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## EURIPIDES

### IV

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# EURIPIDES

TROIAN WOMEN  
IPHIGENIA AMONG THE TAURIANS

EDITED AND TRANSLATED BY  
DAVID KOVACS



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## PREFACE

The Greek text, as in earlier volumes, is my own. I explain my editorial principles and the simplified system for reporting manuscript readings in the general introduction in Volume One. I have discussed in my *Euripidea Altera* (Leiden, 1996) some of the readings adopted here. I hope to discuss others in a forthcoming volume. Readers should note that text enclosed between square brackets is deemed to be spurious. Angle brackets mark words or lines thought to have been accidentally omitted by copyists. As in previous volumes, where I have marked a lacuna of a line or more I have usually filled in, purely by way of illustration, what the sense seems to require. Unattributed supplements are my own.

As in Volume Three I have marked passages written in lyric meters and sung in the original performance by translating them line-for-line to match the Greek. For spoken verse I use the ordinary typography of prose.

It is a pleasure to acknowledge help received. A grant from the Division of Research of the National Endowment for the Humanities enabled me to devote the academic year 1996-7 to this volume and its successor. My heartfelt thanks to the Endowment for its support. I was also elected, for that year, to a Visiting Fellowship at Balliol College, Oxford. My thanks to the Master and Fellows for

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their splendid hospitality and to Jasper Griffin for his stimulating friendship.

I have had highly profitable discussions on textual matters with Martin West, James Diggle, Charles Willink, and Chris Collard. Martin Cropp very kindly allowed me to see a draft of his forthcoming Aris and Phillips edition of the *Iphigenia among the Taurians*. George and Philippa Goold criticized both my text and my translation.

To Judith Kovacs, who consented thirty years ago this year to throw in her lot with mine, I owe much more than I can hint at in an academic preface. To her this volume is gratefully and lovingly dedicated.

University of Virginia

David Kovacs

## ABBREVIATIONS

|                |  |
|----------------|--|
| <i>A&amp;A</i> | <i>Antike und Abendland</i>                                  |
| <i>BICS</i>    | <i>Bulletin of the Institute of Classical Studies</i>        |
| <i>CP</i>      | <i>Classical Philology</i>                                   |
| <i>CQ</i>      | <i>Classical Quarterly</i>                                   |
| <i>HSCP</i>    | <i>Harvard Studies in Classical Philology</i>                |
| <i>RhM</i>     | <i>Rheinisches Museum</i>                                    |
| <i>TAPA</i>    | <i>Transactions of the American Philological Association</i> |
| <i>YCS</i>     | <i>Yale Classical Studies</i>                                |



# TROJAN WOMEN



## INTRODUCTION

For quite some time scholars connected *Trojan Women*, put on in early spring of 415 B.C., with the Athenians' attack on the island of Melos, which ended—in the waning months of 416—with the massacre of the adult men and enslavement of the women and children. (See Thucydides 5.84-116.) The prevailing view was that the play was a sort of *pièce à clef*: in the play's Greeks, who have taken Troy and proceed to kill Astyanax, the son of Hector, we are meant to see the Athenians, while the Trojans stand for the Melians. On this reading, the play expresses Euripides' revulsion from his city's treatment of Melos and his abhorrence of wars of aggression.

But there is evidence of various sorts against this view. First, there was not enough time between the fall of Melos and the City Dionysia for Euripides to have planned, written, and rehearsed a play on this theme: see van Erp Taalman Kip 1987. Second, the play is the only surviving part of a loosely connected trilogy whose first two plays were *Alexandros* and *Palamedes*. The fragments of the *Alexandros* make it plain that the fall of Troy is to be seen against a divine background, and that it was the gods in the last analysis who destroyed Troy, with the Greeks as their instrument, a theme also prominent in *Trojan Women*. This view of the fall of Troy would be ill suited, to say the least,

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to a play meant to criticize Athens for destroying Melos. Third, however successfully it has been put on in modern times as a play of protest against war, it contains several scenes and choral odes, notably the scene where Helen is on trial and the ode on the gods' abandonment of Troy, that add nothing to or work against this supposed purpose. Lastly, the chorus of Trojan captives, in a choral ode speculating on where they will be sent as slaves (197-229), go out of their way to pray that they may be sent to blessed Athens and not to hateful Sparta, something hard to explain if Euripides is trying to tell his countrymen how criminal Athens has been in its prosecution of the war against Sparta. We should look at the play without the assumption of allegory.

The play's first audience watched two other plays by Euripides that same day, plays on events related to the Trojan War. Here is what can be known or reasonably guessed about these plays. (See Murray 1946, Kovacs 1984, and Hose 1995.) *Alexandros* tells the story of Paris, also known as Alexandros. His mother Hecuba when pregnant with him dreamt that she gave birth to a firebrand, and the dream was interpreted to mean that her son would destroy Troy. The order was accordingly given that the child should be exposed, but the herdsman who was to have done so saved him instead and raised him as his own. When he has grown to manhood (the play begins at this point) the other herdsmen bring him bound before Priam to punish him for behavior that is too proud for his station. (Nature, as so often in Greek myth, triumphs over nurture.) He confutes his accusers and is then allowed to compete in athletic contests (ironically, contests Hecuba had instituted in memory of her exposed son). He defeats his

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brothers. One of them, Deiphobus, angry at being defeated by a supposed slave, persuades his mother Hecuba to kill him. How this was to be managed our sources do not say, but the truth about his parentage emerges in time to prevent his death. Though Cassandra in a moment of prophetic vision recognizes her brother and prophesies the doom of Troy unless he is killed, no one believes her, and Paris, the long-lost and deeply mourned son, is received joyfully into the royal house. The audience, however, know that he is Troy's destined destroyer.

There are tantalizing hints in the fragments of *Alexandros* concerning the role of the gods in that play and hence in *Trojan Women*. These hints suggest that in Euripides' play, as in other sources from the fifth century and earlier, the curse child, who is fated to be the ruin of his parents, is no mere fluke about which the gods happen to know in advance, but is a deliberate instrument of the gods, used to bring about that ruin. In Aeschylus, the coming of Paris to Troy with his bride Helen is described as the arrival of an Erinys, one of the ministers of Zeus's justice. A fragment of the *Alexandros* by the Roman dramatist Ennius, which was probably a fairly close translation of Euripides, describes Helen as "one of the Furies," i.e. an Erinys. This came presumably from the prophecy of Cassandra, and if we take her words literally, they imply that Zeus wills the destruction of Troy and that his agents are Helen and her abductor Paris. That Paris survived is due, as Andromache says at *Trojan Women* 597, to the malice of the gods. But it is not only the Trojans who are doomed. In our play Cassandra speaks of herself as an Erinys, this time in connection with the death of Agamemnon and the ruin of his house (457; see also 356-60). It seems likely then that the plan of Zeus

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encompasses ruin for both sides, as it does in the *Oresteia* and in Homer. In fact, another fragment, assigned with some likelihood to the prologue of *Alexandros* (fr. 45 Snell), makes this explicit: "Zeus the father has contrived these events to cause grief and pain for Greeks and Trojans." This divine perspective reappears in many passages in *Trojan Women*, as we shall see presently.

About *Palamedes*, the next play, we know considerably less. The main outline of the story, however, is clear from later accounts that seem to be summarizing Euripides or the myth already current before he wrote. The setting was the Greek camp before Troy. Palamedes was the cleverest and most inventive of the Greeks. Among his many accomplishments for the benefit of the Greeks was the art of writing. But Palamedes' cleverness was the cause of his downfall. It was a ruse of his that forced Odysseus to join the Trojan expedition, unmasking Odysseus' feigned madness as pretence. Because he was angry at being detected and also jealous of Palamedes' cleverness, Odysseus decided to kill him. By an elaborate trick he managed to bury gold beneath Palamedes' tent and then arranged for the interception of a forged letter from Priam to Palamedes offering him as the price of betraying the Greek camp the exact sum of gold Odysseus had buried. Palamedes spoke in his own defense but was convicted and put to death. His brother Oeax wrote about his fate on the blades of oars, set them adrift on the Aegean, and thus managed to get his message to their father Nauplius. Legend told how Nauplius set false beacons on the coast of Euboea and wrecked the Greek ships on their homeward journey in order to avenge the death of his son.

The general tragic theme of the unknowability of the

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future, that seeming blessings turn out to be curses and vice versa, was surely developed in this play as in *Alexandros* and *Trojan Women*. In particular, Palamedes, like many another tragic hero, is destroyed because of his very excellences. (Compare Paris' words in *Alexandros* fr. 44 Snell: "Alas, I am to die because of the excellence of my mind, which is the salvation of other men." The paradox is repeated once more at *Trojan Women* 742-3 if these are genuine, and more distantly echoed at 744.) It was Palamedes' invention of writing that allowed Odysseus to concoct such convincing evidence against him. In partial compensation, it is the same art that allows him to win posthumous revenge against his enemies and vindication in the eyes of future generations.

The first two plays raise expectations that are fulfilled in the third. *Alexandros* leads us to expect that Troy will fall, and *Palamedes* that the Greek fleet will be wrecked. The first is fulfilled before *Trojan Women* opens, and the second is adumbrated in its prologue. The rest of the play shows the aftermath of Troy's destruction. Zeus's plan to ruin both Greeks and Trojans has been brought, in the case of the second, to completion and, in the case of the first, to the brink of completion.

*Trojan Women* is the most oddly constructed of Euripides' extant plays. There is no *peripeteia* (swift change of fortune) at all: the Trojan women are miserable at the play's beginning and scarcely more so at the end: only the death of Astyanax makes any real change in their situation. The play consists of four scenes revolving around Cassandra, Andromache, Helen, and the dead Astyanax, preceded by a prologue involving Poseidon and Athena. Diverse as they are in other respects, all five of

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these scenes can be regarded as meditations on the archaic Greek themes of the deceptiveness of appearances, the unreliability of human knowledge, and the power of the gods.

After Poseidon has sketched the opening situation and he and Athena have plotted to wreck the Greek fleet in punishment for Greek sacrilege (Ajax had abducted Cassandra from the shrine of Athena, and his guilt was shared by the Greeks when they failed to punish him), the two divinities depart. In the first episode the Greek herald Talthybius arrives to tell the Trojan women of their fates. Agamemnon wants Cassandra as his slave mistress. About the sacrifice of Polyxena to the ghost of Achilles he speaks with misleading vagueness and tells Hecuba merely that her daughter will attend Achilles' tomb. Hector's widow, Andromache, is to be the slave of Neoptolemus, the son of the man who killed her husband. Hecuba herself has been allotted to the wily and treacherous Odysseus, a monstrous indignity. Talthybius gives orders for Cassandra to be brought out of the tent.

The next scene begins with a *coup de théâtre*: Cassandra enters brandishing torches, ostensibly in joy at her coming "marriage" to Agamemnon. Her connection with Agamemnon can be no rational source of joy, especially since she is Apollo's priestess and sworn to lifelong virginity. But Apollo has revealed to her that her union with Agamemnon will bring about the death of the Greek king and the ruin of his house. Troy will thus be avenged. After affirming once more that she is an Erinys sent to ruin Greece, she goes off.

After a stasimon in which the Chorus sing of the deceptive joy of Troy's last night, Andromache enters with her



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son Astyanax bound for the ship of Neoptolemus. In an antiphonal lyric they lament the fall of Troy, the death of Hector, and the cruelty of the gods, who allowed Paris to escape death and go on to destroy his country. Hecuba learns from Andromache of the sacrifice of her daughter Polyxena. In a long speech Andromache, reflecting on Polyxena's lot and her own, argues that Polyxena is better off. Since she is dead, she does not feel the loss of her former happiness as Andromache must. Andromache's situation is hopeless. She will be required to live in the same house with the son of her husband's killer. There she must either love Neoptolemus at the cost of disloyalty to Hector or remain true to her husband and incur the hatred of her new master.

Hecuba sees hope for the future. If Andromache wins over her new master, Astyanax may grow to manhood, and he and his descendants may once more settle Troy. No sooner has she said this than Talthybius enters with the news that the Greeks have decided to kill Astyanax: the son of their most dangerous foe must not be allowed to live. He is to be hurled from the battlements. Andromache's response is surprisingly lucid: the nobility of the boy's father, she says, has proved his undoing. She blames the gods for the fall of Troy and for the death of her son. Mother and child are led away.

After a stasimon in which the Chorus sing about Trojan history and lament that the gods no longer favor Troy comes the Helen episode. Menelaus enters in search of his wife, intending, he says, to kill her as soon as they get back to Argos. A sort of trial takes place. Helen speaks in her own defense, arguing that her running off with Paris had divine causes for which she cannot be held responsible.

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Aphrodite won the beauty contest by offering marriage with Helen as a bribe. Had Hera or Athena triumphed, Greece itself would have been enslaved to the barbarian, for that was the bribe the other two goddesses offered. So Helen deserves partial credit for helping to prevent the enslavement of Hellas. Hecuba speaks for the prosecution and with merciless logic disputes the idea that the goddesses Hera, Athena, and Aphrodite could have entered a beauty contest and that any of them could have offered the bribes mentioned. Menelaus pronounces Helen guilty and says she will die in Argos, but the audience, who know the story from elsewhere and are given strong hints at lines 1049-52, realize that this is not the way things are destined to end.

There follows a stasimon in which the gods are once more reproached for betraying Troy. Then the body of Astyanax is brought on in the makeshift coffin furnished by his father's shield. After Hecuba has lamented him, the city is set on fire and the Trojan women are ordered to leave for the ships of their masters.

This not a nihilistic play or an angry one. The Greeks here are only slightly less pitiable than the Trojans. All alike are involved in a complex web of destruction. The Erinys that visited Troy in the shape of Helen will visit Argos in the shape of Cassandra. Troy has fallen, but the Greeks will not be unscathed either. The only consolation available is not hope, which is so often a delusion, but the assurance that the sufferers will not be forgotten by posterity. Hecuba's sentiments in 1240-5 are precisely those of Helen in *Iliad* 6.357-8: "Zeus has set an evil destiny upon us so that hereafter we may be a theme in song for men yet to be."

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*Dramatis Personae*

|                   |  |
|-------------------|--|
| ΠΟΣΕΙΔΩΝ          | POSEIDON                                   |
| ΑΘΗΝΑ             | ATHENA                                     |
| ΕΚΑΒΗ             | HECUBA, Queen of Troy                      |
| ΧΟΡΟΣ             | CHORUS of captive Trojan women             |
| ΤΑΛΘΥΒΙΟΣ         | TALTHYBIUS, a Greek herald                 |
| ΚΑΣΣΑΝΔΡΑ         | CASSANDRA, Hecuba's daughter, a prophetess |
| ΑΝΔΡΟΜΑΧΗ         | ANDROMACHE, widow of Hector, Hecuba's son  |
| ΜΕΝΕΛΑΟΣ          | MENELAUS, leader of the Greek forces       |
| ΕΛΕΝΗ             | HELEN, wife of Menelaus                    |
| Nonspeaking role: | Astyanax, son of Andromache and Hector     |

*A Note on Staging*

The *skene* represents the tent in which the Trojan captives are housed. In the background is to be imagined the city of Troy, now a smoking ruin. *Eisodos A* leads to the Greek ships, *Eisodos B* to the city of Troy.

## ΤΡΩΙΑΔΕΣ

### ΠΟΣΕΙΔΩΝ

- Ἦκω λιπὼν Αἰγαῖον ἄλμυρον βάθος  
πόντου Ποσειδῶν, ἔνθα Νηρηΐδων χοροὶ  
κάλλιστον ἵχνος ἐξελίσσουσιν ποδός.  
ἐξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα  
5 Φοῖβός τε κἀγὼ λαΐνους πύργους πέριξ  
ὀρθοῖσιν ἔθεμεν κανόσιν, οὐποτ' ἐκ φρενῶν  
εὖνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει  
ἢ νῦν καπνοῦται καὶ πρὸς Ἀργείου δορὸς  
ὄλωλε πορθηθεῖσ'. ὁ γὰρ Παρνάσιος  
10 Φωκεὺς Ἐπειὸς μηχαναῖσι Παλλάδος  
ἐγκύμον' ἵππον τευχέων συναρμόσας  
πύργων ἔπεμψεν ἐντὸς ὀλέθριον βρέτας.  
[ὄθεν πρὸς ἀνδρῶν ὑστέρων κεκλήσεται  
δούρειος ἵππος, κρυπτὸν ἀμπισχῶν δόρυ.]  
15 ἔρημα δ' ἄλση καὶ θεῶν ἀνάκτορα

13-14 del. Burges

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<sup>1</sup> The Trojans are called Phrygians in Greek poetry and the Greeks Argives, Achaeans, and Danaans. Troy is also called Ilium and Pergamum.

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*At the beginning of the play HECUBA lies prostrate on the ground before the skene on a pallet. Enter POSEIDON above the skene, on the theologeion.*

### POSEIDON

I am Poseidon, and I have come here from the briny depths of the Aegean, where choruses of Nereids turn their footsteps in graceful rounds. Ever since Phoebus and I put stone fortifications about this land of Troy with straight mason's rule, good will toward the city of the Phrygians<sup>1</sup> has never left my heart.<sup>2</sup> Now the city smolders, sacked and destroyed by the Argive spear. Epeius, the Phocian from Parnassus, built a horse pregnant with weapons by the devising of Pallas Athena and sent inside the walls this image meant for ruin. [And therefore men of later times shall call it the Wooden Horse because it hid spears within its belly.]<sup>3</sup>

The sacred groves are deserted, and the temples of the

<sup>2</sup> Poseidon is here represented as a pro-Trojan deity. In the *Iliad* he is pro-Greek.

<sup>3</sup> These two bracketed lines make a poor pun on δούρειος ἵππος, which usually means "wooden horse" but is treated as if it meant "horse of spears."

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- φόνῳ καταρρεῖ· πρὸς δὲ κρηπίδων βάθροις  
 πέπτωκε Πρίαμος Ζηγνὸς ἑρκείου θανών.  
 πολὺς δὲ χρυσὸς Φρύγιά τε σκυλεύματα  
 πρὸς ναῦς Ἀχαιῶν πέμπεται· μένουσι δὲ  
 20 πρύννηθεν οὔρον, ὡς δεκασπόρῳ χρόνῳ  
 ἀλόχους τε καὶ τέκν' εἰσίδωσιν ἄσμενοι,  
 οἱ τήνδ' ἐπεστράτευσαν Ἕλληνες πόλιν.  
 ἐγὼ δέ (νικῶμαι γὰρ Ἀργείας θεοῦ  
 Ἦρας Ἀθάνας θ', αἱ συνεξείλον Φρύγας)  
 25 λείπω τὸ κλεινὸν Ἴλιον βωμούς τ' ἐμούς·  
 ἐρημία γὰρ πόλιν ὅταν λάβῃ κακή,  
 νοσεῖ τὰ τῶν θεῶν οὐδὲ τιμᾶσθαι θέλει.  
 πολλοῖς δὲ κωκυτοῖσιν αἰχμαλωτῖδων  
 βοᾷ Σκάμανδρος δεσπότης κληρουμένων.  
 30 καὶ τὰς μὲν Ἀρκάς, τὰς δὲ Θεσσαλὸς λεῶς  
 εἴληχ' Ἀθηναίων τε Θησεῖδαι πρόμοι.  
 ὅσαι δ' ἄκληροι Τρωάδων, ὑπὸ στέγαις  
 ταῖσδ' εἰσί, τοῖς πρώτοισιν ἐξηρημέναι  
 στρατοῦ, σὺν αὐταῖς δ' ἡ Λάκαινα Τυνδαρὶς  
 35 Ἑλένη, νομισθεῖσ' αἰχμάλωτος ἐνδίκως.  
 τὴν δ' ἀθλίαν τήνδ' εἴ τις εἰσορᾶν θέλει,  
 πάρεστιν Ἑκάβῃ κειμένη πυλῶν πάρος,  
 δάκρυα χέουσα πολλὰ καὶ πολλῶν ὑπερ·  
 ἧ παῖς μὲν ἀμφὶ μνήμ' Ἀχιλλείου τάφου  
 40 λάθρα τέθηκε τλημόνως Πολυξένη·  
 φροῦδος δὲ Πρίαμος καὶ τέκν'· ἦν δὲ παρθένον  
 μεθῆκ' Ἀπόλλων δρομάδα Κασσάνδραν ἄναξ,  
 τὸ τοῦ θεοῦ τε παραλιπὼν τό τ' εὖσεβές



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gods run with blood. Near the steps of the altar base of Zeus, Protector of the House, Priam lies slain. The plentiful gold and spoils of Phrygia are being conveyed down to the Achaean ships. The Greeks who have made the expedition against this city are awaiting a favoring breeze so that in this tenth year's seed time they may rejoice to see their wives and children. But since I am beaten by the Argive goddess, Hera, and Athena—together they destroyed Troy—I am now leaving behind glorious Ilium and my altars. When cruel desolation comes over a city, worship suffers, and the gods no longer receive their honors.

The Scamander River rings with many shouts of captive women who are being assigned by lot to their masters. Some are taken by the Arcadian army, some by the Thessalian, and some by the sons of Theseus, leaders of the Athenians. Those Trojan women who have not yet been assigned are in this tent, reserved for the army's chief men, and with them is Tyndareus' daughter, the Spartan Helen, who is rightly being treated as a captive.

Poor Hecuba, if anyone wants to see her, is here, lying in front of the door, weeping many tears for many reasons. Unbeknownst to her, her daughter Polyxena has been piteously killed at the tomb of Achilles; Priam and her sons are dead; and her daughter Cassandra, whom Lord Apollo left an untamed virgin, Agamemnon, contrary to the god's

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- γαμεί βιαίως σκότιον Ἀγαμέμνων λέχος.  
 45 ἄλλ', ὦ ποτ' εὐτυχούσα, χαίρέ μοι, πόλις  
 ξεστόν τε πύργωμ'. εἴ σε μὴ διώλεσεν  
 Παλλὰς Διὸς παῖς, ἦσθ' ἂν ἐν βάθροισ ἔτι.

## ΑΘΗΝΑ

- ἔξεστι τὸν γένει μὲν ἄγχιστον πατρὸς  
 μέγαν δὲ δαίμον' ἐν θεοῖς τε τίμιον,  
 50 λύσασαν ἔχθραν τὴν πάρος, προσενέπειν;

## ΠΟΣΕΙΔΩΝ

ἔξεστιν· αἱ γὰρ συγγενεῖς ὁμιλῖαι,  
 ἄνασσ' Ἀθάνα, φίλτρον οὐ σμικρὸν φρενῶν.

## ΑΘΗΝΑ

ἐπήνεσ' ὀργὰς ἠπίους· φέρω δὲ σοὶ  
 κοινούς ἐμαντῆ τ' ἐς μέσον λόγους, ἄναξ.

## ΠΟΣΕΙΔΩΝ

- 55 μῶν ἐκ θεῶν του καινὸν ἀγγέλλεις ἔπος,  
 ἦ Ζηνὸς ἦ καὶ δαιμόνων τινὸς πάρα;

## ΑΘΗΝΑ

οὐκ, ἀλλὰ Τροίας οὐνεκ', ἐνθα βαίνομεν,  
 πρὸς σὴν ἀφίγμαι δύναμιν, ὡς κοινὴν λάβω.

## ΠΟΣΕΙΔΩΝ

- οὐ πού νιν, ἔχθραν τὴν πρὶν ἐκβαλοῦσα, νῦν  
 60 ἐς οἴκτον ἦλθες πυρὶ κατηθαλωμένην;

49 δὲ Elmsley: τε C

59 οὐ Wecklein: ἦ C

60 κατηθαλωμένην Elmsley: -ης C

## TROJAN WOMEN

will and piety, will force to become his mistress.

So, towers of dressed stone, city once prosperous, farewell! If Zeus's daughter Pallas had not destroyed you, you would still be standing firm on your foundations.

*Enter ATHENA by mechane to join Poseidon on the theologeion.*

ATHENA

May I put aside my earlier enmity and address one closely related to my father and a great divinity, honored among the gods?

POSEIDON

You may: the words of close kin, lady Athena, have no small power to charm the heart.

ATHENA

For these kind sentiments, my thanks. I bring, my lord, a theme for you and me to discuss.

POSEIDON

Is it perhaps a pronouncement you bring from one of the gods, Zeus or one of the powers divine?

ATHENA

No: it is for the sake of Troy, on which we stand, that I approach your power, trying to win it as my ally.

POSEIDON

Surely you have not cast your old hatred aside and started to feel pity for her now that she has been burnt to ashes?

EURIPIDES

ΑΘΗΝΑ

ἐκέϊσε πρῶτ' ἀνελθε· κοινώση λόγους  
καὶ συνθελήσεις ἂν ἐγὼ πρᾶξαι θέλω;

ΠΟΣΕΙΔΩΝ

μάλιστα· ἀτὰρ δὴ καὶ τὸ σὸν θέλω μαθεῖν  
πότερον Ἀχαιῶν ἦλθες οὐνεκ' ἢ Φρυγῶν;

ΑΘΗΝΑ

65 τοὺς μὲν πρὶν ἐχθροὺς Τρῶας εὐφρᾶναι θέλω,  
στρατῶ δ' Ἀχαιῶν νόστον ἐμβαλεῖν πικρόν.

ΠΟΣΕΙΔΩΝ

τί δ' ὦδε πηδᾶς ἄλλοτ' εἰς ἄλλους τρόπους  
μισεῖς τέ λῖαν καὶ φιλεῖς ὃν ἂν τύχης;

ΑΘΗΝΑ

οὐκ οἶσθ' ὑβρισθεῖσάν με καὶ ναοὺς ἐμούς;

ΠΟΣΕΙΔΩΝ

70 οἶδ'· ἠνίκ' Αἴας εἶλκε Κασσάνδραν βίβη.

ΑΘΗΝΑ

κουδέν γ' Ἀχαιῶν ἔπαθεν οὐδ' ἤκουσ' ὕπο.

ΠΟΣΕΙΔΩΝ

καὶ μὴν ἔπερσάν γ' Ἴλιον τῶ σῶ σθένει.

ΑΘΗΝΑ

τοιγάρ σφε σὺν σοὶ βούλομαι δράσαι κακῶς.

ΠΟΣΕΙΔΩΝ

ἔτοιμ' ἂ βούλη τάπ' ἐμοῦ. δράσεις δὲ τί;

## TROJAN WOMEN

ATHENA

Return first to my earlier point: will you share counsels with me and cooperate in whatever I wish to do?

POSEIDON

Certainly. But I want to know what your purpose is. Is it for the Greeks' sake or the Trojans' that you have come?

ATHENA

I want to bring joy to my former enemies, the Trojans, and to give the Achaean army a journey home they will not like.

POSEIDON

But why do you leap about so, now with one character, now with another? Why hate and love whomever you chance to so excessively?

ATHENA

Are you not aware that I and my temples have been treated with contempt?

POSEIDON

Yes: it was when Ajax dragged Cassandra off by force.

ATHENA

And he was in no way punished or censured by the Achaeans.

POSEIDON

And yet it was with your might that they sacked Troy.

ATHENA

That is why, with your assistance, I mean to hurt them.

POSEIDON

For my part I am ready to do as you wish. But what will you do?

## EURIPIDES

ΑΘΗΝΑ

75 δύσνοστον αὐτοῖς νόστον ἐμβαλεῖν θέλω.

ΠΟΣΕΙΔΩΝ

ἐν γῆ μερόντων ἢ καθ' ἄλμυρὰν ἄλα;

ΑΘΗΝΑ

ὅταν πρὸς οἴκους ναυστολῶσ' ἀπ' Ἰλίου.  
καὶ Ζεὺς μὲν ὄμβρον καὶ χάλαζαν ἄσπετον  
πέμψει δνοφώδη τ' αἰθέρος φυσήματα·  
80 ἐμοὶ δὲ δώσειν φησὶ πῦρ κεραύνιον,  
βάλλειν Ἀχαιοὺς ναῦς τε πιμπράναι πυρί.  
σὺ δ' αὖ, τὸ σόν, παράσχες Αἰγαῖον πόρον  
τρικυμῖαις βρέμοντα καὶ δύναις ἄλός,  
πλήσον δὲ νεκρῶν κοῖλον Εὐβοίας μυχόν,  
85 ὡς ἂν τὸ λοιπὸν τὰμ' ἀνάκτορ' εὖσεβεῖν  
εἰδῶσ' Ἀχαιοὶ θεοὺς τε τοὺς ἄλλους σέβειν.

ΠΟΣΕΙΔΩΝ

ἔσται τάδ' ἢ χάρις γὰρ οὐ μακρῶν λόγων  
δεῖται· ταραξῶ πέλαγος Αἰγαίας ἄλός.  
ἄκται δὲ Μυκόνου Δήλιοί τε χοιράδες  
90 Σκῦρός τε Δημνός θ' αἰ Καφήρειοί τ' ἄκραι  
πολλῶν θανόντων σώμαθ' ἔξουσιν νεκρῶν.  
ἄλλ' ἔρπ' Ὀλυμπον καὶ κεραυνίους βολὰς  
λαβοῦσα πατρὸς ἐκ χερῶν παραδόκει,  
ὅταν στράτευμ' Ἀργεῖον ἐξιῆ κάλως.  
95 μῶρος δὲ θνητῶν ὅστις ἐκπορθεῖ πόλεις,

86 σέβειν] τίειν Herwerden

## TROJAN WOMEN

ATHENA

I want to give them a grim voyage home.

POSEIDON

While they are still on land or when they are on the briny sea?

ATHENA

When they are sailing home from Ilium. Zeus for his part will send plentiful rain and hail and dark storm winds. He promises to give me the lightning bolt to strike the Achaeans and set their ships on fire. As for you, make the Aegean swell with high waves and eddies and fill the deep indentation of Euboea's coast with corpses so that henceforth the Greeks may learn to reverence my temples and show honor to the other gods as well.

POSEIDON

It shall be so: the favor you ask requires no long discussion. I shall throw the Aegean main into confusion. The beaches of Mykonos and the reefs of Delos and Scyros and Lemnos and the promontories of Caphereus<sup>4</sup> shall be filled with the bodies of many dead. So go to Olympus, take the lightning bolts from your father's hand, and wait until the Argive fleet is making full sail.

Foolish is the mortal who sacks cities and yet, after

<sup>4</sup> Caphereus, in Euboea, was the home of Palamedes, the hero of the play that preceded *Trojan Women* in the trilogy. The name here, like the reference to Euboea in 84, may be an allusion to the Nauplius' revenge for Palamedes' unjust execution. See introduction.

## EURIPIDES

ναοὺς δὲ τύμβους θ', ἱερὰ τῶν κεκμηκότων,  
ἐρημία δοὺς αὐτὸς ὤλεθ' ὕστερον.

## ΕΚΑΒΗ

- ἄνα, δύσδαιμον· πεδόθεν κεφαλὴν  
ἐπάειρε δέρην <τ'> οὐκέτι Τροία  
100 τάδε καὶ βασιλῆς ἔσμεν Τροίας.  
μεταβαλλομένου δαίμονος ἄνσχου.  
πλεῖ κατὰ πορθμόν, πλεῖ κατὰ δαίμονα,  
μηδὲ προσίστη πρῶραν βιότου  
πρὸς κῦμα πλέουσα τύχαισιν.  
105 αἰαῖ αἰαῖ.  
τί γὰρ οὐ πάρα μοι μελέα στενάχειν,  
ἦ πατὴρ ἔρρει καὶ τέκνα καὶ πόσις;  
ὦ πολὺς ὄγκος συστελλόμενος  
προγόνων, ὡς οὐδὲν ἄρ' ἦσθα.  
110 τί με χρὴ σιγᾶν, τί δὲ μὴ σιγᾶν;  
[τί δὲ θρηνηῆσαι;]  
δύστηνος ἐγὼ τῆς βαρυδαίμονος  
ἄρθρων κλίσεως, ὡς διάκειμαι,  
νῶτ' ἐν στερροῖς λέκτροισι ταθεῖσ'.
- 115 οἴμοι κεφαλῆς, οἴμοι κροτάφων  
πλευρῶν θ', ὡς μοι πόθος εἰλίξαι  
καὶ διαδοῦναι νῶτον ἄκανθάν τ'  
εἰς ἀμφοτέρους τοίχους μελέων,  
ἐπιούσ' αἰεὶ δακρύων ἐλέγους.

96 ναοὺς δὲ Blomfield: ναοὺς τε C 99 <τ'> Musgrave

101 ἄνσχου Nauck: ἀνέχου C 111 del. Tyrrell

119 ἐπιούσ' Musgrave: ἐπὶ τοὺς C



## TROJAN WOMEN

giving over to desolation temples and tombs, holy places of the dead, perishes later himself.<sup>5</sup>

*Exit POSEIDON and ATHENA. Hecuba rises to her feet.*

### HECUBA

Up, unhappy woman! Raise your head and neck from the ground! This is no longer Troy you see, and we are no longer Troy's rulers. As your fortune changes, endure the change! Sail with the current in the strait, sail with your fortune, and do not turn the prow of your life to face disasters, sailing toward their oncoming wave! Ah me, ah me! What lament is there that I cannot utter, unlucky woman that I am? My country is gone, my children, my husband! Great pride of my ancestors, now cut short, how slight a thing you were after all! What should I wrap in silence, what should I not wrap in silence? [What should I lament?] How luckless I am, how miserably does my body recline, my back stretched out on its hard bed! Alas for the temples of my head and for my sides! How I long to roll my back and spine about, listing now to this side of my body, now to that as I utter continually my tearful song of woe! This too

<sup>5</sup> This generalization must be read in its context. The Greeks are foolish not for sacking cities (they had Athena's help in this) but for alienating their divine ally and thereby causing their own destruction, a destruction here ironically contrasted with their success in killing others. See Kovacs 1983 and 1996.

120 μούσα δὲ χαῦτη τοῖς δυστήνοισ  
ἄτας κελαδεῖν ἀχορεύτους.

πρῶραι ναῶν, ὠκείαις

Ἴλιον ἱερὰν αἰ κώπαις

δι' ἄλ' <Αἰγαίαν> πορφυροειδῆ

125 λιμένας θ' Ἑλλάδος εὐόρμους

αὐλῶν <σὺν> παιᾶνι στυγνῶ

συρίγγων τ' εὐφθόγγων φωνᾶ

βαίνουσαι πλεκτάς, Αἰγύπτου

παίδευμ', ἐξηρητήσασθ', <αἰαῖ>

130 αἰαῖ, Τροίας ἐν κόλποις,

τὰν Μενελάου μετανισόμεναι

στυγνὰν ἄλοχον, Κάστορι λώβαν

τῶ τ' Εὐρώτᾳ δύσκλειαν

ἃ σφάζει μὲν

135 τὸν πεντήκοντ' ἀροτῆρα τέκνων

Πρίαμον, ἐμέ τε <τὰν> μελέαν Ἐκάβαν

ἐς τάνδ' ἐξώκειλ' ἄταν.

ᾧμοι, θάκους οἴους θάσσω

σκηναῖς ἐφέδρους Ἀγαμεμνονίαις.

140 δούλα δ' ἄγομαι γραῦς ἐξ οἴκων

πενθήρη κρᾶτ' ἐκπορθηθεῖς'

οἰκτρῶς. ἀλλ' ᾧ

122 ὠκείαις Tyrrell: ὠκείαι C 124 <Αἰγαίαν> Willink

125 λιμένας θ' Seidler, Hermann: καὶ λιμένας C

126 <σὺν> Page 128 πλεκτάς Musgrave: -τὰν C

## TROJAN WOMEN

is music for those in misfortune, to utter aloud their joyless troubles.<sup>6</sup>

Prows of ships, with swift oar  
you came to holy Ilium  
over the dark blue <Aegean> sea  
and the fair harbors of Greece  
with the hateful song of pipes  
blent with the voice of tuneful flutes,  
and you hung down from your sterns, <alas,>  
alas, in the bay of Troy,  
ropes, which Egypt taught you to make,  
coming in quest of Menelaus'  
hateful wife, who disgraces Castor  
and brings ill fame upon the Eurotas.<sup>7</sup>  
She is the slayer  
of Priam, father of fifty sons,  
and has run me, unlucky Hecuba,  
aground in utter destruction.  
Alas, what sort of place do I now sit in,  
hard by the tents of Agamemnon!  
I am taken away as an aged slave from my house,  
my head ravaged in grief  
pitiably! But, O

<sup>6</sup> The rest of Hecuba's words here, and her exchange with the Chorus, are sung.

<sup>7</sup> Castor and Polydeuces were Helen's twin brothers, later deified. The Eurotas is the principal river of Sparta.

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129 *παίδευμ'* Tyrrell: *παιδείαν* C      <αἰαί> Page

136 <τὰν> Burges

141 *πενθήρη* Murray: *κουρᾶ ξυρήκει* π- C

EURIPIDES

- τῶν χαλκευχέων Τρώων ἄλοχοι  
 μέλαι, κοῦραι δύσνυμφοι,  
 145 τύφεται Ἴλιον, αἰάζωμεν.  
 μάτηρ δ' ὥσεί τις πτανοῖς,  
 κλαγγᾶν ἐξάρξω ἄγ' ἄ μολπάν,  
 οὐ τὰν αὐτὰν οἶαν ποτέ δὴ  
 150 σκῆπτρῳ Πριάμου διεριδομένου  
 ποδὸς ἀρχεχόρου πλαγαῖς Φρυγίους  
 εὐκόμποις ἐξήρχον θεοῦς.

στρ. α

ΗΜΙΧΟΡΙΟΝ Α

- Ἐκάβα, τί θροεῖς; τί δὲ θωύσσεις;  
 ποῖ λόγος ἤκει; διὰ γὰρ μελάθρων  
 155 ἄιον οἴκτους οὓς οἰκτίζη.  
 διὰ δὲ στέρνων φόβος αἴσσει  
 Τρώασιν, αἰ τῶνδ' οἴκων εἴσω  
 δουλείαν αἰάζουσιν.

ΕΚΑΒΗ

- ὦ τέκν', Ἀχαιῶν πρὸς ναῦς ἤδη  
 160 κινεῖται κωπήρης χεῖρ.

ΗΜΙΧΟΡΙΟΝ Α

οἱ ἐγώ, τί θέλουσ', ἦ πού μ' ἤδη  
 ναυσθλώσουσιν πατρίας ἐκ γᾶς;

144 κοῦραι Willink: καὶ κ- C      147 κλαγγᾶν post Dindorf  
 (del. ὅπως) Willink: κλαγγὰν ὄρνισιν ὅπως C  
 150 διεριδομένου Herwerden: -μένα C      Φρυγίους Wila-  
 mowitz: -αις C

## TROJAN WOMEN

unhappy wives of the Trojans with swords of bronze,  
women unblest in your husbands,  
Ilium is burning: let us wail aloud!  
Like a mother bird to her winged brood,  
I lead off the song of lamentation,  
not at all the same song  
that I led off, as Priam leaned upon his scepter,  
with the confident beat of chorus leader's foot  
in praise of Troy's gods.

*Enter from the skene one half of the CHORUS of captive Trojan women.*

### CHORUS A

Hecuba, what do you utter, what do you cry aloud?  
What is the meaning of your speech? Through the walls of  
the tent  
I heard the cries of woe you are uttering.  
A pang of fear is darting through  
the women of Troy, who within these walls  
bewail their slavery.

### HECUBA

My children, already toward the ships of the Achaeans  
the oarsmen are moving!

### CHORUS A

Ah me, for what purpose? Will they now  
take me from my ancestral land?

---

<sup>156</sup> φόβος] τάρβος Seidler

<sup>159</sup> Ἀχαιῶν Schroeder: Ἀργείων C

## EURIPIDES

## ΕΚΑΒΗ

οὐκ οἶδ', εικάζω δ' ἄταν.

## ΗΜΙΧΟΡΙΟΝ Α

ἰὼ ἰώ.

- 165 μέλαι, μόχθων ἐπακουσόμεναι,  
Τρωάδες, ἐξορμίζεσθ' οἴκων·  
στέλλουσ' Ἀργεῖοι νόστον.

## ΕΚΑΒΗ

ἔ ἔ.

- μή νύν μοι τὰν  
ἐκβακχέουσαν Κασσάνδραν,  
171 αἰσχύναν Ἀργείοισιν,  
170 πέμψητ' ἔξω,  
μαινάδ', ἐπ' ἄλγεσι δ' ἀλγυνθῶ.  
[ἰὼ ἰώ.]  
Τροία Τροία δύσταν', ἔρρεις,  
δύστανοι δ' οἳ σ' ἐκλείποντες  
175 καὶ ζῶντες καὶ δμαθέντες.

ἀντ. α

## ΗΜΙΧΟΡΙΟΝ Β

- οἶμοι. τρομερὰ σκηναὺς ἔλιπον  
τάσδ' Ἀγαμέμνονος ἐπακουσομένα,  
βασίλεια, σέθεν· μή με κτείνειν  
δόξ' Ἀργείων κείται μελέαν;  
180 ἦ κατὰ πρύμνας ἦδη ναῦται  
στέλλονται κινεῖν κώπας;

## TROJAN WOMEN

HECUBA

I do not know, but I conjecture that it is ruin.

CHORUS A

Ah, ah!

Luckless Trojan women,  
unmoor yourselves from the tent to hear of your misery:  
the Argives are preparing their journey home!

HECUBA

Ah, ah!

I beg you then,  
do not bring forth  
the maddened Cassandra  
to be disgraced by the Greeks,  
the maenad girl, and let me not have grief upon grief!  
[Ah me, ah me,]

Troy, unhappy Troy, you are gone,  
and unhappy are we who leave you,  
both the living and the dead!

*Enter from the skene the other half of the CHORUS.*

CHORUS B

Ah me! All atremble I have left the tent  
of Agamemnon to hear you,  
my queen. Surely the Greeks  
have not resolved to end my poor life?  
Or are the sailors now preparing  
to move their oars down from their sterns?

---

166 ἐξορμίζεσθ' Headlam: ἔξω κομίζεσθ' C

171 et 170 inter se trai. Murray 171 fort. αἰσχύναν <ἐν γ'>

Ἀργείοις 173 ἰὼ ἰὼ secl. Seidler

## EURIPIDES

EKABH

ὦ τέκνον, ὀρθρεύουσαν ψυχὰν  
ἐκπληχθεῖς ἤλθον φρίκα.

HMIXOPION B

ἤδη τις ἔβα Δαναῶν κήρυξ;  
185 τῷ πρόσκειμαι δούλα τλάμων;

EKABH

ἐγγύς που κείσαι κλήρου.

HMIXOPION B

ἰὼ ἰώ.

τίς μ' Ἀργείων ἢ Φθιωτῶν  
ἢ νησαίας ἄξει χώρας  
δύστανον πόρσω Τροίας;

EKABH

190 φεῦ φεῦ.  
τῷ δ' ἄ τλάμων  
ποῦ πᾶ γαίας δουλεύσω γραῦς,  
ὡς κηφήν, ἄ δειλαία,  
νεκροῦ μορφά,  
νεκῶν ἀμενηνὸν ἄγαλμα,  
τὰν παρὰ προθύροις φυλακὰν κατέχουσ'  
195 ἢ παίδων θρέπτειρ', ἃ Τροίας  
ἀρχαγοὺς εἶχον τιμάς;

188 νησαίας . . . χώρας Wecklein: -αν . . . -αν C

193 ἄγαλμα Lachmann: ἄγαλμ' ἢ C



## TROJAN WOMEN

HECUBA

My daughter, I came in fear,  
panic-stricken in my soul, awake since dawn.

CHORUS B

Has some Greek herald already arrived?  
To whom am I, poor woman, assigned as a slave?

HECUBA

You are near, I think, to the drawing of lots.

CHORUS B

Ah, ah!  
What Argive or Phthiote  
or dweller in an island country  
will take me in my wretchedness far from Troy?

HECUBA

Ah me!  
For whom, unhappy  
old woman that I am, will I toil, and where in the world will  
I serve?

Like a drone,<sup>8</sup> poor wretch,  
the picture of a corpse  
and the strengthless image of the dead,  
shall I keep watch by the door  
or tend their children, I  
who once was honored as queen of Troy?

<sup>8</sup> She likens herself to a drone because being old she is of little use.

## EURIPIDES

## ΧΟΡΟΣ

στρ. β

- αἰαῖ αἰαῖ, ποίοις δ' οἴκοις  
 τάνδ' ἂν λύμαν ἐξαιάζοις;  
 οὐκ Ἰδαίοις ἰστοῖς κερκίδα  
 200 δινεύουσ' ἐξαλλάξω.  
 νέατον τοκέων δώματα λεύσσω,  
 νέατον μόχθους <δ' > ἔξω κρείσσοις,  
 ἢ λέκτροις πλαθεῖς Ἑλλάνων  
 (ἔρροι νύξ αὐτὰ καὶ δαίμων)  
 205 ἢ Πειρήνας ὑδρευομένα  
 πρόσπολος οἰκτρὰ σεμνῶν ὑδάτων.  
 τὰν κλεινὰν εἶθ' ἔλθοιμεν  
 Θησέως εὐδαίμονα χώραν.  
 210 μὴ γὰρ δὴ δίναν γ' Εὐρώτα  
 τάν <τ' > ἐχθίσταν θεράπναν Ἑλένας,  
 ἔνθ' ἀντάσω Μενέλα δούλα,  
 τῶ τᾶς Τροίας πορθητᾶ.

ἀντ. β

- τὰν Πηνειοῦ σεμνὰν χώραν,  
 215 κρηπίδ' Οὐλύμπου καλλίσταν,  
 ὄλβῳ βρίθειν φάμαν ἤκουσ'  
 εὐθαλεῖ τ' εὐκαρπέια.

198 τάνδ' ἂν ... ἐξαιάζοις Wilamowitz: τὰν σὰν ... ἐξαιάζεις  
 fere C 201-2 νέατον ... νέατον Seidler: -οι ... -οι C  
 201 τοκέων δώματα Parmentier: τεκέων σώματα C  
 202 <δ' > Seidler

## TROJAN WOMEN

### CHORUS

Ah me! With what pitiable cries  
could you bewail this outrage?  
No more shall I whirl my shuttle  
and move it back and forth on a Trojan loom!  
I look my last on the house of my parents,  
my last! Greater troubles than these shall I have,  
either brought to the bed of a Greek  
(a curse on that night and its fate!)  
or going as a pitiable slave to draw water  
from the sacred spring of Peirene.<sup>9</sup>  
O that I might come to the famous  
and blessed land of Theseus!  
Never to the whirl of the Eurotas  
and the hated abode of Helen,<sup>10</sup>  
where as a slave I will encounter Menelaus,  
the sacker of Troy!

The holy territory of the Peneus River,  
the lovely plinth on which Olympus is built,  
is laden with wealth, I have heard tell,  
and plentiful fruitfulness.

<sup>9</sup> The principal spring of Corinth.

<sup>10</sup> Sparta.

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205 ὕδρευομένη Heiland: -σομένη C

211 <τ'> Musgrave

## EURIPIDES

- τάδε δεύτερά μοι μετὰ τὰν ἱερὰν  
 Θησέως ζαθέαν ἔλθειν χώραν.  
 220 καὶ τὰν Αἰτναίαν Ἐφραίστου  
 Φοινίκας ἀντήρη χώραν,  
 Σικελῶν ὀρέων ματέρ', ἀκούω  
 καρύσσεσθαι στεφάνοις ἀρετᾶς,  
 τὰν τ' ἀγχιστεύουσαν γᾶν  
 225 †Ἴονίῳ ναῦτα πόντῳ†,  
 ἂν ὑγραίνει καλλιστεύων  
 ὁ ξανθὰν χαίταν πυρσαίνων  
 Κρᾶθις ζαθείαις παγαῖσι τρέφων  
 εὐανδρόν τ' ὀλβίζων γᾶν.

- 230—καὶ μὴν Δαναῶν ὄδ' ἀπὸ στρατιᾶς  
 κήρυξ, νεοχμῶν μύθων ταμίας,  
 στείχει ταχύπουν ἴχνος ἐξανύτων.  
 τί φέρει; τί λέγει; δοῦλαι γὰρ δὴ  
 Δωρίδος ἔσμεν χθονὸς ἤδη.

## ΤΑΛΘΥΒΙΟΣ

- 235 Ἐκάβη, πυκνὰς γὰρ οἶσθ' ἄ μ' ἐς Τροίαν ὁδοὺς  
 ἔλθόντα κήρυκ' ἐξ Ἀχαικοῦ στρατοῦ,  
 ἐγνωσμένος δὴ καὶ πάροιθέ σοι, γύναι,  
 Ταλθύβιος ἦκω καινὸν ἀγγελῶν λόγον.

225 Ἴονίῳ ναυτῶν πορθμῶ Willink

237 δὴ Mistchenko: δὲ C

## TROJAN WOMEN

This would be my second choice after the holy  
and sacred country of Theseus.  
And I hear that the land of Aetna and Hephaestus,  
opposite Carthage,<sup>11</sup>  
mother of Sicily's mountains,  
is proclaimed by heralds for its crowns of excellence,  
as also is the land that neighbors  
the Ionian sea,<sup>12</sup>  
watered by Crathis the lovely,  
who turns your hair the color of gold,<sup>13</sup>  
who cherishes the land with his holy streams  
and makes it blessed in its brave men.

*Enter TALTHYBIUS by Eisodos A.*

### CHORUS LEADER

But look, here comes the herald from the Greek army,  
dispenser of bad news, with haste in his step. What does he  
bring, what does he say? For we are now slaves of a Dorian  
land.

### TALTHYBIUS

Hecuba, you know that I have made frequent journeys to  
Troy from the Achaean army as a herald: as one previously  
known to you, I, Talthybius, have come to report news.

<sup>11</sup> This refers to Sicily and to its success in the panhellenic games at Olympia and elsewhere (anachronistically, since neither these places nor the games existed in the Bronze Age).

<sup>12</sup> Probably an allusion to Thurii, a colony on the instep of Italy founded under the leadership of the Athenians in 444/3 B.C.

<sup>13</sup> Because of the minerals it carried, the Crathis colored yellow anything dipped into it: see Ovid, *Metamorphoses* 15.315-6.

EURIPIDES

ΕΚΑΒΗ

τόδε, φίλαι γυναῖκες, τόδε, Τρωιάδες,  
ὁ φόβος ἦν πάλαι.

ΤΑΛΘΥΒΙΟΣ

240 ἤδη κεκλήρωσθ', εἰ τόδ' ἦν ὑμῖν φόβος.

ΕΚΑΒΗ

αἰαί, τίνα πόλιν Φθιάδος εἶπας ἦ  
Καδμείας χθονός;

ΤΑΛΘΥΒΙΟΣ

κατ' ἄνδρ' ἐκάστη κοῦχ ὁμοῦ λελόγχατε.

ΕΚΑΒΗ

245 τίν' ἄρα τίς ἔλαχε; τίνα πότμος εὐτυχῆς  
Ἰλιάδων μένει;

ΤΑΛΘΥΒΙΟΣ

οἶδ'· ἀλλ' ἕκαστα πυνθάνου, μὴ πάνθ' ὁμοῦ.

ΕΚΑΒΗ

τοῦμὸν <μὲν> τίς ἄρ' ἔλαχε τέκος, ἔνεπε,  
τλάμονα Κασσάνδραν;

ΤΑΛΘΥΒΙΟΣ

ἐξαίρετόν νιν ἔλαβεν Ἀγαμέμνων ἀναξ.

<sup>239</sup> sic Diggle: τόδε τόδε φίλαι γυναῖκες (vel Τρωάδες) C

<sup>241</sup> sic (post Hartung, qui posterius ἦ del.) Willink: τίνα ἦ  
Θεσσαλίας πόλιν ἦ Φθιάδος C

<sup>247</sup> <μὲν> Willink: <δὴ> Nauck

## TROJAN WOMEN

HECUBA<sup>14</sup>

Dear women of Troy, this, this  
is what I have been dreading for a long time!

TALTHYBIUS

You have now been assigned by lot to your masters, if that  
is what you were afraid of.

HECUBA

Ah me! What city of Phthia or of Cadmus' land  
do you mean?

TALTHYBIUS

You are each assigned to a different man, not all together.

HECUBA

Then who has been assigned to whom? Who of the women  
of Troy  
has blessedness awaiting her?

TALTHYBIUS

I know the answers. But ask particulars, not everything at  
once.

HECUBA

Tell me, who has won my daughter,  
Cassandra the unblest?

TALTHYBIUS

King Agamemnon took her as his special prize.

<sup>14</sup> Hecuba's words from here until 292 are sung. Talthybius' replies are spoken.

EURIPIDES

EKABH

250 ἦ τῆ Λακεδαιμονία νύμφα  
 δούλαν; ὦμοι μοι.

ΤΑΛΘΥΒΙΟΣ

οὐκ, ἀλλὰ λέκτρων σκότια νυμφευτήρια.

EKABH

ἦ τὰν τοῦ Φοίβου παρθένον, ἧ γέρας ὁ  
 χρυσοκόμας ἔδωκ' ἄλεκτρον ζῶαν;

ΤΑΛΘΥΒΙΟΣ

255 ἔρωσ ἐτόξευσ' αὐτὸν ἐνθέου κόρης.

EKABH

ῥίπτε, τέκνον, ζαθέους κλά-  
 δας καὶ ἀπὸ χροὸς ἐνδυ-  
 τῶν στεφῆων ἱεροὺς στολμούς.

ΤΑΛΘΥΒΙΟΣ

οὐ γὰρ μέγ' αὐτῇ βασιλικῶν λέκτρων τυχεῖν;

EKABH

260 τί δ' ὁ νεοχμὸν ἀπ' ἐμέθεν ἐλάβετε τέκος,  
 ποῦ μοι <νῦν κυρεῖ>;

ΤΑΛΘΥΒΙΟΣ

Πολυξένην ἔλεξας ἦ τίν' ἱστορεῖς;

EKABH

ταύταν τῷ πάλος ἔζευξεν;

<sup>256-7</sup> κλάδας J. Stanley: κληίδας fere C

<sup>260</sup> δ' ὁ Tyrwhitt: δὲ τὸ C <sup>261</sup> <νῦν κυρεῖ> Diggle



## TROJAN WOMEN

HECUBA

To be a slave to the Spartan wife?  
Oh the pain!

TALTHYBIUS

No: to share his bed in secret.

HECUBA

Phoebus Apollo's virgin, the one to whom  
the god of golden hair gave the gift of unmated life?

TALTHYBIUS

Love for the inspired maiden has pierced his heart like an  
arrow.

HECUBA

Cast away, my child, your holy laurel branches,  
and from your body strip  
the sacred garlands you wear!

TALTHYBIUS

What? Is it not a great thing for her to win a king's bed?

HECUBA

But what about the daughter you took from me last?  
Where <is she now>?

TALTHYBIUS

Do you mean Polyxena? Or whom are you asking about?

HECUBA

I mean her: to whom has the lot joined her?

EURIPIDES

ΤΑΛΘΥΒΙΟΣ

τύμβῳ τέτακται προσπολεῖν Ἀχιλλέως.

ΕΚΑΒΗ

265 ὦμοι ἐγὼ τάφῳ πρόσπολον ἐτεκόμαν.  
ἀτὰρ τίς ὄδ' ἦ νόμος ἦ  
τί θέσμιον, ὦ φίλος, Ἑλλάνων;

ΤΑΛΘΥΒΙΟΣ

εὐδαιμόνιζε παῖδα σὴν ἔχει καλῶς.

ΕΚΑΒΗ

τί τόδ' ἔλακες; ἀρά μοι ἀέλιον λεύσσει;

ΤΑΛΘΥΒΙΟΣ

270 ἔχει πότμος νιν, ὥστ' ἀπηλλάχθαι πόνων.

ΕΚΑΒΗ

<αἰαῖ> τί δ' ἄ τοῦ χαλκεομήστορος Ἔκτορος  
δάμαρ,  
Ἄνδρομάχα τάλαινα, τίν' ἔχει τύχαν;

ΤΑΛΘΥΒΙΟΣ

καὶ τήνδ' Ἀχιλλέως ἔλαβε παῖς ἐξάιρετον.

ΕΚΑΒΗ

275 ἐγὼ δὲ τῷ πρόσπολος ἄ τριτοβά-  
μονος χερὶ δενομένα βάκτρον,  
γεραιὸν κᾶρα;

ΤΑΛΘΥΒΙΟΣ

Ἰθάκης Ὀδυσσεὺς ἔλαχ' ἀναξ δούλην σ' ἔχειν.

## TROJAN WOMEN

TALTHYBIUS

Her assignment is to serve the tomb of Achilles.

HECUBA

Ah me! My daughter serving a tomb!  
But what custom,  
what usage of the Greeks is this, pray?

TALTHYBIUS

Count your daughter blessed: it is well with her.

HECUBA

What is it you are saying? Does she still look on the light?

TALTHYBIUS

It is her fate to be released from trouble.

HECUBA

<Ah me!> But what of the wife of Hector skilled in war,  
poor Andromache? What is her fate?

TALTHYBIUS

Achilles' son has won her as a special prize.

HECUBA

And I, whom shall I serve,  
I that need a staff for my hand and go about on three feet,  
an old woman?

TALTHYBIUS

Odysseus, King of Ithaca, has won you to keep as his slave.

---

272 <αἰαί> cum metri tum sensus gratia Willink cl. *Hel.* 688

274 καὶ τήνδ' ] κοίτην Burges

277 γεραιὸν κάρα Wecklein: γεραιῶ κάρα C

## EURIPIDES

## ΕΚΑΒΗ

ἐ ἔ.

- ἄρασσε κρᾶτα κούριμον, ἔλκ' ὀνύχεσσι  
 280 δίπτυχον παρειάν.  
 ἰὼ μοί μοι.  
 μυσαρῶ δολίῳ λέλογχα φωτὶ δουλεύειν,  
 πολεμίῳ δίκας, παρανόμῳ δάκει,  
 285 ὃς πάντα τὰ κεῖθεν ἐνθάδ' ἀνστρέφει,  
 τὰ δ' ἀντίπαλ' αὖθις ἐκεῖσε διπτύχῳ γλώσσοι,  
 φίλα τὰ πρότερ' ἄφιλα τιθέμενος πάλιν.  
 <αἰαί,> γοᾶσθ', ὦ Τρωιάδες, με βέβακα  
 290 δύσποτμος, οἴχομαι ἅ  
 τάλαινα, δυστυχεστάτῳ  
 προσέπεσον κλήρῳ.

## ΧΟΡΟΣ

τὸ μὲν σὸν οἶσθα, πότνια· τὰς δ' ἐμὰς τύχας  
 τίς ἄρ' Ἀχαιῶν ἢ τίς Ἑλλήνων ἔχει;

## ΤΑΛΘΥΒΙΟΣ

- ἴτ', ἐκκομίζειν δεῦρο Κασσάνδραν χρεῶν  
 295 ὅσον τάχιστα, δμῶες, ὡς στρατηλάτῃ  
 ἐς χεῖρα δούς νιν εἶτα τὰς εἰληγμένας  
 καὶ τοῖσιν ἄλλοις αἰχμαλωτίδων ἄγω.  
 ἔα· τί πεύκης ἔνδον αἴθεται σέλας;  
 πιμπρᾶσιν—ἢ τί δρώσι—Τρωάδες μυχούς,

285-6 &lt;ἀνστρέφει&gt; Diggle, &lt;τὰ δ'&gt; Wilamowitz

287 φίλα . . . ἄφιλα Seidler: ἄφιλα . . . φίλα C  
 Wilamowitz: πάντων C 289 <αἰαί> Willink

πάλιν

## TROJAN WOMEN

### HECUBA

Ah, ah!

Strike the shorn head! Scratch with your nails  
your two cheeks!

Ah me, ah me!

It is my lot to be a slave to a vile and treacherous man,  
an enemy of justice, a lawless creature!

He <twists> everything from there to here  
and back from here to there by his deceitful tongue,  
making enmity where before there was friendship!

<Alas!> Wail for me, women of Troy! I am gone,  
ill-starred one, I am sped,  
unhappy one, it is to the unluckiest  
of lots that I have fallen!

### CHORUS LEADER

You have learned your fate, my lady. But what dweller in  
Achaëa or Hellas<sup>15</sup> holds my fate in his hands?

### TALTHYBIUS

Servants, go and bring Cassandra out here quickly so that  
I may put her in our commander's hands and then bring  
the allotted prisoners to the other Greeks.

*Servants approach the door of the skene. The gleam of fire  
is seen within.*

But what is this? Why is the light of a pine torch gleam-  
ing inside? Are the Trojan women burning their tents,

<sup>15</sup> Possibly used in its narrower (and older) sense to denote ei-  
ther a region of Thessaly or Northern Greece in contrast to the  
Peloponnesus.

## EURIPIDES

- 300 ὡς ἐξάγεσθαι τῆσδε μέλλουσαι χθονὸς  
 πρὸς Ἄργος, αὐτῶν τ' ἐκπυροῦσι σώματα  
 θανεῖν θέλουσαι; κάρτα τοι τοῦλεύθερον  
 ἐν τοῖς τοιούτοις δυσλόφως φέρει κακά.  
 ἄνοιγ' ἄνοιγε, μὴ τὸ ταῖσδε πρόσφορον  
 305 ἐχθρὸν δ' Ἀχαιοῖς εἰς ἔμ' αἰτίαν βάλῃ.

## ΕΚΑΒΗ

οὐκ ἔστιν, οὐ πιμπρᾶσιν, ἀλλὰ παῖς ἐμὴ  
 μαινὰς θοάζει δεῦρο Κασσάνδρα δρόμῳ.

## ΚΑΣΣΑΝΔΡΑ

στρ.

ἄνεχε, πάρεχε, φῶς φέρε· σέβω φλέγω—  
 ἰδὸν ἰδού—

- 310 λαμπάσι <σοι> τόδ' ἱερόν, Ὑμέναι' ἄναξ·  
 <ἰώ> μακάριος ὁ γαμέτας·  
 μακαρία δ' ἐγὼ βασιλικοῖς λέκτροις  
 κατ' Ἄργος ἅ γαμουμένα.  
 Ὑμῆν ᾧ Ὑμέναι' Ὑμῆν.  
 315 ἐπεὶ σύ, μᾶτερ, <μάται'>  
 ἐν δάκρυσιν καὶ γόοισιν τὸν

308 φέρε Bothe ex t: φέρω C

309 ἰδὸν ἰδού quae post ἄναξ 310 habent C huc trai. Hermann

310 <σοι> Willink Ὑμέναι' Willink: ᾧ Ὑ- C

311 lac. indic. Diggle, <ἰώ> suppl. Willink

314 Ὑμέναι' Ὑμῆν Hermann cl. 331: Ὑμέναι' ἄναξ C

315-6 <μάται'> ἐν Willink: ἐπὶ C

## TROJAN WOMEN

since they are about to be led off from this land to Argos, and setting fire to their own bodies from a desire to die? Or what are they doing? In circumstances like these free spirits bridle at misfortune. Open up, open up, so that I may not be blamed for an action that is to their advantage but hateful to the Greeks!

*Enter from the skene CASSANDRA carrying a flaming torch in either hand.*

### HECUBA

It is not so: they are not setting anything on fire: my mad daughter Cassandra is coming here on the run.

### CASSANDRA

Raise it, bring it on, bring a light! I honor, I make gleam  
<for you>

(see, see!)

with torch fire<sup>16</sup> this holy place, Lord Hymenaeus!

<Hurray!> Blessed is the bridegroom,

blessed too am I, to a king's bed  
in Argos wedded!

Hymen, O Hymenaeus, Hymen!<sup>17</sup>

For you, mother,

in tears and groans <foolishly>

keep lamenting

<sup>16</sup> Cassandra's torches at one level are appropriate for marriage (though at Greek marriages it was not the bride but her mother who held the torch). At another level they may suggest an Erinys (cf. 457), sometimes represented as brandishing torches, as well as Hecate (see note on 323). Hymen or Hymenaeus is the god of marriage.

<sup>17</sup> The marriage cry addressed to Hymen.

## EURIPIDES

- θανόντα πατέρα πατρίδα τε  
 φίλαν καταστένουσ' ἔχεις,  
 ἐγὼ δ' ἐπὶ γάμοις ἐμοῖς  
 320 ἀναφλέγω πυρὸς φῶς  
 ἐς αὐγάν, ἐς αἴγλαν  
 διδοῦσ', ὦ Ὑμέναιε, σοί,  
 διδοῦσ', ὦ Ἑκάτα, φάος  
 παρθένων ἐπὶ λέκτροις  
 ᾗ νόμος ἔχει.
- ἀντ.
- 325 πάλλε πόδ' αἰθέριον <ἄναγ' > ἄναγε χορόν—  
 εὐᾶν εὐοῖ—  
 ὡς ἐπὶ πατρὸς ἐμοῦ μακαριωτάταις  
 τύχαις· ὁ χορὸς ὄσιος <ὄσιος>.  
 ἄγε σὺ Φοῖβέ νιν· κατὰ σὸν ἐν δάφναις  
 330 ἀνάκτορον θνηπολῶ.  
 Ὑμῆν ὦ Ὑμέναι' Ὑμῆν.  
 χόρευε, μᾶτερ, χόρευ',  
 ἄναγε, πόδα σὸν ἔλισσε τᾶδ'  
 ἐκείσε, μετ' ἐμέθεν ποδῶν  
 φέρουσα φιλτάταν βάσιν.  
 335 βόασον ὑμέναιον ὦ  
 μακαρίαις ἀοιδαῖς  
 ἰαχαῖς τε νύμφαν.  
 ἴτ', ὦ καλλίπεπλοι Φρυγῶν

325 &lt;ἄναγ' &gt; Hermann      328 &lt;ὄσιος&gt; Hermann

335 βόασον Diggle: βοάσατε τὸν fere C



## TROJAN WOMEN

my dead father and our dear country,  
but I at my marriage  
set alight this blaze of fire,  
giving it for gleam, for glare  
to you, O Hymenaeus,  
and to you, O Hecate,<sup>18</sup>  
for a maiden's marriage,  
as custom ordains!

Lift your foot and shake it, <strike up,> strike up the dance  
(Euhan! Euhoi!)  
just as in my father's happiest days!  
The dance is holy, <holy>:  
do you, Phoebus, lead it. For crowned with laurels I serve  
in your temple.  
Hymen, O Hymenaeus, Hymen!  
Dance, mother, dance,  
lead off and whirl your foot this way  
and that, joining with me  
in the joyful step!  
Shout the cry of Hymen  
with songs and shouts of blessedness  
to the bride!  
Come, you daughters of Phrygia, with your lovely gowns,

<sup>18</sup> Hecate is an underworld goddess worshiped at night. She bears a torch (*Helen* 569) and is associated with revenge (*Medea* 395-8, *Ion* 1048-57).

## EURIPIDES

κόραι, μέλπετ' ἐμῶν γάμων  
 340 τὸν πεπρωμένον εὐνᾷ  
 πόσιν ἐμέθεν.

## ΧΟΡΟΣ

Βασίλεια, βακχεύουσιν οὐ λήψη κόρην,  
 μὴ κούφον ἄρη βῆμ' ἐς Ἀργείων στρατόν;

## ΕΚΑΒΗ

Ἦφαιστε, δαδουχεῖς μὲν ἐν γάμοις βροτῶν,  
 ἀτὰρ λυγρὰν γε τήνδ' ἀναιθύσσεις φλόγα  
 345 ἔξω τε μεγάλων ἐλπίδων. οἴμοι, τέκνον,  
 ὡς οὐχ ὑπ' αἰχμῆς <σ' > οὐδ' ὑπ' Ἀργείου δορὸς  
 γάμους γαμείσθαι τούσδ' ἐδόξαζόν ποτε.  
 παράδος ἐμοὶ φῶς· οὐ γὰρ ὀρθὰ πυρφορεῖς  
 μαινὰς θοάζουσ', οὐδὲ σαῖς τύχαις, τέκνον,  
 350 σεσωφρόνηκας ἀλλ' ἔτ' ἐν ταὐτῷ μένεις.  
 ἐσφέρετε πεύκας, δάκρυνά τ' ἀνταλλάξατε  
 τοῖς τῆσδε μέλεσι, Τρωάδες, γαμηλίους.

## ΚΑΣΣΑΝΔΡΑ

μητέρα, πύκαζε κρᾶτ' ἐμὸν νικηφόρον  
 καὶ χαίρε τοῖς ἐμοῖσι βασιλικοῖς γάμοις·  
 355 καὶ πέμπε, κἂν μὴ τὰμά σοι πρόθυμά γ' ἦ,  
 ὄθει βιαίως· εἰ γὰρ ἔστι Λοξίας,  
 Ἐλένης γαμῆ με δυσχερέστερον γάμον  
 ὁ τῶν Ἀχαιῶν κλεινὸς Ἀγαμέμνων ἀναξ.

339 μέλπετέ μοι γάμων Willink 346 <σ' > Musgrave

349 σαῖς τύχαις Heath: σ' αἱ τύχαι C

350 σεσωφρόνηκας Nauck: -ήκας t: ἐσωφρονήκασ' C

## TROJAN WOMEN

sing for me of the one destined  
for my marriage bed,  
my husband!

### CHORUS LEADER

My queen, stop your delirious daughter before she steps  
lightly down into the Argive army!

### HECUBA

Hephaestus, you bear the torch when mortals marry, but  
this gleam you now spread abroad is painful and far re-  
moved from our high hopes. Ah me, my daughter, how  
little did I think you would ever make a marriage like this at  
the point of an Argive spear! Give me the flame! (*She re-  
moves the torches from Cassandra's hands.*) You are not  
right to carry a torch, mad and frenzied as you are, and you  
have not been brought to your senses by your fate, my  
child, but still remain in the same demented state.

Trojan women, take the torches indoors and in ex-  
change for her wedding songs give her your tears!

*Two Trojan women receive the torches from Hecuba and  
takes them indoors.*

### CASSANDRA

Mother, crown my victorious head and rejoice at my royal  
marriage! Escort me on my way, and if in your eyes I do  
not seem eager, push me along by force! For if Loxias<sup>19</sup>  
lives, Agamemnon, the glorious leader of the Greeks, will  
win, in marrying me, a wife more disastrous than Helen!

<sup>19</sup> A name for Apollo as god of prophecy.

## EURIPIDES

- κτενώ γὰρ αὐτὸν κἀντιπορθήσω δόμους  
 360 ποινὰς ἀδελφῶν καὶ πατρὸς λαβοῦσ' ἐμοῦ.  
 ἀλλ' αὐτ' ἐάσω πέλεκυν οὐχ ὑμνήσομεν,  
 ὃς ἐς τράχηλον τὸν ἐμὸν εἴσι χιτέρων  
 μητροκτόνους τ' ἀγῶνας, οὓς οὐμοὶ γάμοι  
 θήσουσιν, οἴκων τ' Ἀτρέως ἀνάστασιν.
- 365 πόλιν δὲ δείξω τήνδε μακαριωτέραν  
 ἢ τοὺς Ἀχαιοὺς, ἔνθεος μὲν, ἀλλ' ὅμως  
 τοσονδε γ' ἔξω στήσομαι βακχευμάτων  
 οἷ διὰ μίαν γυναῖκα καὶ μίαν Κύπριν  
 θηρῶντες Ἑλένην μυρίουσ ἀπώλεσαν.
- 370 ὁ δὲ στρατηγὸς ὁ σοφὸς ἐχθίστων ὑπερ  
 τὰ φίλτατ' ὤλεσ', ἠδονὰς τὰς οἴκοθεν  
 τέκνων ἀδελφῶ δούς γυναικὸς οὐνεκα,  
 καὶ ταῦθ' ἐκούσης κοῦ βία λελησμένης.  
 ἐπεὶ δ' ἐπ' ἀκτὰς ἤλυθον Σκαμανδρίους,  
 375 ἔθνησκον, οὐ γῆς ὄρι' ἀποστερούμενοι  
 οὐδ' ὑψίπυργον πατρίδ'. οὓς δ' Ἄρης ἔλοι,  
 οὐ παῖδας εἶδον, οὐ δάμαρτος ἐν χεροῖν  
 πέπλοις συνεστάλησαν, ἐν ξένη δὲ γῆ  
 κεῖνται. τὰ δ' οἴκοι τοῖσδ' ὅμοι' ἐγίγνετο  
 <γυναῖκες ἄνδρας ἀλκίμους ἀπώλλυσαν>
- 380 χῆραὶ τ' ἔθνησκον, οἱ δ' ἄπαιδες ἐν δόμοις  
 ἄλλως τέκν' ἐκθρέψαντες· οὐδὲ πρὸς τάφοις  
 ἔσθ' ὅστις αὐτῶν αἷμα γῆ δωρήσεται.  
 [ἦ τοῦδ' ἐπαίνου τὸ στρατεύμ' ἐπάξιον.

361 ἀλλ' αὐτ' Musgrave: ἄλλα τ' C: ἀλλ' αἴσχυρ' Parmentier

## TROJAN WOMEN

For I shall kill him and plunder his house, exacting revenge for my brothers and my father! But this subject I dismiss. I shall not sing of the ax that will enter my neck and that of others, or the matricidal struggles my marriage shall bring about, or the ruin of the house of Atreus.

Instead I shall show that this city of ours is more fortunate than Greece is: although I am possessed by the god, yet to this extent I will step aside from my frenzy. In their quest for Helen the Greeks lost countless lives for the sake of one woman and one passion. Their general, so clever a man, destroyed what he loved best for the sake of what he hated most, surrendering to his brother his own pleasure in his children for a woman's sake, and at that a woman who was abducted of her own free will, not forcibly.

When they came to the banks of the Scamander, they began to perish, though they had not been deprived of territory or of their homeland's high towers. Those whom Ares slew did not see their children and were not clothed for burial by the hands of their wives but lie buried in foreign earth. Matters at home were just as bad: <wives were losing their valiant husbands> and dying in widowhood, while others died childless in their houses, having reared children all for nothing. There is no one who near their tombs will give the earth an offering of blood. [This is the praise the army deserves. Better to say nothing of

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380 ante h. v. aliquid excidisse putat Matthiae

381 ἄλλως Tyrwhitt: -οις C

383 del. Wilamowitz, 384-5 Reichenberger

## EURIPIDES

- σιγᾶν ἄμεινον τᾶσχρά, μηδὲ μοῦσά μοι  
 385 γένοιτ' αἰοιδὸς ἥτις ὑμνήσει κακά.]  
 Τρῶες δὲ πρῶτον μὲν, τὸ κάλλιστον κλέος,  
 ὑπὲρ πάτρας ἔθνησκον· οὓς δ' ἔλοι δόρυ,  
 νεκροὶ γ' ἐς οἴκους φερόμενοι φίλων ὑπο  
 ἐν γῆ πατρώα περιβολὰς εἶχον χθονός,  
 390 χερσὶν περισταλέντες ὧν ἐχρῆν ὑπο  
 ὅσοι δὲ μὴ θάνοιεν ἐν μάχῃ Φρυγῶν,  
 αἰὲ κατ' ἡμᾶρ σὺν δάμαρτι καὶ τέκνοις  
 ᾤκουν, Ἀχαιοὺς ὧν ἀπῆσαν ἡδοναί.  
 τὰ δ' Ἔκτορός σοι λύπρ' ἄκουσον ὡς ἔχει·  
 395 δόξας ἀνὴρ ἄριστος οἴχεται θανῶν,  
 καὶ τοῦτ' Ἀχαιῶν ἴξις ἐξεργάζεται·  
 εἰ δ' ἦσαν οἴκοι, χρηστὸς ἔλαθεν ἂν γεγώς.  
 Πάρις δ' ἔγημε τὴν Διός· γήμας δὲ μὴ,  
 σιγώμενον τὸ κῆδος εἶχ' ἂν ἐν δόμοις.  
 400 φεύγειν μὲν οὖν χρὴ πόλεμον ὅστις εὖ φρονεῖ·  
 εἰ δ' ἐς τόδ' ἔλθοι, στέφανος οὐκ αἰσχρὸς πόλει  
 καλῶς ὀλέσθαι, μὴ καλῶς δὲ δυσκλεές.  
 ὧν οὐνεκ' οὐ χρὴ, μήτηρ, οἰκτίρειν σε γῆν,  
 οὐ τὰμὰ λέκτρα· τοὺς γὰρ ἐχθίστους ἐμοὶ  
 405 καὶ σοὶ γάμοισι τοῖς ἐμοῖς διαφθερῶ.

## ΧΟΡΟΣ

ὡς ἡδέως κακοῖσιν οἰκείοις γελᾶς  
 μέλπεις θ' ἂ μέλπουσ' οὐ σαφῆ δείξεις ἴσως.

388 del. Dobree      399 εἶχ' ἂν Burges: εἶχεν vel εἶδεν C  
 401 πόλει] πέλει Nauck

## TROJAN WOMEN

disgraceful matters: may my Muse not be a singer who hymns disaster.]

As for the Trojans, in the first place—their greatest glory—they died on behalf of their country. Those who were slain by the spear were carried into the house by their kin and were covered with earth in the land of their fathers, and those who ought to do so dressed them for burial. Any Phrygians who were not killed in battle lived day by day with their wives and children, a pleasure the Greeks were denied. As for Hector's fate, grievous in your eyes, hear how things stand. He perished after winning repute for the greatest valor, and it was the coming of the Greeks that brought this about. Had they stayed at home, his bravery would have gone unnoticed. Paris married Zeus's daughter, and had he not done so, he would have had a wife in his house no one talked of.

Now any man of sense ought to shun war. But if it comes to this, it is no shameful garland for a city to die a noble death, though dying ignobly is a disgrace. Therefore, mother, you ought not to pity our country or my marriage bed. With my marriage I shall destroy those you and I hate most.

### CHORUS LEADER

How happily you smile at your own misfortunes and prophecy, and yet perhaps you will show that your prophecies are unreliable.

## EURIPIDES

## ΤΑΛΘΥΒΙΟΣ

- εἰ μή σ' Ἀπόλλων ἐξεβάκχευσε φρένας,  
 οὗ τ' ἂν ἀμισθὶ τοὺς ἐμούς στρατηλάτας  
 410 τοιαῖσδε φήμαις ἐξέπεμπες ἂν χθονός.  
 ἀτὰρ τὰ σεμνὰ καὶ δοκήμασιν σοφὰ  
 οὐδέν τι κρείσσω τῶν τὸ μηδὲν ἦν ἄρα.  
 ὁ γὰρ μέγιστος τῶν Πανελλήνων ἄναξ,  
 Ἀτρέως φίλος παῖς, τῆσδ' ἔρωτ' ἐξαίρετον  
 415 μαινάδος ὑπέστη· καὶ πένης μὲν εἰμ' ἐγώ,  
 ἀτὰρ λέχος γε τῆσδ' ἂν οὐκ ἦτησάμην.  
 καὶ σοῦ μὲν (οὐ γὰρ ἀρτίας ἔχεις φρένας)  
 Ἀργεῖ' ὄνειδη καὶ Φρυγῶν ἐπαινέσεις  
 ἀνέμοις φέρεσθαι παραδίδωμ'. ἔπου δέ μοι  
 420 πρὸς ναῦς, καλὸν νύμφευμα τῷ στρατηλάτῃ.  
 σὺ δ', ἠνίκ' ἂν σε Λαρτίου χρήζῃ τόκος  
 ἄγειν, ἔπεσθαι· σῶφρονος δ' ἔση λάτρις  
 γυναικός, ὡς φασ' οἱ μολόντες Ἴλιον.

## ΚΑΣΣΑΝΔΡΑ

- [ἦ δεινὸς ὁ λάτρις. τί ποτ' ἔχουσι τοῦνομα  
 425 κήρυκες, ἐν ἀπέχθημα πάγκοινον βροτοῖς,  
 οἱ περὶ τυράννους καὶ πόλεις ὑπηρέται,]  
 σὺ τὴν ἐμὴν φῆς μητέρ' εἰς Ὀδυσσεώς  
 ἦξιεν μέλαθρα· ποῦ δ' Ἀπόλλωνος λόγοι,  
 οἱ φασιν αὐτὴν εἰς ἔμ' ἡρμηνευμένοι  
 430 αὐτοῦ θανείσθαι; τᾶλλα δ' οὐκ ὄνειδιῶ.

416 ἦτησάμην Naber: ἐκτησ- C    417 σοῦ Hermann: σοὶ C  
 424-6 ut huic loco alienos secl. Kovacs



## TROJAN WOMEN

### TALTHYBIUS

If Apollo had not struck your wits awry, you would pay dearly for sending my generals from the land with such words.<sup>20</sup> But it seems that those who are looked up to and considered wise are in no way better than those of no account. The high commander of all the Greeks, Atreus' beloved son, has succumbed to a passion for this mad-woman, choosing her above all others. I may be a poor man, but I would never have asked to have her as my mistress.

As for you, since you are not right in your head, I give your taunts against the Argives and your encomiums of the Trojans to the winds to carry away. Follow me to the ships, a fine prize for our general's bed! (*to Hecuba*) And you, when the son of Laertes wants to take you away, follow him. You will be the servant of a virtuous woman: so say those who have come to Troy.

### CASSANDRA

[What a clever fellow this servant is! Why are they called "heralds," these creatures all mortals hate, when they are merely lackeys bustling about tyrants and cities?] You claim that my mother will come to the palace of Odysseus. But where are the words of Apollo, communicated to me, that she will die here? I will not reproach her with the rest of her fate.<sup>21</sup>

<sup>20</sup> Saying words of ill omen at the beginning of a journey was thought to be dangerous.

<sup>21</sup> Hecuba was transformed into a dog and gave her name to the promontory Cynossema ("Dog's Grave"); see *Hecuba* 1258-74.

## EURIPIDES

- δύστηνος, οὐκ οἶδ' οἶά νιν μένει παθεῖν·  
 ὡς χρυσὸς αὐτῷ τὰμὰ καὶ Φρυγῶν κακὰ  
 δόξει ποτ' εἶναι. δέκα γὰρ ἐκπλήσας ἔτη  
 πρὸς τοῖσιν ἐνθάδ' ἵξεται μόνος πάτραν  
 οὐδὲ δὴ <στεναγμῶν ἄξι' εὐρήσει κακά·  
 νόστου δ' ἐπισχῆσει νιν ἄγρυπνος φύλαξ  
 435 ἢ πρὸς > στενὸν δίαυλον ᾧκισται πέτραις,  
 δεινὴ Χάρυβδις, ὠμοβρώς τ' ὀρειβάτης  
 Κύκλωψ, Λιγυστίς θ' ἢ συνῶν μορφώτρια  
 Κίρκη, θαλάσσης θ' ἀλμυρᾶς ναυάγια,  
 λωτοῦ τ' ἔρωτες, Ἥλιου θ' ἀγναὶ βόες,  
 440 αἰ σαρκῆ φαινίαισιν ἦσουσιν ποτε  
 πικρὰν Ὀδυσσεῖ γῆρυν. ὡς δὲ συντέμω,  
 ζῶν εἶσ' ἐς Ἄιδου κάκφυγῶν λίμνης ὕδωρ  
 κάκ' ἐν δόμοισι μυρῆ εὐρήσει μολῶν.

- ἀλλὰ γὰρ τί τοὺς Ὀδυσσεῶς ἐξακοντίζω πόνους;  
 445 στείχ' ὅπως τάχιστ' ἐν Ἄιδου νυμφίῳ γημώμεθα.  
 ἦ κακὸς κακῶς ταφήσῃ νυκτός, οὐκ ἐν ἡμέρᾳ,  
 ᾧ δοκῶν σεμνόν τι πράσσειν, Δαναϊδῶν ἀρχηγέτα.  
 καμέ τοι νεκρὸν φάραγγες γυμνάδ' ἐκβεβλημένην  
 ὕδατι χειμάρρῳ ῥέουσαι νυμφίου πέλας τάφου  
 450 θηρσὶ δώσουσιν δάσασθαι, τὴν Ἀπόλλωνος λάτρην.  
 ᾧ στέφη τοῦ φιλτάτου μοι θεῶν, ἀγάλματ' εὔια,  
 χαίρετ' ἐκλέλοιφ' ἑορτάς, αἷς πάροιθ' ἠγαλλόμην.

434 post h. v. lac. indic. Heath, post οὐδὲ δὴ Kovacs

435 πέτραις Diggle: -as C

## TROJAN WOMEN

Poor man, he does not know what suffering his fate holds in store for him. How golden will the Phrygians' misfortunes and mine one day seem to him! He will fill up the measure of ten years in addition to those he spent here and will reach his homeland all alone, where indeed <he will find troubles worthy of his tears. But his homecoming will be delayed by the sleepless watchman who > dwells on the cliffs beside the current's ebb and flow, the dread Charybdis, and by the mountaineer Cyclops who eats raw flesh, the Ligurian Circe who turns men to swine, shipwreck on the briny sea, longing for lotus, and the sacred cattle of the Sun, which with their bloody flesh shall one day utter to Odysseus an ominous sound he will not like.<sup>22</sup> To cut my story short, he will go down alive to Hades, and when he has escaped the sea water, he will go home to find countless troubles in his house.

But why do I hurl forth Odysseus' woes? Go with all speed! Let me marry my bridegroom in Hades! O general of the Greeks, man whose fortunes men think lofty, you will be buried in wretched state, wretch that you are, by night not day! And I, when I am cast out as a naked corpse, shall be given to the wild beasts to tear asunder by the gullies that flow in winter spate past my bridegroom's tomb, I, Apollo's servant. O garlands that belong to the god I love best, finery of divine inspiration, farewell! (*She throws her sacred emblems on the ground.*) I have left be-

<sup>22</sup> Cf. *Odyssey* 12.394-5 where the spitted flesh of the cattle of the Sun begins to moo.

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440 *σαρξὶ φουίαισιν* Bothe: *σάρκα φωνήεσαν* C  
445 *ἐν* Heiland: *ἐς* C *γαμούμεθα* Porson

## EURIPIDES

ἴτ' ἀπ' ἐμοῦ χρωτὸς σπαραγμοῖς, ὡς ἔτ' οὖσ' ἀγνή  
 χροά

δῶ θοαῖς αὔραις φέρεσθαί σοι τάδ', ὦ μαντεῖ' ἀναξ.  
 455 ποῦ σκάφος τὸ τοῦ στρατηγοῦ; ποῖ πόδ' ἐμβαί-  
 νειν με χρή;

οὐκέτ' ἂν φθάνοις ἂν αὔραν ἰστίοις καρδοκῶν,  
 ὡς μίαν τριῶν Ἐρινὺν τῆσδέ μ' ἐξάξων χθονός.  
 χαῖρέ μοι, μήτηρ· δακρύσης μηδέν· ὦ φίλη πατρίς,  
 οἱ τε γῆς ἔνερθ' ἀδελφοὶ χῶ τεκῶν ἡμᾶς πατήρ,  
 460 οὐ μακρὰν δέξεσθέ μ'· ἤξω δ' ἐς νεκροὺς νικηφόρος  
 καὶ δόμους πέρσασ' Ἀτρειδῶν, ὧν ἀπωλόμεσθ' ὕπο.

## ΧΟΡΟΣ

Ἐκάβης γεραιᾶς φύλακες, οὐ δεδορκατε  
 δέσποιναν ὡς ἀναυδος ἐκτάδην πίτνει;  
 οὐκ ἀντιλήψεσθ'; ἦ μεθήσετ', ὦ κακαί,  
 465 γραῖαν πεσοῦσαν; αἶρετ' εἰς ὀρθὸν δέμας.

## ΕΚΑΒΗ

ἔατέ μ' (οὔτοι φίλα τὰ μὴ φίλ', ὦ κόραι)  
 κείσθαι πεσοῦσαν· πτωμάτων γὰρ ἄξια  
 πάσχω τε καὶ πέπονθα κᾶτι πείσομαι.  
 ὦ θεοί· κακοὺς μὲν ἀνακαλῶ τοὺς συμμάχους,

455 πόδ' Elmsley: ποτ' C

457 Ἐρινύων Burges: cf. IT 931, 970, 1456

463 ἐκτάδην Verrall: εἰς Αἴδην C

23 Cassandra identifies herself with the spirits of vengeance who punish crimes, particularly against kindred and mostly at the behest of Zeus. Euripides here gives their number, usually un-

## TROJAN WOMEN

hind the festivals in which I once used to exult. Depart from my flesh as I tear you away, so that while I am still pure in body I may give you to the swift winds to carry to you, my prophetic lord!

Where is the general's ship? Where must I go on board? Now is not too soon for you to be on the lookout for a breeze for your sails, for in me you are taking from this land an Erinyes, one of the three.<sup>23</sup> Farewell, mother! Do not weep. Dear fatherland, my brothers beneath the earth, and the father who begot us, you will receive me soon! I shall come to the land of the dead victorious, having sacked the house of the Atridae at whose hands we perished!

*Exit by Eisodos A CASSANDRA, TALTHYBIUS, and retinue.  
Hecuba collapses to the ground.*

### CHORUS LEADER

You who keep watch over aged Hecuba, do you not see that your mistress has fallen outstretched upon the ground without a word? Will you not take hold of her? Will you leave an old woman where she has fallen, you worthless creatures? Raise her body upright!

### HECUBA

Let me lie where I have fallen (for unwelcome help is not kindness, my daughters). Collapse is the proper response to what I have suffered, am suffering, and will suffer. O gods! To be sure, I am calling on allies that are faithless,

specified, as three. Cf. *Orestes* 408 and see also J. Diggle, *Studies on the Text of Euripides* (Oxford, 1981), p. 62, who, however, prefers a different explanation.

## EURIPIDES

- 470 ὄμως δ' ἔχει τι σχῆμα κικλήσκειν θεούς,  
 ὅταν τις ἡμῶν δυστυχῆ λάβῃ τύχην.  
 πρῶτον μὲν οὖν μοι τάγάθ' ἐξᾶσαι φίλον·  
 τοῖς γὰρ κακοῖσι πλείον' οἶκτον ἐμβαλῶ.  
 ἦ μὲν τύραννος κὰς τύρανν' ἐγημάμην,  
 475 κὰνταυθ' ἀριστεύοντ' ἐγεινάμην τέκνα,  
 οὐκ ἀριθμὸν ἄλλως ἀλλ' ὑπερτάτους Φρυγῶν·  
 οὐ τοιάδ' οὔθ' Ἑλληνῖς οὐδὲ βάρβαρος  
 γυνὴ τεκοῦσα κομπάσειεν ἄν ποτε.  
 κὰκείνά τ' εἶδον δορὶ πεσόνθ' Ἑλληνικῶ  
 480 τρίχας τ' ἐτμήθην τάσδε πρὸς τύμβοις νεκρῶν,  
 καὶ τὸν φυτουργὸν Πρίαμον οὐκ ἄλλων πάρα  
 κλυοῦσ' ἔκλαυσα, τοῖσδε δ' εἶδον ὄμμασιν  
 αὐτὴ κατασφαγέντ' ἐφ' ἐρκείῳ πυρᾷ,  
 πόλιν θ' ἀλοῦσαν. ἄς δ' ἔθρεψα παρθένους  
 485 ἐς ἀξίωμα νυμφίων ἐξαίρετον,  
 ἄλλοισι θρέψασ' ἐκ χερῶν ἀφηρέθην.  
 κοῦτ' ἐξ ἐκείνων ἐλπίς ὡς ὀφθήσομαι  
 αὐτῆ τ' ἐκείνας οὐκέτ' ὄψομαί ποτε.  
 490 δούλη γυνὴ γραῦς Ἑλλάδ' εἰσαφίξιόμαι.  
 ἂ δ' ἐστὶ γήρα τῶδ' ἀσυμφορώτατα,  
 τούτοις με προσθήσουσιν, ἢ θυρῶν λάτριν  
 κλῆδας φυλάσσειν, τὴν τεκοῦσαν Ἔκτορα,  
 ἢ σιτοποιεῖν, κὰν πέδῳ κοίτας ἔχειν  
 495 ῥυσοῖσι νώτοις, βασιλικῶν ἐκ δεμνίων,  
 τρυχηρὰ περὶ τρυχηρὸν εἰμένην χρῶα  
 πέπλων λακίσματ', ἀδόκιμ' ὀλβίοις ἔχειν.  
 οἱ γὰρ τάλαινα, διὰ γάμον μῖα ἕνα

## TROJAN WOMEN

yet nonetheless it is proper to invoke them when we suffer misfortune. My desire therefore is first to sing of my blessings. For in this way I shall make my woes seem the more to be pitied.

I was of royal blood and married into a royal house. There I gave birth to children of great excellence, no mere ciphers but preeminent among the Phrygians. No woman, Greek nor yet barbarian, could boast that she gave birth to their like. These sons I beheld slain by the Greek spear, and I cut my hair before the tombs of the dead. Their father, Priam, I did not lament from the report of others: I myself, with these eyes, saw him slaughtered at the household altar, saw too my city captured. The virgin daughters I raised to be deemed worthy of husbands of great station I raised for others' benefit, and they have been taken from me. I have no hope that I shall ever see them again or they me. Last, to put the capstone to my misfortunes, I shall go to Greece as an aged slave woman. They will assign me to tasks that ill befit my old age, either to keep watch over the keys as a doorkeeper, me who gave birth to Hector, or to make their bread. They will make me lay my aged back on the ground after sleeping in royal state, my broken body dressed in tattered rags, a disgrace for the prosperous to wear. Ah unhappy me, what sufferings I have and shall continue to have because of a single

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474 ἡ μὲν τύραννος Elmsley: ἡμεν τύραννοι C

477 τοιάδ' οὕθ' Weil: Τρωὰς οὕδ' C

479 fort. κάκειν' ἐσείδον

## EURIPIDES

- γυναικὸς οἴων ἔτυχον ὧν τε τεύξομαι.  
 500 ὦ τέκνον, ὦ σύμβακχε Κασσάνδρα θεοῖς,  
 οἴαις ἔλυσας συμφοραῖς ἄγενυμα σόν.  
 σύ τ', ὦ τάλαινα, ποῦ ποτ' εἶ, Πολυξένη;  
 ὡς οὔτε μ' ἄρσην οὔτε θήλεια σπορὰ  
 πολλῶν γενομένων τὴν τάλαιναν ὠφελεῖ.  
 505 τί δητὰ μ' ὀρθοῦτ'; ἐλπίδων ποίων ὕπο;  
 ἄγετε τὸν ἄβρον δὴ ποτ' ἐν Τροίᾳ πόδα,  
 νῦν δ' ὄντα δούλον, στιβάδα πρὸς χαμαιπετῆ  
 πέτρινά τε δέμνι, ὡς πεσοῦσ' ἀποφθαρῶ  
 δακρύοις καταξανθείσα. τῶν δ' εὐδαιμόνων  
 510 μηδένα νομίζετ' εὐτυχεῖν, πρὶν ἂν θάνῃ.

## ΧΟΡΟΣ

στρ.

- ἀμφί μοι Ἴλιον, ὦ  
 Μοῦσα, καινῶν ὕμνων  
 ἄσον σὺν δακρύοις ὦδαν ἐπικηδεῖον·  
 515 νῦν γὰρ μέλος ἐς Τροίαν ἰαχήσω,  
 τετραβάμονος ὡς ὑπ' ἀπήνας  
 Ἀργείων ὀλόμαν τάλαινα δοριάλωτος,  
 ὅτ' ἔλιπον ἵππον οὐράνια  
 520 βρέμοντα χρυσεοφάλαρον ἔνο-  
 πλον ἐν πύλαις Ἀχαιοί·  
 ἀνὰ δ' ἐβόασεν λεῶς  
 Τρωιάδος ἀπὸ πέτρας σταθείς·  
 Ἴτ', ὦ πεπαυμένοι πόνων,  
 525 τόδ' ἱερὸν ἀνάγετε ξόανον



## TROJAN WOMEN

marriage of one woman!

My daughter Cassandra, you that shared in the gods' inspiration, what misfortunes brought you to end your chaste devotion to the god! And you, poor Polyxena, where are you? Neither male child nor female, of all I have given birth to, can help the poor woman that is me. So why do you try to raise me up? In hope of what? Lead me, who once walked so delicately in Troy but am now a slave, to my pallet on the ground and my stony bedding so that I may fall upon it and waste to death, worn down with weeping. Consider no prosperous man blessed until he dies.

*Servants take Hecuba back to her pallet before the door of the skene.*

### CHORUS

Sing for me concerning Ilium,  
O Muse, a new-made  
ode of mourning accompanied by tears.  
For now I shall sing a song of Troy,  
how that Argive conveyance with four feet  
wrought my destruction and wretched enslavement,  
when the horse, reaching high heaven  
with its clatter, decked with gold cheekpieces,  
arms within, was left at the gates by the Achaeans.  
The people shouted aloud  
from where they stood on Troy's citadel,  
"Come, you whose labors are over,  
bring this holy statue

---

499 ὦν] ἔτι Broadhead

508 δέμνι' Dobree: κρήδεμν' C

## EURIPIDES

Ἰλιάδι Διογενεὶ κόρα.  
 τίς οὐκ ἔβα νεανίδων,  
 τίς οὐ γεραιὸς ἐκ δόμων;  
 κεχαρμένοι δ' αἰοδαῖς  
 530 δόλιον ἔσχον ἄταν.

ἀντ.

πάσα δὲ γέννα Φρυγῶν  
 πρὸς πύλας ὠρμάθη,  
 535 πεύκαν οὐρέϊαν, ξεστόν λόχον Ἀργείων  
 καὶ Δαρδανίας ἄταν, θεᾷ δώσων,  
 χάριν ἄζυγος ἀμβροτοπώλου  
 κλωστοῦ δ' ἀμφιβόλοις λίνιοι, ναὸς ὡσεὶ  
 σκάφος κελαιόν, εἰς ἔδρανα  
 540 λάινα δάπεδά τε, φόνια πατρί-  
 δι, Παλλάδος θέσαν θεᾶς.  
 ἐπὶ δὲ πόνῳ καὶ χαρᾷ  
 νύχιον ἐπεὶ κνέφας παρῆν,  
 Δίβυς τε λωτὸς ἐκτύπει  
 545 Φρύγιά τε μέλεα, παρθένοι δ'  
 ἀέριον ἅμα κρότον ποδῶν  
 βοάν τ' ἔμελπον εὐφρον', ἐν  
 δόμοις δὲ παμφαῆς σέλας  
 πυρὸς μέλαιναν αἴγλαν  
 550 ἀντέδωκεν ὕπνου.

ἐπωδ.

ἐγὼ δὲ τὰν ὀρεστέραν

533 πεύκαν οὐρέϊαν Dobree: πεύκα ἐν οὐρέϊα C

## TROJAN WOMEN

to Troy's Zeus-begotten daughter!"  
Which of the girls did not go,  
which of the old men, out of his house?  
Rejoicing in song  
they took for themselves ruin in disguise.

All of Phrygia's folk  
rushed to the gates  
to give this mountain pinewood, Greek ambush the adze  
had smoothed,  
this ruin for Dardanus' land, to the goddess,  
a gift to the maid of immortal horses.  
With nooses of spun flax they brought it,  
like the dark hull of a ship, to the temple of stone  
and the precincts of the goddess Pallas,  
precincts fatal to their country.  
But when their labor and their joy  
were overtaken by night's blackness,  
the Libyan pipe sounded  
and Phrygian tunes were played, and maidens  
as they lifted their feet in dancing  
sang a song of joy,  
while within doors the blaze  
of fire gave forth its sinister gleam  
to banish sleep.

In that hour in honor of her of the wilds,

---

546 *ἄμα* Diggle: *ἀνὰ* C

550 *ἀντέδωκεν ὕπνου* Tyrrell: *ἔδωκεν ὕπνω* C

- τότε ἄμφι μέλαθρα παρθένον  
 Διὸς κόραν ἐμελπόμαν  
 555 χοροῖσι φοινία δ' ἀνά  
 πτόλιν βοὰ κατέσχε Περ-  
 γάμων ἔδρας· βρέφη δὲ φίλι-  
 α περιπέπλους ἔβαλλε μα-  
 τρὶ χεῖρας ἐπτοημένας.  
 560 λόχου δ' ἐξέβαιν' Ἄρης,  
 κόρας ἔργα Παλλάδος.  
 σφαγαὶ δ' ἀμφιβώμιοι  
 Φρυγῶν ἔν τε δεμνίοις  
 καράτομος ἔρημία  
 565 νεανίδων στέφανον ἔφερεν  
 Ἑλλάδι κουροτρόφον,  
 Φρυγῶν δὲ πατρίδι πένθος.

- Ἑκάβη, λεύσσεις τήνδ' Ἀνδρομάχην  
 ξενικοῖς ἐπ' ὄχοις πορθμενομένην;  
 570 παρὰ δ' εἰρεσία μαστῶν ἔπεται  
 φίλος Ἀστυάναξ, Ἑκτορος ἴνις.  
 ποῖ ποτ' ἀπήνης νώτοισι φέρη,  
 δύστηνε γύναι,  
 παρέδρος χαλκίοις Ἑκτορος ὄπλοις  
 σκύλοις τε Φρυγῶν δοριθηράτοις,  
 575 οἷσιν Ἀχιλλέως παῖς Φθιώτας  
 στέψει ναοὺς ἀπὸ Τροίας;

556 κατέσχε Wilamowitz: κατέειχε C

## TROJAN WOMEN

Zeus's maiden daughter,  
I was dancing about the temple,  
when a murderous cry throughout the city  
possessed the dwelling places of Pergamum.  
Beloved young children threw frightened arms  
about their mothers' skirts.  
The war god was emerging from his ambush,  
and this was Pallas' doing.  
The slaughtering of Phrygians about the altars  
and, in our beds, desolation wrought by the headsman's  
blade  
brought a victory garland of young women  
to Greece to bear them children,  
but grief to the land of the Phrygians.

*Enter by Eisodos B ANDROMACHE and Astyanax, riding  
on a wagon laden with Trojan spoils and accompanied by  
guards.*

### CHORUS LEADER

Hecuba, do you see Andromache here carried on an enemy wagon? Next to her heaving breast is her beloved Astyanax, Hector's son. Where are you being taken on the seat of a wagon, poor woman, sitting next to the bronze armor of Hector and the spear-captured spoils of the Phrygians, with which Achilles' son will deck the temples of Phthia from Troy's store?

EURIPIDES

στρ. α

ΑΝΔΡΟΜΑΧΗ

Ἄχαιοὶ δεσπότεαι μ' ἄγουσιν.  
οἴμοι.

ΕΚΑΒΗ

τί παιᾶν' ἐμὸν στενάζεις;

ΑΝΔΡΟΜΑΧΗ

αἰαῖ . . .

ΕΚΑΒΗ

. . . τῶνδ' ἀλγέων,

580 ὦ Ζεῦ, καὶ συμφορᾶς.

τέκεα, πρὶν ποτ' ἦμεν.

ἀντ. α

ΑΝΔΡΟΜΑΧΗ

βέβακ' ὄλβος, βέβακε Τροία  
τλάμων . . .

ΕΚΑΒΗ

. . . ἐμῶν τ' εὐγένεια παίδων.

ΑΝΔΡΟΜΑΧΗ

φεῦ φεῦ . . .

ΕΚΑΒΗ

φεῦ δῆτ' ἐμῶν

585 κακῶν οἰκτρὰ τύχα

πόλεος, ἃ καπνοῦται.

## TROJAN WOMEN

ANDROMACHE

My Achaean masters are taking me away!  
Ah me!

HECUBA

My paeon of sorrow, why do you make it yours?

ANDROMACHE

Alas!

HECUBA

Alas for these miseries,  
O Zeus, and this woe!  
My children, our life is over!

ANDROMACHE

Sped is blessedness, sped is Troy  
the unblest . . .

HECUBA

. . . and also my noble sons!

ANDROMACHE

Alas!

HECUBA

Yes, alas for my  
misfortunes! Pitiably is the fate  
of the city, now a smoking ruin!

---

<sup>577-86</sup> sic inter personas dispert. Willink: codices in strophā οἴμοι, αἰαί, ὦ Ζεῦ, τέκεα Hecubae tribuunt, cetera Andromachae, tum in antistropha Andromachae τλάμων, φεῦ φεῦ, κακῶν, πόλεος, cetera Hecubae

<sup>580</sup> fort. συμφορᾶν

## EURIPIDES

στρ. β

## ΑΝΔΡΟΜΑΧΗ

μόλοις, ὦ πόσις μοι . . .

## ΕΚΑΒΗ

βοᾶς τὸν παρ' Ἴαιδα  
 παῖδ' ἐμόν; ὦ μέλεος,

590 σὺ δάμαρτος ἄλκαρ;

ἀντ. β

## ΑΝΔΡΟΜΑΧΗ

σύ τοι, λῦμ' Ἀχαιῶν . . .

## ΕΚΑΒΗ

τέκνων δὴ ποθ' ἀμῶν  
 πρεσβυγενὲς Πριάμῳ,  
 κόμισαί μ' ἐς Ἴαιδαν.

στρ. γ

## ΑΝΔΡΟΜΑΧΗ

595 οἶδε πόθοι μεγάλοι . . .

## ΕΚΑΒΗ

σχέτλι' &lt;ὡς&gt; τάδε πάσχομεν ἄλγη.

## ΑΝΔΡΟΜΑΧΗ

. . . οἰχομένας πόλεως . . .

## ΕΚΑΒΗ

ἐπὶ δ' ἄλγεσιν ἄλγεα κείται.



## TROJAN WOMEN

### ANDROMACHE

Come, my husband . . .

### HECUBA

Do you call upon my son  
in Hades? Poor man,  
can you defend your wife?

### ANDROMACHE

You, who once destroyed the Greeks . . .

### HECUBA

Yes, eldest of my children  
I bore to Priam,  
bring me to Hades!

### ANDROMACHE

Powerful are these longings . . .

### HECUBA

And cruel are these pains we suffer!

### ANDROMACHE

. . . for a city that has perished . . .

### HECUBA

Woe lies on top of woe!

---

587-94 sic dispert. Willink: codices in stropha 587 et 590 Andromachae tribuunt, Hecubae cetera, tum antistropham totam Hecubae vel Andromachae 589 μέλεος Willink: μελέα C

590 σὺ Kovacs: σᾶς C

591 τοι Musgrave: τε ᾶ C

592 δὴ ποθ' Seidler: δέσποθ' C

593 Πριάμῳ Musgrave: Πρίαμει C

594 Ἴδαν Kovacs: Ἴδου C

595 <ὡς> Kirchhoff

EURIPIDES

ΑΝΔΡΟΜΑΧΗ

δυσφροσύναισι θεῶν, ὅτε σὸς γόνος ἔκφυγεν Ἄιδαν,  
ὃς λεχέων στυγερῶν χάριω ὤλεσε πέργαμα Τροίας·  
αἱματόεντα δὲ θεᾷ παρὰ Παλλάδι σώματα νεκρῶν  
600 γυψὶ φέρειν τέταται, ζυγὰ δ' ἤνυσε δούλια Τροία.

ἀντ. γ

ΕΚΑΒΗ

ὦ πατρίς, ὦ μελέα . . .

ΑΝΔΡΟΜΑΧΗ

κατερειπομέναν σε δακρύω.

ΕΚΑΒΗ

. . . νῦν τέλος οἰκτρὸν ὄρας.

ΑΝΔΡΟΜΑΧΗ

καὶ ἐμὸν δόμον ἔνθ' ἔλοχεύθην.

ΕΚΑΒΗ

ὦ τέκν', ἐρημόπολις μάτηρ ἀπολείπεται ὑμῶν.  
οἶος ἰάλεμος <οἶος ὄδυρμός θ' > οἶά τε πένθη  
605 δάκρνα τ' ἐκ δακρῶν καταλείβεται <οἰκτρά κατ'  
ὄσσων >

ἀμετέροισι δόμοις· ὁ θανῶν δ' ἐπιλάθεται ἀλγέων.

ΧΟΡΟΣ

ὡς ἦδὺν δάκρνα τοῖς κακῶς πεπραγόσιν  
θρήνων τ' ὄδυρμοὶ μούσα θ' ἠ λύπας ἔχει.

601 κατερειπομέναν Jacobs: καταλειπ- C

604 lac. indic. et suppl. Hartung

605 lac. indic. Seidler, suppl. Heinsch

## TROJAN WOMEN

### ANDROMACHE

. . . because of the malice the gods showed when your son  
escaped death,  
a son who for the sake of a hateful marriage destroyed  
Troy's citadel.  
Bloodied corpses of the slain are laid out next to the god-  
dess Pallas  
for vultures to plunder, for it was she who brought the yoke  
of slavery upon Troy.

### HECUBA

O unhappy fatherland . . .

### ANDROMACHE

I weep for you as you are being razed . . .

### HECUBA

. . . now you behold the pitiable end.

### ANDROMACHE

. . . and weep for my home, where I gave birth.

### HECUBA

My sons, your mother parts from you, a mother whose city  
is desolate!  
What lamentation, <what keening,> what griefs,  
what tears succeeding tears are shed <from our eyes in  
pity>  
over our house! But the dead forget their grief.

### CHORUS LEADER

How sweet for those in misfortune are tears, the keening  
of lamentations, and the song that has sorrow for its theme!

## EURIPIDES

### ΑΝΔΡΟΜΑΧΗ

610 ὦ μήτηρ ἀνδρὸς ὅς ποτ' Ἀργείων δορί  
πλείστους διώλεσ' Ἔκτορος, τὰ δ' εἰσορᾶς;

### ΕΚΑΒΗ

ὀρῶ τὰ τῶν θεῶν, ὡς τὰ μὲν πυργούσ' ἄνω  
τὸ μηδὲν ὄντα, τὰ δὲ δοκοῦντ' ἀπόλεσαν.

### ΑΝΔΡΟΜΑΧΗ

615 ἀγόμεθα λεία σὺν τέκνῳ· τὸ δ' εὐγενὲς  
ἔς δούλον ἤκει, μεταβολὰς τοσάσδ' ἔχον.

### ΕΚΑΒΗ

τὸ τῆς ἀνάγκης δεινόν· ἄρτι κἀπ' ἐμοῦ  
βέβηκ' ἀποσπασθεῖσα Κασσάνδρα βία.

### ΑΝΔΡΟΜΑΧΗ

φεῦ φεῦ·  
ἄλλος τις Αἴας, ὡς ἔοικε, δεύτερος  
παιδὸς πέφηνε σῆς. νοσεῖς δὲ χᾶτερα.

### ΕΚΑΒΗ

620 ὦν γ' οὔτε μέτρον οὔτ' ἀριθμὸς ἐστὶ μοι·  
κακῶ κακὸν γὰρ εἰς ἄμιλλαν ἔρχεται.

### ΑΝΔΡΟΜΑΧΗ

τέθνηκέ σοι παῖς πρὸς τάφῳ Πολυξένη  
σφαγεῖσ' Ἀχιλλέως, δῶρον ἀψύχῳ νεκρῶ.

### ΕΚΑΒΗ

625 οἶ γὰρ τάλαινα. τοῦτ' ἐκεῖν' ὃ μοι πάλαι  
Ταλθύβιος αἶνιγμ' οὐ σαφῶς εἶπεν σαφές.

## TROJAN WOMEN

### ANDROMACHE

O mother of Hector, the man who once killed so many Greeks with his spear, do you see this?

### HECUBA

I see the work of the gods: they raise high what is nothing and destroy what is esteemed.

### ANDROMACHE

I am carried away as booty with my son: nobility has been enslaved and has suffered so great a change!

### HECUBA

Terrible is the force of necessity. Just now Cassandra has gone away, torn from me by force.

### ANDROMACHE

Ah me! It seems a second Ajax has appeared to take away your daughter! But you have still other troubles.

### HECUBA

Yes, I have troubles without measure or number! For one disaster comes to compete with another.

### ANDROMACHE

Your daughter Polyxena is dead, slain at the tomb of Achilles as a gift to a lifeless corpse.

### HECUBA

O woe is me! This is the meaning of that riddle Talthybius spoke so darkly and yet so truly!

EURIPIDES

ΑΝΔΡΟΜΑΧΗ

εἶδόν νιν αὐτή, κάποβάσα τῶνδ' ὄχων  
ἐκρυφα πέπλοις κάπεκοψάμην νεκρόν.

ΕΚΑΒΗ

αἰαί, τέκνον, σῶν ἀνοσίων προσφαγμάτων  
αἰαί μάλ' αὖθις, ὡς κακῶς διόλλυσαι.

ΑΝΔΡΟΜΑΧΗ

630 ὄλωλεν ὡς ὄλωλεν· ἀλλ' ὅμως ἐμοῦ  
ζώσης γ' ὄλωλεν εὐτυχεστέρω πότμω.

ΕΚΑΒΗ

οὐ ταῦτόν, ὦ παῖ, τῷ βλέπειν τὸ κατθανεῖν  
τὸ μὲν γὰρ οὐδέν, τῷ δ' ἔνεισιν ἐλπίδες.

ΑΝΔΡΟΜΑΧΗ

[ὦ μῆτερ, ὦ τεκοῦσα, κάλλιστον λόγον  
635 ἄκουσον, ὡς σοι τέρψιν ἐμβάλω φρενί.]  
τὸ μὴ γενέσθαι τῷ θανεῖν ἴσον λέγω,  
τοῦ ζῆν δὲ λυπρῶς κρείσσόν ἐστι κατθανεῖν.  
ἀλγεί γὰρ οὐδὲν <τῶν ἀγεννήτων πλέον  
τεθνεώς τις, οὐδὲν> τῶν κακῶν ἠσθημένος·  
ὁ δ' εὐτυχήσας ἐς τὸ δυστυχὲς πεσὼν

640 ψυχὴν ἀλάται τῆς πάροισ' εὐπραξίας.

κείνη δ', ὁμοίως ὥσπερ οὐκ ἰδοῦσα φῶς,  
τέθνηκε κούδεν οἶδε τῶν αὐτῆς κακῶν.

ἐγὼ δὲ τοξεύσασα τῆς εὐδοξίας

λαχοῦσα πλείστον τῆς τύχης ἡμάρτανον.

645 ἂ γὰρ γυναιξὶ σῶφρον' ἔσθ' ἠρρημένα,  
ταῦτ' ἐξεμόχθουν Ἔκτορος κατὰ στέγας.

## TROJAN WOMEN

### ANDROMACHE

I saw her myself and getting down from this wagon I covered her corpse with a garment and mourned for her.

### HECUBA

Alas, my child, for your unhallowed slaughter! Alas, once more! How painful was your death!

### ANDROMACHE

She died as she died. But her death is a happier lot than mine, who am alive.

### HECUBA

My child, to die is not the same as to be alive. The one is nothing, but in the other there are hopes.

### ANDROMACHE

[O mother, you who bore me, listen to a noble speech so that I may gladden your heart.] Not to be born is the same, I say, as to die, and to die is better than to live in pain. For <one who is dead> feels no <more> pain <than those who have never been born> since he has <no> sense of his troubles. But the man who enjoys good fortune and then falls into misery is distraught in mind because of his previous prosperity.

Polyxena, just as if she had never seen the light of day, has perished and knows nothing of her own misfortune. But I, though I aimed at a good name and hit that mark well, failed to hit good fortune. Everything that women have discovered of modest behavior I practiced diligently in the house of Hector. First, whether or not there is any-

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634-5 del. Dindorf      638 lac. indic. Seidler

644 *πλείστον* Hartung ex Σ: *πλείον* C

EURIPIDES

- πρῶτον μὲν, ἔνθα (κὰν προσῆ κὰν μὴ προσῆ  
 ψόγος γυναιξίν) αὐτὸ τοῦτ' ἐφέλκεται  
 κακῶς ἀκούειν, ἥτις οὐκ ἔνδον μένει,  
 650 τούτου παρείσα πόθον ἔμμυνοι ἐν δόμοις·  
 ἔσω τε μελάθρων κομψὰ θηλειῶν ἔπη  
 οὐκ εἰσεφρούμην, τὸν δὲ νοῦν διδάσκαλον  
 οἴκοθεν ἔχουσα χρηστὸν ἐξήρκουν ἐμοί.  
 γλώσσης τε σιγῆν ὄμμα θ' ἤσυχον πόσει  
 655 παρείχον· ἦδη δ' ἄμ' ἐχρῆν νικᾶν πόσιν,  
 κείνῳ τε νίκην ὧν ἐχρῆν παριέναι.  
 καὶ τῶνδε κληδῶν ἐς στράτευμ' Ἀχαικὸν  
 ἐλθοῦς ἀπώλεσέν μ'· ἐπεὶ γὰρ ἠρέθην,  
 Ἀχιλλέως με παῖς ἐβουλήθη λαβεῖν  
 660 δάμαρτα· δουλεύσω δ' ἐν αὐθεντῶν δόμοις.  
 κεῖ μὲν παρώσασ' Ἔκτορος φίλον κᾶρα  
 πρὸς τὸν παρόντα πόσιν ἀναπτύξω φρένα,  
 κακῆ φανούμαι τῷ θανόντι· τόνδε δ' αὖ  
 στυγοῦσ' ἐμαυτῆς δεσπόταις μισήσομαι.  
 665 καίτοι λέγουσιν ὡς μί' εὐφρόνη χαλᾶ  
 τὸ δυσμενὲς γυναικὸς εἰς ἀνδρὸς λέχος·  
 ἀπέπτυσ' αὐτὴν ἥτις ἄνδρα τὸν πάρος  
 καινοῖσι λέκτροις ἀποβαλοῦσ' ἄλλον φιλεῖ.  
 ἀλλ' οὐδὲ πῶλος ἥτις ἂν διαζυγῆ  
 670 τῆς συντραφείσης ῥαδίως ἔλκει ζυγόν.  
 καίτοι τὸ θηριῶδες ἀφθογγόν τ' ἔφν  
 ξυνέσει τ' ἄχρηστον τῇ φύσει τε λείπεται.  
 σὲ δ', ὦ φίλ' Ἔκτορ, εἶχον ἄνδρ' ἀρκοῦντά μοι,  
 ξυνέσει γένει πλούτῳ τε κἀνδρεία μέγα,



## TROJAN WOMEN

thing blameworthy in a woman's conduct, the very fact that she goes out of the house draws criticism. I let go all longing for this and stayed in the house. I did not admit within my walls women with their clever talk but was content to have within myself a good teacher, my own mind. I kept my tongue quiet and my gaze tranquil before my husband. I knew where I ought to be the winner over my husband and where I should yield the victory to him.

When the report of this reached the Greek army, it was my undoing. For when I was taken captive, the son of Achilles wished to make me his wife: I shall be a slave in the house of people who have killed my own kin. If I put my love for Hector out of my mind and open my heart to my present husband, I shall appear disloyal to him who has died. But if I loathe my present husband, I shall incur the hatred of my own master. Yet they say that a single night dispels the hatred a woman feels for her bedmate. I reject with contempt a woman who casts her former husband aside because of a new connection and loves another. Why, not even a mare that has been separated from its companion bears the yoke easily. Yet a brute beast lacks speech and reason and is inferior to us in nature.

In you, beloved Hector, I possessed a husband that sufficed me, great in intelligence, in birth, in wealth, and

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647 ἐνθα] ἔνδον Fecht

674 del. Paley

## EURIPIDES

- 675 ἀκήρατον δέ μ' ἐκ πατρὸς λαβὼν δόμων  
 πρῶτος τὸ παρθένειον ἐζεύξω λέχος.  
 καὶ νῦν ὄλωλας μὲν σύ, νανσθλοῦμαι δ' ἐγὼ  
 πρὸς Ἑλλάδ' αἰχμάλωτος ἐς δούλον ζυγόν.  
 ἄρ' οὐκ ἐλάσσω τῶν ἐμῶν ἔχει κακῶν
- 680 Πολυξένης ὄλεθρος, ἣν καταστένεις;  
 ἐμοὶ γὰρ οὐδ' ὁ πᾶσι λείπεται βροτοῖς  
 ξύνεστιν ἐλπίς, οὐδὲ κλέπτομαι φρένας  
 πράξειν τι κεδνόν· ἠδὺ δ' ἐστὶ καὶ δοκεῖν.

## ΧΟΡΟΣ

- ἔς ταῦτόν ἤκεις συμφορᾶς· θρηνοῦσα δὲ  
 685 τὸ σὸν διδάσκεις μ' ἔνθα πημάτων κυρῶ.

## ΕΚΑΒΗ

- αὐτὴ μὲν οὐπω ναὸς εἰσέβην σκάφος,  
 γραφῆ δ' ἰδοῦσα καὶ κλυοῦσ' ἐπίσταμαι.  
 ναῦται γάρ, ἣν μὲν μέτριος ἦ χειμῶν φέρειν,  
 προθυμίαν ἔχουσι σωθῆναι πόνων,
- 690 ὁ μὲν παρ' οἴαχ', ὁ δ' ἐπὶ λαΐφεσιν βεβώς,  
 ὁ δ' ἄντλον εἴργων ναός· ἣν δ' ὑπερβάλη  
 πολὺς ταραχθεὶς πόντος, ἐνδόντες τύχη  
 παρέϊσαν αὐτοὺς κυμάτων δραμήμασιν.  
 οὕτω δὲ καγὼ πόλλ' ἔχουσα πήματα
- 695 ἄφθογγός εἰμι καὶ παρέϊσ' ἔχω στόμα·  
 νικᾶ γὰρ οὐκ θεῶν με δύστηνος κλύδων.  
 ἄλλ', ὦ φίλη παῖ, τὰς μὲν Ἔκτορος τύχας  
 ἔασον· οὐ μὴ δάκρυνά νιν σώσῃ τὰ σά.  
 τίμα δὲ τὸν παρόντα δεσπότην σέθεν,

## TROJAN WOMEN

in courage. You received me as a virgin from my father's house and were the first to yoke my maidenhood in love. And now you are dead, while I am going by ship to Greece as a captive to bear the yoke of slavery. Does not Polyxena's death, which you weep for, involve less misery than mine? I do not have hope as my companion, the thing that is left behind for all mortals, and I do not delude myself that I shall fare well, though even delusions are pleasant.

### CHORUS

You have come into as much misfortune as I have. But as you lament your circumstances, you teach me where I stand in misery.

### HECUBA

I myself have never gone on board a ship, but from seeing them in pictures and hearing reports of them I know about them. When sailors encounter a storm that is not too violent to bear, they show an eagerness to win their way out of their troubles to safety, one man standing by the steering oar, another by the sails, while a third keeps the bilge out of the ship. But if a heavy and agitated sea overwhelms them, they surrender to luck and yield themselves to the running of the waves. So too I, suffering so many misfortunes, am mute, letting my troubles go and holding my tongue. For the wave of misery sent by the gods overwhelms me.

But, dear daughter, think no longer of Hector's fate. Your tears cannot bring him back safe. Honor instead your present master, giving your husband the enticements of

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688 *ναῦται* Diggle: *ναύταις* C

695 *ἔχω* Bothe: *ἔω* C

EURIPIDES

700 φίλον διδοῦσα δέλεαρ ἀνδρὶ σῶν τρόπων.  
 κἂν δρᾶς τὰδ', ἐς τὸ κοινὸν εὐφρανεῖς φίλους  
 καὶ παῖδα τόνδε παιδὸς ἐκθρέψειας ἄν  
 Τροία μέγιστον ὠφέλημ', ἵν' οἷ ποτε  
 ἐκ σοῦ γενόμενοι παῖδες Ἴλιον πάλιν

705 κατοικίσειαν καὶ πόλις γένοιτ' ἔτι.  
 ἀλλ' ἐκ λόγου γὰρ ἄλλος ἐκβαίνει λόγος,  
 τίν' αὖ δέδορκα τόνδ' Ἀχαικὸν λάτριν  
 στείχοντα καινῶν ἄγγελον βουλευμάτων;

ΤΑΛΘΥΒΙΟΣ

710 Φρυγῶν ἀρίστου πρὶν ποθ' Ἑκτορος δάμαρ,  
 μή με στυγῆσης· οὐχ ἐκὼν γὰρ ἀγγελῶ  
 Δαναῶν τε κοινὰ Πελοπιδῶν τ' ἀγγέλματα.

ΑΝΔΡΟΜΑΧΗ

τί δ' ἔστιν; ὥς μοι φροιμίων ἄρχη κακῶν.

ΤΑΛΘΥΒΙΟΣ

ἔδοξε τόνδε παῖδα . . . πῶς εἶπω λόγον;

ΑΝΔΡΟΜΑΧΗ

μῶν οὐ τὸν αὐτὸν δεσπότην ἡμῖν ἔχειν;

ΤΑΛΘΥΒΙΟΣ

715 οὐδεὶς Ἀχαιῶν τοῦδε δεσπόμενος ποτέ.

ΑΝΔΡΟΜΑΧΗ

ἀλλ' ἐνθάδ' αὐτοῦ λείψανον Φρυγῶν λιπεῖν;

706 ἐκβάλλει Kovacs

## TROJAN WOMEN

your winning ways. If you do this, you will bring joy to all your friends in common and may raise to manhood my grandson here as Troy's greatest helper, so that sons one day born of your lineage may refound Ilium and it may become a city once again.

*Enter TALTHYBIUS with retinue by Eisodos A.*

But now a new subject arises after the old: what servant of the Achaeans is this I see coming to announce new edicts?

TALTHYBIUS

Wife of Hector, once the bravest of the Phrygians, do not hate me! It is against my will that I shall make my announcement from both the Greeks and the sons of Pelops in common!

ANDROMACHE

What is it? How ominous is the beginning of your speech!

TALTHYBIUS

It has been decreed that this child . . . how can I say it?

ANDROMACHE

. . . will not have the same master as we?

TALTHYBIUS

None of the Greeks shall ever be his master.

ANDROMACHE

Have you decided to leave him here as a sorry remnant of Troy?

EURIPIDES

ΤΑΛΘΥΒΙΟΣ

οὐκ οἶδ' ὅπως σοι ῥαδίως εἶπω τάδε.

ΑΝΔΡΟΜΑΧΗ

ἐπήνεσ' αἰδῶ, πλὴν ἔὰν λέγῃς καλά.

ΤΑΛΘΥΒΙΟΣ

κτενοῦσι σὸν παῖδ', ὡς πύθη κακὸν μέγα.

ΑΝΔΡΟΜΑΧΗ

720 οἴμοι, γάμων τόδ' ὡς κλύω μείζον κακόν.

ΤΑΛΘΥΒΙΟΣ

νικᾷ δ' Ὀδυσσεὺς ἐν Πανέλλησιν λόγῳ . . .

ΑΝΔΡΟΜΑΧΗ

αἰαὶ μάλ' οὐ γὰρ μέτρια πάσχομεν κακά.

ΤΑΛΘΥΒΙΟΣ

. . . λέξας ἀρίστου παῖδα μὴ τρέφειν πατρὸς . . .

ΑΝΔΡΟΜΑΧΗ

τοιαῦτα νικήσειε τῶν αὐτοῦ πέρι.

ΤΑΛΘΥΒΙΟΣ

725 ῥῦψαι δὲ πύργων δεῖν σφε Τρωικῶν ἄπο.

ἀλλ' ὡς γενέσθω, καὶ σοφωτέρα φανῆ·  
μήτ' ἀντέχου τοῦδ', εὐγενῶς δ' ἄλγει κακοῖς,  
μήτε σθένουσα μηδὲν ἰσχύειν δόκει.

717 τάδε Wecklein: κακά C

718 καλά p: κακά L

725 δεῖν Jacobs: δεῖ C

## TROJAN WOMEN

TALTHYBIUS

I do not know how I am to tell you this easily.

ANDROMACHE

I approve of such hesitation unless you are telling good news.<sup>24</sup>

TALTHYBIUS

To tell you the terrible truth, they are going to kill your son.

ANDROMACHE

Ah, ah! This is worse news than even my marriage!

TALTHYBIUS

Odysseus won the day, speaking in the assembly of the Greeks . . .

ANDROMACHE

Ah, ah once more! The misfortunes I suffer are beyond all measure!

TALTHYBIUS

. . . telling them that they should not raise to manhood the son of a noble father . . .

ANDROMACHE

May some one be similarly persuasive concerning *his* sons!

TALTHYBIUS

. . . but should hurl him from the Trojan battlements.

But this is the way it must be if you are to show yourself wiser: do not hold on to him but nobly bear the pain of your misfortune. Since you are weak, do not suppose that

<sup>24</sup> If the reading adopted here is correct, Andromache echoes Theseus' sentiments at *Suppliant Women* 296. But the text is doubtful.

## EURIPIDES

- ἔχεις γὰρ ἀλκὴν οὐδαμῆ. σκοπεῖν δὲ χρή·  
 730 πόλις τ' ὄλωλε καὶ πόσις, κρατῆ δὲ σύ,  
 ἡμεῖς δὲ πρὸς γυναῖκα μάρνασθαι μίαν  
 οἰοί τε. τούτων οὐνεκ' οὐ μάχης ἐρᾶν  
 οὐδ' αἰσχρὸν οὐδὲν οὐδ' ἐπίφθονόν σε δρᾶν  
 οὐδ' αὖ σ' Ἀχαιοῖς βούλομαι ρίπτειν ἀράς.  
 735 εἰ γάρ τι λέξεις ὧν χολώσεται στρατός,  
 οὔτ' ἂν ταφείῃ παῖς ὄδ' οὔτ' οἴκτου τύχοι.  
 σιγῶσα δ' εὖ τε τὰς τύχας κεκτημένη  
 τὸν τοῦδε νεκρὸν οὐκ ἄθαπτον ἂν λίποις  
 αὐτῆ τ' Ἀχαιῶν πρεμμενεστέρων τύχοις.

## ΑΝΔΡΟΜΑΧΗ

- 740 ὦ φίλτατ', ὦ περισσὰ τιμηθεῖς τέκνον,  
 θανῆ πρὸς ἐχθρῶν μητέρ' ἀθλίαν λιπῶν.  
 ἢ τοῦ πατρὸς δέ σ' εὐγένει' ἀποκτενεῖ,  
 ἢ τοῖσιν ἄλλοις γίγνεται σωτηρία,  
 τὸ δ' ἐσθλὸν οὐκ ἐς καιρὸν ἦλθέ σοι πατρός.  
 745 ὦ λέκτρα τὰμὰ δυστυχῆ τε καὶ γάμοι,  
 οἷς ἦλθον ἐς μέλαθρον Ἔκτορός ποτε,  
 οὐ σφάγιον <υἱὸν> Δαναΐδαις τέξουσ' ἐμόν,  
 ἀλλ' ὡς τύραννον Ἀσιάδος πολυσπόρου.  
 ὦ παῖ, δακρύνεις· αἰσθάνη κακῶν σέθεν;  
 750 τί μου δέδραξαι χερσὶ κἀντέχῃ πέπλων,  
 νεοσσὸς ὡσεὶ πτέρυγας ἐσπίτνων ἐμάς;  
 οὐκ εἶσιν Ἔκτωρ κλεινὸν ἀρπάσας δόρυ  
 γῆς ἐξανελθῶν σοὶ φέρων σωτηρίαν,  
 οὐ συγγένεια πατρός, οὐκ ἰσχυρὸς Φρυγῶν·



## TROJAN WOMEN

you have power. You have no one anywhere to defend you. Consider: your city and your husband are gone, and you are in the power of others, and we are strong enough to fight against a single woman. For these reasons I want you not to be enamored of a fight or to do anything either undignified or hateful or yet to hurl curses at the Greeks. If you say anything to anger the army, this boy might not receive the mercy of a burial. But if you keep still and bear your misfortunes well, you will not leave this boy's corpse behind unburied, and you yourself will win the favor of the Achaeans.

### ANDROMACHE

O best beloved, O child most highly honored, you will be killed by our enemies and leave your poor mother behind! It is the nobility of your father that will be your undoing, a nobility which has been the salvation of others, and your father's bravery has turned out to be no benefit to you! O unhappy marriage bed and marriage of mine, by which I once came into the house of Hector, in order to give birth not to a sacrificial victim for the Greeks but rather a ruler over all of fertile Asia!

My child, you are weeping. Do you realize your misfortune? Why do you grasp me in your arms and hold fast to my clothing, falling like some young bird into the embrace of my wings? Hector will not come, glorious spear in hand, from the depths of earth to bring you rescue, nor will your father's kinsmen or the armed might of Troy. You will fall

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737 ταῖς τύχαις κεχρημένη Hartung

742-3 del. Nauck      745-8 del. West

747 οὐ σφάγιον <υἶδον> Nauck: οὐχ ὡς σφάγιον C

## EURIPIDES

- 755 λυγρὸν δὲ πῆδημ' ἐς τράχηλον ὑψόθεν  
 πεσῶν ἀνοίκτως πνεῦμ' ἀπορρήξεις σέθεν.  
 ὦ νέον ὑπαγκάλισμα μητρὶ φίλτατον,  
 ὦ χρωτὸς ἠδὺ πνεῦμα· διὰ κενῆς ἄρα  
 ἐν σπαργάνοις σε μαστὸς ἐξέθρηψ' ὄδε,
- 760 μάτην δ' ἐμόχθουν καὶ κατεξάνθη πόνους.  
 νῦν, οὔποτ' αὖθις, μητέρ' ἀσπάζου σέθεν,  
 πρόσπιπτε τὴν τεκοῦσαν, ἀμφὶ δ' ὠλένας  
 ἔλισσ' ἐμοῖς νώτοισι καὶ στόμ' ἄρμοσον.  
 ὦ βάρβαρ' ἐξευρόντες Ἕλληνες κακά,
- 765 τί τόνδε παῖδα κτείνειτ' οὐδὲν αἴτιον;  
 ὦ Τυνδάρειον ἔρνος, οὔποτ' εἰ Διός,  
 πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι,  
 Ἀλάστορος μὲν πρῶτον, εἶτα δὲ Φθόνου,  
 Φόνου τε Θανάτου θ' ὅσα τε γῆ τρέφει κακά.
- 770 οὐ γάρ ποτ' ἀνχῶ Ζηνὸς ἐκφύναί σ' ἐγώ,  
 πολλοῖσι κῆρα βαρβάροις Ἑλλησί τε.  
 ὄλοιο· καλλίστων γὰρ ὀμμάτων ἄπο  
 αἰσχροῦς τὰ κλεινὰ πεδί' ἀπόλεσας Φρυγῶν.  
 <ἀλλ' > ἄγετε φέρετε ρίπτειτ', εἰ ρίπτειν δοκεῖ·
- 775 δαίνυσθε τοῦδε σάρκας. ἐκ τε γὰρ θεῶν  
 διολλύμεσθα παιδί τ' οὐ δυναίμεθ' ἂν  
 θάνατον ἀρῆξαι. κρύπτειτ' ἄθλιον δέμας  
 καὶ ρίπτειτ' ἐς ναῦς· ἐπὶ καλὸν γὰρ ἔρχομαι  
 ὑμέναιον, ἀπολέσασα τοῦμαυτῆς τέκνον'.

## ΧΟΡΟΣ

- 780 τάλαινα Τροία, μυρίους ἀπόλεσας

## TROJAN WOMEN

from on high, a baleful leap, and break your neck, pitiably cutting short your life's breath. O child that my arms have held when young, so dear to your mother, O sweet fragrance of your flesh! It was for nothing, it seems, that this breast of mine suckled you when you were in swaddling clothes, and all in vain was my labor and the pain of my toil! Now, and never again, kiss your mother, fall into my embrace, put your arms around me and press your lips against mine!

Greeks, devisers of barbaric cruelty, why do you kill this innocent boy? O offshoot of Tyndareus, never were you born from Zeus! I say it was many fathers who begot you, first the Avenging Spirit, then Envy, then Slaughter and Death and all the miseries the earth breeds! Never, I am certain, was Zeus your father, you who were death to so many barbarians and Greeks. A curse on you! From your fair eyes you brought foul ruin on the glorious plains of the Phrygians.

<So,> come, Greeks, take and hurl him, if to hurl him is your will: feast on his flesh! For we are being destroyed by the gods, and we cannot ward off death from this child. Cover my wretched body and sling me into the ship! It is to a splendid marriage that I go, having lost my own child!

### CHORUS

Poor Troy, countless are the folk you have lost because of

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760 del. Valckenaer cl. *Med.* 1030

770 Ζηνὸς ἐκφύναί Reiske: Ζήνά γ' ἐκφύσαι C

774 <ἀλλ'> Hermann

## EURIPIDES

μῆας γυναικὸς καὶ λέχους στυγνοῦ χάριν.

## ΤΑΛΘΥΒΙΟΣ

ἄγε παῖ, φίλιον πρόσπτγμα μεθεῖς  
μητρὸς μογεράς, βαῖνε πατρώων  
πύργων ἐπ' ἄκρας στεφάνας, ὅθι σοι  
785 πνεῦμα μεθεῖναι ψῆφος ἐκράνθη.  
λαμβάνετ' αὐτόν. τὰ δὲ τοιάδε χρῆ  
κηρυκεύειν ὅστις ἄνοικτος  
καὶ ἀναιδεία τῆς ἡμετέρας  
γνώμης μᾶλλον φίλος ἐστίν.

## ΕΚΑΒΗ

790 ὦ τέκνον, ὦ παῖ παιδὸς μογεροῦ,  
συλώμεθα σὴν ψυχὴν ἀδίκως  
μήτηρ καὶ γῶ. τί πάθω; τί σ' ἐγώ,  
δύσμορε, δράσω; τάδε σοι δίδομεν  
πλήγματα κρατὸς στέρνων τε κόπους·  
795 τῶνδε γὰρ ἄρχομεν. οἳ ἔγω πόλεως,  
οἴμοι δὲ σέθεν· τί γὰρ οὐκ ἔχομεν,  
τίνος ἐνδέομεν μὴ οὐ πανσυδία  
χωρεῖν ὀλέθρου διὰ παντός;

## ΧΟΡΟΣ

στρ. α

800 μελισσοτρόφον Σαλαμῖνος ὦ βασιλεῦ Τελαμών,  
νάσου περικύμονος οἰκήσας ἔδραν  
τᾶς ἐπικεκλιμένας ὄχθοις ἱεροῖς, ἴν' ἐλαίας  
πρῶτον ἔδειξε κλάδον γλαυκᾶς Ἀθάνα,

## TROJAN WOMEN

one woman and one marriage bed!

### TALTHYBIUS

Come, child, leave the loving embrace of your dear mother, come to the high coronal of your father's towers where it is decreed you must breathe your last. Take him! (*Attendants take Astyanax from Andromache.*) Such herald's errands had best be done by someone who is without pity and is more inclined than I am to heartlessness.

*Exit TALTHYBIUS and retinue by Eisodos B, leading Astyanax, ANDROMACHE under guard by Eisodos A.*

### HECUBA

My child, son of my luckless son, we are robbed of your life unjustly, your mother and I. What am I to do? What can I do for you, ill-starred one? Our gifts to you are these, to strike our breasts and head: that much lies in our power! Alas for my city, alas for you! What do we not have, what more is needed for our utter and immediate destruction?

### CHORUS

O Telamon, king of bee-nurturing Salamis,  
who dwell in a wave-washed isle  
that lies opposite the holy hill<sup>25</sup> where the shoot  
of the gray-green olive was first revealed by Athena,

<sup>25</sup> Athens.

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<sup>788</sup> ἡμετέρας Tyrwhitt: ὑμ- C

## EURIPIDES

οὐράνιον στέφανον λιπαραῖσί <τε> κόσμον  
Ἄθάναις,

- 805 ἔβας ἔβας τῷ τοξοφόρῳ συναρι-  
στεύων ἄμ' Ἀλκμήνας γόνῳ  
Ἴλιον Ἴλιον ἐκπέρσων πόλιν ἀμετέραν  
τὸ πάροιθεν ἀφ' Ἑλλάδος <γᾶς>

ἀντ. α

- 810 ὅθ' Ἑλλάδος ἄγαγε πρῶτον ἄνθος ἀτιζόμενος  
πῶλων, Σιμόεντι δ' ἐπ' εὐρείτα πλάταν  
ἔσχασε ποντοπόρον καὶ ναύδεν' ἀνήψατο πρυνμᾶν  
καὶ χερὸς εὐστοχίαν ἐξείλε ναῶν,  
815 Λαομέδοντι φόνον· κανόνων δὲ τυκίσματα Φοίβου  
πυρὸς <πυρὸς> φοίνικι πνοᾷ καθελῶν  
Τροίας ἐπόρθησε χθόνα.  
δὶς δὲ δυοῖν πιτύλοιν τείχη πυρὶ Δαρδανίας  
φονία κατέλυσεν αἰχμᾶ.

στρ. β

- 820 μάταν ἄρ', ὧ χρυσέαις ἐν οἰνοχόαις ἀβρὰ βαίνων,  
Λαομεδόντιε παῖ,  
Ζηγὸς ἔχεις κυλίκων πλήρωμα, καλλίσταν λατρείαν.  
825 ἂ δέ σε γειναμένα πυρὶ δαίεται

803 <τε> Seidler

808 ἀφ' Ἑλλάδος <γᾶς> Hermann: ὅτ' ἔβας ἀφ' Ἑλλάδος C

809 ἀτιζόμενος Jackson: ἀτυζ- C 815 <πυρὸς> Meineke

817 πυρὶ Seidler: περι vel παρὰ C

26 Laomedon promised Heracles some horses given him by Zeus if he would rescue his daughter Hesione, who was threat-

## TROJAN WOMEN

a heavenly garland and a glory for gleaming Athens,  
you came, you came, sharing the great exploit,  
with the bow-wielding son of Alcmena  
to sack Ilium, Ilium, our city,  
came long ago from Hellas.

Of Hellas he brought the finest flower, he who was cheated  
of the promised horses, and at the Simois with its fair  
streams

he let go of his seagoing oars and tied cables to the sterns  
and disembarked from his ships the skillful bowcraft  
to bring death to Laomedon.<sup>26</sup> The stone work made to

Phoebus' carpenter's rule  
he destroyed with the ruddy blast of fire, <fire,>  
and ravaged the land of Troy.

Twice, in two attacks, the murderous spear has brought  
down  
the walls of Dardania by fire.

It is for nought, son of Laomedon,<sup>27</sup>  
you that go with delicate step amid the ewers of gold,  
that you have the office of filling Zeus's cups, service most  
noble.

The land that gave you birth is burnt with fire,

ened by a sea monster sent by Poseidon. (Poseidon in his turn had  
been cheated by Laomedon of his reward for building the walls of  
Troy.) After Heracles rescued Hesione, Laomedon refused to  
give him the horses. Although the Chorus evoke the sadness of  
this earlier attack, it shows Troy's guilty past and helps to explain  
her present fall. See Burnett 1977.

<sup>27</sup> Ganymede, abducted by Zeus to be the gods' cupbearer.

## EURIPIDES

- ἡμόνες δ' ἄλλαι  
 ἀχοῦσιν οἰωνὸς οἶ-  
 830 ον τέκνων ὑπερ βοᾶ,  
 ᾗ μὲν εὐνάς, ᾗ δὲ παῖδας,  
 ᾗ δὲ ματέρας γεραιάς.  
 τὰ δὲ σὰ δροσόεντα λουτρὰ  
 γυμνασίων τε δρόμοι  
 835 βεβᾶσι, σὺ δὲ πρόσωπα νεα-  
 ρὰ χάρισι παρὰ Διὸς θρόνοις  
 καλλιγάλανα τρέφεις· Πριάμοιο δὲ γαῖαν  
 Ἑλλάς ὄλεσ' αἰχμᾶ.

ἀντ. β

- 840 Ἔρωσ Ἔρωσ, ὃς τὰ Δαρδάνεια μέλαθρά ποτ' ἦλθες  
 οὐρανόιδαισι μέλων,  
 ὡς τότε μὲν μεγάλως Τροίαν ἐπύργωσας, θεοῖσι  
 845 κῆδος ἀναψάμενος. τὸ μὲν οὖν Διὸς  
 οὐκὲτ' ὄνειδος ἐρῶ·  
 τὸ τᾶς δὲ λευκοπτέρου  
 φίλιον Ἀμέρας βροτοῖς  
 850 φέγγος ὄλοον εἶδε γαίας,  
 εἶδε Περγάμων ὄλεθρον,  
 τεκνοποιὸν ἔχουσα τᾶσδε  
 γᾶς πόσιν ἐν θαλάμοις,  
 855 ὃν ἀστέρων τέθριππος ἔλα-  
 βε χρύσεος ὄχος ἀναρπάσας,

829 ἀχοῦσιν Fecht: ἰακχον vel ἰσχον C      829-30 οἰωνὸς  
 οἶον Hermann: οἶον οἶ- C      831 εὐνάς Seidler: εὐνάτορας C



## TROJAN WOMEN

while the sea beaches  
utter such groan  
as a bird makes for her young,  
here for wives, here for children,  
here for aged mothers.  
The watering places where you bathed  
and the race courses where you ran  
are gone, while by the throne of Zeus  
you keep that face, young in its charms,  
in its beautiful serenity, though Priam's land  
has been destroyed by the Greek spear.

Eros, Eros, who once visited the halls of Dardanus<sup>28</sup>  
being much in the minds of the gods,  
how greatly did you exalt Troy on that day, making  
a marriage tie for her with the gods! It is no longer  
Zeus that I reproach.  
The light of Dawn, dear to mortals,<sup>29</sup>  
Dawn the white-winged,  
looked with baleful gleam upon the land's,  
upon Pergamum's, destruction  
though she had a husband from this land  
in her bedchamber to sire her children.  
A star chariot all golden  
took him and snatched him up,

<sup>28</sup> Son of Zeus and early king of Troy.

<sup>29</sup> Eos, goddess of the dawn, fell in love with Tithonus, a son of Laomedon, and took him up to heaven to be her husband.

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<sup>849</sup> φίλιον Ἀμέρας Murray: Ἀμέρας φίλιον fere C

<sup>850</sup> γαίας Bothe et fort. Σ: γαίαν C

## EURIPIDES

ἐλπίδα γὰρ πατρία μεγάλην τὰ θεῶν δὲ  
 φίλτρα φρούδα Τροία.

## ΜΕΝΕΛΑΟΣ

- 860 ὦ καλλιφεγγές ἡλίου σέλας τόδε,  
 ἐν ᾧ δάμαρτα τὴν ἐμὴν χειρώσομαι  
 Ἑλένην· ὁ γὰρ δὴ πολλὰ μοχθήσας ἐγὼ  
 Μενέλαος <αἰχμῆ καὶ κατασκήψας πόλιν  
 νῦν Ἑλλάδ' > εἶμι καὶ στράτευμ' Ἀχαιικόν.  
 ἦλθον δὲ Τροίαν οὐχ ὅσον δοκοῦσί με  
 865 γυναικὸς οὐνεκ', ἀλλ' ἐπ' ἄνδρ' ὃς ἐξ ἐμῶν  
 δόμων δάμαρτα ξεναπάτης ἐλήσατο.  
 κείνος μὲν οὖν δέδωκε σὺν θεοῖς δίκην  
 αὐτός τε καὶ γῆ δορὶ πεσοῦσ' Ἑλληνικῶ.  
 ἦκω δὲ τὴν Λάκαιναν (οὐ γὰρ ἠδέως  
 870 ὄνομα δάμαρτος ἢ ποτ' ἦν ἐμῆ λέγω)  
 ἄξων· δόμοις γὰρ τοῖσδ' ἐν αἰχμαλωτικοῖς  
 κατηρίθμηται Τρωάδων ἄλλων μέτα.  
 οἵπερ γὰρ αὐτὴν ἐξεμόχθησαν δορὶ  
 κτανεῖν ἐμοί νιν ἔδοσαν, εἴτε μὴ κτανῶν  
 875 θέλοιμ' ἄγεσθαι πάλιν ἐς Ἀργεῖαν χθόνα.  
 ἐμοὶ δ' ἔδοξε τὸν μὲν ἐν Τροία μόρον  
 Ἑλένης εἶσαι, ναυπόρῳ δ' ἄγειν πλάτῃ  
 Ἑλληνίδ' ἐς γῆν κἄτ' ἐκεῖ δοῦναι κτανεῖν,  
 ποινας ὅσων τεθνᾶσ' ἐν Ἰλίῳ φίλοι.  
 880 ἀλλ' εἶα χωρεῖτ' ἐς δόμους, ὁπάονες,  
 κομίζετ' αὐτὴν τῆς μαιφονωτάτης  
 κόμης ἐπισπάσαντες· οὔριοι δ' ὅταν

## TROJAN WOMEN

planting great hopes in his homeland. But the gods' love for Troy is fled and gone.

*Enter MENELAUS with retinue by Eisodos A.*

### MENELAUS

O glorious light of day, this day in which I shall lay hands on my wife Helen: for I, Menelaus who endured so many toils <in war and overthrew the city of Troy, am now> going <to Greece,> and the Greek army with me! I have come to Troy not so much as men suppose for the sake of my wife as to find the man who cheated his host and took her as plunder from my house. Now he has paid the penalty—the gods be praised—himself and his land, which has fallen by the Greek spear. I have come to take the Spartan woman away (for I take no pleasure in speaking the name of the wife who was once mine). She is in this tent reserved for captives, numbered with the other women of Troy. Those who worked so hard with the spear to win her have given her to me to kill or, if I wish, to take her back alive to the land of Argos. I have decided not to kill Helen in Troy but to take her back by seagoing oar to Greece and then put her to death there as satisfaction for all those whose loved ones have been killed in Troy.

So come now, attendants, go into the tent, bring her out, dragging her by her murderous hair! When the wind

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863 lac. post *Μενέλαος* indic. et suppl. West

879 *ῥοις* Canter

881 *τὴν μαιφονωπάτην* Paley

EURIPIDES

πνοαὶ μόλωσι, πέμφομέν νιν Ἑλλάδα.

EKABH

885 ὦ γῆς ὄχημα κάπὶ γῆς ἔχων ἔδραν,  
 ὅστις ποτ' εἶ σύ, δυστόπαστος εἰδέναι,  
 Ζεὺς, εἴτ' ἀνάγκη φύσεος εἶτε νοῦς βροτῶν,  
 προσηυξάμην σε· πάντα γὰρ δι' ἀψόφου  
 βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις.

MENEΛΑΟΣ

τί δ' ἔστιν; εὐχὰς ὡς ἐκαίνισας θεῶν.

EKABH

890 αἰνῶ σε, Μενέλα', εἰ κτενεῖς δάμαρτα σὴν.  
 ὄρᾶν δὲ τήνδε φεῦγε, μή σ' ἔλη πόθῳ.  
 αἰρεῖ γὰρ ἀνδρῶν ὄμματ', ἐξαιρεῖ πόλεις,  
 πίμπρησιν οἴκους· ὦδ' ἔχει κηλήματα.  
 ἐγὼ νιν οἶδα καὶ σὺ χοῖ πεπονθότες.

ELENNH

895 Μενέλαε, φροῖμιον μὲν ἄξιον φόβου  
 τόδ' ἐστίν· ἐν γὰρ χερσὶ προσπόλων σέθεν  
 βία πρὸ τῶνδε δωμάτων ἐκπέμπομαι.  
 ἀτὰρ σχεδὸν μὲν οἶδά σοι στυγουμενή,  
 ὅμως δ' ἐρέσθαι βούλομαι γινῶμαι τίνες  
 900 Ἑλλησι καὶ σοὶ τῆς ἐμῆς ψυχῆς πέρι;

MENEΛΑΟΣ

οὐκ εἰς ἀκριβὲς ἦλθεν, ἀλλ' ἅπας στρατὸς

891 ὄρᾶν Stanley: ὄρῶν C

## TROJAN WOMEN

sits for home, we will take her to Greece.

*Some of Menelaus' retainue go into the skene.*

### HECUBA

You that support the earth and have your seat upon it, whoever you may be, so hard for human conjecture to find out, Zeus, whether you are the necessity of nature or the mind of mortal men, I address you in prayer! For proceeding on a silent path you direct all mortal affairs toward justice!

### MENELAUS

What does this mean? How strange your prayer to the gods is!

### HECUBA

I approve your intention, Menelaus, to kill your wife. But avoid looking at her lest she capture you with desire. For she captures the eyes of men, destroys their cities, and burns their houses. So powerful is the spell she creates, as you and I and others who have suffered know well.

*Enter HELEN from the skene, brought forth forcibly by Menelaus' attendants. She is splendidly dressed.*

### HELEN

Menelaus, this is a worrisome beginning: by the hands of your servants I am forcibly brought out in front of this tent. But, although I am fairly certain that you hate me, I want to ask you: what decision has been made by you and the Greeks about my life?

### MENELAUS

No clear decision was made: the whole army entrusted to

EURIPIDES

κτανεῖν ἐμοί σ' ἔδωκεν, ὄνπερ ἠδίκεις.

ΕΛΕΝΗ

ἔξεστιν οὖν πρὸς ταῦτ' ἀμείψασθαι λόγῳ,  
ὡς οὐ δικαίως, ἦν θάνω, θανούμεθα;

ΜΕΝΕΛΑΟΣ

905 οὐκ ἐς λόγους ἐλήλυθ' ἀλλὰ σε κτενῶν.

ΕΚΑΒΗ

ἄκουσον αὐτῆς, μὴ θάνῃ τοῦδ' ἐνδεής,  
Μενέλαε, καὶ δὸς τοὺς ἐναντίους λόγους  
ἡμῖν κατ' αὐτῆς· τῶν γὰρ ἐν Τροίᾳ κακῶν  
οὐδὲν κάτοισθα. συντεθείς δ' ὁ πᾶς λόγος

910 κτενεῖ νιν οὕτως ὥστε μηδαμοῦ φνυγεῖν.

ΜΕΝΕΛΑΟΣ

σχολῆς τὸ δῶρον· εἰ δὲ βούλεται λέγειν,  
ἔξεστι. τῶν σῶν δ' οὐνεχ', ὡς μάθη, λόγων  
δώσω τόδ' αὐτῇ· τῆσδε δ' οὐ δώσω χάριν.

ΕΛΕΝΗ

ἴσως με, κἂν εὖ κἂν κακῶς δόξω λέγειν,  
915 οὐκ ἀνταμείψῃ πολεμίαν ἠγούμενος.

ἐγὼ δ', ἃ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ  
κατηγορήσειν, ἀντιθείς' ἀμείψομαι  
τοῖς σοῖσι †τάμᾳ καὶ τὰ σ' † αἰτιάματα.

πρῶτον μὲν ἀρχὰς ἔτεκεν ἦδε τῶν κακῶν,  
920 Πάριν τεκοῦσα· δεύτερον δ' ἀπόλεσεν  
Τροίαν τε καὶ ὁ πρέσβυς οὐ κτανῶν βρέφος,

<sup>918</sup> τᾶμ' ἰσαίτατ' Pearson, τὰμᾳ πάνδικ' Herwerden

## TROJAN WOMEN

me, the man you have wronged, the power to kill you.

HELEN

Am I permitted to argue against this decision, and show that if I am killed it would be unjustly done?

MENELAUS

I have not come for arguments but to put you to death.

HECUBA

Hear her out, let her not die without this, Menelaus, and give me the right to speak on the other side against her! For you do not know the miseries we suffered in Troy. When it has been put together, the entire account will kill her: she will have nowhere to escape.

MENELAUS

To grant you this will require leisure, but if she wants to speak, I give her permission. You should be clear, however, that it is because of your plea that I will grant this to her. I will not grant it for her sake.

HELEN

(*addressing Menelaus*) It may be that, whether I seem to be talking sense or not, you will make no reply to me since you consider me an enemy. As for me, the accusations I think you will make in arguing against me I shall answer, making most just accusations in reply to yours.

First, it was this woman who gave birth to the first cause of our troubles when she bore Paris. Second, it was the old man<sup>30</sup> who destroyed both Troy and me since he did not at

<sup>30</sup> The reference is either to the old retainer in *Alexandros*, who raised Alexandros/Paris as his own child instead of killing him as he was ordered to do, or to Priam.

EURIPIDES

- δαλοῦ πικρὸν μίμημ', Ἀλέξανδρον τότε.  
 ἐνθένδε τὰπίλοιπ' ἄκουσον ὡς ἔχει.  
 ἔκρινε τρισσὸν ζεῦγος ὄδε τριῶν θεῶν·
- 925 καὶ Παλλάδος μὲν ἦν Ἀλεξάνδρω δόσις  
 Φρυξὶ στρατηγοῦνθ' Ἑλλάδ' ἐξανιστάναι  
 Ἥρα δ' ὑπέσχετ' Ἀσιάδ' Εὐρώπης θ' ὄρους  
 τυραννίδ' ἔξειν, εἴ σφε κρίνειεν Πάρις·  
 Κύπρις δὲ τοῦμὸν εἶδος ἐκπαγλουμένη
- 930 δώσειν ὑπέσχετ', εἰ θεὰς ὑπερδράμοι  
 κάλλει. τὸν ἔνθεν δ' ὡς ἔχει σκέψαι λόγον·  
 νικᾷ Κύπρις θεάς, καὶ τοσόνδ' οὐμοὶ γάμοι  
 ὤνησαν Ἑλλάδ'· οὐ κρατεῖσθ' ἐκ βαρβάρων,  
 οὔτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι.
- 935 ἂ δ' ἠτύχησεν Ἑλλάς, ὠλόμην ἐγὼ  
 εὐμορφία πραθεῖσα, κῶνειδίζομαι  
 ἐξ ὧν ἐχρῆν με στέφανον ἐπὶ κάρᾳ λαβεῖν.  
 οὔπω με φήσεις αὐτὰ τὰν ποσὶν λέγειν,  
 ὅπως ἀφώρμησ' ἐκ δόμων τῶν σῶν λάθρα.
- 940 ἦλθ' οὐχὶ μικρὰν θεὸν ἔχων αὐτοῦ μέτα  
 ὁ τῆσδ' ἀλάστωρ, εἴτ' Ἀλέξανδρον θέλεις  
 ὀνόματι προσφωνεῖν νιν εἶτε καὶ Πάριν·  
 ὄν, ὦ κάκιστε, σοῖσιν ἐν δόμοις λιπῶν  
 Σπάρτης ἀπήρας νηὶ Κρησίαν χθόνα.  
 εἰέν.
- 945 οὐ σ', ἀλλ' ἐμαντῆν τοῦπὶ τῷδ' ἐρήσομαι·  
 τί δὴ φρονουσά γ' ἐκ δόμων ἄμ' ἐσπόμην

922 τότε Lenting: ποτε C



## TROJAN WOMEN

the start kill the babe Alexandros, who so fatally resembled a torch.<sup>31</sup> Next, listen to what followed after that. This man judged the trio of goddesses. Pallas Athena's bribe to Alexandros was that he would lead the Phrygians in war and lay waste to Greece. Hera promised him that he would hold sway over both Asia and the bounds of Europe if he awarded her the victory. Cypris,<sup>32</sup> admiring my beauty, promised she would give me to him if she defeated the other goddesses in the beauty contest. Now hear how the story goes after that. Cypris defeated the other goddesses, and my relations with Paris benefitted Greece to this extent: you are not ruled by barbarians, either because of a battle or by usurpation.<sup>33</sup> But Hellas' good fortune was my ruin: I was sold because of my beauty, and I am reproached for something for which I should have received a garland on my head.

You will claim that I am not yet talking about the obvious point, how I slipped secretly from your house. He came with no small goddess at his side to help him, that spirit sent to ruin this woman, call him Paris or Alexandros as you like. This man, you worthless creature, you left in your house and took ship from Sparta to Crete!

Well then, in what follows I will question myself and not you. What was I thinking of that I left the house in

<sup>31</sup> A reference to *Alexandros*: Hecuba, when pregnant with Alexandros, dreamt that she gave birth to a firebrand.

<sup>32</sup> Aphrodite.

<sup>33</sup> One or the other of these would have resulted from Athena's or Hera's victory in the contest.

EURIPIDES

- ξένῳ, προδοῦσα πατρίδα καὶ δόμους ἐμούς;  
 τὴν θεὸν κόλαζε καὶ Διὸς κρείσσω γενοῦ,  
 ὃς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος,  
 950 κείνης δὲ δούλος ἐστὶ συγγνώμη δ' ἐμοί.  
 ἔνθεν δ' ἔχouis ἂν εἰς ἔμ' εὐπρεπῆ λόγον·  
 ἐπεὶ θανῶν γῆς ἦλθ' Ἀλέξανδρος μυχούς,  
 χρῆν μ', ἠνίκ' οὐκ ἦν θεοπόνητά μου λέχη,  
 λιπούσαν οἴκους ναῦς ἐπ' Ἀργείων μολεῖν.  
 955 ἔσπευδον αὐτὸ τοῦτο· μάρτυρες δέ μοι  
 πύργων πυλωροὶ καπὸ τειχέων σκοποί,  
 οἱ πολλάκις μ' ἐφηῦρον ἐξ ἐπάλξεω·  
 πλεκταῖσιν ἐς γῆν σῶμα κλέπτουσαν τόδε.  
 [βία δ' ὁ καινός μ' οὔτος ἀρπάσας πόσις  
 960 Δηίφοβος ἄλοχον εἶχεν ἀκόντων Φρυγῶν.]  
 πῶς οὖν ἔτ' ἂν θνήσκοιμ' ἂν ἐνδίκως, πόσι,  
 <πῶς δ' οὐχὶ πολλῶ μάλλον ἐλεθθεῖμεν ἂν>  
 πρὸς σοῦ δικαίως, ἦν ὁ μὲν βία γαμεῖ,  
 τὰ δ' οἴκοθεν κείν' ἀντὶ νικητηρίων  
 πικρῶς ἐδούλωσ'; εἰ δὲ τῶν θεῶν κρατεῖν  
 965 βούλη, τὸ χρήζειν ἀμαθές ἐστὶ σου τόδε.

ΧΟΡΟΣ

βασίλει', ἄμνον σοῖς τέκνοισι καὶ πάτρα  
 πειθῶ διαφθείρουσα τῆσδ', ἐπεὶ λέγει  
 καλῶς κακοῦργος οὔσα· δεινὸν οὖν τόδε.

959-60 del. Wilamowitz

961 post h. v. lac. indic. Murray

964 ἐδούλωσ' Dobree: ἐδούλευσ' C

## TROJAN WOMEN

company with a stranger, abandoning my country and my home? Discipline the goddess and be stronger than Zeus! Zeus holds sway over all the other divinities but is a slave to her. So it is pardonable in me.

At this point you might raise a specious objection against me. When Alexandros died and went into the recesses of the earth and my marriage the gods had brought about was no more, I ought to have left my house and gone to the ships of the Argives. That is just what I attempted to do! As witnesses I cite the gatekeepers in the towers and the watchmen on the walls, who often discovered me trying to steal this body of mine by ropes let down from the battlements to the ground. [My new husband, Deiphobus, kept me as his wife by force, against the wishes of the Phrygians.] How then should I be justly put to death, dear husband, <how should I not much rather be> justly <pitied> by you, seeing that Paris married me by constraint, while my own situation<sup>34</sup> caused me painful slavery instead of a crown of victory? If you wish to defeat the gods, your desire is a foolish one.

### CHORUS LEADER

My queen, come to the rescue of your children and country by destroying the persuasive force of her words: she speaks eloquently, although she is guilty, and that is a terrible thing.

<sup>34</sup> Or "my natural endowments," referring to her beauty, or possibly "my departure from home."

## EURIPIDES

## EKABH

- ταῖς θεαῖσι πρῶτα σύμμαχος γενήσομαι  
 970 καὶ τήνδε δείξω μὴ λέγουσαν ἔνδικα.  
 ἐγὼ γὰρ Ἦραν παρθένον τε Παλλάδα  
 οὐκ ἐς τοσοῦτον ἀμαθίας ἐλθεῖν δοκῶ,  
 ὥσθ' ἢ μὲν Ἄργος βαρβάροις ἀπημπόλα,  
 Παλλὰς δ' Ἀθήνας Φρυξὶ δουλεύειν ποτέ·  
 975 οὐ παιδιαῖσι καὶ χλιδῇ μορφῆς πέρι  
 ἦλθον πρὸς Ἴδην. τοῦ γὰρ οὐνεκ' ἂν θεὰ  
 Ἦρα τοσοῦτον ἔσχ' ἔρωτα καλλονῆς;  
 πότερον ἀμείνουν' ὡς λάβη Διὸς πόσιν;  
 ἢ γάμον Ἀθηνᾶ θεῶν τινος θηρωμένη,  
 980 ἢ παρθενείαν πατρὸς ἐξητήσατο  
 φεύγουσα λέκτρα; μὴ ἀμαθεῖς ποιεῖ θεὰς  
 τὸ σὸν κακὸν κοσμοῦσα, μὴ <οὐ> πείσης σοφούς.  
 Κύπριν δ' ἔλεξας (ταῦτα γὰρ γέλωσ πολὺς)  
 ἐλθεῖν ἐμῶ ξὺν παιδὶ Μενέλεω δόμους.  
 985 οὐκ ἂν μένουσ' ἂν ἦσυχός σ' ἐν οὐρανῶ  
 αὐταῖς Ἀμύκλαις ἦγαγεν πρὸς Ἴλιον;  
 ἦν οὐμὸς υἱὸς κάλλος ἐκπρεπέστατος,  
 ὁ σὸς δ' ἰδὼν νῦν νοῦς ἐποιήθη Κύπριν·  
 τὰ μῶρα γὰρ πάντ' ἐστὶν Ἀφροδίτῃ βροτοῖς,  
 990 καὶ τοῦνομ' ὀρθῶς ἀφροσύνης ἄρχει θεὰς.  
 ὄν εἰσιδοῦσα βαρβάροις ἐσθήμασιν  
 χρυσῶ τε λαμπρὸν ἐξεμαργώθησ φρένας.  
 ἐν μὲν γὰρ Ἄργει σμίκρ' ἔχουσ' ἀνεστρέφου,  
 Σπάρτης δ' ἀπαλλαχθείσα τὴν Φρυγῶν πόλιν  
 995 χρυσῶ ρέουσαν ἤλπισας κατακλύσειν

## TROJAN WOMEN

### HECUBA

First of all, I will become an ally of the goddesses and show that this woman's plea is unjust. I do not think that Hera or the virgin Pallas would be so foolish that the former would ever sell Argos to the barbarians and Pallas give Athens to the Phrygians as their subject. They did not go to Ida to engage in the frivolous extravagance of a beauty contest. Why should the goddess Hera conceive such a great desire to be beautiful? So that she could get a better husband than Zeus? Or was Athena looking for marriage with one of the gods, she who begged from her father the gift of maidenhood and fled from marriage? Do not make the gods foolish in an attempt to gloss over your own evil nature: you will not persuade the wise.

You claim that Cypris (the idea is hilarious) went with my son to the house of Menelaus. Could she not have stayed quietly in heaven and brought you to Ilium—and the whole city of Amyclae with you? My son was very handsome, and when you saw him your mind was turned into Cypris. For mortals call all acts of foolishness Aphrodite, and it is proper that the goddess' name begins with the word for folly.<sup>35</sup> You saw him resplendent in the golden raiment of the East, and your mind became utterly wanton. For in Argos you lived with small means, but you thought that by being quit of Sparta you would be able to flood the city of Troy, which is awash in gold, with your extravagance.

<sup>35</sup> It is implied that Aphrodite's name derives from *aphrosune*, folly.

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975 οὐ Hartung: αἰ C

982 <οὐ> Seidler

985 σ' Hermann: γ' C

## EURIPIDES

- δαπάναισιν· οὐδ' ἦν ἱκανά σοι τὰ Μενέλεω  
 μέλαθρα ταῖς σαῖς ἐγκαθυβρίζειν τρυφαῖς.  
 εἰέν· βία γὰρ παῖδα φῆς σ' ἄγειν ἑμόν·  
 τίς Σπαρτιατῶν ἦσθετ'; ἢ ποίαν βοήν  
 1000 ἀνωλόλυξας, Κάστορος νεανίου  
 τοῦ συζύγου τ' ἔτ' ὄντος, οὐ κατ' ἄστρα πω;  
 ἐπεὶ δὲ Τροίαν ἦλθες Ἀργεῖοί τέ σου  
 κατ' ἶχνος, ἦν δὲ δοριπετηὴς ἀγωνία,  
 εἰ μὲν τὰ τοῦδε κρείσσον' ἀγγέλλοιτό σοι,  
 1005 Μενέλαον ἦνεις, παῖς ὅπως λυποῖτ' ἑμὸς  
 ἔχων ἔρωτος ἀνταγωνιστὴν μέγαν·  
 εἰ δ' εὐτυχοῖεν Τρῶες, οὐδὲν ἦν ὄδε.  
 ἐς τὴν τύχην δ' ὀρώσα τοῦτ' ἦσκεις, ὅπως  
 ἔποι' ἄμ' αὐτῇ, τῇ ἀρετῇ δ' οὐκ ἤθελες.  
 1010 κάπειτα πλεκταῖς σῶμα σὸν κλέπτειν λέγεις  
 πύργων καθιεῖσ', ὡς μένουσ' ἀκουσίως.  
 ποῦ δῆτ' ἐλήφθης ἢ βρόχοις ἀρτωμένη  
 ἢ φάσγανον θήγους', ἃ γενναία γυνὴ  
 δράσειεν ἂν ποθοῦσα τὸν πάρος πόσιν;  
 1015 καίτοι σ' ἐνουθέτουν γε πολλὰ πολλάκις·  
 ὦ θύγατερ, ἔξελθ'· οἱ δ' ἐμοὶ παῖδες γάμους  
 ἄλλους γαμοῦσι, σὲ δ' ἐπὶ ναῦς Ἀχαικὰς  
 πέμψω συνεκκλέψασα· καὶ παῦσον μάχης  
 Ἑλληνας ἡμᾶς τ'. ἀλλὰ σοὶ τόδ' ἦν πικρόν.  
 1020 ἐν τοῖς Ἀλεξάνδρον γὰρ ὑβρίζειν δόμοις  
 καὶ προσκυνεῖσθαι βαρβάρων ὑπ' ἠθελες·  
 μεγάλα γὰρ ἦν σοι· καπὶ τοῖσδε σὸν δέμας  
 ἐξῆλθες ἀσκήσασα κάβλεψας πόσει

## TROJAN WOMEN

Menelaus' palace was not grand enough for your luxurious tastes to run riot in.

Well now. You say that my son took you by constraint. Who of the Spartan women heard this? What cry did you raise, with young Castor and his brother<sup>36</sup> still alive and not yet among the stars?

When you came to Troy and the Argives arrived following your track and there was a deadly battle, whenever you received news that Menelaus was winning, you praised him so that my son would feel grief because he had a great rival in love. But if the Trojans were successful, Menelaus was nothing. Keeping your eye on Fortune you made sure that you followed her and refused to follow goodness. And then you claim that you tried to steal yourself away with ropes, letting them down from the towers, as though you were staying against your will. Then when were you caught hanging yourself with a noose or sharpening a sword, actions which a noble woman would do if she longed for her former husband? And yet I often advised you, "Daughter, depart! My sons will make other marriages. I will help to conceal you and send you down to the Greek ships. Deliver both the Greeks and us from war." But this suggestion was unwelcome to you. You wanted to indulge your haughtiness in Alexandros' palace, you wanted the barbarians to make their obeisance before you. That was the great thing in your eyes. And after that have you come out dressed in

<sup>36</sup> See note on line 133 above.

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1000 ἀνωτόρυξας Wecklein

1012 βρόχους Burgesii amicus: -ους C

1020 ὑβρίζειν Lehrs: ὑβρίζες C

## EURIPIDES

1025 τὸν αὐτὸν αἰθέρ', ὧ κατὰπτυστον κᾶρα;  
 ἦν χρῆν ταπεινὴν ἐν πέπλων ἐρειπίοις,  
 φρίκη τρέμουσαν, κρατ' ἀπεσκυθισμένην  
 ἐλθεῖν, τὸ σῶφρον τῆς ἀναιδείας πλέον  
 ἔχουσαν ἐπὶ τοῖς πρόσθεν ἡμαρτημένους.

1030 Μενέλα', ἴν' εἰδῆς οἱ τελευτήσω λόγον,  
 στεφάνωσον Ἑλλάδ' ἀξίως τήνδε κτανῶν  
 σαυτοῦ, νόμον δὲ τόνδε ταῖς ἄλλαισι θές  
 γυναιξί, θνήσκειν ἥτις ἂν προδῶ πόσιν.

## ΧΟΡΟΣ

1035 Μενέλαε, προγόνων τ' ἀξίως δόμων τε σῶν  
 τεῖσαι δάμαρτα κάφελου πρὸς Ἑλλάδος  
 ψόγον τὸ θῆλύ τ', εὐγενῆς ἐχθροῖς φανείς.

## ΜΕΝΕΛΑΟΣ

1040 ἐμοὶ σὺ συμπέπτωκας ἐς ταῦτόν λόγον,  
 ἔκουσίως τήνδ' ἐκ δόμων ἐλθεῖν ἐμῶν  
 ξένας ἐς εὐνάς· χῆ Κύπρις κόμπου χάριν  
 λόγοις ἐνείται. βαῖνε λευστήρων πέλας  
 πόνους τ' Ἀχαιῶν ἀπόδος ἐν σμικρῶ μακροῦς  
 θανούσ', ἴν' εἰδῆς μὴ καταισχύνειν ἐμέ.

## ΕΛΕΝΗ

μή, πρὸς σε γονάτων, τὴν νόσον τὴν τῶν θεῶν  
 προσθεῖς ἐμοὶ κτάνης με, συγγίγνωσκε δέ.

1033 τ' ἀξίως Seidler: ἀξίως τε C



## TROJAN WOMEN

finery? Do you look on the same sky as your husband does, you execrable woman? You ought to have come humbly dressed in rags, trembling in fear and with shaven head, showing modesty rather than brazenness over your former misdeeds.

Menelaus, here, for your information, is the conclusion to which my speech is tending: crown Greece with glory by killing this woman, an act worthy of yourself! Establish this law for the rest of women: death to her who betrays her husband!

### CHORUS LEADER

Menelaus, punish your wife in a manner worthy of your ancestors and your house and clear yourself of Greece's charge that you are not a man, showing yourself noble in the eyes of your adversaries!

### MENELAUS

You have come to the same conclusion as I have, that it was of her own free will that she left my house for the bed of a stranger. Cypris was introduced into her story to allow her to boast. March off now to those who will stone you to death, and give satisfaction in a short time for the long labors of the Greeks, so that you may learn not to besmirch my honor!

### HELEN

*(falling before Menelaus as a suppliant)* I beg you by your knees, do not attribute to me the malady sent by the gods and put me to death! Rather, forgive me!

EURIPIDES

EKABH

μηδ' οὐς ἀπέκτειν' ἦδε συμμαχους προδῶς·  
1045 ἐγὼ πρὸ κείνων καὶ τέκνων σε λίσσομαι.

MENEΛΑΟΣ

παῦσαι, γεραιά· τῆσδε δ' οὐκ ἐφρόντισα.  
λέγω δὲ προσπόλοισι πρὸς πρύμνας νεῶν  
τῆνδ' ἐκκομίζειν, ἔνθα ναυστολήσεται.

EKABH

μή νυν νεὼς σοὶ ταῦτὸν ἐσβήτω σκάφος.

MENEΛΑΟΣ

1050 τί δ' ἔστι; μείζον βρῖθος ἢ πάροιθ' ἔχει;

EKABH

οὐκ ἔστ' ἐραστής ὅστις οὐκ αἰεὶ φιλεῖ.

MENEΛΑΟΣ

ὅπως ἂν ἐκβῆ τῶν ἐρωμένων ὁ νοῦς.  
ἔσται δ' ἂ βούλη· ναῦν γὰρ οὐκ ἐσβήσεται  
ἐς ἥνπερ ἡμεῖς· καὶ γὰρ οὐ κακῶς λέγεις·  
1055 ἐλθοῦσα δ' Ἄργος ὥσπερ ἀξία κακῶς  
κακῇ θανεῖται καὶ γυναιξὶ σωφρονεῖν  
πάσαισι θήσει. ῥάδιον μὲν οὐ τόδε·  
ὅμως δ' ὁ τῆσδ' ὄλεθρος ἐς φόβον βαλεῖ  
τὸ μῶρον αὐτῶν, κἂν ἔτ' ὦσ' ἐχθίονες.

<sup>1044</sup> ante h. v. aliquid desiderat Wecklein, e.g. <μέμνησ' ἂ  
πάσαν Ἑλλάδ' εἴργασται κακὰ>

<sup>1059</sup> αἰσχίονες Hermann

## TROJAN WOMEN

HECUBA

Do not betray the allies of yours this woman has killed! I beg you for their sake and for that of my sons!

MENELAUS

Old woman, cease! I pay her no heed. To my servants I say, Take her to the ships, and from there she will be conveyed by sea!

HECUBA

Well, then, do not let her embark on the same vessel as you.

MENELAUS

What is wrong? Is she heavier than she was?

HECUBA

All passionate lovers love for ever.

MENELAUS

That depends on the character of those they love. But I shall do as you wish. She shall not go on board the same ship with me. That, in fact, is not a bad suggestion. But when she reaches Argos the wretch will die a wretched death, as she deserves, and will cause all women to be chaste. To be sure, this is not easy. But her death will make foolish women afraid, though they be still more reprobate than she is!

*Exit HELEN and MENELAUS with retinue by Eisodos A.*

## EURIPIDES

## ΧΟΡΟΣ

στρ. α

- 1060 οὕτω δὴ τὸν ἐν Ἰλίῳ  
ναὸν καὶ θυόεντα βω-  
μὸν προύδωκας Ἀχαιοῖς,  
ὦ Ζεῦ, καὶ πελανῶν φλόγα  
σμύρνας αἰθερίας τε κα-  
1065 πνὸν καὶ Πέργαμον ἱερὰν  
Ἰδαία τ' Ἰδαία κισσοφόρα νάπη  
χιόνι κατάρυτα ποταμία  
τέρμονα τε †πρωτόβολον ἀλίω†,  
1070 τὰν καταλαμπομένην ζαθέαν θεράπναν;

ἀντ. α

- φροῦδαί σοι θυσῖαι χορῶν τ'  
εὔφαμοι κέλαδοι κατ' ὄρφ-  
ναν τε παννυχίδες θεῶν,  
χρυσέων τε ξοάνων τύποι  
1075 Φρυγῶν τε ζᾶθεοι σελᾶ-  
ναι συνδώδεκα πλήθει·  
μέλει μέλει μοι τάδ' εἰ φρονεῖς, ἄναξ,  
οὐράνιον ἔδρανον ἐπιβεβῶς  
αἰθέρα τε, πόλεος ὀλομένας  
1080 ἂν πυρὸς αἰθομένα κατέλυσεν ὄρμα.  
στρ. β

ὦ φίλος ὦ πόσι μοι,

<sup>1069</sup> πρωτόβολον ἔφ Wilamowitz (sed vide Diggle ad *Phaeth.* 64): πρόβολον ἀλίω Seidler

## TROJAN WOMEN

### CHORUS

Did you, O Zeus, so lightly betray  
your temple in Ilium and its incense-laden  
altar to the Greeks,  
the flame that arises from holy cakes,  
the smoke of myrrh borne upon the air,  
Pergamum the holy,  
the vales of Ida, Ida, luxuriant with ivy,  
watered with the stream of melted snow,  
the boundary of earth first struck by the sun's rays,  
an abode illuminated and holy?

Vanished are your sacrifices,  
the lovely songs of choruses, and in the darkness  
the all-night festivals of the gods,  
your shapely golden statues  
and the Phrygians' full-moon festivals,<sup>37</sup>  
twelve in their number.

It matters, it matters to me whether you mark these things,  
lord,  
as you sit aloft in the upper air  
though the city has perished,  
undone by the blazing onslaught of fire.

Ah dear husband,

<sup>37</sup> Others, following Parmentier (Budé edition, *ad loc.*), take *σελᾶναι* to be sacrificial cakes, shaped like moons: see Athenaeus 489D and Euripides fr. 350.

## EURIPIDES

- σὺ μὲν φθίμενος ἀλαίνεις  
 1085 ἄθραπτος ἄνδρος, ἐμὲ δὲ πόντιον σκάφος  
 ᾄσσον πτεροῖσι πορεύσει  
 ἰππόβοτον Ἄργος, ἵνα τείχεα†  
 λάινα Κυκλώπι' οὐράνια νέμονται.  
 τέκνων δὲ πλήθος ἐν πύλαις  
 1090 δάκρυσι κατάρωον ἀσθενῆ βοὰν βοᾶ.  
 Μᾶτερ, ὦμοι, μόναν δὴ μ' Ἀχαιοὶ κομί-  
 ζουσι σέθεν ἀπ' ὀμμάτων  
 κνανέαν ἐπὶ ναῦν,  
 1095 εἶθ' ἀλίαισι πλάταις  
 ἢ Σαλαμῖν' ἱερὰν  
 ἢ δίπορον κορυφὰν  
 Ἰσθμιον, ἔνθα πύλας  
 Πέλοπος ἔχουσιν ἔδραι.

ἀντ. β

- 1100 εἶθ' ἀκάτου Μενέλα  
 μέσον πέλαγος ἰούσας,  
 δίπαλτον ἱερὸν ἀνὰ μέσον πλατᾶν πέσοι  
 Δίον κεραυνοφαῆς πῦρ,  
 1105 Ἰλιόθεν ὅτε με πολυδάκρνον  
 Ἑλλάδι λάτρευμα γᾶθεν ἐξορίζει,  
 χρύσεια δ' ἔνοπτρα, παρθένων  
 χάριτας, ἔχουσα τυγχάνει Διὸς κόρα·  
 1110 μηδὲ γαίαν ποτ' ἔλθοι Λάκαιναν πατρῶ-

1086 ᾄσσον Hermann: αἴσσον C

1087 fort. ἵν' ἐρύματα

## TROJAN WOMEN

you wander in death  
 unburied and with no lustral water, while I by ship seagoing  
 with flashing oars shall be taken  
 to horse-pasturing Argos, where men dwell in walls  
 of stone, Cyclopean, heaven-high.  
 The throng of children in the gates,  
 awash with tears, cry their weak cry,  
 "Mother, ah mother, the Achaeans take me by myself  
 away from your eyes  
 down to their dark ship,  
 and then with seagoing oar  
 either to holy Salamis  
 or to the peak of the Isthmus  
 with its two sea paths, where stand the gates  
 to Pelops' home!"

O that when Menelaus' ship  
 is crossing the open sea  
 in the midst of his oars might fall the hurled  
 lightning blaze of Zeus  
 as he takes me in tears from the land of Ilium  
 as a slave to Greece  
 while Zeus's daughter holds her golden mirror,  
 the delight of maidens!  
 May he never reach the land of Sparta

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1090 *κατάροον* post Meridor Willink: *κατάορα* C *ἀσθενῆ*  
*βοᾶν* Paley: *στένει βοᾶ* C  
 1095 *εἶθ' ἀλῖαισι* Musgrave: *ἐν ἄλ-* vel *ἐναλ-* C  
 1104 *Δῖον* Schenkl: *Αἰγαῖον* C  
 1105 *πολυδάκρυον* Bothe: *πολύδακρυον* C

## EURIPIDES

- ὄν τε θάλαμον ἐστίας,  
 μηδὲ πόλιν Πιτάνας  
 χαλκόφυλόν τε θεάν,  
 δύσγαμον αἰσχος ἔχων  
 1115 Ἑλλάδι τῷ μεγάλα  
 καὶ Σιμοεντιάσιν  
 μέλεα πάθεα ῥοαῖσιν.

- ἰὼ ἰώ,  
 καὶν' <ἐκ> καινῶν μεταβάλλουσαι  
 χθονὶ συντυχίαι. λεύσσετε Τρώων  
 1120 τόνδ' Ἀστυάνακτ' ἄλοχοι μέλεαι  
 νεκρόν, ὃν πύργων δίσκημα πικρὸν  
 Δαναοὶ κτείναντες ἔχουσιν.

## ΤΑΛΘΥΒΙΟΣ

- Ἑκάβη, νεὼς μὲν πίτυλος εἰς λελειμμένος  
 λάφυρα τὰπίλοιπ' Ἀχιλλείου τόκου  
 1125 μέλλει πρὸς ἀκτὰς ναυστολεῖν Φθιώτιδας·  
 αὐτὸς δ' ἀνήκται Νεοπτόλεμος, καινὰς τινας  
 Πηλέως ἀκούσας συμφοράς, ὡς νιν χθονὸς  
 Ἄκαστος ἐκβέβληκεν, ὁ Πελίου γόνος.  
 οὐ θᾶσσον οὐνεκ', οὐ χάριν μονῆς ἔχων,  
 1130 φροῦδος, μετ' αὐτοῦ δ' Ἀνδρομάχη, πολλῶν ἐμοὶ  
 δακρύων ἀγωγός, ἥνικ' ἐξώρμα χθονός,  
 πάτραν τ' ἀναστένουσα καὶ τὸν Ἑκτορος

1113 θεάν Musgrave: θεᾶς θάλαμον C

1114 ἔχων Wilamowitz: ἐλὼν C



## TROJAN WOMEN

or his ancestral hearth,  
or the city of Pitana,  
or the goddess of the brazen gate!<sup>38</sup>  
He has her as wife  
who shamed mighty Greece by her evil marriage  
and upon the streams of Simois  
brought grievous woes.

*Enter by Eisodos B TALTHYBIUS with attendants carrying  
the body of Astyanax upon the shield of Hector.*

### CHORUS LEADER

Ah, ah! Our land's fortunes undergo one woeful change  
after another! Look, unhappy wives of the Trojans, at the  
dead Astyanax! The Greeks have killed him, hurling him  
hatefully from the tower!

### TALTHYBIUS

Hecuba, the oars of one last ship are about to carry the rest  
of the spoils belonging to Achilles' son back to the shores  
of Phthia. Neoptolemus himself has already set sail, having  
heard that Peleus has suffered a new misfortune: Pelias'  
son Acastus has driven him from the country. Therefore,  
not having the pleasure of tarrying, he has gone off in  
haste, and Andromache with him. She wrung many tears  
from my eyes as she set out from the land lamenting for  
her country and saying farewell to the tomb of Hector.

<sup>38</sup> Pitana is a district of Sparta, and the goddess of the brazen gate is Athena Chalkeoikos, worshiped on the Spartan acropolis.

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1118 <ἐκ> Wilamowitz

1129 οὐ Bothe: ἦ C

## EURIPIDES

- τύμβον προσενέπουσα. καί σφ' ἠτήσατο  
 θάψαι νεκρὸν τόνδ', ὃς πεσὼν ἐκ τειχέων  
 1135 ψυχὴν ἀφήκεν Ἔκτορος τοῦ σοῦ γόνου·  
 φόβον τ' Ἀχαιῶν, χαλκόνωτον ἀσπίδα  
 τήνδ', ἣν πατήρ τοῦδ' ἀμφὶ πλευρ' ἐβάλλετο,  
 μή νιν πορεύσαι Πηλέως ἐφ' ἐστίαν  
 μηδ' ἐς τὸν αὐτὸν θάλαμον οὐ νυμφεύσεται  
 1140 [μήτηρ νεκροῦ τοῦδ' Ἀνδρομάχη, λύπας ὀράν],  
 ἀλλ' ἀντὶ κέδρου περιβόλων τε λαϊνῶν  
 ἐν τῆδε θάψαι παῖδα· σὰς δ' ἐς ὠλένας  
 δοῦναι, πέπλοισιν ὡς περιστείλῃς νεκρὸν  
 στεφάνοις θ', ὅση σοι δύναμις, ὡς ἔχει τὰ σά·  
 1145 ἐπεὶ βέβηκε καὶ τὸ δεσπότην τάχος  
 ἀφείλετ' αὐτὴν παῖδα μὴ δοῦναι τάφῳ.  
 ἡμεῖς μὲν οὖν, ὅταν σὺ κοσμήσῃς νέκυν,  
 γῆν τῶδ' ἐπαμπισχόντες ἀροῦμεν δόρυν·  
 σὺ δ' ὡς τάχιστα πρᾶσσε τὰπεσταλμένα.  
 1150 ἐνὸς μὲν οὖν μόχθου σ' ἀπαλλάξας ἔχω·  
 Σκαμανδρίους γὰρ τάσδε διαπερῶν ῥοαῖς  
 ἔλουσα νεκρὸν κἀπένυψα τραύματα.  
 ἀλλ' εἰμ' ὀρυκτὸν τῶδ' ἀναρρήξων τάφον,  
 ὡς σύντομ' ἡμῖν τὰπ' ἐμοῦ τε κἀπὸ σοῦ  
 1155 ἐς ἐν ξυνηλθόντ' οἴκαδ' ὀρμήσῃ πλάτην.

## ΕΚΑΒΗ

θέσθ' ἀμφίτορνον ἀσπίδ' Ἔκτορος πέδῳ,  
 λυπρὸν θέαμα κοῦ φίλον λεύσσειν ἐμοί.  
 ὦ μείζον' ὄγκον δορὸς ἔχοντες ἢ φρενῶν,

## TROJAN WOMEN

She begged Neoptolemus that this dead child, who was hurled from the walls and breathed his last, the son of your Hector, be buried. She begged him also not to bring this bronze-backed shield, the Achaeans' terror, which this boy's father used to hold against his side, to the home of Peleus or to take it into the same chamber where she will become his bride [the mother of this dead boy, Andromache, so as to see grief], but to bury the boy in it instead of a cedar coffin and a stone tomb. She asked him to put it into your hands so that with funeral clothes and garlands you may deck out the corpse as well as you can in your present circumstances. For she is gone, and her master's haste has prevented her from burying the boy.

When you have adorned the body, we for our part will cover it in earth and then set sail. Do you carry out your orders as quickly as possible. I have freed you from one bit of toil: as I was crossing the Scamander River here, I bathed the body and washed the blood from its wounds.

So, now I shall go and dig a grave so that your actions and mine, joined together, may quickly send our vessel on its way.

### HECUBA

Put the rimmed shield of Hector on the ground, a sight that is painful, not dear, for me to look on!

*Talthybius' men put the shield with Astyanax's body on the ground and depart with TALTHYBIUS by Eisodos A.*

O Achaeans, whose spears are more massive than your

---

1140 del. Herwerden, Paley

1148 ἀρούμεν Burges: αἶρ- C

## EURIPIDES

- τί τόνδ', Ἀχαιοί, παῖδα δέισαντες φόνον  
 1160 καινὸν διειργάσασθε; μὴ Τροίαν ποτὲ  
 πεσοῦσαν ὀρθώσειεν; οὐδὲν ἦτ' ἄρα,  
 ὄθ' Ἑκτορος μὲν εὐτυχοῦντος ἐς δόρυ  
 διωλλύμεσθα μυρίας τ' ἄλλης χερός,  
 πόλεως δ' ἀλούσης καὶ Φρυγῶν ἐφθαρμένων  
 1165 βρέφος τοσόνδ' ἐδείσατ'. οὐκ αἰνῶ φόβον,  
 ὅστις φοβείται μὴ διεξελθὼν λόγῳ.  
 ὦ φίλταθ', ὡς σοι θάνατος ἦλθε δυστυχῆς.  
 εἰ μὲν γὰρ ἔθανες πρὸ πόλεως ἤβης τυχῶν  
 γάμων τε καὶ τῆς ἰσοθέου τυραννίδος,  
 1170 μακάριος ἦσθ' ἄν, εἴ τι τῶνδε μακάριον  
 νῦν <δ> αὐτ' ἰδὼν μὲν γνούς τε σῆ ψυχῇ, τέκνον,  
 †οὐκ οἶσθ', ἐχρήσω δ' οὐδὲν ἐν δόμοις ἔχων†.  
 δύστηνε, κρατὸς ὡς σ' ἔκειρεν ἀθλίως  
 τεῖχη πατρῶα, Δοξίου πυργώματα,  
 1175 ὄν πόλλ' ἐκήπευσ' ἠ τεκοῦσα βόστρυχον  
 φιλήμασιν τ' ἔδωκεν, ἔνθεν ἐγγελᾶ  
 ὀστέων ραγέντων φόνος, ἴν' αἰσχροῦ μὴ στέγω.  
 ὦ χεῖρες, ὡς εἰκὸς μὲν ἠδείας πατρὸς  
 κέκτησθ', ἐν ἄρθροις δ' ἔκλυτοι πρόκεισθέ μοι.  
 1180 ὦ πολλὰ κόμπους ἐκβαλῶν, φίλον στόμα,  
 ὄλωλας, ἐψεύσω μ', ὅτ' ἐσπίπτων λέχος,  
 ὦ μητέρα, ἠΐδας, ἠ πολύν σοι βοστρύχων  
 πλόκαμον κερουμαι πρὸς τάφον θ' ὀμηλικῶν  
 κώμους ἐπάξω, φίλα διδοὺς προσφθέγματα.

1171 &lt;δ&gt; Reiske

σὰ (sc. ὄντα) Munro

## TROJAN WOMEN

brains, why did you fear this boy and commit so strange a murder? Was it so that he would never raise up Troy that has fallen? Then it is clear you Greeks are worthless. When Hector was successful on the field of battle and with him countless other spear-hands, we were still being killed. Yet when the city was taken and the Trojans destroyed, you are so afraid of this child. I do not praise fear when it is someone's unreasoning terror.

Dear child, what an unlucky death was yours! If you had attained manhood and marriage and godlike kingship and been killed defending the city, you would have been blessed, if blessedness lies in any of these things. As it is, though you are aware that you have seen these things and known them in your imagination, my child, you are unable to get the enjoyment of them for yourself.

Poor child, how terribly your father's walls, fortifications Apollo built, have shorn those curls upon your head which I so often tended, so often smothered with kisses! That is where, with your bones shattered, the blood now appears in a smiling gash, to speak the ugly truth plainly. O hands, how sweet is your resemblance to your father's hands, but now you lie all slackened in your joints! You often uttered grand promises, dear lips, but now you have perished, and it was a cheat when you used to fling yourself into my bed and say, "Grandmother, I shall cut a great lock of curls for you and bring gatherings of my agemates to your tomb and speak loving words of farewell!" For now

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<sup>1172</sup> fort. *σύννοισθα* (Hartung), *χρησθαι δ' οὐδὲν ἐν δόμοις*  
*ἔχων*      <sup>1177</sup> *στέγω* Diggle: *λέγω* C  
<sup>1184</sup> *ἐπάξω* Nauck: *ἀπ-* C

## EURIPIDES

- 1185 σὺ δ' οὐκ ἔμ', ἀλλ' ἐγὼ σὲ τὸν νεώτερον,  
 γραῦς ἄπολις ἄτεκνος, ἄθλιον θάπτω νεκρόν.  
 οἴμοι, τὰ πόλλ' ἀσπᾶσμαθ' αἶ τ' ἐμαὶ τροφαὶ  
 ὕπνοι τε κοινοὶ φροῦδά μοι. τί καὶ ποτε  
 γράψειεν ἄν σε μουσοποιὸς ἐν τάφῳ;
- 1190 Τὸν παῖδα τόνδ' ἔκτειναν Ἀργεῖοί ποτε  
 δείσαντες; αἰσχροὺς τὸν πύγραμμά γ' Ἑλλάδι.  
 ἀλλ' οὖν πατρώων οὐ λαχὼν ἕξεις ὄμως  
 ἐν ἧ ταφήσῃ χαλκόνωτον ἰτέαν.  
 ὦ καλλίπηχυν Ἔκτορος βραχίονα
- 1195 σῶζουσ', ἄριστον φύλακ' ἀπόλεσας σέθεν.  
 ὡς ἡδὺς ἐν πόρπακι σῶ κείται τύπος  
 ἴτυός τ' ἐν εὐτόρνοισι περιδρόμοις ἰδρώς,  
 ὃν ἐκ μετώπου πολλάκις πόνους ἔχω  
 ἔσταζεν Ἔκτωρ προστιθεὶς γενειάδι.
- 1200 φέρετε, κομίζετ' ἀθλίῳ κόσμον νεκρῷ  
 ἐκ τῶν παρόντων· οὐ γὰρ ἐς κάλλος τύχας  
 δαίμων δίδωσιν· ὦν δ' ἔχω, λήψῃ τάδε.  
 θνητῶν δὲ μῶρος ὅστις εὖ πράσσειν δοκῶν  
 βέβαια χαίρει· τοῖς τρόποις γὰρ αἶ τύχαι,
- 1205 ἔμπληκτος ὡς ἄνθρωπος, ἄλλοτ' ἄλλοσε  
 πηδῶσι, †κούδεις αὐτὸς εὐτυχεῖ ποτε†.

## ΧΟΡΟΣ

καὶ μὴν πρόχειρον αἶδε σοι σκυλευμάτων  
 Φρυγίων φέρουσι κόσμον ἐξάπτειν νεκρῷ.

1188 τε κοινοὶ Munro: τ' ἐκείνοι C

1203-4 πράσσειν δοκεῖ . . . χαίρειν Bothe

## TROJAN WOMEN

you are not burying me but I am burying you, who are younger, I an old woman with no city or children and you an unlucky corpse. Ah me, those countless kisses, my care for you, the slumbers we shared, all are gone for nought! What could a poet write upon your tomb? "This child the Argives killed upon a time—in terror"? The epitaph brings disgrace upon Greece. Yet though you lost your patrimony, you will still have your father's bronze-backed shield, in which you will be buried.

O shield that preserved Hector's fair arm, you have lost your best guardian! How lovely is the mark of his body upon your strap and the sweat on your well-turned rim, sweat which Hector often in his toil dripped from his forehead as he pressed you against his chin! Come, all of you, bring adornment for this poor dead boy from what you have! Our fate does not allow us to be lavish. But from my store this is what you shall receive.

That man is a fool who imagines he is firmly prosperous and is glad. For in its very nature fortune, like a crazed man, leaps now in one direction, now in another, and the same man is never fortunate forever.

*Attendants of Hecuba bring from the tent adornment for Astyanax' body.*

### CHORUS LEADER

See, these women are bringing you from the spoils of Troy some ready adornment to deck the corpse.

---

1206 κοῦποθ' αὐτὸς εὐτυχῆς ἀεί Barthold

1207 πρόχειρον Wecklein: πρὸ χειρῶν C

## EURIPIDES

## ΕΚΑΒΗ

- 1210 ὦ τέκνον, οὐχ ἵπποισι νικήσαντά σε  
 οὐδ' ἤλικας τόξοισιν, οὐς Φρύγες νόμους  
 τιμῶσιν, τοὺκ ἐς πλησμονὰς θηρώμενοιτ',  
 μήτηρ πατρός σοι προστίθησ' ἀγάλματα  
 τῶν σῶν ποτ' ὄντων· νῦν δέ σ' ἡ θεοστρυγῆς  
 ἀφείλεθ' Ἑλένη, πρὸς δὲ καὶ ψυχὴν σέθεν  
 1215 ἔκτεινε καὶ πάντ' οἶκον ἐξαπώλεσεν.

## ΧΟΡΟΣ

ἔξ, φρενῶν  
 ἔθιγες ἔθιγες, ὦ μέγας ἐμοί ποτ' ὦν  
 ἀνάκτωρ πόλεως.

## ΕΚΑΒΗ

- 1220 ἂ δ' ἐν γάμοισι χρῆν σε προσθέσθαι χροῖ  
 Ἀσιατίδων γήμαντα τὴν ὑπερτάτην,  
 Φρύγια πέπλων ἀγάλματ' ἐξάπτω χροός.  
 σύ τ', ὦ ποτ' οὔσα καλλίνικε μυρίων  
 μήτηρ τροπαίων, Ἔκτορος φίλον σάκος,  
 στεφανοῦ· θανῆ γὰρ οὐ θανοῦσα σὺν νεκρῷ·  
 ἐπεὶ σὲ πολλῶ μᾶλλον ἢ τὰ τοῦ σοφοῦ  
 1225 κακοῦ τ' Ὀδυσσέως ἄξιον τιμᾶν ὄπλα.

## ΧΟΡΟΣ

αἰαῖ αἰαῖ·  
 πικρὸν ὄδυρμα γαῖά σ', ὦ  
 τέκνον, δέξεται.  
 στέναζε, μάτερ . . .

1211 τιμῶσι, νείκους Eden

1212 προστίθημ' Herwerden



## TROJAN WOMEN

*Hecuba adorns the body of Astyanax.*

### HECUBA

Child, it is not for a victory in horsemanship or bowcraft over your agemates—practices the Phrygians honor from a desire to sate the spirit of rancor<sup>39</sup>—that I, your father's mother, place these adornments on you from what was once your own wealth. In reality, the god-detested Helen has taken it all away and in addition has destroyed your life and utterly ruined the entire house.

### CHORUS

Ah, ah! My heart  
you have touched, have touched, you who were once in my  
eyes  
the city's lord!<sup>40</sup>

### HECUBA

The Phrygian finery you should have put on for your marriage, as you wed the noblest princess of Asia, I put about your body. And you, beloved shield of Hector, that were once glorious mother of countless victories, receive this garland! For you shall perish with this dead boy, and yet you do not die. It is far better to honor you than the arms of the clever but cowardly Odysseus.

### CHORUS

Ah, ah!  
As a bitter object of lamentation the earth  
shall receive you, my child.  
Utter aloud, mother, the groan . . .

<sup>39</sup> I translate Eden's attractive but uncertain conjecture.

<sup>40</sup> The etymology of his name is "lord of the city."

EURIPIDES

ΕΚΑΒΗ

αἰαί.

ΧΟΡΟΣ

1230 νεκρῶν ἱακχον.

ΕΚΑΒΗ

οἴμοι.

ΧΟΡΟΣ

οἴμοι δῆτα σῶν ἀλάστων κακῶν.

ΕΚΑΒΗ

τελαμῶσιν ἔλκη τὰ μὲν ἐγὼ σ' ἰάσομαι,  
τλήμων ἰατρός, ὄνομ' ἔχουσα, τᾶργα δ' οὐ·  
τὰ δ' ἐν νεκροῖσι φροντιεῖ πατῆρ σέθεν.

ΧΟΡΟΣ

1235 ἄρασσ' ἄρασσε κῤᾶτα πιτύ-  
λους διδοῦσα χειρός,  
ἰὼ μοί μοι.

ΕΚΑΒΗ

ὦ φίλταται γυναῖκες . . .

ΧΟΡΟΣ

†Ἐκάβη, σὰς† ἔνεπε· τίνα θροεῖς αὐδάν;

ΕΚΑΒΗ

1240 †οὐκ ἦν ἄρ' ἐν θεοῖσι† πλὴν οὐμοὶ πόνοι  
Τροία τε πόλεων ἔκκριτον μισουμένη,

1235 κῤᾶτα Bothe, Seidler: χειρὶ κῤᾶτα C

## TROJAN WOMEN

HECUBA

Ah me!

CHORUS

. . . of lament for the dead!

HECUBA

Alas!

CHORUS

Yes, alas for your miseries none may forget!

HECUBA

With constricting bands I shall treat some of your wounds, a poor physician, having the name of doctor but not the work. The others your father will care for in the Underworld.

CHORUS

Strike, strike your heads,  
moving your hands in rhythm!  
Ah me!

HECUBA

O dearest women . . .

CHORUS

Hecuba, tell us: what is it you are uttering?

HECUBA

The gods, as we now see, had nothing in view but my misery and their hatred of Troy beyond all other cities. Our

1238-9 fort. lacuna laborant hi vv.

1239 θαρσήσασ' Hermann: σιγώσασι Willink

1240 fort. οὐκ ἦν ἄρ' <οὐδ' > ἐν θεοῖσι

## EURIPIDES

μάτην δ' ἐβουθουόμεν. εἰ δὲ μὴ θεὸς  
 ἔστρεψε τᾶνω περιβαλὼν κάτω χθονός,  
 ἀφανεῖς ἂν ὄντες οὐκ ἂν ὑμνήθημεν ἂν  
 1245 μούσαις αἰοιδὰς δόντες ὑστέρων βροτῶν.

χωρεῖτε, θάπτετ' ἀθλίῳ τύμβῳ νεκρόν·  
 ἔχει γὰρ οἷα δεῖ γε νερτέρων στέφη.  
 δοκῶ δὲ τοῖς θανούσι διαφέρειν βραχὺ  
 εἰ πλουσίων τις τεύξεται κτερισμάτων·  
 1250 κενὸν δὲ γαύρωμ' ἔστι τῶν ζώντων τόδε.

## ΧΟΡΟΣ

ἰὼ ἰὼ·  
 μελέα μήτηρ, ἧ τὰς μεγάλας  
 ἐλπίδας ἐν σοὶ κατέκναιψε βίου.  
 μέγα δ' ὀλβισθεὶς ὡς ἐκ πατέρων  
 ἀγαθῶν ἐγένου

1255 δεινῶ θανάτῳ διόλωλας.

ἔα ἔα·

τίνας Ἰλιάσιν τούσδ' ἐν κορυφαῖς  
 λεύσσω φλογέας δαλοῖσι χέρας  
 διερέσσοντας; μέλλει Τροίᾳ  
 καινὸν τι κακὸν προσέσεσθαι.

## ΤΑΛΘΥΒΙΟΣ

1260 αὐδῶ λοχαγοῖς, οἳ τέταχθ' ἐπιμπράναι  
 Πριάμον τόδ' ἄστν, μηκέτ' ἀργούσαν φλόγα  
 ἐν χειρὶ σῶζειν ἀλλὰ πῦρ ἐνιέναι,  
 ὡς ἂν κατασκάψαντες Ἰλίου πόλιν  
 στελλώμεθ' οἴκαδ' ἄσμενοι Τροίας ἄπο.

## TROJAN WOMEN

sacrificing was for nothing. But if the divinity had not overturned things, putting what was above ground below, we would have been unknown and not have been sung of, nor provided a theme for song to the Muses of men to come.

Go, bury the dead boy in his wretched grave! For he has all the funeral adornment that he needs. I think it makes little difference to the dead whether they get a lavish funeral. That is merely idle display by the living.

*Attendants carry the body of Astyanax off by Eisodos B.*

### CHORUS LEADER

Ah, ah! Unhappy mother, whose high hopes for your life have been wrecked! You, child, though greatly blessed in your noble birth, have perished by a terrible death!

But look! Who are these men I see on the heights of Troy waving hands that gleam with torches? Some new disaster is about to be added to Troy's woes.

*Enter by Eisodos A TALTHYBIUS with retinue.*

### TALTHYBIUS

(*shouting to men imagined on the city wall behind the skene*) Captains, who have been assigned to burn this city of Priam, no longer keep the flame idle in your hands but hurl it, so that when we have destroyed Ilium we may set off for home with glad hearts!

---

1242 δὲ μὴ Stephanus: δ' ἡμᾶς C      1244 ὑμνηθεῖμεν Her-  
mann      1245 ὑστέρων Wecklein: ὑστέραν C  
1252 ἐν Porson: ἐπὶ C      1256 τοῦσδ' Lenting: ταῖσδ' C

## EURIPIDES

- 1265 ὑμεῖς δ', ἴν' αὐτὸς λόγος ἔχη μορφὰς δύο,  
χωρεῖτε, Τρώων παῖδες, ὀρθίαν ὅταν  
σάλπιγγος ἤχῳ δῶσιν ἀρχηγοὶ στρατοῦ,  
πρὸς ναῦς Ἀχαιῶν, ὡς ἀποστέλλησθε γῆς.  
σύ τ', ὦ γεραιὰ δυστυχεστάτη γύναι,  
1270 ἔπου. μεθήκουσίν σ' Ὀδυσσέως πάρα  
οἶδ', ᾧ σε δούλην κλήρος ἐκπέμπει πάτρας.

## EKABH

- οἶ γὰρ τάλαινα· τοῦτο δὴ τὸ λούσθιον  
καὶ τέρμα πάντων τῶν ἐμῶν ἤδη κακῶν  
ἔξιμι πατρίδος, πόλις ὑφάπτεται πυρί.  
1275 ἀλλ', ὦ γεραιὲ πούς, ἐπίσπευσον μόλις,  
ὡς ἀσπάζωμαι τὴν ταλαίπωρον πόλιν.  
ὦ μεγάλα δὴ ποτ' ἀμπνέουσ' ἐν βαρβάροις  
Τροία, τὸ κλεινὸν ὄνομ' ἀφαιρήσῃ τάχα.  
πιμπρᾶσί σ', ἡμᾶς δ' ἐξάγουσ' ἤδη χθονὸς  
1280 δούλας· ἰὼ θεοί. καὶ τί τοὺς θεοὺς καλῶ;  
καὶ πρὶν γὰρ οὐκ ἤκουσαν ἀνακαλούμενοι.  
φέρ' ἐς πυρὰν δράμωμεν· ὡς κάλλιστά μοι  
σὺν τῇδε πατρίδι κατθανεῖν πυρουμένη.

## ΤΑΛΘΥΒΙΟΣ

- ἐνθουσιᾶς, δύστηνε, τοῖς σαυτῆς κακοῖς.  
1285 ἀλλ' ἄγετε, μὴ φείδεσθ'. Ὀδυσσέως δὲ χρῆ  
ἐς χεῖρα δοῦναι τήνδε καὶ πέμπειν γέρας.

στρ. α

## EKABH

ὀτοτοτοτοῖ.

## TROJAN WOMEN

But as for you, daughters of Troy, so that my one order may have two parts, when the leaders of the expedition sound a shrill trumpet blast, depart for the Achaean ships so that you may leave the country. And you, old woman most unfortunate, follow me. These men have come from Odysseus to fetch you, for the allotment has made you his slave as it sends you from your homeland.

### HECUBA

Ah unhappy me! This is the endpoint of all my sufferings! I am leaving my country, and my city is being set ablaze! So, aged feet, hasten with halting tread so that I may say farewell to this unlucky city.

Troy, who were once so proud among the barbarian peoples, soon you will be deprived of your famous name! They are burning you, and they lead us away from the land as slaves. Hear me, you gods! But why do I call upon the gods? They did not listen before when we called upon them.

Come let us rush into the pyre! It is noblest to die together with this land of ours as it burns!

### TALTHYBIUS

You are out of your mind, poor woman, with your misfortune. (*to his retinue*) Come take her, no delaying. You must hand her over to Odysseus, delivering him his prize.

### HECUBA

O woe!

---

1269 δ' Blaydes, fort. recte

1273 τῶν ἐμῶν ἦδη Musgrave: ἦδη τ- ἐ- C

EURIPIDES

Κρόνιε, πρύτανι Φρύγιε, γενέτα  
 [πάτερ, ἀνάξια τῆς Δαρδάνου]  
 1290 γονᾶς, τάδ' οἶα πάσχομεν δέδορκας;

ΧΟΡΟΣ

δέδορκεν, ἅ δὲ μεγαλόπολις  
 ἄπολις ὄλωλεν οὐδ' ἔτ' ἔστι Τροία.

ἀντ. α

ΕΚΑΒΗ

ὄτοτοτοτοτοῖ.  
 1295 λέλαμπεν Ἴλίοιο περ-  
 γάμων τε πυρὶ τέραμν' ἄκρα τε τειχέων.

ΧΟΡΟΣ

πτέρυγι δὲ καπνὸς ὥς τις οὐ-  
 ρία πεσοῦσα δορὶ καταφθίνει γᾶ.  
 1300 [μαλερὰ μέλαθρα πυρὶ κατάδρομα  
 δαΐῳ τε λόγχα.]

στρ. β

ΕΚΑΒΗ

ἰὼ γᾶ τρόφιμε τῶν ἐμῶν τέκνων.

ΧΟΡΟΣ

ἔ ἔ.

ΕΚΑΒΗ

ὦ τέκεα, κλύετε, μάθετε ματρὸς αὐδάν.

ΧΟΡΟΣ

ἰαλέμῳ τοὺς θανόντας ἀπύεις.



## TROJAN WOMEN

Son of Kronos, lord of Phrygia, father  
of our race, do you see what things we suffer?

### CHORUS

He sees. But the great city  
is now no city and has perished. Troy is no more.

### HECUBA

O woe!  
The houses and high peak of Ilium and its fortress  
are glowing with flame!

### CHORUS

Like smoke upon a following breeze  
our land, fallen to the spear, wastes away.  
[The wild dwellings are overrun by fire  
and by the spear of the enemy.]

### HECUBA

O land, nurse of my children!

### CHORUS

Alas!

### HECUBA

My children, hear, listen to your mother's voice!

### CHORUS

It is the dead you address with your cry of lament.

---

1289 secl. Willink      1295 Ἰλίοιο Willink: Ἰλιος C  
1296 πυρὶ Willink post Diggle, scholiorum silentio fretus: πυρὶ  
καταίθεται C      τέραμν' Hartung: τέραμνα καὶ πόλις C  
1298-9 οὐρία Wilamowitz: οὐρανία C  
1300-1 secl. Diggle      1303 τέκεα West: τέκνα C

EURIPIDES

ΕΚΑΒΗ

1305 γεραιά γ' ἐς πέδον μέλεα  
τιθείσα καὶ χερσὶ γαί-  
αν κτυποῦσα δισσαῖς.

ΧΟΡΟΣ

διάδοχά σοι γόνυ τίθημι γαίᾳ  
τοὺς ἐμούς καλοῦσα νέρ-  
θεν ἀθλίους ἀκοίτας.

ΕΚΑΒΗ

1310 ἀγόμεθα φερόμεθ' . . .

ΧΟΡΟΣ

ἄλγος ἄλγος βοᾶς.

ΕΚΑΒΗ

. . . δούλειον ὑπὸ μέλαθρον.

ΧΟΡΟΣ

ἐκ πάτρας γ' ἐμᾶς.

ΕΚΑΒΗ

ἰὸ ἰώ, Πρίαμε Πρίαμε,  
σὺ μὲν ὀλόμενος ἄταφος ἄφιλος  
ἄτας ἐμᾶς ἄιστος εἶ.

ΧΟΡΟΣ

1315 μέλας γὰρ ὅσσε κατεκάλυ-  
ψε θάνατος ὅσιος ἀνοσίοις σφαγαῖσιν.

1305 γ' Seidler: τ' C      1305-6 μέλεα τιθείσα West: τ-μ- C

1307 διάδοχά Dindorf: -όν C

1316 ἀνοσίοις L. Dindorf: -αις C

## TROJAN WOMEN

HECUBA

Yes, as I let my aged limbs sink to the ground  
and strike the earth  
with my two hands.

*Hecuba beats the ground with her hands. The Chorus go  
down upon their knees.*

CHORUS

Taking up your lament I kneel upon the earth  
and call up from below  
my poor husband.

HECUBA

We are taken away, borne off . . .

CHORUS

It is grief, grief, that you utter!

HECUBA

. . . to a house of slavery!

CHORUS

Yes, away from my homeland!

HECUBA

Oh, oh, Priam, Priam!  
You have perished without a grave, without a friend,  
and have no knowledge of my destruction!

CHORUS

Yes, for in blackness his eyes are covered  
by death the holy, amid unholy slaughter.

EURIPIDES

ἀντ. β

ΕΚΑΒΗ

ἰὼ θεῶν μέλαθρα καὶ πόλις φίλα . . .

ΧΟΡΟΣ

ἔ ἔ.

ΕΚΑΒΗ

. . . τὰν φόνηιον ἔχετε φλόγα δορός τε λόγχαν.

ΧΟΡΟΣ

τάχ' ἐς φίλαν γὰν πεσεῖσθ' ἀνώνημοι.

ΕΚΑΒΗ

1320 κόνις δ' ἴσα καπνῶ πτέρυγι  
πρὸς αἰθέρ' αἴστον οἴ-  
κων ἐμῶν με θήσει.

ΧΟΡΟΣ

ὄνομα δὲ γὰς ἀφανὲς εἶσιν· ἄλλα δ'  
ἄλλο φροῦδον, οὐδ' ἔτ' ἔ-  
στιν ἅ τάλαινα Τροία.

ΕΚΑΒΗ

1325 ἐμάθετ', ἐκλύετε;

ΧΟΡΟΣ

περγάμων <γε> κτύπον.

ΕΚΑΒΗ

ἔνοσις ἅπασαν ἔνοσις . . .

1320 καπνοῦ Seidler

## TROJAN WOMEN

HECUBA

O temples of the gods and city I love . . .

CHORUS

Alas!

HECUBA

. . . your fate is the murderous flame and the spear point!

CHORUS

Soon you will fall down to the beloved earth and be without a name.

HECUBA

Dust, like smoke winging  
to the sky, shall take away the thought  
of my home.

CHORUS

The land's name shall be wiped out! In one place  
one thing, in another another vanishes away,  
and poor Troy is no more!

HECUBA

Did you mark, did you hear?

CHORUS

Yes, the crashing of the towers.

HECUBA

With quaking, quaking the whole . . .

---

1320-1 *αιθέρ' ἄσσοισ' ἄοικον δόμων* West

1325 <γε> Seidler

EURIPIDES

ΧΟΡΟΣ

ἐπικλύζει πόλιν.

ΕΚΑΒΗ

ἰὼ <ἰώ>, τρομερὰ τρομερὰ  
μέλεα, φέρετ' ἐμὸν ἵχνος· ἴτ' ἐπὶ

1330 δούλειον ἀμέραν βίου.

ΧΟΡΟΣ

ἰὼ τάλαινα πόλις· ὅμως  
δὲ πρόφερε πόδα σὸν ἐπὶ πλάτας Ἀχαιῶν.

1326 ἐπικλύζει Burges: -κλύσει C

1327 <ἰώ> Kirchhoff

## TROJAN WOMEN

CHORUS

. . . city is overrun.

HECUBA

Oh, <oh,> trembling trembling  
limbs, march me forward! Go to  
your life's day of slavery!

CHORUS

Alas, unhappy city! Yet  
go forward now to the ships of the Achaeans.

*Exit by Eisodos A HECUBA, TALTHYBIUS with retinue,  
and CHORUS.*





**IPHIGENIA AMONG THE  
TAURIANS**

## INTRODUCTION

To most modern readers, a tragedy with a happy ending is a contradiction in terms: if promised a tragedy we expect to see a play like *Oedipus* or *Hamlet*, in which the characters we have come to care about are dead or in misery at the end of the play. In antiquity there was no such firm expectation, and tragic poets not rarely produced as *tragoidiai* plays where the sympathetic characters, after a harrowing escape, reach safety and the prospect of lasting happiness. In the fifth century *tragoidia*, unlike "tragedy" in English, meant a dramatic representation of the deeds of heroes of myth, in contrast to a *komoidia* (comedy), which is about ordinary characters in the present day. (The only dramatizations of myth that fall outside the category *tragoidia* are satyr plays like *Cyclops*.) In his *Poetics* Aristotle cites *Iphigenia among the Taurians* almost as many times as he cites *Oedipus the King* to show what a tragic dramatist can and should do.

In Aristotle's view, the tragic dramatist tries to generate in his audience the tragic emotions of pity and fear by means of a *pathos*, a deed of violence, usually between close kin. In a play like *Oedipus* this deed of violence has taken place before the opening of the play, and Oedipus discovers that it was his father whom he killed on the road to Thebes. This discovery or recognition (*anagnorisis*)

## IPHIGENIA AMONG THE TAURIANS

brings about a *peripeteia* or swift change of fortune as Oedipus realizes that he has committed a horrible crime and is the most unblest of men. But Aristotle recognizes that there is another way to achieve the tragic emotions: dramatize a situation in which the deed of violence between kin is on the point of happening but is in the end avoided. Though Aristotle says very little about the "metaphysics" of tragedy, the world view it exhibits, the common element in the two kinds of *tragoidia* would seem to be that both sorts of play demonstrate the radical uncertainty of human life, the limitations of mortal knowledge, and man's dependence on the power of the gods.

In a play like *Oedipus* we see the malignity of Apollo, who is determined to bring to an end the cursed race of Laius and whose management of circumstances known to him but not to the characters is breathtakingly cruel. In the other sort of play the gods operate, overtly or covertly, to bring about rescue and blessing for the principal characters. That is what happens in *Iphigenia among the Taurians*.

The story of the sacrifice of Agamemnon's daughter Iphigenia to Artemis to calm the adverse winds holding the Greek fleet at Aulis was either unknown to or (more likely) suppressed by Homer, who mentions Agamemnon's three daughters, Chrysothemis, Laodice, and Iphianassa as still alive in the ninth year of the Trojan War. It first appears (in extant works) in Aeschylus' *Agamemnon*, where the Chorus describe the terrible choice of Agamemnon (be a "deserter" and call off the expedition or sacrifice his daughter) and the ruinous consequences the sacrifice had for him in the hatred of his wife Clytaemestra. Other tragic poets, including both Sophocles in his *Electra* and Euripides in his

## EURIPIDES

*Electra* and *Iphigenia at Aulis*, allude to or dramatize this version of the story.

But there was early on a different version. In the lost *Cypria*, a poem of the so-called Epic Cycle (seventh or sixth century B.C.), Artemis spirits Iphigenia away to the land of the Taurians (the modern Crimea), where she makes her immortal. (There are indications that Iphigenia was originally the name of a goddess, identified with Artemis herself. We will see that there is a cult of her in Attica.) This is the version Euripides adopts, though he makes her not a goddess but the priestess of the Taurian Artemis. She serves the goddess by consecrating for sacrifice any foreigners who land in this region. We know from Herodotus 4.103 that the Taurians performed human sacrifice to a goddess they called The Virgin.

It was probably Euripides who connected this story of Iphigenia with the end of the troubles of the house of Atreus, the house of her father Agamemnon. Orestes, son of Agamemnon and brother of Iphigenia, had killed his mother Clytaemestra in obedience to an oracle of Apollo. In Aeschylus' version of this story, adopted elsewhere by Euripides, Orestes, pursued by the Erinyes, is acquitted by the court of the Areopagus in Athens and returns to Argos to rule in peace, unmolested by the Erinyes. In *Iphigenia among the Taurians* he is still being pursued by some of the Erinyes who are not satisfied with the verdict, and Apollo prophesies that he will win final release only if he goes to the land of the Taurians, steals the statue of Artemis, and takes it to a new home in Greece. So in obedience to Apollo Orestes, whom Iphigenia has not seen since he was a baby, sails to the Taurian land, is captured by the Taurians, and is on the point of being sacrificed by the

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Greek priestess when a chance series of events causes him to learn that the woman is his sister. He reveals himself, and the two form and carry out a plot for escaping from the land of the Taurians with the statue.

In both *Oedipus* and *Iphigenia* Apollo has a crucial role, and in both the god brings about the result he desires by surprising means. In *Oedipus* Apollo foretells to Oedipus that he will kill his father and marry his mother. Oedipus, in order to avoid this result, leaves his supposed father and mother, Polybus and Merope, in Corinth and sets out on the road on which his father is traveling and where he will kill him, a road that will lead him to Thebes and marriage with his mother. Just before his discovery of the truth, it looks to him and to Jocasta as if the oracle to him and another to Laius that he would be killed by his son have failed to come true. But in two swift scenes the awful truth is brought to light. In *Iphigenia* Apollo is acting to save, not to ruin, but here too up until near the end it seems that his oracular pronouncement has led Orestes astray. Unable to steal the statue, captured and brought as a prisoner to the temple of Artemis, and on the point of being sacrificed, he concludes that Apollo has betrayed him and that his death is inevitable. But when he learns that the priestess is his sister, in an instant he sees that the hand of heaven has been at work.

At the end of the play the goddess Athena appears to assure the escape of Orestes, Iphigenia, and the Greek women of the Chorus. As the gods at the ends of Euripides' plays frequently do, she connects the events of the play with the religious observances of the poet's own day. There was a cult of Artemis Tauropolos in the Attic deme of Halai where a kind of mock human sacrifice took place

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at the yearly festival: the neck of a man was grazed so as to draw blood. This, says Athena, is in memory of Orestes' near sacrifice. Rites in honor of Iphigenia will also be celebrated at the Attic deme of Brauron. Thus the Athenians are reminded by their own rituals of the radical insecurity of human life dramatized by the play they have just seen.

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*Dramatis Personae*

|           |  |
|-----------|--|
| ΙΦΙΓΕΝΕΙΑ | IPHIGENIA, daughter of Agamemnon,<br>sister of Orestes |
| ΟΡΕΣΤΗΣ   | ORESTES, son of Agamemnon and<br>Clytaemestra          |
| ΠΥΛΑΔΗΣ   | PYLADES, Orestes' friend                               |
| ΧΟΡΟΣ     | CHORUS of Greek women, slaves of<br>Iphigenia          |
| ΒΟΥΚΟΛΟΣ  | HERDSMAN   |
| ΘΟΑΣ      | THOAS, King of the Taurians                            |
| ΑΓΓΕΛΟΣ   | Servant of Thoas as MESSENGER                          |
| ΑΘΗΝΑ     | ATHENA   |

*A Note on Staging*

The *skene* represents the temple of Artemis in the land of the Taurians. Eisodos A leads to the seashore, Eisodos B to the palace of Thoas.

## ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ

### ΙΦΙΓΕΝΕΙΑ

- Πέλοψ ὁ Ταντάλειος ἐς Πίσαν μολῶν  
θοαῖσιν ἵπποις Οἰνομάου γαμεί κόρην,  
ἐξ ἧς Ἄτρεὺς ἔβλασταν Ἄτρέως δὲ παῖς  
Μενέλαος Ἀγαμέμνων τε τοῦ δ' ἔφυν ἐγώ,  
5 τῆς Τυνδαρείας θυγατρὸς Ἴφιγένεια παῖς,  
ἦν ἀμφὶ δίνας ἄς θάμ' Εὐριπος πυκναῖς  
αὔραις ἐλίσσων κνανέαν ἄλα στρέφει  
ἔσφαξεν Ἑλένης οὐνεχ', ὡς δοκεῖ, πατῆρ  
Ἄρτέμιδι κλειναῖς ἐν πτυχαῖσιν Ἀυλίδος.  
10 ἐνταῦθα γὰρ δὴ χιλίων νεῶν στόλον  
Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ,  
τὸν καλλίνικον στέφανον Ἰλίου θέλων  
λαβεῖν Ἀχαιοῖς τοὺς θ' ὑβρισθέντας γάμους  
Ἑλένης μετελθεῖν, Μενέλεω χάριν φέρων.

<sup>6</sup> δίνας Monk: δίναις L

<sup>13</sup> Ἀχαιοῖς Lenting: -οὺς L

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<sup>1</sup> Oenomaus, king of Pisa in the northern Peloponnese, challenged his daughter's suitors to a race in which they rode off with the daughter and he killed them if they could not outrace his



## IPHIGENIA AMONG THE TAURIANS

*Enter IPHIGENIA from the skene, which represents the temple of Artemis in the Tauric Chersonese. Nearby is an altar from whose top edge hang either the weapons or the skulls of the goddess' victims.*

### IPHIGENIA

Pelops the son of Tantalus went to Pisa and with his swift horses won as his bride the daughter of Oenomaus. <sup>1</sup> She gave birth to Atreus, whose sons in turn were Menelaus and Agamemnon. It is from this last that I was begotten, I, Iphigenia, daughter of Tyndareus' daughter Clytaemestra. Near the eddies which the Euripus with its frequent breezes sets rolling, churning up the dark-blue sea, my father sacrificed me—so it is believed—to Artemis for Helen's sake in the famous clefts of Aulis.

It was there that King Agamemnon had gathered together the Greek fleet, a thousand strong, desiring to win for the Achaeans the glorious crown of victory over Troy and to gratify Menelaus by punishing the outrage done to

chariot. In one version of the story, Pelops succeeds by trickery, bribing Oenomaus' charioteer to replace his lynch pins with ones of wax.

## EURIPIDES

- 15 δεινῆ δ' ἀπλοία πνευμάτων τ' οὐ τυγχάνων  
 ἐς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε·  
 ὦ τῆσδ' ἀνάστων Ἑλλάδος στρατηγίας,  
 Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσσης χθονὸς  
 πρὶν ἂν κόρην σὴν Ἴφιγένειαν Ἄρτεμις  
 20 λάβῃ σφαγείσαν· ὅ τι γὰρ ἐνιαυτὸς τέκοι  
 κάλλιστον, ἠϋξω φωσφόρῳ θύσειν θεᾶ.  
 παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμῆστρα δάμαρ  
 τίκτει—τὸ κάλλιστέιον εἰς ἔμ' ἀναφέρων—  
 ἦν χρή σε θύσαι, καὶ μ' Ὀδυσσέως τέχναις  
 25 μητρὸς παρέιλοντ' ἐπὶ γάμοις Ἀχιλλέως.  
 ἐλθοῦσα δ' Αὐλίδ' ἢ τάλαιν' ὑπὲρ πυρᾶς  
 μεταρσία ληφθεῖσ' ἐκαινόμην ξίφει.  
 ἀλλ' ἐξέκλειπεν ἔλαφον ἀντιδοῦσά μου  
 Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα  
 30 πέμψασά μ' ἐς τήνδ' ἔκτισεν Ταύρων χθόνα,  
 οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος  
 Θόας, ὃς ὠκὺν πόδα τιθεὶς ἴσον πτεροῖς  
 ἐς τοῦνομ' ἦλθε τόδε ποδωκείας χάριν.  
 ναοῖσι δ' ἐν τοῖσδ' ἱερέαν τίθησί με·  
 35 ὄθεν νόμοισιν οἷσιν ἦδεται θεὰ  
 Ἄρτεμις ἑορτῆς, τοῦνομ' ἧς καλὸν μόνον  
 (τὰ δ' ἄλλα σιγῶ, τὴν θεὸν φοβουμένη),  
 [θύω γὰρ ὄντος τοῦ νόμου καὶ πρὶν πόλει]

15 δεινῆ . . . ἀπλοία Rauchenstein: δεινῆς . . . ἀπλοίας L

18 ἀφορμίσσης Kirchhoff: -ίση L

35 νόμοισιν οἷσιν Herwerden: νόμοισι τοῖσιδ' L

## IPHIGENIA AMONG THE TAURIANS

his marriage with Helen. But sailing was bad and he did not get the right winds and, when he turned to burnt offerings,<sup>2</sup> Calchas told him, "Agamemnon, lord of Hellas' high command, never will you unmoor your ships from this land until Artemis receives your daughter Iphigenia as her slaughtered victim. You vowed to the light-bearing goddess<sup>3</sup> that you would sacrifice the fairest thing the year brought forth. Well, your wife Clytaemestra is mother of a child in your house," said he, giving the title of fairest to me, "and you must sacrifice her." They took me from my mother to be married to Achilles: this was Odysseus' ruse. But when I reached Aulis, they held me aloft in my misery over the sacrificial hearth and put me to the sword. Yet Artemis stole me away, giving the Greeks a deer in my place. Conveying me through the bright heaven she settled me here in the land of the Taurians, where Thoas rules, barbarian king of a barbarian folk. (He came into his name<sup>4</sup> because of his swift-footedness, for he runs with the speed of wings.) In this temple she has made me priestess. And therefore in accordance with the custom in which the goddess Artemis delights, the custom of the feast whose name alone is fair (its other aspects I pass over in silence for fear of the goddess) [I sacrifice, since this was also formerly the

<sup>2</sup> I. e. divination by the burning of entrails.

<sup>3</sup> Artemis is called "light-bearing" because she carries torches when she hunts at night. The vow to her was made in the year of Iphigenia's birth.

<sup>4</sup> Thoas is here derived from *θοός*, "swift."

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<sup>38</sup> del. Koehly

- ὄς ἂν κατέλθῃ τήνδε γῆν Ἑλλήν ἀνὴρ  
 40 κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει  
 [ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς].  
 ἂ καινὰ δ' ἦκει νύξ φέρουσα φάσματα  
 λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.  
 ἔδοξ' ἐν ὕπνῳ τῆσδ' ἀπαλλαχθεῖσα γῆς  
 45 οἰκεῖν ἐν Ἄργει, παρθενῶσι δ' ἐν μέσοις  
 εὔδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλῳ,  
 φεύγειν δὲ κάξω στᾶσα θριγκὸν εἰσιδεῖν  
 δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος  
 βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν.  
 50 μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξέ μοι,  
 δόμων πατρώων, ἐκ δ' ἐπικράνων κόμας  
 ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν,  
 καγὼ τέχνην τήνδ' ἦν ἔχω ξενοκτόνον  
 τιμῶσ' ὑδραίνειν αὐτὸν ὡς θανούμενον,  
 55 κλαίουσα. τοῦναρ δ' ὦδε συμβάλλω τόδε  
 τέθνηκ' Ὀρέστης, οὗ κατηρξάμην ἐγώ.  
 στῦλοι γὰρ οἴκων παιδῆς εἰσιν ἄρσενες,  
 θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί.  
 [οὐδ' αὖ συνάψαι τοῦναρ ἐς φίλους ἔχω  
 60 Στροφίῳ γὰρ οὐκ ἦν παῖς, ὄτ' ὠλλύμην ἐγώ.]  
 νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοᾶς  
 ἀποῦσ' ἀπόντι (ταῦτα γὰρ δυναίμεθ' ἂν)  
 σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἀναξ

41 del. Monk

45 παρθενῶσι... μέσοις Markland: παρθένοισι... μέσοις L

## IPHIGENIA AMONG THE TAURIANS

custom for the city], I consecrate as victim any Greek who comes to this land, but the slaying is the concern of others [ , secret sacrifices within this temple of the goddess].

This night has brought strange visions with it, and I shall tell them to the upper air, if that is indeed any cure for them.<sup>5</sup> I dreamt that I had escaped from this land and lived in Argos, and that as I slept within my maiden chamber the flat expanse of earth began to heave and roll. I fled the house and, when I stood outside, I saw the cornice of the palace topple and all the house, from its column tops down, cast in ruins to the ground. Only one pillar of my ancestral home, it seemed, was left standing, and from its capital it seemed to grow a head of blond hair and to take on human speech. And I, honoring this office I have of killing foreigners, sprinkled it with water to consign it to death, weeping as I did so. This is how I interpret the dream: Orestes is dead—it is he I consecrated for sacrifice—for the pillars of a house are its male children, and those who are sprinkled by my lustral basin are killed. [I cannot refer the dream to relatives, for Strophius had no son when I went to my death.]

Now therefore I want to pour libations as absent sister to my absent brother: this lies in my power. I shall do so with my servants, the Greek women the king gave me. But

<sup>5</sup> In ancient belief telling a bad dream to the air at dawn might avert what it portended.

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59-60 del. Monk

<sup>62</sup> ἀποῦσ' ἀπόντι Badham: παρούσα παντὶ L

EURIPIDES

Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας  
65 οὐπω τινὸς πάρεισιν εἰμ' ἔσω δόμων  
ἐν οἴσι ναίω τῶνδ', ἀνακτόρων θεᾶς.

ΟΡΕΣΤΗΣ

ὄρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.

ΠΥΛΑΔΗΣ

ὀρῶ, σκοποῦμαι δ' ὄμμα πανταχῆ στρέφω.

ΟΡΕΣΤΗΣ

Πυλάδη, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς,  
70 ἐνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν;

ΠΥΛΑΔΗΣ

ἔμοιγ', Ὀρέστα· σοὶ δὲ συνδοκεῖν χρεῶν.

ΟΡΕΣΤΗΣ

καὶ βωμός, Ἑλλην οὐ καταστάζει φόνος;

ΠΥΛΑΔΗΣ

ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.

ΟΡΕΣΤΗΣ

θριγκοῖς δ' ὑπ' αὐτοῖς σκῦλ' ὀρᾶς ἠρτημένα;

ΠΥΛΑΔΗΣ

75 τῶν κατθανόντων γ' ἀκροθίνια ξένων.  
ἀλλ' ἐγκυκλοῦντ' ὀφθαλμὸν εὖ σκοπεῖν χρεῶν.

ΟΡΕΣΤΗΣ

ὦ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες

<sup>73</sup> θριγκώματα Ruhnken: τριχώ- L

<sup>77</sup> τήνδ'] fort. τίνα δ'

## IPHIGENIA AMONG THE TAURIANS

for some reason they have not arrived: I will go back into this house in which I dwell, the goddess' temple.

*Exit IPHIGENIA into the skene. Enter ORESTES and PYLADES by Eisodos A.*

ORESTES

Look carefully to see whether there is anyone on the path.

PYLADES

I'm looking, casting my glance in all directions.

ORESTES

Pylades, do you think this is the goddess' temple, goal of our sea journey from Argos?

PYLADES

I do, Orestes, and you should think so too.

ORESTES

And is this the altar where Greek blood is shed?

PYLADES

Well, its top is blood-stained.

ORESTES

But right under the top, do you see trophies hanging?

PYLADES

Yes, dedicated spoil of foreigners who have been killed.<sup>6</sup>  
But we must look carefully all around.

ORESTES

O Phoebus, where have you brought me this time by your

<sup>6</sup> Either Greek weapons or skulls hang from the altar's sides.

## EURIPIDES

- χρήσας, ἐπειδὴ πατρὸς αἰμ' ἔτεισάμην  
 μητέρα κατακτάς; διαδοχαῖς δ' Ἐρινύων  
 80 ἤλαυνόμεσθα φυγάδες ἔξεδροι χθονὸς  
 δρόμους τε πολλοὺς ἐξέπλησα καμπίμουσ·  
 ἐλθὼν δέ σ' ἠρώτησα πῶς τροχηλάτου  
 μανίας ἂν ἔλθοιμ' ἐς τέλος πόνων τ' ἐμῶν  
 [οὓς ἐξεμόχθουν περιπολῶν καθ' Ἑλλάδα].  
 85 σὺ δ' εἶπας ἐλθεῖν Ταυρικῆς μ' ὄρους χθονός,  
 ἔνθ' Ἄρτεμις σοι σύγγονος βωμοὺς ἔχει,  
 λαβεῖν τ' ἄγαλμα θεᾶς, ὃ φασιν ἐνθάδε  
 ἐς τούσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·  
 λαβόντα δ' ἢ τέχναισιν ἢ τύχῃ τινί,  
 90 κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ  
 δοῦναι (τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα)  
 καὶ ταῦτα δράσαντ' ἀμπνοὰς ἔξιν πόνων.  
 ἦκω δὲ πεισθεῖς σοῖς λόγοισιν ἐνθάδε  
 ἄγνωστος ἐς γῆν ἄξενον. σὲ δ' ἱστορῶ,  
 95 Πυλάδῃ (σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου),  
 τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὄρας  
 ὑψηλά· πότερα κλιμάκων προσαμβάσεις  
 ἐμβησόμεσθα; πῶς ἂν οὖν λάθοιμεν ἄν;  
 ἢ χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς  
 100 ᾧδ' οἶκον ἔσιμεν; ἦν δ' ἀνοίγοντες πύλας  
 ληφθῶμεν ἐσβάσεις τε μηχανώμενοι,  
 θανούμεθ'. ἀλλὰ πρὶν θανεῖν νεὼς ἔπι  
 φεύγωμεν, ἥπερ δεῦρ' ἐναυστολήσαμεν.



IPHIGENIA AMONG THE TAURIANS

oracles, into what net, since I avenged my father's murder by killing my mother? I was driven from my country as an exile by successive attacks of Erinyes, and many are the circling laps in the race I have run. When I came and asked you how I might reach the end of this whirling madness and my labors, [which I performed wandering about Hellas,] you commanded me to go to the land of the Taurians, where Artemis your sister has an altar, and to take the goddess' statue, which they say fell from the sky into this temple here. You told me to take it either by guile or by some stroke of luck and, when I had completed my dangerous task, to give it to the land of Athens (my orders went no further than this): when I had done so I would receive rest from my labors. Persuaded by your words I have come here as a stranger to this hostile land. But, Pylades, I ask your opinion (for you share this labor with me), what are we to do? You see that the walls on all sides are high. Shall we climb up on ladders? Then how can we avoid being seen? Or shall we pry the bronze doors open with crowbars and thus enter the temple? But if we are caught opening the doors and breaking in, we will be put to death. Rather, before we are killed let's get away on the ship that brought us here!

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78 ἐπεὶ γὰρ Markland, tum δ'

79 del. Blomfield      84 del. Markland cl. 1455

86 σοι Kirchhoff: σὺ L

87 οὐνθάδε Markland

94 ἄγνωστος Gaisford: -ον L

97 κλιμάκων Kayser: δωμάτων L

98 λάθοιμεν Sallier: μάθ- L

100 ᾧδ' οἶκον ἔσιμεν post Badham (ᾧδ' . . . ἔσιμεν) Maehly: ᾧν οὐδὲν ἴσμεν L      ante h. v. lac. indic. Holzner

## EURIPIDES

### ΠΥΛΛΑΔΗΣ

- 105 φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν,  
 τὸν τοῦ θεοῦ δὲ χρησμὸν οὐκ ἀπιστέον·  
 ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας  
 κατ' ἄντρ' ἅ πόντος νοτίδι διακλύζει μέλας  
 νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος  
 βασιλεύσιν εἶπη κᾶτα ληφθῶμεν βία.  
 110 ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλη,  
 τολμητέον τοι ξεστὸν ἐκ ναοῦ λαβεῖν  
 ἄγαλμα πάσας προσφέροντε μηχανάς.  
 ἴδ' ὄρα δέ γ' εἶσω τριγλύφων ὅποι κενὸν  
 δέμας καθεῖναι†· τοὺς πόνους γὰρ ἀγαθοὶ  
 115 τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ.  
 οὔτοι μακρὸν μὲν ἤλθομεν κώπη πόρον  
 ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.

### ΟΡΕΣΤΗΣ

- ἀλλ' εἶ γὰρ εἶπας, πειστέον· χωρεῖν χρεῶν  
 ὅποι χθονὸς κρύψαντε λήσομεν δέμας.  
 120 οὐ γὰρ τὸ τοῦ θεοῦ γ' αἴτιος γενήσομαι  
 πεσεῖν ἄχρηστον θέσφατον· τολμητέον.  
 μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

### ΧΟΡΟΣ

εὐφραμεῖτ', ὦ

105 οὐκ ἀπιστέον Valckenaer: οὐ κακιστέον L

113-4 post 113 lac. indicandam suspicatus est Platnauer: sed fort. ὄρα δέ μ' εἶσω τριγλύφων <εἰ χρή περᾶν / ἀναβάντα κεράμων τ' ἐξελόνθ' > ὅπη κενὸν / δέμας καθεῖναι

## IPHIGENIA AMONG THE TAURIANS

### PYLADES

Running away is not to be endured and is not our custom, and we must not dishonor the god's oracle. Let's leave the temple and hide ourselves in a cave washed by the spray of dark seawater far from the ship. Otherwise someone seeing the ship might tell the authorities, and then we would be taken captive. But when the face of murky night appears, we must be bold and take the polished statue from the temple by any means we can. Look, there might be a way to let ourselves down beyond the triglyphs.<sup>7</sup> The brave meet challenges, while cowards are never good for anything. We have not rowed such a long way only to reach our destination and go back home again.

### ORESTES

Well, your advice is good, and I must take it. We must go where we can hide ourselves. It will not be because of me that the god's oracle is unfulfilled. We must show courage: no amount of work gives the young an excuse to shirk.

*Exit ORESTES and PYLADES by Eisodos A. Enter from the temple IPHIGENIA with attendants and by Eisodos B Iphigenia's Greek serving women as CHORUS.*

### CHORUS

Keep holy silence,

<sup>7</sup> Text uncertain.

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<sup>116-7</sup> Pyladae contin. Hardion: Orestae trib. L: eosdem Pyladae tributos post 105 trai. Camper, del. Dindorf

<sup>120</sup> αἴτιος γενήσομαι Heath: -ον -σεται L, quibus servatis τὸ τοῦδέ γ' Weil

## EURIPIDES

πόντου δισσὰς συγχωρούσας  
125 πέτρας ἀξείνου ναίοντες.

ὦ παῖ τὰς

Λατοῦς, Δίκτυνν' οὐρεία,  
πρὸς σὰν αὐλάν, εὐστύλων  
ναῶν χρυσήρεις θριγκούς,  
130 ὀσίας ὄσιον πόδα παρθένιον  
κληδούχου δούλα πέμπω,  
Ἑλλάδος εὐίππου πύργους  
καὶ τείχη χόρτων τ' εὐδένδρων

135 ἐξάλλάξασ' Εὐρώπαν,  
πατρώων οἴκων ἔδρας.  
ἔμολον· τί νέον; τίνα φροντίδ' ἔχεις;  
τί με πρὸς ναοὺς ἄγαγες ἄγαγες,  
ὦ παῖ τοῦ τὰς Τροίας πύργους  
140 ἐλθόντος κλεινῆ σὺν κόπῃ  
χιλιοναύτῃ μυριοτευχοῦς  
στρατιᾶς ταγοῦ τοῦ πρεσβυγενοῦς  
τῶν Ἀτρειδᾶν τῶν κλεινῶν;

## ΙΦΙΓΕΝΕΙΑ

ὦ δμωαί,

125 ἀξείνου Markland: εὐξείνου L

126 ὦ olim Hermann: ὦ L

130 ὀσίας ὄσιον πόδα

παρθένιον Seidler: πόδα π- ὄσιον ὀσίας L: πόδα π- ζάθειον  
ζαθέας Wecklein 135 εὐροίαν Willink

141 μυριοτευχοῦς Seidler: -χοις L

142 ante h. v. lac. indic. et suppl. Hermann

## IPHIGENIA AMONG THE TAURIANS

all who dwell by the clashing rocks  
of the Hostile Sea!<sup>8</sup>

Daughter of Leto,  
Dictynna of the mountains,  
to your court with its lovely  
pillars and gilded cornice  
I walk in holy procession on maiden feet,  
servant of your holy temple warder,  
I who have left behind the towers and ramparts  
of Hellas, land of lovely horses,  
and Europe with its fields well wooded,  
where stands my ancestral home.  
I am here: what is amiss? What worries you?  
Why have you brought me, brought me to the temple,  
O daughter of him who came to Troy's towers  
with a glorious armada  
of a thousand ships, <leader of an army>  
of ten thousand panoplies, <eldest born>  
of the glorious sons of Atreus?

### IPHIGENIA

O servants,

<sup>8</sup> The Greek name for what we call the Black Sea was "the Euxine Sea," *euxeinos* meaning "friendly to foreigners," perhaps an attempt to placate a place that was notoriously hostile to strangers. This play avoids the euphemistic name and refers throughout to "the Hostile Sea" (*axeinos*). The clashing rocks, called Symplegades ("Clashers") or Kuaneai ("Dark Rocks"), were supposed to guard the entrance to the Bosphorus and smash all entering ships.

## EURIPIDES

- δυσθρηνήτοις ὡς θρήνοις  
 145 ἔγκειμαι, τᾶς οὐκ εὐμούσου  
 μολπᾶς ἀλύροις ἐλέγοις, αἰαῖ,  
 ἐν κηδείοις οἴκτοισιν·  
 ἄταί μοι συμβαίνουσ' ἄται,  
 σύγγονον ἄμὸν κατακλαιομένα,  
 150 οἶαν ἰδόμαν ὄψιν ὀνείρων  
 νυκτός, τᾶς ἐξήλθ' ὄρφνα.  
 ὀλόμαν ὀλόμαν·  
 οὐκ εἶσ' οἴκοι πατρῶου  
 155 οἴμοι <μοι> φρουῶδος γέννα.  
 φεῦ φεῦ τῶν Ἄργει μόχθων.  
 ἰὼ δαῖμον,  
 μόνον ὅς με κασίγνητον συλᾶς  
 Ἄϊδα πέμψας, ᾧ τάσδε χοᾶς  
 160 μέλλω κρατῆρά τε τὸν φθιμένων  
 ὑγραίνειν γαίας ἐν νότοις  
 παγὰς τ' οὐρειᾶν ἐκ μόσχων  
 Βάκχου τ' οἰνηρὰς λοιβὰς  
 165 ξουθᾶν τε πόνημα μελισσᾶν,  
 ἃ νεκροῖς θελκτήρια χεῖται.  
 ἀλλ' ἔνδος μοι πάγχρυσον  
 τεύχος καὶ λοιβὰν Ἄϊδα.  
 170 ᾧ κατὰ γαίας Ἀγαμεμνόνιον  
 θάλος, ὡς φθιμένῳ τάδε σοι πέμπω.

<sup>146</sup> μολπᾶς Bothe: μ- βοᾶν L

<sup>148</sup> ἄταί Diggle: αἶ L

## IPHIGENIA AMONG THE TAURIANS

in what painful lamentations  
 am I enmeshed, in elegies that no lyre accompanies  
 and the muses do not love, alas,  
 amid the keening of grief!  
 It is disaster, disaster that has come upon me,  
 and I mourn for my brother:  
 such is the dream vision I saw  
 in the night whose darkness has just departed!  
 I am undone, undone:  
 my ancestral house is no more!  
 Ah, ah, my family is gone!  
 Oh the troubles in Argos!  
 Cruel fate,  
 you stripped me of my only brother  
 and sent him to Hades! To him these libations,  
 this mixing bowl for the dead,  
 I shall pour upon the earth's expanse:  
 the milk of young cows of the mountains,  
 the wine libation of Bacchus,  
 and honey made by the toil of tawny bees.  
 All these are poured out to soothe the dead.  
 (*to her attendant*) Give me the vessel of pure gold,  
 the libation for Hades.  
 (*pouring the libation*) Scion of Agamemnon beneath the  
 earth,  
 I send you these libations as one who has perished.

---

149 κατακλειομένη Elmsley: κ- ζωᾶς L

155 <μοι> Hermann

158 μόνον ὅς με Bothe: ὅς τὸν μόνον με L

161 ὑγραίνειν Blaydes: ὑδρ- L

166 χεῖται Nauck: κείται L

## EURIPIDES

- δέξαι δ' οὐ γὰρ πρὸς τύμβον σοι  
 ξανθὰν χαίταν, οὐ δάκρυ' οἶσω.  
 175 τηλόσε γὰρ δὴ σᾶς ἀπενάσθην  
 πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι  
 κείμεαι σφαχθεῖς' ἅ τλάμων.

## ΧΟΡΟΣ

- ἀντιφάλους ὄδας ὕμνων τ'  
 180 Ἄσιητᾶν σοι βάρβαρον ἀχάν,  
 δέσποιον', ἐξαδάσω <γῶ>,   
 τὰν ἐν θρήνοισιν μούσαν  
 νέκυσιν μέλεον, τὰν ἐν μολπαῖς  
 185 Ἄιδας ὕμνεί δίχα παιάνων.  
 οἶμοι, τῶν Ἀτρειδᾶν οἴκων  
 ἔρρει φῶς σκῆπτρόν <τ'>, οἶμοι  
 [πατρώων οἴκων].  
 ἦν ἐκ τῶν εὐόλβων Ἄργει  
 190 βασιλέων <τᾶς νῦν ἄτας> ἀρχά,  
 μόχθος δ' ἐκ μόχθων ἄσσει,  
 δινενοῦσαις ἵπποισιν <ἐπεὶ>  
 πταναῖς ἀλλάξας ἐξ ἔδρας  
 ἱερὸν <μετέβασ'> ὄμμ' ἀγῶας  
 195 Ἄλιος, ἄλλοτε δ' ἄλλα προσέβα  
 χρυσέας ἀρνὸς μελάθροις ὀδύνα,

176 δοκήμασι Porson: δοκίμα L

181 &lt;γῶ&gt; Willink

187 σκῆπτρόν &lt;τ'&gt; Burges: σκῆπτρων L

188 del. Hartung



## IPHIGENIA AMONG THE TAURIANS

Receive them, for I shall not bring to your tomb  
my yellow tresses or my tears.  
Far from your fatherland and mine  
I have been taken where, it is thought,  
I lie in luckless slaughter.

### CHORUS

Songs antiphonal to yours and the foreign  
clamor of Asian hymns  
to you, mistress, shall I intone,  
music for the dead amid dirges,  
the unblessed tunes which Hades sings  
(no paean these) among his songs.  
Ah me, the light of the house of the Atridae  
and its scepter have perished, ah me  
[of my ancestral home]!  
From the blessed kings in Argos  
<this disaster> took its beginning,  
and trouble from trouble came,  
<ever since> with his whirling winged steeds  
Helios changed from its station  
the sun's holy radiant face,  
and now at one time, now at another there came to the  
house  
woe from the golden lamb,

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189 ἦν Murray: τίν' L

190 <τᾶς νῦν ἄτας> Diggle

192 <ἐπεὶ> Wecklein

193 ἀλλάξας Musgrave: -ξας δ' L

194 <μετέβασ'> Paley

195 ἄλλοτε Platnauer: ἄλλοις L

## EURIPIDES

- †φόνος ἐπὶ φόνῳ ἄχρα ἄχρῃσι†  
 ἔνθεν τῶν πρόσθεν δμαθέντων  
 200 ἐκβαίνει ποινα Τανταλιδᾶν  
 εἰς οἴκους, σπεύδει δ' ἀσπούδαστ'  
 ἐπὶ σοὶ δαίμων <δυσδαίμων>.

## ΙΦΙΓΕΝΕΙΑ

- ἐξ ἀρχᾶς μοι δυσδαίμων  
 δαίμων <ἐκ> τᾶς ματρὸς ζώνας  
 205 <λύσεως> καὶ νυκτὸς κείνας  
 λόχαι στερρὰν παιδείαν  
 Μοῖραι ξυντείνουσι θεαί,  
 <οἷαν ἄρ' ἔχω μοῖραν, ἀρίστων>  
 ἂ μναστευθεῖς' ἐξ Ἑλλάνων  
 ἂν πρωτόγονον θάλος ἐν θαλάμοις  
 210 Λήδας ἂ τλάμων κούρα  
 σφάγιον πατρῶα λώβα  
 καὶ θῦμ' οὐκ εὐγάθητον  
 τέκεν ἔκτρεφεν, <εἶτ'> ἀκταιᾶν  
 ἱππέοις ἐν δίφροισι

197 fort. φόνοι ἀμφὶ φόνοις ἄχρα τ' ἄχρῃσι Musgrave  
 v. del. Hartung

200 sic Monk: Τανταλιδᾶν ἐκβαίνει ποινα γ' L

202 <δυσδαίμων> Mekler 204 <ἐκ> Willink

205 <λύσεως> Willink κείνας Willink: κ- ἐξ ἀρχᾶς L

206 λόχαι Hermann: -χείαν L

208 ante h. v. lac. indic. Seidler, suppl. Willink

213 τέκεν ἔκτρεφεν Kovacs: ἔτεκεν ἔτρεφεν L <εἶτ'>  
 ἀκταιᾶν Willink: εὐκταίαν L

## IPHIGENIA AMONG THE TAURIANS

slaughter upon slaughter, grief upon grief.<sup>9</sup>  
Hence from those long dead sons  
of Tantalus breaks out affliction  
against the house, and not to be pushed forward are the  
designs  
against you that your <ill-starred> fate is hastening on.

### IPHIGENIA

From the beginning my fate  
has been ill-starred. From the night  
my mother <loosed> her maiden girdle  
the Fates that look on childbirth have spun out for me  
a harsh bringing up!  
<What a fate I have,> I who was wooed  
by <the noblest> of the Greeks!  
Me as the first-born in her chamber  
Leda's ill-fated daughter  
bore, nurtured as a victim for my father to misuse  
and a beast for sacrifice  
in which there is no joy. <Then> on the sandy  
shore of Aulis they set me down

<sup>9</sup> The allusion is to the quarrel of Atreus and Thyestes. Atreus had been proclaimed king by a divinely sent portent, a golden lamb brought to him by Pan. Thyestes seduced Atreus' wife and stole the lamb, but when Atreus was about to be banished, the sun, to show that the kingship belonged to him, changed course, rising in the east and setting in the west as it does now. (Other sources say that the sun changed course in horror at Atreus' revenge: he killed Thyestes' children and served them to him at a banquet.)

## EURIPIDES

- 215 ψαμάθων Αὐλίδος ἐπέβασαν  
 νύμφαν μ', οἴμοι, δύσνυμφον  
 τῷ τᾶς Νηρέως κούρας, αἰαί.  
 νῦν δ' ἀξείνου πόντου ξείνα  
 συγχόρτους οἴκους ναίω,
- 220 ἄγαμος ἄτεκνος ἄπολις ἄφιλος,  
 οὐ τὰν Ἄργει μέλπουσ' Ἦραν  
 οὐδ' ἱστοῖς ἐν καλλιφθόγγοις  
 κερκίδι Παλλάδος Ἀθίδος εἰκῶ  
 <καὶ> Τιτάνων ποικίλλουσ', ἀλλ'
- 225 αἰμορράντῳ δυσφόρμιγγι  
 ξείνων ραίνουσ' ἄτα βωμούς,  
 οἰκτρὰν τ' αἰαζόντων αὐδὰν  
 οἰκτρόν τ' ἐκβαλλόντων δάκρυον.  
 καὶ νῦν κείνων μὲν μοι λάθα,
- 230 τὸν δ' Ἄργει δμαθέντ' ἀγκλαίῳ  
 σύγγονον, ὃν ἔλιπον ἐπιμαστίδιον,  
 ἔτι βρέφος, ἔτι νέον, ἔτι θάλος  
 ἐν χερσὶν ματρὸς πρὸς στέρνοις τ'
- 235 Ἄργει σκηπτοῦχον Ὀρέσταν.

## ΧΟΡΟΣ

καὶ μὴν ὄδ' ἀκτὰς ἐκλιπὼν θαλασσίους  
 βουφορβὸς ἤκει σημανῶν τί σοι νέον.

216 νύμφαν μ' post Scaliger (νύμφαν) England: νύμφαιον L

219 συγχόρτους Köchly: δυσχ- L

224 <καὶ> Tyrwhitt 225 αἰμορράντῳ Madvig: -ων L  
 δυσφóρμιγγι Tyrwhitt: -ιγγα L

IPHIGENIA AMONG THE TAURIANS

from the horse-drawn chariot  
 to be bride ill-wed—ah me!—  
 to the Nereid's son, oh woe!  
 And now as a stranger I dwell in a house  
 that borders on the Hostile Sea,  
 with no husband, children, city, or friend.  
 I do not sing in honor of Hera at Argos  
 or weave with my shuttle upon the sounding loom  
 the likeness of Athenian Pallas  
 and the Titans in colors various: no,  
 with blood-stained death of foreign men,  
 death no lyre accompanies, I stain the altars,  
 men who wail their piteous cry  
 and shed their piteous tear.  
 And now I no longer think of these:  
 it is the one dead in Argos that I weep for,  
 my brother, whom I left at his mother's breast,  
 still a tender shoot, a young babe,  
 in the arms and embrace of his mother,  
 Orestes, Argos' scepter-bearing king.

*Enter a HERDSMAN by Eisodos A.*

CHORUS LEADER

But see! A herdsman has come from the seashore to bring  
 you news.

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226 *ραίνουσι* Maehly: *αϊμάσσουσι* L *ἄτα* Tyrwhitt: *-αν* L

227-8 *αὐδᾶν / οἰκτρὸν τ'* Tyrwhitt: *οὐδ' ἄνοικτρὸν τ'* L

230 *δμαθέντ' ἀγκλαίω* Weil: *δμαθέντα κλαίω* L

231 fort. *λίπον*

236-7 del. Willink cl. 333-5

EURIPIDES

ΒΟΥΚΟΛΟΣ

Ἄγαμέμνονός τε καὶ Κλυταιμῆστρας τέκνον,  
ἄκουε καινῶν ἕξ ἐμοῦ κηρυγμάτων.

ΙΦΙΓΕΝΕΙΑ

240 τί δ' ἔστι τοῦ παρόντος ἐκπλήσσον λόγου;

ΒΟΥΚΟΛΟΣ

ἤκουσιν ἐς γῆν, κυανέας Συμπληγάδας  
πλάτη φυγόντες, δίπτυχοι νεανίαί,  
θεᾷ φίλον πρόσφαγμα καὶ θυτήριον  
Ἄρτέμιδι. χέρνιβας δὲ καὶ κατάργματα  
245 οὐκ ἂν φθάνοις ἂν εὐτρεπῆ ποιουμένη.

ΙΦΙΓΕΝΕΙΑ

ποδαποί; τίνος γῆς σχῆμ' ἔχουσιν οἱ ξένοι;

ΒΟΥΚΟΛΟΣ

Ἑλληνας· ἐν τούτ' οἶδα κοῦ περαιτέρω.

ΙΦΙΓΕΝΕΙΑ

οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι;

ΒΟΥΚΟΛΟΣ

Πυλάδης ἐκλήζεθ' ἄτερος πρὸς θατέρου.

ΙΦΙΓΕΝΕΙΑ

250 τῷ ξυζύγω δὲ τοῦ ξένου τί τοῦνομ' ἦν;

240 γόου Lenting

241 κυανέας Συμπληγάδας Bentley: -έαν -άδα L

246 σχῆμ' Monk: ὄνομ' L

250 τῷ ξυζύγω Elmsley: τοῦ -ου L

## IPHIGENIA AMONG THE TAURIANS

HERDSMAN

Daughter of Agamemnon and Clytaemestra, listen to this strange report from me.

IPHIGENIA

What is startling about what you have to say?

HERDSMAN

Two young men, escaping the dark Symplegades<sup>10</sup> in their ship, have arrived in the country, a welcome sacrifice and offering to the goddess Artemis. It is high time to get ready the means of purifying and consecrating.<sup>11</sup>

IPHIGENIA

From where have they come? What country's garb do the strangers wear?

HERDSMAN

They are Greek. I know this but nothing more.

IPHIGENIA

Have you heard the strangers' names? Can you tell me them?

HERDSMAN

One of them called the other Pylades.

IPHIGENIA

The foreigner's friend—what was he called?

<sup>10</sup> See above on line 125.

<sup>11</sup> At the beginning of a sacrifice water was sprinkled on victim and participants and the victim was consecrated by being sprinkled with barley corns and having hairs cut from its head with a sacrificial knife. See *Electra* 773-843 for a full description of the rite.

## EURIPIDES

ΒΟΥΚΟΛΟΣ

οὐδείς τὸδ' οἶδεν· οὐ γὰρ εἰσηκούσαμεν.

ΙΦΙΓΕΝΕΙΑ

ποῦ δ' εἶδες' αὐτοὺς κἀντυχόντες εἴλετε;

ΒΟΥΚΟΛΟΣ

ἄκραις ἐπὶ ῥηγμίσιν ἀξένου πόρου.

ΙΦΙΓΕΝΕΙΑ

καὶ τίς θαλάσσης βουκόλοις κοινωνία;

ΒΟΥΚΟΛΟΣ

255 βούς ἤλθομεν νύφοντες ἐναλία δρόσῳ.

ΙΦΙΓΕΝΕΙΑ

ἐκεῖσε δὴ 'πάνελθε, ποῦ νιν εἴλετε  
 τρόπῳ θ' ὁποῖω· τοῦτο γὰρ μαθεῖν θέλω.  
 [χρόνιοι γὰρ ἤκουσ'· οὐδέ πω βωμὸς θεᾶς  
 Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς.]

ΒΟΥΚΟΛΟΣ

260 ἐπεὶ τὸν ἐκρέοντα διὰ Συμπληγάδων  
 βούς ὑλοφορβὸς πόντον εἰσεβάλλομεν,  
 ἦν τις διαρρῶξ κυμάτων πολλῶ σάλῳ  
 κοιλωπὸς ἀγμός, πορφυρευτικαὶ στέγαι.  
 ἐνταῦθα δισσοὺς εἶδέ τις νεανίας

265 βουφορβὸς ἡμῶν, κἀνεχώρησεν πάλιν  
 ἄκροισι δακτύλοισι πορθμεύων ἴχνος.  
 ἔλεξε δ'· Οὐχ ὁρᾶτε; δαίμονές τινες  
 θάσσουσιν οἶδε. θεοσεβῆς δ' ἡμῶν τις ὦν  
 ἀνέσχε χεῖρε καὶ προσηύξατ' εἰσιδῶν·



## IPHIGENIA AMONG THE TAURIANS

HERDSMAN

No one knows: we did not catch his name.

IPHIGENIA

Where did you see them, come upon and capture them?

HERDSMAN

Where the surf of the Hostile Sea breaks.

IPHIGENIA

What do herdsmen have to do with the sea?

HERDSMAN

We came to bathe our oxen in seawater.

IPHIGENIA

Go back in your tale: where and how did you catch them? That is what I want to know. [For they have come after a long time. And the altar of the goddess has not yet been reddened with Greek blood.]

HERDSMAN

We were putting our forest-grazing oxen into the sea that flows out through the Symplegades. There is a hollow cave there, made by the constant beating of the waves, a place where murex-fishers take shelter. Here a herdsman of our company saw two young men and returned hurrying on tiptoe. He said, "Don't you see? There are deities sitting over there!" One of our number, a god-fearing man, lifted up his hands in prayer and as he looked at them said, "Son

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252 ποῦ Musgrave: πῶς L      256 ποῦ Bothe: πῶς L

258-9 del. Monk      οὐδέ πω] οἶδ' ἐπεὶ Seidler

260 ἐκρέοντα Elmsley: εἰσρ- L

265 κάνεχώρησεν Blomfield: κάπ- L

269 χεῖρε Markland: -α L

## EURIPIDES

- 270 ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,  
 δέσποτα Παλαίμον, ἴλεως ἡμῖν γενοῦ,  
 εἴτ' οὖν ἐπ' ἀκταῖς θάσσετον Διοσκόρω,  
 ἢ Νηρέως ἀγάλαμθ', ὃς τὸν εὐγενῆ  
 ἔτικτε πεντήκοντα Νηρηίδων χορόν.
- 275 ἄλλος δέ τις μάταιος, ἀνομία θρασύς,  
 ἐγέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους  
 θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβω,  
 κλυόντας ὡς θύοιμεν ἐνθάδε ξένους.  
 ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσιν,
- 280 θηρᾶν τε τῇ θεῷ σφάγια τὰπιχώρια.  
 κὰν τῶδε πέτραν ἄτερος λιπὼν ξένου  
 ἔστη κάρα τε διετίναξ' ἄνω κάτω  
 κἀνεστέναξεν ὠλένας τρέμων ἄκρας,  
 μανίαις ἀλαίνων, καὶ βοᾶ, Κυνωπίδα,
- 285 Πυλάδῃ, δέδορκας τήνδε; τήνδε δ' οὐχ ὀρᾶς  
 Ἄιδου δράκαιναν ὡς με βούλεται κτανεῖν  
 δειναῖς ἐχίδναις εἰς ἔμ' ἔστομωμένη;  
 ἢ 'κ γειτόνων δὲ πῦρ πνέουσα καὶ φόνον  
 πετροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμὴν
- 290 ἔχουσα, πέτρινον ὄγκον, ὡς ἐπεμβάλη.  
 οἴμοι, κτενεῖ με· ποῖ φύγω; παρῆν δ' ὀρᾶν  
 οὐ ταῦτα μορφῆς σχήματ', ἀλλ' τῆλλάσσετο†  
 φθογγὰς τε μόσχων καὶ κυνῶν ὑλάγματα,  
 ἄφασκ' Ἐρινύων ἰέναι μιμήματα.

284 κυνωπίδα Nauck: κυναγὸς ὡς L

288 ἢ 'κ γειτόνων δὲ Jackson: ἢδ' ἐκ χιτώνων L

290 ὄγκον Heimsoeth: ὄχθον L

## IPHIGENIA AMONG THE TAURIANS

of the sea goddess Leukothea, lord Palaemon, guardian of ships, be merciful to us! Or perhaps you are the Dioscuri that sit upon this shore, or darling boys of Nereus, who begot the noble chorus of the fifty Nereids!"<sup>12</sup> But another, a foolish fellow, bold in his irreverence, laughed at these prayers and said it was shipwrecked sailors sitting in the cave for fear of our law since they had heard that we sacrifice foreigners here. What he said made sense to most of us, and we decided to hunt down victims for the goddess as our custom here demands.

Meanwhile one of the two strangers left the cliff and stood shaking his head this way and that. He groaned aloud, his hands trembled, and in his mad delirium he shouted, "Pylades, don't you see this hound-faced one? Don't you see how this hellish dragon, fringed with terrible vipers, tries to kill me? And next to her another, breathing out fire and gore, beats her wings and holds my mother in her arms, a mass of stone, to hurl at me! Ah, she will kill me! Where can I escape to?" But none of these apparitions was there to see: he mistook the lowing of cattle and the barking of dogs, noises he claimed were uttered by what seemed like Erinyes.

<sup>12</sup> According to the myth dramatized by Euripides in his *Ino*, Palaemon and Leukothea are sea gods who were previously the mortal Melicertes and his mother Ino. The god-fearing man first identifies the two with Palaemon and an unnamed companion, second with the twin sons of Zeus, Castor and Polydeuces, and third with grandsons of Nereus, sons of one of the Nereids.

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<sup>292</sup> ταῦτα Markland: τὰντὰ L      <sup>294</sup> ἄφασκ' Badham: ἄς  
φᾶσ' L      Ἐρινύων Kovacs cl. 931, 970, 1456: -νύς L

## EURIPIDES

- 295 ἡμεῖς δὲ συσταλέντες, ὡς θανουμένον,  
 σιγῇ καθήμεθ'· ὁ δὲ χερὶ σπάσας ξίφος,  
 μόνους ὀρούσας ἐς μέσας λέων ὅπως,  
 παίει σιδήρῳ λαγόνας ἐς πλευράς <θ' > ἰείς,  
 δοκῶν Ἐρινύς θεὰς ἀμύνεσθαι τάδε,
- 300 ὥσθ' αἵματηρὸν πέλαγος ἐξανθεῖν ἄλός.  
 κὰν τῷδε πᾶς τις, ὡς ὄρᾳ βουφόρβια  
 πίπτοντα καὶ πορθούμεν', ἐξωπλίζετο,  
 κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·  
 πρὸς εὐτραφεῖς γὰρ καὶ νεανίας ξένους
- 305 φαύλους μάχεσθαι βουκόλους ἠγούμεθα.  
 πολλοὶ δ' ἐπληρώθημεν οὐ μακρῷ χρόνῳ.  
 πίπτει δὲ μανίας πίτυλον ὁ ξένος μεθείς,  
 στάζων ἀφρῷ γένειον· ὡς δ' ἐσείδομεν  
 προύργου πεσόντα, πᾶς ἀνὴρ εἶχεν πόνον
- 310 βάλλων ἀράσσω. ἄτερος δὲ τοῖν ξένοι  
 ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει  
 πέπλων τε προυκάλυπτεν εὐπήνους ὑφάς,  
 караδοκῶν μὲν τὰπιόντα τραύματα,  
 φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.
- 315 ἔμφρων δ' ἀνάξας ὁ ξένος πεσήματος  
 ἔγνω κλύδωνα πολεμίων προσκείμενον  
 [καὶ τὴν παρούσαν συμφορὰν αὐτοῖν πέλας]  
 ὦμωξέ θ'· ἡμεῖς δ' οὐκ ἀνιέμεν πέτραις  
 βάλλοντες, ἄλλος ἄλλοθεν προσκείμενοι.
- 320 οὐ δὴ τὸ δεινὸν παρακέλευσμ' ἠκούσαμεν·  
 Πυλάδη, θανούμεθ'· ἀλλ' ὅπως θανούμεθα  
 κάλλισθ'· ἔπου μοι, φάσγανον σπάσας χερὶ.

## IPHIGENIA AMONG THE TAURIANS

We, for our part, drew back and crouched down in silence, expecting him to die. But he unsheathed his sword and, rushing into the midst of the cattle like a lion, thrust and stabbed their flanks and ribs, thinking that by so doing he was warding off the Erinyes. The sea swell flowered blood red. Thereupon, seeing that our herds were being cut down and ravaged, we all armed ourselves and blew on conch shells to summon those who lived nearby. We thought that herdsmen were no match in a fight for these strapping young strangers. Before long a large number of us had gathered. But the foreigner ceased from his mad fit and fell down, foam dripping from his chin. When we saw him fall so advantageously for us, we all exerted ourselves in pelting and striking him. But the other foreigner wiped the foam from his face, protected his body, and shielded him with the thick weave of his garments, anticipating the blows as they fell and helping his friend with loving attentions. Then the stranger, now in his senses, leapt up from his fall, and when he realized that a threatening wave of enemies was attacking them [and that the present calamity was near them], he groaned. But we did not stop pelting them with stones, attacking them from all sides.

Here we heard that terrible exhortation: "Pylades, we are going to die: see that we die a most glorious death! Draw your sword and follow me!" When we saw our foes'

295 *θανουμένου* Wilamowitz: -οι L

298 <θ' > Reiske

299 del. West

300 *ὡσθ'* Markland: ὡς L

306 *οὐ* Nauck: ἐν L

309 *εἶχεν* Heiland: ἔσχευ L

317 del. Bothe

EURIPIDES

- ὡς δ' εἶδομεν δίπαλτα πολεμίων ξίφη,  
 φυγῇ λεπαίας ἐξεπίπλαμεν νάπας.  
 325 ἀλλ', εἰ φύγοι τις, ἄτεροι προσκείμενοι  
 ἔβαλλον αὐτούς· εἰ δὲ τοῦσδ' ὠσαίατο,  
 αὐθις τὸ νῦν ὑπέικον ἤρασσεν πέτροις.  
 ἀλλ' ἦν ἄπιστον· μυρίων γὰρ ἐκ χερῶν  
 οὐδεὶς τὰ τῆς θεοῦ θύματ' ἠτύχει βαλῶν.  
 330 μόλις δέ νιν τόλμη μὲν οὐ χειρούμεθα,  
 κύκλω δὲ περιβαλόντες ἐξεκόψαμεν  
 πέτροισι χειρῶν φάσγαν', ἐς δὲ γῆν γόνυ  
 καμάτῳ καθείσαν. πρὸς δ' ἄνακτα τῆσδε γῆς  
 κομίζομέν νιν. ὁ δ' ἐσιδὼν ὅσον τάχος  
 335 ἐς χέρνιβας τε καὶ σφαγεί' ἔπεμπέ σοι.  
 εὐχου δὲ τοιάδ' ὦ νεᾶνί σοι ξένων  
 σφάγια παρεῖναι· κἂν ἀναλίσκης ξένους  
 τοιούσδε, τὸν σὸν Ἑλλὰς ἀποτείσει φόνον  
 δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.

ΧΟΡΟΣ

- 340 θανμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ  
 Ἑλληνοσ ἐκ γῆς πόντον ἦλθεν ἄξενον.

ΙΦΙΓΕΝΕΙΑ

- εἰέν· σὺ μὲν κόμιζε τοὺς ξένους μολῶν,  
 τὰ δ' ἐνθάδ' ἡμεῖς ὅσια φροντιούμεθα.  
 ὦ καρδία τάλαινα, πρὶν μὲν ἐς ξένους  
 345 γαληνὸς ἦσθα καὶ φιλοικτίρμων ἀεὶ,

331 ἐξεκόψαμεν Bothe: ἐξεκλέψ- L

337 ξένους] fort. νέους

## IPHIGENIA AMONG THE TAURIANS

two brandished swords, we fled and crowded into the stony gulleys. But when some of us fled, others ran up to the men and pelted them. When the men drove them off, those who had just run away came back and pounded the men with stones. Yet it was astonishing: out of the countless hands that threw, not one succeeded in hitting the goddess' victims. With difficulty we subdued them, though it was not by our bravery: we surrounded them and knocked the swords from their hands with our stones, and they sank to their knees exhausted. We brought them to our country's king, and he took one look and proceeded to send them to you with all speed to be consecrated and slaughtered.

Lady, foreign victims like these are what you should pray to receive. If you kill foreigners like these, Greece will be punished for your murder, paying the penalty for your sacrifice at Aulis.

### CHORUS LEADER

Strange is the story you tell of this man, whoever he is, that has turned up, coming from Greece to the Hostile Sea.

### IPHIGENIA

Well then: go and bring the strangers, and I shall attend to what ritual prescribes here.

*Exit HERDSMAN by Eisodos A.*

O my woe-laden heart! Till now you were mild and full of pity toward foreigners and gave your meed of tears to

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<sup>340</sup> *μανένθ'* Kaehler, Lakon

<sup>343</sup> *ῥοια* Reiske: *οἶα* L

## EURIPIDES

- ἐς θουμόφυλον ἀναμετρομένη δάκρυ,  
 Ἕλληνας ἄνδρας ἠνίκ' ἐς χέρας λάβοις.  
 νῦν δ' ἐξ ὀνείρων οἴσιν ἠγγιώμεθα  
 [δοκοῦσ' Ὀρέστην μηκέθ' ἠλιον βλέπειν]  
 350 δύσνον με λήψεσθ', οἴτινές ποθ' ἦκετε.  
 [καὶ τοῦτ' ἄρ' ἦν ἀληθές, ἠσθόμην, φίλαι·  
 οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις  
 αὐτοὶ κακῶς πράξαντες οὐ φρονοῦσιν εἶ.]  
 ἀλλ' οὔτε πνεῦμα Διόθεν ἦλθε πώποτε,  
 355 οὐ πορθμῖς, ἥτις διὰ πέτρας Συμπληγάδας  
 Ἑλένην ἐπήγαγ' ἐνθάδ', ἣ μ' ἀπόλεσεν,  
 Μενελεῶν θ', ἵν' αὐτοὺς ἀντετιμωρησάμην,  
 τὴν ἐνθάδ' Αὔλιαν ἀντιθείσα τῆς ἐκεῖ,  
 οὐ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι  
 360 ἔσφαζον, ἱερεὺς δ' ἦν ὁ γεννήσας πατήρ.  
 οἴμοι (κακῶν γὰρ τῶν τότε οὐκ ἀμνημονῶ),  
 ὅσας γενείου χεῖρας ἐξηκόντισα  
 [γονάτων τε τοῦ τεκόντος, ἐξαρτωμένη],  
 λέγουσα τοιάδ'. ὦ πάτερ, νυμφεύομαι  
 365 νυμφεύματ' αἰσχρὰ πρὸς σέθεν· μήτηρ δ' ἐμὲ  
 σέθεν κατακτείνοντος Ἀργεῖαί τε νῦν  
 ὑμνοῦσιν ὑμεναίοισιν, αὐλείται δὲ πᾶν  
 μέλαθρον· ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.  
 Ἄιδης ἐκεῖνος ἦν ἄρ', οὐχ ὁ Πηλέως,  
 370 ὃν μοι προτείνας πόσιν ἐν ἀρμάτων ὄχοις  
 ἐς αἵματηρὸν γάμον ἐπόρθμευσας δόλω.  
 ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων  
 ἔχουσ' ἀδελφὸν οὔτ' ἀνειλόμην χεροῖν,



IPHIGENIA AMONG THE TAURIANS

your fellow Greeks whenever you took any as your prisoners. But now because of the dreams that have made me savage [thinking that Orestes no longer looks upon the sun], you who have arrived here will find me unkind. [It is quite true, I have learned, my friends, that the unlucky in their own misfortune feel no goodwill toward those more fortunate.] But no breeze from Zeus has come, no ship, to bring Helen through the Symplegades—Helen who caused my death—and Menelaus, so that I might take vengeance on them, making an Aulis here to match the one in Greece. There the Greeks took me in their grasp like a calf and slit my throat, and the slayer was the father who begot me.

Ah me (for I cannot forget the pain of that day), how many times did I reach my hand out to touch my father's chin [and, as I clung to them, his knees,] uttering words such as these: "O father, I am given in marriage by you—a marriage of shame! Now, even as you are killing me, my mother and the Argive women are singing the wedding song for me, and the whole house resounds with piping! And yet it is death I receive at your hands! The husband you promised me in the chariot as you ferried me deceitfully to my blood-stained marriage was Hades, not the son of Peleus!"

Hiding my eyes behind a veil of fine cloth I did not take my little brother up in my arms (and now he is dead), did

349 del. Nauck      351-3 del. F. W. Schmidt

356 ἐπήγαγ' Haupt: ἀπ- L      363 del. West

365 ἐμὲ Reiske: ἐμῆ L      369 ἐκείνος Haslam: Ἀχιλλεύς L

370 προτείνας Badham: προσείπας L      <μ'> ὄχοις Bothe

373 οὔτ' ἀνειλόμην Tyrwhitt: τοῦτον εἶλ- L

## EURIPIDES

- 375 ὃς νῦν ὄλωλεν, οὐ κασιγνήτη στόμα  
 συνῆψ' ὑπ' αἰδοῦς, ὡς ἰούσ' ἐς Πηλέως  
 μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα  
 ἐς αὐθις, ὡς ἤξουσ' ἐς Ἄργος αὖ πάλιν.  
 ᾧ τλήμον, εἰ τέθνηκας, ἐξ οἶων καλῶν  
 ἔρρεις, Ὀρέστα, καὶ πατρὸς ζηλωμάτων.  
 380 τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα,  
 ἥτις βροτῶν μὲν ἦν τις ἀφηται φόνου,  
 ἢ καὶ λοχείας ἢ νεκροῦ θίγγη χεροῖν,  
 βωμῶν ἀπείργει, μυσαρὸν ὡς ἠγουμένη,  
 αὐτὴ δὲ θυσίαις ἤδεται βροτοκτόνοις.  
 385 οὐκ ἔσθ' ὅπως ἔτεκεν ἂν ἡ Διὸς δάμαρ  
 Λητῶ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν  
 τὰ Ταντάλου θεοῖσιν ἐστιάματα  
 ἀπιστα κρίνω, παιδὸς ἡσθήναι βορᾶ,  
 τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,  
 390 ἐς τὴν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ·  
 οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

## ΧΟΡΟΣ

στρ. α

- κνάνεια κνανέας σύνοδοι θαλάσσας,  
 ἴν' οἴστρος τό πετόμενος Ἀργόθεν†  
 395 ἄξενον ἐπ' οἶδμα διεπέρασε <πόντου>  
 Ἀσιήτιδα γαῖαν Εὐρώπας διαμείψας·

378 καλῶν Reiske: κακῶν L 382 del. Badham

393 κνάνεια κνανέας Willink: -αι -αι L

394 ἴν' Hermann: ἦν L fort. Ἀργόθεν συθεῖς

## IPHIGENIA AMONG THE TAURIANS

not kiss my sister. Shame<sup>13</sup> prevented me, for I thought I was going to the house of Peleus. Many were the embraces I put off until later since I thought I would return to Argos again. O poor Orestes, if you are dead, how great is the fortune, how great the enviable lot of your father, you have left behind!

I do not approve of the goddess' cleverness. Any mortal who has had contact with blood or childbirth or a corpse she keeps from her altars, deeming him unclean. Yet she herself takes pleasure in human sacrifice! Impossible that Zeus's bride Leto could have given birth to such a foolish creature. Now just as I find it incredible that the gods at Tantalus' feast enjoyed the flesh of his son, so I believe that people here, themselves murderous, ascribe their own fault to the goddess. None of the gods, I think, is wicked.

### CHORUS

Dark confluences of the dark sea,  
where the gadfly<sup>14</sup> that flew from Argos  
passed over the wave of the Hostile Sea  
to Asia's land, leaving Europe behind:

<sup>13</sup> A sheltered Greek girl would feel inhibition at leaving her virginal life for the public spectacle of a wedding and her sexual initiation.

<sup>14</sup> Io, priestess of Hera, was beloved by Zeus, who turned her into a heifer to disguise her from Hera. Hera in jealousy had her pursued by a gadfly from Greece by way of Asia to Egypt where she became the mother of Epaphus (the bull god Apis). The strait is called Bosphorus (Cow-ford; cf. Oxford) in honor of Io's crossing.

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395 ἄξεινον Markland: εὐξεινον L <πόντου> Schoene

## EURIPIDES

- τίνες ποτ' ἄρα τὸν εὐνδρον δονακόχλοον  
 400 λιπόντες Εὐρώταν ἢ ρεύματα σεμνὰ Δίρκας  
 ἔβασαν ἔβασαν ἄμεικτον αἶαν, ἔνθα κούρα  
 Δία τέγγει  
 405 βωμοὺς καὶ περικίονας  
 ναοὺς αἶμα βρότειον;

ἀντ. α

- ἢ ῥοθίοις εἰλατίνας δικρότοισι κώπας  
 †ἔπλευσαν ἐπὶ πόντια κύματα†  
 410 νάιον ὄχημα λινοπόροις <σὺν> αὔραις,  
 φιλόπλουτον ἄμιλλαν αὔξοντες μελάθροισιν;  
 φίλα γὰρ ἐλπίς †γένετ' ἐπὶ πήμασι βροτῶν†  
 415 ἄπληστος ἀνθρώποις, ὄλβου βάρους οἱ φέρονται  
 πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες,  
 κοινᾶ δόξα·  
 420 γνώμα δ' οἷς μὲν ἄκαιρος ὄλ-  
 βου, τοῖς δ' ἐς μέσον ἦκει.

στρ. β

- πῶς τὰς συνδρομάδας πέτρας,  
 πῶς Φινηίδας αὖ πολύ-  
 πνους ἀκτὰς ἐπέρασαν;  
 425 <ἦ> παρ' ἄλιον αἰγιαλὸν ἐπ' Ἀμφιτρί-  
 τας ῥοθίῳ δραμόντες,

399 δονακόχλοον Elmsley: -χλοα L

407 εἰλατίνας . . . κώπας Reiske: -οις . . . -αις L

409 fort. πόντι' ἐπὶ κύματ' (vel ἐφ' ἄλια κύματ') ἤλασαν

410 <σὺν> Wecklein

## IPHIGENIA AMONG THE TAURIANS

who can they be then who left the reeds and plentiful  
water  
of the Eurotas or the august streams of Dirce  
and came, came, to the savage land where for the  
maiden  
daughter of Zeus  
the altars and colonnaded temples are drenched  
in human blood?

Have they with plashing of pine oars on either side  
driven over the sea wave  
their ship chariot accompanied by linen-wafting breezes  
in eager quest of growing wealth for their houses?  
Hope is enticing, and for their hurt  
it comes insatiable to men who strive to win a weight of  
riches  
by wandering over the sea to barbarian cities,  
pursuing a common fancy.  
To some the thought of wealth proves untimely,  
while for others it hits the mark of moderation.

How did they pass the clashing rocks,  
how the windy shores  
of Phineus?  
Did they run near the beach  
by the billows of Amphitrite,

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<sup>414</sup> φίλα γὰρ ἐλπίς γ', ἐπί τε πῆμασιν βροτῶν Murray: φιλεῖ  
γὰρ ἐλπίς γ' ἔτ' ἐπὶ πῆμασιν βρύειν Willink

<sup>423</sup> αὖ πολύπνοος Willink: ἀύπνοος L

<sup>425</sup> <ῆ> Willink

- ὅπου πεντήκοντα κορᾶν  
 Νηρέως <ῶδαῖσι> χοροὶ  
 μέλπουσιν ἐγκυκλίους;  
 430 <ῆ> πλησιστίοισι πνοαῖς  
 συριζόντων κατὰ πρύ-  
 μναν †εὐναίων† πηδαλίων  
 αὔραισιν νοτίαις  
 ἦ πνεύμασι Ζεφύρου,  
 435 τὰν πολυόρνιθον ἐπ' αἰ-  
 αν, Λευκὰν ἀκτάν, Ἀχιλλῆ-  
 ος δρόμους καλλισταδίους,  
 ἄξεινον κατὰ πόντον;

ἀντ. β

- εἴθ' εὐχαῖσιν δεσποσύνοις  
 440 Λήδας <τάνδ' > Ἑλένα φίλα  
 παῖς ἔλθοῦσα τύχοι γὰν,  
 Τρωιάδα λιποῦσα πόλιν, ἵν' ἀμφὶ χαί-  
 ταν δρόσον αἵματηρὰν  
 ἐλιχθεῖσα λαιμοτόμῳ  
 445 δεσποίνας χειρὶ θάνοι  
 ποινας δοῦσ' ἀντιπάλους.  
 ἠδίσταν δ' ἂν ἀγγελίαν  
 δεξαίμεθ', Ἑλλάδος ἐκ  
 γᾶς πλωτῆρων εἴ τις ἔβα,

428 Νηρέως <ῶδαῖσι> Willink: Νηρηίδων L

430 <ῆ> Bergk 432 εὐπαγῶν Herwerden

439 δεσποσύνοις Markland: -νας L

## IPHIGENIA AMONG THE TAURIANS

where the chorus of fifty daughters  
of Nereus sing  
<their songs> in a circle?  
<Or> with breezes that fill the sail,  
their well-made steering oar  
humming at the stern  
with southerly breeze  
or the breath of the Zephyr,  
did they make for the bird-thronged shore,  
Whitstrand,<sup>15</sup> where Achilles  
has his lovely racing ground  
by the shore of the Hostile Sea?

O that by my mistress' prayers  
Leda's beloved daughter Helen  
would come to <this> land  
leaving Troy's city behind,  
and here with crimson dew  
encircling her head she would die  
by my lady's throat-cutting hand,  
paying the penalty she owes.  
But sweetest of all would it be  
if we heard news that from Hellas  
some sailor has come

<sup>15</sup> Achilles, after his death, was transported to Leuke Akte on the Black Sea: see *Andromache* 1259-62.

---

440 <τάνδ'> Willink

441 γὰν Willink: τὰν L

445 θάνοι Seidler: -η L: cf. *Hip.* 734

447 ἡδίσταν δ' ἂν Musgrave, Seidler: ἡδιστ' ἂν τήνδ' L

## EURIPIDES

- 450 δουλείας ἐμέθεν  
 δειλαίας πανσίπονος·  
 <κάν> γὰρ ὀνείροισι κυροί-  
 η ἔνδομοις πόλει τε πατρῶ-  
 α τερπνῶν ὕμνων ἀπολαύ-  
 455 ειν, κοινὰν χάριν ὄλβου.

- ἀλλ' οἶδε χέρας δεσμοῖς δίδυμοι  
 συνερεισθέντες χωροῦσι, νέον  
 πρόσφαγμα θεᾶς· σιγάτε, φίλαι·  
 τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ  
 460 ναοῖσι πέλας τάδε βαίνει,  
 οὐδ' ἀγγελίας ψευδεῖς ἔλακεν  
 βουφορβὸς ἀνὴρ.  
 ὦ πότνι', εἴ σοι τὰδ' ἀρεσκόντως  
 πόλις ἦδε τελεί,  
 465 δέξαι θυσίας, ἃς ὁ παρ' ἡμῖν  
 νόμος οὐχ ὀσίας ἀναφαίνει.

## ΙΦΙΓΕΝΕΙΑ

- εἶέν·  
 τὰ τῆς θεοῦ μὲν πρῶτον ὡς καλῶς ἔχῃ  
 φροντιστέον μοι. μέθετε τῶν ξένων χέρας,  
 ὡς ὄντες ἱεροὶ μηκέτ' ὦσι δέσμοιοι.  
 470 ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε

452 <κάν> Herwerden

452-3 ὀνείροισι Fritzsche: ὀνείρασι L κυροίη ἔν post  
 Hartung (ἔν) Kovacs: συμβαίην L



## IPHIGENIA AMONG THE TAURIANS

to end the toil  
of my wretched slavery.  
Even in my dreams may I have  
the joy of singing gladdening hymns  
in the house and city of my fathers,  
a delight in blessedness all may share in!

*Enter ORESTES and PYLADES bound, led by servants.*

### CHORUS LEADER

But here come the two men with their hands bound together, a fresh sacrifice for the goddess. Keep silence, my friends! The finest offering of Greece draws near to our temple. It was no false message our cowherd bore. Revered goddess, if it is pleasing in your sight that the city does these things, receive the sacrifices which the law in our country declares to be unholy.

### IPHIGENIA

Well, then, my first thought must be that the goddess' property is well taken care of. Release the strangers' hands so that being consecrate they may go unchained.<sup>16</sup> (*The servants release their hands.*) Go into the temple and pre-

<sup>16</sup> It was customary for sacrificial victims to wander loose in the precinct of a temple before they were sacrificed.

---

454-5 ἀπολαύειν Aldina: ἀπόλαυσιν L

455 ὄλβον Dupuy: ὄλβα L: ὄρφνας Morel

458 post θεᾶς 461-2 (οὐδ' . . . ἀνήρ) trai. Elmsley

466 ὀσίας Bergk: ὀσίας Ἑλλησι διδοὺς L

## EURIPIDES

ἂ χρῆ ᾽πὶ τοῖς παρούσι καὶ νομίζεται.  
φεῦ·

- τίς ἄρα μήτηρ ἢ τεκοῦσ' ὑμᾶς ποτε  
πατήρ τ'; ἀδελφὴ δ', εἰ γεγῶσα τυγχάνει,  
οἶων στερεῖσα διπτύχων νεανιῶν  
475 ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτω  
τοιαῖδ' ἔσονται; πάντα γὰρ τὰ τῶν θεῶν  
ἔς ἀφανὲς ἔρπει κούδεν οἶδ' οὐδεὶς κακὸν  
κ' ὀπηνίχ' ἤξει χῶπόθεν κάφ' ὄντινα).  
ἢ γὰρ τύχη παρήγαγ' ἔς τὸ δυσμαθές.  
πόθεν ποθ' ἤκετ', ὦ ταλαίπωροι ξένοι;  
480 ὡς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα,  
μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθε δὴ κάτω.

## ΟΡΕΣΤΗΣ

- τί ταῦτ' ὀδύρη κάπὶ τοῖς μέλουσι νῶν  
κακοῖς σὲ λυπεῖς, ἥτις εἶ ποτ', ὦ γύναι;  
οὔτοι νομίζω σοφόν, ὃς ἂν μέλλων κτανεῖν  
485 οἴκτω τὸ δεῖμα τοῦλέθρου νικᾶν θέλῃ,  
οὐδ' ὅστις Ἄιδην ἐγγὺς ὄντ' οἰκτίζεται  
σωτηρίας ἀνελπὶς· ὡς δὴ ἐξ ἐνὸς  
κακῶ συνάπτει μωρίαν τ' ὀφλισκάνει  
θνήσκει θ' ὁμοίως· τὴν τύχην δ' ἔαν χρεῶν.  
490 ἡμᾶς δὲ μὴ θρήνει σύ· τὰς γὰρ ἐνθάδε  
θυσίας ἐπιστάμεσθα καὶ γιγνώσκομεν.

473 δ' Markland: τ' L                      477 post h.v. lac. indic. et suppl.  
Bruhn                      478 del. Hirzel  
481 ἔσεσθε δὴ Dobree: ἔσεσθ' ἀεὶ L

## IPHIGENIA AMONG THE TAURIANS

pare what is needful and customary for the business at hand.

*Exit some of the servants into the temple.*

Ah me! What mother was yours and what father? And your sister, if you happen to have one—of what a pair of young men will she be bereft! Who knows to whom fortunes like these will come? All that the gods dispense is obscure in its outcome, and where trouble is concerned no one knows <when it will come or from what quarter or to whom>. Fortune leads us into perplexity.

Where have you come from, unhappy strangers? Long is the sea journey you have traveled to come here, and long will be your sojourn in the Underworld far from home.

### ORESTES

Why make this lament and vex yourself over troubles that are our affair, woman, whoever you are? I do not think it clever if someone about to kill a man tries to overcome his fear of death by expressions of pity. Foolish too is the man who bewails the near approach of Hades though he has no hope of life: he makes double misfortune out of single since he is reproached as a fool but dies all the same. We should let our fate be. As for us, do not weep for our misfortune. We understand perfectly well the sacrifices practiced here.

---

482 μέλουσι Kvíčala: μέλλ- L

483 κακοῖς σὲ Housman: κακοῖσι L

484 κτανεῖν Seidler: θανεῖν L

486 οὐδ' Hermann: οὐχ L

487 ἐξ] ἀνθ' Wecklein

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

πότερος ἄρ' ὑμῶν τένθ' ἄδ' ὀνομασμένον  
Πυλάδης κέκληται; τόδε μαθεῖν πρῶτον θέλω.

ΟΡΕΣΤΗΣ

ὄδ', εἴ τι δὴ σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.

ΙΦΙΓΕΝΕΙΑ

495 ποίας πολίτης πατρίδος Ἑλληνος γεγώς;

ΟΡΕΣΤΗΣ

τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι;

ΙΦΙΓΕΝΕΙΑ

πότερον ἀδελφῶ μητρός ἔστον ἐκ μιᾶς;

ΟΡΕΣΤΗΣ

φιλότητί γ' ἔσμεν δ' οὐ κασιγνήτω γένει.

ΙΦΙΓΕΝΕΙΑ

σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ;

ΟΡΕΣΤΗΣ

500 τὸ μὲν δίκαιον Δυστυχῆς καλοῖμεθ' ἄν.

ΙΦΙΓΕΝΕΙΑ

οὐ τοῦτ' ἐρωτῶ· τοῦτο μὲν δὸς τῇ τύχῃ.

ΟΡΕΣΤΗΣ

504 τὸ σῶμα θύσεις τοῦμόν, οὐχὶ τοῦνομα.

ΙΦΙΓΕΝΕΙΑ

503 τί δὲ φθονεῖς τοῦτ'; ἢ φρονεῖς οὕτω μέγα;

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Which of you is called Pylades? That is the first thing I want to know.

ORESTES

He is, if it gives you any pleasure to learn this.

IPHIGENIA

Of what Greek city is he a citizen?

ORESTES

What good does it do you, lady, to learn this?

IPHIGENIA

Are you brothers from a single mother?

ORESTES

Yes, in affection. But we are not brothers by birth.

IPHIGENIA

And you, what name did your father give you?

ORESTES

In justice my name might be Ill-starred.

IPHIGENIA

That is not my question. You may give that answer to your fortune.

ORESTES

You will sacrifice my body, not my name.

IPHIGENIA

But why grudge me this? Are you so proud?

---

492 ὄνομ' ἐπωνομασμένος Diggle

498 γένει Koechly: γύναι L

500 Δυστυχήης Barthold: δυστυχεῖς L

502 et 504 inter se trai. Barthold

EURIPIDES

ΟΡΕΣΤΗΣ

502 ἀνώνυμοι θανόντες οὐ γελώμεθ' ἄν.

ΙΦΙΓΕΝΕΙΑ

505 οὐδ' ἂν πόλιν φράσειας ἦτις ἐστί σοι;

ΟΡΕΣΤΗΣ

ζητεῖς γὰρ οὐδὲν κέρδος ὡς θανουμένῳ.

ΙΦΙΓΕΝΕΙΑ

χάριν δὲ δοῦναι τήνδε κωλύει τί σε;

ΟΡΕΣΤΗΣ

τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.

ΙΦΙΓΕΝΕΙΑ

πρὸς θεῶν, ἀληθῶς, ᾧ ξέν', εἰ κείθεν γεγώς;

ΟΡΕΣΤΗΣ

510 ἐκ τῶν Μυκηνῶν <γ'>, αἶ ποτ' ἦσαν ὄλβιαι.

ΙΦΙΓΕΝΕΙΑ

515 καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἄργους μολών.

ΟΡΕΣΤΗΣ

516 οὐκουν ἐμαυτῷ γ'. εἰ δὲ σοί, σὺ τοῦθ' ὄρα.

ΙΦΙΓΕΝΕΙΑ

511 φυγὰς <δ'> ἀπήρας πατρίδος ἢ ποία τύχη;

ΟΡΕΣΤΗΣ

φεύγω τρόπον γε δὴ τι' οὐχ ἐκὼν ἐκῶν.

510 <γ'> Monk

515-16 post 510 trai. Platnauer

511 <δ'> Scaliger

IPHIGENIA AMONG THE TAURIANS

ORESTES

If I die nameless I cannot be made a laughingstock.

IPHIGENIA

Will you not even tell me your city?

ORESTES

No: your question holds no profit for a man who is about to die.

IPHIGENIA

But what prevents you from granting me the answer as a favor?

ORESTES

I claim Argos the glorious as my home.

IPHIGENIA

In the gods' name, stranger, are you really from there?

ORESTES

Yes, from Mycenae, which once was flourishing.

IPHIGENIA

Your coming here from Argos is much longed for.

ORESTES

Not by me. If by you, that is your affair.

IPHIGENIA

Did you leave your country as an exile? Or what happened to you?

ORESTES

A sort of exile, both constrained and voluntary.

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

ἄρ' ἂν τί μοι φράσειας ὦν ἐγὼ θέλω;

ΟΡΕΣΤΗΣ

514 ὡς ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας.

ΙΦΙΓΕΝΕΙΑ

517 Τροίαν ἴσως οἶσθ', ἧς ἀπανταχοῦ λόγος.

ΟΡΕΣΤΗΣ

ὡς μήποτ' ὄφελόν γε μηδ' ἰδὼν ὄναρ.

ΙΦΙΓΕΝΕΙΑ

φασίν νιν οὐκέτ' οὔσαν οἴχεσθαι δορί.

ΟΡΕΣΤΗΣ

520 ἔστιν γὰρ οὕτως οὐδ' ἄκραντ' ἠκούσατε.

ΙΦΙΓΕΝΕΙΑ

Ἑλένη δ' ἀφίκται δῶμα Μενέλεω πάλιν;

ΟΡΕΣΤΗΣ

ἦκει, κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινι.

ΙΦΙΓΕΝΕΙΑ

καὶ ποῦ ἔστι; κάμοι γάρ τι προυφείλει κακόν.

ΟΡΕΣΤΗΣ

Σπάρτη ξυνοικεῖ τῷ πάρος ξυνευνέτη.

ΙΦΙΓΕΝΕΙΑ

525 ὦ μῖσος εἰς Ἑλληνας, οὐκ ἐμοὶ μόνῃ.

ΟΡΕΣΤΗΣ

ἀπέλαυσα καὶ γὰρ δὴ τι τῶν κείνης γάμων.



IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Will you tell me something I wish to hear?

ORESTES

Yes: this adds but little to my troubles.

IPHIGENIA

Perhaps you know of Troy, talked of everywhere.

ORESTES

Oh would that I did not, even in dreams!

IPHIGENIA

They say that it has perished, destroyed by war.

ORESTES

That is so: it is no idle tale you heard.

IPHIGENIA

Has Helen come back to the house of Menelaus?

ORESTES

She has come, a calamitous return for one of my family.

IPHIGENIA

And where is she? To me too she owes a debt for grief she caused.

ORESTES

She lives in Sparta with her former husband.

IPHIGENIA

Hateful creature in Greece's eyes, not only in mine!

ORESTES

I too have reaped some benefit of her marriage.

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται;

ΟΡΕΣΤΗΣ

ὡς πάνθ' ἅπαξ με συλλαβοῦσ' ἀνιστορεῖς.

ΙΦΙΓΕΝΕΙΑ

πρὶν γὰρ θανεῖν σε, τοῦδ' ἐπαυρέσθαι θέλω.

ΟΡΕΣΤΗΣ

530 ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾶς· λέξω δ' ἐγώ.

ΙΦΙΓΕΝΕΙΑ

Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν;

ΟΡΕΣΤΗΣ

ὄλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.

ΙΦΙΓΕΝΕΙΑ

ὦ πότνι', ὡς εὖ. τί γὰρ ὁ Λαέρτου γόνος;

ΟΡΕΣΤΗΣ

οὐπω νενόστηκ' οἶκον, ἔστι δ', ὡς λόγος.

ΙΦΙΓΕΝΕΙΑ

535 ὄλοιτο, νόστου μήποτ' ἐς πάτραν τυχών.

ΟΡΕΣΤΗΣ

μηδὲν κατεύχον· πάντα τὰκείνου νοσεῖ.

ΙΦΙΓΕΝΕΙΑ

Θέτιδος δ' ὁ τῆς Νηρηΐδος ἔστι παῖς ἔτι;

ΟΡΕΣΤΗΣ

οὐκ ἔστιν· ἄλλως λέκτρ' ἔγημ' ἐν Αὐλίδι.

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

And have the Greeks come home, as is reported?

ORESTES

So many questions you ask all together!

IPHIGENIA

Before you die I want to gain this benefit.

ORESTES

Ask on, since your heart is set on it: I will answer.

IPHIGENIA

Did a prophet called Calchas return from Troy?

ORESTES

He's dead, was the report in Mycenae.

IPHIGENIA

Goddess, my thanks! What of Laertes' son?

ORESTES

They say he is alive but not returned.

IPHIGENIA

Death take him! May he never get back home!

ORESTES

No need for your curses: his fortunes all are bad.

IPHIGENIA

Is the son of Nereid Thetis still alive?

ORESTES

He is dead: the marriage he made in Aulis was for nought.

---

533 εὖ. τί Musgrave: ἔστι L

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

δόλια γάρ, ὡς ἴσασιν οἱ πεπονθότες.

ΟΡΕΣΤΗΣ

540 τίς εἶ ποθ' ; ὡς εὖ πυνθάνῃ τάφ' Ἑλλάδος.

ΙΦΙΓΕΝΕΙΑ

ἐκείθ' ἐν εἰμι· παῖς ἔτ' οὖσ' ἀπωλόμην.

ΟΡΕΣΤΗΣ

ὀρθῶς ποθεῖς ἄρ' εἰδέναι τάκεῖ, γύναι.

ΙΦΙΓΕΝΕΙΑ

τί δ' ὁ στρατηγός, ὃν λέγουσ' εὐδαιμονεῖν;

ΟΡΕΣΤΗΣ

τίς; οὐ γὰρ ὃν γ' ἐγῶδα τῶν εὐδαιμόνων.

ΙΦΙΓΕΝΕΙΑ

545 Ἄτρεως ἐλέγετο δὴ τίς Ἀγαμέμνων ἄναξ.

ΟΡΕΣΤΗΣ

οὐκ οἶδ'· ἄπελθε τοῦ λόγου τούτου, γύναι.

ΙΦΙΓΕΝΕΙΑ

μὴ πρὸς θεῶν, ἀλλ' εἴφ', ἵν' εὐφρανθῶ, ξένε.

ΟΡΕΣΤΗΣ

τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.

ΙΦΙΓΕΝΕΙΑ

τέθνηκε; ποία συμφορᾶ; τάλαιν' ἐγώ.

ΟΡΕΣΤΗΣ

550 τί δ' ἐστέναξας τούτου; μῶν προσῆκέ σοι;

539 ἴσασιν Nauck: φασὶν L

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Deceitful marriage, as they know who endured it.

ORESTES

Who are you? How good your questions about Greek affairs are!

IPHIGENIA

I come from there. I was lost while still a child.

ORESTES

No wonder then you long to know of events there, lady.

IPHIGENIA

What about the general who they say is prosperous?

ORESTES

Who is that? The general I know is not one of the blessed.

IPHIGENIA

A son of Atreus, one King Agamemnon, was so called.

ORESTES

I do not know. Leave this topic, lady.

IPHIGENIA

I beg you by the gods, no! Tell me and make me happy, stranger!

ORESTES

The poor man is dead, but he has caused the ruin of someone else.

IPHIGENIA

Dead? Of what did he die? Ah poor me!

ORESTES

Why do you weep at this news? Surely he was no relation of yours?

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

τὸν ὄλβον αὐτοῦ τὸν πάροισ' ἀναστένω.

ΟΡΕΣΤΗΣ

δεινῶς γὰρ ἐκ γυναικὸς οἴχεται σφαγείς.

ΙΦΙΓΕΝΕΙΑ

ὦ πανδάκρυτος ἢ κτανούσα χῶ θανών.

ΟΡΕΣΤΗΣ

παῦσαί νυν ἤδη μῆδ' ἐρωτήσης πέρα.

ΙΦΙΓΕΝΕΙΑ

555 τοσόνδε γ', εἰ ζῆ τοῦ ταλαιπώρου δάμαρ.

ΟΡΕΣΤΗΣ

οὐκ ἔστι παῖς νιν ὃν ἔτεκ' αὐτὸς ὤλεσεν.

ΙΦΙΓΕΝΕΙΑ

ὦ συνταραχθεὶς οἶκος. ὡς τί δὴ θέλων;

ΟΡΕΣΤΗΣ

πατρὸς θανόντος τήνδε τιμωρούμενος.

ΙΦΙΓΕΝΕΙΑ

φεῦ·

ὡς εὖ κακὸν δίκαιον ἐξεπράξατο.

ΟΡΕΣΤΗΣ

560 ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ὢν.

ΙΦΙΓΕΝΕΙΑ

λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον;

ΟΡΕΣΤΗΣ

λέλοιπεν Ἥλέκτραν γε παρθένον μίαν.

IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

I weep for the good fortune he once had.

ORESTES

As you should: his was a dreadful death, slaughtered by his wife.

IPHIGENIA

O pitiable, both the slayer and the slain!

ORESTES

Halt there then: question me no further!

IPHIGENIA

Just one thing more: is the poor man's wife still alive?

ORESTES

No: she was killed by her very own son.

IPHIGENIA

O house in utter turmoil! For what reason?

ORESTES

He took revenge on her for his father's murder.

IPHIGENIA

Ah! What a good deed, this righteous crime he committed!

ORESTES

Yet the gods do not bless him for all his righteousness.

IPHIGENIA

Did Agamemnon leave behind another child in his house?

ORESTES

Yes, one unmarried daughter, Electra.

---

556 ἔτεκ' αὐτὸς Markland: ἔτεχ' οὗτος L

559 ἐξέπραξ' αὐτοῦ Elmsley: εἰς- L

## EURIPIDES

### ΙΦΙΓΕΝΕΙΑ

τί δέ; σφαγείσης θυγατρὸς ἔστι τις λόγος;

### ΟΡΕΣΤΗΣ

οὐδείς γε, πλὴν θανούσαν οὐχ ὀρᾶν φάος.

### ΙΦΙΓΕΝΕΙΑ

565 τάλαιν' ἐκείνη χῶ κτανὼν αὐτὴν πατήρ.

### ΟΡΕΣΤΗΣ

κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.

### ΙΦΙΓΕΝΕΙΑ

ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός;

### ΟΡΕΣΤΗΣ

ἔστ', ἄθλιός γε, κούδαμοῦ καὶ πανταχοῦ.

### ΙΦΙΓΕΝΕΙΑ

ψευδεῖς ὄνειροι, χαίρετ'. οὐδὲν ἦτ' ἄρα.

### ΟΡΕΣΤΗΣ

570 οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι  
πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.

[πολὺς ταραγμὸς ἔν τε τοῖς θείοις ἔνι

κἂν τοῖς βροτείοις· ἔν δὲ λυπεῖται μόνον,

ὃς οὐκ ἄφρων ὢν μάντεων πεισθεὶς λόγοις

575 ὄλωλεν ὡς ὄλωλε τοῖσιω εἰδόσιν.]

### ΧΟΡΟΣ

φεῦ φεῦ· τί δ' ἡμεῖς οἳ τ' ἐμοὶ γεννήτορες;

ἄρ' εἰσίν; ἄρ' οὐκ εἰσί; τίς φράσειεν ἄν;

572-5 del. Cropp, 570-5 suspectos habet Diggle



## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Does anyone still speak of the daughter who was sacrificed?

ORESTES

No, save that she is dead and does not look on the light.

IPHIGENIA

Poor daughter, poor too the father who killed her!

ORESTES

She died for the wretched sake of a wicked woman.

IPHIGENIA

The murdered man's son, is he still alive in Argos?

ORESTES

He lives, unhappy man, both nowhere and everywhere.

IPHIGENIA

Farewell, false dreams! I see now you were worthless!

ORESTES

And the gods, who are called wise, are no more truthful than winged dreams. [There is much confusion in the divine and in the mortal realm. Only one grief has he who though no fool yet trusted the words of seers and died the death that those who know realize he died.]

CHORUS LEADER

Ah, ah! What about us? What about our parents? Are they alive or dead? Who can tell us?

## EURIPIDES

### ΙΦΙΓΕΝΕΙΑ

- ἀκούσατ'· ἐς γὰρ δὴ τιν' ἤκομεν λόγον,  
 ὑμῖν τ' ὄνησιν, ὦ ξένοι, σπεύδουσ' ἅμα  
 580 κάμοι. τὸ δ' εὖ μάλιστα τῆδε γίγνεται,  
 εἰ πᾶσι ταῦτ' ἄρα γὰρ ἀρεσκόντως ἔχει.  
 θέλοις ἄν, εἰ σώσαιμί σ', ἀγγεῖλαί μοι  
 πρὸς Ἄργος ἔλθων τοῖς ἐμοῖς ἐκεῖ φίλοις,  
 δέλτον τ' ἐνεγκεῖν, ἣν τις οἰκτίρας ἐμὲ  
 585 ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν  
 φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὑπο  
 θνήσκειν, τὰ τῆς θεοῦ τάδε δίκαι' ἠγοούμενος;  
 οὐδένα γὰρ εἶχον ὅστις ἀγγεῖλαι μολῶν  
 ἐς Ἄργος αὐθις τὰς <τ'> ἐμὰς ἐπιστολὰς  
 590 πέμψειε σωθεῖς τῶν ἐμῶν φίλων τινί.  
 σὺ δ' (εἰ γάρ, ὡς ἔοικας, οὐχὶ δυσμενῆς  
 καὶ τὰς Μυκῆνας οἶσθα χοῦς ἐγὼ φιλω)  
 σώθητι κείσε, μισθὸν οὐκ αἰσχροῦν λαβῶν,  
 κούφων ἕκατι γραμμάτων σωτηρίαν.  
 595 οὔτος δ', ἐπεὶ περ πόλις ἀναγκάζει τάδε,  
 θεῶν γενέσθω θῦμα χωρισθεῖς σέθεν.

### ΟΡΕΣΤΗΣ

- καλῶς ἔλεξας τᾶλλα πλὴν ἓν, ὦ ξένη  
 τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.  
 ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς,  
 600 οὔτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν.  
 οὔκουν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμὲ  
 χάριν τίθεσθαι καὐτὸν ἐκδῦναι κακῶν.

## IPHIGENIA AMONG THE TAURIANS

### IPHIGENIA

Listen! I have come upon a plan: I am trying to benefit you, strangers, and at the same time myself. That is the best result, when the same course of action is pleasing to everyone. (*to Orestes*) If I spared your life, would you be willing to bring news to those I love in Argos and to deliver a tablet? A prisoner took pity and wrote it for me since he did not think that mine was the murderous hand but that it was the law that killed him, this being the goddess' idea of right. I had no one who might bear a message back to Argos and, his life being spared, convey my letters to someone of my kin. But you, it seems, are not ill-disposed and you know Mycenae and those I love: win your way safely there and get no shabby wage, your life for carrying a light letter. But since the city requires it, let this man be separated from you and sacrificed to the goddess.

### ORESTES

Your proposal is good except for one thing, stranger. The sacrifice of this man would be a great weight upon me. I am the one with the cargo of misfortune in his hold, and he has sailed with me to share my troubles. It is not right, therefore, for me to do you a good turn and escape from trouble

---

579 σπεύδουσ' Musgrave: σπουδῆς L

580 τῆδε Heimsoeth: γ' οὕτω L

587 τάδε Pierson: ταῦτα L ἡγούμενος Hermann: -μένης L

588-90 del. Dindorf

589 <τ' > Bothe

591 οὐχὶ Diggle: οὔτε L

592 ἐγὼ Markland: καγὼ L φιλω̄ Musgrave: θέλω L

593 κείσε Heimsoeth: καὶ σὺ L

## EURIPIDES

ἀλλ' ὡς γενέσθω· τῷδε μὲν δέλτον δίδου·  
 πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν·  
 605 ἡμᾶς δ' ὁ χρήζων κτεινέτω. τὰ τῶν φίλων  
 αἰσχιστον ὅστις καταβαλὼν ἐς ξυμφορὰς  
 αὐτὸς σέσσωται. τυγχάνει δ' ὄδ' ὦν φίλος,  
 ὃν οὐδὲν ἤσσον ἢ ἔμὲ φῶς ὀρᾶν θέλω.

## ΙΦΙΓΕΝΕΙΑ

ὦ λῆμ' ἄριστον, ὡς ἀπ' εὐγενοῦς τινος  
 610 ῥίζης πέφυκας τοῖς φίλοις τ' ὀρθῶς φίλος.  
 τοιοῦτος εἶη τῶν ἐμῶν ὁμοσπόρων  
 ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγώ, ξένοι,  
 ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὀρώσά νιν.  
 ἐπεὶ δὲ βούλη ταῦτα, τόνδε πέμφομεν  
 615 δέλτον φέροντα, σὺ δὲ θανῆ· πολλὴ δέ τις  
 προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

## ΟΡΕΣΤΗΣ

θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται;

## ΙΦΙΓΕΝΕΙΑ

ἐγώ· θεᾶς γὰρ τήνδε προστροπήν ἔχω.

## ΟΡΕΣΤΗΣ

ἄζηλον, ὦ νεᾶνι, κούκ εὐδαίμονα.

## ΙΦΙΓΕΝΕΙΑ

620 ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον.

## ΟΡΕΣΤΗΣ

αὐτὴ ξίφει κτείνουσα θῆλυς ἄρσενας;

## IPHIGENIA AMONG THE TAURIANS

myself at the cost of his death. Rather, this is what should be done: give him the tablet. He will take it to Argos, so that all will be well with you. As for me, let him who wants kill me. It is vile for a man to hurl his friends into disaster while saving his own life. This man happens to be a friend, and I desire that he should look on the light no less than I.

### IPHIGENIA

O valiant heart, from what noble stock you have come, and how true a friend you are to your friends! May he of my kin who is still left to me be like you! For in fact, strangers, I also have a brother, have him in all but seeing him. But since this is your wish, I will send this man with the tablet and you shall be killed. For some reason you are very eager for this.

### ORESTES

Who will do the dread deed of sacrificing me?

### IPHIGENIA

I will: this is the service I render to the goddess.

### ORESTES

An unenviable and unhappy one, lady.

### IPHIGENIA

But I am under compulsion and must perform it.

### ORESTES

Will you, a woman, yourself kill a man with the sword?

---

619 ἄζηλον Bothe: ἄζηλά γ' L

621 κτείνουσα Π: θύουσα L

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

οὔκ, ἀλλὰ χαίτην ἀμφὶ σὴν χερνύσομαι.

ΟΡΕΣΤΗΣ

ὁ δὲ σφαγεὺς τίς, εἰ τάδ' ἱστορεῖν με χρή;

ΙΦΙΓΕΝΕΙΑ

ἔσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.

ΟΡΕΣΤΗΣ

625 τάφος δὲ ποῖος δέξεται μ', ὅταν θάνω;

ΙΦΙΓΕΝΕΙΑ

πῦρ ἱερὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.

ΟΡΕΣΤΗΣ

φεῦ·

πῶς ἂν μ' ἀδελφῆς χεῖρ περιστείλειεν ἄν;

ΙΦΙΓΕΝΕΙΑ

μάταιον εὐχὴν, ὦ τάλας, ὅστις ποτ' εἶ,  
 ηὔξω μακρὰν γὰρ βαρβάρου ναίει χθονός.

630 οὐ μὴν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὦν,  
 ἀλλ' ὦν γε δυνατὸν οὐδ' ἐγὼ ἄλλείψω χάριν.

πολὺν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,  
 ξανθῷ τ' ἐλαίῳ σῶμα σὸν <χρίσω καλῶς  
 καὶ συμπυρωθὲν Βακχίῳ> κατασβέσω,  
 καὶ τῆς ὀρείας ἀνθεμόρροντον γάνος

635 ξουθῆς μελίσσης ἐς πυρὰν βαλῶ σέθεν.

ἀλλ' εἴμι δέλτον τ' ἐκ θεᾶς ἀνακτόρων  
 οἴσω τὸ μέντοι δυσμενὲς μὴ μούγκαλῆς,  
 φυλάσσειτ' αὐτούς, πρόσπολοι, δεσμῶν ἄτερ.

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

No, I will pour lustral water about your head.

ORESTES

Who will do the killing, if I may ask?

IPHIGENIA

There are people in this temple whose business this is.

ORESTES

What kind of burial will I get when I have been killed?

IPHIGENIA

There is a sacred fire inside and a broad cleft in the cliff.

ORESTES

Ah me! How I wish my sister's hand would deck my corpse!

IPHIGENIA

Poor man, whoever you are, your wish is in vain! She dwells far off from this barbarian land. But since you are an Argive, I shall not omit such service as I can give. I will deck your burial with plentiful adornment, <richly anoint> your body with tawny olive oil and extinguish <your ashes with wine,> and on the spot where your body was burned I shall pour fragrant honey from tawny mountain bees.

Well, I will go now and bring the tablet from the goddess' temple. Yet, so that you may not charge me with ill-will, (*to the servants*) guard them without fetters, servants.

---

631 ἄλλείψω Markland: λείψω L

633 inter σὸν et κατασβέσω lac. indic. Jackson

637 μούγκαλης post Kirchhoff Jackson: μου λάβης L

## EURIPIDES

- ἴσως <δ> ἄελπτα τῶν ἐμῶν φίλων τινὶ  
 640 πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ,  
 καὶ δέλτος αὐτῷ ζῶντας οὓς δοκεῖ θανεῖν  
 λέγουσ' ἀπίστους ἠδονὰς ἀπαγγελεῖ.

## ΧΟΡΟΣ

- κατολοφύρομαι σὲ τὸν χερνίβων  
 645 ρανίσι μελόμενον <μέλεον> αἱμακταῖς.

## ΟΡΕΣΤΗΣ

οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὦ ξένοι.

## ΧΟΡΟΣ

σὲ δὲ τύχας μάκαρος, ὦ νεανία,  
 σεβόμεθ', ἐς πάτραν ὅτι πόδ' ἐμβάσῃ.

## ΠΥΛΛΑΔΗΣ

- 650 ἄζηλά τοι φίλοισι, θνησκόντων φίλων.

## ΧΟΡΟΣ

- ὦ σχέτλιοι πομπαί, φεῦ φεῦ,  
 <δύο> διολλῦσαι  
 αἰαῖ αἰαῖ πότερος ὁ μᾶλλον <τλάμων>;  
 655 ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν,  
 σὲ πάρος ἢ σ' ἀναστενάξω γόοις.

## ΟΡΕΣΤΗΣ

Πυλάδη, πέπονθας ταῦτὸ πρὸς θεῶν ἐμοί;

639 <δ> Diggle

645 <μέλεον> Monk

646 ἀλλ' οὐ γὰρ οἶκτος ταῦτα Weil

647 σὲ δέ, νεανία, τύχας μάκαρος, ὦ Diggle



## IPHIGENIA AMONG THE TAURIANS

Perhaps the news I shall send to the one I love best at Argos will be unlooked for, and the tablet, telling him that one he thought dead is alive, will bring him joy he can scarcely believe.

*Exit IPHIGENIA into the skene.*

### CHORUS

I lament for you, <unhappy man,>  
destined for the deadly drops of the lustral basin.

### ORESTES

This does not call for tears: ladies, farewell!

### CHORUS

But you, young man, we honor for your blessed fortune:  
you will set foot on your native soil.

### PYLADES

No enviable thing for a friend to do when his friend is  
being killed.

### CHORUS

O cruel the sending, ah me,  
that slays <two men>!  
Ah, ah, which of the two is more <luckless>?  
The impulse of my mind is twofold and wavering:  
is it you or you that I should first weep for?

### ORESTES

Pylades, in heaven's name do you feel the same as I do?

---

649 πῶδ' Elmsley: ποτ' L      ἐμβάσῃ Seidler: ἐπεμ- L

650 τοι Burges: τοῖς L

652 <δύο> Bothe

654 μᾶλλον Musgrave: μέλλον L      <τλάμων> Willink

## EURIPIDES

ΠΥΛΑΔΗΣ

οὐκ οἶδ' ἐρωτᾶς οὐ λέγειν ἔχοντά με.

ΟΡΕΣΤΗΣ

- 660 τίς ἐστὶν ἡ νεᾶνις; ὡς Ἑλληνικῶς  
 ἀνήρεθ' ἡμᾶς τοὺς τ' ἐν Ἰλίῳ πόνους  
 νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν  
 Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον  
 Ἀγαμέμνον' ὡς ᾠκτιρ' ἀνηρώτα τέ με
- 665 γυναιῖκα παιδᾶς τ'. ἔστιν ἡ ξένη γένος  
 ἐκείθεν Ἀργεία τις· οὐ γὰρ ἂν ποτε  
 δέλτον τ' ἔπεμπε καὶ τὰδ' ἐξεμάνθανεν,  
 ὡς κοινὰ πράσσοις, Ἄργος εἰ πράσσει καλῶς.

ΠΥΛΑΔΗΣ

- 670 ἔφθης με μικρόν· ταῦτ' αὖθις λέγεις,  
 πλὴν ἔν· τὰ γάρ τοι βασιλέων παθήματα  
 ἴσασι πάντες ὧν ἐπιστροφή τις ἦ.  
 ἀτὰρ διήλθον χᾶτερον λόγον τινά.

ΟΡΕΣΤΗΣ

τίν'; ἐς τὸ κοινὸν δοὺς ἄμεινον ἂν μάθοις.

ΠΥΛΑΔΗΣ

- 675 αἰσχροὺς θανόντος σοῦ βλέπειν ἡμᾶς φάος·  
 κοινῇ τ' ἔπλευσα δεῖ τε καὶ κοινῇ θανεῖν.  
 καὶ δειλίαν γὰρ καὶ κάκην κεκτῆσομαι  
 Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,  
 δόξω δὲ τοῖς πολλοῖσι (πολλοὶ γὰρ κακοί)  
 προδοὺς σεσῶσθαί σ' αὐτὸς εἰς οἴκους μόνος

## IPHIGENIA AMONG THE TAURIANS

PYLADES

You ask the question, but I cannot answer.

ORESTES

Who is the young woman? How Greek were her questions to us about the troubles in Troy, the homecoming of the Achaeans, Calchas skilled in the omens of birds, and the fame of Achilles! What pity she showed for Agamemnon, and what questions she asked me about his wife and children! The woman must, I suppose, be from there, an Argive by birth. Otherwise she would not be sending a letter there, nor would she have asked her questions as if she too prospered whenever Argos did.

PYLADES

You anticipate me and have taken the very words from my mouth except for one thing: the sufferings of kings are known to all who have paid any heed.

But there is another thing I have thought of.

ORESTES

What is that? If you share your thought, you will know it better.

PYLADES

It is disgraceful for me to look on the light with you dead. Just as I sailed on a common voyage with you, so ought I to die with you. Otherwise I shall get a reputation for cowardice in Argos and the glens of Phocis. The many will think (evil as they are) that I came home safely by myself be-

---

670 *τοι* Hermann: *τῶν* L

672 *διήλθον* Porson: *-ἦλθε* L

675 *τε* West: *με* L

679 *σεσῶσθαι σ'* Elmsley: *σε σώζεσθ'* L

## EURIPIDES

- 680 ἤ καὶ φονεύσας ἐπὶ νοσοῦσι δώμασιν  
 ῥάψαι μόρον σοι σῆς τυραννίδος χάριν,  
 ἔγκληρον ὡς δὴ σὴν κασιγνήτην γαμῶν.  
 ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,  
 κοῦκ ἔσθ' ὅπως οὐ χρῆ συνεκπνεῦσαί μέ σοι  
 685 καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας,  
 φίλον γεγῶτα καὶ φοβούμενον ψόγον.

## ΟΡΕΣΤΗΣ

- εὐφήμα φώνει· τὰμὰ δεῖ φέρειν κακά,  
 ἀπλᾶς δὲ λύπας ἐξόν, οὐκ οἶσω διπλᾶς.  
 ὃ γὰρ σὺ λυπρὸν κάπονείδιστον λέγεις,  
 690 ταῦτ' ἔστιν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ  
 κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,  
 πράσσονθ' ἂ πράσσω πρὸς θεῶν, λῦσαι βίον.  
 σὺ δ' ὄλβιός τ' εἶ καθαρὰ τ', οὐ νοσοῦντ', ἔχεις  
 μέλαθρ', ἐγὼ δὲ δυσσεβῆ καὶ δυστυχή.  
 695 σωθεῖς δέ, παῖδας ἐξ ἐμῆς ὁμοσπόρου  
 κτησάμενος, ἦν ἔδωκά σοι δάμαρτ' ἔχειν,  
 <σύ τ' ἂν τὸ λοιπὸν βίον ἔχοις εὐδαίμονα>  
 ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος  
 πατρῶος οὐμὸς ἐξαλειφθείη ποτ' ἄν.  
 ἀλλ' ἔρπε καὶ ζῆ καὶ δόμους οἶκει πατρός.  
 700 ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλης,  
 πρὸς δεξιᾶς σε τῆσδ' ἐπισκῆπτω τάδε·  
 τύμβον τε χῶσον καπίθες μνημείά μου,  
 καὶ δάκρυν' ἀδελφῆ καὶ κόμας δότω τάφω.  
 ἄγγελλε δ' ὡς ὄλωλ' ὑπ' Ἀργείας τινὸς

## IPHIGENIA AMONG THE TAURIANS

cause I abandoned you or even that with your house in trouble I plotted your death to win your throne, being married to your sister, who would be the heiress. These things make me afraid and ashamed, and it is surely right for me to breathe my last, be slaughtered, and cremated with you since I am your friend and stand in fear of censure.

### ORESTES

No more shocking words! I must endure my own misfortunes. Since I can bear one set of griefs, I will not bear two. What you have called painful and blameworthy applies also to me if I cause your death when you have shared my troubles. For my part, it is no misfortune for me to lose my life, given the fortunes the gods have sent me. But you are prosperous, and you have a house that is pure, not diseased, while mine is godless and unblest. If you come safely back and get children from my sister, whom I have given you as your wife, <you could live henceforth a happy life,> and my name will be preserved and my father's house will not lack descendants and be blotted out. So go and live and take care of the house of your father. But this I beg of you by your right hand: when you come to Greece and to horse-pasturing Argos, pile up a burial mound for me and put my memorial upon it. Let my sister give to my tomb the gift of her tears and cut hair. Proclaim to all that I

---

680-1 φονεύσαι σ' . . . ράψας Bergk

687 κακά] ἐμέ Porson

692 λύσαι Schenk: λήσειν L

697 num ante h. v. aliquid exciderit dubitat Diggle

701 σοι Hartung

702 μου Monk: μοι L

## EURIPIDES

- 705 γυναικὸς ἀμφὶ βωμὸν ἀγνισθεῖς φόνω.  
καὶ μὴ προδῶς μου τὴν κασιγνήτην ποτέ,  
ἔρημα κήδη καὶ δόμους ὀρών πατρός.  
καὶ χαῖρ' ἐμῶν γὰρ φίλτατόν σ' ἠῦρον φίλων,  
ὦ συγκυναγὲ καὶ συνεκτραφεῖς ἐμοί,  
710 ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν.  
ἡμᾶς δ' ὁ Φοῖβος μάντις ὦν ἐψεύσατο·  
τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος  
ἀπήλασ', αἰδοῖ τῶν πάρος μαντευμάτων.  
ὦ πάντ' ἐγὼ δούς τὰμὰ καὶ πεισθεῖς λόγοις,  
715 μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι.

## ΠΥΛΑΔΗΣ

- ἔσται τάφος σοι, καὶ κασιγνήτης λέχος  
οὐκ ἂν προδοίην, ὦ τάλας, ἐπεὶ σ' ἐγὼ  
θανόντα μᾶλλον ἢ βλέπονθ' ἔξω φίλον.  
ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω  
720 μάντευμα· καίτοι κάγγυς ἔστηκας φόνου.  
ἀλλ' ἔστιν, ἔστιν ἢ λίαν δυσπραξία  
λίαν διδοῦσα μεταβολάς, ὅταν τύχη.

## ΟΡΕΣΤΗΣ

σίγα· τὰ Φοῖβον δ' οὐδὲν ὠφελεί μ' ἔπη·  
γυνὴ γὰρ ἦδε δωμάτων ἔξω περᾶ.

## ΙΦΙΓΕΝΕΙΑ

- 725 ἀπέλθεθ' ὑμεῖς καὶ παρεντρεπίζετε  
τᾶνδον μολόντες τοῖς ἐφεστῶσι σφαγῆ.

719 σ' . . . γέ Nauck: γ' . . . σέ L

720 κάγγυς Erfurdt: γ' ἔγγυς L

## IPHIGENIA AMONG THE TAURIANS

perished at the hand of an Argive woman, consecrated for death at the altar. And never desert my sister: my father's house, yours by marriage, is destitute. Farewell! My fellow huntsman who grew up with me and bore so much of the burden of my misfortunes, in you I have found the dearest of my friends!

It was the prophet Apollo who deceived me: by a cunning trick he drove me as far as possible from Hellas, in shame at his earlier prophecies. I gave my all to him, trusted his words, and killed my mother, but now in recompense I am perishing myself.

### PYLADES

You shall have a burial, and I shall never desert the bed of your sister, poor man: I shall hold you a dearer friend in death than in life. But the god's oracle has not killed you yet, though you certainly stand near to being slaughtered. Still, dependably true it is that extreme misfortune oftentimes begets extreme change.

*Enter IPHIGENIA carrying a tablet.*

### ORESTES

Enough! Phoebus' words do me no good: here comes the woman out of the house.

### IPHIGENIA

*(to the servants)* Leave me: go inside and help those in charge of the sacrifice to prepare things. *(The remaining servants go into the temple.)*

## EURIPIDES

- δέλτον μὲν αἶδε πολύθυροι διαπτυχαί,  
 ξένοι, πάρεισιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι  
 ἀκούσατ'. οὐδεὶς αὐτὸς ἐν πόνοις <τ' > ἀνὴρ  
 730 ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ.  
 ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς  
 θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς  
 ὃ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.

ΟΡΕΣΤΗΣ

τί δῆτα βούλῃ; τίνος <ἐπήκοος λόγου  
 θαρσεῖν ἔχοις ἂν ὦν> ἀμηχανεῖς πέρι;

ΙΦΙΓΕΝΕΙΑ

- 735 ὄρκον δότω μοι τάσδε πορθμεύσειν γραφὰς  
 πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.

ΟΡΕΣΤΗΣ

ἦ κἀντιδώσεις τῶδε τοὺς αὐτοὺς λόγους;

ΙΦΙΓΕΝΕΙΑ

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΟΡΕΣΤΗΣ

ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.

ΙΦΙΓΕΝΕΙΑ

- 740 δίκαιον εἶπας· πῶς γὰρ ἀγγείλειεν ἄν;

ΟΡΕΣΤΗΣ

ἦ καὶ τύραννος ταῦτα συγχωρήσεται;

729 &lt;τ' &gt; Koechly

734 post τίνος lac. indic. Kovacs

738 fort. delendus: cf. *Med.* 748



## IPHIGENIA AMONG THE TAURIANS

Here is the tablet with its many leaves, strangers. Hear what I further desire. No man stays the same both when he is in trouble and when he has passed from fear to hope. I am afraid that the intended bearer of my letter to Argos may make light of my command to him once he has left this land.

ORESTES

So what is it you desire? What <word can give you confidence where> you are perplexed?

IPHIGENIA

Let him give me an oath that he will carry this tablet to Argos to those loved ones I want to send it to.

ORESTES

Will you make the same kind of oath to him?

IPHIGENIA

To do what or not to do what? You must say.

ORESTES

That you will release him alive from this barbarian land.

IPHIGENIA

That is only fair: otherwise how could he deliver the message?

ORESTES

Will the king go along with this?

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

ναί.

πέισω σφε, καυτή ναὸς ἐσβήσω σκάφος.

ΟΡΕΣΤΗΣ

ὄμνυ· σὺ δ' ἔξαρχ' ὄρκον ὅστις εὐσεβής.

ΙΦΙΓΕΝΕΙΑ

δώσειν λέγειν χρῆ τήνδε τοῖς ἐμοῖς φίλοις.

ΠΥΛΑΔΗΣ

745 τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε.

ΙΦΙΓΕΝΕΙΑ

κάγῳ σέ σώσω κυανέας ἔξω πέτρας.

ΠΥΛΑΔΗΣ

τίν' οὖν ἐπόμνυς τοισίδ' ὄρκιον θεῶν;

ΙΦΙΓΕΝΕΙΑ

Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.

ΠΥΛΑΔΗΣ

ἐγὼ δ' ἀνακτά γ' οὐρανοῦ σεμνὸν Δία.

ΙΦΙΓΕΝΕΙΑ

750 εἰ δ' ἐκλιπὼν τὸν ὄρκον ἀδικοίης ἐμέ;

ΠΥΛΑΔΗΣ

ἄνοστος εἶην· τί δὲ σὺ, μὴ σώσασά με;

ΙΦΙΓΕΝΕΙΑ

μήποτε κατ' Ἄργος ζῶσ' ἵχνος θείην ποδός.

744 δώσειν Bothe: δώσω L

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Yes. I will persuade him. I will put the man on board ship myself.

ORESTES

(*to Pylades*) Take the oath. (*to Iphigenia*) And you dictate to him as piety enjoins.

IPHIGENIA

You must say that you will give this to my loved ones.

PYLADES

I will deliver this letter to your loved ones.

IPHIGENIA

And I shall convey you safely past the Dark Rocks.

PYLADES

Which of the gods do you invoke to witness this oath?

IPHIGENIA

Artemis, in whose temple I hold office.

PYLADES

And I call on Zeus, the august king of heaven.

IPHIGENIA

And what should happen if you break your oath and wrong me?

PYLADES

May I never reach home! And what should happen to you if you do not save me?

IPHIGENIA

May I never live to set foot on the soil of Argos!

EURIPIDES

ΠΥΛΑΔΗΣ

ἄκουε δὴ νυν ὃν παρήλθομεν λόγον.

ΙΦΙΓΕΝΕΙΑ

ἀλλ' εὐθὺς ἔστω κοινός, ἣν καλῶς ἔχῃ.

ΠΥΛΑΔΗΣ

755 ἔξαιρέτόν μοι δὸς τόδ', ἣν τι ναῦς πάθῃ  
 χῆ δέλτος ἐν κλύδωνι χρημάτων μέτα  
 ἀφανῆς γένηται, σῶμα δ' ἐκσώσω μόνον,  
 τὸν ὄρκον εἶναι τόνδε μηκέτ' ἔμπεδον.

ΙΦΙΓΕΝΕΙΑ

ἀλλ' οἶσθ' ὃ δράσω (πολλὰ γὰρ πολλῶν κυρεῖ).  
 760 τάνοντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς  
 λόγῳ φράσω σοι πάντ' ἀπαγγεῖλαι φίλοις.  
 ἐν ἀσφαλεῖ γάρ· ἣν μὲν ἐκσώσης γραφήν,  
 αὐτὴ φράσει σιγῶσα τὰγγεγραμμένα·  
 ἣν δ' ἐν θαλάσῃ γραμματ' ἀφανισθῆ τάδε,  
 765 τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί.

ΠΥΛΑΔΗΣ

καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὕπερ.  
 σήμαινε δ' ᾧ χρῆ τάσδ' ἐπιστολὰς φέρειν  
 πρὸς Ἄργος ὃ τι τε χρῆ κλυόντα σοῦ λέγειν.

ΙΦΙΓΕΝΕΙΑ

769 ἄγγελλ' Ὀρέστη, παιδὶ τὰγαμέμνονος· . . .

ΠΥΛΑΔΗΣ

780 ᾧ θεοί.

## IPHIGENIA AMONG THE TAURIANS

PYLADES

But listen, here is a consideration we overlooked.

IPHIGENIA

Well, let it be shared at once if it is a good one.

PYLADES

Allow me this exception: if something happens to the ship, and the letter along with the cargo is lost and I save only myself, let the oath no longer be binding.

IPHIGENIA

Well, here is what I shall do (for more precautions mean more success): all that is contained in the folds of the tablet I shall tell you in words so that you can tell my loved ones. That way lies safety. If you keep the tablet unharmed, all by itself it will silently communicate what it contains. But if this letter is lost at sea, by saving yourself you also will save my message for me.

PYLADES

Your suggestion is good, both for you and for me. So tell me to whom in Argos I should bring this letter and what I should report from your lips.

IPHIGENIA

Bear this message to Orestes, son of Agamemnon: . . .

PYLADES

O gods!

---

754 εὐθὺς ἔστω κοινός Markland (κοινός) et Fix cl. 673: αὐτίς  
ἔσται καινός L

765 ἐμοί] ὁμοῦ Badham

766 τε σῶν Haupt: θεῶν L

779-81 mutato ordine post 769 trai. Jackson

## EURIPIDES

## ΙΦΙΓΕΝΕΙΑ

τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς;

## ΠΥΛΑΔΗΣ

781 οὐδέεν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε.

## ΙΦΙΓΕΝΕΙΑ

779 . . . Ὅρέσθ' (ἴν' αὐθις ὄνομα δις κλύων μάθης),

770 ἢ ἔν' Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε  
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι . . .

## ΟΡΕΣΤΗΣ

ποῦ δ' ἔστ' ἐκείνη; καθθανοῦσ' ἦκει πάλιν;

## ΙΦΙΓΕΝΕΙΑ

ἦδ' ἦν ὄρας σύ· μὴ λόγων ἔκπλησέ με.

. . . Κόμισαί μ' ἐς Ἄργος, ᾧ σύναιμε, πρὶν θανεῖν,  
775 ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς  
σφαγίων, ἐφ' οἷσι ξενοφόνους τιμὰς ἔχω . . .

## ΟΡΕΣΤΗΣ

Πυλάδη, τί λέξω; ποῦ ποτ' ὄνθ' ἠύρήμεθα;

## ΙΦΙΓΕΝΕΙΑ

778 . . . ἦ σοῖς ἀραία δώμασιν γενήσομαι.

782 τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξεται

λέγ' οὐνεκ' ἔλαφον ἀντιδοῦσά μου θεᾶ

Ἄρτεμις ἔσωσέ μ', ἦν ἔθνος' ἐμὸς πατήρ,

785 δοκῶν ἐς ἡμᾶς ὀξὺ φάσγανον βαλεῖν,

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Why do you call on the gods in the middle of my message?

PYLADES

It was nothing; go on: my mind was elsewhere.

IPHIGENIA

... "Orestes" (I say it twice so you will remember it), "here are the words of her who was slain at Aulis, Iphigenia, who is alive though to people there she is dead: . . ."

ORESTES

Where is she? Has she come back from the grave?

IPHIGENIA

It is she whom you see. Do not distract me from my message. ". . . Before you die, brother, fetch me home to Argos from this barbarian land! Take me away from the goddess' sacrifices where it is my office to kill foreigners . . ."

ORESTES

Pylades, what am I to say? Where in the world do we find ourselves?

IPHIGENIA

" . . . or I shall be a curse upon your house!" Perhaps in questioning you he will become incredulous. Tell him then that Artemis saved my life by putting a doe in my place, and it was this that my father sacrificed, thinking that it was into me that he had plunged his sharp sword, and that she

---

773 λόγων Seidler: -οις L

782 Iphigeniae trib. Markland: Pyladae L

Burges: -ομαι L

784 fort. ἔθν'

785 fort. delendus

ἀφίξεται

EURIPIDES

ἐς τήνδε δ' ᾤκισ' αἶαν. αἶδ' ἐπιστολαί,  
τάδ' ἐστὶ τὰν δέλτοισιν ἐγγεγραμμένα.

ΠΥΛΛΑΔΗΣ

ὦ ραδίους ὄρκοισι περιβαλοῦσά με,  
κάλλιστα δ' ὁμόσασ', οὐ πολλὸν σχήσω χρόνον,  
790 τὸν δ' ὄρκον ὃν κατώμοσ' ἐμπεδώσομεν.  
ἰδοῦ, φέρω σοι δέλτον ἀποδίδωμί τε,  
'Ορέστα, τῆσδε σῆς κασιγνήτης πάρα.

ΟΡΕΣΤΗΣ

δέχομαι παρεῖς δὲ γραμμάτων διαπτυχὰς  
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἰρήσομαι.  
795 ὦ φιλτάτη μοι σύγγον', ἐκπεπληγμένος  
ὅμως σ' ἀπίστῳ περιβαλὼν βραχίονι  
ἐς τέρψιν εἶμι, πυθόμενος θανμάστ' ἐμοί.

ΙΦΙΓΕΝΕΙΑ

ξέν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον  
χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.

ΟΡΕΣΤΗΣ

800 ὦ συγκασιγνήτη τε κάκ ταυτοῦ πατρὸς  
'Αγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,  
ἔχουσ' ἀδελφόν, οὐ δοκοῦσ' ἔξειν ποτέ.

ΙΦΙΓΕΝΕΙΑ

ἐγὼ σ' ἀδελφὸν τὸν ἐμόν; οὐ παύσῃ λέγων;  
τό τ' Ἄργος αὐτοῦ μεστὸν ἦ τε Ναυπλία.

796 σ' ἀπίστῳ Markland: ἀπιστῶ L

798n Ιφ. Monk: Xo. L



## IPHIGENIA AMONG THE TAURIANS

caused me to dwell in this country. Those are my commands, and that is the content of the tablets.

### PYLADES

Lady, you have bound me with an easy oath and have taken a most noble one yourself! I shall not long delay but will make good the oath I have sworn! (*He hands the letter to Orestes.*) Here, Orestes, I bring you a letter from your sister here and put it in your hands.

### ORESTES

I accept. I will not trouble to open the letter but will choose first a pleasure not of words but of deeds. Sister I love best, stunned though I am, with scarce believing arms, I yet come to the pleasure of your embrace. These are wonders I have heard.

*He makes to embrace Iphigenia. She moves to avoid the embrace.*

### IPHIGENIA

Stranger, it is not right for you to defile the servant of the goddess, putting your arms about her inviolate clothing!

### ORESTES

Sister, born from the same father Agamemnon, do not turn away from me: you have your brother though you never expected to have him again!

### IPHIGENIA

I have my brother? Won't you stop this talk? It is Argos and Nauplia that hold him.

---

803 εἰχῶ Diggle

804 τ' Bothe: δ' L

EURIPIDES

ΟΡΕΣΤΗΣ

805 οὐκ ἔστ' ἐκεῖ σός, ὦ τάλαινα, σύγγονος.

ΙΦΙΓΕΝΕΙΑ

ἀλλ' ἢ Λάκαινα Τυνδαρίς σ' ἐγείνατο;

ΟΡΕΣΤΗΣ

Πέλοπός γε παιδὶ παιδός, οὐ' κπέφυκ' ἐγώ.

ΙΦΙΓΕΝΕΙΑ

τί φής; ἔχεις τι τῶνδέ μοι τεκμήριον;

ΟΡΕΣΤΗΣ

ἔχω πατρώων ἐκ δόμων τι πυνθάνου.

ΙΦΙΓΕΝΕΙΑ

810 οὐκοῦν λέγειν μὲν χρή σέ, μανθάνειν δ' ἐμέ;

ΟΡΕΣΤΗΣ

λέγοιμ' ἂν ἀκοῇ πρῶτον Ἥλέκτρας τάδε·  
Ἄτρεως Θυέστου τ' οἴσθα γενομένην ἔριν;

ΙΦΙΓΕΝΕΙΑ

ἤκουσα· χρυσῆς ἀρνὸς ἦν νείκη πέρι.

ΟΡΕΣΤΗΣ

ταῦτ' οὖν ὑφήνασ' οἴσθ' ἐν εὐπήνοισ ὑφαῖς;

ΙΦΙΓΕΝΕΙΑ

815 ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν χρίμπτη φρενῶν.

806 ἦ Monk

807 γε Elmsley: τε L οὐ' κπέφυκ' Elmsley: ἐκπ- L

811 ἀκοῇ Reiske: ἄκουε L

813 ἦν νείκη Mekler, Radermacher: ἦνικ' ἦν L

815 χρίμπτη Wecklein: κάμπτη L

IPHIGENIA AMONG THE TAURIANS

ORESTES

Poor woman, your brother is not there.

IPHIGENIA

But did the Spartan daughter of Tyndareus bear you?

ORESTES

Yes, to Pelops' grandson, my father.

IPHIGENIA

What? Do you have some proof of this for me?

ORESTES

I have: ask me something about our father's house.

IPHIGENIA

Should you not rather speak, while I listen?

ORESTES

I will tell you first what I heard from Electra. Do you know of the strife that occurred between Atreus and Thyestes?

IPHIGENIA

I have heard about it: the quarrel concerned a golden lamb.<sup>17</sup>

ORESTES

Then do you remember weaving this tale upon cloth of fine thread?

IPHIGENIA

Dear man, how near you touch my memory!

<sup>17</sup> See above on line 198.

EURIPIDES

ΟΡΕΣΤΗΣ

εἰκό τ' ἐν ἱστοῖς ἡλίου μετάστασιν;

ΙΦΙΓΕΝΕΙΑ

ὔφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.

ΟΡΕΣΤΗΣ

καὶ λούτρ' ἐς Αὔλιον μητρὸς ἀδέξω πάρα;

ΙΦΙΓΕΝΕΙΑ

οἶδ'· οὐ γὰρ ὁ γάμος ἐσθλὸς ὢν μ' ἀφείλετο.

ΟΡΕΣΤΗΣ

820 τί γάρ; κόμας σὰς μητρὶ δοῦσα σῆ φέρειν;

ΙΦΙΓΕΝΕΙΑ

μνημεῖά γ' ἀντὶ σώματος τοῦμοῦ τάφω.

ΟΡΕΣΤΗΣ

ἂ δ' εἶδον αὐτός, τάδε φράσω τεκμήρια·  
Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρός,  
ἦν χερσὶ πάλλων παρθένον Πισάτιδα  
825 ἐκτήσαθ' Ἴπποδάμειαν, Οἰνόμαον κτανών,  
ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.

ΙΦΙΓΕΝΕΙΑ

ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,

818 ἀδέξω Kirchhoff: ἀνεδέξω L

819 οὐ] εἰ Semitelos μ' ἀφείλετο in susp. voc. Diggle

18 Both bride and groom were given a ritual bath by their mothers on the day of their wedding.

## IPHIGENIA AMONG THE TAURIANS

ORESTES

And do you remember weaving the story of the sun's change of course?

IPHIGENIA

This story too I wove in the lovely tapestry.

ORESTES

And do you remember the bath you received from your mother to prepare you for Aulis?<sup>18</sup>

IPHIGENIA

I do. The goodness of the marriage has not effaced this memory.

ORESTES

What then? Do you remember sending a lock of your hair to your mother?

IPHIGENIA

Yes, as a memorial for my tomb in place of my body.<sup>19</sup>

ORESTES

And now I will tell you for proof these things I saw myself: I saw the ancient spear of Pelops our ancestor in the house—which he brandished when he killed Oenomaus and won the maid of Pisa, Hippodamia—hidden in your bedroom.

*Orestes and Iphigenia embrace.*

IPHIGENIA

O dearest man, for that, and nothing else, is what you are,

<sup>19</sup> Presumably when she learned she was to die and would not be buried in Argos.

EURIPIDES

830 ἔχω σ', Ὀρέστα, τηλύγετον <σύμενον>  
χθονὸς ἀπο<πρὸ> πατρίδος Ἀργόθεν, ᾧ φίλος.

ΟΡΕΣΤΗΣ

κἀγὼ σε τὴν θανούσαν, ὡς δοξάζεται.

ΙΦΙΓΕΝΕΙΑ

κατὰ δὲ δάκρυα, κατὰ δὲ γόος ἅμα χαρᾶ  
τοῦμὸν νοτίζει βλέφαρον.

ΟΡΕΣΤΗΣ

ὡσαύτως δ' ἐμόν.

ΙΦΙΓΕΝΕΙΑ

835 τότ' ἔτι βρέφος  
ἔλιπον ἀγκάλαισι νεαρὸν τροφού  
νεαρὸν ἐν δόμοις.

ΟΡΕΣΤΗΣ

ᾧ κρείσσον ἢ λόγοισιν εὐτυχῶν ἐγώ.

ΙΦΙΓΕΝΕΙΑ

840 <ᾧ> ψυχά, τί φῶ; θαυμάτων  
πέρα καὶ λόγον πρόσω τάδ' ἀπέβα.

ΟΡΕΣΤΗΣ

τὸ λοιπὸν εὐτυχοῦμεν ἀλλήλων μέτα.

829-30 <σύμενον> et ἀπο<πρὸ> Diggle 830 φίλος] φάος  
Willink 832 δάκρυα Bothe: δάκρυν L 832-3 κατὰ . . .  
βλέφαρον Iphigeniae, cetera Orestae trib. Lee: Orestae contin. L  
833 τοῦμὸν Lee: τὸ σὸν L  
834 τότ' ἔτι Matthiae: τὸ δέ τι L  
837<sup>n</sup> Op. Willink: Iphigeniae contin. L

## IPHIGENIA AMONG THE TAURIANS

I hold you, Orestes, <sped> far  
from your homeland of Argos, dear brother!

ORESTES

And I hold you, who were thought to be dead!

IPHIGENIA

Along with my joy a tear, a sob  
bedews my face!

ORESTES

And mine as well!

IPHIGENIA

At that time still a babe  
I left you in the arms of your nurse,  
newborn in the palace.

ORESTES

O how great is my good fortune, greater than words can  
tell!

IPHIGENIA

O my soul, what am I to say? These events  
surpass wonder and beggar speech!

ORESTES

From now on may we enjoy good fortune together!

---

837 fort. ἢ λέγοι τις, cl. *Htp.* 1186, *Andr.* 929 ἐγώ Willink,  
monente Diggle: ἐμοῦ L 839 <ὦ> Monk τύχα Cropp  
840 ἀπέβα Reiske: ἐπ- L τὰδ' ἀπέβα πρόσω Willink

## EURIPIDES

## ΙΦΙΓΕΝΕΙΑ

ἀτοπον ἠδονὰν ἔλαβον, ᾧ φίλαι  
 δέδοικα δ' ἐκ χερῶν με μὴ πρὸς αἰθέρα  
 ἀμπαμένα φύγη·

- 845 ἰὼ Κυκλωπὶς ἐστία· ἰὼ πατρίς,  
 Μυκῆνα φίλα,  
 χάριν ἔχω ζόας, χάριν ἔχω τροφᾶς,  
 ὅτι μοι συνομαίμονα τόνδε δόμοις  
 ἐξεθρέψω φάος.

## ΟΡΕΣΤΗΣ

- 850 γένει μὲν εὐτυχοῦμεν, ἐς δὲ συμφοράς,  
 ᾧ σύγγον', ἡμῶν δυστυχῆς ἔφυ βίος.

## ΙΦΙΓΕΝΕΙΑ

ἐγὼ δ' ἄ μέλεος, οἶδ', ὅτε φάσγανον  
 δέρα 'φήκέ μοι μελεόφρων πατήρ.

## ΟΡΕΣΤΗΣ

- 855 οἴμοι. δοκῶ γὰρ οὐ παρῶν σ' ὄραν ἐκεῖ.

## ΙΦΙΓΕΝΕΙΑ

- ἀνυμέναιος, <ᾧ> σύγγον', Ἀχιλλέως  
 ἐς κλισίαν λέκτρων δόλιον ἀγόμαν·  
 860 παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι.  
 φεῦ φεῦ χερνίβων ἐκείνων· οἴμοι.

844 ἀμπαμένα Seidler: -ος L

845 Κυκλωπὶς ἐστία

Hermann: -πίδες ἐστίαι L 852 ἐγὼ δ' ἄ Seidler: ἐγὼ L

854 'φήκέ Elmsley: θῆκέ L 856 <ᾧ> Bothe

859 δόλιον Hartung: -ίαν ὄτ' L

861 ἐκείνων· οἴμοι> Jackson



## IPHIGENIA AMONG THE TAURIANS

### IPHIGENIA

How strange is the pleasure I have received, my friends!  
I am afraid that out of my hands to heaven  
it may take wing and flee!  
O hearth built by the Cyclopes, O homeland,  
dear Mycenae,  
I feel gratitude for his life, for his nurture,  
that you raised to manhood this brother of mine  
to be a beacon to the house!

### ORESTES

In our ancestry we are blessed, sister, but in its chances our  
life has been unblessed.

### IPHIGENIA

I remember it, I remember it well, I the ill-starred one,  
when my ill-starred father put the knife to my throat!

### ORESTES

Ah me! Though I was not present, I seem to see you there!

### IPHIGENIA

It was with no wedding song, dear brother,  
that I was brought to the false marriage bed of Achilles!  
Next to the altar were tears and sobs.  
Ah, those dread lustrations! <Ah me>!

## EURIPIDES

## ΟΡΕΣΤΗΣ

ᾠμῶσα κάγω τόλμαν ἦν ἔτλη πατήρ.

## ΙΦΙΓΕΝΕΙΑ

ἀπάτορ' ἀπάτορα πότμον ἔλαχον.

865 ἄλλα δ' ἐξ ἄλλων κυρεῖ

867 δαίμονος τύχα τινός.

## ΟΡΕΣΤΗΣ

866 εἰ σόν γ' ἀδελφόν, ᾧ τάλαιν', ἀπώλεσας.

## ΙΦΙΓΕΝΕΙΑ

ᾧ μελέα δεινᾶς τόλμας. δεῖν' ἔτλαν,

870 ᾧμοι, δεῖν' ἔτλαν, σύγγουε. παρὰ δ' ὀλίγον

ἀπέφυγες ὄλεθρον ἀνόσιον ἐξ ἐμᾶν

δαίχθεις χερῶν.

ἀ δ' ἐποῦσ' αὖ τίς τελευτά;

875 τίς τύχα μοι συγκυρήσει;

τίνα σοι <τίνα σοι> πόρον εὐρομένα

πάλιν ἀπὸ πόλεως ἀνδροφόνου πέμψω

πατρίδ' ἐς Ἀργείαν,

880 πρὶν ἐπὶ ξίφος αἵματι σῶ πελάσαι;

τόδ' <ἤδη> τόδε σόν, ᾧ μελέα ψυχά,

χρέος ἀνευρίσκειν.

πότερον κατὰ χέρσον, οὐχὶ

885 ναῖα ἀλλὰ ποδῶν ριπᾶ;

867 ante 866 trai. et cum Seidler Iphigeniae trib. Monk:  
Orestae trib. L 870 ᾧμοι, δεῖν' ἔτλαν Willink: δ- ἔ- ᾧ- L

874 ἐποῦσ' αὖ τίς Willink: ἐπ' αὐτοῖσι τίς L

875 συγκυρήσει Bothe: συγχωρήσει L

## IPHIGENIA AMONG THE TAURIANS

ORESTES

I too lament for our father's heartless deed.

IPHIGENIA

Fatherless, fatherless was the fate that was mine!  
But now new things follow upon old  
by the stroke of some heavenly power.

ORESTES

Poor woman, what if you had killed your brother?

IPHIGENIA

O how unblessed was I in my dread resolve! Dread  
things I dared,  
ah me, dread things, my brother, and barely  
did you escape the unholy fate  
of slaughter at my hands.  
But as for what follows, where will it end?  
What fate shall come upon me?  
What means, <what means,> shall I find to send you  
from this murderous land  
to your Argive home  
before the sword goes after your blood?  
This <now>, this is your task, poor soul,  
to discover.  
Shall it be by land, with no ship  
but with rhythmic tread of feet?

---

876 <τίνα σοι> Diggle

877 ἀνδροφόνου Sansone: ἀπὸ

φόνου L 881 <ἤδη> Willink

885 *ναῖα* Willink: *ναῖ* L: *ναῖος* Badham

## EURIPIDES

θανάτῳ πελάσεις ἄρα, βάρβαρα φύλα  
καὶ δι' ὁδοὺς ἀνόδους στείχων·  
διὰ κυανέας <γε> μᾶν

890 στενοπόρου πέτρας μακρὰ κέλευθα να-  
ῖοισιν δρασμοῖς.

τάλαιν' <ἐγὼ> τάλαιν', <αἰαῖ>·

895 τίς ἂν οὖν τάδ' ἄνοι θεὸς ἢ βροτὸς ἢ  
τί τῶν ἀδοκῆτων  
πόρου ἄπορον† ἐξανύσας,  
δυοῖν τλαμόνοιμ Ἀτρείδαιμ φανεῖ  
κακῶν ἔκλυσιν;

## ΧΟΡΟΣ

900 ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα  
τάδ' εἶδον αὐτῇ κοῦ κλυοῦσ' ἀπ' ἀγγέλων.

## ΠΥΛΑΔΗΣ

τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,  
Ὅρέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν·  
λήξαντα δ' οἴκτων καπ' ἐκείν' ἐλθεῖν χρεῶν,  
905 ὅπως τὸ κλεινὸν ὄμμα τῆς σωτηρίας  
λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.  
[σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ ἔκβάντας τύχης,  
καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.]

889 <γε> Willink 894 <ἐγὼ> Diggle <αἰαῖ> Willink

895 ἄνοι Mekler: ἂν ἢ L

896-7 τί <μέσον τούτων> ἀδοκῆτ' ἀπόρων πόρου ἐξανύσας  
(vel -σαν, Mekler) Willink

898 τλαμόνοιμ Tucker: τοῖν μόνοιμ L

## IPHIGENIA AMONG THE TAURIANS

Then you court death, going through  
barbarous tribes by trackless paths.  
But through the Dark  
Rocks, the narrow way, is a long journey  
by seafaring flight.  
O luckless, luckless <me! Ah ah>!  
What god, then, or what mortal,  
or what that lies between shall find  
the unhopèd for way out of perplexity<sup>20</sup>  
and reveal to the luckless children of Atreus  
release from their troubles?

### CHORUS LEADER

This is miraculous and beyond words! And I have seen it  
with my eyes, not heard it by report!

### PYLADES

When loved ones meet loved ones, Orestes, it is natural for  
them to embrace. But we must stop these tearful words  
and come to the question how we shall see salvation's glori-  
ous face and escape from this barbarous country. [It is the  
part of wise men not to depart from their fortune, to seize  
the opportunity, and to win other pleasures.]

<sup>20</sup> I translate Willink's conjectural restoration of this corrupt  
passage.

---

901 *κού* Bothe: *καὶ* L *ἀπ' ἀγγέλων* Hermann: *ἀπαγγελῶ*  
L <sup>902</sup> *τὸ μὲν*] *εἶέν* Markland post h. v. lac. *indicare* paene  
malit Diggle

906 *βλέποντες* Page

907-8 del. L. Dindorf

## EURIPIDES

### ΟΡΕΣΤΗΣ

- 910 καλῶς ἔλεξας τῇ τύχῃ δ' οἶμαι μέλει  
τουῦδε ξὺν ἡμῖν ἦν δέ τις πρόθυμος ἦ,  
σπεύδειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.

### ΙΦΙΓΕΝΕΙΑ

οὐ μὴ μ' ἐπίσχῃς οὐδ' ἀποστήσεις λόγου,  
πρῶτον πυθέσθαι τίνα ποτ' Ἥλέκτρα πότμον  
εἴληχε βίотου· φίλα γάρ ἐστι ταῦτ' ἐμοί.

### ΟΡΕΣΤΗΣ

- 915 τῶδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα.

### ΙΦΙΓΕΝΕΙΑ

οὗτος δὲ ποδαπὸς καὶ τίνος πέφυκε παῖς;

### ΟΡΕΣΤΗΣ

Στρόφιος ὁ Φωκεὺς τοῦδε κλήζεται πατήρ.

### ΙΦΙΓΕΝΕΙΑ

ὁ δ' ἐστὶ γ' Ἀτρέως θυγατρός, ὁμογενὴς ἐμός;

### ΟΡΕΣΤΗΣ

ἀνεμῖός γε, μόνος ἐμοὶ σαφῆς φίλος.

### ΙΦΙΓΕΝΕΙΑ

- 920 οὐκ ἦν τόθ' οὗτος ὅτε πατήρ ἔκτεινέ με.

### ΟΡΕΣΤΗΣ

οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἄπαις τινά.

### ΙΦΙΓΕΝΕΙΑ

χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.

## IPHIGENIA AMONG THE TAURIANS

ORESTES

Your advice is good. And I think fortune cares for this result as much as we do. When someone makes an effort himself, it is likely that the gods too will show more zeal.

IPHIGENIA

You will not hinder me or keep me from asking first how Electra is faring. That question is dear to my heart.

ORESTES

She is married to this man and lives a blessed life.

IPHIGENIA

But where does he come from? Whose son is he?

ORESTES

His father is called Strophius the Phocian.

IPHIGENIA

And is he not also son of Atreus' daughter and kin to me?

ORESTES

Yes, your cousin, and my only true friend.

IPHIGENIA

He was not yet born when my father sacrificed me.

ORESTES

No: Strophius was childless for some time.

IPHIGENIA

Greetings, husband of my sister!

---

911 σπεύδειν Rauchenstein: σθένειν L

912 οὐ μή Elmsley: οὐδέν L ἐπίσχυς . . . ἀποστήσεις  
Monk: ἐπίσχυ γ' . . . ἀποστήση L

914 ἔστι ταῦτ' Markland: ἔσται πάντ' L

EURIPIDES

ΟΡΕΣΤΗΣ

κάμός γε σωτήρ, οὐχὶ συγγενῆς μόνον.

ΙΦΙΓΕΝΕΙΑ

τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι;

ΟΡΕΣΤΗΣ

925 σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῶ.

ΙΦΙΓΕΝΕΙΑ

ἢ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν;

ΟΡΕΣΤΗΣ

ἔα τὰ μητρός· οὐδὲ σοὶ κλυεῖν καλόν.

ΙΦΙΓΕΝΕΙΑ

σιγῶ· τὸ δ' Ἄργος πρὸς σὲ νῦν ἀποβλέπει;

ΟΡΕΣΤΗΣ

Μενέλαος ἄρχει· φυγάδες ἐσμὲν ἐκ πάτρας.

ΙΦΙΓΕΝΕΙΑ

930 οὐ πον νοσοῦντας θεῖος ὕβρισεν δόμους;

ΟΡΕΣΤΗΣ

931 οὐκ, ἀλλ' Ἐρινύων δείμ' ἐκβάλλει χθονός.

ΙΦΙΓΕΝΕΙΑ

934 ἔγνωκα μητρός <σ'> οὐνεκ' ἠλάστρουν θεαί.

ΟΡΕΣΤΗΣ

935 ὦσθ' αἵματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί.

934-5 post 931 trai. Monk

934 <σ'> Markland



## IPHIGENIA AMONG THE TAURIANS

ORESTES

Yes, and my savior, not only my kinsman.

IPHIGENIA

But how could you do those terrible deeds against our mother?

ORESTES

Let us not speak of them: I was avenging my father.

IPHIGENIA

But what was her reason for killing her husband?

ORESTES

Let be your mother's deeds: not even for you is it right to hear about them.

IPHIGENIA

I say nothing. But does Argos now look to you as its ruler?

ORESTES

Menelaus is king. I am exiled from my country.

IPHIGENIA

Surely our uncle has not done violence to our ailing house?

ORESTES

No: it was fear of the Erinyes that exiled me.

IPHIGENIA

I understand: the goddesses drove you out because of our mother.

ORESTES

Yes, and they forced their bloody bit into my mouth.

## EURIPIDES

### ΙΦΙΓΕΝΕΙΑ

932 ταῦτ' ἄρ' ἐπ' ἀκταῖς κἀνθάδ' ἠγγέλθης μανείς.

### ΟΡΕΣΤΗΣ

933 ὤφθημεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.

### ΙΦΙΓΕΝΕΙΑ

936 τί γάρ ποτ' ἐς γῆν τήνδ' ἐπόρθμευσας πόδα;

### ΟΡΕΣΤΗΣ

Φοίβου κελουσθεῖς θεσφάτοις ἀφικόμην.

### ΙΦΙΓΕΝΕΙΑ

τί χρῆμα δράσαι; ῥητὸν ἢ σιγῶμενον;

### ΟΡΕΣΤΗΣ

- λέγοιμ' ἄν· ἀρχαὶ δ' αἶδε μοι πολλῶν πόνων
- 940 ἐπεὶ τὰ μητρὸς ταῦθ' ἅ σιγῶμεν κακὰ  
 ἐς χεῖρας ἦλθε, μεταδρομαῖς Ἐρινύων  
 ἠλαννόμεσθα φυγάδες ἐμμανῆ πόδα,  
 ἔστ' εἰς Ἀθήνας δὴ μ' ἔπεμψε Λοξίας,  
 δίκην παρασχεῖν ταῖς ἀωνύμοις θεαῖς.
- 945 ἔστιν γὰρ ὁσία ψῆφος, ἣν Ἄρει ποτὲ  
 Ζεὺς εἶσατ' ἔκ του δὴ χερῶν μιάσματος.  
 ἔλθων δ' ἐκείσε πρῶτα μὲν μ' οὐδεὶς ξένων  
 ἐκὼν ἐδέξαθ' ὡς θεοῖς στυγούμενον·  
 οἱ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι
- 950 παρέσχον, οἴκων ὄντες ἐν ταυτῷ στέγει,

938 δράσαι Elmsley: δράσειν L

942-3 ἐμμανῆ πόδα, / ἔστ' εἰς . . . δὴ μ' Weil: ἔνθεν μοι πόδα /  
 ἐς τὰς . . . δὴ γ' L

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

So that is the madness they said you suffered from here on the shore.

ORESTES

This is not the first time I have been seen in misery.

IPHIGENIA

But why in the world did you journey to this land?

ORESTES

I came under orders from Phoebus' oracles.

IPHIGENIA

Orders to do what? Can it be revealed or not?

ORESTES

I will tell you: this was the beginning of many troubles for me. When the wrongs against my mother that I do not describe had polluted my hands, the Erinyes pursued me as I fled headlong on my delirious course until Loxias sent me to Athens to stand trial before the nameless goddesses. There is a holy court, which Zeus established for Ares as a result of some uncleanness of hand.<sup>21</sup> When I came there, at first none of my guest-friends was willing to receive me, believing me to be detested by the gods. But those who felt pity for me provided guest fare for me by myself, though they were under the same roof with me. They contrived for

<sup>21</sup> The Areopagus was the court in charge of murder cases. In legend it was first convened to try Ares for the murder of Poseidon's son Halirrothius, who had raped Ares' daughter.

## EURIPIDES

- σιγῆ δ' ἔτεκτῆναντ' ἀπρόσφθεγκτόν μ', ὅπως  
 δαιτός τ' ὀναίμην πώματός τ' αὐτῶν δίχα,  
 ἐς δ' ἄγγος ἴδιον ἴσον ἅπασι Βακχίου  
 μέτρημα πληρώσαντες εἶχον ἠδονῆν.  
 955 κὰγὼ ἕελέγξαι μὲν ξένους οὐκ ἠξίου,ν,  
 ἠλγουν δὲ σιγῆ κἀδόκου οὐκ εἰδέναι,  
 μέγα στενάζων οὔνεκ' ἦ μητρὸς φονεύς.  
 κλύω δ' Ἀθηναίοισι τὰμὰ δυστυχῆ  
 τελετὴν γενέσθαι, κἄτι τὸν νόμον μένειν,  
 960 χοῆρες ἄγγος Παλλάδος τιμᾶν λεῶν.  
 ὡς δ' εἰς Ἄρειον ὄχθον ἦκον, ἐς δίκην  
 ἔστην, ἐγὼ μὲν θάτερον λαβῶν βάθρον,  
 τὸ δ' ἄλλο πρέσβειρ' ἤπερ ἦν Ἐρινύων.  
 εἰπὼν <δ' > ἀκούσας θ' αἵματος μητρὸς πέρι,  
 965 Φοῖβός μ' ἔσωσε μαρτυρῶν, ἴσας δέ μοι  
 ψήφους διηρίθμησε Παλλὰς ὠλένη·  
 νικῶν δ' ἀπῆρα φόνια πειρατήρια.  
 ὄσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκη  
 ψῆφον παρ' αὐτὴν ἱερὸν ὠρίσαντ' ἔχειν·  
 970 ὄσαι δ' Ἐρινύων οὐκ ἐπέισθησαν νόμῳ,  
 δρόμοις ἀνιδρύτοισιν ἠλάστρου μ' ἀεί,  
 ἕως ἐς ἀγνὸν ἦλθον αὖ Φοῖβου πέδον.  
 καὶ πρόσθεν ἀδύτων ἐκταθείς, νῆστις βορᾶς,  
 ἐπώμοσ' αὐτοῦ βίον ἀπορρήξεν θανῶν,

951-2 post 954 trai. Schoene 951 ἀπρόσφθεγκτόν Her-  
 mann: ἀπόφθ- L 952 τ' ὀναίμην Housman: γενοίμην L  
 962 ἔστην Bothe: τ' ἔστην L 964 <δ' > Elmsley

## IPHIGENIA AMONG THE TAURIANS

me to be addressed by no one, in silence, so that I might eat and drink apart from them. To all they gave an equal measure of wine in separate vessels and thus took their pleasure. I did not wish to take my hosts to task: I grieved silently and pretended not to notice, groaning aloud because I was a matricide. But I hear that for the Athenians my troubles have become a ritual: even now the custom remains in force that Pallas' folk honor the three-quart pitcher.<sup>22</sup>

When I came to the hill of Ares, I stood my trial, I standing on one platform and the eldest of the Erinyes on the other. When I had been accused of my mother's death and had answered, Phoebus saved me by giving evidence, and with her hand Pallas counted out for me equal numbers of votes. Having won the deadly contest I departed. Those Erinyes who sat in judgment and were persuaded by the verdict marked out for their possession a sanctuary right next to the court. But those who were not persuaded by the law pursued me continually on unrelenting feet until I came again to the holy precincts of Phoebus. I lay stretched out upon the ground before his temple, taking no food, and swore that I would break my life's thread in death there on the spot unless Phoebus, who had de-

<sup>22</sup> At the Anthesteria, an annual festival of wine and flowers, one day was called Choes, "the Pitchers." Everyone brought his own wine in a separate jug, and drinking contests were held.

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966-7 Παλλάς· ὦδε δῆ / νικῶν [δ'] Κνίθαλα ὠλένη def. Boeghold, *AJA* 93 (1989), 81-3, ellipsim non aequae: cui si mederi vis, fort. Παλλάς, <ὦν ἄπο / φόνου μ' ἔδειξε μητρὸς ὄσιον> ὠλένη

EURIPIDES

- 975 εἰ μὴ με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν.  
 ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακῶν  
 Φοῖβός μ' ἔπεμψε δεῦρο, διοπετὲς λαβεῖν  
 ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.  
 ἀλλ' ἦνπερ ἡμῖν ὄρισε σωτηρίαν
- 980 σύμπραξον· ἦν γὰρ θεᾶς κατάσχωμεν βρέτας,  
 μανιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει  
 στείλας Μυκῆναις ἐγκαταστήσω πάλιν.  
 ἀλλ', ὦ φιληθείς, ὦ κασίγνητον κᾶρα,  
 σῶσον πατρῶον οἶκον, ἔκσωσον δ' ἐμέ·
- 985 ὡς τᾶμ' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν,  
 οὐράνιον εἰ μὴ ληψόμεθα θεᾶς βρέτας.

ΧΟΡΟΣ

δεινὴ τις ὄργη δαιμόνων ἐπέζεσεν  
 ἐς Ταντάλειον σπέρμα διὰ πόνων τ' ἄγει.

ΙΦΙΓΕΝΕΙΑ

- τὸ μὲν πρόθυμον, πρὶν σε δεῦρ' ἐλθεῖν, ἔχω
- 990 Ἄρχει γενέσθαι καὶ σέ, σύγγον', εἰσιδεῖν.  
 θέλω δ' ἄπερ σύ, σέ τε μεταστῆσαι πόνων  
 νοσοῦντά τ' οἶκον, οὐχὶ τῷ κτανόντι με  
 θυμουμένη, πατρῶον ὀρθῶσαι †θέλω†·  
 σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαιμεν ἂν
- 995 σώσαιμί τ' οἴκους. τὴν θεὸν δ' ὅπως λάθω  
 δέδοικα καὶ τύραννον· ἠνίκ' ἂν κενὰς  
 κρηπίδας εὖρη λαΐνας ἀγάλματος,  
 πῶς οὐ θανούμαι; τίς δ' ἔνεστί μοι λόγος;  
 ἀλλ', εἰ μὲν ἔστι, τοῦθ' ὅπως γενήσεται,

## IPHIGENIA AMONG THE TAURIANS

stroyed me, saved my life. Then uttering speech from his golden tripod Phoebus sent me here to take the statue that fell from the sky and set it up in the land of Athens. So help to bring about the salvation he ordained for me. If I get hold of the goddess's statue, I will not only cease from my madness but will also take you on my many-oared ship and settle you once more in Mycenae.

Dear and much beloved sister, save your father's house, save me! All is lost for me and Pelops' descendants unless I get hold of the goddess' statue that fell from the skies.

### CHORUS LEADER

Some dread wrath divine has boiled up against the race of Tantalus and dogs them with misfortune!

### IPHIGENIA

Even before you came here, brother, I was eager to be in Argos and to see you. Your wish is also mine, to rescue you from your troubles. I feel no anger at the man who killed me and want to restore the troubled house of our fathers. By rescuing you I would keep my hand from shedding your blood and also save our house. But I am afraid the goddess and the king will notice: when he finds the stone pedestal with no statue on it, how will I escape death? What plea can I make? Yet if there is a way that this can happen and

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976 *λακὼν* Scaliger: *λαβὼν* L

988 *ἔς* Stadtmueller: *τὸ* L

993 *πάλιν* Markland cl. *S. Ant.* 163

998 *πῶς* Bothe: *πῶς δ'* L

999 *ἔστι . . . ὅπως* Lenting: *ἐν τι . . . ὁμοῦ* L

## EURIPIDES

- 1000 ἄγαλμά τ' οἴσεις κᾶμ' ἐπ' εὐπρύμνον νεῶς  
 ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·  
 τούτου δὲ χωρισθείς' ἐγὼ μὲν ὄλλυμαι,  
 σὺ δ' ἂν τὸ σαυτοῦ θέμενος εὖ νόστου τύχοις.  
 οὐ μὴν τι φεύγω γ', οὐδέ σ' εἰ θανεῖν χρεῶν  
 1005 σώσασαν· οὐ γὰρ ἄλλ' ἀνήρ μὲν ἐκ δόμων  
 θανῶν ποθεινός, τὰ δὲ γυναικὸς ἀσθενῆ.

## ΟΡΕΣΤΗΣ

- οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεύς·  
 ἄλις τὸ κείνης αἶμα· κοινόφρων δὲ σοὶ  
 καὶ ζῶν θέλοιμ' ἂν καὶ θανῶν λαχεῖν ἴσον.  
 1010 ἄξω δέ σ', ἥνπερ καὐτὸς ἐντεύθειν περῶ  
 πρὸς οἶκον, ἢ σοῦ καθθανῶν μενῶ μετὰ.  
 γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τόδε  
 Ἄρτεμιδι, πῶς ἂν Λοξίας ἐθέσπισεν  
 κομίσει μ' ἄγαλμα θεᾶς πόλισμ' ἐς Παλλάδος,  
 <πῶς δ' ἐς νεῶν με σφάγιον εἴασεν μολεῖν>  
 1015 καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ  
 συνθεῖς τάδ' εἰς ἓν νόστον ἐλπίζω λαβεῖν.

## ΙΦΙΓΕΝΕΙΑ

πῶς οὖν γένοιτ' ἂν ὥστε μήθ' ἡμᾶς θανεῖν  
 λαβεῖν θ' ἂ βουλόμεσθα; τῆδε γὰρ νοσεῖ  
 νόστος πρὸς οἴκους, ἢ δὲ βούλησις πάρα.

## ΟΡΕΣΤΗΣ

- 1020 ἄρ' ἂν τύραννον διολέσαι δυναίμεθ' ἂν;

1000 οἴσεις] εἰ σὺ Weil



## IPHIGENIA AMONG THE TAURIANS

that you can take the statue and me on your well-built ship, the risk would be a noble one. But if I fail in this, then I am dead, though you might set your own trouble to rights and get safely home. Well, I do not shrink from this, even if I must die for saving your life. No, when the house loses a male, his loss is felt, but a woman's loss is of little effect.

### ORESTES

I will not be your murderer as well as my mother's! Her blood is enough! Ours is a single purpose, and I mean to share equally with you in life and in death. If indeed I manage to get home myself, I will bring you there; otherwise I will die and remain here with you. But hear a thought I have had: if this were contrary to Artemis' will, why would Loxias have commanded me to take the goddess' statue to the city of Pallas, <and why would he have allowed me to be brought as a sacrificial victim to the temple> and to see your face? So putting all these facts together I have confidence we shall get home.

### IPHIGENIA

How then can we get what we want and avoid being killed? That is where the trouble lies for our journey home: we do not lack the will.

### ORESTES

Could we kill the king?

---

1004-5 σ' . . . σώσασαν Kirchhoff: μ' . . . σώσασά σ' L

1009 ζῶν Musgrave: ζῆν L 1010-11 del. Dindorf

1010 ἐντεῦθεν περὶ Seidler: ἐνταυθοῖ πέσω L

1014 post h. v. lac. indic. Koechly

1015 ἄπαντ' ἄρα exspectares

1019 ἦδε βούλευσις Markland

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

δεινὸν τόδ' εἶπας, ξενοφονεῖν ἐπήλυδας.

ΟΡΕΣΤΗΣ

ἀλλ', εἰ σὲ σώσει κάμῃ, κινδυνευτέον.

ΙΦΙΓΕΝΕΙΑ

οὐκ ἂν δυναίμην· τὸ δὲ πρόθυμον ἤνεσα.

ΟΡΕΣΤΗΣ

τί δ' εἶ με ναῶ τῷδε κρύψεϊας λάθρα;

[ΙΦΙΓΕΝΕΙΑ

1025 ὡς δὴ σκότον λαβόντες ἐκσωθεῖμεν ἄν;

ΟΡΕΣΤΗΣ

κλεπτῶν γὰρ ἢ νύξ, τῆς δ' ἀληθείας τὸ φῶς.]

ΙΦΙΓΕΝΕΙΑ

εἶσ' ἔνδον ἱεροῦ φύλακες, οὓς οὐ λήσομεν.

ΟΡΕΣΤΗΣ

οἴμοι, διεφθάρμεσθα· πῶς σωθεῖμεν ἄν;

ΙΦΙΓΕΝΕΙΑ

ἔχειν δοκῶ μοι καινὸν ἐξεύρημά τι.

ΟΡΕΣΤΗΣ

1030 ποῖόν τι; δόξης μετάδος, ὡς καγὼ μάθω.

ΙΦΙΓΕΝΕΙΑ

ταῖς σαῖς ἀνίαις χρήσομαι σοφίσμασιν.

1025-6 del. Markland

1027 ἱεροῦ Dobree: ἱεροὶ L

1031 σοφίσματι West

IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Foreigners murdering their hosts? A dangerous idea!

ORESTES

But if it will save your life and mine, we must run the risk.

IPHIGENIA

I could not do it, though I praise your enterprising spirit.

ORESTES

But suppose you hide me in this temple.

[IPHIGENIA

You mean we could win safety by taking darkness for a cover?

ORESTES

Yes, for night belongs to thieves, while daylight belongs to truthfulness.]

IPHIGENIA

There are guards inside the shrine: we could not escape their notice.

ORESTES

Oh, we are done for! How can we get away safely?

IPHIGENIA

I think I have hit on a new idea!

ORESTES

What is it? Share it with me so that I may know it too.

IPHIGENIA

I shall make use of your woes as a clever ruse.

EURIPIDES

ΟΡΕΣΤΗΣ

δειναὶ γὰρ αἱ γυναῖκες εὐρίσκειν τέχνας.

ΙΦΙΓΕΝΕΙΑ

φονέα σε φήσω μητρὸς ἐξ Ἄργους μολεῖν.

ΟΡΕΣΤΗΣ

χρῆσαι κακοῖσι τοῖς ἐμοῖς, εἰ κερδανεῖς.

ΙΦΙΓΕΝΕΙΑ

1035 ὡς οὐ θέμις σε λέξομεν θύειν θεᾶ . . .

ΟΡΕΣΤΗΣ

τίν' αἰτίαν ἔχουσ'; ὑποπτέω τι γάρ.

ΙΦΙΓΕΝΕΙΑ

. . . οὐ καθαρὸν ὄντα· τὸ δ' ὄσιον δώσω φόνω.

ΟΡΕΣΤΗΣ

τί δῆτα μᾶλλον θεᾶς ἄγαλμ' ἀλίσκεται;

ΙΦΙΓΕΝΕΙΑ

πόντου σε πηγαῖς ἀγνίσαι βουλήσομαι.

ΟΡΕΣΤΗΣ

1040 ἔτ' ἐν δόμοισι βρέτας ἐφ' ᾧ πεπλεύκαμεν.

ΙΦΙΓΕΝΕΙΑ

κἀκεῖνο νύβειν, σοῦ θιγόντος ὡς, ἐρῶ.

ΟΡΕΣΤΗΣ

ποῖ δῆτα; πόντου νοτερόν εἶ παρ' ἔκβολον;

1033-4 del. Czwalina

1035 σε Reiske: γε L

1036 ἔχονθ' Reiske

1040 ἐφ' ᾧ πεπλεύκαμεν βρέτας

Wecklein

1041 νύβειν Madvig: νύβαι L

IPHIGENIA AMONG THE TAURIANS

ORESTES

Well, women are clever at inventing subterfuges.

IPHIGENIA

I shall say that you have come from Argos as your mother's slayer.

ORESTES

Make use of my troubles if it will do you any good.

IPHIGENIA

I shall say that it is not lawful to sacrifice you to the goddess

...

ORESTES

What reason will you allege? I have some inkling of your meaning.

IPHIGENIA

... as being unclean. I will sacrifice only what is pure.

ORESTES

How does this help us to capture the goddess' statue?

IPHIGENIA

I shall ask permission to purify you with seawater.

ORESTES

The statue we sailed here to get is still in the temple.

IPHIGENIA

I will say I mean to wash that too—since you touched it.

ORESTES

Where will you take it? Will you go to some sea-washed promontory?

---

1042 *εἰ παρ'* Reiske: *εἰπας* L

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

οὐ ναῦς χαλινοῖς λινοδέτοις ὄρμει σέθεν.

ΟΡΕΣΤΗΣ

σὺ δ' ἢ τις ἄλλος ἐν χεροῖν οἴσει βρέτας;

ΙΦΙΓΕΝΕΙΑ

1045 ἐγώ· θιγείν γὰρ ὄσιόν ἐστ' ἐμοὶ μόνη.

ΟΡΕΣΤΗΣ

Πυλάδης δ' ὄδ' ἡμῖν ποῦ τετάξεται πόνου;

ΙΦΙΓΕΝΕΙΑ

ταῦτ' ἄν χεροῖν σοὶ λέξεται μίασμ' ἔχων.

ΟΡΕΣΤΗΣ

λάθρα δ' ἀνακτος ἢ εἰδότος δράσεις τάδε;

ΙΦΙΓΕΝΕΙΑ

1049 πείσασα μύθοις· οὐ γὰρ ἂν λάθοιμί γε.

1051 σοὶ δὴ μέλειν χρὴ τᾶλλ' ὅπως ἔξει καλῶς.

ΟΡΕΣΤΗΣ

1050 καὶ μὴν νεῶς γε πίτυλος εὐήρης πάρα.

1052 ἐνὸς μόνου δεῖ, τάσδε συγκρῦψαι τάδε.

ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους  
εὔρισκ'· ἔχει τοι δύναμιν εἰς οἶκτον γυνή.

1055 τὰ δ' ἄλλ' ἴσως ἂν πάντα συμβαίη καλῶς.

ΙΦΙΓΕΝΕΙΑ

ὦ φίλταται γυναιῖκες, εἰς ὑμᾶς βλέπω,  
καὶ τᾶμ' ἐν ὑμῖν ἐστὶν ἢ καλῶς ἔχειν  
ἢ μηδὲν εἶναι καὶ στερηθῆναι πάτρας

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Yes, where your ship is anchored on flaxen hawsers.

ORESTES

Will you or someone else carry the statue in your arms?

IPHIGENIA

I will: only I am allowed to touch it.

ORESTES

And what will be Pylades' role in this business?

IPHIGENIA

I will say he has the same taint as you.

ORESTES

Will you do these things with or without the king's knowledge?

IPHIGENIA

I will talk to him and win his assent. It would be impossible to conceal this from him. But you must take care that all else is in order.

ORESTES

Well, my fine-oared ship stands ready. But one thing is still needed: these women must keep this a secret. Find words of persuasion and entreat them: a woman has power to arouse pity. Perhaps all else will then go well.

IPHIGENIA

Dearest women, I look to you. My fate is in your hands—whether I prosper, or am ruined and deprived of my coun-

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1044 σὺ δ' ἢ τις Jacobs: σοὶ δὴ τίς L

1050-1 inter se trai. Koechly 1055 del. Monk

## EURIPIDES

- φίλου τ' ἀδελφοῦ φιλάτης τε συγγόνου.  
 1060 καὶ πρῶτα μὲν μοι τοῦ λόγου τάδ' ἀρχέτω  
 γυναικῆς ἔσμεν, φιλόφρον ἀλλήλαις γένος  
 σφῆζειν τε κοινὰ πράγματ' ἀσφαλέσταται.  
 σιγήσαθ' ἡμῖν καὶ συνεκπονήσατε  
 φυγὰς. καλόν τοι γλώσσ' ὄτω πιστὴ παρηῆ.  
 1065 ὁράτε δ' ὡς τρεῖς μία τύχη τοὺς φιλάτους  
 ἢ γῆς πατρώας νόστος ἢ θανεῖν ἔχει.  
 σωθῆῖσα δ', ὡς ἂν καὶ σὺ κοινωμῆς τύχης,  
 σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρὸς σε δεξιᾶς  
 σὲ καὶ σ' ἰκνούμαι, σὲ δὲ φίλης παρηίδος,  
 1070 γονάτων τε καὶ τῶν ἐν δόμοισι φιλάτων  
 [μητρὸς πατρός τε καὶ τέκνων ὄτω κυρεῖ].  
 τί φατε; τίς ὑμῶν φησιν ἢ τίς οὐ θέλει—  
 φθέγγασθε—ταῦτα; μὴ γὰρ αἰνουσῶν λόγους  
 ὄλωλα καὶ γὰρ καὶ κασίγνητος τάλας.

## ΧΟΡΟΣ

- 1075 θάρσει, φίλη δέσποινα, καὶ σφῆζον μόνον  
 ὡς ἔκ γ' ἐμοῦ σοι πάντα σιγηθήσεται  
 (ἴστω μέγας Ζεὺς) ὧν ἐπισκῆπτεις πέρι.

## ΙΦΙΓΕΝΕΙΑ

- ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.  
 σὸν ἔργον ἤδη καὶ σὸν ἐσβαίνειν δόμουσ·  
 1080 ὡς αὐτίχ' ἤξει τῆσδε κοίρανος χθονός,  
 θυσίαν ἐλέγξων εἰ κατείργασται ξένων.  
 ὦ πότνι, ἤπερ μ' Ἀυλίδος κατὰ πτυχὰς

1059 φιλάτης Bothe: -ου L

1064 πιστὴ Bothe: πίστις L



## IPHIGENIA AMONG THE TAURIANS

try, my dear brother, and beloved sister. Let my plea begin here: we are women, and our sex wish each other well and are most firm in defending our common interests. Keep our secret and help us make our escape. It is a noble thing to have a loyal tongue in one's head. See how these three loved ones are joined in a single fate, either to reach their fatherland again or to die. Furthermore, so that you too may share my good fortune, if I get home I will bring you safely to Greece. So I beg you—and you and you—by your right hand and your dear cheek and knees and by your nearest and dearest at home [mother and father and any children you have]! What do you say? Who agrees to this and who refuses? Tell me! If you reject my plea, both I and my poor brother are dead.

### CHORUS LEADER

Courage, dear mistress! Just get safely home! For, as Zeus is my witness, I will keep the secret you ask me to keep.

### IPHIGENIA

May your good words be rewarded and may you find happiness!

(*to Orestes and Pylades*) It is your task now, and yours, to go into the temple. The king of this land will soon be coming to see whether the sacrifice of foreigners has been carried out.

O lady who in the glens of Aulis saved me from the mur-

---

1066 νόστος Valckenaer: -ον L

1071 del. Dindorf: etiam 1070 del. Cropp

1072 θέλειν Musgrave: -ει L

1081 ἐλέγξων Markland: -γχων L

## EURIPIDES

δεινῆς ἔσωσας ἐκ πατροκτόνου χερός,  
 σῶσόν με καὶ νῦν τοῦσδε τ' ἢ τὸ Λοξίου  
 1085 οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα.  
 ἀλλ' εὐμενῆς ἔκβηθι βαρβάρου χθονὸς  
 ἐς τὰς Ἀθήνας· καὶ γὰρ ἐνθάδ' οὐ πρέπει  
 ναίειν, παρόν σοι πόλιν ἔχειν εὐδαίμονα.

## ΧΟΡΟΣ

στρ. α

ὄρνις ἅ παρὰ πετρίνας  
 1090 πόντου δειράδας ἀλκυνῶν  
 ἔλεγον οἶτον αἰίδεις,  
 εὐξύνετον ξυνετοῖς βοάν,  
 ὅτι πόσιν κελαδεῖς αἰὲ μολπαῖς,  
 ἐγὼ σοι παραβάλλομαι  
 1095 θρηνοῦσ', ἄπτερος ὄρνις,  
 ποθοῦσ' Ἑλλάνων ἀγόρους,  
 ποθοῦσ' Ἄρτεμιν λοχίαν,  
 ἅ παρὰ Κύνθιον ὄχθον οἰ-  
 κεῖ φοίνικά θ' ἀβροκόμαν  
 1100 δάφναν τ' εὐερνέα καὶ  
 γλαυκᾶς θαλλὸν ἱερὸν ἐλαί-  
 ας, Λατοῦς ὠδῖνι φίλον,  
 λίμναν θ' εἰλίσσουσαν ὕδωρ

1083 ἐκ χερὸς παιδοκτόνου Bothe: ἐκ τεκνοκτόνου χερὸς  
 Herwerden v. suspectum habet Diggle

1091 οἰκτρὸν Barnes

1095 θρηνοῦσ' Reiske: θρήνους L

1102 ὠδῖνι Portus: -να L φίλον Markland: -αν L

## IPHIGENIA AMONG THE TAURIANS

derous hand of my father, save me now as well, and these men too! Otherwise it will be your fault that mortals no longer regard Loxias as a true prophet. So in kindness depart from this barbarian land and go to Athens. It is not fitting that you should dwell here when you can live in a blessed city.

*Exit into the skene IPHIGENIA, ORESTES, and PYLADES.*

### CHORUS

Halcyon bird, that by the rocky  
cliffs at the sea's edge  
sing sadly of your fate,  
a cry that makes plain to those with ears to hear  
that you sing without surcease for your husband:<sup>23</sup>  
I, a bird with no wings,  
vie with you in lamentation,  
longing for the Greeks' gathering places,  
longing for Artemis, goddess of childbed,  
who dwells by the Cynthian hill  
and the date palm with its tender tresses  
and the lovely slip of laurel  
and the sacred shoot of the gray-green olive,  
dear to Leto's offspring,  
and the lake that swirls its water

<sup>23</sup> Myth told of a devoted human pair Alcyone and Ceyx. Alcyone, turned into the halcyon, laments the loss of her husband.

κύκλιον, ἔνθα κύκνος μελω-  
 1105 δὸς Μούσας θεραπεύει.

ἀντ. α

ὦ πολλὰ δακρῶν λιβάδες,  
 αἱ παρηίδας εἰς ἐμὰς  
 ἔπεσον, ἀνίκα πύργων  
 ὀλομένων ἐν ναυσὶν ἔβαν  
 1110 πολεμίων ἐρετμοῖσι καὶ λόγχαις·  
 ζαχρύσου δὲ δι' ἐμπολᾶς  
 νόστον βάρβαρον ἤλθον,  
 ἔνθα τὰς ἐλαφοκτόνου  
 θεᾶς ἀμφίπολον κόραν  
 1115 παιδ' Ἀγαμεμνονίαν λατρεύ-  
 ω βωμούς τ' οὐ μηλοθύτας,  
 ζηλοῦσα τὸν διὰ παν-  
 τὸς δυσδαίμον'· ἐν γὰρ ἀνάγ-  
 καις οὐ κάμνει, σύντροφος ᾧ  
 1120 μεταβάλη δυσδαιμονία·  
 τὸ δὲ μετ' εὐτυχίαν κακοῦ-  
 σθαι θνατοῖς βαρὺς αἰών.

στρ. β

καὶ σὲ μὲν, πότνι', Ἀργεία  
 πεντηκόντερος οἶκον ἄξει·  
 1125 συρίζων θ' ὁ κηρόδετος  
 Πανὸς οὐρείου κάλαμος  
 κώπαις ἐπιθωύξει,

1104 κύκλιον Seidler: κύκνειον L

1116 τ' οὐ Musgrave: τοὺς L

IPHIGENIA AMONG THE TAURIANS

in a circle, where the melodious swan  
renders his service to the Muses.

Ah, how many are the tear drops  
that fell down upon my cheeks  
when, my city's walls  
destroyed, I was brought on a ship  
by the oars and spears of the enemy!  
Sold for much money  
I reached my barbarian home  
where I attend the maiden  
daughter of Agamemnon, who serves  
the hind-slaying goddess,  
and attend the altars where no sheep are sacrificed.  
How fortunate I hold the man  
who is luckless throughout his life! In hard necessity  
he feels no pain, whose constant companion  
has been shifting misery.  
But to come to grief after blessedness  
is a heavy fate for mortals.

You, lady, shall be borne homeward  
on an Argive ship with fifty rowers,  
and the wax-bound reed pipe  
of Pan, the mountain god,  
will give the beat to the oars,

---

1117 ζηλοῦσα τὸν Bothe: ζηλοῦσ' ἄταν L

1119 κάμνει Milton: -εις L    φ̂ Madvig: ὄν L

1120 μεταβάλλη Willink: -βάλλει L

1125 κηρόδετος Porson: -δέτας L

1126 Πανὸς οὐρείου κάλαμος Diggle: κ- οὐ- Πανὸς L

EURIPIDES

- ὁ Φοῖβός θ' ὁ μάντις ἔχων  
 κέλαδον ἑπτατόνου λύρας  
 1130 αἰείδων ἄξει λιπαρὰν  
 εὖ σ' Ἀθηναίων ἐπὶ γᾶν.  
 ἐμὲ δ' αὐτοῦ †λιπούσα  
 βήσῃ ῥοθίοις πλάταις†,  
 1135 ἀέρι δ' ἰστί' <ἐπὶ> πρότονον κατὰ  
 πρῶραν ὑπὲρ στόλον ἐκπετάσουσι πόδες  
 ναὸς ὠκυπόμπου.

ἀντ. β

- λαμπροὺς ἵπποδρόμους βαίην,  
 ἔνθ' εὐάλιον ἔρχεται πῦρ·  
 1140 οἰκείων δ' ὑπὲρ θαλάμων  
 ἐν νώτοις ἀμοῖς πτέρυγας  
 λήξαιμι θοάζουσα·  
 χοροῖς δ' ἐνσταίην, ὅθι καὶ  
 παρθένος εὐδοκίμων δόμων,  
 1145 παρὰ πόδ' εἰλίσσουσα φίλας  
 ματρός, ἡλίκων θιάσοις  
 ἐς ἀμίλλας χαρίτων  
 ἀβροπλούτου τε χλιδᾶς  
 1150 εἰς ἔριν ὀρνυμένα, πολυποίκιλα

1131 εὖ σ' Bothe: ἐς L 1132-3 αὐτοῦ <προ>λιπούσ' /  
 ἀ<πο>βάσῃ ῥοθίοις [πλάταις] post Hermann (<προ->) et  
 Schoene (<ἀπο->) et Bergk ([πλάταις]) Willink

1135 ἰστί' <ἐπὶ> πρότονον post Fix (<ἐπὶ>) et Bergk  
 (πρότονον) Willink: ἰστία πρότονου L

## IPHIGENIA AMONG THE TAURIANS

while Phoebus the prophet, holding  
the loud-sounding seven-stringed lyre,  
sings and leads you in safety  
to the gleaming land of Athens.

Me you shall leave here  
and fare over the waves,  
as in the breeze the sailyards spread out the sails  
against the forestay, over the bows and beyond the prow  
of the swift-sailing ship.

Would that I could tread the gleaming track  
where the sun goes with his lovely light!

But above my own chamber  
the wings on my back  
would cease to beat.

May I take my place in the choruses where once  
as maiden of illustrious family  
near my dear mother I whirled in dance,  
and competing in grace  
with the throngs of my agemates  
and vying with them in the luxury  
born of soft-living wealth I put on

---

1136 πόδες Seidler: πόδα L: πνοαί Bruhn

1141 ἐν νότοις ἀμοῖς πτέρυγας Fritzsche: π- ἐν ν- ἀ- L

1143 δ' ἐνσταίην Platnauer: δὲ σταίην L

1144 δόμων Koechly: γάμων L

1146 θιάσοις Lachmann: -ους L

1149 ἀβροπλούτου τε χλιδᾶς England (χλιδᾶς Markland, τε Weil): ἀβροπλούτοιο χαίτας L

## EURIPIDES

φάρεα καὶ πλοκάμους περιβαλλομένα  
γένυσιν ἐσκίαζον.

ΘΟΑΣ

ποῦ 'σθ' ἢ πυλωρὸς τῶνδε δωμάτων γυνή  
'Ελληνίς; ἤδη τῶν ξένων κατήρξατο;  
1155 [ἀδύτοις ἐν ἀγνοῖς σῶμα λάμπονται πυρί;]

ΧΟΡΟΣ

ἦδ' ἐστίν, ἦ σοι πάντ', ἄναξ, ἐρεῖ σαφῶς.

ΘΟΑΣ

ἔα.

τί τόδε μεταίρεις ἐξ ἀκινήτων βάθρων,  
'Αγαμέμνονος παῖ, θεᾶς ἄγαλμ' ἐν ὠλέναις;

ΙΦΙΓΕΝΕΙΑ

ἄναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.

ΘΟΑΣ

1160 τί δ' ἔστιν, Ἰφιγένεια, καινὸν ἐν δόμοις;

ΙΦΙΓΕΝΕΙΑ

ἀπέπτυσ'. Ὀσία γὰρ δίδωμ' ἔπος τόδε.

ΘΟΑΣ

τί φροιμιάζῃ νεοχμόν; ἐξαύδα σαφῶς.

1152 γένυας Markland

1155 del. Page



## IPHIGENIA AMONG THE TAURIANS

a veil of many hues and let down my tresses  
to shade my cheek.

*Enter by Eisodos B THOAS with retinue.*

### THOAS

Where is the Greek woman who keeps the gates of this temple? Has she consecrated the strangers by now? [Are their bodies blazing with fire in the inmost sanctuary?]

*Enter from the skene IPHIGENIA carrying the statue of Artemis in her arms.*

### CHORUS

Here she is, my lord. She will answer all your questions reliably.

### THOAS

But what is this? Daughter of Agamemnon, why do you take the goddess' statue in your arms from its immovable plinth?

### IPHIGENIA

My lord, stop right there in the vestibule!

### THOAS

But what has happened in the temple, Iphigenia?

### IPHIGENIA

*(spitting as if to avert an evil omen)* Pah! There, the demands of Holiness are satisfied!

### THOAS

What strange business do your words portend? Tell me plainly.

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

οὐ καθαρὰ μοι τὰ θύματ' ἠγγρεύσασθ', ἀναξ.

ΘΟΑΣ

τί τοῦκδιδάξαν τοῦτό σ'; ἦ δόξαν λέγεις;

ΙΦΙΓΕΝΕΙΑ

1165 βρέτας τὸ τῆς θεοῦ πάλιν ἔδρας ἀπεστράφη.

ΘΟΑΣ

αὐτόματον, ἦ νιν σεισμὸς ἔστρεψε χθονός;

ΙΦΙΓΕΝΕΙΑ

αὐτόματον ὄψιν δ' ὀμμάτων ξυνήρμοσεν.

ΘΟΑΣ

ἦ δ' αἰτία τίς; ἦ τὸ τῶν ξένων μύσος;

ΙΦΙΓΕΝΕΙΑ

ἦδ', οὐδὲν ἄλλο· δεινὰ γὰρ δεδράκατον.

ΘΟΑΣ

1170 ἀλλ' ἦ τιν' ἔκανον βαρβάρων ἀκτῆς ἔπι;

ΙΦΙΓΕΝΕΙΑ

οἰκείον ἦλθον τὸν φόνον κεκτημένοι.

ΘΟΑΣ

τίν'; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.

ΙΦΙΓΕΝΕΙΑ

μητέρα κατειργάσαντο κοινωνῶ ξίφει.

ΘΟΑΣ

Ἄπολλον, οὐδ' ἐν βαρβάροις ἔτλη τις ἄν.

IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

The victims you caught for me, my lord, were unclean.

THOAS

What told you this for sure? Or is it a guess?

IPHIGENIA

The goddess' statue turned away from where it stood.

THOAS

On its own? Or did an earthquake turn it?

IPHIGENIA

On its own. And it also closed its eyes.

THOAS

What was the cause? The uncleanness of the foreigners?

IPHIGENIA

That and that only. They have done unspeakable deeds.

THOAS

Did they kill a barbarian on the beach, then?

IPHIGENIA

They arrived with blood of their own already upon them.

THOAS

What blood? I am eager to hear.

IPHIGENIA

With collaborating swords they killed their mother.

THOAS

Apollo! Not even a barbarian would have dared to do that!

---

1174 ἔτλη Gaisford: τόδ' ἔτλη L

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

1175 πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος.

ΘΟΑΣ

ἦ τῶνδ' ἕκατι δῆτ' ἄγαλμ' ἕξω φέρεις;

ΙΦΙΓΕΝΕΙΑ

σεμνόν γ' ὑπ' αἰθέρ', ὡς μεταστήσω φόνου.

ΘΟΑΣ

μίασμα δ' ἔγνωσ τοῖν ξένου ποίω τρόπῳ;

ΙΦΙΓΕΝΕΙΑ

ἦλεγχον, ὡς θεᾶς βρέτας ἀπεστράφη πάλιν.

ΘΟΑΣ

1180 σοφὴν σ' ἔθρεψεν Ἑλλάς, ὡς ἦσθου καλῶς.

ΙΦΙΓΕΝΕΙΑ

καὶ μὴν καθείσαν δέλεαρ ἡδύ μοι φρενῶν.

ΘΟΑΣ

τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι;

ΙΦΙΓΕΝΕΙΑ

τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.

ΘΟΑΣ

ὡς δὴ σφε σώσαις ἡδοναῖς ἀγγελμάτων;

ΙΦΙΓΕΝΕΙΑ

1185 καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν.

1181 μὴν Monk: νῦν L

1183 fort. Ὀρέστην <γ>

## IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

All Greece has driven them into exile.

THOAS

So this is the reason you are bringing the statue out of doors?

IPHIGENIA

Yes, under the holy sky, to cleanse it from blood.

THOAS

How did you learn of the foreigners' taint?

IPHIGENIA

I questioned them when the goddess' statue recoiled.

THOAS

Greece has raised in you a clever girl! Such keen observation!

IPHIGENIA

What is more, they told me a pleasant story to entice my heart.

THOAS

Reporting some news from Argos to charm you?

IPHIGENIA

Yes, that my only brother Orestes was prospering.

THOAS

So you'd spare them, no doubt, in joy at their report.

IPHIGENIA

Yes: and they also said that my father was alive and flourishing.

EURIPIDES

ΘΟΑΣ

σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξέλευσας εἰκότως.

ΙΦΙΓΕΝΕΙΑ

πάσαν γε μισοῦσ' Ἑλλάδ', ἧ μ' ἀπόλεσεν.

ΘΟΑΣ

τί δῆτα δρῶμεν, φράζε, τοῖν ξένοιον πέρι;

ΙΦΙΓΕΝΕΙΑ

τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.

ΘΟΑΣ

1190 οὔκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν;

ΙΦΙΓΕΝΕΙΑ

ἀγνοῖς καθαρμοῖς πρώτᾳ νιν νύβαι θέλω.

ΘΟΑΣ

πηγαῖσιν ὑδάτων ἢ θαλασσία δρόσῳ;

ΙΦΙΓΕΝΕΙΑ

θάλασσα κλύζει πάντα τᾶνθρώπων κακά.

ΘΟΑΣ

ὀσιώτεροι γοῦν τῇ θεῷ πέσοιεν ἄν.

ΙΦΙΓΕΝΕΙΑ

1195 καὶ τὰμά γ' οὔτω μᾶλλον ἄν καλῶς ἔχοι.

ΘΟΑΣ

οὔκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων;

ΙΦΙΓΕΝΕΙΑ

ἐρημίας δεῖ· καὶ γὰρ ἄλλα δράσομεν.

IPHIGENIA AMONG THE TAURIANS

THOAS

But you, naturally, inclined to the goddess' side.

IPHIGENIA

Yes: I hate all Hellas since it destroyed me.

THOAS

Tell me then: what are we to do about the foreigners?

IPHIGENIA

We must respect our established custom.

THOAS

So why are your basin and sword still idle?

IPHIGENIA

First I want to wash and purify them.

THOAS

With water from a spring or the sea?

IPHIGENIA

The sea washes all human ills away.

THOAS

Then they would be more acceptable victims for the goddess.

IPHIGENIA

Yes, and my situation would be better.

THOAS

Doesn't the sea wave wash up against the very temple?

IPHIGENIA

I need a deserted place: I shall do other things as well.

---

1194 ὀσιώτεροι Tournier: -ον L.

EURIPIDES

ΘΟΑΣ

ἄγ' ἔνθα χρήζεις· οὐ φιλῶ τ' ἄρρηθ' ὄραν.

ΙΦΙΓΕΝΕΙΑ

ἀγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.

ΘΟΑΣ

1200 εἴπερ γε κηλὶς ἔβαλέ νιν μητροκτόνος.

ΙΦΙΓΕΝΕΙΑ

οὐ γάρ ποτ' ἄν νιν ἡράμην βάθρων ἄπο.

ΘΟΑΣ

1202 δίκαιος ἠύσέβεια καὶ προμηθία.

1214 ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.

ΙΦΙΓΕΝΕΙΑ

1203 οἴσθ' ἂν μοι γενέσθω.

ΘΟΑΣ

σὸν τὸ σημαίνειν τάδε.

ΙΦΙΓΕΝΕΙΑ

δεσμὰ τοῖς ξένοισι πρόσθες.

ΘΟΑΣ

ποῖ δέ σ' ἐκφύγοιεν ἄν;

ΙΦΙΓΕΝΕΙΑ

1205 πιστὸν Ἑλλάς οἶδεν οὐδέν.

ΘΟΑΣ

ἴτ' ἐπὶ δεσμὰ, πρόσπολοι.

<sup>1214</sup> huc trai. Markland

<sup>1203</sup> τάδε Diggle: τόδε L



## IPHIGENIA AMONG THE TAURIANS

THOAS

Go wherever you like: I do not wish to see forbidden things.

IPHIGENIA

I must also purify the goddess' statue.

THOAS

Yes, if it has been touched by the taint of matricide.

IPHIGENIA

It has: otherwise I would not have taken it from its pedestal.

THOAS

Your piety and forethought are quite proper. It is not surprising that the whole city admires you.

IPHIGENIA

Here is what should be done for me.

THOAS

It is yours to say.

IPHIGENIA

Put shackles on the foreigners.

THOAS

But where could they go to escape from you?

IPHIGENIA

Hellas is utterly untrustworthy.

THOAS

Servants, go fetch shackles!

*Servants go into the skene.*

EURIPIDES

ΙΦΙΓΕΝΕΙΑ

κάκκομιζόντων γε δεῦρο τοὺς ξένους . . .

ΘΟΑΣ

ἔσται τάδε.

ΙΦΙΓΕΝΕΙΑ

. . . κρᾶτα κρύψαντες πέπλοισιν.

ΘΟΑΣ

ἡλίου πρόσθεν φλογός.

ΙΦΙΓΕΝΕΙΑ

σῶν τέ μοι σύμπεμπ' ὀπαδῶν.

ΘΟΑΣ

οἶδ' ὀμαρτήσουσί σοι.

ΙΦΙΓΕΝΕΙΑ

καὶ πόλει πέμψον τιν' ὅστις σημανεῖ . . .

ΘΟΑΣ

ποίας τύχας;

ΙΦΙΓΕΝΕΙΑ

1210 . . . ἐν δόμοις μίμνειν ἅπαντας.

ΘΟΑΣ

μὴ συναντῶσιν φόνψ;

ΙΦΙΓΕΝΕΙΑ

μυσαρὰ γὰρ τὰ τοιάδ' ἐστί.

<sup>1206</sup> γε Elmsley: δὲ L

IPHIGENIA AMONG THE TAURIANS

IPHIGENIA

Yes, and let them bring the foreigners here . . .

THOAS

It shall be so.

IPHIGENIA

. . . covering their heads with garments.

THOAS

To shield the sun's rays from taint.<sup>24</sup>

IPHIGENIA

Send some of your servants with me.

THOAS

These will accompany you.

IPHIGENIA

And send someone to the city to tell them . . .

THOAS

Tell them of what?

IPHIGENIA

. . . to remain indoors, all of them.

THOAS

To avoid contact with shed blood?

IPHIGENIA

Yes, for such things carry a taint.

<sup>24</sup> Those polluted with bloodshed veiled their faces so as not to pollute the upper air and the all-seeing sun: cf. *Heracles* 1231-2 and Sophocles, *Oedipus the King* 1424-8.

EURIPIDES

ΘΟΑΣ

στείχε καὶ σήμαινε σύ . . .

ΙΦΙΓΕΝΕΙΑ

. . . μηδέν' εἰς ὄψιν πελάζειν.

ΘΟΑΣ

εὖ γε κηδεύεις πόλιν.

ΙΦΙΓΕΝΕΙΑ

1213 καὶ φίλων γ' οὓς δεῖ μάλιστα.

ΘΟΑΣ

τοῦτ' ἔλεξας εἰς ἐμέ.

ΙΦΙΓΕΝΕΙΑ

1215 σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ . . .

ΘΟΑΣ

τί χρῆμα δρῶ;

ΙΦΙΓΕΝΕΙΑ

. . . ἄγνισον πυρσῶ μέλαθρον.

ΘΟΑΣ

καθαρὸν ὡς μόλης πάλιν.

ΙΦΙΓΕΝΕΙΑ

ἠνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι . . .

ΘΟΑΣ

τί χρή με δρᾶν;

ΙΦΙΓΕΝΕΙΑ

. . . πέπλον ὀμμάτων προθέσθαι.

IPHIGENIA AMONG THE TAURIANS

THOAS

You there, go and tell them . . .

IPHIGENIA

. . . that no one should come and see.

THOAS

How well you care for the city!

IPHIGENIA

Yes, and for those of my loved ones I should most care for.

THOAS

You say this with me in mind!

IPHIGENIA

But you, remain here before the temple and for the goddess . . .

THOAS

What shall I do?

IPHIGENIA

. . . purify the temple with a torch.

THOAS

So that it may be pure for your return.

IPHIGENIA

When the foreigners come outside . . .

THOAS

What must I do?

IPHIGENIA

. . . cover your eyes with your cloak.

---

1213 οὐς δέῃ Badham: οὐδέῃς L

1216 πυρσῶ Reiske: χρυσῶ L

EURIPIDES

ΘΟΑΣ

μη παλαμναίους βλέπω.

ΙΦΙΓΕΝΕΙΑ

ἦν δ' ἄγαν δοκῶ χρονίζειν . . .

ΘΟΑΣ

τοῦδ' ὄρος τίς ἐστί μοι;

ΙΦΙΓΕΝΕΙΑ

1220 . . . θανμάσης μηδέν.

ΘΟΑΣ

τὰ τῆς θεοῦ πράσσο' ἐπὶ σχολῆς καλῶς.

ΙΦΙΓΕΝΕΙΑ

εἰ γὰρ ὡς θέλω καθαρμὸς ὄδε πέσοι.

ΘΟΑΣ

συνεύχομαι.

ΙΦΙΓΕΝΕΙΑ

τούσδ' ἄρ' ἐκβαίνοντας ἤδη δωμάτων ὀρῶ ξένους  
καὶ θεᾶς κόσμους νεογνούς τ' ἄρνας, ὡς φόνῳ  
φόνον  
μυσαρὸν ἐκνίψω, σέλας τε λαμπάδων τά τ' ἄλλ'  
ὄσα

1225 προυθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια.  
ἐκποδῶν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,  
εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἀγνεύει θεοῖς  
ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται.  
φεύγετ', ἐξίστασθε, μή τῳ προσπέση μύσος τόδε.

## IPHIGENIA AMONG THE TAURIANS

THOAS

So that I may not see those who are stained with blood.

IPHIGENIA

But if I seem to be gone a long time . . .

THOAS

How shall I measure this?

IPHIGENIA

. . . do not be surprised.

THOAS

Perform the goddess' business thoroughly and at leisure.

IPHIGENIA

May this purification come out as I wish!

THOAS

Amen!

*Enter from the skene Orestes and Pylades, their heads covered, and servants bringing sacrificial animals, torches, and shackles.*

IPHIGENIA

I see the foreigners coming out of the house and the finery for the goddess. And there are newborn lambs, with whose blood I shall wash away the tainting bloodshed, and torches and everything else I asked for to purify the foreigners and the goddess. To the citizens I say, stay out of the way of the taint, whether you are a guardian of temples who keeps his hands pure before the gods or are about to be married or are with child! Run, get out of the way, so that the pollution may not alight on any of you!

---

<sup>1218</sup> παλαμναίους βλέπω Bauer: παλαμναῖον λάβω L

## EURIPIDES

- 1230 ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἦν νύψω φόνον  
 τῶνδε καὶ θύσωμεν οὐ̄ χρη, καθαρὸν οἰκήσεις  
 δόμον,  
 εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τᾶλλα δ' οὐ̄ λέγουσ'  
 ὅμως  
 τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.

## ΧΟΡΟΣ

στρ.

- εὖπαις ὁ Λατοῦς γόνος,  
 1235 ὄν ποτε Δηλιάσιν καρποφόροις γυάλοις  
 <ἔτικτε> χρυσοκόμαν,  
 ἐν κιθάρα σοφόν, ὅστ' ἐπὶ τόξων  
 εὐστοχία γάνυται. φέρε <δ' > ἴνιν  
 1240 ἀπὸ δειράδος εἰναλίας  
 λοχεῖα κλεινὰ λιποῦσα τὰν  
 ματέρ' ἀστάκτων ὑδάτων,  
 <συμ>βακχεύουσαν Διονύ-  
 σῳ Παρνάσιον κορυφάν,  
 1245 ὅθι ποικιλόνωτος οἰνωπὸς δράκων,  
 σκιερᾶ κάτεχ' ἄλσος εὐφυλλον δάφνα,  
 γᾶς πελώριον τέρας, ἄμφεπε <τε> χθόνιον <ἔδραν>.  
 1250 ἔτι νιν ἔτι βρέφος, ἔτι φίλας  
 ἐπὶ ματέρος ἀγκάλαισι θρώσκων

1236 &lt;ἔτικτε&gt; Paley χρυσοκόμαν Musgrave: χ- Φοῖβον L

1237 ὅστ' Burges: ἄ τ' L

1239 φέρε &lt;δ' &gt; ἴνιν Kirchhoff: φέρει νιν L

1241-2 τὰν ματέρ' ἀστάκτων ὑδάτων post Jacobs (ματέρ')  
 Sansone: ἄ- μάτηρ ὑ- τ- L



## IPHIGENIA AMONG THE TAURIANS

O maiden goddess, daughter of Zeus and Leto, if I wash away these men's blood guilt and sacrifice where I must, you will dwell in a pure house, and we shall be blessed by fortune! My other thoughts I do not say but hint them to the gods' greater knowledge and to you, goddess.

*Exit IPHIGENIA, Orestes, Pylades, and servants by Eisodos A, THOAS into the skene.*

### CHORUS

How comely a son is Leto's child,  
whom once in Delos' fruitful glens  
<she bore,> the god of golden hair,  
skilled in the lyre, who delights  
in his bow's unerring aim. She took her son  
from the cliff by the sea,  
leaving the famed place of her childbed,  
to the mother of gushing waters,  
the peak of Parnassus,  
that leaps in ecstatic dance with Dionysus.  
There a dark-visaged dragon with speckled back  
held in thrall the rich laurel-shaded grove—  
a monstrous portent brought forth by Earth—and  
ranged the oracular shrine.  
Though still a child, still  
frolicking in the arms of your dear mother,

---

1243 <συμ>βακχεύουσαν Diggle

1246 κάτεχ' ἄλσος εὐφυλλον Burges: κατάχαλκος εὐφύλλω L

1249 ἄμφεπε Seidler: ἀμφέπει L <τε> χθόνιον <ἔδραν>

Page: μαντείον χθόνιον L

1250 σὺ δέ νιν Nauck, τότε νιν Diggle

EURIPIDES

ἔκανες, ὦ Φοῖβε, μαντείων δ' ἐπέβας ζαθέων  
 τρίποδι τ' ἐν χρυσέῃ θάσσει, ἐν ἀψευδεῖ θρόνῳ  
 1255 μαντείας βροτοῖς θεσφάτων νέμων  
 ἀδύτων ὑπο, Κασταλίας ρέεθρων γείτων, μέσον  
 γᾶς ἔχων μέλαθρον.

ἀντ.

Θέμιν δ' ἐπεὶ Γαῖαν  
 1260 παιδ' ἀπενάσσατο <Λατῶος> ἀπὸ ζαθέων.  
 χρηστηρίων, νύχια  
 Χθὼν ἐτεκνώσατο φάσματ' ὀνείρων,  
 οἱ πολέσιν μερόπων τά τε πρῶτα  
 1265 τά τ' ἔπειθ' ὅσ' ἔμελλε τυχεῖν  
 ὑπνω κατὰ δνοφερὰς χαμεύ-  
 νας ἔφραζον· Γαῖα δὲ τὰν  
 μαντείων ἀφείλετο τι-  
 μὰν Φοῖβον φθόνῳ θυγατρός.  
 1270 ταχύπους δ' ἐς Ὀλυμπον ὄρμαθεις ἀναξ  
 χέρα παιδινὸν ἔλιξεν ἐκ Διὸς θρόνων,  
 Πυθίων δόμων χθονίαν ἀφελεῖν μῆνιν θεᾶς.  
 γέλασε δ' ὅτι τέκος ἄφαρ ἔβα  
 1275 πολύχρυσά θέλων λατρεύματα σχεῖν  
 ἐπὶ δ' ἔσεισεν κόμαν παῦσαι νυχίους ἐνοπᾶς,

1255 βροτοῖς Seidler: βροτοῖς ἀναφαίνων L νέμων  
 Musgrave: ἐμῶν L 1259 Γαῖαν Bruhn: Γᾶς ἰὼν L  
 1260 <Λατῶος> Mekler 1265 ὅσ' Burges: ὅσα τ' L  
 1266 ὑπνω Markland: -ου L χαμεύνας Linder: γᾶς εὐνάς  
 L 1267 Γαῖα, quae post Χθὼν (1262) abundat, in susp. voc.  
 Willink, qui τᾶδε coni.: fort. αἰψα

## IPHIGENIA AMONG THE TAURIANS

you killed him, Phoebus, and stepped as conqueror upon  
the oracular shrine,  
and now you sit on the tripod of gold, from your truthful  
throne  
dispensing prophecies of divine decrees to mortals  
from your inmost chamber next to the streams of  
Castalia,  
having your shrine at earth's midpoint.

But when <Leto's son> had removed Themis,  
Earth's daughter, from the holy  
oracular shrine, Earth  
begot nightly dream apparitions,  
which on their night couches in sleep  
revealed to the mass of mortals both things that once  
were

and things destined to later fulfilment.

Thus Earth robbed Phoebus  
of his oracular office  
in jealousy for her daughter.

Speeding on swift feet to Olympus Lord Apollo  
coiled his young arm about Zeus's throne,  
begging him to free the Pythian temple from the wrath  
of the goddess Earth.

Zeus laughed that his son had come so quickly  
in eagerness to possess gold-rich worship.

A shake of his locks brought an end to the nightly voices,

---

1268 *μαντείων* Seidler: -είων L      1272 *μῆνιν θεᾶς* Wila-  
mowitz: θ- μ- L      1276 *ἐπὶ δ' ἔσεισεν . . . παῦσαι* Badham: ἐπεὶ  
δ' ἔσεισε . . . παῦσε L      *ἐνοπίας* Burges: *ὀνείρους* L

## EURIPIDES

- 1280 ὑπὸ δ' ἀλαθοσύναν νυκτωπὸν ἐξείλεν βροτῶν,  
καὶ τιμὰς πάλιν θῆκε Λοξία·  
πολυάνορι τ' ἐν ξενόεντι θρόνῳ θάσσει βροτοῖς  
θεσφάτων αἰοιδός.

## ΑΓΓΕΛΟΣ

- 1285 ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,  
Θόας ἄναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς;  
καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας  
ἔξω μελάθρων τῶνδε κοίρανον χθονός.

## ΧΟΡΟΣ

τί δ' ἔστιν, εἰ χρῆ μὴ κελευσθεῖσαν λέγειν;

## ΑΓΓΕΛΟΣ

- 1290 βεβᾶσι φρούδοι δίπτυχοι νεανίαί  
Ἄγαμεμνονείας παιδὸς ἐκ βουλευμάτων  
φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας  
λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.

## ΧΟΡΟΣ

ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις  
ἄνακτα χώρας, φρούδος ἐκ ναοῦ συθείς.

## ΑΓΓΕΛΟΣ

- 1295 ποῖ; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα.

## ΧΟΡΟΣ

οὐκ ἴσμεν· ἀλλὰ στείχε καὶ δίωκέ νιν  
ὅπου κυρήσας τούσδ' ἀπαγγελεῖς λόγους.

<sup>1279</sup> ὑπὸ Wecklein: ἀπὸ L δ' ἀλαθοσύναν Nauck: δὲ λαθ-  
L <sup>1281</sup> τ' Bergk: δ' L θάσσει Nauck: θάρσει L

## IPHIGENIA AMONG THE TAURIANS

and he filched the night visions' truthfulness from  
mortals

and restored his office to Loxias.

Now on his throne, thronged with foreign guests, he sits  
and for mortals  
chants his decrees.

*Enter by Eisodos A a member of Thoas' retinue as MESSENGER.*

### MESSENGER

*(addressing those within)* Guardians of the temple and attendants of the altar, where is King Thoas to be found? Open up these bossed doors and call the country's king out of the temple!

### CHORUS LEADER

What is wrong, if I may speak unbidden?

### MESSENGER

The two young men have escaped: they have fled the country by the design of Agamemnon's daughter and taken the holy image with them in the hold of a Greek ship.

### CHORUS LEADER

What an astonishing story! But the king you wish to see has left the temple in a hurry.

### MESSENGER

Where has he gone? He must learn what has happened.

### CHORUS LEADER

I don't know. But go and pursue him and when you find him you can report this tale.

---

1283 ἀοιδός Nauck: -αῖς L

1285 ποῖ Elmsley

## EURIPIDES

### ΑΓΓΕΛΟΣ

ὄρατ' ἄπιστον ὡς γυναικείου γένος·  
μέτεστι χυμῖν τῶν πεπραγμένων μέρος.

### ΧΟΡΟΣ

1300 μαίνη· τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα;  
οὐκ εἶ κρατούντων πρὸς πύλας ὅσον τάχος;

### ΑΓΓΕΛΟΣ

οὔ, πρίν γ' ἂν εἴπη τοῦπος ἔρμηνεὺς τόδε,  
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.  
ὦή, χαλάτε κληῖθρα, τοῖς ἔνδον λέγω,  
1305 καὶ δεσπότη σημήναθ' οὔνεκ' ἐν πύλαις  
πάρειμι, καινῶν φόρτον ἀγγέλλων κακῶν.

### ΘΟΑΣ

τίς ἀμφὶ δῶμα θεᾶς τόδ' ἴστησιν βοήν,  
πύλας ἀράξας καὶ ψόφον πέμψας ἔσω;

### ΑΓΓΕΛΟΣ

1310 ψευδῶς λέγουσαί μ' αἶδ' ἀπήλαννοι δόμων,  
ὡς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἦσθ' ἄρα.

### ΘΟΑΣ

τί προσδοκῶσαι κέρδος ἢ θηρώμεναι;

### ΑΓΓΕΛΟΣ

αὔθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶν  
παρόντ' ἄκουσον. ἢ νεᾶνις ἢ ἕνθαδε  
βωμοῖς παρίστατ', Ἴφιγένει', ἔξω χθονὸς

1299 χυμῖν Markland: θ' ὑμῖν L

1309 λέγουσαί μ' αἶδ' Pierson: ἔλεγον αἶδε καί μ' L

## IPHIGENIA AMONG THE TAURIANS

### MESSENGER

See how treacherous the female sex is! You too had a hand in these events!

### CHORUS LEADER

You're crazy! What did we have to do with the foreigners' escape? Go to your master's door as quickly as you can!

### MESSENGER

No, not until someone makes it clear to me whether the king is inside or not.

(*pounding on the door*) Ho, undo the bars, you inside, and tell your master that I am at the door, with a cargo of calamity to report!

*Enter from the skene THOAS with retinue.*

### THOAS

Who is raising this clamor near the goddess' temple, pounding on the door and causing a din inside?

### MESSENGER

These women tried to drive me away from the temple by telling lies, saying you were elsewhere. But you were inside all along!

### THOAS

What did they think they could gain from that? What were they after?

### MESSENGER

I will tell you about them later. You must hear what immediately concerns you. The young woman, who used to preside at the altar here, Iphigenia, has left the country

EURIPIDES

1315 σὺν τοῖς ξένοισιν οἴχεται, σεμνὸν θεᾶς  
ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.

ΘΟΑΣ

πῶς φῆς; τί πνεῦμα συμφορᾶς κεκτημένη;

ΑΓΓΕΛΟΣ

σώζουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσῃ.

ΘΟΑΣ

τὸν ποῖον; ἄρ' ὄν Τυνδαρὶς τίκτει κόρη;

ΑΓΓΕΛΟΣ

1320 ὄν τοῖσδε βωμοῖς θεᾷ καθωσιώσατο.

ΘΟΑΣ

ὦ θαῦμα· πῶς σφε μείζον ὀνομάσας τύχῳ;

ΑΓΓΕΛΟΣ

μῆ' ἵταῦθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·  
σαφῶς δ' ἀθρήσας καὶ κλυῶν ἐκφρόντισον  
διωγμὸν ὅστις τοὺς ξένους θηράσεται.

ΘΟΑΣ

1325 λέγ'· εὐ γὰρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον  
φεύγουσιν, ὥστε διαφυγεῖν τοῦμόν δόρυ.

ΑΓΓΕΛΟΣ

ἐπεὶ πρὸς ἀκτὰς ἤλθομεν θαλασσίας,  
οὐδ' ναῦς Ὀρέστου κρύφιος ἦν ὠρμισμένη,  
ἡμᾶς μὲν, οὓς σὺ δεσμὰ συμπέμπεις ξένων  
1330 ἔχοντας, ἐξένευσ' ἀποστῆναι πρόσω

1320 θεᾷ Musurus: θεὰ L



## IPHIGENIA AMONG THE TAURIANS

with the two foreigners and has taken the goddess' statue!  
The purification was a trick!

THOAS

What are you saying? What favoring breeze of circumstance was hers?

MESSENGER

She was rescuing Orestes: that is something to amaze you.

THOAS

What Orestes? The son of Tyndareus' daughter?

MESSENGER

The man she consecrated to the goddess at this altar.

THOAS

Astounding! What greater name can I call it?

MESSENGER

Listen to me! Do not turn your attention that way! See and hear clearly and then think out a way of pursuing and catching the foreigners!

THOAS

That is good advice: say on. Their flight is no short journey, and they cannot escape my armed might.

MESSENGER

When we came to the seashore where Orestes' ship was secretly anchored, Agamemnon's daughter ordered us, the men you sent with shackles for the foreigners, to stand

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1321 σφε Diggle: σε L      μείον Markland

1324 διωγμὸν Hermann: -ὄς L

EURIPIDES

- Ἀγαμέμνονος παῖς, ὡς ἀπόρρητον φλόγα  
 θύουσα καὶ καθαρμὸν ὄν μετώχετο,  
 αὐτὴ δ' ὄπισθε δέσμ' ἔχουσα τοῖν ξένοι  
 ἔστειχε χερσί. καὶ τὰδ' ἦν ὑποπτα μέν,  
 1335 ἤρεσκε μέντοι σοῖσι προσπόλοις, ἄναξ.  
 χρόνῳ δ', ἔν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,  
 ἀνωλόλυξε καὶ κατῆδε βάρβαρα  
 μέλη μαγεύουσ', ὡς φόνον νίζουσα δῆ.  
 ἐπεὶ δὲ δαρὸν ἦμεν ἡμενοὶ χρόνον,  
 1340 ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι  
 κτάνοιεν αὐτὴν δραπέται τ' οἰχοῖατο.  
 φόβῳ δ' ἂ μὴ χρῆν εἰσορᾶν καθήμεθα  
 σιγῇ· τέλος δὲ πᾶσι ἦν αὐτὸς λόγος,  
 στείχειν ἔν' ἦσαν, καίπερ οὐκ ἐωμένους.  
 1345 κἀνταῦθ' ὀρώμεν Ἑλλάδος νεὼς σκάφος  
 †ταρσῶ κατήρει† πίτυλον ἐπτερωμένον,  
 ναύτας τε πεντήκοντ' ἐπὶ σκαλμῶν πλάτας  
 ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας  
 ἐλευθέρους πρύμνηθεν ἐστῶτας νεὼς.  
 1350 κοντοῖς δὲ πρῶραν εἶχον, οἱ δ' ἐπωτίδων  
 ἄγκυραν ἐξανῆπτον, οἱ δὲ κλίμακα  
 σπεύδοντες ἦγον διὰ χερῶν πρύμνης τ' ἄπο  
 πόντῳ διδόντες τῇ ξένη καθίεσαν.  
 ἡμεῖς δ' ἀφειδήσαντες, ὡς ἐσείδομεν  
 1355 δόλια τεχνήματ', εἰχόμεσθα τῆς ξένης  
 πρυμνησίῳν τε, καὶ δι' εὐθυνηρίας  
 οἶακας ἐξηροῦμεν εὐπρύμνου νεὼς.

## IPHIGENIA AMONG THE TAURIANS

aside at a distance: it was a secret sacrificial flame and a secret purification she was in quest of. She herself walked behind the strangers, holding the shackles in her hands. This was suspicious, but your servants, my lord, made no objection.

Time passed, and in order that we might think she was accomplishing something, she raised the sacrificial shout and intoned barbarian songs, playing the role of magus, as if she were cleansing blood guilt. But when we had sat idle for a long time, the thought came into our minds that the strangers might have slipped their bonds, killed the girl, and run away. Yet for fear of seeing what was forbidden we sat in silence. Finally, however, we all had the same idea, to go where they were, even though we had been forbidden to do so.

There we saw a Greek ship, winged on either side with oars, and fifty sailors holding their oarblades upon the tholepins, and the two youths, freed from their shackles, standing on the stern of the ship. Some of the sailors were holding the prow with poles, others were tying the anchor to the catheads, while others in haste were carrying a ladder and letting it down from the stern into the sea for the foreign girl.

Having seen her trickery, we were pitiless and took hold of the girl and the hawsers, and we set about removing the well-made ship's steering oars, pulling them

1332 θύσονσα Reiske      1346 κατήρη Bothe

1349 post h. v. lac. indic. Bruhn      1351 κλίμακα Kirchhoff:

-κας L      1352 πρύμνης τ' ἄπο Musgrave: πρυμνήσια L

1353 διδόντες Kirchhoff: δὲ δόντες L      τῇ ξένη Musgrave:

τῆν -ην L

## EURIPIDES

- λόγοι δ' ἐχώρουν· Τίνι λόγῳ πορθμεύετε  
 κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους;  
 1360 τίνος τίς ὦν <σὺ> τήνδ' ἀπεμπολᾶς χθονός;  
 ὁ δ' εἶπ'· Ὀρέστης, τῆσδ' ὄμαιμος, ὡς μάθης,  
 Ἀγαμέμνονος παῖς, τήνδ' ἐμὴν κομίζομαι  
 λαβὼν ἀδελφήν, ἣν ἀπώλεσ' ἐκ δόμων.  
 ἀλλ' οὐδὲν ἦσσον εἰχόμεσθα τῆς ξένης  
 1365 καὶ πρὸς σ' ἔπεσθαι διεβιαζόμεσθά νιν·  
 ὄθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.  
 κείνοί τε γὰρ σίδηρον οὐκ εἶχον χεροῖν  
 ἡμεῖς τε· πυγμαῖ δ' ἦσαν ἐγκροτούμεναι,  
 καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν ἄμα  
 1370 ἐς πλευρὰ καὶ πρὸς ἦπαρ ἠκοντίζετο,  
 ὥστε ξυναλγεῖν καὶ συναποκαμεῖν μέλη.  
 δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι  
 ἐφεύγομεν πρὸς κρημνόν, οἱ μὲν ἐν κάρᾳ  
 κάθαιμ' ἔχοντες τραύμαθ', οἱ δ' ἐν ὄμμασιν·  
 1375 ὄχθοις δ' ἐπισταθέντες εὐλαβεστέρωσ  
 ἐμαρνάμεσθα καὶ πέτροις ἐβάλλομεν.  
 ἀλλ' εἴργον ἡμᾶσ τοξόται πρύμνης ἔπι  
 σταθέντες ἰοῖς, ὥστ' ἀναστεῖλαι πρόσω.  
 κὰν τῶδε (δεινὸς γὰρ κλύδων ὥκειλε ναῦν  
 1380 πρὸς γῆν, φόβος δ' ἦν <παρθένω> τέγξαι πόδα)  
 λαβὼν Ὀρέστης ὤμον εἰς ἀριστερόν,  
 βὰς ἐς θάλασσαν κἀπὶ κλίμακος θορών,  
 ἔθηκ' ἀδελφήν <τ'> ἐντὸς εὐσέλμου νεῶσ  
 τό τ' οὐρανοῦ πέσσημα, τῆς Διὸς κόρης  
 1385 ἄγαλμα. ναὸς <δ'> ἐκ μέσης ἐφθέγγατο

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through the tiller hole. Words began to fly: "By what right are you stealing statues and priestesses and taking them from the land? Who are you, and whose son, that you remove this woman from the country?" And he said, "Know this: I am Orestes, this woman's brother and the son of Agamemnon: I am recovering my sister, whom I lost from our house." But for all that we did not stop clinging to the woman and trying to force her to come with us to you. That is why my face is so bruised. They had no swords in their hands, and neither did we. But both young men landed fist blows and kicks on our ribs and livers, so that our limbs were in pain and exhausted. Imprinted with these terrible blows we withdrew to the cliff, some with bleeding wounds on our scalps, others around the eyes. Taking our stand on a hillock we fought more cautiously and pelted them with stones. But archers standing on the stern kept us away with their arrows, and we were forced to retreat.

Meanwhile, a terrible wave brought the ship to land, but <the maiden> was afraid to step into the water. So Orestes put her on his left shoulder, marched into the sea, leaped upon the ladder and put within his good ship both his sister and the thing that fell from the sky, the statue of Zeus's daughter. And from the middle of the ship a voice

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1359 *ξόανα* Reiske: -ον L      1360 <σὺ> Markland

1371 *ξυναλγείν* Hermann olim: *ξυνάπτειν* L

1376 *πέτροις* Paley: -ους L

1380 <παρθένω> Badham

1383 <τ'> Hermann

1384 τ' Markland: δ' L

1385 <δ'> Markland

## EURIPIDES

βοή τις· ὦ γῆς Ἑλλάδος ναύτης λεώς,  
 λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε·  
 ἔχομεν γὰρ ὦνπερ οὔνεκ' ἄξενον πόρον  
 Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν.

- 1390 οἱ δὲ στεναγμὸν ἠδὺν ἐκβρυχώμενοι  
 ἔπαισαν ἄλμην. ναῦς δ', ἕως μὲν ἐντὸς ἦν  
 λιμένος, ἐχώρει στόμια, διαπερῶσα δὲ  
 λάβρω κλύδωνι συμπεσοῦσ' ἠπέιγετο·  
 δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης νεὼς  
 1395 ὠθεῖ παλίμπρυμν' ἰστί· οἱ δ' ἐκαρτέρου  
 πρὸς κῦμα λακτίζοντες· ἐς δὲ γῆν πάλιν  
 κλύδων παλίρρους ἦγε ναῦν. σταθεῖσα δὲ  
 Ἀγαμέμνονος παῖς ἠὔξατ'· ὦ Λητοῦς κόρη,  
 σῶσόν με τὴν σὴν ἱερέαν πρὸς Ἑλλάδα  
 1400 ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ' ἐμαῖς.  
 φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·  
 φιλεῖν δὲ καμὲ τοὺς ὀμαίμονας δόκει.

ναῦται δ' ἐπενφήμησαν εὐχαΐσιν κόρης  
 παιᾶνα, γυμνὰς <ὠλένας> ἐπωμίδος

- 1405 κώπη προσαρμόσαντες ἐκ κελεύσματος.  
 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦει σκάφος·  
 χῶ μὲν τις ἐς θάλασσαν ὠρμήθη ποσίν,  
 ἄλλος δὲ πλεκτὰς ἐξανῆπτεν ἀγκύλας.  
 καγὼ μὲν εὐθύς πρὸς σὲ δεῦρ' ἀπεστάλην,  
 1410 σοὶ τὰς ἐκέϊθεν σημανῶν, ἄναξ, τύχας.  
 ἀλλ' ἔρπε, δεσμὰ καὶ βρόχους λαβὼν χεροῖν·  
 εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,  
 οὐκ ἔστιν ἐλπίς τοῖς ξένοις σωτηρίας.

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cried out, "Sailing men of Greece, grab your oars and make the waves grow white! We have what we came for when we sailed through the Symplegades to the Hostile Sea!"

The men bellowed out a roar of pleasure and struck the brine. The ship, while it was still within the harbor, proceeded to its mouth but, once it had emerged, it met a violent wave and was hard pressed. A terrible wind had arisen suddenly and was pushing the ship astern. But the sailors kept up their effort, futilely kicking against the wave while the inrushing surf carried the ship back to land. Agamemnon's daughter stood up and prayed, "O daughter of Leto, bring me, your priestess, safely back to Hellas from this barbarian land! Forgive my theft! You too, goddess, love your brother: you must expect that I love mine."

In response to her prayer the sailors uttered a paeon to Apollo, then, pushing their garments back and baring their <arms>, they applied them to the oars at the boatswain's command. But the ship drew nearer and nearer to the rocks: one of our men waded into the water and another prepared to fasten a plaited noose to the boat. I was sent immediately to you, my king, to report what has happened there.

So take fetters and ropes and go: unless the sea swell grows calm, the foreigners have no hope of getting away

1386 ναύτης λεώς F. W. Schmidt, Weil: ναῦται νεώς L

1387 κώπης Reiske: -αις L

1392 διαπερώσα δὲ στόμα Murray

1395 παλίμπρυμν' ἰστί' Mekler: πάλιν πρυμνήσια L

1404 γυμνὰς <ὠλένας> ἐπωμίδος Hartung: γυμνὰς ἐκ

< > ἐπωμίδας L

EURIPIDES

- 1415 πόντου δ' ἀνάκτωρ Ἴλιόν τ' ἐπισκοπεῖ  
 σεμνὸς Ποσειδῶν, Πελοπίδαις ἐναντίος,  
 καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον  
 σοὶ καὶ πολίταις, ὡς ἔοικεν, ἐν χεροῖν  
 λαβεῖν ἀδελφὴν θ', ἣ φόνου τοῦ Ἴν Αὐλίδι  
 ἀμνημόνευτος θεὰν προδοῦσ' ἀλίσκεται.

ΧΟΡΟΣ

- 1420 ᾧ τλήμον Ἰφιγένεια, συγγόνου μέτα  
 θανῇ πάλιν μολοῦσα δεσποτῶν χέρας.

ΘΟΑΣ

- ᾧ πάντες ἄστοι τῆσδε βαρβάρου χθονός,  
 οὐκ εἶα πώλοις ἐμβalόντες ἠνίας  
 παράκτιοι δραμεῖσθε κάκβολὰς νεῶς  
 1425 Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ  
 σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,  
 οἱ δ' ὠκυμποῦς ἔλξετ' ἐς πόντον πλάτας,  
 ὡς ἐκ θαλάσσης ἔκ τε γῆς ἱππεύμασιν  
 λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας  
 1430 ρίψωμεν ἢ σκόλοψι πῆξωμεν δέμας;  
 ὑμᾶς δὲ τὰς τῶνδ' ἱστορας βουλευμάτων,  
 γυναιῖκες, αἰθῆς, ἠνίκ' ἂν σχολὴν λάβω,  
 ποινασόμεσθα· νῦν δὲ τὴν προκειμένην  
 σπουδὴν ἔχοντες οὐ μενούμεν ἡσυχοί.

ΑΘΗΝΑ

- 1435 ποῖ ποῖ διαγμὸν τόνδε πορθμέυεις, ἄναξ  
 Θόας; ἄκουσον τῆσδ' Ἀθηναίας λόγους.  
 παῦσαι διώκων ρεύμ' ἄ τ' ἐξορμῶν στρατοῦ·



## IPHIGENIA AMONG THE TAURIANS

safely. Just as the great god Poseidon, the sea's lord, always watches over Ilium and is enemy to the descendants of Pelops, so now, it seems, he will give you and your citizens the chance to lay hold of the son of Agamemnon and his sister. She has forgotten her sacrifice in Aulis and now stands convicted of betraying the goddess.

### CHORUS LEADER

Unhappy Iphigenia! You will come once more into your master's hands and will be put to death with your brother!

### THOAS

Up, all you citizens of this barbarian land! Put bridles on your horses, gallop to the shore, pick up the wreck of the Greek ship! With the goddess' help hurry and hunt down the godless men! You others, drag swift ships down to the sea so that either catching them on water or chasing them down on horseback we may hurl them down a rough cliff or spit their bodies on stakes!

You women, who were in on these plots: I shall punish you later when I have the time. But I cannot stay here idle: I have pressing business.

*He starts to leave in haste. His departure is halted when ATHENA enters by mechane, alighting on the theologeion.*

### ATHENA

This haste, King Thoas, where is it taking you? I am Athena: listen to my words. Stop your pursuit, stop this

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1415 Πελοπίδαις Bothe: Π- δ' L                      1418 φόνου τοῦ ἴν  
Badham: φόνον τὸν L                      1419 ἀμνημόνευτος Markland: -τον L  
θεὰν Badham: θεᾶ L                      1433 τῶν προκειμένων Barnes

## EURIPIDES

- πεπρωμένον γὰρ θεσφάτοισι Λοξίου  
 δεῦρ' ἦλθ' Ὀρέστης, τόν τ' Ἐρινύων χόλον  
 1440 φεύγων ἀδελφῆς τ' Ἄργος ἐσπέμφων δέμας  
 ἄγαλμά θ' ἱερὸν εἰς ἐμὴν ἄξων χθόνα,  
 1441a τῶν νῦν παρόντων πημάτων ἀναψυχάς.  
 πρὸς μὲν σ' ὄδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν  
 δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλῳ,  
 ἤδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα  
 1445 πόντου τίθησι νῶτα πορθμεύειν πλάτη.  
 μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολάς  
 (κλύεις γὰρ αὐδὴν καίπερ οὐ παρῶν θεᾶς),  
 χῶρει λαβὼν ἄγαλμα σύγγονόν τε σὴν.  
 ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλης,  
 1450 χῶρός τις ἔστιν Ἀθίδος πρὸς ἐσχάτοις  
 ὄροισι, γείτων δειράδος Καρυστίας,  
 ἱερός· Ἄλᾳς νιν οὐμὸς ὀνομάζει λεῶς·  
 ἐνταῦθα τεύξας ναὸν ἰδρυσαι βρέτας,  
 ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,  
 1455 οὐς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα  
 οἴστροις Ἐρινύων. Ἄρτεμιν δέ νιν βροτοὶ  
 τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.  
 νόμον τε θὲς τόνδ'· ὅταν ἐορτάζῃ λεῶς,  
 τῆς σῆς σφαγῆς ἄποιν' ἐπισχέτω ξίφος  
 1460 δέρη πρὸς ἀνδρὸς αἵμά τ' ἐξανιέτω,  
 ὀσίας ἕκατι θεά θ' ὅπως τιμὰς ἔχῃ.  
 σὲ δ' ἀμφὶ σεμνάς, Ἰφιγένεια, λείμακας  
 Βραυρωνίας δεῖ τῆδε κληδουχεῖν θεᾶ·  
 οὐ καὶ τεθάβῃ κατθανοῦσα, καὶ πέπλων

## IPHIGENIA AMONG THE TAURIANS

torrent of armed men! It is because Loxias' oracles have ordained it that Orestes has come here, fleeing the Erinyes' anger and trying to take his sister to Argos and bring the holy image into my country to end his present misery. That is my message to you. As for Orestes, whom you think you will capture on the billowy sea and put to death, Poseidon for my sake is already making the sea's surface calm so that he may cross by ship. You, Orestes, listen to my behests (for though you are far away you hear a goddess' voice) and go on your way with the statue and your sister. When you come to god-built Athens, there is a place near the borders of Attica, neighboring the cliff of Carystus, a sacred place: my people call it Halae. There build a temple and set up the statue: it will be called after the Taurian land and your woes, the ones you suffered as you fared over Greece goaded on by the Erinyes. For all time to come mortals will sing hymns in honor of Artemis the Taurian-faring goddess. This is the custom you must establish: when the people keep the feast, to atone for your sacrifice let them hold a sword to the neck of a man and draw blood: thus will piety be satisfied and the goddess receive honor.

And you, Iphigenia, in the holy meadows of Brauron must serve this goddess as her temple warder. When you die, you will lie buried here, and they will dedicate for your

1438 *πεπρωμένον* Monk: *-οις* L: *-ος* Hermann

1441a om. P et idcirco edd. vett.

1445 *πορθμεύειν* Tyrwhitt: *-ων* L

1453 *τεύξας* Pierson:

*τάξας* L      1461 *θεά θ'* Markland: *θεᾶς* L

1462 *λείμακας* Pierson: *κλίμακας* L

1463 *τῆδε . . . θεᾷ* Markland: *τῆσδε . . . θεᾶς* L

## EURIPIDES

- 1465 ἄγαλμά σοι θήσουσι ἐπήνους ὑφάς,  
 ἄς ἂν γυναῖκες ἐν τόκοις ψυχορραγεῖς  
 λῖπωσ' ἐν οἴκοις. τάσδε δ' ἐκπέμπει χθονὸς  
 Ἑλληνίδας γυναῖκας ἐξεφίεμαι  
 γνώμης δικαίας οὐνεκ'. <εὐ' δ' ἐπίσταμαι  
 σῶζειν δικαίους φώτας,> ἐκσώσασά γε
- 1470 καὶ πρὶν σ' Ἀρείοις ἐν πάγοις ψήφους ἴσας  
 κρίνασ', Ὀρέστα· καὶ νόμισμ' ἔσται τόδε,  
 νικᾶν ἰσῆρεις ὅστις ἂν ψήφους λάβῃ.  
 ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονός,  
 Ἀγαμέμνονος παῖ. καὶ σὺ μὴ θυμοῦ, Θεάς.

## ΘΟΑΣ

- 1475 ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις  
 ὅστις κλυτὸν ἄπιστος, οὐκ ὀρθῶς φρονεῖ.  
 ἐγὼ δ' Ὀρέστη τ', εἰ φέρων βρέτας θεᾶς  
 βέβηκ', ἀδελφῆ τ' οὐχὶ θυμοῦμαι· τί γὰρ  
 πρὸς τοὺς σθένοντας θεοὺς ἀμιλλᾶσθαι καλόν;
- 1480 ἴτωσαν ἐς σὴν σὺν θεᾶς ἀγάλματι  
 γαῖαν, καθιδρῦσαιτό τ' εὐτυχῶς βρέτας.  
 πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα  
 γυναῖκας, ὥσπερ σὸν κέλευσμ' ἐφίεται.  
 παύσω δὲ λόγχην ἣν ἐπαίρομαι ξένοις
- 1485 νεῶν τ' ἔρετμά, σοὶ τάδ' ὡς δοκεῖ, θεά.

## ΛΘΗΝΑ

αἰνῶ· τὸ γὰρ χρεὼν σοῦ τε καὶ θεῶν κρατεῖ.  
 ἴτ', ὦ πνοαί, ναυσθλοῦτε τὸν Ἀγαμέμνονος  
 παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγὼ

## IPHIGENIA AMONG THE TAURIANS

delight the finely woven garments which women who die in childbirth leave behind in their houses. As for these Greek women my orders are to escort them from the country because of the uprightness of their hearts. <I know well how to save the righteous,> having saved your life before now, Orestes, on the Areopagus when I decided the tie vote. This will be the custom, that when the votes are tied, the defendant wins his case. So take your sister from the land, son of Agamemnon. And you, Thoas, do not be angry.

### THOAS

Lady Athena, whoever hears the gods' words and disobeys is mad. I am angry with neither Orestes nor his sister for departing with the image: how can it be an admirable thing to strive against the mighty gods? May they go to your country with the goddess' statue, and may good fortune attend their establishing it there! And I will send these women off to the blessed land of Greece, as you have commanded me. I will halt the spears and the ships' oars that I was raising against them, since that is your will, goddess.

### ATHENA

I commend you. What is fated has power over both you and the gods.

Blow, winds, and carry the son of Agamemnon to

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1469 post *οὐνεκ'* lac. indic. Reiske, post 1468 Brodaeus

1469-70 γε . . . σ' Willink: σε . . . γ' L

1471 *ἔσται τόδε* Markland: *εἰς ταυτό γε* L

1473 *κασιγνήτην* Elmsley: *-τον* L: *σὺν κασιγνήτῃ* (sc. *αὐτὰς*)

Willink

1487-9 Athenae contin. Musurus: Apollini trib. L

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*σώζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.*

- 1490 ἴτ' ἐπ' εὐτυχία τῆς σωζομένης  
μοίρας εὐδαίμονες ὄντες.

ΧΟΡΟΣ

ἀλλ', ὦ σεμνή παρά τ' ἀθανάτοις  
καὶ παρὰ θνητοῖς, Παλλὰς Ἀθάνα,  
δράσομεν οὕτως ὡς σὺ κελεύεις.

- 1495 μάλα γὰρ τερπνὴν κἀνέλπιστον  
φήμην ἀκοαῖσι δέδεγμαί.  
[ὦ μέγα σεμνή Νίκη, τὸν ἐμὸν  
βίοντον κατέχεις  
καὶ μὴ λήγοις στεφανούσα.]

<sup>1490</sup> Athenae contin. edd. vett.: *Aθ.* L (vide ad 1487-9): Xo.  
Seidler et recentiores edd.

<sup>1497-9</sup> del. Blomfield

## IPHIGENIA AMONG THE TAURIANS

Athens! I shall journey with him, keeping my sister's holy image safe.

(*to all the departing Greeks*) Go in blessedness, prospering because it is your lot to reach home safely!

### CHORUS LEADER

Pallas Athena, revered among immortals and mortals alike, we shall do as you command! The words my ears have heard are a great and unexpected blessing! [O most august lady Victory, may you have my life in your charge and never cease garlanding my head!]

*Exit ATHENA by mechane from the roof of the skene, the CHORUS by Eisodos A, and THOAS with retinue and MESSENGER by Eisodos B.*





ION



## INTRODUCTION

In Euripides' dramatization of the Ion myth, Ion is the son of Apollo and the Athenian princess Creusa, whom the god has raped. Creusa exposes her child, but Apollo rescues him and raises him in Delphi, where at the play's beginning he lives as a temple servant, utterly ignorant of his parentage. Apollo, however, has plans for him. Creusa has married a non-Athenian named Xuthus, and Apollo has seen to it that their union is unfruitful. They accordingly come to Delphi to ask the god about having children. In the prologue Hermes tells us that Apollo has guided events to this conclusion so that he may tell Xuthus that Ion is his son and the boy may be taken to Athens and there learn that his real parents are Creusa and Apollo. But events take a turn the god does not foresee.

Creusa, coming ahead of her husband to the temple, meets Ion. Though neither knows that they are related, the two are strangely drawn to one another, each feeling sympathy for the bereft condition of the other. (This would not surprise the audience: the idea that blood will out, that nature is stronger than nurture, pervades Greek myth.) Creusa has come to the temple ahead of her husband in order to consult Apollo about the baby she exposed years ago. She tells Ion that "a friend of mine" was impregnated by Apollo, that this friend exposed her child, and that the

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god has apparently allowed him to perish. But she is not allowed to consult the oracle because her question brings reproach upon the god in his own temple.

When Xuthus consults the oracle, Apollo tells him that the first person he meets on emerging from the temple will be his son. When he comes out he finds Ion. Their encounter is exactly the opposite of that between Ion and Creusa. Where mother and son, though ignorant of the relation, felt instant sympathy, Ion repels Xuthus' approach to him, and even after hearing about the oracle he keeps a chilly distance from his supposed father. At first he begs Xuthus to be allowed to stay in Delphi, alleging that since he is both illegitimate and a non-Athenian he will be looked down on in pure-bred Athens, whose royal family is sprung from the soil of Attica. Furthermore, he says, Creusa is bound to be upset if her husband has a child and she does not. At last, though, he gives his consent that Xuthus shall bring him to Athens, ostensibly as a mere friend, and thereafter wait for the right moment to install him on the throne as his heir. Xuthus takes Ion away to hold a banquet in his honor.

When Creusa, accompanied by an old retainer, comes back to find out about the oracle to her husband, the Chorus tell her about Xuthus and his supposed son. The Old Man smells a plot: Xuthus must have deliberately fathered this child behind Creusa's back when he guessed she could have none, and is now trying to install him on the throne and supplant the Athenian royal house, Creusa's family. Together they plot to poison the boy at his feast.

The plot is discovered in a way that suggests divine intervention. As Ion is on the point of drinking the poisoned cup, someone utters a chance word of ill omen, and Ion

## ION

orders everyone to pour out their cups and begin again. Birds alight near the spilled wine, and the one that sips Ion's immediately dies. Ion uncovers the plot and sets off to arraign Creusa on a charge of murder before the Delphians, who condemn her to death. Creusa takes refuge at an altar, and religious law forbids Ion to remove her by force.

With things at this standoff, the Priestess of Apollo, who had raised Ion, enters bringing the wicker cradle in which the baby Ion was transported to Delphi: the god, she says, now wants Ion to have it. Creusa recognizes it and names its contents to Ion, and mother and son achieve mutual recognition. Creusa then reveals to Ion that Apollo is his father. Athena appears and prophesies glory for both him and his descendants the Ionians. Xuthus is not to be disabused of his belief that he is Ion's father. Mother and son go off toward Athens but not before Creusa unsays her earlier criticism of Apollo.

Like Sophocles' *Oedipus at Colonus* and Aeschylus' *Eumenides*, *Ion* is a thoroughly Athenian play, and it is worth considering in what ways it would have appealed to its first audience. First, it contains numerous references to Athenian places (the Acropolis, the Long Rocks, the Erechtheum) and Athenian local custom (the snake necklaces for children). Ion, though he has lived his entire life in Delphi, knows all about Athens and its myths and asks numerous informed questions about it.

Second and more important, the version of the myth Euripides has chosen (and, in some of its aspects, probably invented) reflects the greatest credit on the Athenian people. The Athenians believed that they were autochthonous, that is, that they had never migrated from any-

## EURIPIDES

where else and were the original indigenous population. One myth that reflected this belief was that an early king, Erichthonius, was a son of Earth, actually sprung from the soil of Attica. He and Cecrops, another early king, are represented in art as part snake, the creature of the soil *par excellence*. All throughout the play this earthborn conception of the Athenians is insisted on. The Athenians are closely identified with their land, and no one who is not so descended can claim the right to citizenship, to say nothing of the throne. That this conception of themselves rang true to the Athenians of the fifth and fourth centuries is evident in the way this theme is handled in Athenian display oratory, e.g. Isocrates' *Panegyricus* 23-5 and *Panathenaicus* 124-5.

To the glory of autochthonous origin Euripides' version adds another: a glorious divine progenitor. In Hesiod and other early sources Ion had a human father, Xuthus, son of Hellen. We do not know who first made Ion the son of Apollo, with Xuthus merely his stepfather, and it may even have been Euripides himself. By incorporating or inventing this version Euripides gives Ion (and thus the Athenians) glorious ancestry on both sides. One further innovation concerns the descendants of Xuthus and Creusa. In the Hesiodic genealogy Xuthus, Dorus, and Aeolus, the ancestors of the three principal branches of the Greek race, are all sons of Hellen and grandsons of Zeus. In Euripides, Xuthus, grandson of Zeus, has Dorus and Aeolus by Creusa. This means that the Ionian race, descended from Ion, is older by a generation than the Dorian and Aeolian, and the latter two are descended from an Athenian princess.

It is frequently said of this play that it is the ancestor of the New Comedy of Menander and others, where it

## ION

commonly happens that babies are exposed at birth and a happy ending ensues when they are identified through tokens. But in spite of its happy ending *Ion* is a tragedy in a very real sense. Just as *Oedipus the King* explores the fragility of mortal life and the limitations of human knowledge in the face of divine malice, so *Ion* depicts erring mortals—who can never have complete knowledge of even their own circumstances—rescued from their misguided actions by divine benevolence. Ion and Creusa, both of them critical of Apollo and distrusting his providence, come perilously close to murdering each other and are rescued only by the god's care.

Indeed, in some ways *Ion* is more tragic than *Oedipus* since it underscores more completely the utter difference between mortal and immortal life. Apollo, to be sure, is watching out for his son and the mother who bore him, but he takes too little cognizance of what it is like to live as a human being. We may well be right to hear an undertone of loss and sadness in the apparent joy at the play's end. Creusa's long years of sorrow are no small portion of her life, and they can never be recalled. This means nothing to a god who lives forever. Ion has greatness ahead of him, but the blessed life of Delphi, where he has been completely immersed in piety and goodness, is to be no more. Though both Ion and Creusa praise Apollo, the impression remains that, as in the first book of the *Iliad*, the world is run by gods on Olympus who do not understand the realities of the mortal condition. That is a good image for the tragedy of human life.

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*Dramatis Personae*

|           |  |
|-----------|--|
| ΕΡΜΗΣ     | HERMES   |
| ΙΩΝ       | ION, son of Creusa and Apollo                                |
| ΧΟΡΟΣ     | CHORUS of Creusa's maidservants                              |
| ΚΡΕΟΥΣΑ   | CREUSA, daughter of Erechtheus<br>and queen of Athens        |
| ΞΟΥΘΟΣ    | XUTHUS, Achaean-born husband of<br>Creusa and king of Athens |
| ΠΡΕΣΒΥΤΗΣ | OLD MAN, servant of Creusa                                   |
| ΠΡΟΦΗΤΙΣ  | PRIESTESS of Apollo  |
| ΑΘΗΝΑ     | ATHENA   |

*A Note on Staging*

The *skene* represents the temple of Apollo in Delphi. Before it is an altar. Eisosodos A leads to Xuthus' and Creusa's hosts, the nearby cave of Trophonius, and to Athens, Eisosodos B to other altars and the place where Ion's birthday is celebrated.

## ΙΩΝ

ΕΡΜΗΣ

- Ἄτλας ὁ νότοις χαλκίοισιν οὐρανόν,  
θεῶν παλαιὸν οἶκον, ἐκτρίβων θεῶν  
μιάς ἔφυσε Μαίαν, ἧ ἔμ' ἐγείνατο  
Ἑρμῆν μεγίστῳ Ζηνί, δαιμόνων λάτριν.  
5 ἦκω δὲ Δελφῶν τήνδε γῆν, ἔν' ὀμφαλὸν  
μέσον καθίζων Φοῖβος ὑμνωδεῖ βροτοῖς  
τά τ' ὄντα καὶ μέλλοντα θεσπίζων αἰεί.  
ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,  
τῆς χρυσολόγχου Παλλάδος κεκλημένη,  
10 οὗ παιδ' Ἐρεχθέως Φοῖβος ἔξενεξε γάμοις  
βία Κρέουσαν, ἔνθα προσβόρρους πέτρας  
Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς  
Μακρὰς καλοῦσι γῆς ἄνακτες Ἀθίδος.  
ἀγνώσ δὲ πατρί (τῷ θεῷ γὰρ ἦν φίλον)  
15 γαστρὸς διήνεγκ' ὄγκον. ὥς δ' ἦλθεν χρόνος,  
τεκοῦσ' ἐν οἴκοις παιδ' ἀπήνεγκεν βρέφος  
ἐς ταῦτόν ἄντρον οὐπὲρ ἠνιάσθη θεῷ

<sup>1</sup> νότοις χαλκίοισιν Elmsley: χ-ν- L

<sup>2-3</sup> μιάς / Νυμφῶν Irvine: θεοῦ / ἀλίας Shilleto

## ION

*Enter HERMES by Eisodos A.*

### HERMES

Atlas, who with his bronze back wears out the heavens, ancient abode of the gods, begot Maia by one of the goddesses, and Maia bore me to great Zeus: I am Hermes, the gods' servant. I have come here to Delphi where Phoebus sits upon the earth's very center<sup>1</sup> and ever prophesies to mortals what is and what shall be.

There is a famous Greek city<sup>2</sup> which takes its name from Pallas, goddess of the golden spear. Here Phoebus made forcible love to Creusa, daughter of Erechtheus, at the place where under Pallas' acropolis stand Athens' northern cliffs, the Long Cliffs, as the lords of Attica call them. Without her father's knowledge (for so the god wished it) she carried to term the burden of her belly. When her time came, Creusa gave birth in the house, then carried the child to the same cave where she was ravished

<sup>1</sup> Lit. "the earth's navel." Delphi was thought to be at the center of the world, and the story was told that two eagles simultaneously released at earth's eastern and western edges met there. In historical times a stone representation of a navel was the symbol of Delphi's centrality.

<sup>2</sup> Athens, deriving its name from Athena.

## EURIPIDES

- Κρέουσα, κακτίθησιν ὡς θανούμενον  
 κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,  
 20 προγόνων νόμον σφύζουσα τοῦ τε γηγενοῦς  
 Ἐριχθονίου. κείνῳ γὰρ ἡ Διὸς κόρη  
 φρουρῶ παραζεύξασα φύλακε σώματος  
 δισσῶ δράκοντε, παρθένοις Ἀγλαυρίσιν  
 δίδωσι σφύζειν ὅθεν Ἐρεχθεΐδαις ἐκεῖ  
 25 νόμος τις ἔστιν ὄφεισιν ἐν χρυσηλάτοις  
 τρέφειν τέκν'. ἀλλ' ἦν εἶχε παρθένος χλιδὴν  
 τέκνῳ προσάψασ' ἔλιπεν ὡς θανουμένῳ.  
 καὶ μ' ὦν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·  
 ὦ σύγγον', ἐλθὼν λαὸν εἰς ἀντόχθονα  
 30 κλεινῶν Ἀθηνῶν (οἴσθα γὰρ θεᾶς πόλιν)  
 λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας  
 αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει  
 ἔνεγκε Δελφῶν τὰμὰ πρὸς χρηστήρια  
 καὶ θεῖς πρὸς αὐταῖς εισόδοις δόμων ἐμῶν.  
 35 τὰ δ' ἄλλ' (ἐμὸς γάρ ἐστιν, ὡς εἰδῆς, ὁ παῖς)  
 ἡμῖν μελήσει. Δοξία δ' ἐγὼ χάριν  
 πρᾶσσω ἀδελφῷ πλεκτὸν ἐξάρας κύτος  
 ἦνεγκα καὶ τὸν παῖδα κρηπίδων ἐπι  
 τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος  
 40 ἐλικτὸν ἀντίπηγος, ὡς ὀρῶθ' ὁ παῖς.  
 κυρεῖ δ' ἄμ' ἰππεύοντος ἡλίου κύκλῳ  
 προφήτης ἐσβαίνουσα μαντεῖον θεοῦ  
 ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ

<sup>22</sup> φύλακε Porson: -κάς L

## ION

by the god, and left him to die in the round hollow of a cradle. She kept the custom of her ancestors and of Erichthonius the earthborn. For Zeus's daughter gave him two serpents to guard his body when she handed him for safe keeping to the daughters of Aglauros.<sup>3</sup> And that is why the Athenians have the custom of rearing their children adorned with serpents of beaten gold. Well, the girl put upon the child what adornment she possessed, thinking he would die, and left him.

Then Phoebus, who is my brother, made this request of me: "Brother, go to the people of famous Athens, who are sprung from the land (you know the goddess' city) and taking a newborn child from the hollow cave bring him—cradle, swaddling clothes, and all—to my prophetic shrine in Delphi. There put him near the very entrance to my temple. The rest I shall take care of: the child, you should know, is mine." Complying with my brother Loxias' wish I picked up the wicker cradle and carried it and put the child upon the steps of this temple, opening the plaited basket so that the boy would be visible.

Now it happened that, just as the sun's orb began to ride in the heavens, a priestess was entering the temple of the god. Her glance fell on the babe. Astonished that some

<sup>3</sup> Aglauros, wife of Cecrops, an early king of Athens, had three daughters, Aglauros, Herse, and Pandrosos. (For the daughters, see below, lines 268-74.)

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<sup>24</sup> ἐκεῖ] ἔτι Barnes

<sup>33</sup> ἔνεγκε Δελφῶν Reiske: ἔνεγκ' ἀδελφῶ L

<sup>41</sup> ἄμ' ἱππεύοντος Musgrave: ἀνιππ- L

## EURIPIDES

- ἐθαύμασ' εἴ τις Δελφίδων τλαίη κόρη  
 45 λαθραῖον ὠδῖν' ἐς θεοῦ ρῖψαι δόμον,  
 ὑπέρ τε θυμέλας διορίσαι πρόθυμος ἦν·  
 οἶκτῳ δ' ἀφήκεν ὠμότητα—καὶ θεὸς  
 συνεργὸς ἦν τῷ παιδί μὴ ἴκπεσεῖν δόμων—  
 τρέφει δέ νιν λαβούσα. τὸν σπείραντα δὲ  
 50 οὐκ οἶδε Φοῖβον οὐδὲ μητέρ' ἧς ἔφν,  
 ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.  
 νέος μὲν οὖν ὦν ἀμφὶ βωμίους τροφὰς  
 ἠλάτ' ἀθύρων· ὡς δ' ἀπηνδρώθη δέμας,  
 Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ  
 55 ταμίαν τε πάντων πιστόν, ἐν δ' ἀνακτόροις  
 θεοῦ καταζῆ δεῦρ' αἰεὶ σεμνὸν βίον.  
 Κρέουσα δ' ἠ τεκοῦσα τὸν νεανίαν  
 Ξούθῳ γαμείται συμφορᾶς τοιᾶσδ' ὑπο·  
 ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις,  
 60 οἱ γῆν ἔχουσ' Εὐβοῖδα, πολέμιος κλύδων·  
 ὃν συμπονήσας καὶ συνεξελὼν δορὶ  
 γάμων Κρεούσης ἀξίωμ' ἐδέξατο,  
 οὐκ ἐγγενῆς ὦν, Αἰόλου δὲ τοῦ Διὸς  
 γεγῶς Ἀχαιός. χρόνια δὲ σπείρας λέχη  
 65 ἄτεκνός ἐστι καὶ Κρέουσι· ὦν οὐνεκα  
 ἤκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε  
 ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην  
 ἐς τοῦτ' ἐλαύνει, κοῦ λέληθεν, ὡς δοκεῖ.

46 τε Kirchhoff: δὲ L

47 χῶ Dindorf

51 del. Herwerden

68 λέληθέ μ' Schoemann

## ION

Delphian girl had dared to cast upon the god's temple the child she had borne in secret, she wanted to put it beyond the altar precinct. But out of pity she put cruelty from her heart—and the god too had a hand in his son's not being expelled from the temple—and she took him and is raising him. She is unaware that Phoebus is his father or who is the mother that bore him, and the child likewise does not know his parents.

As a young child the boy wandered in play around about the altars that gave him his nourishment. But when he became a man, the Delphians made him the steward and trusted chamberlain of all the god's possessions, and from then until now he has lived a holy and respected life in the god's temple. Creusa, the young man's mother, married Xuthus under circumstances I will describe. The surge of war broke upon the Athenians and the Chalcodontidae, who inhabit the land of Euboea. Xuthus helped to bring the war to an end with his spear and thus was deemed worthy to marry Creusa although he was a foreigner, being an Achaean and the son of Aeolus, Zeus's son.<sup>4</sup> Though he has been Creusa's husband for a long time, he and Creusa are childless. Hence they have come to this prophetic shrine of Apollo longing for children. Loxias is directing events to this conclusion, and contrary to appearances he has not

<sup>4</sup> The usual genealogy made Hellen (ancestor of all the Greeks) the father of Xuthus, Aeolus, and Dorus (ancestors respectively of the Ionian, Aeolian, and Dorian Greeks). Euripides' genealogical innovation means that, while Xuthus has a respectable lineage, he is clearly a foreigner, whose marriage to Creusa was made necessary by the war with Euboea.

## EURIPIDES

- δώσει γὰρ εἰσελθόντι μαντεῖον τόδε  
 70 Ξούθῳ τὸν αὐτοῦ παῖδα καὶ πεφυκέναι  
 κείνου σφε φήσει, μητρὸς ὡς ἐλθὼν δόμους  
 γνωσθῆ Κρεούση καὶ γάμοι τε Λοξίου  
 κρυπτοὶ γένωνται παῖς τ' ἔχῃ τὰ πρόσφορα.  
 Ἴωνα δ' αὐτόν, κτίστορ' Ἀσιάδος χθονός,  
 75 ὄνομα κεκλησθαι θήσεται καθ' Ἑλλάδα.  
 ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε,  
 τὸ κρανθὲν ὡς ἂν ἐκμάθω παιδὸς πέρι.  
 ὄρῳ γὰρ ἐκβαίνοντα Λοξίου γόνον  
 τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῆ πυλώματα  
 80 δάφνης κλάδοισιν. ὄνομα δ', οὗ μέλλει τυχεῖν,  
 Ἴων' ἐγὼ <νιν> πρῶτος ὀνομάζω θεῶν.

## ΙΩΝ

- ἄρματα μὲν τάδε λαμπρὰ τεθρίππων  
 Ἥλιος ἤδη κάμπτει κατὰ γῆν,  
 ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος  
 85 ἐς νύχθ' ἱεράν·  
 Παρνασιάδες δ' ἄβατοι κορυφαὶ  
 καταλαμπόμεναι τὴν ἡμερίαν  
 ἀψίδα βροτοῖσι δέχονται.  
 σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους  
 90 Φοῖβον πέτεται.  
 θάσσει δὲ γυνὴ τρίποδα ζάθεον  
 Δελφίς, αἰείδουσ' Ἑλλησι βοάς,  
 ἃς ἂν Ἀπόλλων κελαδήσῃ.  
 ἀλλ', ὦ Φοῖβου Δελφοὶ θέραπες,



## ION

forgotten. For he means to give his own son to Xuthus when he enters this shrine and say that Xuthus is the father. In this way the boy will enter the house of Creusa his mother and be recognized by her: thus not only will Loxias' liaison be kept a secret but also the boy will receive what belongs to him. Apollo will cause his name throughout Greece to be called Ion, founder of the cities of Asia.

Well, I shall go into this laurel grove so that I can observe what fate has ordained for the boy. For here I see the son of Loxias coming out with boughs of laurel to clean the entrance gate of the temple. I call him Ion, his destined name, and am the first of the gods to do so.

*Exit HERMES by Eisodos A. From the skene enter ION, armed with a bow and arrows and carrying a broom of laurel branches and a ewer of water. He is accompanied by temple servants.*

## ION

Now Helios bends the course of his bright chariot here toward the earth, and the stars, banished by his flame, flee into the holy night. The trackless peaks of Parnassus gleam with light and receive for mortals the sun's chariot wheels. The smoke of dry incense rises up to Phoebus' rafters. Upon her holy tripod sits the Delphian priestess, who cries aloud to the Greeks whatever Apollo utters. So, you Delphian servants of Apollo, go to the silvery streams of

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81 <νν> Scaliger

83 κάμπτει Matthiae et Wakefield: λάμπει L

## EURIPIDES

- 95 τὰς Κασταλίας ἀργυροειδεῖς  
βαίνετε δίνας, καθαραῖς δὲ δρόσοις  
ἀφνδρανάμενοι στείχετε ναοῦς·  
στόμα δ' εὐφημοὶ φρουρεῖτ' ἀγαθόν,  
φήμας ἀγαθὰς
- 100 τοῖς ἐθέλουσιν μαντεύεσθαι  
γλώσσης ἰδίας ἀποφαίνειν.  
ἡμεῖς δέ, πόνους οὓς ἐκ παιδὸς  
μοχθοῦμεν αἰεὶ, πτόρθοισι δάφνης  
στέφεσιν θ' ἱεροῖς ἐσόδους Φοῖβον
- 105 καθαρὰς θήσομεν ὑγραῖς τε πέδον  
ῥανίσιν νοτερόν· πτηνῶν τ' ἀγέλας,  
αἱ βλάπτουσιν σέμν' ἀναθήματα,  
τόξοισιν ἐμοῖς φυγάδας θήσομεν  
ὡς γὰρ ἀμήτωρ ἀπάτωρ τε γεγῶς
- 110 τοὺς θρέψαντας  
Φοῖβον ναοὺς θεραπεύω.
- στρ.  
ἄγ', ὦ νεηθαλὲς ὦ  
καλλίστας προπόλευμα δάφνας,  
ἂ τὰν Φοῖβον θυμέλαν
- 115 σαίρεις ὑπὸ ναοῖς,  
κάπων ἐξ ἀθανάτων,  
ἵνα δρόσοι τέγγουσ' ἱεραί,  
γαίας ἀέναον  
παγὰν ἐκπροϊεῖσαι,
- 120 μυρσίνας ἱερὰν φόβαν·  
ἔ σαίρω δάπεδον θεοῦ

## ION

Castalia, and when you have bathed in the pure water, return to the temple. Keep pious silence and guard the goodness of your lips, so that to those who wish to consult the god you may utter words of good omen.

*The temple servants exit by Eisisdos A.*

As for me, I shall perform the tasks I have ever performed since childhood: with boughs of laurel and their holy bindings I shall purify the entrance to Phoebus' house and cleanse the floor with sprinklings of water. The flocks of birds, which harm the sacred offerings, I shall put to flight with my bow. As one who is without mother or father I serve the temple of Phoebus that has given me nurture.

Come, O broom fresh-grown,  
 servant made of lovely laurel,  
 sweeper of Phoebus' altar  
 near his temple,  
 you that are sprung from groves immortal,  
 where the holy springs,  
 gushing forth from earth  
 a stream ever-flowing,  
 water the holy myrtle growing in profusion:  
 with you I sweep the god's temple floor

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98 δ' Kirchhoff: τ' L    εὐφημοὶ Camper: -ον L

99 φήμας Hermann: φήμας τ' L

118 γαίτας Diggle: τὰν L

## EURIPIDES

παναμέριος ἄμ' ἀλίου πτέρυγι θοᾷ  
λατρεύων τὸ κατ' ἡμαρ.

- 125 ὦ Παιᾶν ὦ Παιᾶν,  
εὐαίων εὐαίων  
εἴης, ὦ Λατοῦς παῖ.

ἀντ.

- καλόν γε τὸν πόνον, ὦ  
Φοῖβε, σοὶ πρὸ δόμων λατρεύω,  
130 τιμῶν μαντεῖον ἔδραν·  
κλεινὸς δ' ὁ πόνος μοι  
θεοῖσιν δούλαν χέρ' ἔχειν  
οὐ θνατοῖς ἀλλ' ἀθανάτοισ·  
εὐφάμους δὲ πόρους  
135 μοχθεῖν οὐκ ἀποκάμνω.  
Φοῖβός μοι γενέτωρ πατήρ·  
τὸν βόσκοντα γὰρ εὐλογῶ,  
τὸν δ' ὠφέλιμον ἐμοὶ πατέρος ὄνομα λέγω  
140 Φοῖβον τὸν κατὰ ναόν.  
ὦ Παιᾶν ὦ Παιᾶν,  
εὐαίων εὐαίων  
εἴης, ὦ Λατοῦς παῖ.

- ἀλλ' ἐκπαύσω γὰρ μόχθους  
145 δάφνας ὀλκοῖς,  
χρυσέων δ' ἐκ τευχέων ῥύψω

<sup>134</sup> εὐφάμους . . . πόρους Porson: -οις . . . οἰς L

<sup>135</sup> μοχθῶν Wakefield

## ION

all the day long as the sun wings swiftly through the sky,  
performing my daily service.

O Paian, O Paian,  
blessed, blessed  
may you be, son of Leto!

Fair is the toil, O Phoebus,  
I do for you before your house,  
honoring your prophetic seat.  
Glorious is the task I have,  
keeping my hands in service to gods,  
not mortals but immortal beings.

Labor of such fair name  
I do not grow weary to perform.  
Phoebus is the father that begot me:  
for I extol the one who feeds me,  
and I call my benefactor by the name of father,  
Phoebus, lord of the temple.  
O Paian, O Paian,  
blessed, blessed  
may you be, son of Leto!

*He lays aside his laurel broom and takes up the ewer of water.*

But I shall cease my labor  
of sweeping with these laurel branches,  
and from a vessel of gold I shall cast

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139 τὸ Musgrave

140 Φοῖβον τὸν Heath: -ου τοῦ L

- γαίας παγάν,  
 ἂν ἀποχεύονται  
 Κασταλίας δῖναι,  
 νοτερὸν ὕδωρ βάλλων,  
 150 ὅσιος ἀπ' εὐνᾶς ὦν.  
 εἴθ' οὕτως αἰεὶ Φοίβῳ  
 λατρεύων μὴ παυσάϊμαν,  
 ἢ παυσάϊμαν ἀγαθᾶ μοίρα.
- ἔα ἔα·  
 φοιτῶσ' ἤδη λείπουσίν τε  
 155 πτανοὶ Παρνασοῦ κοίτας.  
 αὐδῶ μὴ χρίμπτειν θριγκοὺς  
 μηδ' ἐς χρυσήρεις οἴκους.  
 μάρψω σ' αὖ τόξοις, ὦ Ζηνὸς  
 κῆρυξ, ὀρνίθων γαμφηλαῖς  
 160 ἰσχὺν νικῶν.  
 ὄδε πρὸς θυμέλας ἄλλος ἐρέσσει  
 κύκνος. οὐκ ἄλλα φοινικοφαῆ  
 πόδα κινήσεις;  
 οὐδέν σ' ἄ φόρμιγξ ἂ Φοίβου  
 165 σύμμολπος τόξων ῥύσαιτ' ἄν.  
 πάραγε πτέρυγας·  
 λίμνας ἐπίβα τᾶς Δηλιάδος·  
 αἰάζεις, εἰ μὴ πείση,  
 τὰς καλλιφθόγγους ῥόδας.  
 170 ἔα ἔα·

ION

the water the earth produces,  
 which gushes out  
 from the eddies of Castalia.  
 I scatter its moisture around,  
 I who have risen pure from my bed.  
 Thus always for Phoebus  
 may I not stop toiling—  
 or stop but with heaven's blessing!

But look!  
 They are coming, the birds, leaving  
 their nests on Parnassus!  
 Do not come near the coping stones  
 or the golden temple of Apollo!  
 My bow will bring you down as well, herald  
 of Zeus, although your beak  
 routs the strength of other birds!  
 Here toward the temple wings another,  
 a swan! Take your feet that show red against your belly  
 and go elsewhere!  
 The lyre of Apollo  
 that accompanies your song cannot save you from my  
 bow!  
 Fly off to somewhere else!  
 Alight upon the lake at Delos!  
 Your tuneful song will change  
 to shrieks of pain if you do not obey!  
 See, see!

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156 θριγκούς Wilamowitz: -οῖς L

168 αἰάξεις Nauck: αἰμάξ- L

## EURIPIDES

- τίς ὄδ' ὀρνίθων καινὸς προσέβα;  
 μῶν ὑπὸ θριγκοὺς εὐναίας  
 καρφυρὰς θήσων τέκνοις;  
 ψαλμοὶ σ' εἴρξουσιν τόξων.  
 οὐ πείση; χωρῶν δίνας
- 175 τὰς Ἀλφειοῦ παιδούργει  
 ἢ νάπος Ἴσθμιον,  
 ὡς ἀναθήματα μὴ βλάπτηται  
 ναοὶ τ' <εὐθριγκ>οι Φοῖβον.  
 κτείνειν δ' ὑμᾶς αἰδοῦμαι
- 180 τοὺς θεῶν ἀγγέλλοντας φήμας  
 θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις  
 Φοῖβω δουλεύσω κού λήξω  
 τοὺς βόσκοντας θεραπεύων.

## ΧΟΡΟΣ

στρ. α

- οὐκ ἐν ταῖς ζαθέαις Ἀθά-  
 185 ναις εὐκίονες ἦσαν ἀν-  
 λαὶ θεῶν μόνον, οὐδ' ἀγνι-  
 ἀτιδες θεραπείαι·  
 ἀλλὰ καὶ παρὰ Λοξία  
 τῷ Λατοῦς διδύμων προσώ-  
 πων καλλιβλέφαρον φῶς.
- 190—ἰδού, τᾶδ' ἄθρησον·

174-5 δίνας τὰς Badham: -αις ταῖς L

178 ναοὶ τ' &lt;εὐθριγκ&gt;οι Φοῖβον Diggle: ναοὶ θ' οἱ Φ- L

190 τᾶδ' Dobree: τάνδ' L



## ION

What strange bird is this that comes?  
Does he mean to make under the gable  
a nest of straw for his young?  
The twang of my bowstring will prevent you!  
Obey! Go to the eddies  
of the Alpheus to hatch your brood,  
or the groves of the Isthmus!  
Thus the offerings and the <fair-gabled>  
temple of Phoebus will remain unfouled.  
Yet I hesitate to kill you,  
who convey the gods' words  
to mortals. But I shall duly perform  
the tasks I am devoted to for Phoebus and never cease  
serving him who feeds me.

*Exit ION into the skene. Enter by Eisodos A Creusa's maid-servants as CHORUS. Their song is initially divided among the individual chorus members.*

### CHORUS

—Not only in holy Athens, then,  
are gods' fair-columned  
temples to be found  
or homage paid to Aguius.<sup>5</sup>  
Also at the shrine of Loxias,  
Leto's son, the temple's twin façades  
gleam with fair-eyed loveliness.  
—See, look here!

<sup>5</sup> Aguius was a cult title of Apollo as protector of roads.

## EURIPIDES

Λερναῖον ὕδραν ἐναίρει  
 χρυσέαις ἄρπαις ὁ Διὸς παῖς·  
 φίλα, πρόσιδ' ὄσσοις.

ἀντ. α

—ὄρῳ. καὶ πέλας ἄλλος αὐ-  
 195 τοῦ πανὸν πυρίφλεκτον αἴ-  
 ρει τις· ἄρ' ὅς ἐμαῖσι μυ-  
 θεύεται παρὰ πῆγαις,  
 ἀσπιστὰς Ἰόλαος, ὅς  
 κοινοὺς αἰρόμενος πόνους  
 200 Δίῳ παιδὶ συναντλεῖ;  
 —καὶ μὰν τόνδ' ἄθρησον  
 πτεροῦντος ἔφεδρον ἵππου·  
 τὰν πῦρ πνέουσαν ἐναίρει  
 τρισώματον ἀλκάν.

στρ. β

205—πάντα τοι βλέφαρον διώ-  
 κω. σκέψαι κλόνον ἐν τείχε-  
 σι† λαῖνοισι Γιγάντων.  
 —†ὦδε δερκόμεσθ', ὦ φίλαι.†  
 —λεύσσεις οὖν ἐπ' Ἐγκελάδῳ  
 210 γοργωπὸν πάλλουσαν ἴτυν . . . ;

203 πῦρ Reiske: πυρὶ L

206 τύποισι L. Dindorf: τέχναισι Willink

208 ὦδε δερκόμεθ', ὦ γυναῖκες Wecklein

## ION

The hydra of Lerna he slays  
with a sickle of gold, does Zeus's son.<sup>6</sup>  
Friend, look over here!

—I see him. And near him another  
raises the blazing torch!  
Is it he whose story I heard  
as I plied my loom,  
shield-bearing Iolaus, who  
took up shared labors with  
the son of Zeus and helped him to endure them?  
—But see here  
the man upon the winged horse:  
he is slaying the fire-breathing  
three-bodied monster.<sup>7</sup>

—My eyes dart in all directions.  
Look at the rout of the Giants<sup>8</sup>  
carved on the stonework!  
—I see them, my friends!  
—Do you see her, shaking over Enceladus  
her fierce-visaged shield<sup>9</sup> . . .

---

<sup>6</sup> Heracles cuts off the hydra's many heads. His companion Iolaus, mentioned below, cauterizes the stumps with a torch to prevent them from growing back.

<sup>7</sup> Bellerophon, riding the winged horse Pegasus, kills the Chimera, who is part lioness, part goat, and part snake.

<sup>8</sup> The Giants were Earth's monstrous offspring who rose up against the Olympian gods and were defeated at Phlegra with the assistance of Heracles.

<sup>9</sup> The shield of Athena had the head of the Gorgon depicted on it.

—λεύσσω Παλλάδ', ἐμὰν θεόν.

—τί γάρ; κεραυνὸν ἀμφίπυρον

ὄβριμον ἐν Διὸς

ἐκηβόλοισι χερσίν;

—ὄρῳ τὸν δάιον

215 Μίμαντα πυρὶ καταθαλοῖ.

—καὶ Βρόμιος ἄλλον ἀπολέμοι-

σι κισσίνοισι βάκτροις

ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.

ἀντ. β

## ΧΟΡΟΣ

σέ τοι, τὸν παρὰ ναὸν ἀν-

220 δῶ· θέμις γυάλων ὑπερ-

βῆναι λευκῶ ποδί γ' <οὐδόν>;

## ΙΩΝ

οὐ θέμις, ὦ ξένοι.

## ΧΟΡΟΣ

αὐδὰν δ' ἐκ σέθεν ἂν πυθοίμαν;

## ΙΩΝ

τίνα τήνδε θέλεις;

## ΧΟΡΟΣ

ἄρ' ὄντως μέσον ὀμφαλὸν

γᾶς Φοίβου κατέχει δόμος;

221 <οὐδόν> Lindau: <τοῖχον> omisso γ' Willink

222 αὐδὰν δ' . . . πυθοίμαν Kovacs: οὐδ' ἂν . . . πυθοίμαν  
αὐδὰν L 223 τήνδε Musgrave: δὲ L

ION

—I see Pallas, my goddess.

—And do you see the thunderbolt with flame on either end?

Zeus holds the mighty weapon  
in his far-hurling hands.

—I see it. With its flame he burns to ash  
Mimas his foeman.

—And Bromius, the Bacchic god  
with his unwarlike wand of ivy  
slays another of the giant sons of Earth.

*Enter ION from the skene. The Chorus now sing as a group.*

CHORUS

You there, I speak  
to you by the temple: may we cross  
with pale foot the sanctuary's <bound>?

ION

Foreign ladies, you may not.

CHORUS

Well, may I hear from you some word?

ION

What word is it that you want?

CHORUS

Does Phoebus' temple truly stand  
upon Earth's midmost navel?

EURIPIDES

ΙΩΝ

στέμμασί γ' ἐνδντόν, ἀμφὶ δὲ Γοργόνες.

ΧΟΡΟΣ

225 οὔτω καὶ φάτις αὐδᾶ.

ΙΩΝ

εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων  
καί τι πυθέσθαι χρήζετε Φοίβου,  
πάριτ' ἐς θυμέλας· ἐπὶ δ' ἀσφάκτοις  
μήλοισι δόμων μὴ πάριτ' ἐς μυχόν.

ΧΟΡΟΣ

230 ἔχω μαθοῦσα· θεοῦ δὲ νόμον  
οὐ παραβαίνομεν,  
ἃ δ' ἐκτὸς ὄμμα τέρψει.

ΙΩΝ

πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.

ΧΟΡΟΣ

μεθεισαν δεσπόται  
με θεοῦ γύαλα τάδ' εἰσιδεῖν.

ΙΩΝ

δμωαὶ δὲ τίνων κλήζεσθε δόμων;

ΧΟΡΟΣ

235 Παλλάδι σύνοικα τρόφιμα μέλα-

224 ἐνδντόν Musgrave: -τός L

233 με θεοῦ Hermann: θεοῦ με L

235 Παλλάδι σύνοικα Badham: -δος ἔνοικα L

ION

ION

Yes, the navel stone is wrapped in fillets and surrounded by Gorgons.

CHORUS

That is what I have heard tell.

ION

If you have sacrificed the holy cake before the temple and wish to ask a question of Phoebus, go to the shrine. Do not go into the inmost recess without sacrificing a sheep.

CHORUS

I have heard what you say. I do not transgress the law of the gods: what is outside will delight my eyes.

ION

Look at everything the law permits.

CHORUS

My mistress has allowed me to view the god's precincts here.

ION

Of what house are you called the slaves?

CHORUS

The house that reared my mistress

## EURIPIDES

θρα τῶν ἐμῶν τυράννων  
παρούσας δ' ἀμφὶ τᾶσδ' ἐρωτᾶς.

## ΙΩΝ

<ὦ χαῖρ', ἄνασσα· καὶ γὰρ σὺν μορφῇ τ' ἐνι>  
γενναιότης σοι, καὶ τρόπων τεκμήριον  
τὸ σχῆμ' ἔχεις τόδ', ἣτις εἶ ποτ', ὦ γύναι.  
γνοίη δ' ἂν ὡς τὰ πολλὰ γ' ἀνθρώπου πέρι  
240 τὸ σχῆμ' ἰδὼν τις εἶ πέφυκεν εὐγενής.

ἔα·

ἀλλ' ἐξέπληξάς μ', ὄμμα συγκλήσασα σὸν  
δακρύοις θ' ὑγράνας' εὐγενῆ παρηίδα,  
ὡς εἶδες ἀγὰρ Δοξίου χρηστήρια.  
τί ποτε μερίμνης ἐς τόδ' ἦλθες, ὦ γύναι;  
245 οὐ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ  
χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυρροεῖ;

## ΚΡΕΟΥΣΑ

ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδύτως ἔχει  
ἐς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι·  
ἐγὼ δ' ἰδοῦσα τούσδ' Ἀπόλλωνος δόμους  
250 μνήμην παλαιὰν ἀνεμετρησάμην τινά·  
ἐκείσε τὸν νοῦν ἔσχον ἐνθάδ' οὐσά περ.

ὦ τλήμονες γυναῖκες· ὦ τολμήματα  
θεῶν. τί δῆτα; ποῖ δίκην ἀνοίσομεν,  
εἰ τῶν κρατούντων ἀδικίαις ὀλοῦμεθα;

<sup>237</sup> ante h. v. lac. indic. et suppl. Lloyd-Jones

<sup>248</sup> del. Cropp

<sup>251</sup> ἐκείσε Owen: οἴκοι δὲ L

περ Dobree, Hermann: που L



## ION

makes one dwelling with that of Pallas.<sup>10</sup>  
But she whom you ask about is here.

*Enter CREUSA by Eisdos A.*

## ION

<My greeting, O queen! For in your appearance> there is nobility, and your bearing gives evidence of who you are, lady. For the most part someone can tell by a person's bearing whether he is well born. (*Creusa turns her face away in obvious distress.*)

But what is this? It startles me that when you look on the holy shrine of Loxias you shut your eyes tight and moisten your noble cheek with tears. Why are you so distraught, lady? Where all others are glad to see the god's sanctuary, can it be that there your eyes run with tears?

## CREUSA

Stranger, your attitude—your wondering at my tears—is well bred. Looking at Apollo's temple I remembered something that happened long ago. Though I was here, my mind was elsewhere.

O unhappy women! O the criminal deeds of the gods! What is to happen? To what tribunal can we appeal when we are being done to death by the injustice of our masters?

<sup>10</sup> The house of Erechtheus on the Acropolis (where the Erechtheum stood) was shared by Erechtheus and Athena Polias: cf. *Odyssey* 7.80-1.

EURIPIDES

ΙΩΝ

255 τί χρήμ' ἀνερμήνευτα δυσθυμῆ, γύναι;

ΚΡΕΟΥΣΑ

οὐδέν· μεθήκα τόξα· τὰπὶ τῷδε δὲ  
ἐγὼ τε σιγῶ καὶ σὺ μὴ φρόντιζ' ἔτι.

ΙΩΝ

τίς δ' εἶ; πόθεν γῆς ἦλθες; ἐκ ποίου πατρὸς  
πέφυκας; ὄνομα τί σε καλεῖν ἡμᾶς χρεών;

ΚΡΕΟΥΣΑ

260 Κρέουσα μὲν μοι τοῦνομ', ἐκ δ' Ἐρεχθέως  
πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.

ΙΩΝ

ὦ κλεινὸν οἰκοῦσ' ἄστν γενναίων τ' ἄπο  
τραφείσα πατέρων, ὧς σε θαυμάζω, γύναι.

ΚΡΕΟΥΣΑ

τοσαῦτα κεῦτυχοῦμεν, ὦ ξέν', οὐ πέρα.

ΙΩΝ

265 πρὸς θεῶν ἀληθῶς, ὧς μεμύθενται βροτοῖς . . .

ΚΡΕΟΥΣΑ

τί χρήμ' ἐρωτᾶς, ὦ ξέν', ἐκμαθεῖν θέλων;

ΙΩΝ

. . . ἐκ γῆς πατρός σου πρόγονος ἔβλασταν πατήρ;

258 ποίου πατρὸς L. Dindorf: ποίας πάτρας L

261 fort. πατρός 264 τοσαῦτά γ' Musgrave

266 θέλων Badham: -ω L

ION

ION

Why are you so strangely unhappy, lady?

CREUSA

It's nothing. I have let my shaft fly. As for what my words imply, I say nothing, and you too should think no more of it.

ION

Who are you? From what part of the world do you come? Who is your father? What name am I to call you?

CREUSA

Creusa is my name, my father was Erechtheus, and my native land is the city of Athens.

ION

What a glorious city you live in, and how noble are the forebears who nurtured you! I honor you, lady!

CREUSA

Yes, in this I am fortunate, but in nothing else.

ION

Tell me, by the gods, is it true, as men say . . .

CREUSA

What does your question strive to learn?

ION

. . . that your father's forebear sprang from the earth?

EURIPIDES

ΚΡΕΟΥΣΑ

Ἐριχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.

ΙΩΝ

ἦ καί σφ' Ἀθάνα γῆθεν ἔξανείλετο;

ΚΡΕΟΥΣΑ

270 ἐς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν.

ΙΩΝ

δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται . . .

ΚΡΕΟΥΣΑ

Κέκροπός γε σώζειν παισὶν οὐχ ὀρώμενον.

ΙΩΝ

ἤκουσα λύσαι παρθένους τεύχος θεᾶς.

ΚΡΕΟΥΣΑ

τοιγὰρ θανοῦσαι σκόπελον ἤμαξαν πέτρας.

ΙΩΝ

275 εἰέν·

τί δαὶ τόδ'; ἄρ' ἀληθὲς ἢ μάτην λόγος;

ΚΡΕΟΥΣΑ

τί χρήμ' ἐρωτᾶς; καὶ γὰρ οὐ κάμνω σχολῇ.

ΙΩΝ

πατὴρ Ἐρεχθεὺς σὰς ἔθυσσε συγγόνους;

275 δ' αὖ Porson

ION

CREUSA

Yes, Erichthonius.<sup>11</sup> But my ancestry does me no good.

ION

And did Athena take him up from the earth?

CREUSA

Yes, into her maidenly embrace: she was not his mother.

ION

And did she give him, as paintings often show . . .

CREUSA

Yes, to Cecrops' daughters to keep without looking at him.

ION

I have heard that the girls opened the goddess' vessel.

CREUSA

And that is why they perished, spattering their blood on the cliffside.

ION

Well, then, what of the other story? Is it true or false?

CREUSA

What is it you ask? I have leisure and to spare.

ION

Did your father Erechtheus sacrifice your sisters?

<sup>11</sup> Hephaestus, the story went, tried to ravish Athena, but she escaped his grasp, and his seed fell on the ground. Earth was impregnated, she bore Erichthonius (the name seems to mean "very earthy"), and gave him to Athena. Athena in turn entrusted the child, hidden in a chest and guarded by snakes, to the three daughters of King Cecrops with instructions that they should not look at him. Two of them disobeyed, and all three perished, leaping in madness from the Acropolis.

EURIPIDES

ΚΡΕΟΥΣΑ

ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.

ΙΩΝ

σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη;

ΚΡΕΟΥΣΑ

280 βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις.

ΙΩΝ

πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός;

ΚΡΕΟΥΣΑ

πληγαὶ τριαίνης ποτιτίου σφ' ἀπόλεσαν.

ΙΩΝ

Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος;

ΚΡΕΟΥΣΑ

τί δ' ἱστορεῖς τόδ'; ὥς μ' ἀνέμνησάς τινος.

ΙΩΝ

285 τιμᾶ κεραυνός σφ' ἀστραπαί τε Πύθιαι.

ΚΡΕΟΥΣΑ

τιμᾶ; τί τιμᾶ; μήποτ' ὄφελόν σφ' ἰδεῖν.

ΙΩΝ

τί δὲ στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;

<sup>285</sup> κεραυνός σφ' Diggle: σφε Πύθιος L

<sup>286</sup> τιμᾶ; τί τιμᾶ Hermann: τιμᾶ τιμᾶ ὡς L

ION

CREUSA

He brought himself to kill the girls for the country's sake.<sup>12</sup>

ION

How was it that you alone of the sisters survived?

CREUSA

I was a newborn child in my mother's arms.

ION

Is it true that your father lies covered in a cleft in the earth?

CREUSA

The blow of the sea god's trident killed him.

ION

Is that spot called the Long Rocks?

CREUSA

Why do you ask about that? How you stir my memory!

ION

The place is honored by Apollo's lightning and thunder.<sup>13</sup>

CREUSA

Honored? What honor? I wish I had never seen it!

ION

But why do you hate what the god loves?

<sup>12</sup> When Eumolpus, son of Poseidon, invaded Attica, an oracle announced that the city could be saved only by the sacrifice of noble virgins. Erechtheus and his wife Praxithea agreed to sacrifice their daughters. The story was treated by Euripides in his (lost) *Erechtheus* (c. 423 B.C.).

<sup>13</sup> From a spot on the acropolis, here identified with the Long Rocks, the Athenians looked north toward Mt. Parnes three days each month for lightning, and when it appeared an embassy was sent to Delphi.

EURIPIDES

ΚΡΕΟΥΣΑ

οὐδέν· ξύνοιδ' ἄντροισιν αἰσχύνῃην τινά.

ΙΩΝ

πόσις δὲ τίς σ' ἔγημ' Ἀθηναίων, γύναι;

ΚΡΕΟΥΣΑ

290 οὐκ ἀστὸς ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός.

ΙΩΝ

τίς; εὐγενῇ νιν δεῖ πεφυκέναι τινά.

ΚΡΕΟΥΣΑ

Ξοῦθος, πεφυκὼς Αἰόλου Διός τ' ἄπο.

ΙΩΝ

καὶ πῶς ξένος σ' ὦν ἔσχευ οὔσαν ἐγγενῇ;

ΚΡΕΟΥΣΑ

Εὐβοί' Ἀθήναις ἔστι τις γείτων πόλις.

ΙΩΝ

295 ὄροις ὑγροῖσιν, ὡς λέγουσ', ὠρισμένη.

ΚΡΕΟΥΣΑ

ταύτην ἔπερσε Κεκροπίδαις κοινῶ δορί.

ΙΩΝ

ἐπίκουρος ἐλθών; κᾶτα σὸν γαμεί λέχος;

ΚΡΕΟΥΣΑ

φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.

ΙΩΝ

σὺν ἀνδρὶ δ' ἤκεις ἢ μόνη χρηστήρια;



ION

CREUSA

It's nothing. I know a disgraceful deed done in that cave.

ION

Who of the Athenians is your husband, lady?

CREUSA

My husband is no citizen: he comes from another land.

ION

Who? He must be someone of high birth.

CREUSA

Xuthus, sprung from Aeolus<sup>14</sup> and from Zeus.

ION

And how could a foreigner marry you, an Athenian born?

CREUSA

Athens has a neighboring city, Euboea.

ION

Yes, bounded by water, they say.

CREUSA

He helped the sons of Cecrops to conquer it.

ION

As their ally? And then married you?

CREUSA

Yes, as the dowry of war and the prize his spear won.

ION

Have you come to the oracle with your husband or alone?

<sup>14</sup> See note on line 63 above.

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<sup>295</sup> ὄποις <γ> Cobet

EURIPIDES

ΚΡΕΟΥΣΑ

300 σὺν ἀνδρί. σηκοῖς δ' ὑστερεῖ Τροφωνίου.

ΙΩΝ

πότερα θεατῆς ἢ χάριν μαντευμάτων;

ΚΡΕΟΥΣΑ

κείνου τε Φοίβου θ' ἐν θέλων μαθεῖν ἔπος.

ΙΩΝ

καρπού δ' ὑπερ γῆς ἤκετ' ἢ ποίων πέρι;

ΚΡΕΟΥΣΑ

ἄπαιδές ἐσμεν, χρόνι' ἔχοντ' εὐνήματα.

ΙΩΝ

305 οὐδ' ἔτεκες οὐδὲν πώποτ' ἀλλ' ἄτεκνος εἶ;

ΚΡΕΟΥΣΑ

ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.

ΙΩΝ

ὦ τλήμον, ὡς τᾶλλ' εὐτυχοῦσ' οὐκ εὐτυχεῖς.

ΚΡΕΟΥΣΑ

σὺ δ' εἶ τίς; ὥς σου τὴν τεκούσαν ὤλβισα.

ΙΩΝ

τοῦ θεοῦ καλοῦμαι δούλος, εἰμί τ', ὦ γύναι.

ΚΡΕΟΥΣΑ

310 ἀνάθημα πόλεως ἢ τινος πραθεῖς ὕπο;

300 σηκοῖς Scaliger: -οὺς L ὑστερεῖ Badham: εὖ στρέφει  
L 303 ποίων Diggle: παίδων L  
304 ἄπαιδ' ἔτ' Naber

ION

CREUSA

With my husband. But he is tarrying in the precincts of Trophonius.<sup>15</sup>

ION

To see his shrine or to get oracles?

CREUSA

From him and from Phoebus he wants to learn one thing.

ION

Have you come on behalf of the land's crops, or what is your errand?

CREUSA

We are childless, though long married.

ION

You have never been a mother, then? You are childless?

CREUSA

(*darkly*) Apollo knows my childlessness.

ION

Poor lady! Though your fortune in other things is good, you are unfortunate!

CREUSA

But who are you? How blessed in my eyes is your mother!

ION

I am called the god's servant, and that is what I am, lady.

CREUSA

Were you offered to the god by your city or sold to him by some man?

<sup>15</sup> The hero Trophonius, who gave oracles, was worshiped in a cave in Lebedaea not far from Delphi.

EURIPIDES

ΙΩΝ

οὐκ οἶδα πλὴν ἔν· Λοξίου κεκλήμεθα.

ΚΡΕΟΥΣΑ

ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', ἀντοικτίρομεν.

ΙΩΝ

ὡς μὴ εἰδόθ' ἦτις μ' ἔτεκεν ἐξ ὄτου τ' ἔφυν.

ΚΡΕΟΥΣΑ

ναοῖσι δ' οἰκείς τοισίδ' ἢ κατὰ στέγας;

ΙΩΝ

315 ἅπαν <τὸ> θεοῦ μοι δῶμ', ἴν' ἂν λάβῃ μ' ὕπνος.

ΚΡΕΟΥΣΑ

παῖς δ' ὦν ἀφίκου ναὸν ἢ νεανίας;

ΙΩΝ

βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναί.

ΚΡΕΟΥΣΑ

καὶ τίς γάλακτί σ' ἐξέθρεψε Δελφίδων;

ΙΩΝ

οὐπόποτ' ἔγγων μαστόν· ἢ δ' ἔθρεψέ με . . .

ΚΡΕΟΥΣΑ

320 τίς, ὦ ταλαίπωρ'; ὡς νοσοῦσ' ἠῦρον νόσους.

ΙΩΝ

. . . Φοίβου προφήτην μητέρ' ὡς νομίζομεν.

ΚΡΕΟΥΣΑ

ἔς δ' ἄνδρ' ἀφίκου τίνα τροφήν κεκτημένος;

ION

ION  
I only know that I am called Apollo's.

CREUSA  
So I in my turn, stranger, pity you.

ION  
Yes, since I do not know who my mother and father are.

CREUSA  
Do you live in this temple or in a house?

ION  
All the god's precinct, wherever I fall asleep, is home to me.

CREUSA  
Did you come to the shrine as a boy or as a young man?

ION  
Those who are thought to know say as a babe.

CREUSA  
And which of the Delphian women suckled you?

ION  
I never knew the breast. But the one who raised me up . . .

CREUSA  
Who, poor boy? What troubles I find, though I have troubles of my own!

ION  
. . . was Phoebus' priestess. I regard her as my mother.

CREUSA  
But how did you come to manhood? On what did you live?

---

315 <τὸ> Seidler

321 προφήτῳ Reiske: -τις L

EURIPIDES

ΙΩΝ

βωμοί μ' ἔφερβον οὐπιών τ' αἰὲ ξένος.

ΚΡΕΟΥΣΑ

τάλαινά σ' ἦ τεκούσα· τίς ποτ' ἦν ἄρα;

ΙΩΝ

325 ἀδίκημά του γυναικὸς ἐγενόμην ἴσως.

ΚΡΕΟΥΣΑ

ἔχεις δὲ βίον· εὖ γὰρ ἤσκησαι πέπλοις.

ΙΩΝ

τοῖς τοῦ θεοῦ κοσμούμεθ' ᾧ δουλεύομεν.

ΚΡΕΟΥΣΑ

οὐδ' ἦξας εἰς ἔρευναν ἐξευρεῖν γονάς;

ΙΩΝ

ἔχω γὰρ οὐδέν, ᾧ γύναι, τεκμήριον.

ΚΡΕΟΥΣΑ

330 φεῦ·  
πέπονθέ τις σῆ μητρὶ ταῦτ' ἄλλη γυνή.

ΙΩΝ

τίς; εἰ πόνου μοι ξυλλάβοι, χαίρομεν ἄν.

ΚΡΕΟΥΣΑ

ἦς οὐνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.

ΙΩΝ

ποῖόν τι χρήζουσ'; ὡς ὑπουργήσω, γύναι.

ΚΡΕΟΥΣΑ

μάντευμα κρυπτὸν δεομένη Φοῖβον μαθεῖν.

ION

ION  
The altars and the stream of foreigners fed me.

CREUSA  
How I pity your poor mother! Who could she be?

ION  
I am perhaps the offspring of some woman wronged.

CREUSA  
You have means to live: you are well dressed.

ION  
I am clothed in the livery of the god I serve.

CREUSA  
But have you never tried to find your parents?

ION  
No: I have no evidence who they are, lady.

CREUSA  
Ah me! Another woman suffered as your mother did.

ION  
Who? If she could share my trouble, I would be glad.

CREUSA  
She for whose sake I came here before my husband.

ION  
What is your errand? I shall help you, lady.

CREUSA  
I want to receive a secret oracle from Phoebus.

---

324-5 post 329 *tra*. Herwerden

324 *τεκούσα: τίς ποτ' Jodrell: τεκούσ' ἢ τίς ποτ' L*

331 sic Yxem: *τίς εἶπον εἴ μοι ξυλλάβη L*

EURIPIDES

ΙΩΝ

335 λέγοις ἄν· ἡμεῖς τᾶλλα προξενήσομεν.

ΚΡΕΟΥΣΑ

ἄκουε δὴ τὸν μῦθον· ἀλλ' αἰδούμεθα.

ΙΩΝ

οὐ τᾶρα πράξεις οὐδέν· ἀργὸς ἦ θεός.

ΚΡΕΟΥΣΑ

Φοίβω μιγῆναί φησί τις φίλων ἐμῶν.

ΙΩΝ

Φοίβω γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.

ΚΡΕΟΥΣΑ

340 καὶ παῖδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός.

ΙΩΝ

οὐκ ἔστιν ἀνδρὸς ἀδικίαν αἰσχύνεται.

ΚΡΕΟΥΣΑ

οὐ φησιν αὐτή· καὶ πέπονθεν ἄθλια.

ΙΩΝ

τί χρῆμα δράσασ', εἰ θεῷ συνεζύγη;

ΚΡΕΟΥΣΑ

τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.

ΙΩΝ

345 ὁ δ' ἐκτεθεὶς παῖς ποῦ ἔστιν; εἰσορᾷ φάος;

<sup>342</sup> οὐ Seager: ὁ L



ION

ION

Tell me: I shall do all else for you.

CREUSA

Hear then the story. But I feel shame!

ION

Then you will accomplish nothing. For she is a do-nothing goddess.<sup>16</sup>

CREUSA

One of my friends claims she lay with Apollo.

ION

A woman with Apollo? Say not so, lady!

CREUSA

Yes, and she bore the god a child without her father's knowledge.

ION

Impossible: she is ashamed some man has wronged her.

CREUSA

She says it is not so. And her suffering has been dreadful.

ION

What became of her if the god was her lover?

CREUSA

She put from her house the child she bore, exposed him.

ION

And the exposed child, where is he? Is he alive?

<sup>16</sup> Euripides, like many Greeks, often personifies as goddesses certain abstract qualities. Here the goddess is Shame, and she is said to do nothing because shame often inhibits people from doing what they want or ought to do.

EURIPIDES

ΚΡΕΟΥΣΑ

οὐκ οἶδεν οὐδείς. ταῦτα καὶ μαντεύομαι.

ΙΩΝ

εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;

ΚΡΕΟΥΣΑ

θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.

ΙΩΝ

ποιῶ τόδ' ἔγνω χρωμένη τεκμηρίῳ;

ΚΡΕΟΥΣΑ

350 ἐλθοῦσ' ἴν' αὐτὸν ἐξέθηκ' οὐχ ἠῦρ' ἔτι.

ΙΩΝ

ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος;

ΚΡΕΟΥΣΑ

οὐ φησι. καίτοι πόλλ' ἐπεστράφη πέδον.

ΙΩΝ

χρόνος δὲ τίς τῷ παιδὶ διαπεπραγμένῳ;

ΚΡΕΟΥΣΑ

354 σοὶ ταῦτὸν ἤβης, εἴπερ ἦν, εἶχ' ἂν μέτρον.

ΙΩΝ

357 τί δ' εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών;

ΚΡΕΟΥΣΑ

358 τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.

357-8 post 354 trai. Diggle

ION

CREUSA

No one knows. That is the very question I am asking Apollo.

ION

If he is dead, how did he die?

CREUSA

The woman thinks beasts killed the hapless child.

ION

What reason did she have for thinking this?

CREUSA

When she went to where she had left him, she could not find him again.

ION

Were there any drops of blood on the path?

CREUSA

She says there were not. And she searched the ground carefully.

ION

How much time has passed since the child was made away with?

CREUSA

If he were living, he would be the same age as you.

ION

But what if Phoebus has taken him to raise in secret?

CREUSA

Then he does wrong in enjoying alone a pleasure that is to be shared.

EURIPIDES

ΙΩΝ

355 ἀδικεῖ νυν ὁ θεός· ἡ τεκούσα δ' ἀθλία.

ΚΡΕΟΥΣΑ

356 οὐκουν ἔτ' ἄλλον <γ> ὕστερον τίκτει γόνον.

ΙΩΝ

359 οἶμοι· προσφδὸς ἡ τύχη τῶμῶ πάθει.

ΚΡΕΟΥΣΑ

360 καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν.

ΙΩΝ

ἄ μή μ' ἐπ' οἶκτον ἔξαγ' οὐ' λελήσμεθα.

ΚΡΕΟΥΣΑ

σιγῶ· πέραινε δ' ὦν σ' ἀνιστορῶ πέρι.

ΙΩΝ

οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοι;

ΚΡΕΟΥΣΑ

τί δ' οὐκ ἐκείνη τῇ ταλαιπώρῳ νοσεῖ;

ΙΩΝ

365 πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύσεται;

ΚΡΕΟΥΣΑ

εἶπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.

ΙΩΝ

αἰσχύνεται τὸ πρᾶγμα· μὴ' ξέλεγχέ νιν.

ΚΡΕΟΥΣΑ

ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

ION

ION

So the god is guilty: the mother is in misery.

CREUSA

At any rate, she never bore another child.

ION

Ah me! This chimes in with my own misfortune!

CREUSA

I imagine you miss your poor mother, too.

ION

Ah, do not make me weep for what I have forgotten!

CREUSA

I say no more. But bring to completion what I asked you about.

ION

Well, do you know where your request is weakest?

CREUSA

What part of that poor woman's life is not in trouble?

ION

Will the god prophesy a thing he wants concealed?

CREUSA

Surely he will if he sits on the tripod all Hellas consults.

ION

Shame is what he feels at this matter. Do not show him up!

CREUSA

But pain is what she feels, she who suffered this blow!

---

355 *vvv* Page: *vv* L      356 <γ'> Badham

361 ἄ μή μ' ἐπ' οἴκτον Nauck: καὶ μή γ' ἐπ' οἴκτόν μ' L

## EURIPIDES

## ΙΩΝ

- οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.  
 370 ἐν τοῖς γὰρ αὐτοῦ δώμασιν κακὸς φανείς  
 Φοῖβος δικαίως τὸν θεμιστεύοντά σοι  
 δράσειεν ἄν τι πῆμ'. ἀπαλλάσσου, γύναι.  
 τῷ γὰρ θεῷ τὰναντί' οὐ μαντευτέον.  
 ἐς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἄν,  
 375 εἰ τοὺς θεοὺς ἐκόντες ἐκπονήσομεν  
 φράζειν ἅ μὴ θέλουσιν ἢ προβωμίους  
 σφαγαῖσι μῆλων ἢ δι' οἰωνῶν πτεροῖς.  
 ἄν γὰρ βία σπεύδωμεν ἀκόντων θεῶν,  
 ἀνόνητα κεκτήμεσθα τὰγάθ', ὦ γύναι  
 380 ἅ δ' ἄν διδώσ' ἐκόντες, ὠφελούμεθα.

## ΧΟΡΟΣ

πολλαί γε πολλοῖς εἰσι συμφοραὶ βροτῶν,  
 μορφαὶ δὲ διαφέρουσιν· ἓνα δ' ἄν εὐτυχῆ  
 μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίον.

## ΚΡΕΟΥΣΑ

- ὦ Φοῖβε, κακέει κἀνθάδ' οὐ δίκαιος εἶ  
 385 ἐς τὴν ἀπούσαν, ἧς πάρεισιν οἱ λόγοι·  
 ὅς γ' οὔτ' ἔσωσας τὸν σὸν ὃν σῶσαί σ' ἐχρήν  
 οὔθ' ἱστορούση μητρὶ μάντις ὣν ἐρείς,  
 ὡς, εἰ μὲν οὐκ ἐστὶν, ὀγκωθῆ τάφῳ,  
 εἰ δ' ἔστιν, ἔλθη μητρὸς εἰς ὄψιν ποτέ.

374-7 del. Holthoefer

375 ἐκόντες Wakefield: -ας L

379 ἀνόνητα Stephanus: ἄκοντα L

## ION

### ION

There is no one who will act for you in this. For if Phoebus in his own house were convicted of baseness, he would quite properly punish the man who acted as your spokesman. Desist, lady. We must not put questions to the god that are contrary to his will. It would be equally foolish if, knowing they did not wish to do so, we were to try to get the gods to speak either by means of slaughtered sheep offered at altars or by bird omens.<sup>17</sup> Whatever blessings we pursue by force, against the will of the gods, these we find are of no use. It is what they give us willingly that helps us.

### CHORUS LEADER

Mortals are many, and many their fortunes and of many shapes. Yet a human life of unbroken blessedness—that you will hardly find.

### CREUSA

O Phoebus, you are unjust both then and now to the absent woman whose plea is here. You did not save your child, as you should have done, and prophet though you are you will give no answer to the mother's question, so that if he is dead, he may receive a burial, but if alive, may come to the

<sup>17</sup> Ion's point in this comparison is that consulting an oracle is no different from trying to learn the future by looking at entrails or the flight of birds. Although in consulting an oracle the worshiper seems to enjoy more initiative than those who wait for signs the gods send them, in fact in neither case can he force the gods to reveal what they do not want to reveal.

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381-3 del. Irvine

382 *ἔνα δ' ἄν εὐτυχῆ* Heath: *ἐν δ' ἄν εὐτυχῆς* L

## EURIPIDES

- 390 ἄλλ' ἔαν χρῆ τάδ' ἔ, εἰ πρὸς τοῦ θεοῦ  
 κωλυόμεσθα μὴ μαθεῖν ἅ βούλομαι.  
 ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῆ πόσιν  
 Ξοῦθον πέλας δὴ τόνδε, τὰς Τροφωνίου  
 λιπόντα θαλάμας, τοὺς λελεγμένους λόγους  
 395 σίγα πρὸς ἄνδρα, μή τιν' αἰσχύνῃ λάβω  
 διακονοῦσα κρυπτά, καὶ προβῆ λόγος  
 οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξελίσσομεν.  
 τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας,  
 κὰν ταῖς κακαῖσι ἀγαθαὶ μεμειγμένοι  
 400 μισούμεθ'. οὕτω δυστυχεῖς πεφύκαμεν.

## ΞΟΥΘΟΣ

πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων  
 λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.  
 μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὄρρωδία;

## ΚΡΕΟΥΣΑ

- οὐδέν γ' ἀφίγμην δ' ἐς μέριμναν. ἀλλὰ μοι  
 405 λέξον, τί θέσπισμ' ἐκ Τροφωνίου φέρεις,  
 παίδων ὅπως νῶν σπέρμα συγκραθήσεται;

## ΞΟΥΘΟΣ

οὐκ ἤξιωσε τοῦ θεοῦ προλαμβάνειν  
 μαντεύμαθ'. ἐν δ' οὖν εἶπεν· οὐκ ἄπαιδά με  
 πρὸς οἶκον ἤξειν οὐδὲ σ' ἐκ χρηστηρίων.

390 fort. ἀλλ' αἰνέσαι (Badham) χρεῶν (Heimsoeth) τάδ'

397 fort. οἷσπερ

404 ἀφίγμην Badham: ἀφίκου L



## ION

sight of his mother. Well, I must let it pass since the god prevents my learning what I want.

*Enter by Eisodos A XUTHUS with retinue.*

But I see my noble husband Xuthus nearby, just come from the cave of Trophonius. Say nothing to him, stranger, about what I have said so that my secret errand may not bring me into disgrace and the story reach other ears than I intended. Women's lot in regard to men is difficult: good and bad women are lumped together and both alike hated. So unblest are we by nature!

### XUTHUS

Greetings, Apollo! My first words are to you! Greetings also to you, dear wife! Have I caused you great fear by coming so late?

### CREUSA

No: I had just begun to worry. But tell me, what oracle do you bring from Trophonius about how our marriage may be fruitful?

### XUTHUS

He did not think it right to anticipate the god's prophecy. But he did say this, that neither you nor I would return home from the oracle without children.

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<sup>406</sup> συγκραθήσεται Wakefield: συγκαθ- L

<sup>408</sup> δ' οὖν Seager: γούν L

## EURIPIDES

## ΚΡΕΟΥΣΑ

- 410 ὦ πότνια Φοίβου μήτηρ, εἰ γὰρ αἰσίως  
 ἔλθοιμεν, ἅ τε νῶν συμβόλαια πρόσθεν ἦν  
 εἰς παῖδα τὸν σὸν μεταπέσοι βελτίονα.

## ΞΟΥΘΟΣ

ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ;

## ΙΩΝ

- 415 ἡμεῖς τά γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,  
 οἳ πλησίον θάσσουσι τρίποδος, ὦ ξένε,  
 Δελφῶν ἀριστῆς, οὓς ἐκλήρωσεν πάλος.

## ΞΟΥΘΟΣ

- καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρήζομεν.  
 στείχοιμ' ἂν εἴσω καὶ γάρ, ὡς ἐγὼ κλύω,  
 χρηστήριον πέπτωκε τοῖς ἐπήλυσιν  
 420 κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ  
 τῇδ' (αἰσία γάρ) θεοῦ λαβεῖν μαντεύματα.  
 σὺ δ' ἀμφὶ βωμούς, ὦ γύναι, δαφνηφόρους  
 λαβούσα κλῶνας, εὐτέκνους εὐχου θεοῖς  
 χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.

## ΚΡΕΟΥΣΑ

- 425 ἔσται τάδ', ἔσται. Λοξίας δ' ἂν θέλῃ  
 νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἀμαρτίας,  
 ἅπασ μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,  
 ὅσον δὲ χρήζει (θεὸς γάρ ἐστι) δέξομαι.

<sup>428</sup> χρήση G. Schmid

ION

CREUSA

O lady mother of Phoebus, I pray that our coming may be propitious and that our previous relations with your son may take a turn for the better!

XUTHUS

So shall it be! But who is the god's spokesman?

ION

That is my role outside the temple, stranger: inside the temple others who sit near the tripod will handle matters, Delphian noblemen chosen by lot.

XUTHUS

Good! I have all I wanted. I shall go in. And in fact I have learned that a sacrificial victim on behalf of all visitors has already been slaughtered before the temple. I intend today (for the day is a propitious one) to hear the god's oracles. You, dear wife, take laurel branches, go to the altars, and pray that I may receive from Apollo's temple an oracle promising children.

*Exit XUTHUS into the skene.*

CREUSA

I shall do as you say. If Loxias is willing now at last to make good his sins, though he would not be completely a friend to me; still I will accept his will since he is a god.

*Exit CREUSA by Eisdodos B.*

## EURIPIDES

## ΙΩΝ

- τί ποτε λόγοισιν ἢ ξένη πρὸς τὸν θεὸν  
 430 κρυπτοῖσιν αἰεὶ λοιδοροῦσ' αἰνίσσεται;  
 ἦτοι φιλοῦσά γ' ἦς ὑπερ μαντεύεται,  
 ἦ καί τι σιγῶσ' ὦν σιωπᾶσθαι χρεῶν;  
 ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι  
 μέλει; προσήκει γ' οὐδέν. ἀλλὰ χρυσέαις  
 435 πρόχοισιν ἔλθων εἰς ἀπορραντήρια  
 δρόσον καθήσω. νουθετητέος δέ μοι  
 Φοῖβος, τί πάσχει παρθένους βία γαμῶν  
 προδίδωσι; παῖδας ἐκτεκνούμενος λάθρα  
 θνήσκοντας ἀμελεί; μὴ σύ γ' ἄλλ', ἐπεὶ κρατεῖς,  
 440 ἀρετὰς δίωκε. καὶ γὰρ ὅστις ἂν βροτῶν  
 κακὸς πεφύκη, ζημιούσιν οἱ θεοί.  
 πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς  
 γράφαιτας αὐτοὺς ἀνομίαν ὀφλισκάνειν;  
 εἰ δ' (οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρῆσομαι)  
 445 δίκας βιαίων δώσεται ἄνθρωποις γάμων  
 σὺ καὶ Ποσειδῶν Ζεὺς θ' ὃς οὐρανοῦ κρατεῖ,  
 ναοὺς τίνοντες ἀδικίας κενώσετε.  
 τὰς ἡδονὰς γὰρ τῆς προμηθίας πέρα  
 σπεύδοντες ἀδικεῖτ'. οὐκέτ' ἀνθρώπους κακοὺς  
 450 λέγειν δίκαιον, εἰ τὰ τῶν θεῶν καλὰ  
 μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

## ΧΟΡΟΣ

στρ.

σὲ τὰν ὠδίνων λοχιᾶν

## ION

### ION

Why does this foreign woman keep hurling abuse and dark hints at the god? Is it because she loves the woman on whose behalf she asks oracles? Or does she have a secret that must be kept quiet?

But what does the daughter of Erechtheus matter to me? She is no relation of mine! I shall go to the vessels of purification and with ewers of gold fill them with water. I must rebuke Apollo: what is wrong with him? Ravishing unwedded girls and abandoning them? Begetting children and then sitting idly while they die? Do not act this way! Since you have power, pursue goodness! Any mortal who is base is punished by the gods. So how is it right that you who prescribe laws for mortals should yourselves be guilty of lawlessness? It will never happen, but I say it anyway: if you pay recompense to mortals for your rapes, you and Poseidon and Zeus, the ruler of heaven, you will empty your temples in paying for your crimes. You are guilty of pursuing your own pleasures and taking no thought for the future! No more should one call men wicked for imitating what the gods consider acceptable: blame men's teachers!

*Exit ION by Eisodos A.*

### CHORUS

I entreat you, Athena, my goddess,

---

<sup>434</sup> γ' οὐδέν Reiske: τοῦδ'ας L

<sup>448</sup> πέρα Conington: πέρας t: πάρος L

- ἀνειλείθυιαν, ἐμὴν  
 Ἄθάναν, ἱκετεύω,  
 455 Προμηθεῖ Τιτᾶνι λοχεν-  
 θείσαν κατ' ἀκροτάτας  
 κορυφᾶς Διός, ὄλβιε Νίκα,  
 μόλε Πύθιον οἶκον, Οὐ-  
 λύμπου <κ> χρυσέων θαλάμων  
 460 πταμένα πρὸς ἀγνιάς,  
 Φοιβήιος ἔνθα γᾶς  
 μεσόμφαλος ἐστία  
 παρὰ χορευομένῳ τρίποδι  
 μαντεύματα κραίνει,  
 465 σὺ καὶ παῖς ἁ Λατογενής,  
 δύο θεαὶ δύο παρθένοι,  
 κασίγνηται σεμνόταται Φοίβου.  
 ἱκετεύσατε δ', ὦ κόραι,  
 τὸ παλαιὸν Ἐρεχθέως  
 470 γένος εὐτεκνίας χρονίου καθαροῖς  
 μαντεύμασι κῦρσαι.

ἀντ.

ὑπερβαλλούσας γὰρ ἔχει  
 θνατοῖς εὐδαιμονίας  
 ἀκίνητον ἀφορμάν,

457 ὄλβιε Willink: ὦ μάκαιρα L

459 Οὐλύμπου Willink: Ὀλύμπου L

461 γᾶς Reiske: γᾶ L

467 σεμνόταται Fritzsche: σεμναὶ L

<κ> Dobree

## ION

you who never had part  
in the pangs of childbed,  
brought to birth from the forehead  
of Zeus by Prometheus the Titan:<sup>18</sup>  
come, blessed goddess of victory,  
come to the Pythian temple,  
from the golden chambers of Olympus  
winging your way to the city's streets  
where Phoebus' altar  
at the world's midmost navel,  
near the tripod where they dance,  
brings oracles to pass.  
Come, you and Leto's daughter,  
two goddesses, both virgin,  
sisters most holy of Phoebus.  
Plead with him, O maids,  
that the ancient stock of Erechtheus  
may win with clear oracles  
the long-delayed gift of fair children.

It means a fund unshakable  
of surpassing  
happiness for mortals  
when in their ancestral chambers there gleams

<sup>18</sup> Athena was the daughter of Zeus and Metis (good counsel). After he had impregnated Metis, he learned of an oracle that his child by Metis would depose him. He therefore swallowed Metis, Athena being carried to term in Zeus's head. In the usual version of the story it is Hephaestus who splits Zeus's skull with an ax in order to allow her to be born. Athena came also to be identified with Nike, goddess of victory.

## EURIPIDES

- 475 τέκνων οἷς ἂν καρποφόροι  
 λάμπωσιν ἐν θαλάμοις  
 πατρίοισι νεάνιδες ἦβαι,  
 διαδέκτορα πλούτου ὡς  
 ἔξοντες ἐκ πατέρων
- 480 ἑτέροις ἐπὶ τέκνοις.  
 ἄλκαρ τε γὰρ ἐν κακοῖς  
 σύν τ' εὐτυχίαις φίλον  
 δορί τε γὰρ πατρία φέρει  
 σωτήριον ἀλκάν.
- 485 ἐμοὶ μὲν πλούτου τε πάρος  
 βασιλικῶν τ' εἶεν θαλάμων  
 τροφαὶ κήδειοι τεκέων κεδνῶν.  
 τὸν ἄπαιδα δ' ἀποστνγῶ  
 βίον, ᾧ τε δοκεῖ ψέγω
- 490 μετὰ δὲ κτεάνων μετρίων βιοτᾶς  
 εὐπαιδος ἐχοίμαν.

ἐπῶδ.

- ὦ Πανὸς θακῆματα καὶ  
 παραυλίζουσα πέτρα  
 μυχώδεσι Μακραῖς,
- 495 ἵνα χοροὺς στείβουσι ποδοῖν  
 Ἄγλαύρου κόραι τρίγωνοι  
 στάδια χλοερὰ πρὸ Παλλάδος  
 ναῶν συρίγγων <θ'>

<sup>475</sup> καρποφόροι Diggle: -τρόφοι L <sup>481</sup> ἄλκαρ Dawe et  
 Willink: ἀλκά L <sup>487</sup> τεκέων κεδνῶν post Fritzsche (τεκέων)  
 Willink: κεδνῶν γε τέκνων L <sup>498</sup> <θ'> Page



## ION

the prime of youthfulness  
that bears fruit,  
for these will have from their fathers  
wealth hereditary  
to give to children in turn.  
A bulwark are they in misfortune,  
in prosperity much loved,  
and with the spear they bring to their country  
defense and life.  
May I have in preference to wealth  
and kingly halls  
the careful nurture of dear children!  
The life without children I hate,  
and him whom it pleases I praise not.  
Give me but moderate possessions  
and with them lovely children!

O resting place of Pan  
and cliff that lies near  
the Long Rocks full of caverns!  
There they tread the measure,  
Aglauros' daughters three,<sup>19</sup>  
over the grassy sward before the temple  
of Pallas <and> sing

<sup>19</sup> Aglauros, wife of Cecrops, was mother of Aglauros, Herse, and Pandrosos, the three girls mentioned above in lines 271-4. The daughters are here conceived of as haunting the Acropolis, where the younger Aglauros had a shrine (Herodotus 8.53).

## EURIPIDES

- ὑπ' αἰόλας ἰαχᾶς  
 500 ὕμνουσ' ὄτ' ἀναλίους  
 συρίζεις, ὦ Πάν,  
 τοῖσι σοῖς ἐν ἄντροις,  
 ἵνα τεκοῦσά τις  
 παρθένος μελέα βρέφος  
 Φοίβῳ πτανοῖς ἐξόρισεν  
 505 θοίαναν θηρσί τε φοινίαν  
 δαῖτα, πικρῶν γάμων ὕβριν·  
 οὔτ' ἐπὶ κερκίσιν οὔτε †λόγοι† φάτιν  
 αἶον εὐτυχίας μετέχειν θεόθεν τέκνα θνατοῖς.

## ΙΩΝ

- 510 πρόσπολοι γυναῖκες, αἱ τῶνδ' ἀμφὶ κρηπίδας δόμων  
 θυοδόκων φρούρημ' ἔχουσαι δεσπότην φυλάσσετε,  
 ἐκλέλοιπ' ἤδη τὸν ἱερὸν τρίποδα καὶ χρηστήριον  
 Ξοῦθος ἢ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν;

## ΧΟΡΟΣ

- ἐν δόμοις ἔστ', ὦ ξέν'. οὔπω δῶμ' ὑπερβαίνει τόδε.  
 515 ὡς δ' ἐπ' ἐξόδοισιν ὄντος, τῶνδ' ἀκούομεν πυλῶν  
 δουπον, ἐξιόντα τ' ἤδη δεσπότην ὄραν πάρα.

500 ὕμνουσ' Page: ὕμνων L

503 μελέα Badham: ὦ μ- L

507 οὔτε χοροῖς Reiske

511 ἔχουσαι Stephanus: ἔχοντα L

δεσπότην Richards:

-την L

514 ἔτ' Cobet

ION

to the shimmering sound of piping  
when in your cave  
shaded from the sun, O Pan,  
you play your pipes.  
There it was that some  
poor maid, who bore a child  
to Phoebus, cast it out for the birds  
and wild beasts as a bloody  
feast, the violent fruit of her bitter union.  
Neither in story at my loom nor in song<sup>20</sup> have I heard it  
told  
that children from the gods ever meant for mortals a  
share of blessing.

*Enter by Eisodos A ION.*

ION

You serving women who keep watch about the steps of  
this incense-fragrant temple and guard your mistress, has  
Xuthus already left the sacred tripod and the oracle, or is  
he still in the temple enquiring about his childlessness?

CHORUS LEADER

He is still in the temple, my foreign friend: he has not yet  
come out. But I hear the clang of the doors here, as if he is  
about to emerge. Look, it is our master coming out.

*Enter XUTHUS from the skene.*

<sup>20</sup> I give the sense that seems to be required.

## EURIPIDES

ΞΟΥΘΟΣ

ὦ τέκνον, χαῖρ' ἢ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά  
μοι.

ΙΩΝ

χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δὴ ὄντ' εὖ πρά-  
ξομεν.

ΞΟΥΘΟΣ

δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩΝ

520 εὖ φρονεῖς μέν; ἢ σ' ἔμηνεν θεοῦ τις, ὦ ξένε,  
βλάβη;

ΞΟΥΘΟΣ

οὐ φρονῶ, τὰ φίλταθ' εὐρῶν εἰ θιγεῖν ἐφίεμαι;

ΙΩΝ

παῦε, μὴ ψάσας τὰ τοῦ θεοῦ στέμματα ῥήξης χερί.

ΞΟΥΘΟΣ

ἄφομαι· κοῦ ῥυσιάζω, τὰμὰ δ' εὐρίσκω φίλα.

ΙΩΝ

οὐκ ἀπαλλάξῃ, πρὶν εἴσω τόξα πλευμόνων λαβεῖν;

ΞΟΥΘΟΣ

525 ὡς τί δὴ φεύγεις με σαντοῦ γνωρίσαι τὰ φίλτατα;

521 οὐ φρονῶ Jacobs cl. *El.* 569: σωφρονῶ L θιγεῖν  
Musgrave: φυγεῖν L: φιλεῖν Tr<sup>2</sup>

525 γνωρίσαι Page: -ίσας L

ION

XUTHUS

My son, I wish you joy! That is the proper way for me to begin my speech.

ION

Joy I have. But you, show modest good sense, and the two of us will both fare well.

XUTHUS

Allow me to kiss your hand and to embrace you!

*He moves to embrace Ion.*

ION

Are you quite sane? Or has some god-sent derangement afflicted you?

XUTHUS

Am I not sane if having found my heart's desire I am eager to touch him?

ION

Stop! If you touch the god's fillets you may break them with your hand!

XUTHUS

I shall put my hands on them: I am no robber but am finding one I love.

ION

Get away before you get an arrow in your chest!

XUTHUS

Why do you shrink from seeing in me what you hold dearest?

## EURIPIDES

ΙΩΝ

οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμνηότας ξένους.

ΞΟΥΘΟΣ

κτείνε καὶ πίμπρη· πατρὸς γάρ, ἦν κτάνης, ἔση  
φονεύς.

ΙΩΝ

ποῦ δέ μοι πατὴρ σύ; ταῦτ' οὖν οὐ γέλωσ κλυεῖν  
ἐμοί;

ΞΟΥΘΟΣ

οὐ· τρέχων ὁ μῦθος ἄν σοι τὰμὰ σημήνειεν ἄν.

ΙΩΝ

530 καὶ τί μοι λέξεις;

ΞΟΥΘΟΣ

πατὴρ σός εἰμι καὶ σὺ παῖς ἐμός.

ΙΩΝ

τίς λέγει τὰδ';

ΞΟΥΘΟΣ

ὄς σ' ἔθρεφεν ὄντα Λοξίας ἐμόν.

ΙΩΝ

μαρτυρεῖς σαντῶ.

ΞΟΥΘΟΣ

τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.

ΙΩΝ

ἐσφάλης αἰνιγμ' ἀκούσας.

ION

ION

I do not like to admonish mad and ill-bred strangers.

XUTHUS

Kill and burn me! Then you will be your father's murderer!

ION

How can you be my father? Is this not a laughable story?

XUTHUS

No: as the tale proceeds it will make plain what I am saying.

ION

Whatever can you mean?

XUTHUS

I am your father and you are my son.

ION

Who says so?

XUTHUS

Loxias, who raised you though you were mine.

ION

You testify in your own behalf.

XUTHUS

Yes: I have received the god's oracle.

ION

You misinterpreted the riddle.

EURIPIDES

ΞΟΥΘΟΣ

οὐκ ἄρ' ὄρθ' ἀκούομεν.

ΙΩΝ

ὁ δὲ λόγος τίς ἐστι Φοίβου;

ΞΟΥΘΟΣ

τὸν συναντήσαντά μοι . . .

ΙΩΝ

535 τίνα συνάντησιν;

ΞΟΥΘΟΣ

. . . δόμων τῶνδ' ἐξιόντι τοῦ θεοῦ . . .

ΙΩΝ

συμφορᾶς τίνος κυρήσαι;

ΞΟΥΘΟΣ

. . . παῖδ' ἐμὸν πεφυκέναι.

ΙΩΝ

σὸν γεγῶτ', ἢ δῶρον ἄλλως;

ΞΟΥΘΟΣ

δῶρον, ὄντα δ' ἐξ ἐμοῦ.

ΙΩΝ

πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν;

ΞΟΥΘΟΣ

οὐκ ἄλλω, τέκνον.

ΙΩΝ

ἢ τύχη πόθεν ποθ' ἦκει;



ION

XUTHUS

Then my hearing is not good.

ION

But what did Phoebus say?

XUTHUS

That the one who met me . . .

ION

What meeting is this?

XUTHUS

. . . as I came out of this temple of the god . . .

ION

What would happen to him?

XUTHUS

. . . is my son.

ION

Your own son, or merely a gift to you?

XUTHUS

A gift, but my own true son.

ION

And I am the first person in your path?

XUTHUS

You and no other, my son.

ION

How in the world did this come about?

---

537 ἄλλων Dobree    δ' Musgrave: τ' L<sup>ac</sup> ut vid.: σ' L<sup>pc</sup>

EURIPIDES

ΞΟΥΘΟΣ

δύο μίαν θαυμάζομεν.

ΙΩΝ

540 ἐκ τίνος δέ σοι πέφυκα μητρός;

ΞΟΥΘΟΣ

οὐκ ἔχω φράσαι.

ΙΩΝ

οὐδὲ Φοῖβος εἶπε;

ΞΟΥΘΟΣ

τερφθεῖς τοῦτο, κεῖν' οὐκ ἠρόμην.

ΙΩΝ

γῆς ἄρ' ἐκπέφυκα μητρός;

ΞΟΥΘΟΣ

οὐ πέδον τίκτει τέκνα.

ΙΩΝ

πῶς ἂν οὖν εἶην σός;

ΞΟΥΘΟΣ

οὐκ οἶδ', ἀναφέρω δ' ἐς τὸν θεόν.

ΙΩΝ

φέρε λόγων ἀψώμεθ' ἄλλων.

ΞΟΥΘΟΣ

τοῦτ' ἄμεινον, ὦ τέκνον.

ΙΩΝ

545 ἦλθες ἐς νόθον τι λέκτρον;

ION

XUTHUS

The same event astonishes us both.

ION

But from what mother was I born to you?

XUTHUS

I cannot say.

ION

Did not Phoebus say either?

XUTHUS

In joy at this news I did not ask that question.

ION

So was I born from earth as my mother?

XUTHUS

The ground does not give birth to children.

ION

Then how can I be your son?

XUTHUS

I do not know. But my authority is the god.

ION

Come, let us take a different tack.

XUTHUS

That is a good idea, son.

ION

Did you ever have an illicit affair?

---

540 ἐκ Bothe: ἔα L

544 τοῦτ' Herwerden: ταῦτ' L

EURIPIDES

ΞΟΥΘΟΣ

μωρία γε τοῦ νέου.

ΙΩΝ

πρὶν κόρην λαβεῖν Ἐρεχθέως;

ΞΟΥΘΟΣ

οὐ γὰρ ὕστερόν γε πω.

ΙΩΝ

ἄρα δῆτ' ἐκεῖ μ' ἔφυσας;

ΞΟΥΘΟΣ

τῷ χρόνῳ γε συντρέχει.

ΙΩΝ

κᾶτα πῶς ἀφικόμεσθα δεῦρο . . .

ΞΟΥΘΟΣ

τοῦτ' ἀμηχανῶ.

ΙΩΝ

. . . διὰ μακρᾶς ἐλθὼν κελεύθου;

ΞΟΥΘΟΣ

τοῦτο κᾶμ' ἀπαιολᾶ.

ΙΩΝ

550 Πυθίαν δ' ἦλθες πέτραν πρὶν;

ΞΟΥΘΟΣ

ἔς φανᾶς γε Βακχίου.

<sup>548</sup> τοῦτ' Hermann: ταῦτ' L

ION

XUTHUS

Yes, in the folly of my youth.

ION

Before you married Erechtheus' daughter?

XUTHUS

Yes: never after that.

ION

So that was the place of my begetting?

XUTHUS

Well, the time at least agrees.

ION

Then how did I come here . . .

XUTHUS

I have no idea.

ION

. . . traveling such a long journey?

XUTHUS

I too am defeated by this question.

ION

Did you ever come to the Pythian cliff before?

XUTHUS

Yes, to the torch feast of Dionysus.<sup>21</sup>

<sup>21</sup> Dionysus was worshiped in a torchlight ceremony at Delphi in the winter months when Apollo was thought to be absent.

EURIPIDES

ΙΩΝ

προξένων δ' ἔν του κατέσχεσ;

ΞΟΥΘΟΣ

ὄς με Δελφίσι κóραις . . .

ΙΩΝ

ἐθιάσεισ', ἦ πῶς τάδ' ἀνδᾶσ;

ΞΟΥΘΟΣ

Μαινάσι γε Βακχίου.

ΙΩΝ

ἔμφρον' ἦ κάτοινον ὄντα;

ΞΟΥΘΟΣ

Βακχίου πρὸς ἡδοναῖς.

ΙΩΝ

τούτ' ἐκεῖν' ἴν' ἐσπάρημεν . . .

ΞΟΥΘΟΣ

. . . ὁ πότμος ἐξηῦρεν, τέκνον.

ΙΩΝ

555 πῶς δ' ἀφικόμεσθα ναούς;

ΞΟΥΘΟΣ

ἔκβολον κόρης ἴσως.

ΙΩΝ

ἐκπεφεύγαμεν τὸ δούλον.

551 του L. Dindorf: τῶ L

554 ἐκεῖν' ἴν' Elmsley: ἐκεῖ νῦν L v. dist. Dobree

ION

ION

Did you stay at the house of some official host?<sup>22</sup>

XUTHUS

Yes, the one who put me with the Delphian girls . . .

ION

What do you mean? Initiated you?

XUTHUS

Yes, into the circle of Bacchus' maenads.

ION

Were you sober or drunk?

XUTHUS

I felt the pleasure Bacchus gives.

ION

This is the answer to our question. The place of my begetting . . .

XUTHUS

. . . fate has brought to light, my son.

ION

But how did I come to the temple?

XUTHUS

Perhaps the girl abandoned you.

ION

I have escaped servile birth.

<sup>22</sup> The *proxenoi* at Delphi were those who provided official hospitality.

EURIPIDES

ΞΟΥΘΟΣ

πατέρα νυν δέχου, τέκνον.

ΙΩΝ

τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.

ΞΟΥΘΟΣ

εὖ φρονεῖς ἄρα.

ΙΩΝ

καὶ τί βουλόμεσθά γ' ἄλλο . . .

ΞΟΥΘΟΣ

νῦν ὄρα's ἀ χρή σ' ὄραν.

ΙΩΝ

. . . ἦ Διὸς παιδὸς γενέσθαι παῖς;

ΞΟΥΘΟΣ

ὁ σοί γε γίγνεται.

ΙΩΝ

560 ἦ θίγω δῆθ' οἷ μ' ἔφυσαν;

ΞΟΥΘΟΣ

πιθόμενός γε τῷ θεῷ.

ΙΩΝ

χαῖρέ μοι, πάτερ . . .

ΞΟΥΘΟΣ

φίλον γε φθέγμ' ἔδεξάμην τόδε.

ΙΩΝ

. . . ἡμέρα θ' ἡ νῦν παρούσα.



ION

XUTHUS

So greet your father, my son.

ION

At any rate, one should not disbelieve the god.

XUTHUS

You are quite sensible.

ION

And what else do I want . . .

XUTHUS

Now you see things in their proper light.

ION

. . . than to be the son of Zeus's offspring?

XUTHUS

That is your fate.

ION

Shall I embrace my father, then?

XUTHUS

Yes, in obedience to the god.

ION

Hail, father . . .

XUTHUS

How welcome these words are to hear!

ION

. . . and hail, sun that now shines!

---

559 *παίδων* Kraus cl. 1099-1100

560 *ὅς μ' ἔφυσας* Bothe

## EURIPIDES

ΞΟΥΘΟΣ

μακάριόν γ' ἔθηκέ με.

ΙΩΝ

ὦ φίλη μήτηρ, πότε ἄρα καὶ σὸν ὄψομαι δέμας;  
 νῦν ποθῶ σε μᾶλλον ἢ πρὶν, ἥτις εἶ ποτ', εἰσιδεῖν.  
 565 ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδ' ὄναρ δυναίμεθ'  
 ἄν.

ΧΟΡΟΣ

κοινὰ μὲν ἡμῖν δωμάτων εὐπραξίαι  
 ὅμως δὲ καὶ δέσποιναν ἐς τέκν' εὐτυχεῖν  
 ἐβουλόμην ἂν τοὺς τ' Ἐρεχθέως δόμους.

ΞΟΥΘΟΣ

ὦ τέκνον, ἐς μὲν σὴν ἀνεύρεσιν θεὸς  
 570 ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σέ  
 σύ τ' αὖ τὰ φίλταθ' ἠῦρες οὐκ εἰδὼς πάρος.  
 ὁ δ' ἦξας ὀρθῶς, τοῦτο κάμ' ἔχει πόθος,  
 ὅπως σύ τ', ὦ παῖ, μητέρ' εὐρήσεις σέθεν  
 ἐγὼ θ' ὁποίας μοι γυναικὸς ἐξέφυς.  
 575 χρόνῳ δὲ δόντες ταῦτ' ἴσως εὔροισιν ἄν.  
 ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν  
 ἐς τὰς Ἀθήνας στείχε κοινόφρων πατρί,  
 οὗ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρός,  
 πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν  
 580 δυοῖν κεκλήσῃ δυσγενῆς πένης θ' ἅμα,  
 ἀλλ' εὐγενῆς τε καὶ πολυκτῆμων βίου.  
 σιγᾶς; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις

ION

XUTHUS

Yes, it has made me blessed!

ION

O dear mother, when shall I see you as well? Now I long more than ever to look upon you, whoever you are! But perhaps you are dead, and I cannot see you even in a dream.

CHORUS LEADER

I share in the good fortune of the house. But I would have preferred that my mistress and the house of Erechtheus also were enjoying good fortune as regards children.

XUTHUS

My son, the god has acted well in causing you to be found. He has brought you to me, and you for your part have found a beloved father you never knew. What you naturally long for, I too desire, my son, that you should find your mother and I should learn who it was that gave me you as my son. Perhaps if we let time bring forth the truth we will discover this. So leave the god's precincts and your homeless life, join purposes with your father, and come to Athens. There your father's prosperous power and great wealth await you. You will suffer from neither of two disabilities by being called ignobly born and poor: you will be called high-born and rich.

*Ion looks down at the ground and does not reply.*

Silence? Why do you keep your eyes fixed on the

---

565 οὐδ' ὄναρ δυνάιμεθ' ἄν Harry, Parmentier: οὐδὲν ἄρ  
δυναίμεθα L 572 οἱ Herwerden 578-81 del. Diggle

## EURIPIDES

ἐς φροντίδας τ' ἀπήλθες, ἐκ δὲ χαρμονῆς  
 πάλιν μεταστὰς δείμα προσβάλλεις πατρί;

## ΙΩΝ

- 585 οὐ ταῦτόν εἶδος φαίνεται τῶν πραγμάτων  
 πρόσωθεν ὄντων ἐγγύθεν θ' ὀρωμένων.  
 ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι,  
 πατέρα σ' ἀνευρών ὧν δὲ γιγνώσκω †πέρι†  
 ἄκουσον. εἶναί φασι τὰς αὐτόχθονας
- 590 κλεινὰς Ἀθήνας οὐκ ἐπέισακτον γένος,  
 ἴν' ἐσπεσοῦμαι δύο νόσω κεκτημένος,  
 πατρός τ' ἐπακτοῦ καὶ τὸς ὧν νοθαγενῆς.  
 καὶ τοῦτ' ἔχων τοῦνειδος, ἀσθενῆς μένων  
 <αὐτὸς τὸ> μηδὲν κοῦδένων κεκλήσομαι.
- 595 [ἦν δ' ἐς τὸ πρῶτον πόλεος ὀρμηθεῖς ζυγὸν  
 ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὑπο  
 μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα.  
 ὅσοι δέ, χρηστοὶ δυνάμενοί τ' εἶναι σοφοί,  
 σιγῶσι κοῦ σπεύδουσιν ἐς τὰ πράγματα,
- 600 γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι  
 οὐχ ἡσυχάζων ἐν πόλει φόβου πλέα.  
 τῶν δ' αὖ †λογίων τε† χρωμένων τε τῇ πόλει  
 ἐς ἀξίωμα βὰς πλέον φρουρήσομαι  
 ψήφοισιν. οὕτω γὰρ τὰδ', ὦ πάτερ, φιλεῖ·
- 605 οἱ τὰς πόλεις ἔχουσι καξιώματα,  
 τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.]

583 τ' Dindorf: δ' L

588 πάτερ Dobree: πέρας Willink: δυσθυμῶ περί Wecklein

## ION

ground? Why begin to worry? Why change from joy and make your father afraid?

## ION

Things do not look the same close up as from a distance. For my part, I welcome this turn of fortune, my finding that you are my father. But hear my reflections. They say that the famous Athenians, born from the soil, are no immigrant race. I would be suffering from two disabilities if I were cast there, both the foreignness of my father and my own bastardy. With this blot upon my name I would remain powerless and be called a nobody <myself> and the son of nobodies.

[If I attempt to be somebody by aspiring to the city's helm, I shall be hated by the powerless: men always hate what is above them. As for all those who are of good character and have an aptitude for wisdom but live quietly and do not exert themselves in public affairs, they will think I am laughably foolish not to keep quiet in a city full of fear. But if I invade the prestige of those who speak in public and engage in politics, by their votes I will be kept in check even more. That is the way things usually happen, father. Those who hold office in their cities are always most hostile to their competitors.]

---

589 οἰκῆν φασι τοὺς ἀτόχθονας G. Müller

593 μένων Musgrave: μὲν ὦν L

594 <αὐτὸς τὸ> Badham

595-606 del. Kovacs

601 ψόγου Musgrave: φθόνου Badham

602 δοκούτων Wecklein: λεγόντων Schaefer

## EURIPIDES

ἔλθων δ' ἐς οἶκον ἀλλότριον ἔπηλυσ ὦν  
 γυναικά θ' ὡς ἄτεκνον, ἧ κοινουμένη  
 τῆς συμφορᾶς σοι πρόσθεν ἀπολαχούσα νῦν  
 610 αὐτὴ καθ' αὐτὴν τὴν τύχην οἶσει πικρῶς,  
 πῶς οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι,  
 ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδός,  
 ἢ δ' οὐσ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,  
 κᾶτ' ἢ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπης  
 615 ἢ τὰμὰ τιμῶν δῶμα συγχέας ἔχης;  
 [ὄσας σφαγὰς δὴ φαρμάκων <τε> θανασίμων  
 γυναικες ἠῦρον ἀνδράσιν διαφθοράς.]  
 ἄλλως τε τὴν σὴν ἄλοχον οἰκτίρω, πάτερ,  
 ἄπαιδα γηράσκουσιν· οὐ γὰρ ἀξία  
 620 πατέρων ἀπ' ἐσθλῶν οὐσ' ἀπαιδία νοσεῖν.

[τυραννίδος δὲ τῆς μάτην αἰνουμένης  
 τὸ μὲν πρόσωπον ἠδύ, τὰν δόμοισι δὲ  
 λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχής,  
 ὅστις δεδοικῶς καὶ περιβλέπων βίαν  
 625 αἰῶνα τείνει; δημότης ἂν εὐτυχῆς  
 ζῆν ἂν θέλοισι μᾶλλον ἢ τύραννος ὦν,  
 ᾧ τοὺς πονηροὺς ἠδονὴ φίλους ἔχειν,  
 ἐσθλοὺς δὲ μισεῖ καθθανεῖν φοβούμενος.  
 εἶποις ἂν ὡς ὁ χρυσὸς ἐκνικᾷ τάδε,  
 630 πλουτεῖν τε τερπνόν· οὐ φιλῶ ψόφους κλύειν  
 ἐν χερσὶ σφύζων ὄλβον οὐδ' ἔχειν πόνους·  
 εἶη γ' ἐμοὶ <μὲν> μέτρια μὴ λυπουμένῳ.]

ἂ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ·  
 τὴν φιλτάτην μὲν πρῶτον ἀνθρώποις σχολὴν

## ION

Then suppose I come, as a foreigner, to a house that is not mine and to your childless wife. She previously shared in your sorrow but now is excluded from your joy and will feel bitterly a misfortune she must bear by herself. Will she not naturally hate me when I take my stand beside you while she, being childless, looks with bitterness at what gives you joy? Then either you must have regard for your wife and abandon me or honor me and bring confusion upon your house. [How many times have wives killed husbands by poison or the knife!] Besides I feel pity for your wife, father, growing old without children. Her lineage is noble, and she does not deserve to suffer from childlessness.

[Mortals foolishly praise kingship, but though its façade is pleasant, what it holds indoors is painful. What man is blessed or fortunate who lives his life in fear, constantly looking out for violence? I would rather live as a happy commoner than as a tyrant. The tyrant finds his pleasure in the friendship of the base and hates men of good character, since he is afraid of being killed. You might argue that money overcomes these disabilities and that to be rich is pleasant. But I do not enjoy hearing noises as I guard my wealth, nor do I like to work so hard. My prayer is for modest means without pain.]

Hear, father, what good things I have enjoyed here. First, I have had a peaceful life, one with little trouble, a

609 τῆς συμφορᾶς Diggle: τὰς συμφορᾶς L

616-7 del. Dindorf      616 <τε> Heath      621-32 del. Kovacs

630 ψόγους commemorat Brodaeus

632 <μὲν> ed. Brubach.

634 ἀνθρώποις Dobree: -ων L: -ω Wakefield

## EURIPIDES

- 635 ὄχλον τε μέτριον, οὐδέ μ' ἐξέπληξ' ὁδοῦ  
 πονηρὸς οὐδέϊς· κείνο δ' οὐκ ἀνασχετόν,  
 εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.  
 θεῶν δ' ἐν εὐχαῖς ἢ λόγοισιν ἢ βροτῶν,  
 ὑπηρετῶν χαίρουσιν, οὐ γωμένοισι.
- 640 καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦγον ξένοι,  
 ὥσθ' ἠδὺς αἰεὶ καινὸς ἐν καινοῖσιν ἦ.  
 ὁ δ' εὐκτὸν ἀνθρώποισι, κἂν ἄκουσιν ἦ,  
 δίκαιον εἶναί μ' ὁ νόμος ἢ φύσις θ' ἅμα  
 παρέιχε τῷ θεῷ. ταῦτα συννοούμενος
- 645 κρείσσω νομίζω τὰνθάδ' ἢ τὰκεῖ, πάτερ.  
 ἔα δέ μ' αὐτοῦ ζῆν· ἴση γὰρ ἢ χάρις  
 μεγάλοισι χαίρειν σμικρά θ' ἠδέως ἔχειν.

## ΧΟΡΟΣ

καλῶς ἔλεξας, εἶπερ οὓς ἐγὼ φιλῶ  
 ἐν τοῖσι σοῖσιν εὐτυχήσουσιν φίλοις.

## ΞΟΥΘΟΣ

- 650 παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο.  
 θέλω γὰρ οὐπὲρ σ' ἠῦρον ἄρξασθαι, τέκνον,  
 κοινῆς τραπέζης, δαῖτα πρὸς κοινὴν πεσῶν,  
 θύσαι θ' ἅ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.  
 καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον
- 655 δείπνοισι τέρψω, τῆς δ' Ἀθηναίων χθονὸς  
 ἄξω θεατὴν δῆθεν, οὐχ ὡς ὄντ' ἐμόν.  
 καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι  
 λυπεῖν ἄτεκνον οὖσαν αὐτὸς εὐτυχῶν.

638 λόγοισιν ἢ Musgrave: γόοισιν ἢ L



## ION

thing mortals hold most dear. Unworthy people do not shove me forcibly from the road—and to step out of the path and make way for those beneath me is something I cannot endure. I have spent my time in prayer to the gods or in conversation with mortals, serving those who are in joy, not sorrow. When I sent one set of foreign guests off, another set arrived, and so I was always welcome as a fresh face among fresh faces. Furthermore, mine was a thing men should pray to have even against their will: both the law and my nature joined in making me righteous in the eyes of the god. As I consider these things I think it is better here than in Athens, father. Let me live here! One can take just as much delight in humble blessings as in high position.

### CHORUS LEADER

What you have said is good since the joy you choose means that my beloved mistress will be happy.

### XUTHUS

No more of this! Learn to be fortunate! I want to begin our table fellowship in the very place where I found you and recline at a shared feast. I mean to hold the sacrifice I omitted before, in celebration of your birth. For the present I shall take you to my lodging as a foreign friend and give you the pleasure of a feast. Thereafter I shall take you to Athens as a visitor, not as my own son. I do not want my own good fortune to cause my wife grief in her childless-

<sup>646</sup> δέ μ' αὐτοῦ Badham: δ' ἐμαντῶ L, quo servato ζῆν <μ'> Dindorf

<sup>656</sup> οὐχ ὡς Badham: ὡς οὐκ L

## EURIPIDES

χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι  
 660 δάμαρτ' ἔαν σε σκῆπτρα τᾶμ' ἔχειν χθονός.

Ἴωνα δ' ὀνομάζω σε τῇ τύχῃ πρέπον,  
 ὀθύνεκ' ἀδύτων ἐξίοντι μοι θεοῦ  
 ἶχνος συνήψας πρῶτος. ἀλλὰ τῶν φίλων  
 πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ  
 665 πρόσσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.  
 ὑμῖν δὲ σιγᾶν, δμῳίδες, λέγω τάδε,  
 ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμήν.

## ΙΩΝ

στείχοιμ' ἄν. ἐν δὲ τῆς τύχης ἄπεστί μοι  
 εἰ μὴ γὰρ ἦτις μ' ἔτεκεν εὐρήσω, πάτερ,  
 670 ἀβίωτον ἡμῖν. εἰ δ' ἐπεύξασθαι χρεῶν,  
 ἐκ τῶν Ἀθηνῶν μ' ἢ τεκοῦσ' εἶη γυνή,  
 ὥς μοι γένηται μητρόθεν παρρησία.  
 καθαρὰν γὰρ ἦν τις ἐς πόλιν πέση ξένος,  
 κἂν τοῖς λόγοισιν ἀστὸς ἦ, τό γε στόμα  
 675 δοῦλον πέπαται κοῦκ ἔχει παρρησίαν.

## ΧΟΡΟΣ

στρ.

ὀρώ δάκρυα καὶ πενθίμους  
 <ἀλαλαγὰς> στεναγμάτων τ' ἐσβολάς,  
 ὅταν ἐμὰ τύραννος εὐπαιδίαν  
 πόσιν ἔχοντ' εἰδῆ,  
 680 αὐτὴ δ' ἄπαις ἦ καὶ λελειμμένη τέκνων.  
 τίν', ὦ παῖ πρόμαντι Λατοῦς, ἔχρη-  
 σας ὑμνωδίαν;

## ION

ness. But as time passes I will find occasion and win my wife's consent to your assuming my kingly power.

I name you Ion, a name to suit your fate. For when I was coming out of the god's shrine you were the first to meet me.<sup>23</sup> So gather all your friends and with the cheer of the ox-slaughtering feast bid them farewell since you are leaving Delphi.

You servants, say nothing about these matters: the penalty for telling my wife is death.

## ION

I will go! Now only one thing is missing from my lot. Unless I find my mother, my life will be no life at all, father. If it is right to do so, I pray my mother may be Athenian, so that I may have free speech as my maternal inheritance! For if a foreigner, even though nominally a citizen, comes into that pure-bred city, his tongue is enslaved and he has no freedom of speech.

*Exit by Eisodes B ION and XUTHUS with retinue.*

## CHORUS

I see tears, mournful <cries>  
of pain and the onset of groaning  
when my queen learns  
that her husband enjoys fair offspring  
while she herself has none and is bereft of children.  
O prophetic son of Leto, what song was this  
you uttered in prophecy?

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<sup>23</sup> Ion's name is here derived from the verb "to come/go."

<sup>677</sup> <ἀλαλαγὰς> Hermann

## EURIPIDES

- πόθεν ὁ παῖς ὄδ' ἀμφὶ ναοὺς σέθεν  
 τρόφιμος ἐξέβα; γυναικῶν τίνος;  
 685 οὐ γάρ με σαίνει θέσφατα μή τιν' ἔχη δόλον.  
 δειμαίνω συμφοράν,  
 ἐφ' ὃ ποτε βάσεται <κακόν>.
- 690 ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι  
 τάδε θεοῦ φήμα.  
 ἔχει δόλον τέχνην θ' ὁ παῖς  
 ἄλλων τραφεῖς ἐξ αἱμάτων.  
 τίς οὐ τάδε ξυνοίσεται;
- ἀντ.
- 695 φίλαι, πότερ' ἐμᾶ δεσπότει  
 τάδε τορῶς ἐς οὖς γεγωνήσομεν  
 πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπίδων  
 μέτοχος ἦν, τολμᾶν;  
 νῦν δ' ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,
- 700 πολὺν ἐσπεσοῦσα γήρας πόσει τ'  
 ἀτίετος φίλω.  
 μέλεος, ὃς θυραῖος ἐλθὼν δόμους  
 μέγαν ἐς ὄλβον οὐκ ἴσωσεν τύχας.
- 705 ὄλοιτ' ὄλοιτο πότνιαν ἐξαπαφῶν ἐμάν,  
 καὶ θεοῖσιν μὴ τύχοι  
 καλλίφλογα πέλανον ἐπὶ πυκρὸς

689 &lt;κακόν&gt; Willink

691 τάδε θεοῦ φήμα Nauck: τόδε τ' εὐφημα L

692 ἔχει] πλέκει Diggle τέχνην Schoemann: τύχην L

695 δεσπότει Diggle: δεσποίνα L

698 τολμᾶν Page: τλάμων L

## ION

This boy nursed about your altars,  
from whence did he come? From what woman?  
This oracle is not to my liking: perchance it may involve  
deceit.

I fear what may yet come,  
in what <calamity> it may end.  
Strange is the word of the god and strange  
the things it reports to me.  
There is some clever trickery in this boy  
raised here and begotten elsewhere.  
Who would deny it?

My friends, shall I speak this  
clearly in my mistress' ear,  
that the husband in whom her all was bound up,  
the sharer of her hopes, has dared this deed?  
Now while he is blessed, she is ruined by misfortune,  
cast into grey old age and unhonored  
by her dear husband.

The wretch: he came to the house from outside,  
entered on its great wealth, yet he did not make her  
fortunes equal to his own.

A curse, a curse on him for deceiving my mistress!  
May he not have success as before the gods  
he lays in sacrifice the bright-flamed cake upon the fire

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700-1 πόσει τ' . . . φίλω Diggle: πόσις δ' . . . φίλων L

702 δόμων Wecklein: δόμου Musgrave

704 ἕσωσεν Wakefield: ἔσωσε L

707-8 πν<ρὸς χε>ρὶ Willink

## EURIPIDES

χε>ρὶ καθαγνίσας· τὸ δ' ἐμὸν εἴσεται  
 <τις ὅσον ἀρχαίας

- 710 ἔφυν> τυραννίδος φίλα.  
 ἦδη πέλας δείπνων κυρεῖ  
 παῖς καὶ πατήρ νέος νέων.

ἐπῶδ.

- ἰὼ δειράδες Παρνασοῦ πέτρας  
 715 ἔχουσαι σκόπελον οὐράνιον θ' ἔδραν,  
 ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας  
 λαυφηρὰ πηδᾶ νυκτιπόλοις ἅμα σὺν Βάκχαις,  
 μὴ <τί> ποτ' εἰς ἐμὰν πόλιν ἴκοιθ' ὁ παῖς,  
 720 νέαν δ' ἀμέραν ἀπολιπὼν φθάνοι.  
 στεγομένα γὰρ ἂν πόλις ἔχοι σκῆψιν  
 ξενικὸν ἐσβολάν·  
 ἄλις ἔασεν ὁ πάρος ἀρχαγὸς ὦν  
 Ἐρεχθεὺς ἄναξ.

## ΚΡΕΟΥΣΑ

- 725 ὦ πρέσβυ παιδαγῶγ' Ἐρεχθέως πατρὸς  
 τοῦμοῦ ποτ' ὦν τόθ' ἠνίκ' ἦν ἔτ' ἐν φάει,  
 ἔπαιρε σαντὸν πρὸς θεοῦ χρηστήρια,  
 ὥς μοι συνησθῆς, εἴ τι Λοξίας ἄναξ  
 θέσπισμα παίδων ἐς γονὰς ἐφθέγγεατο.  
 730 σὺν τοῖς φίλοις γὰρ ἠδὺ μὲν πράσσειν καλῶς·  
 ὁ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν,

710 ante h. v. lac. indic. Canter, suppl. Willink

711 πέλας Seidler: πελάσας L δεινῶν Diggle

712 νέου Burges 719 <τί> Hermann

## ION

with his hand! As for me, <people> will know  
 <how close to the ancient>  
 royal house I stand in friendship.  
 Now the new father and son  
 are already near their newmade feast.

Hail, peaks of the cliff of Parnassus  
 with your sharp crag and your seat high in the heavens!  
 There Dionysus, holding aloft twin torches,  
 leaps nimbly about in company with his night-ranging  
 maenads.

Never may the boy come to my city:  
 ere then may he leave his young life behind.  
 The city would have good reason  
 to keep off an incursion of strangers.  
 Enough have been admitted by our old ruler,  
 King Erechtheus.

*Enter by Eisodos B CREUSA and OLD MAN.*

### CREUSA

Aged tutor to my father Erechtheus while he was still alive,  
 climb up to the god's oracular shrine to share in my joy if  
 lord Loxias has prophesied the birth of children. It is a  
 pleasure to share good fortune with those we love. But if—  
 as I pray may not happen—some trouble comes, the sight

720 φθάνοι Herwerden: θάν- L

721 στεγομένα Grégoire: στεν- L

723 ἄλις ἔασεν post Scaliger (ἄλις) Willink: ἀλίσας L

726 ὦν τόθ' Wecklein: ὄντος L

EURIPIDES

ἐς ὄμματ' εὔνου φωτὸς ἐμβλέψαι γλυκύ.  
 ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε,  
 δέσποιν' ὅμως οὐσ' ἀντικηδεύω πατρός.

ΠΡΕΣΒΥΤΗΣ

- 735 ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων  
 ἦθη φυλάσσεις κοῦ καταισχύνας' ἔχεις  
 τοὺς σοὺς, παλαιῶν ἐγγόνους αὐτοχθόνων.  
 ἔλχ' ἔλκε πρὸς μέλαθρα καὶ κόμιζέ με.  
 αἰπεινά μοι μαντεῖα· τοῦ γήρως δέ μοι  
 740 συνεκπονούσα κῶλον ἱατρὸς γενοῦ.

ΚΡΕΟΥΣΑ

ἔπου νυν· ἴχνος δ' ἐκφύλασσε' ὅπου τίθης.

ΠΡΕΣΒΥΤΗΣ

ιδού·  
 τὸ τοῦ ποδὸς μὲν βραδύ, τὸ τοῦ δὲ νοῦ ταχύ.

ΚΡΕΟΥΣΑ

βάκτρῳ δ' ἐρείδον· περιφερῆς στίβος χθονός.

ΠΡΕΣΒΥΤΗΣ

καὶ τοῦτο τυφλόν, ὅταν ἐγὼ βλέπω βραχύ.

ΚΡΕΟΥΣΑ

- 745 ὀρθῶς ἔλεξας· ἀλλὰ μὴ παρῆς κόπῳ.

ΠΡΕΣΒΥΤΗΣ

οὔκουν ἐκόν γε· τοῦ δ' ἀπόντος οὐ κρατῶ.

<sup>737</sup> παλαιῶν . . . αὐτοχθόνων Jackson: -οὺς . . . -χθονας L

<sup>739</sup> μοι Barnes: δέ μοι L: μὲν Badham



ION

of a friendly face is soothing. Though I am your mistress, I take care of you as I would a father, just as you cared for my father.

OLD MAN

My daughter, your character is worthy of your worthy ancestors, and you do not disgrace your kin, who are descended from ancient stock sprung from the soil. Pull, pull me to the temple: bring me along! To the mantic seat it is a hard climb for me. Support my limbs and be healer to my old age.

CREUSA

Come with me, then. Careful where you plant your steps.

OLD MAN

I do as you say. Though my feet are slow, my mind at least is quick.

CREUSA

Let your staff take your weight. The path winds back and forth.

OLD MAN

When I fail to see my way, this staff too is blind.

CREUSA

You are right. But do not quit from weariness.

OLD MAN

Not if I can help it! But what is not in my power I cannot control.

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<sup>743</sup> περιφερῆς στίβος Diggle: -ῆ στίβον L, quibus servatis  
ἐρεύνα Schoemann <sup>745</sup> μὴ παρήσ κόπῳ Tyrwhitt (πάρες  
κόπῳ) et Paley: μὴ πάρεκέ πῳ L

<sup>746</sup> ἀπόντος Reiske: ἄκοντος L

EURIPIDES

ΚΡΕΟΥΣΑ

γυναῖκες, ἰστών τῶν ἐμῶν καὶ κερκίδος  
 δούλευμα πιστόν, τίνα τύχην λαβῶν πόσις  
 βέβηκε παίδων, ὧνπερ οὐνεχ' ἦκομεν;  
 750 σημήνατ'· εἰ γὰρ ἀγαθά μοι μηνύσετε,  
 οὐκ εἰς ἀπίστους δεσπότας βαλεῖς χάριν.

ΧΟΡΟΣ

ἰὼ δαῖμον.

ΠΡΕΣΒΥΤΗΣ

τὸ φροῖμιον μὲν τῶν λόγων οὐκ εὐτυχές.

ΧΟΡΟΣ

ἰὼ τλάμον.

ΠΡΕΣΒΥΤΗΣ

755 ἀλλ' ἦ τι θεσφάτοισι δεσποτῶν νοσῶ;

ΧΟΡΟΣ

αἰαί· τί δρῶμεν θάνατος ὧν κείται πέρι;

ΚΡΕΟΥΣΑ

τίς ἦδε μούσα, χῶ φόβος τίνων πέρι;

ΧΟΡΟΣ

εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν;

ΚΡΕΟΥΣΑ

εἴφ'· ὡς ἔχεις γε συμφορὰν τιν' εἰς ἐμέ.

ΧΟΡΟΣ

760 εἰρήσεταιί τοι, κεί θανεῖν μέλλω διπλῆ.

<sup>751</sup> χάριν Elmsley: χαράν L

## ION

### CREUSA

Women, trusty servants who toil at loom and shuttle, what hope of children did my husband take from the shrine, the hope that has brought us here? Tell me. If you report good news, you will not be wasting kindness on a mistress who is ungrateful.

### CHORUS LEADER

Ah, miserable fate!

### OLD MAN

The prelude at least sounds like misfortune.

### CHORUS LEADER

Ah, poor lady!

### OLD MAN

Are my mistress' oracles bringing me grief?

### CHORUS LEADER

Ah me! What shall we do? The penalty is death.

### CREUSA

What tune is this you sing? What are you afraid of?

### CHORUS LEADER

Shall we speak or be silent? What are we to do?

### CREUSA

Tell me: you have some disaster to report.

### CHORUS LEADER

Well, I will tell, even if I must die twice over. My lady, it

---

753, 755n Πρ. Hermann: Xo. L: Kρ. Canter

756 αἰαὶ F. W. Schmidt: εἶεν L

EURIPIDES

οὐκ ἔστι σοι, δέσποινα, ἐπ' ἀγκάλαις λαβεῖν  
τέκν' οὐδὲ μαστῶ σῶ προσαρμόσαι ποτέ.

ΠΡΕΣΒΥΤΗΣ

ᾧμοι θάνοιμι, θύγατερ.

ΚΡΕΟΥΣΑ

ὦ τάλαινα' ἐγὼ συμφορᾶς,  
ἔλαβον ἔπαθον ἄχος ἀβίωτον, φίλαι.

ΠΡΕΣΒΥΤΗΣ

765 διοιχόμεσθα, τέκνον.

ΚΡΕΟΥΣΑ

αἰαιαἰαἰ· διανταῖος ἔτυ-  
πεν ὀδύνα με πλευμόνων τῶνδ' ἔσω.

ΠΡΕΣΒΥΤΗΣ

μήπω στενάξῃς . . .

ΚΡΕΟΥΣΑ

ἀλλὰ πάρεισι γόοι.

ΠΡΕΣΒΥΤΗΣ

770 . . . πρὶν ἂν μάθωμεν . . .

ΚΡΕΟΥΣΑ

ἀγγελίαν τίνα μοι;

ΠΡΕΣΒΥΤΗΣ

. . . εἰ ταῦτά πράσσων δεσπότης τῆς συμφορᾶς  
κοινωνός ἐστιν ἢ μόνη σὺ δυστυχεῖς.

ΧΟΡΟΣ

κείνω μὲν, ὦ γεραῖέ, παῖδα Λοξίας

ION

cannot be that you will ever take children into your arms or  
suckle them at your breast.

OLD MAN

Ah! Death take me, daughter!

CREUSA

How unblest am I in this fate!  
My friends, I have received, have suffered grief my life  
cannot endure!

OLD MAN

We are dead, my child!

CREUSA

Ah, ah, ah! Straight through the heart  
goes the pain deep within!

OLD MAN

Do not groan aloud . . .

CREUSA

But there is reason to weep!

OLD MAN

. . . until we learn . . .

CREUSA

What message?

OLD MAN

. . . whether my master has the same lot and shares in your  
fate or whether you alone are unblest.

CHORUS LEADER

To him, old sir, Loxias has given a child, and on his own,

EURIPIDES

775 ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα.

ΚΡΕΟΥΣΑ

τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες <ἔλακες>  
ἄχος ἐμοὶ στένειν.

ΠΡΕΣΒΥΤΗΣ

πότερα δὲ φῦναι δεῖ γυναικὸς ἕκ τινος  
τὸν παῖδ' ὃν εἶπας ἢ γεγῶτ' ἐθέσπισεν;

ΧΟΡΟΣ

780 ἤδη πεφυκότ' ἐκτελῆ νεανίαν  
δίδωσιν αὐτῷ Λοξίας· παρῆ δ' ἐγώ.

ΚΡΕΟΥΣΑ

πῶς φῆς; ἄφατον αὖ φάτιν, ἀναύδατον  
λόγον, ἐμοὶ θροεῖς.

ΠΡΕΣΒΥΤΗΣ

785 κᾶμοιγε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται  
σαφέστερόν μοι φράζε χῶστις ἔσθ' ὁ παῖς.

ΧΟΡΟΣ

ὄτῳ ξυναντήσειεν ἐκ θεοῦ συθεῖς  
πρώτῳ πόσις σός, παῖδ' ἔδωκ' αὐτῷ θεός.

ΚΡΕΟΥΣΑ

790 ὅτοτοτοῖ· τὸν ἐμὸν ἄτεκνον ἄτεκνον ἔλακ'  
ἄρα βίοτον, ἐρημία δ' ὄρφανούς  
δόμους οἰκήσω.

776 <ἔλακες> Seidler

783 αὖ φάτιν Murray: ἄφατον (iterum) L

ION

apart from her, he enjoys good fortune.

CREUSA

You tell, <you tell> of great sorrow upon great sorrow,  
a grief for me to bewail!

OLD MAN

But did the god say that a woman was to bear this child you  
speak of or that he was already born?

CHORUS LEADER

Loxias gave him a child already born, a young man full-  
grown. I was there.

CREUSA

What is this you say? It is a tale unspeakable, a word  
unutterable you tell me!

OLD MAN

Yes, unspeakable. But tell me more plainly how the oracle  
was fulfilled and who the child is.

CHORUS LEADER

The god gave Xuthus as his son whomever he first encoun-  
tered on leaving the temple.

CREUSA

O woe! So Apollo has said my life will be childless,  
childless,  
and in desolation I shall dwell  
in a house bereft!

---

790 τὸν Badham: τὸ δ' L ἔλακ' post Murray (ἔλακεν)  
Conomis: ἔλαβεν L

## EURIPIDES

## ΠΡΕΣΒΥΤΗΣ

τίς οὖν ἐχρήσθη; τῷ συνήψ' ἶχνος ποδὸς  
πόσις ταλαίνης; πῶς δὲ ποῦ νιν εἰσιδῶν;

## ΧΟΡΟΣ

οἶσθ', ὦ φίλη δέσποινα, τὸν νεανίαν  
795 ὃς τόνδ' ἔσαιρε ναόν; οὗτος ἔσθ' ὁ παῖς.

## ΚΡΕΟΥΣΑ

ὑγρὰν ἀμπταίην ἀν' αἰθέρα πρόσω  
γᾶς Ἑλλανίας ἀστέρας ἐσπέρους,  
οἶον οἶον ἄλγος ἔπαθον, φίλαι.

## ΠΡΕΣΒΥΤΗΣ

800 ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατήρ;  
οἶσθ', ἦ σιωπῇ τοῦτ' ἀκύρωτον μένει;

## ΧΟΡΟΣ

Ἴων', ἐπέειπερ πρῶτος ἤντησεν πατρί.  
μητρὸς δ' ὁποίας ἐστὶν οὐκ ἔχω φράσαι.  
φροῦδος δ', ἵν' εἰδῆς πάντα τὰπ' ἐμοῦ, γέρον,  
805 παιδὸς προθύσων ξένια καὶ γενέθλια  
σκηναὶς ἐς ἱεράς τῆσδε λαθραίως πόσις,  
κοινην ξυνάψων δαῖτα παιδὶ τῷ νέῳ.

## ΠΡΕΣΒΥΤΗΣ

δέσποινα, προδεδόμεσθα (σὺν γὰρ σοι νοσῶ)  
τοῦ σοῦ πρὸς ἀνδρὸς καὶ μεμηχανημένως  
810 ὑβριζόμεσθα δωμάτων τ' Ἐρεχθέως

<sup>796</sup> ὑγρὰν . . . ἀν' αἰθέρα Willink: ἀν' ὑγρὸν . . . αἰθέρα L

<sup>797</sup> γᾶς Weil: γαίας L



## ION

### OLD MAN

Who was meant by the oracle, then? Whom did this poor woman's husband meet? How did he see him and where?

### CHORUS LEADER

Dear mistress, do you know the young man who was sweeping the temple? That is the boy.

### CREUSA

Oh, would that I could fly through the moist upper air far from the land of Hellas to the stars in the west! Such is the grief I have suffered, my friends!

### OLD MAN

But by what name did his father call him? Do you know, or was this left undetermined, with nothing said?

### CHORUS LEADER

"Ion" he called him, since he was the first to go to meet his father. But I cannot tell you who the mother is. To tell you all I know, old man, about this woman's husband, he has gone off without telling her to the sacred tent to make a sacrifice in honor of their friendship and his birth. He means to share the feast with his new son.

### OLD MAN

Mistress, we have been betrayed by your husband! (I share in your grief.) He has done us a premeditated outrage, and we are being ejected from the house of Erechtheus! I do

EURIPIDES

- ἐκβαλλόμεσθα. καὶ σὸν οὐ στυγῶν πόσιν  
λέγω, σὲ μέντοι μᾶλλον ἢ κείνον φιλῶν  
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν  
καὶ δῶμα καὶ σῆν παραλαβὼν παγκληρίαν  
815 ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος  
λάβρα πέφηεν· ὡς λάβρα δ', ἐγὼ φράσω.  
ἐπεὶ σ' ἄτεκνον ἦσθετ', οὐκ ἔστεργέ σοι  
ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν,  
λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάβρα  
820 τὸν παῖδ' ἔφυσεν, ἐξενωμένον δέ τω  
Δελφῶν δίδωσιν ἐκτρέφειν. ὁ δ' ἐν θεοῦ  
δόμοισιν ἄφετος, ὡς λάθοι, παιδεύεται.  
νεανίαν δ' ὡς ἦσθετ' ἐκτεθραμμένον,  
ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.  
825 κἄθ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο  
πάλαι τρέφων τὸν παῖδα, κἄπλεκεν πλοκάς  
τοιάσδ'· ἀλοὺς μὲν ἀνέφερ' ἐς τὸν δαίμονα,  
λαβὼν δὲ καιρόν, χρόνον ἀμύνεσθαι θέλων,  
τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.  
830 [καινὸν δὲ τοῦνομ' ἀνὰ χρόνον πεπλασμένον  
Ἴων, ἰόντι δῆθεν ὅτι συνήντετο.]

< ΧΟΡΟΣ >

- οἴμοι, κακούργους ἄνδρας ὡς αἰεὶ στυγῶ,  
οἱ συντιθέντες τᾶδικ' εἶτα μηχαναῖς  
κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλον  
835 θέλομι μᾶλλον ἢ κακὸν σοφώτερον.

## ION

not say this from hatred of your husband but because I love you more than him. He came as a foreigner to the city, married you, and received your house and your patrimony, but now it is clear he has reaped in secret a harvest of children by another woman. How he did so in secret I will tell you. When he learned that you were childless, he was not content to be like you and to bear an equal fortune. He took some slave woman, lay with her in secret, and begot this boy. He took him out of the country and gave him to some Delphian to raise. For concealment the boy was raised in the god's temple, like an animal dedicated to the god. When Xuthus learned that the young man was full grown, he persuaded you to come here to ask about your childlessness. So the god was no liar. Xuthus was the liar, raising the boy for so long, and this was the device he concocted: if he was detected, he meant to throw responsibility on the god. Otherwise, he meant to ward off the revelations of Time and seize any chance to make him the country's king.<sup>24</sup> [In the course of time the new name "Ion" was invented for him because he met him as he went.]

### <CHORUS LEADER>

Oh, oh! How I hate villainous men, who plot injustice and then make their handiwork look fair with clever ruses! I would prefer to have someone ordinary but honest for a friend rather than a clever knave.

<sup>24</sup> The text here is uncertain.

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828 λαβὼν (vel εὐρών) δὲ καιρόν Jacobs cl. 659: ἔλθὼν δὲ καὶ τὸν L

830-1 del. Dindorf

832-5 Choro trib. Bothe: Seni contin. L

## EURIPIDES

## &lt; ΠΡΕΣΒΥΤΗΣ &gt;

- καὶ τῶνδ' ἀπάντων ἔσχατον πείση κακόν·  
 ἀμήτορ', ἀναρίθμητον, ἐκ δούλης τινὸς  
 γυναικὸς ἐς σὸν δῶμα δεσπότην ἄγει.  
 ἀπλοῦν ἂν ἦν γὰρ τὸ κακόν, εἰ παρ' εὐγενοῦς  
 840 μητρός, πιθῶν σε, σὴν λέγων ἀπαιδίαν,  
 ἐσφίκισ' οἴκουσ· εἰ δέ σοι τόδ' ἦν πικρόν,  
 τῶν Αἰόλου νιν χρῆν ὀρεχθῆναι γάμων.  
 ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν.  
 [ἦ γὰρ ξίφος λαβοῦσαν ἦ δόλω τινὶ  
 845 ἦ φαρμάκοισι σὸν κατακτεῖναι πόσιν  
 καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν.  
 εἰ γάρ γ' ὑφήσεις τοῦδ', ἀπαλλάξῃ βίου.  
 δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντοι στέγος,  
 ἦ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.  
 850 ἐγὼ μὲν οὖν σοὶ καὶ συνεκπονεῖν θέλω  
 καὶ συμφονεύειν παῖδ' ὑπεισελθὼν δόμους  
 οὐ δαίθ' ὀπλίζει καὶ τροφέϊα δεσπότηαι  
 ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.  
 ἐν γάρ τι τοῖς δούλοισιν αἰσχύνῃν φέρει,  
 855 τοῦνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων  
 οὐδὲν κακίων δούλος, ὅστις ἐσθλὸς ἦ.

## ΧΟΡΟΣ

κἀγώ, φίλη δέσποινα, συμφορὰν θέλω  
 κοινουμένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.]

836 κακ Dobree

838 ἄγει Hermann: -ειν L

## ION

### <OLD MAN>

And here is the crowning blow. He is bringing into your house as its master a boy with no mother, someone of no consequence, born from some slave woman. Your misfortune would have been single if he had brought into the house a boy from some noble mother, pressing the point of your childlessness and thus winning your consent. And if that was unwelcome to you, he should have sought the hand of an Aeolian.<sup>25</sup> As a result you must do a womanly deed. [By sword or trick or poison you must kill your husband and this boy before they kill you. If you flinch from this you will die. If two enemies come under one roof, one or the other of them must suffer misfortune. For my part, I am willing to share with you in the work of murdering the boy, slipping into the house where he is preparing the feast. I am ready to repay my masters for my raising and then to die or to live. Only one thing brings shame to slaves, the name. In all else a slave who is valiant is not at all inferior to free men.

### CHORUS LEADER

I too, my lady, am willing to share in what befalls and to die or live nobly.]

<sup>25</sup> Who could be expected to be more accepting than an Athenian princess.

---

844-58 del. post Murray (qui 843-58 suspectos habuit) Diggle, qui etiam fieri posse arbitratur ut hi vv. pro genuinis suppositi sint, si minus, 832-5 post 843 ponendos: fort. etiam 836-43 delendi

851 ὑπεισελθὼν Wakefield: ἐπ- L

856 οὐδὲν Dobree: οὐδεὶς L

857-8 συμφορᾶς . . . τῆσδ' Wecklein

## EURIPIDES

## ΚΡΕΟΥΣΑ

- ὦ ψυχά, πῶς σιγάσω;  
 860 πῶς δὲ σκοτίας ἀναφήνω  
 εὐνάς, αἰδοῦς δ' ἀπολειφθῶ;
- τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι;  
 πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς;  
 οὐ πόσις ἡμῶν προδότης γέγονεν;  
 865 στέρομαι δ' οἴκων, στέρομαι παίδων,  
 φροῦδαι δ' ἐλπίδες, ἅς διαθέσθαι  
 χρήζουσα καλῶς οὐκ ἐδυνήθην,  
 σιγῶσα γάμους,  
 σιγῶσα τόκους πολυκλαύτους.
- 870 ἀλλ' οὐ τὸ Διὸς πολύαστρον ἔδος  
 καὶ τὴν ἐπ' ἐμοῖς σκοπέλοισι θεὰν  
 λίμνης τ' ἐνύδρου Τριτωνιάδος  
 πότνιαν ἀκτὴν,  
 οὐκέτι κρύψω λέχος, ὃ στέρνων
- 875 ἀπονησαμένη ράων ἔσομαι.  
 στάζουσι κόραι δακρύοισιν ἐμαί,  
 ψυχὴ δ' ἀλγεί κακοβουλευθεῖσ'  
 ἔκ τ' ἀνθρώπων ἔκ τ' ἀθανάτων,  
 οὓς ἀποδείξω
- 880 λέκτρων προδότας ἀχαρίστους.

ὦ τὰς ἐπταφθόγγου μέλπων  
 κιθάρας ἐνοπάν, ἅτ' ἀγραύλοισ  
 κεράεσσιν ἐν ἀψύχοις ἀχεί

## ION

### CREUSA

My heart, how shall I keep silent?  
But how shall I reveal the secret  
union and lose my sense of shame?

What stands in my way to halt me? With whom am I contending for the prize of goodness? Has not my husband betrayed me? I am being robbed of my house, robbed of children, my hopes are gone. Though I wished to achieve these hopes by saying nothing of the rape or of my tearful childbirth, I could not. No, by the starry seat of Zeus, by the goddess who dwells on my high hill, and by the lordly shore of Lake Triton's deep waters,<sup>26</sup> I shall no more conceal this union! Lifting this load from my breast I shall feel relief! My eyes run with tears, and my soul is pained by the evil machinations of men and gods. I shall reveal that they are ungrateful betrayers of my bed!

O you that cause the voice  
of the seven-stringed lyre to resound, which on the  
rustic  
lifeless horn<sup>27</sup> echoes forth

<sup>26</sup> The goddess is Athena, and Lake Triton is the place where she was born or first alighted.

<sup>27</sup> Horn (once belonging to an animal but now lifeless) was used for parts of the lyre.

---

861 εὐνάς] κοίτας Willink

863 ἀγῶνας Musgrave: -να L

864 οὐ Dobree

874 ὁ Reiske: ὡς L

## EURIPIDES

- μουσᾶν ὕμνους εὐαχήτους,  
 885 σοὶ μομφάν, ὦ Λατοῦς παῖ,  
 πρὸς τάνδ' αὐγὰν αὐδάσω.  
 ἦλθές μοι χρυσῶ χαίταν  
 μαρμαίρων, εὖτ' ἐς κόλπους  
 κρόκεα πέταλα φάρεσιν ἔδρεπον,  
 890 †ἀνθίζειν χρυσαντανυγῆ†  
 λευκοῖς δ' ἐμφὺς καρποῖσιν  
 χειρῶν εἰς ἄντρον κοίτας  
 κραυγὰν ὦ μᾶτέρ' μ' αὐδῶσαν  
 θεὸς ὀμεννέτας  
 895 ἄγες ἀναιδεία  
 Κύπριδι χάριν πράσσω.  
 τίκτω δ' ἅ δύστανός σοι  
 κούρον, τὸν φρίκα ματρὸς  
 βάλλω τὰν σὰν εἰς εὐνάν,  
 900 ἵνα μ' ἐν λέχεσιν μελέαν μελέοις  
 ἐξεύξω τὰν δύστανον.  
 οἴμοι· καὶ νῦν ἔρρει πτανοῖς  
 ἀρπασθεῖς θοίνα παῖς μοι—  
 905 καὶ σός, τλᾶμον· σὺ δ' <ἀεὶ> κιθάρα  
 κλάζεις παιᾶνας μέλπων.  
 ὦή, τὸν Λατοῦς αὐδῶ,  
 ὅστ' ὀμφὰν κληροῖς  
 πρὸς χρυσέους <ἐλθούσιν> θάκουσ

890 ἀνθιζομένα dubitanter Diggle

χρυσανυγῆ Paley

891 ἐμφὺς Reiske: ἐμφύσας L



ION

the Muses' lovely hymns,  
 to you, O son of Leto,  
 by the light of day I utter my reproach!  
 You came to me with your hair  
 gold-gleaming as into the folds of my gown  
 I was plucking flowers of saffron hue  
 reflecting the golden light.  
 Seizing me by my pale white wrists  
 as I cried out "Mother!"  
 into the cave that was your bed  
 you took me, divine ravisher,  
 without pity,  
 doing what gladdens Cypris' heart.  
 I, the unblest, bore to you  
 a son whom, in fear of my mother,  
 I cast upon your couch  
 where in sorrow upon a bed of sorrow  
 you yoked my wretched self.  
 Ah me! And now he is gone, seized  
 by creatures of the air for their feast, my son—  
 and yours, hard-hearted one! Yet you <forever> with  
 your lyre  
 go on playing "O Paian!"  
 You there, I mean the son of Leto,  
 who allot your oracles  
 to those <who come> to your golden seat

---

899 sic Bothe: εἰς εὐνὰν β- τὰν σάν L 900 μ' ἐν Heath: με  
 L 902 οἶμοι Willink: οἶμοι μοι L 904 μου Willink  
 905 δ' <ἀεὶ> Willink: δὲ L: δὲ <καὶ> Diggle  
 908 ὄστ' Herwerden: ὄς L: <θνατοῖσω> ὄς Willink  
 909 <ἐλθοῦσω> Page

## EURIPIDES

- 910 καὶ γαίας μεσσήρεις ἔδρας,  
 ἐς φῶς αὐδὰν καρύξω  
 Ἴω <ἰὼ> κακὸς εὐνάτωρ,  
 ὃς τῷ μὲν ἐμῷ νυμφεύτα  
 χάριν οὐ προλαβὼν  
 915 παῖδ' εἰς οἴκους οἰκίζεις·  
 ὁ δ' ἐμὸς γενέτας  
 καὶ σὸς <γ'>, ἀμαθῆς <θεός>, οἰωνοῖς  
 ἔρρει συλαθείς, οἰκεία  
 σπάργανα ματέρος ἐξαλλάξας.  
 μισεῖ σ' ἅ Δᾶλος καὶ δάφνας  
 920 ἔρνεα φοίνικα παρ' ἀβροκόμαν,  
 ἔνθα λοχεύματα σέμν' ἔλοχεύσατο  
 Λατὼ Δίοισί σε κάποις.

## ΧΟΡΟΣ

οἴμοι, μέγας θησαυρὸς ὡς ἀνοίγνται  
 κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλῃ δάκρυ.

## ΠΡΕΣΒΥΤΗΣ

- 925 ὦ θύγατερ, οἴκτου σὸν βλέπων ἐπίμπλαμαι  
 πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.  
 κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενί,  
 πρῦμνηθεν αἶρει μ' ἄλλο σῶν λόγων ὑπο,  
 οὐς ἐκβαλοῦσα τῶν παρεστῶτων κακῶν  
 930 μετῆλθες ἄλλων πημάτων κακὰς ὁδοὺς.  
 τί φῆς; τίνα λόγον Λοξίου κατηγορεῖς;

911 φῶς Wilamowitz: οὐς L      912 <ἰὼ> Paley  
 916 <γ'> Tr      917 <θεός> Willink

## ION

and to the earth's midmost resting place!  
To the light of day I make this proclamation:  
Oh, ungrateful lover!  
Though you had no previous favor  
from my husband  
you gave him a child for his house;  
yet my son  
and yours, unfeeling <god,> has vanished  
taken as prey for birds, leaving  
his own mother's swaddling bands behind.  
You are hated by Delos and the shoots  
of laurel that stand beside the palm tree's delicate  
fronds,  
there where in holy childbed  
Leto bore you in the bower sent by Zeus.

### CHORUS LEADER

Ah, what a great storehouse of misery is opening, misery to  
make everyone weep!

### OLD MAN

My daughter, as I look at your face I am filled with pity and  
have wandered from the thread of my thoughts. As I was  
trying to bail this wave of misfortune out of my mind, an-  
other comes from astern and lifts my vessel aloft because  
of your words: in uttering them you go from our present  
misfortunes down the woeful path of other sorrows. What  
are you saying? What accusation are you making against

---

922 κάποις Kirchhoff: καρποῖς L

925 οἴκτου Nauck: οὔτοι L

930 καινὰς Musgrave

## EURIPIDES

ποῖον τεκεῖν φῆς παῖδα; ποῦ 'κθεῖναι πόλεως  
θηρσιν φίλον τύμβευμ'; ἀνελθέ μοι πάλιν.

ΚΡΕΟΥΣΑ

αἰσχύνομαι μὲν σ', ὦ γέρον, λέξω δ' ὅμως.

ΠΡΕΣΒΥΤΗΣ

935 ὡς συστενάζειν γ' οἶδα γενναίως φίλοις.

ΚΡΕΟΥΣΑ

ἄκουε τοίνυν· οἶσθα Κεκροπίων πετρῶν  
πρόσβορρον ἄντρον, ἅς Μακρὰς κικλήσκομεν;

ΠΡΕΣΒΥΤΗΣ

οἶδ', ἔνθα Πανὸς ἄδυτα καὶ βωμοὶ πέλας.

ΚΡΕΟΥΣΑ

ἐνταῦθ' ἀγῶνα δευδὸν ἠγωνίσμεθα.

ΠΡΕΣΒΥΤΗΣ

940 τίν'; ὡς ἀπαντᾷ δάκρυνά μοι τοῖς σοῖς λόγοις.

ΚΡΕΟΥΣΑ

Φοίβω ξυνῆψ' ἄκουσα δύστηνον γάμον.

ΠΡΕΣΒΥΤΗΣ

ὦ θύγατερ, ἄρ' ἦν ταῦθ' ἃ γ' ἠσθόμην ἐγώ;

ΚΡΕΟΥΣΑ

οὐκ οἶδ'· ἀληθῆ δ' εἰ λέγεις φαίημεν ἄν.

ΠΡΕΣΒΥΤΗΣ

νόσον κρυφαίαν ἠνίκ' ἔστενες λάθρα.

932 'κθεῖναι Dobree: θείναι L 934 σ' del. Dobree: cf.  
El. 900 936 Κεκροπίων πετρῶν Page: -ίας πέτρας L

ION

Loxias? What child do you say you gave birth to? Where in the city did you expose him to be a corpse welcome to the wild beasts? Start at the beginning!

CREUSA

Though I feel shame before you, old sir, still I will speak.

OLD MAN

I know how to be generous in sharing my friends' griefs, you may be sure.

CREUSA

Listen then! Do you know the north-facing cave in the Cliffs of Cecrops, which we call Long Rocks?

OLD MAN

I know it: the shrine and altar of Pan are nearby.

CREUSA

In that place I underwent a terrible struggle.

OLD MAN

What struggle? Tears well up in my eyes at your words.

CREUSA

Against my will I was coupled with Phoebus on a bed of misery.

OLD MAN

My child, was that what I noticed?

CREUSA

I do not know. But I will tell you whether what you say is true.

OLD MAN

The time when you were lamenting a secret illness by yourself.

EURIPIDES

ΚΡΕΟΥΣΑ

945 τὸτ' ἦν ἂ νῦν σοι φανερά σημαίνω κακά.

ΠΡΕΣΒΥΤΗΣ

κᾶτ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους;

ΚΡΕΟΥΣΑ

ἔτεκον ἀνάσχου ταῦτ' ἐμοῦ κλυῶν, γέρον.

ΠΡΕΣΒΥΤΗΣ

ποῦ; τίς λοχεύει σ'; ἦ μόνη μοχθεῖς τάδε;

ΚΡΕΟΥΣΑ

μόνη κατ' ἄντρον οὔπερ ἐζεύχθην γάμοις.

ΠΡΕΣΒΥΤΗΣ

950 ὁ παῖς δὲ ποῦ ἴσθιν; ἵνα σὺ μηκέτ' ἦς ἄπαις.

ΚΡΕΟΥΣΑ

τέθνηκεν, ὦ γεραιέ, θηρσὶν ἐκτεθείς.

ΠΡΕΣΒΥΤΗΣ

τέθνηκ'; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν;

ΚΡΕΟΥΣΑ

οὐκ ἤρκεσ'. Ἄιδου δ' ἐν δόμοις παιδεύεται.

ΠΡΕΣΒΥΤΗΣ

τίς γάρ νιν ἐξέθηκεν; οὐ γὰρ δὴ σύ γε.

ΚΡΕΟΥΣΑ

955 ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις.

945 τὸτ' L. Dindorf: τοῦτ' L

948 ἴμοχθεις Valckenaer

948-9 del. Wiskemann: cf. 16

ION

CREUSA

That was the time of those troubles I am now revealing.

OLD MAN

Then how did you conceal your union with Apollo?

CREUSA

I gave birth: do not be shocked at my words, old sir.

OLD MAN

Where? Who delivered you? Or did you do this by yourself?

CREUSA

By myself in the cave where I was joined to the god.

OLD MAN

But the child, where is he? You need not be childless.

CREUSA

He is dead, old sir, exposed to the wild beasts.

OLD MAN

Dead? Then cowardly Apollo did not help him?

CREUSA

No, he did not. The child is being reared in the house of Hades.

OLD MAN

But who exposed him? Surely not you.

CREUSA

It was I: in the darkness I swaddled him in a garment.

EURIPIDES

ΠΡΕΣΒΥΤΗΣ

οὐδὲ ξυνήδει σοί τις ἔκθεσιν τέκνου;

ΚΡΕΟΥΣΑ

αἱ ξυμφοραὶ γε καὶ τὸ λανθάνειν μόνον.

ΠΡΕΣΒΥΤΗΣ

καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης;

ΚΡΕΟΥΣΑ

πῶς; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦσ' ἔπη.

ΠΡΕΣΒΥΤΗΣ

960 φεῦ·

τλήμων σὺ τόλμης, ὁ δὲ θεὸς μᾶλλον σέθεν.

ΚΡΕΟΥΣΑ

εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.

ΠΡΕΣΒΥΤΗΣ

μαστὸν διώκοντ' ἢ πρὸς ἀγκάλαις πεσεῖν;

ΚΡΕΟΥΣΑ

ἐνταῦθ' ἵν' οὐκ ὦν ἄδικ' ἔπασχεν ἐξ ἐμοῦ.

ΠΡΕΣΒΥΤΗΣ

σοὶ δ' ἐς τί δόξ' ἐσῆλθεν ἐκβαλεῖν τέκνον;

ΚΡΕΟΥΣΑ

965 ὡς τὸν θεὸν σώσοντα τόν γ' αὐτοῦ γόνον.

ΠΡΕΣΒΥΤΗΣ

οἴμοι, δόμων σῶν ὄλβος ὡς χειμάζεται.

<sup>959</sup> πῶς; Matthiae: πῶς δ' L <sup>962</sup> ἢ Bruhn

<sup>964</sup> δόξ' ἐσῆλθεν Dobree, Hermann: δόξης ἦλθεν L



ION

OLD MAN

And was no one privy to your exposing the child?

CREUSA

Only Misfortune and Stealth.

OLD MAN

How could you bear to leave your child in the cave?

CREUSA

How? With many words of pity on my lips!

OLD MAN

Ah me! You were hard-hearted, but the god even more so.

CREUSA

If you had seen the child stretching forth its hands to me!

OLD MAN

Seeking your breast and to lie in your arms?

CREUSA

Yes, the place I wrongfully refused him.

OLD MAN

Why did you think to cast the child out?

CREUSA

I thought the god would save his own son.

OLD MAN

Ah me, what a storm has troubled the happiness of your house!

*He covers his head with his garments.*

EURIPIDES

ΚΡΕΟΥΣΑ

τί κράτα κρύψας, ὦ γέρον, δακρυρροεῖς;

ΠΡΕΣΒΥΤΗΣ

σὲ καὶ πατέρα σὸν δυστυχούντας εἰσορῶν.

ΚΡΕΟΥΣΑ

τὰ θνητὰ τοιαῦτ' οὐδὲν ἐν ταύτῳ μένει.

ΠΡΕΣΒΥΤΗΣ

970 μή νυν ἔτ' οἴκτων, θύγατερ, ἀντεχώμεθα.

ΚΡΕΟΥΣΑ

τί γάρ με χρῆ δρᾶν; ἀπορία τὸ δυστυχεῖν.

ΠΡΕΣΒΥΤΗΣ

τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.

ΚΡΕΟΥΣΑ

καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω;

ΠΡΕΣΒΥΤΗΣ

πίμπρη τὰ σεμνὰ Λοξίου χρηστήρια.

ΚΡΕΟΥΣΑ

975 δέδοικα· καὶ νῦν πημάτων ἄδην ἔχω.

ΠΡΕΣΒΥΤΗΣ

τὰ δυνατὰ νυν τόλμησον, ἄνδρα σὸν κτανεῖν.

ΚΡΕΟΥΣΑ

αἰδούμεθ' εὐνάς τὰς τόθ' ἡνίκ' ἐσθλὸς ἦν.

ΠΡΕΣΒΥΤΗΣ

νῦν δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.

ION

CREUSA

Why do you hide your head, old man, and weep?

OLD MAN

Since I see you and your father in misfortune.

CREUSA

Such is our mortal life. Nothing remains unchanged.

OLD MAN

Well, let us not cling any longer to our tears.

CREUSA

Why, what should I do? Misfortune means helplessness.

OLD MAN

Revenge yourself on the aggressor, the god who wronged you!

CREUSA

But how can I, a mortal, overcome one more powerful?

OLD MAN

Burn down the holy temple of Loxias!

CREUSA

I am afraid to: I already have enough trouble.

OLD MAN

Well then dare what is in your power: kill your husband!

CREUSA

The thought of our earlier marriage, when he was good, inhibits me.

OLD MAN

Well at least kill the child who has come to rule over you.

EURIPIDES

ΚΡΕΟΥΣΑ

πῶς; εἰ γὰρ εἶη δυνατόν· ὡς θέλωμι γ' ἄν.

ΠΡΕΣΒΥΤΗΣ

980 ξιφηφόρους σοὺς ὀπλίσασ' ὀπάονας.

ΚΡΕΟΥΣΑ

στείλαιμ' ἄν· ἀλλὰ ποῦ γενήσεται τόδε;

ΠΡΕΣΒΥΤΗΣ

ἱεραῖσιν ἐν σκηναῖσιν οὐ θοινῶ φίλους.

ΚΡΕΟΥΣΑ

ἐπίσημον ὁ φόνος καὶ τὸ δούλον ἀσθενές.

ΠΡΕΣΒΥΤΗΣ

ἄμοι, κακίζη· φέρε, σύ νυν βούλευέ τι.

ΚΡΕΟΥΣΑ

985 καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.

ΠΡΕΣΒΥΤΗΣ

ἄμφοῖν ἂν εἶην τοῖνδ' ὑπηρέτης ἐγώ.

ΚΡΕΟΥΣΑ

ἄκουε τοῖνυν· οἶσθα γηγενῆ μάχην;

ΠΡΕΣΒΥΤΗΣ

οἶδ', ἣν Φλέγρα Γίγαντες ἔστησαν θεοῖς.

ΚΡΕΟΥΣΑ

ἐνταῦθα Γοργόν' ἔτεκε Γῆ, δεινὸν τέρας.

981 στείλαιμ' Herwerden: στείχοιμ' L

ION

CREUSA

How? May it be possible! How much I wish to!

OLD MAN

Arm your servants with weapons.

CREUSA

I will do so: but where will this take place?

OLD MAN

In the holy tent where he is entertaining his friends.

CREUSA

Murder is hard to hide. Servants are weak.

OLD MAN

Oh, now you are being a coward! Come, you make a plan!

CREUSA

I have one, one that is cunning and effective.

OLD MAN

Both kinds of plan I shall help to carry out.

CREUSA

Listen, then. Have you heard of the Battle of the Earth-born?<sup>28</sup>

OLD MAN

Yes, when the Giants fought the gods in Phlegra.

CREUSA

It was there that Earth gave birth to the Gorgon, a terrible monster.

<sup>28</sup> See note on line 207 above.

EURIPIDES

ΠΡΕΣΒΥΤΗΣ

990 ἡ παισὶν αὐτῆς σύμμαχον, θεῶν πόνον;

ΚΡΕΟΥΣΑ

991 ναί· καί νιν ἔκτειν' ἡ Διὸς Παλλὰς θεά.

ΠΡΕΣΒΥΤΗΣ

994 ἄρ' οὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλαι;

ΚΡΕΟΥΣΑ

995 ταύτης <γ'> Ἀθάναν δέρος ἐπὶ στέρνοις ἔχειν.

ΠΡΕΣΒΥΤΗΣ

ἦν αἰγίδ' ὀνομάζουσι, Παλλάδος στολήν;

ΚΡΕΟΥΣΑ

997 τόδ' ἔσχεν ὄνομα, θεῶν ὅτ' ἦξεν ἐς δόρν.

ΠΡΕΣΒΥΤΗΣ

992 ποῖόν τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας;

ΚΡΕΟΥΣΑ

993 θώρακ' ἐχίδνης περιβόλοις ὀπλισμένον.

ΠΡΕΣΒΥΤΗΣ

998 τί δήτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος;

ΚΡΕΟΥΣΑ

Ἐριχθόνιον οἶσθ' ἢ <οὔ>; τί δ' οὐ μέλλεις, γέρον;

ΠΡΕΣΒΥΤΗΣ

1000 ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ;

990 θεοῖς Hermann 992-3 post 997 trai. Kirchhoff

995 <γ'> Hartung

997 ἦξεν nescioquis apud Paley cl. El. 844: ἦλθεν L

ION

OLD MAN

To aid her sons and trouble the gods?

CREUSA

Yes. The goddess Pallas, Zeus's daughter, killed her.

OLD MAN

Is this the story that I heard long ago?

CREUSA

Yes, that Athena wears the pelt upon her breast.

OLD MAN

Pallas' armament, the thing they call the aegis?

CREUSA

Yes: it got that name when she rushed into the ranks of the gods.<sup>29</sup>

OLD MAN

What kind of wild appearance does it have?

CREUSA

A breastplate armed with the coils of snakes.

OLD MAN

Well, daughter, what harm does this do our enemies?

CREUSA

Have you heard of Erichthonius? But how could you not, old man?

OLD MAN

Our earliest ancestor, whom the earth put forth?

---

<sup>29</sup> The name *aigis* is here derived from *aïssō*, "to rush."

EURIPIDES

ΚΡΕΟΥΣΑ

τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ . . .

ΠΡΕΣΒΥΤΗΣ

τί χρῆμα; μέλλον γάρ τι προσφέρεις ἔπος.

ΚΡΕΟΥΣΑ

. . . δισοῦς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.

[ΠΡΕΣΒΥΤΗΣ

ἰσχὺν ἔχοντας τίνα πρὸς ἀνθρώπου φύσιν;

ΚΡΕΟΥΣΑ

1005 τὸν μὲν θανάσιμον, τὸν δ' ἀκεσφόρον νόσων.]

ΠΡΕΣΒΥΤΗΣ

ἐν τῷ καθάψασ' ἀμφὶ παιδὶ σώματος;

ΚΡΕΟΥΣΑ

χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ' ἐμῷ πατρί.

ΠΡΕΣΒΥΤΗΣ

κείνου δὲ κατθανόντος ἐς σ' ἀφίκετο;

ΚΡΕΟΥΣΑ

ναί· καπὶ καρπῷ γ' αὐτ' ἐγὼ χερὸς φέρω.

ΠΡΕΣΒΥΤΗΣ

1010 πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς;

ΚΡΕΟΥΣΑ

κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόνος . . .

<sup>1002</sup> χρῆμ'; ἄδηλον Herwerden

<sup>1004-5</sup> suspectos habuit Wecklein propter 1010-5, del. Grégoire <sup>1004</sup> ἔχοντας Reiske: ἔχει γ' ἂν L



ION

CREUSA

When he was a newborn babe, Pallas gave him . . .

OLD MAN

What did she give? Your words are hesitant.

CREUSA

. . . two drops of blood from the Gorgon.

[OLD MAN

What is their effect on the human frame?

CREUSA

The one is deadly, the other cures diseases.]

OLD MAN

By what did he attach them to the child's body?

CREUSA

By golden chains. And Erichthonius gave them to my father.

OLD MAN

And after his death they passed to you?

CREUSA

Yes: I carry them upon my wrist.

OLD MAN

This double gift of the goddess—how is it fashioned?

CREUSA

The blood that dripped from the beast's principal vein . . .

EURIPIDES

ΠΡΕΣΒΥΤΗΣ

τί τῷδε χρῆσθαι; δύναμιν ἐκφέρει τίνα;

ΚΡΕΟΥΣΑ

. . . νόσους ἀπείργει καὶ τροφὰς ἔχει βίου.

ΠΡΕΣΒΥΤΗΣ

ὁ δεύτερος δ' ἀριθμὸς ὧν λέγεις τί δρᾶ;

ΚΡΕΟΥΣΑ

1015 κτείνει, δρακόντων ἰὸς ὧν τῶν Γοργόνος.

ΠΡΕΣΒΥΤΗΣ

ἐς ἐν δὲ κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς;

ΚΡΕΟΥΣΑ

χωρὶς· κακῶ γὰρ ἐσθλὸν οὐ συμμείγνυται.

ΠΡΕΣΒΥΤΗΣ

ὦ φιλτάτη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.

ΚΡΕΟΥΣΑ

τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔση.

ΠΡΕΣΒΥΤΗΣ

1020 ποῦ καὶ τί δράσας; σὸν λέγειν, τολμᾶν δ' ἐμόν.

ΚΡΕΟΥΣΑ

ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοῦμόν μόλη.

ΠΡΕΣΒΥΤΗΣ

οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοῦμόν ψέγεις.

1012 δύναμιν Calder: -ασιν L

1014 ὧν Nauck: ὄν L

1015 Γοργόνος Dobree, Bothe: -ων L

ION

OLD MAN

Of what use is it? What effect does it have?

CREUSA

... wards off disease and nourishes life.

OLD MAN

And the second you mention, what does it do?

CREUSA

It kills: it is the venom of the Gorgon's snakes.

OLD MAN

Do you carry them mixed together or separately?

CREUSA

Separately: bad does not mingle with good.

OLD MAN

Dearest daughter, you have everything you need!

CREUSA

By this means the boy will be killed. You will be the killer.

OLD MAN

Where and how? It is for you to command and for me to dare the deed.

CREUSA

In Athens, when he comes to my house.

OLD MAN

That is not a good suggestion. You also found fault with my plan.

## EURIPIDES

ΚΡΕΟΥΣΑ

πῶς; ἄρ' ὑπείδου τοῦθ' ὃ καμ' ἐσέρχεται;

ΠΡΕΣΒΥΤΗΣ

σὺ παῖδα δόξεις διολέσαι, κεῖ μὴ κτενεῖς.

ΚΡΕΟΥΣΑ

1025 ὀρθῶς· φθονεῖν γάρ φασι μητρυιὰς τέκνοις.

ΠΡΕΣΒΥΤΗΣ

αὐτοῦ νυν αὐτὸν κτεῖν', ἴν' ἀρνήσῃ φόνουσ.

ΚΡΕΟΥΣΑ

προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.

ΠΡΕΣΒΥΤΗΣ

καὶ σὸν γε λήσεις πόσιν ἅ σε σπεύδει λαθεῖν.

ΚΡΕΟΥΣΑ

οἷσθ' οὖν ὃ δράσον· χειρὸς ἐξ ἐμῆς λαβὼν

1030 χρύσωμ' Ἀθάνας τόδε, παλαιὸν ὄργανον,

ἐλθὼν ἴν' ἡμῶν βουθυτεῖ λάθρα πόσις,

δείπνων ὅταν λήγῃσι καὶ σπονδὰς θεοῖς

μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε

κάθες βαλὼν ἐς πῶμα τῷ νεανία,

1035 ἰδίᾳ δέ, μὴ <τι> πᾶσι, χωρίσας ποτὸν

τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.

κᾶνπερ διέλθη λαιμόν, οὔποθ' ἴξεται

κλεινὰς Ἀθήνας, καθθανῶν δ' αὐτοῦ μενεῖ.

1028 λαθεῖν Stephanus: λαβ- L  
ἡμῶν L

1034 λαθῶν West

1035 <τι> Wakefield v. del. Paley

1031 ἡμῶν Battezzato:

ION

CREUSA

What do you mean? Have you detected what also occurs to me?

OLD MAN

People will think you have killed the boy even if you did not.

CREUSA

You are right. Stepmothers, they say, wish children ill.

OLD MAN

Kill him here, then, where you can deny the murder.

CREUSA

Good! Then I can taste my joy the sooner!

OLD MAN

Yes, and you will fool your husband where he wants to fool you.

CREUSA

Here is what you must do. Take this golden vessel of Athena, ancient workmanship, from my hand and go to where my husband is secretly holding his sacrifice. When they have finished their meal and are about to pour libations to the gods, keeping this hidden in your garments put it into the young man's cup, but his alone, not everyone's, reserving this drink for the one who means to lord it over my house. If it passes down his throat, he will never come to glorious Athens but will die and remain here.

*She gives him a golden vial.*

## EURIPIDES

## ΠΡΕΣΒΥΤΗΣ

- σὺ μὲν νῦν εἴσω προξένων μέθης πόδα·  
 1040 ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν.  
 ἄγ', ὦ γεραιὲ πύς, νεανίας γενοῦ  
 ἔργοισι, κεῖ μὴ τῷ χρόνῳ πάρεστί σοι.  
 ἐχθρὸν δ' ἐπ' ἄνδρα στείχε δεσποτῶν μέτα  
 καὶ συμφόνευε καὶ συνεχξαίρει δόμων.  
 1045 τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν  
 τιμᾶν ὅταν δὲ πολεμίους δρᾶσαι κακῶς  
 θέλη τις, οὐδεὶς ἐμποδὼν κείται νόμος.

## ΧΟΡΟΣ

στρ. α

- Εἰνοδία θύγατερ Δάματρος, ἃ τῶν  
 νῦκτιπόλων ἐφόδων ἀνάσσεις,  
 1050 καὶ μεθαμερίων  
 ὄδωσον δυσθανάτων  
 κρατήρων πληρώματ' ἐφ' οἷσι πέμπει  
 πότνια πότνι' ἐμὰ χθονίας  
 1055 Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν  
 τῷ τῶν Ἐρεχθεϊδᾶν  
 δόμων ἐφαπτομένῳ·  
 μηδέ ποτ' ἄλλος ἄλλων ἀπ' οἴ-  
 κων πόλεως ἀνάσσοι  
 1060 πλὴν τῶν εὐγενετᾶν Ἐρεχθεϊδᾶν.

1045 εὐτυχοῦσι] fort. ἔν γ' ἔταισι

## ION

### OLD MAN

Proceed then to your hosts' house. I shall carry out the task I have been assigned. Come, aged feet, become young in action, if not in years! Become your mistress' ally and march against the foe! Join her in slaughtering him and driving him out of the house! For those who are enjoying good fortune it is a fine thing to honor piety. But when a man wants to harm an enemy, no law stands in the way.

*Exit CREUSA by Eisodos A, OLD MAN by Eisodos B.*

### CHORUS

Enodia,<sup>30</sup> daughter of Demeter, who rule  
over the goings of the night,  
direct also by day  
the filling of the cup  
of lingering death to him against whom  
my mistress, my mistress, sends it filled  
with drops from the severed neck of the earthborn  
Gorgon,  
against the one who upon Erechtheus' house  
would lay his hands!  
May no one else from another house come  
and rule the city,  
none save the noble Erechtheids!

<sup>30</sup> Enodia is the goddess of crossroads. She is sometimes identified with Hecate, who has connections with sorcery, but here she is called daughter of Demeter, i.e. Persephone, who is patroness of the Eleusinian Mysteries, alluded to below.

EURIPIDES

ἀντ. α

- εἰ δ' ἀτελῆς θάνατος σπουδαί τε δεσποί-  
 νας ὃ τε καιρὸς ἄπεισι τόλμας,  
 ὦν νῦν ἐλπίσι φέρ-  
 βεται, θηκτὸν ξίφος ἦ  
 1065 λαιμῶν ἐξάψει βρόχον ἀμφὶ δειράν,  
 πάθεσι πάθεα δ' ἐξανύτουσ'  
 εἰς ἄλλας βίотου κάτεισι μορφάς.  
 οὐ γὰρ δόμων γ' ἐτέρους  
 1070 ἄρχοντας ἀλλοδαποὺς  
 ζῶσά ποτ' ὄμμασιν <θεοῦ 'ν> φαεν-  
 ναῖς ἀνέχοιτ' ἂν αὐγαῖς  
 ἀ τῶν εὐπατριδᾶν γεγῶσ' οἴκων.

στρ. β

- αἰσχύνομαι τὸν πολύν-  
 1075 μνον θεόν, εἰ παρὰ Καλλιχόροισι παγαῖς  
 λαμπάδα θεωρὸς εἰκάδων  
 ἐννύχιον ἄνπνος ὄψεται,  
 ὅτε καὶ Διὸς ἀστερωπὸς  
 ἀνεχόρευσεν αἰθήρ,  
 1080 χορεύει δὲ σελάνα  
 καὶ πεντήκοντα κόραι

1063 ὦν olim Wecklein: ὦ L ἐλπίσι φέρβεται post  
 Headlam (ἐφέρβει) Willink: ἐλπίς φέρετ' ἦ L

1064 θηκτὸν] θήξει Kock

1068 κάτεισι μορφάς Hermann: μ- κ- L

1071 <θεοῦ 'ν> Willink

1076 θεωρὸς Musgrave: -ὄν L



## ION

If my mistress' murderous design miscarries,  
 and the hour for the daring deed passes by,  
 the hope of which nourishes her heart,  
 she will take the sharp sword or  
 fasten the neck halter about her throat:  
 making a sorrowful end to her sorrows  
 she will go down to another mode of life.  
 For never, while she lives,  
 can her eyes bear to see, in the <god's> bright  
 sunlight, foreigners  
 ruling over her house,  
 since she is begotten of noble lineage.

I feel shame before the god  
 of many hymns,<sup>31</sup> if beside the spring of Callichoroe  
 the boy as sleepless onlooker beholds  
 the all-night torch of the twentieth day  
 when the star-gleaming heaven of Zeus  
 strikes up the dance  
 and the moon dances  
 and also the fifty daughters

<sup>31</sup> The Chorus here contemplates the shame of an outsider taking part in the Eleusinian Mysteries. "The god of many hymns" is Iacchus (cf. Hom. *Hymn.* 26.7), who is the personification of the mystic shout (*iakchê*) and is identified with Dionysus. On the twentieth day of the month Boedromion was the procession from Athens to Eleusis preceded by an all-night festival of torches.

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1077 ἐννύχιον ἄπνος ὄψεται Musgrave (ἐννύχιον) et Hartung: ὄψεται ἐννύχιος ἄπνος L

## EURIPIDES

†Νηρέος αἰ κατὰ† πόντον  
 ἀείνων τ' ἄμ ποταμῶν  
 δίνας χορευόμεναι

- 1085 τὰν χρυσοστέφανον κόραν  
 καὶ ματέρα σεμνάν·  
 ἴν' ἐλπίζει βασιλεύ-  
 σειν ἄλλων πόνον ἐσπεσῶν  
 ὁ Φοῖβειος ἀλάτας.

ἀντ. β

- 1090 ὀράθ' ὅσοι δυσκελάδοι-  
 σιν κατὰ μούσαν ἰόντες αἰείδθ' ὕμνοις  
 ἀμέτερα λέχεα καὶ γάμους  
 Κύπριδος ἀθέμιτος ἀνοσίους,  
 ὅσον εὐσεβία κρατοῦμεν

- 1095 ἄδικον ἄροτον ἀνδρῶν.  
 παλίμφαμος αἰοιδὰ  
 καὶ μούσ' εἰς ἀνδρας ἴτω  
 δυσκέλαδος ἀμφὶ λέκτρων.  
 δείκνυσι γὰρ Διὸς οὐκ

- 1100 παίδων ἀμνημοσύναν,  
 οὐ κοινὰν τεκέων τύχαν  
 οἴκοισι φυτεύσας  
 δεσποίνα· πρὸς δ' Ἀφροδί-  
 ταν ἄλλαν θέμενος χάριν

- 1105 νόθου παιδὸς ἔκυρσεν.

1082 Νηρέος ἐλικτὰ Willink: fort. Νηρηῆδες ἀμφὶ

1083 ἀείνων Fix: ἀενάων L τ' ἄμ Willink: τε L

## ION

of Nereus, in the sea  
and in the eddies  
of everflowing rivers, dance  
in honor of the maid of golden garland  
and her august mother.  
This is the place where he hopes  
to invade the work of others and reign,  
this wandering boy of Phoebus.

All you that with defaming songs  
travel the path of minstrelsy,  
singing of the unholy unions  
and unlawful loves of our sex,  
see how in piety we excel  
the unrighteous brood of males!  
Let song reverse its course,  
and the muse of blame  
assail men for their amours!  
The offspring of Zeus's offspring  
is showing ingratitude:  
he did not sire for my mistress  
the shared blessing of children  
for the house. Favoring  
another woman's love  
he has a bastard child.

*Enter by Eisodos B a SERVANT of Creusa.*

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1093 ἀθέμιτος Bayfield: -τας L

1099 Διὸς οὐκ Hartung: ὁ Διὸς ἐκ L

1100 ἀγνωμοσύναν Canter

## EURIPIDES

### ΘΕΡΑΠΩΝ

κεδναὶ γυναῖκες, ποῦ κόρην Ἐρεχθέως  
δέσποιναν εὖρω; πανταχῇ γὰρ ἄστεως  
<κάκείσε καὶ τὸ δεῦρο καμπίμους δρόμους>  
ζητῶν νιν ἐξέπλησα κοῦκ ἔχω λαβεῖν.

### ΧΟΡΟΣ

τί δ' ἔστιν, ὦ ξύνδουλε; τίς προθυμία  
1110 ποδῶν ἔχει σε καὶ λόγους τίνας φέρεις;

### ΘΕΡΑΠΩΝ

θηρώμεθ'· ἀρχαὶ δ' ἀπιχώριοι χθονὸς  
ζητοῦσιν αὐτὴν ὡς θάνη πετρομένη.

### ΧΟΡΟΣ

οἴμοι, τί λέξεις; οὔτι που λελήμεθα  
κρυφαῖον ἐς παῖδ' ἐκπορίζουσαι φόνον;

### ΘΕΡΑΠΩΝ

1115 ἔγνωσ'· μεθέξεις οὐκ ἐν ὑστάτοις κακοῦ.

### ΧΟΡΟΣ

ᾧφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα;

### ΘΕΡΑΠΩΝ

[τὸ μὴ δίκαιον τῆς δίκης ἡσώμενον]  
ἐξηῦρεν ὁ θεός, οὐ μαινεῖναι θέλων.

### ΧΟΡΟΣ

πῶς; ἀντιάζω σ' ἰκέτις ἐξειπεῖν τάδε.  
1120 πεπυσμένοι γάρ, εἰ θανεῖν ἡμᾶς χρεῶν,  
ἦδιον ἂν θάνοιμεν, εἴθ' ὄραν φάος.

ION

SERVANT

Trusty women, where can I find my mistress, Erechtheus' daughter? I have been going down <the winding streets, now this way, now that,> searching for her all over the town but I cannot find her.

CHORUS LEADER

What is it, my fellow slave? Why such eagerness of foot? What is your message?

SERVANT

They are after us! The local authorities are looking for her to stone her to death!

CHORUS LEADER

Ah, what can you mean? Have we been caught trying to murder the boy by stealth?

SERVANT

Exactly. You will be among the first to be punished.

CHORUS LEADER

But how was the secret plot detected?

SERVANT

[Injustice was worsted by justice.] The god exposed it, not wishing to be polluted by it.

CHORUS LEADER

How? I beg you to tell me. For when I have learned the truth, if die I must I shall die content—or live and see the light.

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1106 *κεδναὶ* Bayfield: *κλειναὶ* L      1108 ante h. v. lac. indic.  
Badham, suppl. Diggle cl. *IT* 81, *Phoen.* 265-6

1115 sic Porson: *ἐγνώσμεθ' ἐξ ἴσου κὲν ὑστάτοις κακοῖς* L

1117 del. Kvíčala

## EURIPIDES

## ΘΕΡΑΠΙΩΝ

- ἐπεὶ θεοῦ μαντεῖον ᾗχετ' ἐκλιπὼν  
 πόσις Κρεούσης παῖδα τὸν καινὸν λαβὼν  
 πρὸς δεῖπνα θυσίας θ' ἄς θεοῖς ὠπλίζετο,  
 1125 Ξοῦθος μὲν ᾗχετ' ἔνθα πῦρ πηδᾶ θεοῦ  
 βακχεῖον, ὡς σφαγαῖσι Διονύσου πέτρας  
 δεύσειε δισσὰς παιδὸς ἀντ' ὀπτηρίων,  
 λέξας· Σὺ μὲν νῦν, τέκνον, ἀμφήρεις μένων  
 σκηναὶς ἀνίστη τεκτόνων μοχθήμασιν.  
 1130 θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον  
 μείνω, παροῦσι δαῖτες ἔστωσαν φίλοις.  
 λαβὼν δὲ μόσχους ᾗχεθ'· ὁ δὲ νεανίας  
 σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων  
 ὀρθοστάταις ἰδρύεθ', ἡλίου βολὰς  
 1135 καλῶς φυλάξας, οὔτε πρὸς μέσας φλογὸς  
 ἀκτίνας οὔτ' αὖ πρὸς τελευτώσας βίον,  
 πλέθρου σταθμῆσας μῆκος εἰς εὐγωνίαν,  
 μέτρημ' ἔχουσαν τοῦν μέσῳ γε μυρίων  
 ποδῶν ἀριθμόν, ὡς λέγουσιν οἱ σοφοί,  
 1140 ὡς πάντα Δελφῶν λαὸν ἐς θοίνην καλῶν.  
 λαβὼν δ' ὑφάσμαθ' ἱερὰ θησαυρῶν πάρα  
 κατεσκίαζε, θαύματ' ἀνθρώποις ὄραν.  
 πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων,  
 ἀνάθημα Δίου παιδός, οὓς Ἡρακλῆς  
 1145 Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῶ.

1125 Ξοῦθος] fort. αὐτὸς

1131 μείνω Diggle: μενῶ L

## ION

### SERVANT

When Creusa's husband Xuthus left the god's shrine, taking his new son to the dinner and the sacrifices he was preparing for the gods, he himself departed for the place where the god's Bacchic fire leaps up,<sup>32</sup> so that he might sprinkle with victims' blood the twin peaks of Dionysus in place of birth offerings for his son. He said, "My son, stay here and have carpenters raise high a tent all around this space. If I am a long time in sacrificing to the gods of birth, let your friends who are here begin the feast."

So he took his sacrificial animals and went off. In solemn fashion the young man raised on pillars the perimeter of the tent, as yet unwalled, taking good account of the rays of the sun so as to avoid both its midday and its dying beams. He measured off the length of a *plethron* to form a square with an interior area (as the experts tell us) of ten thousand feet,<sup>33</sup> so that he might invite the whole population of Delphi to dine.

Then he took sacred tapestries from the storerooms and draped them for shade over the frame, a marvelous sight for men to see. First on the top he put a covering of garments dedicated by Heracles, garments which the son of Zeus offered the god as spoils from the Amazons.<sup>34</sup> On

<sup>32</sup> One of the twin peaks of Parnassus was dedicated to Dionysus. Flashes of light visible about those peaks at sunset were said to be the torches of Bacchants dancing upon the mountain.

<sup>33</sup> A *plethron* is one hundred feet.

<sup>34</sup> See *Heracles* 408-18.

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1134-5 βολὰς . . . φλογὸς A. Schmidt: φ- . . . β- L

1138-9 del. Paley

## EURIPIDES

- ἐνὴν δ' ὕφαιναντα γράμμασιν τοιοῖσδ' ὕφαι·  
 Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ·  
 ἵππους μὲν ἤλαυν' ἐς τελευταίαν φλόγα  
 Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος·  
 1150 μελάμπεπλος δὲ Νυξ ἀσειρωτον ζυγοῖς  
 ὄχημ' ἔπαλλεν, ἄστρα δ' ὠμάρτει θεᾷ·  
 Πλειὰς μὲν ἦει μεσοπόρου δι' αἰθέρος  
 ὃ τε ξιφήρης Ὠρίων, ὑπερθε δὲ  
 Ἄρκτος στρέφουσ' οὐραῖα χρυσήρη πόλῳ·  
 1155 κύκλος δὲ πανσέληνος ἠκόντιζ' ἄνω  
 μηνὸς διχήρης, Ἰάδες τε, ναυτίλοις  
 σαφέστατον σημείον, ἧ τε φωσφόρος  
 Ἔως διώκουσ' ἄστρα. τοίχοισιν δ' ἔπι  
 ἠμπισχεν ἄλλα βαρβάρων ὑφάσματα·  
 1160 εὐηρέτους ναῦς ἀντίας Ἑλληνίσιν  
 καὶ μξόθηρας φῶτας ἱππείας τ' ἄγρας  
 ἐλάφων λεόντων τ' ἀγρίων θηράματα.  
 κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας  
 σπείραισιν εἰλίσσοντ', Ἀθηναίων τινὸς  
 1165 ἀνάθημα· χρυσέους τ' ἐν μέσῳ συσσιτίῳ  
 κρατήρας ἔστησ'. ἐν δ' ἄκροισι βὰς ποσὶν  
 κῆρυξ ἀνείπε τὸν θέλοντ' ἐγχωρίων  
 ἐς δαῖτα χωρεῖν. ὡς δ' ἐπληρώθη στέγη,  
 στεφάνοισι κοσμηθέντες εὐόχθου βορᾶς  
 1170 ψυχὴν ἐπλήρου. ὡς δ' ἀνείσαν ἠδονὴν  
 <δαιτός,> παρελθὼν πρέσβυς ἐς μέσον πέδον  
 ἔστη, γέλων δ' ἔθηκε συνδείπνοις πολύν,



## ION

them were woven the following. Heaven was mustering the stars in the circle of the sky. Helios was driving his horses toward his final gleaming, bringing on the brightness of Eveningstar. Night, robed in black, was making her chariot, drawn by a pair with no trace horses, swing forward, and the stars were accompanying the goddess. The Pleiades were passing through mid heaven and so was Orion with his sword, while above them the Bear turned its golden tail about the Pole. The circle of the full moon, as at mid month, darted her beams, and there were the Hyades, clearest sign for sailors, and Dawn the Daybringer putting the stars to flight. On the walls of the tent he spread as a covering other tapestries, barbarian work: there were finely oared ships facing ships of the Greeks, half-beast men, horsemen chasing hinds, and the hunting of wild lions. Near the entrance he put Cecrops, winding himself in coils,<sup>35</sup> standing next to his daughters, a work dedicated by an Athenian. In the middle of the dining hall he put golden mixing bowls. A herald, drawing himself up to his full height, invited to the feast all of the inhabitants who wished to come. When the hall was filled, they garlanded their heads and took their hearts' fill of the plentiful feast. When they had satisfied their desire <for food>, an old man came forward and took his place in the middle of the floor, and he caused much laughter among the feasters by his

<sup>35</sup> Cecrops, who was born from the earth, was a snake from the waist down.

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1146 *τοιούσδ'* Dobree: *τοιαίδ'* L      1152 *μεσοπόρος* Barnes  
 1154 *χρυσήρει* Stephanus      1166 *fort. ἄκροισ βεβῶς*  
 1171 *<δαιτός>* Reiske

## EURIPIDES

- πρόθυμα πράσσω· ἕκ τε γὰρ κρωσσῶν ὕδωρ  
 χεροῖν ἔπεμπε νίπτρα κάζεθυμία  
 1175 σμύρνης ἰδρώτα χρυσέων τ' ἐκπωμάτων  
 ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνον.  
 ἐπεὶ δ' ἐς αὐλοὺς ἦκον ἐς κρατήρᾳ τε  
 κοινόν, γέρων ἔλεξ'. Ἀφαρπάζειν χρεῶν  
 οἰνηρὰ τεύχη σμικρά, μεγάλα δ' ἐσφέρειν,  
 1180 ὡς θάσσον ἔλθωσ' οἶδ' ἐς ἡδονὰς φρενῶν.  
 ἦν δὴ φερόντων μόχθος ἀργυρηλάτους  
 χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαίρετον,  
 ὡς τῷ νέῳ δὴ δεσπότη χάριν φέρων,  
 ἔδωκε πλήρες τεύχος, εἰς οἶνον βαλὼν  
 1185 ὃ φασὶ δούναι φάρμακον δραστήριον  
 δέσποιναν, ὡς παῖς ὁ νέος ἐκλίποι φάος·  
 κούδεις τὰδ' ἦδειν. ἐν χεροῖν ἔχοντι δὲ  
 [σπονδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι]  
 βλασφημίαν τις οἰκετῶν ἐφθέγγετο·  
 1190 ὁ δ', ὡς ἐν ἱερῷ μάντεσίν τ' ἐσθλοῖς τραφεῖς,  
 οἰωνὸν ἔθετο κακέλευσ' ἄλλον νέον  
 κρατήρα πληροῦν· τὰς δὲ πρὶν σπονδὰς θεοῦ  
 δίδωσι γαίᾳ πᾶσί τ' ἐκσπένδειν λέγει.  
 σιγῇ δ' ὑπῆλθεν. ἐκ δ' ἐπίμπλαμεν δρόσου  
 1195 κρατήρας ἱεροὺς Βιβλίνου τε πώματος.  
 κὰν τῷδε μόχθῳ πτηνὸς ἐσπίπτει δόμουσ

1177 ἦκον Dobree: -εν L      1178 κοινόν Musgrave: καιν- L

1179 τεύχη Wakefield: σκεύη L

1180 φρενῶν] fort. θεοῦ: cf. 553

## ION

eager bustling. From the water jars he kept bringing water for the guests to wash their hands, burned myrrh resin as incense, and had charge of the golden drinking cups, having assigned this duty to himself.

When they came to the playing of the pipe and to the common mixing bowl,<sup>36</sup> the old man said, "We must take away these small wine vessels and bring in large ones, so that these guests may more quickly find their hearts' joy." There was a bustling as servants brought silver and gold cups. Then he took a special cup, as if doing honor to his new master, and gave it to him filled with wine, slipping into it the deadly drug they say my mistress gave him, meaning to kill this newfound son. No one noticed this. But as the boy held it in his hand, [holding the libation along with others, this newly appeared boy,] one of the servants uttered a word of evil omen. Since he had been brought up in the temple and among good seers, he took it as a sign and gave the order to fill another mixing bowl. The first libations to the god he poured out upon the ground and told everyone to do the same. Silence fell while we filled the holy mixing bowls with water and Bibline wine.<sup>37</sup> While this task was being performed, a riotous band of

<sup>36</sup> At a Greek feast, the guests first ate, then sang a paean accompanied by a reed pipe, and then proceeded to the symposium, wine being served to them from a large bowl where it was mixed with water.

<sup>37</sup> A strong and fragrant wine, probably of Thrace.

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1188 del. Paley

1191 νέους Wilamowitz

1196 δόμους Badham: -οις L: στέγην Page

## EURIPIDES

- κῶμος πελειῶν (Λοξίου γὰρ ἐν δόμοις  
 ἄτρεστα ναίουσ'), ὡς δ' ἀπέσπεισαν μέθην,  
 ἐς αὐτὸ χεῖλη πώματος κεχηρημέναι  
 1200 καθήκαν, εἶλκον δ' εὐπτέρους ἐς αὐχένας.  
 καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λοιβὴ θεοῦ·  
 ἧ δ' ἔζει' ἐνθ' ὁ καινὸς ἔσπεισεν γόνος  
 ποτοῦ τ' ἐγεύσατ', εὐθὺς εὐπτερον δέμας  
 ἔσεισε κἀβάκχευσε, ἐκ δ' ἔκλαγξ' ὅπα  
 1205 ἀξύνετον αἰάζουσ'· ἐθάμβησεν δὲ πᾶς  
 θοινατόρων ὄμιλος ὄρνιθος πόνους.  
 θηήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς  
 χηλὰς παρέισα. γυμνὰ δ' ἐκ πέπλων μέλη  
 ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,  
 1210 βοᾷ δέ· Τίς μ' ἔμελλεν ἀνθρώπων κτανεῖν;  
 σήμαινε, πρέσβυ· σὴ γὰρ ἠ προθυμία  
 καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.  
 εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβῶν,  
 ἐπ' αὐτοφώρῳ πρέσβυν ὡς ἔχονθ' ἔλοι  
 <βαιὸν τι τεύχος φαρμάκων κακῶν γέμον>.  
 1215 ὤφθη δὲ καὶ κατεῖπ' ἀναγκασθεῖς μόλις  
 τόλμας Κρεούσης πώματός τε μηχανάς.  
 θεὶ δ' εὐθὺς ἔξω συλλαβῶν θοινατόρας  
 ὁ πυθόχρηστος Λοξίου νεανίας,  
 κὰν κοιράνοισι Πυθικοῖς σταθεῖς λέγει  
 1220 ὦ γαῖα σεμνή, τῆς Ἐρεχθέως ὑπο,  
 ξένης γυναικός, φαρμάκοισι θηήσκομεν.  
 Δελφῶν δ' ἀνακτες ὤρισαν πετρορριφῆ

## ION

doves came flying into the tent: these dwell unmolested in Loxias' temple. Since drink had been poured out, they put their beaks down into it, being thirsty, and drew it up into their feathered throats. Most of them were unharmed by the god's libation. But one bird settled where the new-found son had poured out his drink, and no sooner had she tasted the wine than her feathered body was shaken and convulsed like a Bacchant, and she uttered a cry of distress hard to interpret. As the whole company of feasters looked in astonishment at the bird's agony, she gasped away her life and died, her red legs and feet all limp. Then the son named by the god bared his arms from his cloak as he shot them over the table and cried, "Who has been trying to kill me? Tell me, old man. You were the one who served so eagerly, and it was from your hand that I received the drink." Immediately he seizes the old man by the arm and searches him, expecting to catch him red-handed with <a vial of deadly poison>. It was found, and under hard duress he confessed Creusa's act of daring and the drink plot. Immediately the young man named by Loxias ran outside with the guests, and standing in the midst of the rulers of Delphi said, "Rulers of this revered land, the daughter of Erechtheus, a foreign woman, has tried to poison me!" The lords of Delphi voted in double ballot<sup>38</sup> that my mistress

<sup>38</sup> Lit. "not by one vote," which could imply, as Wilamowitz said, that two charges, murder and sacrilege, were voted on. It could also mean "overwhelmingly." There is something to be said for Reiske's emendation, "by a single (i.e. undivided, unanimous) vote."

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<sup>1214</sup> post h. v. lac. indic. Herwerden

## EURIPIDES

- θανεῖν ἐμὴν δέσποιναν οὐ ψήφῳ μιᾷ,  
 τὸν ἱερὸν ὡς κτείνουσαν ἔν τ' ἀνακτόροις  
 1225 φόνον τιθεῖσαν. πᾶσα δὲ ζητεῖ πόλις  
 τὴν ἀθλίως σπεύσασαν ἀθλίαν ὁδὸν·  
 παίδων γὰρ ἐλθοῦσ' εἰς ἔρον Φοίβου πάρα  
 τὸ σῶμα κοινῇ τοῖς τέκνοις ἀπώλεσεν.

## ΧΟΡΟΣ

- οὐκ ἔστ' οὐκ ἔστιν θανάτου  
 1230 παρατροπὰ μελέα μοι·  
 φανερά γὰρ φανεράς τάδ' ἦ-  
 δη ἔκ σπονδᾶς Διονύσου  
 βοτρυῶν ὀλοοῖς ἐχίδνας  
 σταγόσι μειγνυμένας φόνου.  
 1235 φανερά θύματα νερτέρων,  
 συμφοραὶ μὲν ἐμῷ βίῳ,  
 λεύσιμοι δὲ καταφθοραὶ δεσποίνᾳ.  
 τίνα φυγὰν πετέροισαν ἦ  
 χθονὸς ὑπὸ σκοτίους μυχοὺς πορευθῶ,  
 1240 θανάτου λεύσιμον ἄταν  
 ἀποφεύγουσα, τεθρίππων  
 ὠκιστᾶν χαλᾶν ἐπιβᾶσ'  
 ἦ πρύμνας ἐπὶ ναῶν;

1223 ἐν ψ- Reiske: cf. Aesch. Su. 942-3

1231 φανεράς Willink: φανερά L

1232 ἔκ σπονδᾶς post Bothe (σπονδᾶς) Willink: σπονδᾶς ἐκ L

1233 ὀλοοῖς post Nauck (ὀλοᾶς) Willink: θοᾶς L

1234 φόνου Reiske: -φ L

## ION

should be put to death by stoning, seeing that she tried to kill someone dedicated to the god and tried to desecrate the sanctuary with murder. All the city is looking for her, a woman who has sorrowfully rushed down a sorry road. She wanted Phoebus to give her children, but instead as well as children she has lost her own life.

*Exit SERVANT by Eisodos A.*

### CHORUS

Luckless as I am, I have no way  
to turn death aside.  
All too plain is this fact  
from the all too plain libation  
of Dionysus' vine mingled with  
the deadly gore of the serpent:  
the victims for the world below stand plainly revealed,  
a misfortune for my life  
and death by stoning for my mistress.  
What winged flight shall I take,  
what path to the dark recesses of the earth,  
to escape death  
by stoning, mounting  
the swift hooves of a chariot team  
or the stern of a ship?

---

1237 *δεσποίνα* Hermann: *δέσποινα* L

1239 *σκοτίους μυχούς* Hartung: *-ων -ῶν* L

EURIPIDES

—οὐκ ἔστι λαθεῖν, ὅτε μὴ χρῆζων

1245 θεὸς ἐκκλέπτει.

τί ποτ', ὦ μελέα δέσποινα, μένει  
 ψυχῇ σε παθεῖν; ἄρα θέλουσαι  
 δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ  
 πεισόμεθ' ὥσπερ τὸ δίκαιον;

ΚΡΕΟΥΣΑ

1250 πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγᾶς,  
 Πυθία ψήφῳ κρατηθεῖς, ἔκδοτος δὲ γίγνομαι.

ΧΟΡΟΣ

ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφοράς, ἴν' εἶ τύχης.

ΚΡΕΟΥΣΑ

ποιὶ φύγω δῆτ'; ἐκ γὰρ οἴκων προύλαβον μόλις  
 πόδα  
 μὴ θανεῖν, κλοπῇ δ' ἀφίγμαι διαφυγούσα πολε-  
 μίους.

ΧΟΡΟΣ

1255 ποιὶ δ' ἂν ἄλλοσ' ἢ ἔπι βωμόν;

ΚΡΕΟΥΣΑ

καὶ τί μοι πλέον τόδε;

ΧΟΡΟΣ

ικέτιν οὐ θέμις φονεύειν.

ΚΡΕΟΥΣΑ

τῷ νόμῳ δέ γ' ὄλλυμαι.



ION

CHORUS LEADER

It is not possible to hide unless a god should be willing to steal us from view. Poor mistress, what suffering awaits your heart? We tried to harm others: shall we not justly suffer harm ourselves?

*Enter CREUSA in haste by Eisodos A.*

CREUSA

Serving women, I have been condemned by the Delphians' verdict! They are looking for me to put me to death! My life is forfeit!

CHORUS LEADER

We know, poor lady, where you stand in misfortune.

CREUSA

Where shall I take refuge? I barely ran out of the house in time to escape death. I gave my enemies the slip and came here by stealth.

CHORUS LEADER

Where else but at the altar?

CREUSA

What good will that do me?

CHORUS LEADER

It is unlawful to slay a suppliant.

CREUSA

But the law is putting me to death!

## EURIPIDES

### ΧΟΡΟΣ

χειρία γ' αλούσα.

### ΚΡΕΟΥΣΑ

καὶ μὴν οἶδ' ἀγωνισταὶ πικροὶ  
δεῦρ' ἐπείγονται ξιφήρεις.

### ΧΟΡΟΣ

ἴξε νιν πυρᾶς ἔπι.

1260 κἂν θάνης γὰρ ἐνθάδ' οὔσα, τοῖς ἀποκτείνασί σε  
προστρόπαιον αἶμα θήσεις· οἰστέον δὲ τὴν τύχην.

### ΙΩΝ

ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός,  
οἶαν ἔχιδναν τήνδ' ἔφυσας ἢ πυρὸς  
δράκοντ' ἀναβλέποντα φοινίαν φλόγα,  
ἦ τόλμα πᾶσ' ἔνεστιν οὐδ' ἦσσω ἔφν

1265 Γοργοῦς σταλαγμῶν, οἷς ἔμελλέ με κτενεῖν.

1269 ἐσθλοῦ δ' ἔκυρσα δαίμονος, πρὶν ἐς πόλιν

1270 μολεῖν Ἀθηνῶν χυτὸ μητριαν πεσεῖν.

ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας  
τὰς σάς, ὅσον μοι πῆμα δυσμενῆς τ' ἔφυσ·  
ἔσω γὰρ ἂν με περιβαλοῦσα δωμάτων

1274 ἄρδην ἂν ἐξέπεμψας εἰς Ἄιδου δόμους.

1266 λάζυσθ', ἴν' αὐτῆς τοὺς ἀκηράτους πλόκους

1267 κόμης καταξήνωσι Παρνασοῦ πλάκες,

1268 ὅθεν πετραῖον ἄλμα δισκηθήσεται.

1266-8 post 1274 traî. Kovacs

## ION

### CHORUS LEADER

Yes, if it can capture you.

*Enter by Eisodos B ION with a group of Delphians armed with swords.*

### CREUSA

But see, here they come on hurrying feet, sword in hand, my hated adversaries.

### CHORUS LEADER

Then sit upon the altar. If you are killed there, you will stain your killers with a suppliant's blood. You must endure your fate.

*Creusa begins to move toward the altar, then stops.*

### ION

O Cephisus, bull-faced river god,<sup>39</sup> her ancestor, what a viper you have begotten in her, a snake with murderous fire in its glance! She stops at nothing and is more dangerous than the drops of Gorgon blood with which she meant to kill me! My guardian spirit did me a good turn before I came to Athens and fell under the power of a stepmother. While I had allies about me I took the measure of your mind and learned what a menace and enemy you are to me. If you had trapped me in your house, you would have destroyed me utterly. Seize her so that she may be hurled from the peaks of Parnassus and her unsullied tresses smashed on the rocks!

<sup>39</sup> The Greeks often imagined river gods in the form of bulls. The Cephisus was one of the rivers of Attica.

## EURIPIDES

- 1279 ἴδεσθε τὴν πανούργον, ἐκ τέχνης τέχνην  
 1280 οἷαν ἔπλεξε· βωμὸν ἔπηξεν θεοῦ  
 1281 ὡς οὐ δίκην δώσουσα τῶν εἰργασμένων.  
 1275 ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος  
 σώσει σ'· ὁ δ' οἶκτος τό σὸςτ' ἐμοὶ κρείσσων πάρα  
 καὶ μητρὶ τῆμῃ· καὶ γὰρ εἰ τὸ σῶμά μοι  
 1278 ἄπεστιν αὐτῆς, τοῦνομ' οὐκ ἄπεστί πω.

## ΚΡΕΟΥΣΑ

- 1282 ἀπεννέπω σε μὴ κατακτείνειν ἐμέ  
 ὑπέρ τ' ἐμαντῆς τοῦ θεοῦ θ' ἴν' ἔσταμεν.

## ΙΩΝ

τί δ' ἐστὶ Φοίβω σοί τε κοινὸν ἐν μέσῳ;

## ΚΡΕΟΥΣΑ

- 1285 ἱερὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν.

## ΙΩΝ

κάπειτ' ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;

## ΚΡΕΟΥΣΑ

ἀλλ' οὐκέτ' ἦσθα Λοξίου, πατρὸς δὲ σοῦ.

## ΙΩΝ

ἀλλ' ἐγενόμεσθα· πατρὸς ἀπουσία λέγω.

## ΚΡΕΟΥΣΑ

οὐκοῦν τότ' ἦσθα· νῦν δ' ἐγώ, σὺ δ' οὐκέτι.

1275-8 post 1281 trai. Musgrave, del. Diggle

1286 ἔκαινες Duport: ἔκτανες L

1288 πατρὸς Canter: π- δ' L ἀπουσία Kirchhoff: οὐσίαν

L: sed fort. delendi sunt 1287-8

ION

*Creusa runs to the altar and takes her seat on it.*

See the wicked creature, weaving guile upon guile! She is cowering at the altar of the god, thinking that thus she will escape punishment! But neither the altar nor the temple of Apollo will save you. Any pity owed to you belongs to me in greater measure—and to my mother. For even though she is physically absent, in name she is not far off.

CREUSA

Do not kill me! I forbid you in my name and in that of the god in whose precincts we stand!

ION

Why, what do you and Phoebus have in common?

CREUSA

I have given myself over to the god as sacrosanct.

ION

You tried to kill me. Was I not the god's boy?

CREUSA

You were no longer Loxias' boy but your father's.

ION

But I became his boy. I mean while my father was absent.

CREUSA

Well, at that time you were. But now it is I, not you, who belong to the god.

EURIPIDES

ΙΩΝ

1290 οὐκ εὐσεβεῖς δέ· τὰμὰ δ' εὐσεβῆ τὸτ' ἦν.

ΚΡΕΟΥΣΑ

ἔκτεινά σ' ὄντα πολέμιον δόμοις ἐμοῖς.

ΙΩΝ

οὔτοι σὺν ὄπλοις ἦλθον ἐς τὴν σὴν χθόνα.

ΚΡΕΟΥΣΑ

μάλιστα· ἀπίμπρης γ' Ἐρεχθέως δόμους.

ΙΩΝ

ποίοισι πανοῖς ἢ πυρὸς ποία φλογί;

ΚΡΕΟΥΣΑ

1295 ἔμελλες οἰκεῖν τὰμ', ἐμοῦ βία λαβών.

ΙΩΝ

1300 κάπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ;

ΚΡΕΟΥΣΑ

1301 ὥς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχοις.

ΙΩΝ

1302 φθονεῖς ἄπαις οὐσ', εἰ πατὴρ ἐξηῦρέ με.

ΚΡΕΟΥΣΑ

1303 σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους;

1290 δέ West: γε L

1300-3 post 1295 trai. Nauck

ION

ION

But I was pious, and you are guilty of impiety.<sup>40</sup>

CREUSA

I tried to kill you as the foe of my house.

ION

I did not march into your land with weapons, you know.

CREUSA

You most certainly did, and you were trying to set fire to the house of Erechtheus!

ION

With what torch and what flame?

CREUSA

You intended to control what is mine, taking it from me by force.

ION

So for fear of "intentions" you tried to kill me?

CREUSA

Yes, so that I would not be killed in case you ceased merely "intending."

ION

Just because you are childless you begrudge my father's finding me.

CREUSA

So you'd seize the houses of the childless, would you?

<sup>40</sup> I. e. by attempting to commit murder. In her next line Creusa tries to maintain that the situation was one of war in which killing an enemy is not impious.

EURIPIDES

ΙΩΝ

1296 πατρός γε γῆν διδόντος ἦν ἐκτήσατο.

ΚΡΕΟΥΣΑ

τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος;

ΙΩΝ

ὄπλοισιν αὐτήν, οὐ λόγους, ἐρρύσατο.

ΚΡΕΟΥΣΑ

1299 ἐπίκουρος οἰκῆτωρ γ' ἂν οὐκ εἶη χθονός.

ΙΩΝ

1304 ἡμῖν δέ γ' ἅμα <τῶ> πατρὶ γῆς οὐκ ἦν μέρος;

ΚΡΕΟΥΣΑ

1305 ὄσ' ἀσπίς ἔγχος θ'. ἦδε σοι παμπησία.

ΙΩΝ

ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.

ΚΡΕΟΥΣΑ

τῆν σῆν ὅπου σοι μητέρ' ἐστὶ νουθέτει.

ΙΩΝ

σὺ δ' οὐχ ὑφέξεις ζημίαν κτείνουσ' ἐμέ;

ΚΡΕΟΥΣΑ

ἦν γ' ἐντὸς ἀδύτων τῶνδὲ με σφάζαι θέλης.

ΙΩΝ

1310 τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασιν;

1297 τῆς Musurus: τῶν L

1304 ἅμα <τῶ> Page: ἀλλὰ L

1306 θεοδμήτους Heiland: θνηπόλους Diggle



ION

ION

Yes, since my father is giving me the land which he won.

CREUSA

What did the sons of Aeolus have to do with Pallas' land?

ION

He came to its rescue with arms, not words.

CREUSA

A mere ally may not dwell in the land as his own.

ION

But surely I have a share in the land together with my father?

CREUSA

Yes, a shield and spear's worth: that is your whole estate.

ION

Leave the altar, this holy place in which you sit!

CREUSA

Give that counsel to your mother, wherever she may be!

ION

Shall you not pay the penalty for murdering me?

CREUSA

Yes, if you are willing to cut my throat within this holy place.

ION

What pleasure do you find in dying amidst the god's wreaths?

## EURIPIDES

## ΚΡΕΟΥΣΑ

λυπήσομέν τιν' ὦν λελυπήμεσθ' ὕπο.

## ΙΩΝ

φεῦ.

- δεινόν γε, θνητοῖς τοὺς νόμους ὡς οὐ καλῶς  
 ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·  
 τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἴζειν ἐχρήν  
 1315 ἀλλ' ἐξελεύνειν· οὐδὲ γὰρ ψάθειν καλὸν  
 θεῶν πονηρᾶ χειρί, τοῖσι δ' ἐνδίκους·  
 ἱερὰ καθίζειν <δ' > ὅστις ἠδικεῖτ' ἐχρήν,  
 καὶ μὴ 'πὶ ταῦτὸ τοῦτ' ἰόντ' ἔχειν ἴσον  
 τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

## ΠΡΟΦΗΤΙΣ

- 1320 ἐπίσχεσ, ὦ παῖ· τρίποδα γὰρ χρηστήριον  
 λιπούσα θριγκὸν τόνδ' ὑπερβάλλω ποδὶ  
 Φοίβου προφήτης, τρίποδος ἀρχαῖον νόμον  
 σφύζουσα, πασῶν Δελφίδων ἐξαίρετος.

## ΙΩΝ

χαῖρ', ὦ φίλη μοι μήτηρ, οὐ τεκούσά περ.

## ΠΡΟΦΗΤΙΣ

- 1325 ἀλλ' οὖν λεγόμεθά γ'· ἡ φάτις δ' οὐ μοι πικρά.

## ΙΩΝ

ἤκουσας ὥς μ' ἔκτεινεν ἦδε μηχαναῖς;

1316 πονηρᾶ χειρί Owen: -ὰν χεῖρα L

1317 <δ' > Owen

1321 θριγκὸν τόνδ' Dindorf: -οὐ τοῦδ' L

ION

CREUSA

I will cause grief to one of those who caused me grief.

ION

Ah, it is monstrous how bad and unintelligent are the laws the god has made for mortals! He ought not to let the wicked sit at his altar but drive them away. It is not right for an evil hand to touch the gods but only a righteous one. Those who are wronged should be given a seat: just and unjust should not come to the same place and receive the same treatment from the gods.

*Enter from the skene the PRIESTESS carrying a wicker cradle.*

PRIESTESS

Stop, my son! I, Phoebus' priestess, chosen out of all the women of Delphi to preserve the tripod's ancient law, have left the oracular tripod and crossed this threshold.

ION

Dear mother in all but birth, I greet you!

PRIESTESS

That is what I am called, and I do not find the name unwelcome.

ION

Have you heard how this woman tried to murder me by guile?

---

1325 λεγόμεθα γ' Elmsley: λεγόμεσθ' L

EURIPIDES

ΠΡΟΦΗΤΙΣ

ἤκουσα· καὶ σὺ δ' ὤμους ὦν ἀμαρτάνεις.

ΙΩΝ

οὐ χρὴ με τοὺς κτείνοντας ἀνταπολλύναι;

ΠΡΟΦΗΤΙΣ

προγόνους δάμαρτες δυσμενεῖς αἰεί ποτε.

ΙΩΝ

1330 ἡμεῖς δὲ μητρυιαῖς γε πάσχοντες κακῶς.

ΠΡΟΦΗΤΙΣ

μὴ ταῦτα· λείπων ἱερὰ καὶ στείχων πάτραν . . .

ΙΩΝ

τί δὴ με δράσαι νουθετούμενον χρεῶν;

ΠΡΟΦΗΤΙΣ

. . . καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.

ΙΩΝ

καθαρὸς ἅπας τοι πολεμίους ὃς ἂν κτάνῃ.

ΠΡΟΦΗΤΙΣ

1335 μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὓς ἔχω λόγους.

ΙΩΝ

λέγοις ἄν· εὖνους δ' οὓς' ἐρεῖς ὅς' ἂν λέγῃς.

ΠΡΟΦΗΤΙΣ

ὄρας τόδ' ἄγγος χερὸς ὑπ' ἀγκάλαις ἐμαῖς;

ΙΩΝ

ὄρῳ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.

ION

PRIESTESS

I have heard. But you too are wrong to be savage.

ION

Should I not kill those who try to kill me?

PRIESTESS

Wives are always ill-disposed to earlier children.

ION

And I, when ill treated, to stepmothers.

PRIESTESS

Do not be so. As you leave the temple and go to your homeland . . .

ION

What should I do? What is your advice?

PRIESTESS

. . . go to Athens with pure hands and good omens.

ION

Everyone who kills the enemy is pure.

PRIESTESS

Don't! Listen to what I have to say.

ION

Speak. Whatever you say will be said in good will.

PRIESTESS

Do you see this vessel I'm holding?

ION

I see an old cradle decked with wool.

---

1327 δ' Hermann: γ' L  
1335 ἔκμαθ' Hartung

1333 καθαρὸς Porson: -ὠς L  
1337 ὑπαγκάλισμ' ἐμῆς Elmsley

EURIPIDES

ΠΡΟΦΗΤΙΣ

ἐν τῆδὲ σ' ἔλαβον νεόγονον βρέφος ποτέ.

ΙΩΝ

1340 τί φῆς; ὁ μῦθος εἰσενήνεκται νέος.

ΠΡΟΦΗΤΙΣ

σιγῇ γὰρ εἶχον αὐτά· νῦν δὲ δείκνυμεν.

ΙΩΝ

πῶς οὖν ἔκρυπτες τάδε λαβοῦσ' ἡμᾶς πάλαι;

ΠΡΟΦΗΤΙΣ

ὁ θεὸς ἐβούλετ' ἐν δόμοις <σ' > ἔχειν λάτριν.

ΙΩΝ

νῦν δ' οὐχὶ χρήζει; τῷ τόδε γνῶναί με χρή;

ΠΡΟΦΗΤΙΣ

1345 πατέρα κατειπὼν τῆσδέ σ' ἐκπέμπει χθονός.

ΙΩΝ

σὺ δ' ἐκ κελευσμῶν ἢ πόθεν σῶζεις τάδε;

ΠΡΟΦΗΤΙΣ

ἐνθύμιόν μοι τότε τίθησι Λοξίας . . .

ΙΩΝ

τί χρῆμα δρᾶσαι; λέγε, πέραινε σοὺς λόγους.

ΠΡΟΦΗΤΙΣ

. . . σῶσαι τόδ' εὐρημ' ἐς τὸν ὄντα νῦν χρόνον.

1342 τάδε Fix: τόδε L

1343 θεός Badham: θεός σ' L <σ' > Badham

1348 δρᾶσαι Musgrave: -σειν L

ION

PRIESTESS

It was in this that I received you as an infant long ago.

ION

What? This is a story I have not heard before.

PRIESTESS

I said nothing about these objects, but now I reveal them.

ION

Why did you not tell me that you had received them long ago?

PRIESTESS

The god wanted to have you in his temple as his servant.

ION

But now he does not wish to? How can I be sure of this?

PRIESTESS

By naming your father he is sending you out of the country.

ION

Why did you save these things? Were you told to?

PRIESTESS

Loxias at that time put the thought in my mind . . .

ION

To do what? Continue your story.

PRIESTESS

. . . to keep what I had found until the present moment.

EURIPIDES

ΙΩΝ

1350 ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην;

ΠΡΟΦΗΤΙΣ

ἐνθάδε κέκρυπται σπάργαν' οἷς ἐνήσθα σύ.

ΙΩΝ

μητρὸς τάδ' ἡμῖν ἐκφέρεις ζητήματα;

ΠΡΟΦΗΤΙΣ

ἐπεὶ γ' ὁ δαίμων βούλεται πάροιθε δ' οὐ.

ΙΩΝ

ὦ μακαρία μοι φασμάτων ἦδ' ἡμέρα.

ΠΡΟΦΗΤΙΣ

1355 λαβῶν νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει.

ΙΩΝ

πᾶσάν γ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους.

ΠΡΟΦΗΤΙΣ

γνώσῃ τάδ' αὐτός. τοῦ θεοῦ δ' ἕκατί σε  
ἔθρεψά τ', ὦ παῖ, καὶ τάδ' ἀποδίδωμί σοι,  
ἃ κείνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν

1360 σῶσαί θ'. ὅτον δέ γ' οὐνεκ' οὐκ ἔχω λέγειν.

ἦδει δὲ θνητῶν οὔτις ἀνθρώπων τάδε  
ἔχοντας ἡμᾶς οὐδ' ἴν' ἦν κεκρυμμένα.

καὶ χαῖρ' ἴσον γάρ σ' ὡς τεκοῦσ' ἀσπάζομαι.

[ἄρξαι δ' ὄθεν σὴν μητέρα ζητεῖν σε χρή·

1365 πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά σε

1351 σπάργαν' οἷς ἐνήσθα Reiske: σπαργάνοισιν οἷσθα L



ION

ION

What benefit or what harm does it hold for me?

PRIESTESS

In it are hid the infant clothes you wore.

ION

Are you bringing them out as clues to find my mother?

PRIESTESS

Yes, since that is the god's will. Before it was not so.

ION

O day blessed with revelations!

PRIESTESS

Take this, therefore, and search diligently for your mother.

*She gives him the cradle.*

ION

Yes, over the bounds of Europe and all of Asia!

PRIESTESS

You must make that choice. It was by the god's will that I raised you and give these things to you. He wished me of my own accord to take and save these things. Why he wished so, I cannot say. No mortal man knew that I had them or where they were hidden. Farewell! I greet you as a mother would! [As to the point where you must begin the search for your mother, first see if any unmarried Delphian

---

1354 *μακαρία* Hermann: -ίων L      1356 γ' Kirchhoff: δ' L

1357-62 *suspectos habet* Diggle, 1359-62 Kraus

1360 δέ γ' οὔνεκ' Badham: δ' ἐβούλεθ' οὔνεκ' L

1364-8 del. Hirzel

## EURIPIDES

ἔς τούσδε ναοὺς ἐξέθηκε παρθένος,  
 ἔπειτα δ' εἴ τις Ἑλλάς. ἐξ ἡμῶν δ' ἔχεις  
 ἅπαντα Φοίβου θ', ὅς μετέσχε τῆς τύχης.]

## ΙΩΝ

- 1370 φεῦ φεῦ· κατ' ὄσσων ὡς ὑγρὸν βάλλω δάκρυ,  
 ἐκέισε τὸν νοῦν δούς ὄθ' ἢ τεκοῦσά με  
 κρυφαῖα νυμφευθεῖσ' ἀπημπούλα λάθρα  
 καὶ μαστὸν οὐκ ἐπέσχεν· ἀλλ' ἀνώνυμος  
 ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.  
 τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος  
 1375 βαρέα· χρόνον γὰρ ὄν μ' ἐχρήν ἐν ἀγκάλαις  
 μητρὸς τρυφήσαι καὶ τι τερφθῆναι βίον  
 ἀπεστερήθην φιλτάτης μητρὸς τροφῆς.  
 τλήμων δὲ χῆ τεκοῦσά μ' ὡς ταῦτὸν πάθος  
 πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.  
 1380 καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἶσω θεῶ  
 ἀνάθημ', ἵν' εὖρω μηδὲν ὦν οὐ βούλομαι.  
 εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις,  
 εὐρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.  
 ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς.  
 1385 καίτοι τί πάσχω; τοῦ θεοῦ προθυμία  
 πολεμῶ, τὰ μητρὸς σύμβολ' ὅς σέσωκέ μοι.  
 ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον·  
 τὰ γὰρ πεπρωμέν' οὐχ ὑπερβαίην ποτ' ἄν.  
 ὦ στέμμαθ' ἱερά, τί ποτέ μοι κεκεύθατε,  
 1390 καὶ σύνδεθ' οἴσι τᾶμ' ἐφρουρήθη φίλα;

1372 οὐκ ἐπέσχεν Dobree: οὐχ ὑπέσχεν L

ION

woman gave birth to you and exposed you in the temple, then whether any Greek woman. You have everything from me and from Phoebus, who had a share in your fate.]

*She embraces him. Exit PRIESTESS into the skene.*

ION

Ah me! My eyes run with tears as I cast my mind back to the time when my mother, after a clandestine affair, disposed of me in secret without giving me her breast. Instead, nameless in the god's temple I had the life of a servant. Though the god has been good to me, my fate has been heavy. At the time when I ought to have lived a life of luxurious enjoyment in my mother's arms, I was deprived of my dear mother's nurture. But my mother too was unblest. How similar is her suffering to mine, since she lost the joy of her child!

Now I will take this cradle and dedicate it to the god, so that I may not make an unwelcome discovery. If some slave woman bore me, it is worse to find my mother than to say nothing and let matters be. Phoebus, I dedicate this cradle in your temple!

Yet what is wrong with me? I am fighting against the purposes of the god, who saved these tokens of my mother for me. I must have the courage to unwrap them. I will never be able to avoid my fate. What do you conceal for me, you holy fillets and clasps that have kept safe what is

---

1378  $\chi\eta$  Schaefer:  $\theta' \eta$  L

1385  $\tau\eta$  Wilamowitz

1386  $\sigma\acute{\epsilon}\sigma\omega\kappa\acute{\epsilon}$  Dobree:  $\acute{\epsilon}\sigma\omega\sigma\epsilon$  L

1388  $\omicron\upsilon\chi$  Nauck:  $\omicron\upsilon\delta'$  L

EURIPIDES

ἰδοῦ περίπτουγμ' ἀντίπηγος εὐκύκλου  
ὡς οὐ γεγήρακ' ἔκ τινος θεηλάτου,  
εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ  
χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.

ΚΡΕΟΥΣΑ

1395 τί δῆτα φάσμα τῶν ἀνελπίστων ὀρώ;

ΙΩΝ

σίγα σύ· πῆμα καὶ πάροιβεν ἦσθά μοι.

ΚΡΕΟΥΣΑ

οὐκ ἐν σιωπῇ τὰμά· μή με νουθέτει.  
ὀρώ γὰρ ἄγγος ᾧ 'ξέθηκ' ἐγώ ποτε  
σέ γ', ᾧ τέκνον μοι, βρέφος ἔτ' ὄντα νήπιον,  
1400 Κέκροπος ἐς ἄντρα καὶ Μακρὰς πετρηρεφεῖς.  
λείψω δὲ βωμὸν τόνδε, κεῖ θανεῖν με χρή.

ΙΩΝ

λάζυσθε τήνδε· θεομανῆς γὰρ ἦλατο  
βωμοῦ λιπούσα ξόανα· δεῖτε δ' ὠλένας.

ΚΡΕΟΥΣΑ

σφάζοντες οὐ λήγοιτ' ἄν· ὡς ἀνθέξομαι  
1405 καὶ τῆσδε καὶ σοῦ τῶν γ' ἔσω κεκρυμμένων.

ΙΩΝ

τάδ' οὐχὶ δεινά; ῥυσιάζομαι λόγῳ.

1396 πῆμα Broadhead: πολλὰ L ἦσθά Musgrave: οἰσθά  
L 1399 del. Cobet 1405 γ' ἔσω post Whitman (γε iam P)  
et Tyrwhitt (τ' ἔσω) Kovacs: τε σῶν L  
1406 δόλφ Jacobs

ION

precious to me? See! The covering of this round cradle has miraculously not grown old. Its wicker weaving shows no decay. Yet a long time has passed since these things were stored away.

CREUSA

What startling vision do I see?

ION

Quiet! You caused me grief before as well.

CREUSA

This is no time for me to be silent. Do not admonish me. I see the vessel in which I long ago exposed you, my son, as a newborn babe at the cave of Cecrops and the Long Cliffs. I will leave this altar, even if I must die.

*She leaves the altar and runs toward Ion.*

ION

Seize her! Deranged by some god she has leapt from the altar, leaving the statue behind! Bind her hands!

*Some of the Delphians seize her.*

CREUSA

Go on, cut my throat! For I dispute with both you and her your claim to what is hidden within.

ION

Is this not monstrous? Her words rob me of what is mine!

EURIPIDES

ΚΡΕΟΥΣΑ

οὐκ, ἀλλὰ σοῖς φίλοισιν εὐρίσκη φίλος.

ΙΩΝ

ἐγὼ φίλος σός; κᾶτά μ' ἔκτεινες λάθρα;

ΚΡΕΟΥΣΑ

παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατον.

ΙΩΝ

1410 παῦσαι <πλοκάς> πλέκουσα· λήψομαί σ' ἐγώ.

ΚΡΕΟΥΣΑ

ἐς τοῦθ' ἰκοίμην, τοῦδε τοξεύω, τέκνον.

ΙΩΝ

κενὸν τόδ' ἄγγος ἢ στέγει πλήρωμά τι;

ΚΡΕΟΥΣΑ

σά γ' ἔνδυθ', οἷσί σ' ἐξέθηκ' ἐγώ ποτε.

ΙΩΝ

καὶ τοῦνομ' αὐτῶν ἐξερεῖς πρὶν εἰσιδεῖν;

ΚΡΕΟΥΣΑ

1415 κἂν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι.

ΙΩΝ

λέγ'· ὡς ἔχει τι δεινὸν ἢ γε τόλμα σου.

ΚΡΕΟΥΣΑ

σκέψασθ' ὁ παῖς ποτ' οὐσ' ὑφασμ' ὑφην' ἐγώ.

ΙΩΝ

ποιόν τι; πολλὰ παρθένων ὑφάσματα.

ION

CREUSA

No: you are shown to be dear to your own.

ION

I dear to you, who tried to kill me by stealth?

CREUSA

Yes, dear as my son, if that is what is dearest to a parent.

ION

Stop weaving <guile>! I shall catch you!

CREUSA

Yes, I pray that you may! That is my goal, my son!

ION

Is this vessel empty or is there something inside it?

CREUSA

It holds the clothes in which I exposed you.

ION

And will you tell me what they are before you see them?

CREUSA

Yes, and if I fail, I consent to my death.

ION

Say on: your boldness inspires awe.

CREUSA

See, all of you, the weaving I did as a girl.

ION

What kind of weaving? Maidens weave many things.

---

1408 σοι Hermann      1410 <πλοκάς> Herwerden σ' Tyr-  
whitt: δ' L      ἐγὼ Herwerden: ἐγὼ καλῶς L  
1416 ἦ γὰρ τόλμα Jodrell: ἦ τ- γὰρ L

EURIPIDES

ΚΡΕΟΥΣΑ

οὐ τέλος, οἶον δ' ἐκδίδαγμα κερκίδος.

ΙΩΝ

1420 μορφὴν ἔχον τίν'; ὥς με μὴ ταύτη λάβῃς.

ΚΡΕΟΥΣΑ

Γοργῶ μὲν ἐν μέσοισιν ἡτρίοις πέπλων.

ΙΩΝ

ὦ Ζεῦ, τίς ἡμᾶς ἐκκνηγητεῖ πότμος;

ΚΡΕΟΥΣΑ

κεκρασπέδωται δ' ὄφεισιν αἰγίδος τρόπον.

ΙΩΝ

ἰδού·

τόδ' ἔσθ' ὕφασμα †θέσφαθ' ὡς εὐρίσκομεν†.

ΚΡΕΟΥΣΑ

1425 ὦ χρόνιον ἰστῶν παρθένευμα τῶν ἐμῶν.

ΙΩΝ

ἔστιν τι πρὸς τῷδ' ἢ μόνον τόδ' εὐτυχεῖς;

ΚΡΕΟΥΣΑ

δράκοντες, ἀρχαίῳ τι πάγχρυσον γένει  
δῶρημ' Ἀθάνας, οἷς τέκν' ἐντρέφειν λέγει,  
Ἐριχθονίου γε τοῦ πάλαι μιμήματα.

ΙΩΝ

1430 τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώματι;

<sup>1421</sup> Γοργῶ L. Dindorf: Γοργῶν L ἡτρίοις Musgrave:  
-ἰων L <sup>1424</sup> ἔφησθα θ' ὡς εὐρίσκομεν A. Y. Campbell



ION

CREUSA

One not finished: you could call it my shuttle's apprentice work.

ION

And its design? Don't try to trick me here!

CREUSA

In the middle of the warp it has a Gorgon.

ION

O Zeus, what is this fate that tracks me down?

CREUSA

And it is fringed with serpents like an aegis.

ION

( *Holding it up* ) See! Here is the weaving! I find you speak the truth!

CREUSA

O maiden loomwork, woven so long ago!

ION

Is there anything else, or does your luck stop here?

CREUSA

Snakes, Athena's gift all-golden to my ancient family: she bids us raise our children dressed in these, in imitation of ancient Erichthonius.

ION

What use does she bid you make of this golden ornament?

---

<sup>1426</sup> μόνον τόδ' Usener: μόνῳ τῷδ' L      <sup>1427</sup> ἀρχαίῳ . . .  
πάγχρυσον Wilamowitz: ἀρχαίον . . . παγχρύσω L  
<sup>1428</sup> οἷς Page: ἦ L  
<sup>1430</sup> χρυσώματι L. Dindorf: -ώμα L

## EURIPIDES

## ΚΡΕΟΥΣΑ

δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.

## ΙΩΝ

ἔνεισιν οἶδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.

## ΚΡΕΟΥΣΑ

- 1433 στέφανον ἐλαίας ἀμφέθηκά σοι τότε,  
 1435 ὃς εἶπερ ἐστίν, οὔ ποτ' ἐκλείπει χλόην,  
 1436 θάλλει δ', ἐλαίας ἐξ ἀκηράτου γεγῶς  
 1434 ἦν πρῶτ' Ἀθάνας σκόπελος ἐξηνέγκατο.

## ΙΩΝ

ὦ φιλτάτη μοι μήτηρ, ἄσμενός σ' ἰδὼν  
 πρὸς ἄσμενας πέπτωκα σὰς παρηίδας.

## ΚΡΕΟΥΣΑ

- ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου  
 1440 (συγγνώσεται γὰρ ὁ θεός), ἐν χεροῖν σ' ἔχω,  
 ἄελπτον εὔρημ', ὃν κατὰ γᾶς ἐνέρων  
 χθονίων μετὰ Περσεφόνας τ' ἐδόκουν ναίειν.

## ΙΩΝ

ἄλλ', ὦ φίλη μοι μήτηρ, ἐν χεροῖν σέθεν  
 ὁ καθθανῶν τε κοῦ θανῶν φαντάζομαι.

## ΚΡΕΟΥΣΑ

- 1445 ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπυχαί,  
 τίν' αὐδὰν ἀύσω βοάσω; πόθεν μοι  
 συνέκυρσ' ἀδόκητος ἠδονά;

1434 post 1436 trai. Kraus

1438 ἄσμενης L. Dindorf

1436 ἀγηράτου Badham

1442 χθονίων Bothe: χθόνιον L

ION

CREUSA

As a necklace for the newborn child to wear, my son.

ION

The snakes are there. But I long to hear of a third thing.

CREUSA

On that day I put on you a garland of olive leaves. If it is this garland, it has not lost its green but still grows, being sprung from the inviolable olive tree that Athena's crag first produced.

ION

*(running to embrace Creusa)* O mother most dear to me, with what joy do I see you! What joy is in your cheeks I rush to kiss!

CREUSA

O my child, dearer than sunlight to your mother  
(the god will forgive my saying this), I have you in my  
arms,  
a finding I had not looked for, a child I thought  
dwelt below with the shades and with Persephone!

ION

Well, dear mother, now I have come to your arms, I who  
died and am now alive!

CREUSA

Oh, oh, radiant expanse of heaven,  
what word shall I speak or cry out? From whence  
did this pleasure unlooked for come?

EURIPIDES

πόθεν ἐλάβομεν χαράν;

ΙΩΝ

1450 ἐμοὶ γενέσθαι πάντα μᾶλλον ἂν ποτε,  
μητέρα, παρέστη τῶνδ', ὅπως σός εἰμ' ἐγώ.

ΚΡΕΟΥΣΑ

ἔτι φόβῳ τρέμω.

ΙΩΝ

μῶν οὐκ ἔχειν μ' ἔχουσα;

ΚΡΕΟΥΣΑ

τὰς γὰρ ἐλπίδας

ἀπέβαλον πρόσω.

ἰὼ γυναῖ.

πόθεν ἔλαβες ἐμὸν βρέφος ἐς ἀγκάλας;

1455 τίν' ἀνὰ χέρα δόμους ἔβα Λοξίου;

ΙΩΝ

θεῖον τόδ'· ἀλλὰ τὰπίλοιπα τῆς τύχης  
εὐδαιμονοῖμεν, ὡς τὰ πρόσθε δυστυχῆ.

ΚΡΕΟΥΣΑ

τέκνον, οὐκ ἀδάκρυτος ἐκλοχεύῃ,

γόοις δὲ ματρὸς ἐκ χερῶν ὀρίζῃ·

1460 νῦν δὲ γενειάσιν παρὰ σέθεν πνέω

μακαριωτάτας τυχούσ' ἡδονᾶς.

ΙΩΝ

τοῦμόν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.

<sup>1449</sup> πόθεν <τάνδ'> Willink

ION

Whence did I receive such joy?

ION

I would have thought anything more likely than this,  
mother, that I am your son.

CREUSA

I am still trembling with fear.

ION

Fear that you have me but have me not?

CREUSA

Yes, for my hopes

I have lost ere now.

You there, priestess within!

From where did you take my child into your arms?

By whose hand did he come to the house of Loxias?

ION

This was the god's doing. But let us henceforth enjoy our  
good fortune, just as our previous luck was bad.

CREUSA

My son, your birth was a tearful one,

and with wailing you were separated from my arms.

But now with your cheek against mine I am alive

and have found delight most blessed!

ION

You name my fortune as you name your own.

---

1454 *πόθεν* semel Hartung: bis L

1458 *ὦ τέκνον, οὐκ ἄδακρυς* Hermann

1462 *κοινη* Diggle

EURIPIDES

ΚΡΕΟΥΣΑ

ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνοι·  
 δῶμ' ἐστιοῦται, γὰ δ' ἔχει τυράννους·  
 1465 ἀνηβᾶ δ' Ἐρεχθεύς,  
 ὃ τε γηγενέτας δόμος οὐκέτι νύκτα δέρκεται,  
 ἀελίου δ' ἀναβλέπει λαμπάσιν.

ΙΩΝ

μητέρα, παρών μοι καὶ πατήρ μετασχέτω  
 τῆς ἡδονῆς τῆσδ' ἧς ἔδωχ' ὑμῖν ἐγώ.

ΚΡΕΟΥΣΑ

1470 ὦ τέκνον,  
 τί φῆς; οἶον οἶον ἀνελέγχομαι.

ΙΩΝ

πῶς εἶπας;

ΚΡΕΟΥΣΑ

ἄλλοθεν γέγονας, ἄλλοθεν.

ΙΩΝ

ὦμοι· νόθον με παρθένευμ' ἔτικτε σόν;

ΚΡΕΟΥΣΑ

1475 οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων  
 ὑμέναιος ἐμὸς σὸν ἔτικτε κάρα, τέκνον.

ΙΩΝ

αἰαί· πέφυκα δυσγενής; μητέρα, πόθεν;

1464 δῶμ' Hermann: δῶμα δ' L

1466 νύκτα Markland: -as L

1472 <σὺ> γέγονας Dindorf

ION

CREUSA

No longer am I childless, barren!  
The house has its hearth, the land its kings!  
Erechtheus is young once more!  
The house of the earthborn race no longer looks upon  
night  
but recovers its sight in the rays of the sun!

ION

Mother, my father should be here with me to share the  
happiness I have brought you both.

CREUSA

My son,  
What do you mean? Oh, how great is my disgrace!

ION

What disgrace?

CREUSA

Another is your father, another!

ION

Ah! Did you bear me in girlhood? Am I a bastard?

CREUSA

The marriage that begot you, my son,  
was blessed by no torches or dances.

ION

Ah, ah! Am I ignobly born? Mother, who is my father?

---

1475 sic Willink: ἐμός, τέκνον, ἔτικτε σὸν κάρα L

EURIPIDES

ΚΡΕΟΥΣΑ

ἴστω Γοργοφόνα . . .

ΙΩΝ

τί τοῦτ' ἔλεξας;

ΚΡΕΟΥΣΑ

. . . ἄ σκοπέλοις ἐπ' ἐμοῖς

1480 τὸν ἐλαιοφυῆ πάγον θάσσει . . .

ΙΩΝ

<μῆτερ,> λέγεις μοι σκολιὰ κού σαφῆ τάδε.

ΚΡΕΟΥΣΑ

. . . παρ' ἀηδόνιον πέτραν Φοῖβω . . .

ΙΩΝ

τί Φοῖβον ἀνδᾶς;

ΚΡΕΟΥΣΑ

. . . κρυπτόμενον λέχος ἠννάσθην . . .

ΙΩΝ

1485 λέγ' ὡς ἐρεῖς τι κεδνὸν εὐτυχές τέ μοι.

ΚΡΕΟΥΣΑ

. . . δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ  
κρύφιον ὠδῖν' ἔτεκον Φοῖβω.

1481 <μῆτερ> Wilamowitz σκολιὰ Herwerden: δόλια L



ION

CREUSA

I call to witness her who slew the Gorgon . . .

ION

What is this you have said?

CREUSA

. . . who on my crag

sits upon the olive-bearing hill: . . .

ION

<Mother,> what you say to me is riddling and unclear.

CREUSA

. . . near the cliff where the nightingales throng, with  
Phoebus . . .

ION

Why do you mention Phoebus?

CREUSA

. . . I lay in illicit love . . .

ION

Say on: what you say will bring me blessing!

CREUSA

. . . and in the tenth circling of the moon<sup>41</sup>  
I bore you in secret travail to Phoebus.

<sup>41</sup> The ancients spoke of human gestation as lasting ten months, counting inclusively.

## EURIPIDES

ΙΩΝ

ὦ φίλτατ' εἰπούσ', εἰ λέγεις ἐτήτυμα.

ΚΡΕΟΥΣΑ

1490 παρθένια δ' ἐμᾶς <λάθρα> ματέρος  
σπάργανά σοι τάδ' ἀμφίβολ' ἀνήψα, κερ-  
κίδος ἐμᾶς πλάνους.

γάλακτι δ' οὐκ ἐπέσχον οὐδὲ μαστῶ  
τροφέϊα ματρὸς οὐδὲ λουτρὰ χερσίν,  
ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν  
1495 γαμφηλαῖς φόνευμα θοίναμά τ' εἰς  
Ἄιδαν ἐκβάλλη.

ΙΩΝ

ὦ δεινὰ τλᾶσα μήτηρ.

ΚΡΕΟΥΣΑ

ἐν φόβῳ, τέκνον,  
καταδεθείσα σὰν ἀπέβαλον ψυχάν.  
1500 ἔκτεινά σ' ἄκουσ'.

ΙΩΝ

†ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες†.

ΚΡΕΟΥΣΑ

ἰὼ &lt;ἰώ&gt; δειναὶ μὲν &lt;αἰ&gt; τότε τύχαι,

1489 <λάθρα> Murray: <ἐκάς> Jackson 1490 σπάργανά  
σοι τάδ' ἀμφ- Diggle: σπάργαν' ἀμφ- σοι τάδ' L ἀνήψα  
Paley: ἐν- L 1493 χερσίν Wilamowitz: χεροῖν L  
1498-9 sic Wilamowitz: καταδεθείσα σὰν ψυχὰν ἀπέβαλον,  
τέκνον L

1500 ἔθνησκες] ἔτλης Maas <Ιων> ἔκτεινας ἄκουσ', οἷ'

ION

ION

What welcome news you tell me, if it is true!

CREUSA

<Without> my mother's <knowledge> I wrapped  
the work of my maiden hands about you,  
my loom's unsteady weaving.  
I did not hold you to the milk of my breast,  
a mother's nurturing, nor did I bathe you,  
but in a lonely cave, for the talons  
of birds a thing to kill and feast on,  
you were cast out to die.

ION

What a dreadful deed that was, mother!

CREUSA

My son, by fear  
was I constrained when I cast away your life!  
I killed you against my will!

ION

And against my intention I tried to murder you impiously!

CREUSA

Oh, oh! Terrible were my fortunes then,

---

*ἔθνησκες ἐξ ἐμοῦ* post Diggle (<Ἴων> ἔκτεινας) Kovacs ne in hoc  
episodio hic tantum cantet Ion

1501 <ἰώ> Hermann <αἰ> Matthiae

## EURIPIDES

- 1505 δεινὰ δὲ καὶ τὰδ' ἐλισσόμεσθ' ἐκείθεν  
 ἐνθάδε δυστυχίαισιν εὐτυχίαις τε πάλιν,  
 μεθίσταται δὲ πνεύματα.  
 μενέτω· τὰ πάροιθεν ἄλις κακά· νῦν  
 δὲ γένοιτό τις οὔρος ἐκ κακῶν, ὦ παῖ.

## ΧΟΡΟΣ

- 1510 μηδεὶς δοκείτω μηδὲν ἀνθρώπων ποτὲ  
 ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

## ΙΩΝ

- ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν  
 καὶ δυστυχῆσαι καὶθις αὖ πράξει καλῶς  
 τύχη, παρ' οἴαν ἤλθομεν στάθμην βίου  
 1515 μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια.  
 φεῦ·  
 ἄρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς  
 ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν;  
 φίλον μὲν οὖν σ' εὔρημα, μήτηρ, ἤερομεν,  
 καὶ τὸ γένος οὐδὲν μεμπτόν, ὡς ἡμῖν, τόδε  
 1520 τὰ δ' ἄλλα πρὸς σὲ βούλομαι μόνην φράσαι.  
 δεῦρ' ἔλθ'· ἐς οὓς γὰρ τοὺς λόγους εἰπεῖν θέλω  
 καὶ περικαλύψαι τοῖσι πράγμασι σκότον.  
 ὄρα σύ, μήτηρ, μὴ σφαλεῖς' ἃ παρθένοις  
 ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους  
 1525 ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν,  
 καὶ τοῦμόν αἰσχροὺν ἀποφυγεῖν πειρωμένη  
 Φοίβω τεκεῖν με φῆς, τεκοῦσ' οὐκ ἐκ θεοῦ.

ION

but no less terrible these last events: we are tossed  
hither  
and thither by bad fortune and again by good,  
and the winds of luck veer around!  
Let them now stay! Our previous woes suffice: now  
let there be a fair wind after our troubles, my son!

CHORUS LEADER

In the light of what has just happened let no one think anything impossible.

ION

O fortune, you have brought countless mortals to misery and then to blessedness again! How close I came to killing my own mother and suffering undeserved woe! Ah, can one not see events such as this every day in this sun-lit world?

Now in finding you, mother, I have certainly made a joyful discovery, and I cannot find fault with such lineage. But there are other things I want to say to you by yourself. Come here: my words are for your ears alone, and I want this matter to be kept a secret. (*Creusa comes closer.*) Might it not be, mother, that you misstepped, as maidens do, in illicit love, and then fastened the blame on the god? That in trying to escape the disgrace of me you claimed that you bore me to Phoebus, though my father was not divine?

---

1509 δὲ γένοιτο Wilamowitz: δ' ἐγένετο L

1523 σφαλεῖς ἂ παρθένοι Musgrave: -σα παρθένος L

EURIPIDES

ΚΡΕΟΥΣΑ

- 1530 μὰ τὴν παρασπίζουσαν ἄρμασίν ποτε  
 Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι,  
 οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον,  
 ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἀναξ.

ΙΩΝ

πῶς οὖν τὸν αὐτοῦ παῖδ' ἔδωκ' ἄλλῳ πατρὶ  
 Ξούθου τέ φησι παῖδά μ' ἐκπεφυκέναι;

ΚΡΕΟΥΣΑ

- 1535 πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε  
 αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ  
 δοίῃ τὸν αὐτοῦ παῖδα δεσπότην δόμων.

ΙΩΝ

ὁ θεὸς ἀληθὴς ἢ μάτην μαντεύεται;  
 ἐμοῦ ταρασσει, μήτηρ, εἰκότως φρένα.

ΚΡΕΟΥΣΑ

- 1540 ἄκουε δὴ νυν ἅμ' ἐσήλθεν, ᾧ τέκνον·  
 εὐεργετῶν σε Λοξίας ἐς εὐγενῆ  
 δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος  
 οὐκ ἔσχες ἂν ποτ' οὔτε παγκλήρους δόμους  
 οὔτ' ὄνομα πατρός. πῶς γάρ, οὐ γ' ἐγὼ γάμους  
 1545 ἔκρυπτον αὐτῇ καὶ σ' ἀπέκτεινον λάθρα;  
 ὁ δ' ὠφελῶν σε προστίθησ' ἄλλῳ πατρὶ.

ΙΩΝ

οὐχ ᾧδε φαύλως αὐτ' ἐγὼ μετέρχομαι,  
 ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους  
 εἴτ' εἰμὶ θνητοῦ πατρὸς εἴτε Λοξίου.

ION

CREUSA

By Athena, goddess of victory, who stood in battle beside Zeus's chariot against the earthborn foe, no mortal begot you, my son: lord Apollo, who raised you, is your father.

ION

Then why did he give his own son to another father? Why say I am the son of Xuthus?

CREUSA

He did not say you are his son: he merely gave him his own son as a present, just as a man might give a friend his son to be his heir.

ION

Is the god truthful, or does he prophesy falsely? With good reason this question troubles my mind, mother.

CREUSA

Listen, then, to what I think, my son. It was for your good that Loxias settles you in a noble house. If you were called the god's son, you would not have had a house as your inheritance or a father's name. How could you, seeing that I hid my liaison and tried to kill you secretly? But he is doing you good by making you over to another father.

ION

I will investigate these things more vigorously than this: I will go to the temple and ask Phoebus whether I have a mortal or Loxias for a father.

---

1530 ὅστις] οὐδείς Diggle

1537 interrogationis notam add. Wilamowitz

1538 ἐμοὶ Paley

## EURIPIDES

- 1550 ἔα· τίς οἴκων θυοδόκων ὑπερτελῆς  
 ἀντήλιον πρόσωπον ἐκφαίνει θεῶν;  
 φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων  
 ὀρώμεν, εἰ μὴ καιρός ἐσθ' ἡμᾶς ὀράν.

## ΑΘΗΝΑ

- μὴ φεύγετ'· οὐ γὰρ πολεμίαν με φεύγετε  
 ἀλλ' ἔν τ' Ἀθήναις κἀνθάδ' οὔσαν εὐμενῆ.  
 1555 ἐπόνυμος δὲ σῆς ἀφικόμην χθονὸς  
 Παλλάς, δρόμῳ σπεύσασ' Ἀπόλλωνος πάρα,  
 ὃς ἐς μὲν ὄψιν σφῶν μολεῖν οὐκ ἤξιου,  
 μὴ τῶν πάροιθε μέμψις ἐς μέσον μόλη,  
 ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι·  
 1560 ὡς ἦδε τίκτει σ' ἐξ Ἀπόλλωνος πατρός,  
 δίδωσι δ' οἷς ἔδωκεν, οὐ φύσασί σε,  
 ἀλλ' ὡς κομίζῃ 'ς οἶκον εὐγενέστατον.  
 ἐπεὶ δ' ἀνεώχθη πρᾶγμα μηνυθὲν τόδε,  
 θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων  
 1565 καὶ τήνδε πρὸς σοῦ, μηχαναῖς ἐρρύσατο.  
 ἔμελλε δ' αὐτὰ διασιωπήσας ἄναξ  
 ἐν ταῖς Ἀθήναις γνωριεῖν ταύτην τε σοὶ  
 σέ θ' ὡς πέφυκας τῆσδε καὶ Φοίβου πατρός.  
 ἀλλ' ὡς περαίνω πρᾶγμα καὶ χρησμούς θεοῦ,  
 1570 ἐφ' οἷσιν ἕξενξ' ἄρματ', εἰσακούσατον.  
 λαβοῦσα τόνδε παῖδα Κεκροπίαν χθόνα  
 χώρει, Κρέουσα, κᾶς θρόνους τυραννικοὺς  
 ἴδρυσον. ἐκ γὰρ τῶν Ἐρεχθέως γεγῶς  
 δίκαιος ἄρχειν τῆς ἐμῆς ὄδε χθονός,



## ION

*Enter ATHENA by mechane, alighting on the theologeion.*

But look! Which of the gods is showing a sun-like countenance above the incense-laden temple? Let's get away from here, mother, and not look on the gods—unless it is time for us to see.

### ATHENA

Do not run away! It is not an enemy you are fleeing but one who is your friend both here and in Athens. I, Pallas, who gave my name to your land, have come here, sent in haste by Apollo. He has not thought it best to come to see you lest reproach for what happened before come between him and you. He has sent me to tell you that this woman is your mother and Apollo your father. He has bestowed you on one who is not your father so that you may take your place in a noble house. When the matter was revealed and brought to light, he was afraid that you would be killed by your mother's contrivance and she by you, and so he found the means to rescue you. Lord Apollo intended to keep all this quiet and in Athens to reveal your mother to you and that you were her son by Phoebus.

But I must bring the business of the god's oracles to a conclusion: hear why I have yoked my chariot. Take this son of yours, Creusa, and go to the land of Cecrops and set him upon the royal throne. Since he is of the line of Erechtheus it is right that he should rule my land, and he

1549 *θυοδόκων* Pierson: *θεοδότων* L

1562 *κομίζῃ* 's post Lenting (*κομίζῃ σ'*) et Reiske (*νομίζῃ* 's)  
Wilamowitz: *νομίζῃς* L

1567 *σοὶ* Kuiper: *σῆν* L

1574 *τῆς* Hartung: *τῆσδ'* L

## EURIPIDES

- 1575 ἔσται δ' ἂν Ἑλλάδ' εὐκλεής. οἱ τοῦδε γὰρ  
παῖδες γενόμενοι τέσσαρες ρίζης μιᾶς  
ἐπώνυμοι γῆς κάπιφυλίων χθονὸς  
λαῶν ἔσονται, σκόπελον οἱ ναίουσ' ἑμόν.  
Γελέων μὲν ἔσται πρῶτος· εἶτα δεύτερος  
<τρίτος τ' ἔσονται παῖδες ὧν ἐπώνυμοι>
- 1580 Ὅπλητες Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος  
ἐν φύλον ἔξουσ' Αἰγικορῆς. οἱ τῶνδε δ' αὖ  
παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ  
Κυκλάδας ἐποικήσουσι νησαίας πόλεις  
χέρσους τε παράλους, ὃ σθένος τῆμῃ χθονὶ
- 1585 δίδωσιν· ἀντίπορθμα δ' ἠπείρουι δυοῖν  
πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς  
Εὐρωπίας τε τοῦδε δ' ὀνόματος χάριν  
Ἴωνες ὀνομασθέντες ἔξουσιν κλέος.  
Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
- 1590 Δῶρος μὲν, ἐνθεν Δωρὶς ὑμνηθήσεται  
πόλις κατ' αἶαν Πελοπίαν· ὃ δεύτερος  
Ἀχαιός, ὃς γῆς παραλίας Ἰίου πέλας  
τύραννος ἔσται, κάπισημανθήσεται  
κείνου κεκλήσθαι λαὸς ὄνομ' ἐπώνυμον.
- 1595 καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν  
ἄνοσον λοχεύει σ', ὥστε μὴ γνῶναι φίλους·  
ἐπεὶ δ' ἔτικτες τόνδε παῖδα κάπέθου  
ἐν σπαργάνοισιν, ἀρπάσαντ' ἐς ἀγκάλας  
Ἑρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος,
- 1600 ἔθρεψέ τ' οὐδ' εἶασεν ἐκπνεῦσαι βίον.

## ION

will be renowned in Hellas. His sons, four born from a single stock, will give their names to the land and to the peoples in their tribes who inhabit my rock. Geleon will be the first. The second <and third are the sons who will give their name to> the Hopletes and Argades, and the Aigikores named from my aegis shall possess their separate tribe. When the appointed time comes children born of these shall come to dwell in the island cities of the Cyclades and the coastal cities of the mainland, which will give strength to my land. They shall dwell in the plains in two continents on either side of the dividing sea, Asia and Europe. They shall be called Ionians after this boy and win glory. But you and Xuthus shall have children together: Dorus, who will cause the city of Doris<sup>42</sup> to be glorified in Pelops' land, and secondly Achaeus, who will be ruler of the coastland about Rhium, and the people will be marked by the same name as his.

Apollo has done all things well. First, your labor, thanks to him, was free from sickness, and your family did not learn of it. And when you had given birth and exposed your son in his swaddling clothes, he ordered Hermes to snatch up the child in his arms and convey it here: he raised him and did not allow him to die.

<sup>42</sup> Apparently a reference to Sparta, the Dorian city *par excellence*.

---

1575 δ' L. Dindorf: τ' L.      1577 κάπιφυλίων Paley: -ίου L

1579 post h. v. lac. indic. Badham

1581 ἐν φύλλον Hermann: ἔμφ- L

1591 ὁ Wilamowitz et Murray quasi ex L: γ' ὁ L

1594 ἐπώνυμον Kirchhoff: -ος L

## EURIPIDES

νῦν οὖν σιώπα παῖς ὄδ' ὡς πέφυκε σός,  
 ἴν' ἡ δόκησις Ξοῦθον ἠδέως ἔχη  
 σύ τ' αὖ τὰ σαυτῆς ἀγάθ' ἔχουσ' ἴης, γύναι.  
 καὶ χαίρετ'· ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων  
 1605 εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι.

## ΙΩΝ

ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστία  
 σους λόγους ἐδεξάμεσθα· πείθομαι δ' εἶναι πατρὸς  
 Λοξίου καὶ τῆσδε. καὶ πρὶν τοῦτο δ' οὐκ ἄπιστον  
 ἦν.

## ΚΡΕΟΥΣΑ

τὰμὰ νῦν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρὶν,  
 1610 οὐνεχ' οὗ ποτ' ἠμέλησα παιδὸς ἀποδίδωσί μοι.  
 αἶδε δ' εὐωποὶ πύλαι μοι καὶ θεοῦ χρηστήρια,  
 δυσμενῆ πάροιθεν ὄντα. νῦν δὲ καὶ ῥόπτρων χέρας  
 ἠδέως ἐκκριμνάμεσθα καὶ προσεννέπω πύλας.

## ΑΘΗΝΑ

ἦνεσ' οὐνεκ' εὐλογεῖς θεὸν μεταβαλοῦσ' ἀμείνονα·  
 1615 χρόνια μὲν τὰ τῶν θεῶν πως, ἐς τέλος δ' οὐκ  
 ἀσθενῆ.

## ΚΡΕΟΥΣΑ

ὦ τέκνον, στείχωμεν οἴκους.

## ΑΘΗΝΑ

στείχεθ', ἔφομαι δ' ἐγώ.

1603 ἴης Porson: εἶη L

1607 ἐδεξάμεσθα Musgrave: δεξόμεσθα L

ION

Now therefore tell no one that he is your son: Xuthus will enjoy a pleasant delusion and you, lady, will go your way in possession of the blessing that belongs to you. Farewell! Your troubles now are ended, and hereafter, I promise you, your fortune will be good.

ION

Pallas, daughter of great Zeus, I believe what you have said! I am convinced that I am the son of Loxias and this woman. Even before this was not incredible.

CREUSA

Hear now what I have to say. I praise Phoebus, though before I did not praise him, because he has given me back the son I did not take care of. Lovely now in my eyes are the gates of the god's oracular shrine, which I once hated. Now my hands cling with pleasure to the door knocker as I bid the gates farewell.

ATHENA

I approve this change of heart for the better, this praise of the god. Though the gods may be slow to act, yet in the end they are mighty.

CREUSA

My son, let us go home.

ATHENA

Go, both of you, and I shall follow.

---

1610 ἡμέλησα Heath: -σε L

1614 ἀμείνονα Musgrave: αἰεί που L

EURIPIDES

ΙΩΝ

ἀξία γ' ἡμῶν ὄδουρός.

<ΚΡΕΟΥΣΑ>

καὶ φιλοῦσά γε πτόλιν.

ΑΘΗΝΑ

ἔς θρόνους δ' ἴζου παλαιούς.

ΙΩΝ

ἄξιον τὸ κτήμά μοι.

ΧΟΡΟΣ

1620 ὦ Διὸς Λητοῦς τ' Ἄπολλον, χαῖρ'· ὄτω δ' ἐλαύνεται  
 συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν  
 χρεῶν  
 ἐς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων,  
 οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔ ποτ' εὖ πράξειαν  
 ἄν.

1617n *Ιων* Hermann: Κρ. L

1617 *αἰσία* Musgrave <Κρ.> Hermann

1618n *Ιων* Heath: Κρ. L

ION

ION

Yes, a fit guardian of our way.

<CREUSA>

And one who loves the city.

ATHENA

Mount the ancient throne.

ION

It is right for me to possess it.

CHORUS LEADER

Apollo, son of Zeus and Leto, farewell! Anyone whose house is hard pressed by troubles should worship the gods and be confident: in the end the noble receive their just reward. But the base, as befits their nature, will never prosper.

*Exit ATHENA by mechane from the theologeion, CREUSA, ION, and CHORUS by Eisodos A.*