

**SCENES  
FROM EURIPIDES**

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Scenes from Euripides by A. Sidgwick

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**A. SIDGWICK**

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Rugby Edition

BY

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IPHIGENIA IN TAURIS

NEW EDITION



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## DRAMATIS PERSONAE.

Ἴφιγένεια, daughter of Agamemnon.

Ὀρέστης, her brother.

Πυλάδης, cousin and friend of Orestes.

Θόας, King of the Taurians.

Βούκολος, a herdsman.

Ἄγγελος, a messenger.

Ἀθήνη.

*A rocky coast, with the temple of Artemis on a crag above the water. In front of the temple an altar, streaked with the blood of the slain. On the cornice of the temple are hung the arms of the victims. On the other side is the palace of Thoas. (The scenery is the same throughout the play.)*

## THE ARGUMENT.

AGAMEMNON, when desirous to sail for Troy, was detained by a calm at Aulis, through the anger of ARTEMIS. The priest CALCHAS declared that IPHIGENIA, the daughter of AGAMEMNON, must be sacrificed. ARTEMIS however rescued her from death, and carried her off to her temple in the Tauric Chersonese, there to become her priestess. THOAS was king of the Taurians, and his barbarous law required that every stranger cast upon the shores should be sacrificed to the goddess.

NOW ORESTES, IPHIGENIA's brother, slew his mother CLYTEMNESTRA, in requital for the murder of his father. For this deed of blood, though just, he was pursued by FURIES. The oracle of APOLLO declared that he should not find rest therefrom, till he had brought to Greece the image of ARTEMIS from the Taurians. His faithful friend PYLADES accompanied him on the quest. Here the play opens.

The two Greeks are seized by the Taurians, and by their cruel law are doomed to die. IPHIGENIA however discovers that ORESTES is her brother, and lays a plot to carry off at once the intended victims and the image of the goddess. THOAS, hearing of her flight, is about to seize her ship, which contrary winds have forced back to the shore, when ATHENE appears, and bids him forbear. So they depart with favouring gales, and all ends happily.

The scene is on the site of the modern Balaklava in the Crimea.



SCENE I.

THE DREAM.

*Enter IPHIGENIA, dressed as priestess of Artemis.*

- ΙΦ. Ἐν Αὐλίδος πτυχαῖσι χιλίων νεῶν  
 Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων στόλον,  
 τὸν καλλίνικον στέφανον Ἴλιου θέλων  
 λαβεῖν Ἀχαιοῦς, τοὺς θ' ὑβρισθέντας γάμους  
 Ἑλένης μετελθεῖν, Μενέλεω χάριν φέρων. 5  
 πνοῶν δ' ἐπειδὴ δαρὸν οὐκ ἐτύγχανε  
 ἐς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε·  
 ὦ τῆσδ' ἀνάσσων Ἑλλάδος στρατηγίας,  
 Ἄγαμέμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθονός,  
 πρὶν ἂν κόρην σὴν Ἴφιγένειαν Ἄρτεμις 10  
 λάβῃ σφαγεῖσαν· ὅ,τι γὰρ ἐνιαυτὸς τέκοι  
 κάλλιστον, ἠῶξω φωςφόρῳ θύσειν θεᾶ.  
 παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ  
 τίκτει, (τὸ κάλλιστεῖον εἰς ἐμ' ἀναφέρων,)  
 ἦν χρή σε θύσαι· καὶ μ' Ὀδυσσέως τέχναις  
 μητρὸς παρεῖλοντ' ἐπὶ γάμοις Ἀχιλλέως. 16  
 ἐλθοῦσα δ' Αὐλίδ' ἢ τάλαιν' ὑπὲρ πυρᾶς  
 μεταρσία ληφθεῖς· ἐκαινόμην ξίφεϊ  
 ἄλλ' ἐξέκλεψεν ἑλαφὸν ἀντιδοῦσά μου

IPHIGENIA IN TAURIS OF

Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα 20  
 πέμψασά μ' ἐς τήνδ' ὤκισεν Ταύρων χθόνα,  
 οὐ γῆς ἀνάσσει βαρβάροισι βάρβαρος  
 Θόας, ὃς ὠκὺν πόδα τιθεὶς ἴσον πτεροῖς  
 ἐς τοῦνομ' ἦλθε τόδε ποδοκείας χάριν.  
 ναοῖσι δ' ἐν τοῖσδ' ἱέρλαν τίθησί με. 25  
 θύω γάρ, ὄντος τοῦ νόμου καὶ πρὶν πόλει,  
 ὅς ἂν κατέλθῃ τήνδε γῆν Ἕλλην ἀνὴρ.  
 κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει  
 ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.  
 ἂ καινὰ δ' ἤκει νύξ φέρουσα φάσματα, 30  
 λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.  
 ἔδοξ' ἐν ὑπνῷ τῆσδ' ἀπαλλαχθεῖσα γῆς  
 οἰκεῖν ἐν Ἄργει, παρθένοισι δ' ἐν μέσαις  
 εὐδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλφ,  
 φεύγειν δὲ κᾶξω στᾶσα θριγκὸν εἰσιδεῖν 35  
 δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος  
 βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν.  
 μόνος δ' ελείφθη στῦλος, ὡς ἔδοξέ μοι,  
 δόμων πατρώων, ἐκ δ' ἐπικράνων κόμας  
 ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν, 40  
 κἀγὼ τέχνην τήνδ' ἦν ἔχω ξενοκτόνον  
 τιμῶσ' ὑδραίνειν αὐτόν, ὡς θανούμενον,  
 κλαίουσα. τοῦναρ δ' ὦδε συμβάλλω τόδε  
 τέθνηκ' Ὀρέστης, οὐ κατηρξάμην ἐγώ.  
 στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες 45  
 θνησκουσι δ' οὖς ἂν χέρνιβες βάλωσ' ἐμαί.

[pausing a moment; then slowly]

EURIPIDES.

οὐδ' αὖ συνάψαι τοῖναρ ἐς φίλους ἔχω  
Στροφίῳ γὰρ οὐκ ἦν παῖς, σὺτ' ὠλλύμην ἐγώ.  
νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χροῶς  
παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἄν, 50  
σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ  
Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας  
οὐπω τίνος πάρειςιν; εἴμ' εἴσω δόμων,  
ἐν οἷσι ναίω, τῶνδ' ἀνακτόρων θεῶς.

[Exit, into the temple.]