

**SCENES FROM
EURIPIDES. RUGBY
EDITION. THE CYCLOPS**

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Scenes from Euripides. Rugby edition. The cyclops by A. Sidgwick

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A. SIDGWICK

**SCENES FROM
EURIPIDES. RUGBY
EDITION. THE CYCLOPS**

SCENES
FROM
EURIPIDES

Rugby Edition.

By A. SIDGWICK,

LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE, AND ASSISTANT-MASTER
IN EGGY SCHOOL.

THE CYCLOPS

NEW EDITION.



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PREFACE TO THE CYCLOPS.

THE vintage or feast of Dionysus at Athens was originally celebrated with choric songs interspersed with rude dialogue. It was half farce, half revel, but was regarded as a religious rite in honour of the merry god. Out of this was gradually developed the tragedy. In the time of Euripides, these tragedies were exhibited in threes, generally concluding with what was called a Satyric play, of a more jocular cast, and more closely resembling the old Dionysiac drama. The whole four were by one author and were called a tetralogy.

The Satyric drama was quite distinct from the comedy proper, as it always contained some heroic character, was written in tragic metre (with one or two licences), and was acted along with tragedies.

The Cyclops is interesting, as being the only true Satyric drama extant. The *Alcestis* contains a Satyric element, and was the closing piece of a tetralogy; but it is more nearly allied to a tragedy proper.

The story is taken from the ninth book of the *Odyssey*.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements. The text notes that incomplete or inconsistent records can lead to significant legal and financial consequences for the organization.

2. The second section focuses on the role of internal controls in preventing fraud and errors. It outlines key components of an effective internal control system, including segregation of duties, authorization procedures, and regular monitoring and review. The document stresses that a strong internal control environment is critical for ensuring the integrity of financial data and protecting the organization's assets.

3. The third part of the document addresses the challenges of data security and privacy in the digital age. It highlights the need for robust cybersecurity measures to protect sensitive information from unauthorized access, theft, and loss. The text also discusses the importance of data privacy regulations and the need for organizations to implement policies and procedures that ensure the proper handling and protection of personal data.

4. The final section discusses the importance of ongoing training and education for employees. It notes that a well-informed workforce is essential for identifying and preventing risks, as well as ensuring compliance with applicable laws and regulations. The document recommends regular training sessions and updates on emerging threats and best practices to keep employees current and vigilant.

DRAMATIS PERSONAE

Σειληνός, leader of the Satyrs.

Χόρος of Satyrs.

Ὅδυσσεύς, with his sailors.

Κύκλωψ, the one-eyed giant Polyphemus.

The scene is the entrance of a large rocky cavern at the foot of Aetna. In the cave are seen the drinking troughs and pens for the goats.

In the distance is seen the sea-coast, with a ship at anchor in the bay.

The scene is the same all through the play.

ARGUMENT.

SILENUS and the Satyrs, sailing in search of DIONYSUS, are cast ashore on Sicily, where the CYCLOPS POLYPHEMUS captures them and makes them his slaves. On the same coast ULYSSES and his crew chance to land, in want of provisions, and falling in with SILENUS, readily bribe him with wine to give them kids and cheeses.

Suddenly the CYCLOPS appears, drives the Greeks into his den, and makes a meal of two of them. Ulysses with the help of the Satyrs lays a plot to escape. He makes the giant drunk, and drives a red-hot stake into his eye. When he is thus blinded, they escape, and mount their ship, followed by the Satyrs, and vainly threatened by POLYPHEMUS, who ascends a height to pelt the boat with stones.

SCENE I.

THE INTRODUCTION.

Enter SILENTUS, a stout bald-headed old man, with a short, thick, and very red nose; he has pointed ears, bristly hair, two little horns on his forehead, and a tail like a goat. He is carrying an iron rake, and looks utterly squalid and miserable.

ΣΕ. ὦ Βρόμιε, διὰ σὲ μυρίους ἔχω πόνοους
 νῦν, χᾶτ' ἐν ἤβῃ τοῦμόν ἠὲσθένει δέμας
 πρώτου μὲν, ἠνίκ' ἐμμανῆς Ἥρας ὑπο
 νύμφας ὀρείας ἐκλιπῶν ἄχου τροφούς
 ἔπειτά τ', ἀμφὶ γηγενῆ μάχην δορός, 5
 ἐνδέξιός σῳ ποδὶ παρασπιστῆς γεγάς,
 Ἐγκέλαδου, ἰτέαν εἰς μέσσην θεῶν, δορὶ
 ἔκτεινα· [smacking his forehead doubtfully]
 φέρ' ἴδω τοῦτ' ἰδὼν ὄναρ λέγω;
 [sorrowfully] οὐ μὰ Δι', ἐπεὶ καὶ σκυλ' εἶδειξα Βακχίῳ.
 καὶ νῦν ἐκείνων μείζον' ἐξαιτλῶ πόνον. 10
 ἐπεὶ γὰρ Ἥρα σοὶ γένος Τυρσηνικὸν
 ληστῶν ἐπῶρσεν, ὡς ὀδηθείης μακράν,
 ἐγὼ πυθόμενος σὺν τέκνοισι ναυστολῶ
 σέθεν κατὰ ζήτησιν ἐν πρύμνῃ δ' ἄκρα
 αὐτὸς λαβὼν ἠέθυνον ἀμφήρες δόρυ 15
 παῖδες τ' ἐρετμοῖς ἤμενοι γλαυκῆν ἄλα
 ῥοθίοισι λευκαίνοντες ἐζήτουν σ', ἀναξ.