

date from the 14th century. The play was first printed in the Edition of Aldus published in the year 1503, which contained all the extant plays of Euripides with the exception of the *Electra*. Numerous translations and adaptations to the modern stage attest the interest which the tragedy has aroused in modern times¹. Till a little more than a hundred years ago no one seems to have suspected that the Greek text did not give us the play as it was left by Euripides. Since the publication in 1761 however of Musgrave's *Exercitationes in Euripidem*, the authenticity of large portions (and even of the whole) of the play has been repeatedly called in question. Musgrave was the first to direct attention to the following passage of Aelian *Hist. Anim.* VII. 39: ὁ δὲ Εὐριπίδης ἐν τῇ Ἰφιγενείᾳ

ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω [φίλαις²]
κεροῦσσαν, ἣν σφάζοντες αὐχέσουσι σὴν
σφάζειν θυγατέρα.

It was the attempt to conjecture in what part of the *Iphigeneia at Aulis* this quotation occurred, that gave the first impulse to a far-reaching sceptical criticism of the text. It was clear from the first that no place could be found for such lines as these in any part of our present text. Musgrave's own attention was directed to the irregularity in the construction of the prologue as compared with those of other Euripidean plays, and he expressed the belief that the lines quoted by Aelian come from a lost prologue spoken by Artemis to an imaginary auditor (*i.e.* one not present on the stage)—either Agamemnon or Clytaemnestra. Musgrave does not suspect our present opening of being spurious, he

¹ Erasmus published a Latin translation of it (and the *Hecuba*) in 1524 which was frequently reprinted, especially in Italy: Ludovico Dolce about 1540 published an Italian version, which though not a literal translation followed the lines of the story and action of the Greek. Thomas Sibilet translated it into French in 1549. From the same century date two German translations, one by Ch. H. Postellus and one by Baptista de Rochlitz 1584. An adaptation of the tragedy to the French stage was made by Rotrou in 1641, and in 1675 Racine founded upon it his *Iphigénie*. In the same year another tragedy of the same name was produced by MM. Le Clerc and Coras. In 1700 an Italian translation by Maggi

was published at Milan, and in the same year an *Iphigeneia at Aulis* was produced at Drury Lane. An Italian translation with notes of the two *Iphigeneia's*, by Padre Dom. Giambatt. Carraciolo, was published at Florence in 1729, an unpublished Italian translation by A. de Pazzi is also mentioned. About 1764 appeared a translation in blank verse by the Italian Lorenzo Guazzesi, and Glück's opera *Iphigenie en Aulide* was produced in Paris in 1774. I have not here mentioned any translation of the whole of Euripides.

² I cannot believe that *φίλαις* is the right word here. Wecklein suggests *λάθρα*.