



展望(Prospect)全国高等院校英语专业系列精品教材

# 欧美戏剧选读

李 军 主编

*Selected Readings of  
European and American Drama*



对外经济贸易大学出版社  
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责任编辑: 邱蓓蓓 顾晓军

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# 出版说明

“展望 (Prospect) 全国高等院校英语专业系列精品教材”由对外经济贸易大学出版社联合我国多所重点本科大学推出。教材针对全国本科院校英语专业设计,内容涵盖英语专业必修和选修课教学,包括基础技能、语言学、文学、文化、商务等方面,囊括当前我国高校英语专业所开设的大部分课程,并充分考虑到我国英语教育的地区差异和不同院校英语专业的特点,为英语教学提供更多的选择。

展望系列教材在内容选材上反映了各个学科领域的最新研究成果,除了帮助学生打下扎实的语言基本功外,在编写上更着力培养学生分析问题、解决问题的能力,并提高学生的思辨能力和人文、科学素养,培养健康向上的人生观,使学生真正成为我国新时代所需要的英语专门人才。

本系列教材的作者为学科带头人和一线优秀教师,教材充分体现了当今大学英语专业教育的发展方向和水平。具体书目包括《基础英语教程第一册》、《基础英语教程第二册》、《基础英语教程第三册》、《基础英语教程第四册》、《英语听力教程》、《英语口语教程第一册》、《英语口语教程第二册》、《英语阅读教程第一册》、《英语阅读教程第二册》、《英语阅读教程 1-2 册辅导用书》、《英语视听说》、《商务英汉视译教程》、《英语写作教程第一册》、《英语写作教程第二册》、《实用英语学术论文写作》、《英汉/汉英口译基础教程》、《大学汉英翻译教程 (第三版)》、《大学英语通用翻译教程》、《大学汉英翻译教程》、《英汉口译基础教程》、《学术类论文写作手册 (第三版)》、《美国历史文化概况 (英文版)》、《英国历史文化概况 (英文版)》、《中国历史文化概况 (英文版)》、《英美历史文化概况 (英文版)》、《英美报刊高级阅读教程》、《英美国家概况》、《英国文学简史》、《美国文学简史》、《英美文学作品选读》、《英语语言学教程》、《实用英语文体学教程》、《实用英语文体写作》、《应用文体翻译教程》、《经贸英语文章选读》、《经贸英语翻译》、《经贸英语口译》、《商务英语写作》、《跨文化交际》、《国际商务礼仪》、《语言学导论 (第二版)》、《欧美戏剧选读》等。

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2015 年 3 月

# 前言

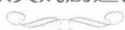


英语戏剧是国内外众多大学为英语专业学生常设的一门文学课程，也是越来越多的国内高等院校为不同专业学生开设的一门人文类选修课，其重要性自不待言。然而，国内现有的英语戏剧教材常受限于两点，其弊端不容忽视：1) 选材范围限于英美两国，教材及课程名称亦多为“英美戏剧”，鲜有将欧洲其他国家重要作品包括在内的，这一点显然不利于读者对西方戏剧的全面了解；相比之下，国外大学的英语戏剧教学及教材更多涵盖了除英美以外其他西方国家（甚至更大范围）名家的英译作品，值得我们借鉴。2) 选材标准主要限于文学经典，而对剧本的可读性和适演性则在不同程度上有所忽视。这种选材上体现出来的偏狭特点直接导致了戏剧教学的某种错位，不但影响了学生阅读和表演的兴趣以及学习相关课程的积极性，而且制约了优秀的戏剧作品原有的鲜活的生命力和丰富的表现力。鉴此，编撰本教材的一个明确目标是突破以上两个局限性，从而使广大读者更多受益。

实现这一目标的前提和基础是编者在过去十余年间的戏剧教学实践和经验，主要体现在以下两点：1) 编者在对外经济贸易大学为本科生开设的“欧美戏剧鉴赏”课程，以及为研究生开设的“欧美戏剧”和“欧美戏剧与电影”等课程，选材范围都囊括了除英美以外其他国家的英译作品。2) 从文本到舞台（from page to stage）多年来一直是编者教学过程中的一个鲜明特色，除了在课堂上时常穿插朗读台词和即兴表演外，每学期还会专门安排课时进行表演工作坊（acting workshop）的活动，期末考试则以汇报演出为固定形式。为了适应这些安排，本课除了保留一些公认的经典英语剧本外，还有意识地选取了其他更具时代气息的现当代作品和更适于演出的独幕剧或戏剧选段。

基于编者在以往戏剧教学和实践中的多年积累，本教材共选取了九个国家的十二位剧作家的较有代表性的剧本选段，其中包括：希腊——索福克勒斯（《俄狄浦斯王》），英国——莎士比亚（《哈姆雷特》）、王尔德（《温德米尔夫人的扇子》），法国——莫里哀（《厌世人》）、罗斯丹（《幻想家》），挪威——易卜生（《玩偶之家》），意大利——皮兰德娄（《六个寻找剧作家的角色》），俄罗斯——契科夫（《熊》），比利时——梅特林格（《青鸟》），德国——布莱希特（《四川好人》），美国——奥尼尔（《长夜漫漫路迢迢》）、怀尔德（《我们的小镇》）。在选材过程中，编者也充分考虑到表演实践的需要，譬如《熊》这部独幕剧并非契科夫的代表作，但与《樱桃园》等“大作”相比，或许更适合表演（尤其对包括学生在内的非专业演员而言），而《温德米尔夫人的扇子》、《长夜漫漫路迢迢》等大部分剧本在确定选读场次时都考虑到了可读性和适演性。

值得一提的是，由于本教材兼顾了演出实践的需要，它也适用于日益活跃的各种校



园戏剧活动,包括戏剧节、戏剧比赛、英语才艺竞赛、班级/学系/社团活动等。编者在以往亲身经历的这些活动中,不无遗憾地发现,许多大、中学生因为找不到合适的剧本和缺乏正确的引导,对于经典英语戏剧不是敬而远之,就是兴趣索然,转而耽于表演语言和思想内容都有“低龄化”之嫌的《白雪公主》等童话改编剧,或者热衷将时下流行的影视作品改头换面,甚至译成英文来当话剧演(如《甄嬛传》一度颇受青睐);编者也时常遇到来自校内外的戏剧活动组织者或参与者因各种不同需要前来索求剧本,无奈目前国内适合课外戏剧表演等活动的教材或剧本集为数不多,难以满足各类活动的需求。上述因素促成了编者编撰这本兼顾教学和课外活动的教材。

本书共分十二个单元,分别为欧美各国不同时期、不同风格的经典英文或英译剧本选段,它们中的大部分精选于剧本的某一场(scene),少数为两场,另有一出完整的独幕剧。每个单元包括以下五部分内容:1)作家及作品(Introduction):主要介绍剧作家的生活经历、文学思想和创作风格、重要作品与影响,以及选读剧本的内容概述、艺术特色和主题思想等。2)作品选读(Selected reading):按照作品的年代先后顺序选编了前述九个国家十二位著名剧作家颇具代表性的戏剧选段,每个选段都有情节简介,并有涵盖语言难点、文化典故、专用词汇和术语等内容的注释。3)思考及讨论问题(Questions):每个选读剧本后都有五个问题,它们既是对剧中重要内容的提示,又为读者更深入研究剧本提供了思路,可促进和引导读者进行思考,也可作为教师组织学生课堂讨论的题目。4)相关阅读书目(Further reading):每个剧本选段后还推荐了几本导读性或导论性参考书,它们难度适中且有一定的针对性,为读者提供了相关阅读的初步指南。5)媒体改编(Media adaptations):列举了每部戏剧的主要影视或其他媒体改编作品的核心信息,使读者能够根据这些信息通过网络等途径找到所需的改编作品。除此以外,本书还有两个附录,分别是戏剧术语表(Glossary)和西方戏剧大事编年记(A Chronology of Western Drama),前者可供读者查找有关戏剧的重要术语,后者则可帮助读者对西方戏剧的概况有一个略览。

在此,特别感谢对外经济贸易大学孙建秋教授,是她引领我走上了英语戏剧教学与研究的道路,她开阔的视野和开明的思想对我影响深远,她对戏剧和教学的热忱给了我莫大的激励。此外,笔者还要感谢在香港中文大学就读博士研究生时的导师杰森·格莱克曼(Jason Gleckman)教授,他渊博的知识和严谨的治学使我受益匪浅。最后,感谢对外经济贸易大学出版社的大力支持和诸位编辑的辛勤工作。

衷心欢迎读者提出宝贵意见。

李 军

2015年8月



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# UNIT 1

## Sophocles: *Oedipus the King*



### INTRODUCTION

**Sophocles** (496–406 B.C.) is one the three greatest Greek tragedians (the other two are Aeschylus and Euripides). His long life coincided with the great period of Athenian glory. He was an active participant in the public life of Athens, serving as a collector of tribute and later a general in the Peloponnesian Wars. In his career as a brilliantly successful dramatist, he wrote over 120 plays, with only seven complete tragedies having survived, including the famous Theban Trilogy. *Oedipus the King* (c. 430 B.C.), *Oedipus at Colonus* (411? B.C.), and *Antigone* (441 B.C.).

*Oedipus the King*<sup>①</sup> is Sophocles' most famous tragedy. Over the years, this play has attracted tremendous critical attention, from Aristotle's use of it as a model for his definition of tragedy in *Poetics* to Freud's use of its power as evidence of the validity of the "Oedipus complex." This tragedy can be viewed as a story about how a doomed character attempts to escape the fate predestined in vain, but it is also about how a man of high principles and probing intelligence follows the prompting of that intelligence to the final consequence of true self-knowledge. It is constructed superbly by Sophocles, with the "recognition" scene and the reversal scene intertwined and developed together. Oedipus' awareness of his identity is also his doom. At the outset of this tragedy, Oedipus pledges to excavate the cause for the plague that attacked Thebes, only to be driven back step by step, through a flashback narrative, to the abyss of self identification as well as self destroying.

The play is based on a story well known to the playwright's contemporaries: Oedipus was born to King Laius and Queen Jocasta in the kingdom of Thebes. The infamous prophecy said, on attaining the adulthood Oedipus will kill his father, marry his own mother and will bring disasters to the kingdom. To avoid the inevitable, Laius fastened the baby with a large pin and left him in a mountain. The baby about to die in the mountain was rescued and raised by King Polybus and Queen Merope in the city of Corinth. Oedipus after grownup as adult learns about

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① The play is also titled *Oedipus Rex* or *Oedipus Tyrannus*.





the prophecy and falsely understanding he will kill King Polybus. To avoid the prophecy, he travels to the Thebes. On his way he encounters with an old stranger in a narrow path and kills him in a fight to who will give way. After killing the stranger, he reaches Thebes and found the kingdom is in disaster as the king was killed and being ruled now by the Sphinx (a mythical creature). Oedipus kills the Sphinx and wins the throne of the kings and marries Queen Jocasta. Their marriage brings them two sons and two daughters. The shocking truth is revealed later that Oedipus has fulfilled the prophecy unknowingly, killing his father and marrying his own mother. Jocasta hangs herself after knowing she has married her son and given birth to four children through his son. Oedipus seized two pins from her dress and blinded himself with them.



### SELECTED READING (Act 1)<sup>①</sup>

[**Plot Summary:** The play begins with Theban citizens pleading with their king, Oedipus, for relief from the plague that is afflicting the city. Declaring his commitment to finding and punishing Laius's murderer, Oedipus says that he has sent for Teiresias, the blind prophet. After much pleading and mutual antagonism, Oedipus forces Teiresias say what he knows that it was Oedipus who killed Laius. Oedipus is outraged at the accusations, and then suspects the seer of working on Creon's behalf, since Creon, as Laius's brother, was and still is a potential successor to the throne.]

*The action takes place in Thebes in front of the royal palace. The main doors are directly facing the audience. There are altars beside the doors. A crowd of citizens carrying branches decorated with laurel garlands and wool and led by the PRIEST has gathered in front of the altars, with some people sitting on the altar steps. OEDIPUS enters through the palace doors.*

### PROLOGUE<sup>②</sup>

#### OEDIPUS.<sup>③</sup>

My children, latest generation born from Cadmus,<sup>④</sup>  
why are you sitting here with wreathed sticks  
in supplication to me, while the city  
fills with incense, chants, and cries of pain?  
Children, it would not be appropriate for me

① This is from the translation version (2014) by Ian Johnston with his written permission for the copyright.

② The play consists of a prologue, a parados, four scenes—each accompanied by an ode (a dialogue between a character and the chorus in which are mingled lyrical measures of choral lament)—and an exodus.

③ **Oedipus:** The name, meaning “swollen foot,” refers to the mutilation of Oedipus feet by his father, Laius, before the infant was sent to Mount Cithaeron to be put to death by exposure.

④ **Cadmus:** also as Kadmos, founder of Thebes, great-great-grandfather of Oedipus.

to learn of this from any other source,  
so I have come in person—I, Oedipus,  
whose fame all men acknowledge. But you there,  
old man, tell me—you seem to be the one  
who ought to speak for those assembled here.  
What feeling brings you to me—fear or desire?  
You can be confident that I will help.  
I shall assist you willingly in every way.  
I would be a hard-hearted man indeed,  
if I did not pity suppliants like these.

**PRIEST.**

Oedipus, ruler of my native land,  
you see how people here of every age  
are crouching down around your altars,  
some fledglings barely strong enough to fly  
and others bent by age, with priests as well—  
for I'm priest of Zeus<sup>①</sup>—and these ones here,  
the pick of all our youth. The other groups  
sit in the market place with suppliant sticks  
or else in front of Pallas' two shrines,<sup>②</sup>  
or where Ismenus<sup>③</sup> prophesies with fire.  
For our city, as you yourself can see,  
is badly shaken—she cannot raise her head  
above the depths of so much surging death.  
Disease infects fruit blossoms in our land,  
disease infects our herds of grazing cattle,  
makes women in labour lose their children.  
And deadly pestilence, that fiery god,  
swoops down to blast the city, emptying  
the House of Cadmus, and fills black Hades<sup>④</sup>  
with groans and howls. These children and myself  
now sit here by your home, not because we think

---

① **Zeus:** the principal god of the Greek pantheon, ruler of the heavens and father of the other gods.

② **Pallas:** Pallas Athena. There were two shrines to her in Thebes.

③ **Ismenus:** a reference to the temple of Apollo near the river Ismenus in Thebes. Prophecies were made here by “reading” the ashes of the altar fires.

④ **Hades:** the god of the underworld.



you're equal to the gods. No. We judge you  
the first of men in what happens in this life  
and in our interactions with the gods.  
For you came here, to our Cadmeian city,  
and freed us from the tribute we were paying  
to that cruel singer<sup>①</sup>—and yet you knew  
no more than we did and had not been taught.  
In their stories, the people testify  
how, with gods' help, you gave us back our lives.  
So now, Oedipus, our king, most powerful  
in all men's eyes, we're here as suppliants,  
all begging you to find some help for us,  
either by listening to a heavenly voice,  
or learning from some other human being.  
For, in my view, men of experience  
provide advice which gives the best results.  
So now, you best of men, raise up our state.  
Act to consolidate your fame, for now,  
thanks to your eagerness in earlier days,  
the city celebrates you as its saviour.  
Don't let our memory of your ruling here  
declare that we were first set right again,  
and later fell. No. Restore our city,  
so that it stands secure. In those times past  
you brought us joy—and with good omens, too.  
Be that same man today. If you're to rule  
as you are doing now, it's better to be king  
in a land of men than in a desert.  
An empty ship or city wall is nothing  
if no men share your life together there.

---

① **cruel singer**: the **Sphinx**, a monster with a woman's head, a lion's body, and wings. The "tribute" from which Oedipus freed Thebes was the destruction of all the young men who failed to solve the Sphinx's riddle and were subsequently devoured. The riddle is as follows: "What goes on four legs in the morning, two legs at noon, and three legs in the evening, and yet is weakest when supported by the largest number of feet?" Oedipus made the correct answer—man, who crawls in infancy, walks in his prime, and uses a stick in old age—and thus ended the Sphinx's reign of terror. The Sphinx destroyed herself when Oedipus answered the riddle. As a result, Oedipus was rewarded the throne and the recently widowed Jocasta.

**OEDIPUS.**

My poor children, I know why you have come—  
I am not ignorant of what you yearn for.  
For I well know that you are ill, and yet,  
sick as you are, there is not one of you  
whose illness equals mine. Your agony  
comes to each one of you as his alone,  
a special pain for him and no one else.  
But the soul inside me sorrows for myself,  
and for the city, and for you—all together.  
You are not rousing me from a deep sleep.  
You must know I've been shedding many tears  
and, in my wandering thoughts, exploring  
many pathways. After a careful search  
I followed up the one thing I could find  
and acted on it. So I have sent away  
my brother-in-law, son of Menoeceus,  
Creon, to Pythian Apollo's shrine,<sup>①</sup>  
to learn from him what I might do or say  
to save our city. But when I count the days—  
the time he's been away—I now worry  
what he's doing. For he's been gone too long,  
well past the time he should have taken.  
But when he comes, I'll be a wicked man  
if I do not act on all the god reveals.

**PRIEST.**

What you have said is most appropriate,  
for these men here have just informed me  
that Creon is approaching.

**OEDIPUS.**

Lord Apollo,  
as he returns may fine shining fortune,  
bright as his countenance, attend on him.

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① **Pythian Apollo's shrine:** the temple of Phoebus, Apollo's oracle or prophet at Delphi.



**PRIEST.**

It seems the news he brings is good—if not,  
he would not wear that wreath around his head,  
a laurel<sup>①</sup> thickly packed with berries.

**OEDIPUS.**

We'll know soon enough—he's within earshot.  
[Enter CREON. OEDIPUS calls to him as he approaches]  
My royal kinsman, child of Menoeceus,  
what message from the god do you bring us?

**CREON.**

Good news. I tell you even troubles  
difficult to bear will all end happily  
if events lead to the right conclusion.

**OEDIPUS.**

What is the oracle? So far your words  
inspire in me no confidence or fear.

**CREON.**

If you wish to hear the news in public,  
I'm prepared to speak. Or we could step inside.

**OEDIPUS.**

Speak out to everyone. The grief I feel  
for these citizens is even greater  
than any pain I feel for my own life.

**CREON.**

Then let me report what I heard from the god.  
Lord Phoebus<sup>②</sup> clearly orders us to drive away  
the polluting stain this land has harboured—  
which will not be healed if we keep nursing it.

**OEDIPUS.**

What sort of cleansing? And this disaster—

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① **laurel**: A garland of laurel leaves is sacred to Apollo. A suppliant to Apollo's shrine characteristically wore such a garland if he received favourable news.

② **Phoebus**: Apollo.

how did it happen?

**CREON.**

By banishment—  
or atone for murder by shedding blood again.  
This blood brings on the storm which blasts our state.

**OEDIPUS.**

And the one whose fate the god revealed—  
what sort of man is he?

**CREON.**

Before you came, my lord,  
to steer our ship of state, Laius ruled this land.

**OEDIPUS.**

I have heard that, but I never saw the man.

**CREON.**

Laius was killed. And now the god is clear.  
those murderers, he tells us, must be punished,  
whoever they may be.

**OEDIPUS.**

And where are they?  
In what country? Where am I to find a trace  
of this ancient crime? It will be hard to track.

**CREON.**

Here in Thebes, so said the god. What is sought  
is found, but what is overlooked escapes.

**OEDIPUS.**

When Laius fell in bloody death, where was he—  
at home, or in his fields, or in another land?

**CREON.**

He was abroad, on his way to Delphi—  
that's what he told us. He began the trip,  
but did not return.





**OEDIPUS.**

Was there no messenger—  
no companion who made the journey with him  
and witnessed what took place—a person  
who might provide some knowledge men could use?

**CREON.**

They all died—except for one who was afraid  
and ran away. There was only one thing  
he could inform us of with confidence  
about the things he saw.

**OEDIPUS.**

What was that?  
We might get somewhere if we had one fact—  
we could find many things, if we possessed  
some slender hope to get us going.

**CREON.**

He told us it was robbers who attacked them—  
not just a single man, a gang of them—  
they came on with force and killed him.

**OEDIPUS.**

How would a thief have dared to do this,  
unless he had financial help from Thebes?

**CREON.**

That's what we guessed. But once Laius was dead  
we were in trouble, so no one sought revenge.

**OEDIPUS.**

When the ruling king had fallen in this way,  
what bad trouble blocked your path, preventing you  
from looking into it?

**CREON.**

It was the Sphinx—  
she sang her enigmatic song and thus forced us  
to put aside something we found obscure



to look into the urgent problem we now faced.

**OEDIPUS.**

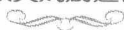
Then I will start afresh, and once again  
shed light on darkness. It is most fitting  
that Apollo demonstrates his care  
for the dead man, and worthy of you, too.  
And so, as is right, you will see how I  
work with you, seeking vengeance for this land,  
as well as for the god. This polluting stain  
I will remove, not for some distant friend,  
but for myself. For whoever killed this man  
may soon enough desire to turn his hand  
in the same way against me, too, and kill me.  
Thus, in avenging Laius, I serve myself.  
But now, my children, as quickly as you can  
stand up from these altar steps and take  
your suppliant branches. Someone must call  
the Theban people to assemble here.  
I'll do everything I can. With the god's help  
this will all come to light successfully,  
or else it will prove our common ruin.  
[OEDIPUS and CREON go into the palace]

**PRIEST.**

Let us get up, children. For this man  
has willingly declared just what we came for.  
And may Phoebus, who sent this oracle,  
come as our saviour and end our sickness.  
[The PRIEST and the CITIZENS leave. Enter the CHORUS OF THEBAN ELDERS]

**CHORUS.**

Oh sweet speaking voice of Zeus,  
you have come to glorious Thebes from golden Pytho—  
but what is your intent?  
My fearful heart twists on the rack and shakes with fear.  
O Delian healer, for whom we cry aloud  
in holy awe, what obligation  
will you demand from me, a thing unknown



or now renewed with the revolving years?

Immortal voice, O child of golden Hope,  
speak to me!

First I call on you, Athena the immortal,  
daughter of Zeus, and on your sister, too,

Artemis, who guards our land and sits  
on her glorious round throne in our market place,  
and on Phoebus, who shoots from far away.

O you three guardians against death,  
appear to me!

If before now you have ever driven off  
a fiery plague to keep away disaster  
from the city and have banished it,  
then come to us this time as well!

Alas, the pains I bear are numberless—  
my people now all sick with plague,  
our minds can find no weapons

to serve as our defence. Now the offspring  
of our splendid earth no longer grow,  
nor do our women crying out in labour  
get their relief from a living new-born child.

As you can see—one by one they swoop away,  
off to the shores of the evening god, like birds  
faster than fire which no one can resist.

Our city dies—we've lost count of all the dead.

Her sons lie in the dirt unpitied, unlamented  
Corpses spread the pestilence, while youthful wives  
and grey-haired mothers on the altar steps  
wail everywhere and cry in supplication,  
seeking to relieve their agonizing pain.

Their solemn chants ring out—  
they mingle with the voices of lament.

O Zeus' golden daughter,  
send your support and strength,  
your lovely countenance!

And that ravenous Ares,<sup>①</sup> god of killing,

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① Ares: god of war and killing, often disapproved of by the major Olympian deities. In Greek mythology, he is usually given no very glorious part in the stories in which he appears.