Iphigeneia

1. Blood rites and Human Sacrifice
   a. Human sacrifice is not Greek, it's barbarian (so Greek mythology)
   b. Rite of Artemis Tauria was brought to Greece by Iphigeneia along with Orestes (see Euripides' Iphigeneia among the Taurians)

2. Greek fleet stranded at Aulis on Boeotian shore
   a. Why the war?
   b. Why the human sacrifice?

3. Euripides' Iphigeneia and the peculiarities of Euripidean drama
   a. Staged posthumous after 406 BCE (like the Bacchantes)
   b. Euripidean drama as drama of passions and feelings (Walter Zürcher, Tycho von Wilamowitz, and Albin Lesky)
      i. Actions rather than characters (who are not too delineated; Zürcher)
         1. Human sacrifice and human folly
         2. Human reaction of hatred and love (Lesky)
            a. Toward a 'psychology' of human behavior: psychē = 'soul'
               i. Boundless hatred against the traitor (or the enemy) vs. tender love for one's children (cf. Medea)
               ii. Compassion (cf. Admetus and Heracles in Alcestis)
      ii. Dialectics
         1. Euripides transforms the tragic agōn ('contrasted debate between two speakers in dialogic meter, not sung but recited): compare pp. 318 ff. (Agamemnon, Old Servant, Menelaus, and Iphigeneia, vs. Oedipus and Tiresias in Sophocles' OT)
            a. Influenced by sophists, experts who made a profession of their sophia, 'wisdom'
            b. Beginning of philosophy
               i. Giorgio Colli, The Birth of Philosophy
               ii. Nietzsche
         2. Inconsistency of the chorus: non-acting character supporting dramatic action
            a. 'Philosophical' remarks, e.g. p. 341 after Achilles' reply to Clitemnestra [very quizzable!]:
               How can Shame's face or Virtue's be of avail, when Impiety is enthroned and mortals put Virtue behind them and heed her not, when Lawlessness prevails over laws and it si no longer the common problem of mortals to to avoid the displeasure of the gods?
            iii. Lack of 'action unity': Iphigeneia terrified of dying is inconsistent with her self-sacrificing move (Aristotle, Poetics 15, 1454a)
               1. Consistency with physis (>> Stoic Platonism)

4. The genius of Euripides
   a. Self-sacrifice at the center of the plot (instrumental but not central in Alcestis, which is the tragedy of Admetus as well as of Alcestis)
   b. Refusal of official mythology of epic
   c. Embracing a new mysticism
   d. Bacchamtes: milking the wild, uncontrollable beast: peace vs. violence