

disposition of mind with which the personages regard the sacrifice. Menelaus and Agamemnon decide to bring it about. Clytaemnestra, Iphigeneia, Achilles and the old Henchman regard it with horror, and are prepared to do their best to avert it. This division then, is not, like the former, an equal one: there are two on one side, and four on the other. But at *v.* 1368, in the 6th scene of the *ἔξοδος*, Iphigeneia, the most nearly concerned of all, deserts the larger party and ranges herself with her father and her uncle. This transition forms the supreme crisis of the tragedy.

Connected with the three *περιπέτειαι*—Agamemnon's decision, Clytaemnestra's discovery, and Iphigeneia's self-sacrifice—are four main scenes by which the action of the drama is advanced. The first is the 2nd scene of the first Epeisodion—*vv.* 317—542 (assuming, as it will afterwards be shown we may, that the scene with the messenger, *vv.* 414—441, is spurious), in which Agamemnon and Menelaus argue, the former against, the latter for the sacrifice. The disputants here have no great earnestness of tone. There is an almost unseemly eagerness shown on both sides, not so much to convince the opponent, as to make a telling answer. A fit end to such a scene is the (perhaps feigned) renunciation by Menelaus of his pursuit and the corresponding change of front on the part of his brother. Agamemnon ends by making up his mind to do what he has all along been arguing that he could not and ought not to do, just when his brother ceases to press him to do it.

Next of the four comes the scene following on the 2nd *περιπέτεια*:—the fourth scene of the third Epeisodion—*vv.* 896—1035. In this Clytaemnestra appeals to Achilles for help, and the appeal calls forth ready sympathy in the true-hearted warrior. There is no want of earnestness in this scene, but it has no conclusive issue. Achilles promises his help in the last resort, but bids Clytaemnestra first try by words to shake her husband's determination¹.

The third main scene—technically two scenes; the 2nd and 3rd of the Exodus—*vv.* 1106—1275—is that in which Agamemnon is brought face to face with his wife and daughter. The wife is unable by her reproaches, the daughter by her tearful prayers, to shake his

¹ This unexpected recommendation of Achilles seems to be due to dramatic necessity. As both mother and daughter appear in the play, *both* of them must have the opportunity of trying to shake Agamemnon's resolution. If either of them did not do so, it would produce the impression that she had not the matter so much at heart as the other. It would be foreign to the nature of Greek Tragedy that both should try at once.