Comparison of the Phrygians

(Emepidele, der zweite Forscher)

The legend of Phrygiana is one of the most touching of its kind, and its theme has been a favorite with dramatists at various times. The story of the young girl, so quiet and forsaking, so modest and submissive to her father's will finishes, indeed, sufficient material for colonization and has proven a fruitful field from which authors of different ages have successfully gleaned. For a hundred years before Christ, Euripides, the famous Athenian, wrote part in his Phrygiana at Athens, and Phrygiana in America created a national ideal from the character of Phrygiana and has given a direct model of refinement and culture for a woman who is representative of the Classic era. The legend comes back to a theme of barbaric practices in the Greek religion and has been treated by other writers, other than Euripides, but with less success. The tale appears as one of the chief episodes in the Trojan War in connection with the departure of the navy from Pelopia for Troy.

11865d 59) The story as it was known to the Greeks was that at one time Eumenes had slain a stag in the grove of Artemis, who in her anger claimed
return the king's daughter. The goddess forced the issue lost by detaining the Greeks on their way to Troy. This fleet lay becalmed at Aulis, until a messenger, whose chosen leader kept his oath to offer up to the goddess to, exquisite thing born to him in the course of the year following his offence; this proving to be his child Iphigenia. Euripides following the Cycopian legend and allows the daughter to be led to the altar and ready to yield her neck to the Vic, when the goddess interposes at the supreme moment and carries her away in a cloud to the barren island of Taurica. This narrative brings the Iphigenia at Aulis to an end and brings leads up to the subsequent adventures of Iphigenia in Taurica when Iphigenia has remained for long years in exile performing the rites of Priestess to Diana and assisting at the sacrifice of all strangers who are cast upon these shores. Each of these stories has been well
fit rendering in the language of modern times; after a lapse of more than twenty centuries Racine and Webster have given new life to the ancient legend and though giving a Greek name to the character have produced a distinctly modern and representative of the education, customs and national ideas of each one's times and environments. Each author sought to make a mere translation into or adoption of
its time and stage but produced a separate work
part, you followed the thread of the drama story closely and are indebted to Euripides for ideas, feelings and interpretations. But we are interested only in the development of the character of Sappho and its purpose to compare the traits as treated or brought out by the different authors.

Euripides' Sappho and in Aeschylus, Sophocles' Oph- ingenia are alike serve as the preludes to the Latin Oph ingenia in Catullus and Sappho. Sappho, since they both take up the same story and treat the character as a young girl and come first in the discursion. Euripides' Sophocles is not a violent, agitated character, but seems almost a self-possessed woman who realizes that she is descended from kings and is conscious of her dignity. She regrets having come because it has been beautiful to her and the hopes of the future are most brilliant. She almost deprecates the thought that she is to have her life and death. She is full of simplicity and grace. As the favorite child seeks to personate her father by temporal activities to spend her life and to keep her from the shadow of death which is so repulsive. This seems not entirely! Sweet is light!

Constraining me not to see the other gloom,
Sweet, passing sweet, is light for men to see
The graver life is not.
Her seductions are natural and touching, when be-
moaning her untimely end, but when she finds that it
is necessary to undergo the ordeal of death for the future
renewal of her hopes, she becomes calm and earnest,
ready to face the ordeal and sympathetic with her
father whose suffering she realizes.

"Mother,—to my word hearken ye!—
against these husband I behold the anger
stained carelessly,
do I am resolved to die; and pain I am that
this be done gloriously,
that I thrust ignoble thoughts away
unto me allmighty Helles looks! I only
can petition
Repose upon her, laying of him gally?
Phrygian's overthrown,
In the good of Helles thus didn't bear me,
not for thee alone."

The uncles freshness of her life is gone
and she resigns all her fond hopes to assume
the happy position of a national benefactress. She
is willing to fill out a measure of greatness which
her father has left incomplete and forgiving
him for what he has done. She becomes the sad
and mature heroine awaiting the death to prove.
In the Iphigenia of Racine was a more mystic and natural creation. She is resigned and faithful and fears to say that she loves life or that the light of day is sweeter to see or the shades of death frightful. She respects her father and though regretting to part from life as much as the Iphigenia she only expressed it by mute prayers and as manifestly humble obedience to parented will. She is the submission Christian virgin who fears to attract herself too much to the joys of life though its honors and pleasures are more dazzling to her mind. It is not the splendor of nature and beauty of art which attracts her to life as much as society and the vision of the honors which will be hers as the wife of the great warrior Achilles. This illustrates the chief difference between the antique and modern education. To the pagan nature was the most pleasing and appealing thing in life, while society and honors appealed most strongly to the modern. As a martyr she is willing to die without protest and fears to offend by a single murmur of opposition. Her death is less dramatic and idealized than Electra's but more natural.

The Iphigenia of Electra realizes
that suppose her depend on the progress of the fleet and the fall of Troy and her death will rebound to the glory of her country. With Racine her thoughts are all for Achilles who is to find an incentive in her death to win fresh laurels in avenging her upon the Trojans. Her ideal is now entirely natural and the lofty sentiments which Euripides' Hellenica utter so chiefe tend to set her off from the rest of her kind and to discourage closer acquaintance with her natural character. She is actuated by the loftiest principles and determined by the highest motives and excites the most sincere admiration of Achilles who after Hellenica's speech when she urges him to not to slay any man but to save himself to fight for Hellenes, 

"Let me be Hellen's savior, if I may," he replies. "So am heroic!"—nought else I say more. Thy resolve is noble—why should not one say the truth?"

In the Hellenica of Racine we now lose sight of her natural and human side of her life. The utterance but few of the lofty sentiments of the other but is shown as grappling with emotions of a more and every day of nature. She believes her father is justified in his action as does Euripides character and calls him honorable to the
1st. He cannot think of disobeying him or of accepting
him her fate as Achilles suggests: — Die? non? que
entre un père osant me résister? J'aimerais la
mort que j'aurais évité? Où serait le respect?
Et ce devrais-je suprême? — Thus she replies to Achilles
and to her father. "Mon père ennemi de vous tremblé,
vous n'avez point trahi, quand vous commandez,
vous n'avez obéi, ma vie est votre bien." This
monstrous and thought and action and forgerie
and pandearon Euphrile to whom she thoroughly
spokesman. If yours persuade. Heels! Iroove in-
less, 
Et le père de ton cœur que vous m'e rarassez."
The asks Achilles to set the captive maiden free
and wishes to reconcile father and mother and
her, in peace if possible. He is actuated by
love for Achilles and sees a glorious future
future, which she by her death has made possible.
To him she says: — "Ce champ de glorieux avais
aspirer tous.
Si vous courez comme pâs, rest revûle pour vous."
The most ideal and dramatic character of
Euphrile is shown in her speech when she forth to
altar, — My father, at thine feet I come, and for
my country's sake my body I give, and for all Hephaestus
It is to be led to the of you into the action gladly, and sacrificed, since this is Heaven's decree. Prosper so far as rests with me, and win victory and return to Pentapolis. Thus let me receive by a hand on me. Silent, unfeeling, will I yield my neck? The Iphigenia in Aulis is less moving than in her sentiments than she of Euripides, and in her farewell speech to Achilles she says: "Allez; et sans ses mains vites d'entôys; faites pleurer nostre monast aux vaux de Troy. Je meurs d'amour est espoir, aimable et tranquille. Si je n'ai pas vu la compagnie de Achilles, J'espère que de moins un heureux avens A vos faits immortels joindra mon souvenir. Et qu'un jour mon trône, source d'alent, s'abrit Enfin la récit d'une si belle histoire. Adieu, Prince; vivez, digne sur les Dieux."

In the character of Iphigenia as found in Pericles we find less of an ideal than in the poet's play, but she is entirely natural and what she might expect a direction to become who has been banished in estranged from her native country and separated from all she holds dear. The noble sentiments which she uttered when she was to have been sacrificed have remained ever last and bitterness and hate
place. If we wish to find a modern character, gentle and
Christian-like, we must turn to Iphigenia, who seems to have
taken the noble sentiments from Euripides and the more
nannogamous and Christian traits of the obedient and
submissive Iphigenia of Racine and from this com-
bination he has produced a character which time
has made into a calm and mature heroine who is
fortified against misfortune and resigned to a lonely
and unhappy life.

In the beginning of Iphigenia in Tauris
and Iphigenia after Tauris, the Iphigenia speaks alone
and recites the history of their surroundings and the causes.
In Euripides it is merely a relation of facts without feel-
ing under it is to bitterness toward her father upon whom
she lays the blame, nor the greater part of the blame, from
her present condition. She has just had a dream which
tells her according to her interpretation that her brother
Orestes is dead and she feels that the last tie which binds
her, home is broken. She begins to take pleasure in the
remains of the bloody rites of Priamies to Delphi. Time and
environment have pleased their work upon her; and she is hardened
and rebellious against her fate: "Oh hardened heart," she ex-
claims when she hears that two Greek strangers have
been captured, "to strangers in time past, gentle western
and commissary. To kindly meeting its demands,
When Deucalion sorrow fell into Thessaly,
And man from dreams whereby mine heart is stilled
And deck Orestes seat light no more,
Stun shall than find me, who bye so grieve.

He feels that she has been unjustly treated and
and that her life has been detained and deprived of that
which should belong to a woman, love, children and
friends;—Love by a stove or desert shore I live,
Loveless and homeless no children clinging
To me, the homeless, friendless—Orestes
finds his sister full of hate which as she says to
unfortunate cherish for the fortunate.

Ah, friends, true saw was this, I prove it now:
The hapless, which have known fair fortune once
Are bitter—thoughts unto hapless folk.

De norm to stay year after year upon a barbaric
island with so many terrible experiences in her
mind without hope now seeing Helen against it
natural that she should become bitter and violent.
She has never called her bonds solemn or holy
and her resignation is only that of a bird which
has broken from itself, to rebel against the bars
of its cage. She hates Helen who is partly respon-
sible for her misfortune and she declares that she
would sacrifice the hapless themselves if they
should come into her powers. She finds comfort in the remembrance of the brave women who attend her that they would like to see Helen dead at her feet and sacrificed by her own hand. When she learns that Orestes is not dead she are disappointed at her lack of feeling. She seems only to listen to the dispelling of her dreams and is surprised that it did not prove true. All love of country has not died and however, she is ready to go back to her native land or to gain news from there "Going home. She shows herself a true Greek, even still, quiet, crafty and mendacious. It is she who suggested all the means of escape and she is ready to use deceit and fraud and even murder if it can be safely done. All three Greek minds are united and they resist at no means which will be helpful in the accomplishment of her ends.

In contrast with this, how thoroughly modern and Christian does the character of Goethe's Spontigenia seem! In studying the character of Shylock in Shakespearan mispronunciation is gained at the beginning, makes us think that Shylock was a villain, but on closer investigation we feel that he was justified in the main for his actions. But with Goethe's Spontigenia we need not
Thence she, for her first words are such as to inspire confidence and make create an impression of the goodness and sincerity of her character. We are no longer among pagans though the characters have Greek names. We can easily imagine ourselves in an overurge and in the circle of Christian ideas. We see that she is largely fortified against her fate. She has reached that infinite inner world after which the Christian spirit strives and from this high standpoint she has reconciled herself to her surroundings. She recounts her sorrows as does the antique Sophocles; but this soliloquy contains a world of love and longing and calm resignation. Though resigned and uncomplaining she has not forgotten her native land. She is a stranger as she says: "Immer, wie im ersten, fremd." She cannot become accustomed to these people or learn to perform her duties with pleasure.

"Dann a h! mich trennt das Meer von deinem Geliebten.
Und an dem Ufer steht ich lange Tage.
Das Land der Griechen mit der Sterne zurück,
Und gegen meine Empfindung bringt die Welle
Mit Lauten Töne beruhmend mir berühren."

She longs for home and loved ones with
passionate longing which can only be expressed by the
German word Sehnsucht and which has no equivalent
in other tongues. All her longing and desires are tem-
pered with gratitude and thankfulness to Diana who
removed her from sacrifice upon the altar, and to
Theseus, the barbarian king, who has been to her as
an indulgent foster to a favorite child. Her youth
spirit has done much in the island toward the bet-
tering and softening of their customs, of which
nothing is shown in Euripides. She has changed
the customs and refashioned the morals until they have dis-
continued for a long time their bloody sacrifices.
All trust her and revere her, but she does not realize
and cannot think she has accomplished so much
to be praised for, as Arkes, the chief attendant of the
king, tells her.

Wo hast hier nichts gestern selbst Sehnsucht?
Wer hat des Königs Tränen selbst erlebt?
Wer hat den alten grausamen Gebrauch,
Dass aus Alters Dämens jeder Freund
Sein Leben blutend lässt, von Jahr zu Jahr
Mit saurer Übelkündigung aufgetragen
Und sie farbigen vom gewissen Tod
Das Vaterland so oft zurückgeschickt?
Und füllt nicht jeglichen ein besser los.
A more beautiful assurance could hardly be given than this of the great respect and honor in which she is held. But this assurance cannot make her happy in these stories and she cannot forget her race and antiquity enough to become the wife of a barbarian king. She yet has hopes of going back to Venice and though a foreigner, perhaps, she wishes to remain true to her nationality and loyal to her fatherland.

Goethe while traveling in Italy found a picture of a saint Agatha whose face appeared to him real virginity without coldness or roughness and he said: 'I have marked face well, and in spirit shall resolver my obligation to her and not let my heroine say anything which would not become this saint.' Such the intends his character to be and
this likeness as has maddened it. We may expect to hear
duch lustreless and sentiments issuing from her lips
as a warden comes from the pure and cool the picture
represented. But we cannot expect the same from the antique
Phoebus. The words, the Attire, and the feelings the
expression would not be suitable to a Saint Agatha.
The Phoebus Phoebus who prays to Diana
but her prayer is a mere salutation and means nothing
to her;
in this likeness he has molded it. We may expect to hear
such utterances and sentiments issuing from his lips as
would come from the pure soul which the picture rep,
resented. But we cannot expect the same from the antiquate
Sophignia. The sentiments and feelings which sheexpresses
would not be suitable to St. Agatha. The whole
soft and patient frame of modern Sophignia, and especially
the true religion which she puts into her prayer to
Diana, are both beyond the Greek woman. The
Greek Sophignia (prays to Diana) but her prayer is
merely a salutation and gives her no comfort:—

"The silent, O ye dwellers on the double confracting
rocks of the Empire, she cries as she approaches the
altar. O daughter of Latonia, Dictynee, mountain
nymph, to thy court, to the gold-covered summits
of the godly pillar and temple, I, slave of the
sacred tutelary god, free, true, my body, virgin foot,
changing for this place the towers and walls of Greece,
framed for horses, and Europe with its well-wooded
fields and the twin-houses of my father."

This has no more meaning than a Buddhist section
of today. He even hesitates to denounce human sacrifice
though his heart is against it. She expresses no thankfulness
to any one for what she has received nor does
she recognize any work or honor in those who
around her. New mixed more feeling is voiced in the prayer of Goethe's "Iphigenia":

"O wie beschämt gesteh' ich dass ich dir mit stillen, unbewilligen Zärt'gen, Göttin, in deinen Rittern! Mein Leben sollte in freien Diensten dir gewiss sein.

Auch zwei Jahre raste auf dich gehofft und hoff' noch geblieb auf dich, wie die Junone des großen Königs verstorbene Tochter, die Trümmer willgern, auf den Arm genommen.

She loves Diana and this passion of unity has a strangely definite ring in it. She has brooded like a shrewd over whose own grave, and an accusing

being she has passed over many years, and she is deep

a thousand times, and ingratitude for the many favors

sion and believes that it is the direct

the divine will that she should be where she is. She

is pure and believes that the gods will desire to keep

her so. Her purity is not confined to herself but in-

fluence all those with whom she comes in contact.

Crestes comes to her cured and tormented by theano for the murder of his mother. And instead of having

her home where the statue of Diana to the "Dyrene

shown to be cured" the torments of the
Cleopatra is traced by the pure and holy influence of her sister. She is ready to go away from there, but to accompany her beloved brother, if she can only get away without using deception. She knows that she cannot go away without virtually deceiving all who know her, and that their greatest good has departed. It is not Pylades, but Cleopatra who suggests the means of escape. All plans must come from other minds than hers. Pylades shows himself the true friend by his cunning suggestions and crafty means of escape. They agree to use the same ruse as that which Euripides' characters used to take the statue to the sea shore to be burnt, and Cleopatra must tell this to the king in order to deceive him and to keep him from the sacrifice. She agrees thoughtfully confused and with a bad conscience, but is somewhat a moment after by the presence of Arkes who comes to urge her to sacrifice the two brothers that she almost gives up the design. The voice of this true man she says, "He called me to myself, has reminded me that displea
However dangerous the confession might be she told Arbes after a little delay that she wanted to bathe in the image in the sea. What Pylades put in her mouth she could say well enough, but could go no further. Pylades is surprised and vexed when he returns and finds she has made this dangerous confession. "Why did she not take refuge in the night as a priestess? As a cloak I have never used it; nor reply and she is ready to take all the blame upon her, for she could not answer Arbes only with truth. Untruth and deceit are hateful to her.

"Woh,"

O weh der Lüge! Sie befreit nicht
wie jedes andere, wahr gesprochene Wut.
Die Beruf; sie macht uns nicht gefreut; sie
ünglied,
Denn sie sind kühnlich erschien, und sie lacht,
Ein lose gekrönter Pfahl, von niemandem
bestimmt und von jemand, nicht zurück
und trifft den Schützen."

She is not entirely without her weak
side and we even begin to fear that she
may fall from the high place and stoop to
to decisions as she has been advised. But when
the final order comes and she meets the King the
right triumphs and she frankly tells him that
she is trying to get away and confesses all. It
is a bold confession, but she does it in the full
knowledge of the rightness and its kings
heart is softened until he grants her what she longs
to leave in peace. The kiss farewell asking for
forgiveness and leaves the shores with sincere re
gret.

Gondi and Racine have made their for
acters modern and ungreene. The author does not
copey or amend from his surroundings. He re
lects the good from all these he sees around him
and that which is best suited to his taste for the good and true. If he is a logomer
and an orator as Racine he will only choose that
which is noble and will avoid the low and indig
Both these latter authors have given us what
was destine and what was influencd the
mind impressed them most in life though seeking
to give a combination of the Greek ideal in modern
dramatic art.

Gondi strove after Greek culture and
sought to free himself from the titanic impotancy
and revolutionary tendencies of the Sturm- und
Drangperiod. He sought freedom and was
largely influenced by the beauty of the ancient
East.

The question might well be asked, how
could Euripides create such a noble character
in the first play and sell so highly idealized a
hero and with such admirable principles, and
in the second one so cunning and masochistic?
Was the second a separate creation from the
first or was the still an ideal character?
In answering this question the greater skill of
Euripides as an author and playwright will be
apparent. Hecuba serves to illustrate
two phases of the Greek mind. She is an ideal
creature in the first play and ready to die for
the public good when it is for Greece and the
aggrandizement of her house. No thing could be
more pleasing to a Greek audience of her day
than to see a young girl immolated on the altar
for the nation's welfare. On the other hand
in the second play the character can deceive
and lie when it is not against the Greeks but
against a barbarian. Their moral commen-
ded them to love their country and to hate...
injure their enemies and did not prohibit them from doing so. The barbarians, with whom the great sin was in doing anything but a breach of faith was an essential part of their education and their feelings in regard to this is well expressed in these words.
Injure their enemies and gain permission to deceive the barbarians. With them the great sin was in not being a barbarian. Cunning was an essential part of their education and if a man were known and acquainted to heroic actions all else was permissible to him. To doubt the Athenian audience was wild with delight at seeing their country deceive the redoubled king and while he pretended to be cleaning the goddess and sang a few songs on the shore, while making good their escape. The Ephesian was of Ephesians was a national ideal good for that particular time but that of sorcery is any ideal for all and any time.

Goethe's Ephesians is the result of long years of study and many conflicting circumstances. At the time of the completion of the play he had just emerged from the ten years of distracting life at Weimar where he had formed many beautiful relations and many which were not to his credit. Departing from Weimar he had made the journey to Italy the goal of men of his race from Homer to Luther, and of which he had long dreamed.
Since he could study the works of art which he had so long been interested in and peacefully think over his past under the serene shelter
stars and remember the Saint Agatha's f
Drum von Stein. The influence of this woman
upon his life cannot be estimated and the victory
affection did much toward quieting the im-
portunity and nature of this strong man. He had
experiences in his life over which he brooded
in solitude and was greatly troubled. No doubt that
he saw in himself the Orator of the drama and
in Drum von Stein the actress, the priestess,
who at his side free from its inner torment and
left it calm and peaceful.

Each poet has given us an ideal
of obedience, blind belief in the gods, national
love of country united with national pride
and honor. Homer went beyond an ideal
of his own time and education. Euripides
and Racine wrote for the people and made
their plays to suit the sentiment that ruled
among the theatre-going people while Grock
something which is more for contemplation
and calm resting than to be seen and
admired in a train.
Socrates has given prominence to the psychological and ethical qualities and all his characters through suppositions to the highest degree act as if supposition counted for nothing and personal qualities for everything. We are strongly impressed with the love of truth and Christian spirit of his character, but we can hardly call Socrates Christian, for his views are decidedly pagan. But he was in the circle of Christiarchy and could not get away from its influences. The fidelity and loyalty of Ephigenia recalls the heroes of the ideal who belonged and she is the expression of the German high respect and reverence for women which has been the theme of their songs and poems from the earliest times. It is the national German spirit grown patient by suffering, the German steadfastness which can yet hope against fate and retain its purity. Her character has the effect of a grand piece of music, soothing and exciting the respect, admiration and feeling. Her song will stand in the future peaceful and secure like a master-piece of plastic art a fitting interest but not carrying a siren influence.
upon all who contemplate its grandeur.

Approved

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