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EURIPIDES  
BACCHAE  
IPHIGENIA AT AULIS  
RHESUS



*Edited and Translated by*  
DAVID KOVACS

One of antiquity's greatest poets, Euripides has been prized in every age for the pathos, terror, and intellectual probing of his dramatic creations. This volume completes the new six-volume Loeb Classical Library edition of his plays.

In *Bacchae*, one of the great masterpieces of the tragic genre, Euripides tells the story of king Pentheus' resistance to the worship of Dionysus and his horrific punishment by the god: dismemberment at the hands of Theban women. *Iphigenia at Aulis* recounts the sacrifice of Agamemnon's daughter to Artemis, the price exacted by the goddess for favorable sailing winds. *Rhesus* dramatizes a pivotal incident in the Trojan War. Although this play was transmitted from antiquity under Euripides' name it probably is not by him; but it does give a sample of what tragedy was like after the great fifth-century playwrights.

In Volume I of the edition are *Cyclops*, the only complete satyr play that has survived from antiquity; *Alcestis*, the story of a woman who agrees, in order to save her husband's life, to die in his place; and *Medea*, a revenge tragedy in which Medea kills her own children to punish their father.

Volume II contains *Children of Heracles*, about Athens' protection of the dead hero's children; *Hippolytus*, which tells of the punishment Aphrodite inflicts on a man who refuses to worship her; *Andromache* and *Hecuba*, the tragic stories of two noble Trojan women after their city's fall.

*Continued on back flap*

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EURIPIDES

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# EURIPIDES

BACCHAE  
IPHIGENIA AT AULIS  
RHESUS

EDITED AND TRANSLATED BY  
DAVID KOVACS



HARVARD UNIVERSITY PRESS  
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## PREFACE

This volume completes the edition of Euripides' plays. It has the same format as the others, and the introduction to Volume One should be consulted for an explanation of my editorial policy. In a forthcoming book, *Euripidea Tertia* I explain some of my editorial choices and defend some of the translations adopted here.

I have several debts of gratitude to acknowledge. I began working on *Iphigenia in Aulis* in 1996–7 during a leave sponsored by the Division of Research of the National Endowment for the Humanities, but the main work on this volume and its predecessor was accomplished in 2000. I am extremely grateful both to my own university, which gave me a semester's leave, and to the Master and Fellows of Trinity College, Cambridge, who elected me to a visiting fellowship. Trinity's generosity and that of the Hart Foundation allowed me to spend an entire year in Cambridge. Cambridge classicists are generous with their time, and I wish particularly to thank James Diggle, John Dawe, Eric Handley, and Pat Easterling for helpful discussions, as well as Charles Willink, who came up from London several times to discuss textual matters with me. *Iphigenia in Aulis* also benefited from an invitation from Mark West to join him in offering a seminar on the play in Cambridge in 1997, when I was in residence there. My thanks to

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and to the other participants. Margaretta Fulton's sharp eye and keen ear deserve credit for making these volumes more readable.

George Goold was an inspiring teacher of mine at Harvard, and his influence continued when as General Editor of the Loeb series he gave me, like so many of us doing Loeb volumes, the benefit of his immense learning, his keen sense of style, and his kindness and humanity. This volume is dedicated to his memory.

University of Virginia

David Kovacs

## ABBREVIATIONS

<i>BICS</i>	<i>Bulletin of the Institute of Classical Studies London</i>
<i>CQ</i>	<i>Classical Quarterly</i>
<i>G&amp;R</i>	<i>Greece and Rome</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
<i>QUCC</i>	<i>Quaderni Urbinati di Cultura Classica</i>
<i>YCS</i>	<i>Yale Classical Studies</i>



## BACCHAE

## INTRODUCTION

In 408 B.C. Euripides went to live in Macedon as a guest of the Macedonian king Archelaus. In the spring of 406 he returned to Athens that he had died, and Sophocles paid respects to his great rival in the tragic art by dressing himself in black and bringing on his chorus in the opening ceremonies of the Dionysia without the customary masks. Among Euripides' effects were three tragedies: *Bacchae*, *Iphigenia at Aulis*, and a third tragedy now lost that were put on for the first time, probably in 405, by Euripides the Younger (his son or nephew) and crowned with a first prize.

In *Bacchae* the poet has dramatized one of several stories about the resistance offered to the worship of Dionysus when the god was first introduced into Greece. We know less than we would like about Dionysus in the classical period and before, but thanks to the Linear B tablets we can be sure that his worship goes back to the Bronze Age and the palace civilization of Mycenae and Pylos that produced the tablets. As portrayed in *Bacchae*, our earliest substantial witness, it was a religion of ecstasy, centered upon the experience of oneness with the god and with his *thiasos* (congregation or coven) of his worshipers. It was to have provided, at stated times of the year, a release from conventional restraint, particularly for women, whose

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in home and community was strictly circumscribed, allowing a brief period of truancy, not unlike Carnival, that paradoxically helped to maintain the usual order of things. Dionysus is credited with introducing viticulture and the liberating effect of wine. At Athens his two principal festivals, the City Dionysia in early spring and the Lenaea in late winter, became the venue for tragedy and comedy. Some scholars have seen a link between the liberation from restraint offered by Dionysus and the assumption of other roles and personalities that makes drama what it is, and the earliest evidence we have of enactment by impersonation (drama) is the Dionysiac festivals of the sixth century B.C.

In myth Dionysus' birthplace was Thebes, where his mother Semele was a princess, the daughter of Cadmus. Zeus became her lover, and Hera in jealousy played a deadly trick on her, persuading her to ask Zeus to promise her a favor, and when he had promised, to require the god to appear to her as he does to his immortal wife. Zeus could not refuse to honor his promise although he knew that the lightning that accompanies his divine presence would be fatal to his mortal beloved. But when Semele died, burnt to cinder by the thunderbolt, he rescued their child Dionysus and carried him to term in his own body, concealing him in his thigh. Dionysus came to birth a second time not in Greece but in Asia, and promptly went about winning over the population to his ecstatic worship.

At the beginning of the play the god has come back for the first time to Greece and to his native Thebes, bringing with him a band of Lydian worshipers, who make up the Chorus. But his mother's sisters will not receive the god, and they claim that the tale of Semele's divine lover was a

lie told to cover ordinary unchastity, and that this was Zeus blasted her with the thunderbolt. Dionysus r short work of this opposition by driving the sisters in ness out of the city to Mount Cithaeron and with the the women of Thebes. He departs to join them, his u ing worshipers, and tells the Chorus of his willing wor ers to come and sing before the palace of Thebes, r esented by the *skene*. The chorus sing a hymn of beauty, telling of Dionysus' birth and praising the ble ness of his worship.

But the king of Thebes is young Pentheus, v grandfather Cadmus has stepped down in his favor. H heard while abroad of the departure of the women f mountains, and believing that it is all an excuse for tious behavior he storms into Thebes to put a stop t work of the Lydian stranger (Dionysus in human who he hears is behind all this. When he finds his gra ther and the prophet Teiresias setting out to worshi god, a debate ensues in which Teiresias lauds the powers and Cadmus tells his grandson to respect the laws but Pentheus refuses to listen. He sends servan to capture the Lydian stranger. When the servant re with his captive, Pentheus, with ill-concealed fascin questions the disguised god about his rites and the edness they confer but is told that they are secret. T interview ends with Dionysus being escorted inside to b prisoned at the palace.

Pentheus' attempts to imprison Dionysus are trated: the god shatters his prison with an earthquak reappears, still in human disguise. He calmly tells th tated king that someone is coming to tell him of ever the mountains. The bearer of news is a herdsman, an

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report contradicts Pentheus' expectations in two respects. First, he reports that Pentheus' suspicions about licentiousness among the bacchants are unfounded. Second, the women are performing miraculous deeds, suckling wild animals and uncovering springs of water, wine, or milk by sticking their bacchic wands into the ground. The wonders continue when one of the other herdsman proposes that they capture Pentheus' mother Agave. This stings the bacchants into action, and they nearly kill the herdsmen before proceeding to dismember cattle and to vent their rage on the innocent inhabitants of nearby settlements, whose weapons they miraculously repel. The messenger draws the moral: best to come to terms with a god who can produce such miracles and is also giver of wine.

Pentheus, instead of being impressed, is enraged against the women and is on the point of launching a military expedition against them when a strange thing happens. At line 810—after an interjection I have translated "Stop!"—Dionysus makes, and Pentheus accepts, the suggestion that before attacking the women he should go and spy on them. The only way to do this, he is told, is to dress as a bacchant. After some hesitation the king makes the extraordinary decision to put himself in the hands of the Lydian stranger and be led by him to the mountains. After a choral ode Pentheus, now dazed and seeing double, is led forth by Dionysus. The Chorus call on the god to exact his vengeance.

A second messenger reports the result, how Pentheus tried to spy on the bacchants, how Dionysus set him atop a tall fir tree and called on his bacchants to take their revenge on him, and how the maenads, led by his mother

Agave, dislodged him from his perch and dismembered him in the deluded belief that he was lion.

Agave returns to Thebes, her son's head impaled on her bacchic wand, still under the delusion that it is the head of a lion. Then Cadmus arrives with the remains of his grandson's body, which he has collected from Cithaeron. Agave comes to her senses in conversation with him and realizes what a horrible crime she has committed. Our only copy of the play, a manuscript of the fourteenth century, is defective at the end of the play, having suffered extensive omissions at two points. But this much is plain, that Dionysus appears, upbraids Thebes for its unbelief, and prophesies that Cadmus and his wife must go into exile, be devoured by snakes, and lead a barbarian horde into Greece. The play justifies his cruel revenge by saying that the unbelief of the family had insulted him. The play ends with a lament, probably after the departure of Dionysus, between Cadmus and Agave and then some lines Euripides used to end his *Alcestis*, *Andromache*, and *Helen*: "The will of heaven sends has many shapes, and many things they accomplish against our expectation. What men look for is not brought to pass, but a god finds a way to achieve the unexpected. Such was the outcome of this story."

When it was confidently believed in all scholarly quarters that Euripides was a skeptic and a mocker of religion, this tale of the spectacular punishment of impiety evoked various puzzled responses. The most extreme was that of A. W. Verrall, who supposed that beneath the ostensible action of a god wreaking his vengeance the cleverer members of the audience were supposed to pick up subtle hints that the supposed Dionysus was no god at all but only a man charlatan. Others maintained that the play was



complex than it seems, and that the audience were meant to be alienated or disquieted by the magnitude of Dionysus' revenge and thereby led to think of alternatives to the anthropomorphic religion of the Greeks. For others the conclusion seemed inescapable that Euripides had undergone some kind of conversion in the wilds of Macedonia, and that this play was his recantation. It is, however, no longer a universally accepted belief that Euripides was a skeptic, and we need not try so hard to construe the play as the work of one. On the view of Euripides set forth in the other introductions in this edition there is a basic continuity between his earlier and later plays: no one who takes seriously the theological dimension of *Medea* or *Hippolytus* or *Heracles* should be surprised by *Bacchae*.

Euripides took some pains to ensure that the applicability of this story is as wide as possible. In theory a story of resistance to a new god might be based around a simple opposition to what is new, a conservatism in clinging to the familiar. The resister might simply be ignorant that the new god he is opposing is really a god. The effect of such a play would be quite different from our *Bacchae*, and its implicit warning would extend only to those who were encountering new forms of religion and new divinities. But in the play we have, Euripides has gone to some trouble, and accepted some inconsistency, to make Pentheus an opponent not merely of new religion but of religion *tout court*. Both through the Chorus and through Cadmus and Teiresias he suggests that although Dionysus is a new divinity, his religion is old in itself. The Chorus in 71–2 say “I shall hymn Dionysus with the songs hallowed by use and wont.” In the dialogue between Cadmus and Teiresias we find disparagement of “despising the gods, when one is a



mortal," "playing the sophist where the gods are discerned," and ignoring "the traditions we have received from our fathers, old as time itself," traditions "no movement will overthrow, whatever subtleties have been invented by deep thinkers." The Chorus pointedly recommends keeping one's thoughts "far from men of excess," accepting "what the simple folk believe and practice." The third stasimon, particularly 882–96, insists again that the worship of Dionysus be seen as merely one instance of old sanctities, coeval with time, grounded in nature deeper than human cleverness. (This perhaps explains why his worship is blended with that of the Mother and the Corybantes.) There is an obvious reason for Euripides to do this: Pentheus is to be an emblematic *theomachos* (fighter against gods), not merely someone who is opposed to a particular new divinity. His situation is generalized so that it fits more nearly the situation of Euripides' audience, and the young king's view of the Dionysiac religion is parallel to the rationalistic stream of thought in the late fifth century, where belief in gods was explained as arising from natural causes. *Bacchae* is a play for Euripides' own day.

Pentheus' relation to maenadism also requires comment. Particularly in need of explanation is the *volte-face* that he makes at line 810, abandoning his resolution to call out the army against the maenads and agreeing to go in disguise to spy them out. Certainly this is a highly rational move: Pentheus puts himself in the power of someone he has hitherto considered his enemy, and the play gives few clues for understanding this decision. It has been suggested that Pentheus, believing that the women on the mountain are having sex with strangers, wants to v

## BACCHAE

them copulate, but there is no clear evidence of this in the text, and furthermore a Pentheus crippled by skopophilia would lack the representative quality we look for in a tragic hero. Rather, to understand Pentheus' change of heart here we must recall his earlier fascination (465–507) with the mystical bliss that Dionysus promises. Pentheus has a *secretorum spectandorum cupido*, a desire to witness what is secret; the secrets in question, though, are not those of sex but of a religion that Pentheus both rejects and cannot wholly disbelieve in.

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*Dramatis Personae*

ΔΙΟΝΥΣΟΣ	DIONYSUS
ΧΟΡΟΣ	CHORUS of Asian bacchants
ΤΕΙΡΕΣΙΑΣ	TEIRESIAS, Theban prophet
ΚΑΔΜΟΣ	CADMUS, grandfather of Pentheus
ΠΕΝΘΕΥΣ	PENTHEUS, king of Thebes
ΘΕΡΑΠΩΝ	SERVANT of Pentheus
ΑΓΓΕΛΟΣ	MESSENGER, a herdsman
ΑΓΓΕΛΟΣ Β	SECOND MESSENGER, Pentheus' attendant
ΑΓΑΥΗ	AGAVE, mother of Pentheus

*A Note on Staging*

The *skene* represents the palace of Pentheus in Thebes. In front of it is the tomb of Semele, possibly represented by the altar that was a permanent part of the *orchestra*. Eisodos A leads to Theban locations such as Teiresias' house and place of augury, Eisodos B through the other side of the city (including the prison) to foreign parts and Mount Cithaeron.

## ΒΑΚΧΑΙ

ΔΙΟΝΥΣΟΣ

Ἦκω Διὸς παῖς τήνδε Θηβαίαν χθόνα  
Διόνυσος, ὃν τίκτει ποθ' ἠ Κάδμου κόρη  
Σεμέλη λοχευθείσ' ἀστραπηφόρῳ πυρί  
μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν  
5 πάρειμι Δίρκης νάμαθ' Ἴσμηνοῦ θ' ὕδωρ.  
ὀρώ δὲ μητρὸς μνήμα τῆς κεραυνίας  
τόδ' ἐγγὺς οἴκων καὶ δόμων ἐρείπια  
τυφόμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα,  
ἀθάνατον Ἦρας μητέρ' εἰς ἐμὴν ὕβριν.  
10 αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε  
τίθησι, θυγατρὸς σηκόν· ἀμπέλου δέ νιν  
πέριξ ἐγὼ ἄκαλυφα βοτρυνώδει χλόη.  
    λιπὼν δὲ Λυδῶν τοὺς πολυχρύσους γύας  
Φρυγῶν τε, Περσῶν ἠλιοβλήτους πλάκας  
15 Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα  
Μήδων ἐπελθὼν Ἀραβίαν τ' εὐδαίμονα  
Ἀσίαν τε πᾶσαν ἠ παρ' ἀλμυρὰν ἄλα  
κέϊται μιγάσιν Ἑλλησι βαρβάροις θ' ὁμοῦ  
πλήρεις ἔχουσα καλλιπυργώτους πόλεις,

<sup>14</sup> Περσῶν Bothe: Π- θ' C

## BACCHAE

*Enter by Eisodos A DIONYSUS.*

### DIONYSUS

To this land of Thebes I have come, I Dionysus, son of Zeus: Cadmus' daughter Semele, midwived by the lightning fire, once gave birth to me.<sup>1</sup> I have exchanged my divine form for a mortal one and have come to the waters of Dirce and Ismenus.<sup>2</sup> I see here by the palace the tomb of my lightning-slain mother and the ruins of her house, smouldering with the still-living flames of Zeus's fire: thus Hera's violence against my mother lives on forever. I praise Cadmus, who made this ground sacred and untrodden, a holy spot for his daughter. And I have covered it all around with the clustering growth of grapevines.

Leaving behind the gold-rich lands of the Lydians and Phrygians, I made my way to the sun-drenched plains of the Persians, the fortifications of Bactria, the harsh country of the Medes, prosperous Arabia, and all that part of Asia Minor that lies along the briny sea and possesses fine-towered cities full of Greeks and outlanders mingled

<sup>1</sup> Semele, daughter of Cadmus, was loved by Zeus. For the story see the Introduction.

<sup>2</sup> The two rivers of Thebes.

20 ἐς τήνδε πρῶτον ἦλθον Ἑλλήνων χθόνα,  
 τὰκεῖ χορεύσας καὶ καταστήσας ἐμὰς  
 τελετάς, ἵν' εἶην ἐμφανῆς δαίμων βροτοῖς.  
 πρῶτας δὲ Θήβας τάσδε γῆς Ἑλληνίδος  
 ἀνωλόλυξα, νεβρίδ' ἐξάψας χροὸς

25 θύρσον τε δούς ἐς χεῖρα, κίσσινον βέλος·  
 ἐπεὶ μ' ἀδελφαὶ μητρός, ἃς ἤκιστ' ἐχρήν,  
 Διόνυσον οὐκ ἔφασκον ἐκφῦναι Διός,  
 Σεμέλην δὲ νυμφευθείσαν ἐκ θνητοῦ τινος  
 ἐς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους,

30 Κάδμου σοφίσμαθ', ὧν νιν οὔνεκα κτανεῖν  
 Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.

τοιγάρ νιν αὐτὸς ἐκ δόμων ὤστρησ' ἐγὼ  
 μανίαις, ὄρος δ' οἰκοῦσι παράκοποι φρενῶν,  
 σκευὴν τ' ἔχειν ἠνάγκασ' ὀργίων ἐμῶν.

35 καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι  
 γυναικες ἦσαν, ἐξέμηνα δωμάτων·  
 ὁμοῦ δὲ Κάδμου παισὶν ἀναμεμειγμένα  
 χλωραῖς ὑπ' ἐλάταις ἀνορόφους ἦνται πέτρας.  
 δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεῖ μὴ θέλει,

40 ἀτέλεστον οὔσαν τῶν ἐμῶν βακχευμάτων,  
 Σεμέλης τε μητρός ἀπολογήσασθαί μ' ὑπερ  
 φανέντα θνητοῖς δαίμον' ὃν τίκτει Δύ.

Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα  
 Πενθεί δίδωσι θυγατρὸς ἐκπεφυκότι,

45 ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο  
 ὠθεῖ μ' ἐν εὐχαῖς τ' οὔδαμοῦ μνείαν ἔχει.  
 ὧν οὔνεκ' αὐτῷ θεὸς γεγῶς ἐνδείξομαι



## BACCHAE

together. I have now for the first time returned to Greece, having set everything in Asia a-dancing and having established my rites so that my divinity may be made manifest to mortals. And of Greek cities Thebes was the first I caused to ring with female cries: I clothed the women in fawnskin and put in their hands the thyrsus, that ivy-twined missile. For my mother's sisters, the last who should have done so, said that Dionysus was no son of Zeus but that she had been bedded by a mortal and then, by a clever invention of Cadmus, had ascribed her sexual misdeeds to Zeus. And that, they loudly proclaimed, is why Zeus killed her—for falsely claiming that he was her lover.

Because of this I myself have stung them in madness from their homes: they are out of their wits and live in the mountains, and I have forced them to wear the trappings of my rites. All the female seed of the Cadmeans, all the women there were, I have driven in madness from their houses. Mixed together with the daughters of Cadmus they sit upon the cliffs in the open air under the green fir trees. This city, though it is uninitiated in my bacchic rites, must learn them to the full, whether it wants to or no, and I must speak in my mother Semele's defense by appearing to mortals as the god she bore to Zeus.

Now Cadmus has given the kingship and its prerogatives to his daughter's son Pentheus. This man is a god-fighter where my worship is concerned, forcibly excluding me from libations and making no mention of me in prayer. For this reason I will demonstrate to him and to all the

<sup>20</sup> χθόνα t: πόλιw C

<sup>32</sup> αὐτὸς Burges: -ὰς C

Elmsley: -οις . . . -αις C

<sup>21</sup> τὰκέϊ Wilamowitz: κάκεϊ C

<sup>38</sup> ἀνορόφους . . . πέτρας

<sup>40</sup> fort. τὰμ' ὅμως βακχεύματα

πᾶσιν τε Θηβαίοισιν. ἐς δ' ἄλλην χθόνα,  
 τὰνθένδε θέμενος εὖ, μεταστήσω πόδα,  
 50 δεικνὺς ἑμαυτόν· ἦν δὲ Θηβαίων πόλις  
 ὀργῇ σὺν ὄπλοις ἐξ ὄρους Βάκχας ἄγειν  
 ζητῆ, ξυνάψω μαινάσι στρατηλατῶν.  
 ὦν οὔνεκ' εἶδος θνητὸν ἀλλάξας ἔχω  
 μορφὴν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.  
 55 ἄλλ', ὦ λιποῦσαι Τρωῶλον, ἔρυμα Λυδίας,  
 θίασος ἐμός, γυναῖκες ἄς ἐκ βαρβάρων  
 ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,  
 αἶρεσθε τὰπιχώρι' ἐν Φρυγῶν πόλει  
 τύπανα, ῥέας τε μητρὸς ἐμά θ' εὐρήματα,  
 60 βασιλείά τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε  
 κτυπεῖτε Πενθέως, ὡς ὄρα Κάδμου πόλις.  
 ἐγὼ δὲ Βάκχαις, ἐς Κιθαιρῶνος πτυχὰς  
 ἐλθὼν ἴν' εἰσί, συμμετασχῆσω χορῶν.

## ΧΟΡΟΣ

Ἀσίας ἀπὸ γαίας  
 65 ἱερὸν Τρωῶλον ἀμείψασα θοάζω  
 Βρομίῳ πόνον ἠδὺν  
 κάματόν τ' εὐκάματον, Βάκ-  
 χιον εὐαζομένα.  
 τίς ὀδῶ, τίς ὀδῶ; τίς  
 μελάθροις; ἔκτοπος ἔστω,  
 70 στόμα τ' εὐφήμον ἅπας ἐξοσιούσθω.

53-4 del. Bernhardy

64 γαίας Bothe: γᾶς LP

## BACCHAE

Thebans that I am a god. And when I have set all here to rights, I shall journey on to another land and show myself there. But if the city of Thebes gets angry and tries to bring the bacchantes from the mountain by force of arms, I will meet them in battle at the head of an army of maenads. That is why I have taken on mortal form and changed my appearance to that of a man.

*(calling toward Eisodos A)* So, my holy band, you women who have left Mount Tmolus, Lydia's bulwark, and whom I have brought from the outlands as my companions in rest and march, take up the drums that are native to Phrygia, drums invented by Mother Rhea and by me, come and stand about this royal palace of Pentheus and make a din so that Cadmus' city may see you! For my part I will go to the glens of Cithaeron, where the bacchantes are, and take part with them in their dances.

*Exit DIONYSUS by Eisodos B. Enter by Eisodos A Dionysus' Asian followers as CHORUS, beating drums or tambourines.*

### CHORUS

From the land of Asia,  
leaving behind Tmolus the sacred mount, I have sped,  
toiling for Bromios<sup>3</sup> a toil that is sweet  
and a weariness that wearies happily,  
making ecstatic cry to the bacchic god.  
Who is in the road, who is in the road? Who  
is in the palace? Let everyone come forth,  
keeping their tongues mute in holy silence:

<sup>3</sup> A cult title of Dionysus meaning "the Roaring God."

τὰ νομισθέντα γὰρ αἰεὶ  
Διόνυσον ὑμνήσω.

στρ. α

ὦ μάκαρ, ὅστις εὐδαί-  
μων τελετὰς θεῶν εἶ-  
δὼς βιοτὰν ἀγιστεύει  
75 καὶ θιασεύεται ψυ-  
χὰν ἐν ὄρεσσι βακχεύ-  
ων ὁσίοις καθαρμοῖσιν,  
τά τε ματρὸς μεγάλας ὄρ-  
για Κυβέλας θεμιτεύων  
80 ἀνὰ θύρσον τε τινάσσω  
κισσῶ τε στεφανωθεὶς  
Διόνυσον θεραπεύει.  
ἴτε Βάκχαι, ἴτε Βάκχαι,  
Βρόμιον παῖδα θεὸν θεοῦ  
85 Διόνυσον κατάγουσαι  
Φρυγίων ἐξ ὀρέων Ἑλλάδος εἰς εὐ-  
ρυχώρους ἀγνιάς, τὸν Βρόμιον·

ἀντ. α

ὄν ποτ' ἔχουσ' ἐν ὠδί-  
νων λοχίαις ἀνάγκαι-  
90 σι παμένας Διὸς βροντᾶς  
νηδύος ἔκβολον μά-  
τηρ ἔτεκεν, λιποῦσ' αἰ-  
ῶνα κεραυνίῳ πλαγᾶ·  
λοχίαις δ' αὐτίκα νιν δέ-  
95 ξατο θαλάμαις Κρονίδας Ζεὺς,

## BACCHAE

I shall hymn Dionysus  
with the songs hallowed by use and wont!

O blessed the man who,  
happy in knowing the gods' rites,  
makes his life pure  
and joins his soul to the worshipful band,  
performing bacchic rites upon the mountains,  
with cleansings the gods approve:  
he performs the sacred mysteries  
of Mother Cybele of the mountains,  
and shaking the bacchic wand up and down,  
his head crowned with ivy,  
he serves Dionysus.

On bacchants, on you bacchants!  
Bring the roaring  
son of a god, Dionysus,  
from Phrygia's mountains to Hellas' streets,  
broad for dancing! Bring Bromios!

His mother long ago  
in forced pangs of labor,  
after Zeus's thunderbolt had sped,  
gave birth to him untimely  
as she left her life behind  
under the lightning's stroke.  
Straightway Kronos' son Zeus  
received him in birth's secret recesses

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<sup>94</sup> *λοχίαις* Dodds, *praeunte* Jacobs: *-οις* LP

<sup>95</sup> *θαλάμαις* Wecklein: *-οις* LP

κατὰ μηρῶ δὲ καλύψας  
 χρυσέαισιν συνερείδει  
 περόναις κρυπτόν ἀφ' Ἑρας.  
 ἔτεκεν δ', ἀνίκα Μοῖραι  
 100 τέλεσαν, ταυρόκερων θεὸν  
 στεφάνωσέν τε δρακόντων  
 στεφάνοις, ἔνθεν ἄγραν θηρότροφον μαι-  
 νάδες ἀμφιβάλλονται πλοκάμοις.

στρ. β

105 ὦ Σεμέλας τροφοὶ Θῆ-  
 βαι, στεφανοῦσθε κισσῶ·  
 βρύτετε βρύτετε χλοήρει  
 μίλακι καλλικάρπῳ  
 καὶ καταβακχιοῦσθε δρυσὸς  
 110 ἢ ἐλάτας κλάδοισι,  
 στικτῶν τ' ἐνδυτὰ νεβρίδων  
 στέφετε λευκοτρίχων πλοκάμων  
 μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὑβριστὰς  
 ὀσιοῦσθ'· αὐτίκα γὰρ πᾶσα χορεύσει,  
 115 Βρόμιος εὐτ' ἂν ἄγῃ θιάσους  
 εἰς ὄρος εἰς ὄρος, ἔνθα μένει  
 θηλυγενῆς ὄχλος  
 ἀφ' ἰστῶν παρὰ κερκίδων τ'  
 οἰστρηθεὶς Διονύσῳ.

ἀντ. β

120 ὦ θαλάμευμα Κουρή-

## BACCHAE

and concealed him in his thigh,  
closing it up with golden pins  
to keep him hid from Hera.

Then, when the Fates brought him to term,  
he gave birth to the god with the horns of a bull  
and crowned him with garlands of serpents:  
that is why maenads catch beast-eating snakes  
and drape their tresses with them.

O Thebes that nurtured Semele,  
be crowned with ivy!

Abound, abound in the green  
bryony with its lovely berries,  
be consecrate as bacchant  
with boughs of oak or fir,  
and deck your dappled fawnskin garments  
with white strands of wool!

Wrap the violent bacchic wand  
in holiness!<sup>4</sup> Forthwith the whole land shall dance,  
when Bromios leads the worshipful bands  
to the mountain, to the mountain, where there rests  
the throng of women,  
driven by Dionysus in madness  
from their looms and shuttles.

O secret chamber of the Curetes,

<sup>4</sup> I. e. consecrate a fennel stalk as a thyrsus by twining ivy  
about it.

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<sup>102-3</sup> θηρότροφον praeunte Musgrave (-τρόφον) Allen:  
-τρόφοι <L>P <sup>115</sup> εἶτ' ἂν Elmsley: ὅτ' L: ὅστις (et ἄγει) Tr



- των ζάθεοί τε Κρήτας  
 Διογενέτορες ἔναυλοι,  
 ἔνθα τρικόρυθες ἄντροις  
 βυρσότονον κύκλωμα τόδε  
 125 μοι Κορύβαντες ἠὔρον·  
 βακχεία δ' ἅμα συντόνω  
 κέρασαν ἀδυβόα Φρυγίων  
 αὐλῶν πνεύματι ματρός τε Ἰρέας ἐς  
 χέρα θῆκαν, κτύπον εὐάσμασι βακχᾶν·  
 130 παρὰ δὲ μαινόμενοι Σάτυροι  
 ματέρος ἐξανύσαντο θεᾶς,  
 ἐς δὲ χορεύματα  
 συνῆψαν τριετηρίδων,  
 αἷς χαίρει Διόνυσος.

ἐπωδ.

- 135 ἠδὺς ἐν ὄρεσσι, ὅταν  
 ἐκ θιάσων δρομαίων  
 πέσῃ πεδόσε, νεβρίδος ἔχων  
 ἱερὸν ἐνδυτόν, ἀγρεύων  
 αἷμα τραγοκτόνον, ὠμοφάγον χάριν,  
 140 ἰέμενος εἰς ὄρεα  
 Λύδι' ὄδ' ἔξαρχος Βρόμιος·  
 εὐοί.  
 ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἴνω,  
 ῥεῖ δὲ μελισσᾶν νέκταρι.

<sup>123</sup> ἄντροις Musgrave: ἐν ἄν- LP

<sup>126</sup> βακχεία δ' ἅμα  
 A. Y. Campbell (β- δ' ἀνὰ iam Dobree): ἀνὰ δὲ βακχεία LP

## BACCHAE

O holy haunts of Crete  
where Zeus was born!  
There in the cave the thrice-helmed  
Corybantes invented for me  
this drum of tightened hide;  
and in their intense ecstatic dance  
they mingled it with the sweet-hallooing breath  
of Phrygian pipes and put it into the hands of Mother  
Rhea,  
to mark the measure for the bacchants' ecstatic dance.  
And the maddened satyrs obtained it  
from the Goddess Mother  
and added it to the dances  
of the second-year festivals  
in which Dionysus delights.

Welcome is the god when on the mountains  
he leaves the coursing covens  
and falls to the ground,<sup>5</sup> his holy  
garment of fawnskin about him, in pursuit  
of the shed blood of the slain goat, the glad meal of raw  
flesh,  
rushing to the mountains  
of Lydia, this leader of ours, Bromios:  
*euhoi!*  
The ground runs with milk, runs with wine,  
runs with the nectar of bees.

<sup>5</sup> Perhaps falling on the goat, his prey.

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141a Λύδι' Willink: Φρύγια Λύδι' LP

- Συρίας δ' ὡς λιβάνου κα-  
 145 πνὸν ὁ Βακχεὺς ἀνέχων  
 πυρσώδη φλόγα πεύκας  
 ἐκ νάρθηκος αἴσσει  
 δρόμῳ καὶ χοροῖσιν  
 πλανάτας ἐρεθίζων  
 ἰαχαῖς τ' ἀναπάλλων,  
 150 τρυφερόν βόστρυχον εἰς αἰθέρα ρίπτων.  
 † ἅμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει τοιάδ' †  
 ὦ ἴτε βάκχαι,  
 ὦ ἴτε βάκχαι,  
 Τμώλου χρυσορόου χλιδά,  
 155 μέλπετε τὸν Διόνυσον  
 βαρυβρόμων ὑπὸ τυμπάνων,  
 εὔνια τὸν εὔιον ἀγαλλόμεναι θεὸν  
 ἐν Φρυγίαισι βοαῖς ἐνοπαῖσί τε,  
 160 λωτὸς ὅταν εὐκέλαδος  
 ἱερὸς ἱερὰ παίγματα βρέμῃ σύνοχα  
 φοιτάσιν εἰς ὄρος εἰς ὄρος. ἠδομέ-  
 165 να δ' ἄρα πῶλος ὅπως ἅμα ματέρι  
 φορβάδι κῶλον ἄγει ταχύπουν σκιρτήμασι βάκχα.

144-5 καπνὸν Wilamowitz: -ὸς LP

145 ἀνέχων Wilamowitz: δ' ἔχων LP

148b π- ἐρεθίζων Wilamowitz: ἐ- π- LP

150 βόστρυχον Earle: πλόκαμον LP

151 fort. ἐπὶ δ' εὐάσμασι τοιάδε βρέμει

169 βάκχα Musgrave: -χου LP

## BACCHAE

The bacchic god holds aloft,  
fragrant as smoke from Syrian incense,  
his flaming pine torch  
lit from the fennel wand and rushes on,  
now running, now dancing,  
rebuking the stragglers,  
spurring them on with joyous shouts,  
and tossing his luxuriant locks to heaven.  
And midst his ecstatic cries he calls,  
“On bacchants,  
on you bacchants,  
pride of the River Tmolus that runs with gold:  
sing Dionysus’ praises  
to the deep-roaring drums,  
making ecstatic cries to the god of ecstasy  
with Phrygian shouts and exclamations,  
when the lovely pipe  
shrills, all holy, its holy songs in concert  
with those who go to the mountain, to the mountain!”

Hence in joy,  
like a colt with its grazing mother,  
the bacchant leaps and gambols on nimble legs.

*Enter by Eisodos A TEIRESIAS, identifiable by his prophetic insignia but also wearing, somewhat incongruously, a garment of fawnskin and carrying a thyrsus. Since he is blind, he is led by a boy, who stands aside when he has delivered him to the palace.*

## EURIPIDES

## ΤΕΙΡΕΣΙΑΣ

- 170 τίς ἐν πύλαισι; Κάδμον ἐκκάλει δόμων,  
 Ἀγήνορος παῖδ', ὃς πόλιν Σιδωνίαν  
 λιπῶν ἐπύργωσ' ἄστυ Θηβαίων τόδε.  
 ἴτω τις, εἰσάγγελε Τειρεσίας ὅτι  
 ζητεῖ νιν· οἶδε δ' αὐτὸς ὦν ἤκω πέρι
- 175 ἃ τε ξυνεθέμην πρέσβυς ὦν γεραιτέρω,  
 θύρσουσ ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν  
 στεφανοῦν τε κράτα κισσίνοις βλαστήμασιν.

## ΚΑΔΜΟΣ

- ὦ φίλταθ', ὡς σὴν γῆρυν ἤσθημεν κλύων  
 σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὦν.
- 180 ἤκω δ' ἔτοιμος τήνδ' ἔχων σκευὴν θεοῦ·  
 δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς  
 [Διόνυσον ὃς πέφηνεν ἀνθρώποις θεὸς]  
 ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.  
 ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα
- 185 καὶ κράτα σείσαι πολιόν; ἐξηγοῦ σύ μοι  
 γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.  
 ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν  
 θύρσῳ κροτῶν γῆν· ἐπιλελήσμεθ' ἠδέως  
 γέροντες ὄντες.

## ΤΕΙΡΕΣΙΑΣ

- ταῦτ' ἐμοὶ πάσχεισ ἄρα·
- 190 κὰγὼ γὰρ ἠβῶ κἀπιχειρήσω χοροῖσ.

178 ἤσθημεν Elmsley (vide Bond ad HF 858): ἤσθόμην LP  
 182 del. Dobree cl. 860

## BACCHAE

### TEIRESIAS

Ho, gatekeeper! Call out of the house Cadmus, Agenor's son, who left Sidon and founded this citadel of Thebes! Let someone bring him the message that Teiresias wants to see him! He himself knows why I have come and the pact I made with him, one old man with another, to fasten together bacchic wands, wear fawnskin, and crown our heads with shoots of ivy.

*Enter from the skene CADMUS, wearing a garment of fawn-skin and carrying a thyrsus.*

### CADMUS

Dearest friend, how glad I was, while still in the house, to hear your words, wise words coming from a wise man! And I have come in readiness, wearing the livery of the god: he is the son of my daughter, [Dionysus who stands revealed to men as a god,] and as far as in us lies he must be magnified. Where shall our dance steps take us, where shall we set our feet and shake our aged heads? You must give me guidance, Teiresias, grayhead to grayhead: you are wise. I will not grow weary day or night of beating the ground with my bacchic wand. How delightful it is that we forget our age!

### TEIRESIAS

So your experience is the same as mine: I too am young and ready to try dancing.

EURIPIDES

ΚΑΔΜΟΣ

οὔκουν ὄχοισιν εἰς ὄρος περάσομεν.

ΤΕΙΡΕΣΙΑΣ

ἄλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι.

ΚΑΔΜΟΣ

γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

ΤΕΙΡΕΣΙΑΣ

ὁ θεὸς ἀμοχθεὶ κείσε νῶν ἡγήσεται.

ΚΑΔΜΟΣ

195 μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν.

ΤΕΙΡΕΣΙΑΣ

μόνοι γὰρ εὖ φρονούμεν, οἱ δ' ἄλλοι κακῶς.

ΚΑΔΜΟΣ

μακρὸν τὸ μέλλειν· ἄλλ' ἐμῆς ἔχου χερός.

ΤΕΙΡΕΣΙΑΣ

ἰδού, ξύναπτε καὶ ξυνωρίζου χέρα.

ΚΑΔΜΟΣ

οὐ καταφρονῶ γὰρ τῶν θεῶν θνητὸς γεγώς.

200 οὐδ' ἐνσοφιζόμεσθα τοῖσι δαίμοσιν.

ΤΕΙΡΕΣΙΑΣ

<οὐ γὰρ σοφοῦ πρὸς ἀνδρὸς ἐσθ' ὑπερφρονεῖν>  
πατρίους παραδοχάς, ἅς θ' ὁμήλικας χρόνῳ  
κεκτήμεθ'· οὐδεὶς αὐτὰ καταβαλεῖ λόγος,

200n Cadmo contin. Kovacs: Τε. LP



BACCHAE

CADMUS

No chariot then will take us to the mountains.

TEIRESIAS

No, for then the god would be less honored.

CADMUS

I, an old man, shall lead an old man like a child.

TEIRESIAS

The god will bring us effortlessly there.

CADMUS

We alone shall dance in the god's honor.

TEIRESIAS

Yes, we alone have sense, the others none.

CADMUS

The wait is long. But take hold of my hand.

TEIRESIAS

There, clasp it, pair it with my own.

CADMUS

I do not despise the gods, mortal that I am, nor do I play the sophist where they are concerned.

TEIRESIAS

<No, it would not become a wise man to look down on> the traditions we have received from our fathers, old as time itself: no argument will overthrow them, whatever subtle-

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<sup>200</sup> οὐδ' ἐνσοφίζομεσθα Musgrave: οὐδὲν σοφ- LP post  
h. v. lac. indic. Kirchhoff <sup>201n</sup> Τε. P: nulla nota L

<sup>201</sup> πατρίους Valckenaer cl. Plut. *Mor.* 756 B: πατρὸς LP  
θ' del. Wecklein <sup>202</sup> καταβαλεῖ Scaliger: -βάλλει L:  
-βάλλη P v. dist. Kovacs

οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ἠϋρηται φρενῶν.  
 ἐρεῖ τις ὡς τὸ γήρας οὐκ αἰσχύνομαι,  
 205 μέλλων χορεύειν κρᾶτα κισσώσας ἐμόν;  
 οὐ γὰρ διήρηχ' ὁ θεός, οὔτε τὸν νέον  
 εἰ χρὴ χορεύειν οὔτε τὸν γεραίτερον,  
 ἀλλ' ἐξ ἀπάντων βούλεται τιμὰς ἔχειν  
 κοινάς, διαριθμῶν δ' οὐδέν' αὔξεσθαι θέλει.

## ΚΑΔΜΟΣ

210 ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὄρας,  
 ἐγὼ προφήτης σοι λόγοις γενήσομαι  
 Πενθεὺς πρὸς οἴκους ὅδε διὰ σπουδῆς περᾶ,  
 Ἐχίονος παῖς, ᾧ κράτος δίδωμι γῆς.  
 ὡς ἐπτόηται· τί ποτ' ἐρεῖ νεώτερον;

## ΠΕΝΘΕΥΣ

215 ἔκδημος ὢν μὲν τῆσδ' ἐτύγχανον χθονός,  
 κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πόλιν κακά,  
 γυναῖκας ἡμῖν δώματ' ἐκλελοιπέναι  
 πλασταῖσι βακχεΐαισιν, ἐν δὲ δασκίοις  
 ὄρεσι θοάζειν, τὸν νεωστὶ δαίμονα  
 220 Διόνυσον, ὅστις ἔστι, τιμώσας χοροῖς,  
 πλήρεις δὲ θιάσοις ἐν μέσοισιν ἰσθάναι  
 κρατῆρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν  
 πτώσσουσαν εὐναῖς ἀρσένων ὑπηρετεῖν,  
 πρόφασιν μὲν ὡς δὴ μαινάδας θυοσκόους,  
 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου.  
 ὅσας μὲν οὖν εἵληφα, δεσμίους χέρας  
 σῶζουσι πανδήμοισι πρόσπολοι στέγαις·

## BACCHAE

ties have been invented by deep thinkers. Will someone say that in preparing to dance with my head crowned with ivy I show no respect for my old age? No, for the god has not distinguished old from young where dancing is concerned: he wants to receive joint honor from everyone and to be magnified by all without exception.

*Enter by Eisodos B PENTHEUS with retinue.*

### CADMUS

Since you, Teiresias, cannot see the light, my words will interpret for you: Pentheus, Echion's son, to whom I have given the kingship, is now coming in haste toward the house. How upset he is! What surprising thing will he have to say?

### PENTHEUS

*(to himself)* I happened to be out of the country, but I hear of strange mischief in this city, that the women have left our homes in fictitious ecstatic rites and flit about on the thick-shaded mountains, honoring the new god Dionysus, whoever he is, with their dancing. They set up full wine bowls in the middle of their assemblies and sneak off, one here, one there, to tryst in private with men. The pretext for all this is that they are maenads performing their rites, but they hold Aphrodite in higher regard than the bacchic god. All those I have caught are being kept in the public prison, their hands manacled, by my servants. All who are

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206 οὔτε Matthiae: εἶτε LP

207 οὔτε Fix: εἶτε LP

211 λόγοις Tammaro: -ων LP

221 ἰστάναι Dawe: ἐστ- LP

- 230 ὄσαι δ' ἄπεισιν, ἐξ ὄρους θηράσομαι,  
 [Ἴνώ τ' Ἀγανὴν θ', ἣ μ' ἔτικτ' Ἐχίονι,  
 Ἀκταίωνός τε μητέρ', Αὐτονόην λέγω,]  
 καί σφας σιδηραῖς ἀρμόσας ἐν ἄρκυσιν  
 παύσω κακούργου τῆσδε βακχείας τάχα.  
 λέγουσι δ' ὡς τις εἰσελήλυθε ξένος,  
 γόης ἐπῶδὸς Λυδίας ἀπὸ χθονός,  
 235 ξανθοῖσι βοστρύχοισιν εὔσομος κόμην,  
 οἰνωπός, ὅσοις χάριτας Ἀφροδίτης ἔχων,  
 ὃς ἡμέρας τε κεύφρόνας συγγίγνεται  
 τελετὰς προτείνων εὐίουσ νεάνισιν.  
 εἰ δ' αὐτὸν εἶσω τῆσδε λήψομαι χθονός,  
 240 παύσω κτυποῦντα θύρσον ἀνασείοντά τε  
 κόμας, τράχηλον σώματος χωρὶς τεμών.  
 ἐκείνος εἶναί φησι Διόνυσον θεόν,  
 ἐκείνος ἐν μηρῶ ποτ' ἐρράφθαι Διός·  
 ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις  
 245 σὺν μητρί, Δίους ὅτι γάμους ἐψεύσατο.  
 ταῦτ' οὐχὶ δεινὰ κάγχόνης ἔστ' ἄξια,  
 <εἰ τόνδε χαίροντ' ἐς πόλιν παρήσομεν>  
 ὕβρεις ὕβρίζειν, ὅστις ἔστιν ὁ ξένος;  
 ἀτὰρ τόδ' ἄλλο θαῦμα· τὸν τερασκόπον  
 ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὀρώ  
 250 πατέρα τε μητρὸς τῆς ἐμῆς—πολὺν γέλων—  
 νάρθηκι βακχεύοντ'· ἀναίνομαι, πάτερ,  
 τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.  
 οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν  
 θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;

still missing I shall hunt out of the mountain, [Ino, Agave, who bore me to Echion, and Actaeon's mother, I mean Autonoe,] and when I have caught them fast in nets of iron, I will quickly put an end to this damnable reveling.

They say that a foreigner has arrived from Lydia, a wizard, an enchanter, his blond locks reeking of scent, with a face wine-colored and the charm of Aphrodite in his eyes. He consorts day and night with the young women, offering them ecstatic rites. If I catch him in this country, I'll stop him from beating his thyrsus on the ground and tossing his locks: I'll separate his head from his body! This is the man who claims Dionysus is a god, the man who says he was sewed up in the thigh of Zeus! In truth he was burnt up together with his mother in a gleam of lightning fire because she pretended she had lain with Zeus. Is it not dreadful and enough to make a man hang himself, <if we are to allow this> stranger, whoever he is, to commit such an outrage <against the city with impunity>?

(*catching sight of Cadmus and Teiresias*) But here's another strange business: I see the diviner Teiresias dressed in dappled fawnskin, and my mother's father—a ridiculous sight—playing the bacchant with a wand. It pains me, old sir, to see your gray head acting so foolishly. Shake off that ivy, grandfather, and free your hand of that wand! This

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229–30 del. Collmann

243 ἐρράφθαι Reiske: ἐρράφη fere LP

246 δεινὰ κάγχόνης Mau: δεινῆς ἀγχόνης LP

247 ante h. v. lac. indic. Kovacs: v. del. Wilamowitz

## EURIPIDES

- 255 σὺ ταῦτ' ἔπεισας, Τειρεσία· τόνδ' αὖ θέλεις  
 τὸν δαίμον' ἀνθρώποισιν ἐσφέρων νέον  
 σκοπεῖν πτερωτὰ κάμπύρων μισθοὺς φέρειν.  
 εἰ μὴ σε γῆρας πολὶὸν ἐξερρύετο,  
 καθῆσ' ἂν ἐν βάκχαισι δέσμιος μέσαις,  
 260 τελετὰς ποιηρὰς εἰσάγων· γυναιξὶ γὰρ  
 ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος,  
 οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

## ΧΟΡΟΣ

- τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδῆ θεοῦς;  
 265 Ἐχίονος δ' ὦν παῖς καταισχυνεῖς γένος  
 264 Κάδμου τε τὸν σπείραντα γηγενῆ στάχυν;

## ΤΕΙΡΕΣΙΑΣ

- ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς  
 καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν·  
 σὺ δ' εὐτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,  
 ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.  
 270 [θράσει δὲ δυνατὸς καὶ λέγειν οἶός τ' ἀνὴρ  
 κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.]  
 οὗτος δ' ὁ δαίμων ὁ νέος, ὃν σὺ διαγελάς,  
 οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος  
 καθ' Ἑλλάδ' ἔσται. δύο γάρ, ὦ νεανία,  
 275 τὰ πρῶτ' ἐν ἀνθρώποισι· Δημήτηρ θεά—  
 Γῆ δ' ἐστίν, ὄνομα δ' ὀπότερον βούλῃ κάλει·  
 αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς·

<sup>257</sup> πτερωτὰ Herwerden: -τοὺς LP

<sup>263</sup> δυσσεβείας Reiske: εὐσεβ- LP

## BACCHAE

is your doing, Teiresias: you want to introduce this new divinity to mankind and read his bird signs and entrails and take fees! If you weren't protected by your gray hair, you would be sitting in prison surrounded by bacchants for introducing these wicked rites. Wherever women get the gleaming grape to drink in their feasts, everything about their rites is diseased.

### CHORUS LEADER

What impiety! Stranger, do you not reverence the gods? You are Echion's son: are you going to bring shame on your family and on Cadmus who sowed the crop of the Earth-born?<sup>6</sup>

### TEIRESIAS

When a wise man has a good case to argue, eloquence is easy. As for you, though you think yourself clever and have a ready tongue, there is no intelligence in what you say. [A man whose power lies in brashness and who is a fluent speaker becomes a bad citizen if he lacks sense.]

This new divinity you are laughing to scorn—I could not fully express how great he will be in Greece. Two things are chief among mortals, young man: the goddess Demeter—she is Earth but call her either name you like—nourishes mortals with dry food. But he who came next,

<sup>6</sup> Cadmus sowed the teeth of a dragon on the soil of Thebes. These sprouted as the Sown Men, fierce warriors who were the ancestors of the Theban nobility.

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264 post 265 *traī*. Musgrave

270-1 *del.* Hartung

270 *θράσει* Bothe: *θρασὺς* LP



- ὅς δ' ἦλθ' ἔπειτ', ἀντίπαλον ὁ Σεμέλης γόνος  
 βότρυος ὑγρὸν πῶμ' ἠῦρε κάσσηνέγκατο  
 280 θνητοῖς, ὃ παύει τοὺς ταλαιπώρους βροτοὺς  
 λύπης, ὅταν πλησθῶσιν ἀμπέλου ροῆς,  
 ὕπνον τε λήθην τῶν καθ' ἡμέραν κακῶν  
 δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.  
 οὗτος θεοῖσι σπένδεται θεὸς γεγώς,  
 285 ὥστε διὰ τοῦτον τὰγάθ' ἀνθρώπους ἔχειν.  
 καὶ διαγελάς νιν, ὡς ἐνεργράφη Διὸς  
 μηρῶ; διδάξω σ' ὡς καλῶς ἔχει τόδε.  
 ἐπεὶ νιν ἦρπασ' ἐκ πυρὸς κεραυνίου  
 Ζεὺς, ἐς δ' Ὀλυμπον βρέφος ἀνήγαγεν νέον,  
 290 Ἥρα νιν ἦθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ,  
 Ζεὺς δ' ἀντεμηχανήσαθ' οἶα δὴ θεός·  
 ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου  
 αἰθέρος, ἔδωκε τόνδ' ὄμηρον ἐκτιθεῖς  
 Διόνυσον Ἥρας νεικέων· χρόνῳ δέ νιν  
 295 βροτοὶ ραφήναί φασιν ἐν μηρῶ Διός,  
 ὄνομα μεταστήσαντες, ὅτι θεᾶ θεὸς  
 Ἥρα ποθ' ὠμήρευσε †συνθέντες† λόγον.  
 μάντις δ' ὁ δαίμων ὅδε· τὸ γὰρ βακχεύσιμον  
 καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·  
 300 ὅταν γὰρ ὁ θεὸς ἐς τὸ σῶμ' ἔλθῃ πολὺς,  
 λέγειν τὸ μέλλον τοὺς μεμνηότας ποιεῖ.  
 Ἄρεώς τε μοῖραν μεταλαβὼν ἔχει τινά·

278 ὅς δ' Fix: ὅδ' LP ἔπειτ', ἀντίπαλον Housman: ἐπ  
 τάντίπαλον fere LP

the son of Semele, discovered as its counterpart the drink that flows from the grape cluster and introduced it to mortals. It is this that frees trouble-laden mortals from their pain—when they fill themselves with the juice of the vine—this that gives sleep to make one forget the day's troubles: there is no other treatment for misery. Himself a god, he is poured out in libations to the gods, and so it is because of him that men win blessings from them.

And do you ridicule him because he was sewn in the thigh of Zeus? I will show you that this story too makes sense. When Zeus had snatched him from the lightning-bolt's blaze and had brought him as a young babe to Olympus, Hera wanted to hurl him out of heaven. But Zeus, god that he is, made a scheme to answer Hera's: breaking off a part of the sky that surrounds the earth, he gave her this as a hostage and thereby rescued Dionysus from Hera's contentiousness. As time passed, mortals said that he was sewn up into the thigh of Zeus, altering the word because they failed to understand that as god to goddess he had served as Hera's hostage.<sup>7</sup>

The god is also a prophet: for the ecstatic and the manic have mantic powers in large measure. When the god enters someone in force, he causes him in madness to predict the future. He has also taken a share of Ares: often when an

<sup>7</sup> I.e. mishearing or misunderstanding that he was saved by "Zeus's hostage (*homēros*)" they began to say that "Zeus's thigh (*mēros*)" saved him.

289 νέον Aldina: θεόν LP

293 ἔδωκε . . . ἐκτιθείς Borthwick: ἔθηκε . . . ἐκδιδούς LP

297 fort. ὠμήρευσ' ἀσυννετούντες

- στρατὸν γὰρ ἐν ὄπλοις ὄντα κἀπὶ τάξεσιν  
 φόβος διεπτόησε πρὶν λόγχης θιγῆν  
 305 μανία τε· καὶ τοῦτ' ἐστὶ Διονύσου πάρα.  
 ἔτ' αὐτὸν ὄψῃ κἀπὶ Δελφίσι πετραις  
 πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,  
 πάλλοντα καὶ σείοντα βακχεῖον κλάδον,  
 μέγαν τ' ἀν' Ἑλλάδ'. ἀλλ' ἐμοί, Πειθεῦ, πιθοῦ·  
 310 μὴ τὸ κράτος αὔχει δύναμιν ἀνθρώποις ἔχειν,  
 μηδ', ἣν δοκῆς μέν, ἣ δὲ δόξα σου νοσῆ,  
 φρονεῖν δόκει τι· τὸν θεὸν δ' ἐς γῆν δέχου  
 καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.  
 <ἀ δ' ἐς γυναῖκας εἶπες οὐ φροντιστέον·>  
 οὐχ ὁ Διόνυσος †σωφρονεῖν† ἀναγκάσει  
 315 γυναῖκας ἐς τὴν Κύπριν, ἀλλ' ἐν τῇ φύσει  
 [τὸ σωφρονεῖν ἔνεστιν ἐς τὰ πάντ' αἰί]  
 τοῦτο· σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν  
 οὔσ' ἢ γε σώφρων οὐ διαφθαρήσεται.  
 ὄρᾳς; σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις  
 320 πολλοί, τὸ Πειθέως δ' ὄνομα μεγαλύνῃ πόλις·  
 κἀκείνος, οἶμαι, τέρπεται τιμώμενος.  
 ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελάς,  
 κισσῶ τ' ἐρεψόμεσθα καὶ χορεύσομεν,  
 πολιά ξυνωρίς, ἀλλ' ὅμως χορευτέον,  
 325 κοῦ θεομαχῆσω σῶν λόγων πεισθεῖς ὑπο.  
 μαίνη γὰρ ὡς ἄλγιστα, κοῦτε φαρμάκοις  
 ἄκη λάβοις ἀν οὔτ' ἄνευ τούτων νοσεῖς.

army is under arms and drawn up for battle, it is seized by a mad fear before it even begins battle: this too comes from Dionysus. One day you will see him also on the cliffs of Delphi, dancing with his pine torches on the upland between the twin peaks, shaking and brandishing his bacchic wand and greatly honored in Hellas. So do as I say, Pentheus: don't think that kingly rule is the most powerful force in human life, and if you have ideas but unsound ones, you must not think you are wise. Receive the god into the land, pour libations to him, join the ecstatic dance, crown your head!

<As to what you said about the women—give it no more thought:> Dionysus will not compel women to act foolishly where sex is concerned. Rather, such folly lies in their own nature [that chastity dwells in them in all respects always]. Remember: even in ecstatic worship a chaste woman will not be corrupted.

Don't you see? You enjoy it when crowds stand at your gates and the city shouts aloud the name of Pentheus. The god too, I think, takes pleasure in honor. I shall crown my head with ivy and join the dance, and so will Cadmus, whom you mock. We are a pair of grayheads, but still we must dance. Your words will not persuade me to fight against a god. You are mad and most painfully so: some drug has caused it, and no drug can cure it.

305 τε Kovacs, nulla in fine prioris v. distinctione: δὲ LP

314 ante h. v. lac. indic. Wilamowitz μὴ σωφρονεῖν P2 et t:  
μὴ φρονεῖν Musgrave: fort. παραφρονεῖν

316 om. t, del. Kirchhoff cl. Hip. 80 317 v. dist. Kirchhoff

327 νοσεῖς] νόσου Dobree

EURIPIDES

ΧΟΡΟΣ

ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγοις,  
τιμῶν τε Βρόμιον σωφρονεῖς, μέγαν θεόν.

ΚΑΔΜΟΣ

330 ὦ παῖ, καλῶς σοι Τειρεσίας παρήνευεν.  
οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων·  
νῦν γὰρ πέτη τε καὶ φρονῶν οὐδὲν φρονεῖς.  
κεῖ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φῆς,  
παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς  
335 ὡς ἔστι, Σεμέλη θ' ἵνα δοκῆ θεὸν τεκέειν,  
ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῆ.

ὄρᾳς τὸν Ἀκταίωνος ἄθλιον μόρον,  
ὃν ὠμόσιτοι σκύλακες ἄς ἐθρέψατο  
διεσπάσαντο, κρείσσον' ἐν κυναγίαις  
340 Ἀρτέμιδος εἶναι κομπάσαντ' ἐν ὀργάσιν.  
ὃ μὴ πάθης σὺ· δεῦρό σου στέψω κἀρα  
κισσῶ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.

ΠΕΝΘΕΥΣ

οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,  
μηδ' ἐξομόρξῃ μωρίαν τὴν σὴν ἐμοί;  
345 τῆς σῆς <δ'> ἀνοίας τόνδε τὸν διδάσκαλον  
δίκην μέτειμι. στειχέτω τις ὡς τάχος,  
ἐλθὼν δὲ θάκουσ τοῦδ' ἵν' οἰωνοσκοπεῖ  
μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,  
ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,  
350 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες·

335 Σεμέλη θ' Tyrwhitt: Σεμέλης LP

345 <δ'> Matthia

## BACCHAE

### CHORUS LEADER

Old sir, your words bring no disgrace on Phoebus, and you are sensible for honoring Bromios, a great god.

### CADMUS

My lad, Teiresias has given you good advice: make your home with us, not beyond the bounds of established custom. At the moment you are all in the air: you are clever, but your cleverness amounts to nothing. Even if this god does not exist, as you maintain, you should say that he does and tell a wholesome lie: thus Semele will be thought to have given birth to a god and your whole family will win honor.

You can see the miserable death of Actaeon, torn to pieces by the flesh-devouring hounds he himself had raised: he boasted in the mountain glades that he was better in the hunt than Artemis. Let this not be your fate! Come here, let me garland your head with ivy: join us in giving honor to the god.

*He tries to put an ivy crown on Pentheus' head. Pentheus rejects it with contempt.*

### PENTHEUS

Keep your hands to yourself, don't wipe your folly off on me! Go off and play the bacchant! <But> this man who taught you your madness—I shall punish him. (*to his retinue*) Go, someone, quickly, to this man's seat of prophecy, where he watches his birds, and pry it up, overturn it with a crowbar! Turn the whole place upside down and throw his

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347 τοῦδ' Musgrave: τοῦσδ' LP

EURIPIDES

μάλιστα γάρ νιν δήξομαι δράσας τάδε.

οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε  
τὸν θηλύμορφον ξένον, ὃς ἐσφέρει νόσον  
καινὴν γυναιξὶ καὶ λέχη λυμαίνεται.

355 κᾶνπερ λάβητε, δέσμιον πορεύσατε  
δεῦρ' αὐτόν, ὡς ἂν λευσίμου δίκης τυχὼν  
θάνη, πικρὰν βάκχευσιν ἐν Θήβαις ἰδὼν.

ΤΕΙΡΕΣΙΑΣ

ὦ σχέτλι', ὡς οὐκ οἶσθα ποῦ ποτ' εἶ λόγων.  
μέμηνας ἤδη, καὶ πρὶν ἐξεστῶς φρενῶν.

360 στείχωμεν ἡμεῖς, Κάδμε, κᾶξαιτώμεθα  
ὑπὲρ τε τούτου καίπερ ὄντος ἀγρίου  
ὑπὲρ τε πόλεως τὸν θεὸν μηδὲν νέον  
δρᾶν. ἀλλ' ἔπου μοι κισσίνου βάκτρον μέτα,  
πειρῶ δ' ἀνορθοῦν σῶμ' ἐμόν, κᾶγὼ τὸ σόν.  
365 γέροντε δ' αἰσχρὸν δύο πεσεῖν· ἴτω δ' ὅμως,  
τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.  
Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις  
τοῖς σοῖσι, Κάδμε· μαντικῇ μὲν οὐ λέγω,  
τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει.

στρ. α

ΧΟΡΟΣ

370 Ὅσῖα πότνα θεῶν,

359 ἐξεστῶς Bothe: ἐξέστης LP



## BACCHAE

sacred fillets to the storm winds! That will hurt him most of all!

*Exit servant by Eisodos A.*

You others, go about the city and track down that effeminate stranger who is infecting the women with a new disease and playing havoc with their marriages. If you catch him, bring him here in chains so that he may die by stoning: he will find that his ecstatic dancing in Thebes has cost him dear!

*Exit other servants by Eisodos B.*

## TEIRESIAS

Unhappy man, how little you know what you are saying! You are now quite deranged, though you have lost your head before now. Cadmus, let us go and pray for him, wild man though he is, and for the city, that the god may not harm us. Accompany me with your ivied staff and try to support me, as I will you: two old men falling down would be a disgrace. Still, if it happens, so be it: we must serve Zeus's son, the bacchic god. Take care that Pentheus does not bring sorrow<sup>5</sup> on your house, Cadmus. I do not say this by my prophetic art but by looking at the facts: his talk is folly and he's a fool.

*Exit by Eisodos B CADMUS and TEIRESIAS, followed by the latter's guide. Pentheus remains in front of the palace.*

## CHORUS

Holiness, queen in heaven,

<sup>5</sup> "Sorrow" here is *penthos*, making a play on Pentheus' name.

Ἄσσία δ' ἄ κατὰ γᾶν  
 χρυσέα πτέρυγι φέρη,  
 τάδε Πενθέως αἴεις;  
 αἴεις οὐχ ὄσιαν

- 375 ὕβριν ἐς τὸν Βρόμιον, τὸν  
 Σεμέλας, τὸν παρὰ καλλι-  
 στεφάνοις εὐφροσύναις δαί-  
 μονα πρῶτον μακάρων; ὃς τὰδ' ἔχει,  
 θιασεύειν τε χοροῖς  
 380 μετὰ τ' αὐλοῦ γελάσαι  
 ἀποπαῦσαί τε μερίμνας,  
 ὁπότεν βότρυος ἔλθη  
 γάνος ἐν δαιτὶ θεῶν, κισ-  
 σοφόροις δ' ἐν θαλίαις ἀν-  
 385 δράσι κρατῆρ ὕπνον ἀμφιβάλλη.

ἀντ. α

- ἀχαλίνων στομάτων  
 ἀνόμον τ' ἀφροσύνας  
 τὸ τέλος δυστυχία·  
 ὁ δὲ τᾶς ἡσυχίας  
 390 βίωτος καὶ τὸ φρονεῖν  
 ἀσάλευτόν τε μένει καὶ  
 συνέχει δώματα· πόρσω  
 γὰρ ὅμως αἰθέρα ναίον-  
 τες ὀρώσιν τὰ βροτῶν οὐρανίδαί.  
 395 τὸ σοφὸν δ' οὐ σοφία  
 τό τε μὴ θνατὰ φρονεῖν.  
 βραχὺς αἰὼν· ἐπὶ τούτῳ

## BACCHAE

Holiness, you that pass over the earth  
with golden wing,  
do you hear of these deeds of Pentheus?  
Do you hear of his impious  
violence against Bromios,  
Semele's son, the chief god invoked  
amid the fair-garlanded  
delights of the feast? These are his powers,  
to blend us, by dance, with the worshipful band,  
to laugh to the sound of piping,  
and to vanquish care  
when to the sacred meal  
comes the gleam of the grape  
and upon men in their ivy-decked feasts  
the wine bowl casts a mantle of sleep.

Tongues that know no bridle  
and folly that knows no law  
end in misery.  
But the peaceful life  
and good sense—  
no billows toss these:  
these bind together men's houses.  
For though they dwell far off in the sky  
the gods of heaven look on mortal doings.  
Cleverness is not wisdom,  
nor is it wise to think thoughts not mortal.  
Our life is short: this being so

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<sup>372</sup> χρυσέα πτέρυγι φέρη W. H. Thompson: χρυσέα πτέρυγα  
φέρεις fere LP

δέ τις ἂν μεγάλα διώκων  
 τὰ παρόντ' οὐχὶ φέροι. μαι-  
 400 νομένων οἶδε τρόποι καὶ  
 κακοβούλων παρ' ἔμοιγε φωτῶν.

στρ. β

ἰκοίμαν ποτὶ Κύπρον,  
 νᾶσον τᾶς Ἀφροδίτας,  
 ἴν' οἱ θελξίφρονες νέμον-  
 405 ται θνατοῖσιν Ἔρωτες  
 Πάφον, τὰν ἑκατόστομοι  
 βαρβάρου ποταμοῦ ῥοαὶ  
 καρπίζουσιν ἄνομβροι,  
 οὗ θ' ἄ καλλιστενομένα  
 410 Πιερία, μούσειος ἔδρα,  
 σεμνὰ κλειτὺς Ὀλύμπου·  
 ἐκεῖσ' ἄγε μ', <ῶ> Βρόμιε Βρόμιε,  
 πρόβακχ' εὔιε δαῖμον.  
 415 ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος, ἐκεῖ δὲ βάκ-  
 χαις θέμις ὀργιάζειν.

ἀντ. β

ὁ δαίμων ὁ Διὸς παῖς  
 χαίρει μὲν θαλίαισιν,  
 φιλεῖ δ' ὀλβοδότειραν Εἰ-

399 φέροι Tyrwhitt: -ει LP

402 Κύπρον Elmsley: τὰν K- LP

404 ἴν' οἱ Heath: ἴνα LP: ἐν ἧ Nauck

406 τὰν Diggle: θ' ἂν LP

409 οὗ θ' Schoene: ὅπου δ' LP

## BACCHAE

a man who pursues great things  
may miss what lies at hand. To live thus  
is to be, in my judgment,  
a madman and a fool.

May I wend my way to Cyprus,  
Aphrodite's island,  
where the Erotes<sup>9</sup> who charm mortal hearts  
make their home  
in Paphos, a place the hundred streams  
of the barbarian river  
make fertile without rain;<sup>10</sup>  
and may I go to where stands fairest  
Pieria, the Muses' haunt,  
holy slope of Mount Olympus:  
take me there, <O> Bromios, Bromios,  
leader of my worship, god of ecstasy!  
There live the Graces, there lives Desire, there may the  
bacchants  
hold their joyous rites!

The god, Zeus's son,  
rejoices in the feast,  
he loves wealth-giving

<sup>9</sup> Deities of love who attend Aphrodite.

<sup>10</sup> The "barbarian river" is the Nile, which according to some ancient sources, passed under the sea to reemerge and fertilize the south coast of Cyprus. See *Helen* 151.

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412 μ' <ὦ> Hartung: με LP

413 πρόβακχ' εὔιε Hermann: προβακχήε LP

- 420 *ρήναν, κουροτρόφον θεάν.  
ἴσαν δ' ἔς τε τὸν ὄλβιον  
τόν τε χείρονα δῶκ' ἔχειν  
οἴνου τέρψιν ἄλυπον·  
μισεῖ δ' ᾧ μὴ ταῦτα μέλει,*
- 425 *κατὰ φάος νύκτας τε φίλας  
εὐαίωνα διαζῆν,  
σοφὰν δ' ἀπέχειν πραπίδα φρένα τε  
περισσῶν παρὰ φωτῶν·*
- 430 *τὸ πλῆθος ὃ τι τὸ φαυλότερον ἐνόμισε χρῆ-  
ταί τε, τόδ' ἂν δεχοίμαν.*

## ΘΕΡΑΠΩΝ

- Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἠγρευκότες*
- 435 *ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὠρμήσαμεν.  
ὁ θῆρ δ' ὄδ' ἡμῖν πρᾶος οὐδ' ὑπέσπασεν  
φυγῆ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,  
οὐκ ὠχρός, οὐδ' ἠλλαξεν οἰνωπὸν γένυν,  
γελῶν δὲ καὶ δεῖν κἀπάγειν ἐφίετο*
- 440 *ἔμενέ τε, τοῦμὸν εὐτρεπὲς ποιούμενος.  
κἀγὼ δι' αἰδοῦς εἶπον· ὦ ξέν', οὐχ ἐκὼν  
ἄγω σε, Πενθέως δ' ὅς μ' ἔπεμψ' ἐπιστολαῖς.  
ἄς δ' αὖ σὺν βάκχας εἶρξας, ἄς συνήρπασας  
κᾶδησας ἐν δεσμοῖσι πανδήμου στέγης,*
- 445 *φροῦδαί γ' ἐκείναι λελυμέναι πρὸς ὀργάδας  
σκιρτῶσι Βρόμιον ἀνακαλούμεναι θεόν·*

421 ἴσαν Tr: ἴσα LP      433 τε τόδ' ἂν δεχοίμαν Kirchhof  
(δεχοίμαν iam Musgrave): τ' ἐν τῷδε λεγοίμην ἂν LP

## BACCHAE

Peace, the goddess who rears boys to manhood.

Equally both to the rich  
and to the lowly he has given  
the painless joy of wine.

He hates the man who does not make this his aim,  
by day and through the sweetness of night  
to live a life of bliss,  
and to keep his heart and his thoughts wise,  
far from men of excess.

What the simple folk believe and practice  
that shall I accept.

*Enter by Eisodos B a SERVANT with others of Pentheus' retinue leading DIONYSUS in chains.*

### SERVANT

Pentheus, here we are with the prey you sent us to catch: our errand was successful. This is a tame beast, we found: he did not take to his heels in flight, nor did the hue of his wine-colored cheeks turn ashen, but without objection he held out his hands, waiting for me and telling me with a laugh to tie him up and lead him away, which made my task easier. I felt shame and said, "Stranger, it is not of my own free will that I take you away but on the orders of Pentheus, who sent me."

As for the bacchant women you have restrained, arresting and chaining them up in the public prison, they are gone: free of their bonds they skipped off toward the mountain glades, calling on the god Bromios. The chains

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436 δ' del. Dawe

438 οὐκ Bothe: οὐδ' LP



## EURIPIDES

αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν  
 κληῆδές τ' ἀνήκαν θύρετρ' ἄνευ θνητῆς χερός.  
 πολλῶν δ' ὄδ' ἀνήρ θαυμάτων ἤκει πλέως  
 450 ἐς τάσδε Θήβας. σοὶ δὲ τᾶλλα χρῆ μέλειν.

## ΠΕΝΘΕΥΣ

μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσιν γὰρ ὦν  
 οὐκ ἔστιν οὕτως ὠκὺς ὥστε μ' ἐκφυγεῖν.  
 ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε,  
 ὡς ἐς γυναῖκας, ἐφ' ὅπερ ἐς Θήβας πάρει  
 455 πλόκαμός τε γάρ σου ταναὸς οὐ πάλης ὑπο,  
 γένυι παρ' αὐτὴν κεχυμένος, πόθου πλέως·  
 λευκὴν δὲ χροιάν ἐκ παρασκευῆς ἔχεις,  
 οὐχ ἡλίου βολαῖσιν ἀλλ' ὑπὸ σκιᾶς  
 τὴν Ἀφροδίτην καλλονῇ θηρώμενος.  
 460 πρῶτον μὲν οὖν μοι λέξον ὅστις εἶ γένος.

## ΔΙΟΝΥΣΟΣ

οὐκ ὄκνος οὐδεὶς· ράδιον δ' εἰπεῖν τόδε.  
 τὸν ἀνθεμώδη Τρωῶλον οἶσθά που κλύων.

## ΠΕΝΘΕΥΣ

οἶδ', ὅς τὸ Σάρδεων ἄστρῳ περιβάλλει κύκλῳ.

## ΔΙΟΝΥΣΟΣ

ἐντεῦθεν εἰμι, Λυδία δέ μοι πατρίς.

## ΠΕΝΘΕΥΣ

465 πόθεν δὲ τελετὰς τάσδ' ἄγεις ἐς Ἑλλάδα;

451 μέθεσθε Burges: μαίνεσθε LP

457 ἐκ παρασκευῆς Kirchhoff: εἰς παρασκευὴν LP

## BACCHAE

were loosed from their feet of their own accord, and keys opened doors with no mortal hand to turn them. Full of marvels has this man arrived in Thebes. But what follows must be your concern.

### PENTHEUS

Release his hands! He is in the net and is not fast enough to escape from me. (*His servants remove the manacles from Dionysus.*)

Well, quite an attractive fellow you are, stranger—attractive to women, which is why you have come to Thebes. Your hair is long—no wrestler you—and it comes tumbling down all the way to your cheeks: how full of desire it is! And you deliberately keep your skin white: it is not in the sun's rays but in the shade that you hunt for love by means of your beauty.

But first tell me what your country is.

### DIONYSUS

I feel no hesitation: the question is easy. I suppose you have heard of flowery Mount Tmolus.

### PENTHEUS

Yes: it encircles the city of Sardis.

### DIONYSUS

That is where I come from: Lydia is my country.

### PENTHEUS

What is the source of these rites you bring to Greece?

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461 οὐκ ὄκνος Wakefield: οὐ κόμπος LP

EURIPIDES

ΔΙΟΝΥΣΟΣ

Διόνυσος αὐτός μ' εἰσέβησ', ὁ τοῦ Διός.

ΠΕΝΘΕΥΣ

Ζεὺς δ' ἔστ' ἐκεῖ τις, ὃς νέους τίκτει θεούς;

ΔΙΟΝΥΣΟΣ

οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις.

ΠΕΝΘΕΥΣ

πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν;

ΔΙΟΝΥΣΟΣ

470 ὀρῶν ὀρῶντα, καὶ δίδωσιν ὄργια.

ΠΕΝΘΕΥΣ

τὰ δ' ὄργι' ἐστὶ τίν' ἰδέαν ἔχοντά σοι;

ΔΙΟΝΥΣΟΣ

ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

ΠΕΝΘΕΥΣ

ἔχει δ' ὄνησιν τοῖσι θύουσιν τίνα;

ΔΙΟΝΥΣΟΣ

οὐ θέμις ἀκοῦσαί σ', ἔστι δ' ἄξι' εἰδέναι.

ΠΕΝΘΕΥΣ

475 εὖ τοῦτ' ἐκιβδήλευσας, ἴν' ἀκοῦσαι θέλω.

ΔΙΟΝΥΣΟΣ

ἀσέβειαν ἀσκοῦντ' ὄργι' ἐχθαίρει θεοῦ.

<sup>466</sup> αὐτός μ' Π: ἡμᾶς LP εἰ[σε]βησ' Π, con. Abresch:  
εὐσέβησ' LP

<sup>468</sup> ἐνθάδε ζεύξας Musgrave: ἐνθάδ' ἔζευξεν LP

BACCHAE

DIONYSUS

Dionysus himself initiated me, Zeus's son.

PENTHEUS

Is there some Zeus there who fathers new gods?

DIONYSUS

No: I mean the one here who was Semele's lover.

PENTHEUS

And was it in a dream or in your waking sight that he conscripted you?

DIONYSUS

We could see one another: and he gave me rites.

PENTHEUS

These rites—what is their nature?

DIONYSUS

They may not be told to the uninitiated.

PENTHEUS

But those who perform them—what kind of benefit do they get?

DIONYSUS

You are not allowed to hear—though the rites are well worth knowing.

PENTHEUS

A clever counterfeit answer this, to pique my curiosity!

DIONYSUS

The god's rites are hostile to anyone who practices impiety.

EURIPIDES

ΠΕΝΘΕΥΣ

ὁ θεός, ὁρᾶν γὰρ φῆς σαφῶς, ποιός τις ἦν;

ΔΙΟΝΥΣΟΣ

ὁποῖος ἤθελ'· οὐκ ἐγὼ 'τασσον τόδε.

ΠΕΝΘΕΥΣ

τοῦτ' αὖ παρωχέτευσας εὖ γ' οὐδὲν λέγων.

ΔΙΟΝΥΣΟΣ

480 δόξει τις ἀμαθεί σοφὰ λέγων οὐκ εὖ φρονεῖν.

ΠΕΝΘΕΥΣ

ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;

ΔΙΟΝΥΣΟΣ

πᾶς ἀναχορεύει βαρβάρων τάδ' ὄργια.

ΠΕΝΘΕΥΣ

φρονούσι γὰρ κάκιον Ἑλλήνων πολύ.

ΔΙΟΝΥΣΟΣ

τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

ΠΕΝΘΕΥΣ

485 τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;

ΔΙΟΝΥΣΟΣ

νύκτωρ τὰ πολλὰ· σεμνότητ' ἔχει σκότος.

ΠΕΝΘΕΥΣ

τοῦτ' ἐς γυναῖκας δόλιόν ἐστι καὶ σαθρόν.

ΔΙΟΝΥΣΟΣ

κὰν ἡμέρα τό γ' αἰσχρὸν ἐξεύροι τις ἄν.

BACCHAE

PENTHEUS

The god—what did he look like? You claim you saw him clearly.

DIONYSUS

He looked as he wished to look: I had no say in the matter.

PENTHEUS

Another evasive answer: you talk nonsense so cleverly.

DIONYSUS

Speak wisdom to a fool and he will think you foolish.

PENTHEUS

Is this the first place you brought the god?

DIONYSUS

No: all barbarians dance in observance of these rites.

PENTHEUS

Yes, they're much less clever than the Greeks.

DIONYSUS

In this case more so. But their customs are different.

PENTHEUS

Do you practice your rites at night or by day?

DIONYSUS

Mostly at night: darkness lends solemnity.

PENTHEUS

This is an immoral trick aimed at women.

DIONYSUS

Someone could engage in shameful deeds even by day.

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<sup>477</sup> ὁ θεός Brunck: τὸν θεὸν LP      ὁρᾶν γὰρ Musgrave: γὰρ  
ὁ- LP      <sup>479</sup> γ' οὐδὲν Burges: κοῦδὲν LP

EURIPIDES

ΠΕΝΘΕΥΣ

δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

ΔΙΟΝΥΣΟΣ

490 σὲ δ' ἀμαθίας γε κάσεβούντ' ἐς τὸν θεόν.

ΠΕΝΘΕΥΣ

ὡς θρασὺς ὁ βάκχος κούκ ἀγύμναστος λόγων.

ΔΙΟΝΥΣΟΣ

εἴφ' ὅ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσῃ;

ΠΕΝΘΕΥΣ

πρῶτον μὲν ἀβρὸν βόστρυχον τεμῶ σέθεν.

ΔΙΟΝΥΣΟΣ

ιερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

ΠΕΝΘΕΥΣ

495 ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν.

ΔΙΟΝΥΣΟΣ

αὐτός μ' ἀφαιροῦ· τόνδε Διονύσῳ φορῶ.

ΠΕΝΘΕΥΣ

εἶρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.

ΔΙΟΝΥΣΟΣ

λύσει μ' ὁ δαίμων αὐτός, ὅταν ἐγὼ θέλω.

ΠΕΝΘΕΥΣ

ὅταν γε καλέσῃς αὐτὸν ἐν βάκχαις σταθείς.

<sup>496</sup> Διονύσῳ Collmann: -ου LP

BACCHAE

PENTHEUS

You'll pay for your knavish cleverness.

DIONYSUS

And you for your obtuseness and impiety against the god.

PENTHEUS

How brash is this bacchant! What a practiced speaker!

DIONYSUS

Tell me what I must undergo: what is the terrible penalty you mean to inflict?

PENTHEUS

First I shall cut off your delicate locks.

DIONYSUS

My locks are sacred: I grow them long in the god's honor.

*Pentheus cuts off some of Dionysus' hair.*

PENTHEUS

Next, hand over that wand.

DIONYSUS

Take it from me yourself: I carry it, but it belongs to Dionysus.

*Pentheus takes the thyrsus.*

PENTHEUS

We will keep you penned up inside and under guard.

DIONYSUS

Dionysus himself will free me when I so desire.

PENTHEUS

Sure, when you stand surrounded by bacchants and call on him.



EURIPIDES

ΔΙΟΝΥΣΟΣ

500 καὶ νῦν ἂ πάσχω πλησίον παρῶν ὄρα̂.

ΠΕΝΘΕΥΣ

καὶ ποῦ ἔστιν; οὐ γὰρ φανερός ὄμμασίν γ' ἐμοῖς.

ΔΙΟΝΥΣΟΣ

παρ' ἐμοί· σὺ δ' ἀσεβῆς αὐτὸς ὦν οὐκ εἰσοράς.

ΠΕΝΘΕΥΣ

λάζυσθε· καταφρονεῖ με καὶ Θήβας ὄδε.

ΔΙΟΝΥΣΟΣ

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

ΠΕΝΘΕΥΣ

505 ἐγὼ δὲ δεῖν γε, κυριώτερος σέθεν.

ΔΙΟΝΥΣΟΣ

οὐκ οἶσθ' ὅ τι ζῆς, οὐδ' ὁ δρᾶς, οὐδ' ὅστις εἶ.

ΠΕΝΘΕΥΣ

Πενθεύς, Ἀγαυῆς παῖς, πατρὸς δ' Ἐχίονος.

ΔΙΟΝΥΣΟΣ

ἐνδυστυχήσαι τούνομ' ἐπιτήδειος εἶ.

ΠΕΝΘΕΥΣ

510 χῶρει καθείρξατ' αὐτὸν ἰππικαῖς πέλας  
 φάτναισιν, ὡς ἂν σκότιον εἰσορά̂ κνέφας.  
 ἐκεῖ χόρευε· τάσδε δ' ἄς ἄγων πάρει  
 κακῶν συνεργοὺς ἢ διεμπολήσομεν  
 ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπου

<sup>506</sup> ὅ τι ζῆς] ὁ βάζεις Cobet      ὁ δρᾶς Reiske: ὄρα̂ς LP

BACCHAE

DIONYSUS

Yes, even now he is near and sees what I am undergoing.

PENTHEUS

Where is he? To my eyes he is not in evidence.

DIONYSUS

He's with me: since you are a godless man you do not see him.

PENTHEUS

Seize him! He's treating me and Thebes with contempt!

DIONYSUS

And I forbid it: I am sane and you are not.

PENTHEUS

I say bind him, and I have more authority than you.

DIONYSUS

You do not know what your life is or what you are doing or who you are.

PENTHEUS

I am Pentheus, son of Agave and Echion.

DIONYSUS

Your name fits you well for misfortune.<sup>11</sup>

PENTHEUS

Off now! Shut him up near the horses' corncribs, so that his eyes get plenty of darkness. Do your dancing there! As for these women you have brought with you as your partners in mischief, either I shall sell them or, when I have stopped

<sup>11</sup> See note on line 367 above.

παύσας ἐφ' ἰστοῖς δμῳίδας κεκτήσομαι.

## ΔΙΟΝΥΣΟΣ

515 στείχοιμ' ἄν· ὅ τι γὰρ μὴ χρεῶν οὔτοι χρεῶν  
παθεῖν. ἀτὰρ τοι τῶνδ' ἄποιν' ὑβρισμάτων  
μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις·  
ἡμᾶς γὰρ ἀδικῶν κείνον ἐς δεσμούςς ἄγεις.

## ΧΟΡΟΣ

στρ.

Ἀχελῷου θύγατερ,  
520 πότνι' εὐπάρθενε Δίρκα,  
σὺ γὰρ ἐν σαῖς ποτε παγαῖς  
τὸ Διὸς βρέφος ἔλαβες,  
ὅτε μηρῶ πυρὸς ἐξ ἀθανάτου Ζεὺς  
525 ὁ τεκῶν ἤρπασέ νιν, τὰδ' ἀναβοάσας·  
ἴθι, Διθύραμβ', ἐμὰν ἄρ-  
σενα τάνδε βᾶθι νηδύν·  
ἀναφαίνω σε τόδ', ὦ Βάκ-  
χιε, Θήβαις ὀνομάζειν.  
530 σὺ δέ μ', ὦ μάκαιρα Δίρκα,  
στεφανηφόρους ἀπωθῆ  
θιάσους ἔχουσαν ἐν σοί.  
τί μ' ἀναίνῃ; τί με φεύγεις;  
ἔτι ναὶ τὰν βοτρυνώδη  
535 Διονύσου χάριν οἶνας,

528 ἀναφαίνω Hermann: -φανῶ LP

## BACCHAE

their clapping and drum beating, keep them as slaves to tend my looms.

### DIONYSUS

I'm ready to go: I shall not suffer anything I am not meant to suffer. But Dionysus, you know, will punish you for this highhandedness, Dionysus who you claim does not exist. You wrong me, but it's him you're leading off to prison.

*Exit into the skene DIONYSUS and PENTHEUS with retinue, including SERVANT.*

### CHORUS

Daughter of Achelöus,  
Lady Dirce, fair maiden,  
on you I call, for in your streams  
you once received Zeus's babe  
when Zeus his father snatched him from the ever-blazing  
fire  
and put him in his thigh and cried out,  
"Come, Dithyrambus,<sup>12</sup> enter here  
my male womb!  
I proclaim to Thebes  
that she should call you by this name."  
But you, O Dirce blessed,  
reject me though I have on your banks  
sacred bands of worshipers adorned with wreaths.  
Why reject me, why run from me?  
One day yet—I swear it by the clustered  
joy of Dionysus' vine—

<sup>12</sup> A name of Dionysus, connecting him with the choral songs in his honor called dithyrambs.

ἔτι σοι τοῦ Βρομίου μελήσει.

ἀντ.

[οῖαν οῖαν ὀργὰν]

ἀναφαίνει χθόνιον

γένος ἐκφύς τε δράκοντός

540 ποτε Πενθείς, ὃν Ἐχίων

ἐφύτευσε χθόνιος,

ἀγριωπὸν τέρας, οὐ φῶτα βρότειον,

φόνιον δ' ὥστε γίγαντ' ἀντίπαλον θεοῖς·

545 ὃς ἔμ' ἐν βρόχοισι τὰν τοῦ

Βρομίου τάχα ξυνάψει,

τὸν ἐμὸν δ' ἐντὸς ἔχει δώ-

ματος ἤδη θιασώταν

σκοτίαισι κρυπτὸν εἴρκαϊς.

550 ἐσορᾶς τὰδ', ὦ Διὸς παῖ

Διόνυσε, σοὺς προφήτας

ἐν ἀμίλλαισιν ἀνάγκας;

μόλε, χρυσῶπα τινάσσων,

ἄνα, θύρσον κατ' Ὀλύμπου,

555 φονίου δ' ἀνδρὸς ὕβριν κατάσχεσ.

ἐπωδ.

πόθι Νύσας ἄρα τᾶς θη-

ροτρόφου θυρσοφορεῖς

θιάσους, ὦ Διόνυσ'; ἢ

κορυφαῖς Κωρυκίαις;

560 τάχα δ' ἐν ταῖς πολυδένδροισιν Ὀλύμπου

θαλάμαις, ἔνθα ποτ' Ὀρφεὺς κιθαρίζων

BACCHAE

one day yet Bromios shall be your care.

[What anger]

He shows his earthborn  
 origin, that he was born from a dragon,  
 does Pentheus, son  
 of earthborn Echion,  
 a monster with visage wild, no man of mortal frame  
 but one of the murderous Giants who opposed the gods.  
 And soon he will bind me,  
 Dionysus' servant, in the knotted ropes,  
 and he keeps within his palace  
 my fellow in the sacred band,  
 concealing him in a dark prison.  
 Do you mark, O Dionysus,  
 son of Zeus, that your spokesmen  
 are at grips with oppression?  
 Come down from Olympus, my lord,  
 shaking your gold-gleaming wand,  
 and check the violence of this man of blood!

Where then on the slopes of Nysa, nurse of wild beasts,  
 do you lead your sacred bands  
 with your holy wand, O Dionysus?  
 Or is it on Corycia's peaks?  
 Perhaps in the leafy coverts  
 of Olympus where Orpheus, playing his lyre,

---

537 del. Bothe

545 ἔμ' ἐν Dobree: με LP

549 σκοτίαισι κρυπτόν Bothe: σκοτίαῖς κ- ἐν LP

554 Ὀλύμπου Kirchhoff: Ὀλυμπον LP

- σύναγεν δένδρεα μούσαις,  
 σύναγεν θήρας ἀγρώστας.  
 565 μάκαρ ὦ Πιερία,  
 σέβεταιί σ' Εὐίος, ἤξει  
 τε χορεύσων ἅμα βακχεύ-  
 μασι, τόν τ' ὠκυρόαν  
 διαβὰς Ἄξιόν εἰλισ-  
 570 σομένας μαινάδας ἄξει  
 Λυδῖαν τε τὸν εὐδαιμονίας βροτοῖς  
 ὀλβοδόταν πατέρ', ὃν ἔκλυον  
 εὐίππον χώραν ὕδασι  
 575 καλλίστοισι λιπαίνειν.

ΔΙΟΝΥΣΟΣ

ἰώ,  
 κλύετ' ἐμᾶς κλύετ' αὐδᾶς,  
 ἰὼ βάκχαι, ἰὼ βάκχαι.

ΧΟΡΟΣ

τίς ὄδε, τίς πόθεν ὁ κέλαδος  
 ἀνά μ' ἐκάλεσεν Εὐίου;

ΔΙΟΝΥΣΟΣ

- 580 ἰὼ ἰώ, πάλιν αὐδῶ,  
 ὁ Σεμέλας, ὁ Διὸς παῖς.

ΧΟΡΟΣ

ἰὼ ἰὼ δέσποτα δέσποτα,  
 μόλε νιν ἀμέτερον ἐς

565 μάκαρ Hermann: μάκαιρ' LP

## BACCHAE

once assembled the trees by his song,  
assembled the beasts of the wild.

Happy Pieria,  
Euhios<sup>13</sup> honors you,  
and he will come to dance with his bacchants:  
he will lead his whirling bacchants,  
crossing the swift-running  
current of the River Axios  
and the Lydias, father of prosperity and giver  
of wealth to mortals, which with its lovely waters  
makes rich, so I have heard,  
a land blessed with horses.

### DIONYSUS

(*within*) Ho there,  
hear my voice,  
ho, bacchants, ho bacchants!

### CHORUS

Who is it, what and whence the voice  
of Euhios that calls my name?

### DIONYSUS

Ho, I say once more,  
I, Semele's and Zeus's son!

### CHORUS

Hail, master, master,  
come then to join our thiasos,

<sup>13</sup> A cult title of Dionysus.

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571-2 εὐδαιμονίας Burges: τᾶς εὐδ- LP

573 πατέρ', ὄν Ferrari: πατέρα τε τὸν LP



θίασον, ὦ Βρόμιε Βρόμιε.

ΔΙΟΝΥΣΟΣ

585 <σείε> πέδον χθονός, Ἕννοσι πότνια.

ΧΟΡΟΣ

—ᾶ ᾶ,

τάχα τὰ Πενθέως μέλαθρα διατι-  
νάξεται πεσήμασιν.

ὁ Διόνυσος ἀνὰ μέλαθρα·

590 σέβετε νιν. —σέβομεν ὦ.

—ἴδετε λάιν' <ῶ> ἔμβολα κίοσιν

τάδε διάδρομα· Βρόμιος ἀλαλάζεται  
στέγας <τᾶσδ'> ἔσω.

ΔΙΟΝΥΣΟΣ

ἄπτε κεραύνιον αἴθοπα λαμπάδα,

595 σύμφλεγε σύμφλεγε δώματα Πενθέος.

ΧΟΡΟΣ

ᾶ ᾶ,

πῦρ οὐ λεύσσεις, οὐδ' ἀνγάζη,

Σεμέλας ἱερὸν <τόνδ'> ἀμφὶ τάφον,

ἂν ποτε κεραυνόβολος ἔλιπε

φλόγα Διὸς βροντά;

600 δίκητε πεδόσσε δίκητε τρομερὰ

σώματα, μαινάδες·

ὁ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἔπεισι

585 <σείε> Wilamowitz  
del. Dobree): τὰ λάινα LP  
LP

591 λάιν' <ῶ> Willink (τὰ iam  
ἔμβολα κίοσιν Willink: κίοσιν ἔ-

593 <τᾶσδ'> Willink

BACCHAE

O Bromios, Bromios!

DIONYSUS

<Shake> the level earth, O Goddess Earthquake!

CHORUS A

Ah, ah!

Soon the palace of Pentheus  
will be shaken and fall!

Dionysus is in the house!

Worship him!

CHORUS B

We worship him, ah!

CHORUS A

See, here on the columns the stone lintels  
are falling apart! Bromios is raising a shout  
in the palace <here>.

DIONYSUS

Kindle the glowing blaze of lightning,  
burn up, burn up the palace of Pentheus!

CHORUS

Ah, ah,

do you not see, not mark the fire  
about Semele's holy tomb <here>,  
the flame left behind

by Zeus's lightning?

Hurl to the ground your trembling bodies,  
hurl them, maenads!

Our lord, Zeus's son is attacking this house,

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597 <τόνδ'> Willink

599 Διὸς βροντά ed. Hervag.: Δίου βροντᾶς fere LP

EURIPIDES

μέλαθρα τάδε Διὸς γόνος.

ΔΙΟΝΥΣΟΣ

605 βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμένοι φόβῳ  
πρὸς πέδῳ πεπτώκατ'; ἤσθεσθ', ὡς ἔοικε, Βακχίου  
διατινάξαντος τὰ Πενθέως δώματ'. ἀλλ' ἀνίστατε  
σῶμα καὶ θαρσεῖτε σαρκὸς ἐξαμείψασαι τρόμον.

ΧΟΡΟΣ

ὦ φάος μέγιστον ἡμῖν εὐίου βακχεύματος,  
ὡς ἐσεῖδον ἀσμένῃ σε, μονάδ' ἔχουσ' ἐρημίαν.

ΔΙΟΝΥΣΟΣ

610 εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,  
Πενθέως ὡς ἐς σκοτεινὰς ὀρκάνας πεσούμενος;

ΧΟΡΟΣ

πῶς γὰρ οὔ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς  
τύχοις;  
ἀλλὰ πῶς ἠλευθερώθης ἀνδρὸς ἀνοσίου τυχών;

ΔΙΟΝΥΣΟΣ

αὐτὸς ἐξέσωσ' ἑμαντὸν ραδίως ἄνευ πόνου.

ΧΟΡΟΣ

615 οὐδέ σου συνῆψε χεῖρας δεσμίοισιν ἐν βρόχοις;

ΔΙΟΝΥΣΟΣ

ταῦτα καὶ καθύβρισ' αὐτόν, ὅτι με δεσμεύειν δοκῶν

606 τὰ Πενθέως δώματ'. ἀλλ' ἀνίστατε Musgrave: δῶμα  
Πενθέως· ἀλλ' ἐξανίστατε LP

607 σαρκὸς Wasse: σάρκας LP

613 τυχών] χερῶν F. W. Schmidt, φυγῶν Dodds

BACCHAE

turning it topsy-turvy!

*They prostrate themselves on the ground. Enter from the skene DIONYSUS.*

DIONYSUS

Barbarian women, are you so frightened that you have fallen to the ground? It seems you have heard the bacchic god shaking Pentheus' palace. But stand on your feet, take heart, and stop quaking.

CHORUS LEADER

O supreme light of deliverance to all our ecstatic band, how glad I am to see you: I was alone and bereft!

DIONYSUS

Were you disheartened when I was taken inside, thinking I would be thrown into Pentheus' dark prison?

CHORUS LEADER

Of course: who was going to defend me if you met with disaster? But how did you get free after encountering this man of sin?

DIONYSUS

I rescued myself: it was easy and cost no trouble.

CHORUS LEADER

But did he not tie your hands together with a noose?

DIONYSUS

That was just it, the insult I paid him: he thought he was

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<sup>615</sup> χείρας Diggle: χείρα LP

οὐτ' ἔθιγεν οὐθ' ἤψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο.  
 πρὸς φάτναις δὲ ταῦρον εὐρών, οὐ καθείρξ' ἡμᾶς  
 ἄγων,

τῶδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς  
 ποδῶν,

- 620 θυμὸν ἐκπνέων, ἰδρῶτα σώματος στάζων ἄπο,  
 χεῖλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρῶν  
 ἤσυχος θάσσω ἔλευσσον. ἐν δὲ τῶδε τῶ χρόνῳ  
 ἀνετίναξ' ἐλθὼν ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ  
 πῦρ ἀνήψ'. ὁ δ' ὡς ἐσεῖδε, δώματ' αἴθεσθαι δοκῶν,  
 625 ἦσ' ἐκεῖσε κᾶτ' ἐκεῖσε, δμωσὶν Ἀχελῶον φέρειν  
 ἐννέπων, ἅπας δ' ἐν ἔργῳ δούλος ἦν, μάτην πονῶν.

διαμεθεῖς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότες,  
 ἴεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.

- κᾶθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω,  
 630 φάσμ' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ'  
 ὠρμημένος

ἦσσε κἀκέντει φαεννὸν <αἰθέρ'>, ὡς σφάζων ἐμέ.  
 πρὸς δὲ τοῖσδ' αὐτῶ τάδ' ἄλλα Βάκχιος λυμαίνεται·  
 δώματ' ἔρρηξεν χαμᾶζε· συντεθράνωται δ' ἅπαν  
 πικροτάτους ἰδόντι δεσμούς τοὺς ἐμούς· κόπου δ'  
 ὕπο

- 635 διαμεθεῖς ξίφος παρείται· πρὸς θεὸν γὰρ ὦν ἀνὴρ  
 ἐς μάχην ἐλθεῖν ἐτόλμησ'. ἤσυχος δ' ἐκβὰς ἐγὼ  
 δωμάτων ἤκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας.

ὡς δέ μοι δοκεῖ (ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω)  
 ἐς προνώπι' αὐτίχ' ἤξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ;

- 640 ραδίως γὰρ αὐτὸν οἶσω, κὰν πνέων ἔλθη μέγα·

tying me up, but he didn't lay a hand on me, it was an idle hope he fed on. Near the corncrib where he took me to lock me up he found a bull, and it was this animal's legs and hooves that he roped up. He was panting hard, his body was bathed in sweat, and he was chewing his lip. I sat nearby and looked on without a word. While this was going on, Bacchus came and shook the palace and made fire blaze up on his mother's tomb. Pentheus saw this, and thinking that his house was on fire he rushed here and there, ordering his servants to bring water (all his slaves fell to), but it was for nothing.

Then thinking that I had escaped he ceased from these efforts, snatched up a dark-gleaming sword, and rushed into the house. And then Bromios, I think—I'm telling you how it seemed to me—caused an apparition in the palace. Pentheus set off in pursuit of this and stabbed at <the air>, thinking he was slaughtering me. And the bacchic god did him other injury beyond this. He razed his house to the ground, the whole thing is shattered: he has seen a bitter end to his imprisoning of me. He has dropped his sword and is exhausted: though a man he dared to fight against a god. As for me, I left the house quietly and came to you, unconcerned about Pentheus.

He will soon, I think, come out before the palace—at any rate, I hear the tread of boots inside the door. What will he say after all this? No matter: I will have no trouble enduring him even if he comes out huffing and puffing. It is a

630 *φάσμ'* Jacobs: *φῶς* LP

631 <*αἰθέρ'*> Canter

636 *ἐκβὰς ἐγὼ* Heinisch: *ἐκ βάκχας ἄγων* LP

πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον'  
εὐοργησίαν.

ΠΕΝΘΕΥΣ

πέπονθα δεινά· διαπέφευγέ μ' ὁ ξένος,  
ὃς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.  
ἔα ἔα·

645 ὄδ' ἐστὶν ἀνὴρ· τί τάδε; πῶς προνώπιος  
φαίνῃ πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβῶς;

ΔΙΟΝΥΣΟΣ

στῆσον πόδ', ὀργῇ δ' ὑπόθεσ ἤσυχον πόδα.

ΠΕΝΘΕΥΣ

πόθεν σὺ δεσμὰ διαφυγῶν ἔξω περᾶς;

ΔΙΟΝΥΣΟΣ

οὐκ εἶπον, ἢ οὐκ ἤκουσας, ὅτι λύσει μέ τις;

ΠΕΝΘΕΥΣ

650 τίς; τοὺς λόγους γὰρ ἐσφέρεις καινοὺς ἀεὶ.

ΔΙΟΝΥΣΟΣ

ὃς τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς.

ΠΕΝΘΕΥΣ

ὠνείδισας δὴ τοῦτο Διονύσω καλόν.

&lt;ΔΙΟΝΥΣΟΣ

καλῶν μὲν οὖν τήνδ' ἦλθεν ἐς πόλιν πλέως.>

<sup>647</sup> πόδα] βάσιν Blomfield

<sup>652</sup> post h. v. lac. indic. Hermann, suppl. Wecklein

BACCHAE

wise man's part to practice gentleness and self-control.

*Enter from the skene PENTHEUS with retinue.*

PENTHEUS

I have been monstrously treated: he's escaped me, the stranger who was just now chained and under arrest!

But look! Here is the man! How can it be that you have come outside and show yourself at the door of my palace?

DIONYSUS

Hold on! Calm your anger!

PENTHEUS

How is it that you have escaped your manacles and come out?

DIONYSUS

Did I not say—or did you fail to hear it—that someone would free me?

PENTHEUS

Who? Your talk is always strange.

DIONYSUS

He who grows the rich-clustered vine for mortals.

PENTHEUS

The fine deed you mention is in fact a reproach to Dionysus.

<DIONYSUS

But Dionysus has come into this city full of such fine deeds.>



EURIPIDES

ΠΕΝΘΕΥΣ

κλήειν κελεύω πάντα πύργον ἐν κύκλῳ.

ΔΙΟΝΥΣΟΣ

τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;

ΠΕΝΘΕΥΣ

655 σοφὸς σοφὸς σύ, πλὴν ἂ δει σ' εἶναι σοφόν.

ΔΙΟΝΥΣΟΣ

ἂ δει μάλιστα, ταῦτ' ἔγωγ' ἔφην σοφός.

κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,  
ὃς ἐξ ὄρους πάρεστιν ἀγγελῶν τί σοι  
ἡμεῖς δέ σοι μενοῦμεν, οὐ φευξοῦμεθα.

ΑΓΓΕΛΟΣ

660 Πενθεῦ κρατύνων τῆσδε Θηβαίας χθονός,  
ἦκω Κιθαιρῶν' ἐκλιπών, ἴν' οὔποτε  
λευκῆς χιόνος ἀνείσαν εὐαγείς βολαί.

ΠΕΝΘΕΥΣ

ἦκεις δὲ ποίαν προστιθεὶς σπουδὴν λόγου;

ΑΓΓΕΛΟΣ

665 βάκχας ποτνιαδάς εἰσιδών, αἰ τῆσδε γῆς  
οἴστροισι λευκὸν κῶλον ἐξηκόντισαν,  
ἦκω φράσαι σοὶ καὶ πόλει χρήζων, ἀναξ,  
ὡς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.  
θέλω δ' ἀκουῖσαι πότερά σοι παρρησία

661 οὔτι πω Willink

BACCHAE

PENTHEUS

Shut all the towered gates, all the way round the city!  
Those are my orders!

*Two of his retinue go down the two eisodoi to convey this order.*

DIONYSUS

What's this? Do not gods leap over walls?

PENTHEUS

You are clever, clever, except where you ought to be clever.

DIONYSUS

Where cleverness is most needed, there I am clever.

*Enter by Eisodos B a herdsman as MESSENGER.*

But first listen to this man and learn what he has to say:  
he has come from the mountains to bring you some news.  
You will find me waiting here, I won't run away.

MESSENGER

Pentheus, king of this land of Thebes, I have come here  
from Cithaeron, where glistening falls of white snow still  
descend.

PENTHEUS

And what weighty message do you bring?

MESSENGER

I have seen the wild bacchant women, who ran from this  
city in madness with their white feet in rapid motion, and I  
have come to tell you and the city, my lord, that they are  
doing strange deeds that outstrip wonder. But I want you  
to tell me whether I should speak freely about what hap-

φράσω τὰ κείθεν ἢ λόγον στειλώμεθα·  
 670 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἄναξ,  
 καὶ τοῦξύθυμον καὶ τὸ βασιλικὸν λίαν.

## ΠΕΝΘΕΥΣ

λέγ', ὡς ἀθῶος ἐξ ἐμοῦ πάντως ἔσῃ·  
 [τοῖς γὰρ δικάοιοι οὐχὶ θυμοῦσθαι χρεῶν.]  
 ὅσῳ δ' ἂν εἶπῃς δεινότερα βακχῶν πέρι,  
 675 τοσῶδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας  
 γυναιξὶ τόνδε τῇ δίκη προσθήσομεν.

## ΑΓΓΕΛΟΣ

ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας  
 μόσχων ὑπεξήκριζον, ἠνίχ' ἥλιος  
 ἀκτῖνας ἐξίησι θερμαίνων χθόνα.  
 680 ὀρῶ δὲ θιάσοις τρεῖς γυναικείων χορῶν,  
 ὧν ἡρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου  
 μήτηρ Ἀγαυὴ σή, τρίτου δ' Ἰνώ χοροῦ.  
 ἡῦδον δὲ πᾶσαι σώμασιν παρειμέναι,  
 αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,  
 685 αἱ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ κάρᾳ  
 εἰκῆ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φῆς  
 ὦνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ  
 θηρᾶν καθ' ὕλην Κύπριν ἠρημωμένας.  
 ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις  
 690 σταθείσα βᾶκχαις ἐξ ὕπνου κινεῖν δέμας,  
 μυκήμαθ' ὡς ἤκουσε κεροφόρων βοῶν.  
 αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνου  
 ἀνῆξαν ὀρθαί, θαῦμ' ἰδεῖν εὐκοσμίας,

## BACCHAE

pened there or be circumspect in my speech. I fear your mind's hastiness, my lord, its irascibility, and your all too royal temper.

### PENTHEUS

Say on, for I will do nothing to hurt you: [one ought not to be angry with just men.] the stranger the things you report about the bacchants, the more harshly I shall punish this man, who has suggested these crafty ways to them.

### MESSENGER

It was the hour when the sun sheds its beams on the earth to warm it. Our grazing herds of cattle were just climbing to the uplands when I saw three covens, three choruses of women, one led by Autonoe, and a second by your mother Agave, while the third was led by Ino. They all lay sleeping, their bodies relaxed: some lay on their backs upon fir branches, others in no order rested their heads on the ground amid oak leaves, chastely. They were not, as you maintain, drunk with the wine bowl and the sound of the pipe, or going off separately in the green wood to find Aphrodite.

Your mother Agave, hearing the lowing of the horned cattle, stood up in the midst of the bacchants and gave a whoop, telling them to stir themselves from sleep. They rubbed the deep sleep from their eyes and stood upright, a marvel of ordered calm to look at, young women and

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<sup>669</sup> λόγῳ Dawe cl. Or. 607

<sup>673</sup> del. Nauck cl. fr. 287.1

## EURIPIDES

νέαι παλαιαὶ παρθένοι τ' ἔτ' ἄζυγες.

- 695 καὶ πρῶτα μὲν καθείσαν εἰς ὤμους κόμας  
νεβρίδας τ' ἀνεστείλανθ' ὅσασιν ἀμμάτων  
σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς  
ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.  
αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων  
700 ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,  
ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι  
βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους  
στεφάνους δρυὸς τε μίλακός τ' ἀνθροφόρου.  
θύρσον δέ τις λαβοῦσ' ἔπαισεν ἐς πέτραν,  
705 ὄθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς·  
ἄλλη δὲ νάρθηκ' ἐς πέδον καθῆκε γῆς  
καὶ τῆδε κρήνην ἐξανῆκ' οἴνου θεός·  
ὅσαις δὲ λευκοῦ πώματος πόθος παρῆν,  
ἄκροισι δακτύλοισι διαμῶσαι χθόνα  
710 γάλακτος ἔσμοὺς εἶχον· ἐκ δὲ κισσίνων  
θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοαί.  
ὥστ', εἰ παρῆσθα, τὸν θεὸν τὸν νῦν ψέγεις  
εὐχαῖσιν ἂν μετῆλθες εἰσιδὼν τάδε.

- ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες  
715 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν  
[ὡς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια].  
καὶ τις πλάνης κατ' ἄστνυ καὶ τρίβων λόγων  
ἔλεξεν εἰς ἅπαντας· ὦ σεμνὰς πλάκας  
ναίοντες ὀρέων, θέλετε θηρασώμεθα  
720 Πενθέως Ἀγανὴν μητέρ' ἐκ βακχευμάτων  
χάριν τ' ἀνακτι θώμεθ'; εὖ δ' ἡμῖν λέγειν

## BACCHAE

old and girls still unmarried. First they let their hair fall to their shoulders, and those whose fastenings had come undone adjusted their fawnskin garments, girdling the dappled skins with snakes that licked their cheeks. New mothers, their babies left behind and their breasts overfull with milk, cradled gazelles or wolf cubs in their arms and gave them to drink of their white milk. They decked themselves with crowns of ivy, oak, and flowering bryony. Someone took a thyrsus and struck it against a cliff, and out leapt a dewy spring of water. Another sunk her fennel wand into the ground, and the god at that spot put forth a fountain of wine. All who desired a drink of milk dug with their fingertips in the ground and the white liquid bubbled up. From their ivy-covered thyrsi dripped streams of honey. If you had been there and seen this, you would have approached in prayer the god you now disparage.

We cowherds and shepherds gathered together to talk and dispute with one another [, that they are doing strange deeds that outstrip wonder]. And one man, who spent time in the city and was a clever speaker, said to us all, “Herds- men, dwelling in these august mountain dells, shall we capture Pentheus’ mother Agave out of the bacchic band and do our king a favor?” We thought this was a good idea

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716 del. Dobree cl. 667

- ἔδοξε, θάμνων δ' ἔλλοχίζομεν φόβαις  
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην  
 ὥραν ἐκίνουν θύρσον ἐς βακχεύματα,  
 725 Ἰακχον ἀθρόω στόματι τὸν Διὸς γόνον  
 Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχεν ὄρος  
 καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.  
 κυρεῖ δ' Ἀγαυὴ πλησίον θρώσκουσ' ἐμοῦ,  
 καὶ γὰρ ἔξεπήδησ' ὡς συναρπάσαι θέλων,  
 730 λόχμην κενώσας ἔνθ' ἐκρύπτομεν δέμας.  
 ἦ δ' ἀνεβόησεν· ὦ δρομάδες ἐμαὶ κύνες,  
 θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'· ἀλλ' ἔπεσθέ μοι,  
 ἔπεσθε θύρσοις διὰ χερῶν ὀπλισμένοι.  
 ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν  
 735 βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην  
 μόσχους ἐπήλθον χειρὸς ἀσιδήρου μέτα.  
 καὶ τὴν μὲν ἂν προσεΐδες εὐθηλον πόριν  
 μυκωμένην ἔλκουσαν ἐν χεροῖν δίχα,  
 ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν.  
 740 εἶδες δ' ἂν ἠ' πλεύρ' ἠ' δίχηλον ἔμβασιν  
 ῥιπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ  
 ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἷματι.  
 ταῦροι δ' ὑβρισταὶ καὶ κέρας θυμούμενοι  
 τὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας,  
 745 μυριάσι χερῶν ἀγόμενοι νεανίδων.  
 θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ  
 ἠ' σὲ ξυνάψαι βλέφαρα βασιλείοις κόραις.  
 χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ  
 πεδίων ὑποτάσεις, αἱ παρ' Ἀσωποῦ ῥοαῖς

## BACCHAE

and lay in ambush, hiding ourselves in the underbrush. And the women at the appointed time of day began to wave their thyrsoi and to worship Dionysus, calling on Zeus's son Iacchus<sup>14</sup> with united voice as Bromios: the whole mountain with its beasts was as possessed as they were, and everything was set in rapid motion.

Agave's leaping happened to bring her near me, and I left my hidingplace and jumped up to seize her. But she cried out, "My coursing hounds, men are trying to hunt us down! So follow me, follow me, your hands armed with your bacchic wands!"

We ran away and thereby escaped being torn to pieces by the bacchantes. But they, with no iron weapons in their hands, attacked some grazing cattle. You could have seen one of the women tearing asunder a bellowing fatted calf with her hands, while others tore heifers to pieces. You could have seen their flanks and cloven hooves hurled this way and that: pieces, drenched with blood, hung dripping from the fir trees. Bulls that till then were violent, with anger in their horns, were thrown to earth, dragged by countless female hands: their covering of flesh was torn in pieces faster than your majesty could blink your royal eyes.

They rose like birds and moved rapidly over the spreading plains that near Asopus' waters produce abundant

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<sup>14</sup> Iacchus, originally a separate divinity associated with the Mysteries of Eleusis, became identified by the fifth century with Dionysus.



- 750 εὐκαρπον ἐκβάλλουσι Θηβαίοις στάχυν,  
 Ὑσιὰς τ' Ἐρυθράς θ', αἱ Κιθαιρῶνος λέπας  
 νέρθεν κατωκῆκασιν, ὥστε πολέμοι  
 ἐπεσπεσοῦσαι πάντ' ἄνω τε καὶ κάτω  
 διέφερον· ἤρπαζον μὲν ἐκ δόμων τέκνα,  
 755 ὅποσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὑπο  
 προσείχετ' οὐδ' ἔπιπτεν [ἐς μέλαν πέδον,  
 οὐ χαλκός, οὐ σίδηρος], ἐπὶ δὲ βοστρύχοις  
 πῦρ ἔφερον, οὐδ' ἔκαιεν. οἱ δ' ὀργῆς ὑπο  
 ἐς ὄπλ' ἐχώρουν φερόμενοι βακχῶν ὑπο·  
 760 οὐπὲρ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ·  
 τοῖς μὲν γὰρ οὐχ ἤμασσε λογχωτὸν βέλος,  
 757a οὐ χαλκός, οὐ σίδηρος, <ἐνθεον χροά>,  
 κεῖναι δὲ θύρσους ἐξανιείσαι χερῶν  
 ἐτραυμάτιζον κάπενώτιζον φυγῆ  
 γυναικες ἄνδρας οὐκ ἄνευ θεῶν τινος.  
 765 πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα  
 κρήνας ἐπ' αὐτὰς ἅς ἀνῆκ' αὐταῖς θεός,  
 νύσαντο δ' αἶμα, σταγόνα δ' ἐκ παρηγίδων  
 γλώσση δράκοντες ἐξεφαίδρυνον χροός.  
 τὸν δαίμον' οὖν τόνδ', ὅστις ἔστ', ὦ δέσποτα,  
 770 δέχου πόλει τῆδ'· ὡς τά τ' ἄλλ' ἐστὶν μέγας,  
 κάκείνῳ φασιν αὐτόν, ὡς ἐγὼ κλύω,  
 τὴν πανσίλυπον ἄμπελον δοῦναι βροτοῖς.  
 οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις  
 οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

## BACCHAE

grain for the Thebans and hurled themselves like enemy troops upon Hysiae and Erythrae, which stand in the hill country of Cithaeron, in its lower reaches. There they turned everything upside down. They snatched children from houses, and all those they put upon their shoulders, though not held in place by any fastening, stayed without falling [onto the black earth, not bronze, not iron]. Upon the hair of their heads they carried fire, and it did not burn them. But the citizens, being plundered by the bacchants, rushed angrily to arms. And here occurred something dreadful to see: the men found that no weapon of theirs, whether bronze or iron, bloodied <the bacchants' god-possessed flesh>, whereas the women, fighting against men and hurling their thyrsoi at them, wounded them and put them to flight: some god was at work. They came back to the place from which they started, to the very springs the god had made gush up for them; they washed the blood off their hands, and the snakes with their tongues cleaned the drops from the skin of their cheeks.

So, master, receive this god into the city, whoever he is. For apart from his other greatness, they report this, I am told, that he gave to mortals the vine that puts an end to pain. If there is no wine, there is no Aphrodite or any other pleasure for mortals.

*Exit MESSENGER by Eisodos B.*

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750 Θηβαίους Brunck: -ων L: Θηβαίων P

756b (=1065b) del. Jackson

757a post 761 trai. et suppl. Jackson

EURIPIDES

ΧΟΡΟΣ

775 ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους  
πρὸς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται·  
Διόνυσος ἦσσων οὐδενὸς θεῶν ἔφν.

ΠΕΝΘΕΥΣ

ἤδη τόδ' ἐγγὺς ὥστε πῦρ ὑφάπτεται  
ὑβρισμα βακχῶν, ψόγος ἐς Ἑλληνας μέγας.  
780 ἀλλ' οὐκ ὀκνεῖν δεῖ· στείχ' ἐπ' Ἡλέκτρας ἰὼν  
πύλας· κέλευε πάντας ἀσπιδηφόρους  
ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας  
πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ  
ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν  
785 βάκχαισιν· οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,  
εἰ πρὸς γυναικῶν πεισόμεσθ' ἂ πάσχομεν.

ΔΙΟΝΥΣΟΣ

πέιθη μὲν οὐδέν, τῶν ἐμῶν λόγων κλύων,  
Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως  
οὐ φημι χρῆναί σ' ὄπλ' ἐπαίρεσθαι θεῶ,  
790 ἀλλ' ἠσυχάζειν· Βρόμιος οὐκ ἀνέξεται  
κινουῦντα βάκχας <σ' > εὐίων ὀρώων ἄπο.

ΠΕΝΘΕΥΣ

οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγῶν  
σώση τόδ'; ἢ σοὶ πάλιν ἀναστρέψω δίκην;

ΔΙΟΝΥΣΟΣ

θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος  
795 πρὸς κέντρα λακτίζοιμι θνητὸς ὢν θεῶ.

## BACCHAE

### CHORUS LEADER

I hesitate to speak frankly to the ruler, but speak I shall:  
there is no god greater than Dionysus.

### PENTHEUS

The violence of these bacchantes now blazes at our doors  
like a fire: it shames us greatly in the eyes of Hellas. We  
must not delay. (*to one of his retinue*) You, go to the Elec-  
tran gate! Order a gathering of all hoplites, all riders of  
swift-footed horses, brandishers of light shields and those  
whose hands make the bowstring sing: we are going to war  
with the bacchantes! No, it's beyond all bearing if we endure  
what these women are doing to us!

*The servant departs by Eisodos B.*

### DIONYSUS

Listening to my words has not changed your mind at all,  
Pentheus. Yet even though I have suffered bad treatment  
from you, I advise you not to take up arms against a god but  
to hold your peace. Bromios will not stand for it if you try to  
rout the bacchantes out of the mountains where they wor-  
ship him.

### PENTHEUS

No lectures from you! You have escaped your chains: see  
that you don't lose that benefit. Or shall I punish you  
again?

### DIONYSUS

I would sacrifice to him rather than kick angrily against the  
goad, man against god.

EURIPIDES

ΠΕΝΘΕΥΣ

θύσω, φόνον γε θῆλυν, ὥσπερ ἄξιαί,  
πολὸν ταραξάσ ἐν Κιθαιρῶνος πτυχαῖς.

ΔΙΟΝΥΣΟΣ

φεύξεσθε πάντες· καὶ τόδ' αἰσχροῖν, ἀσπίδας  
θύρσοισι βάκχας ἐκτρέπειν χαλκηλάτους.

ΠΕΝΘΕΥΣ

800 ἀπόρῳ γε τῷδε συμπεπλεγμέθα ξένῳ,  
ὃς οὔτε πάσχων οὔτε δρῶν σιγήσεται.

ΔΙΟΝΥΣΟΣ

ὦ τᾶν, ἔτ' ἔστιν εὖ καταστήσῃσι τάδε.

ΠΕΝΘΕΥΣ

τί δρῶντα; δουλεύοντα δουλείαις ἐμαῖς;

ΔΙΟΝΥΣΟΣ

ἐγὼ γυναικάσ δεῦρ' ὄπλων ἄξω δίχα.

ΠΕΝΘΕΥΣ

805 οἴμοι· τόδ' ἤδη δόλιον ἐς ἐμὲ μηχανᾶ.

ΔΙΟΝΥΣΟΣ

ποιόν τι, σῶσαί σ' εἰ θέλω τέχναις ἐμαῖς;

ΠΕΝΘΕΥΣ

ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' ἀεὶ.

ΔΙΟΝΥΣΟΣ

καὶ μὴν ξυνεθέμην τοῦτό γ', ἴσθι, τῷ θεῷ.

799 βάκχας Wecklein: βακχῶν P

808 ἴσθι Musgrave: ἔστι P

BACCHAE

PENTHEUS

I'll give him sacrifice: women's blood! That's what they deserve, and I shall shed lots of it in the glens of Cithaeron!

DIONYSUS

You'll all be put to flight. And it will be disgraceful if the bacchant women rout your bronze-backed shields with their thyrsoi.

PENTHEUS

What an impossible foreigner I'm grappling with here! Whether he's the doer or the sufferer, he won't keep quiet!

DIONYSUS

Friend, it is still possible to rescue this situation.

PENTHEUS

How? By taking orders from my own slaves?

DIONYSUS

I shall bring the women here without the use of arms.

PENTHEUS

Ah! This now is some trick you're trying to pull on me.

DIONYSUS

What trick? I'm offering to rescue you by my arts.

PENTHEUS

You've made a pact, you and they, so that you could keep dancing ecstatically forever!

DIONYSUS

You may be sure of that: this worship is our pact with the god.

EURIPIDES

ΠΕΝΘΕΥΣ

ἐκφέρετέ μοι δεῦρ' ὄπλα, σὺ δὲ παῦσαι λέγων.

ΔΙΟΝΥΣΟΣ

810 ἄ.

βούλη σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν;

ΠΕΝΘΕΥΣ

μάλιστα, μυρίον γε δούς χρυσοῦ σταθμόν.

ΔΙΟΝΥΣΟΣ

τί δ'; εἰς ἔρωτα τοῦδε πέπτωκας μέγαν;

ΠΕΝΘΕΥΣ

λυπρῶς νιν εἰσίδοιμ' ἂν ἐξωνωμένας.

ΔΙΟΝΥΣΟΣ

815 ὅμως δ' ἴδοις ἂν ἠδέως ἅ σοι πικρά;

ΠΕΝΘΕΥΣ

σάφ' ἴσθι, σιγῇ δ' ὑπ' ἐλάταις καθημένας.

ΔΙΟΝΥΣΟΣ

ἀλλ' ἐξιχνεύσουσίν σε, κὰν ἔλθῃς λάθρα.

ΠΕΝΘΕΥΣ

ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξείπας τάδε.

ΔΙΟΝΥΣΟΣ

ἄγωμεν οὖν σε κἀπιχειρήσεις ὁδῶ;

ΠΕΝΘΕΥΣ

820 ἄγ' ὡς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.

814 νιν] μὲν Bruhn

816 καθημένας J. S. Reid: -ήμενος P

BACCHAE

PENTHEUS

Servants, my armor from the palace! And you, shut your mouth!

DIONYSUS

*(with imperious authority, countermanding Pentheus' orders)* Stop! Do you want to see them sitting together on the mountains?

PENTHEUS

*(as if under a spell)* Yes indeed: I'd give much gold to do so.

DIONYSUS

What? Have you conceived such a strong desire for this?

PENTHEUS

It would, of course, distress me to see them drunk.

DIONYSUS

And yet you would gladly see what pains you?

PENTHEUS

Yes, I would gladly see them, but sitting quietly under the fir trees.

DIONYSUS

But they will hunt you down, even if you go in secret.

PENTHEUS

Well I must go openly: that is good advice you give.

DIONYSUS

Shall I take you there? Will you attempt the journey?

PENTHEUS

Take me with all speed! I begrudge any delay!



EURIPIDES

ΔΙΟΝΥΣΟΣ

στειλαί νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

ΠΕΝΘΕΥΣ

τί δὴ τόδ'; ἐς γυναικάς ἐξ ἀνδρὸς τελῶ;

ΔΙΟΝΥΣΟΣ

μή σε κτάνωσιν, ἦν ἀνὴρ ὀφθῆς ἐκεῖ.

ΠΕΝΘΕΥΣ

εὖ γ' εἶπας αὖ τόδ'· ὥς τις εἶ πάλαι σοφός.

ΔΙΟΝΥΣΟΣ

825 Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

ΠΕΝΘΕΥΣ

πῶς οὖν γένοιτ' ἂν ἂ σύ με νουθετεῖς καλῶς;

ΔΙΟΝΥΣΟΣ

ἐγὼ στελῶ σε δωμάτων ἔσω μολῶν.

ΠΕΝΘΕΥΣ

τίνα στολήν; ἦ θῆλυν; ἀλλ' αἰδώς μ' ἔχει.

ΔΙΟΝΥΣΟΣ

οὐκέτι θεατῆς μαινάδων πρόθυμος εἶ;

ΠΕΝΘΕΥΣ

830 στολήν δὲ τίνα φῆς ἀμφὶ χρωτ' ἐμὸν βαλεῖν;

ΔΙΟΝΥΣΟΣ

κόμην μὲν ἐπὶ σῶ κρατὶ ταναὸν ἐκτενῶ.

824 αὖ τόδ'· ὥς Wecklein: αὐτὸ καὶ P

BACCHAE

DIONYSUS

Then dress yourself in a long linen robe.

PENTHEUS

Why that? Shall I become a woman instead of a man?

DIONYSUS

So that they won't kill you if you show yourself as a man there.

PENTHEUS

Good advice again! You were quite the clever fellow all along!

DIONYSUS

It is Dionysus who has given me this education.

PENTHEUS

How then can your advice be successfully put into effect?

DIONYSUS

I will go inside and dress you.

PENTHEUS

With what kind of clothes? A woman's? I feel shame.

DIONYSUS

Are you no longer an eager viewer of maenads?

PENTHEUS

But how did you say you would dress me?

DIONYSUS

First on your head I will cause your hair to grow long.<sup>15</sup>

<sup>15</sup> Dionysus apparently means something miraculous: from 455–6 it would seem that Pentheus' hair is short, and from 1115–6 that Pentheus is not wearing a wig.

EURIPIDES

ΠΕΝΘΕΥΣ

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

ΔΙΟΝΥΣΟΣ

πέπλοι ποδήρεις· ἐπὶ κἀρα δ' ἔσται μίτρα.

ΠΕΝΘΕΥΣ

ἦ καί τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί;

ΔΙΟΝΥΣΟΣ

835 θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρος.

ΠΕΝΘΕΥΣ

οὐκ ἂν δυναίμην θῆλυν ἐνδύσαι στολήν.

ΔΙΟΝΥΣΟΣ

ἄλλ' αἶμα θήσεις συμβαλὼν βάκχαις μάχην.

ΠΕΝΘΕΥΣ

ὀρθῶς· μολεῖν χρῆ πρῶτον ἐς κατασκοπήν.

ΔΙΟΝΥΣΟΣ

σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.

ΠΕΝΘΕΥΣ

840 καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών;

ΔΙΟΝΥΣΟΣ

ὁδοὺς ἐρήμους ἴμεν· ἐγὼ δ' ἠγήσομαι.

ΠΕΝΘΕΥΣ

πᾶν κρεῖσσον ὥστε μὴ ᾿γγελᾶν βάκχας ἐμοί.

842 ᾿γγελᾶν Pierson: γελᾶν P

BACCHAE

PENTHEUS

And what will be the second item of my costume?

DIONYSUS

A dress flowing down to your ankles; and on your head a headdress.

PENTHEUS

Will you give me anything else in addition?

DIONYSUS

Yes, a dappled fawnskin and a thyrsus for your hand.

PENTHEUS

I could not bear to wear woman's clothing.

DIONYSUS

But you'll shed blood if you join battle with the bacchantes.

PENTHEUS

You are right: best to go first and spy them out.

DIONYSUS

Well, that's a wiser course than chasing trouble with trouble.

PENTHEUS

And how shall I get through the city without the Thebans' seeing me?

DIONYSUS

We will go by deserted ways: I'll conduct you.

PENTHEUS

Well, any course is better than having the bacchantes treat me with contempt.

EURIPIDES

ΔΙΟΝΥΣΟΣ

843a ἐλθόντ' ἐς οἴκους <οἷα χρῆ στειλώμεθα>.

ΠΕΝΘΕΥΣ

843b <ἐπίσχε· αὐτὸς> ἂν δοκῆ βουλευσομαι.

ΔΙΟΝΥΣΟΣ

ἔξεστι πάντη τό γ' ἐμὸν εὐτρεπὲς πάρα.

ΠΕΝΘΕΥΣ

845 στείχοιμ' ἄν· ἢ γὰρ ὄπλ' ἔχων πορεύσομαι  
ἢ τοῖσι σοῖσι πείσομαι βουλευμασιν.

ΔΙΟΝΥΣΟΣ

848 γυναῖκες, ἀνὴρ ἐς βόλον καθίσταται,

847 ἤξει δὲ βάκχας, οὗ θανὼν δώσει δίκην.

Διόνυσε, νῦν σὸν ἔργον· οὐ γὰρ εἶ πρόσω·

850 τεισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν,

ἐνεῖς ἐλαφρὰν λύσσαν· ὡς φρονῶν μὲν εὖ

οὐ μὴ θελήσῃ θῆλυν ἐνδύναι στολήν,

ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.

χρήζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν

855 γυναικόμορφον ἀγόμενον δι' ἄστεως

ἐκ τῶν ἀπειλῶν τῶν πρὶν αἴσι δεινὸς ἦν.

ἀλλ' εἶμι κόσμον ὄνπερ εἰς Ἄιδου λαβῶν

ἄπεισι μητρὸς ἐκ χεροῖν κατασφαγεῖς

Πενθεῖ προσάψων· γνώσεται δὲ τὸν Διὸς

860 Διόνυσον, ὡς πέφυκεν ἐντελής θεός,

δεινότατος, ἀνθρώποισι δ' ἠπιώτατος.

843 lac. indic. et suppl. Jackson

BACCHAE

DIONYSUS

Let's go into the house <and dress you properly>.

PENTHEUS

<Not so fast! I myself> shall deliberate about what seems best.

DIONYSUS

You may do so: my services are completely at your disposal.

PENTHEUS

I shall go in. Either I shall set off in armor or I shall take your advice.

*Exit PENTHEUS with retinue into the skene.*

DIONYSUS

Women, the man is walking into the trap! He will go to join the bacchantes, and there he will be punished with death!

Dionysus, it's now up to you (for you are not far away): let us punish him! First drive him from his senses, put giddy madness in his breast! If he is sane, he will never agree to put on woman's clothing, but if driven from his senses he will. I want the Thebans to laugh at him as he is led through the city in woman's dress, after all his earlier threats, which were so fierce. So, I am going now to dress Pentheus in the finery he will wear on his way to Hades, slain at the hands of his mother. He will learn that Dionysus is in the full sense a god, a god most dreadful to mortals—but also most gentle!

*Exit DIONYSUS into the skene.*

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848 ante 847 trai. Musgrave

858 κάτεισι Wecklein

860 ὡς Jacobs: ὅς P

ἐντελής H. Hirtzel: ἐν τέλει P

στρ.

ἄρ' ἐν παννυχίοις χοροῖς  
 θήσω ποτὲ λευκὸν  
 πόδ' ἀναβακχέουσα, δέραν  
 865 αἰθέρ' ἐς δροσερὸν ρίπτουσ',  
 ὡς νεβρὸς χλοεραῖς ἐμπαί-  
 ζουσα λείμακος ἡδοναῖς,  
 ἀνίκ' ἂν φοβερὰν φύγη  
 θήραν ἔξω φυλακᾶς  
 870 εὐπλέκτων ὑπὲρ ἀρκύων,  
 θούσσω δὲ κυναγέτας  
 συντείνη δράμημα κυνῶν,  
 μόχθοις δ' ὠκυδρόμοις ἀελ-  
 λὰς θρώσκη πεδίον  
 παραποτάμιον, ἡδομένα  
 875 βροτῶν ἐρημίαις σκιαρο-  
 κόμοιό τ' ἔρνεσιν ὕλας;

τί τὸ σοφόν; ἢ τι κάλλιον  
 παρὰ θεῶν γέρας ἐν βροτοῖς  
 ἢ χεῖρ' ὑπὲρ κορυφᾶς  
 880 τῶν ἐχθρῶν κρείσσω κατέχειν;  
 ὅ τι καλὸν φίλον αἰεί.

ἀντ.

ὀρμᾶται μόλις, ἀλλ' ὅμως  
 πιστόν <τι> τὸ θεῖον  
 σθένος· ἀπευθύνει δὲ βροτῶν

BACCHAE

CHORUS

Shall I ever in the nightlong dances  
move my white feet  
in ecstasy? Shall I toss  
my head to the dewy heaven  
like a fawn that plays  
amid green meadow delights  
when she has escaped the dread huntsmen,  
eluding their guard  
and leaping their fine-spun nets?  
The houndsman with loud halloo  
calls back his coursing dogs;  
and she with swift-running zeal  
leaps like a whirlwind over the plain  
near the river, exulting  
in her freedom from men and in the boscage  
of the shadowy woodland.

What good is cleverness? Is there any god-given privilege  
nobler in the sight of men  
than to hold one's hand in triumph  
over the heads of foes?  
What is noble is always loved.

Slowly does heaven move, but still  
its strength is <something> sure:  
it brings to destruction those mortals

---

865 αἰθέρ' ἐς Musgrave: εἰς αἰθέρα P

873-4a ἀελλὰς Hermann: τ' ἀέλλαις P

875-6 σκιαροκόμοιό Nauck: -κόμου P

877 ἦ τι Willink olim: ἦ τί τὸ P 883 <τι> Nauck



- 885 τούς τ' ἀγνωμοσύναν τιμῶν-  
 τας καὶ μὴ τὰ θεῶν αὔξον-  
 τας σὺν μαινομένα δόξα.  
 κρυπτεύουσι δὲ ποικίλως  
 δαρὸν χρόνου πόδα καὶ
- 890 θηρῶσιν τὸν ἄσεπτον. οὐ  
 γὰρ κρείσσον ποτε τῶν νόμων  
 γιγνώσκειν χρῆ καὶ μελετᾶν.  
 κούφα γὰρ δαπάνα νομί-  
 ζειν ἰσχὺν τάδ' ἔχειν,  
 ὅ τι ποτ' ἄρα τὸ δαιμόνιον,
- 895 τό τ' ἐν χρόνῳ μακρῷ νόμιμον  
 αἰεὶ φύσει τε πεφυκός.

τί τὸ σοφόν; ἦ τι κάλλιον  
 παρὰ θεῶν γέρας ἐν βροτοῖς  
 ἢ χεῖρ' ὑπὲρ κορυφᾶς

- 900 τῶν ἐχθρῶν κρείσσῳ κατέχειν;  
 ὅ τι καλὸν φίλον αἰεὶ.

ἐπωδ.

εὐδαίμων μὲν ὃς ἐκ θαλάσσης  
 ἔφυγε χεῖμα, λιμένα δ' ἔκιχεν·  
 εὐδαίμων δ' ὃς ὑπερθε μόχθων

905 ἐγένεθ'· ἕτερα δ' ἕτερος ἕτερον  
 ὄλβῳ καὶ δυνάμει παρήλθεν,  
 μυρία δ' ἔτι μυρίοις  
 εἰσὶν ἐλπίδες· αἱ μὲν  
 τελευτῶσιν ἐν ὄλβῳ

BACCHAE

who honor folly  
 and in the mad imagination of their hearts  
 do not reverence the gods.  
 The gods craftily conceal  
 the unhastening tread of time,  
 and they hunt down the impious man.  
 Never should a man's thought and practice  
 rise above the laws.  
 For it costs but little to believe  
 that these have sovereign power:  
 the might of heaven, whatever it be,  
 and what through long ages has ever been lawful  
 and upheld by nature.

What good is cleverness? Is there any god-given privilege  
 nobler in the sight of men  
 than to hold one's hand in triumph  
 over the heads of foes?  
 What is noble is always loved.

Blessed is he that out of the sea  
 escapes the storm and wins the harbor;  
 blessed he who triumphs over  
 trouble: one man surpasses another  
 in respect of wealth or power.  
 Furthermore, in countless hearts  
 there live countless hopes, some  
 ending in good fortune,

<sup>894a</sup> τὰδ' Willink: τ' P: τὸδ' Heath

<sup>897</sup> vide ad 877

<sup>905</sup> ἕτερα Bothe: ἑτέρα P

<sup>907</sup> δ' ἔτι μυρίοις Paley:

μυρίοισιν ἔτ' P

<sup>909</sup> ἀνόλβως Jackson

EURIPIDES

910 βροτοῖς, αἱ δ' ἀπέβασαν  
τὸ δὲ κατ' ἡμᾶρ ὅτῳ βίωτος  
εὐδαίμων, μακαρίζω.

ΔΙΟΝΥΣΟΣ

σὲ τὸν πρόθυμον ὄνθ' ἂ μὴ χρεῶν ὄρᾶν  
σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,  
ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι,  
915 σκευὴν γυναικὸς μαινάδος βάκχης ἔχων,  
μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος.  
πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιᾶ.

ΠΕΝΘΕΥΣ

καὶ μὴν ὄρᾶν μοι δύο μὲν ἡλίουσ δοκῶ,  
δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον·  
920 καὶ ταῦρος ἡμῖν πρόσθεν ἡγείσθαι δοκεῖς  
καὶ σῶ κέρατα κρατὶ προσπεφυκέναι.  
ἀλλ' ἦ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.

ΔΙΟΝΥΣΟΣ

ὁ θεὸς ὀμαρτεῖ, πρόσθεν ὦν οὐκ εὐμενής,  
ἔνσπονδος ἡμῖν· νῦν δ' ὄρας ἂ χρῆ σ' ὄρᾶν.

ΠΕΝΘΕΥΣ

925 τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἴνουσ στάσιν  
ἢ τὴν Ἀγαυῆς ἐστάναι, μητρός γ' ἐμῆς;

917 μορφὴν Musgrave: μορφῆ P

BACCHAE

though some vanish away.

But the man whose life today is happy,  
him I count blessed.

*Enter DIONYSUS from the skene.*

DIONYSUS

*(calling behind him into the palace)* You there, the one so keen to see what he shouldn't and eagerly trying what should not be tried, I mean Pentheus: come out before the house, show yourself to me, wearing the kit of a female bacchant, set to spy on your mother and on her band!

*Enter PENTHEUS from the skene, dressed as a woman and carrying a thyrsus. He is accompanied by a single attendant.*

In looks you resemble exactly one of the daughters of Cadmus!

PENTHEUS

Look, I seem to see two suns in the sky! The seven-gated city of Thebes—I see two of them! And you seem to be going before me as a bull, and horns seem to have sprouted upon your head! Were you an animal before now? Certainly now you have been changed into a bull.

DIONYSUS

The god has made a truce and is with us now, though before he was our enemy. And now you see as you ought to see.

PENTHEUS

What do I look like? Do I not have the carriage of Ino or my mother Agave?

EURIPIDES

ΔΙΟΝΥΣΟΣ

αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὀρώων.  
 ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὄδε,  
 οὐχ ὡς ἐγὼ νιν ὑπὸ μίτρα καθήρμισα.

ΠΕΝΘΕΥΣ

930 ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ  
 καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.

ΔΙΟΝΥΣΟΣ

ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,  
 πάλιν καταστελοῦμεν· ἀλλ' ὄρθου κάρα.

ΠΕΝΘΕΥΣ

ιδού, σὺ κόσμει σοὶ γὰρ ἀνακείμεσθα δῆ.

ΔΙΟΝΥΣΟΣ

935 ζῶναί τέ σοι χαλῶσι κούχ ἐξῆς πέπλων  
 στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.

ΠΕΝΘΕΥΣ

κάμοι δοκοῦσι παρά γε δεξιὸν πόδα·  
 τάνθενδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.

ΔΙΟΝΥΣΟΣ

940 ἦ πού με τῶν σῶν πρῶτον ἠγήση φίλων,  
 ὅταν παρὰ λόγον σώφρονας βάκχας ἴδης.

ΠΕΝΘΕΥΣ

πότερα δὲ θύρσον δεξιᾷ λαβὼν χερὶ  
 ἢ τῆδε βάκχη μᾶλλον εἰκασθήσομαι;

BACCHAE

DIONYSUS

When I look at you I think I see their very image. But a curl has come loose from its place beneath your headdress where I tucked it.

PENTHEUS

Inside the house I was shaking my locks this way and that in my bacchic ecstasy and dislodged it from its place.

DIONYSUS

Well, since it is my job to be your attendant, I will put it back: hold your head up straight.

PENTHEUS

There. You must be my hairdresser, for I am entirely given over to you.

*He adjusts Pentheus' hair.*

DIONYSUS

And your girdle is slack, and the pleats of your dress hang crooked below the ankle.

PENTHEUS

*(looking over his shoulder at his ankles)* That seems true of my right foot, though on this side the dress falls properly over the tendon.

DIONYSUS

I'm sure you'll think me your best friend when you see how surprisingly chaste the bacchants are.

PENTHEUS

If I want to look more like a bacchant, shall I hold the thyrsus in my right hand? Or like this?

EURIPIDES

ΔΙΟΝΥΣΟΣ

ἐν δεξιᾷ χρῆ χάμα δεξιῶ ποδὶ  
αἴρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.

ΠΕΝΘΕΥΣ

945 ἄρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς  
αὐταῖσι βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν;

ΔΙΟΝΥΣΟΣ

δύναι' ἄν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας  
οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ.

ΠΕΝΘΕΥΣ

950 μοχλοὺς φέρωμεν ἢ χεροῖν ἀνασπάσω  
κορυφαῖς ὑποβαλὼν ὤμον ἢ βραχίονα;

ΔΙΟΝΥΣΟΣ

μὴ σύ γε τὰ Νυμφῶν διολέσης ἰδρύματα  
καὶ Πανὸς ἔδρας ἔνθ' ἔχει συρίγματα.

ΠΕΝΘΕΥΣ

καλῶς ἔλεξας· οὐ σθένει νικητέον  
γυναῖκας· ἐλάταισιν δ' ἐμὸν κρύψω δέμας.

ΔΙΟΝΥΣΟΣ

955 κρύψη σὺ κρύψιν ἣν σε κρυφθῆναι χρεῶν,  
ἐλθόντα δόλιον μαινάδων κατάσκοπον.

ΠΕΝΘΕΥΣ

καὶ μὴν δοκῶ σφας ἐν λόχμαις ὄρνιθας ὡς  
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἔρκεσιν.

ΔΙΟΝΥΣΟΣ

οὔκουν ἐπ' αὐτὸ τοῦτ' ἀποστέλλη φύλαξ;

BACCHAE

DIONYSUS

In your right hand, and raise it as you raise your right foot. I commend your change of heart.

PENTHEUS

Might I be able to pick up the glens of Cithaeron on my shoulders, and the bacchantes with them?

DIONYSUS

You might if you wanted: your previous mental state was not sound, but now you have the thoughts you ought to have.

PENTHEUS

Should we bring crowbars, or shall I tear them up with my fingers and put my shoulder or arm under the peaks?

DIONYSUS

No, don't destroy the haunts of the nymphs and the place where Pan plays his pipes!

PENTHEUS

Your advice is good: we should not conquer the women by force. I will hide myself in the fir trees.

DIONYSUS

You will find such hiding as a man should find who has gone to spy craftily on maenads.

PENTHEUS

Indeed, I imagine that like birds caught in bushes they are held fast in sweet enclosures of their beds.

DIONYSUS

Is it not just this that you are setting out to observe? You



960 λήψη δ' ἴσως σφας, ἣν σὺ μὴ ληφθῆς πάρος.

ΠΕΝΘΕΥΣ

κόμιζε διὰ μέσης με Θηβαίας χθονός·  
μόνος γὰρ αὐτῶν εἰμ' ἀνὴρ τολμῶν τόδε.

ΔΙΟΝΥΣΟΣ

μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μένος·  
τοιγὰρ σ' ἀγῶνες ἀναμένουσιν οὓς ἐχρῆν.

965 ἔπου δέ· πομπὸς εἰμ' ἐγὼ σωτήριος,  
κεῖθεν δ' ἀπάξει σ' ἄλλος . . .

ΠΕΝΘΕΥΣ

ἢ τεκοῦσά γε.

ΔΙΟΝΥΣΟΣ

. . . ἐπίσημον ὄντα πᾶσιν.

ΠΕΝΘΕΥΣ

ἐπὶ τόδ' ἔρχομαι.

ΔΙΟΝΥΣΟΣ

φερόμενος ἦξεις . . .

ΠΕΝΘΕΥΣ

ἀβρότητ' ἐμὴν λέγεις.

ΔΙΟΝΥΣΟΣ

. . . ἐν χερσὶ μητρός.

ΠΕΝΘΕΥΣ

καὶ τρυφᾶν μ' ἀναγκάσεις.

ΔΙΟΝΥΣΟΣ

970 τρυφάς γε τοιάσδ'.

BACCHAE

will catch them—unless you are caught first.

PENTHEUS

Take me through the middle of Thebes! Since I am brave enough to do this, I am the only true man among them!

DIONYSUS

All alone you bear the burden for this city. And so struggles lie ahead of you, the struggles that have been fated. So follow me: I will guide you and keep you safe. But another will bring you back . . .

PENTHEUS

Yes, my mother!

DIONYSUS

. . . conspicuous to everyone.

PENTHEUS

That is the goal of my journey!

DIONYSUS

You will arrive being carried . . .

PENTHEUS

What luxury you speak of!

DIONYSUS

. . . in your mother's arms.

PENTHEUS

You are determined actually to spoil me!

DIONYSUS

Yes, spoil you after my fashion.

---

962 *αὐτῶν εἰμ'* Elmsley: *εἶμ' αὐτῶν* P

965 *πομπὸς* Murray: *π- δ'* P

EURIPIDES

ΠΕΝΘΕΥΣ

ἀξίων μὲν ἄπτομαι.

ΔΙΟΝΥΣΟΣ

δεινὸς σὺ δεινὸς καπὶ δεῖν' ἔρχη πάθη,  
 ὥστ' οὐρανῶ στηρίζον εὐρήσεις κλέος.  
 ἔκτειν', Ἀγανή, χεῖρας αἶ θ' ὁμόςποροι  
 Κάδμου θυγατέρες· τὸν νεανίαν ἄγω  
 975 τόνδ' εἰς ἀγῶνα μέγαν, ὁ νικήσων δ' ἐγὼ  
 καὶ Βρόμιος ἔσται. τᾶλλα δ' αὐτὸ σημανεῖ.

ΧΟΡΟΣ

στρ.

ἴτε θοαὶ Λύσσας κύνες, ἴτ' εἰς ὄρος,  
 θίασον ἔνθ' ἔχουσι Κάδμου κόραι,  
 ἀνοιστρήσατέ νιν  
 980 ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ  
 λυσσώδη κατάσκοπον μαινάδων.  
 μάτηρ πρῶτά νιν λευρᾶς ἀπὸ πέτρας  
 εὔσκοπος ὄψεται  
 δοκεύοντα, μαινάσιν δ' ἀπύσει·  
 985 Τίς ὄδ' ὀρειδρόμων μαστήρ Καδμειᾶν  
 ἐς ὄρος ἐς ὄρος ἔμολ' ἔμολεν, ᾧ βάκχαι;  
 τίς ἄρα νιν ἔτεκεν;  
 οὐ γὰρ ἐξ αἵματος  
 990 γυναικῶν ἔφν, λεαίνας δέ τινος

<sup>983</sup> εὔσκοπος Nauck: ἡ σκόλοπος L

<sup>985</sup> ὀρειδρόμων μ- K- Nauck: K- μ- ὀριοδρόμων P  
 Καδμειᾶν Maas: -είων P

BACCHAE

PENTHEUS

It's only what I deserve!

*PENTHEUS proceeds slowly down Eisodos B.*

DIONYSUS

Fearsome you are, fearsome, and fearsome are the sufferings to which you are headed: the fame you will win shall tower to heaven! Agave and the other daughters of Cadmus, stretch out your hands! I am bringing this young man to a great contest, where I shall be victorious, Bromios and I! The rest the event will make plain.

*Exit DIONYSUS by Eisodos B following PENTHEUS.*

CHORUS

On, you swift hounds of madness, on to the mountain,  
where Cadmus' daughters keep their assembly!  
Set them in frenzy  
against him who in womanish dress  
spies in madness upon the maenads!  
His mother first from a sheer cliff  
with keen eye shall catch sight of him,  
as he plays the spy, and shall say to the maenads,  
"Who is this has come, has come, to the mountain, the  
mountain  
to search out the Theban mountain-treading women, O  
bacchants?  
Who gave birth to him?  
It was from no woman's blood  
that he has sprung: he is the offspring

---

989-91 ἔφθυ . . . ὄδ' ἦ Hermann: ὄδ' ἔφθυ . . . ἦ P

ὄδ' ἢ Γοργόνων Λιβυσσᾶν γένος.

ἴτω δίκαια φανερός, ἴτω

ξιφηφόρος φονεύου-

σα λαιμῶν διαμπὰξ

995 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος  
τόκον γηγενῆ·

ἀντ.

ὄς ἀδίκῳ γνώμα παρανόμῳ τ' ὄργᾳ

περὶ <σά,> Βάκχε, σᾶς τ' ὄργια ματέρος

μανείσα πραπίδι

1000 παρακόπῳ τε λήματι στέλλεται,

τάνικατον ὡς κρατήσων βία.

γνωμᾶν σωφρόνισμα θάνατος· ἀόκνως <δ'>

ἐς τὰ θεῶν ἔφν

βροτείως τ' ἔχειν ἄλυπος βίος.

1005 τὸ σοφὸν οὐ φθονῶ καιρῶ θηρεύου-

σι· τὰ δ' ἕτερα μεγάλα †φανερὰ τῶν ἀεὶ†

ἐπὶ τὰ καλὰ βίον,

ἡμαρ ἐς νύκτα τ' εὐ-

αγοῦντ' εὐσεβεῖν, τὰ δ' ἔξω νόμιμα

1010 δίκας ἐκβαλόντα τιμᾶν θεοῦς.

ἴτω δίκαια φανερός, ἴτω

<sup>996</sup> τόκον Elmsley e 1016: γόνον P <sup>998</sup> sic Murray  
(<σά> iam Scaliger): περὶ βάκχῃ ὄργια ματρός τε σᾶς P

<sup>1001</sup> τάνικατον Wilamowitz: τὰν ἀνίκ- P

BACCHAE

of some lioness or Libyan Gorgon.”

Let justice proceed for all to see, let it proceed  
with sword in hand, stabbing  
through the throat  
the man without god, law, or justice,  
the earthborn son of Echion!

He with unjust purpose and lawless temper  
toward your rites, Bacchus, and those of your mother  
set out with maddened heart  
and crazed wits,  
thinking to master by force what cannot be mastered.  
Death will be the chastener of his purposes: <but> to be  
unhesitating toward the gods  
and act as mortal should means a life without grief.  
I feel no grudging resentment against those who pursue  
cleverness in due measure,  
but it is other qualities, great and manifest, that lead the  
life  
of mortals to success,  
to practice purity and godliness  
all the long day and into the night, honoring the gods  
and banishing all customs that lie outside justice.

Let justice proceed for all to see, let it proceed

<sup>1002</sup> σωφρόνισμα Dodds: σώφρονα P      ἀόκνως Kovacs:  
ἀπροφάσιςτος P      <δ’> Dodds      <sup>1004</sup> βροτείως Murray:  
-ω P      <sup>1005</sup> φθονῶ καιρῶ θηρέουσι post Heath (φθονῶ) et  
Musgrave (κ- θ-) Diggle et Willink: φθόνῳ χαίρω θηρέουσα P  
<sup>1006</sup> φανέρ’ ἄγει θνατῶν Willink

ξιφηφόρος φονεύου-  
σα λαιμῶν διαμπὰξ

1015 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος  
τόκον γηγενῆ.

ἐπωδ.

φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν  
δράκων ἢ πυριφλέγων  
ὀράσθαι λέων.

1020 ἴθ', ὦ Βάκχε, θῆρ ἀγρευτᾶ βακχᾶν  
προσώπῳ γελῶντι περίβαλε βρόχον  
θανάσιμον ὑπ' ἀγέλαν πεσόν-  
τι τὰν μαινάδων.

## ΑΓΓΕΛΟΣ Β

1025 ὦ δῶμ' ὃ πρὶν ποτ' ἠντύχεις ἀν' Ἑλλάδα  
[Σιδωνίου γέροντος, ὃς τὸ γηγενὲς  
δράκοντος ἔσπειρ' ὄφεος ἐν γαῖα θέρος],  
ὡς σε στενάζω, δούλος ὢν μὲν, ἀλλ' ὅμως  
[χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν].

## ΧΟΡΟΣ

τί δ' ἔστιν; ἐκ βακχῶν τι μηνύεις νέον;

## ΑΓΓΕΛΟΣ Β

1030 Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.

1020 θῆρ ἀγρευτᾶ Kopff: θηραγρώτα P: θηραγρευτᾶ Dindorf

1021 προσώπῳ γελῶντι Murray: γ- π- P

1022 θανάσιμον ὑπ' Bruhn: ἐπὶ θανάσιμον P

1025-6 del. Middendorf

1028 del. Dobree cl. Med. 54

## BACCHAE

with sword in hand, stabbing  
through the throat  
the man without god, law, or justice,  
the earthborn son of Echion!

Show yourself as a bull in appearance or a many-headed  
serpent or a lion  
blazing like fire!

Go, Bacchus, and as beast, with smiling face,  
cast the deadly noose upon the bacchants' hunter  
as he falls  
into the hands of the maenad band!

*Enter by Eisodos B one of Pentheus' attendants as SECOND  
MESSENGER.*

### SECOND MESSENGER

O house, which once prospered in the sight of Greece,  
[house of the old man of Sidon, who sowed the earthborn  
harvest of the dragon in the soil,] how I lament for you,  
slave though I am! [To good slaves their masters' fortunes  
are a calamity.]<sup>16</sup>

### CHORUS LEADER

What has happened? What news do you bring from the  
bacchants?

### SECOND MESSENGER

Pentheus, son of Echion, is dead!

<sup>16</sup> This line is a quotation, truncated into nonsense, of *Medea*  
54.



EURIPIDES

ΧΟΡΟΣ

ὠναξ Βρόμιε, θεὸς <ὡς> φαίνη μέγας.

ΑΓΓΕΛΟΣ Β

πῶς φής; τί τοῦτ' ἔλεξας; ἦ 'πὶ τοῖς ἐμοῖς  
χαίρεις κακῶς πρᾶσσουσι δεσπόταις, γυναί;

ΧΟΡΟΣ

1035 εὐάζω ξένα μέλεσι βαρβάροις·  
οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.

ΑΓΓΕΛΟΣ Β

Θήβας δ' ἀνάδρους, <ὦ γυναί, τεθνηκότος  
δοκεῖς ἀνακτος; ἐς ἀνιάρά σ' > ὦδ' ἄγεις.

ΧΟΡΟΣ

ὁ Διόνυσος ὁ Διὸς γόνος, οὐ Θήβαι  
κράτος ἔχουσ' ἐμόν.

ΑΓΓΕΛΟΣ Β

1040 συγγνωστὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις  
κακοῖσι χαίρειν, ὦ γυναῖκες, οὐ καλόν.

ΧΟΡΟΣ

ἔννεπέ μοι, φράσον, τίμι μὲν ἔθνησκει  
ἀδικος ἀδικά τ' ἐκπορίζων ἀνήρ;

ΑΓΓΕΛΟΣ Β

ἐπεὶ θεράπνας τῆσδε Θηβαίας χθονὸς  
λιπόντες ἐξέβημεν Ἄσωποῦ ρόας,

1031 <ὡς> Hense                      1036 post ἀνάδρους lac. quattuor  
metrorum indic. Kovacs, post ἄγεις Seidler

1037 Διὸς γόνος Dodds: Διόνυσος P

BACCHAE

CHORUS

Bromios, my lord, <how> great a god you have proved!

SECOND MESSENGER

What do you mean? What is this you are saying? Do you take pleasure in the misfortunes of my master, woman?

CHORUS

I exult, foreigner that I am, in barbarian strain:  
I no longer cower under the fear of prison!

SECOND MESSENGER

<Do you suppose, woman, that because our king is dead>  
there are no men in Thebes? That is the way to bring  
<trouble on yourself>.

CHORUS

It is Dionysus, Zeus's son, not Thebes,  
who is my ruler!

SECOND MESSENGER

It is understandable in you, women, but still it is not a good  
thing to take pleasure in others' misfortunes.

CHORUS

Speak, tell me: how did he perish,  
that wicked man, contriver of wickedness?

SECOND MESSENGER

Pentheus and I (for I was attending on my master) and  
the stranger who was our escort to the festival<sup>17</sup> had left  
behind the settlements of Thebes and had crossed the

<sup>17</sup> There is an untranslatable ambiguity in *theoria*, which means both an official delegation to a religious festival and "viewing," a reference to Pentheus' design to spy on the bacchantes.

- 1045 λέπας Κιθαιρώνειον εἰσεβάλλομεν  
 Πενθεὺς τε κἀγώ (δεσπότη γὰρ εἰπόμην)  
 ξένος θ' ὃς ἡμῖν πομπὸς ἦν θεωρίας.  
 πρῶτον μὲν οὖν ποιηρὸν ἴζομεν νάπος,  
 τὰ τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἄπο
- 1050 σῶζοντες, ὡς ὀρώμεν οὐχ ὀρώμενοι.  
 ἦν δ' ἄγκος ἀμφίκρημνον, ὕδασι διάβροχον,  
 πεύκαισι συσκιάζον, ἔνθα μαινάδες  
 καθῆντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.  
 αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
- 1055 κισσῶ κομήτην αὐθις ἐξανέστεφον,  
 αἱ δ', ἐκλιποῦσαι ποικίλ' ὡς πῶλοι ζυγά,  
 βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.  
 Πενθεὺς δ' ὁ τλήμων θῆλυν οὐχ ὀρῶν ὄχλον  
 ἔλεξε τοιάδ'· ὦ ξέν', οὐ μὲν ἔσταμεν
- 1060 οὐκ ἐξικνούμαι μαινάδων ὄσσοις νόσων·  
 ὄχθων δ' ἔπ' ἀμβὰς ἐς ἐλάτην ὑψαύχενα  
 ἴδοιμ' ἂν ὀρθῶς μαινάδων αἰσχροουργίαν.  
 τοῦντεῦθεν ἤδη τοῦ ξένου θαυμάσθ' ὀρῶ·  
 λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
- 1065 κατῆγεν ἦγεν ἦγεν ἐς μέλαν πέδον·  
 κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς  
 τόρνω γραφόμενος περιφορὰν ἐλικοδρόμον·  
 ὡς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων  
 ἔκαμπτεν ἐς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.
- 1070 Πενθέα δ' ἰδρύσας ἐλατίνων ὄζων ἔπι,  
 ὀρθου μεθιεῖς διὰ χερῶν βλάστημ' ἄνω  
 ἀτρέμα, φυλάσσω μὴ ἀναχαιτίσειέ νιν,

river Asopus and were striking into the rocky uplands of Cithaeron.

First we halted in a grassy dale, keeping our footsteps and our tongues silent so that we might see without being seen. There was a mountain glen with steep sides, with a stream flowing through it and pine trees to shade it, and there the maenads sat employing their hands in pleasant tasks. Some of them were restoring the mane of ivy to their tattered bacchic wands, while others, joyous as fillies escaped from their painted bridles, were singing bacchic songs to each other. Poor Pentheus, who could not see the crowd of women, said, "My foreign friend, from where I stand my eyes cannot make out their bacchic frenzy. But if I climbed that tall-necked fir tree overhanging the banks, I would see clearly the maenads' shameful behavior."

At this point I saw the stranger perform a miraculous deed. He took hold of the tip of a fir tree that rose toward heaven, and down he pulled, pulled, pulled it to the black earth. It began to curve like a bow or a rounded wheel when its shape is being traced by the peg-and-line with its spiraling rotation. So the stranger, drawing down with his hands the mountain tree, bent it to the ground, a deed no mortal could do. Then, having set Pentheus atop the fir branches, he set the tree straight again by letting the branches slip upwards through his hands—gently, taking

1056 post h. v. aliquid excidisse suspicatus est Wecklein

1060 *μανιάδων . . . νόσων* Jackson: *μαινάδων . . . νόθων* P

*ὄσσοις* Canter: *ὄσοι* P      1063 *θαυμάσθ'* Nauck: *θαῦμ'* P (τι  
*θαῦμ'* P2)

1067 *ἑλικοδρόμον* Reiske: *ἔλκει δρόμον* P

1071 *ὄρθου μεθιείς* Kovacs (*μεθιεις* Π): *ὄρθον μεθίει* P

- ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἔστηρίζετο,  
 ἔχουσα νώτοις δεσπότην ἐφήμενον.  
 1075 ὦφθη δὲ μᾶλλον ἢ κατείδε μαινάδας·  
 ὅσον γὰρ οὐπω δῆλος ἦν θάσσω ἀνω,  
 καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,  
 ἐκ δ' αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι  
 Διόνυσος, ἀνεβόησεν· ὦ νεάνιδες,  
 1080 ἄγω τὸν ὑμᾶς καμὲ τὰμά τ' ὄργια  
 γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νιν.  
 καὶ ταῦθ' ἄμ' ἠγόρευε καὶ πρὸς οὐρανὸν  
 καὶ γαῖαν ἔστήριζε φῶς σεμνοῦ πυρός.  
 σίγησε δ' αἰθήρ, σίγα δ' ὕλιμος νάπη  
 1085 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.  
 αἰ δ' ὡσὶν ἠχὴν οὐ σαφῶς δεδεδυμένοι  
 ἔστησαν ὀρθαὶ καὶ διήνεγκαν κόρας.  
 ὁ δ' αὐθις ἐπέκλευσεν· ὡς δ' ἐγνώρισαν  
 σαφῆ κελευσμὸν Βακχίου Κάδμου κόραι,  
 1090 ἦξαν πελείας ὠκύτητ' οὐχ ἤσσοινας  
 [ποδῶν τρέχουσαι συντόνοις δραμήμασι,  
 μήτηρ Ἀγανὴ σύγγοι θ' ὁμόςποροι]  
 πᾶσαι τε βάκχαι· διὰ δὲ χειμάρρου νάπης  
 ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.  
 1095 ὡς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον,  
 πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους  
 ἔρριπτον, ἀντίπυργον ἐπιβάσαι πέτραν,  
 ὅζοισί τ' ἐλατίνοισιν ἠκουτίζετο.  
 ἄλλαι δὲ θύρσους ἴεσαν δι' αἰθέρος  
 1100 Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἦνυτον.

## BACCHAE

care not to unseat Pentheus—and sheer to sheer heaven it towered, with my master on its back. He now was seen by the maenads more than he saw them. He was just becoming visible sitting up there and the stranger was nowhere to be seen, when from the upper air a voice (I think it was Dionysus) shouted, “Young women, I bring you the man who is mocking you, me, and my rites: punish him!” And while he was still speaking, the light of a holy fire touched earth and heaven.

The upper air was still, the leaves of the wooded glade kept silence, and no sound of beast could be heard. The maenads had not taken in the shout with their ears, and they stood there erect, turning their gaze this way and that. The god a second time gave the order. When Cadmus’ daughters had recognized the clear command of the bacchic god, they darted forward as swift as doves [running with intense effort of foot, mother Agave with her kindred sisters], and so did all the bacchant women: through the glen with its torrent and over boulders they leapt, maddened by the breath of the god.

When they saw my master perched on the fir tree, they first climbed a cliff that towered opposite him, hurled stones at him, and launched fir branches against him like javelins while others threw their wands through the air at him, and what a woeful sight was their aiming at him. But it

- κρείσσον γὰρ ὕψος τῆς προθυμίας ἔχων  
καθῆσθ' ὁ τλήμων, ἀπορία λελημμένος.  
τέλος δὲ δρυῖνοις συντριαινοῦσαι κλάδοις  
ρίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
- 1105 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,  
ἔλεξ' Ἀγαυή· Φέρε, περιστᾶσαι κύκλω  
πτόρθου λάβεσθε, μαινάδες, τὸν ἀμβάτην  
θῆρ' ὡς ἔλωμεν, μηδ' ἀπαγγείλη θεοῦ  
χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα
- 1110 προσέθεσαν ἐλάτῃ κάξανέσπασαν χθονός.  
ὑψοῦ δὲ θάσσων ὑψόθεν χαμαιριφῆς  
πίπτει πρὸς οὐδας μυρίοις οἰμώγασιν  
Πενθεύς· κακοῦ γὰρ ἐγγὺς ὦν ἐμάνθανεν.  
πρώτη δὲ μήτηρ ἤρξεν ἱερέα φόνου
- 1115 καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἀπο  
ἔρριψεν, ὡς νιν γνωρίσασα μὴ κτάνοι  
τλήμων Ἀγαυή, καὶ λέγει παρηίδος  
ψαύων· Ἐγώ τοι, μήτερ, εἰμί, παῖς σέθεν  
Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·
- 1120 οἴκτιρε δ' ὦ μήτέρ με μηδὲ ταῖς ἐμαῖς  
ἀμαρτίαισι παῖδα σὸν κατακτάνης.  
ἢ δ' ἀφρὸν ἐξιείσα καὶ διαστρόφους  
κόρας ἐλίσσουσ', οὐ φρονοῦσ' ἂ χρῆ φρονεῖν,  
ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.
- 1125 λαβοῦσα δ' ὠλέναισ' ἀριστερὰν χέρα,  
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος  
ἀπεςπάραξεν ὦμον, οὐχ ὑπὸ σθένους  
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπέδιδου χεροῖν·



## BACCHAE

was no use: he was too high for them to reach him, try as they might. Pentheus sat there trapped in helplessness. Finally they began to tear at the roots of the tree with crowbars not made of iron, trying to pry them up with branches of oak. When their efforts failed to reach their goal, Agave said, "Maenads, circle round and take hold of the tree so that we can catch the beast mounted on it: we don't want him to tell about our secret dances." They put their countless hands to the fir tree and pulled it out of the earth. Pentheus from his high perch fell to the ground with many a scream and moan: he knew that his end was near.

His mother was the priestess and began the killing, hurling herself upon him. He, however, wrenched his headdress from his hair so that poor Agave would recognize him and not kill him. He put his hand to her cheek and said, "It's me, mother, Pentheus, the son you bore in Echion's house! Have pity on me, mother! I have sinned, but do not kill your son!" But her mouth dripped foam and her eyes rolled: she was not in her right mind but possessed by the bacchic god, and his entreaty did not move her. Taking his right hand in her grip and planting her foot against the poor man's flank, she tore out his arm at the shoulder, using a strength not her own but put in her hands

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1103 δρυίνους . . . κλάδοις Hartung: -ους . . . -ους ΠΡ  
συντριαινοῦσαι Pierson: συγκεραυνοῦσαι ΠΡ



- Ἴνῳ δὲ τὰπὶ θάτερ' ἐξηργάζετο,  
 1130 ῥηγνύουσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς  
 ἐπείχε βακχῶν· ἦν δὲ πᾶσ' ὁμοῦ βοή,  
 ὁ μὲν στενάζων ὅσον ἐτύγχαν' ἐμπνέων,  
 αἱ δ' ὠλόλυζον. ἔφερε δ' ἡ μὲν ὠλένην,  
 ἡ δ' ἴχνος αὐταῖς ἀρβύλαις, γυμνοῦντο δὲ  
 1135 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη  
 χεῖρας διεσφαίριζε σάρκα Πενθέως.  
 κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις  
 πέτραις, τὸ δ' ὕλης ἐν βαθυξύλω φόβη,  
 οὐ ῥάδιον ζήτημα· κράτα δ' ἄθλιον,  
 1140 ὄπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν,  
 πήξασ' ἐπ' ἄκρον θύρσον ὡς ὀρεστέρου  
 φέρει λέοντος διὰ Κιθαιρῶνος μέσου,  
 λιποῦσ' ἀδελφὰς ἐν χοροῖσι μαινάδων.  
 χωρεῖ δὲ θήρα δυσπότημω γανρουμένη  
 1145 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον  
 τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας,  
 τὸν καλλίνικον, ᾧ δάκρυα νικηφορεῖ.  
 ἐγὼ μὲν οὖν <τῆδ' > ἐκποδὼν τῆ συμφορᾷ  
 ἄπειμ', Ἀγαυὴν πρὶν μολεῖν πρὸς δώματα.  
 1150 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν  
 κάλλιστον· οἶμαι δ' αὐτὸ καὶ σοφώτατον  
 θνητοῖσιν εἶναι κτῆμα τοῖσι χρωμένοις.

## ΧΟΡΟΣ

ἀναχορεύσωμεν Βάκχιον,  
 ἀναβοάσωμεν συμφορὰν

## BACCHAE

by the god. Ino was destroying his other side, tearing his flesh, and Autonoe and the rest of the bacchic throng attacked him. The air was filled with cries: Pentheus moaned with all the breath he had in him, and the women raised the sacrificial shout. One woman was carrying an arm, another a foot still in its boot, his flanks were stripped bare, the flesh torn from them, and every woman, hands red with blood, hurled Pentheus' flesh about like a ball. His body lies scattered, some of it under the rough cliffs, other parts in thick-growing woods, no easy thing to look for. As for his luckless head, which his mother happened to take in her hands, she has fixed it on the point of her bacchic wand and is carrying it, as if it were the head of a mountain lion, through the midst of Cithaeron, leaving her sisters with the maenad companies. And now, exulting in this ill-starred hunt, she has come within the walls, calling on the bacchic god, her "fellow huntsman," her "companion in the chase," "the glorious victor," by whose aid she has won tears as victory prize. I, to be sure, am going away before Agave comes to the palace, standing clear of <this> disaster. The best thing of all is to practice moderation and worship the gods. That is also, I think, the wisest possession a mortal can make use of.

*Exit MESSENGER by Eisodos A.*

### CHORUS

Let us dance for joy in the bacchic god's honor,  
Let us dance for joy at the calamity

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1133 ὠλόλυζον Diggle: ἠλάλαζον P

1147 ᾠ̂ Reiske: ᾠ̂ P

1148 <τῆδ'> Reiske

- 1155 τὰν τοῦ δράκοντος Πενθέος ἐκγενέτα,  
ὄς τὰν θηλυγενῆ  
στολὰν νάρθηκά τε πικρὸν Ἴαιδα  
ἔλαβεν εὐθυρσον,  
ταῦρον προηγητήρα συμφορᾶς ἔχων.
- 1160 βάρκχαι Καδμείαι,  
τὸν καλλίνικον κλεινὸν ἐξεπράξατε  
ἐς γόον, ἐς δάκρυα·  
καλὸς ἀγὼν ἐν αἵματι στάζουσιν  
χέρα βαλεῖν τέκνου.
- 1165 ἀλλ', εἰσορῶ γὰρ ἐς δόμους ὀρμωμένην  
Πενθέως Ἀγανὴν μητέρ' ἐν διαστρόφοις  
ὄσσοις, δέχεσθ' ἐς κῶμον εὐίου θεοῦ.

στρ.

ΑΓΑΥΗ

Ἀσιάδες βάρκχαι . . .

ΧΟΡΟΣ

τί με θροεῖς, γυναί;

ΑΓΑΥΗ

- . . . φέρομεν ἐξ ὀρέων
- 1170 ἔλικα νεότομον ἐπὶ μέλαθρα,  
μακάριον θήραν.

1155 Πενθέος ἐκγενέτα Wilamowitz: ἐκ- Π- P

1157 τε πικρὸν Seidler: τε πιστὸν P: θ' ὄπλισμὸν Wilamowitz

1158 εὐ<sup>δ</sup> θαρσῶν Page

1164 βαλεῖν Kirchhoff: περιβαλεῖν P

BACCHAE

of Pentheus, the dragon's offspring,  
who took up the garb  
of a woman and the bacchic wand in its beauty—  
though 'twas bitter and deadly to him—  
with a bull to lead him toward disaster.  
You Theban bacchants,  
famous is the song of victory you have won,  
famous for lament, for tears!  
A fine endeavor it is to drench  
one's hand in the blood of a child!

*Enter by Eisodos B AGAVE, carrying a thyrsus with the  
mask of Pentheus impaled on it.*

CHORUS LEADER

But look! I see Pentheus' mother Agave coming toward the  
house, her eyes rolling in madness! Receive her into the  
reveling band of the blissful god!

AGAVE

You bacchants of Asia . . .

CHORUS

What are you telling me, lady?

AGAVE

. . . we bring from the mountain  
to the palace a sprig new-cut,  
a fortunate catch!

---

1167 δέχεσθ' ἐς Verdenius: δέχεσθε P

1168 με θροεῖς Scaliger: με ὀρθεῖς P γύναι Jackson: ὦ P

EURIPIDES

ΧΟΡΟΣ

ὄρῳ καὶ σε δέξομαι σύγκωμον.

ΑΓΑΥΗ

ἔμαρψα τόνδ' ἄνευ βρόχων  
<λέοντος ἀγροτέρου> νέον ἱνυ,

1175 ὡς ὄρᾶν πάρα.

ΧΟΡΟΣ

πόθεν ἐρημίας;

ΑΓΑΥΗ

Κιθαιρῶν . . .

ΧΟΡΟΣ

Κιθαιρῶν;

ΑΓΑΥΗ

. . . κατεφόνευσέ νιν.

ΧΟΡΟΣ

τίς ἄ βαλοῦσα;

ΑΓΑΥΗ

πρῶτον ἐμὸν τὸ γέρας.

1180 μάκαιρ' Ἀγανὴ κληζόμεθ' ἐν θιάσοις.

ΧΟΡΟΣ

τίς ἄλλα;

ΑΓΑΥΗ

τὰ Κάδμου . . .

1174 lac. indic. Canter, suppl. Wecklein

1177 Κιθαιρῶν (alterum) Murray: τί Κ- Ρ

BACCHAE

CHORUS

I see it, and I accept you as my fellow reveler.

AGAVE

I captured without a noose  
this young whelp <of a mountain lion>,  
as you can see.

CHORUS

From what part of the wild?

AGAVE

Cithaeron . . .

CHORUS

Cithaeron?

AGAVE

. . . brought about his slaughter.

CHORUS

Who was she that struck him?

AGAVE

That honor belongs first to me.  
I shall be called "Agave the blessed" among the god's wor-  
shippers.

CHORUS

Who else struck?

AGAVE

Cadmus's . . .

EURIPIDES

ΧΟΡΟΣ

τί Κάδμου;

ΑΓΑΥΗ

. . . γένεθλα  
μετ' ἐμὲ μετ' ἐμὲ τοῦδ' ἔθιγε θηρός, εὐ-  
τυχεῖς τᾶδ' ἄγρα.

<ΧΟΡΟΣ

εὐδαιμονίζω σ', ᾧ γυναί, καὶ συγγόνους,  
ἄγρας τυχούσας τιμιωτάτης μακρῶ.>

ἀντ.

ΑΓΑΥΗ

μέτεχέ νυν θοίνας.

ΧΟΡΟΣ

τί μέτεχ', ᾧ τλᾶμον;

ΑΓΑΥΗ

1185 νέος ὁ μόσχος ἄρ-  
τι γένυν ὑπὸ κόρυθ' ἀπαλότριχα  
κατάκομον θάλλει.

ΧΟΡΟΣ

πρέπει γ' ὥστε θῆρ ἄγραυλος φόβα.

ΑΓΑΥΗ

ὁ Βάκχιος κυναγέτας  
1190 σοφὸς σοφῶς ἀνέπηλ' ἐπὶ θῆρα  
τόνδε μαινάδας.

<sup>1183</sup> post h. v. duo chori trimetros excidisse coni. Schoene



BACCHAE

CHORUS

Cadmus's?

AGAVE

. . . daughters

second to me, second to me, wounded this beast: they were  
fortunate  
in this hunt!

<CHORUS LEADER

How blessed you are in my eyes for your splendid catch,  
my lady, and your sisters as well! >

AGAVE

Take part in the banquet, then!

CHORUS

What do you mean, take part, poor woman?

AGAVE

The calf is young,  
his cheek just growing downy  
under his crest of delicate hair.

CHORUS

Yes: its hair looks like a beast of the wild.

AGAVE

Dionysus the clever hunter  
cleverly urged the maenads on  
against this beast.

---

<sup>1188</sup> γ' ὥστε θῆρ ἄγρᾱυλος Kirchhoff: γὰρ ὥστε θηρὸς  
ἀγρᾱύλου P



## EURIPIDES

ΧΟΡΟΣ

ὁ γὰρ ἄναξ ἀγρεύς.

ΑΓΑΥΗ

ἐπαινεῖς;

ΧΟΡΟΣ

ἐπαινῶ.

ΑΓΑΥΗ

τάχα δὲ Καδμείοι . . .

ΧΟΡΟΣ

1195 καὶ παῖς γε Πενθείς.

ΑΓΑΥΗ

. . . ματέρ' ἐπαινέσεται,

λαβοῦσαν ἄγραν τάνδε λεοντοφνᾶ.

ΧΟΡΟΣ

περισσάν.

ΑΓΑΥΗ

περισσῶς.

ΧΟΡΟΣ

ἀγάλλη;

ΑΓΑΥΗ

γέγηθα,

μεγάλα μεγάλα καὶ φανερά τᾶδ' ἄγρα  
κατειργασμένα.

ΧΟΡΟΣ

1200 δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον

BACCHAE

CHORUS

Yes, our lord is a hunter.

AGAVE

Do you praise me?

CHORUS

I praise you.

AGAVE

Soon the men of Thebes . . .

CHORUS

And also your son Pentheus.

AGAVE

. . . will praise the mother,  
who has made the lion's whelp her catch.

CHORUS

Marvelous catch!

AGAVE

Marvelously done!

CHORUS

Are you joyous?

AGAVE

Exultant,  
since with this catch I have accomplished  
great deeds, great and plain to see!

CHORUS LEADER

So, poor woman, show the citizens the glorious prey you

## EURIPIDES

ἄστοιῖσιν ἄγραν ἦν φέρουσ' ἐλήλυθας.

## ΑΓΑΥΗ

- ὦ καλλίπυργον ἄστυ Θηβαίας χθονὸς  
 ναίοντες, ἔλθεθ' ὡς ἴδητε τήνδ' ἄγραν,  
 Κάδμου θυγατέρες θηρὸς ἦν ἠγρεύσαμεν,  
 1205 οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν,  
 οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσιν  
 χειρῶν ἀκμαῖσι. κᾶτ' ἀκοντίζειν χρεὼν  
 καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην;  
 ἡμεῖς δέ γ' αὐτῇ χειρὶ τόνδε θ' εἵλομεν  
 1210 χωρὶς τε θηρὸς ἄρθρα διεφορήσαμεν.  
 ποῦ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλας.  
 Πενθεύς τ' ἐμὸς παῖς ποῦ ἔστιν; αἰρέσθω λαβῶν  
 πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,  
 ὡς πασσαλεύση κρᾶτα τριγλύφοις τόδε  
 1215 λέοντος ὃν πάρειμι θηράσασ' ἐγώ.

## ΚΑΔΜΟΣ

- ἔπεσθέ μοι φέροντες ἄθλιον βᾶρος  
 Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος,  
 οὗ σῶμα μοχθῶν μυρίοις ζητήμασιν  
 φέρω τόδ', εὐρῶν ἐν Κιθαιρῶνος πτυχαῖς  
 1220 διασπαρακτὸν κούδεν ἐν ταυτῷ πέδου  
 [λαβῶν, ἐν ὕλῃ κείμενον δυσσευρέτω].  
 ἤκουσα γάρ του θυγατέρων τολμήματα,  
 ἦδη κατ' ἄστυ τειχέων ἔσω βεβῶς  
 σὺν τῷ γέροντι Τειρεσίᾳ βακχῶν πάρα·  
 1225 πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι

BACCHAE

have brought with you.

AGAVE

Dwellers in fair-towered Thebes, come and see the catch, the beast we daughters of Cadmus have snared! We caught him not with the thong-hurled javelins the Thessalians use or with nets but with the fingers of our pale-skinned hands. After this, should one throw the javelin or get the weapons armorers make? It is pointless. We caught the beast with our bare hands and tore him limb from limb. Where is my aged father? Let him come here. And where is my son Pentheus? He should bring a ladder to the house so that he can nail to the triglyphs the head of this lion I caught before coming here.

*Enter by Eisdos B CADMUS with servants carrying a draped stretcher.*

CADMUS

Follow me, servants, follow me, and carry the woeful burden of Pentheus' body before the palace! I bring it after endless labor of searching, having found it in the glades of Cithaeron torn in pieces, no two parts in the same spot of ground [having taken them up lying scattered in a wood hard to search]. I heard from someone in the city about my daughters' criminal deeds when I had returned from the bacchantes with old Teiresias and was already inside the walls. I retraced my steps to the mountain and have

1207 κατ' ἀκοντίζειν Sandys: κατά κομπάζειν P

1220 πέδον Jackson: -φ P

1221 del. Nauck

1224 πάρα Musgrave: περί P v. del. Willink

EURIPIDES

τὸν καθανόντα παῖδα μαινάδων ὕπο.  
καὶ τὴν μὲν Ἀκταίων Ἀρισταίῳ ποτὲ  
τεκούσαν εἶδον Αὐτονόην Ἰνώ θ' ἅμα  
ἔτ' ἀμφὶ δρυμοὺς οἰστροπλήγας ἀθλίας,  
1230 τὴν δ' εἶπέ τις μοι δεῦρο βακχείῳ ποδὶ  
στείχειν Ἀγαυήν, οὐδ' ἄκραντ' ἠκούσαμεν·  
λεύσσω γὰρ αὐτήν, ὄψιν οὐκ εὐδαίμονα.

ΑΓΑΥΗ

πάτερ, μέγιστον κομπάσαι πάρεστί σοι,  
πάντων ἀρίστας θυγατέρας σπεῖραι μακρῶ  
1235 θνητῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ,  
ἢ τὰς παρ' ἰστοῖς ἐκλιπούσα κερκίδας  
ἐς μείζον' ἦκω, θήρας ἀγρεύειν χεροῖν.  
φέρω δ' ἐν ὠλέναισιν, ὡς ὄρᾳς, τάδε  
λαβοῦσα τὰριστέϊα, σοῖσι πρὸς δόμοις  
1240 ὡς ἀγκρεμασθῆ· σὺ δέ, πάτερ, δέξαι χεροῖν·  
γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασιν  
κάλει φίλους ἐς δαῖτα· μακάριος γὰρ εἶ,  
μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

ΚΑΔΜΟΣ

ὦ πένθος οὐ μετρητόν, οὐχ οἶόν τ' ἰδεῖν  
<Πενθεὺς ἀνίας ὡς ἄρ' ἦν ἐπώνυμος;  
καλὴ μὲν ἄγρα, σοῦ τε συγγόνων τε σῶν>  
1245 φόνον ταλαίνας χερσὶν ἐξειργασμένων.  
καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν  
ἐπὶ δαῖτα Θήβας τάσδε κάμῃ παρακαλεῖς.  
οἴμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν·

## BACCHAE

brought back the son the maenads have killed. I saw Autonoe, who bore Actaeon to Aristaeus, and Ino with her, still in miserable madness amid the corpses, but someone said that Agave was coming here with maddened step—and he was telling the truth: for I see her here, a sight unblest.

### AGAVE

Father, you have the right to boast loudly that you begot the world's bravest daughters: I said all of them, but especially me, since I have left my loom and shuttle and taken on greater things, hunting beasts with bare hands. I grasp, as you see, a prize of victory here so that it can be nailed up on your house's walls. Father, take it in your hands. Exult in my hunt and invite your friends to a feast: blessed, blessed are you since we have accomplished this!

*She offers him her thyrsus.*

### CADMUS

O grief past measure! Can one not see <that Pentheus was named for sorrow?<sup>18</sup> A fine hunt it is for you and your sisters> to accomplish bloodshed with your ill-starred hands, and it is a fine sacrifice you have made to the gods and to which you invite Thebes and me! O misery, yours first and

<sup>18</sup> See above, note on line 367.

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<sup>1244</sup> οὐχ Kovacs: οὐδ' P

<sup>1245</sup> ante h. v. lac. indic. Kovacs

<sup>1246</sup> τὸ] fort. δὲ: sed cf. 243

EURIPIDES

ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν ἀλλ' ἄγαν  
1250 Βρόμιος ἄναξ ἀπώλεσ' οἰκείος γεγώς.

ΑΓΑΥΗ

ὡς δύσκολον τὸ γήρας ἀνθρώποις ἔφν  
ἐν τ' ὄμμασι σκυθρωπόν. εἴθε παῖς ἐμὸς  
εὖθηρος εἴη, μητρὸς εἰκασθεὶς τρόποις,  
ὁπότε νεανίαισι Θηβαίοις ἅμα  
1255 θηρῶν ὀριγνῶτ'· ἀλλὰ θεομαχεῖν μόνον  
οἶός τ' ἐκείνος. νουθετητέος, πάτερ,  
σοῦστίν. τίς αὐτὸν δεῦρ' ἂν ὄψιν εἰς ἐμὴν  
καλέσειεν, ὡς ἴδῃ με τὴν εὐδαίμονα;

ΚΑΔΜΟΣ

φεῦ φεῦ· φρονήσασαι μὲν οἶ' ἐδράσατε  
1260 ἀλγήσεται ἄλγος δεινόν· εἰ δὲ διὰ τέλους  
ἐν τῷδ' αἰὲ μενεῖτ' ἐν ᾧ καθέστατε,  
οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.

ΑΓΑΥΗ

τί δ' οὐ καλῶς τῶνδ' ἢ τί λυπηρῶς ἔχει;

ΚΑΔΜΟΣ

πρῶτον μὲν ἐς τόνδ' αἰθέρ' ὄμμα σὸν μέθες.

ΑΓΑΥΗ

1265 ἰδού· τί μοι τόνδ' ἐξυπέιπας εἰσορᾶν;

ΚΑΔΜΟΣ

ἔθ' αὐτὸς ἢ σοι μεταβολὰς ἔχειν δοκεῖ;

ΑΓΑΥΗ

λαμπρότερος ἢ πρὶν καὶ διειπετέστερος.

BACCHAE

then my own! How excessively our own lord Bromios has ruined us, however just it was!

AGAVE

How peevish old age is among mortals, how scowling its face! How I wish my son might be a good hunter, just like his mother, whenever he joined the young men in pursuit of beasts! But he's good only at fighting gods. You must speak to him, father. Someone call him here before me so that he can see me in my good fortune!

CADMUS

Ah, ah! If you all come to realize what you have done, you will suffer dreadfully! But if you remain throughout in your present state, though you will not be truly happy, you will at least not be thought miserable.

AGAVE

What part of this causes disgrace or pain?

CADMUS

First turn your eye to the heavens.

AGAVE

(*looking up*) There! What did you mean that I should look at?

CADMUS

Does it seem the same to you or altered?

AGAVE

It is brighter than before and clearer.

---

1254 ὁπότε Jackson: ὄτ' ἐν P



EURIPIDES

ΚΑΔΜΟΣ

τὸ δὲ πτοηθὲν τόδ' ἔτι σῆ ψυχῆ πάρα;

ΑΓΑΥΗ

οὐκ οἶδα τοῦπος τοῦτο. γίγνομαι δέ πως  
1270 ἔννους, μετασταθεῖσα τῶν πάρος φρενῶν.

ΚΑΔΜΟΣ

κλύοις ἂν οὖν τι κάποκρίναι' ἂν σαφῶς;

ΑΓΑΥΗ

ὡς ἐκλέλησμαι γ' ἅ πάρος εἶπομεν, πάτερ.

ΚΑΔΜΟΣ

εἰς ποῖον ἦλθες οἶκον ὑμεναίων μέτα;

ΑΓΑΥΗ

Σπαρτῶ μ' ἔδωκας, ὡς λέγουσ', Ἐχίονι.

ΚΑΔΜΟΣ

1275 τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῶ πόσει;

ΑΓΑΥΗ

Πενθεύς, ἐμῆ τε καὶ πατρὸς κοινωνία.

ΚΑΔΜΟΣ

τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;

ΑΓΑΥΗ

λέοντος, ὧς γ' ἔφασκον αἰ θηρώμεναι.

ΚΑΔΜΟΣ

σκέψαι νυν ὀρθῶς· βραχὺς ὁ μόχθος εἰσιδεῖν.

ΑΓΑΥΗ

1280 ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν;

BACCHAE

CADMUS

Does your mind still feel giddy?

AGAVE

I don't know what you mean. But I am coming somehow to my senses and have abandoned my former frame of mind.

CADMUS

Will you hear me and answer truly?

AGAVE

Yes: I have forgotten what we said before, father.

CADMUS

To what household did you come at your marriage?

AGAVE

You married me to Echion, one of the Sown Men, they say.

CADMUS

Well, what son was born in that house to your husband?

AGAVE

Pentheus, his father's son and mine.

CADMUS

Whose head do you have in your hands then?

AGAVE

The hunters told me it is a lion's.

CADMUS

Look at it properly: the effort of doing so is slight.

AGAVE

Ah, what am I seeing? What is this that I carry in my hands?

EURIPIDES

ΚΑΔΜΟΣ

*ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.*

ΑΓΑΥΗ

*ὄρῳ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.*

ΚΑΔΜΟΣ

*μῶν σοι λέοντι φαίνεται προσεικέναι;*

ΑΓΑΥΗ

*οὔκ, ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα.*

ΚΑΔΜΟΣ

1285 *ὤμωγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.*

ΑΓΑΥΗ

*τίς ἔκτανέν νιν; πῶς ἐμὰς ἦλθ' ἐς χέρας;*

ΚΑΔΜΟΣ

*δύστην' ἀλήθει', ὡς ἐν οὐ καιρῷ πάρει.*

ΑΓΑΥΗ

*λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἔχει.*

ΚΑΔΜΟΣ

*σύ νιν κατέκτας καὶ κασίγνηται σέθεν.*

ΑΓΑΥΗ

1290 *ποῦ δ' ὤλετ'; ἢ κατ' οἶκον, ἢ ποίοις τόποις;*

ΚΑΔΜΟΣ

*ὄπερ πρὶν Ἀκταίωνα διέλαχον κύνες.*

ΑΓΑΥΗ

*τί δ' ἐς Κιθαιρῶν' ἦλθε δυσδαίμων ὄδε;*

BACCHAE

CADMUS

Look at it, get surer knowledge.

AGAVE

Great woe is what I see, unhappy me!

CADMUS

Does it seem like a lion to you?

AGAVE

No: in my misery I hold Pentheus' head!

CADMUS

Yes, it was mourned before you even recognized it.

AGAVE

Who killed him? How did he come into my hands?

CADMUS

Unhappy truth, how untimely you have come!

AGAVE

Speak: my heart leaps at what is to come!

CADMUS

You killed him, you and your sisters.

AGAVE

Where did he perish? At home, or where?

CADMUS

In the place where Actaeon was torn apart by dogs.

AGAVE

Why did the poor man come to Cithaeron?

---

1281 *αὐτὸ] αὐθις* Reiske

EURIPIDES

ΚΑΔΜΟΣ

ἐκερτόμει θεὸν σάς τε βακχείας μολών.

ΑΓΑΥΗ

ἡμεῖς δ' ἐκείσε τίνι τρόπῳ κατήραμεν;

ΚΑΔΜΟΣ

1295 ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.

ΑΓΑΥΗ

Διόνυσος ἡμᾶς ὤλεσ', ἄρτι μανθάνω.

ΚΑΔΜΟΣ

ὑβριν <γ'> ὑβρισθείς· θεὸν γὰρ οὐχ ἠγείσθ' ἐνι.

ΑΓΑΥΗ

τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ;

ΚΑΔΜΟΣ

ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω.

ΑΓΑΥΗ

1300 ἦ πᾶν ἐν ἄρθροισι συγκεκλημένον καλῶς;

.....

ΑΓΑΥΗ

Πενθεὶ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς;

ΚΑΔΜΟΣ

ὑμῖν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.

τοιγὰρ συνῆψε πάντας ἐς μίαν βλάβην,

1297 <γ'> Heath

1298–1300 del. Wilamowitz (1300 iam

Nauck) ut ex eis superstites qui post 1329 perditii sunt

1300 post h. v. lac. indic. Victorius

BACCHAE

CADMUS

He meant to mock the god and his rites by going there.

AGAVE

But how did *we* get there?

CADMUS

You were out of your wits, and the whole city was possessed by Bacchus.

AGAVE

Dionysus has destroyed us: now I realize this.

CADMUS

Yes, he had been deeply insulted: you did not consider him a god.

AGAVE

Where is the dear body of my son, father?

CADMUS

(*pointing to the stretcher*) Here: I bring it after a difficult search.

AGAVE

Has it been properly fitted together, limb with limb?

.....<sup>19</sup>

AGAVE

But what share did Pentheus have in my folly?

CADMUS

He was like you in not worshiping the god. And so the god joined you all, both my daughters and this man, in a single

<sup>19</sup> There is a lacuna here, possibly quite extensive. In it Agave may have joined Pentheus' head to his other remains.



- 1305 ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους  
 κάμ', ὅστις ἄτεκνος ἀρσένων παίδων γεγῶς  
 τῆς σῆς τόδ' ἔρνος, ᾧ τάλαινα, νηδύος  
 αἴσχιστα καὶ κάκιστα κατθανόνθ' ὀρώ·  
 ᾧ δῶμ' ἀνέβλεφ', ὃς συνείχες, ᾧ τέκνον,  
 τοῦμόν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγῶς,  
 1310 πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ  
 οὐδεὶς ὑβρίζειν ἤθελ' εἰσορῶν τὸ σὸν  
 κᾶρα· δίκην γὰρ ἀξίαν ἐλάμβανες.  
 νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι  
 ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος  
 1315 ἔσπειρα καξήμησα κάλλιστον θέρος.

- ᾧ φίλτατ' ἀνδρῶν (καὶ γὰρ οὐκέτ' ὦν ὅμως  
 τῶν φιλτάτων ἔμοιγ' ἀριθμήσῃ, τέκνον),  
 οὐκέτι γενεῖου τοῦδε θιγγάνων χερὶ  
 τὸν μητρὸς αὐδῶν πατέρα προσπτύξῃ, τέκνον,  
 1320 λέγων· Τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον;  
 τίς σὴν ταράσσει καρδίαν λυπηρὸς ὢν;  
 λέγ', ὡς κολάζω τὸν ἀδικοῦντά σ', ᾧ πάτερ.  
 νῦν δ' ἄθλιος μὲν εἰμ' ἐγώ, πλήμων δὲ σύ,  
 οἰκτρὰ δὲ μήτηρ, πλήμονες δὲ σύγγονοι.  
 1325 εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,  
 ἐς τοῦδ' ἀθρήσας θάνατον ἠγείσθω θεούς.

## ΧΟΡΟΣ

τὸ μὲν σὸν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην  
 παῖς παιδὸς ἀξίαν μὲν, ἀλγεινὴν δὲ σοί.

calamity, which has destroyed the house and me as well: I had no sons and then saw the offspring of your womb, poor woman, so shamefully and painfully killed. In him the house had found its sight again. O son, you were my daughter's child and were keeping my house from dissolution! You inspired fear in the city: no one, looking at you, dared to offer insult to me in my old age, for you were likely to exact a fitting penalty from him. But now I shall be an outcast from the house, unhonored, I, Cadmus the great, who sowed and reaped the lovely harvest that is the people of Thebes.<sup>20</sup>

O dearest of men (for even in death you are counted among those I love best, child), no more will you touch this beard of mine, my son, or embrace me, or call me grandfather, saying "Who is wronging you or showing you disrespect, sir? Who is troublesome and vexing your heart? Tell me, father, so that I can punish him who wrongs you." But now I am wretched, you are miserable, and your mother and her sisters pitiable in their suffering. If there is anyone who thinks nothing of heaven's power, let him look at this man's death and believe that the gods exist.

## CHORUS LEADER

I feel grief at your misfortune, Cadmus. As for your grandson, he has received justice, however painful it is for you.

<sup>20</sup> See note on line 265 above.

1312 ἐλάμβανες Hermann: -ειν P

1317 τέκνον Reiske: -ων P



## ΑΓΑΥΗ

ὦ πάτερ, ὄρα's γὰρ τ'άμ' ὅσῳ μετεστράφη

.....

## &lt;ΔΙΟΝΥΣΟΣ&gt;

.....

1330 δράκων γενήσῃ μεταβαλὼν, δάμαρ τε σὴ  
ἐκθηριωθείσ' ὄφεος ἀλλάξει τύπον,

ἦν Ἄρεος ἔσχες Ἄρμονίαν θνητὸς γεγώς.  
ὄχον δὲ μόσχων, χρησμὸς ὡς λέγει Διός,  
ἐλᾶς μετ' ἀλόχου, βαρβάρων ἡγούμενος.

1335 πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι  
πόλεις· ὅταν δὲ Λοξίου χρηστήριον

διαρπάσωσι, νόστον ἄθλιον πάλιν

σχήσουσι· σὲ δ' Ἄρης Ἄρμονίαν τε ρύσεται  
μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.

1340 ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγὼς λέγω

Διόνυσος ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν  
ἔγνωθ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον  
ἠὺδαιμονεῖτ' ἂν σύμμαχον κεκτημένοι.

## ΚΑΔΜΟΣ

Διόνυσε, λισσόμεσθά σ', ἠδικήκαμεν.

## ΔΙΟΝΥΣΟΣ

1345 ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δὲ χρῆν οὐκ ἤδετε.

<sup>1329</sup> post h. v. lac. indic. Tyrwhitt

BACCHAE

AGAVE

My father, since you see how changed my fortunes are,  
.....<sup>21</sup>

*Enter, by the mechane, DIONYSUS. A change of costume or mask suggests that he is no longer in mortal disguise but a manifest god.*

< DIONYSUS >

..... you will change your form and become a snake, and your wife, Ares' daughter Harmonia, whom you married though a mere mortal, will also take on the form of a serpent. Then at the head of a barbarian army you will drive an oxcart and will sack many cities with your innumerable host: that is what Zeus's prophecy says. And when they have plundered Apollo's oracle, they will have a miserable homecoming. But Ares will rescue you and Harmonia and settle you to live in the Land of the Blessed. It is I, Dionysus, who make this prediction, and my father is not a mortal but Zeus. If you all had known how to be moderate when you were refusing to, you would now have Dionysus as your ally and be enjoying blessedness.

CADMUS

Dionysus, we entreat your mercy: we have wronged you!

DIONYSUS

Late is your knowledge of me: you did not have it when you needed it.

<sup>21</sup> There is another extensive lacuna here. The first part perhaps contained a lament by Agave over the body of Pentheus, the second the opening of Dionysus' speech.

## EURIPIDES

ΚΑΔΜΟΣ

ἐγνώκαμεν ταῦτ'· ἀλλ' ἐπεξέρχῃ λίαν.

ΔΙΟΝΥΣΟΣ

καὶ γὰρ πρὸς ὑμῶν θεὸς γεγὼς ὑβριζόμεν.

ΚΑΔΜΟΣ

ὄργαὸς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.

ΔΙΟΝΥΣΟΣ

πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατήρ.

ΑΓΑΥΗ

1350 αἰαῖ, δέδοκται, πρέσβυ, τλήμονες φυγαί.

ΔΙΟΝΥΣΟΣ

τί δῆτα μέλλεθ' ἄπερ ἀναγκαίως ἔχει;

ΚΑΔΜΟΣ

ὦ τέκνον, ὡς ἐς δεινὸν ἤλθομεν κακὸν  
 <πάντες,> σύ θ' ἢ τάλαινα σύγγονοί τε σαί,  
 ἐγὼ θ' ὁ τλήμων· βαρβάρους ἀφίξομαι  
 1355 γέρων μέτοικος· ἔτι δέ μουστί θέσφατον  
 ἐς Ἑλλάδ' ἀγαγεῖν μιγάδα βαρβάρων στρατόν.  
 καὶ τὴν Ἄρεως παῖδ' Ἄρμονίαν, δάμαρτ' ἐμήν,  
 δράκων δρακαίνης <σχῆμ'> ἔχουσαν ἀγρίας  
 ἄξω ἔπι βωμοὺς καὶ τάφους Ἑλληνικούς,  
 1360 ἠγούμενος λόγχαισιν· οὐδὲ παύσομαι  
 κακῶν ὁ τλήμων οὐδὲ τὸν καταιβάτην  
 Ἄχέροντα πλεύσας ἠσυχος γενήσομαι.

1353 &lt;πάντες&gt; Kirchhoff

1355 μουστί Haupt: μοι τὸ P

1356 βαρβάρων Burges: βάρβαρον P

BACCHAE

CADMUS

We recognize this. But you chastize us too harshly.

DIONYSUS

Well, I was treated with contempt though a god.

CADMUS

Gods ought not to be like mortals in their tempers.

DIONYSUS

Long ago Zeus my father ordained this.

AGAVE

Ah ah, our miserable exile is firmly decreed, old sir!

DIONYSUS

Why then do you hesitate to carry out what is ordained?

*Exit DIONYSUS by the mechane.*

CADMUS

To what terrible misery we have come, daughter, <all of us,> you in your wretchedness and your sisters and I the unblest. I, an old man, must emigrate to the barbarians, and what is more, it is prophesied that I must lead against Greece an army of barbarians of many races. And my wife, Ares' daughter Harmonia—in the <form> of a fierce snake I must lead her, a serpent myself, against the altars and tombs of Greece, going before the spearmen. I shall have no surcease from misery, poor man that I am, and will not even sail the Acheron, that downward-flowing river, and find rest.

---

1358 <σχημ'> Nauck     ἀγρίας Lenting: -αν P

EURIPIDES

ΑΓΑΥΗ

ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.

ΚΑΔΜΟΣ

1365 τί μ' ἀμφιβάλλεις χερσίν, ὦ τάλαινα παῖ,  
ὄρνις ὅπως κηφήνα πολιόχρων κύκνος;

ΑΓΑΥΗ

ποῖ γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑΔΜΟΣ

οὐκ οἶδα, τέκνον· σμικρὸς ἐπίκουρος πατήρ.

ΑΓΑΥΗ

1370 χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρία  
πόλις· ἐκλείπω σ' ἐπὶ δυστυχία  
φυγὰς ἐκ θαλάμων.

ΚΑΔΜΟΣ

στείχέ νυν, <οὔ παιδ' ἴλη 'φθειρε  
σκυλάκων,> ὦ παῖ, τὸν Ἄρισταίου.

ΑΓΑΥΗ

στένομαί σε, πάτερ.

ΚΑΔΜΟΣ

καγὼ <σέ>, τέκνον,  
καὶ σὰς ἐδάκρυσα κασιγνήτας.

ΑΓΑΥΗ

1375 δεινῶς γάρ <τοι> τήνδ' αἰκείαν  
Διόνυσος ἄναξ  
τοὺς σοὺς, <πάτερ,> εἰς οἴκους ἔφερεν.

BACCHAE

AGAVE

But I, father, must go into exile deprived of you.

*She embraces him.*

CADMUS

Why do you put your arms about me, poor daughter, like a swan embracing its white-haired and decrepit sire?

AGAVE

Where shall I turn, exiled from my country?

CADMUS

I do not know, child: your father is but small help.

AGAVE

Farewell, house! Farewell, ancestral city! Exiled from my chamber I leave you in woe!

CADMUS

Go then, my daughter, <to where the hounds killed> the son of Aristaeus.

AGAVE

I weep for you, father.

CADMUS

And I <for you,> my daughter, and for your sisters.

AGAVE

Yes: terrible is the ruin Lord Dionysus has brought on your house, <father>.

---

1371 post *vvv* lac. indic. Kovacs, post Ἄρισταίου Hermann

1372 <σὲ> Barnes

1374 <τοὶ> Hermann

1375 <πάτερ> Hermann

EURIPIDES

ΚΑΔΜΟΣ

καὶ γὰρ ἔπασχεν δεινὰ πρὸς ἡμῶν,  
ἀγέραστον ἔχων ὄνομ' ἐν Θήβαις.

ΑΓΑΥΗ

χαῖρε, πάτερ, μοι.

ΚΑΔΜΟΣ

χαῖρ', ὦ μελέα

1380 θύγατερ. χαλεπῶς <δ'> ἐς τόδ' ἂν ἦκοις.

ΑΓΑΥΗ

ἄγερ' ὦ πομποί με κασιγνήτας  
ἵνα συμφυγάδας ληψόμεθ' οἰκτράς.  
ἔλθοιμι δ' ὅπου

μήτε Κιθαιρῶν <ἔμ' ἴδοι> μιαρὸς  
1385 μήτε Κιθαιρῶν' ὄσσοισιν ἐγώ,  
μηδ' ὅθι θύρσου μνημ' ἀνάκειται  
βάκχαις δ' ἄλλαισι μέλοιεν.

ΧΟΡΟΣ

πολλαὶ μορφαὶ τῶν δαιμονίων,  
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·  
1390 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,  
τῶν δ' ἀδοκῆτων πόρον ἠῦρε θεός.  
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1377n Κα. Bothe: Δι. P      1377 ἔπασχεν Bothe, Hermann:  
-ον P      ἡμῶν Kannicht: ὑμ- P      1380 <δ'> Reiske  
1384 <ἔμ' ἴδοι> Kirchhoff  
1386 μηδ' Wilamowitz: μήθ' P

BACCHAE

CADMUS

Terrible was the treatment he had from us, since his name was unhonored in Thebes.

AGAVE

Farewell, father!

CADMUS

Farewell, poor daughter! Though you will scarcely manage to fare well.

AGAVE

Lead me, my escorts, to where I shall take my sisters as pitiable companions in exile! But let me come to a place where unclean Cithaeron shall never <see me> or my eyes see Cithaeron, and where I shall never be reminded of the dedicated thyrsus: let other bacchantes have a care for them!

*Exit by Eisodos B AGAVE and CADMUS accompanied by Thebans.*

CHORUS LEADER

What heaven sends has many shapes, and many things the gods accomplish against our expectation. What men look for is not brought to pass, but a god finds a way to achieve the unexpected. Such was the outcome of this story.

*Exit by Eisodos B the CHORUS.*





IPHIGENIA AT AULIS



## INTRODUCTION

In 408 B.C. Euripides left Athens to accept the hospitality of Archelaus of Macedon. In the winter of 407–6 he died in Macedon. *Iphigenia in Aulis* was among the plays first put on after his death, the others being *Bacchae* and the lost *Alcmaeon in Corinth*. The year is likely to have been 405: see England 1891, pp. xxxi-xxxii.

There is reason to believe that Euripides left *Iphigenia* unfinished at his death, and that the poet's literary executor, Euripides the Younger, who was either his son or his nephew, finished the incomplete draft. But more than one later hand has been at work to produce the text that we possess. The play was apparently revived in the fourth century, and additions and alterations were made by actors or producers to make it more appealing to a later audience. (See Page 1934.) In addition, at some point the end of the play suffered accidental damage, and someone quite incapable of imitating the language and meter of fifth-century tragedy tried to replace what had been lost. As a result of this history, the number of lines suspected by one scholar or another of being interpolated is far larger here than in any other Greek tragedy.

There are thus unusual problems for the editor. The present edition attempts to set out what the audience heard at its first performance, the joint product of Euripi-

des and his literary executor. I enclose in square brackets everything that I judge to be later interpolation. Much of this later interpolation appears to have been done, as I will explain below, on a single occasion in the fourth century by an actor or producer (here called the Reviser) who altered the text substantially, cutting out as well as inserting material. Where I judge that lines belonging to the first production have been lost because of subsequent alterations, I mark such losses by a note to the English translation. The reader should also be warned that our only manuscript, L, exhibits more corruptions than usual, and it is necessary to emend more frequently both in genuine and in interpolated parts. To save space I have made my textual notes more selective, and James Diggle's edition (Oxford, 1994) should be consulted for a full account of the readings of L.

I describe here the plot as it appears in our manuscript. The scene is the tent of Agamemnon at Aulis on the Greek coast. The Greeks, gathered to make their expedition against Troy, have failed to get the proper winds, and the seer Calchas has declared that Artemis is angry and will be appeased only by the sacrifice of Iphigenia, Agamemnon's daughter. Agamemnon has sent a letter to his wife Clytaemestra telling her that Iphigenia must come to Aulis to marry Achilles. Only he and his inner circle (Menelaus, Odysseus, Calchas) know about this trick, and indeed only they know about the oracle of Calchas. But at the beginning of the play he has changed his mind and sends another letter countermanding his earlier message. Menelaus, whose wife Helen is the object of the expedition, intercepts the letter, and a quarrel of the brothers ensues. The quarrel is interrupted by the announcement that Iphigenia and her mother have arrived in Aulis. Agamemnon now

## IPHIGENIA AT AULIS

sees that he has no choice but to go through with the sacrifice. The meeting between father and daughter is full of pathos, with Agamemnon's evasive and ambiguous answers to his daughter's naive questions making plain to the audience the anguish he feels.

Achilles, who has no idea what is going on, arrives by chance, and he and Clytaemestra meet in a scene of almost comic cross purposes—she speaking familiarly to the man she thinks her future son-in-law, he interpreting this as forwardness from his commander's wife. Once the misunderstanding is sorted out, both are angry at the deception. Achilles is willing to take up arms to defend the girl his name has helped to entrap, but he suggests that they first supplicate her father. The women confront Agamemnon, who confesses his designs but indicates his powerlessness and departs. Achilles enters once more and offers to defend the girl, but Iphigenia, realizing the hopelessness of the situation and abandoning her earlier fearfulness, resolves to offer herself willingly to the Greek cause. She is led off to sacrifice. A messenger describes the sequel, relating that at the last moment Artemis substituted a hind and spirited the girl away to safety.

There are several major problems, even before we reach the metrically impossible ending, that show the interference of a later hand, probably of the fourth century. It has been pointed out (see Willink 1971) that there is internal inconsistency on the question of who knows about the prophecy of Calchas. The idea of a secret prophecy made to Agamemnon's inner circle is implausible in itself (prophecies affecting an army are made to the army in epic and tragedy), and the view taken here and argued in greater detail elsewhere (see Kovacs 2003) is that in the

production of 405 the prophecy was made to the entire army. The secret prophecy idea, introduced into the text by a man I call the Reviser, was intended to make possible scenes of touching irony, where anonymous characters, ignorant of the situation, ask naive questions about Iphigenia's presence in Aulis. Scenes where this motif is most prominent (the First Messenger scene, the entrance of Iphigenia) also contain highly suspicious features (the entrance of a character in mid line, the necessity for a fourth actor, language that is inelegantly repetitious) that suggest a later age. The Reviser had a taste for the spectacular and arranged the grand entrance of Clytaemestra and Iphigenia, with a chariot, horses, and a secondary chorus of Argive soldiers. He also apparently thought that pathos could be increased in several scenes by having the women bring along Iphigenia's baby brother Orestes, to be played by a doll or dummy (418–9, 621–6, 1241–52, etc.). The stylistic mannerisms of these interpolated passages are also to be detected in other parts of the play. We must remove his work to get at the original performance.

Unfortunately the Reviser did not merely add material but also took out lines belonging to the original production. His only truly substantial deletion is in the first episode (303–542), where there were probably clear indications in the original version that contradicted the Reviser's idea of a secret prophecy. The prologue and the entrance of Clytaemestra and Iphigenia have also been tampered with in ways that involved loss of genuine lines, though there the loss is slight. For the rest, we can recover substantially what the audience saw and heard in 405 by deleting the Reviser's work.

## IPHIGENIA AT AULIS

The end of the play poses further problems. The scene with the Second Messenger (1532–1629) contains lines (1578–1629) that appear to come from the very end of antiquity because neither classical vowel lengths nor the rules of tragic meter are observed. But even the part that does not violate metrical rules cannot, in the judgment of many scholars, have belonged to the first production. I agree and have bracketed the whole passage. There seems, however, to have been another version of the end of the play current in antiquity, and Aelian in his *On the Nature of Animals* quotes, as from Euripides' *Iphigenia*, two-and-a-half lines from what is apparently a speech by the goddess Artemis speaking from the *mechane*. (I print the fragment at the end of the play.) Since Euripides regularly ended his plays with the appearance of a *deus ex machina*, it would be attractive to think that this fragment is part of the genuine ending. But short as the fragment is, it contains two things (*ἀνχῆσουσι* meaning “they will suppose” and *χερσὶν . . . φίλαις*, “dear hands”) we may be sure Euripides did not write. They might be a supplement by Euripides the Younger and belonged to the first performance. On balance, though, it seems more likely that the first performance ended with line 1531. Like Heracles' daughter in *Children of Heracles*, Menoeceus in *Phoenician Women*, and Erechtheus' daughter in the lost *Erechtheus* Iphigenia has made a decision to give her life for her community, and the chances are good that like them she was not prevented by divine intervention from carrying out her decision.

What is this play, the last we have from Euripides' hand, really about? It would be a mistake to underestimate the importance of the motif of the Trojan War as pan-Hellenic



campaign. Greece has suffered insult because of the theft of Helen, and it is a repeated theme, finding expression in the speeches of several characters, that the war is a necessary response. The soldiery are enthusiastic, and there is the repeated suggestion that the voice of the people is the voice of God, that the passion the Greeks feel for this enterprise has been put in their hearts by the will of heaven. This entails the death of Iphigenia. In the course of the action first Agamemnon, then Clytaemestra and Iphigenia, then Achilles attempt by cleverness, entreaty, or brute force to evade this heaven-ordained result, but in the end all except Clytaemestra come to see that it cannot be avoided. Iphigenia goes even further. In her great turn-about speech she turns her necessity into a free decision, sets her heart on the glory that will be hers, sees that her life belongs not only to her parents but also to the community, compares her sacrifice in point of necessity with that of the soldiers fighting in the war, resolves not to oppose the designs of Artemis, and ends with a ringing endorsement of Greek freedom, which can only be won by conquering the barbarians.

Reflection suggests that these sentiments are to be taken seriously and that they are in no sense "ironic" or "merely conventional." As noted above the theme of death by sacrifice of young persons in the cause of their community is one that Euripides dramatized several times throughout his career, and there is no indication that the death of Menoeceus or of Heracles' daughter was intended as anything but an effective remedy, calling forth wholehearted admiration, for a real problem. The whole structure of the play, which leads up to Iphigenia's change of heart, indicates a different conception of this sacrifice

## IPHIGENIA AT AULIS

from that of Aeschylus, who depicts it as an unmitigated horror both for the daughter and for the father, the opening act in a war whose whole course is shown to be tainted by carelessness of Argive life as well as sacrilege against Trojan shrines. If there is any criticism of the Trojan War in our play, it is unemphatic nearly to the vanishing point. It would seem that Euripides has reshaped the story of the Greek fleet's departure from Aulis to express the way he thought such a war should be conducted. By the end of the play the whole community is playing its part: the Greek chieftains and their soldiers are eager to fight and risk their lives, Agamemnon, unlike Creon in *Phoenician Women*, sees the necessity of sacrifice, and Iphigenia is willing to offer her life for Greece. Only Clytaemestra holds out. We could speculate about why Euripides was led to depict the war of the Greek community against the barbarians in this way (was it his stay among the half-barbarian Macedonians, constantly under attack by their fully barbarian neighbors? was it the menace of Persian power, now intervening for one side or another in the last years of the Peloponnesian War?), but our inability to answer that question should not lead us to adopt a suspicious critical stance or deter us from reading the play in its plainest and most natural sense.

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*Dramatis Personae*

ΑΓΑΜΕΜΝΩΝ ΠΡΕΣΒΥΤΗΣ	AGAMEMNON, king of Argos OLD MAN, servant of Agamem- non
ΧΟΡΟΣ	CHORUS of women from Euboea
ΜΕΝΕΛΑΟΣ	MENELAUS, king of Sparta, brother of Agamemnon
ΑΓΓΕΛΟΣ ΚΛΥΤΑΙΜΗΣΤΡΑ	MESSENGER CLYTAEMESTRA, wife of Agamemnon
ΙΦΙΓΕΝΕΙΑ	IPHIGENIA, daughter of Aga- memnon and Clytaemestra
ΑΧΙΛΛΕΥΣ	ACHILLES, leader of the Myrmidons
ΑΓΓΕΛΟΣ Β	SECOND MESSENGER

*A Note on Staging*

The central door of the *skene* represents the tent of Agamemnon in the Greek camp at Aulis. One of the side doors represents the quarters occupied by Agamemnon's servants. *Eisodos A* leads to Argos, *Eisodos B* to the seashore and the Greek ships.

## ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ

[ΑΓΑΜΕΜΝΩΝ

ᾠ πρέσβυ, δόμων τῶνδε πάροιθεν  
στείχε.

ΠΡΕΣΒΥΤΗΣ

στείχω. τί δὲ καινουργεῖς,  
Ἄγάμεμνον ἄναξ;

ΑΓΑΜΕΜΝΩΝ

σπεῦδε.

ΠΡΕΣΒΥΤΗΣ

σπεύδω.

μάλα τοι γῆρας τοῦμὸν ἄνπνον  
5 καὶ ἐπ' ὀφθαλμοῖς τοῦξὺ πάρεστιν.

1-48 interpolatori tribuo qui formam pristinam tragoediae, qualem scaenae commiserat Euripides Minor, non leviter mutavit, et quem in sequentibus Retractatorem nuncupabo (ab Euripide abiud. Blomfield)

5 τοῦξὺ Wecklein: ὀξὺ L

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<sup>1</sup> Instead of the iambic monologue, addressed to the audience, that begins all other extant plays of Euripides (except the proba-

## IPHIGENIA AT AULIS

*The time is before dawn in the camp of the Greeks at Aulis.  
From the skene enter AGAMEMNON carrying a letter<sup>1</sup>*

[AGAMEMNON

Old man, come out in front of the tent!

OLD MAN

*(within)* I'm coming! What strange business is this, lord Agamemnon?

AGAMEMNON

Hurry!

*Enter OLD MAN from the skene.*

OLD MAN

I *am* hurrying! I have grown quite sleepless in my old age, and my eyes have the sharp vision of wakefulness.

bly non-Euripidean *Rhesus*) we have an anapestic dialogue into which is embedded (49–105) part of the expected opening monologue. I have bracketed 1–48 and 106–62 as the work of the Reviser: they exhibit the secret prophecy theme (see Introduction) and have other peculiarities. Lines 49–105 I regard as the remainder of the original prologue. Other scholars have taken a different view.

## EURIPIDES

ΑΓΑΜΕΜΝΩΝ

τίς ποτ' ἄρ' ἀστήρ ὄδε πορθμεύει  
 σείριος ἐγγὺς τῆς ἑπταπόρου  
 Πλειάδος ἄσσων ἔτι μεσσήρης;  
 οὐκουν φθόγγος γ' οὐτ' ὀρνίθων  
 10 οὐτε θαλάσσης· σιγαὶ δ' ἀνέμων  
 τόνδε κατ' Εὐριπον ἔχουσιν.

ΠΡΕΣΒΥΤΗΣ

τί δὲ σὺ σκηνῆς ἐκτὸς αἰσσεις,  
 Ἄγάμεμνον ἄναξ;  
 ἔτι δ' ἠσυχία τήνδε κατ' Αὐλιν  
 15 καὶ ἀκίνητοι φυλακαὶ τειχέων.  
 στείχωμεν ἔσω.

ΑΓΑΜΕΜΝΩΝ

ζηλῶ σέ, γέρον,  
 ζηλῶ δ' ἀνδρῶν ὃς ἀκίνδυνον  
 βίον ἐξεπέρασ' ἀγνώως ἀκλεής·  
 τοὺς δ' ἐν τιμαῖς ἤσσον ζηλῶ.

ΠΡΕΣΒΥΤΗΣ

20 καὶ μὴν τὸ καλὸν γ' ἐνταῦθα βίου.

ΑΓΑΜΕΜΝΩΝ

τοῦτο δέ γ' ἐστὶν τὸ καλὸν σφαλερόν,  
 καὶ τὸ πρότιμον  
 γλυκὺ μὲν, λυπεῖ δὲ προσιστάμενον.  
 τοτὲ μὲν τὰ θεῶν οὐκ ὀρθωθέντ'  
 25 ἀνέτρεψε βίον, τοτὲ δ' ἀνθρώπων

## IPHIGENIA AT AULIS

### AGAMEMNON

What in the world is this baleful star that glides still high in the sky near the seven Pleiades?<sup>2</sup> No sound at any rate either from the birds or from the sea. A silence of winds holds sway along the Euripus<sup>3</sup> here.

### OLD MAN

But you, lord Agamemnon, why do you dart out of the tent? All is still quiet here at Aulis, and the guards on the walls are not yet stirring. Let's go inside!

### AGAMEMNON

I envy you, old man, envy any mortal who passes, unknown to fame, through a life without danger. I feel less envy for those in authority.

### OLD MAN

But it is there we find all that is admired in life.

### AGAMEMNON

This "what is admired" is a slippery thing: high honors, though sweet, cause pain when they light upon you. At times the gods do not grant success, and at others you

<sup>2</sup> The baleful star (*seirios aster*) is probably not Sirius (Sirius is not near the Pleiades and it appears in mid heaven shortly before dawn in autumn) but either Aldebaran (Alpha Tauri) or a planet.

<sup>3</sup> The narrow strait that flows between Euboea and the mainland of Greece.

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<sup>22</sup> *πρότιμον* Nauck: *φιλότιμον* L



γνώμαι πολλαὶ  
καὶ δυσάρεστοι διέκναισαν.

## ΠΡΕΣΒΥΤΗΣ

- οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστεύς·  
οὐκ ἐπὶ πᾶσιν σ' ἐφύτευσ' ἀγαθοῖς,  
30 Ἄγάμεμνον, Ἄτρεϋς. δεῖ δέ σε χαίρειν  
καὶ λυπείσθαι· θνητὸς γὰρ ἔφυς.  
κἂν μὴ σὺ θέλῃς, τὰ θεῶν οὕτω  
βουλόμεν' ἔσται. σὺ δὲ λαμπτήρος  
35 φάος ἀμπετάσας δέλτον τε γράφεις  
τήνδ' ἦν πρὸ χερῶν ἔτι βαστάζεις,  
καὶ ταῦτὰ πάλιν γράμματα συγχέεις  
καὶ σφραγίζεις λύεις τ' ὀπίσω  
ρίπτεις τε πέδῳ πεύκην, θαλερὸν  
40 κατὰ δάκρυ χέων, κακ τῶν ἀπόρων  
οὐδενὸς ἐνδεῖς μὴ οὐ μαίνεσθαι.  
τί πονεῖς; τί νέον παρὰ σοί, βασιλεῦ;  
φέρε κοίνωσον μῦθον ἐς ἡμᾶς.  
45 πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις·  
σῆ γάρ μ' ἀλόχῳ ποτὲ Τυνδάρεως  
πέμπει φερνὴν  
συννυμφοκόμον τε δίκαιον.]

## ΑΓΑΜΕΜΝΩΝ

- Ἐγένοντο Λήδα Θεστιάδι τρεῖς παρθένοι,  
50 Φοίβη Κλυταιμῆστρα τ', ἐμὴ ξυνάορος,  
Ἐλένη τε ταύτης οἱ τὰ πρῶτ' ὠλβισμένοι  
μνηστῆρες ἦλθον Ἑλλάδος νεανίαί.

## IPHIGENIA AT AULIS

are crushed by the opinions of men, many and peevish as they are.

### OLD MAN

I don't approve of such sentiments in a prince. Atreus did not beget you for a life of all blessings. You must feel pain as well as pleasure: you are a mortal. Though you do not like it, that is the will of the gods. But you are writing a letter by the gleam of lamplight, the letter you have in your hand. The words you have written you erase again, you seal the tablet and then break the seal, you throw the pine frame upon the ground, and weep copious tears. In your perplexity you are all but raving mad. What is this trouble of yours, what calamity has visited you, my king? Come, share the story with me. You will be speaking to a man good and true, for Tyndareus once gave me to your wife as dowry, a loyal attendant to the bride.]

### AGAMEMNON

To Leda, daughter of Thestius, were born three daughters, Phoebe, my wife Clytaemestra, and Helen. For this last the most prosperous young men in Hellas came as suitors.

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<sup>40-1</sup> *κακ* Naber: *καὶ* L

<sup>43</sup> *παρὰ* Porson: *περὶ* L

- δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φθόνος  
 ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.  
 55 τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρί,  
 δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως  
 ἄψαιτ' ἄθραυστα. καὶ νιν εἰσηήλθεν τάδε·  
 ὄρκους συνάψαι δεξιᾶς τε συμβαλεῖν  
 μνηστήρας ἀλλήλοισι καὶ δι' ἐμπύρων  
 60 σπονδὰς καθεῖναι κἀπαράσασθαι τάδε·  
 ὅτου γυνὴ γένοιτο Τυνδαρὶς κόρη,  
 τούτῳ συναμυνεῖν, εἴ τις ἐκ δόμων λαβὼν  
 οἴχοιτο τόν τ' ἔχοντ' ἀπωθοίῃ λέχους,  
 κἀπιστρατεύσειν καὶ κατασκάψει πόλιν  
 65 Ἑλλην' ὁμοίως βάρβαρόν θ' ὀπλων μέτα.  
 ἐπεὶ δ' ἐπιστώθησαν (εὖ δέ πως γέρων  
 ὑπήλθεν αὐτοὺς Τυνδάρεως πυκνῆ φρενί),  
 δίδωσ' ἐλέσθαι θυγατρὶ μνηστήρων ἓνα,  
 ὅποι πνοαὶ φέροιεν Ἀφροδίτης φίλαι.  
 70 ἢ δ' εἴλεθ', ὅς σφε μήποτ' ὄφελεν λαβεῖν,  
 Μενέλαον. ἐλθὼν δ' ἐκ Φρυγῶν ὁ τὰς θεὰς  
 κρίνας ὄδ', ὡς ὁ μῦθος ἀνθρώπων ἔχει,  
 Λακεδαίμον', ἀνθηρὸς μὲν εἰμάτων στολῆ  
 χρυσῶ δὲ λαμπρός, βαρβάρῳ χλιδήματι,  
 75 ἐρῶν ἐρώσαν ᾗχετ' ἐξαναρπάσας  
 Ἑλένην πρὸς Ἰδης βούσταθμ', ἔκδημον λαβὼν  
 Μενέλαον. ὁ δὲ καθ' Ἑλλάδ' οἰστρήσας ἔρω

53 φθόνος Markland: φόνος L

57 ἄθραυστα Nauck ex t: ἄριστα L

## IPHIGENIA AT AULIS

Terrible threats were about to be realized from the envy of her unsuccessful wooers. It was a dreadful quandary for Tyndareus her father, to give her in marriage or not: how could he deal with the situation and not come to ruin? An idea occurred to him: the suitors should take an oath to each other and join right hands on it—making their pact by means of a burnt sacrifice and swearing over the victim—that each would come to the defense of Helen's future husband if anyone robbed him of his wife and abducted her from home; they would make an expedition and overthrow the city by force of arms, whether it was Greek or barbarian. When they had sworn (for Tyndareus cleverly won them over to this), he allowed his daughter to choose one of the suitors, him to whom the sweet breezes of Aphrodite were carrying her. She chose Menelaus, and how I wish she had never chosen him! The man who judged the goddesses (so runs the story men tell) came from Phrygia<sup>4</sup> to Lacedaemon dressed in gaily colored clothing and gleaming with gold jewelry, the luxury of the barbarians. Helen fell in love with him and he with her, and since Menelaus was not at home, he carried her off to the cow pastures of Ida. But Menelaus, maddened with desire, invoked

<sup>4</sup> "Phrygia" and "Phrygian" are used in tragedy as synonyms for "Troy" and "Trojan." "The man who judged the goddesses" is Paris (Alexandros), who judged Hera, Athena, and Aphrodite in a beauty contest and awarded the prize to Aphrodite, who had bribed him with the offer of the most beautiful woman in the world.

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<sup>69</sup> ὅποι Lenting: ὅτου L

<sup>77</sup> ἔρω (vel γ' ἔρω) Willink: μόρω L: δρόμω Markland

- ὄρκους παλαιούς Τυνδάρεω μαρτύρεται,  
 ὡς χρὴ βοηθεῖν τοῖσιν ἠδικημένοις.
- 80     τοῦντεῦθεν οὖν Ἑλληνας ἄξαντες δορί,  
 τεύχη λαβόντες στενόπορ' Αὐλίδος βάθρα  
 ἤκουσι τῆσδε, ναυσὶν ἀσπίσιν θ' ὁμοῦ  
 ἵπποις τε πολλοῖς ἄρμασίν τ' ἠσκημένοι.  
 καμὲ στρατηγεῖν †κάτα† Μενέλεω χάριν
- 85     εἶλοντο, σύγγονόν γε· τὰξίωμα δὲ  
 ἄλλος τις ὄφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.  
 ἠθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ  
 ἡμεσθ' ἀπλοία χρώμενοι κατ' Αὐλίδα.  
 Κάλχας δ' ὁ μάντις ἀπορία κεχρημένοις
- 90     ἀνείλεν Ἰφιγένειαν ἣν ἔσπειρ' ἐγὼ  
 Ἄρτεμιδι θύσαι τῇ τόδ' οἰκούσῃ πέδον,  
 καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν  
 θύσασι, μὴ θύσασι δ' οὐκ εἶναι τάδε.  
 κλυὼν δ' ἐγὼ ταῦτ' ὀρθίῳ κηρύγματι
- 95     Ταλθύβιον εἶπον πάντ' ἀφιέναι στρατόν,  
 ὡς οὔποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμῆν.  
 οὐδὲ μ' ἀδελφὸς πάντα προσφέρων λόγον  
 ἔπεισε τλῆναι δεινά. κὰν δέλτου πτυχαῖς  
 γράψας ἔπεμψα πρὸς δάμαρτα τὴν ἐμῆν
- 100     πέμπειν Ἀχιλλεῖ θυγατέρ' ὡς γαμουμένην,  
 τό τ' ἀξίωμα τάνδρὸς ἐγκαυρούμενος,  
 συμπλεῖν τ' Ἀχαιοῖς οὔνεκ' οὐ θέλοι λέγων,  
 εἰ μὴ παρ' ἡμῶν εἶσιν ἐς Φθίαν λέχος·  
 πειθῶ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμῆν,

## IPHIGENIA AT AULIS

Tyndareus' oaths all throughout Greece and claimed that the suitors must help the injured party.

Thereafter the Greeks, rushing with martial ardor, took up their weapons and came here to Aulis, land of narrow crossing, equipped with great numbers of ships, shields, horses, and chariots. Me they chose as general, as a favor to Menelaus since I am his brother. How I wish someone else had received this honor instead of me! For when the army had mustered we were sitting at Aulis with unfavorable sailing weather, and to us in our perplexity Calchas the prophet foretold that we must sacrifice Iphigenia, my daughter, to Artemis who dwells in this region: if we sacrificed her we would be able to sail and overthrow the Phrygians, but otherwise not. When I heard this, I told Talthybius to proclaim in his high-pitched voice the dismissal of the entire army since I would never have the heart to kill my daughter. At this point my brother, making every sort of argument, persuaded me to bring myself to do a terrible thing. In a folded tablet I wrote a message and sent it to my wife, telling her that she should send our daughter to marry Achilles. I made much of the man's high position and said that he was not willing to sail with the Achaeans unless a daughter of mine came as bride to his house in Phthia. That was the way I persuaded my wife

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<sup>80</sup> *δορί* L: *ποσίν* t

<sup>84</sup> *κατ' ἴσα* Willink, *δη̄τα* Nauck, *πάσι* Reiske

<sup>87</sup> *δέ]* *γὰρ* Markland

## EURIPIDES

- 105 ψευδῆ συνάψας ἀμφὶ παρθένου γάμον.  
 [μόνοι δ' Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε  
 Κάλχας Ὀδυσσεὺς Μενελέως θ'. ἃ δ' οὐ καλῶς  
 ἔγνω τὸτ', αὐθις μεταγράφω καλῶς πάλιν  
 ἐς τήνδε δέλτον, ἦν κατ' εὐφρόνης <κνέφας>
- 110 λύοντα καὶ συνδοῦντά μ' εἰσείδες, γέρον.  
 ἀλλ' εἶα χώρει τάσδ' ἐπιστολὰς λαβῶν  
 πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,  
 λόγῳ φράσω σοι πάντα τὰγγεγραμμένα·
- 114 πιστὸς γὰρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἶ.

## ΠΡΕΣΒΥΤΗΣ

- 117 λέγε καὶ σήμαιν', ἵνα καὶ γλώσση  
 118 σύντονα τοῖς σοῖς γράμμασιν αὐδῶ.

## ΑΓΑΜΕΜΝΩΝ

- 115 πέμπω σοι πρὸς ταῖς πρόσθεν  
 116 δέλτους, ᾧ Λήδας ἔρνος,  
 119 μὴ στέλλειν τὰν σὰν ἱνὶν πρὸς  
 120 τὰν κολπώδη πτέρυγ' Εὐβοίας  
 Αὐλὶν ἀκλύσταν.  
 εἰς ἄλλας ὥρας γὰρ δὴ  
 παιδὸς δαίσομεν ὑμεναίους.

<sup>105</sup> ἀμφὶ Markland: ἀντὶ L

<sup>106-63</sup> Retractori tribuo (106-14 ab Euripide abiud. Page 115-63 Bremi)

<sup>107-8</sup> Μενελέως <ἐγώ> θ'. ἃ δ' οὐ / καλῶς τὸτ', αὐθις μεταγράφω Vitelli

<sup>109</sup> <κνέφας> Barrett cl. Ph. 727: <σκιὰν> P<sup>2</sup>

## IPHIGENIA AT AULIS

by concocting a lie about the girl's marriage.<sup>5</sup> [The only Achaeans who know how these matters stand are Calchas, Odysseus, and Menelaus. The ignoble decisions I made at that time I have recast nobly in this letter, the letter which in <the dark> of night you saw me opening and closing, old man. But come now, take this letter and bear it to Argos. What this tablet contains in its double fold, everything written therein, I shall tell you in words. For you are faithful to my wife and to my house.

### OLD MAN

Tell me, explain, so that what I say may agree with your writing.

### AGAMEMNON

"I send you a letter in addition to my earlier one, O daughter of Leda: do not send your daughter to Aulis with its bays, protected from waves and jutting out toward Euboea. We will make the wedding feast for our daughter's marriage another time."

<sup>5</sup> The rest of the iambic monologue and the following anapaests, I argue elsewhere, are spurious, but the original will not have differed greatly in content. The remaining iambs would have gone on to relate that Agamemnon had changed his mind and was sending a second letter. This would have been followed by a scene in which the Old Man is called out and sent on his way, with Agamemnon retiring into the *skene*, as at 163 below.

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117-8 ante 115 trai. Reiske

116 δέλτους Monk: -οις L



## EURIPIDES

## ΠΡΕΣΒΥΤΗΣ

καὶ πῶς Ἀχιλεὺς λέκτρων ἀπλακῶν  
 125 οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ  
 σοὶ σῆ τ' ἀλόχῳ; τόδε καὶ δεινόν·  
 σήμαιν' ὅ τι φῆς.

## ΑΓΑΜΕΜΝΩΝ

ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς  
 οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,  
 130 οὐδέ τι κείνῳ παῖδ' ἐπεφήμισα  
 νυμφείους εἰς ἀγκώνων  
 εὐνὰς ἐκδώσειν λέκτροις.

## ΠΡΕΣΒΥΤΗΣ

δεινά γ' ἐτόλμας, Ἀγάμεμνον ἄναξ,  
 ὅς τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον  
 135 φατίσας ἦγες σφάγιον Δαναοῖς.

## ΑΓΑΜΕΜΝΩΝ

οἴμοι, γνώμας ἐξέεσταν,  
 αἰαῖ, πίπτω δ' εἰς ἅταν.  
 ἀλλ' ἴθ' ἐρέσσω σὸν πόδα, γήρᾳ  
 140 μηδὲν ὑπέικων.

## ΠΡΕΣΒΥΤΗΣ

σπεύδω, βασιλεῦ.

## ΑΓΑΜΕΜΝΩΝ

μή νυν μήτ' ἀλσώδεις ἴζον  
 κρήνας μήθ' ὑπνω θελχθῆς.

## IPHIGENIA AT AULIS

OLD MAN

Won't Achilles, deprived of his bride, grow haughty and angry with you and your wife? This is a danger. Tell me what you say.

AGAMEMNON

Achilles is giving his name, not his actual self. He does not know about the wedding or what we are doing, and in no way have I said that my daughter is his bride for him to take to his arms and his bed.

OLD MAN

You brought yourself to do a terrible thing, lord Agamemnon! You claimed she was a bride for the goddess' son, but you meant to bring her as a victim for the Greeks!

AGAMEMNON

Ah me! I was out of my senses! Alas, I fell into madness! But go, move your feet swiftly and do not yield to old age!

OLD MAN

I hurry, my king!

AGAMEMNON

And do not sit by some spring in a grove or fall under the spell of sleep!

---

130 οὐδέ τι Willink: οὐδ' ὅτι L

## EURIPIDES

## ΠΡΕΣΒΥΤΗΣ

εὐφήμα θρόει.

## ΑΓΑΜΕΜΝΩΝ

145 πάντη δὲ πόρον σχιστὸν ἀμείβων  
 λεύσσε, φυλάσσων μή τις σε λάθη  
 τροχαλοῖσιν ὄχοις παραμειψαμένη  
 παῖδα κομίζουσ' ἐνθάδ' ἀπήνη  
 Δαναῶν πρὸς ναῦς.

## ΠΡΕΣΒΥΤΗΣ

ἔσται.

## ΑΓΑΜΕΜΝΩΝ

150 κλήθρων δ' ἐξόρμοις  
 ἦν ἀντήσης πομπαῖσιν,  
 πάλιν ἐξόρμα, σείε χαλινούς,  
 ἐπὶ Κυκλώπων ἰεὶς θυμέλας.

## ΠΡΕΣΒΥΤΗΣ

πιστὸς δὲ φράσας τάδε πῶς ἔσομαι,  
 λέγε, παιδὶ σέθεν τῇ σῆ τ' ἀλόχῳ;

## ΑΓΑΜΕΜΝΩΝ

155 σφραγίδα φύλασσε' ἦν ἐπὶ δέλτῳ  
 τῆδε κομίζεις. ἴθι. λευκαίνει  
 τόδε φῶς ἤδη λάμπουσ' ἠὲ  
 πῦρ τε τεθρίππων τῶν Ἀελίου·  
 160 σύλλαβε μόχθων. θνητῶν δ' ὄλβιος  
 ἐς τέλος οὐδεὶς οὐδ' εὐδαίμων·  
 οὐπω γὰρ ἔφυ τις ἄλυπος.]

## IPHIGENIA AT AULIS

OLD MAN

Don't say such a shocking thing!

AGAMEMNON

When you pass any fork in the road, look and take care that no wagon with running wheels goes by you unnoticed, bringing the girl here to the ships of the Greeks.

OLD MAN

It shall be done.

AGAMEMNON

If you come upon her escort already sped from her close-barred chambers, send them back again, shake their reins, speeding them to the temples the Cyclopes built!

OLD MAN

But tell me, if I say these things, how shall I seem trustworthy to your daughter and your wife?

AGAMEMNON

Keep unbroken the seal on the letter you are carrying. Go! See, the light-shedding dawn and the fire of Helios' chariot are growing bright! Take up your task! No mortal is completely blessed or happy. No one has yet been born to a life free of pain.]

*Exit OLD MAN by Eisodos A, AGAMEMNON into the skene. Enter by Eisodos B women of Euboea as CHORUS.*

---

149 ἐξόρμους Bothe: ἐξόρμα L

150 ἦν ἀντήσης πομπαῖσιν Günther: ἦν νιν πομπαῖς ἀντήσης L

151 ἐξόρμα, σείε Blomfield: ἐξορμάσεις L

στρ. α

- ἔμολον ἀμφὶ παρακτίαν  
 165 ψάμαθον Αὐλίδος ἐναλίας,  
 Εὐρίπου διὰ χευμάτων  
 κέλσασα στενοπόρθμων,  
 Χαλκίδα πόλιν ἐμὰν προλιποῦσ',  
 ἀγχιάλων ὑδάτων τροφὸν  
 170 τᾶς κλεινᾶς Ἀρεθούσας,  
 Ἀχαιῶν στρατιὰν ὡς ἐσιδοίμαν  
 Ἀχαιῶν τε πλάτας ναυσιπόρους ἡ-  
 μιθέων, οὓς ἐπὶ Τροίαν  
 ἐλάταις χιλιόναυσιν  
 175 τὸν ξανθὸν Μενελάον <θ' >  
 ἀμέτεροι πόσεις  
 ἐνέπουσ' Ἀγαμέμνονά τ' εὐπατρίδαν στέλλειν  
 ἐπὶ τὰν Ἑλέναν, ἀπ' Εὐ-  
 ρώτα δονακοτρόφου  
 180 Πάρις ὁ βουκόλος ἂν ἔλαβε  
 δῶρον τᾶς Ἀφροδίτας,  
 ὅτ' ἐπὶ κρηναίαισι δρόσοις  
 Ἦρα Παλλάδι τ' ἔριν ἔριν  
 μορφᾶς ἅ Κύπρις ἔσχειν.

ἀντ. α

- 185 πολύθυτον δὲ δι' ἄλσος Ἀρ-  
 τέμιδος ἤλυθον ὀρομένα,  
 φοινίσσουσα παρῆδ' ἐμὰν  
 αἰσχύνα νεοθαλεῖ,

## IPHIGENIA AT AULIS

### CHORUS

I have arrived at the sandy shore  
of Aulis by the sea,  
coming to land across the narrow  
currents of Euripus.  
I have left my city of Chalcis,  
nurse of the waters of glorious Arethusa  
that runs near the sea,  
to look upon the army of the Achaeans  
and the Achaean seagoing ships of the demi-gods  
whom, our husbands tell us,  
Menelaus of the golden hair  
and Agamemnon the nobly born  
are putting forth  
on a thousand barks  
in quest of Helen, whom Paris the cowherd  
took from the banks  
of the reedy Eurotas,  
a gift from Aphrodite received  
when near the dewy spring  
Cypris joined in strife, in strife  
over beauty with Hera and Pallas.

I ran through the grove of Artemis,  
full of sacrifice,  
my cheeks reddening  
with the blush of youthful modesty,

---

175 <θ' > Fritzsche

188 νεοθαλή Blaydes

- ἀσπίδος ἔρυμα καὶ κλισίας  
 190 ὄπλοφόρους Δαναῶν θέλουσ'  
 ἵππων τ' ὄχλον ιδέσθαι.  
 κατείδον δὲ δὺ' Αἴαντε συνέδρω,  
 τὸν Οἰλέως Τελαμῶνός τε γόνον, τὸν  
 Σαλαμῖνος στέφανον, Πρω-  
 195 τεσίλαόν τ' ἐπὶ θάκοις  
 πεσσῶν ἠδομένους μορ-  
 φαῖσι πολυπλόκοις  
 Παλαμῆδεά θ', ὃν τέκε παῖς ὁ Ποσειδᾶνος,  
 Διομήδεά θ' ἠδοναῖς  
 200 δίσκου κεχαρημένον,  
 παρὰ δὲ Μηριόνην, Ἄρεος  
 ὄζον, θαῦμα βροτοῖσιν,  
 τὸν ἀπὸ νησαίων τ' ὀρέων  
 Λαέρτα τόκον, ἅμα δὲ Νι-  
 205 ρέα, κάλλιστον Ἀχαιῶν.  
 ἐπωδ.  
 τὸν ἰσάνεμόν τε ποδοῖν  
 λαιψηροδρόμον Ἀχιλλέα,  
 τὸν ἅ Θέτις τέκε καὶ  
 Χείρων ἐξεπόνησεν,  
 210 ἴδον αἰγιαλοῖς παρὰ τε κροκάλαις  
 δρόμον ἔχοντα σὺν ὅπλοις·  
 ἄμιλλαν δ' ἐπόνει ποδοῖν  
 πρὸς ἄρμα τέτρωρον  
 215 ἐλίσσων περὶ νίκας.  
 ὁ δὲ διφρηλάτας ἐβοᾷτ'

## IPHIGENIA AT AULIS

wishing to see the bulwark of shields  
and the huts of the Greeks with armor upon them,  
and the throng of their horses.

I saw the two Ajaxes sitting together,  
the son of Oileus and Telamon's son,  
who is Salamis' crowning glory,  
and Protesilaus and Palamedes,  
whose father was Poseidon's son,  
taking their delight  
in draughts, with their pieces of intricate shape,  
and Diomedes rejoicing in the pleasure  
of throwing the discus,  
and next to Meriones,  
son of Ares and a wonder to mortals,  
him from the rugged islands  
the son of Laertes,<sup>6</sup> and along with them  
Nireus, most handsome of the Achaeans.

And I saw him of the wind-swift feet,  
Achilles the darting runner,  
whom Thetis bore  
and Chiron trained,  
running in his armor  
by the sand of the shore.  
He was racing on foot  
against a chariot and four  
darting ahead to take the victory.  
The driver, Eumelus,

<sup>6</sup> Odysseus.



Εὐμηλος Φερητιάδας,  
 οὗ καλλίστους ἰδόμαν  
 χρυσοδαιδάλοις στομίοις  
 220 πώλους κέντρῳ θεινομένους,  
 τοὺς μὲν μέσους ζυγίους  
 λευκοστίκτῳ τριχὶ βαλιούς,  
 τοὺς δ' ἔξω σειροφόρους  
 ἀντήρεις καμπαῖσι δρόμων

225 πυρσότριχας, μονόχала δ' ὑπὸ σφυρὰ  
 ποικιλοδέρμονας· οἷς παρεπάλλετο  
 Πηλεΐδας σὺν ὄπλοισι παρ' ἄντυγα  
 230 καὶ σύριγγας ἀρματείους.

στρ. β

ναῶν δ' εἰς ἀριθμὸν ἤλυθον  
 καὶ θέαν ἀθεσφάτων,  
 τὰν γυναικείον ὄψιν ὀμμάτων  
 ὡς πλήσαιμι λίχνον ἀδονᾶν.

235 καὶ κέρας μὲν ἦν  
 δεξιὸν πλάτας ἔχων  
 Φθιώτας ὁ Μυρμιδῶν ἼΑρης  
 πεντήκοντα ναυσὶ θουρίαις.  
 χρυσέαις δ' εἰκόσιν κατ' ἄκρα Νη-  
 240 ρῆδες ἔστασαν θεαί,

<sup>218</sup> οὗ Hermann: ὦ L

<sup>219</sup> χρυσοδαιδάλοις Tyrwhitt: -ους L <sup>221-3</sup> del. Willink

<sup>231-302</sup> non ab Euripide profectos esse satis constat: utrum

Retractori an Euripidi Minori tribuendi sint non liquet

<sup>232</sup> ἀθεσφάτων Willink: -ον L

## IPHIGENIA AT AULIS

Pheres' grandson, was shouting,  
 and I saw his lovely steeds,  
 adorned with gold-wrought bridles,  
 being spurred on with a goad:  
 the midmost horses, bearing the yoke,  
 had manes dappled with gray,  
 while those outside, who bore the traces,  
 and faced the bends of the course,  
 had hair like fire and were spotted  
 below their solid-hoofed ankles. Beside them there leapt  
 the son of Peleus in his armor, keeping pace with the  
     chariot's rail  
 and the hub of its wheels.<sup>7</sup>

I came to reckon and to behold  
 their wondrous ships,  
 to fill with pleasure  
 the greedy vision of my female eyes.  
 Holding the right flank  
 of the fleet  
 was the Myrmidon force from Phthia  
 with fifty swift ships.  
 In gilded images high upon their sterns  
 stood Nereids,

<sup>7</sup> Thus far the entrance song of the Chorus seems to be the work of Euripides. The rest is by a later hand, though it might have been written by Euripides the Younger for the first performance.

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<sup>233</sup> *γυναικείον* Boeckh: *-είαν* L

<sup>234</sup> *λίχνον άδονάν* Jackson: *μείλινον άδονάν* L

<sup>237</sup> *Μυρμιδών* Hermann: *-δόνων* L

πρύμναις σῆμ' Ἀχιλλείου στρατοῦ.

ἀντ. β

Ἄργείων δὲ ταῖσδ' ἰσῆρετμοὶ  
 νᾶες ἔστασαν πέλας·  
 ὧν ὁ Μηκιστέως στρατηλάτας  
 245 παῖς ἦν, Ταλαὸς ὃν τρέφει πατήρ,  
 Καπανέως τε παῖς  
 Σθένελος· Ἀτθίδας δ' ἄγων  
 ἐξήκοντα ναῦς ὁ Θησέως  
 παῖς ἐξῆς ἐναυλόχει, θεὰν  
 250 Παλλάδ' ἐν μωνύχοις ἔχων πτερω-  
 τοῖσιν ἄρμασιν θετόν,  
 εὔσημόν γε φάσμα ναυβάταις.

στρ. γ

Βοιωτῶν δ' ὄπλισμα πόντιον  
 πεντήκοντα νῆας εἰδόμαν  
 255 σημείοισιν ἐστολισμένας·  
 τοῖς δὲ Κάδμος ἦν  
 χρύσειον δράκοντ' ἔχων  
 ἀμφὶ ναῶν κόρυμβα·  
 Λήϊτος δ' ὁ γηγενὴς  
 260 ἄρχε ναΐου στρατοῦ·  
 Φωκίδος δ' ἀπὸ χθονὸς  
 < . . . . .  
 . . . . . >

261 post h. v. lac. duorum vv. indic. L

## IPHIGENIA AT AULIS

the ensign of Achilles' fleet.

The Argives' ships in equal number  
with these stood near.

Their commanders were the son of Mecisteus,<sup>8</sup>  
raised by his grandfather Talaus,  
and Sthenelus, son

of Capaneus. Next to them,  
with sixty ships from Athens,  
was encamped

Theseus' son,<sup>9</sup> who had the goddess Pallas  
mounted on a chariot with winged steeds,  
as the clear marker for his sailors.

The Boeotians' seagoing panoply,  
fifty ships, I saw  
blazoned with ensigns.

There was Cadmus  
holding a golden serpent  
aloft on the ships' high sterns.  
Leitus, one of the Sown Men,<sup>10</sup>  
led this naval armament.

From the land of Phocis

< . . . . .  
. . . . . >

<sup>8</sup> Euryalus.

<sup>9</sup> Either Demophon or Acamas could be meant here.

<sup>10</sup> See note on *Bacchae* 264.

Λοκρὰς τε ταῖσδ' ἴσας ἄγων  
ναῦς <ἦν> Οἰλέως τόκος κλυτὰν  
Θροιάδ' ἐκλιπὼν πόλιν.

ἀντ. γ

265 ἐκ Μυκήνας δὲ τᾶς Κυκλωπίας  
παῖς Ἀτρέως ἔπεμπε ναυβάτας  
ναῶν ἑκατὸν ἠθροῖσμένους·

σὺν δ' ἀδελφὸς ἦν  
ταγός, ὡς φίλος φίλω,

270 τᾶς φυγούσας μέλαθρα  
βαρβάρων χάριν γάμων  
πρᾶξι' Ἑλλὰς ὡς λάβοι.

ἐκ Πύλου δὲ Νέστορος  
Γερηνίου κατειδόμαν

< . . . . .  
. . . . . >

275 πρῦμνας σῆμα ταυρόπουν ὄραν,  
τὸν πάροικον Ἀλφεόν.

ἐπωδ.

Αἰνιάνων δὲ δωδεκάστολοι  
νᾶες ἦσαν, ὧν ἄναξ

Γουνεὺς ἄρχε· τῶνδε δ' αὖ πέλας

280 Ἥλιδος δυνάστωρες,  
οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεῶς·  
Εὐρυτος δ' ἄνασσε τῶνδε·

λευκῆρετμον δ' Ἄρη  
Τάφιον τῆγεν ὧν Μέγης ἄνασσε†,

285 Φυλέως λόχευμα,

IPHIGENIA AT AULIS

and Locrian ships, equal in number with these,  
 were led by the son of Oileus,  
 who left behind the famous city of Thronium.

From Mycenae, built by the Cyclopes,  
 the son of Atreus was escorting sailors  
 of a hundred ships mustered together,  
 and with him stood his brother  
 also commander, as kinsman with kinsman,  
 so that Hellas might exact requital  
 for her who fled his halls  
 to gain a barbarian marriage.

From Pylos I saw  
 of Gerenian Nestor

< . . . . .  
 . . . . . >

the ensign upon his stern, bull-footed in appearance,  
 the Alpheus River, his neighbor.

Of the Aenians twelve ships  
 there were, commanded  
 by lord Guneus. Next to them  
 were the lords of Elis,  
 whom the whole host called Epeians.  
 These were commanded by Eurytus  
 while the white-oared armament  
 of the Taphians was led by Meges,  
 son of Phyleus,

262 ταῖσδ' Markland: τοῖσδ' L

263 < ἦν > Hermann

268 ἀδελφὸς Markland: ἄδραστος L

274 post h. v. lac. indic. Weil

- τὰς Ἐχίνας λιπῶν  
 νήσους ναυβάταις ἀπροσφόρους.  
 Αἴας δ' ὁ Σαλαμῖνος ἔντροφος  
 †δεξιὸν κέρας  
 290 πρὸς τὸ λαιὸν ξύναγε,  
 τῶν ἄσσον ὥρμει πλάταισιν†  
 ἐσχάταισι συμπλέκων  
 δώδεκ' εὐστροφωτάταισι ναυσίν. ὥς  
 ἄιον καὶ ναυβάταν  
 295 εἰδόμαν λεών·  
 ᾧ τις εἰ προσαρμόσει  
 βαρβάρους βάριδας,  
 νόστον οὐκ ἀποίσεται,  
 ἐνθάδ' οἶον εἰδόμαν  
 300 νάιον πόρευμα,  
 τὰ δὲ κατ' οἴκους κλύουσα συγκλήτου  
 μνήμην σῶζομαι στρατεύματος.

ΠΡΕΣΒΥΤΗΣ

Μενέλαε, τολμᾶς δεῖν', ἅ σ' οὐ τολμᾶν χρεών.

ΜΕΝΕΛΑΟΣ

ἄπελθε· λίαν δεσπότηταισι πιστὸς εἶ.

ΠΡΕΣΒΥΤΗΣ

- 305 καλὸν γέ μοι τοῦνειδος ἐξωνείδισας.

ΜΕΝΕΛΑΟΣ

κλαίοις ἄν, εἰ πράσσοις ἂ μὴ πράσσειν σε δεῖ.

<sup>299</sup> οἶον Hermann: ἄιον L

## IPHIGENIA AT AULIS

who left the Echinae isles  
inhospitable to sailors.  
Ajax, nursling of Salamis,  
made the right flank bend round  
toward the left,  
near which he anchored, mingling  
with the ships on the end,  
twelve most nimble vessels:  
that is what I heard,  
and I also saw the crew.  
If anyone sets  
barbarian barks against these,  
no homecoming will he win,  
such is the armada  
I saw here and what I remember,  
from what I heard at home,  
of the assembled army.

*Enter by Eisodos A MENELAUS, carrying the letter, pursued by the OLD MAN.*

OLD MAN

Menelaus, it is a shocking thing you are daring to do! You should not be doing it!

MENELAUS

Go away! You are too loyal to your master!

OLD MAN

The reproach you make brings credit on me.

MENELAUS

You'll be sorry if you do what you shouldn't!



EURIPIDES

ΠΡΕΣΒΥΤΗΣ

οὐ χρῆν σε λύσαι δέλτον, ἦν ἐγὼ ἔφερον.

ΜΕΝΕΛΑΟΣ

οὐδέ γε φέρειν σὲ πᾶσιν Ἑλλησιν κακά.

ΠΡΕΣΒΥΤΗΣ

ἄλλοις ἀμιλλῶ ταύτ'· ἄφες δὲ τήνδ' ἐμοί.

ΜΕΝΕΛΑΟΣ

310 οὐκ ἂν μεθείμην.

ΠΡΕΣΒΥΤΗΣ

οὐδ' ἔγωγ' ἀφήσομαι.

ΜΕΝΕΛΑΟΣ

σκήπτρω τάχ' ἄρα σὸν καθαιμάξω κάρα.

ΠΡΕΣΒΥΤΗΣ

ἀλλ' εὐκλεές τοι δεσποτῶν θνήσκειν ὕπερ.

ΜΕΝΕΛΑΟΣ

μέθες· μακροὺς δὲ δούλος ὦν λέγεις λόγους.

ΠΡΕΣΒΥΤΗΣ

315 ὦ δέσποτ', ἀδικούμεσθα· σὰς δ' ἐπιστολὰς  
ἐξαρπάσας ὄδ' ἐκ χερῶν ἐμῶν βία,  
Ἀγάμεμνον, οὐδὲν τῇ δίκη χρῆσθαι θέλει.

IPHIGENIA AT AULIS

OLD MAN

You shouldn't have opened the tablet I was carrying!

MENELAUS

And you shouldn't have been bringing mischief on all the Greeks!

OLD MAN

Argue this point with others. But give me the tablet.

*He takes hold of it and each tries to wrest it from the other.*

MENELAUS

I won't let go.

OLD MAN

Neither shall I.

MENELAUS

Then I will soon bloody your head with my scepter.

OLD MAN

Well, it is a glorious thing to be killed for one's master.

MENELAUS

Let go! You talk too much for a slave.

*He wrests the tablet from him.*

OLD MAN

*(in a loud voice)* Agamemnon, master, I am being wronged! This man has taken your letter from my hands by force and refuses to act justly!

*Enter from the skene AGAMEMNON.*

EURIPIDES

ΑΓΑΜΕΜΝΩΝ

ἔα·

τίς ποτ' ἐν πύλαισι θόρυβος καὶ λόγων ἀκοσμία;

ΜΕΝΕΛΑΟΣ

οὐμὸς οὐχ ὁ τοῦδε μῦθος κυριώτερος λέγειν.

ΑΓΑΜΕΜΝΩΝ

σὺ δὲ τί τῶδ' ἐς ἔριν ἀφίξει, Μενέλεως, βία τ'  
ἄγεις;

ΜΕΝΕΛΑΟΣ

320 βλέπον εἰς ἡμᾶς, ἵν' ἀρχὰς τῶν λόγων ταύτας  
λάβω.

ΑΓΑΜΕΜΝΩΝ

μῶν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἄτρεως  
γεγώς;

ΜΕΝΕΛΑΟΣ

τήνδ' ὀράς δέλτον, κακίστων γραμμάτων ὑπηρέτιν;

ΑΓΑΜΕΜΝΩΝ

εἰσορῶ καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν.

ΜΕΝΕΛΑΟΣ

οὔ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τὰ γγεγραμμένα.

ΑΓΑΜΕΜΝΩΝ

325 ἦ γὰρ οἶσθ' ἂ μὴ σε καιρὸς εἰδέναι σήμαντρ' ἀνείς;

ΜΕΝΕΛΑΟΣ

ὥστε σ' ἀλγῦναί γ', ἀνοίξας ἂ σὺ κάκ' ἠργάσω  
λάθρα.

IPHIGENIA AT AULIS

AGAMEMNON

Ah, ah! What's this confusion, these unseemly words, at my gates?

MENELAUS

I have more right to speak than he does.

AGAMEMNON

Why have you started a quarrel with this man, Menelaus? Why are you using force?

MENELAUS

Look at me: I want this as the starting point for my words.

AGAMEMNON

Shall I, a son of Atreus, be unable to raise my glance from fear?<sup>11</sup>

MENELAUS

Do you see this tablet, bearer of a vile message?

AGAMEMNON

I see it. And first you must let it out of your grasp.

MENELAUS

No, not until I show its contents to all the Greeks.

AGAMEMNON

What? Do you know what you should not know, having broken the seal?

MENELAUS

Yes, to your great chagrin I have exposed the mischief you were secretly doing.

<sup>11</sup> There is a pun on "Atreus," as if it meant "fearless" (from *a-* "not" and *treo* "fear").

EURIPIDES

ΑΓΑΜΕΜΝΩΝ

ποῦ δὲ κάλαβές νιν; ὦ θεοί, σῆς ἀναισχύντου  
φρενός.

ΜΕΝΕΛΑΟΣ

προσδοκῶν σὴν παῖδ' ἀπ' Ἄργους, εἰ στρατεύμ'  
ἀφίξεται.

ΑΓΑΜΕΜΝΩΝ

τί δέ σε τὰμὰ δεῖ φυλάσσειν; οὐκ ἀναισχύντου  
τόδε;

ΜΕΝΕΛΑΟΣ

330 ὅτι τὸ βούλεσθαί μ' ἔκνιζε· σὸς δὲ δούλος οὐκ ἔφυν

ΑΓΑΜΕΜΝΩΝ

οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἔάσομαι;

ΜΕΝΕΛΑΟΣ

πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ'  
αὐτίκα.

ΑΓΑΜΕΜΝΩΝ

εὖ κεκόμψενσαι πονηρά· γλῶσσ' ἐπίφθονον σοφή.

ΜΕΝΕΛΑΟΣ

νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κοῦ σαφὲς  
φίλοις.

335 [βούλομαι δέ σ' ἐξελέγξαι, καὶ σὺ μῆτ' ὀργῆς  
ὑπο

335–441 *Retractatori tribuo (alios alii del. edd.): num genuini v  
hic illic superstites sint (e.g. 370–2) incertum*

## IPHIGENIA AT AULIS

AGAMEMNON

Ye gods, what shamelessness! How did you get your hands on it?

MENELAUS

I was waiting to see whether your daughter would come from Argos to the army.

AGAMEMNON

What business had you keeping watch over my affairs? Is that not shameless behavior?

MENELAUS

Because desire pricked me to it. And I am not your slave.

AGAMEMNON

This is monstrous! Shall I not be allowed to manage my own house?

MENELAUS

No, for your thoughts—present, past, and future—are devious.

AGAMEMNON

How cleverly you dress up wickedness! A ready tongue is a hateful thing.

MENELAUS

And an unsteady mind is an unjust thing: friends cannot rely on it.<sup>12</sup>

[But I want to show you up. Do not get angry and try

<sup>12</sup> The rest of the episode, I argue elsewhere, has been considerably altered by the Reviser, who cut as well as added material. The plot requires only that Agamemnon resign himself to sacrificing his daughter and learn of her arrival in Aulis. Lines 442–53, 460–4, 467–8, and 538–42 might well come from his final speech.

- ἀποτρέπου τάληθες οὐτ' αὖ κατατενῶ λίαν ἐγώ.  
οἶσθ', ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον  
τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι  
θέλων,  
ὡς ταπεινὸς ἦσθα, πάσης δεξιᾶς προσθιγγάνων  
340 καὶ θύρας ἔχων ἀκλήστους τῷ θέλοντι δημοτῶν  
καὶ διδοὺς πρόσρησιν ἐξῆς πᾶσι, κεῖ μὴ τις θέλοι,  
τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ  
μέσου;  
κατ' ἐπεὶ κατέσχεσ ἀρχάς, μεταβαλὼν ἄλλους  
τρόπους  
τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν  
φίλος,  
345 δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ' οὐ  
χρεὼν  
τὸν ἀγαθὸν πρᾶσσοντα μεγάλα τοὺς τρόπους  
μεθιστάναι,  
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,  
ἠνίκ' ὠφελεῖν μάλιστα δυνατὸς ἐστὶν εὐτυχῶν.  
ταῦτα μὲν σε πρῶτ' ἐπήλθον, ἵνα σε πρῶθ' ἠῦρον  
κακόν.  
350 ὡς δ' ἐς Αὐλὶν ἦλθες αὐθις χῶ Πανελλήνων  
στρατὸς,  
οὐδὲν ἦσθ', ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν,  
οὐρίας πομπῆς σπανίζων· Δαναΐδαι δ' ἀφιέναι  
ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι.  
ὡς ἄνολβον εἶχες ὄμμα σύγχυσίν τ', εἰ μὴ νεῶν  
355 χιλίων ἄρχων τὸ Πριάμου πεδίον ἐμπλήσεις δορός.



IPHIGENIA AT AULIS

to deflect the truth, and I for my part will not press my charges too far. When you were eager to be the leader of the Greeks to Ilium—not overtly wanting it but it was your heart's desire—do you remember how humble you were, clasping every man's hand, keeping your door unlocked to any commoner who wished to enter, and opening yourself to conversation with all and sundry even when they didn't seek it? You sought by your demeanor to buy advancement from the multitude. Then when you had won office, you changed your manner and were no longer as friendly to your former friends as before: you were hard to approach and kept yourself scarce within doors. The good man ought not to change his character when he fares well. That is when he ought to be the most reliable to his friends, when in his prosperity he can do them some good.

That is my first criticism, the first point on which I found you base. But when you came to Aulis and the army of the Greeks with you, you were reduced to nothing, being stunned by the fortune sent from the gods: you lacked a favoring wind. The Greeks gave the order to dismiss the ships and waste no more time in Aulis. How unhappy your face was, what distress you showed at the fact that you were not going to command a thousand ships and fill

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336 οὐτ' αὐ̂ Blomfield: οὔτοι L      κατατενω̂ λίαν Boeckh:  
καταινω̂ λίαν σ' L

349 ηὔρον Reiske: εὔρω L

350 αὐ̂θις] αὐτὸς Monk

354 τ', εἰ Musgrave: τε L

355 ἐμπλήσεις Musgrave: -σας L



- καμὲ παρεκάλεις· Τί δράσω; τίνα δὲ πόρον εὔρω  
 πόθεν;
- ὥστε μὴ στερέντα σ' ἀρχῆς ἀπολέσαι καλὸν κλέος.  
 καὶ τ', ἐπεὶ Κάλχας ἐν ἱεροῖς εἶπε σὴν θῦσαι κόρην  
 Ἀρτέμιδι, καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἡσθεὶς  
 φρένας
- 360 ἄσμενος θύσειν ὑπέστης παῖδα· καὶ πέμπεις ἐκὼν,  
 οὐ βία—μὴ τοῦτο λέξης—σῆ δάμαρτι, παῖδα σὴν  
 δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὡς  
 γαμουμένην.
- καὶ θ' ὑποστρέψας λέλῃσαι μεταβαλὼν ἄλλας  
 γραφάς,
- ὡς φονεὺς οὐκέτι θυγατρὸς σῆς ἔση; μάλιστά γε.
- 365 οὗτος αὐτός ἐστιν αἰθὴρ ὃς τάδ' ἤκουσεν σέθεν.  
 μυρίοι δέ τοι πεπόνθασ' αὐτό· πρὸς τὰ πράγματα  
 ἐκπονοῦσ' ἔχοντες, εἶτα δ' ἐξεχώρησαν κακῶς,  
 τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ'  
 ἐνδίκως,
- ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.
- 370 Ἑλλάδος μάλιστ' ἔγωγε τῆς ταλαιπώρου στένω,  
 ἢ, θέλουσα δρᾶν τι κεδνόν, βαρβάρους τοὺς  
 οὐδένας
- καταγελῶντας ἐξανήσει διὰ σὲ καὶ τὴν σὴν κόρην.  
 μηδέν' ἀνδρείας ἕκατι προστάτην θείμην χθονὸς  
 μηδ' ὄπλων ἄρχοντα· νοῦν χρὴ τὸν στρατηλάτην  
 ἔχειν
- 375 πόλεος· ὡς ἀρκῶν ἀνὴρ πᾶς, ξύνεσιν ἢν ἔχων τύχη.

IPHIGENIA AT AULIS

Priam's land with soldiery! You asked my advice: "What shall I do? What help can I find and from what quarter?" so that you might not be deprived of your command and lose your chance for high renown. Then, when Calchas prophesied that if you sacrificed your daughter to Artemis the Greeks would be able to sail, your heart was gladdened and you cheerfully promised to sacrifice her. You sent a message willingly, not under duress (do not claim that!), that your wife should send your daughter here on the pretext that she was going to marry Achilles. And have you now been found out sending an altered message on the ground that you will no more be your daughter's slayer? Indeed you have. This same heaven is witness to your words.

Countless men have had this experience: they constantly struggle against events and then they meet with failure, some because of a foolish decision by the citizens, others deservedly, because they themselves cannot keep their cities safe. I lament most for poor Hellas! Though she wanted to accomplish something good, now, because of you and your daughter she will let the worthless barbarians go, barbarians who are mocking us. I wouldn't set anyone in charge of a city or an army because of his bravery. A city's general must have intelligence. Any man will be adequate provided he has sense.

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364 ἔσῃ] fort. γένη

367 ἐγκονοῦσ' Wecklein      ἐκόντες Canter

373 ἀνδρείας Pantazidis: ἀν χρείους L

375 ἀρκῶν Weil: ἄρχων L

## EURIPIDES

## ΧΟΡΟΣ

δεινὸν κασιγνήτοισι γίγνεσθαι ψόγους  
μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

## ΑΓΑΜΕΜΝΩΝ

- βούλομαί σ' εἰπεῖν κακῶς αὖ βραχέα, μὴ λίαν ἄνω  
βλέφαρα πρὸς τὰναιδὲς ἀνάγων, ἀλλὰ  
σωφρονεστέρως,  
380 ὡς ἀδελφὸν ὄντ'· ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι  
φιλεῖ.  
εἶπέ μοι, τί δεινὰ φύσᾳς αἵματηρὸν ὄμμ' ἔχων;  
τίς ἀδικεῖ σε; τοῦ κέχρησαι; χρηστὰ λέκτρ' ἐρᾶς  
λαβεῖν;  
οὐκ ἔχοιμ' ἄν σοι παρασχεῖν· ὦν γὰρ ἐκθήσω,  
κακῶς  
ἦρχες. εἶτ' ἐγὼ δίκην δῶ σὼν κακῶν, ὃ μὴ σφαλείς;  
385 οὐ δάκνει σε τὸ φιλότιμον τοῦμόν, ἀλλ' ἐν ἀγκάλαις  
εὐπρεπῆ γυναῖκα χρήζεις, τὸ λελογισμένον παρεῖς  
καὶ τὸ καλόν, ἔχειν. πονηροῦ φωτὸς ἡδοναὶ κακαί.  
εἰ δ' ἐγώ, γνοὺς πρόσθεν οὐκ εὖ, μετεθέμην  
εὐβουλίαν,  
μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν λέχος  
390 ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὖ.  
ᾧμοσαν τὸν Τυνδάρειον ὄρκον οἱ κακόφρονες  
φιλόγαμοι μνηστῆρες—ἢ δέ γ' Ἐλπίς, οἶμαι μὲν,  
θεός,  
καξέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος—  
οὓς λαβὼν στράτευ'· ἔτοιμοι δ' εἰσὶ μωρία φρενῶν.

## IPHIGENIA AT AULIS

### CHORUS LEADER

It is a terrible thing when brothers have fights and recriminations and fall to quarreling.

### AGAMEMNON

I want in my turn to say a few words of criticism to you, not shamelessly raising my glance too high but in a more modest style, as one ought to address a brother: a good man usually feels inhibition. Tell me, why do you huff and puff so terribly, and why is your face so red? Who is wronging you? What do you lack? Do you long to get a good wife? I cannot give you one. You did a bad job of controlling the one you had. Am I then to pay the penalty for your fault when it was not my mistake? It is not my ambition that bothers you. Rather, you want to have a beautiful wife in your arms, and you lay aside reason and decorum. Evil men have evil pleasures. But if I, having made a wrong decision earlier, now adopt good sense, am I mad? You are more so. You lost a bad wife and yet you want to get her back, even though heaven has done you a good turn. The foolish suitors, eager for marriage, swore Tyndareus' oath: Expectation, I think, is a goddess, and it was she, more than you and your power, who gave you this opportunity. Take these suitors and make your expedition. It is the folly of their minds that has made them willing. Heaven is not so

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376 ψόγους Musgrave: λόγους L

379 ἀνάγων Naber: ἀγαγών L

385 οὐ Murray: ἦ L

388 μετεθέμην εὐβουλίαν Monk cl. Or. 254: μετετέθην  
εὐβουλία L

## EURIPIDES

- 394a οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ' ἔχει συνιέναι  
 395 τοὺς κακῶς παγέντας ὄρκους καὶ  
 κατηναγκασμένους.  
 τὰμὰ δ' οὐκ ἀποκτενῶ ἄγὼ τέκνα· κοῦ τὸ σὸν μὲν εὖ  
 παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία,  
 ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,  
 ἄνομα δρῶντα κοῦ δίκαια παῖδας οὓς ἐγεινάμην.  
 400 ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια·  
 εἰ δὲ μὴ βούλη φρονεῖν εὖ, τὰμ' ἐγὼ θήσω καλῶς.

## ΧΟΡΟΣ

οἷδ' αὖ διάφοροι τῶν πάρος λελεγμένων  
 μύθων, καλῶς δ' ἔχουσι, φείδεσθαι τέκνων.

## ΜΕΝΕΛΑΟΣ

αἰαῖ, φίλους ἄρ' οὐκ ἐκεκτήμην τάλας.

## ΑΓΑΜΕΜΝΩΝ

405 εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι.

## ΜΕΝΕΛΑΟΣ

δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταῦτοῦ γεγώς;

## ΑΓΑΜΕΜΝΩΝ

συσσωφρονεῖν σοι βούλομ', ἀλλ' οὐ συννοσεῖν.

## ΜΕΝΕΛΑΟΣ

ἐς κοινὸν ἀλγεῖν τοῖς φίλοισι χρῆ φίλους.

## ΑΓΑΜΕΜΝΩΝ

εὖ δρῶν παρακάλει μ', ἀλλὰ μὴ λυπῶν ἐμέ.

## IPHIGENIA AT AULIS

senseless that it cannot tell when an oath is taken wrongfully and under compulsion. But I will not kill my children. It shall never be that you enjoy undeserved happiness because you have punished your wicked wife while I am worn away by nights and days in tears because of lawless and wicked acts against my own children.

That is my message to you—brief, clear, and easy to understand. If you refuse to be sensible, I shall settle my own affairs well.

### CHORUS LEADER

This speech is different from the earlier one and a fine sentiment it is, to spare one's children.

### MENELAUS

Ah ah, it seems I have no friends, poor man that I am!

### AGAMEMNON

Yes you have, unless you mean to destroy them.

### MENELAUS

How will you show me that you are my brother born?

### AGAMEMNON

I want to share with you in good sense, not in mad folly.

### MENELAUS

Kinsmen ought to have their griefs in common.

### AGAMEMNON

Ask for my help by doing good to me, not by causing me pain.

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<sup>394a</sup> habent tt, om. L

<sup>396</sup> κοῦ Lenting: καὶ L

<sup>407</sup> βούλομαι κοῦ Nauck, βουλόμεσθ', οὐ Fix, βουλόμενος, οὐ Vitelli

## EURIPIDES

## ΜΕΝΕΛΑΟΣ

410 οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι;

## ΑΓΑΜΕΜΝΩΝ

Ἑλλάς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.

## ΜΕΝΕΛΑΟΣ

σκήπτρω ἴνυ αὖχει, σὸν κασίγνητον προδούς.  
 ἐγὼ δ' ἐπ' ἄλλας εἶμι μηχανάς τινας  
 φίλους τ' ἐπ' ἄλλους.

## ΑΓΓΕΛΟΣ

ὦ Πανελλήνων ἄναξ,

415 Ἀγάμεμνον, ἦκω παῖδά σοι τὴν σὴν ἄγων,  
 ἦν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.  
 μήτηρ δ' ὀμαρτεῖ, σῆς Κλυταιμῆστρας δέμας,  
 καὶ παῖς Ὀρέστης, ὥς σφε τερφθείης ἰδὼν,  
 χρόνον παλαιὸν δωμάτων ἔκδημος ὢν.  
 420 ἀλλ' ὥς μακρὰν ἔτεινον, εὖρυτον παρὰ  
 κρήνην ἀναψύχουσι θηλύπουν βάσιν,  
 αὐταί τε πῶλοί τ'· ἐς δὲ λειμώνων χλόην  
 καθεῖμεν αὐτάς, ὥς βορᾶς γευσαίαιτο.  
 ἐγὼ δὲ πρόδρομος σῆς παρασκευῆς χάριν  
 425 ἦκω· πέπυσται γὰρ στρατός—ταχεῖα γὰρ  
 διῆξε φήμη—παῖδα σὴν ἀφιγμένην.  
 πᾶς δ' ἐς θεὰν ὄμιλος ἔρχεται δρόμῳ,  
 σὴν παῖδ' ὅπως ἴδωσιν· οἱ δ' εὐδαίμονες  
 ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς.  
 430 λέγουσι δ'· Ὑμέναιός τις ἢ τί πράσσεται;  
 ἢ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἄναξ

## IPHIGENIA AT AULIS

MENELAUS

So you have decided not to endure this labor in aid of Hellas?

AGAMEMNON

Hellas along with you is suffering from some divinely sent disease.

MENELAUS

Feel pride in your scepter, then, when you have betrayed your brother! I shall turn to other means and to other friends.

*Enter by Eisodos A a MESSENGER.*

MESSENGER

Lord of all the Greeks, Agamemnon, I have come bringing your daughter to you, the one you named Iphigenia in your halls. Her mother comes with her, your wife Clytaemestra, and also your son Orestes so that you may have the pleasure of seeing him: you have been a long time away from home. But since they have had a long journey, they are refreshing their female feet, both they and their mares. We have sent the mares into the green meadows to be foddered. I have come on ahead so that you may prepare. For swift rumor has run through the army, and they have learned that your daughter has arrived. The whole throng came running to see her: the fortunate are famous and the object of every mortal gaze. They are saying "Is a marriage taking place, or what is going on? Has lord Agamemnon brought his daughter here because he missed her?" From

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412 *ἀὔχει* Tyrwhitt: *ἀυχεῖς* L

418 *ὥς σφε* Vater: *ὥσττε* L



ἐκόμισε παῖδα; τῶν δ' ἂν ἤκουσας τάδε·  
 Ἄρτεμιδι προτελίζουσι τὴν νεάνιδα,  
 Αὐλίδος ἀνάσση. τίς νιν ἄξεταιί ποτε;  
 435 ἄλλ' εἶα, τὰπὶ τοισίδ' ἐξάρχου κανᾶ,  
 στεφανοῦσθε κράτα, καὶ σύ, Μενέλεως ἄναξ,  
 ὑμέναιον εὐτρέπιζε, καὶ κατὰ στέγας  
 λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος·  
 φῶς γὰρ τόδ' ἤκει μακάριον τῇ παρθένῳ.]

## ΑΓΑΜΕΜΝΩΝ

440 [ἐπήνεσ'· ἀλλὰ στεῖχε δωμάτων ἔσω·  
 τὰ δ' ἄλλ' ἰούσης τῆς τύχης ἔσται καλῶς.]  
 οἶμοι, τί φῶ δύστηνος; ἄρξωμαι πόθεν;  
 ἐς οἷ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν·  
 ὑπήλθε δαίμων, ὥστε τῶν σοφισμάτων  
 445 πολλῶ γενέσθαι τῶν ἐμῶν σοφώτερος.  
 ἡ δυσγένεια δ' ὡς ἔχει τι χρήσιμον.  
 καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,  
 ἅπαντά τ' εἰπεῖν. τῷ δὲ γενναίῳ φύσιν  
 ἄνολβα πάντα· προστάτην δὲ τοῦ βίου  
 450 τὸν ὄγκον ἔχομεν τῷ τ' ὄχλῳ δουλεύομεν.  
 ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ,  
 τὸ μὴ δακρῦσαι δ' αὖθις αἰδοῦμαι τάλας,  
 ἐς τὰς μεγίστας συμφορὰς ἀφιγμένος.  
 [εἶέν· τί φήσω πρὸς δάμαρτα τὴν ἐμήν;  
 455 πῶς δέξομαί νιν; ποῖον ὄμμα συμβαλῶ;  
 καὶ γάρ μ' ἀπώλεσ' ἐπὶ κακοῖς ἅ μοι πάρα

448-9 ἅπαντά . . . ἄνολβα Musgrave: ἄνολβά . . . ἅπαντα L

## IPHIGENIA AT AULIS

others you would hear this: "They are performing the maiden's consecration to Artemis, mistress of Aulis. Who is going to make her his wife?"

But come now, in view of these things prepare the basket, garland your heads, and you, lord Menelaus, get ready the Hymen song! Let the pipe sound in the tents and let there be the sound of dancing feet! This day is a blessed one for the girl!]

### AGAMEMNON

[I thank you. But go inside the tent. The rest will turn out well as our fate unfolds.

*Exit MESSENGER into the skene.]*

Ah me, what shall I say in my misery? Where shall I make a beginning? What a yoke of necessity have I fallen under! The god has attacked me stealthily and proved far craftier than my craftiness.

Low birth—what a good thing that is! Such people may weep without hesitation and say anything they like! But to a man of high birth all is misery. The prestige of our position controls our lives, and we are slaves to the masses. I shrink from weeping, shrink likewise, wretched man that I am, from not weeping since I have come into the worst of disasters.

[Come, what shall I tell my wife? How shall I receive her? With what expression shall I meet hers? In fact her arriving here uninvited is my undoing, coming on top of

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449 πάντα Diggle: ταῦτα L

454-9 Retractori tribuo (del. England)

ἐλθοῦσ' ἄκλητος. εἰκότως δ' ἄμ' ἔσπετο  
 θυγατρὶ νυμφεύσουσα καὶ τὰ φίλτατα  
 δώσουσ', ἵν' ἡμᾶς ὄντας εὐρήσει κακούς.]

460 τὴν δ' αὖτάλαιναν παρθένον—τί παρθένον;  
 Ἄιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα—  
 ὡς ᾄκτισ'· οἶμαι γάρ νιν ἰκετεύσειν τάδε·  
 ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους  
 γήμειας αὐτὸς χῶστις ἐστὶ σοι φίλος.

465 [παρῶν δ' Ὀρέστης ἐγγυὺς ἀναβοήσεται  
 οὐ συνετὰ συνετῶς· ἔτι γάρ ἐστι νήπιος.]  
 αἰαῖ, τὸν Ἑλένης ὡς μ' ἀπώλεσεν γάμον  
 γήμας ὁ Πριάμου Πάρις, ὃς εἴργασται τάδε.

[ΧΟΡΟΣ

καγὼ κατώκτιρ', ὡς γυναιῖκα δεῖ ξένην  
 470 ὑπὲρ τυράννων συμφορᾶς καταστένειν.

MENEΛΑΟΣ

ἀδελφέ, δός μοι δεξιᾶς τῆς σῆς θιγεῖν.

ΑΓΑΜΕΜΝΩΝ

δίδωμι· σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ.

MENEΛΑΟΣ

Πέλοπα κατόμνυμ', ὃς πατὴρ τοῦμοῦ πατρὸς  
 τοῦ σοῦ τ' ἐκλήθη, τὸν τεκόντα τ' Ἀτρέα,  
 475 ἦ μὴν ἐρεῖν σοι τὰπὸ καρδίας σαφῶς  
 καὶ μὴ ἴπιτηδες μηδέν, ἀλλ' ὅσον φρονῶ.  
 ἐγὼ σ' ἀπ' ὅσων ἐκβαλόντ' ἰδὼν δάκρυ  
 ᾄκτιρα καὐτὸς ἀνταφῆκά σοι πάλιν  
 καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων,

## IPHIGENIA AT AULIS

the troubles I was suffering. But it is quite reasonable that she accompanied our daughter here to make her a bride and to give away her darling. And here she will find me disloyal.]

The poor maiden—yet why do I call her that when Hades, it seems will soon make her his bride?—how I pity her! I think that she will supplicate me with these words: “Father, do you mean to kill me? May you make a marriage like this, you and whoever is friend to you!” [Orestes will be there and will cry out—words that make no sense but are all too sensible: he is still a babe.] Ah, ah, what destruction was wrought upon me by Priam’s son Paris when he married Helen! It is he who has done this.

[CHORUS LEADER

I too feel pity, in the way a foreign woman ought to lament for the misfortunes of a royal house.

MENELAUS

Brother, give me your hand to grasp.

*Agamemnon gives his hand to Menelaus.*

AGAMEMNON

I give it to you. You are the master, I am in misery.

MENELAUS

I swear by Pelops, who is called the father of my father and yours, I swear by Atreus our father, that I shall say plainly what is in my heart, no word in craftiness but only what I think. When I saw you weeping, I myself felt pity and shed tears in my turn for you: I step back from my former words,

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465–6 Retractori tribuo (465 del. Conington, 466 Dindorf)

469–537 Retractori tribuo (alios alii del. edd.)

- 480 οὐκ ἐς σέ δεινός· εἰμὶ δ' οὐπὲρ εἶ σὺ νῦν.  
καί σοι παραινῶ μήτ' ἀποκτείνειν τέκνον  
μήτ' ἀνθελέσθαι τοῦμόν. οὐ γὰρ ἔνδικον  
σέ μὲν στενάζειν, τὰμὰ δ' ἠδέως ἔχειν,  
θνήσκειν τε τοὺς σούς, τοὺς δ' ἔμοῦς ὄραν φάος.
- 485 τί βούλομαι γάρ; οὐ γάμους ἑξαιρέτους  
ἄλλους λάβοιμ' ἄν, εἰ γάμων ἰμείρομαι;  
ἄλλ' ἀπολέσας ἀδελφόν, ὅν μ' ἤκιστα χρῆν,  
Ἐλένην ἔλωμαι, τὸ κακὸν ἀντὶ τὰγαθοῦ;  
ἄφρων νέος τ' ἦ, πρὶν τὰ πράγματ' ἐγγύθεν
- 490 σκοπῶν ἐσεῖδον οἶον ἦν κτείνειν τέκνα.  
ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης  
ἐσῆλθε, συγγένειαν ἐννοουμένῳ,  
ἢ τῶν ἐμῶν ἕκατι θύεσθαι γάμων  
μέλλει. τί δ' Ἐλένης παρθένῳ τῇ σῆ μετὰ;
- 495 ἴτω στρατεία διαλυθεῖσ' ἐξ Αὐλίδος,  
σὺ δ' ὄμμα παῦσαι δακρύοις τέγγων τὸ σόν,  
ἀδελφέ, κάμὲ παρακαλῶν ἐς δάκρυα.  
εἰ δέ τι κόρης σῆς θεσφάτων μέτεστι σοί,  
μῆ μοι μετέστω· σοὶ νέμω τοῦμόν μέρος.
- 500 ἄλλ' ἐς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων;  
εἰκὸς πέπονθα· τὸν ὁμόθεν πεφυκότα  
στέργων μετέπεσον. ἀνδρὸς οὐ κακοῦ τρόποι  
τοιοίδε, χρῆσθαι τοῖσι βελτίστοις ἀεί.

## ΧΟΡΟΣ

- γεναῖ' ἔλεξας Ταντάλῳ τε τῷ Διὸς  
505 πρέποντα· προγόνους οὐ καταισχύνεις σέθεν.

## IPHIGENIA AT AULIS

no longer threatening you. I stand now where you stand. I advise you not to kill your children, nor to take mine in their stead. For it is not right that you should grieve while my life is pleasant, or that your children should die while mine look on the light.

What is my aim? If I want to marry, can I not make another excellent marriage? Shall I destroy a brother, the last person I ought to destroy, and choose Helen, taking evil in exchange for good? I was young and foolish before I examined the matter from close at hand and saw what a thing it was to kill a child. Besides, pity for the poor girl entered my heart when I considered that she is my kinswoman and is about to be sacrificed for the sake of my marriage. What does your daughter have to do with Helen? Let the expedition be disbanded and leave Aulis! Stop wetting your face with tears, my brother, and calling upon me to weep. If you have any part in the oracles concerning your daughter, let me not have any part: I make my share over to you. Well, have I changed and left dread speech behind? What has happened to me is only natural. I have changed and begun to love a brother born from the same parents. A decent man acts in the best fashion always.

### CHORUS LEADER

What you have said is noble and worthy of Tantalus, the son of Zeus: you do not bring disgrace upon your ancestors.

## EURIPIDES

## ΑΓΑΜΕΜΝΩΝ

αἰνῶ σε, Μενέλα', ὅτι παρὰ γνώμην ἐμὴν  
 ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.  
 ταραχὴ δ' ἀδελφῶν διὰ τ' ἔρωτα γίγνεται  
 πλεονεξίαν τε δωμάτων· ἀπέπτυσα  
 510 τοιάνδε συγγένειαν ἀλλήλοιν πικράν.  
 ἀλλ' ἤκομεν γὰρ εἰς ἀναγκαίας τύχας,  
 θυγατρὸς αἱματηρὸν ἐκπρᾶξαι φόνον.

## ΜΕΝΕΛΑΟΣ

πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;

## ΑΓΑΜΕΜΝΩΝ

ἅπας Ἀχαιῶν σύλλογος στρατεύματος.

## ΜΕΝΕΛΑΟΣ

515 οὔκ, ἦν νιν εἰς Ἄργος γ' ἀποστείλῃς πάλιν.

## ΑΓΑΜΕΜΝΩΝ

λάθοιμι τοῦτ' ἄν. ἀλλ' ἐκείν' οὐ λήσομεν.

## ΜΕΝΕΛΑΟΣ

τὸ ποῖον; οὔτοι χρὴ λῖαν ταρβεῖν ὄχλον.

## ΑΓΑΜΕΜΝΩΝ

Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῶ.

## ΜΕΝΕΛΑΟΣ

οὔκ, ἦν θάνῃ γε πρόσθε τοῦτο δ' εὐμαρές.

## ΑΓΑΜΕΜΝΩΝ

520 τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν.

## IPHIGENIA AT AULIS

AGAMEMNON

I thank you, Menelaus: contrary to my expectation you have spoken rightly and in a manner worthy of yourself. Estrangement of brothers happens because of rivalry in love or greed to inherit a house. I hate the kind of blood kinship that causes mutual pain. But we have reached the point where we are forced to commit the bloody murder of my daughter.

MENELAUS

How so? Who will force you to kill your own child?

AGAMEMNON

The entire assembled Greek army.

MENELAUS

No, not if you send her back to Argos.

AGAMEMNON

That I could manage to keep secret, but secrecy in this other thing is beyond me.

MENELAUS

What is that? You ought not to be overly afraid of the crowd.

AGAMEMNON

Calchas will tell the oracles to the Greek army.

MENELAUS

Not if he is killed first! That is easily done.

AGAMEMNON

The whole race of prophets is an ambitious bane.

---

<sup>510</sup> ἀλλήλοιν Markland: -ων L



EURIPIDES

ΜΕΝΕΛΑΟΣ

οὐ δέϊ γ' ἄχρηστον, οὐ δὲ χρήσιμον πικρόν.

ΑΓΑΜΕΜΝΩΝ

ἐκείνο δ' οὐ δέδοικας οὔμ' ἐσέρχεται;

ΜΕΝΕΛΑΟΣ

ὄν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἂν λόγον;

ΑΓΑΜΕΜΝΩΝ

τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.

ΜΕΝΕΛΑΟΣ

525 οὐκ ἔστ' Ὀδυσσεὺς ὅ τι σὲ κάμῃ πημανεῖ.

ΑΓΑΜΕΜΝΩΝ

ποικίλος ἀεὶ πέφυκε τοῦ τ' ὄχλου μέτα.

ΜΕΝΕΛΑΟΣ

φιλοτιμία μὲν ἐνέχεται, δεινῶ κακῶ.

ΑΓΑΜΕΜΝΩΝ

οὔκουν δοκεῖς νιν στάντ' ἐν Ἀργείοις μέσοις  
λέξειν ἂ Κάλχας θέσφατ' ἐξηγήσατο,  
530 κάμ' ὡς ὑπέστην θῦμα, κατ' ἐψευδόμην,  
Ἄρτεμιδι θύσειν; οὐ ξυναρπάσας στρατόν,  
σὲ κάμ' ἀποκτείναντας Ἀργείους κόρην  
σφάζαι κελεύσει; κἂν πρὸς Ἄργος ἐκφύγω,  
ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίοις  
535 συναρπάσουσι καὶ κατασκάψουσι γῆν.  
τοιαῦτα τὰ μὰ πῆματ' ὦ τάλας ἐγώ,

<sup>521</sup> sic Murray: κούδέν γ' ἄχρηστον οὐδὲ χρήσιμον παρόν L

## IPHIGENIA AT AULIS

MENELAUS

Yes, they are useless where they are needed, and where they are useful, they bring grief.

AGAMEMNON

But are you not afraid of what I have in mind?

MENELAUS

How can I understand a consideration if you do not tell it to me?

AGAMEMNON

The son of Sisyphus knows everything we have been discussing.

MENELAUS

Odysseus will cause no pain to you and me.

AGAMEMNON

He is always unreliable and sides with the rabble.

MENELAUS

To be sure, he is affected by ambition, a dread mischief.

AGAMEMNON

Don't you think that he will stand in the midst of the Greeks and mention the omens Calchas interpreted and say how I promised to make a sacrifice to Artemis and then went back on my word? Will he not grab the Greek army and order them to kill you and me and then slaughter the girl? If I run to Argos, they will come and plunder and dig up the land, Cyllopean walls and all! These are my trou-

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530 κατ' ἐψευδόμην Murray: κατὰ ψεύδομαι L

531 οὐ Reiske: ὄς L

ὡς ἠπόρημαι πρὸς θεῶν τὰ νῦν τάδε.]

ἔν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν  
 ἐλθών, ὅπως ἂν μὴ Κλυταιμῆστρα τάδε  
 540 μάθη, πρὶν Ἄϊδη παῖδ' ἐμὴν προσθῶ λαβών,  
 ὡς ἐπ' ἐλαχίστοις δακρύοις πράσσω κακῶς.  
 ὑμεῖς δὲ σιγὴν, ὦ ξένοι, φυλάσσετε.

## ΧΟΡΟΣ

στρ.

μάκαρες οἱ μετρίας θεοῦ  
 μετὰ τε σωφροσύνας μετέ-  
 545 σχον λέκτρων Ἄφροδίτας,  
 γαλανεία χρησάμενοι  
 μανιάδων οἴστρων· ὅθι δὴ  
 δίδυμ' Ἔρως ὁ χρυσοκόμας  
 τόξ' ἐντέίνεται χαρίτων,  
 550 τὸ μὲν ἐπ' εὐαίωνι πότμῳ,  
 τὸ δ' ἐπὶ συγχύσει βιοτᾶς.  
 ἀπενέπω νιν ἀμετέρων,  
 ὦ Κύπρι καλλίστα, θαλάμων.  
 εἶη δέ μοι μετρία  
 555 μὲν χάρις, πόθοι δ' ὅσιοι,  
 καὶ μετέχοιμι τᾶς Ἄφροδί-  
 τας, πολλὰν δ' ἀποθείμαν.

ἀντ

διάφοροι δὲ φύσεις βροτῶν,

538 φύλαξαι Headlam

542 δὲ Günther: τε L

## IPHIGENIA AT AULIS

bles. O unhappy me, how helpless the gods have now made me!]

Take care of this one thing, Menelaus: go through the army and make sure that Clytaemestra does not learn this until I take my daughter and consign her to the underworld. That way I shed the fewest tears in my misfortune. And you, foreign ladies, say nothing.

*Exit MENELAUS by Eisodos B, AGAMEMNON and OLD MAN into the skene.*

### CHORUS

Blessed are they who with moderation  
and self-control where the goddess is concerned  
share in the couch of Aphrodite,  
experiencing the calm absence  
of mad passion's sting. In love  
twofold are the arrows of pleasure  
golden-haired Eros sets on his bowstring,  
the one to give us a blessed fate,  
the other to confound our life.  
I forbid him, O Cypris most lovely,  
to come to my bedchamber!  
May my joy be moderate,  
my desires godly,  
may I have a share in Aphrodite  
but send her away when she is excessive!

Various are the natures of mortals,

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<sup>545</sup> *θέλκτρων* Nauck

<sup>547</sup> *μανιάδων* Wecklein: *μαινόμεν'* L

- διάφοροι δὲ τρόποι· τὸ δ' ὀρ-  
 560 θῶς ἐσθλὸν σαφὲς αἰεὶ·  
 τροφαί δ' αἰ παιδευομένων  
 μέγα φέρουσ' ἐς τὰν ἀρετάν·  
 τό τε γὰρ αἰδεῖσθαι σοφία,  
 τὰν τ' ἐξαλλάσσουσιν ἔχει  
 565 χάριν ὑπὸ γνώμας ἐσορᾶν  
 τὸ δέον· ἔνθα δόξα φέρει  
 κλέος ἀγήρατον βιοτᾶ.  
 μέγα τι θηρεύειν ἀρετάν,  
 γυναιξὶ μὲν κατὰ †Κύ-  
 570 πρην κρυπτάν†, ἐν ἀνδράσι δ' αὖ  
 κόσμος ἐνὼν ὁ μυριοπλη-  
 θῆς μείζω πόλιν αὔξει.

ἐπωδ.

- †έμολεσ†, ὦ Πάρις, ἄτε σύ γε  
 βουκόλος ἀργενναῖς ἐτράφης  
 575 Ἰδαίαις παρὰ μόσχους,  
 βάρβαρα συρίζων, Φρυγίων  
 αὐλῶν Οὐλύμπου καλάμοις  
 μιμήματ' ἀναπύων,  
 εὐθηλοὶ δ' ἐτρέφοντο βόες·  
 580 ὅθι κρίσις σ' ἔμενεν θεᾶν,  
 ἅ σ' ἐς Ἑλλάδα πέμπει·

559 διάφοροι Höpfner: διάτροποι L

559-60 τὸ δ' ὀρθῶς Musgrave: ὁ δ' ὀρθὸς L

561 αἰ] εἶ Nauck παιδευομένων Monk: -όμεναι L

569-70 Κύπρην] μοῖραν Willink

IPHIGENIA AT AULIS

various their characters. But what is truly  
good is always manifest.

The nurture of the well educated  
contributes much to goodness.

For a sense of shame is wisdom,  
and it brings with it the surpassing  
grace of seeing and knowing

the thing that is needful. Then what men think of you  
shall bring to your life a fame that does not grow old.

To seek after goodness is something great:

for women it is in the hidden sphere  
of love, while among men

when good order in its fullness is present,  
it makes the city greater.

I have been told, Paris,

how you were raised as cowherd among the white  
Idaeian calves,

playing Asian melodies upon the syrinx,

imitating upon your reed pipe  
the Phrygian aulos of Olympus<sup>13</sup>

while cows with full udders were grazing.

There the judgment of the goddesses awaited you,  
a judgment that sent you to Hellas.

<sup>13</sup> An early singer, said to have been the inventor of the aulos,  
an instrument something like an oboe.

571 ἐνὼν Markland: ἔνδον L

573 fort. ἔμαθον vel ἔκλυον: ἔμαθες Willink, tum 576 συνρίζειν

578 μιμηματ[α αναπ]νων Π (suppl. Günther): μ- πνέων L

580 ὅθι (Bothe) κρίσις σ' ἔμενεν Diggle: ὅτι σε κρίσις ἔμενε L

ἑλεφαντοδέτων πάροι-  
 θεν θρόνων ὃς στὰς Ἑλένας  
 ἐν ἀντωποῖς βλεφάροις  
 585 ἔρωτά τ' ἔδωκας ἔρωτι τ'  
 αὐτὸς ἐπτοήθης.  
 ὄθεν ἔριν ἔριν  
 Ἑλλάδα σὺν δορὶ ναυσί τ' ἄγεις  
 ἐς πέργαμα Τροίας.

[ΧΟΡΟΣ <ΑΡΓΕΙΩΝ>

590 ἰὼ ἰώ· μεγάλοι μεγάλων  
 εὐδαιμονίαι· τὴν τοῦ βασιλέως  
 ἴδεν Ἰφιγένειαν, ἀνασσαν ἐμήν,  
 τὴν Τυνδάρειω τε Κλυταιμῆστραν,  
 ὡς ἐκ μεγάλων ἐβλαστήκασ'  
 595 ἐπὶ τ' εὐμήκεις ἤκουσι τύχας.  
 θεοί γ' οἱ κρείσσους οἷ τ' ὀλβοφόροι  
 τοῖς οὐκ εὐδαίμοσι θνητῶν.

ΧΟΡΟΣ

στῶμεν, Χαλκίδος ἔκγονα θρέμματα,

583 θρόνων Hermann: δόμων L στὰς Jouan: τὰς L

588 ἄγεις Page: -ει L

589 πέργαμα Τροίας Blomfield: Τ- π- L

590-630 Retractori tribuo (590-7 ab Euripide abiud. G. Dindorf, 598-606 L. Dindorf, 607-30 post alios Page)

590n <Ἀργείων> Murray

## IPHIGENIA AT AULIS

Before the ivory-inlaid  
seat of Helen you stood,  
and with your gaze turned to hers  
you inspired love and with love  
yourself were set aflutter.  
Hence in strife, in strife  
you are bringing Greece with spears and ships  
to the citadel of Troy.

[*Enter by Eisodos A IPHIGENIA and CLYTAEMESTRA on a chariot. They are accompanied by men or women of Argos, who form a SECOND CHORUS.*

### LEADER OF SECOND CHORUS<sup>14</sup>

Hail, hail! Great is the happiness of the great! See the king's daughter, Iphigenia, our princess, and Tyndareus' daughter Clytaemestra! They are descended from great forebears, and broad are the fortunes into which they have come! In the eyes of mortals who are lowly their betters, the prosperous ones, are gods!

### CHORUS LEADER

Let us take our stand, offspring of Chalcis, and receive the

<sup>14</sup> I assign lines 590–630 to the Reviser. This passage aims at an impressive spectacle: chariot entry with large entourage, bride gifts brought into the tent, elaborate descent by Clytaemestra and Iphigenia from the chariot, even a sleeping baby Orestes. The opening lines must belong to a second chorus of men or women of Argos: the women of Calchis would not address Iphigenia as “our princess,” nor could they have delivered 590–97, since they know what is in store for Iphigenia and have no reason to indulge in cruel irony. I have marked a lacuna before 631 and tried to guess how the entrance of mother and daughter was originally arranged.



τὴν βασιλείαν δεξώμεθ' ὄχων  
 600 ἄπο μὴ σφαλερῶς ἐπὶ γαῖαν,  
 ἀγανῶς δὲ χεροῖν, μαλακῇ γνώμη,  
 μὴ ταρβήσῃ νεωστὶ μοι μολὸν  
 κλεινὸν τέκνον Ἀγαμέμνονος,  
 μηδὲ θόρυβον μηδ' ἔκπληξιν  
 605 ταῖς Ἀργείαις  
 ξεῖναι ξείναις παρέχωμεν.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα,  
 τὸ σόν τε χρηστὸν καὶ λόγων εὐφημίαν·  
 ἐλπίδα δ' ἔχω τιν' ὡς ἐπ' ἐσθλοῖσιν γάμοις  
 610 πάριμι νυμφαγωγός. ἀλλ' ὀχημάτων  
 ἔξω πορεύεθ' ἄς φέρω φερνὰς κόρη  
 καὶ πέμπετ' ἐς μέλαθρον εὐλαβούμενοι.  
 σὺ δ', ὦ τέκνον μοι, λείπε πωλικούς ὄχους,  
 ἀβρὸν τιθεῖσα κῶλον ἀσφαλῶς χαμαί.  
 615 ὑμεῖς δὲ νεάνιδές νιν ἀγκάλαις ἐπι  
 δέξασθε καὶ πορεύσατ' ἐξ ὀχημάτων.  
 κάμοι χερὸς τις ἐνδότηω στηρίγματα,  
 θάκουσ ἀπήνης ὡς ἂν ἐκλίπω καλῶς.  
 αἱ δ' ἐς τὸ πρόσθεν στήτε πωλικῶν ζυγῶν·  
 620 φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν.  
 καὶ παῖδα τόνδε, τὸν Ἀγαμέμνονος γόνον,  
 λάζυσθ', Ὀρέστην· ἔτι γὰρ ἐστὶ νήπιος.  
 τέκνον, καθεύδεις πωλικῶ δαμείς ὄχω;  
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς·

IPHIGENIA AT AULIS

queen from her chariot safely onto the ground: let us hold her softly and gently with our hands lest the glorious daughter of Agamemnon, so lately arrived, take fright. Let us not, as strangers to strangers, cause distress or dismay to the women of Argos.

CLYTAEMESTRA

I consider your kindness and fair words to be a good omen. I have some hope that it is for a good marriage that I have come to escort the bride. But take from my chariot the bride gifts I am bringing for the girl and carry them carefully into the tent. And you, my daughter, leave the chariot, putting your dainty foot safely upon the ground. You young women, receive her in your arms and convey her from the chariot. And let someone give me the support of a hand so that I can leave the chariot's seat in dignified fashion. The rest of you stand in front of the horses: if you don't comfort a horse, you can see panic in its eyes. And take this child Orestes here, the son of Agamemnon: he is still a babe. Are you sleeping, my son, lulled by the chariot? Wake then in happiness to your sister's marriage! Nobleman that you

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602 τὸ νεωστὶ μολὸν Hermann

603 τέκνον] γέννημ' Stadtmüller Ἄγαμεμνόνιον Mark-  
land

604 μηδὲ] καὶ μὴ Hermann

614 ἀσφαλῶς χαμαί Hermann: ἀσθενές θ' ἄμα L

615 νεάνιδές νιν Pierson: νεανίδαισιν L

619 οἱ δ' Höpfner

- 625 ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὦν  
 λήψῃ, κόρης Νηρηΐδος ἰσοθέου γένους.  
 ἐξῆς καθίστω δεῦρό μου ποδός, τέκνον·  
 πρὸς μητέρ', Ἰφιγένεια, μακαρίαν δέ με  
 ξέναισι ταῖσδε πλησία σταθεῖσα θές,  
 630 καὶ δεῦρο δὴ πατέρα πρόσσειπε σὸν φίλον.]

ΚΛΥΤΑΙΜΗΣΤΡΑ

γυναῖκες, ἧ γιγνώσκετ' εἰ δόμων ἔσω  
 ἢ φρουδός ἐστιν οὐμὸς Ἀγαμέμνων πόσις;

ΧΟΡΟΣ

πάρεστυ καὶ μὴν αὐτὸς ἐκ δόμων περᾶ.)

ΙΦΙΓΕΝΕΙΑ

ὦ μήτερ, ὑποδραμοῦσά σ'—ὀργισθῆς δὲ μή—  
 πρὸς στέρνα πατρὸς στέρνα τὰμὰ προσβαλῶ.

[ΚΛΥΤΑΙΜΗΣΤΡΑ

ὦ σέβας ἐμοὶ μέγιστον, Ἀγαμέμνων ἄναξ,  
 ἤκομεν, ἐφეტμαῖς οὐκ ἀπιστοῦσαι σέθεν.

ΙΦΙΓΕΝΕΙΑ

- 635 ἐγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ,  
 ὑποδραμοῦσα προσβαλεῖν διὰ χρόνου·  
 ποθῶ γὰρ ὄμμα <δὴ> σόν· ὀργισθῆς δὲ μή.]

626 κόρης Νηρηΐδος Murray: τὸ Νηρηΐδος L ἰσοθέου  
 γένους Diggle: ἰσόθεον γένος L

627 καθίστω Markland: κάθησο L

628 fort. τῆς μητρός, levius post 627 distincto

629 θές Camper: δός L

631 ante h. v. lac. indic. Kovacs

## IPHIGENIA AT AULIS

are yourself you will get a nobleman for a brother-in-law, the godlike son of the Nereid. Come to your mother, Iphigenia, stand near me and make me blessed in the eyes of these foreign ladies. Come here and speak to your dear father.]

*Enter by Eisodos A IPHIGENIA and CLYTAEMESTRA.*

<CLYTAEMESTRA

Ladies, can you tell me whether my husband Agamemnon is within? Or is he away?

CHORUS LEADER

He is here. Look, he himself is coming out of his tent.>

*Enter AGAMEMNON from the skene.*

IPHIGENIA

*(running to embrace her father)* O mother, I shall run ahead of you—do not be angry with me—and press my breast against the breast of my father!

[CLYTAEMESTRA

O most honored in my eyes, lord Agamemnon, we have come in obedience to your command.

IPHIGENIA

I want to run and fling myself at your breast, father, after so long a time. I greatly desire to see your face. Do not be angry.]

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633-7 del. Breimi (635-7 iam Porson)

637 <δῆ> Tr<sup>3</sup>

EURIPIDES

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἀλλ', ὦ τέκνον, χρῆ· φιλοπάτωρ δ' αἰεί ποτ' εἶ  
μάλιστα παίδων τῶδ' ὅσους ἐγὼ 'τεκνον.

[ΙΦΙΓΕΝΕΙΑ

640 ὦ πάτερ, ἐσεῖδόν σ' ἀσμένη πολλῶ χρόνῳ.

ΑΓΑΜΕΜΝΩΝ

καὶ γὰρ πατήρ σέ· τόδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις.]

ΙΦΙΓΕΝΕΙΑ

χαῖρ'· εὖ δέ μ' ἀγαγὼν πρὸς σ' ἐποίησας, πάτερ.

ΑΓΑΜΕΜΝΩΝ

οὐκ οἶδ' ὅπως φῶ τούτο καὶ μὴ φῶ, τέκνον.

ΙΦΙΓΕΝΕΙΑ

ἔα·

ὡς οὐ βλέπεις ἔκμηλον ἄσμενός μ' ἰδών.

ΑΓΑΜΕΜΝΩΝ

645 πόλλ' ἀνδρὶ βασιλεῖ καὶ στρατηλάτῃ μέλει.

ΙΦΙΓΕΝΕΙΑ

παρ' ἐμοὶ γενοῦ νῦν, μὴ 'πὶ φροντίδας τρέπου.

ΑΓΑΜΕΜΝΩΝ

ἀλλ' εἰμὶ παρὰ σοὶ νῦν ἅπας κοῦκ ἄλλοθι.

ΙΦΙΓΕΝΕΙΑ

μέθες νυν ὀφρὺν ὄμμα τ' ἔκτεινον φίλον.

ΑΓΑΜΕΜΝΩΝ

ιδού, γέγηθά σ' ὡς γέγηθ' ὀρῶν, τέκνον.

## IPHIGENIA AT AULIS

CLYTAEMESTRA

Well, daughter, that is quite right. Of all the children I bore your father you have always loved him the most.

[IPHIGENIA

O father, how glad I am to see you! It has been a long time!

AGAMEMNON

And your father is glad to see you. You speak for us both.]

IPHIGENIA

Hello, father. It was good that you brought me here to see you.

AGAMEMNON

I do not know how I can accept your words or deny them.

IPHIGENIA

But what is this? You look distressed: you were glad to see me before.

AGAMEMNON

A king and commander has many things on his mind.

IPHIGENIA

Spend time now with me, not with your worries.

AGAMEMNON

I am wholly with you now, not elsewhere.

IPHIGENIA

Unfrown your brow, then, and smooth the face I love.

AGAMEMNON

There! (*darkly*) You cannot guess how glad I am to see you.

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639 τῶδ' Bothe: τῶνδ' L      640-1 del. Kovacs

644 ἔκηλον Blomfield: εὐκηλον L

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

650 *κ᾿πειτα λείβεις δάκρυ' ἀπ' ὀμμάτων σέθεν;*

ΑΓΑΜΕΜΝΩΝ

*μακρὰ γὰρ ἡμῖν ἢ 'πιουῶς' ἀπουσία.*

ΙΦΙΓΕΝΕΙΑ

652 [*οὐκ οἶδ' ὅ τι φῆς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.*]

662 *ποῦ τοὺς Φρύγας λέγουσιν ὤκισθαι, πάτερ;*

ΑΓΑΜΕΜΝΩΝ

663 *οὐ μήποτ' οἰκεῖν ὄφελ' ὁ Πριάμου Πάρις.*

ΙΦΙΓΕΝΕΙΑ

664 *μακρὰν ἀπαίρεις, ὦ πάτερ, λιπὼν ἐμέ.*

ΑΓΑΜΕΜΝΩΝ

665 [*εἰς ταυτόν, ὦ θύγατερ, ἤκεις σῶ πατρί.*]

653 *συνετὰ λέγουσα μᾶλλον εἰς οἰκτόν μ' ἄγεις.*

ΙΦΙΓΕΝΕΙΑ

*ἀσύνετά νυν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ.*

ΑΓΑΜΕΜΝΩΝ

655 *παπαῖ. τὸ σιγᾶν οὐ σθένω· σέ δ' ἤνεσα.*

ΙΦΙΓΕΝΕΙΑ

*μέν', ὦ πάτερ, κατ' οἶκον ἐπὶ τέκνοις σέθεν.*

ΑΓΑΜΕΜΝΩΝ

*θέλω γε· τοῦτο δ' οὐκ ἔχων ἀλγύνομαι.*

662-5 post 652 trai. Jackson deletis post alios 652 et 665

657 τοῦτο Günther: τὸ θέλειν L

IPHIGENIA AT AULIS

IPHIGENIA

Can your eyes be filled with tears, then?

AGAMEMNON

Yes, for our coming separation is a long one.

IPHIGENIA

[I do not know, not know, what you mean, dearest father.]  
Where do they say the Phrygians live, father?

AGAMEMNON

Where I wish Priam's son Paris had never dwelt!

IPHIGENIA

You set off on a long journey, leaving me behind.

AGAMEMNON

[You have come to the same point, daughter, as your father.] By speaking intelligently you cause me to feel more pity.

IPHIGENIA

Then I will speak foolishly if it will cheer you up.

AGAMEMNON

*(to himself)* Ah me, how hard to hold my tongue! *(aloud)* I thank you, daughter.

IPHIGENIA

Stay at home, father, near your children!

AGAMEMNON

I want to, and since I cannot I feel pain.



EURIPIDES

ΙΦΙΓΕΝΕΙΑ

ὄλουντο λόγχοι καὶ τὰ Μενέλεω κακά.

ΑΓΑΜΕΜΝΩΝ

ἄλλους ὀλεῖ πρόσθ' ἀμὲ διολέσαντ' ἔχει.

ΙΦΙΓΕΝΕΙΑ

660 ὡς πολὺν ἀπήσθα χρόνον ἐν Αὐλίδος μυχοῖς.

ΑΓΑΜΕΜΝΩΝ

661 καὶ νῦν γέ μ' ἴσχει δῆ τι μὴ στέλλειν στρατόν.

ΙΦΙΓΕΝΕΙΑ

666 φεῦ·

εἴθ' ἦν καλόν σοι κάμ' ἄγειν σύμπλουν ὁμοῦ.

ΑΓΑΜΕΜΝΩΝ

ἔτ' ἔστι καὶ σοὶ πλοῦς, ἴν' <οὐ> μνήσῃ πατρός.

ΙΦΙΓΕΝΕΙΑ

σὺν μητρὶ πλεύσασ' ἢ μόνη πορεύσομαι;

ΑΓΑΜΕΜΝΩΝ

μόνη, μονωθεῖς' ἀπὸ πατρὸς καὶ μητέρος.

ΙΦΙΓΕΝΕΙΑ

670 οὐ πού μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ;

ΑΓΑΜΕΜΝΩΝ

ἑατέ' οὐ χρὴ τοιάδ' εἰδέναι κόρας.

666 σοι κάμ' . . . ὁμοῦ Diggle: μοι σοί τ' . . . ἐμέ L

667 ἔτ' ἔστι Porson: αἰτεῖς τι; L <οὐ> Musgrave

671 ἑατέ' Stadtmüller: ἕα γε L

IPHIGENIA AT AULIS

IPHIGENIA

War spears and Menelaus' woes—destruction take them!

AGAMEMNON

*(darkly)* Others ere then shall be destroyed by what has destroyed me!

IPHIGENIA

What a long time you have been gone in Aulis!

AGAMEMNON

Yes, and even now something prevents me from launching the expedition.

IPHIGENIA

Ah! How I wish it were proper for you to take me with you as a shipmate!

AGAMEMNON

You too have a voyage still to make, to a place where you will forget your father.

IPHIGENIA

Will I sail with my mother or alone?

AGAMEMNON

Alone, separated from mother and father.

IPHIGENIA

Can it be that you are settling me in another house, father?

AGAMEMNON

No more of this! Maidens should know nothing of such matters!

## EURIPIDES

ΙΦΙΓΕΝΕΙΑ

σπεῦδ' ἐκ Φρυγῶν μοι, θέμενος εὖ τὰ κεῖ, πάτερ.

ΑΓΑΜΕΜΝΩΝ

θῦσαί με θυσίαν πρῶτα δεῖ τιν' ἐνθάδε.

ΙΦΙΓΕΝΕΙΑ

ποίοισιν ἱεροῖς χρῆ τό γ' εὐσεβὲς σκοπεῖν;

ΑΓΑΜΕΜΝΩΝ

675 εἴση σύ· χερνίβων γὰρ ἐστήξῃ πέλας.

ΙΦΙΓΕΝΕΙΑ

στήσομεν ἄρ' ἀμφὶ βωμόν, ὦ πάτερ, χορούς;

ΑΓΑΜΕΜΝΩΝ

ζηλῶ σὲ μάλλον ἢ 'μὲ τοῦ μηδὲν φρονεῖν.

χώρει δὲ μελάθρων ἐντός—ὀφθῆναι κόραις  
πικρόν—φίλημα δοῦσα δεξιάν τέ μοι,

680 μέλλουσα δαρὸν πατρὸς ἀποικήσειν χρόνον.

[ὦ στέρνα καὶ παρηῆδες, ὦ ξανθαὶ κόμαι,

ὡς ἄχθος ἡμῖν ἐγένεθ' ἢ Φρυγῶν πόλις  
Ἑλένη τε. παύω τοὺς λόγους· ταχεῖα γὰρ  
νοτὶς διώκει μ' ὀμμάτων ψεύσαντά σου.

685 ἴθ' ἐς μέλαθρα. σὲ δὲ παραιτοῦμαι τάδε,

Λήδας γένεθλον, εἰ κατωκτίσθην ἄγαν,  
μέλλων Ἀχιλλεῖ θυγατέρ' ἐκδώσειν ἐμήν.

ἀποστολαὶ γὰρ μακάριαι μὲν, ἀλλ' ὅμως  
δάκνουσι τοὺς τεκόντας, ὅταν ἄλλοις δόμοις

690 παῖδας παραδιδῶ πολλά μοχθήσας πατήρ.]

674 ποίοισιν Rauchenstein: ἀλλὰ ξὺν L

IPHIGENIA AT AULIS

IPHIGENIA

Please hurry back from Phrygia, father, when you have settled things there.

AGAMEMNON

I must make a certain sacrifice here first.

IPHIGENIA

With what rites must you determine what the gods require?

AGAMEMNON

You'll see: you will be standing near the lustral basin.

IPHIGENIA

Shall we then set up choruses about the altar, father?

AGAMEMNON

How I wish I knew as little as you do!

But go into the tent—maidens don't enjoy being looked at—first giving me a kiss and your hand: you are going to dwell for a long time far from your father.

*He embraces her, and she exits into the skene.*

[O breast and cheeks, O golden hair, what a burden the city of the Phrygians and Helen have proved to us! I say no more: the tears come quickly to my eyes as I hold you. Go into the house. And I beg your forgiveness, daughter of Leda, if I have lamented too much when about to give my daughter in marriage to Achilles. Such a sending away is blessed, to be sure, but it stings the hearts of parents when the father who has worked so hard hands his daughters over to another house.]

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681-94 in susp. voc. Diggle (alios alii del. edd.)

## EURIPIDES

## ΚΛΥΤΑΙΜΗΣΤΡΑ

[οὐχ ᾧδ' ἀσύνητός εἰμι, πείσεσθαι δέ με  
καυτήν δόκει τάδ', ὥστε μή σε νουθετεῖν,  
ὅταν σὺν ὑμεναίοισιν ἐξάγω κόρην·  
ἀλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ συνισχναεῖ.]

695 τοῦνομα μὲν οὖν παῖδ' οἶδ' ὅτῳ κατήνεσας,  
γένους δὲ ποίου χῶπόθεν μαθεῖν θέλω.

## ΑΓΑΜΕΜΝΩΝ

Αἴγινα θυγάτηρ ἐγένετ' Ἄσσωποῦ πατρός.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

ταύτην δὲ θνητῶν ἢ θεῶν ἔζηυξε τίς;

## ΑΓΑΜΕΜΝΩΝ

Ζεὺς· Αἰακὸν δ' ἔφυσεν, Οἰνώνης πρόμον.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

700 τὰ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα;

## ΑΓΑΜΕΜΝΩΝ

Πηλεὺς· ὁ Πηλεὺς δ' ἔσχε Νηρέως κόρην.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

θεοῦ διδόντος ἢ βία θεῶν λαβών;

## ΑΓΑΜΕΜΝΩΝ

Ζεὺς ἠγγύησε καὶ δίδωσ' ὁ κύριος.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

γαμεῖ δὲ ποῦ νιν; ἢ κατ' οἶδμα πόντιον;

<sup>692</sup> μῆ] fort. δεῖ vel χρή

<sup>700</sup> τὰ Elmsley: τοῦ L

IPHIGENIA AT AULIS

CLYTAEMESTRA

[No need to tell me this: I am not unfeeling, and you must suppose that I too shall be similarly affected when I send my daughter forth with wedding songs. But custom, in league with time, shall cause this to abate.]

Well, I know the name of the man to whom you promised our daughter, yet I would like to know what family and what region he comes from.

AGAMEMNON

Aegina was the daughter of Asopus.<sup>15</sup>

CLYTAEMESTRA

And was it god or mortal married her?

AGAMEMNON

Zeus. He sired Aeacus, Oenone's lord.<sup>16</sup>

CLYTAEMESTRA

Who claimed as heir the house of Aeacus?

AGAMEMNON

Peleus. And Peleus married Nereus' daughter.<sup>17</sup>

CLYTAEMESTRA

With a god's blessing or despite the gods?

AGAMEMNON

It was Zeus who gave her, Zeus who was her lord.

CLYTAEMESTRA

Where did he marry her? Was it in the sea?

<sup>15</sup> A river god.

<sup>16</sup> Oenone is another name for the island of Aegina.

<sup>17</sup> Thetis.

EURIPIDES

ΑΓΑΜΕΜΝΩΝ

705 Χείρων ἔν' οἰκεί σεμνὰ Πηλίου βάρρα.

ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐ φασὶ Κενταύρειον ὤκισθαι γένος;

ΑΓΑΜΕΜΝΩΝ

ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί.

ΚΛΥΤΑΙΜΗΣΤΡΑ

Θέτις δ' ἔθρεψεν ἢ πατήρ Ἀχιλλέα;

ΑΓΑΜΕΜΝΩΝ

Χείρων, ἔν' ἦθη μὴ μάθοι κακῶν βροτῶν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

710 φεῦ·

σοφός γ' ὁ θρέψας χῶ διδούς σοφώτερος.

ΑΓΑΜΕΜΝΩΝ

τοιόσδε παιδὸς σῆς ἀνὴρ ἔσται πόσις.

ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐ μεμπτός. οἰκεί δ' ἄστυ ποῖον Ἑλλάδος;

ΑΓΑΜΕΜΝΩΝ

Ἄπιδανὸν ἀμφὶ ποταμὸν ἐν Φθίας ὄροις.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἐκεῖσ' ἀπάξεις σὴν ἐμὴν τε παρθένου;

ΑΓΑΜΕΜΝΩΝ

715 κείνῳ μελήσει ταῦτα τῷ κεκτημένῳ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἀλλ' εὐτυχοίτην. τίνι δ' ἐν ἡμέρᾳ γαμεῖ;

IPHIGENIA AT AULIS

AGAMEMNON

In Pelion's holy glens, where Chiron dwells.

CLYTAEMESTRA

Where, as men say, the Centaurs make their home?

AGAMEMNON

'Twas there the gods made Peleus' wedding feast.

CLYTAEMESTRA

Did Thetis raise Achilles, or his father?

AGAMEMNON

It was Chiron, lest he learn the ways of knaves.

CLYTAEMESTRA

Ah, wise the tutor, the entruster wiser still!

AGAMEMNON

The husband of your daughter—such is he.

CLYTAEMESTRA

I find no fault. In Greece where does he dwell?

AGAMEMNON

In Phthia near the banks of Apidanus.

CLYTAEMESTRA

Your girl and mine—is that then where you'll take her?

AGAMEMNON

That will be his concern, the one who weds her.

CLYTAEMESTRA

May they be happy! When's the wedding day?

---

714 ἀπάξεις Dobree: -ει L



EURIPIDES

ΑΓΑΜΕΜΝΩΝ

ὅταν σελήνης ἐντελής ἔλθῃ κύκλος.

ΚΛΥΤΑΙΜΗΣΤΡΑ

προτέλεια δ' ἤδη παιδὸς ἔσφαξας θεᾶ;

ΑΓΑΜΕΜΝΩΝ

μέλλω· ἔπι ταύτῃ καὶ καθέσταμεν τύχῃ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

720 κάπειτα δαίσεις τοὺς γάμους ἐς ὕστερον;

[ΑΓΑΜΕΜΝΩΝ

θύσας γε θύμαθ' ἀμὲ χρῆ θῦσαι θεοῖς.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἡμεῖς δὲ θοίνην ποῦ γυναιξὶ θήσομεν;

ΑΓΑΜΕΜΝΩΝ

ἐνθάδε παρ' εὐπρύμνοισιν Ἀργείων πλάταις.

ΚΛΥΤΑΙΜΗΣΤΡΑ

κακῶς ἀναξίως τε· συνενέγκαι δ' ὅμως.

ΑΓΑΜΕΜΝΩΝ

725 οἶσθ' οὖν ὃ δρᾶσον, ὦ γύναι· πιθοῦ δέ μοι.

ΚΛΥΤΑΙΜΗΣΤΡΑ

τί χρῆμα; πείθεσθαι γὰρ εἴθισμαι σέθεν.]

ΑΓΑΜΕΜΝΩΝ

ἡμεῖς μὲν ἐνθάδ', οὐπὲρ ἐσθ' ὁ νυμφίος . . .

717 ἐντελής Musgrave: εὐτυχῆς L

721-6 del. Kovacs (720-6 in susp. voc. Diggle, 720-1 del. Harberton, 723-4 Günther)

IPHIGENIA AT AULIS

AGAMEMNON

When the moon's orb appears once more in fullness.

CLYTAEMESTRA

Have you made the early offering to the goddess?

AGAMEMNON

I shall. That is the business I'm upon.

CLYTAEMESTRA

You'll have the wedding banquet somewhat later?

[AGAMEMNON

Yes, when I've made the sacrifice I must.

CLYTAEMESTRA

Where shall we celebrate the women's feast?

AGAMEMNON

Here by the Argive vessels with fair prows.

CLYTAEMESTRA

She deserves better! Still may it be for good!

AGAMEMNON

What you must do is this: obey my words.

CLYTAEMESTRA

In what? My custom is to be obedient.]

AGAMEMNON

We, for our part, here where the bridegroom is . . .

---

<sup>724</sup> *κακῶς ἀναξίως* Heath, Musgrave: *καλῶς ἀναγκαίως* L

<sup>726</sup> *εἰθίσμεσθά σοι* Hermann

EURIPIDES

ΚΛΥΤΑΙΜΗΣΤΡΑ

μητρὸς τί χωρὶς δράσεθ', ἀμὲ δρᾶν χρεῶν;

ΑΓΑΜΕΜΝΩΝ

. . . ἐκδώσομεν σὴν παῖδα Δαναϊδῶν μέτα.

ΚΛΥΤΑΙΜΗΣΤΡΑ

730 ἡμᾶς δὲ ποῦ χρὴ τηνικαῦτα τυγχάνειν;

ΑΓΑΜΕΜΝΩΝ

χώρει πρὸς Ἄργος παρθένους τε τημέλει.

ΚΛΥΤΑΙΜΗΣΤΡΑ

λιπούσα παῖδα; τίς δ' ἀνασχήσει φλόγα;

ΑΓΑΜΕΜΝΩΝ

ἐγὼ παρέξω φῶς ὃ νυμφίοις πρέπει.

ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐχ ὁ νόμος οὗτος οὐδὲ φαῦλ' ἡγητέα.

ΑΓΑΜΕΜΝΩΝ

735 οὐ καλὸν ἐν ὄχλῳ σ' ἐξομιλεῖσθαι στρατοῦ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

καλὸν τεκοῦσαν τὰμά μ' ἐκδοῦναι τέκνα.

ΑΓΑΜΕΜΝΩΝ

καὶ τὰς γ' ἐν οἴκῳ μὴ μόνας εἶναι κόρας.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὄχυροῖσι παρθενῶσι φρουροῦνται καλῶς.

<sup>734</sup> οὐδὲ . . . ἡγητέα Tucker: σὺν δὲ . . . ἡγῆ τάδε L

<sup>733-4</sup> fort. delendi

<sup>735</sup> ἐξομιλήσαι England

## IPHIGENIA AT AULIS

CLYTAEMESTRA

What mother's office will you do without me?

AGAMEMNON

. . . will marry her amid the sons of Danaus.

CLYTAEMESTRA

While this is happening where must I be found?

AGAMEMNON

Return to Argos, take care of our daughters.

CLYTAEMESTRA

Leaving my girl? Who then shall raise the torch?<sup>18</sup>

AGAMEMNON

I shall provide the light the groom requires.

CLYTAEMESTRA

That is not right: one should not be so lax.

AGAMEMNON

It's not right you should dwell amidst the army.

CLYTAEMESTRA

It's right that I should give my girl in marriage.

AGAMEMNON

Right too your daughters not be left alone.

CLYTAEMESTRA

They're well secured within their maiden chambers.

<sup>18</sup> It was the custom for the mother of the bride to hold a torch to provide light.

## EURIPIDES

## ΑΓΑΜΕΜΝΩΝ

πιθού.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

μὰ τὴν ἄνασσαν Ἀργεΐαν θεάν.

740 ἔλθων δὲ τᾶξω πρᾶσσε, τὰν δόμοις δ' ἐγώ·  
ἂ χρὴ παρῆναι νυμφίοισι πορσυνῶ.

## ΑΓΑΜΕΜΝΩΝ

οἴμοι· μάτην ἦξ', ἐλπίδος δ' ἀπεσφάλην,  
ἐξ ὀμμάτων δάμαρτ' ἀποστεῖλαι θέλων.

σοφίζομαι δὲ κἀπὶ τοῖσι φιλτάτοις  
745 τέχνας πορίζω, πανταχῆ νικώμενος.

ὅμως δὲ σὺν Κάλχαντι τῷ θυηπόλῳ  
κοινῆ τὸ τῆ θεῷ φίλον, ἐμοὶ δ' οὐκ εὐτυχές,  
ἐξευπορήσων εἶμι, μόχθον Ἑλλάδος.

[χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν  
750 γυναῖκα χρηστὴν καγαθὴν, ἢ μὴ γαμῆιν.]

στρ.

## ΧΟΡΟΣ

ἦξει δὴ Σιμόεντα καὶ

δίνας ἀργυροειδεῖς

ἄγυρις Ἑλλάνων στρατιάς

ἀνά τε ναυσὶν καὶ σὺν ὄπλοις

755 Ἴλίου ἐς πετραίας

Φοιβήιον δάπεδον,

741 πορσυνῶ Jackson: παρθένοις L

747 τῆ θεῷ Rauchenstein: τῆς θεοῦ L

749-50 del. Hartung

750 γαμῆιν Hermann: τρέφειν L

## IPHIGENIA AT AULIS

AGAMEMNON

Be ruled by me!

CLYTAEMESTRA

No, by the goddess who rules Argos!<sup>19</sup> You go and manage things outside the house, but I shall manage matters within. I shall provide what the bridal pair require.

*Exit CLYTAEMESTRA into the skene.*

AGAMEMNON

Ah, me! My eagerness has been for nothing! I tried to send my wife away but failed to reach my goal. I engage in subtlety and use craft on those closest to me, but I am defeated at every turn. Still, working together with Calchas the priest I shall go and provide what the goddess wants and what spells my unhappiness for me and toil for Hellas' hands. [A man who is wise must keep in his house a wife who is good and true—or he should not marry.]

*Exit AGAMEMNON by Eisodos B.*

CHORUS

They will come to the Simois  
and its silvery eddies,  
the whole assemblage of the Greek army,  
and on their ships with spear in hand  
they will reach the Phoebus-built land  
of rocky Ilium.

<sup>19</sup> Hera, who is also patron of marriage.

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<sup>755</sup> Ἰλίου ἐς πετραίας Willink: Ἰλιον ἐς τὸ Τροίας L

τὰν Κασσάνδραν ἴν' ἀκού-  
 ω ρίπτειν ξανθοὺς πλοκάμους  
 χλωροκόμῳ στεφάνῳ δάφνας  
 760 κοσμηθεῖσαν, ὅταν θεοῦ  
 μαντόσυνοι πνεύσωσ' ἀνάγκαι.

ἀντ

στάσονται δ' ἐπὶ περγάμων  
 Τροίας ἀμφί τε τείχη  
 Τρῶες, ὅταν χάλκασπις Ἴαρης  
 765 πόντιος εὐπρώροιο πλάτας  
 εἰρεσία πελάζῃ  
 Σιμωντίοις ὀχετοῖς,  
 τὰν τῶν ἐν αἰθέρι δισ-  
 σῶν Διοσκούρων Ἑλέναν  
 770 ἐκ Πριάμου κομίσει θέλων  
 γὰς εἰς Ἑλλάδα δοριπόνων  
 ἀσπίσι καὶ λόγχαις Ἀχαιῶν.

ἐπωδ.

[Πέργαμον δὲ Φρυγῶν πόλιν  
 λαῖνους περὶ πύργους  
 775 κυκλώσας Ἴαρι φονίῳ,  
 λαιμοτόμους σπάσας κεφαλᾶς,  
 πέρσας πόλισμα κατ' ἄκρας,  
 θήσει κόρας πολυκλαύ-  
 780 τους δάμαρτά τε Πριάμου.

<sup>759</sup> χλωροκόμου Fritzsche

<sup>765</sup> εὐπρώροιο πλάτας Wecklein: -οισι πλάταις L

IPHIGENIA AT AULIS

There, I am told, Cassandra  
tosses her yellow hair,  
adorned with the green crown  
of myrtle when she is controlled  
by the god's prophetic inspiration.

The Trojans will stand upon the citadel  
of Troy and about its walls  
when Ares with his shield of bronze  
approaches the rivulets of Simois,  
borne over the waves by an argosy  
of broad-prowed ships,  
trying to fetch Helen, the sister  
of the two heavenly Dioscuri,  
from Priam's land back to Greece  
by the shields and lances  
of the toil-laden Achaeans.

[Encircling Pergamum the Phrygian city  
about its walls of stone  
with deadly war  
he shall take away severed heads,  
sack the city utterly,  
and make the maidens weep  
and also Priam's wife.

---

769 Διοσκούρων] κάσιν Κούρων Willink

771 γᾶς εἰς Willink: ἐς γᾶν L δοριπόνων Kirchhoff: -οις L

773-83 del. Hartung

776 σπάσας κεφαλᾶς Weil: κ- σ- L

777 πέρσας πόλισμα κατ' ἄκρας Weil: πόλισμα Τροίας  
πέρσας κατ' ἄκρας πόλιν L



- ἄ δὲ Διὸς Ἑλένα κόρα  
 πολύκλαυτος εἴσεται  
 πόσιν προλιπούσα.]  
 785 μήτ' ἐμοὶ μήτ' ἐμοῖσι τέκνων τέκνοις  
 ἐλπίς ἄδε ποτ' ἔλθοι,  
 οἴαν αἰ πολύχρυσοι  
 Λυδαὶ καὶ Φρυγῶν ἄλοχοι  
 σχήσουσι, παρ' ἱστοῖς  
 790 μυθεῦσαι τάδ' ἐς ἀλλήλας·  
 Τίς ἄρα μ' εὐπλοκάμου κόμας  
 ῥῦμα δακρυόεντανύσας  
 πατρίδος ὀλλυμένας ἀπολωτιεῖ;  
 διὰ σέ, τὰν κύκνου δολιχαύχενος γόνου,  
 795 εἰ δὴ φάτις ἔτυμος ὧς  
 σ' ἔτεκεν ὄρνιθι πταμένῳ <Λήδα>  
 Διὸς ὅτ' ἠλλάχθη δέμας, εἴτ'  
 ἐν δέλτοις Πιερίσιν  
 μῦθοι τάδ' ἐς ἀνθρώπους  
 800 ἤνεγκαν παρὰ καιρὸν ἄλλως.

## ΑΧΙΛΛΕΥΣ

- ποῦ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης;  
 τίς ἂν φράσειε προσπόλων τὸν Πηλέως  
 ζητοῦντά νιν παῖδ' ἐν πύλαις Ἀχιλλέα;  
 οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πέλας;  
 805 οἱ μὲν γὰρ ἡμῶν, ὄντες ἄζυγες γάμων,

782 εἴσεται Willink: ἐσεῖται L

789 σχήσουσι Tyrwhitt: στή- L

## IPHIGENIA AT AULIS

But Zeus's daughter Helen  
 shall learn that it was to her cost  
 that she left her husband.]  
 May no foreboding  
 ever come to me or to my children's children  
 like that to be felt by the gilded Lydian women  
 and the wives of the Phrygians  
 as by their looms  
 they say to one another,  
 "What man, then, tightening his grasp  
 on my luxuriant hair to make me weep,  
 shall pluck me from my perished fatherland?"  
 And all on account of you, child of the long-necked swan,  
 if the tale is true that <Leda>  
 bore you to a winged bird,  
 Zeus in altered shape—or it may be  
 that on the tablets of the Pierian Muses  
 these tales are borne to men  
 falsely and to no purpose.

*Enter ACHILLES by Eisodos B.*

### ACHILLES

Where in this place is the Achaean general to be found?  
 One of his servants, tell him that the son of Peleus is look-  
 ing for him here at his gates! Are we not, all of us equally,  
 waiting idly near the Euripus? Some of us, being unmar-

<sup>790</sup> *μυθεύουσαι* Matthiae

<sup>792</sup> *ῥῦμα* Hermann: *ἔρυμα* L

<sup>796</sup> *σ' ἔτεκεν* Hermann: *ἔτυχε Λήδα* L <Λήδα> (vel  
 <μάτηρ>) Willink

<sup>804</sup> *interrogationis nota dist.* Hermann

EURIPIDES

οἴκους ἐρήμους ἐκλιπόντες, ἐνθάδε  
θάσσουσ' ἐπ' ἀκταῖς, οἱ δ' ἔχοντες εὐνίδας  
καὶ παῖδας· οὕτω δεινὸς ἐπτέρωκ' ἔρωσ  
τῆσδε στρατείας Ἑλλάδ' οὐκ ἄνευ θεῶν.

- 810 τοῦμὸν μὲν οὖν δίκαιον ἐμὲ λέγειν χρέος,  
ἄλλος δὲ χρήζων αὐτὸς ὑπὲρ αὐτοῦ φράσει.  
γῆν γὰρ λιπὼν Φάρσαλον ἠδὲ Πηλέα  
μένω 'πὶ λεπταῖς ταισίδ' Εὐρίπου ροαῖς,  
Μυρμιδόνας ἴσχων· οἱ δ' αἰὲ προσκείμενοι  
815 λέγουσ'. Ἀχιλλεῦ, τί μένομεν; πόσον χρόνον  
ἔτ' ἐκμετρῆσαι χρῆ πρὸς Ἴλίου στόλον;  
δρᾶ <δ' >, εἴ τι δράσεις, ἢ ἄπαγ' οἴκαδε στρατόν,  
τὰ τῶν Ἀτρειδῶν μὴ μένων μελλήματα.

ΚΛΥΤΑΙΜΗΣΤΡΑ

- ὦ παῖ θεᾶς Νηρηῆδος, ἔνδοθεν λόγων  
820 τῶν σῶν ἀκούσασ' ἐξέβην πρὸ δωμαίων.

ΑΧΙΛΛΕΥΣ

ὦ πότνι' Αἰδώς, τήνδε τίνα λεύσσω ποτὲ  
γυναῖκα, μορφήν εὐπρεπῆ κεκτημένην;

ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐ θαῦμά σ' ἡμᾶς ἀγνοεῖν, οἷς μὴ πάρος  
προσηῆκες· αἰνῶ δ' ὅτι σέβεις τὸ σωφρονεῖν.

808 καὶ παῖδας Musgrave: ἄπαιδες L

808 ἐπτέρωκ' Jackson: ἐμπέπτωκ' L, quo servato πᾶσιν pro  
'Ἑλλάδ' 809 Hartung 810 χρέος Hennig: χρεῶν L

811 δὲ Kirchhoff: δ' ὁ L

813 ροαῖς Markland: πνοαῖς L

## IPHIGENIA AT AULIS

ried, have left our houses untended and sit here upon the shore, while those who have them have left wives and children. So great is the passion for this expedition that made Hellas all astir by the will of the gods.

It is right for me to describe my own case. Someone else who wants to can speak for himself. I have left Pharsalus and Peleus behind and now wait beside the gentle currents of the Euripus, keeping my Myrmidons in check. But they, always pressing me, say, "Achilles, why are we waiting? How much more time must we measure out on this expedition against Troy? If you mean to do something, do it—or take the army back home and do not wait around for the laggard sons of Atreus!"

*Enter from the skene CLYTAEMESTRA.*

### CLYTAEMESTRA

Son of the Nereid, I heard your words within and have come out in front of the house.

### ACHILLES

Lady Modesty, who is this woman I see here, one so lovely to behold?

### CLYTAEMESTRA

It is not surprising that you do not know me: we had no connection before now. I am glad that you honor modesty.

---

814 δ' Monk: μ' L

815 πόσον Monk: ποῖον L

816 ἐκμετρέϊν χρῆ τὸν πρὸς Ἴλιον Wecklein

817 <δ'> Fix                      823 οἷς Nauck: οὖς L

824 προσῆκες Nauck: προσέβης L

EURIPIDES

ΑΧΙΛΛΕΥΣ

825 τίς δ' εἶ; τί δ' ἦλθες Δαναϊδῶν ἐς σύλλογον,  
γυνή πρὸς ἄνδρας ἀσπίσιν πεφαργμένους;

ΚΛΥΤΑΙΜΗΣΤΡΑ

Λήδας μὲν εἰμι παῖς, Κλυταιμήστρα δέ μοι  
ὄνομα, πόσις δέ μούστιν Ἀγαμέμνων ἄναξ.

ΑΧΙΛΛΕΥΣ

καλῶς ἔλεξας ἐν βραχεῖ τὰ καίρια.  
830 αἰσχρὸν δέ μοι γυναιξὶ συμβάλλειν λόγους.

ΚΛΥΤΑΙΜΗΣΤΡΑ

μείνον—τί φεύγεις;—δεξιάν τ' ἐμῇ χερὶ  
σύναψον, ἀρχὴν μακαρίων νυμφευμάτων.

ΑΧΙΛΛΕΥΣ

τί φῆς; ἐγώ σοι δεξιάν; αἰδοίμεθ' ἂν  
Ἀγαμέμνον', εἰ ψαύοιμεν ὧν μή μοι θέμις.

ΚΛΥΤΑΙΜΗΣΤΡΑ

835 θέμις μάλιστα, τὴν ἐμὴν ἐπεὶ γαμῆς  
παῖδ', ὦ θεᾶς παῖ ποντίας Νηρηίδος.

ΑΧΙΛΛΕΥΣ

ποίους γάμους φῆς; ἀφασία μ' ἔχει, γύναι,  
εἰ μή τι παρανοοῦσα καινουργεῖς λόγον.

ΚΛΥΤΑΙΜΗΣΤΡΑ

840 πᾶσιν τόδ' ἐμπέφυκεν, αἰδέϊσθαι φίλους  
καινοὺς ὀρώσι καὶ γάμον μεμνημένους.

<sup>832</sup> μακαρίων Markland: -ίαν L

## IPHIGENIA AT AULIS

ACHILLES

But who are you? Why have you, a woman, come to the mustering place of the Greeks, to men armored with shields?

CLYTAEMESTRA

I am the daughter of Leda, my name is Clytaemestra, and my husband is Agamemnon.

ACHILLES

How well you tell me the essentials in brief compass! But it is disgraceful for me to be speaking to a woman. (*He begins to leave.*)

CLYTAEMESTRA

Stay: why are you running away? Join your right hand with mine, to mark the beginning of blessed nuptials!

ACHILLES

What do you mean? Take your hand? I? I would feel shame before Agamemnon if I touched what I had no right to.

CLYTAEMESTRA

You have every right, son of the Nereid: you are marrying my daughter!

ACHILLES

What marriage are you talking about? I am struck speechless and wonder whether these strange words you say come from madness.

CLYTAEMESTRA

It is natural for anyone to feel inhibition when they see relatives who are new to them and are speaking of marriage.

EURIPIDES

ΑΧΙΛΛΕΥΣ

οὐπώποτ' ἐμνήστευσα παῖδα σήν, γύναι,  
οὐδ' ἐξ Ἀτρειδῶν ἦλθέ μοι λόγος γάμων.

ΚΛΥΤΑΙΜΗΣΤΡΑ

τί δῆτ' ἂν εἶη; σὺ πάλιν αὖ λόγοις ἐμοῖς  
εἵκαζ'. ἐμοὶ γὰρ θαύματ' ἐστὶ τὰ παρὰ σοῦ.

ΑΧΙΛΛΕΥΣ

845 θαύμαζε· κοινὸν <δ'> ἐστὶν εἰκάζειν τάδε·  
ἄμφω γὰρ ἐψευδόμεθα τοῖς λόγοις ἴσως.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἀλλ' ἦ πέπονθα δεινά; μαστεύω γάμους  
οὐκ ὄντας, ὡς εἶξασιν· αἰδοῦμαι τάδε.

ΑΧΙΛΛΕΥΣ

ἴσως ἐκερτόμησε καμὲ καὶ σέ τις.  
850 ἀλλ' ἀμελία δὸς αὐτὰ καὶ φαύλως φέρε.

ΚΛΥΤΑΙΜΗΣΤΡΑ

χαῖρ'· οὐ γὰρ ὀρθοῖς ὄμμασίν σ' ἔτ' εἰσορῶ,  
ψευδῆς γενομένη καὶ παθοῦς' ἀνάξια.

ΑΧΙΛΛΕΥΣ

καὶ σοὶ τόδ' ἐστὶν ἐξ ἐμοῦ· πόσιν δὲ σὸν  
στείχω ματεύσων τῶνδε δωμάτων ἔσω.

843 λόγοις ἐμοῖς Diggle: -ους -οὺς L

844-5 εἵκαζ' . . . θαύμαζε Jackson: θαύμαζ' . . . εἵκαζε L

845 <δ'> Jackson

847 μαστεύω Nauck: μνηστεύω L

IPHIGENIA AT AULIS

ACHILLES

I was never a suitor for your daughter's hand, lady, nor have the sons of Atreus said anything to me about a marriage.

CLYTAEMESTRA

What can be happening? Try again to guess on the basis of what I have told you. What you say amazes me.

ACHILLES

You may well feel amazement. But we can guess at these things in common. Perhaps we are both being tripped up by words.

CLYTAEMESTRA

Can it be that I have been terribly treated? I am eager for a nonexistent marriage, as it seems. I am abashed.

ACHILLES

Perhaps someone has fooled both you and me. But pay it no attention and treat it as nothing.

CLYTAEMESTRA

Farewell! I can no longer look you in the eye since I have spoken what is not so and received undeserved treatment!

ACHILLES

I feel the same toward you. But I am going to look for your husband inside the tent.

*He starts to go toward the central door of the skene. From one of the side doors the OLD MAN appears, speaking through the half-opened door.*



EURIPIDES

ΠΡΕΣΒΥΤΗΣ

855 ὦ ξέν', Αἰακοῦ γένεθλον, μείνον· ὦ, σέ τοι λέγω,  
τὸν θεᾶς γεγῶτα παῖδα, καὶ σέ, τὴν Λήδας κόρην.

ΑΧΙΛΛΕΥΣ

τίς ὁ καλῶν πύλας παροίξας; ὡς τεταρβηκὸς καλεῖ.

ΠΡΕΣΒΥΤΗΣ

δοῦλος, οὐχ ἀβρύνομαι τῶδ'· ἡ τύχη γὰρ οὐκ ἐᾷ.

ΑΧΙΛΛΕΥΣ

τίνος; ἐμὸς μὲν οὐχί· χωρὶς τὰμὰ κάγαμέμνονος.

ΠΡΕΣΒΥΤΗΣ

860 τῆσδε τῆς πάροιθεν οἴκων, Τυνδάρεω δόντος  
πατρός.

ΑΧΙΛΛΕΥΣ

ἔσταμεν· φράζ', εἴ τι χρήζεις, ὦν μ' ἐπέσχες  
οὔνεκα.

ΠΡΕΣΒΥΤΗΣ

ἦ μόνω παρόντε δῆτα ταῖσδ' ἐφέστατον πύλαις;

ΑΧΙΛΛΕΥΣ

ὡς μόνοιν λέγοις ἄν, ἔξω δ' ἐλθὲ βασιλείων δόμων.

ΠΡΕΣΒΥΤΗΣ

ὦ Τύχη πρόνοιά θ' ἡμή, σώσαθ' οὐς ἐγὼ θέλω.

857 τεταρβηκὸς England cl. Alc. 773: -κὼς L

862 παρόντε Porson: πάροιθεν L

863 μόνοιν Markland: -οις L

IPHIGENIA AT AULIS

OLD MAN

Stranger, descendant of Aeacus, wait! I mean you, son of the goddess! And you, daughter of Leda!

ACHILLES

Who is calling me from the half-opened door? What a frightened call he makes!

OLD MAN

A slave. I do not plume myself on this: my fate does not allow me to.

ACHILLES

Whose slave? Not at any rate one of mine, for my possessions and Agamemnon's are separate.

OLD MAN

This woman's, who is in front of the tent, a gift of her father Tyndareus.

ACHILLES

I stand and wait. Tell me what you want and why you have stopped me.

OLD MAN

Is it only the two of you who are here standing at the gate?

ACHILLES

You may speak in the knowledge that we are alone. Come out of the king's tent.

*He emerges from the skene.*

OLD MAN

O Fortune and my foresight, save those I have in mind!

EURIPIDES

ΑΧΙΛΛΕΥΣ

865 ὁ λόγος ἐς μέλλοντα σώσαι χρόνον· ἔχει δ' ὄκνον  
τινά.

<ΠΡΕΣΒΥΤΗΣ

δεξίαν, ἄνασσα, σύμβαλ' ἔκλυσι τ' αἶνει κακῶν.>

ΚΛΥΤΑΙΜΗΣΤΡΑ

δεξιᾶς ἕκατι μὴ μέλλ', εἴ τί μοι χρήζεις λέγειν.

ΠΡΕΣΒΥΤΗΣ

οἶσθα δῆτά μ', ὅστις ὦν σοὶ καὶ τέκνοις εὔνους  
ἔφυν;

ΚΛΥΤΑΙΜΗΣΤΡΑ

οἶδά σ' ὄντ' ἐγὼ παλαιὸν δωμάτων ἐμῶν λάτρην.

ΠΡΕΣΒΥΤΗΣ

χῶτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων  
ἄναξ;

ΚΛΥΤΑΙΜΗΣΤΡΑ

870 ἦλθες εἰς Ἄργος μεθ' ἡμῶν κάμὸς ἦσθ' αἰεί ποτε.

ΠΡΕΣΒΥΤΗΣ

ᾧδ' ἔχει. καὶ σοὶ μὲν εὔνους εἰμί, σῶ δ' ἦσσον  
πόσει.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἐκκάλυπτε νῦν ποθ' ἡμῖν οὔστινας στέγεις λόγους.

865 μέλλοντα σώσαι Schwabl: μέλλοντ' ἂν ὤση L ὄκνο  
Hermann: ὄγκον L post h. v. versum lac. indic. Walter  
867 δῆτά μ' Porson: δῆθ' L

## IPHIGENIA AT AULIS

ACHILLES

May your tale bring us life hereafter! But it's slow in coming.

<OLD MAN

Give me your right hand, lady, and promise to defend me from disaster!>

CLYTAEMESTRA

*(giving him her hand)* If you have anything to tell me, do not hesitate for want of a right hand.

OLD MAN

Do you know me, who I am and how loyal I have been to you and your children?

CLYTAEMESTRA

I know that you are an old servant of my house.

OLD MAN

And that lord Agamemnon received me with your father's dowry?

CLYTAEMESTRA

You came to Argos with me and have always been my servant.

OLD MAN

That is right. And I am loyal to you, but less so to your husband.

CLYTAEMESTRA

Reveal to me now the story you are concealing.

EURIPIDES

ΠΡΕΣΒΥΤΗΣ

παῖδα σὴν πατὴρ ὁ φύσας αὐτόχειρ μέλλει κτανεῖν

...

ΚΛΥΤΑΙΜΗΣΤΡΑ

πῶς; ἀπέπτυσ', ὦ γεραιέ, μῦθον· οὐ γὰρ εὖ φρονεῖς

ΠΡΕΣΒΥΤΗΣ

875 . . . φασγάνῳ λευκὴν φονεύων τῆς τάλαιπώρου  
δέρην.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὦ τάλαιν' ἐγώ. μεμηνῶς ἄρα τυγχάνει πόσις;

ΠΡΕΣΒΥΤΗΣ

ἀρτίφρων, πλὴν ἐς σὲ καὶ σὴν παῖδα· τοῦτο δ' οὐ  
φρονεῖ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἐκ τίνος λόγου; τίς αὐτὸν οὐπάγων ἀλαστόρων;

ΠΡΕΣΒΥΤΗΣ

θέσφαθ', ὥς γέ φησι Κάλχας, ἵνα πορεύηται  
στρατὸς . . .

ΚΛΥΤΑΙΜΗΣΤΡΑ

880 ποῖ; τάλαιν' ἐγώ, τάλαινα δ' ἦν πατὴρ μέλλει  
κτανεῖν.

ΠΡΕΣΒΥΤΗΣ

. . . Δαρδάνου πρὸς δώμαθ', Ἑλένην Μενέλεως  
ὅπως λάβη.

## IPHIGENIA AT AULIS

OLD MAN

Your daughter—the father who begot her is going to kill her . . .

CLYTAEMESTRA

What? I reject the story with contempt! You are mad!

OLD MAN

. . . bloodying the poor girl's white neck with his sword!

CLYTAEMESTRA

O woe is me! Is my husband crazy?

OLD MAN

He is sane except where you and your daughter are concerned. There he is mad.

CLYTAEMESTRA

For what reason? What is the spirit of vengeance that has attacked him?

OLD MAN

Calchas says this is divinely decreed if the army is to go . . .

CLYTAEMESTRA

Where? Unhappy me, unhappy the girl her father is about to kill!

OLD MAN

. . . to the house of Dardanus, so that Menelaus can get Helen.

EURIPIDES

ΚΛΥΤΑΙΜΗΣΤΡΑ

εἰς ἄρ' Ἰφιγένειαν Ἑλένης νόστος ἦν πεπρωμένος;

ΠΡΕΣΒΥΤΗΣ

πάντ' ἔχεις· Ἀρτέμιδι θύσειν παῖδα σὴν μέλλει  
πατήρ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὁ δὲ γάμος τίν' εἶχε πρόφασιν, ᾧ μ' ἐκόμισεν ἐκ  
δόμων;

ΠΡΕΣΒΥΤΗΣ

885 ἴν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παῖδα νυμφεύσουσα  
σὴν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὦ θύγατερ, ἤκεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ  
σέθεν.

ΠΡΕΣΒΥΤΗΣ

οἰκτρὰ πάσχετον δύ' οὔσαι· δεινὰ δ' Ἀγαμέμνων  
ἔτλη.

ΚΛΥΤΑΙΜΗΣΤΡΑ

οἶχομαι τάλαινα· δακρύων νάματ' οὐκέτι στέγω.

ΠΡΕΣΒΥΤΗΣ

εἴπερ ἀλγεινόν τὸ τέκνων στερόμενον, δακρυρροεῖ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

890 σὺ δὲ τάδ', ὦ γέρον, πόθεν φῆς εἶδέναι πεπυσμένους,

884 ᾧ Musgrave: ἦ L

888 νάματ' Hense: τ' ὄμματ' L

## IPHIGENIA AT AULIS

CLYTAEMESTRA

So Helen's journey was fated to cause Iphigenia's ruin!

OLD MAN

You have the whole story. Her father is about to sacrifice your daughter to Artemis.

CLYTAEMESTRA

But the marriage for which he brought me from home, what was the reason for that?

OLD MAN

It was so that you would gladly bring your daughter, in order to marry her to Achilles.

CLYTAEMESTRA

My daughter, you have come here to your undoing, both you and your mother!

OLD MAN

Pitiable are your sufferings, you two. Dreadful is the deed Agamemnon has brought himself to do.

CLYTAEMESTRA

I am done for, poor woman that I am! I no longer refrain from weeping!

OLD MAN

Yes, weep: it is pitiful to be deprived of one's children!

CLYTAEMESTRA

But you, old man, where is it you say you heard these things?

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<sup>889</sup> στερόμενον, δακρυρροεί Weil: στερομένην δακρυρροεῖν  
L



EURIPIDES

ΠΡΕΣΒΥΤΗΣ

δέλτον ὠχόμην φέρων σοι πρὸς τὰ πρὶν  
γεγραμμένα.

ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐκ ἔων ἢ ξυγκελεύων παῖδ' ἄγειν θανουμένην;

ΠΡΕΣΒΥΤΗΣ

μὴ μὲν οὖν ἄγειν· φρονῶν γὰρ ἔτυχε σὸς πόσις τό-  
εὔ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

κᾶτα πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν;

ΠΡΕΣΒΥΤΗΣ

895 Μενέλεως ἀφείλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἴτιος.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὦ τέκνον Νηρηῆδος, ὦ παῖ Πηλέως, κλύεις τάδε;

ΑΧΙΛΛΕΥΣ

ἔκλυον οὔσαν ἀθλίαν σε, τὸ δ' ἐμὸν οὐ φαύλως  
φέρω.

ΚΛΥΤΑΙΜΗΣΤΡΑ

παῖδά μου κατακτενοῦσι σοῖς δολώσαντες γάμοις.

ΑΧΙΛΛΕΥΣ

μέμφομαι καὶ γὰρ πόσει σῶ, κοῦχ ἀπλῶς οὔτω φέρω.

ΚΛΥΤΑΙΜΗΣΤΡΑ

900 οὐκ ἐπαιδευθήσομαι ἄγε προσπεσεῖν τὸ σὸν γόνυ  
θνητὸς ἐκ θεᾶς γεγῶτος· τί γὰρ ἐγὼ σεμνύνομαι;

## IPHIGENIA AT AULIS

OLD MAN

I had gone to bring a letter to you in regard to the earlier message.

CLYTAEMESTRA

Forbidding or urging me to bring my daughter to be killed?

OLD MAN

Forbidding it: at that time your husband was sane.

CLYTAEMESTRA

If you were carrying a tablet, why didn't you give it to me?

OLD MAN

Menelaus took it from me. He is the cause of these woes.

CLYTAEMESTRA

Son of the Nereid, offspring of Peleus, do you hear these things?

ACHILLES

I hear that you are miserable. My own situation I do not take lightly.

CLYTAEMESTRA

They are going to kill my daughter, having tricked her by marriage with you.

ACHILLES

I too am angry with your husband: I do not accept this without protest.

CLYTAEMESTRA

*(kneeling before Achilles)* I shall not be prevented by a sense of shame from falling at your knees. I am a mortal and you are a goddess' son: why should I give myself airs?

- ἤ τινος σπουδαστέον μοι μᾶλλον ἢ τέκνου πέρι;  
 ἀλλ' ἄμνον, ὦ θεᾶς παῖ, τῇ τ' ἐμῇ δυσπραξία  
 τῇ τε λεχθείσῃ δάμαρτι σῆ μάτην μέν, ἀλλ' ὅμως.  
 905 σοὶ καταστέψασ' ἐγὼ νιν ἦγον ὡς γαμουμένην,  
 νῦν δ' ἐπὶ σφαγὰς κομίζω· σοὶ δ' ὄνειδος ἴξεται,  
 ὅστις οὐκ ἦμνας· εἰ γὰρ μὴ γάμοισιν ἐζύγης,  
 ἀλλ' ἐκλήθης γοῦν ταλαίνης παρθένου φίλος πόσις.  
 πρὸς γενειάδος <σε>, πρὸς σε δεξιᾶς, πρὸς  
 μητέρος—
- 910 ὄνομα γὰρ τὸ σόν μ' ἀπόλεσ', ὧ σ' ἀμυναθεῖν  
 χρεών—  
 οὐκ ἔχω βωμὸν καταφυγεῖν ἄλλον ἢ τὸ σόν γόνυ,  
 οὐδὲ φίλος οὐδεὶς πέλας μοι· τὰ δ' Ἀγαμέμνονος  
 κλύεις,  
 ὦμὰ καὶ πάντολμ'· ἀφίγμαι δ', ὥσπερ εἰσορᾶς,  
 γυνή  
 ναυτικὸν στράτευμ' ἀναρχον [κάπῃ τοῖς κακοῖς  
 θρασύ,  
 915 χρήσιμον δ', ὅταν θέλωσιν]. ἦν δὲ τολμῆσης σύ  
 μου  
 χεῖρ' ὑπερτεῖναι, σεσώμεθ'· εἰ δὲ μή, οὐ σεσώμεθα.

## ΧΟΡΟΣ

δεινὸν τὸ τίκτειν καὶ φέρει φίλτρον μέγα  
 πᾶσιν τε κοινόν ἐσθ' ὑπερκάμνειν τέκνων.

## ΑΧΙΛΛΕΥΣ

[ὑψηλόφρων μοι θυμὸς αἴρεται πρόσω·

IPHIGENIA AT AULIS

Is there anything for which I ought to be more in earnest than my daughter? But help me in my misfortune, son of the goddess, help her who was called, even if falsely, your wife. It was for you that I decked her out and brought her to be married, but now I'm bringing her to be slaughtered. It will be a reproach to you if you do not help her. For even if you were not married to her, you were at least called the poor maiden's beloved husband. I entreat you by your chin, by your right hand, by your mother (for it was your name that destroyed me, and you must come to its defense): I have no other altar to flee to except your knees, and no friend stands near me. Agamemnon's deeds you know: they are savage and unbridled. And I have come, as you see, a woman to face a navy, an undisciplined rabble [bold for mischief, though they can be good if they so choose]. If you bring yourself to hold your hand over me in protection, I am saved. Otherwise, I am lost.

CHORUS LEADER

Being a mother is strangely powerful, and it exercises a great charm on the heart. To toil on behalf of one's children is a trait everyone shares.

ACHILLES<sup>20</sup>

[My proud spirit has been stirred. Yet I know how to be

<sup>20</sup> I have bracketed the first part of Achilles' speech as the work of the Reviser, who may have deleted genuine lines.

902 ἡ τινος Diggle: ἐπὶ τίνος L 909 <σε> Markland

914-5 verba καπὶ . . . θέλωσι del. England

918 ἐσθ' Reiske: ὄσθ' L 919-43 Retractori tribuo (919

del. Paley, 920-3 Hartung, 924-31 Paley, 932-41 Conington, 942-3 una cum 944-72 Dindorf)

- 920 ἐπίσταμαι δὲ τοῖς κακοῖσιν τ' ἀσχαλᾶν  
μετρίως τε χαίρειν τοῖσιν ἔξωγκωμένοις.  
λελογισμένοι γὰρ οἱ τοιοῖδ' εἰσὶν βροτῶν  
ὀρθῶς διαζῆν τὸν βίον γνώμης μέτα.  
ἔστιν μὲν οὖν ἴν' ἡδὺ μὴ λίαν φρονεῖν,  
925 ἔστιν δὲ χῶπου χρήσιμον γνώμην ἔχειν.  
ἐγὼ δ', ἐν ἀνδρὸς εὐσεβεστάτου τραφεῖς  
Χείρωνος, ἔμαθον τοὺς τρόπους ἀπλοῦς ἔχειν.  
καὶ τοῖς Ἀτρείδαις, ἣν μὲν ἡγῶνται καλῶς,  
πεισόμεθ', ὅταν δὲ μὴ καλῶς, οὐ πείσομαι.
- 930 ἀλλ' ἐνθάδ' ἐν Τροίᾳ τ' ἐλευθέραν φύσιν  
παρέχων, Ἄρη τὸ κατ' ἐμὲ κοσμήσω δορί.  
σὲ δ', ὧ σχέτλια παθοῦσα πρὸς τῶν φιλτάτων,  
ἂ δὴ κατ' ἄνδρα γίγνεται νεανίαν,  
τοσοῦτον οἴκτω περιβαλὼν καταστένω,  
935 κοῦποτε κόρη σὴ πρὸς πατρὸς σφαγήσεται,  
ἐμῇ φατισθεῖς· οὐ γὰρ ἐμπλέκειν πλοκάς  
ἐγὼ παρέξω σῶ πόσει τούμῃ δέμας.  
τοῦνομα γάρ, εἰ καὶ μὴ σίδηρον ἦρατο,  
τούμῃ φονεύσει παῖδα σὴν. τὸ δ' αἴτιον
- 940 πόσις σός. ἀγνὸν δ' οὐκέτ' ἐστὶ σῶμ' ἐμόν,  
εἰ δι' ἔμ' ὀλεῖται διὰ τε τοὺς ἐμοὺς γάμους  
ἢ δεινὰ τλᾶσα κοῦκ ἀνεκτὰ παρθένος.  
θαυμαστὰ δ' ὡς ἀνάξι' ἠτιμασμένη.]  
ἐγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνὴρ,  
945 ἐγὼ τὸ μηδέν, Μενέλεως δ' ἐν ἀνδράσιν,  
[ὡς οὐχὶ Πηλέως, ἀλλ' ἀλάστορος γεγώς,]  
εἶπερ φονεύει τούμῃ ὄνομα σῶ πόσει.

IPHIGENIA AT AULIS

moderate in grieving at misfortune or rejoicing in lofty successes. Mortals like that have a reasoned hope of living their whole lives through intelligently. To be sure, there are times when it is pleasant not to be too wise, but also times when it is useful to have intelligence. I, who was raised in the house of the pious Chiron, have learned how to be straightforward in my ways. I will obey the sons of Atreus if they lead well, but if they don't I shall not. Keeping my nature frank and free both here and in Troy I shall glorify Ares with my spear so far as in me lies.

But you, so terribly treated by your near and dear, I shall envelop you with my pity and weep for you, as far as a young man may do so. Your daughter shall never be slaughtered by her father since she was called mine: I shall never lend myself to your husband so that he may weave his wiles. It is my name, though it has not taken up the sword, that will slay your daughter, and your husband is to blame. My person would be no longer pure if because of me and my marriage this maiden is put to death, a girl who has suffered terrible, insupportable treatment and been astonishingly dishonored.]

It seems that all along I have been the meanest of the Greeks, a nobody, a Menelaus among men,<sup>21</sup> [no son of Peleus but of an avenging spirit,] seeing that my name is committing murder for your husband. By Nereus, who was

<sup>21</sup> Menelaus is often regarded as a poor fighter.

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920 ἐπίσταμαι Musgrave: -ται L                      934 οἴκῳ Stockert:  
οἴκτον L            καταστένω Matthiae: καταστελῶ L  
938 ἡράμην Nauck, Paley  
946 del. Stockert

- μὰ τὸν δι' ὑγρῶν κυμάτων τεθραμμένον  
 Νηρέα, φυτουργὸν Θέτιδος ἢ μ' ἐγείνατο,  
 950 οὐχ ἄψεται σῆς θυγατρὸς Ἀγαμέμνων ἄναξ,  
 οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις·  
 ἢ Σίπυλος ἔσται πολὺς, ἔρεισμα βαρβάρων,  
 ὄθεν πεφύκασ' οἱ στρατηλάται γένος,  
 Φθίας δὲ τοῦνομ' οὐδαμοῦ κεκλήσεται.  
 955 [πικροὺς δὲ προχύτας χέρνιβας τ' ἐνάρξεται  
 Κάλχας ὁ μάντις. τίς δὲ μάντις ἔστ' ἀνήρ,  
 ὃς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει  
 τυχῶν, ὅταν δὲ μὴ τύχη, διοίχεται;  
 οὐ τῶν γάμων ἕκατι—μυρίαὶ κόραι  
 960 θηρῶσι λέκτρον τοῦμόν—εἴρηται τόδε·  
 ἀλλ' ὕβριν ἐς ἡμᾶς ὕβρις' Ἀγαμέμνων ἄναξ.  
 χρῆν δ' αὐτὸν αἰτεῖν τοῦμόν ὄνομ' ἐμοῦ πάρα,  
 θήραμα παιδός· ἢ Κλυταιμῆστρα δ' ἐμοὶ  
 μάλιστ' ἐπέισθη θυγατέρ' ἐκδοῦναι πόσει.  
 965 ἔδωκά τ' ἄν Ἑλλησιν, εἰ πρὸς Ἴλιον  
 ἐν τῷδ' ἕκαμνε νόστος· οὐκ ἠρνούμεθ' ἂν  
 τὸ κοινὸν αὔξειν ὦν μέτ' ἐστρατευόμεν.  
 νῦν δ' οὐδέν εἰμι, παρὰ δὲ τοῖς στρατηλάταις  
 ἐν εὐμαρεῖ με δρᾶν τε καὶ μὴ δρᾶν κακῶς.]  
 970 τάχ' εἴσεται σίδηρος, ὃν πρὶν ἐς Φρύγας  
 ἐλθεῖν φόνου κηλῖσι βαρβάρου χρανῶ,  
 εἴ τίς με τὴν σὴν θυγατέρ' ἐξαιρήσεται.

952 πολὺς Musgrave: πόλις L ἔρεισμα Hartung: ὄρισμα  
 L 954 Φθίας δὲ τοῦνομ' Jacobs: Φθία δὲ τοῦμόν τ' L

IPHIGENIA AT AULIS

raised in the sea waves, the father of my mother Thetis, King Agamemnon shall not touch your daughter, no, not lay his fingertip on her robes. Otherwise Mount Sipylus, the barbarians' bulwark, from whence our generals derive their lineage,<sup>22</sup> will be great, and the name of Phthia will be nowhere spoken. [To his cost will Calchas ply his sacrificial barley and holy water! And what is a prophet? A man who, if lucky, prophesies truly once in a while and falsely most of the time, while if he is unlucky, he's nowhere to be found! It is not from a desire for marriage that I have said this: countless girls want to marry me! Rather Agamemnon has treated me highhandedly. He ought to have asked me for the use of my name to snare his daughter. And Clytaemestra was most persuaded to give her daughter to me as a husband. I would have granted this to the Greeks if our journey to Ilium had been in trouble for want of it. I would not have refused to serve the common interest of my fellow soldiers. But now I am nothing, and in the eyes of the generals it doesn't matter whether they treat me well or ill.]

This sword will bear me witness: even before I get to Phrygia I shall stain it with barbarian blood<sup>23</sup> if someone

<sup>22</sup> Mount Sipylus in Asia Minor was the region from which Agamemnon's ancestor Tantalus came.

<sup>23</sup> I. e. the blood of the sons of Atreus, whose family origins near Mount Sipylus have just been noted.

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955-69 *Retractatori tribuo* (omnes 942-72 ab Euripide abiud. Dindorf) <sup>955</sup> *ἐνάρξεται* Musgrave: *ἀνάξ*- L

959 *οὐ* Lenting: *ἦ* L <sup>969</sup> *κακῶς* Kirchhoff: *καλῶς* L

971 *βαρβάρου* Jackson: *αἷματι* L: *Ἕλληνος* Piccolomini



[ἀλλ' ἠσύχαζε· θεὸς ἐγὼ πέφηνά σοι  
μέγιστος, οὐκ ὦν· ἀλλ' ὅμως γενήσομαι.]

## ΧΟΡΟΣ

975 ἔλεξας, ὦ παῖ Πηλέως, σοῦ τ' ἄξια  
καὶ τῆς ἐναλίας δαίμονος, σεμνῆς θεοῦ.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

φεῦ·

πῶς ἄν σ' ἐπαινέσαιμι μὴ λίαν λόγοις,  
μηδ' ἐνδεῆς τοῦδ' ἀπολέσαιμι τὴν χάριν;  
αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινὰ

980 μισοῦσι τοὺς αἰνοῦντας, ἣν αἰνώσ' ἄγαν.  
αἰσχύνομαι δὲ παραφέρουσ' οἰκτροὺς λόγους,  
ἰδία νοσοῦσα· σὺ δ' ἄνοσος κακῶν ἐμῶν.  
ἀλλ' οὖν ἔχει τι σχῆμα, κὰν ἄπωθεν ἦ  
ἀνὴρ ὁ χρηστός, δυστυχοῦντας ὠφελεῖν.

985 οἴκτιρε δ' ἡμᾶς· οἴκτρα γὰρ πεπόνθαμεν  
ἢ πρῶτα μὲν σε γαμβρὸν οἰηθεῖς' ἔχειν  
κενὴν κατέσχον ἐλπίδ'· εἶτά σοι τάχα  
ὄρνις γένοιτ' ἂν τοῖσι μέλλουσιν γάμοις  
θανοῦσ' ἐμῇ παῖς, ὅ σε φυλάξασθαι χρεῶν.

990 ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη·  
σοῦ γὰρ θέλοντος παῖς ἐμῇ σωθήσεται.  
βούλη νιν ἰκέτιν σὸν περιπτύξαι γόνυ;  
ἀπαρθένευτα μὲν τὰδ'· εἰ δέ σοι δοκεῖ,  
ἔξεισιν αἰδοῦς ὄμμ' ἔχουσ' ἐλεύθερον.

995 εἰ δ' οὐ παρούσης ταῦτ' αὖτε τεύξομαι σέθεν,  
μενέτω κατ' οἴκους· σεμνὰ γὰρ σεμνύνεται.

## IPHIGENIA AT AULIS

robs me of your daughter. [So be calm: I have shown myself to you as a great god, and though I am no god, yet I shall become one.

### CHORUS LEADER

Son of Peleus, what you have said is worthy of you and of the sea goddess, that august divinity.

### CLYTAEMESTRA

Ah, ah! How can my words avoid praising you excessively? How can I avoid falling short and losing your favor? For when the good are praised, in some fashion they hate their praisers if they praise to excess.

I feel shame at the piteous story I tell since the misfortune is my own and you have no part in my trouble. Yet it is creditable for a good man to help those in distress, even if he is far removed from them. Have pity on us: our sufferings deserve pity. In the first place in thinking I had you for a son-in-law I was nurturing a vain hope. Secondly, it would be a bad omen for your future marriage if my daughter is killed: you must avoid this. The beginning of your speech was good, and the end likewise. If you are willing, my daughter's life will be saved. Do you want her to grasp your knees as a suppliant? That is not maidenly behavior, but if you think it right, she will lay her modesty aside and come out. But if I can win my request without her presence here, let her remain in the tent: those who show self-respect are respected. Still, one should feel modesty only

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973-4 del. Hartung

975-1007 *Retractatori tribuo* (alios alii ab Euripide abiud. edd.)

994 ἔξεισιν Porson, Elmsley: ἤξει δι' L

ὅμως δ' ὅσον γε δυνατὸν αἰδέϊσθαι χρεών.

ΑΧΙΛΛΕΥΣ

- σὺ μήτε σὴν παῖδ' ἔξαγ' ὄψιν εἰς ἐμήν,  
 μήτ' εἰς ὄνειδος ἀμαθὲς ἔλθωμεν, γύναι·  
 1000 στρατὸς γὰρ ἀθρόος, ἀργὸς ὢν τῶν οἴκοθεν,  
 λέσχας πονηρὰς καὶ κακοστόμους φιλεῖ.  
 πάντως δέ μ' ἰκετεύοντέ θ' ἤξεται εἰς ἴσον,  
 ἐπ' ἀνικετεύτοις θ'. εἰς ἐμοὶ γάρ ἐστ' ἀγὼν  
 μέγιστος, ὑμᾶς ἐξαπαλλάξαι κακῶν.  
 1005 ὡς ἔν γ' ἀκούσασ' ἴσθι, μὴ ψευδῶς μ' ἐρεῖν·  
 ψευδῆ λέγων δὲ καὶ μάτην ἐγκερτομῶν,  
 θάνοιμι μὴ θάνοιμι δ', ἣν σώσω κόρην.]

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὄναιο συνεχῶς δυστυχοῦντας ὠφελῶν.

ΑΧΙΛΛΕΥΣ

ἄκουε δὴ νυν, ἵνα τὸ πρᾶγμ' ἔχη καλῶς.

ΚΛΥΤΑΙΜΗΣΤΡΑ

- 1010 τί τοῦτ' ἔλεξας; ὡς ἀκουστέον γέ σου.

ΑΧΙΛΛΕΥΣ

πέιθωμεν αὐθις πατέρα βέλτιον φρονεῖν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

κακός τις ἐστι καὶ λίαν ταρβεῖ στρατόν.

ΑΧΙΛΛΕΥΣ

ἀλλ' οἱ λόγοι γε καταπαλαίουσιν φόβους.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ψυχρὰ μὲν ἐλπίς· ὅ τι δὲ χρή με δρᾶν φράσον.

## IPHIGENIA AT AULIS

so far as circumstances permit.

ACHILLES

Don't bring your daughter before me, lady, and let us not lay ourselves open to the reproach of the vulgar. The massed soldiery, freed from the toils they have at home, love to engage in malicious gossip. In any case you will reach the same result whether you supplicate me or not. My one great struggle is to rescue you from calamity. Be assured that you have heard this: I shall never speak falsely. If I ever lie or deceive anyone, may I die! But may I live if I save your daughter!]

CLYTAEMESTRA

Eternal blessings on you for your help to those in misfortune!

ACHILLES

Listen, then, so that all may be well.

CLYTAEMESTRA

What are your instructions? I must obey you.

ACHILLES

Let us try persuading the father to return to his senses.

CLYTAEMESTRA

He's a coward and fears the army too much.

ACHILLES

But reason can overcome fear.

CLYTAEMESTRA

A cold hope this. But tell me what I must do.

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1002 *ἰκετεύοντέ θ'* Wecklein: *-τες* L

1003 *ἐπ' ἀνικετέυτοις θ'* Weil: *εἴ τ' ἀνικέτευτος* L

1013 *φόβους* Musgrave: *λόγους* L

## EURIPIDES

## ΑΧΙΛΛΕΥΣ

- 1015 *ίκέτευ' ἐκείνον πρῶτα μὴ κτείνειν τέκνον·  
ἦν δ' ἀντιβαίῃη, πρὸς ἐμέ σοι πορευτέον.  
[οὐ γάρ, τὸ χρῆζον εἰ πίθοι, τοῦμόν χρεῶν  
χωρεῖν· ἔχει γὰρ τοῦτο τὴν σωτηρίαν.  
κἀγὼ τ' ἀμείνων πρὸς φίλον γενήσομαι,*  
1020 *στρατός τ' ἂν οὐ μέμφαιτό μ', εἰ τὰ πράγματα  
λελογισμένως πράσσοιμι μᾶλλον ἢ σθένει.]  
καλῶς δὲ κρανθὲν κἂν ἐμοῦ χωρὶς τόδε  
σοί τ' ἂν γένοιτο καὶ φίλοις πρὸς ἡδονήν.*

## ΚΛΥΤΑΙΜΗΣΤΡΑ

- ὡς σῶφρον' εἶπας· δραστέον δ' ἅ σοι δοκεῖ.  
ἦν δ' αὖ τι μὴ πράσσωμεν ὧν ἐγὼ θέλω,  
1025 ποῦ σ' αὖθις ὀψόμεσθα, ποῖ χρὴ μ' ἀθλίαν  
ἐλθοῦσαν εὐρεῖν σὴν χέρ' ἐπίκουρον κακῶν;*

## ΑΧΙΛΛΕΥΣ

- ἡμεῖς σε, φύλακος οὐ χρέος, φυλάξομεν,  
μὴ τίς σ' ἴδη στείχουσαν ἐπτοημένην  
1030 Δαναῶν δι' ὄχλου· μηδὲ πατρῶον δόμον  
αἴσχυν'. ὁ γάρ τοι Τυνδάρεως οὐκ ἄξιος  
[κακῶς ἀκούειν· ἐν γὰρ Ἑλλησιν μέγας].*

## ΚΛΥΤΑΙΜΗΣΤΡΑ

- ἔσται τὰδ'· ἄρχε· σοί με δουλεύειν χρεῶν.  
εἰ δ' εἰσὶ <συννετοὶ> θεοί, δίκαιος ὦν ἀνὴρ  
1035 ἔσθλων κυρήσεις· εἰ δὲ μή, τί δεῖ πονεῖν;*

1015 *τέκνον* Diggle: -a L1017-21 *Retractatori tribuo* (una cum 1022-3 del. Dindorf)

IPHIGENIA AT AULIS

ACHILLES

First beg him not to kill his child. If he resists, you must come to me. [If entreaty prevails on him, no need for me to intervene: entreaty by itself wins her life. That way I will prove to be kindlier to my friend, and the army will not find fault with me if I handle things cleverly and not by might.] If fortune smiles, even without my aid this affair will turn out well for you and your family.

CLYTAEMESTRA

What sensible words! We must do as you think best. But if I fail in my attempt, where can I find you again? Where must I go in my misery to find your hand to rescue me from trouble?

ACHILLES

I will keep an eye out for you (the situation wants watching): no one must see you running distractedly though the Greek army. Do not shame your paternal house: Tyn-dareus does not deserve it [to be ill spoken of, for he is a great man in Greece].

CLYTAEMESTRA

It shall be so. You be the ruler: I must be your servant. If the gods are <sensible>, you, just man that you are, will be rewarded. And if not, why should we toil?

1017 sic Jackson: εἶη γὰρ τὸ χρηῖζον ἐπίθεται οὐ τοῦμόν L

1022-3 sic Murray: καλῶς δὲ κρανθέντων καὶ πρὸς ἡδονὴν φίλοις / σοί τ' ἂν γένοιτο κἂν ἐμοῦ χωρὶς τάδε L

1025 αὐτὶ . . . ὦν Monk: αὐτὰ . . . ἂν L 1026 ποί Wecklein: ποῦ L 1028 φύλακος . . . χρέος England: φύλακες . . .

χρεῶν L 1032 del. F. W. Schmidt

1033 ἔσται Markland: ἔστιν L 1034 <συνετοὶ> Diggle

## ΧΟΡΟΣ

στρ.

τίν' ἄρ' ὑμεναίοις διὰ λωτοῦ Λίβνος  
 μετά τε φιλοχόρου κιθάρας  
 συρίγγων θ' ὑπὸ καλαμοεσ-  
 σᾶν ἔστασαν ἰαχάν,

1040 ὅτ' ἀνὰ Πήλιον αἰ καλλιπλόκαμοι  
 Πιερίδες μετά δαῖτα θεῶν  
 χρυσεοσάνδαλον ἴχνος  
 ἐν γὰ κρούουσαι

1045 Πηλέως ἐς γάμον ἦλθον,  
 μελωδοῖς Θέτιν ἀχήμασι τόν τ' Αἰακίδαυ,  
 Κενταύρων ἐν ὄρεσι κλέουσαι  
 Πηλιάδα καθ' ὕλαν;

1050 ὁ δὲ Δαρδανίδας, Διὸς  
 λέκτρων τρύφημα φίλον,  
 χρυσέοισιν ἄφυσσε λοι-  
 βὰν ἐκ κρατήρων γυάλοις,  
 ὁ Φρύγιος Γανυμήδης.  
 παρὰ δὲ λευκοφαῆ ψάμαθον

1055 εἰλισσόμεναι κύκλια  
 πεντήκοντα κόραι  
 Νηρέως γάμους ἐχόρευσαν.

ἀντ.

ἄμα δ' ἐλάταις σὺν στεφανώδει τε χλόα

1036 τίν' Portus: τίς L ὑμεναίοις Willink: Ὑμέναιος L, quo  
 recepto ἔστασεν 1039 Portus

IPHIGENIA AT AULIS

*Exit ACHILLES by Eisodos B.*

CHORUS

What cry, in their wedding hymns, did they raise  
to the Libyan pipe  
and the cithara that loves the dance  
and to the strains of the reedy syrinx,  
when upon Pelion's ridges the fair-tressed  
Pierian Muses were coming,  
striking their gold-sandaled  
feet on the earth,  
to a feast of the gods, the marriage of Peleus?  
Upon the Centaurs' mountains  
on the wooded slopes of Pelion they hymned  
with songs melodious Thetis and the son of Aeacus.  
And Dardanus' son, the luxurious  
darling of Zeus's bed,  
the Phrygian Ganymede,  
poured the wine  
from the mixing bowl into golden cups.  
Upon the white-gleaming sand  
Nereus' fifty daughters  
trod their whirling measures  
and danced the nuptials.

Holding fir trunks, their heads wreathed with leaves,

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1041 *μετὰ δαῖτα* Wecklein: *ἐν δαιτὶ* L

1045-6 *μελωδοῖς . . . ἀχήμασι* Elmsley: *-δοὶ . . . ἰαχ-* L

1047 *κλέουσαι* Monk: *κλυ-* L      1058 *ἄμα* Conington: *ἀνὰ*

L      *ἐλάταις σὺν* Weil: *ἐλάταισιν* L



- θίασος ἔμολεν ἵπποβάτας  
 1060 Κενταύρων ἐπὶ δαίτα τὰν  
 θεῶν κρατῆρά τε Βάκχου.  
 μέγα δ' ἀνέκλαγον· ὦ Νηρηὶ κόρα,  
 παῖδά σε Θεσσαλία μέγα φῶς  
 μάντις ὁ φοιβάδα μούσαν  
 1065 εἰδὼς γεννάσειν  
 Χείρων ἐξονόμαζεν,  
 ὃς ἤξει χθόνα λογχήρεσι σὺν Μυρμιδόνων  
 ἀσπισταῖς Πριάμοιο κλεινάν,  
 1070 †γαῖαν† ἐκπυρώσων,  
 περὶ σώματι χρυσέων  
 ὄπλων Ἐφαιστοπόνων  
 κεκορυθμένος ἐνδύτ', ἐκ  
 θεᾶς ματρὸς δωρήματ' ἔχων  
 1075 Θέτιδος, ἃ νιν ἔτικτεν.  
 μακάριον τότε δαίμονες  
 τᾶς εὐπάτριδος γάμον  
 Νηρήδων ἔθεσαν  
 πρῶτας Πηλέως θ' ὑμεναίους.  
 ἐπωδ.  
 1080 σὲ δ', ὦ κόρα, στέψουσι καλλικόμαν  
 πλόκαμον Ἀργεῖοι, βαλιὰν  
 ὥστε πετραίων ἀπ' ἄν-  
 τρων ἔλαφον ὀρείαν  
 <ἦ> μόσχον ἀκήρατον,

1063 παῖδά σε Θεσσαλία Weil: παῖδες αἱ Θεσσαλαὶ L

IPHIGENIA AT AULIS

came the horse-mounted throng  
of Centaurs to the feast of the gods  
and the mixing bowl of Bacchus.  
Loud was their cry: "O daughter of Nereus,  
Chiron, the prophet who well knows  
the song of Phoebus  
says that you will bear a son  
who will be a light to Thessaly!  
He will come to the renowned land of Priam  
with his lance-bearing Myrmidon hoplites  
to burn its towers,  
wearing about him as covering  
the golden armor  
made by Hephaestus' labor,  
received as a gift from the goddess Thetis  
who bore him."  
Blessed on that occasion  
did the gods make the marriage  
of the eldest of the nobly born Nereids  
to Peleus.

But you, maiden, the Greeks  
shall garland about your fair tresses  
like some dappled hind of the mountain  
from a rocky cave  
<or> a spotless heifer

1064 ὁ φοιβάδα Hermann: δ' ὁ φοῖβα L

1065 γεννάσειν Weil: -άσεις L 1070 πέργαμ' Willink

1080 ὦ κόρα Hermann: ἐπὶ κάρα L 1083 ἔλαφον Monk:

ἐλθούσαν L ὀρείαν <ἦ> Monk: ὀρέων L

- [βρότειον αἰμάσσοντες λαιμόν]  
 1085 οὐ σύριγγι τραφείσαν οὐδ'  
 ἐν ροιβδήσεσι βουκόλων,  
 παρὰ δὲ ματέρι νυμφοκόμῳ  
 <κλεινὸν> Ἴναχίδαις γάμον.  
 1090 ποῦ τὸ τᾶς Αἰδοῦς ἢ τὸ τᾶς Ἄρετᾶς  
 σθένει τι πρόσωπον,  
 ὁπότε τὸ μὲν ἄσεπτον ἔχει  
 δύνασιν, ἂ δ' Ἄρετὰ κατόπι-  
 σθεν θνατοῖς ἀμελεῖται,  
 1095 Ἄνομία δὲ νόμων κρατεῖ,  
 κοῦ κοινὸς ἀγὼν βροτοῖς  
 μή τις θεῶν φθόνος ἔλθη;

## ΚΛΥΤΑΙΜΗΣΤΡΑ

- ἐξῆλθον οἴκων προσκοπουμένη πόσιν,  
 χρόνιον ἀπόντα κάκλελοιπότα στέγας.  
 1100 ἐν δακρύνουσι δ' ἢ τάλαινα παῖς ἐμή,  
 πολλὰς ἰεῖσα μεταβολὰς ὀδυρμάτων,  
 θάνατον ἀκούσασ' ὃν πατὴρ βουλεύεται.  
 μνήμην δ' ἄρ' εἶχον πλησίον βεβηκότος  
 Ἄγαμέμνονος τοῦδ', ὃς ἐπὶ τοῖς αὐτοῦ τέκνοις  
 1105 ἀνόσια πράσσων αὐτίχ' εὐρεθήσεται.

1084 del. Monk

1087 νυμφοκόμῳ Markland: -ον L

1088 &lt;κλεινὸν&gt; Monk

1091 σθένει Bothe: δύνασιν ἔχει σθένειν L

1096 κοῦ Willink: καὶ L

## IPHIGENIA AT AULIS

[bloodying your mortal neck].  
You were not raised to the whirring  
of the shepherd's pipe  
but at the side of your bride-conducting mother  
to be a <splendid> catch for the sons of Inachus.  
Where does Modesty's or Virtue's face  
hold any sway?  
What is unholy  
enjoys power, Virtue is left behind  
and ignored by mortals,  
Lawlessness controls the laws,  
and mortals do not bend common effort  
to avert the ill will of heaven.

*Enter from the skene CLYTAEMESTRA.*

### CLYTAEMESTRA

I have come out of the house looking for my husband, for he has been a long time away from it. My unhappy daughter is in tears, uttering laments of every sort since she heard of the death her father is planning for her.

But it seems I have been talking about the man who approaches, Agamemnon here. His unholy machinations against his own children will soon be found out.

*Enter by Eisodos B AGAMEMNON.*

EURIPIDES

ΑΓΑΜΕΜΝΩΝ

Λήδας γένεθλον, ἐν καλῶ σ' ἔξω δόμων  
 ἠῦρηχ', ἴν' εἶπω παρθένου χωρὶς λόγους  
 οὐς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.

ΚΛΥΤΑΙΜΗΣΤΡΑ

τί δ' ἔστιν οὗ σοι καιρὸς ἀντιλάζυται;

ΑΓΑΜΕΜΝΩΝ

- 1110 ἔκπεμπε παῖδα <τῶνδε> δωμάτων πάρος·  
 ὡς χέρνιβες πάρεισιν ἠὔτρεπισμένοι,  
 προχύται τε, βάλλειν πῦρ καθάρσιον χεροῖν,  
 μόσχοι τε, πρὸ γάμων ἄς θεᾶ πεσεῖν χρεῶν  
 [Ἄρτέμιδι μέλανος αἵματος φυσήματα].

ΚΛΥΤΑΙΜΗΣΤΡΑ

- 1115 [τοῖς ὀνόμασιν μὲν εὖ λέγεις, τὰ δ' ἔργα σου  
 οὐκ οἶδ' ὅπως χρή μ' ὀνομάσασαν εὖ λέγειν.  
 χώρει δέ, θύγατερ, ἐκτός—οἶσθα γὰρ πατρὸς  
 πάντως ἃ μέλλει—χὺπὸ τοῖς πέπλοις ἄγε  
 λαβοῦσ' Ὀρέστην, σὸν κασίγνητον, τέκνον.]  
 1120 ἰδοὺ πάρεστιν ἤδε πειθαρχοῦσά σοι.  
 τὰ δ' ἄλλ' ἐγὼ πρὸ τῆσδε κάμαντῆς φράσω.

ΑΓΑΜΕΜΝΩΝ

τέκνον, τί κλαίεις οὐδ' ἔθ' ἠδέως <μ' > ὄρᾶς,  
 ἐς γῆν δ' ἐρείσασ' ὄμμα πρόσθ' ἔχεις πέπλους;

1098–1105 del. Monk (1099–1103) et Conington

1110 <τῶνδε> England (<δεῦρο> Heimsoeth) πάρος  
 Heimsoeth: πατρὸς μέτα L

## IPHIGENIA AT AULIS

AGAMEMNON

Daughter of Leda, it is timely that I find you outside the house so that I can say to you, away from our daughter, words that do not befit brides to hear.

CLYTAEMESTRA

What is it for which this is an opportune moment for you?

AGAMEMNON

Send the girl out in front of the tent, for the lustral water is ready, as are the sacrificial barley grains for casting into the purifying fire and the heifers, which must be slain before the wedding [for the goddess Artemis with a profusion of black blood].

*Enter from the skene IPHIGENIA.*

CLYTAEMESTRA

[In your words you speak fair, but as for your deeds, I do not know what one can call them and give them a good name. Come out of the house, daughter—for you know in any case all that your father intends—and bring out your brother Orestes under the protection of your garments!] See, she is here in obedience to you. But as for the rest I shall speak on her behalf as well as on my own.

AGAMEMNON

Daughter, why do you weep and no longer look at me with pleasure? Why do you fix your glance on the ground and hold your garments before your face?

---

1114 del. England

1115-9 del. Kovacs (1117-21 Paley)

## EURIPIDES

[ΚΛΥΤΑΙΜΗΣΤΡΑ

φεῦ·

1125 τὶν' ἂν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν;  
 ἅπασι γὰρ πρότοισι χρήσασθαι πάρα  
 κὰν ὑστάτοισι κὰν μέσοισι πανταχοῦ.

ΑΓΑΜΕΜΝΩΝ

τί δ' ἔστιν; ὥς μοι πάντες εἰς ἓν ἦκετε,  
 σύγχυσιν ἔχοντες καὶ ταραγμὸν ὀμμάτων.]

ΚΛΥΤΑΙΜΗΣΤΡΑ

εἴφ' ἂν ἐρωτήσω σε γενναίως, πόσι.

[ΑΓΑΜΕΜΝΩΝ

1130 οὐδὲν κελευσμοῦ δεῖ σ'· ἐρωτᾶσθαι θέλω.

ΚΛΥΤΑΙΜΗΣΤΡΑ

τὴν παῖδα τὴν σὴν τὴν τ' ἐμὴν μέλλεις κτανεῖν;

ΑΓΑΜΕΜΝΩΝ

ἔα·

τλήμονά γ' ἔλεξας ὑπονοεῖς θ' ἂ μή σε χρή.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἔχ' ἦσυχος.

κἀκεῖνό μοι τὸ πρῶτον ἀπόκριναι πάλιν.]

ΑΓΑΜΕΜΝΩΝ

σὺ δ', ἦν γ' ἐρωτᾶς εἰκότ', εἰκότ' ἂν κλύοις.

ΚΛΥΤΑΙΜΗΣΤΡΑ

1135 οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι.

IPHIGENIA AT AULIS

[CLYTAEMESTRA

Oh my! What shall I take as the beginning of my woes?  
For everything can serve my speech as its beginning or its  
end or its middle.

AGAMEMNON

What is wrong? You are all in the same state and show con-  
fusion and distress in your eyes.]

CLYTAEMESTRA

Answer my questions honestly, husband.

[AGAMEMNON

You have no need to bid me. I am willing to be asked.

CLYTAEMESTRA

Do you intend to kill your daughter and mine?

AGAMEMNON

Ah! Your words are dreadful and your suspicions are im-  
proper!

CLYTAEMESTRA

Control your agitation! And answer again the first question  
I put to you.]

AGAMEMNON

If you ask questions that are reasonable, you will receive  
reasonable answers.

CLYTAEMESTRA

I will ask no other kind. And you must give me no other  
kind of answers.

---

1122 <μ'> Markland

1124-8 del. Kovacs (1124-6 Weil)



EURIPIDES

ΑΓΑΜΕΜΝΩΝ

ὦ πότνια μοῖρα καὶ τύχη δαίμων τ' ἐμός.

ΚΛΥΤΑΙΜΗΣΤΡΑ

κάμός γε καὶ τῆσδ', εἰς τριῶν δυσδαιμόνων.

ΑΓΑΜΕΜΝΩΝ

τί δ' ἠδίκησαι;

ΚΛΥΤΑΙΜΗΣΤΡΑ

τοῦτ' ἐμοῦ πύθῃ πάρα;  
ὁ νοῦς ὄδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει.

ΑΓΑΜΕΜΝΩΝ

1140 ἀπωλόμεσθα· προδέδοται τὰ κρυπτά μου.

ΚΛΥΤΑΙΜΗΣΤΡΑ

πάντ' οἶδα καὶ πεπύσμεθ' ἅ σὺ μέλλεις με δρᾶν·  
αὐτὸ δὲ τὸ σιγᾶν ὁμολογοῦντός ἐστί σου  
καὶ τὸ στενάζειν· πολλὰ μὴ κάμης λέγων.

ΑΓΑΜΕΜΝΩΝ

1145 ἰδὸν σιωπῶ· τὸ γὰρ ἀναίσχυντον τί δεῖ  
ψευδῆ λέγοντα προσλαβεῖν τῇ συμφορᾷ;

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἄκουε δὴ νυν· ἀνακαλύψω γὰρ λόγους  
κούκέτι παρωδοῖς χρησόμεσθ' αἰνίγμασιν.  
[πρῶτον μὲν, ἵνα σοι πρῶτα τοῦτ' ὄνειδίσω,  
ἔγγρας ἄκουσάν με κάλαβες βία,

1130-3 del. Günther

1136 μοῖρα καὶ τύχη Musgrave: τ- καὶ μ- L

IPHIGENIA AT AULIS

AGAMEMNON

O Lady Dispensation and fate and my guiding spirit!

CLYTAEMESTRA

Yes, and mine and hers, one spirit of three unhappy people!

AGAMEMNON

What wrong has been done to you?

CLYTAEMESTRA

Can you ask this question of me? This cleverness of yours is not very clever.

AGAMEMNON

(*aside*) I am lost! My secret has been betrayed!

CLYTAEMESTRA

I know all: I have learned what you intend to do to me. Your very silence and your groans are a sign that you admit it. You need not trouble yourself to make a long reply.

AGAMEMNON

See, I am silent: why should I, by speaking falsely, add shamelessness to my misfortunes?

CLYTAEMESTRA

Listen, then! I shall speak plainly, no longer in distorting riddles.

[My first reproach to you is this, that you married me against my will and took me by force, killing my former

---

1138 τί δ' ἠδίκησαι Matthiae: τί μ' ἠδίκησε L

1138-9 del. Wilamowitz

1144 τί Elmsley: με L

- 1150 τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανών·  
βρέφος τε τοῦμὸν †σῶ προσούρισας πάλω†,  
μαστῶν βιαίως τῶν ἐμῶν ἀποσπάσας.  
καὶ τὼ Διός σε παῖδ', ἐμὸν δὲ συγγόνω,  
ἵπποισι μαρμαίροντ' ἐπεστρατευσάτην·
- 1155 πατὴρ δὲ πρέσβυς Τυνδάρεώς σ' ἐρρύσατο  
ικέτην γενόμενον, τὰμὰ δ' ἔσχες αὖ λέχη.  
οὐ σοι καταλλαχθεῖσα περὶ σὲ καὶ δόμους  
συμμαρτυρήσεις ὡς ἄμεμπτος ἦ γυνή,  
ἔς τ' Ἀφροδίτην σωφρονούσα καὶ τὸ σὸν
- 1160 μέλαθρον αὔξουσ', ὥστε σ' εἰσιόντα τε  
χαίρειν θύραζέ τ' ἐξιόντ' εὐδαιμονεῖν.  
σπάνιον δὲ θήρευμ' ἀνδρὶ τοιαύτην λαβεῖν  
δάμαρτα· φλαύραν δ' οὐ σπάνις γυναικ' ἔχειν.  
τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι
- 1165 τόνδ'· ὦν μιᾶς σὺν τλημόνως μ' ἀποστερεῖς.  
κἂν τίς σ' ἔρηται τίνος ἑκατὶ νιν κτενεῖς,  
λέξον, τί φήσεις; ἢ μὲ χρὴ λέγειν τὰ σά;  
Μενέλαος Ἑλένην ἵνα λάβῃ. καλὸν †γένεσθ'  
κακῆς γυναικὸς μισθὸν ἀποτεῖσαι τέκνα,
- 1170 τᾶχθιστα τοῖσι φιλτάτοις ὠνούμενον.  
ἄγ', εἰ στρατεύσῃ καταλιπὼν μ' ἐν δώμασιν,  
κἀκεῖ γενήσῃ διὰ μακρᾶς ἀπουσίας,  
τίν' ἐν δόμοις με καρδίαν ἔξειν δοκεῖς,  
ὅταν κενὸς μὲν εἰσίδω παιδὸς θρόνους,
- 1175 κενὸς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις  
μόνη κάθωμαι, τήνδε θρηνηδοῦσ' αἰεί·  
Ἀπώλεσέν σ', ὦ τέκνον, ὁ φυτεύσας πατήρ,

IPHIGENIA AT AULIS

husband Tantalus. My baby you hurled to the ground, tearing it violently from my breast. The two Dioscuri, my brothers, made an expedition against you with the flashing of cavalry. My old father Tyndareus rescued you when you supplicated him, and you got me back as a wife.

Once I was reconciled to you, you will be my witness that as a wife I was blameless in regard to you and your house. I was self-controlled where sex was concerned and caused your house to grow great, so that when you came in you felt pleasure, and you went forth a prosperous man. It is a rare find to marry a woman like that: there is no lack of opportunity to have a bad wife. I bore you this son here, in addition to three daughters. And by depriving me of one of these you are making me miserable. And if someone asks you why you will kill her, tell me, what will you say? Or shall I say your words for you? "So that Menelaus may get back Helen." What a fine thing, to pay for a bad woman in the coin of your own children, buying what is most hateful at the cost of what you love best!

Come, if you go on campaign, leaving me in the house, and are there for a long time, what kind of heart do you think I will have in my breast at home when I see the chair of your daughter empty, and her maiden chamber empty, and I sit alone in tears, always bewailing her? "Daughter, the father who begot you has destroyed you, killing you

1148-84 *Retractatori tribuo* (alios alii del. edd.)

1151 σῶ] ζῶν Musgrave προσούδισας πέδῳ Scaliger

1168 γένος] γ' ἔθος Elmsley, κλέος Hermann

1170 ὠνούμενον Wecklein: ὠνούμεθα L

1174 sic Diggle (παιδὸς iam Rauchenstein): ὅταν θρόνους τῆσδ' εἰσίδω πάντας κένους L

- αὐτὸς κτανών, οὐκ ἄλλος οὐδ' ἄλλη χερί;  
 τοιόνδε μῖσος καταλιπὼν <τοῖς φιλτάτοις  
 νόστου θελήσεις τυγχάνειν> πρὸς τοὺς δόμους;  
 1180 ἐπεὶ βραχείας προφάσεως ἐνδεῖ μόνον,  
 ἐφ' ἧ σ' ἐγὼ καὶ παῖδες αἱ λελειμμέναι  
 δεξόμεθα δέξιν ἧν σε δέξασθαι χρεών.  
 μὴ δῆτα πρὸς θεῶν μῆτ' ἀναγκάσης ἐμὲ  
 κακὴν γενέσθαι περὶ σέ, μῆτ' αὐτὸς γένη.]
- 1185 εἶέν· σὺ θύσεις παῖδα· τίνας εὐχὰς ἐρείς;  
 τί σοι κατεύξη τὰγαθόν, σφάζων τέκνον;  
 νόστον πονηρόν, οἴκοθέν γ' αἰσchrῶς ἰών;  
 ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὐχεσθαί τί σοι;  
 οὐ τᾶρα συνέτους τοὺς θεοὺς ἠγοίμεθ' ἄν,  
 1190 εἰ τοῖσιν ἀθένταισιν εὖ φρονήσομεν.  
 ἦκων δ' ἐς Ἄργος προσπεσῆ τέκνοισι σοῖς;  
 ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται  
 παίδων σ', ἵν' αὐτῶν προσέμενος κτάνης τινά;  
 ταῦτ' ἦλθες ἦδη διὰ λόγων, ἢ σκῆπτρά σοι  
 1195 μόνον διαφέρειν καὶ στρατηλατεῖν μέλει;  
 ὄν χρῆν δίκαιον λόγον ἐν Ἀργείοις λέγειν·  
 Βούλεσθ', Ἀχαιοί, πλείν Φρυγῶν ἐπὶ χθόνα;  
 κλῆρον τίθεσθε παῖδ' ὅτου θανεῖν χρεών.  
 ἐν ἴσῳ γὰρ ἦν τόδ', ἀλλὰ μὴ σ' ἐξάιρετον  
 1200 σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σήν,  
 ἢ Μενέλεων πρὸ μητρὸς Ἑρμιόνην κτανεῖν,  
 οὐπερ τὸ πρᾶγμ' ἦν. νῦν δ' ἐγὼ μὲν ἢ τὸ σὸν  
 σώζουσα λέκτρον παιδὸς ἐστερήσομαι,

IPHIGENIA AT AULIS

himself! It is he and no one else nor by any other's hand!" Having left such cause for hatred <to your kin, will you desire to return> to your own home? It needs but little excuse for me and your daughters who are left to give you such reception as you deserve. Do not compel me, I beg you by the gods, to become wicked toward you! Do not become wicked yourself!]

Well, then, you are going to sacrifice your daughter: what prayers will you utter? What blessing will you ask for yourself as you cut your child's throat? An evil home-coming to match your shameful departure? Well, is it right that I should ask some blessing for you? We would be supposing that the gods are fools if we showed good will towards the slayers of our own kin.

When you return to Argos, will you embrace your children? It will be wrong to do so. And who of your children will look at you? Will they want you to pull one of them away for slaughter? Have you considered these things, or is your only thought to carry the scepter and be general? You ought to make a just proposal among the Greeks: "Do you want to sail to the land of the Phrygians, you Achaeans? Draw lots to see whose child must die." For that would be just rather than for you alone to offer the Greeks your daughter as a victim. Alternatively, Menelaus ought to kill Hermione for her mother's sake: this is his affair. As things stand, I who am your faithful wife, shall be deprived of my

1176 *κάθωμαι* Elmsley: -ημαι L

1179 *μῖσος* Musgrave: *μισθὸν* L post *καταλιπὼν* lac.  
 indic. Kovacs 1185 sic Nauck: *εἶέν· θύσεις δὲ παῖδ' ἔνθα τ-*  
*εὐ- ἐ-* L 1193 *ἔν'* Elmsley: *ἐὰν* L *προσέμενος* Weil:  
*προθέμ-* L 1194 *ἦλθες* Hermann: *ἦλθ'* L

## EURIPIDES

- 1205 ἢ δ' ἑξαμαρτοῦσ', ὑπόροφον νεάνιδα  
 Σπάρτη κομίζουσ', εὐτυχῆς γενήσεται.  
 τούτων ἄμειβαί μ' εἴ τι μὴ καλῶς λέγω·  
 εἰ δ' εὖ λέλεκται τὰμά, μὴ κατακτάνης  
 τὴν σὴν τε κάμην παῖδα, καὶ σῶφρων ἔσῃ.

## ΧΟΡΟΣ

- 1210 πιθοῦ· τὸ γάρ τοι τέκνα συσσωζέειν καλόν,  
 Ἀγάμεμνον· οὐδεὶς πρὸς τὰδ' ἀντερεῖ βροτῶν.

## ΙΦΙΓΕΝΕΙΑ

- 1215 εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον,  
 πείθειν ἐπάδουσ', ὥσθ' ὀμαρτεῖν μοι πέτρας  
 κηλεῖν τε τοῖς λόγοισιν οὓς ἐβουλόμην,  
 ἐνταῦθ' ἂν ἦλθον· νῦν δέ, τὰπ' ἐμοῦ σοφά,  
 δάκρυα παρέξω· ταῦτα γὰρ δυναίμεθ' ἄν.  
 ἱκετηρίαν δὲ γόνασιν ἐξάπτω σέθεν  
 τὸ σῶμα τοῦμόν, ὅπερ ἔτικτεν ἤδε σοι·  
 μή μ' ἀπολέσης ἄωρον· ἠδὺ γὰρ τὸ φῶς  
 βλέπειν· τὰ δ' ὑπὸ γῆς μή μ' ἰδεῖν ἀναγκάσης.  
 1220 πρώτη σ' ἐκάλεσα πατέρα καὶ σὺ παῖδ' ἐμέ·  
 πρώτη δὲ γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν  
 φίλας χάριτας ἔδωκα κἀντεδεξάμην.  
 λόγος δ' ὁ μὲν σὸς ἦν ὄδ'· Ἄρά σ', ὦ τέκνον,  
 εὐδαίμον' ἀνδρὸς ἐν δόμοισιν ὄψομαι,  
 1225 ζῶσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ;  
 οὐμὸς δ' ὄδ' ἦν αὖ περὶ σὸν ἑξαρτωμένης  
 γένειον, οὗ νῦν ἀντιλάζυμαι χερί·  
 Τί δ' ἄρ' ἐγὼ σέ; πρέσβυν ἄρ' ἐσδέξομαι



## IPHIGENIA AT AULIS

child, while the adulterous woman will keep her child safe under her roof at Sparta and be blessed. Tell me whether any of what I have said is wrong. If it is right, do not kill your daughter and mine—and you will show good sense.

### CHORUS LEADER

Do as she says! To join in saving children's lives is honorable, Agamemnon! No one in the world can deny this!

### IPHIGENIA

If I possessed Orpheus' power of speech and could persuade by incantation so that rocks would follow me and I could charm anyone I pleased, I would use that power. But now all the skill I have is in my tears, and these I will give you: that is all I can do. (*kneeling before Agamemnon*) As a suppliant I lay my body at your knees, the body she gave birth to. Do not kill me before my time: to see the light of day is sweet. And do not compel me to look upon the Underworld. I was the first to call you father, and you called me your daughter first of all. I was the first to be dandled on your knees and to give and receive that dear joy. You used to say, "Shall I see you happy in your husband's house, living a flourishing life worthy of me?" And I used to say as I hung about your chin, the chin I now grasp with my hand, "And how shall I see you faring, father?"

---

1195 μέλει Musgrave: σε δεῖ L

1207 τὰμά Elmsley: νῶι L      μὴ κατακτάνης Jackson: μὴ δῆ



- 1230 ἐμῶν φίλαισιν ὑποδοχαῖς δόμων, πάτερ,  
 πόνων τιθηνούς ἀποδιδούσά σοι τροφάς;  
 τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,  
 σὺ δ' ἐπιλέλησαι, καί μ' ἀποκτεῖναι θέλεις.  
 μή, πρὸς σε Πέλοπος καὶ πρὸς Ἀτρέως πατρὸς  
 καὶ τῆσδε μητρός, ἢ πρὶν ὠδίνουσ' ἐμὲ  
 1235 νῦν δευτέραν ὠδίνα τήνδε λαμβάνει.  
 τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων  
 Ἑλένης τε; πόθεν ἦλθ' ἐπ' ὀλέθρῳ τῶμῳ, πάτερ;  
 βλέψον πρὸς ἡμᾶς, ὄμμα δὸς φίλημά τε,  
 ἵν' ἀλλὰ τοῦτο καθανοῦσ' ἔχω σέθεν  
 1240 μνημείου, ἣν μὴ τοῖς ἐμοῖς πεισθῆς λόγοις.  
 [ἀδελφέ, μικρὸς μὲν σὺ γ' ἐπίκουρος φίλοις,  
 ὅμως δὲ συνδάκρυσον, ἰκέτευσον πατρὸς  
 τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἴσθημά τοι  
 κὰν νηπίοις γε τῶν κακῶν ἐγγίγνεται.  
 1245 ἰδοὺ σιωπῶν λίσσεταιί σ' ὄδ', ὦ πάτερ.  
 ἀλλ' αἶδεσαί με καὶ κατοίκτιρον βίου.  
 ναί, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω·  
 ὁ μὲν νεοσσός ἐστιν, ἡ δ' ἠϋξήμενη.  
 ἐν συντεμοῦσα πάντα νικήσω λόγον·  
 1250 τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν,  
 τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὅς εὐχεται  
 θανεῖν. κακῶς ζῆν κρεῖσσον ἢ καλῶς θανεῖν.]

## ΧΟΡΟΣ

ὦ τλῆμον Ἑλένη, διὰ σέ καὶ τοὺς σοὺς γάμους  
 ἀγῶν Ἀτρείδαις καὶ τέκνοις ἦκει μέγας.

## IPHIGENIA AT AULIS

Shall I lovingly receive you into my house as an old man, father, repaying you for the toil of my nurture?" I remember these words, but you have forgotten them and wish to kill me. I beg you by Pelops and Atreus your father, don't do it! And by my mother, who brought me forth in travail and now has further travail here. What have I to do with Alexandros' and Helen's marriage? Why has that come to destroy me, father? Look at me, give me your glance and your kiss so that when I have died I may at least have that to remember you by, if you are not moved by my words!

[Brother, the aid you can give is slight, but weep with me and supplicate our father that your sister shall not die: even babes have some perception of trouble. See, father, he supplicates you by his silence. So have a care for me and take pity on my life. We two blood kin entreat you by your beard, one a mere babe, the other grown. I shall say one thing and overtop all argument: this light is the sweetest thing to look on, and what is below is nothing. Anyone who prays for death is a fool: better to live ignobly than to die nobly.]

### CHORUS LEADER

Cruel Helen, because of you and your marriage, a great struggle has descended on the sons of Atreus and their children.

---

γε κτάνης L

1241-52 *Retractatori tribuo* (in suspic. voc. Diggle, alios alii del. edd.)

## EURIPIDES

## ΑΓΑΜΕΜΝΩΝ

- 1255 ἐγὼ τὰ τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μή,  
 φιλῶ τ' ἔμαυτοῦ τέκνα· μαινοίμην γὰρ ἄν.  
 δεινῶς δ' ἔχει μοι τοῦτο τολμῆσαι, γύναι,  
 δεινῶς δὲ καὶ μή· ταῦτὰ γὰρ πρᾶξαί με δεῖ.  
 ὀράθ' ὅσον στράτευμα ναύφαρκτον τόδε,  
 1260 χαλκέων θ' ὄπλων ἄνακτες Ἑλλήνων ὅσοι,  
 οἷς νόστος οὐκ ἔστ' Ἴλίου πύργους ἔπι,  
 1263 οὐδ' ἔστι Τροίας ἐξελεῖν κλεινὸν βάθρον,  
 1262 εἰ μή σε θύσω, μάντις ὡς Κάλχας λέγει.  
 μέμνηε δ' Ἀφροδίτη τις Ἑλλήνων στρατῶ  
 1265 πλεῖν ὡς τάχιστα βαρβάρων ἐπὶ χθόνα,  
 παῦσαί τε λέκτρων ἀρπαγὰς Ἑλληνικῶν·  
 οἱ τὰς ἐν Ἄργει παρθένους κτενοῦσί μου  
 ὑμᾶς τε κάμέ, θέσφατ' εἰ λύσω θεᾶς.  
 οὐ Μενελεύς με καταδεδούλωται, τέκνον,  
 1270 οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα,  
 ἀλλ' Ἑλλάς, ἧ δεῖ, κἂν θέλω κἂν μὴ θέλω,  
 θῦσαί σε τούτου δ' ἥσσορες καθέσταμεν.  
 ἐλευθέραν γὰρ δεῖ νιν ὅσον ἐν σοί, τέκνον,  
 κάμοι γενέσθαι, μηδὲ βαρβάρων ὑπο  
 1275 Ἑλληνας ὄντας λέκτρα συλᾶσθαι βία.

[ΚΛΥΤΑΙΜΗΣΤΡΑ

ὦ τέκνον, ὦ ξέναι,  
 οἱ γὰρ θανάτου <τοῦ> σοῦ μελέα.  
 φεύγει σε πατὴρ Ἄϊδη παραδούς.]

1246 βίου Markland: βίον L

## IPHIGENIA AT AULIS

### AGAMEMNON

I understand what calls for pity and what does not, and I love my children: I would be mad otherwise. It is a terrible thing to steel myself to this deed, but a terrible thing likewise not to. For my fate will be the same. See how large a seagoing army is here, how many Greeks with panoplies of bronze! They cannot go to the towers of Ilium or capture the glorious plain of Troy unless I kill you: so Calchas says. A great longing runs riot in the Greek army to sail with all speed to the land of the barbarians and stop the abduction of Greek wives. The Greeks will kill my girls in Argos and the two of you and me if I make void the goddess' oracle. It is not Menelaus who has enslaved me, nor have I gone over to his purpose: it is Hellas. To her I must sacrifice you, whether I will or no: she is my ruler. As far as it depends on you, my daughter, and on me, she must be free, and we Greeks must not have our wives forcibly abducted.

*Exit AGAMEMNON by Eisodos B.*

### [CLYTAEMESTRA

Oh child, O foreign ladies, ah me, how miserable your death makes me! Your father has fled, having handed you over to Hades!]

1257 τοῦτο England: ταῦτα L

1258 ταῦτὰ Kirchhoff: τοῦτο L

1263 ante 1262 trai. Markland

1263 κλεινὸν Reiske: καινὸν L

1270 in suspic. voc. Diggle

1274 βαρβάρων Musgrave: -οις L

1276-82 in suspic. voc. Diggle (alios alii del. edd.)

1277 <τοῦ> Heath

## ΙΦΙΓΕΝΕΙΑ

- 1280 [οἷ ἄγω, μᾶτερ· ταῦτὸν τόδε γὰρ  
μέλος εἰς ἄμφω πέπτωκε τύχης,  
κούκέτι μοι φῶς  
οὐδ' ἀελίου τόδε φέγγος.]  
ἰὼ ἰώ.
- 1285 νιφόβολον Φρυγῶν νάπος Ἰδας τ' ὄρεα,  
Πρίαμος ὅθι ποτὲ βρέφος ἀπαλὸν ἔβαλεν  
ματέρος ἀποπρὸ νοσφίσας ἐπὶ μόρω  
θανατόεντι Πάριν, ὃς Ἰδαῖος Ἰ-
- 1290 δαῖος ἐλέγετ' ἐλέγετ' ἐν Φρυγῶν πόλει,  
μήποτ' ὄφελος τὸν ἀμφὶ  
βουσι βουκόλον τραφέντ' Ἀ-  
λέξανδρον οἰκίσαι  
ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι κρῆναι
- 1295 Νυμφᾶν κεῖνται  
λειμών τ' ἔρνεσι θάλλων  
χλωροῖς καὶ ροδόεντ'  
ἄνθ' ὑακίνθινά τε θεαῖς δρέπειν· ἔνθα ποτὲ
- 1300 Παλλάς ἔμολε καὶ δολιόφρων Κύπρις  
χῆρα, <σὺν> δ' Ἑρμᾶς, ὁ Διὸς ἄγγελος,  
ἀ μὲν ἐπὶ πόθῳ τρυφῶσα  
Κύπρις, ἀ δ' <ἐπὶ> δορὶ Παλλάς,
- 1305 Ἦρα δὲ Διὸς ἄνακτος  
εὐναῖσι βασιλίσιν,  
κρίσιν ἐπὶ στυγνὰν ἔριν τε  
καλλονᾶς, ἐμοὶ δὲ θάνατον,  
ὄνομα μὲν φέροντα Δαναῖ-

## IPHIGENIA AT AULIS

### IPHIGENIA

[Ah me, mother! For the same song fits both of our fates,  
and no more do I have the daylight or the sun's beams!]

Ah, ah!

Snow-covered Phrygian glade and peaks of Ida,  
where Priam once cast the tender babe,  
taking it from his mother to be given to fate  
and death, Paris, who was called, was called Idaean,  
Idaean in the city of the Phrygians,  
how I wish you had never  
settled Alexandros,

raised as a cowherd among the cows,  
near the bright water, where lie  
the springs of the nymphs  
and the meadow luxuriant with shoots  
of green and roses  
and hyacinths for goddesses to pick. To that place  
there once came Pallas and Cypris with guile in her  
heart

and Hera, and <with them> Hermes, Zeus's messenger,  
the one, Cypris, pluming herself on love,  
Pallas on the spear of war,  
and Hera on sharing the royal bed  
of King Zeus.

They came for a quarrelsome contest  
about beauty, but to me it spelled death:  
this death brings honor to Danaid girls,

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1301 χῆρα Kovacs: Ἥρα L     <σὸν> δ' Kovacs: θ' L

1304 <ἐπι> Wilamowitz

- 1310 σιν κόραις, πρόθυμα δ' ἔλαβεν  
 Ἄρτεμις πρὸς Ἴλιον.  
 ὁ δὲ τεκῶν με τὰν τάλαιναν,  
 ᾧ μᾶτερ ᾧ μᾶτερ,  
 οἴχεται προδοῦς ἔρημον.
- 1315 δυστάλαιν' ἐγώ, πικρὰν  
 πικρὰν ἰδοῦσα Δυσελέναν,  
 φονεύομαι διόλλυμαι  
 σφαγαῖσιν ἀνοσίοισιν ἀνοσίου πατρός.  
 μή μοι ναῶν χαλκεμβολάδων
- 1320 πρύμνας ἄδ' Αὐλῆς δέξασθαι  
 τούσδ' εἰς ὄρμους  
 ὄφελεν ἐλατᾶν πομπαία,  
 μηδ' ἀνταίαν Εὐρίπω  
 πνεῦσαι πομπὰν Ζεύς, εἰλίσσων
- 1325 αὔραν ἄλλοις ἄλλαν θνατῶν  
 λαίφεσι χαίρειν,  
 τοῖσι δὲ λύπαν, τοῖσι δ' ἀνάγκαν,  
 τοῖς δ' ἐξορμᾶν, τοῖς δὲ στέλλειν, τοῖσι δὲ μέλλειν.
- 1330 ἦ πολύμοχθον ἄρ' ἦν γένος, ἦ πολύμοχθον  
 ἀμερίων, <τὸ> χρεῶν δέ τι δύσποτμον  
 ἀνδράσιν ἀνευρεῖν.  
 ἰὼ ἰώ,  
 μεγάλα πάθεα, μεγάλα δ' ἄχεα
- 1335 Δαναΐδαις τιθεῖσα Τυνδαρις κόρα.

1309–10 Δαναΐσιν κόραις West: Δαναΐδαισιν ᾧ κόραι L

1310 δ' Hennig: σ' L

IPHIGENIA AT AULIS

yet it was as an early sacrifice  
 for Troy that Artemis took me.  
 The father who begot me,  
 O mother, O mother,  
 has gone off and abandoned me to misery!  
 Ah woe is me,  
 to my cost I have looked on Helen-of-woe  
 and am slain, murdered  
 in unholy slaughter by an unholy father!  
 Would that Aulis here had not received  
 the prows of bronze-beaked ships  
 into its harbor,  
 Aulis the sender forth of vessels,  
 and that Zeus had not blown his escorting breath  
 against the Euripus current, whirling  
 a breeze that is different for different mortals,  
 a joy for the sails of some,  
 for others grief, for others harsh necessity,  
 for some a setting forth, for others the furling of sail, for  
 others delay.  
 How vexed, how vexed, it seems, is our race,  
 we who live but a day! It is fated  
 that men must have trouble for their lot.  
 Ah, ah,  
 great are the sufferings, great the woes  
 that Tyndareus' daughter laid upon the children of  
 Danaus!

1321 ὄρμους Hartung: ὄ- εἰς Τροίαν L

1322 ἐλατᾶν πομπαία Wilamowitz: ἐλάταν πομπαίαν L

1324 εἰλίσσω Tyrwhitt: μειλ- L      1331-2 <τὸ> Hermann

1333 εὐρεῖν Dindorf



## ΧΟΡΟΣ

ἐγὼ μὲν οἰκτίρω σε συμφορᾶς κακῆς  
 τυχοῦσαν, οἷας μήποτ' ὄφελος τυχεῖν.

## ΙΦΙΓΕΝΕΙΑ

ὦ τεκοῦσα μῆτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

τόν τε τῆς θεᾶς παῖδα, τέκνον, ᾧ <σὺν> δεῦρ'  
 ἐλήλυθας.

## ΙΦΙΓΕΝΕΙΑ

1340 διαχαλαῶτέ μοι μέλαθρα, δμῶες, ὡς κρύψω δέμας.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

τί δέ, τέκνον, φεύγεις;

## ΙΦΙΓΕΝΕΙΑ

Ἄχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

ὡς τί δή;

## ΙΦΙΓΕΝΕΙΑ

τὸ δυστυχές μοι τῶν γάμων αἰδῶ φέρει.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐκ ἐν ἀβρότητι κείσαι πρὸς τὰ νῦν πεπτωκότα.  
 ἀλλὰ μίμν'· οὐ σεμνότητος ἔργον, ἣν ὀνώμεθα.

## ΑΧΙΛΛΕΥΣ

1345 ὦ γύναι τάλαινα, Λήδας θύγατερ . . .

<sup>1339</sup> παῖδα Heath: Ἄχιλλέα L <σὺν> Hermann

<sup>1344</sup> ὀνώμεθα Wecklein: δυνώ- L

## IPHIGENIA AT AULIS

### CHORUS LEADER

I for my part pity you for your evil fate: how I wish it had never been yours!

*Enter ACHILLES with retinue by Eisodos B.*

### IPHIGENIA

Mother who bore me, I see a throng of men coming here!

### CLYTAEMESTRA

And the goddess' son, my child, for whose sake you came here.

### IPHIGENIA

Open the door, slaves, so that I may hide myself indoors!

### CLYTAEMESTRA

But why, child, are you running away?

### IPHIGENIA

I am ashamed to look at Achilles.

### CLYTAEMESTRA

Why is that?

### IPHIGENIA

The ill fortune of my marriage makes me ashamed.

### CLYTAEMESTRA

In view of the circumstances, that is a luxury you can't afford. Stay: it is no time for standoffishness if there's a chance of benefit.

### ACHILLES

Unfortunate woman, Leda's daughter . . .

ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐ ψευδῆ θροεῖς.

ΑΧΙΛΛΕΥΣ

. . . δεῖν' ἐν Ἀργείοις βοᾶται . . .

ΚΛΥΤΑΙΜΗΣΤΡΑ

τίς βοή; σήμαινέ μοι.

ΑΧΙΛΛΕΥΣ

. . . ἀμφὶ σῆς παιδός . . .

ΚΛΥΤΑΙΜΗΣΤΡΑ

πονηρῶν εἶπας οἰωνὸν λόγων.

ΑΧΙΛΛΕΥΣ

. . . ὡς χρεὼν σφάξαι νιν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

οὐδεὶς τοῖσδ' ἐναντίον λέγει;

ΑΧΙΛΛΕΥΣ

ἐς θόρυβον ἐγώ τιν' αὐτὸς ἤλυθον . . .

ΚΛΥΤΑΙΜΗΣΤΡΑ

τίν', ὦ ξένε;

ΑΧΙΛΛΕΥΣ

1350 . . . σῶμα λευσθῆναι πέτροισι.

ΚΛΥΤΑΙΜΗΣΤΡΑ

μῶν κόρην σώζων ἐμήν;

ΑΧΙΛΛΕΥΣ

αὐτὸ τοῦτο.

IPHIGENIA AT AULIS

CLYTAEMESTRA

Your words are all too true.

ACHILLES

. . . the Greeks are shouting terrible things . . .

CLYTAEMESTRA

Shouting what? Tell me!

ACHILLES

. . . concerning your daughter . . .

CLYTAEMESTRA

Your words are an omen of terrible news.

ACHILLES

. . . that she must be killed.

CLYTAEMESTRA

Did no one speak against this?

ACHILLES

At me too they shouted . . .

CLYTAEMESTRA

What did they shout?

ACHILLES

. . . that I should be stoned to death.

CLYTAEMESTRA

For trying to save my daughter?

ACHILLES

Exactly so.

---

1346 *τίς βοή* Herwerden: *τίνα βοήν* L

1347 *πονηρῶν* Nauck: *-ον* L     *λόγων* Markland: *-ον* L

1349 *τιν' αὐτὸς* Blomfield: *τοι καὐτὸς* L

EURIPIDES

ΚΛΥΤΑΙΜΗΣΤΡΑ

τίς δ' ἂν ἔτλη σώματος τοῦ σοῦ θιγείν;

ΑΧΙΛΛΕΥΣ

πάντες Ἕλληνες.

ΚΛΥΤΑΙΜΗΣΤΡΑ

στρατὸς δὲ Μυρμιδῶν οὗ σοι παρήν;

ΑΧΙΛΛΕΥΣ

πρῶτος ἦν ἐκείνος ἐχθρός.

ΚΛΥΤΑΙΜΗΣΤΡΑ

δι' ἄρ' ὀλώλαμεν, τέκνον.

ΑΧΙΛΛΕΥΣ

οἷ με τὸν γάμων ἀπεκάλουν ἦσσαν'.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἀπεκρίνω δὲ τί;

ΑΧΙΛΛΕΥΣ

1355 τὴν ἐμὴν μέλλουσαν εὐνήν μὴ κτανεῖν . . .

ΚΛΥΤΑΙΜΗΣΤΡΑ

δίκαια γάρ.

ΑΧΙΛΛΕΥΣ

ἦν ἐφήμισεν πατήρ μοι.

ΚΛΥΤΑΙΜΗΣΤΡΑ

κάργόθεν γ' ἐπέμψατο.

ΑΧΙΛΛΕΥΣ

ἄλλ' ἐνικώμην κεκραγμοῦ.

IPHIGENIA AT AULIS

CLYTAEMESTRA

Who would have dared to touch you?

ACHILLES

All the Greeks.

CLYTAEMESTRA

But was the army of Myrmidons not with you?

ACHILLES

They were the most hostile of all.

CLYTAEMESTRA

We are done for then, my daughter!

ACHILLES

They said that I was a slave of a marriage.

CLYTAEMESTRA

And what did you reply?

ACHILLES

I begged them not to kill my future wife . . .

CLYTAEMESTRA

As is only fair.

ACHILLES

. . . whom her father promised me.

CLYTAEMESTRA

Yes, and summoned from Argos.

ACHILLES

But I was drowned out by the shouting.



EURIPIDES

ΚΛΥΤΑΙΜΗΣΤΡΑ

τὸ πολὺ γὰρ δεινὸν κακόν.

ΑΧΙΛΛΕΥΣ

ἀλλ' ὅμως ἀρήξομέν σοι.

ΚΛΥΤΑΙΜΗΣΤΡΑ

καὶ μαχῆ πολλοῖσιν εἶς;

ΑΧΙΛΛΕΥΣ

εἰσορᾶς τεύχη φέροντας τούσδ';

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὄναιο τῶν φρενῶν.

ΑΧΙΛΛΕΥΣ

1360 ἀλλ' ὀνησόμεσθα.

ΚΛΥΤΑΙΜΗΣΤΡΑ

παῖς ἄρ' οὐκέτι σφαγήσεται;

ΑΧΙΛΛΕΥΣ

οὐκ, ἐμοῦ γ' ἐκόντος.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἤξει δ' ὅστις ἄψεται κόρης;

ΑΧΙΛΛΕΥΣ

μυρίοι γ', ἄξει δ' Ὀδυσσεύς.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἄρ' ὁ Σισύφου γόνος;

ΑΧΙΛΛΕΥΣ

αὐτὸς οὗτος.

IPHIGENIA AT AULIS

CLYTAEMESTRA

The multitude are a terrible bane.

ACHILLES

Nevertheless I shall come to your aid.

CLYTAEMESTRA

Will you fight all alone against many?

ACHILLES

Do you see these men carrying armor?

CLYTAEMESTRA

Blessings on you for your noble heart!

ACHILLES

Blessings I shall have.

CLYTAEMESTRA

So my daughter will not be killed?

ACHILLES

Not if I can help it!

CLYTAEMESTRA

Will someone come to lay hands on her?

ACHILLES

Yes, countless soldiers, with Odysseus leading them.

CLYTAEMESTRA

You mean the son of Sisyphus?

ACHILLES

That's the man.

---

1361 γ' ἐκόντος] γε ζῶντος Nauck: γ' ἔτ' ὄντος Stockert



EURIPIDES

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἴδια πράσσω ἢ στρατοῦ ταχθεὶς ὑπο;

ΑΧΙΛΛΕΥΣ

αἶρεθεὶς ἐκῶν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

πονηρὰν γ' αἶρεσιν, μαιφονεῖν.

ΑΧΙΛΛΕΥΣ

1365 ἀλλ' ἐγὼ σχήσω νιν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἄξει δ' οὐχ ἐκούσαν ἀρπάσας;

ΑΧΙΛΛΕΥΣ

δηλαδὴ ξανθῆς ἐθείρας.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἐμὲ δὲ δρᾶν τί χρὴ τότε;

ΑΧΙΛΛΕΥΣ

ἀντέχου θυγατρός.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὡς τοῦδ' οὔνεκ' οὐ σφαγήσεται.

ΑΧΙΛΛΕΥΣ

ἀλλὰ μὴν ἐς τοῦτό γ' ἤξει.

ΙΦΙΓΕΝΕΙΑ

μητέρα, εἰσακουστέα

1370 [τῶν ἐμῶν λόγων· μάτην γάρ σ' εἰσορῶ θυμουμένην  
σῶ πόσει· τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ράδιον].

<sup>1366</sup> δρᾶν τί χρὴ Kirchhoff: τί χ- δ- L

IPHIGENIA AT AULIS

CLYTAEMESTRA

Acting on his own or chosen by the army?

ACHILLES

Chosen, but with his full consent.

CLYTAEMESTRA

A terrible thing to be elected to, shedding blood!

ACHILLES

But I shall check him.

CLYTAEMESTRA

Will he drag her away against her will?

ACHILLES

Yes, by her blond hair.

CLYTAEMESTRA

What must I do then?

ACHILLES

Hold fast to your daughter.

CLYTAEMESTRA

You may be sure: if that can save her she will not be killed.

ACHILLES

It will come to that.

IPHIGENIA

Mother, you must listen [to what I have to say. For I see that you are angry at your husband to no purpose. It is not easy for us to endure beyond our limits]! It is right to thank

---

1368 *είσακουστέα* Diggle: -ούσατε L

1369-70 del. Kovacs

τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας·  
 ἀλλὰ καὶ σὲ τοῦθ' ὀρᾶν χρή, μὴ διαβληθῆ στρατῶ,  
 καὶ πλεόν πράξωμεν οὐδέν, ὅδε δὲ συμφορᾶς τύχη.

- οἷα δ' εἰσῆλθέν μ', ἄκουσον, μήτηρ, ἐννοουμένην·  
 1375 κατθανεῖν μὲν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλομαι  
 εὐκλεῶς πράξαι, παρεῖσά γ' ἐκποδῶν τὸ δυσγενές.  
 δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μήτηρ, ὡς καλῶς λέγω·  
 εἰς ἔμ' Ἑλλάς ἢ μεγίστη πᾶσα νῦν ἀποβλέπει,  
 κὰν ἐμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατασκαφαί,  
 1380 τὰς γε μελλούσας γυναῖκας μή τι δρῶσι βάρβαροι  
 [μηκέθ' ἀρπάζειν ἔαν †τὰς† ὀλβίας ἐξ Ἑλλάδος,  
 τὸν Ἑλένης τείσαντας ὄλεθρον, ἣν ἀνήρπασεν  
 Πάρις].

ταῦτα πάντα κατθανοῦσα ρύσομαι, καί μου κλέος,  
 Ἑλλάδ' ὡς ἠλευθέρωσα, μακάριον γενήσεται.

- 1385 καὶ γὰρ οὐδέ τοί <τι> λῖαν ἐμὲ φιλοψυχεῖν χρεῶν·  
 πᾶσι γάρ μ' Ἑλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ.  
 ἀλλὰ μυρίοι μὲν ἄνδρες ἀσπίσιν πεφαργμένοι,  
 μυρίοι δ' ἐρέτμ' ἔχοντες, πατρίδος ἠδίκημένης,  
 δρᾶν τι τολμήσουσιν ἐχθροὺς χυπὲρ Ἑλλάδος  
 θανεῖν,

- 1390 ἣ δ' ἐμὴ ψυχὴ μί' οὔσα πάντα κωλύσει τάδε;  
 τί τὸ δίκαιον ἄρα τούτοις ἔχομεν ἀντειπεῖν ἔπος;  
 κὰπ' ἐκεῖν' ἔλθωμεν· οὐ δεῖ τόνδε διὰ μάχης  
 μολεῖν  
 πᾶσιν Ἀργείοις γυναικὸς οὔνεκ' οὐδὲ κατθανεῖν.

<sup>1372</sup> διαβληθῆ Hartung: -ῆς L

## IPHIGENIA AT AULIS

the stranger for his efforts. But you also must take care: he could well be put in the wrong with the army and suffer misfortune, yet we might be no better off.

Hear, mother, the thoughts that have come to me as I pondered. It is determined that I must die: but to do so gloriously—that is the thing I want to do,<sup>24</sup> clearing myself from all taint of baseness. Consider with me, mother, the truth of what I am saying. Hellas in all its might now looks to me, and upon me depends the power to take their ships over and destroy the Phrygians, so that the barbarians will not do anything to women in the future [and not allow them to abduct women from rich Hellas, since they have paid for the loss of Helen, whom Paris abducted]. All this rescuing is accomplished by my death, and the fame I win for freeing Hellas will make me blessed.

Truly it is not right that I should be too in love with my life: you bore me for all the Greeks in common, not for yourself alone. Countless hoplites and countless rowers will dare, since their country has been wronged, to fight bravely against the enemy and die on behalf of Hellas: shall my single life stand in the way of all this? What just plea can we make to counter this argument?

And there's another thing to be said. This man should not do battle with all the Greeks and be killed for a wom-

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<sup>24</sup> Or “I have decided to die: my one wish is to act nobly.”

1375 μὲν ἐμὲ Rauchenstein, μέν μοι πέπρωται Vitelli

1380 γε Günther: τε L μὴ Weil: ἦν L

1381–2 del. Wecklein

1385 <τι> Elmsley

1391 ἄρα τούτοις ἔχομεν Weil: τοῦτ' ἄρ' ἔχομεν L

- εἷς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὄραν φάος.  
 1395 εἰ βεβούληται δὲ σῶμα τοῦμὸν Ἄρτεμις λαβεῖν,  
 ἐμποδὼν γενήσομαι ἄγῳ θνητὸς οὔσα τῇ θεῷ;  
 ἀλλ' ἀμήχανον· δίδωμι σῶμα τοῦμὸν Ἑλλάδι.  
 θύετ', ἐκπορθεῖτε Τροίαν· ταῦτα γὰρ μνημεῖά μου  
 διὰ μακροῦ καὶ παῖδες οὔτοι καὶ γάμοι καὶ δόξ'  
 ἐμή.  
 1400 βαρβάρων δ' Ἑλληνας ἄρχειν εἰκός, ἀλλ' οὐ  
 βαρβάρους  
 μῆτερ, Ἑλλήνων· τὸ μὲν γὰρ δοῦλον, οἱ δ'  
 ἐλεύθεροι.

## ΧΟΡΟΣ

τὸ μὲν σόν, ὦ νεᾶνι, γενναίως ἔχει·  
 τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ.

## ΑΧΙΛΛΕΥΣ

- Ἄγαμέμνονος παῖ, μακάριόν μέ τις θεῶν  
 1405 ἔμελλε θήσειν, εἰ τύχοιμι σῶν γάμων.  
 ζηλώ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.  
 [εὖ γὰρ τόδ' εἶπας ἀξίως τε πατρίδος·  
 τὸ θεομαχεῖν γὰρ ἀπολιποῦσ', ὅ σου ἔκράτει,  
 ἐξελογίσω τὰ χρηστὰ τὰναγκαῖά τε.  
 1410 μᾶλλον δὲ λέκτρων σῶν πόθος μ' ἐσέρχεται  
 ἐς τὴν φύσιν βλέψαντα· γενναία γὰρ εἶ.  
 ὄρα δ'· ἐγὼ γὰρ βούλομαί σ' εὐεργετεῖν  
 λαβεῖν τ' ἐς οἴκους· ἄχθομαί δ', ἴστω Θέτις,

1395 βεβούληται δὲ Headlam: δ' ἐβουλήθη L

## IPHIGENIA AT AULIS

an's sake. Better to save the life of a single man than ten thousand women! If Artemis has decided to take my body, shall I, who am mortal, oppose a goddess? That is impossible: I shall give myself to Greece.

Make sacrifice, all of you, and sack Troy! That shall be my long-lived memorial, that for me will be my children, my marriage, my good name! Greeks, mother, must rule over barbarians, not barbarians over Greeks: the one sort are slaves but the others are free men!

### CHORUS LEADER

Your conduct, maiden, is noble. Yet ill is the fate the gods have sent you.<sup>25</sup>

### ACHILLES

Daughter of Agamemnon, some god would have made me a blessed man if I could have won you as my wife. Hellas I consider enviable because she has you, and you I consider enviable because you have her. [Your words are splendid, worthy of your country. You were fighting against heaven, but you have ceased to do so and have considered carefully what is beneficial and necessary. The desire to be your husband affects me all the more when I consider your nature: you are a noble person. But look: I want to be your benefactor and take you to my home. Thetis be my witness how

<sup>25</sup> It is imperative that Achilles respond to the speech and that he leave the stage before the end of the scene. But I judge that in 1404–32 nothing except 1404–6 and 1431–2 belongs to the first performance, the rest being the work of the Reviser.

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1407–30 *Retractatori tribuo (alios alii del. edd.)*

1408 *ῥκράτει G. Dindorf: κρατέῖ L*

1415 εἰ μή σε σώσω Δαναΐδαισι διὰ μάχης  
 ἔλθῶν. ἄθρησον· ὁ θάνατος δεινὸν κακόν.

## ΙΦΙΓΕΝΕΙΑ

λέγω τάδ' <οὐδέν οὐδέν' εὐλαβουμένη>.   
 ἢ Τυνδαρίς παῖς διὰ τὸ σῶμ' ἀρκεῖ μάχας   
 ἀνδρῶν τιθεῖσα καὶ φόνους· σὺ δ', ὦ ξένε,   
 μὴ θνήσκε δι' ἐμέ μῆδ' ἀποκτείνης τινά,   
 1420 ἕα δὲ σῶσαί μ' Ἑλλάδ', ἣν δυνώμεθα.

## ΑΧΙΛΛΕΥΣ

ὦ λῆμ' ἄριστον, οὐκ ἔχω πρὸς τοῦτ' ἔτι   
 λέγειν, ἐπεὶ σοι τάδε δοκεῖ· γενναῖα γὰρ   
 φρονεῖς· τί γὰρ τάληθές οὐκ εἴποι τις ἄν;   
 ὅμως δ', ἴσως γὰρ κἂν μεταγνοίης τάδε,   
 1425 ὡς οὖν ἂν εἰδῆς τὰπ' ἐμοῦ λελεγμένα,   
 ἔλθῶν τάδ' ὄπλα θήσομαι βωμοῦ πέλας,   
 ὡς οὐκ ἐάσω σ' ἀλλὰ κωλύσω θανεῖν.   
 χρῆση δὲ καὶ σὺ τοῖς ἐμοῖς λόγοις τάχα,   
 ὅταν πέλας σῆς φάσγανον δέρης ἴδης.   
 1430 οὐκουν ἐάσω σ' ἀφροσύνη τῇ σῇ θανεῖν.]   
 ἔλθῶν δὲ σὺν ὄπλοις τοῖσδε πρὸς ναὸν θεᾶς   
 καραδοκήσω σὴν ἐκεῖ παρουσίαν.

## ΙΦΙΓΕΝΕΙΑ

μητέρα, τί σιγῇ δακρύοις τέγγεις κόρας;

## ΚΛΥΤΑΙΜΗΣΤΡΑ

ἔχω τάλαινα πρόφασιν ὥστ' ἀλγεῖν φρένα.



## IPHIGENIA AT AULIS

pained I am that I shall not save your life by fighting against the sons of Danaus. Consider: death is a terrible evil.

### IPHIGENIA

I say this <without any fear of anyone>: it is enough that the daughter of Tyndareus causes battles and murders because of her body. As for you, stranger, do not die on my behalf or kill anyone, but allow me to save Hellas if I can.

### ACHILLES

O noble heart, I cannot say anything further in reply to this since that is your decision. Your thoughts are noble: why should one not speak the truth? But nevertheless, since you might have a change of heart, hear my proposal: I shall go and station my arms near the altar so that I may prevent and hinder your death. You might adopt my counsel when you see the sword near your neck. I shall therefore not allow you to die by your folly.] I shall go with my armor to the goddess' temple and there await your arrival.

*Exit ACHILLES by Eisodos B.*

### IPHIGENIA

Mother, why do you weep and say nothing?

### CLYTAEMESTRA

Poor woman that I am, I have cause to grieve in my heart.

---

1416 <οὐδὲν οὐδέιν' εὐλαβουμένη> suppl. Tr3

1424 γὰρ Hermann: γε L

1425 del. Hermann



[ΙΦΙΓΕΝΕΙΑ

1435 †παῦσαί με μὴ κάκιζε†· τάδε δέ μοι πιθοῦ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

λέγ'· ὡς παρ' ἡμῶν οὐδὲν ἀδικήσῃ, τέκνον.

ΙΦΙΓΕΝΕΙΑ

μήτ' οὖν γε τὸν σὸν πλόκαμον ἐκτέμῃς τριχὸς  
μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχη πέπλους.

ΚΛΥΤΑΙΜΗΣΤΡΑ

τί δὴ τόδ' εἶπας, τέκνον; ἀπολέσασά σε;]

ΙΦΙΓΕΝΕΙΑ

1440 οὐ σύ γε· σέσωμαι, κατ' ἐμέ δ' εὐκλεῆς ἔσῃ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

πῶς εἶπας; οὐ πενθεῖν με σὴν ψυχὴν χρεῶν;

ΙΦΙΓΕΝΕΙΑ

ἤκιστ', ἐπεὶ μοι τύμβος οὐ χωσθήσεται.

ΚΛΥΤΑΙΜΗΣΤΡΑ

τί δὴ; τυθείσιν οὐ τάφος νομίζεται.

ΙΦΙΓΕΝΕΙΑ

βωμὸς θεᾶς μοι μνήμα τῆς Διὸς κόρης.

ΚΛΥΤΑΙΜΗΣΤΡΑ

1445 ἀλλ' ᾧ τέκνον σοι πείσομαι· λέγεις γὰρ εὖ.

ΙΦΙΓΕΝΕΙΑ

ὡς εὐτυχοῦσά γ' Ἑλλάδος τ' εὐεργέτις.

1435-9 in susp. voc. Diggle      1435 κλαυθμῶ με μὴ κάκιζε  
vel παῦσαί με θηλύνουσα England

IPHIGENIA AT AULIS

[IPHIGENIA

Don't make me a coward: rather, do as I say.

CLYTAEMESTRA

Speak: you will receive no injustice at my hands.

IPHIGENIA

Do not cut off a lock of your hair or put black garments about your body.

CLYTAEMESTRA

What is this you have said, daughter? After losing you?]

IPHIGENIA

No, you do not. My life has been saved, and your name will be honored because of me.

CLYTAEMESTRA

What do you mean? Shall I not grieve for your death?

IPHIGENIA

No, for no grave mound will be raised for me.

CLYTAEMESTRA

What? Is it not customary for sacrificial victims to be buried?

IPHIGENIA

The altar of Zeus's daughter will be my memorial.

CLYTAEMESTRA

Well, daughter, I will do as you say: your advice is good.

IPHIGENIA

Yes, for I enjoy good fortune and am Hellas' benefactor.

---

1443 δῆ; Gaisford: δὲ L     τυθείσω Vitelli: τὸ θνήσκειν L

[ΚΛΥΤΑΙΜΗΣΤΡΑ

τί δὴ κασιγνήταισιν ἀγγείλω σέθεν;

ΙΦΙΓΕΝΕΙΑ

μηδ' ἀμφὶ κείναις μέλανας ἐξάψῃ πέπλους.

ΚΛΥΤΑΙΜΗΣΤΡΑ

εἶπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοις;

ΙΦΙΓΕΝΕΙΑ

1450 χαίρειν γ'. Ὀρέστην τ' ἔκτρεφ' ἄνδρα τόνδε μοι.

ΚΛΥΤΑΙΜΗΣΤΡΑ

προσέλκυσαί νιν ὕστατον θεωμένη.

ΙΦΙΓΕΝΕΙΑ

ὦ φίλτατ', ἐπεκούρησας ὅσον εἶχες φίλοις.]

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἔσθ' ὃ τι κατ' Ἄργος δρώσά σοι χάριν φέρω;

ΙΦΙΓΕΝΕΙΑ

πατέρα τὸν ἀμὸν μὴ στύγει πόσιν τε σόν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

1455 δεινοὺς ἀγῶνας διὰ σὲ δεῖ κείνον δραμεῖν.

ΙΦΙΓΕΝΕΙΑ

ἄκων μ' ὑπὲρ γῆς Ἑλλάδος διώλεσεν.

ΚΛΥΤΑΙΜΗΣΤΡΑ

δόλω δ', ἀγεννώως Ἀτρέως τ' οὐκ ἀξίως.

1447-52 *Retractori tribuo* (1449-52 del. Wecklein, England)

1447 ἀγγείλω Weil: ἀγγελῶ L

IPHIGENIA AT AULIS

[CLYTAEMESTRA

What message shall I carry back to your sisters?

IPHIGENIA

Do not dress them in black either.

CLYTAEMESTRA

But shall I tell the girls some loving word from you?

IPHIGENIA

Tell them farewell. And for my sake raise Orestes here to manhood.

CLYTAEMESTRA

Embrace him: you are looking at him for the last time.

IPHIGENIA

Dearest brother, you did what you could to help your sister!]

CLYTAEMESTRA

Is there anything I can do in Argos as a favor to you?

IPHIGENIA

Do not hate my father, your husband.

CLYTAEMESTRA

He must endure a terrible struggle because of you.

IPHIGENIA

He killed me for Hellas' sake against his will.

CLYTAEMESTRA

By a trick: that was ignoble and unworthy of Atreus.

EURIPIDES

[ΙΦΙΓΕΝΕΙΑ

τίς μ' εἶσιν ἄξων πρὶν σπαράσσεσθαι κόμης;

ΚΛΥΤΑΙΜΗΣΤΡΑ

ἐγώ, μετά γε σοῦ . . .

ΙΦΙΓΕΝΕΙΑ

μὴ σύ γ' οὐ καλῶς λέγεις.

ΚΛΥΤΑΙΜΗΣΤΡΑ

1460 . . . πέπλων ἐχομένη σῶν.]

ΙΦΙΓΕΝΕΙΑ

[ἐμοί, μῆτερ, πιθοῦ·

μέν' ὡς ἐμοί τε σοί τε κάλλιον τόδε.]

πατρὸς δ' ὀπαδῶν τῶνδ' εἰς τίς με πεμπέτω

Ἄρτέμιδος εἰς λειμῶν', ὅπου σφαγήσομαι.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ὦ τέκνον, οἴχῃ;

ΙΦΙΓΕΝΕΙΑ

καὶ πάλιν γ' οὐ μὴ μόλω.

ΚΛΥΤΑΙΜΗΣΤΡΑ

1465 λιποῦσα μητέρ';

ΙΦΙΓΕΝΕΙΑ

ὡς ὀρᾶς γ', οὐκ ἀξίως.

ΚΛΥΤΑΙΜΗΣΤΡΑ

σχές, μή με προλίπῃς.

1458-61 in susp. voc. Diggle

1465 εἶ καξίως Hermann cl. *Hec.* 990

IPHIGENIA AT AULIS

[IPHIGENIA

Who will go and bring me before I am grabbed by the hair?

CLYTAEMESTRA

I shall, accompanying you . . .

IPHIGENIA

Do not do it: what you suggest is not good.

CLYTAEMESTRA

. . . holding onto your garments.]

IPHIGENIA

[Be ruled by me, mother: stay behind, for it is better that way for both me and you.] One of my father's servants, conduct me to Artemis' meadow, the place of my slaying!

*Enter from the skene one of Agamemnon's servants.*

CLYTAEMESTRA

Daughter, are you on your way?

IPHIGENIA

Yes, never to return again.

CLYTAEMESTRA

Will you leave your mother?

IPHIGENIA

Yes, as you see, all undeserving.

CLYTAEMESTRA

Stop, don't leave me!

## ΙΦΙΓΕΝΕΙΑ

οὐκ ἔω στάζειν δάκρυ.

- ὕμεις δ' ἐπευφημήσατ', ὦ νεάνιδες,  
 παιᾶνα τῆμῃ συμφορᾷ Διὸς κόρην  
 Ἄρτεμιν ἴτω δὲ Δαναΐδαις εὐφημία.
- 1470 κανᾶ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ  
 προχύταις καθαρσίοισι, καὶ πατῆρ ἐμὸς  
 ἐνδεξιούσθω βωμόν· ὡς σωτηρίαν  
 Ἕλλησι δώσουσ' ἔρχομαι νικηφόρον.
- 1475 [ἄγετέ με τὰν Ἰλίου  
 καὶ Φρυγῶν ἐλέπτολιν.  
 στέφεια περίβολα δίδοτε, φέρε-  
 τε—πλόκαμος ὄδε καταστέφειν—  
 χερνίβων τε παγᾶς.
- 1480 ἐλίσσειτ' ἀμφὶ ναὸν  
 ἀμφὶ βωμόν Ἄρτεμιν,  
 τὰν ἄνασσαν Ἄρτεμιν,  
 τὰν μάκαιραν· ὡς ἐμοῖσιν, εἰ χρεῶν,
- 1485 αἵμασι θύμασί τε  
 θέσφατ' ἐξαλείψω.  
 ὦ πότνια πότνια μᾶτερ, οὐ δάκρυνά γέ σοι  
 δώσομεν ἀμέτερα·
- 1490 παρ' ἱεροῖς γὰρ οὐ πρόπει.  
 ἰὼ ἰὼ νεάνιδες,  
 συνεπαείδεται Ἄρτεμιν  
 Χαλκίδος ἀντίπορον,  
 ἵνα τε δόρατα μέμονε νᾶϊ

# IPHIGENIA AT AULIS

## IPHIGENIA

I forbid you to weep.

You young women, because of what has happened to me raise a paean in honor of Zeus's daughter Artemis! Let the sons of Danaus keep holy silence! Let someone prepare the sacrificial basket, let the purifying barley meal make the fire blaze up! Let my father make his rightward course about the altar! For I am departing to give the Greeks salvation and victory!

[Bring me away, me the sacker  
of Ilium and the Phrygians!

Give me a garland to surround my head—  
here are my tresses to garland—  
and water from the basins!

Dance about the shrine,  
about the altar, in honor of Artemis,  
our lady Artemis,  
the blessed: for if I must,  
with blood, with sacrifice,  
I shall blot out the oracles!

O lady, lady mother, I shall not tender you  
my tears:

tears are not proper at a sacred rite.

Ho there, maidens,

sing with me to Artemis

whose temple stands opposite Chalcis,

where the wooden ships are keen for battle

1475–1509 del. Kovacs

1479 *παγὰς* Reiske: *-αῖσι* L

1487–8 *οὐ* Höpfner: *ὡς* L

1491 *ἰὸ ἰὸ* Hermann: *ὦ* Tr1:

om. L

1494 *ναῖ* Hartung (*-ια*): *δαῖα* L



1495 ὄνομα δι' ἐμὸν Αὐλίδος  
 στενοπόροις ἐν ὄρμοις.  
 ἰὼ γὰρ μάτερ ὦ Πελασγία,  
 Μυκηναῖαί τ' ἐμαὶ θεράπναι . . .

ΧΟΡΟΣ

1500 καλεῖς πόλισμα Περσέως,  
 Κυκλωπιᾶν πόνον χερῶν;

ΙΦΙΓΕΝΕΙΑ

. . . ἐθρέψαθ' Ἑλλάδι με φάος·  
 θανούσα δ' οὐκ ἀναίνομαι.

ΧΟΡΟΣ

κλέος γὰρ οὗ σε μὴ λίπη.

ΙΦΙΓΕΝΕΙΑ

1505 ἰὼ ἰώ·  
 λαμπαδούχος ἀμέρα  
 Διός τε φέγγος, ἕτερον αἰ-  
 ῶνα καὶ μοῖραν οἰκήσομεν.  
 χαῖρέ μοι, φίλον φάος.]

ΧΟΡΟΣ

1510 ἰὼ ἰώ·  
 ἴδεσθε τὰν Ἴλίου  
 καὶ Φρυγῶν ἐλέπτολι  
 στείχουσαν, ἐπὶ κάρᾳ στέφη  
 βαλουμένην χερνίβων τε παγᾶς,

1495 ὄνομα δι' ἐμὸν Murray: δι' ἐ- ὄ- L Αὐδλίδος Mat-  
 thiae: τᾶσδ' Αὐλ- L 1496 στενοπόροις ἐν Burges: -σιν L

## IPHIGENIA AT AULIS

because of my name  
in the narrow-straited harbors of Aulis!  
O land of Pelasgia, mother who bore me,  
and Mycenae, place of my dwelling . . .

### CHORUS

You call upon the fortress of Perseus,  
the work of Cyclopean hands.

### IPHIGENIA

. . . you raised me as a light of salvation to Greece.  
I do not regret my death.

### CHORUS

No, for fame will never leave you.

### IPHIGENIA

Ah, ah,  
daystar that lights our way,  
Zeus's sunlight, I shall take as my dwelling  
another life, another lot!  
Farewell, dear light!]

*Exit IPHIGENIA by Eisodos B, accompanied by the servant.*

### CHORUS

Ah, ah!  
See her, the sacker  
of Ilium and the Phrygians,  
going on her way, destined  
to have her head garlanded and sprinkled

---

1501 Κυκλωπιᾶν Diggle: -ίων L  
ἔθρεψας L      με Elmsley: μέγα L  
ἔ- ἔ- L      1513 βαλουμένην Bothe: βαλλομ- L

1502 ἐθρέψαθ' Elmsley:  
1507 ἕτερον Dindorf:

- βωμόν τε δαίμονος  
 1515 ῥανίσιν αίματορρύτοις  
 χρανοῦσαν εὐφυοῦς τε σώματος δέραν.  
 εὐδροσοί <σε> παγαί  
 πατρῶαι μένουσι χέρνιβές τε  
 στρατός τ' Ἀχαιῶν θέλων  
 1520 Ἴλίου πόλιν μολεῖν.  
 ἀλλὰ τὰν Διὸς κόραν  
 κλήσωμεν Ἄρτεμιν,  
 θεῶν ἄνασσαν, ὡς ἐπ' εὐτυχεῖ πότμῳ.  
 ᾧ πότνια <πότνια>, θύμασιν βροτησίοις  
 1525 χαρεῖσα, πέμψον ἐς Φρυγῶν  
 γαῖαν Ἑλλάνων στρατὸν  
 ἥκαὶ δολόεντα Τροίας ἔδη  
 <δός> τ' Ἀγαμέμνονα λόγχαις  
 Ἑλλάδι κλεινότατον στέφανον  
 1530 [δὸς ἀμφὶ κἀρα ἐὸν]  
 κλέος <τ'> ἀείμνηστον ἀμφιθεῖναι.

## [ΑΓΓΕΛΟΣ Β

ᾧ Τυνδαρεία παι, Κλυταιμῆστρα, δόμων  
 ἔξω πέρασον, ὡς κλύης ἐμῶν λόγων.

- 1514 τε Reiske: γε L      δαίμονος Bothe: δαίμονος θεᾶς L  
 1516 χρανοῦσαν Monk: θανοῦσαν L      εὐφυοῦς Kovacs:  
 -φυῆ L      1517 εὐδροσοι Dindorf: σφαγεῖσαν. εὐδροσοι L  
     <σε> Willink      1518 χέρνιβές Willink: σε χ- L  
 1523 θεᾶν Bothe      1524 <πότνια> Hermann  
 1528 <δός> τ' Ἀγαμέμνονα Monk: Ἀγαμέμνονά τε L  
 1530 del. Monk      1531 <τ'> Kovacs

## IPHIGENIA AT AULIS

and to stain the goddess' altar  
and her lovely body's throat  
with the drops of her flowing blood!  
The fair water of your father's streams  
and his lustral vessels await <you>,  
and the Greek army keen  
to make their way to Ilium.  
So let us hymn  
Zeus's daughter Artemis,  
our lady, as if in good fortune.  
O lady <lady>, who take joy  
in human sacrifice, convey  
the Hellene army to the Phrygians' land  
and to treacherous Troy,  
and <grant> that Agamemnon by the spear  
may lay upon Hellas' brow a crown most glorious  
[grant about their head]  
<and> fame that is never forgotten!

*Exit CHORUS by Eisodos B, CLYTAEMESTRA by Eisodos A.*<sup>26</sup>

### [SECOND MESSENGER

Clytaemestra, daughter of Tyndareus, come out of the house so that you can hear my report!

<sup>26</sup> Here, in all probability, is the end of the play as it was presented at its first performance. The rest is probably a later addition meant to bring the play into mythical agreement with *Iphigenia among the Taurians*.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

1535 φθογγῆς κλυοῦσα δεῦρο σῆς ἀφικόμην,  
 ταρβουσα τλήμων κάκπεπληγμένη φόβω.  
 μή μοί τιν' ἄλλην ξυμφορὰν ἤκεις φέρων  
 πρὸς τῇ παρούσῃ;

## ΑΓΓΕΛΟΣ Β

σῆς μὲν οὖν παιδὸς πέρι  
 θαυμαστά σοι καὶ δεινὰ σημήναι θέλω.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

μή μέλλε τοίνυν, ἀλλὰ φράζ' ὅσον τάχος.

## ΑΓΓΕΛΟΣ Β

1540 ἀλλ', ὦ φίλη δέσποινα, πᾶν πεύσῃ σαφῶς.  
 λέξω δ' ἀπ' ἀρχῆς, ἣν τι μὴ σφαλείσά που  
 γνώμη ταραξῆ γλῶσσαν ἐν λόγοις ἐμήν.

ἐπεὶ γὰρ ἰκόμεσθα τῆς Διὸς κόρης  
 Ἄρτέμιδος ἄλσος λείμακάς τ' ἀνθροφόρους,  
 1545 ἴν' ἦν Ἀχαιῶν σύλλογος στρατεύματος,  
 σὴν παῖδ' ἄγοντες, εὐθύς Ἀργείων ὄχλος  
 ἠθροίζεθ'. ὡς δ' ἐσείδεν Ἀγαμέμνων ἄναξ  
 ἐπὶ σφαγὰς στείχουσιν εἰς ἄλσος κόρην,  
 ἀνεστέναξε κάμπαλιν στρέψας κᾶρα

1550 δάκρυα προῆκεν, ὀμμάτων πέπλον προθείς.

ἡ δὲ σταθείσα τῷ τεκόντι πλησίον  
 ἔλεξε τοιάδ'. ὦ πάτερ, πάρειμί σοι  
 τοῦμόν δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας  
 καὶ τῆς ἀπάσης Ἑλλάδος γαίας ὑπερ  
 1555 θῦσαι δίδωμ' ἐκούσα πρὸς βωμόν θεᾶς

## IPHIGENIA AT AULIS

*Enter CLYTAEMESTRA from the skene.*

### CLYTAEMESTRA

I have heard your voice and come hither, a poor woman frightened and dazed with fear. Are you bringing me news of some other disaster in addition to my present one?

### SECOND MESSENGER

No: I want to tell you amazing and dread things about your daughter.

### CLYTAEMESTRA

Don't delay, then, but tell me quickly.

### SECOND MESSENGER

Well, my dear lady, you shall hear a true account of everything. I will tell my tale from the beginning unless my mind trips up and throws my tongue into confusion in the telling of it.

When we had come, bringing your daughter, to the grove and flowery meadows of Zeus's daughter Artemis, the mustering place of the Achaean army, at once the Greek host assembled. When king Agamemnon saw the girl entering the grove to be sacrificed, he groaned aloud, and bending his head backward he wept, holding his garment before his face. But she stood next to her father and said, "Father, I have come to you. I willingly grant that your men may bring me to the goddess' altar and sacrifice me, if

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1538 κλεινὰ Murray, κεδνὰ Weil

1541 που Markland: μου L

1550 προῆκεν Dindorf: -ῆγεν L

- ἄγοντας, εἶπερ ἐστὶ θέσφατον τόδε.  
 καὶ τοῦπ' ἔμ' εὐτυχοῖτε καὶ νικηφόρου  
 δορὸς τύχοιτε πατρίδα τ' ἐξίκοισθε γῆν.  
 πρὸς ταῦτα μὴ ψαύσῃ τις Ἀργείων ἐμοῦ·  
 1560 σφαγῇ παρέξω γὰρ δέρην εὐκαρδίως.  
 τοσαῦτ' ἔλεξε· πᾶς δ' ἐθάμβησεν κλυὼν  
 εὐψυχίαν τε κἀρετήν τῆς παρθένου.  
 στὰς δ' ἐν μέσῳ Ταλθύβιος, ᾧ τόδ' ἦν μέλον,  
 εὐφημίαν ἀνείπε καὶ σιγὴν στρατῶ·  
 1565 Κάλχας δ' ὁ μάντις ἐς κανοῦν χρυσήλατον  
 ἔθηκεν ὄξυ χειρὶ φάσγανον σπάσας  
 κολεῶν ἔσωθεν κρᾶτά τ' ἔστυψεν κόρης.  
 ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμοῦ θεᾶς  
 λαβὼν κανοῦν ἔθρεξε χέρνιβας θ' ὁμοῦ,  
 1570 ἔλεξε δ'· ὦ παῖ Ζηνός, ᾧ θηροκτόνε,  
 τὸ λαμπρὸν εἰλίσσουσ' ἐν εὐφρόνῃ φάος,  
 δέξαι τὸ θῦμα τόδ' ὃ γέ σοι δωρούμεθα  
 στρατός τ' Ἀχαιῶν Ἀγαμέμνων τ' ἄναξ ὁμοῦ,  
 ἄχραντον αἶμα καλλιπαρθένου δέρης,  
 1575 καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα  
 Τροίας τε πέργαμ' ἐξελεῖν ἡμᾶς δορί.  
 ἐς γῆν δ' Ἀτρεΐδαι πᾶς στρατός τ' ἔστη βλέπων.  
 ἱερεὺς δὲ φάσγανον λαβὼν ἐπεύξατο,  
 λαιμόν τ' ἐπεσκοπεῖθ', ἵνα πλήξειεν ἄν·  
 1580 ἐμοὶ δέ τ' ἄλγος οὐ μικρὸν εἰσῆει φρενί,  
 κᾶστην νενευκῶς· θαῦμα δ' ἦν αἴφνης ὄραν.  
 πληγῆς κτύπον γὰρ πᾶς τις ἦσθετ' ἂν σαφῶς,



IPHIGENIA AT AULIS

that is what the oracle requires. As far as depends on me may you all have good fortune, win victory in war, and return to your native land! In view of this, let no Greek take hold of me: I will bravely submit my neck to the knife.” Those were her words, and everyone heard and felt amazement at the bravery and goodness of the maiden.

Standing in their midst Talthybius, whose task this was, called for silence from the army. Then Calchas the seer took a sharp knife from its sheath and laid it in a golden basket and garlanded the girl’s head. The son of Peleus took the basket and the lustral basin and sped in a circle about the altar, saying, “Daughter of Zeus, slayer of beasts, who send your bright gleam on its circular path in the night,<sup>27</sup> receive this sacrifice which we tender you, the Achaean army and lord Agamemnon, the pure blood from her lovely neck, and grant that our ships may have fair voyage and that our spears may destroy the towers of Troy!”

The sons of Atreus and the whole army stood with their eyes fixed on the ground.<sup>28</sup> A priest took a sword, uttered a prayer, and began to examine her neck for a place to strike. I felt a sharp pang in my heart and stood with head down-cast. But at once something miraculous occurred. Everyone could have heard clearly the sound of the blow, but no

<sup>27</sup> Artemis is being identified with Selene, the moon goddess.

<sup>28</sup> Hereafter the large number of metrical errors shows that the text was written long after the classical age. The last page of the play was probably lost or damaged in some exemplar of our manuscript, and someone tried to restore the end as best he could.

1558 *δορὸς* Pierson: *δώρον* L

1560 *σφαγῆ* Jacobs: *σιγῆ* L

1568 *βωμοῦ* Heath: *-ὸν* L



- τὴν παρθένον δ' οὐκ εἶδεν οὐ γῆς εἰσέδου.  
 βοᾷ δ' ἱερεύς, ἅπας δ' ἐπήχησε στρατός,  
 1585 ἄελπτον εἰσιδόντες ἐκ θεῶν τινος  
 φάσμ', οὐ γὰρ μὴδ' ὀρωμένου πίστις παρῆν·  
 ἔλαφος γὰρ ἀσπαίρουσ' ἔκειτ' ἐπὶ χθονὶ  
 ἰδεῖν μεγίστη διαπρεπῆς τε τὴν θέαν,  
 ἧς αἵματι βωμὸς ἐραίνεται ἄρδην τῆς θεοῦ.  
 1590 κὰν τῶδε Κάλχας πῶς δοκεῖς χαίρων ἔφη·  
 ὦ τοῦδ' Ἀχαιῶν κοίρανοι κοινοῦ στρατοῦ,  
 ὁρᾶτε τήνδε θυσίαν, ἣν ἡ θεὸς  
 προύθηκε βωμίαν, ἔλαφον ὀρειδρόμον;  
 ταύτην μάλιστα τῆς κόρης ἀσπάζεται,  
 1595 ὡς μὴ μιάνη βωμὸν εὐγενεῖ φόνῳ.  
 ἡδέως τε τοῦτ' ἐδέξατο καὶ πλοῦν οὐριον  
 δίδωσιν ἡμῖν Ἰλίου τ' ἐπιδρομάς.  
 πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης,  
 χῶρει τε πρὸς ναῦν· ὡς ἡμέρα τῆδε δεῖ  
 1600 λιπόντας ἡμᾶς Ἀυλίδος κοίλους μυχοῦς  
 Αἴγαιον οἶδμα διαπερᾶν.  
 ἐπεὶ δ' ἅπαν  
 κατηνθρακώθη θῦμ' ἐν Ἡφαίστου φλογί,  
 τὰ πρόσφορ' ἠὔξαθ', ὡς τύχοι νόστου στρατός.  
 πέμπει δ' Ἀγαμέμνων μ' ὥστε σοι φράσαι τάδε,  
 1605 λέγειν θ' ὁποίας ἐκ θεῶν μοίρας κυρεῖ  
 καὶ δόξαν ἔσχεν ἀφθιτον καθ' Ἑλλάδα.  
 ἐγὼ παρῶν δὲ καὶ τὸ πρᾶγμ' ὀρῶν λέγω·  
 ἡ παῖς σαφῶς σοι πρὸς θεοὺς ἀφίπτατο.  
 λύπης δ' ἀφαίρει καὶ πόσει πάρες χόλον·

## IPHIGENIA AT AULIS

one could see where in the world the girl had disappeared to. The priest raised a shout, and the whole army roared in answer when an unexpected sight sent by the gods met their eyes, one they could not believe though they had seen it: a doe, large and conspicuous to behold, lay breathing her last upon the ground, and with her blood the goddess' altar was thoroughly drenched. Then Calchas, with a joy you can well imagine, said, "You chieftains of our united army, do you see this sacrifice, this doe that runs on the mountains, that the goddess has laid upon her altar? She accepts this in place of the girl so that she may not stain her altar with noble blood. She receives this gladly and grants us a fair voyage to attack Ilium. Therefore all sailors take heart and make for your ships! For today we must leave the hollow bays of Aulis behind and cross the swelling Aegean!"

When the victim had been completely consumed by Hephaestus' flame, Calchas made the customary prayer that the army might get safely home. Agamemnon sends me to tell you this and to say what kind of portion she<sup>29</sup> has received from the gods and what kind of imperishable glory she has won in Hellas. I was there and saw the thing and I say that your daughter clearly has flown away up to heaven. So put away your grief and do not be angry with

<sup>29</sup> It is awkward to supply Iphigenia as subject since she has not been mentioned for ten lines, but that is clearly what the author meant.

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1594 *μάλιστα*] γὰρ ἀντὶ Herwerden

1596 *ἐδέξατ' οὔριόν τε πλοῦν* Semitelos

1610 ἀπροσδόκητα δὲ βροτοῖς τὰ τῶν θεῶν,  
σῶζουσὶ θ' οὐς φιλοῦσιν. ἡμᾶρ γὰρ τόδε  
θανοῦσαν εἶδε καὶ βλέπουσαν παῖδα σήν.

## ΧΟΡΟΣ

ὡς ἤδομαί τοι ταῦτ' ἀκούσασ' ἀγγέλου·  
ζῶν δ' ἐν θεοῖσι σὸν μένειν φράζει τέκος.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

1615 ᾧ παῖ, θεῶν τοῦ κλέμμα γέγονας;  
πῶς σε προσείπω; πῶς δ' οὐ φῶ  
παραμυθεῖσθαι τούσδε μάτην  
μύθους, ὥς σου  
πένθους λυγροῦ παυσάιμην;

## ΧΟΡΟΣ

καὶ μὴν Ἀγαμέμνων ἄναξ στείχει,  
1620 τούσδ' αὐτοὺς ἔχων σοι φράζειν μύθους.

## ΑΓΑΜΕΜΝΩΝ

γύναι, θυγατρὸς ἔνεκ' ὄλβιοι γενοίμεθ' ἄν·  
ἔχει γὰρ ὄντως ἐν θεοῖς ὁμιλίαν.  
χρῆ δέ σε λαβοῦσαν τόνδε μόσχον νεαγενῆ  
στείχειν πρὸς οἶκους· ὡς στρατὸς πρὸς πλοῦν ὄρα.  
1625 καὶ χαίρε· χρόνια τὰμά σοι προσφθέγματα  
Τροίηθεν ἔσται. καὶ γένοιτό σοι καλῶς.

## ΧΟΡΟΣ

χαίρων, Ἀτρείδη, γῆν ἰκοῦ  
Φρυγίαν, χαίρων δ' ἐπάνηκε,  
κάλλιστά μοι σκῦλ' ἀπὸ Τροίας ἐλών.]

## IPHIGENIA AT AULIS

your husband. Truly what the gods send confounds mortal expectation: they save those whom they love. This day has seen your daughter both dead and alive.

### CHORUS LEADER

How delighted I am to hear this from the messenger. He says your daughter is alive and dwells among the gods.

### CLYTAEMESTRA

My daughter, which of the gods has stolen you away? How can I speak to you? How shall I not maintain that these are false consoling tales to make me cease from my keen grief for you?

### CHORUS LEADER

See, here comes lord Agamemnon, who has the same tale to tell you.

*Enter by Eisodos B AGAMEMNON.*

### AGAMEMNON

My wife, where our daughter is concerned we can be blessed: truly her life is with the gods. And now you must take our young son here and go home: the army is watching for its chance to sail. Farewell: much time will go by before I can greet you on my return from Troy. May all be well with you!

### CHORUS LEADER

Go rejoicing, son of Atreus, to the land of the Phrygians and return rejoicing, having taken fair spoils from Troy.]

## EURIPIDES, FRAG. 857 NAUCK

Aelian. nat. an. 7.39:

ὅσοι λέγουσι θῆλυν ἔλαφον κέρατα οὐ φύειν, οὐκ αἰδοῦνται τοὺς τοῦ ἐναντίου μάρτυρας· . . . ὁ δὲ Εὐδιπίδης ἐν τῇ Ἰφιγενείᾳ

ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω φίλαις  
κεροῦσσαν, ἣν σφάζοντες ἀχρήσουσι σὴν  
σφάζειν θυγατέρα.

## IPHIGENIA AT AULIS

### A FRAGMENT OF ANOTHER ENDING

Aelian, *On the Nature of Animals* 7.39:

Those who say that the female deer does not grow horns show no respect for those who attest the opposite: . . . And Euripides in his *Iphigenia* says, "And I shall put into the dear hands of the Greeks a horned doe: and when they sacrifice it they will suppose that they are sacrificing your daughter."



# RHESUS





## INTRODUCTION

Our earliest extant treatment of the myth of Rhesus, king of Thrace and owner of the finest horses in the world after those of Achilles, is Book Ten of the *Iliad*, the so-called "Doloneia." The Greeks have just been worsted by the Trojans since Achilles has withdrawn from battle in anger at Agamemnon. It is now night, and the Trojans, confident of victory, are encamped on the plain against the Greek ships, their watch fires burning in the night as a reminder of their success. The Greeks in panic send an embassy to try to persuade Achilles to return, but he refuses. Early in Book Ten both the Greeks and the Trojans hold assemblies, and both decide to send out men that night to spy on the enemy camp. On the Greek side Diomedes and Odysseus volunteer for this dangerous mission, while Dolon, son of Eumedes, offers to be the Trojan spy provided he receives as his reward, after the defeat of the Greeks, the horses of Achilles. The two Greeks encounter Dolon and overpower him, and he, hoping his life will be spared, answers Odysseus' questions about the whereabouts of Hector and the state of the sentinels, telling him that the Trojans are on alert but their allies are asleep. In response to a further question, he reveals the location of Rhesus, newly arrived from Thrace with snow-white, wind-swift horses. Odysseus cuts Dolon's throat, and the

two spies set off, find Rhesus, kill him and his men, and take the horses.

But there is evidence, in the scholia to *Iliad* 10.435, for two other versions of this legend, both of which are likely to have been known to Homer but altered by him to suit his *Iliad*. (For a discussion see Fenik 1964.) In one, used in a lost poem of Pindar, Rhesus arrives in Troy as an ally and defeats the Greeks, whereupon Hera sends Athena to urge Odysseus and Diomedes to go on a night mission and kill him. According to the other it was prophesied that if Rhesus and his horses drank of the River Scamander in the Troad, he would be invincible. But since he arrives at night and is killed before that happens, his fated rout of the Greeks is avoided. (I refer to these below as the Pindar version and the oracle version.) Both these versions contain elements that would tend to diminish the stature and importance of either Hector or Achilles, and it is not surprising that those elements are suppressed by Homer. *Iliad* 10 never mentions Rhesus' invincibility, and Odysseus and Diomedes apparently set out to kill Hector and find out about Rhesus not because Athena sends them to kill him (as in the Pindar version) but because they meet Dolon. His death has no lasting or important consequences.

The play that has come down to us as Euripides' *Rhesus*—the much-disputed question of its attribution will be discussed below—is basically a dramatization of the oracle version in which Rhesus, had he lived, would have been invincible, though there are elements that derive from *Iliad* 10 and the Pindar version. As in Homer the two Greeks seem to have set out to kill Hector, but they are directed to Rhesus by Athena, not by Dolon. Dolon appears, as in Homer, but he knows nothing of Rhesus and is able only to

## RHESUS

direct the Greeks to Hector's resting place and tell them the Trojan password before being killed. When Athena appears to warn them off killing Hector and direct them to Rhesus, she tells them that if he lives until the morning neither Achilles nor Ajax will be able to keep him from destroying the Greek ships: this is, in effect, the oracle motif. Certain other changes and additions have been made in order to adapt the story to a play set in the Trojan camp.

The play as we have it begins with the entry of the Chorus of Trojan sentinels, who are looking for Hector. (There may originally have been a prologue: see the second Hypothesis, printed at the end of the play.) They bring the news that the Greeks are burning huge watch fires near the ships. (The motif of watch fires is here shifted from the Trojan camp to the Greek. The play never makes it clear why the Greeks have lit them, but this may have been explained in the lost prologue.) Hector comes forth, declares that the Greeks are about to run away, and proposes a night attack on the ships. Aeneas dissuades him from the risky venture of crossing palisaded trenches in the dark, proposing instead that someone be sent to spy on the Greek camp. Hector, who is blustery but changeable, agrees and calls for a volunteer. Dolon answers the call but asks for a reward: Achilles' horses. Hector too had his heart set on them, but he yields. Dolon sets off on his mission and is never seen again.

A shepherd then arrives as messenger. Hector, once more headstrong and once more mistaken, assumes that he is there to tell them about the prosperity of the flocks and directs him to the palace, but the man has news affecting the army: while watching his flocks he heard and saw the Thracian army arrive led by the godlike Rhesus in a

golden chariot drawn by snow-white horses. Hector, convinced that Rhesus has deliberately come late to a war that has already been all but won, announces that he will not welcome him, then that he will receive him not as companion-in-arms but as a guest only. Finally he is won over by the Chorus and the messenger to accept him as ally. The Chorus sing an ode in which they welcome Rhesus as their savior.

The meeting of Hector and Rhesus is a dramatic scene. Each is confident that he can end the war the next day. Hector accuses Rhesus of neglecting his duty to his friends by not coming sooner to Troy. Rhesus replies that he has been unavoidably detained by an incursion of Scythians into Thrace and by the difficulties of his journey. He ends by saying that whereas Hector had toiled nine years without success, he himself will conquer the Greeks on the morrow and go home the following day. After a somewhat inconclusive dialogue Hector leads Rhesus off to where he and the Thracian army will spend the night. The Chorus leave the stage in search of their relief on the watch.

Odysseus and Diomedes enter, and from their conversation we learn that they have killed Dolon, first getting from him the Trojan password and the location of Hector's encampment. They are disappointed not to find Hector there, and Diomedes wants to try to kill Aeneas or Paris when Athena appears and tells them that neither Hector nor Paris is fated to die at their hands but that they should go and slay Rhesus, who will be an invincible enemy if he lives through the night and who has horses well worth stealing.

Now Alexandros (Paris) appears looking for Hector. His arrival causes the Greek heroes to depart, and the

## RHESUS

scene between him and Athena allows stage time for the two to carry out the killing of Rhesus. Alexandros has heard that there are suspicious persons roaming the camp and wants to tell Hector. Athena, pretending to be Aphrodite, assures him that all is well, and tells him in highly ironic terms that his affairs are of the greatest concern to her. He departs. Athena calls offstage to warn the two Greeks, who have despatched Rhesus, that they should make their escape since the Trojans are coming. Odysseus and Diomedes reenter, and Odysseus is accosted by the Chorus, who regard him with suspicion. Since he knows the password he is able to fool them, and the two Greeks make their escape.

The news of Rhesus' death is brought by the driver of his chariot, who enters wounded and tells his vivid story. When Hector arrives the driver accuses him of having killed Rhesus in order to get his horses: how could a Greek have done it since none knew—unless a god told them—that Rhesus had arrived or where his camp lay? They wrangle until the driver is taken away to Hector's house to have his wounds treated.

The play ends with the appearance of Rhesus' mother, one of the Muses, carrying the body of Rhesus. She laments her son's death, reveals that she warned him that he was fated to die if he went to Troy, and accuses Athena, as Rhesus' real killer, of ingratitude: her city of Athens is most blessed by the Muses, yet she killed a Muse's son. Hector is glad to be freed of the charge of murdering Rhesus and offers to bury him richly in Troy. The Muse replies that he will not be buried: her son will not go to the Underworld but "shall lie hidden in the caves of the silver-rich land as a man-god." Day is now dawning, and Hector orders all the

Trojans to prepare for battle, confident that today will bring victory to the Trojans. All depart.

This play is far from being a masterpiece. So many of the characters are monotonously bombastic and overconfident: Dolon promises to bring back Odysseus' head, Hector and Rhesus both claim boastfully that they will finish the war in a day, and even the Chorus are infected in 254–63. Yet this characterization has no bearing on the plot. The language is monotonous, with a far higher number of phrases repeated verbatim (identical phrasing at 150, 155, 203, 222, 471, 502, and 589, and likewise at 395 and 423) than we find in any other play. We know from the second Hypothesis that in antiquity some people thought the play was not by Euripides. We know from the same source that Euripides wrote a *Rhesus*, listed in the *Didascaliae*, and we have reason to think that this play was an early work. So the chief line of defense for those who believe Euripides wrote our *Rhesus* is to say that it is a work of his youth. This cannot be disproved, but I think it more likely that at some point a *Rhesus* by an unknown poet of the fourth century was mistaken for the by then lost *Rhesus* of Euripides.

Some support for this view comes from the discussion of prologues in the second Hypothesis. The author claims that the play came with two prologues (*πρόλογοι δὲ διπτοὶ φέρονται*). In proof of this he cites Dicaearchus for the one prologue and “some of the copies” of the play for the other. It was Dicaearchus' custom to write plot summaries of the plays of Euripides and to prefix these with a verbatim citation of each play's first line, intended to help identify the play. The author of the hypothesis can quote at length from a prologue he considers unworthy of Euripi-



## RHESUS

des, which he finds in copies available to him. His claim that there was another prologue in addition to this is an inference ( $\gamma\omicron\upsilon\nu$ , "at any rate") from the citation of Dicaearchus. He concludes that there were two prologues to the same play, but a more natural conclusion is that Dicaearchus' citation comes from a different play entirely. It is at least possible that between Dicaearchus' day (late fourth century) and the Alexandrian edition (early second century) Euripides' play was lost and another play of the same name was included in the collected works. That our *Rhesus* originally began with a dialogue between Hera and Athena in which Hera sends Athena to inspire Odysseus and Diomedes to visit the Trojan camp by night is an attractive idea: the entrance of the two Greeks would then be prepared for, as well as the appearance of Athena. We cannot guess, however, why such a prologue, if it originally existed, should have been removed.

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*Dramatis Personae*

ΧΟΡΟΣ	CHORUS of Trojan soldiers on guard duty
ΕΚΤΩΡ	HECTOR, king of Troy
ΑΙΝΕΙΑΣ	AENEAS, a Trojan noble
ΔΟΛΩΝ	DOLON, a Trojan soldier
ΑΓΓΕΛΟΣ	Trojan shepherd as MESSENGER
ΡΗΣΟΣ	RHESUS, son of a Muse, leader of the Thracian army
ΟΔΥΣΣΕΥΣ	ODYSSEUS, a Greek leader
ΔΙΟΜΗΔΗΣ	DIOMEDES, a Greek leader
ΑΘΗΝΑ	ATHENA
ΑΛΕΞΑΝΔΡΟΣ	ALEXANDROS, also called Paris, prince of Troy
ΗΝΙΟΧΟΣ	DRIVER of Rhesus' chariot
ΜΟΥΣΑ	MUSE, mother of Rhesus

*A Note on Staging*

The *skene* represents the tent of Hector in the camp the Trojans have made near the Greek ships. Eisodos A leads to the seashore, the Greek camp, and the main body of Trojans, Eisodos B inland to the Thracian camp, the pastures of Mount Ida, and the city of Troy.

## ΡΗΣΟΣ

ΧΟΡΟΣ

- Βῆθι πρὸς εὐνάς τὰς Ἑκτορέους·  
τίς ὑπασπιστῶν ἄγρυπνος βασιλέως  
ἢ τευχοφόρων;  
δέξαιτο νέων κληδόνα μύθων,  
5 οἱ τετράμοιρον νυκτὸς φυλακὴν  
πάσης στρατιᾶς προκάθηνται  
ὄρθου κεφαλὴν πῆχυν ἐρείσας,  
λῦσον βλεφάρων γοργωπὸν ἔδραν,  
λείπε χαμεύνας φυλλοστρώτους,  
10 Ἑκτορ· καιρὸς γὰρ ἀκοῦσαι.

ΕΚΤΩΡ

τίς ὄδ'—ἢ φίλιος φθόγγος;—τίς ἀνὴρ;  
τί τὸ σῆμα; θρόει.  
τίνες ἐκ νυκτῶν τὰς ἡμετέρας  
κοίτας πλάθουσ'; ἐνέπειν χρή.

ΧΟΡΟΣ

- 15 φύλακες στρατιᾶς.

ΕΚΤΩΡ

τί φέρη θορύβῳ;

## RHESUS

*Enter by Eisodos A a CHORUS of Trojan sentinels.*

### CHORUS LEADER

Ho, there, any of the prince's squires or armor bearers who are awake, go to where Hector sleeps! Let him receive a message from those who keep the fourth watch of the night and guard the whole army: "Raise your head on your crooked forearm, open your eyes so dreadful to look upon, leave your bed of strewn leaves, Hector! High time to hear our report!"

*Enter HECTOR from the skene with retinue.*

### HECTOR

What man is this, friend or foe? What is the watchword? Speak! What men by night have come to my resting place? Tell me!

### CHORUS LEADER

We are the army's watch.

### HECTOR

Why this troubled haste?

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<sup>11</sup> parenthesin indic. Diggle

## EURIPIDES

ΧΟΡΟΣ

θάρσει.

ΕΚΤΩΡ

θαρσῶ.

μῶν τις λόχος ἐκ νυκτῶν;

[ΧΟΡΟΣ

οὐκ ἔστι.

ΕΚΤΩΡ]

τί σὺ γὰρ

φυλακὰς προλιπὼν κινεῖς στρατιάν,

εἰ μή τιν' ἔχων νυκτηγορίαν;

20 οὐκ οἶσθα δορὸς πέλας Ἀργείου

νυχίαν ἡμᾶς

κοίτην πανόπλους κατέχοντας;

ΧΟΡΟΣ

στρ.

ὀπλίζου χέρα· συμμαχῶν,

Ἔκτορ, βᾶθι πρὸς εὐνάς,

25 ὄτρυνον ἔγχος αἴρειν, ἀφύπνισον.

πέμπε φίλους ἰέναι ποτὶ σὸν λόχον,

ἄρμοσάτω ψαλίοις ἵππους.

τίς εἶσ' ἐπὶ Πανθοΐδαν

ἢ τὸν Εὐρώπας, Λυκίων ἀγὸν ἀνδρῶν;

30 ποῦ σφαγίων ἔφοροι,

ποῦ δὲ γυμνήτων μόναρχοι

τοξοφόροι τε Φρυγῶν;

ζευγνυτε κερόδετα τόξα νευραῖς.

RHESUS

CHORUS LEADER

Have no fear!

HECTOR

Not I! Is there some night raid?

[CHORUS

No.

HECTOR]

Why have you left your guard post and thrown the army into confusion if you have nothing to report by night? Don't you know that we are encamped under arms near the Argive army?

CHORUS

Take your weapon in your hand, Hector! Go to where our allies are sleeping, urge them to take up the spear, wake them up! Send trusted men to your own companions, let them fit bridles to their horses! Who will go to Panthus' son<sup>1</sup> or to Europa's scion, the leader of the Lycian warriors?<sup>2</sup> Where are men to oversee the sacrifices, where are the marshalers of light-armed troops, and the Phrygian archers? String your horned bows!

<sup>1</sup> Either Polydamas or Euphorbus, Trojan nobles.

<sup>2</sup> Sarpedon, son of Zeus and Europa.

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<sup>17</sup> [Χο. οὐκ ἔστι. Εκ.] τί Dindorf

<sup>19</sup> fort. τιν' ἐρῶν νικτηγηρεσίαν

<sup>23</sup> συμμαχῶν Bothe: σύμμαχον C

<sup>27</sup> ἀρμοσάτω Musgrave: -μόσατε C



## ΕΚΤΩΡ

τὰ μὲν ἀγγέλλεις δείματ' ἀκούειν,  
 35 τὰ δὲ θαρσύνεις, κούδέν καθαρῶς.  
 ἀλλ' ἦ Κρονίου Πανὸς τρομερᾶ  
 μάστιγι φοβῆ; [φυλακὰς δὲ λιπῶν  
 κινεῖς στρατιάν.] τί θροεῖς; τί σε φῶ  
 νέον ἀγγέλλειν; πολλὰ γὰρ εἰπὼν  
 40 οὐδὲν τρανῶς ἀπέδειξας.

## ΧΟΡΟΣ

ἀντ.

πύρ' αἴθει στρατὸς Ἀργόλας,  
 Ἔκτορ, πᾶσαν ἀν' ὄρφναν,  
 διειπετῆ δὲ ναῶν πυρσοῖς σταθμά.  
 πᾶς δ' Ἀγαμεμνονίαν προσέβα στρατὸς  
 45 ἐννύχιος θορύβῳ σκηνάν,  
 νέαν τιν' ἐφιέμενοι  
 βάξιν. οὐ γάρ πω πάρος ᾧδ' ἐφοβήθη  
 ναυσιπόρος στρατιά.  
 σοὶ δ', ὑποπτέυων τὸ μέλλον,  
 50 ἤλυθον ἄγγελος ὡς  
 μήποτε τιν' ἐς ἐμὲ μέμψιν εἴπης.

## ΕΚΤΩΡ

ἐς καιρὸν ἤκεις, καίπερ ἀγγέλλων φόβον·  
 ἄνδρες γὰρ ἐκ γῆς τῆσδε νυκτέρῳ πλάτῃ  
 λαθόντες ὄμμα τοῦμόν ἀρεῖσθαι φυγῆν  
 55 μέλλουσι· σαίνει μ' ἐννυχος φρυκτωρία.

37b-38a del. Dobree cl. 18

## RHESUS

### HECTOR

Some of your report is alarming to hear, some is encouraging: nothing is clear. Can it be that the goad of Pan, Cronus' son, has made you afraid?<sup>3</sup> [You have left your guard post and throw the army into confusion.] What are you saying? What strange business must I think you are reporting? You have said nothing clearly for all your many words.

### CHORUS

The Greek army is burning watch fires,  
Hector, all through the night,  
and the ships' mooring places are bright with torch gleam.  
The whole army by night comes in tumult  
to Agamemnon's tent,  
desiring to hear some new  
report: never before was this seagoing host  
so frightened.  
Fearing what may be to come  
I have brought word to you:  
I do not want you to rebuke me.

### HECTOR

Your coming is timely even though your message brought fright: these men are about to give my watchful eye the slip and escape from this land by night voyage—the import of their night fires comes home to me.

<sup>3</sup> Pan, goat-footed god of Arcadia, was credited with sudden and unexplained “panic” fear.

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<sup>51</sup> τιν' ἐς ἐμὲ μέμψιν Lindemann: τινα μέμψιν εἰς ἔμ' C



- ὦ δαίμον, ὅστις μ' εὐτυχοῦντ' ἐνόσφισας  
 θοίνης λέοντα, πρὶν τὸν Ἀργείων στρατὸν  
 σύρδην ἅπαντα τῶδ' ἀναλῶσαι δορί.  
 εἰ γὰρ φαεινοὶ μὴ ἕξανείσαν ἡλίον  
 60 λαμπτήρες, οὐτὰν ἔσχον εὐτυχοῦν δόρυ,  
 πρὶν ναῦς πυρῶσαι καὶ διὰ σκηνῶν μολεῖν  
 κτείνων Ἀχαιοὺς τῆδε πολυφόνῳ χερσί.  
 κάγῳ μὲν ἦ πρόθυμος ἰέναι δόρυ  
 ἐν νυκτὶ χρῆσθαί τ' εὐτυχεῖ ρύμη θεοῦ·  
 65 ἀλλ' οἱ σοφοὶ με καὶ τὸ θεῖον εἰδότες  
 μάντεις ἔπεισαν ἡμέρας μείναι φάος  
 κάπειτ' Ἀχαιῶν μηδέν' ἐν χέρσῳ λιπεῖν.  
 οἱ δ' οὐ μένουσι τῶν ἐμῶν θυσοκόων  
 βουλὰς· ἐν ὄρφνῃ δραπέτης μέγα σθένει.  
 70 ἀλλ' ὡς τάχιστα χρὴ παραγγέλλειν στρατῶ  
 τεύχη πρόχειρα λαμβάνειν λῆξάι θ' ὕπνου,  
 ὡς ἂν τις αὐτῶν καὶ νεὼς θρώσκων ἔπι  
 νῶτον χαραχθεῖς κλίμακας ράνη φόνῳ,  
 οἱ δ' ἐν βρόχοισι δέσμοι λελημμένοι  
 75 Φρυγῶν ἀρούρας ἐκμάθωσι γαπονεῖν.

## ΧΟΡΟΣ

Ἔκτορ, ταχύνεις πρὶν μαθεῖν τὸ δρώμενον·  
 ἄνδρες γὰρ εἰ φεύγουσιν οὐκ ἴσμεν τορῶς.

## ΕΚΤΩΡ

τίς γὰρ πύρ' αἶθειν πρόφασις Ἀργείων στρατόν;

## ΧΟΡΟΣ

οὐκ οἶδ'· ὕποπτον δ' ἐστὶ κάρτ' ἐμῇ φρενί.

## RHESUS

O fate, you have robbed me of the feast, like a lion of his kill, before I could destroy in one swoop the whole Argive army with this spear of mine! If the bright lamp of day had not failed me, I would not have checked my victorious spear until I had fired their ships and passed through their tents slaying Achaeans with this murderous right hand! I myself was keen to hurl the spear in the night and to make use of the lucky momentum the god had sent, but the seers, wise men who know the gods' will, persuaded me to wait until dawn and only then rid the land of Achaeans. But these men do not stay for the plans of my prophets: a runaway is a mighty man in the dark.

So we must quickly order the army to wake up and put on its ready armor: that way even if someone is leaping onto his ship he will be speared in the back and drench the ladder with his blood, and others will be tied up with ropes and be taught to till the Phrygians' fields!

### CHORUS LEADER

Hector, you are acting hastily before learning what is going on: we don't know for sure whether the men are fleeing.

### HECTOR

What other reason could there be for the Argive army to burn watchfires?

### CHORUS LEADER

I don't know, but it's very troubling to my mind.

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<sup>59</sup> ἔξανείσαν Heimsoeth: ξυνέσχον C

EURIPIDES

ΕΚΤΩΡ

80 πάντ' ἂν φοβηθεὶς ἴσθι, δειμαίνων τόδε.

ΧΟΡΟΣ

οὐπω πρὶν ἦψαν πολέμιοι τοσόνδε φῶς.

ΕΚΤΩΡ

οὐδ' ᾧδέ γ' αἰσchrῶς ἔπεσον ἐν τροπῇ δορός.

ΧΟΡΟΣ

σὺ ταῦτ' ἔπραξας· καὶ τὰ λοιπὰ νῦν σκόπει.

ΕΚΤΩΡ

ἀπλοῦς ἐπ' ἐχθροῖς μῦθος ὀπλίζειν χέρα.

ΧΟΡΟΣ

85 καὶ μὴν ὄδ' Αἰνέας καὶ μάλα σπουδῇ ποδὸς  
στείχει, νέον τι πράγμ' ἔχων φίλοις φράσαι.

ΑΙΝΕΙΑΣ

Ἔκτορ, τί χρῆμα νύκτεροι κατὰ στρατὸν  
τὰς σὰς πρὸς εὐνάς φύλακες ἐλθόντες φόβῳ  
νυκτηγοροῦσι καὶ κεκίνηται στρατός;

ΕΚΤΩΡ

90 Αἰνέα, πύκαζε τεύχεσιν δέμας σέθεν.

ΑΙΝΕΙΑΣ

τί δ' ἔστι; μῶν τις πολεμίων ἀγγέλλεται  
δόλος κρυφαῖος ἐστάναι κατ' εὐφρόνην;

ΕΚΤΩΡ

φεύγουσιν ἄνδρες κάπιβαίνουσιν νεῶν.

RHESUS

HECTOR

You'd quake at nothing if you're afraid of that!

CHORUS LEADER

The enemy have never before lit such a big fire.

HECTOR

No, nor have they ever suffered such a reverse in battle.

CHORUS LEADER

That was your doing: now give a thought to what comes next.

HECTOR

Where enemies are concerned my orders are simple: to arms!

*Enter by Eisodos A AENEAS with retinue.*

CHORUS LEADER

But look, here comes Aeneas in great haste! He has something to report to his friends.

AENEAS

Hector, why have the night watch come to your resting place in panic? Why are they deliberating at night, why is the army thrown into confusion?

HECTOR

Aeneas, put on your armor.

AENEAS

What's going on? Have we heard that the enemy are engaged in some nocturnal ploy?

HECTOR

The men are running away, getting on board their ships.

## ΑΙΝΕΙΑΣ

τί τοῦδ' ἂν εἴποις ἀσφαλὲς τεκμήριον;

## ΕΚΤΩΡ

- 95 αἴθουσι πᾶσαν νύκτα λαμπάδας πυρός·  
καί μοι δοκοῦσιν οὐ μενεῖν ἐς αὔριον,  
ἀλλ' ἐκκέαντες πύρσ' ἐπ' εὐσέλμων νεῶν  
φυγῆ πρὸς οἴκους τῆσδ' ἀφορμήσειν χθονός.

## ΑΙΝΕΙΑΣ

σὺ δ' ὡς τί δράσων πρὸς τάδ' ὀπλίζη χέρα;

## ΕΚΤΩΡ

- 100 φεύγοντας αὐτοὺς κάπιθρώσκοντας νεῶν  
λόγχῃ καθέξω κάπικείσομαι βαρύς·  
αἰσχροὺν γὰρ ἡμῖν, καὶ πρὸς αἰσχύνῃ κακόν,  
θεοῦ διδόντος πολεμίους ἄνευ μάχης  
φεύγειν ἐᾶσαι πολλὰ δράσαντας κακά.

## ΑΙΝΕΙΑΣ

- 105 εἴθ' ἦσθ' ἀνὴρ εὐβουλος ὡς δρᾶσαι χερὶ  
ἵταμῆ πρόθυμος τοὺς ἐναντίους κακῶς·  
ἀλλ' οὐ γὰρ αὐτὸς πάντ' ἐπίστασθαι βροτῶν  
πέφυκεν· ἄλλω δ' ἄλλο πρόσκειται γέρας,  
σὲ μὲν μάχεσθαι, τοὺς δὲ βουλεύειν καλῶς·  
ὅστις πυρὸς λαμπτήρας ἐξήρθησ κλυὼν  
110 φλέγειν Ἀχαιοὺς, καὶ στρατὸν μέλλεις ἄγειν  
τάφρους ὑπερβὰς νυκτὸς ἐν καταστάσει.  
καίτοι περάσας κοῖλον αὐλώνων βάθος,  
εἰ μὴ κυρήσεις πολεμίους ἀπὸ χθονός  
φεύγοντας ἀλλὰ σὸν βλέποντας ἐς δόρυ,

RHESUS

AENEAS

What proof of this can you tell me?

HECTOR

All night they burn fires. I don't think they will stay until tomorrow: having burnt their watch fires they will flee for home on their well-benched ships.

AENEAS

What are you going to do about this? Why are you taking spear in hand?

HECTOR

As they run away leaping onto their ships I shall stop them with my spear, hurling my full weight against them. The god has handed our enemies to us, and it is a disgrace to us, and a mischief as well, to let them run away without giving them battle, considering the great harm they have done us.

AENEAS

How I wish you were as prudent at making plans as <you are eager> to harm <the enemy with bold> hand. But that's the nature of things: the same man cannot do everything. One man has one gift, another a different one: yours is to fight, while it belongs to others to make prudent plans. Your hopes have been roused by hearing that the Achaeans are burning fires, and you intend to cross the moats at night with the army. Yet if you cross the deep ditch, you could find the enemy not fleeing but facing your spears, and if

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<sup>105</sup> post h. v. lac. indicandam suspicatus est Diggle

- 115 νικώμενος μὲν οὔτι μὴ μόλης πάλιν·  
 πῶς γὰρ περάσει σκόλοπας ἐν τροπῇ στρατός;  
 πῶς δ' αὖ γεφύρας διαβαλοῦσ' ἱππηλάται,  
 ἦν ἄρα μὴ θραύσαντες ἀντύγων χυόας;  
 νικῶν δ' ἔφεδρον παῖδ' ἔχεις τὸν Πηλέως,  
 120 ὅς σ' οὐκ ἑάσει ναυσὶν ἐμβαλεῖν φλόγα,  
 οὐδ' ᾧδ' Ἀχαιοὺς ὡς δοκεῖς ἀναρπάσαι.  
 αἶθων γὰρ ἀνὴρ καὶ πεπύργωται θράσει.  
 ἀλλὰ στρατὸν μὲν ἤσυχον παρ' ἀσπίδας  
 εὔδειν ἐῷμεν ἐκ κόπων ἀρειφάτων,  
 125 κατὰσκοπον δὲ πολεμίων, ὅς ἂν θέλῃ,  
 πέμπειν δοκεῖ μοι κὰν μὲν αἴρωνται φυγῆν,  
 στείχοντες ἐμπέσωμεν Ἀργείων στρατῶ·  
 εἰ δ' ἐς δόλον τιν' ἦδ' ἄγει φρυκτωρία,  
 μαθόντες ἐχθρῶν μηχανὰς κατασκόπου  
 130 βουλευσόμεσθα· τήνδ' ἔχω γνώμην, ἄναξ.

## ΧΟΡΟΣ

στρ.

- τάδε δοκεῖ, τάδε μεταθέμενος νόει.  
 σφαλερὰ δ' οὐ φιλῶ στρατηγῶν κράτη.  
 τί γὰρ ἄμεινον ἢ ταχυβάταν νεῶν  
 κατόπταν μολεῖν  
 135 πέλας ὅτι ποτ' ἄρα δαίοις  
 πυρὰ κατ' ἀντίπρω-  
 ρα ναυστάθμων δαίεται;

## ΕΚΤΩΡ

νικᾶς, ἐπειδὴ πᾶσιν ἀνδάνει τάδε.

## RHESUS

you are defeated you will never get back again. How will the army get over the palisade if they are routed? How will the charioteers cross the embankments without smashing their chariot axles? Yet if you beat them, you will have to face Achilles, now waiting to see what happens, and he will not let you set fire to the ships or plunder the Achaeans, as you suppose. The man is burning hot, and his courage makes him tower massively. No, let's let the soldiery, lying near their shields, rest quietly from their battle fatigue. I think it best to send a volunteer to spy on the enemy: if the Argive army is running away, let's go and fall upon them, but if this fire burning is meant as a trick, we can learn the enemy's devices from our spy and plan accordingly. That is my opinion, my lord.

## CHORUS

That seems best: change your mind and adopt this view!  
I do not like it when generals order unsafe things.  
What is better than for a swift-footed man to go  
and spy on the ships  
from close up, to see why in the world the foe  
are burning fires in front of their naval encampment?

## HECTOR

Aeneas, you win: everyone thinks your course is best. But

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115 οὔτι μὴ Cobet: τήνδ' οὐ μὴ fere C

131 δόκει Dawe

137 νικᾶς Bothe: νικᾶτ' C



στείχων δὲ κοίμα συμμάχους· τάχ' ἂν στρατὸς  
κινοῖτ' ἀκούσας νυκτέρους ἐκκλησίας.

- 140 ἐγὼ δὲ πέμψω πολεμίων κατάσκοπον.  
καὶ μὲν τιν' ἐχθρῶν μηχανὴν πυθώμεθα,  
σὺ πάντ' ἀκούση καὶ παρῶν εἴση λόγον·  
εἰ δ' ἀπαίρωσ' ἐς φυγὴν ὀρμώμενοι,  
σάλπιγγος αὐδὴν προσδοκῶν караδόκει,  
145 ὡς οὐ μενοῦντά μ'· ἀλλὰ προσμείξω νεῶν  
ὀλκοῖσι νυκτὸς τῆσδ' ἐπ' Ἀργείων στρατῶ.

## ΑΙΝΕΙΑΣ

πέμφ' ὡς τάχιστα· νῦν γὰρ ἀσφαλῶς φρονεῖς.  
σὺν σοὶ δ' ἔμ' ὄψη καρτεροῦνθ' ὅταν δέη.

## ΕΚΤΩΡ

- 150 τίς δῆτα Τρώων οἱ πάρεισιν ἐν λόγῳ  
θέλει κατόπτης ναῦς ἐπ' Ἀργείων μολεῖν;  
τίς ἂν γένοιτο τῆσδε γῆς εὐεργέτης;  
τίς φησιν; οὔτοι πάντ' ἐγὼ δυνήσομαι  
πόλει πατρῴα συμμάχοις θ' ὑπηρετεῖν.

## ΔΟΛΩΝ

- 155 ἐγὼ πρὸ γαίας τόνδε κίνδυνον θέλω  
ρύψας κατόπτης ναῦς ἐπ' Ἀργείων μολεῖν,  
καὶ πάντ' Ἀχαιῶν ἐκμαθῶν βουλευμάτα  
ἤξω· ἔπι τούτοις τόνδ' ὑφίσταμαι πόνον.

## ΕΚΤΩΡ

ἐπώνυμος μὲν κάρτα καὶ φιλόπολις

<sup>138</sup> κοίμα Pierson: κόσμει vel σκόπει C

## RHESUS

go and calm our allies: perhaps the army might be stirred up by hearing of our night meeting. I shall send someone to spy on our foes. If we learn of some enemy trick, you will hear the whole story, being stationed nearby. But if they are starting to run away, you must listen for the trumpet signal since I will not wait around: I will put myself among the beached ships this very night to fight the Argive army.

## AENEAS

Yes, send someone at once: now you're being cautious. You will see that when the need arises I shall be as brave as you.

*Exit AENEAS by Eisodos A.*

## HECTOR

*(in a loud voice)* Well then, who of the Trojans within hearing of my words is willing to go as a spy to the Argive ships? Who will do this land a good turn? Who agrees? I can't do everything for city and allies.

*Enter DOLON by Eisodos A.*

## DOLON

I am willing to run this risk for the country and go as a spy to the Argive ships. I will find out all the Achaeans' plans before returning: those are the terms of my promise.

## HECTOR

Dolon by name and Dolon by nature,<sup>4</sup> and a great lover of

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<sup>4</sup> Hector derives Dolon's name from *dolos*, "trick."

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<sup>146</sup> τῆσδε κάργείων Schumacher

160 Δόλων· πατρός δὲ καὶ πρὶν εὐκλεᾶ δόμον  
 νῦν δις τόσως ἔθηκας εὐκλεέστερον.

ΔΟΛΩΝ

οὐκ οὖν πονεῖν μὲν χρή, πονοῦντα δ' ἄξιον  
 μισθὸν φέρεσθαι; παντὶ γὰρ προσκείμενον  
 κέρδος πρὸς ἔργῳ τὴν χάριν τίκτει διπλήν.

ΕΚΤΩΡ

165 ναί, καὶ δίκαια ταῦτα κοῦκ ἄλλως λέγω.  
 τάξαι δὲ μισθόν, πλὴν ἐμῆς τυραννίδος.

ΔΟΛΩΝ

οὐ σῆς ἐρώμεν πολιόχου τυραννίδος.

ΕΚΤΩΡ

σὺ δ' ἀλλὰ γήμας Πριαμιδῶν γαμβρὸς γενοῦ.

ΔΟΛΩΝ

οὐδ' ἐξ ἐμαντοῦ μειζόνων γαμεῖν θέλω.

ΕΚΤΩΡ

χρυσὸς πάρεστιν, εἰ τόδ' αἰτήσεις γέρας.

ΔΟΛΩΝ

170 ἀλλ' ἔστ' ἐν οἴκοις· οὐ βίου σπανίζομεν.

ΕΚΤΩΡ

τί δῆτα χρήζεις ὧν κέκευθεν Ἴλιον;

ΔΟΛΩΝ

ἐλὼν Ἀχαιοὺς δῶρά μοι ξυναίνεσον.

ΕΚΤΩΡ

δώσω· σὺ δ' αἶτει πλὴν στρατηλάτας νεῶν.

RHESUS

his country! Your father's house was glorious before this, but you have made it twice as glorious.

DOLON

Shouldn't a man when he works also win a wage worthy of his work? A reward attached to a task doubles the pleasure of it.

HECTOR

Yes, that is quite right, I can't deny it. Name your reward—anything except my kingship.

DOLON

I have no desire to be the city's protector and king like you.

HECTOR

Well then, marry and become brother-in-law of Priam's sons.

DOLON

I do not want a marriage tie with my betters.

HECTOR

Perhaps you will ask for gold: we have plenty of that.

DOLON

I have money at home and do not lack livelihood.

HECTOR

Well what of Ilium's treasures do you desire?

DOLON

Promise me a gift once we destroy the Greeks.

HECTOR

I will give you anything you ask except the admirals.

## EURIPIDES

ΔΟΛΩΝ

κτείν', οὐ σ' ἀπαιτῶ Μενέλεω σχέσθαι χέρα.

ΕΚΤΩΡ

175 οὐ μὴν τὸν Οἰλέως παῖδά μ' ἐξαιτῆ λαβεῖν;

ΔΟΛΩΝ

κακαὶ γεωργεῖν χεῖρες εὖ τεθραμμέναι.

ΕΚΤΩΡ

τίν' οὖν Ἀχαιῶν ζῶντ' ἀποινᾶσθαι θέλεις;

ΔΟΛΩΝ

καὶ πρόσθεν εἶπον· ἔστι χρυσὸς ἐν δόμοις.

ΕΚΤΩΡ

καὶ μὴν λαφύρων γ' αὐτὸς αἰρήσῃ παρών.

ΔΟΛΩΝ

180 θεοῖσιν αὐτὰ πασσάλευε πρὸς δόμοις.

ΕΚΤΩΡ

τί δῆτα μείζον τῶνδέ μ' αἰτήσεις γέρας;

ΔΟΛΩΝ

ἵππους Ἀχιλλέως· χρῆ δ' ἐπ' ἀξίοις πονεῖν  
ψυχὴν προβάλλοντ' ἐν κύβοισι δαίμονος.

ΕΚΤΩΡ

185 καὶ μὴν ἐρῶντί γ' ἀντερᾶς ἵππων ἐμοί·  
ἐξ ἀφθίτων γὰρ ἄφθιτοι πεφυκότες  
τὸν Πηλέως φέρουσι θούριον γόνον·  
δίδωσι δ' αὐτὸς πωλοδαμνήσας ἀναξ  
Πηλεῖ Ποσειδῶν, ὡς λέγουσι, πόντιος.  
ἀλλ' οὐ σ' ἐπάρας ψεύσομαι· δώσω δέ σοι,

RHESUS

DOLON

Kill away! I won't beg you to spare Menelaus!

HECTOR

Surely you're not asking to receive the son of Oileus?<sup>5</sup>

DOLON

The hands of those nobly nurtured are bad at farming.

HECTOR

Which of the Achaeans do you want to hold to ransom?

DOLON

I've said already that I have gold in my house.

HECTOR

You can come yourself and take some of the booty.

DOLON

Nail it to the temples in honor of the gods!

HECTOR

Well, what greater gift than these will you ask me for?

DOLON

The horses of Achilles: it is right for me to work and risk my life in the dice game of fate for a prize that is worthy.

HECTOR

Well, you have me as a rival in your love for the horses: immortal and sired by immortals they carry the swift son of Peleus. Poseidon himself, horse-mastering lord of the sea, gave them to Peleus, men say. But I shall not raise your hopes only to dash them: I will give you the horses and

<sup>5</sup> The lesser Ajax.

190 κάλλιστον οἴκοις κτῆμ', Ἀχιλλέως ὄχον.

ΔΟΛΩΝ

αἰνῶ· λαβὼν δ' ἄν φημι κάλλιστον Φρυγῶν  
δῶρον δέχεσθαι τῆς ἐμῆς εὐσπλαγχνίας.  
σέ δ' οὐ φθονεῖν χρή· μυρὶ ἔστιν ἄλλα σοι,  
ἐφ' οἷσι τέρψη τῆσδ' ἀριστεύων χθονός.

ΧΟΡΟΣ

ἀντ.

195 μέγας ἀγών, μεγάλα δ' ἐπινοεῖς ἐλείν·  
μακάριός γε μὰν κυρήσας ἔσση.  
πόνος ὄδ' εὐκλεῆς· μέγα δὲ κοιράνοι-  
σι γαμβρὸν πέλειν.  
τὰ θεόθεν ἐπιδέτω Δίκα,

200 τὰ δὲ παρ' ἀνδράσιν  
τέλειά σοι φαίνεται.

ΔΟΛΩΝ

στείχοιμ' ἄν· ἐλθὼν δ' ἐς δόμους ἐφέστιος  
σκευῇ πρεπόντως σῶμ' ἐμὸν καθάψομαι,  
κάκειθεν ἦσω ναῦς ἐπ' Ἀργείων πόδα.

ΧΟΡΟΣ

ἐπεὶ τίν' ἄλλην ἀντὶ τῆσδ' ἔξεις στολήν;

ΔΟΛΩΝ

205 πρέπουσαν ἔργῳ κλωπικοῖς τε βήμασιν.

ΧΟΡΟΣ

σοφοῦ παρ' ἀνδρὸς χρή σοφόν τι μανθάνειν·

## RHESUS

chariot of Achilles, a most splendid possession for your house.

### DOLON

Thank you. I say this: if I get them, I will be receiving from the Trojans a most noble gift in return for my valor. And you should not begrudge me this: as our country's great hero you will have countless other things to delight your heart.

### CHORUS

Great is the contest, great the prize you intend to capture: if you succeed, you will enjoy blessedness.

Glorious is the toil. It is a great thing, though, to marry into the royal house.

What the gods will send must be determined by Lady Justice,

but where men are concerned  
it seems your lot is complete.

### DOLON

I shall depart now. I'm going home and will clothe myself fittingly and then set out from there to the Argive ships.

### CHORUS LEADER

What outfit will you wear instead of the one you are wearing?

### DOLON

One that befits the task and my covert journey.

### CHORUS LEADER

From a clever man one should learn cleverness: tell us,

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191 δ' ἄν Verrall: δὲ C

197 ὄδ' Nauck: δ' C

199 τὰ Bothe: τὰ δὲ C



λέξον, τίς ἔσται τοῦδε σώματος σαγή;

ΔΟΛΩΝ

λύκειον ἀμφὶ νῶτ' ἐνάψομαι δορὰν  
καὶ χάσμα θηρὸς ἀμφ' ἐμῶ θήσω κάρα,  
210 βάσιν τε χερσὶ προσθίαν καθαρμόσας  
καὶ κῶλα κώλοισ, τετράπουν μιμήσομαι  
λύκου κέλευθον πολεμίοις δυσεύρετον,  
τάφροις πελάζων καὶ νεῶν προβλήμασιν.  
ὅταν δ' ἔρημον χῶρον ἐμβαίνω ποδί,  
215 δίβαμος εἶμι· τῆδε σύγκειται δόλος.

ΧΟΡΟΣ

ἀλλ' εὖ σ' ὁ Μαίας παῖς ἐκέϊσε καὶ πάλιν  
πέμψειεν Ἑρμῆς, ὅς γε φηλητῶν ἄναξ.  
ἔχεις δὲ τοῦργον· εὐτυχεῖν μόνον σε δεῖ.

ΔΟΛΩΝ

σωθήσομαί τοι καὶ κτανῶν Ὀδυσσέως  
220 οἷσω κάρα σοι—σύμβολον δ' ἔχων σαφὲς  
φήσεις Δόλωνα ναῦς ἐπ' Ἀργείων μολεῖν—  
ἢ παῖδα Τυδέως· οὐδ' ἀναιμάκτῳ χερὶ  
ἤξω πρὸς οἴκους πρὶν φάος μολεῖν χθόνα.

ΧΟΡΟΣ

στρ. α

Θυμβραῖε καὶ Δάλιε καὶ Λυκίας  
225 ναὸν ἐμβατεύων  
Ἄπολλον, ᾧ Δία κεφαλά, μόλε τοξή-

219 τοι Diggle: τε C

## RHESUS

how will you clothe yourself?

### DOLON

On my back I shall wrap the pelt of a wolf, with the beast's gaping jaws about my head: fitting its forelegs to my arms and its hindlegs to my feet I shall imitate the four-footed gate of a wolf, hard for enemies to detect as I approach the moat and the ships' fortifications. When I reach deserted ground, I will walk on two feet. That is how my deceit is concocted.

### CHORUS LEADER

May the son of Maia<sup>6</sup> bring you successfully there and back since he is the lord of deceivers. You know what you must do: now all you need is to succeed.

### DOLON

I'll get through safely and when I have killed Odysseus I will bring his head back to you—that way you will have clear proof that Dolon reached the Argive ships—or perhaps I'll kill the son of Tydeus.<sup>7</sup> I shall return before dawn breaks with bloodied hands.

*Exit DOLON by Eisodos A.*

### CHORUS

Apollo of Thymbra and Delos and treader  
of Lycia's temple,  
son of Zeus, come with your bow,

<sup>6</sup> Hermes, god of thieves.

<sup>7</sup> Diomedes.

ρης, ἰκοῦ ἐννύχιος  
καὶ γενοῦ σωτήριος ἀνέρι πομπᾶς  
230 ἀγεμῶν καὶ ξύλλαβε Δαρδανίδαῖς,  
ὦ παγκρατές, ὦ Τροΐας  
τείχη παλαιὰ δείμας.

ἀντ. α

μόλοι δὲ ναυκλήρια καὶ στρατιᾶς  
Ἑλλάδος διόπτας  
235 ἴκοιτο καὶ κάμφειε πάλιν θυμέλας οἴ-  
κων πατρὸς Ἰλιάδας.  
Φθιάδων δ' ἵππων ποτ' ἐπ' ἄντυγα βαίη,  
δεσπότην πέρσαντος Ἀχαιοὺν Ἄρη,  
240 τὰς πόντιος Αἰακίδα  
Πηλεΐ δίδωσι δαίμων.

στρ. β

ἐπεὶ πρό τ' οἴκων πρό τε γᾶς ἔτλα μόνος  
ναύσταθμα βὰς κατιδεῖν ἄγαμαι  
245 λήματος ἧ σπάνις αἰεὶ  
τῶν ἀγαθῶν, ὅταν ἧ δυσάλιον ἐν πελάγει  
καὶ σαλεύη  
πόλις. ἔστι Φρυγῶν τις ἔστιν ἄλκιμος·  
250 ἐνὶ δὲ θράσος ἐν αἰχ-  
μᾶ· πόθι Μυσῶν ὅς ἐμὰν  
συμμαχίαν ἀτίζει;

ἀντ. β

τίν' ἄνδρ' Ἀχαιῶν ὁ πεδοστιβῆς σφαγεὺς  
255 οὐτάσει ἐν κλισίαις, τετράπουν

## RHESUS

come by night,  
be a saving guide  
to a man's journey, and help the sons of Dardanus,  
O mighty lord, builder  
of Troy's ancient walls!

May he come to the mooring places, arrive  
to spy on the army of Greece,  
and return once more to the Trojan  
altars of his father's house!  
And when our king has ravaged the Achaean army,  
grant that he may mount chariot and horses of Phthia,  
horses that the lord of the sea  
gave to Aeacus' son Peleus!

For he alone on behalf of home and country  
dared to go and spy on their ships: I am amazed  
at his courage. Brave men are always hard to find  
when days are dark at sea  
and the city is being tossed  
on the waves. There are brave men yet among the Phryg-  
ians,  
there is boldness among the warriors:  
where is the Mysian who scorns  
to have me as his ally?

What Achaean in the camp will the earth-treading killer  
wound as he imitates on the ground

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228-30 *καὶ γενοῦ . . . ἀγεμῶν* Dindorf: *ἀγεμῶν . . . καὶ γενοῦ* C

245 *σπάνις αἰεὶ* Wilamowitz: *σπάνια fere* C

251 *πόθι* Hoffman: *ποτὶ* C

μίμον ἔχων ἐπὶ γαίᾳς  
 θηρός; ἔλοι Μενέλαν, κτανὼν δ' Ἀγαμεμνόνιον  
 κρᾶτ' ἐνέγκοι

- 260 Ἐλένα κακόγαμβρον ἐς χέρας γόον,  
 ὃς ἐπὶ πόλιν, ὃς ἐπὶ  
 γᾶν Τροΐαν χιλιόναυ  
 ἦλυθ' ἔχων στρατείαν.

## ΑΓΓΕΛΟΣ

- 265 ἄναξ, τοιούτων δεσπότησιν ἄγγελος  
 εἶην τὸ λοιπὸν οἶά σοι φέρω μαθεῖν.

## ΕΚΤΩΡ

- ἦ πόλλ' ἀγρώσταις σκαιὰ πρόσκειται φρενί·  
 καὶ γὰρ σὺ ποιμένας δεσπότης τευχεςφόροις  
 ἦκειν ἔοικας ἀγγελῶν ἵν' οὐ πρόπει.  
 οὐκ οἶσθα δῶμα τοῦμὸν ἢ θρόνους πατρός,  
 270 οἱ χρῆν γεγωνεῖν σ' εὐτυχούντα ποιμνία;

## ΑΓΓΕΛΟΣ

σκαιοὶ βοτῆρῆς ἐσμεν· οὐκ ἄλλως λέγω.  
 ἀλλ' οὐδὲν ἦσσον σοι φέρω κεδνοὺς λόγους.

## ΕΚΤΩΡ

παῦσαι λέγων μοι τὰς προσαυλείους τύχας·  
 μάχας πρὸ χειρῶν καὶ δόρη βαστάζομεν.

## ΑΓΓΕΛΟΣ

- 275 τοιαῦτα κἀγὼ σημανῶν ἐλήλυθα·  
 ἀνὴρ γὰρ ἀλκῆς μυρίας στρατηλατῶν  
 στείχει φίλος σοι σύμμαχός τε τῆδε γῆ.

## RHESUS

the gait of a four-footed beast?  
May he kill Menelaus, slay Agamemnon  
and put his head  
in Helen's hands to make her lament her evil brother-in-  
law,  
who came against the city, against  
the land of Troy, bringing  
a thousand-ship armada.

*Enter by Eisodos B a Trojan shepherd as MESSENGER.*

### MESSENGER

My lord, I wish that I may always bring such news to my  
masters as I am now bringing for you to hear!

### HECTOR

How stupid the minds of rustics are! Here you are, it  
seems, bringing news of the herds to your masters in their  
fighting gear, bringing it to the wrong place! Don't you  
know that my house or my father's throne is where you  
should report the prosperity of our flocks?

### MESSENGER

We herdsmen are stupid—no argument there. But none-  
theless I bring you good news.

### HECTOR

No more tales of sheepfold fortunes! We have spears and  
battles on our hands!

### MESSENGER

That's just what I have come to report: a man is approach-  
ing, as friend to you and ally to this land, at the head of a  
vast force.

## EURIPIDES

ΕΚΤΩΡ

ποίας πατρώας γῆς ἔρημώσας πέδον;

ΑΓΓΕΛΟΣ

Θρήκης· πατὸς δὲ Στρυμόνος κικλήσκεται.

ΕΚΤΩΡ

280 Ῥῆσον τιθέντ' ἔλεξας ἐν Τροία πόδα;

ΑΓΓΕΛΟΣ

ἔγνωσ· λόγου δὲ δις τόσου μ' ἐκούφισας.

ΕΚΤΩΡ

καὶ πῶς πρὸς Ἴδης ὀργάδας πορεύεται,  
πλαγχθεὶς πλατείας πεδιάδος θ' ἀμαξιτοῦ;

ΑΓΓΕΛΟΣ

οὐκ οἶδ' ἀκριβῶς· εἰκάσαι γε μὴν πάρα.  
285 νυκτὸς γὰρ οὔτι φαῦλον ἐσβαλεῖν στρατόν,  
κλυόντα πλήρη πεδία πολεμίας χερός.  
φόβον δ' ἀγρώσταις, οἳ κατ' Ἰδαῖον λέπας  
οἰκοῦμεν αὐτόρριζον ἐστίαν χθονός,  
παρέσχε δρυμὸν νυκτὸς ἔνθηρον μολών.  
290 πολλῇ γὰρ ἡχῇ Θρηκίος ῥέων στρατὸς  
ἔστειχε· θάμβει δ' ἐκπλαγέντες ἴεμεν  
ποίμνας πρὸς ἄκρας, μή τις Ἀργείων μόλη  
ληλατήσων καὶ σὰ πορθήσων σταθμά,  
πρὶν δὴ δι' ὤτων γῆρυν οὐχ Ἑλληνικὴν  
295 ἐδεξάμεσθα καὶ μετέστημεν φόβον.  
στείχων δ' ἔναντα προυξερευνητὰς ὁδοῦ  
ἀνιστόρησα Θρηκίοις προσφθέγμασιν·  
Τίς ὁ στρατηγὸς καὶ τίνοσ κεκλημένος

RHESUS

HECTOR

What country has he come from?

MESSENGER

Thrace: he is called the son of the river Strymon.

HECTOR

Do you mean that Rhesus has come to Troy?

MESSENGER

Exactly. You've made my tale easier by half.

HECTOR

How did he miss the broad carriage road and come to the pastures of Ida?

MESSENGER

I don't know exactly, though it's possible to guess. It's no small thing to bring an army into the country by night when one has heard that the plains are full of enemy soldiers. It frightened us rustics, who make our home on the very rock of Mount Ida, when they came through the game-rich thickets in the night: the Thracian army made a great din as it flowed on. We were struck with amazement and started to move our flocks higher up: that way no Argive would raid and pillage your herds for spoil. But then our ears heard non-Greek speech, and our fears were relieved. Marching right up to the advance scouts of the expedition I asked them in Thracian, "Who is the general—what is his father's name—that comes to the city as

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285 ἐσβαλεῖν Diggle: ἐμβ- C

296 ἔναντα Morstadt: ἄνακτος C



- 300 στείχει πρὸς ἄστν Πριαμίδαισι σύμμαχος;  
 καὶ πάντ' ἀκούσας ὧν ἐφίεμην μαθεῖν  
 ἔστην· ὀρῶ δὲ Ῥῆσον ὥστε δαίμονα  
 ἐστῶτ' ἐν ἵπποις Θρηκίοις τ' ὀχήμασιν.  
 χρυσῆ δὲ πλάστιγξ ἀνχένα ζυγηφόρον  
 πῶλων ἔκλγε χιόνος ἐξανγεστέρων.  
 305 πέλτη δ' ἐπ' ὤμων χρυσοκολλήτοις τύποις  
 ἔλαμπε· Γοργῶν δ' ὡς ἐπ' αἰγίδος θεᾶς  
 χαλκῆ μετώποις ἰππικοῖσι πρόσδετος  
 πολλοῖσι σὺν κώδωσιν ἐκτύπει φόβον.  
 στρατοῦ δὲ πλήθος οὐδ' ἂν ἐν ψήφου λόγῳ  
 310 θέσθαι δύναί' ἄν, ὡς ἄπλατον ἦν ἰδεῖν,  
 πολλοὶ μὲν ἰππῆς, πολλὰ πελταστῶν τέλη,  
 πολλοὶ δ' ἀτράκτων τοξόται, πολὺς δ' ὄχλος  
 γυμνῆς ἀμαρτῆ, Θρηκίαν ἔχων στολήν.  
 τοιοῦσδε Τροία σύμμαχος πάρεστ' ἀνὴρ,  
 315 ὃν οὔτε φεύγων οὔθ' ὑποσταθεῖς δορὶ  
 ὁ Πηλέως παῖς ἐκφυγεῖν δυνήσεται.

## ΧΟΡΟΣ

ὅταν πολίταις εὐσταθῶσι δαίμονες,  
 ἔρπει κατάντης ξυμφορὰ πρὸς τάγαθά.

## ΕΚΤΩΡ

- 320 πολλούς, ἐπειδὴ τοῦμὸν εὐτυχεῖ δόρυ  
 καὶ Ζεὺς πρὸς ἡμῶν ἐστιν, εὐρήσω φίλους.  
 ἀλλ' οὐδὲν αὐτῶν δεόμεθ', οἵτινες πάλαι  
 μὴ ξυμπονοῦσιν ἡνίκ' ἐξώστης Ἄρης  
 ἔθραυε λαίφη τῆσδε γῆς μέγας πνέων.

## RHESUS

ally to the sons of Priam?"

When I had heard all I wanted to know, I stood by. And then I saw Rhesus mounted like a god behind his horses in his Thracian chariot. A yoke of gold restrained the necks of his steeds, which gleamed brighter than snow. The light shield on his shoulder flashed with a boss of beaten gold. A Gorgon of bronze, like that on Athena's aegis, glared from its place on the horses' cheekpieces and with its many bells struck a note of fear. You could not count his host even by reckoning with pebbles, so ungraspable was it. Many were the cavalry, many the companies of shield bearers, many the shooters of arrows, and many the light troops in Thracian gear.

Such is the ally who has come to aid Troy: Peleus' son will not be able to escape him either by running away or by facing him with his spear.

### CHORUS LEADER

Whenever the gods favor the citizens, adversity turns to blessing.

### HECTOR

Now that my spear is successful and Zeus is on our side, I shall find many friends. But I have no need of those who did not work with us from the start, when blustering Ares, blowing at gale force, was ripping up this country's sails.

Ῥῆσος δ' ἔδειξεν οἶος ἦν Τροία φίλος·  
 325 ἦκει γὰρ ἐς δαῖτ', οὐ παρὼν κυνηγέταις  
 αἰρουῦσι λείαν οὐδὲ συγκαμῶν δορί.

ΧΟΡΟΣ

ὀρθῶς ἀτίξεις κἀπίμομφος εἶ φίλοις·  
 δέχου δὲ τοὺς θέλοντας ὠφελεῖν πόλιν.

ΕΚΤΩΡ

ἀρκοῦμεν οἱ σώζοντες Ἴλιον πάλαι.

ΧΟΡΟΣ

330 πέποιθας ἤδη πολεμίους ἤρηκένας;

ΕΚΤΩΡ

πέποιθα· δείξει τοῦπιὸν σέλας θεοῦ.

ΧΟΡΟΣ

ὄρα τὸ μέλλον· πόλλ' ἀναστρέφει θεός.

ΕΚΤΩΡ

333 μισῶ φίλοισιν ὕστερον βοηδρομεῖν.

336 ὁ δ' οὖν, ἐπεὶπερ ἦλθε, σύμμαχος μὲν οὐ,  
 ξένος δὲ πρὸς τράπεζαν ἠκέτω ξένων·

338 χάρις γὰρ αὐτῷ Πριαμιδῶν διώλετο.

ΧΟΡΟΣ

334 ἄναξ, ἀπωθεῖν συμμαχούς ἐπίφθονον.

ΑΓΓΕΛΟΣ

335 φόβος γένοιτ' ἂν πολεμίους ὀφθεῖς μόνον.

ΕΚΤΩΡ

339 σύ τ' εὖ παραινεῖς καὶ σὺν καιρίως σκοπεῖς.

333-40 hoc ordine Nauck

RHESUS

Rhesus has shown what kind of friend he is to Troy. He has turned up for the feast though he did not help the hunters in the chase or lend us the aid of his spear.

CHORUS LEADER

You are quite right to complain and criticize your friends. But accept those who are willing to help the city.

HECTOR

Those of us who have been rescuing Ilium all along are enough.

CHORUS LEADER

Are you confident that you have destroyed the enemy?

HECTOR

Yes: the god's next dawn will make this plain.

CHORUS LEADER

Look to the future: god often sends reverse.

HECTOR

I hate being late to help friends!

Well, since he has arrived, let him come, not as an ally but as a guest at my table. He has lost the gratitude of the sons of Priam.

CHORUS LEADER

My lord, rejecting allies leads to hatred.

MESSENGER

Just a glimpse of him will frighten the enemy.

HECTOR

*(to the Chorus Leader)* Your advice is good. *(to the Messenger)* And you have done timely lookout duty. Let gold-

340 ὁ χρυσοτευχῆς δ' οὔνεκ' ἀγγέλου λόγων  
Ῥῆσος παρέστω τῆδε σύμμαχος χθονί.

## ΧΟΡΟΣ

στρ. α

Ἄδράστεια μὲν ἅ Διὸς  
παῖς εἴργοι στομάτων φθόνον·  
φράσω γὰρ δὴ ὅσον μοι

345 ψυχᾶ προσφιλές ἐστιν εἰπεῖν.  
ἦκεις, ὦ ποταμοῦ παῖ,  
ἦκεις ἐπλάθης Φιλίου πρὸς αὐλὰν  
ἀσπαστός, ἐπεὶ σε χρόνῳ  
Πιερὶς μάτηρ ὃ τε καλλιγέφυ-  
350 ρος ποταμὸς πορεύει

ἀντ. α

Στρυμών, ὃς ποτε τᾶς μελω-  
δοῦ Μούσας δι' ἀκηράτων  
δινηθεὶς ὑδροειδῆς  
κόλπων σὰν ἐφύτευσεν ἦβαν.

355 σύ μοι Ζεὺς ὁ φαναῖος  
ἦκεις διφρεύων βαλιαῖσι πώλοις.  
νῦν, ὦ πατρίς ὦ Φρυγία,  
ξὺν θεῷ νῦν σοι τὸν ἐλευθέριον  
Ζῆνα πάρεστιν εἰπεῖν.

<sup>8</sup> Adrasteia, like Nemesis, is a goddess who punishes boastful words. The Chorus here invoke her to see that Rhesus receives harm from the praise of him they are about to give.

## RHESUS

armored Rhesus, thanks to this newsbringer's words, join this land as ally.

*Exit MESSENGER by Eisodos B.*

### CHORUS

MayAdrasteia, daughter of Zeus,<sup>8</sup>  
shield my words from divine hostility!

I shall say all that my heart  
longs to utter.

O son of the river god, you have come,  
you have come and approached the court of Zeus of the  
Kindred,<sup>9</sup>

and most welcome you are since it has taken long  
for your Pierian mother and the river of lovely bridges  
to send you here.

The Strymon it was who once eddied  
in watery wise through the virginal body  
of the Muse, the singer,  
and begot your fine manhood.

To me you have come as Zeus the Lightbearer,<sup>10</sup>  
riding behind your dappled mares.

Now at last, O Phrygia, my fatherland,  
God being your helper, you can call upon  
Zeus the Liberator!<sup>11</sup>

<sup>9</sup> The expression seems to mean that Rhesus has come to a house to which he is related, Zeus Philios being the god who watches over kindred, the patron of ties of affection.

<sup>10</sup> Or Zeus the Revealer.

<sup>11</sup> Zeus the Liberator was invoked by those freed from enslavement.

στρ. β

- 360 ἄρά ποτ' αὖθις ἅ παλαιὰ Τροΐα  
 τοὺς προπότας παναμερεύ-  
 σει θιάσους ἐρώτων  
 ψαλμοῖσι καὶ κυλίκων οἶνοπλανήτοις  
 ἐπιδεξίους ἀμίλλαις
- 365 κατὰ πόντον Ἀτρειδᾶν  
 Σπάρταν οἰχομένων  
 Ἰλιάδος παρ' ἀκτᾶς;  
 ὦ φίλος, εἴθε μοι  
 σᾶ χερὶ καὶ σῶ δορὶ πρά-  
 ξας τάδ' ἐς οἶκον ἔλθοις.

ἀντ. β

- 370 ἐλθὲ φάνηθι, τὰν ζάχρυσον προβαλοῦ  
 Πηλείδα κατ' ὄμμα πέλ-  
 ταν δοχμίαν πεδαίρων  
 σχιστὰν παρ' ἄντυγα, πώλους ἐρεθίζων  
 δίβολόν τ' ἄκοντα πάλλων.
- 375 σὲ γὰρ οὔτις ὑποστὰς  
 Ἀργείας ποτ' ἐν Ἥ-  
 ρας δαπέδοις χορεύσει·  
 ἀλλὰ νιν ἄδε γὰ  
 καπφθίμενον Θρηκὶ μόρω  
 φίλτατον ἄχθος οἴσει.

364 ἐπιδεξίους L. Dindorf: ὑποδ- C

373 πώλους Reiske: κώλους C

## RHESUS

Can it ever again be that ancient Troy  
will spend the whole day in reveling,  
pledging the health of our lady loves  
in songs and drinking contests  
that make the wine pass quickly round from left to right,  
as over the sea the sons of Atreus  
make for Sparta, leaving  
Ilium's shore behind?  
O friend, how I wish that for me  
you might accomplish this with your arm and your spear  
before you go home again!

Come, show yourself, brandish your golden  
shield in the face of Peleus' son,  
lifting it aslant  
along the gap in the chariot rail, rousing your horses  
and shaking your two-pronged javelin!  
No one who stands against you  
shall ever again tread the measure  
in the plains of Argive Hera:  
no, he shall die a Thracian death,  
and this soil shall support him  
as a burden that gives delight.

*Enter RHESUS by Eisodos B.*<sup>12</sup>

<sup>12</sup> Possibly Rhesus enters on a chariot drawn by white horses, as suggested by O. Taplin, *The Stagecraft of Aeschylus* (Oxford, 1977), p. 77.



- 380—*ἰὼ ἰώ, μέγας ὦ βασιλεῦ.  
καλόν, ὦ Θρήκη,  
σκύμνον ἔθρεψας πολίαρχον ἰδεῖν.  
ἴδε χρυσόδετον σώματος ἀλκήν,  
κλύε καὶ κόμπους κωδωνοκρότους  
παρὰ πορπάκων κελαδοῦντας.*
- 385 *θεός, ὦ Τροία, θεός, αὐτὸς Ἄρης  
ὁ Στρυμόνιος πῶλος ἀοιδοῦ  
Μούσης ἤκων καταπνεῖ σε.*

## ΡΗΣΟΣ

- χαῖρ', ἐσθλὸς ἐσθλοῦ παῖς, τύραννε τῆσδε γῆς,  
Ἔκτορ· παλαιᾶ σ' ἡμέρα προσεννέπω.*
- 390 *χαίρω δέ σ' εὐτυχοῦντα καὶ προσήμενον  
πύργοισιν ἐχθρῶν· συγκατασκάψων δ' ἐγὼ  
τείχη πάρεμι καὶ νεῶν πρήσων σκάφη.*

## ΕΚΤΩΡ

- παῖ τῆς μελωδοῦ μητέρος Μουσῶν μιᾶς  
Θρηκός τε ποταμοῦ Στρυμόνος, φιλῶ λέγειν*
- 395 *τάληθές αἰεὶ κοῦ διπλοῦς πέφυκ' ἀνήρ.  
πάλαι πάλαι χρῆν τῆδε συγκάμνειν χθονὶ  
ἐλθόντα, καὶ μὴ τοῦπὶ σ' Ἀργείων ὑπο  
Τροίαν ἐᾶσαι πολεμίῳ πεσεῖν δορί.  
οὐ γάρ τι λέξεις ὡς ἄκλητος ὢν φίλοις*
- 400 *οὐκ ἦλθες οὐδ' ἤμυνας οὐδ' ἐπεστράφης.  
τίς γάρ σε κῆρυξ ἢ γερουσία Φρυγῶν  
ἐλθοῦσ' ἀμύνειν οὐκ ἐπέσκηψεν πόλει;  
ποῖον δὲ δῶρων κόσμον οὐκ ἐπέμψαμεν;*

## RHESUS

### CHORUS LEADER

Hail, O great king! Splendid, O Thrace, is the whelp you have raised, so royal of mien! See the gold armor about his body, hear the boast of his clanging bells as they ring on his shield rim! As a god, O Troy, a god, Ares himself, this son of the Strymon and the Muse has come to breathe upon you!

### RHESUS

Hail, noble son of a noble sire, Hector, this country's king! It is late that I address you. But I am glad that you are enjoying success and are encamped at the enemy's gates. I have come to help tear up their stockade and set fire to their ships.

### HECTOR

Son of one of the singing Muses and the Thracian river Strymon, it is my custom always to speak the truth: I am not double-tongued. You ought to have come long, long ago to share in this land's troubles: you should not, as far as in you lay, have allowed Troy to fall by enemy spear at the hands of the Argives. You can't say that it was for lack of an invitation that you failed to come or defend or visit your friends. What Trojan herald or embassy of elders did not arrive to urge you to protect our city? What gifts did we not

- σὺ δ' ἐγγενῆς ὦν βάρβαρός τε βαρβάρους  
 405 Ἕλλησιν ἡμᾶς προύπιες τὸ σὸν μέρος.  
 καίτοι σε μικρᾶς ἐκ τυραννίδος μέγαν  
 Θρηκῶν ἄνακτα τῆδ' ἔθηκ' ἐγὼ χερί,  
 ὅτ' ἀμφὶ Πάγγαιόν τε Παιόνων τε γῆν  
 Θρηκῶν ἀρίστοις ἐμπεσὼν κατὰ στόμα  
 410 ἔρρηξα πέλτην, σοὶ δὲ δουλώσας λεῶν  
 παρέσχον ὦν σὺ λακτίσας πολλὴν χάριν  
 φίλων νοσοῦντων ὕστερος βοηδρομεῖς.  
 οἱ δ' οὐδὲν ἡμῖν ἐγγενεῖς πεφυκότες,  
 πάλαι παρόντες, οἱ μὲν ἐν χωστοῖς τάφοις  
 415 κεῖνται πεσόντες, πίστις οὐ σμικρὰ πόλει,  
 οἱ δ' ἐν θ' ὄπλοισι καὶ παρ' ἰππέιους ὄχοις  
 ψυχρὰν ἄησιν δίψιόν τε πῦρ θεοῦ  
 μένουσι καρτεροῦντες, οὐκ ἐν δεμνίοις  
 πυκνὴν ἄμυστιν ὡς σὺ δεξιούμενοι.  
 420 ταῦθ', ὡς ἂν εἰδῆς Ἔκτορ' ὄντ' ἐλεύθερον,  
 καὶ μέμφομαί σοι καὶ λέγω κατ' ὄμμα σόν.

## ΡΗΣΟΣ

- τοιοῦτός εἰμι καὐτός, εὐθείαν λόγων  
 τέμνων κέλευθον, κοῦ διπλοῦς πέφυκ' ἀνήρ.  
 ἐγὼ δὲ μείζον ἢ σὺ τῆσδ' ἀπὼν χθονὸς  
 425 λύπη πρὸς ἧπαρ δυσφορῶν ἐτειρόμην.  
 ἀλλ' ἀγχιτέρμων γαῖά μοι, Σκύθης λεώς,  
 μέλλοντι νόστον τὸν πρὸς Ἴλιον περᾶν  
 ξυνήψε πόλεμον· ἀξένου δ' ἀφικόμην  
 πόντου πρὸς ἀκτάς, Θρηῆκα πορθμεύσων στρατόν.

## RHESUS

send to honor you? But though you are an outlander like us, a kinsman, you betrayed us to the Greeks for all you did to the contrary. And yet with this hand I made you the great king of Thrace instead of a petty chieftain when near Mount Pangaeum and the land of the Paeonians I hurled myself straight upon the princes of Thrace and broke their shields. I made the people subject and delivered them to you. The great debt of gratitude you owe for this you have repudiated, and you are late in coming to help when your friends are in trouble. Others, unrelated to us, have been here a long time, and some of them have fallen and lie in funeral mounds, no small pledge of their loyalty to the city, while others, serving in armor or on war chariots, bravely endure the chilly blast of the god or his thirsty heat, not lying in blankets and toasting one another in deep drafts like you.

I have uttered these words of complaint to your face so that you may know that Hector is frank of speech.

## RHESUS

I too am the sort of man who cuts a straight path in his speech: I am not double-tongued. My heart was more vexed than yours in grief at being absent from this land. But a neighboring land, the people of Scythia, made war on me as I was about to set off for Ilium. I came to the banks of the Hostile Sea<sup>13</sup> in order to take my Thracians

<sup>13</sup> The Black Sea was euphemistically called *Euxeinos*, "friendly to strangers," but tragedy generally calls it *Axeinos*, "hostile to strangers."

- 430 ἔνθ' αἵματηρὸς πέλανος ἐς γαῖαν Σκύθης  
 ἠντλείτο λόγχῃ Θρηξί τε συμμιγῆς φόνος.  
 τοιάδε τοί μ' ἀπεῖργε συμφορὰ πέδον  
 Τροίας ἰκέσθαι σύμμαχόν τέ σοι μολεῖν.  
 ἐπεὶ δ' ἔπερσα, τῶνδ' ὀμηρεύσας τέκνα
- 435 τάξας <τ' > ἔτειον δασμὸν ἐς δόμους φέρειν,  
 ἤκω περάσας ναυσὶ πόντιον στόμα,  
 τὰ δ' ἄλλα πεζὸς γῆς περῶν ὀρίσματα—  
 οὐχ ὡς σὺ κομπεῖς τὰς ἐμὰς ἀμύστιδας  
 οὐδ' ἐν ζαχρύσοις δώμασιν κοιμώμενος,
- 440 ἀλλ' οἶα πόντον Θρηγκιον φυσήματα  
 κρυσταλλόπηκτα Παιόνας τ' ἐπεζάρει,  
 ξὺν τοῖσδ' ἄνπνος οἶδα τλὰς πορπάμασιν.  
 ἀλλ' ὕστερος μὲν ἦλθον, ἐν καιρῷ δ' ὅμως·  
 σὺ μὲν γὰρ ἤδη δέκατον αἰχμάζεις ἔτος
- 445 κούδεν περαίνεις, ἡμέραν δ' ἐξ ἡμέρας  
 ρίπτεις κυβεύων τὸν πρὸς Ἀργείους Ἄρη·  
 ἐμοὶ δὲ φῶς ἐν ἡλίου καταρκέσει  
 πέρσαντι πύργους ναυστάθμοις ἐπεσπεσεῖν  
 κτεῖναί τ' Ἀχαιούς· θατέρα δ' ἀπ' Ἴλιου
- 450 πρὸς οἶκον εἶμι, συντεμὼν τοὺς σοὺς πόνους,  
 ὑμῶν δὲ μή τις ἀσπίδ' ἄρηται χερί·  
 ἐγὼ γὰρ ἤξω τοὺς μέγ' ἀνχοῦντας δορὶ  
 πέρσας Ἀχαιούς, καίπερ ὕστερος μολῶν.

## ΧΟΡΟΣ

στρ.

ἰὼ ἰώ.

## RHESUS

across to the other side. There the lance made both the Scythians and the Thracians shed much blood together into the soil. This prevented me from coming to the plain of Troy and being your ally. Once I had sacked them, taken their children as hostages, <and> fixed a yearly tribute for them to pay me, I came here: I passed by ship over the sea and through the other territories on foot—not drinking those deep drafts of wine you loudly proclaim I did or sleeping in a golden house. Rather such blasts as vex the frozen Thracian Pontus and the Paeonians I have sleeplessly endured wrapped in this cloak here: I remember it well.

Although I have come late, my coming is timely. This is already the tenth year you have been waging war without effect, and day after day you cast your dice in war against the Argives. But for me a single day's light will suffice to pillage the Achaeans' towers, fall upon their ships, and kill them. On the following day I shall leave Ilium for home, having shortened your labors. None of you need take shield in hand: I shall come back having plundered the boastful Achaeans with my spear, latecomer though I am.

## CHORUS

Hurrah!

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435 <τ'> Lenting

446 ῥίπτεις Sallier: πίπτεις C

452 ἤξω Kovacs: ἔξω C

- 455 φίλα θροεῖς, φίλος Διόθεν εἶ· μόνον  
 φθόνον ἄμαχον ὕπατος  
 Ζεὺς θέλοι ἀμφὶ σοῖς λόγοισιν εἴργειν.  
 τὸ δὲ νάιον Ἀργόθεν δόρυ  
 οὔτε πρὶν τιν' οὔτε νῦν
- 460 ἀνδρῶν ἐπόρευσε σέθεν κρείσσω. πῶς μοι  
 Ἀχιλεὺς τὸ σὸν ἔγχος ἂν δύναιτο,  
 πῶς δ' Αἴας ὑπομείναι;  
 εἰ γὰρ ἐγὼ τόδε γ' ἡμαρ
- 465 εἰσίδοιμ', ἄναξ, ὅτῳ πολυφόνου  
 χειρὸς ἄποιν' ἄροιο σα̃ λόγχα.

## ΡΗΣΟΣ

- τοιαῦτα μὲν σοι τῆς μακρᾶς ἀπουσίας  
 <ἧ δυσχεραίνεις, ἄξι' ὠφελήματα>  
 πράξαι παρέξω· σὺν δ' Ἀδραστεία λέγω·  
 ἐπειδὰν ἐχθρῶν τήνδ' ἐλευθέραν πόλιν
- 470 θῶμεν θεοῖσι τ' ἀκροθίνι' ἐξέλης,  
 ξὺν σοὶ στρατεύειν γῆν ἐπ' Ἀργείων θέλω  
 καὶ πᾶσαν ἐλθὼν Ἑλλάδ' ἐκπέρσαι δορί,  
 ὡς ἂν μάθωσιν ἐν μέρει πάσχειν κακῶς.

## ΕΚΤΩΡ

- εἰ τοῦ παρόντος τοῦδ' ἀπαλλαχθεῖς κακοῦ
- 475 πόλιν νεμοίμην ὡς τὸ πρὶν ποτ' ἀσφαλῆ,  
 ἧ κάρτα πολλὴν θεοῖς ἂν εἰδείην χάριν.  
 τὰ δ' ἀμφί τ' Ἄργος καὶ νομὸν τὸν Ἑλλάδος  
 οὐχ ὧδε πορθεῖν ράδι' ὡς λέγεις δορί.

## RHESUS

Welcome are your words, and you are a welcome arrival  
sent by Zeus!

Only may Zeus on high grant  
that the gods not take offense at your words!

Neither before this nor now

has a ship from Argos

brought a man superior to you. Tell me,

how can Achilles withstand your spear,

how can Ajax?

O that I might see

that day, my lord, when by your spear

you exact retribution for their murderous deeds.

## RHESUS

I shall allow you to exact from me <a benefit that befits> my  
absence, <at which you take offense,> and it is this (may  
Adrasteia not resent my words): when we have freed this  
city from its enemies and you have set aside the first fruits  
for the gods, I am willing to sail to the land of the Argives  
and sack all Greece with my spear so that they in their turn  
will know what it is to suffer.

## HECTOR

If I can escape our present misfortune and rule the city  
securely, as I did before, I will be extremely grateful to the  
gods. It is not as easy as you claim to ravage the Argive  
territory and the land of Hellas.

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459 *τιν' οὔτε νῦν* Nauck: *οὔτε νῦν τιν' C*

464 *τόδε γ'* Hermann: *τόδ' C*

465 *ὅτω* Musgrave: *ὅπως C*

466 *ἄποιν' ἄροιο σᾶ* Diggle: *ἀποινάσαιο fere C*

467 post h. v. lac. indic. Kovacs



## EURIPIDES

ΡΗΣΟΣ

οὐ τούσδ' ἀριστέας φασὶν Ἑλλήνων μολεῖν;

ΕΚΤΩΡ

480 κοῦ μεμφόμεσθά γ', ἀλλ' ἄδην ἐλαύνομεν.

ΡΗΣΟΣ

οὔκουν κτανόντες τούσδε πάντ' εἰργάσμεθα;

ΕΚΤΩΡ

μή νυν τὰ πόρσω τὰγγύθεν μεθεῖς σκόπει.

ΡΗΣΟΣ

ἀρκεῖν ἔοικέ σοι παθεῖν, δρᾶσαι δὲ μή.

ΕΚΤΩΡ

πολλῆς γὰρ ἄρχω κἀνθάδ' ὦν τυραννίδος.  
485 ἀλλ' εἴτε λαιὸν εἴτε δεξιὸν κέρασ  
εἴτ' ἐν μέσοισι συμμαχοῖς πάρεστί σοι  
πέλτην ἐρεῖσαι καὶ καταστήσαι στρατόν.

ΡΗΣΟΣ

μόνος μάχεσθαι πολεμίοις, Ἔκτορ, θέλω.  
εἰ δ' αἰσχροὺν ἡγή μὴ συνεμπρῆσαι νεῶν  
490 πρύμνας, πονήσας τὸν πάρος πολὺν χρόνον,  
τάξον μ' Ἀχιλλέως καὶ στρατοῦ κατὰ στόμα.

ΕΚΤΩΡ

οὐκ ἔστ' ἐκείνω θοῦρον ἀντᾶραι δόρυ.

ΡΗΣΟΣ

καὶ μὴν λόγος γ' ἦν ὡς ἔπλευσ' ἐπ' Ἴλιον.

480 ἐλαύνομαι Hartung

492 ἀντᾶραι Reiske: ἐντάξαι C

RHESUS

RHESUS

Don't they say that these men who have come are the Greeks' finest heroes?

HECTOR

I find no fault with them: driving them off has been enough work for me.

RHESUS

Then if we kill them, haven't we finished the job?

HECTOR

Don't set your sights on what's distant and neglect what's near at hand.

RHESUS

I think you are content to suffer rather than to act.

HECTOR

I rule over a large kingdom even here. But you may lean your shields and station your army on the left or right wing or in the middle of the allies.

RHESUS

Hector, I want to fight alone against the enemy. But if you consider it a disgrace not to burn the ships' prows since you have toiled so long up to now, station me to face Achilles and his contingent.

HECTOR

Against him you cannot range your furious spear.

RHESUS

But it is said that he sailed to Ilium.

## EURIPIDES

ΕΚΤΩΡ

ἔπλευσε καὶ πάρεστιν· ἀλλὰ μηνίων  
495 στρατηλάταισιν οὐ συναίρεται δόρυ.

ΡΗΣΟΣ

τίς δὴ μετ' αὐτὸν ἄλλος εὐδοξεῖ στρατοῦ;

ΕΚΤΩΡ

Αἴας ἐμοὶ μὲν οὐδὲν ἤσσασθαι δοκεῖ  
χῶ Τυδέως παῖς· ἔστι δ' αἰμυλώτατον  
κρότημ' Ὀδυσσεὺς λῆμά τ' ἀρκούντως θρασὺς  
500 καὶ πλείστα χώραν τήνδ' ἀνὴρ καθυβρίσας·  
ὄς εἰς Ἀθάνας σηκὸν ἔννυχος μολῶν  
κλέψας ἄγαλμα ναῦς ἐπ' Ἀργείων φέρει.  
ἤδη δ' ἀγύρτης πτωχικὴν ἔχων στολὴν  
ἔσῆλθε πύργους, πολλὰ δ' Ἀργείοις κακὰ  
505 ἠράτο, πεμφθεὶς Ἰλίου κατάσκοπος·  
κτανῶν δὲ φρουροὺς καὶ παραστάτας πυλῶν  
ἐξῆλθεν· αἰεὶ δ' ἐν λόχοις εὐρίσκεται  
Θυμβραῖον ἀμφὶ βωμὸν ἄστεως πέλας  
θάσσω· κακῶ δὲ μερμέρῳ παλαίομεν.

ΡΗΣΟΣ

510 οὐδεὶς ἀνὴρ εὐψυχος ἀξιοῖ λάθρα  
κτεῖναι τὸν ἐχθρόν, ἀλλ' ἰὼν κατὰ στόμα.  
τοῦτον δ' ὄν ἵζειν φῆς σὺ κλωπικὰς ἔδρας  
καὶ μηχανᾶσθαι, ζῶντα συλλαβὼν ἐγὼ  
πυλῶν ἐπ' ἐξόδοισιν ἀμπίρας ῥάχιν  
515 στήσω πετεινοῖς γυψὶ θοινατήριον.  
ληστὴν γὰρ ὄντα καὶ θεῶν ἀνάκτορα

RHESUS

HECTOR

He sailed and is here. But he is angry with the generals and does not join in the fighting.

RHESUS

Who is thought to be the best fighter after him?

HECTOR

In my judgment Ajax is in no way his inferior, nor is Tydeus' son. Odysseus is a clever rogue: he is plenty bold of heart and has done more harm to this land than any other. He went by night to Athena's shrine, stole the statue, and carried it off to the Argive ships. And then he was sent to spy on Troy: he came within the walls dressed as a beggar in rags and uttering curses on the Argives. But he killed the sentries and gate guards before going out. He is always to be seen about the altars of Thymbraean Apollo near the city, lurking in ambush. He's trouble to wrestle with.

RHESUS

No brave man deigns to kill the enemy by stealth but fights face to face. This man you say lurks in thievish hiding-places and plots—him I shall capture alive, impale him through the spine by the city gate, and set him as a feast before the winged vultures. That's the proper death for a

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500 τήνδ'] εἰς Boissonade

συλῶντα δεῖ νιν τῶδε καταθεῖν μόρω.

## ΕΚΤΩΡ

νῦν μὲν καταυλίσθητε· καὶ γὰρ εὐφρόνη.  
 δείξω δ' ἐγὼ σοι χῶρον, ἔνθα χρῆ στρατὸν  
 520 τὸν σὸν νυχεῦσαι τοῦ τεταγμένου δίχα.  
 ξύνθημα δ' ἡμῖν Φοῖβος, ἦν τι καὶ δέη·  
 μέμνησ' ἀκούσας Θρηκί τ' ἄγγελον στρατῶ.  
 ὑμᾶς δὲ βάντας χρῆ προταινὶ τάξεων  
 φρουρεῖν ἐγερτὶ καὶ νεῶν κατάσκοπον  
 525 δέχθαι Δόλωνα· καὶ γάρ, εἴπερ ἐστὶ σῶς,  
 ἤδη πελάζει στρατοπέδοισι Τρωικοῖς.

## ΧΟΡΟΣ

στρ.

τίνος ἂ φυλακά; τίς ἀμείβει τὰν ἐμάν; πρῶτα  
 δύεται σημεῖα καὶ ἐπτάποροι  
 530 Πλειάδες αἰθέριαι  
 μέσα δ' αἰετὸς οὐρανοῦ ποτᾶται.  
 ἔγρεσθε, τί μέλλετε; κοιτᾶν  
 ἔξιτε πρὸς φυλακάν.  
 οὐ λεύσσετε μηνάδος αἴγλαν;  
 535 ἄως δὴ πέλας ἄως  
 γίγνεται καὶ τις προδρόμων ὄδε γ' ἐστὶν ἀστήρ.

—τίς ἐκηρύχθη πρώτην φυλακὴν;

—Μυγδόνος υἱὸν φασι Κόροιβον.

533 ἔξιτε Hartung: ἔγρεσθε C

RHESUS

thief and a temple robber.

HECTOR

Now it is night: time for you to make camp. I will show you a place where your army may spend the night, separate from where the rest are stationed. If need arises, the watchword is "Phoebus": hear and remember and tell your Thracian army.

(*to the Chorus*) You must go and keep watch in front of the ranks and receive Dolon, who's spying on the ships. If he is safe, he must now be approaching the Trojan camp.

*Exit HECTOR and RHESUS by Eisodos B.*

CHORUS

Who's on guard duty? Who will relieve me? The early constellations are setting and the seven-starred Pleiades are aloft.

The Eagle flies in mid heaven.

Look lively there! What's the delay? Out of your beds and to the watch!

Don't you see how the moon shines?

Dawn, I tell you, dawn

is near, and this star is her harbinger.

CHORUS LEADER

Who was announced for the first watch?

CHORUS MEMBER

Mygdon's son, they tell me, Coroebus.

540—τίς γὰρ ἐπ' αὐτῶ; —Κίλικας Παίων  
στρατὸς ἠγειρεν, Μυσοὶ δ' ἡμᾶς.

—οὔκουν Λυκίους πέμπτην φυλακὴν  
βάντας ἐγείρειν

545 καιρὸς κλήρου κατὰ μοῖραν;

ἀντ.

καὶ μὰν αἰῶ· Σιμόεντος ἡμένα κοίτας  
φουνίας ὑμνῆ πολυχорδοτάτα  
γήρυϊ παιδολέτωρ

550 μελοποιὸν ἀηδονὶς μέριμναν.

ἤδη δὲ νέμουσι κατ' Ἴδαν

ποίμνια· νυκτιβρόμου

σύριγγος ἰὰν κατακούω.

θέλγει δ' ὄμματος ἔδραν

555 ὕπνος· ἄδιστος γὰρ ἔβα βλεφάροις πρὸς ἀῶ.

—τί ποτ' οὐ πελάθει σκοπός, ὃν ναῶν

Ἐκτωρ ὠτρυνε κατόπτην;

—ταρβῶ· χρόνιος γὰρ ἄπεστιν.

560—ἀλλ' ἦ κρυπτὸν λόχον ἐσπαίσας

διόλωλε; τάχ' ἂν <δ' > εἶη <φανερὸν.

—καὶ μὴν τόδε γ' ἦν > φοβερὸν μοι.

556 ἀῶ Blaydes, Headlam: αἰοῦς C

561 <δ' > Diggle post εἶη lac. indic. et suppl. Diggle

<sup>14</sup> I.e. Coroebus' soldiers.

<sup>15</sup> Procne, who killed her son Itys to spite her unfaithful husband, was turned into a nightingale.

## RHESUS

### CHORUS LEADER

And who followed him?

### CHORUS MEMBER

The Paeonian contingent<sup>14</sup> woke the Cilicians, and the Mysians woke us.

### CHORUS LEADER

Should we not then go and wake the Lycians, the fifth watch in the lot's apportionment?

### CHORUS

Listen! I hear the nightingale! She sits on her bloodstained nest by the Simois, child-slayer she,<sup>15</sup> and in melodious strain sings her musical woe.

Already on Ida they are tending the flocks: I hear the buzz of the night-murmuring shepherd's pipe.

Sleep puts its spell on my eyes: most sweetly does it come upon the lids toward dawn.

### CHORUS LEADER

Why is he not coming, the man Hector sent to spy on the ships?

### CHORUS MEMBER

I'm worried: he has been gone a long time.

### CHORUS LEADER

Has he blundered into a hidden ambush and been killed? Perhaps this will become <clear>.

### <CHORUS MEMBER

Yes, that was what> I was afraid of.



—αὐδῶ Λυκίους πέμπτην φυλακὴν  
βάντας ἐγείρειν  
ἡμᾶς κλήρου κατὰ μοῖραν.

ΟΔΥΣΣΕΥΣ

565 Διόμηδες, οὐκ ἤκουσας—ἢ κενὸς ψόφος  
στάζει δι' ὠτων; —τευχέων τινὰ κτύπον;

ΔΙΟΜΗΔΗΣ

οὐκ, ἀλλὰ δεσμὰ πωλικῶν ἐξ ἀντύγων  
κλάζει σίδηρον· κάμέ τοι, πρὶν ἡσθόμην  
δεσμῶν ἀραγμὸν ἰππικῶν, ἔδν φόβος.

ΟΔΥΣΣΕΥΣ

570 ὄρα κατ' ὄρφνην μὴ φύλαξιν ἐντύχης.

ΔΙΟΜΗΔΗΣ

φυλάξομαί τοι κὰν σκότῳ τιθεῖς πόδα.

ΟΔΥΣΣΕΥΣ

ἦν δ' οὖν ἐγείρης, οἶσθα σύνθημα στρατοῦ;

ΔΙΟΜΗΔΗΣ

Φοῖβον Δόλωνος οἶδα σύμβολον κλυῶν.

ΟΔΥΣΣΕΥΣ

ἔα·

εὐνάς ἐρήμους τάσδε πολεμίων ὀρώ.

568 τοι πρὶν] fort. πρὶν γὰρ

<sup>16</sup> Exit by eisodos followed by entrance by the same eisodos causing a delay, is rare in tragedy. Perhaps Odysseus and Diomedes enter stealthily during the choral ode and hide behind the

RHESUS

CHORUS LEADER

I say: go and wake the Lycians, the fifth watch in the lot's appointment!

*Exit CHORUS by Eisodos A. After an interval enter to the empty stage by Eisodos A ODYSSEUS and DIOMEDES.<sup>16</sup> The former carries either Dolon's wolfskin or his weapons.*

ODYSSEUS

Diomedes, did you hear a clash of weapons? Or was it some meaningless sound that my ears caught?

DIOMEDES

It was nothing, an iron clash made by a harness striking a chariot rail. At first I too was frightened, until I realized it was the crash of the harness.

ODYSSEUS

Take care that you don't run into guards in the dark.

DIOMEDES

I will be careful where I tread in darkness.

ODYSSEUS

Supposing you wake someone, do you know the watchword?

DIOMEDES

"Phoebus": I have this watchword from Dolon.

ODYSSEUS

Careful! I see empty beds of the enemy here.

stage altar, as suggested by D. Wiles, *Tragedy in Athens* (Cambridge, 1997).

EURIPIDES

ΔΙΟΜΗΔΗΣ

575 καὶ μὴν Δόλων γε τάσδ' ἔφραζεν Ἔκτορος  
κοίτας, ἐφ' ᾧπερ ἔγχος εἴλκυσται τόδε.

ΟΔΥΣΣΕΥΣ

τί δῆτ' ἂν εἶη; μῶν λόχος βέβηκέ ποι;

ΔΙΟΜΗΔΗΣ

ἴσως ἐφ' ἡμῖν μηχανὴν στήσων τινά.

ΟΔΥΣΣΕΥΣ

θρασὺς γὰρ Ἔκτωρ νῦν, ἐπεὶ κρατεῖ, θρασύς.

ΔΙΟΜΗΔΗΣ

580 τί δῆτ', Ὀδυσσεῦ, δρῶμεν; οὐ γὰρ ἠϋρομεν  
τὸν ἄνδρ' ἐν εὐναῖς, ἐλπίδων δ' ἡμάρτομεν.

ΟΔΥΣΣΕΥΣ

στείχωμεν ὡς τάχιστα ναυστάθμων πέλας.  
σώζει γὰρ αὐτὸν ὅστις εὐτυχῆ θεῶν  
τίθησιν· ἡμῖν δ' οὐ βιαστέον τύχην.

ΔΙΟΜΗΔΗΣ

585 οὔκουν ἐπ' Αἰνέαν ἢ τὸν ἔχθιστον Φρυγῶν  
Πάριν μολόντε χρὴ κατατομεῖν ξίφει;

ΟΔΥΣΣΕΥΣ

πῶς οὖν ἐν ὄρφνη πολεμίων ἀνὰ στρατὸν  
ζητῶν δυνήσῃ τούσδ' ἀκινδύνως κτανεῖν;

ΔΙΟΜΗΔΗΣ

590 αἰσχρόν γε μέντοι ναῦς ἐπ' Ἀργείων μολεῖν  
δράσαντε μηδὲν πολεμίους νεώτερον.

RHESUS

DIOMEDES

Yes: Dolon said that here Hector was sleeping. My sword is drawn against him.

ODYSSEUS

What could this mean? Has the company gone off somewhere?

DIOMEDES

Perhaps to set some trap for us.

ODYSSEUS

Hector is brash from his victory, brash.

DIOMEDES

What shall we do then, Odysseus? We have not found the man in his bed, and our hopes are dashed.

ODYSSEUS

Let's go as quickly as we can back to our beached ships. Whatever god gave this man victory is now protecting him. We must not fight against fate.

DIOMEDES

Shouldn't we attack Aeneas or Paris, the Phrygian I hate most, and cut off their heads with the sword?

ODYSSEUS

How can you look for them in the dark in the enemy camp and kill them without great risk?

DIOMEDES

But it is a disgrace to go back to the Argive ships without harming the enemy.

## EURIPIDES

## ΟΔΥΣΣΕΥΣ

πῶς δ' οὐ δέδρακας; οὐ κτανόντε ναυστάθμων  
κατάσκοπον Δόλωνα σῶζομεν τάδε  
σκυλεύματ'; ἢ πᾶν στρατόπεδον πέρσειν δοκεῖς;

## ΔΙΟΜΗΔΗΣ

πείθεις· πάλιν στείχωμεν· εὖ δοίη τύχη.

## ΑΘΗΝΑ

- 595 ποῖ δὴ λιπόντε Τρωικῶν ἐκ τάξεων  
χωρεῖτε, λύπη καρδίαν δεδηγμένω,  
εἰ μὴ κτανεῖν σφῶν Ἔκτορ' ἢ Πάριν θεὸς  
δίδωσιν; ἄνδρα δ' οὐ πέπυσθε σύμμαχον  
Τροία μολόντα Ῥῆσον οὐ φαύλῳ τρόπῳ;  
600 ὃς εἰ διοίσει νύκτα τήνδ' ἐς αὐριον,  
οὔτ' ἂν σφ' Ἀχιλλεὺς οὔτ' ἂν Αἴαντος δόρυ  
μὴ πάντα πέρσαι ναύσταθμ' Ἀργείων σχέθαι,  
τείχη κατασκάψαντα καὶ πυλῶν ἔσω  
λόγχῃ πλατεῖαν ἐσδρομὴν ποιούμενον.  
605 τοῦτον κατακτὰς πάντ' ἔχεις. τὰς δ' Ἔκτορος  
εὐνὰς ἔασον καὶ καρατόμους σφαγὰς·  
ἔσται γὰρ αὐτῷ θάνατος ἐξ ἄλλης χερὸς.

## ΟΔΥΣΣΕΥΣ

- δέσποιν' Ἀθάνα, φθέγματος γὰρ ἠσθόμην  
τοῦ σου συνήθη γῆρυν· ἐν πόνοισι γὰρ  
610 παροῦσ' ἀμύνεις τοῖς ἐμοῖς ἀεὶ ποτε·  
τὸν ἄνδρα δ' ἡμῖν ποῦ κατηύνασται φράσον·  
πόθεν τέτακται βαρβάρου στρατεύματος;

RHESUS

ODYSSEUS

Without harming them? What can you mean? Didn't we kill Dolon, the ship spy, and aren't we carrying back these spoils? Did you expect to ravage the entire camp?

DIOMEDES

You win: let's go back. May good luck attend us!

*Enter ATHENA above the skene.*

ATHENA

Where are you going, departing from the Trojan ranks, heartsick that the god did not permit you to kill Hector or Paris? Don't you know that in no mean style Rhesus has arrived as an ally to Troy? If he passes the night here until morning, neither Achilles nor the spear of Ajax will prevent him from destroying all the Argives' beached ships, breaking down the palisades and cutting a wide swath with his spear within the gates. If you kill him, all is yours. So leave Hector's encampment and your plan of beheading him: death will come to him from another hand.

ODYSSEUS

My lady Athena, your voice is familiar to me, and I recognize its sound: you always stand by me and help me in my toils. Tell me where the man has bedded down? Where in the enemy camp is he stationed?

---

594 *δοίη* Nauck: *δ' εἴη* C

596 *δεδηγμένω* Wecklein: *-οι* vel *-ον* C

EURIPIDES

ΑΘΗΝΑ

- ὄδ' ἐγγὺς ἦσται κοῦ συνήθροισται στρατῶ,  
 ἀλλ' ἐκτὸς αὐτὸν τάξεων κατηύνασεν  
 615 Ἔκτωρ, ἕως ἂν νύκτ' ἀμείψηται φάος.  
 πέλας δὲ πῶλοι Θρηκίων ἐξ ἀρμάτων  
 λευκαὶ δέδενται, διαπρεπεῖς ἐν εὐφρόνῃ·  
 στίλβουσι δ' ὥστε ποταμίου κύκνου πτερόν.  
 ταύτας, κτανόντες δεσπότην, κομίζετε,  
 620 κάλλιστον οἴκοις σκῦλον· οὐ γὰρ ἔσθ' ὅπου  
 τοιόνδ' ὄχημα χθῶν κέκευθε πωλικόν.

ΟΔΥΣΣΕΥΣ

Διόμηδες, ἢ σὺ κτεῖνε Θρήκιον λεών,  
 ἢ 'μοὶ πάρες γε, σοὶ δὲ χρὴ πώλους μέλειν.

ΔΙΟΜΗΔΗΣ

- ἐγὼ φονεύσω, πωλοδαμνήσεις δὲ σύ·  
 625 τρίβων γὰρ εἶ τὰ κομψὰ καὶ νοεῖν σοφός.  
 χρὴ δ' ἄνδρα τάσσειν οὐ μάλιστ' ἂν ὠφελοῖ.

ΑΘΗΝΑ

καὶ μὴν καθ' ἡμᾶς τόνδ' Ἀλέξανδρον βλέπω  
 στείχοντα, φυλάκων ἕκ τινος πεπυσμένον  
 δόξας ἀσήμους πολεμίων μεμβλωκότων.

ΔΙΟΜΗΔΗΣ

- 630 πότερα σὺν ἄλλοις ἢ μόνος πορεύεται;

ΑΘΗΝΑ

μόνος· πρὸς εὐνάς δ', ὡς ἔοικεν, Ἔκτορος  
 χωρεῖ, κατόπτας σημανῶν ἤκειν στρατοῦ.

RHESUS

ATHENA

His place is nearby but separate from the army: Hector settled him outside the ranks until day should supplant night. Near him white horses are harnessed to Thracian chariots, clear to see in the dark: they gleam like a swan's wing. Kill their owner and take these horses as splendid spoil for your house: no place on earth contains a team of horses like these.

ODYSSEUS

Diomedes, you must either kill the Thracian soldiery or allow me to while taking care of the horses yourself.

DIOMEDES

I'll do the killing, and you get control of the horses: you are good at clever deeds and have a sharp eye. A man should be put where he can do the most good.

*Enter ALEXANDROS by Eisodos A.*<sup>17</sup>

ATHENA

Look: I see Alexandros coming toward you. He has heard from one of the watch a confused rumor that enemy soldiers have arrived.

DIOMEDES

Is he coming with others or alone?

ATHENA

Alone: he's coming, it seems, to where Hector sleeps to report the arrival of spies.

<sup>17</sup> In all probability Alexandros is played by a fourth actor: see Battezzato 2000.



## EURIPIDES

## ΔΙΟΜΗΔΗΣ

οὐκουν ὑπάρχειν τόνδε κατθανόντα χρῆ;

## ΑΘΗΝΑ

οὐκ ἂν δύναιο τοῦ πεπρωμένου πλέον·  
 635 τοῦτον δὲ πρὸς σῆς χειρὸς οὐ θέμις θανεῖν.  
 ἀλλ' οἶπερ ἤξεις μορσίμους φέρων σφαγὰς  
 τάχυν'· ἐγὼ δέ, τῷδε σύμμαχος Κύπρις  
 δοκοῦσ' ἄρωγὸς ἐν πόνοις παραστατεῖν,  
 σαθροῖς λόγοισιν ἐχθρὸν ἄνδρ' ἀμείψομαι.  
 640 καὶ ταῦτ' ἐγὼ μὲν εἶπον· ὃν δὲ χρῆ παθεῖν  
 οὐκ οἶδεν οὐδ' ἤκουσεν ἐγγυς ὦν λόγου.

## ΑΛΕΞΑΝΔΡΟΣ

σὲ τὸν στρατηγὸν καὶ κασίγνητον λέγω,  
 Ἔκτορ, καθεύδεις; οὐκ ἐγείρεσθαί σ' ἐχρῆν;  
 ἐχθρῶν τις ἡμῖν χρίμπτεται στρατεύματι,  
 645 ἢ κλῶπες ἄνδρες ἢ κατάσκοποί τινες.

## ΑΘΗΝΑ

θάρσει· φυλάσσει σ' ἦδε πρευμενῆς Κύπρις.  
 μέλει δ' ὁ σὸς μοι πόλεμος, οὐδ' ἀμνημονῶ  
 τιμῆς, ἐπαινῶ δ' εὖ παθοῦσα πρὸς σέθεν.  
 καὶ νῦν ἐπ' εὐτυχοῦντι Τρωικῶ στρατῷ  
 650 ἦκω πορεύουσ' ἄνδρα σοι μέγαν φίλον,  
 τῆς ὑμνοποιοῦ παῖδα Θρήκιον θεᾶς  
 [Μούσης· πατρὸς δὲ Στρυμόνος κικλήσκεται].

## ΑΛΕΞΑΝΔΡΟΣ

αἰεὶ ποτ' εὖ φρονούσα τυγχάνεις πόλει  
 κάμοί, μέγιστον δ' ἐν βίῳ κειμήλιον

RHESUS

DIOMEDES

Well should he not be our first victim?

ATHENA

That would be against destiny, and you can't do it: he is not fated to die by your hand. But go quickly on your way to where you will slaughter someone you are fated to. As for me, I will pretend to be this man's ally Aphrodite and to be standing by him in trouble and will pay him back by giving my enemy deceitful advice. I have said this, but my intended victim, though nearby, does not hear or understand what I said.

*Exit by Eisodos B ODYSSEUS and DIOMEDES.*

ALEXANDROS

Hector, my commander and brother, are you sleeping? Should you not wake up? Some of the enemy are approaching our camp: it may be thieves or spies!

ATHENA

Fear not! In good will I, Cypris, am keeping watch over you! I care about your war: I do not forget your honor to me and thank you for your good treatment. And now I have come to bring to the successful Trojan army a great ally, the Thracian son of the singer [, the Muse: the Strymon, they say, is his father].

ALEXANDROS

You have always been well disposed to me and my city, and I claim that the greatest treasure I have won for the city

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<sup>636</sup> οἶπερ ἦξεις Kovacs: ᾗπερ (vel ὡσπερ) ἦκεις C

<sup>652</sup> del. Lachmann: cf. 279

- 655 κρίνας σέ φημι τῆδε προσθέσθαι πόλει.  
 ἤκω δ' ἀκούσας οὐ τορῶς—φήμη δέ τις  
 φύλαξιν ἐμπέπτωκεν—ὡς κατάσκοποι  
 ἤκουσ' Ἀχαιῶν. χῶ μὲν οὐκ ἰδὼν λέγει,  
 ὁ δ' εἰσιδὼν μολόντας οὐκ ἔχει φράσαι·  
 660 ὦν οὔνεκ' εὐνάς ἤλυθον πρὸς Ἔκτορος.

ΑΘΗΝΑ

μηδὲν φοβηθῆς· οὐδὲν ἐν στρατῶ νέον·  
 Ἔκτωρ δὲ φροῦδος Θρηῆκα κοιμήσων στρατόν.

ΑΛΕΞΑΝΔΡΟΣ

σύ τοί με πείθεις, σοῖς δὲ πιστεύων λόγοις  
 τάξιν φυλάξων εἴμ' ἐλεύθερος φόβου.

ΑΘΗΝΑ

- 665 χώρει· μέλειν γὰρ πάντ' ἐμοὶ δόκει τὰ σά,  
 ὥστ' εὐτυχοῦντας συμμαχούς ἐμοὺς ὄραν.  
 γνώση δὲ καὶ σὺ τὴν ἐμὴν προθυμίαν.  
 ὑμᾶς δ' αὐτῶ τοὺς ἄγαν ἐρρωμένους,  
 Λαερτίου παῖ, θηκτὰ κοιμίσαι ξίφη.  
 670 κείμεν γὰρ ἡμῖν Θρηῆκιος στρατηλάτης,  
 ἵπποι τ' ἔχονται, πολέμιοι δ' ἠσθημένοι  
 χωροῦσ' ἐφ' ὑμᾶς· ἀλλ' ὅσον τάχιστα χρὴ  
 φεύγειν πρὸς ὀλκοὺς ναυστάθμων. τί μέλλετε  
 σκηπτοῦ ἰπίοντος πολεμίων σῶσαι βίον;

670 ὑμῖν Valcknaer

RHESUS

was when I judged you the winner.<sup>18</sup> But I have come here because I heard indistinctly (rumor flies about the sentries) that Achaean spies have come. One man tells the tale without seeing them, another has seen them arrive but can't say anything more. That is why I have come to Hector's bed.

ATHENA

Have no fear: nothing is amiss in the camp. Hector has gone off to take the Thracian army to its encampment.

ALEXANDROS

I take your guidance: trusting in your words I will go off free from fear to guard my station.

ATHENA

Go! You must remember that all that happens to you concerns me, and I will make sure that my allies prosper. You too shall learn the extent of my good will.

*Exit ALEXANDROS by Eisodos A.*

(*calling offstage toward Eisodos B*) I call on you overly brave men: son of Laertes, put your whetted sword to sleep! We've killed the Thracian general, and his horses are yours, but the enemy have got wind of you and are approaching! Quick, flee back to the ships! Hurry and save your lives! A hurricane of enemies is approaching!

*Exit ATHENA. Enter by Eisodos A the CHORUS and by Eisodos B ODYSSEUS and DIOMEDES.*<sup>19</sup>

<sup>18</sup> In the beauty contest on Ida.

<sup>19</sup> Possibly they have Rhesus' horses with them: see Battezzato, p. 371.

## EURIPIDES

## ΧΟΡΟΣ

- 675 ἔα ἔα·  
 βάλε βάλε βάλε· θένε θένε <θένε>.  
 τίς ἀνήρ;
- 677 λεύσσε· τοῦτον αὐδῶ.  
 680 δεῦρο δεῦρο πᾶς.  
 681 τούσδ' ἔχω, τούσδ' ἔμαρφα  
 678-9 κλῶπας οἴτινες κατ' ὄρφνην τόνδε κινούσι στρατόν  
 682 τίς ὁ λόχος; πόθεν ἔβας; ποδαπὸς εἶ;

## ΟΔΥΣΣΕΥΣ

οὐ σε χρὴ εἰδέναί· θανῆ γὰρ σήμερον δράσας  
 κακῶς.

## ΧΟΡΟΣ

οὐκ ἐρεῖς ξύνθημα, λόγχην πρὶν διὰ στέρνων  
 μολεῖν;

## ΟΔΥΣΣΕΥΣ

685 ἴστω. θάρσει.

## ΧΟΡΟΣ

πέλας ἴθι παῖε πᾶς.†

## ΟΔΥΣΣΕΥΣ

ἦ σὺ δὴ Ῥῆσον κατέκτας;

## ΧΟΡΟΣ

<μῆ> ἀλλὰ τὸν κτειοῦντα σ

675b <θένε> Diggle

680-1 post 677 trai. Diggle

678 κλῶπας Diggle: -ες C

685 nec numeris nec sen

idoneus: fort. Οδ. ἴστ<ασ'> ὦ θάρσει πελάζων. Χο. παῖε <παῖ

πᾶς <ἀνήρ>

686 <μῆ> Dindorf

RHESUS

CHORUS

Ho, what's this?

Shoot, shoot, shoot: smite, smite, <smite>!

Who is the man?

Look, here's the one I mean.

Over here, everyone!

I've got them, I've caught them,  
these robbers, who have disturbed the army by night.

What is your company, where have you come from, what  
nation?

ODYSSEUS

None of your business. It's death for you for your foul deed  
of today.

CHORUS LEADER

Tell me the watchword—before you get a spear through  
your chest!

*The Chorus advance menacingly.*

ODYSSEUS

Stop, you that brashly advance!

CHORUS LEADER

Strike, strike him, every man!

ODYSSEUS

Aren't you the slayer of Rhesus?

CHORUS LEADER

No, of you, his intended killer.

## EURIPIDES

ΟΔΥΣΣΕΥΣ

ἴσχε πᾶς τις.

ΧΟΡΟΣ

οὐ μὲν οὖν.

ΟΔΥΣΣΕΥΣ

ἂ· φίλιον ἄνδρα μὴ θένης

ΧΟΡΟΣ

καὶ τί δὴ τὸ σῆμα;

ΟΔΥΣΣΕΥΣ

Φοῖβος.

ΧΟΡΟΣ

ἔμαθον· ἴσχε πᾶς δόρυ.

οἶσθ' ὅποι βεβᾶσιν ἄνδρες;

ΟΔΥΣΣΕΥΣ

τῆδέ πη κατείδομεν.

ΧΟΡΟΣ

690 ἔρπε πᾶς κατ' ἴχνος αὐτῶν· ἦ βοήν ἐγεργέον;  
 ἀλλὰ συμμάχους ταρασσειν δεινὸν ἐκ νυκτῶν  
 φόβω.

στρ.

τίς ἀνδρῶν ὁ βάς;  
 τίς ὁ μέγα θρασὺς ἐπεύξεται  
 χέρα φυγῶν ἐμάν;  
 695 πόθεν νιν κυρήσω;  
 τίνι προσεικάσω,

<sup>693</sup> θρασὺς Madvig: θράσος C

RHESUS

ODYSSEUS

Hold up!

CHORUS LEADER

We won't.

ODYSSEUS

Stop, don't strike an ally!

CHORUS LEADER

Well what is the password?

ODYSSEUS

"Phoebus."

CHORUS LEADER

I hear you. Hold your spears, everyone! Do you know where the men have gone?

ODYSSEUS

*(pointing toward Eisodos B)* We saw them go somewhere along this path.

CHORUS LEADER

Everyone track them down! Shall we raise a shout? No, it's a terrible thing to alarm our allies at night.

*While the CHORUS go down Eisodos B, ODYSSEUS and DIOMEDES slip out by Eisodos A. Reenter CHORUS by Eisodos B.*

CHORUS

Who was the man who left?

What name does this brash fellow boastfully claim who escaped my grasp?

How can I find him?

What can I guess him to be,



ὅστις δι' ὄρφνας ἦλθ' ἀδειμάντῳ ποδὶ  
 διὰ τε τάξεων καὶ φυλάκων ἔδρας;  
 Θεσσαλὸς ἦ

700 παραλίαν Λοκρῶν νεμόμενος πόλιν;  
 ἦ νησιώταν σποράδα κέκτηται βίον;  
 τίς ἦν; πόθεν; ποίας πάτρας;  
 ποῖον ἐπεύχεται τὸν ὑπατον θεῶν;

—ἀρ' ἔστ' Ὀδυσσέως τοῦργον ἦ τίνος τόδε;  
 705 εἰ τοῖς πάροιθε χρὴ τεκμαίρεσθαι· τί μῆν;  
 —δοκεῖς γάρ;—τί μῆν οὔ;  
 —θρασὺς γοῦν ἐς ἡμᾶς.  
 —τίν' ἀλκὴν τίν' αἰνεῖς; —Ὀδυσσῆ.  
 —μὴ κλωπὸς αἶνει φωτὸς αἰμύλον δόρυ.

## ΧΟΡΟΣ

ἀντ.

710 ἔβα καὶ πάρος  
 κατὰ πόλιν ὑπαφρον ὄμμ' ἔχων,  
 ῥακοδύτῳ στολᾷ  
 πνκασθείς, ξιφήρης  
 κρύφιος ἐν πέπλοις·  
 715 βίον δ' ἐπαιτῶν εἶρπ' ἀγύρτης τις λάτρης,

703 ἐπεύχεται Hermann: εὔχ- C

## RHESUS

this man who came through the dark on fearless foot  
passing through our ranks and our sentinel posts?  
Is he a Thessalian,  
or does he dwell in some Locrian coastal town?  
Or does he live the lonely life of an islander?  
Who was he? Whence come? What was his nation?  
What god does he pray to as highest?

### CHORUS LEADER

Isn't this Odysseus' doing? If we can judge by his earlier  
exploits, it certainly is.

### CHORUS MEMBER

Do you think so?

### CHORUS LEADER

How can it be otherwise?

### CHORUS MEMBER

Well, he *was* bold against us.

### CHORUS LEADER

Whose bravery are you praising?

### CHORUS MEMBER

Odysseus'.

### CHORUS LEADER

Never praise the deceitful warcraft of that robber!

### CHORUS

He came once before  
to the city, his face disguised,  
his body wrapped in a ragged cloak,  
holding a sword  
hid beneath his garments.  
He came begging his bread, a wretched vagrant,

ψαφαρόχρονον κάρα πολυπινές τ' ἔχων·  
 πολλὰ δὲ τὰν  
 βασιλίδ' ἐστίαν Ἀτρείδων κακῶς  
 ἔβαζε δῆθεν ἐχθρὸς ὢν στρατηλάταις.

720 ὄλοιτ' ὄλοιτο πανδίκως,  
 πρὶν ἐπὶ γὰν Φρυγῶν ποδὸς ἵχνος βαλεῖν.

—εἴτ' οὖν Ὀδυσσέως εἴτε μή, φόβος μ' ἔχει·  
 Ἐκτωρ γὰρ ἡμῖν τοῖς φύλαξι μέμψεται.

—τί λάσκων;—δυσοίζων . . .

725—τί δράσας; τί ταρβεῖς;

— . . . καθ' ἡμᾶς περᾶσαι . . . —τίν' ἀνδρῶν;

— . . . οἱ τῆσδε νυκτὸς ἦλθον ἐς Φρυγῶν στρατόν.

## ΗΝΙΟΧΟΣ

ὦ ἰώ·

δαίμονος τύχα βαρεῖα. φεῦ φεῦ.

## ΧΟΡΟΣ

ἔα, ἔα·

730 σίγα πᾶς ὕφιζ'. ἴσως γὰρ ἐς βόλον τις ἔρχεται.

<sup>725</sup> δράσας Wilamowitz: δρᾶς C

RHESUS

his face squalid and foul,  
and loudly he reviled  
the royal house of the sons of Atreus,  
pretending to be the generals' enemy.  
How I wish he had perished as he deserves  
before he set foot on the land of the Phrygians!

CHORUS LEADER

Whether it was Odysseus or not, I am afraid: Hector will  
find fault with us sentries.

CHORUS MEMBER

What will he say?

CHORUS LEADER

He will complain . . .

CHORUS MEMBER

At what ill fortune? What are you afraid of?

CHORUS LEADER

. . . that it was by way of us here that they came . . .

CHORUS MEMBER

Who?

CHORUS LEADER

. . . the men who visited the Phrygian army by night.

*Enter by Eisodos B the DRIVER of Rhesus' chariot.*

DRIVER

Ah, ah!

What a heavy blow of fate: ah me!

CHORUS LEADER

But wait! Silence, everyone, hold your places! Perhaps  
someone is entering our net.

## EURIPIDES

## ΗΝΙΟΧΟΣ

ἰὼ ἰώ·

συμφορὰ βαρεῖα Θρηκῶν.

## ΧΟΡΟΣ

συμμάχων τις ὁ στένωι

## ΗΝΙΟΧΟΣ

ἰὼ ἰώ·

δύστηνος ἐγὼ σύ τ', ἄναξ Θρηκῶν·

ὦ στυγνοτάτην Τροίαν ἐσιδών,

735 οἶόν σε βίου τέλος εἶλεν.

## ΧΟΡΟΣ

τίς εἶ ποτ' ἀνδρῶν συμμάχων; κατ' εὐφρόνην  
ἀμβλῶπες αὐγαὶ κοῦ σε γιγνώσκω τορῶς.

## ΗΝΙΟΧΟΣ

ποῦ τιν' ἀνάκτων Τρώων εὔρω;

ποῦ δῆθ' Ἔκτωρ

740 τὸν ὑπασπίδιον κοῖτον ἰαύει;

τίνι σημήνω διόπων στρατιᾶς

οἶα πεπόνθαμεν, οἶά τις ἡμᾶς

δράσας ἀφανῆ φροῦδος, φανερόν

Θρηξὶν πένθος τολυπεύσας;

## ΧΟΡΟΣ

745 κακὸν κυρεῖν τι Θρηκίῳ στρατεύματι

ἔοικεν, οἶα τοῦδε γιγνώσκω κλύων.

## ΗΝΙΟΧΟΣ

ἔρρει στρατιά, πέπτωκεν ἄναξ

δολίῳ πληγῇ. ᾶ ᾶ ᾶ ᾶ,

RHESUS

DRIVER

Ah, ah! Heavy is the Thracians' woe!

CHORUS LEADER

The lamenter is one of our allies.

DRIVER

Ah, ah! How ill-fated am I, how ill-fated are you, king of the Thracians! How hateful the day when you looked on Troy! What a death has taken you away!

CHORUS LEADER

Which of the allies are you? My eyes cannot see well in the dark and I can't make you out clearly.

DRIVER

Where can I find one of the Trojan chiefs? Where does Hector sleep beneath his shield? To which of the army's commanders can I report what has befallen us, the stealthy hurt some man did us and escaped unseen, a man who caused the Thracians a grief all too plain to see?

CHORUS LEADER

It seems some mischief has befallen the Thracian army, to judge from this man's words.

DRIVER

Ruined is the army, fallen our lord, by a crafty blow! Ah, ah,

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<sup>738</sup> Τρώων Diggle: Τρωικῶν C

750 οἴα μ' ὀδύνη τείρει φονίου  
 τραύματος εἴσω. πῶς ἂν ὀλοίμην;  
 χρῆν γάρ μ' ἀκλεῶς Ῥήσόν τε θανεῖν,  
 Τροία κέλσαντ' ἐπίκουρον;

## ΧΟΡΟΣ

τάδ' οὐκ ἐν αἰνιγμοῖσι σημαίνει κακά·  
 755 σαφῶς γὰρ αὐδᾶ συμμάχους ὀλωλότας.

## ΗΝΙΟΧΟΣ

κακῶς πέπρακται καπὶ τοῖς κακοῖσι πρὸς  
 αἴσχιστα· καίτοι δις τόσον κακὸν τόδε·  
 θανεῖν γὰρ εὐκλεῶς μέν, εἰ θανεῖν χρεῶν,  
 λυπρὸν μὲν οἶμαι τῷ θανόντι—πῶς γὰρ οὔ; —  
 760 τοῖς ζῶσι δ' ὄγκος καὶ δόμων εὐδοξία.  
 ἡμεῖς δ' ἀβούλως κἀκλεῶς ὀλώλαμεν.  
 ἐπεὶ γὰρ ἡμᾶς ἠΰνασ' Ἐκτόρεια χεῖρ,  
 ξύνθημα λέξας, ἠΰδομεν πεδοστιβεῖ  
 κόπῳ δαμέντες, οὐδ' ἐφρουρεῖτο στρατὸς  
 765 φυλακαῖσι νυκτέροισιν οὐδ' ἐν τάξεσιν  
 ἔκειτο τεύχη πλήκτρα τ' οὐκ ἐπὶ ζυγοῖς  
 ἵππων καθήρμοσθ', ὡς ἄναξ ἐπεύθετο  
 κρατοῦντας ὑμᾶς κἀφεδρεύοντας νεῶν  
 πρύμναισι φαύλως δ' ἠΰδομεν πεπτωκότες.  
 770 κἀγὼ μελούση καρδία λήξας ὕπνου  
 πῶλοισι χόρτον, προσδοκῶν ἐωθινήν  
 ζεύξειν ἐς ἀλκήν, ἀφθόνῳ μετρῶ χερί.  
 λεύσσω δὲ φῶτε περιπολοῦνθ' ἡμῶν στρατὸν  
 πυκνῆς δι' ὄρφνης· ὡς δ' ἐκινήθην ἐγώ,

## RHESUS

ah, ah, how the pain of the wound deep within afflicts me!  
Death take me! Was it fated that Rhesus and I must perish  
in disgrace when we came to the aid of Troy?

### CHORUS LEADER

It is in no riddling speech that he reports this disaster: he  
says plainly that our allies are destroyed.

### DRIVER

Disaster has struck, and over and above disaster disgrace:  
that makes disaster twice as bad. To die gloriously, if die  
one must, though it is of course painful for him who dies, is  
a source of magnificence for the survivors and a glory to  
their houses. But we perished foolishly and ingloriously.

As soon as Hector had told us the watchword and his  
guiding hand found us a place to sleep, we slept, overcome  
by weariness from our long march. The army did not stand  
guard duty in nightly watches, nor was our armor laid out  
in order or the goads set in place next to the horses' yokes,  
since our king had been told that your side was victorious  
and were lying in wait to attack the ship prows. So we fell  
down in no order and slept. My worrying heart woke me  
up, and with generous hand I laid out provender for the  
horses, expecting to yoke them for tomorrow's fight. I saw  
two men moving about our contingent in the deep dark. As



- 775 ἐπτηξάτην τε κἀνεχωρείτην πάλιν·  
 ἦπνυσα δ' αὐτοῖς μὴ πελάζεσθαι στρατῶ,  
 κλῶπας δοκήσας συμμάχων πλάθειν τινάς.  
 οἱ δ' οὐδέν· οὐ μὴν οὐδ' ἐγὼ τὰ πλείονα.  
 ἠῦδον δ' ἀπελθὼν αὐθις ἐς κοίτην πάλιν.
- 780 καί μοι καθ' ὕπνον δόξα τις παρίσταται  
 ἵππους γὰρ ἄς ἔθρεψα κἀδιφρηλάτουν  
 ῥήσῳ παρεστῶς εἶδον, ὡς ὄναρ δοκῶν,  
 λύκους ἐπεμβεβῶτας ἐδραΐαν ῥάχιν·  
 θείοντε δ' οὐρᾶ πωλικῆς ῥινόυ τρίχα
- 785 ἦλαννον, αἱ δ' ἔρρεγκον ἐξ ἀντηρίδων  
 θυμὸν πνέουσαι κἀνεχαίτιζον φόβῳ.  
 ἐγὼ δ' ἀμύνων θήρας ἐξεγείρομαι  
 πώλοισιν· ἔννυχος γὰρ ἐξώρμα φόβος.  
 κλύω δ' ἐπάρας κρᾶτα μυχθισμὸν νεκρῶν.
- 790 θερμὸς δὲ κρουνὸς δεσπότης παρὰ σφαγῆς  
 βάλλει με δυσθνήσκοντος αἵματος νέου.  
 ὀρθὸς δ' ἀνάσσω χειρὶ σὺν κενῇ δορός·  
 καί μ' ἔγχος ἀυγάζοντα καὶ θηρώμενον  
 παίει παραστὰς νεῖραν ἐς πλευρὰν ξίφει
- 795 ἀνὴρ ἀκμάζων· φασγάνου γὰρ ἠσθόμην  
 πληγῆς, βαθείαν ἄλοκα τραύματος λαβῶν.  
 πίπτω δὲ πρηγῆς· οἱ δ' ὄχημα πωλικὸν  
 λαβόντες ἵππων ἴεσαν φυγῆ πόδα.  
 ᾶ ᾶ.
- ὀδύνη με τείρει, κούκέτ' ὀρθοῦμαι τάλας.
- 800 καὶ ξυμφορὰν μὲν οἶδ' ὀρώων, τρόπῳ δ' ὄτῳ  
 τεθναῖσιν οἱ θανόντες οὐκ ἔχω φράσαι,

soon as I stirred, they took fright and retreated. I shouted to them not to come near our army, supposing that some of our allies had come to rob us. They made no reply, and I said nothing further. I went back to bed and slept.

In my sleep I had a dream: I saw, as one does in a dream, the horses I reared and drove at Rhesus' side, but wolves had mounted them and were sitting on their backs, and with their tails as goads they were whipping the horses' furry hides and driving them forward. The horses snorted violently through their nostrils and reared back in terror. I roused myself to defend the horses from the wild beasts: night terror made me stir from my bed. When I raised my head I heard the moaning of men dying. A warm stream of fresh blood struck me from the slaughter of my master, who was in death's throes. I leapt up, no spear in my hand. And as I was peering around looking for my sword, a strapping fellow came at me and struck me right in the side with his sword. I felt the blow of his weapon and took a deep gash. I fell on my face, and the men took the horses and chariot and ran off.

Ah, ah! Pain wears me down and I can no longer stand upright! I know that I have seen a disaster, but how the

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785 ἀρτηριῶν Musgrave

790 σφαγῆς Musgrave: -αῖς C

794 νείραν Bothe: νείαιραν C

οὐδ' ἐξ ὁποίας χειρός. εἰκάσαι δέ μοι  
 πάρεστι λυπρὰ πρὸς φίλων πεπονθέναι.

## ΧΟΡΟΣ

805 ἠνίοχε Θρηκὸς τοῦ κακῶς πεπραγότος,  
 μηδὲν δυσοίζον· πολέμιοι ἴδρασαν τάδε.  
 Ἔκτωρ δὲ καὐτὸς συμφορᾶς πεπυσμένοι  
 χωρεῖ· συναλγεῖ δ', ὡς ἔοικε, σοῖς κακοῖς.

## ΕΚΤΩΡ

810 πῶς, ὦ μέγιστα πῆματ' ἐξειργασμένοι,  
 μολόντες ὑμᾶς πολεμίων κατάσκοποι  
 λήθουσιν αἰσχρῶς καὶ κατεσφάγη στρατός,  
 κοῦτ' εἰσιόντας στρατόπεδ' ἐξηπύσατε  
 οὔτ' ἐξιόντας; τῶνδε τίς τείσει δίκην  
 πλὴν σοῦ; σὲ γὰρ δὴ φύλακά φημ' εἶναι στρατοῦ.  
 φροῦδοι δ' ἄπληκτοι, τῇ Φρυγῶν κακανδρία  
 815 πόλλ' ἐγγελῶντες τῷ στρατηλάτῃ τ' ἐμοί.  
 εὔ νυν τόδ' ἴστε—Ζεὺς ὁμόμοται πατήρ—  
 ἦτοι μάραγνά γ' ἢ καρανιστῆς μόρος  
 μένει σε δρῶντα τοιάδ', ἢ τὸν Ἔκτορα  
 τὸ μηδὲν εἶναι καὶ κακὸν νομίζετε.

## ΧΟΡΟΣ

ἀντ.

820 ἰὼ ἰώ,  
 †μέγας ἐμοὶ μέγας ὦ πολίοχον κράτος,  
 τότε ἄρ' ἔμολον ὅτε σοι†  
 ἄγγελος ἦλθον ἀμφὶ ναῦς πύρ' αἶθειν·

## RHESUS

slain perished and by whose hand I cannot say. Yet I can guess that this injury was done to us by friends.

### CHORUS LEADER

Driver of the unfortunate Thracian, do not distress yourself. It was the enemy who did this.

*Enter HECTOR with retinue by Eisodos B.*

And now Hector is coming, having likewise heard of this disaster. He feels pain, it would appear, at your misfortune.

### HECTOR

Workers of great ruin, how could enemy spies have slipped past you to your disgrace, and the army have been put to the sword, and you raised no cry either when they entered the camp or left it? Who is going to be punished for this but you? For you, I maintain, are the men guarding the army. They have got away without a scratch, laughing loudly at the Phrygians' cowardice and at me as general. You may be quite sure—Father Zeus be my witness—that the lash or the headsman's ax awaits you for doing this, or you may consider Hector a cipher and a coward.

### CHORUS

Ah, ah!

O great Hector, the city's sustaining power,  
they must have come at the time when to you I came  
bearing the news that they were burning watch fires near  
the ships:

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805 πολέμοι ἄδρασαν Murray: πολεμίους δρᾶσαι C

811 ἐξηπύσατε Naber: -απώσατε C

821 μέγα σύ μοι μέγ' ᾧ Nauck

- ἐπεὶ ἄγρυπνον ὄμμ' ἐν εὐφρόνα  
 825 οὔτ' ἐκοίμισ' οὔτ' ἔβριξ',  
 οὐ τὰς Σιμοεντιάδας παγὰς· μή μοι  
 κότον, ὦ ἄνα, θῆς· ἀναίτιος γὰρ  
 πάντων πάντα ἔγωγε.  
 εἰ δὲ χρόνῳ παρὰ καιρὸν  
 830 ἔργον ἢ λόγον πύθη, κατὰ με γὰς  
 ζῶντα πόρευσον· οὐ παραιτοῦμαι.

## ΗΝΙΟΧΟΣ

- τί τοῖσδ' ἀπειλεῖς βάρβαρός τε βαρβάρου  
 γνώμην ὑφαιρῆ τὴν ἐμήν, πλέκων λόγους;  
 835 σὺ ταῦτ' ἔδρασας· οὐδέν' ἂν δεξαίμεθα  
 οὔθ' οἱ θανόντες οὔτ' ἂν οἱ τετρωμένοι  
 ἄλλον· μακροῦ γε δεῖ σε καὶ σοφοῦ λόγου,  
 ὄτῳ με πείσεις μὴ φίλους κατακτανεῖν,  
 ἵππων ἔρασθεῖς, ὧν ἕκατι συμμαχούς  
 840 τοὺς σοὺς φονεύεις, πόλλ' ἐπισκῆπτων μολεῖν.  
 ἦλθον, τεθνᾶσιν· εὐπρεπέστερον Πάρις  
 ξενίαν κατήσχυν' ἢ σὺ συμμαχούς κτανών.  
 μὴ γάρ τι λέξης ὡς τις Ἀργείων μολῶν  
 διώλεσ' ἡμᾶς· τίς ἂν ὑπερβαλὼν λόχους  
 845 Τρώων ἐφ' ἡμᾶς ἦλθεν, ὥστε καὶ λαθεῖν;  
 σὺ πρόσθεν ἡμῶν ἦσο καὶ Φρυγῶν στρατός.  
 τίς οὖν τέτρωται, τίς τέθνηκε συμμαχῶν  
 τῶν σῶν, μολόντων ὧν σὺ πολεμίων λέγεις;  
 ἡμεῖς δὲ καὶ τετρώμεθ', οἱ δὲ μειζόνως  
 850 παθόντες οὐχ ὀρώσιν ἡλίου φάος.

## RHESUS

my wakeful eye in the night  
 has neither slept nor slumbered,  
 I swear by the springs of the Simois: do not  
 be angry with me, my lord, I  
 am guiltless in all these matters.  
 If in time you find anything amiss  
 that I have said or done,  
 bury me alive! I make no protest.

### DRIVER

You are no more Greek than I am: why then do you deceitfully weave words, trying to weaken my accusation by threatening these men? It was you who did this: neither the dead nor the wounded will accept anyone else as the culprit. You will need a long and clever speech to persuade me that you have not slain your friends from a desire for the horses: that is why you earnestly begged your allies to come and then murdered them. They have come, and now they are dead. You have shamed the hearth of friendship more discreditably than Paris, you killer of allies!

Don't tell me that some Argive came and killed us. Who could have come through the Trojan companies to us without being seen? You and the Phrygian army were in front of us. Which of your companions in arms was wounded or killed when your so-called enemy soldiers arrived? I in fact was wounded, and others who suffered worse no longer

828 πάντων πάντα ἔγωγε Nauck: ἔγωγε πάντων C

844 ἄν Nauck: δ' C

847 συγγενῶν Murray

849 δὲ καὶ] δ' ἐκὰς Murray

ἀπλῶς δ' Ἀχαιῶν οὐδέν' αἰτιώμεθα.  
 τίς δ' ἂν χαμεύνας πολεμίων κατ' εὐφρόνην  
 ῥήσου μολὼν ἐξηῦρεν, εἰ μὴ τις θεῶν  
 ἔφραζε τοῖς κτανούσιν; οὐδ' ἀφιγμένον  
 855 τὸ πάμπαν ἦσαν· ἀλλὰ μηχαναὶ τάδε.

## ΕΚΤΩΡ

χρόνον μὲν ἤδη συμμάχοισι χρώμεθα  
 ὅσονπερ ἐν γῆ τῆδ' Ἀχαικὸς λεώς,  
 κούδεν πρὸς αὐτῶν οἶδα πλημμελὲς κλυών·  
 ἐν σοὶ δ' ἂν ἀρχοίμεσθα. μὴ μ' ἔρωσ ἔλοι  
 860 τοιοῦτος ἵππων ὥστ' ἀποκτείνειν φίλους.  
 καὶ ταῦτ' Ὀδυσσεύς· τίς γὰρ ἄλλος ἂν ποτε  
 ἔδρασεν ἢ βούλευσεν Ἀργείων ἀνήρ;  
 δέδοικα δ' αὐτὸν καὶ τί μου θράσσει φρένας,  
 μὴ καὶ Δόλωνα συντυχῶν κατέκτανεν·  
 865 χρόνον γὰρ ἤδη φροῦδος ὦν οὐ φαίνεται.

## ΗΝΙΟΧΟΣ

οὐκ οἶδα τοὺς σοὺς οὓς λέγεις Ὀδυσσεάς·  
 ἡμεῖς δ' ὑπ' ἐχθρῶν οὐδενὸς πεπλήγμεθα.

## ΕΚΤΩΡ

σὺ δ' οὖν νόμιζε ταῦτ', ἐπέεπερ σοι δοκεῖ.

## ΗΝΙΟΧΟΣ

ᾧ γαῖα πατρίς, πῶς ἂν ἐνθάνοιμί σοι;

## ΕΚΤΩΡ

870 μὴ θνησχ'· ἄλις γὰρ τῶν τεθνηκότων ὄχλος.

## ΗΝΙΟΧΟΣ

ποῖ δὴ τράπωμαι δεσποτῶν μονούμενος;

RHESUS

see the light of day. I tell you bluntly: we blame no Greek. What enemy in the night could have come and found the bed of Rhesus unless we suppose some god told the killers where to look? They did not even know that he had arrived. This is just your machination.

HECTOR

I have had allies the whole time the Achaean army has been in this land, and I am sure none of them has accused me of any wrongdoing: your accusation is the first. May I never have such a strong desire for horses that I kill my friends! This is Odysseus' doing: what other Greek could have planned or done this deed? And I am very worried and upset that he may have run into Dolon and killed him. He has been gone a long time, and there is no sign of him.

DRIVER

I know nothing of these "Odysseuses" you speak of. We were not struck by an enemy hand.

HECTOR

Go on thinking that if you like.

DRIVER

O native land, how I wish I could die in you!

HECTOR

Don't die: enough are dead already.

DRIVER

Where can I turn, deprived of my master?

---

864 κατέκτανεν Matthiae: κατακτάνη C



## EURIPIDES

ΕΚΤΩΡ

οἶκός σε κεύθων οὐμὸς ἐξιάσεται.

ΗΝΙΟΧΟΣ

καὶ πῶς με κηδεύσουσιν αὐθεντῶν χέρες;

ΕΚΤΩΡ

ὄδ' αὖ τὸν αὐτὸν μῦθον οὐ λήξει λέγων;

ΗΝΙΟΧΟΣ

875 ὄλοιθ' ὁ δράσας. οὐ γὰρ ἐς σὲ τείνεται  
γλώσσ', ὡς σὺ κομπεῖς· ἡ Δίκη δ' ἐπίσταται.

ΕΚΤΩΡ

λάζυσθ' ἄγοντες <δ'> αὐτὸν ἐς δόμους ἐμούς,  
οὕτως ὅπως ἂν μὴ ἔγκαλῆ πορσύνετε·

ὑμᾶς δ' ἰόντας τοῖσιν ἐν τείχει χρεῶν

880 Πριάμω τε καὶ γέρουσι σημήναι νεκροὺς  
θάπτειν κελεύθου λεωφόρου πρὸς ἔκτροπᾶς.

ΧΟΡΟΣ

τί ποτ' εὐτυχίας ἐκ τῆς μεγάλης  
Τροίαν ἀνάγει πάλιν ἐς πένθη  
δαίμων ἄλλος, τί φυτεύων;

885 ἔα ἔα.

τίς ὑπὲρ κεφαλῆς θεός, ᾧ βασιλεῦ,  
τὸν νεόκμητον νεκρὸν ἐν χειροῖν  
φοράδην πέμπει;  
ταρβῶ λεύσσων τόδε πῆμα.

877 <δ'> Morstadt

881 κελεύθου Dobree: κελεύειν C

RHESUS

HECTOR

My house shall take you in and heal you.

DRIVER

How can the hands of those who have killed my kin take care of me?

HECTOR

Won't this man stop saying the same thing?

DRIVER

A curse on the slayer! It is no mere word I have launched against you, as you disdainfully suppose: Justice knows who is responsible.

HECTOR

*(to his retinue)* Seize him! Bring him to my house and there give him such treatment as he shall not find fault with!

*Exit DRIVER, supported by some of Hector's retinue, by Eisodos B.*

*(to the Chorus)* You must go and tell those on the wall, Priam and the elders, to bury the dead where the highway leaves the city.

CHORUS LEADER

Why does some divinity bring Troy from great success back to grief? What is he bringing to pass?

*The Chorus, starting to go down Eisodos B, are checked by the entrance of the MUSE on the mechane. She holds the body of Rhesus in her arms.*

My lord, what goddess above our heads is carrying in her arms a newly slain corpse? As I look at this woe I feel fear.

## EURIPIDES

## ΜΟΥΣΑ

890 ὄρᾱν πάρεστι, Τρῶες· ἦ γὰρ ἐν σοφοῖς  
 τιμὰς ἔχουσα Μοῦσα συγγόνων μία  
 πάρειμι, παῖδα τόνδ' ὀρώσ' οἰκτρῶς φίλον  
 θανόνθ' ὑπ' ἐχθρῶν· ὄν ποθ' ὁ κτεῖνας χρόνῳ  
 δόλιος Ὀδυσσεὺς ἀξίαν τείσει δίκην.

στρ.

895 ἰαλέμῳ αὐθιγενεῖ,  
 τέκνον, σ' ὀλοφύρομαι, ὦ  
 ματρὸς ἄλγος, οἶαν  
 ἔκελσας ὁδὸν ποτὶ Τροίαν·  
 ἦ δυσδαίμονα καὶ μελέαν,  
 900 ἀπὸ μὲν φαμένας ἐμοῦ πορευθείς,  
 ἀπὸ δ' ἀντομένου πατρὸς βιαίως.  
 ὦμοι ἐγὼ σέθεν, ὦ φιλία  
 φιλία κεφαλὰ, τέκνον, ὦμοι.

## ΧΟΡΟΣ

ὄση προσήκει μὴ γένους κοινωνίαν  
 905 ἔχοντι λύπη τὸν σὸν οἰκτίρω γόνον.

## ΜΟΥΣΑ

ἀντ.

ὄλοιτο μὲν Οἰνεΐδας,  
 ὄλοιτο δὲ Λαρτιάδας,  
 ὅς μ' ἄπαιδα γέννας  
 ἔθηκεν ἀριστοτόκοιο·  
 910 ἅ θ' Ἑλλανα λιποῦσα δόμον  
 Φρυγίων λεχέων πλέουσ' ἐπλάθη,

## RHESUS

### MUSE

Do not be afraid to look, Trojans: I am she whom bards honor, the Muse, one of the sisters, and I have come since I saw my dear son here pitiably slain by his enemies. And his killer, the crafty Odysseus, will one day be fittingly punished.

With lamentation of native strain  
I weep for you, my child,  
cause of a mother's grief:  
what a journey it was you took to Troy!  
Ah, a luckless and miserable one it was  
as you set out with me dissuading you  
and your father pleading with every constraint for you to  
stay.

Ah, I grieve for you,  
dear, dear child, ah ah!

### CHORUS LEADER

With such grief as befits one unrelated by blood, I lament  
for your son.

### MUSE

A curse on the son of Oeneus,  
and on the son of Laertes,  
who made me childless and killed  
my noble son!  
A curse on her too who left her home in Greece  
and sailed off to lie in a Phrygian bed,

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900 ἀπὸ μὲν φαμένας Dindorf: ἀπομεμφομένας vel -μεμ-  
ψαμένας vel -πεμψαμένας C 904 ὄση Wecklein: ὄσον C

910 Ἑλλάνα Badham: Ἑλένα C

911 πλέουσ' ἐπλάθη Kovacs: ἔπλευσα πλαθεῖσ' C

ὅπου ὤλεσε μὲν σ' ἕκατι Τροίας,  
 φίλτατε, μυριάδας τε πόλεις  
 ἀνδρῶν ἀγαθῶν ἐκένωσεν.

- 915 ἦ πολλὰ μὲν ζῶν, πολλὰ δ' εἰς Ἴδου μολών,  
 Φιλάμμονος παῖ, τῆς ἐμῆς ἤψω φρενός·  
 ὕβρις γάρ, ἣ σ' ἔσφηλε, καὶ Μουσῶν ἔρις  
 τεκεῖν μ' ἔθηκε τόνδε δύστηνον γόνον.  
 περῶσα γὰρ δὴ ποταμίους διὰ ροὰς
- 920 λέκτροις ἐπλάθην Στρυμόνος φυταλμίους,  
 ὅτ' ἦλθομεν γῆς χρυσόβωλον ἐς λέπας  
 Πάγγαιον ὀργάνοισιν ἐξησκημένοι  
 Μοῦσαι μεγίστην εἰς ἔριν μελωδίας  
 κλείνω σοφιστῇ Θρηκὶ κάκτυφλώσαμεν
- 925 Θάμυριν, ὃς ἡμῶν πόλλ' ἐδέσσασεν τέχνην.  
 κάπει σέ τίκτω, συγγόνους αἰδουμένη  
 καὶ παρθενείαν, ἣκ' ἐς εὐύδρου πατρὸς  
 δίνας· τρέφειν δέ σ' οὐ βρότειον ἐς χέρα  
 Στρυμῶν δίδωσιν ἀλλὰ πηγαίαις κόραις.
- 930 ἔνθ' ἐκτραφεῖς κάλλιστα παρθένων ὕπο,  
 Θρήκης ἀνάσσων πρῶτος ἦσθ' ἀνδρῶν, τέκνον.  
 καί σ' ἀμφὶ γῆν μὲν πατρίαν φιλαιμάτους  
 ἀλκὰς κορύσσοντ' οὐκ ἐδείμαινον θανεῖν·  
 Τροίας δ' ἀπηύδων ἄστνυ μὴ κέλσαι ποτέ,
- 935 εἰδυῖα τὸν σὸν πότμον· ἀλλὰ σ' Ἔκτορος  
 πρεσβεύμαθ' αἶ τε μυρίαί γερουσίαι  
 ἔπεισαν ἐλθεῖν κάπικουρήσαι φίλοις.

where for Troy's sake she destroyed you,  
dearest son, and bereft countless cities  
of brave warriors.

O son of Philammon,<sup>20</sup> both while you lived and when you had died you have wounded my heart deeply! The insolence that was your undoing and your challenging of the Muses caused me to give birth to this poor son of mine. For as I passed through the streams of the Strymon, I found myself in the god's bed of love: this was when we Muses came to Mount Pangaeon, rich in gold, equipped with our instruments to join in high contest of minstrelsy with the famous Thracian singer Thamyris. Him we blinded in requital for his many insults against our artistry.

When I had given birth to you, I felt shame before my sisters because I was unwed and cast you, my son, into the eddies of your watery father. And the Strymon gave you to no mortal hand to raise but to the nymphs of the spring. When you had been well brought up by these maidens, you were the first of men, my son, as king over the Thracians. I had no fear for your death when you were marshaling bloody battles in defense of your country. Yet I warned you never to go to the city of Troy since I knew your fate. But messages from Hector and repeated visits of ambassadors persuaded you to come to the aid of your friends.

<sup>20</sup> Thamyris, a singer who challenged the Muses and was punished.

<sup>912</sup> ὄπου Wilamowitz: ὑπ' Ἰλίου C

<sup>924</sup> κλεινῶ Dobree: κείνω C: δεινῶ Valckenaer

- καὶ τοῦτ', Ἀθάνα, παντὸς αἰτία μόρου—  
οὐδὲν δ' Ὀδυσσεὺς οὐδ' ὁ Τυδέως τόκος  
940 ἔδρασ'—ἔδρασας· μὴ δόκει λεληθέναι.  
καίτοι πόλιν σὴν σύγγονοι πρεσβεύομεν  
Μοῦσαι μάλιστα κάπιχρώμεθα χθονί,  
μυστηρίων τε τῶν ἀπορρήτων φανὰς  
ἔδειξεν Ὀρφεύς, αὐτανέψιος νεκροῦ  
945 τοῦδ' ὃν κατέκτεινας σὺ· Μουσαῖόν τε, σὸν  
σεμνὸν πολίτην κάπὶ πλείστον ἄνδρ' ἕνα  
ἐλθόντα, Φοῖβος σύγγονοί τ' ἠσκήσαμεν.  
καὶ τῶνδε μισθὸν παῖδ' ἔχουσ' ἐν ἀγκάλαις  
θρηνώ· σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι.

## ΧΟΡΟΣ

- 950 μάτην ἄρ' ἡμᾶς Θρήκιος τροχηλάτης  
ἐδέννασ', Ἐκτορ, τῶδε βουλευῆσαι φόνον.

## ΕΚΤΩΡ

- ἤδη τάδ'· οὐδὲν μάντεων ἔδει φράσαι  
Ὀδυσσέως τέχναισι τόνδ' ὀλωλότα.  
ἐγὼ δὲ γῆς ἔφεδρον Ἑλλήνων στρατὸν  
955 λεύσσω, τί μὴν ἔμελλον οὐ πέμψειν φίλοις  
κήρυκας, ἐλθεῖν κάπικουρῆσαι χθονί;  
ἔπεμψ'· ὀφείλων δ' ἦλθε συμπονεῖν ἐμοί.  
οὐ μὴν θανόντι γ' οὐδαμῶς συνήδομαι.  
καὶ νῦν ἔτοιμος τῶδε καὶ τεύξαι τάφον  
960 καὶ ξυμπυρῶσαι μυρίαν πέπλων χλιδὴν·  
φίλος γὰρ ἐλθὼν δυστυχῶς ἀπέρχεται.

## RHESUS

And you, Athena, cause of this whole disaster, this is your doing (for neither Odysseus nor the son of Tydeus are the doers): do not suppose you can escape detection. And yet my sister Muses and I honor and visit your city beyond all others, and it was Orpheus who revealed to it your unutterable mysteries, Orpheus, full cousin to the dead man here, the one you murdered. And Musaeus, your august fellow citizen,<sup>21</sup> the world's supreme artist, was trained by Phoebus and us. As thanks for this I sing a dirge with my son in my arms: I need call in no other singer for this.

### CHORUS LEADER

Hector, the Thracian chariot driver's charges that we plotted this man's death are, it seems, groundless.

### HECTOR

I knew this: it needed no seer to tell us that this man was killed by the devices of Odysseus.

As for me, when I saw the Greek army encamped against the land, how could I keep from sending heralds to my friends, asking them come help the country? I sent them, and he, being obliged to help me, came. But I do not take any pleasure in his death. And now I am ready to bury him and to make a vast and luxurious burnt offering of garments. For he came in friendship and leaves in disaster.

<sup>21</sup> Musaeus, pupil of Orpheus, was regarded in some sources as an Athenian.

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938 τούτ' Paley: τοῦδ' C

950 τροχηλάτης Valckenaer: στρατηλάτης C

960 μυρίαν Wecklein: -ίων C



## EURIPIDES

## ΜΟΥΣΑ

- οὐκ εἶσι γαίας ἐς μελάγχμιον πέδον·  
 τοσόνδε νύμφην τὴν ἔνερθ' αἰτήσομαι,  
 τῆς καρποποιοῦ παῖδα Δήμητρος θεᾶς,  
 965 ψυχὴν ἀνείναι τοῦδ'· ὀφειλέτις δέ μοι  
 τοὺς Ὀρφέως τιμῶσα φαίνεσθαι φίλους.  
 κάμοι μὲν ὡς θανῶν τε κοῦ λεύσσω φάος  
 ἔσται τὸ λοιπόν· οὐ γὰρ ἐς ταῦτόν ποτε  
 ἔτ' εἶσιν οὐδὲ μητρὸς ὄψεται δέμας·  
 970 κρυπτός δ' ἐν ἄντροις τῆς ὑπαργύρου χθονὸς  
 ἀνθρωποδαίμων κείσεται βλέπων φάος,  
 Βάκχου προφήτης, ὅς γε Παγγαίου πέτραν  
 ᾗκησε, σεμνὸς τοῖσιν εἰδόσιν θεός.  
 ῥᾶον δὲ πένθος τῆς θαλασσίας θεοῦ  
 975 οἴσω· θανεῖν γὰρ καὶ τὸν ἐκ κείνης χρεῶν.  
 θρήνοις δ' ἀδελφαὶ πρῶτα μὲν σ' ὑμνήσομεν,  
 ἔπειτ' Ἀχιλλέα Θέτιδος ἐν πένθει ποτέ.  
 οὐ ρύσεται νιν Παλλάς, ἧ σ' ἀπέκτανεν·  
 τοῖον φαρέτρα Λοξίου σῶζει βέλος.  
 980 ᾧ παιδοποιοὶ συμφοραὶ, πόνοι βροτῶν  
 ὡς ὅστις ὑμᾶς μὴ κακῶς λογίζεται,  
 ἅπαις διοίσει κοῦ τεκῶν θάψει τέκνα.

## ΧΟΡΟΣ

οὔτος μὲν ἤδη μητρὶ κηδεύειν μέλει·

969 ἔτ' . . . οὐδὲ Kirchhoff: οὔτ' . . . οὔτε C

972 ὅς γε Matthiae: ὅς τε vel ὥστε C

## RHESUS

### MUSE

He will not go down into the black earth: I will make this request of the maid below, the daughter of fruitful Demeter,<sup>22</sup> that she send up his soul. She is under obligation to me to show that she honors the kinsmen of Orpheus. For me, he will be henceforth as one who has died and looks no more on the light: we shall never meet and he will never see his mother. But he shall lie hidden in the caves of the silver-rich land as a man-god, looking on the light, a spokesman of Bacchus, who came to dwell in the cliff of Pangaeon as a god revered by those who have understanding.

I shall bear my grief more easily than will the sea goddess:<sup>23</sup> for it is fated that *her* son too must die. My sisters and I shall first hymn you with lamentations and afterwards will hymn Achilles on Thetis' day of sorrow. Pallas, who killed you, will not be able to save him, such is the arrow Loxias' quiver contains.

What troubles, what disasters mortals have in bearing children! Anyone who calculates them properly will spend his life childless, not beget them only to bury them!

*Exit MUSE by the mechane.*

### CHORUS LEADER

It is his mother's duty to mourn for this man. But you, Hec-

<sup>22</sup> Persephone, wife of Hades and queen of the Underworld.

<sup>23</sup> Thetis, the mother of Achilles.

ἐκτιθεὶς τὴν ὑπόθεσιν τοῦ Ῥήσου γράφει κατὰ λέξιν  
οὕτως [fr. 1108 Nauck].

Νῦν εὐσέληνον φέγγος ἢ διφρήλατος.

καὶ ἐν ἐνίοις δὲ τῶν ἀντιγράφων ἕτερός τις φέρει  
πρόλογος, πεζὸς πάνυ καὶ οὐ πρέπων Εὐριπίδῃ· καὶ  
τάχα ἂν τινες τῶν ὑποκριτῶν διεσκευακότες εἶεν  
αὐτόν. ἔχει δὲ οὕτως [fr. 1109 Nauck=TrGF adesp. F 81].

<HPA>

᾽Ω τοῦ μεγίστου Ζηνὸς ἄλκιμον τέκος  
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λόγχῃ βιαίως Ἔκτορος στροβούμενοι.  
ἐμοὶ γὰρ οὐδέν ἐστιν ἄλγιον βάρος,  
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<sup>6</sup> ἀλγέων ἄκος Kirchhoff: sed fort. praestat lac. ante I  
indicare, e.g. <κάγῳ τὸ μηδὲν κοῦ θεὸς κεκλήσομαι>

## RHESUS

current. At any rate Dicaearchus in setting forth the plot of *Rhesus* cites as follows:

Now the chariot-driven <Dawn is about to banish  
. . . > the moon's fair light.<sup>25</sup>

And in some copies another prologue is current, very prosy and unworthy of Euripides; perhaps some actors created it. It runs as follows:

<HERA>

Pallas, mighty daughter of great Zeus, what are we doing?<sup>26</sup> We ought not to be slow any longer to help the Achaean army. For they are now faring badly in the battle, being violently distressed by Hector's spear. There will be no heavier grief that has befallen me—ever since Alexandros judged that Aphrodite was superior in beauty to me and to you, dearest of gods to me—than if I fail to see Priam's city smashed utterly to pieces by force and its foundations dug up.

<sup>25</sup> The content of the second line, which would have corresponded to the words in angle brackets, is purely conjectural, but the feminine noun going with *διφρήλατος* cannot be *σελήνη* with *εὐσέληνον* in line 1 and is probably *Ἥως* (Dawn). The only action Dawn can perform on the fair light of the moon is to banish it, but since the action of the play is at night, we cannot have the banishing occurring "now," hence my "is about to."

<sup>26</sup> Or "what shall we do?"

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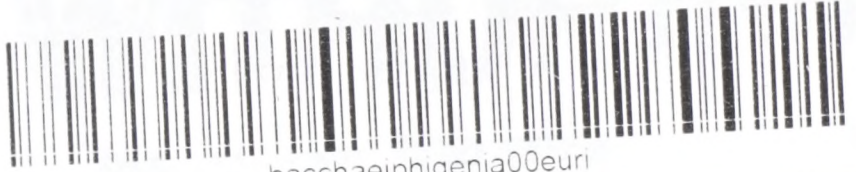


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