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Euripides

(From a photograph of a bust in the National Museum, Naples)
THE

MEDEA

OF

EURIPIDES

EDITED BY

MORTIMER LAMSON EARLE

PROFESSOR OF CLASSICAL PHILOLOGY AT COLUMBIA UNIVERSITY

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EARLE. MEDEA.
W. P. I
PREFACE

In making this edition of the Medea I have tried in the Greek text to present the hand of the author, as nearly as that might be done, and in the explanatory notes to offer on the text a commentary that should shirk no difficulty. How far I have achieved this twofold purpose I leave to the judgement of my peers.

In constituting the text I have accepted a considerable number of corrections—as I believe, or have believed, them to be—made by other students of the play. I have also introduced certain conjectures of my own. The latter, of which some may have been made before me without my knowledge by others, are to be found chiefly in the following verses: 106, 133, 202, 206, 219–221, 223 (division of words), 241, 291, 300, 307, 314 (division of words), 343, 384, 435 f., 444, 459, 463, 483, 529, 550, 561, 588, 698, 705, 777, 840, 907, 915, 918, 926, 928, 993, 1064 (transposition of verse), 1118, 1189, 1194, 1237 (verse condemned), 1275, 1333, 1362, 1419 (division of words). Furthermore in the Notes on the Text that are contained in the second Appendix I have included some δεύτεραι φροντίδες that I trust will prove to be, for the most part at least, also σοφότεραι.

A not unimportant adjunct to the Commentary is, as I venture to think, the punctuation of the text—a matter
on which I have bestowed a good deal of diligence. A few rightly set points may be worth whole pages of explanation; though it is given to few to accomplish so much by this means as—to cite eminent examples—the late F. D. Allen did in Eur. Alc. 205 (see Hayley's edition) and as Mr Johan Samuelsson has done in Hor. Sat. 2. 5. 91 (see Eranos IV. 5). It may be noted here that the essential relative clause is not cut off by a comma in my text. The practice of too many German editors in this regard is a greater source of misunderstanding than is commonly recognised.

In the spelling of the Greek text I have tried to do my duty according to my lights. Among other things I have retained the preposition oi'veka.

The Appendix on the Metres is meant to give something more than bare schemes. That the term "logaeic" is used to embrace metres that cannot be handily or certainly named otherwise seems to me to be at least pardonable. I may remark here that I have never been able to accept Hermann's doctrine of "anacrusis".

In concluding these few words of preface it is at once a duty and a pleasure to me to thank those that have rendered me particular services in the making of the book. Miss Gertrude M. Hirst, Ph.D., tutor in Classical Philology at Barnard College, has rendered me valuable assistance in the preparation for the press of a portion of the Commentary and in the making of the Indexes. Professor Edward B. Clapp of the University of California most kindly obtained for me an excellent photograph of the bust of Euripides that is figured in the frontispiece. To
the friendly courtesy of a French artist, M. Frédéric A. Lottin of Paris, I am indebted for an excellent photograph of the Louvre Sarcophagus. All these I bear in grateful remembrance.

'Ανδρί τοι χρεών
μνήμην παρεῖναι, τερπνόν ε' τι που πάθοι.

MORTIMER LAMSON EARLE

BARNARD COLLEGE,
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INTRODUCTION

EURIPIDES'S LIFE

1. Of the facts of Euripides's personal life little is or can be known. He left no correspondence behind him, at least none that has come down to us, much less did he write an autobiography; what he has to tell us of himself is to be found, if anywhere, concealed in his plays. The contemporary references of Aristophanes are plainly bits of caricature, and the kernel of truth in them can hardly be extracted with any certainty. The fragments of formal biography of Euripides that have come down to us are of late composition and need to be handled with great critical care and skill; their earliest trustworthy source appears to be an account of Euripides written by Philochorus, an Attic antiquarian that flourished in the first half of the third century B.C. — more than a hundred years after Euripides's death.

2. Aristophanes's *Frogs* is known to have been brought out early in 405 B.C. In it a prominent place is occupied by a debate in the underworld between the dead poets Aeschylus and Euripides, the latter of whom has claimed the former's seat in the realm of the dead. Sophocles also is referred to as dead; but the reference to him is so slight and so like a concession to circumstances, that it has been shrewdly, and probably justly, conjectured that Sophocles's death occurred during the composition of the play, which had been planned and begun by Aristophanes not long after the news of Euripides's death reached Athens. 'And they say too that Sophocles on hearing of his death himself came out in a grey cloak and brought on his chorus and actors ungarlanded in the proagon (i.e. in the preliminary appearance, in the Odeum, of the tragic poet with his
troupe), and that the people burst into tears.' From what has been said about the composition of the Frogs and from the tradition that Sophocles died in the archonship of Callias (406–405 B.C.) it is evident that this would have been on the eve of the Great Dionysia in the spring of 406 B.C. Euripides died in Macedonia, and little news, if any, would have come south during the winter season; his death, therefore, may have occurred either late in the year 407 or early in the year 406. Philochorus is authority for the statement that Euripides died at over seventy; and it is plain that his approximate age at the time of his death might easily be known. 'Over seventy' (ὑπὲρ τὰ ἐβδομήκοντα ἐτη γεγονός) would mean that Euripides was born during the second Persian War. An inscription calls him a Salaminian, and Philochorus related that he used to write in a cave in Salamis. This would seem to mean that Euripides had property—doubtless inherited—in Salamis. The tradition that Euripides was born in Salamis on the very day of the great battle may have no other foundation than that which has just been indicated. But this was a current belief by Plutarch's time—how much earlier we cannot say—; and it is at least a pretty invention, if not an historical tradition, that groups the three great Attic tragedians at the birth of the Athenian empire in such wise that Aeschylus fought in the battle of Salamis, Sophocles led the chorus of boys in the celebration of the victory, and Euripides was born on the day when the victory was achieved. That Euripides's life and that of the Athenian empire were nearly coextensive is a fact and a significant one.

3. Euripides's parents were Mnesarchides, or Mnesarchus, and Clito. Their home seems to have been at Phlya in southeastern Attica. Mnesarchides is said to have been a tradesman or huckster (κάπηλος) and Clito a market-woman (λαχανοπωλεῖς). Philochorus emphatically denied the story about Clito and declared that Euripides's parents were of very good family. It is noticeable in the tradition that Euripides's eldest son, Mnesarchides, is called a merchant (ἐμπορος). He very probably followed his grandfather's calling. Then, too, we hear
of records at Phlya according to which Euripides as a lad performed the function of a ‘wine-pourer’ (οίνοχός) in the worship of the Delian Apollo at Athens—a function that was regarded as an honour for what we should call a gentleman’s son. But Aristophanes’s gibes about the green-groceries (λάχανα) of Euripides’s mother must have had some foundation to give them point. Perhaps we shall come near to the truth, if we say that Euripides was the son of farming people of means and of good stock. His mother, from whom, like other great men, he may well have inherited the germs of his genius, may have been a woman of force and something of a character in her way. But this is conjecture. We certainly know that Euripides lived the life of a man of independent means. Men of letters did not live by their pens at Athens in those days.

4. Euripides must have received the customary liberal education of his country and time. Besides bodily training he was taught reading, writing, music and Greek literature, the Education — the Bible of the Greeks — and Theognis had a prominent place. Thus much for his schooling. In what we should call his higher education it would be hard to overestimate the place occupied by the tragedies of Aeschylus, which he must often have seen upon the stage as well as read and studied. It is said that Mnesarchides, following a misinterpreted oracle, tried to make an athlete of his son. If this is so, we have in Euripides but one of many cases where a desire for higher knowledge has triumphed over a father’s wishes. It is said too that Euripides studied and practised painting. But we come now to the second of the two great influences which were to control Euripides’s future life — influences that he was to seek always to blend without ever perfectly succeeding. This was philosophy, and his master in it was Anaxagoras of Clazomenae. This great thinker, who spans the gulf between Ionian and Attic philosophy, who by introducing mind or intelligence (νοῦς) as the great ordering principle of the universe marks the transition from the earlier natural philosophers to the later
mental and moral philosophers of whom Socrates is the first, was some twenty years Euripides's senior. He lived at Athens under the patronage of Pericles. From him Euripides seems to have derived much of his knowledge of natural philosophy, as well as his love of philosophical speculation in general. It was Anaxagoras that said that the sun was an incandescent mass of stone or metal larger than the Peloponnesian; and it was his determined rationalistic treatment of the ordering of the universe that caused — or, perhaps better, occasioned — him to be banished from Athens on the eve of the outbreak of the Peloponnesian War. Euripides's bitter resentment of this treatment of his master seems clearly to have found powerful, if somewhat covert, expression in the Medea. The touching description by the coryphaeus in the Alcestis (904 sqq.) of the kinsman that had lost his only child, 'a lad worthy to be mourned', yet bore his misfortune with fortitude, albeit he was white-haired and well stricken in years, is conjectured to be a reference to Anaxagoras, whose striking fortitude under like circumstances is recorded. This would be a testimony to the real affection that Euripides had for his master, as well as to his admiration of the latter's strong and lofty character. The fact that Anaxagoras was Euripides's master in speculative science does not exclude the influence upon the poet of other philosophers. By his own testimony (Alc. 962 sqq.) we know that he was a diligent student of the writers on philosophy and medicine, and he seems to have had the singular distinction in those days of possessing a library. The influence of various early philosophers may be more or less clearly traced in his writings. He is said to have studied under Protagoras and Prodicus, great figures among those wandering teachers that were known as sophists, and to have been a friend of Socrates, who was some ten years his junior. The rhetorical teaching of the sophists must have strengthened the impression left on Euripides's mind by the balanced arguments of the law-courts, the debates of the popular assembly, and the oratory of such men as Pericles; but we must remember that, when Euripides was growing up, oratory and rhetoric had not yet
received the formal finish that was given them in the latter part of his life by the apt pupils of the sophists.

5. Euripides's first appearance as a dramatist was in 455 B.C., under the archon Callias. The leading play—or, at least, one play—of his tetralogy at that time was the *Peliades*, in which the cutting up and boiling of Pelias by his daughters at the instigation of Medea was related. It is curious to see Euripides beginning his career with a play based on a northern legend. He seems to have had a sympathy with the north. He may have had, though we have no proof of it, northern blood, like Thucydides. In that case his retirement to Macedonia would have been due to a sort of homing instinct. To return to our subject, Euripides continued to write for the stage (with increasing frequency and steadiness, it would seem, from the beginning of the Peloponnesian War) until death checked him in the composition of the *Iphigenia at Aulis*. His success was less than moderate in comparison with his efforts. He gained only the third place at his first appearance and is said to have won the first place but four times during his life, the first time in 441 B.C. A fifth victory was gained for him after his death by his son Euripides, with plays presumably written in Macedonia.

6. Towards the close of the Peloponnesian War, during which he sided strongly with his native state against Sparta, Euripides retired to Macedonia to the court of King Archelaus at Pella. It was partly a case of the prophet not without honour save in his own country. He was warmly received, it appears, and held in high honour by the Macedonian king. There were other men of letters from the south at Pella, among them the tragedian Agathon. Euripides cannot have been long in Macedonia; for his *Orestes* was brought out, doubtless by himself, at Athens in 408 B.C., and in less than two years from that time, as we have seen, he was dead. A tale was spread, of which Aristophanes surely knew nothing (else he would have mentioned it in the *Frogs*), that Euripides was torn to pieces by hunting-dogs, and a wretched mist of worthless and malicious scandal gathered
about his death. He was buried in Macedonia, in the valley of Arethusa, where his tomb was long to be seen. At Athens a cenotaph was erected in his honour with this inscription, attributed in later times to Thucydides the historian or Timotheus the musician:

Μνήμα μὲν Ἐλλάς ἀπασ' Εὐριπίδους ὁστεά δ' ἵσχει
gι' Μακεδών, ἱπέρ δέκατο τέρμα βίου·
πατρὶς δ' Ἐλλάδος Ἐλλάς, Ἀθῆναι· πολλὰ δὲ μούσαις
tέρψας ἐκ πολλῶν καὶ τὸν ἐπισυν ἔχει.

'The monument of Euripides is all Hellas, but his bones are held by that same Macedonian land in which he met his end. He was native of the Hellas of Hellas, Athens. Many were the delights that he gave by his works of genius, wherefore also from many has he his meed of praise.' There is a certain fitness in Euripides, who was to be the great poet of Hellenism, dying in that — to the Athenians, as to the Greeks in general — northern and half-barbarous land whence should presently come with the phalanxes of Philip and Alexander that blast which should scatter the seeds of Hellenism to the ends of the earth. Euripides became, as it were, the poet of the Dispersion.

Born at the birth of that which should be great,
Born, as they say, upon that fatal tide
When Salamis saw the Great King's navy ride
Within her straits, the torrent east in spate,
Yet saw it scattered by the stroke of fate,
Unknowing Athens' subtle might to abide,
While Grecian valour ploughed o'er Persian pride —
Born with the birth of that young power elate,
Thou wast the prophet of her soberer years,
Thou wast the prophet of her stormy strife,
Thou lookedst on her laughter and her tears,
Thou saw'st her breed, unwitting, larger life;
And in the eternal Hellas that should be
Thou gav'st her spirit immortality.
7. Euripides is said to have married twice, his first wife being Melito, his second Choerine or Choerile, daughter of Mnesilochus. He had three sons, Mnesarchides, named, according to Attic custom, after Euripides’s father; Mnesilochus, named after his maternal grandfather; and Euripides. Mnesarchides is said to have been a merchant, Mnesilochus an actor, and Euripides a playwright. Tradition says that both Euripides’s wives were faithless; but from Aristophanes we hear of only one wife, and nothing definite of infidelity on her part. It seems not improbable that Euripides may have had two wives, the former of whom died before 438 B.C., when the _Alcestis_ was brought out, and that it was the “late espoused saint” of Euripides that was, in a measure, the original of the heroine to whom Milton likened his dead wife. Mnesarchides, as well as the two younger sons, may have been the son of Mnesilochus’s daughter, Euripides’s second wife, who also abandoned him (cp. _Alc._ 250 for the phrase) by death before his retirement to Macedonia.

8. Euripides is said to have worn a long beard and to have had warts or freckles on his face. He was of a grave—or even grim and thoughtful—cast of countenance, and, like his master Anaxagoras, he was little given to laughter. He seems also to have been averse to general society. He was not, in short, a genial man; in this respect, as in others, he was a foil to Sophocles the εἰκόνος. He was distinctly a man of the thoughtful and scholarly type—a type rare in Greece, even in Athens, in those days. “A man that never kept good company, | The most unsociable of poet-kind, | All beard that was not freckle in his face!” is the version that Browning gives of the tradition (_Balaustion’s Adventure_, vv. 291–3). The portrait of Euripides that has come down to us, which is perhaps best represented by the Naples bust (see the frontispiece), tallies very well, it should seem, with the verbal tradition. It shews us Euripides as an elderly man, as those that remembered him longest thought of him. The face, about which the hair falls carelessly, is very grave and serious, a sternly and thoughtfully sad face, and not strikingly
Greek. This may well be the face that the statue of Euripides wore that the orator Lycurgus had set up at Athens in the latter part of the fourth century B.C. Whether it is based on a contemporary likeness we cannot say.

9. Of Euripides's writings there have come down to us eighteen plays, for the most part practically complete. Of the lost plays a large number of fragments, over a thousand, have been preserved by quotation in various ancient authors and collected by the diligence of modern scholars. Bits of papyrus found in Egypt have also contributed their mite, notably 123 verses of the Antiope in a papyrus of the third century B.C. Euripides did not confine his poetical ability exclusively to the composition of plays; he wrote a triumphal hymn in honour of the victories gained at Olympia by Alcibiades in (probably) 420 B.C. Of the elegiac inscription that he wrote for the monument to the Athenians that fell before Syracuse during the fatal expedition (415–413 B.C.) a couplet has been preserved. The letters which are ostensibly the work of Euripides are evidently forgeries, and it may well be doubted whether any letters of his were really, for a time, preserved. It may be added here that the tragedy Rhesus, which figures as a work of Euripides, is pretty certainly not from his hand. It neither has been counted in the number of Euripides's extant plays given above nor will be regarded in the sequel. Before passing the extant plays in review we may consider briefly the original extent of Euripides's dramatic writings.

10. It is said that Euripides wrote ninety-two plays. The scholars of Alexandria seem to have known, presumably as preserved in their great library, a collection of seventy-eight plays attributed to Euripides, of which number four were considered spurious. The number ninety-two, given as the total of Euripides's plays, would mean twenty-three tetralogies, or groups of four plays. We know from the Greek commentary to it that the Andromache (and presumably three other plays with it) was brought out elsewhere than at Athens (at Argos some have
thought). The *Aulid Iphigenia*, the *Corinthian Alcmeon*, the *Bacchae*—perhaps, too (though this is not in the tradition), the *Archelaus*—were brought out at Athens after Euripides's death by the younger Euripides, as has been noted above. There would then remain in the state records at Athens on which Aristotle based his *Διασκεδασις*, or 'Annals of the Stage', twenty-one entries of plays of Euripides from 455 B.C. (*Peliades*) to 408 B.C. (*Orestes*). We have seen above that Euripides gained the first prize first in 441 B.C. There remain now (excluding those that have just been mentioned) nineteen appearances of his plays to account for. Of these we can fix six (438, 431, 428, 415, 413, 412 B.C.), and in each case we have one of the plays. Of some of the lost plays, besides the *Peliades*, the date has been handed down, but of the other extant plays we can fix the dates only approximately and with varying degrees of probability. We turn now to the list of extant plays.

II. Because of certain marked resemblances to the earliest surely datable of Euripides's extant plays, the *Alcestis*, it seems probable that the *Cyclops* should head our list. It is a satyric play, the only example that has come down to us of that curious form of composition. The satyr-play occupied the fourth and last place in the tetralogy, as a last relic of the old crude form of tragedy, clinging to the refined and ennobled drama of high passion as a reminder of the pit from which it had been dug. The *Cyclops*, which may quite possibly be the fourth play of the successful tetralogy of 441 B.C., is a dramatisation of the adventure of Odysseus and the Cyclops narrated in Homer. It is doubtless a good example of its kind, but the coarseness and obscenity which were traditional in this form of composition seem strangely unsuited to Euripides as we know him from his other works, and it may well be thought that the satyr-play was not in general congenial to him. Of this we seem to find proof in the *Alcestis*, a drama of family-life and one in which self-devotion and selfishness are, as it were, isolated and allowed to find their fullest development under the artificial conditions of an ancient legend. The loving
and faithful young wife Alcestis and the bluff and hearty adventurer Heracles are among Euripides's most successful and charming creations. The play took the place of a satyr-play in the tetralogy that won the second place in 438 B.C. We have here pretty certainly an innovation, and that too not an unimportant one, on the part of Euripides. His endeavour to refine the fourth play of the tetralogy seems to have met with no immediate success. The Medea, the great play of the revenge of an abandoned wife, was, as we learn from the remains of the argument by Aristophanes the grammarian, the first play in the tetralogy that was awarded the third place, after Euphorion and Sophocles, in 431 B.C. The Heraclidae, in which play again a woman — known elsewhere (for Euripides does not name her) as Macaria — gives an example of heroic self-devotion by offering herself a willing sacrifice to ensure the peace and safety of her brothers and sisters, the other children of Heracles, was brought out, as seems most probable, in 430 B.C. A portion of the play is lost. The Andromache, presented, as has been said, elsewhere than at Athens (perhaps at Argos) and under another author's name, 'appears' (according to the tradition) 'to have been brought out at the beginning of the Peloponnesian War', and there are some reasons for placing it in the year 430. Again the relations of man and woman are prominent, again the jealousy of a wife is a powerful factor, and the play has marked resemblances to the Medea; but in the Andromache it is the new wife that plots against the old. The Hippolytus appeared in 428 B.C. It is a second edition, greatly altered, of a play of the same name that was produced some years earlier — perhaps in 430. In it we have again a treatment of the relations of man and woman, but in a new phase. Phaedra, the virtuous wife of Theseus, falls deeply in love with the pure and austere Hippolytus, an illegitimate son of Theseus. When her passion, against which she struggles, is betrayed to Hippolytus, who meets the telltale nurse's overtures with bitter scorn and contempt, Phaedra hangs herself, but, in order to protect her character with Theseus, writes a letter to him in which she falsely accuses Hippolytus. The latter, cursed
and banished by his father, meets a miraculous death. By the interposition of Artemis, Hippolytus's guardian angel hitherto, Theseus learns the truth in time to beg and receive his dying son's forgiveness. And all this sorrow and suffering has been wrought by the machinations of Aphrodite in revenge for Hippolytus's persistent purity of life. The *Hecuba*, a play drawn from the Trojan cycle of legend and describing the revenge of the captive Hecuba upon Polyestor, the Thracian king that has treacherously murdered her son Polydorus (as is also narrated in Virgil's third *Aeneid*), seems to be of 425 or 424 B.C. The *Suppliant Women* ('Ικέρδες) and the *Heracles*, commonly called the *Hercules Furens*, seem, on internal evidence, to belong to about the year 421 B.C. Indeed, it has been not unplausibly conjectured that they are two plays of the tetralogy of 421. In the *Suppliant*, which is distinctly a 'laudation of Athens' (ἐγκώμιον Ἀθηνῶν) and in that character was coupled with the *Heraclidæ* by Isocrates in his *Panegyricus*, the mothers of the comrades in arms of Polynices that had fallen before Thebes obtain, by the intervention of the Attic hero and king Theseus, the right to bury their dead. Very noteworthy is the sensational and spectacular incident of Capaneus's devoted wife, Evadne, throwing herself upon her husband's funeral pyre. In the *Heracles* the madness of the hero that gives his name to the play and his killing at Thebes of his wife and children are described. The broken Heracles, restored to sanity, finds refuge and comfort with his friend Theseus. As in the *Andromache* there is a savage attack upon the Spartan character, so in these two plays the feeling of hostility against Thebes is manifest. Our next date is 415 B.C., when Euripides won second place with the *Alexander*, *Palamedes*, *Troades*, and *Sisyphus*. Of this tetralogy, of which the three tragedies are all drawn from the tale of Troy, the *Troades* alone is extant. In it the sacrifice of Polyxena at the tomb of Achilles is the centre of pathetic interest. The sacrifice or self-sacrifice of a young woman or girl was, as we have seen and shall see further, a favourite motive with Euripides. The sailing of the Greek fleet
from the Troad, ordered at the close of the play, to meet the ruin which Posidon and Athena have determined upon in the prologue, is, as has been remarked by another, a strikingly pathetic coincidence; for it was in this same year that the great Athenian fleet sailed for Sicily, there to meet its doom. The *Electra*, in which the vengeance of Orestes upon Clytaemnestra and Aegisthus is described, appeared, as we gather from its close, in 413 B.C. It is parallel in plot to Aeschylus's *Choëphoros* and Sophocles's *Electra*. It may well be that it was Euripides's objection to what he thought — and not unjustly — the immoral tone of Sophocles's play that led him to write the *Electra*. Certain it is that he criticises by implication the treatment of the subject by Aeschylus and (probably) Sophocles's treatment too. His powerful but wilful vulgarisation of the legend is one of his most singular performances. The *Helen*, with the *Andromeda*, the loss of which latter is matter for deep regret, appeared in 412 B.C. In the *Helen* a variant of the Trojan legend that Stesichorus is ultimately responsible for is made the plot. Helen has been spirited away to Egypt, where she is kept in safety by the local king while the Greeks and Trojans fight for a phantom that Paris has carried to Troy. On his return from Troy with the phantom Helen Menelaus finds the real Helen in Egypt. A recognition takes place, the phantom vanishes, and Menelaus and Helen outwit the new king of the country, who is hostile to strangers and has been trying to make Helen his wife, and escape home in one of the king's ships. The play reads like an unsuccessful attempt to triumph again with a plot like that of the *Tauric Iphigenia*. If it is so, the *Tauric Iphigenia* might well be assigned to 414 or 413 B.C. In the *Iphigenia* Orestes haunted by the Furies goes with Pylades to the land of the Taurians (the Crimea) to bring back the idol of Artemis that is worshipped there. This, according to Apollo's oracle, is to win him peace. The sacrifices made to the Tauric Artemis are such strangers as come into the country, and the priestess of the goddess is Orestes's own sister Iphigenia, who, instead of being sacrificed by Agamemnon at Aulis, has been
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spirited away by Artemis to her shrine in the Crimea, a hind being substituted by the goddess as sacrifice at Aulis. A recognition between brother and sister, in which Pylades plays his part, is ingeniously brought about when Iphigenia is about to sacrifice Orestes. The king of the country is outwitted, and Orestes, Iphigenia, and Pylades escape with the statue in the ship that has brought the friends at the beginning. In the handling of a complicated and sensational plot this is the best play of Euripides that has survived. It was famous in antiquity and admired by Aristotle. The element of self-sacrifice, which Euripides loved, is supplied by Pylades, who offers to die for Orestes. In the Tauric Iphigenia the peculiar Attic cult of Artemis at Brauron is explained at the close of the play as that of the idol brought from the Crimea; in the Ion Attic legend is likewise drawn upon. Ion, the son of Apollo and the Attic princess Creusa, has been spirited away in infancy, after he had been exposed in a grotto in the cliff of the Acropolis, to the temple of his father Apollo at Delphi, where he has been brought up as a sacristan. Creusa and her husband, the Euboean prince Xuthus, who has received the throne of Athens with his Attic bride in gratitude for the deliverance he has wrought for Athens, come to Delphi to seek help in their childlessness. A sham ‘recognition’ between Xuthus and Ion, in which Ion figures as the illegitimate son of Xuthus, is got up by Apollo; side by side with this a true ‘recognition’ between Creusa and Ion is managed by means of the cradle and tokens that had been taken to Delphi by Hermes with the baby Ion and have been preserved by the Pythia ever since. Xuthus’s ‘recognition’ reaches Creusa’s ears before she makes hers, which is led up to by her attempt to poison Ion in a fit of jealousy of her husband’s new-found heir. Ion discovers the plot by accident and is about to kill Creusa, when the Pythia with the tokens of his birth intervenes. Xuthus never knows the truth. He carries back Ion to Athens, on his return thither with Creusa, as his son and as heir to the throne. Tantae molis erat Ionicam condere gentem. That this play belongs with the Tauric Iphigenia and the Helen is self-evident, and the view
of those that would assign it to the same year as the latter of those two plays (412 B.C.) may be right. The *Phoenissae* bears likeness to the *Ion* in its prologue. In that long speech of Jocasta's, less well motivated and managed than the prologue of the *Ion*, we have, as incidents, the exposure of a baby (Oedipus) and the winning of a native bride (Jocasta) and a throne by a (supposedly) foreign prince (Oedipus) as a reward for delivering the state. The date of the *Phoenissae* is one of the years 411–408 B.C., to give the widest limits; possibly, to be precise, 411 B.C. is the year. The play certainly belongs rather with the *Ion* than with the *Orestes* of 408. Its plot is that of the *Seven against Thebes* of Aeschylus (which play Euripides tacitly criticises, as he had the *Choëphoroe*)—the story of the hostile brothers Eteocles and Polynices, who die by each other's hand before the walls of Thebes. There are, of course, Euripidean innovations. The *Orestes*, of 408 B.C., puts another old subject in a new light. Orestes, gone mad after murdering his mother, has been tended for some five days at the palace of Mycenae by the faithful Electra; and his madness with lucid intervals is gradually passing into that sanity with intervals of madness which is well depicted in the *Tauric Iphigenia*. It is the day on which the Argive people (drawn in the guise of the Athenian δημος), having already laid the matricides under the ban, are to decide whether or not they are to be stoned to death. At this juncture our old friend Menelaus arrives from his wanderings with Helen. Menelaus might be expected, under the circumstances, to help his nephew; but he treacherously goes over to the side of Tyndareus, the father of Clytaemnestra and Helen, who manages to control the assembly so that Orestes and his sister and friend are condemned. Euripides thus lashed the perfidious Lacedaemonians and the degenerate Athenian democracy with the same whip. To return to the play, the condemned three seize Helen and Hermione her daughter (who has figured in the *Andromache*) and entrench themselves in the palace. Their plan is to kill Helen and hold Hermione as hostage. The former vanishes under their hands, as her phantom
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had vanished before. Menelaus, arrived before the palace, is threatened by the defenders that they will kill his daughter and set fire to the palace (the ancient equivalent of blowing up the magazine); but Apollo intervenes, peace is restored, and Orestes and Hermione are betrothed. Thus ends this the most sensational and blood-and-thunder of extant Greek tragedies. There is abundant power in it, but it represents Euripides at his worst. In its contemporary references it is his bitter valediction to Athens and to Greece. One is tempted to say that he burned his bridges before he went to Macedonia. Never, I suppose, was he so bitter as when with the same hand he drew the portrait of the Athenian ochlocracy and pandered to it with sensational scenes. The play reads in the assembly scene like a prophecy of the infamous execution of the victors of Arginusae against which that *iustus et tenax proppositi vir* Socrates held out in vain. Euripides’s journey to Macedonia was in a sense a return to nature and to his own better nature. In his two extant Macedonian dramas, the *Bacchae* and the unfinished *Aulid Iphigenia*, we have undoubtedly two of his most noteworthy plays. The *Bacchae* deals with the introduction of the wild worship of Bacchus at Thebes and the opposition of the King Pentheus to the new god and his votaries. Old Cadmus and Tiresias yield to the new god and go to Cithaeron to take part in his worship, but Pentheus puts Bacchus into prison. But no bonds can confine the god, and he presently beguiles the now delirious king into going to the mountain disguised as a Bacchanal to spy upon the women’s revels. Here he is detected and torn to pieces by the women, led by his mother Agave, under the spell of the god. It is hard to determine the full significance of this strange and brilliant piece, redolent of the wild free life of woodland and mountain and heralding, as it were, a new religion while harking back to the old. It may be guessed that the prophet not without honour save with the powers that be in his own country (Dionysus) and the aged seer (Tiresias) that at one moment will hear of no sophistry with gods and at the next explains the new religion (which he gladly accepts in addition to the old)
about his death. He was buried in Macedonia, in the valley of Arethusa, where his tomb was long to be seen. At Athens a cenotaph was erected in his honour with this inscription, attributed in later times to Thucydides the historian or Timotheus the musician:

Μνήμα μὲν Ἑλλὰς ἀπασ' Εὐριπίδου· ὄστεα δ' ἵσχεν
γῆ Μακεδών, ἱπερ δὲ πάνο τέρμα βίον.
pατρὶς δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι· πολλὰ δὲ μούσαι
τέρψαι ἐκ πολλῶν καὶ τὸν ἑυπαυν ἕχει.

'The monument of Euripides is all Hellas, but his bones are held by that same Macedonian land in which he met his end. He was native of the Hellas of Hellas, Athens. Many were the delights that he gave by his works of genius, wherefore also from many has he his meed of praise.' There is a certain fitness in Euripides, who was to be the great poet of Hellenism, dying in that — to the Athenians, as to the Greeks in general — northern and half-barbarous land whence should presently come with the phalanxes of Philip and Alexander that blast which should scatter the seeds of Hellenism to the ends of the earth. Euripides became, as it were, the poet of the Dispersion.

Born at the birth of that which should be great,
Born, as they say, upon that fatal tide
When Salamis saw the Great King's navy ride
Within her straits, the torrent east in spate,
Yet saw it scattered by the stroke of fate,
Unknowing Athens' subtle might to abide,
While Grecian valour ploughed o'er Persian pride —
Born with the birth of that young power elate,
Thou wast the prophet of her soberer years,
Thou wast the prophet of her stormy strife,
Thou lookedst on her laughter and her tears,
Thou saw'st her breed, unwitting, larger life;
And in the eternal Hellas that should be
Thou gav'st her spirit immortality.
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7. Euripides is said to have married twice, his first wife being Melito, his second Choerine or Choerile, daughter of Mnesilochus. He had three sons, Mnesarchides, named, according to Attic custom, after Euripides's father; Mnesilochus, named after his maternal grandfather; and Euripides. Mnesarchides is said to have been a merchant, Mnesilochus an actor, and Euripides a playwright. Tradition says that both Euripides's wives were faithless; but from Aristophanes we hear of only one wife, and nothing definite of infidelity on her part. It seems not improbable that Euripides may have had two wives, the former of whom died before 438 B.C., when the Alcestis was brought out, and that it was the "late espoused saint" of Euripides that was, in a measure, the original of the heroine to whom Milton likened his dead wife. Mnesarchides, as well as the two younger sons, may have been the son of Mnesilochus's daughter, Euripides's second wife, who also abandoned him (cp. Alc. 250 for the phrase) by death before his retirement to Macedonia.

8. Euripides is said to have worn a long beard and to have had warts or freckles on his face. He was of a grave—or even grim and thoughtful—cast of countenance, and, like his master Anaxagoras, he was little given to laughter. He seems also to have been averse to general society. He was not, in short, a genial man; in this respect, as in others, he was a foil to Sophocles the εἰκόνας. He was distinctly a man of the thoughtful and scholarly type—a type rare in Greece, even in Athens, in those days. "A man that never kept good company, | The most unsociable of poet-kind, | All beard that was not freckle in his face!" is the version that Browning gives of the tradition (Balaustion's Adventure, vv. 291–3). The portrait of Euripides that has come down to us, which is perhaps best represented by the Naples bust (see the frontispiece), tallies very well, it should seem, with the verbal tradition. It shews us Euripides as an elderly man, as those that remembered him longest thought of him. The face, about which the hair falls carelessly, is very grave and serious, a sternly and thoughtfully sad face, and not strikingly
Greek. This may well be the face that the statue of Euripides wore that the orator Lycurgus had set up at Athens in the latter part of the fourth century B.C. Whether it is based on a contemporary likeness we cannot say.

9. Of Euripides’s writings there have come down to us eighteen plays, for the most part practically complete. Of the lost plays a large number of fragments, over a thousand, have been preserved by quotation in various ancient authors and collected by the diligence of modern scholars. Bits of papyrus found in Egypt have also contributed their mite, notably 123 verses of the Antiope in a papyrus of the third century B.C. Euripides did not confine his poetical ability exclusively to the composition of plays; he wrote a triumphal hymn in honour of the victories gained at Olympia by Alcibiades in (probably) 420 B.C. Of the elegiac inscription that he wrote for the monument to the Athenians that fell before Syracuse during the fatal expedition (415–413 B.C.) a couplet has been preserved. The letters which are ostensibly the work of Euripides are evidently forgeries, and it may well be doubted whether any letters of his were really, for a time, preserved. It may be added here that the tragedy Rhesus, which figures as a work of Euripides, is pretty certainly not from his hand. It neither has been counted in the number of Euripides’s extant plays given above nor will be regarded in the sequel. Before passing the extant plays in review we may consider briefly the original extent of Euripides’s dramatic writings.

10. It is said that Euripides wrote ninety-two plays. The scholars of Alexandria seem to have known, presumably as preserved in their great library, a collection of seventy-eight plays attributed to Euripides, of which number four were considered spurious. The number ninety-two, given as the total of Euripides’s plays, would mean twenty-three tetralogies, or groups of four plays. We know from the Greek commentary to it that the Andromache (and presumably three other plays with it) was brought out elsewhere than at Athens (at Argos some have
thought). The *Aulid Iphigenia*, the *Corinthian Alcmeon*, the *Bacchae*—perhaps, too (though this is not in the tradition), the *Archelaus*—were brought out at Athens after Euripides's death by the younger Euripides, as has been noted above. There would then remain in the state records at Athens on which Aristotle based his Διδασκαλίαι, or 'Annals of the Stage', twenty-one entries of plays of Euripides from 455 B.C. (*Pehiades*) to 408 B.C. (*Orestes*). We have seen above that Euripides gained the first prize first in 441 B.C. There remain now (excluding those that have just been mentioned) nineteen appearances of his plays to account for. Of these we can fix six (438, 431, 428, 415, 413, 412 B.C.), and in each case we have one of the plays. Of some of the lost plays, besides the *Pehiades*, the date has been handed down, but of the other extant plays we can fix the dates only approximately and with varying degrees of probability. We turn now to the list of extant plays.

II. Because of certain marked resemblances to the earliest surely datable of Euripides's extant plays, the *Alcestis*, it seems probable that the *Cyclops* should head our list. It is a satyric play, the only example that has come down to us of that curious form of composition. The satyr-play occupied the fourth and last place in the tetralogy, as a last relic of the old crude form of tragedy, clinging to the refined and ennobled drama of high passion as a reminder of the pit from which it had been dug. The *Cyclops*, which may quite possibly be the fourth play of the successful tetralogy of 441 B.C., is a dramatisation of the adventure of Odysseus and the Cyclops narrated in Homer. It is doubtless a good example of its kind, but the coarseness and obscenity which were traditional in this form of composition seem strangely unsuited to Euripides as we know him from his other works, and it may well be thought that the satyr-play was not in general congenial to him. Of this we seem to find proof in the *Alcestis*, a drama of family-life and one in which self-devotion and selfishness are, as it were, isolated and allowed to find their fullest developement under the artificial conditions of an ancient legend. The loving
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spirited away by Artemis to her shrine in the Crimea, a hind being substituted by the goddess as sacrifice at Aulis. A recognition between brother and sister, in which Pylades plays his part, is ingeniously brought about when Iphigenia is about to sacrifice Orestes. The king of the country is outwitted, and Orestes, Iphigenia, and Pylades escape with the statue in the ship that has brought the friends at the beginning. In the handling of a complicated and sensational plot this is the best play of Euripides that has survived. It was famous in antiquity and admired by Aristotle. The element of self-sacrifice, which Euripides loved, is supplied by Pylades, who offers to die for Orestes. In the Tauric Iphigenia the peculiar Attic cult of Artemis at Brauron is explained at the close of the play as that of the idol brought from the Crimea; in the Ion Attic legend is likewise drawn upon. Ion, the son of Apollo and the Attic princess Creusa, has been spirited away in infancy, after he had been exposed in a grotto in the cliff of the Acropolis, to the temple of his father Apollo at Delphi, where he has been brought up as a sacristan. Creusa and her husband, the Euboean prince Xuthus, who has received the throne of Athens with his Attic bride in gratitude for the deliverance he has wrought for Athens, come to Delphi to seek help in their childlessness. A sham ‘recognition’ between Xuthus and Ion, in which Ion figures as the illegitimate son of Xuthus, is got up by Apollo; side by side with this a true ‘recognition’ between Creusa and Ion is managed by means of the cradle and tokens that had been taken to Delphi by Hermes with the baby Ion and have been preserved by the Pythia ever since. Xuthus’s ‘recognition’ reaches Creusa’s ears before she makes hers, which is led up to by her attempt to poison Ion in a fit of jealousy of her husband’s new-found heir. Ion discovers the plot by accident and is about to kill Creusa, when the Pythia with the tokens of his birth intervenes. Xuthus never knows the truth. He carries back Ion to Athens, on his return thither with Creusa, as his son and as heir to the throne. Tantae molis erat Ionicam condere gentem. That this play belongs with the Tauric Iphigenia and the Helen is self-evident, and the view
of those that would assign it to the same year as the latter of those two plays (412 B.C.) may be right. The *Phoenissae* bears likeness to the *Ion* in its prologue. In that long speech of Jocasta’s, less well motivated and managed than the prologue of the *Ion*, we have, as incidents, the exposure of a baby (Oedipus) and the winning of a native bride (Jocasta) and a throne by a (supposedly) foreign prince (Oedipus) as a reward for delivering the state. The date of the *Phoenissae* is one of the years 411–408 B.C., to give the widest limits; possibly, to be precise, 411 B.C. is the year. The play certainly belongs rather with the *Ion* than with the *Orestes* of 408. Its plot is that of the *Seven against Thebes* of Aeschylus (which play Euripides tacitly criticises, as he had the *Choëphoroe*)—the story of the hostile brothers Eteocles and Polynices, who die by each other’s hand before the walls of Thebes. There are, of course, Euripidean innovations. The *Orestes*, of 408 B.C., puts another old subject in a new light. Orestes, gone mad after murdering his mother, has been tended for some five days at the palace of Mycenae by the faithful Electra; and his madness with lucid intervals is gradually passing into that sanity with intervals of madness which is well depicted in the *Tauric Iphigenia*. It is the day on which the Argive people (drawn in the guise of the Athenian ὕππος), having already laid the matricides under the ban, are to decide whether or not they are to be stoned to death. At this juncture our old friend Menelaus arrives from his wanderings with Helen. Menelaus might be expected, under the circumstances, to help his nephew; but he treacherously goes over to the side of Tyndareus, the father of Clytaemnestra and Helen, who manages to control the assembly so that Orestes and his sister and friend are condemned. Euripides thus lashed the perfidious Lacedaemonians and the degenerate Athenian democracy with the same whip. To return to the play, the condemned three seize Helen and Hermione her daughter (who has figured in the *Andromache*) and entrench themselves in the palace. Their plan is to kill Helen and hold Hermione as hostage. The former vanishes under their hands, as her phantom
had vanished before. Menelaus, arrived before the palace, is threatened by the defenders that they will kill his daughter and set fire to the palace (the ancient equivalent of blowing up the magazine); but Apollo intervenes, peace is restored, and Orestes and Hermione are betrothed. Thus ends this the most sensational and blood-and-thunder of extant Greek tragedies. There is abundant power in it, but it represents Euripides at his worst. In its contemporary references it is his bitter valediction to Athens and to Greece. One is tempted to say that he burned his bridges before he went to Macedonia. Never, I suppose, was he so bitter as when with the same hand he drew the portrait of the Athenian ochlocracy and pandered to it with sensational scenes. The play reads in the assembly scene like a prophecy of the infamous execution of the victors of Arginusae against which that iustus et tenax propositi vir Socrates held out in vain. Euripides’s journey to Macedonia was in a sense a return to nature and to his own better nature. In his two extant Macedonian dramas, the Bacchae and the unfinished Aulid Iphigenia, we have undoubtedly two of his most noteworthy plays. The Bacchae deals with the introduction of the wild worship of Bacchus at Thebes and the opposition of the King Pentheus to the new god and his votaries. Old Cadmus and Tiresias yield to the new god and go to Cithaeron to take part in his worship, but Pentheus puts Bacchus into prison. But no bonds can confine the god, and he presently beguiles the now delirious king into going to the mountain disguised as a Bacchanal to spy upon the women’s revels. Here he is detected and torn to pieces by the women, led by his mother Agave, under the spell of the god. It is hard to determine the full significance of this strange and brilliant piece, redolent of the wild free life of woodland and mountain and heralding, as it were, a new religion while harking back to the old. It may be guessed that the prophet not without honour save with the powers that be in his own country (Dionysus) and the aged seer (Tiresias) that at one moment will hear of no sophistry with gods and at the next explains the new religion (which he gladly accepts in addition to the old)
in a very rationalistic fashion—it may be guessed, I say, that these are types of Euripides himself. But this fascinating and elusive topic cannot be pursued here at greater length. In the *Aulid Iphigenia*, which deals with the old story of the sacrifice of Agamemnon’s daughter at Aulis, Euripides has drawn the picture of a pure, tender, loving girl at first shrinking from death with all the horror and dread of youth, but then nerving herself to die freely for her father and the national cause. And Euripides has drawn this figure—this “dream of form in days of thought”—as only he could draw it that above all the poets of Greece knew the heart of man and woman. The Muses of the *Bacchae* and the Graces of the *Aulid Iphigenia* worthily end Euripides’s life as man and as dramatist.

[The chronological list of Euripides’s extant plays would be approximately as follows:

* Cyclops . . . . possibly 441 B.C.,
* Alcestis . . . . . 438 ”
* Medea . . . . . 431 ”
* Heraclidae . . . probably 430 ”
* Andromache . . . perhaps 430 ”

(but possibly considerably later),
* Hippolytus . . . . . 428 B.C.,
* Hecuba . . . . apparently 424 or 425 B.C.,
* Supplices . . . . about 421 B.C.,
* Heracles . . . . about 421 ”
* Troades . . . . . 415 ”
* Tauric Iphigenia . . apparently 414 or 413 B.C.,
* Electra . . . . . 413 B.C.,
* Helen . . . . . 412 ”

Ion . . . . . perhaps 412 ”

(but perhaps earlier than the *Tauric Iphigenia*),
* Phoenissae . . . . . 411–408 B.C.,
* Orestes . . . . . 408 B.C.,
* Bacchae . . . composed apparently 407 ”
* Aulid Iphigenia ” ” 407 ”]
12. The chronological point of view must still be ours, to a certain degree, as we seek to form an adequate conception of his art, his thought, and his influence. His plays, as we know them, fall, in point of form and style, into two great divisions. The first embraces the plays that precede in date the Peloponnesian War or belong to its former part, *i.e.* down to 421 B.C.; the second embraces the plays that belong to the latter part of the Peloponnesian War, *i.e.* from 420 B.C. From another point of view these are the plays of his middle age and the plays of his old age. But the progress of a mature and powerful human mind is not by leaps and bounds, and we cannot draw our imaginary line too sharply. Such plays as the *Supplices* and the *Heracles* belong rather to the second division than to the first. In the plays of the earlier period the prologue, *i.e.* the opening speech, which Euripides made a set form of introduction for his plays and which enabled him to indicate in outline those innovations or peculiarities in his form of the legend which it was necessary for the audience to know at the start, is in general more closely connected with the characters and the action of the piece, is more truly dramatic, than in the later plays. In the earlier plays, too, the ‘god from the machine’ (*θεὸς ἀπὸ μηχανῆς, deus ex machina*), the deity that interposes at the end of the play to cut the knot, even when, as in the *Tauric Iphigenia*, the knot is not *dignus vindice*, but is deliberately tied by the poet, is in its beginnings only. This device, which Euripides popularised, if he did not invent it, became more and more a feature of his art. In the *Medea* we seem to see the beginnings of the process. Here the god (Helios) does not himself appear, but he furnishes Medea with the miraculous means of her escape. In the earlier plays, too (including here, as in what follows, the *Heracles* and *Supplices* among the later plays), we find in general less of the sensational and spectacular. Strange situations in foreign lands, surprising recognitions, violent actions, madness—all these are prominent in the plays of the second division. The lyric forms of the later plays seem to have followed more and more the new music, and
the verse of the dialogue—the iambic trimeter—tended more and more, by frequency of three-syllable feet and by a general relaxing of structure, to obliterate the old distinction between the stableness of the verse of tragedy and the carelessness and artful artlessness of the verse of the satyr-play and of comedy. The sophistic arguments of the later plays mark the growing influence of the new rhetoric upon poet and audience alike; for it must be admitted that Euripides played, as we say, to the gallery a good deal and that he too often gave in parts of his plays what would catch the *popularis aura*. But of his style we shall come to speak again presently; we must now examine briefly the effect upon Euripides's art of that element in his education and mental development which always, though he probably never fully realised it, conflicted with the dramatic, namely philosophy.

13. Philosophy—perhaps we shall be better understood if we say speculation—had, as we have seen, played a great part in Euripides's education. To the end he was a philosopher among poets and dramatists, a poet among philosophers. Later times—perhaps even his own—dubbed him 'the philosopher of the stage' (ὁ σκηνικὸς φιλόσοφος). He seems to have had a distinct consciousness of this duality of mind and purpose, but to have believed in the possibility of blending poetry and philosophy in the form of composition he had chosen. But the problem was not to be solved by him, but by an equally great poet using a prose form—Plato in his dialogues. Euripides seems to declare 'at the threshold of old age' how he means to "obey the voice at eve obeyed at prime", when in the *Heracles* he makes the old men of his chorus sing (vv. 673–5):

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Oὅ παύσομαι τἀς Χάριτας
Μοίσαις συγκαταμεγνός
ἀδίσταν συζυγίαν.
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'I will not cease the Graces with Muses closely and thoroughly to blend in sweetest wedlock.' If the Graces stand here for poetry and the Muses for philosophic speculation, we have Eu-
ripides's confession of his twofold purpose. Indeed, this purpose was, in a sense, what we should call a mission; for there was little or no "art for art's sake" in those days, and the dramatic poet was, like other poets worthy the name, teacher and preacher. The poetic form was but the fair body — the body that must be fair —, the thought was the soul. Milton, a devoted student of Euripides, well understood the function of the Greek stage and interpreted it well when he wrote, in words that apply with special force to Euripides (Paradise Regained, 4, 261–266):

"Thence what the lofty grave Tragedians taught
In Chorus or Iambic, teachers best
Of moral prudence, with delight receiv'd
In brief sententious precepts, while they treat
Of fate, and chance, and change in human life;
High actions, and high passions best describing."

But Euripides's preaching was of a new sort. His Tiresias in the Bacchae may cling to the πάτρωι παραδοχαί, to the 'traditions of the fathers', but this means after all no more than that Euripides was no atheist, no irreligious person; but the spell of Anaxagoras's νοῦς was upon him, and he applied reason to the whole order of things, the visible and the invisible, to the World, to God, to Man, to Life, to Society. As he had seen a great light, so he sought, half unconsciously perhaps at first, to lead others into it. Philosophical speculation got more and more into his plays, and even his homeliest characters talk of matters high and deep. If he treats with bitter scorn, as notably in the Ion, the gods of the popular religion, it is because they are to him as "the gods of the heathen" were to the prophet. 'If gods do aught of base, no gods are they' (Εἰ θεοὶ τι δρῶσιν αἰσχρόν, οὐκ εἰσιν θεοὶ), is Euripides's sentiment. But, though a philosopher among the poets, he was yet not a consistent philosopher, and his thought developed and shifted, like Goethe's. A pantheist (mens agitat molem is Virgil's phrase) and no more a believer in the gods of the Greek mythology than we, a man without speculative belief in a personal immortality, a cosmopolitan in sympathy, too broad in mind to believe in such
distinctions as those of Greek and Barbarian, of bond and free, as other than accidental and conventional—such was Euripides in part. Noûs as a great separate principle in the world leads to the distinction of mind and matter and to their conflict; it makes us also turn our attention to the mind and heart of man: Euripides was a psychologist and a keen student of manners and morals. But to such a man the slave was an object of interest as well as the free man, the woman as well as the man. We have seen what manner of women Euripides could draw. It has been said that he discovered woman for literature. But again he was called in his own time, and has often been called since, a hater of women. That is only because he sought to know their character, as well as that of men, and to reveal it in his plays as he understood it, the bad with the good, foibles side by side with virtues. We have seen modern writers little loved by women for similar truthfulness of portraiture; but it would be as true to call Euripides a man-hater as to call him a woman-hater. Aristophanes might drag the character of his countrywomen through endless filth, Aristophanes might make buffoons of the gods; but Aristophanes was a conservative, a hater of the new wisdom, a "laudator temporis acti se puero"—or rather avis suis pueris—, and Aristophanes could write what he chose with much applause and no complaint. He was orthodox. A passage in Euripides may be noted here in which he gives us in brief his belief, or his doubts, or both, in matters of religion. It is couched in the language of polytheism, but we can read between the lines. 'Yea, greatly', says the chorus in the Hippolytus (1102 ff.), speaking as the mouthpiece of the poet, 'yea, greatly do the dealings of divine providence, whenever they come upon my mind, remove griefs; but because I have a spark of reason at the bottom of my faith, I am cast adrift in my contemplation of the fortunes and works of men'. ("Η μέγα μοι τὰ θεῶν μελετήμαθ᾽, ὅταν φρένας ἔλθη, | λύπας παραμῆρετ· ἔινεν δὲ τιν' ἐλπίδι κεῦθων | λείπομαι ἐν τε τύχαις ἄνδρῶν καὶ ἐν ἔργμασι λεύσασι.) Euripides was a lover of nature and of human nature. The picturesque entered into his poetry strikingly at times. On the
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human side he studied the problems of the human mind and heart. The manifestations of emotion, domestic affection, the love of children for parents and of parents for children (and he himself was a lover of children), friendship, the love of man for woman, and of woman for man—these he studied and depicted. The aberrations of passion he studied as well as the aberrations of intellect, but in no morbid spirit. He is the first great romantic poet and merely as such has an enduring claim to fame. He was a master of pathos, even if the pathos sank dangerously at times. He held the mirror up to nature, to the face of his own time, to the face of humanity. The mirror was quaintly framed and embellished with the figures of the gods and heroes of his national mythology, but in it the men and women of his own time and of all time were reflected. 'I draw men as they should be', Sophocles is said to have remarked; 'Euripides, as they are'. The last part of the saying is true, whether the first is or not.

14. Sophocles admired the pathos in "our Euripides the human with his droppings of warm tears", even if he did not care much for his "touches of things common". Sophocles admired too Euripides's mastery of stage business, his knowledge of how to make an effective scene; so too his powerful portrayal of physical and mental suffering. Sophocles gave abundant proof of all this in his use of Euripides's Alcestis, Medea, and Heracles in the composition of his own Trachinians,—a markedly Euripidean play, though unmistakably Sophoclean too. But Euripides's leaning to philosophy, his desire to teach, his fondness for introducing pithy and weighty sentences, all that we might call in his art the putting of new wine into old bottles, made him a less perfect, or, at all events, a less even and finished, playwright than Sophocles. The philosopher spoiled the dramatist, if not the poet, at times. The harmony that he aimed at was often discord. Sophocles, without the burden of speculative thought, always the suave Athenian gentleman and man of the world, as poet kept the old wine but gave most careful thought to the bottle. Hence that wonderful packing of two meanings into the same phrase or
word, that marvellous finish of verse, that endeavour to add to the
compass and scope of the trimeter verse in dialogue, which makes
one think in reading him of Tennyson’s best blank verse. Euripides,
far simpler and more fluent, probably a more facile writer,
accepts the traditional phraseology largely and even affects archai-
isms as part of his tragic stock in trade. The tragic diction is
often with him like the traditional mask and buskin. But no poet
had greater power to give his thoughts a concise and nervous
form and so fit them with “wings to fly about the world.” He is
immensely quotable; and this, with other things, helped his post-
humous fame. And this brings us to his later influence.

15. What Euripides’s influence on Sophocles had been, we
have already seen to some extent. That Plato studied Euripides
is also evident. But it was in the latter part of the fourth century,
when Hellenism went forth conquering and to conquer, that
Euripides’s career as the poet of Greek, and, later on, of Graeco-
Roman, civilisation began. In his _Alcestis_ and in other plays
Euripides had paved the way for the New Comedy. Menander
founded himself to a certain extent upon Euripides. The Roman
comedians imitated the New Comedy and through it Euripides.
The Roman tragedians translated the master himself. In later
times Seneca imitated him—and did it badly. Of his _Medea_,
as well as of Ennius’s, we shall have occasion to speak later. But
more than this Cicero, Brutus, Julius Caesar—generations of
cultivated Romans, quoted Euripides. A passage of the _Phoenissae_
(vv. 503–6) is referred to by Cicero as a sort of text of Caesar’s
ambition. The “Evil communications corrupt good manners” in
the Apostle Paul’s first letter to the Corinthians (15. 33) is a tri-
meter out of Euripides (Φθείρων τον ἡθη χρήσθι δομιλίω κακά). A
Byzantine monk of (perhaps) the twelfth century composed a
so-called tragedy on the death of Jesus (Χριστός πάσχον, Christus
patriens), made up in part of verses, often more or less distorted,
from Euripides. The _Medea_ and the _Bacchae_ figure largely.
And so Euripides, the child of his own age, yet far in advance of
it, who might have been a Christian had he been born five cen-
turies later, was, as it were, received into the bosom of the Church. To come down to modern times, it were long to tell of Euripides’s influence upon the French Drama. Racine’s Phèdre, for example, is a “transcript from Euripides” — from the Hippolytus. In German, Goethe’s Iphigenie is a brilliant adaptation of Euripides’s Tauric Iphigenia. Among modern English poets Browning knew and interpreted Euripides as no other. His Balaustion’s Adventure is good because it contains so much of Euripides.

[BIBLIOGRAPHY. — The sources for the life of Euripides and for an estimate of his genius are best consulted in the first volume of the Teubner text edition of Euripides. Here, after a critical edition of the traditional Εὐριπίδου γένος καὶ βίος, August Nauck writes briefly and clearly De Euripidis Vita, Poesi, Ingenio. The best modern monographs on Euripides of large compass, besides those contained in the histories of Greek literature, are M. Paul Decharme’s Euripide et l’esprit de son théâtre, Paris, 1893, a good example of the best French work in this kind, and the somewhat overfull and overlaboured, but very valuable, work of Wilhelm Nestle, Euripides der Dichter der griechischen Aufklärung, Stuttgart, 1901. The latter author’s Untersuchungen über die philosophischen Quellen des Euripides, Leipsic, 1902, is valuable also; but both he and M. Decharme seem greatly in error in their treatment of Anaxagoras’s influence upon Euripides. This important subject is best handled by M. Léon Parmentier in his Euripide et Anaxagore, Paris, 1893. Professor von Wilamowitz-Moellendorff’s life of Euripides in his Einleitung in die Attische Tragödie (= Euripides Herakles, vol. I, Berlin, 1889) also deserves special mention. In English Dr. Mahaffy’s Euripides in Green’s Classical Writers series (New York, Appleton, 1879) should be named. His division of the plays into “dramas of plot” and “dramas of character” is interesting and suggestive. (Cp. also his History of Classical Greek Literature.) Mr. Haigh has treated Euripides pretty fully in his Tragic Drama of the Greeks (Oxford, 1896). The same author’s Attic Theatre (2d ed., Oxford, 1898) should also be consulted for information about such subjects as the Διδασκαλία and other matters pertaining to the material side of the production of the plays of Euripides and the other Attic masters. Dr. A. W. Verrall’s Euripides the Rationalist (Cambridge, 1895), a brilliant book and one to which Dr. Nestle’s owes something besides the title, seems too often
to lack the quality singled out in its subject and should be used with much caution and reserve. Very valuable matter will also be found in M. Henri Weil’s *Études sur le drame antique*, Paris, 1897. The older work of Patin, *Études sur les tragiques grecs* (*Euripide*, 7th ed., Paris, 1894), is also of permanent value.

**The Medea**

16. The story of the *Medea*, the μοῖρας in Aristotle’s term, is as follows: Jason, son of Aeson, at the bidding of Pelias, sailed with a band of heroes in the ship Argo from Iolcus in Thessaly to the land of the Colchians at the eastern end of the Black Sea in quest of the Golden Fleece. To get into the Black Sea the ship had to be rowed-swiftly between the rocks known as the Clashers (Συμπληγάδες). (Vv. 1–6.) On reaching the land of the Colchians Jason was compelled (by the king of the country) to yoke to the plough a pair of fire-breathing bulls and sow the Acre of Death; besides this he must overcome the sleepless serpent that guarded in its coils the Golden Fleece. Through these adventures he was helped by the sorceress Medea, daughter to Aeetes king of the Colchians, who had fallen madly in love with him. (Vv. 476–482.) Medea then, after killing her brother (why, Euripides does not say), embarked with Jason in the Argo; and the good ship, bearing the Golden Fleece, returned to Iolcus as it had gone. (Vv. 166 ff., 1334 ff., 209–212, 7, 484.) At Iolcus Medea helped to rid Jason of his enemy Pelias by inducing the latter's own daughters to kill him. For this Jason and Medea were banished from Iolcus and fled with their two young sons to Corinth. (Vv. 486 ff., 9–11.) Here Medea lived beloved by the citizens and in perfect concord with Jason, until the latter basely abandoned her to marry the daughter of Creon king of Corinth. (Vv. 10–19.) The passionate nature of Medea, as strong in hate as in love, drives her to wild protests to heaven, to fasting and tears, to laments over her lost native land and the faithless Grecian husband for whom she has thrown away all that once was dear only to be cast aside herself in the end. (Vv. 20–35.)
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She glowers upon her children and loathes and curses them for their father's sake. (Vv. 36, 112-114.) Some of the ladies of Corinth, neighbours of Medea, hearing her cries, come to the house. When they have learnt from her faithful old Colchian slave Medea's sad plight, they seek to induce the latter to come out and speak with them. (Vv. 131-212.) In order not to cut herself off from sympathy and help, the broken-hearted woman does come out and talk with her friends. (Vv. 214-229.) After discussing with bitter calmness the unfortunate position of woman, forced to marry and bear children, yet subject to restrictions from which men are free (vv. 230-251), Medea requests and obtains of her friends a promise of secrecy in such plan of vengeance as she may form against her faithless husband (vv. 252-268). Of Creon, the pompous and weak-headed old king, who now appears upon the scene to announce and enforce his decree of instant banishment against both herself and her children, Medea, by artful cajolery, obtains a respite of one day. (Vv. 269-356.) On Creon's departure Medea declares to her sympathising friends and confidantes that all is not yet lost, as they think (vv. 356-363), but that, having outwitted Creon, she intends to destroy her three foes, Creon, his daughter, and Jason. But how? Poisons, in the use of which she is skilled, seem to her the best means. But how can she thus destroy her foes and herself escape? Only if she can secure some asylum will this be possible. She will, therefore, wait a little for the chance of this; failing it, she will take her life in her hands and slay her foes openly with the sword. Her vengeance she will have at all cost. (Vv. 364-409.) Jason now appears to protest that he has done what he could to keep Medea from being banished and that she is responsible for her hard fate by reason of her intemperate language against the king and princess. However, he will do what he can for the exiles by means of money and letters of introduction to his friends. Medea scornfully rejects his proffered help and eloquently exposes his perfidy. Jason makes a lame sophistical defence and, after a bitter wrangle with his wronged wife, washes his hands in
innocency and takes his departure. (Vv. 446–626.) The advent of the chivalrous king Aegeus of Athens on his way to the king of Troezen now offers Medea her chance of an asylum, so that she can carry out her plan of successfully poisoning her foes. Aegeus, full of sympathy with Medea, moved by an Athenian gentleman's natural indignation at Jason's conduct, and—not least—urged by the hope of children, which Medea promises to procure for him by her medicines, responds heartily to her earnest and solemn supplication. He promises to grant her asylum at Athens, provided always that she come thither by and of herself, to the end that he may escape the complications of interstate law; and he even—though his honour is somewhat piqued here—consents to back his promise with an oath dictated by Medea herself. (Vv. 663–763.) After Aegeus's departure Medea, having gained the prerequisite, as she conceives it to be, of an asylum, proceeds to develope to her friends her full plan (as she says) of taking vengeance on her foes by poison. The plan is to summon Jason, profess a complete change of heart, and ask him to help procure the remission of the sentence of banishment against the children. To this end she will send the children to the princess with a poisoned robe and diadem that shall destroy her and every one that touches her. But she will go farther than this; she will destroy the house of Jason, root and branch, by killing not only his new wife but the children he has had by herself—yes, bitter as that is, her own children. She thus improves on her original plan by contriving for Jason a punishment worse than his own mere death—the death of his lineage. Her friends protest against the inhumanity of Medea's plan, but she thrusts aside their objections and despatches her Colchian attendant to fetch Jason. (Vv. 764–823.) Jason responds to the summons, as Medea had expected, and, in his consummate egotism, accepts her hypocritical professions and falls in with her plan of intercession with the princess. His blindness makes it easy for Medea to excuse her tears when she breaks down over the children. (Vv. 866–975.) When the man-nurse, the παιδαιώγος, presently
returns with the children and joyfully announces the success of their mission to the princess, Medea, in a most powerful and affecting speech, reveals the fearful conflict in her soul between the natural affection of a mother for her children and the lust of vengeance. The lust of vengeance triumphs, and Medea awaits in impatience the further tidings from the palace. (Vv. 1002–1117.) At length one of Jason's servants appears in hot haste warning Medea to flee with all speed, by sea or by land, in order to escape the consequences of the death of the princess and Creon. In response to Medea's cheerful questioning the man consents to tell, in harrowing detail, how the poor bride has been destroyed by the poisoned robe and diadem and how her father has been killed by embracing her dead body. (Vv. 1118–1230.) Medea now declares to her confidantes her final fixed resolve to kill her children, in order—as she has already said (vv. 1060–1066), shifting her original point of view—that they may not be killed by the cruel hands of the avengers of the murdered king and princess. Stifling her heart for the moment, albeit fully conscious that she is dooming herself to lifelong mourning, she enters the house, whence the cries of the children are presently heard. (Vv. 1236–1292.) In a few moments Jason, with a band of attendants, appears before the house to warn the regicide and rescue his children, who are in danger of being killed by the relatives of the murdered king. He is apprised by the Corinthian ladies at the door of the deed that Medea has just done and is furiously urging his attendants to force an entrance into the house, when Medea appears above the house-top (it must be remembered that Greek houses were built with a central court), mounted in a magic chariot that has been furnished her by her grandfather the sun-god and holding the dead bodies of the children. She declares her triumph, answers Jason taunt for taunt, and, after refusing him the privilege of embracing and mourning his dead, takes her flight to the shrine of Hera Acraea, where she intends to bury the children before going to Athens, (Vv. 1293–1414.)
The stories of Jason and Medea before Euripides

17. The story of Jason's adventures as it is conceived and referred to by Euripides in the Medea as preliminary to the action of the play and the story of Medea's revenge as it is employed by Euripides as plot, in the narrower sense, have been, in their essential features, extracted from the Medea and plainly set forth above. It will be well at this point briefly to examine the question, What was the relation between Euripides's version of these stories and the versions that existed before him? This will best be done by setting forth what is known of those earlier versions.

18. The first mention of the story of Jason and the Argo in Greek literature is in the twelfth book of the Odyssey, where Circe tells Odysseus that, when he leaves her island Aeaea and has passed the Sirens, he can choose either of two courses. The one will lead him by the cliffs of Scylla and Charybdis, the other by the mysterious and terrible rocks known as the Planctae (Πλαγκται). 'These never ship sailed by save only the Argo, known of all men, when she sailed from Aeetes; and her the waves had quickly cast upon the great rocks, had not Hera sent her by because Jason was her friend' (νν. 69-72, οὔτι δὴ κείση γε παρέπλω ποντοπόρος νῆσος | 'Αργό πάοι μέλονσα παρ' Αἰήταο πλέονσα. | καὶ νῦ κε τήν ἔνθι ὄκα βάλεν μεγάλας ποτε πέτρας, | ἄλλη Ἡρη παρέπεμψεν, ἐπεὶ φίλος ἦν Ἱησοῦν). The description of the Planctae that is given just before in this passage, which includes reference to 'blasts of destructive fire' (πυρὸς τ' ὀλοίον θύελλαν, ν. 68) and to disintegration and renewal of the rock (ν. 64 f.), points pretty clearly to a marine volcano. Presumably then the Planctae were the Lipari Islands, as Scylla and Charybdis were the Sicilian Straits. Besides this the language used (παρ' Αἰήταο πλέονσα) clearly implies that the Argo took another course back from the realm of Aeetes than that by which she had gone thither. The Odyssean version of the voyage of the Argo is thus quite evidently essentially the same as that followed by Pindar in his fourth Pythian, who makes the Argonauts carry the ship for twelve days from the ocean across the desert to Lake Tritonis.
This version of the legend of the voyage is evidently very old, going back to a time when the Greeks supposed that the Black Sea had an eastern outlet (by way of the Phasis) and that it was possible to sail by this route around into the Red Sea. Euripides thus follows a later version of the voyage (that of the annalist and geographer Hecataeus of Miletus) that arose when the Black Sea had become better known. His Symplegades and the Planctae of the *Odyssey* have nothing to do with each other. There are other probable references to the legend of Jason and the Argo in Homer, and in Hesiod we find the genealogy of Medea (her grandparents, Helios, the sun-god, Perseis, daughter of Ocean; her parents, Aeetes and Idyia, daughter of Ocean) in the *Theogony* (vv. 956–962). In the same poem (vv. 992–1002) we learn that 'the daughter of Aeetes, Zeus-bred king, Aeson’s son, by the counsels of the everlasting gods, carried off from Aeetes, after he had ended the many groanful labours which the great and haughty king (*i.e.* Aeetes) laid upon him; which having ended, he came (back) to Iolcus, after much toil, on swift ship, carrying with him the bright-eyed girl—he, the son of Aeson—and made her his wife. And she, wedded to Jason, shepherd of people, bare a son Medeitês, whom Chiron reared in the mountains, fulfilling thereby the will of great Zeus.’

(Κούρην δ’ Αἰήταο διστρεφέως βασιλῆος | Αἰσονίδης βουλήσι θεών αἰειγενετῶν | ἥγε παρ’ Αἰήτω, τελέσας στονόντας δέθλους | τοὺς πολλοὺς ἐπέτελε μέγας βασιλεὺς ὑπερήνωρ.

[omitting v. 996, ὄβριστης Πελίς καὶ ἀτάσθαλος, ὀβριμοεργός, which spoils the reference to Aeetes in v. 995] | τοὺς τελέσας ἐσ᾽ Ἰωλκὸν ἀφίκετο, πολλὰ μογῆσας, ἀκείσι ἐπὶ νήσος ἀγὼν ἐλικώπιδα κούρην | Αἰσονίδης καὶ μὴν θαλερὴν τούχσαρ’ ἀκοιτιν. | Καὶ ῥ’ ἥ γε διηθεῖον ὑπ’ Ἰῆσον πομένι λαῶν | Μήδειον τέκε παῖδα, τὸν οὐρέσαν ἐτρέφε Χείρων | Φιλυρίδης’ μεγάλοι δὲ Δίως νόος ἔστελετο.)

Taking the references above in the older literature together with such a passage as Homer Ἅ. 467–9, where there came from Lemnos wine-laden ships sent by ‘Jason’s son Euneitês, whom Hypsipyle bare to Jason, shepherd of people’ (*Ἰησονίδης Εῦνηος, | τὸν ῥ’ ἔτεχ’ Ὠψιπύλη ὑπ’ Ἰῆσον πομένι λαῶν: cp. Hes. *Theog.* 1000 f., just quoted), we
cannot doubt that the outward voyage of the Argonauts, their adventures on the way, and their adventures among the Colchians, had to Euripides (as to Aeschylus and Sophocles, who wrote various plays touching on the tale of the Argonauts), in all essentials, the same form that they have in the fullest Greek account of the Quest of the Golden Fleece that has come down to us — the *Argonautica* of Apollonius Rhodius, an Alexandrian poet of the third century B.C. (Pindar, the author [in the fourth *Pythian*, already cited] of the fullest early account of the Argonauts, is peculiar in putting the Lemnian adventure into the return voyage. The reason of this is given in von Christ’s note on *Pyth.* 4. 50.) It is evident, not to go into further details of evidence, that the legend of the first Eastern quest of the Greeks, as they began to develop sea-power, the old Minyan legend of the quest for gold in Aea (Ἀλα, ‘the land,’ ἀλα = γαῖα, γῆ, as a proper name), the far eastern country of the morning, of the fleecy golden and purple clouds of dawn, and their outwitting of the ‘Man of the Country’, Aeetes (Ἀἰήτης from ἄλα), and bringing away his wise daughter Medea (Μήδεα from μηδεα and = μηδεα ἰδιω) as their chieftain’s wife, and this in the generation before the other great Asiatic adventure of the Trojan War — it is evident, I say, that this old tale, told and retold by bard and genealogist, in verse and in prose, and losing naught in the retelling, was well established in all its essential features and, with Hecataeus’s rationalising of its geography, was taken over simply by Euripides. But this tale had its sequel, the subsequent adventures of Jason and his eastern bride. The poet of the old *Νόστος* or ‘Returns of the Heroes’ (from Troy) had, as we learn from a Greek preface to the *Medea*, told — as had, doubtless, others — how Medea had made away with Jason’s arch-enemy King Pelias through the instrumentality of his own daughters; and Euripides had used this story as the plot of his first play, the *Peliades*, ‘the Daughters of Pelias’. But as many heroes from many parts of Greece were brought into the Colchian, as into the Trojan, expedition, so there were other local legends of Jason and Medea besides the Thessalian. One of these
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was that of Corinth. This seems to have had varying forms; but the feature that is of special interest for us is the killing by the Corinthians of the children of Medea. (See scholion on Med. 264.) The gulf between the Iolcian and Corinthian legends was bridged by the annalists Hippys and Hellanicus (the latter contemporary with Euripides, the former more ancient) by making Jason and Medea emigrate to Corinth. This emigration, or flight, was motived (by Euripides at least) by Medea causing the death of King Pelias. So for the crimen laesae maiestatis she is sentenced in our play to exile from Corinth; so in the lost Aegeus (seemingly later than, and a sort of sequel to, the Medea) she was banished by Aegeus from Athens for plotting against his heir Theseus. But to Euripides, or to a contemporary tragedian (of which latter alternative more must be said presently), seems to belong the making Medea kill her own children. Thus much for the legendary background of our play.

[BIBLIOGRAPHY.—The article Argonautai in the new edition (by Wissowa) of Pauly's Real-Encyclopädie der classischen Altertumswissenschaft, vol. II, cols. 743–787 (Stuttgart, 1895), presents a most elaborately full account (with a wealth of references) of all that has come down to us from antiquity about the Quest of the Golden Fleece and also discusses the mythological foundation of the legend. To this should be added the article Argo, ibid., cols. 721–723. Valuable, also, is Dr. Wecklein's Die Medeasage vor Euripides in the introduction to his edition of the Medea (3d ed., Leipsic, Teubner, 1891), pp. 1–12.]

19. The question broached over three hundred years ago by Paulus Manutius, whether there were two editions of our play, still claims the attention of students of Euripides. A line that has come down to us as from Ennius's Medea (of which more will presently be said), "qui ipse sibi prodesse non quit sapiens, nequiquam sapit," the Greek original of which is evidently the verse which Cicero quotes as Euripides's: μοι ὑπὸ σοφίστην ἔστις ὑπὸ ἀντίφορος, was the fons et origo malorum. Furthermore it has been remarked that a scholion on Aristophanes's Acharn. 119 (Dind.) says that the
words ὃς θερμόβουλον σπλάγχνον are in the Medea of Euripides. But these words appear nowhere in our text of the play, any more than the verse previously quoted as the original of Ennius's line. Again it has been asserted that our text of the Medea shews, in several places, indications that what we have is a version of the Medea that had, in several places, been marginally annotated with parallels from another version and that in those same places the two versions had been subsequently fused by bringing the marginal quotations into the text. These three difficulties may be discussed in inverse order. As a matter of fact, then, a careful and unbiased study of the text of the Medea that has come down to us reveals but one place in which there are two versions. In vv. 723–730 it is pretty evident that the current text was:

{o}π{d}ώ δ' ἔχει μοι· σοῦ μὲν ἐλθούσῃς χθόνα
πειράσομαί σου προζενείν, δίκαιος ὡν,
ἐκ τῆς δ' αὐτή γῆς ἀπαλλάσσον πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

But opposite these verses stood in the margin of the manuscript from which ours are all descended the verses:

τόσον γε μέντοι σοι προσημαίνω, γύναι.
ἐκ τῆς δ' ἐάντερ εἰς ἐμοιν ἐλθῆς δόμον,
αὐτή δ' ἐάντερ εἰς ἐμοιν ἐλθῆς δόμον,
μενεῖς ἀσυλος κοῦ σὲ μὴ μεθώ τυν.

These latter four verses have been clumsily introduced into the text by splitting the former four in two and writing the marginal verses between. Both quatrains are excellently written; both, so far as a modern can judge, are worthy of the master; but the former seems to have a certain prior right in the history of our text of the Medea. But there is nothing else like this in our text of the Medea; the lines that are printed at the foot of the text in this edition are due in their traditional position to actors and grammarians, who either made them for the place they occupy in the
tradition of the manuscripts or transplanted them thither from some other place in the author. They represent common and familiar types of interpolation. The condition of Med. 723–730 is hardly stronger as an argument for two editions of the Medea by Euripides than the fact that Alc. 287–9 is quite probably a doublet of Alc. 284–6 as an argument for two editions of the Alkestis, or the fact that Sophocles Trach. 84 is probably a doublet of the second half of the next verse as an argument for two editions of the Trachinians. As for the quotation in the scholion to Aristophanes’s Acharnians, that may easily contain an error in the name of the play. Plenty of such errors in the assignment of quotations can be found to match it, if it be an error. And, finally, as for the verse in Ennius’s Medea with its Greek original that does not appear in our Medea, we know too much about the tendency of the Romans to ‘contaminate’ a translation of one Greek play with parts of another to be greatly moved by what can be explained as due to this cause. For it is plain that the striking, and, perhaps, proverbial, verse of Euripides in question may have seemed to Ennius to fit better after (let us say) Med. 1223 than what stands there now. Thus, it appears, the question about the two editions of the Medea seems to admit of a fairly positive negative answer, so far as reasons for it that have been cited thus far are concerned. But the matter is complicated by the existence of certain quotations from a Medea said to be the work of one Neophron, a Sicynian, and said further (see the Greek prefatory matter to the Medea) to have been ‘adapted’ (to use the modern phrase) by Euripides into the form that has come down to us under his name. Thus a scholion on Med. 666 tells us: ‘But Neophron says that Aegeus came to Corinth to Medea for the sake of having his oracle cleared up by her, thus:

καὶ γὰρ τιν’ αὐτὸς ἤλθον λύτιν μαθεῖν
σοὶ· Πηθίαν γὰρ δόσαν ἦν ἔχοισεν μοι
Φοίβου πρόμαντις συμβαλέιν ἀμηχανῶ,
σοὶ δ’ εἰς λόγους μολὼν ἄν ἥλπιζον μαθεῖν.’
Again in Stobaeus (Flor. 20. 34) we have quoted as from Neophron’s Medea (Neóφρονος ἐν Μηδείᾳ) these verses, which are a very striking parallel to Med. 1051 ff.:

Εἶνεν· τί δράσεις, θυμέ; βούλευσαι καλῶς
πρὶν έξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἐξάστατα θέσθαι. τοῖς πόλεμος έξῆχας, τάλας;
κάτισχε λήμα καὶ σθένος θεοστυγές.
καὶ πρὸς τί ταῦτα δύρομαι, τύχην ἔμην
ὄρῳς ἐρημον καὶ παρημελημένην
πρὸς ὅν ἐχρῆν ἡμιστα; μαλθακὸι δὲ δὴ
tοικτὰ γεγονόμενα τάσχοντες κακά;
οὐ μὴ προδόσεις, θυμέ, σαυτὸν ἐν κακοῖς;
οὐ μοι, δεδοκται· παῖδες, ἐκτὸς ὀμμάτων
ἀπέλθετ’· ἵδη γὰρ με φοινία μέλαν
δεδυκε λύσσα θυμόν. ὅ χέρες χέρες,
πρὸς ὅπιν ἔργον ἐξοπλιζόμεθα. φεῦ,
tάλαινα, τἀλμης, ἥ πόλιν πόνον βραχεῖ
διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρόνῳ.

Finally in a scholion on Med. 1386 we read that ‘whereas others say that, in accordance with Medea’s order, Jason having fallen asleep under the stern of the Argo was killed by a piece of timber falling on him, Neophron is peculiar in asserting that he died by hanging; for he makes Medea say to him:

φθερή τέλος γὰρ αὐτὸς αἰσχίστις μόρψ
δέρη βροχωτόν ἀγχώνην ἐπιστάσας·
τοῖα σὲ μοῦρα σῶν κακῶν ἔργων μένει,
δίδαξι ἄλλοις μυρίους ἐφημέρους
θεῶν ὑπερθεῖ μὴ ποτ’ ἀρασθαι βροτούς.’

In the last passage it seems strange to prophesy to a man his suicide and the manner of it, and one fails to see how Jason had been guilty of exalting himself above the gods, unless it was in ignoring and violating his oaths to Medea. Apart from this criticism, the lines of this Neophron are fine lines and worthy of an able poet.
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But they have a deeper interest for us than that: they are from a play that must have been, in its essential features, the same as our Medea—a play in which Aegeus appeared on the scene to afford Medea a chance of asylum, in which Medea killed her children after a mighty battle in her soul between passion for revenge and a mother's love, in which there was an altercation at the close between Medea and Jason. If Euripides took up such a play of a contemporary to turn to his own use, he took practically the complete skeleton,—nay, more,—and far more,—he took the very flesh and blood nearest the heart, in taking the foundation of what is in many ways the most powerful and touching part of his own play, Medea's revelation of the conflict in her soul. The ancient notions of literary proprietorship were far simpler and looser than ours, but such a state of things as has just been described leaves far less ground for originality on Euripides's part than even a contemporary friend would have been like to demand. We may say that Euripides, by setting himself such narrow limits of originality (assuming that the relation of the plays was what it is said to have been), forced himself, as it were, to display greater ingenuity, as in Medea's debate with her θυμός, where he shews amazing power as compared with his assumed original. But this is not altogether satisfactory. Indeed, it is far from satisfactory. The question of plagiarism, as we should call it, we must resolutely set aside as such. The question is not simply whether Euripides took over and revamped another man's play; it is whether a play that falls so neatly into place in Euripides's treatment of the legend of Medea (Peliades, Medea, Aegeus), that is so perfused and permeated with Euripides's spirit, as we know it from his other works, can be so much founded upon another tragedian's creation. One's instinctive answer to this is, No. And yet if one is to defend such a denial, but one course is open, namely to claim Neophron's play for Euripides. For Neophron's peculiar version of the manner of Jason's death can hardly weigh as an argument for the priority in time of the Euripidean play against the treatment of Medea's great speech and the fact that Aegeus's oracle sticks to Euripides's
play about as loosely as a bit of eggshell to a chick. In both these
latter points ‘Neophon’ seems clearly to have the right of way.
If, then, we cannot believe that Euripides borrowed so much from
a contemporary dramatist, we shall maintain that ‘Neophon’ is
only (so far as the Medea is concerned) Euripides masquerading
under Neophron’s name (just as he is said to have brought out
the Andromache under another’s name) and that there were two
editions of the Medea, of the earlier of which (brought out perhaps
at Sicyon, Neophron’s town?) we have lost all trace save the pas-
sages quoted above (and perhaps vv. 725–8 of our Medea) and
the tradition about Neophron’s authorship. We should then ex-
plain the story of Euripides’s borrowing of Neophron’s play as
founded on the malicious gossip of his enemies. Certainly Aris-
tophanes, Sophocles, and Aristotle treat the Medea as fully enti-
tled to be called Euripides’s work, and the story (see the scholion
on Med. 9) that Euripides received five talents from the Corin-
thians for transferring the guilt of the killing of Medea’s children
from their shoulders to hers, looks in the same direction. But
adhuc sub iudice lis est.

[BIBLIOGRAPHY. — Paullus Manutius’s remarks are to be found in
his admirable Commentarius in M. Tullii Ciceronis epistolás quaæ
familiares vocantur in a note on ad fam. 7. 6 (pp. 446–450 in C. G.
Richter’s ed., Leipsic, 1780; Manutius’s dedicatory epistle to the original
edition is dated “Romæ. Id. Iun. MDLXXIX”). Manutius suggested
the theory of two Medeas by Euripides, only to reject it. His own view
was that two Medeas were translated by Ennius, that which we have,
by the elder Euripides, and one by the younger Euripides, now lost.
Manutius’ put together, with equal learning and lucidity, in a note not
very long, though too long to quote here, practically all he knew about
Medeas, — and it was a good deal. Further should be compared Dr.
Wecklein’s introduction to his annotated edition of the Medea (already
cited), pp. 26–30. The view (set forth above) that Neophron’s Medea
was by Euripides seems to have been propounded first by Ribbeck.
(See Wecklein ut supra, p. 303.) In several points my discussion of
the Neophron question coincides with Ribbeck’s, but my arguments
were drawn up independently. Ribbeck’s view that Med. 798–810 is
a doublet can be pretty clearly shewn to be false. His view of the early date of the 'Neophron' play seems hardly plausible. — The quotations of the fragments of 'Neophron' above are based on the second edition of Nauck's *Tragicorum Graecorum Fragmenta* (pp. 729-732).

20. In making a brief examination of the characters of the *Medea* in supplement of what has been said above about the contents of the play, we may conveniently proceed from the less important to the more important. The old Colchian woman slave (the τροφός, or nurse, as she is traditionally termed, albeit there is nothing in the play that marks her plainly as Medea's nurse) and the man slave that attends the two children (the παιδαγωγός) come first. The woman is deeply attached to her mistress and in full sympathy with her. She is also very fond of the children, and her anxiety is divided between them and her mistress. She philosophises on kingship and democracy (vv. 119–123), on moderate means and great wealth (vv. 123–130), and on the misapplication of music (vv. 190–203). She seems a sort of preliminary study of Phaedra's nurse in the *Hippolytus*. She lacks the somewhat coarse realism of Orestes's Cilician nurse in Aeschylus's *Choëphoroe* (v. 734 ff.). However, she fills her place, in general, well. Both she and the παιδαγωγός are curious, but they can hold their tongues when they should. This παιδαγωγός is another worthy slave, a faithful old servant, and devoted to his young charges. He shews a certain vein of cynicism, but is less keen of wit than his woman companion. He is less fully characterised than the old slave of Hippolytus, not to compare him with such figures as the guard of the corpse in Sophocles's *Antigone* or that wonderful bit of concise characterisation, the watcher of the beacon at the opening of the *Agamemnon*. The Messenger has only to come in breathless to warn Medea to flee and then, at her request, describe the death of the bride and Creon. This he does in a fine garrulous narrative, with an appropriate dash of the homely and commonplace in it and a bit of philosophising at the close (vv. 1224–1230). Thus much for the
vulgar characters of the piece. The minor characters of high rank are Creon and Aegeus. The former is a pompous person, weak and good-natured, priding himself, too, on his good-nature. He is a fond and indulgent father. He is a man, in short, in whom softness of head does more mischief than hardness of heart would have done. He is an altogether natural and vivid characterisation of a type. Aegeus, the chivalrous Athenian gentleman who feels that his word is as good as his bond, is a somewhat wooden figure perhaps. He is the embodiment of ἐονθεία. Still, he is neither silly nor priggish: his is γενναία ἐονθεία. Of the major characters Jason is an inimitable type of selfishness. Euripides had drawn selfish characters in his Alcestis in Admetus and Pheres, but his Jason is a more perfect exemplification of that vice. Admetus lacks courage, but he is not without virtue. Jason's physical courage is not above question, and as for moral courage, he has none at all. He is a fine example of the handsome, charming, showy, and unprincipled Greek adventurer, the sort of man that made the name of Greek hateful among honest foreigners and caused a certain Persian king to remark that he had met but one Greek that kept his word. Such as he is, he is drawn to the life. It is fairly amazing that the creator of so perfect a type of the unprincipled man could be celebrated as a woman-hater. And now at last we come to the crowning figure of the play, to the heroine herself. In her again Euripides has drawn a type. Of the two sorts of women, the woman that is bound, and willingly bound, by ties of race and family, the woman that will sacrifice everything, even to life itself, for her flesh and blood, and that other sort of woman that will throw away everything for the man she has fallen in love with,—of these two kinds of women Medea represents the latter. Antigone, as she stands before us in all her stern loyalty and rigid conscientiousness, in Sophocles's play that bears her name, has indeed 'a warm heart in a chilly business', but to all beyond her nearest blood-kin she is a woman of ice. Haemon, her betrothed, may die beside her with her dead arm about his neck; but the embrace of the living woman would
have had in it as much — and no more — of real personal love for him. It is only the woman that will burst and trample under foot the bonds of blood to bind herself with the fetters — if so they prove to be — of her own passionate individual choice that can be a great and glowing — albeit, perhaps, a lurid — figure of romance. And such is Medea. She has the defects of her qualities. It is the passionate intensity of her love that leads her into crime. She breaks the ties of blood with the murder of a brother; she avenges the breaking of the ties of love with the murder of her children. So much for the outline; for the details Euripides is his own best interpreter.

21. The plot of the Medea has been sufficiently well indicated for general purposes in the story of the play that has been already given. Here a few remarks may properly be made on certain details of Euripides's treatment. Of prime importance is the formation and the execution of Medea's vengeance from the psychological point of view. In the opening of the play (down to verse 213) we have, as it were, a chaos out of which a cosmos soon begins to emerge. At the opening of the play Medea is in a gloomy cloud of passion out of which the lightnings of her wrath ever and anon burst forth. We know not what definitely to fear: her faithless husband, his bride and her father, her own children,—all are objects of her hatred. Then, when she has mastered herself, at least outwardly, her mind — the vois in the warring elements—begins to work. Her interviews with Creon and with Aegeus mature the plan. After she has gained her respite from the former, she designs to kill Creon and his daughter together with Jason (vv. 369–375); after she has gained her asylum from Aegeus, she has her plan fully matured (v. 772), and in this the death of the children is involved: she will destroy 'the whole house of Jason' (v. 794). Later she wavers and would save her children; but she will not give her foes the satisfaction of killing either them or her, and she conceives that she cannot effect her flight with them. As it is, she escapes only by the intervention of Helios, who provides her with a winged car (or a car drawn by
flying creatures). There is a bitter irony, as one may say, in this means of escape that would have carried her living sons, just as well as their corpses, being provided so late. Indeed, the somewhat wilful limitations that Euripides sets to Medea’s magic, or rather the way in which he forgets, as it were, the magic vis a tergo in his vivid portrayal of the intensely real and human figure of Medea, may justly be counted at once a blemish and a beauty in the play. It may at least be doubted whether he would not have lost more than he would have gained had he made the story more natural and consistent in its framework. At any rate the amount of negligence, as a Roman might have called it, in the structure of the plot is of the smallest. Such a criticism as that Medea would not have found Aegeus at home when her car had carried her to Athens need not be seriously discussed. The greatest offence has been given to certain readers of the Medea by the episode of Aegeus. Aristotle, in the Poetics (1461 b = xxv. 19), says that irrationality (ἀλογία) in tragedy is censurable when the irrational element (τὸ ἀλογον) is employed unnecessarily, and he cites as an instance Euripides’s Aegeus (ὡσπερ Εὐριπίδης τῷ Αἰγεί, sc. χρῆται), meaning, it would seem, Aegeus the character and not the play called Aegeus. If that is Aristotle’s meaning, and he has reference to the Medea, the criticism can hardly be called sound or just, notwithstanding the approval of certain eminent moderns (e.g. Gottfried Hermann, who says that the character of Aegeus in the Medea “plane inutilis in ea fabula est”). The oracle is, to our way of thinking, very clumsily handled; for Medea, although it is told her as a compliment to her intelligence, makes no attempt to solve it; but Aegeus, or a character to play the part of sure host and patron, is a necessary feature of the plot and has been prepared for in the preceding scene. That Medea lived with Aegeus was also a well-known feature of the Attic legend of Theseus. Furthermore, that Aegeus is an Attic hero and exhibits upon the Attic stage at a time when Greece was on the eve of a war in which many a tie was broken, at a time when good faith was seemingly threatened with extinction, the virtues on which the
Athenians prided themselves (however justly), — this also is a fact that may be taken into consideration, though not to the confusion of the main issue, in considering the part of the Medea in which he appears. It must be repeated here, however, that the episode of Aegaeus is closely woven into the plot of the Medea and calls for justification, if at all, only in minor details.

22. Euripides seems to have made the story of Medea as a tragic subject his own peculiar property, so to say, as Sophocles made the tale of Oedipus his. He is for all time the poet of Medea the wronged and revengeful wife; and the literary influence of his powerful play was immediate, as well as profound and lasting. The impression made by the Medea on Euripides's great rival, Sophocles, as shewn in the latter's Trachinians, has been mentioned above (p. 29); and that in writing the Oedipus at Colonus, according to tradition his latest play, the aged Sophocles still bore the Medea in mind is shewn in a curious way. When the suppliant Oedipus desires Theseus, as king of Athens, to guarantee him against extradition to Creon, he says (O.C. 650): Οὐ τοι σε νηφέρει δρκον για δικαιον πιστώσομαι, 'I will not bind you by oath, as though you were a base man,' and Theseus answers proudly (v. 651): Οὐκ οὖν πέρα γιάν νοιδήν ἡ λόγῳ φέρως, 'Certainly you would obtain nothing more than on the strength of my word,' i.e. 'You would find my word as good as my bond.' Surely this is a tacit criticism of the way in which Medea as a suppliant forces Theseus's father, Aegaeus, to bind himself by oath that he will not permit her extradition.

23. Several of the later Greek tragedians, among them the younger Euripides, are said to have composed Medeas. The plays would be of great interest and value to us, had they been preserved; but they are irrevocably lost.

24. It would be a long task to collect the allusions to Euripides's Medea in Greek literature. It was parodied here and there by Aristophanes, by Eupolis, by Philemon. The last-named parodied Med. 57 f. thus: ὄς ἵμερος μ' ὑπηλθε γῇ τε κούρανῷ | λέει μολόντι τοξόν ὡς ἵκεσσα, — a parody that is particularly interest-
ing as attesting the reading \textit{μολοβόγη} in Euripides's text. Aristotle criticised a scene in the \textit{Medea} (see above p. 48), — the same scene that Sophocles had criticised, but from another point of view. It is, perhaps, not going too far to think that Apollonius Rhodius's powerful portrayal, in the third and fourth books of his \textit{Argonautica} (see above p. 38), of Medea's passion for Jason and her help of him in his adventures in Aea owes something to the writer's desire to produce a picture of Medea's early relations with Jason that shall be worthy of Euripides's picture of the ending of that great love. Certain it is that Apollonius first warms to his subject with the appearance of Medea upon the scene of action.

25. The reference to Apollonius has brought us to the time of Medea's introduction to Roman literature. Ennius (239–169 B.C.) turned Euripides's play into Latin verses. The translation aimed at literalness and was greatly admired by Cicero. But his literary judgement in this was warped by patriotism; for the fragments preserved for us, largely by Cicero himself, shew small literary taste or skill, and but an indifferent understanding of the original. Such as they are, however, the fragments of this early translation (made only some two centuries after Euripides's death) are very interesting and make us regret that we have not the whole. They are set forth below for comparison with Euripides on the basis of Ribbeck's publication in the \textit{Tragicorum Romanorum Fragmenta} (p. 43 ff., Medea Exul).

\begin{verbatim}
Utinam ne in nemore Pélio secúribus
ciaeás accedisset ábiegna ad terrám trabes,
neve índé navís incohándi exórdium
cepísset quae nunc nóminatur nómine
Argó, quia Arguí in ea delectí viri
vectí petebant péllém inauratam árietis
Colchís imperio régis Peliae pér dolum;
nam númquam era errans méa domo ecferrét pedem,
Medéa, animo aegra, amóre saeuo saúcia.
\end{verbatim}

These verses represent Eur. \textit{Med.} 1–8. It is curious to note that Ennius seems to have misunderstood Euripides in part (see
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the Commentary), and that he took the same line as Timachidas (see the ὑπόθεσις) in thinking that Euripides had shewn a poor taste in his arrangement of the opening of the prologue. (With Ennius here one should compare Phaedrus 4. 7. 6 ff.)

Antíqua erilis fida custos córporis,
quid sic te extra aedis éxanimata elsíminas?

= Eur. Med. 49–51. Ennius's custos corporis represents τροφός rather than οἶκων κτῆμα. His copy of the text must, in the designation of the characters, have named the old Colchian woman τροφός. His text in these two verses was pretty certainly the same as ours.

cupído cepit míseram nunc me próloqui
caelo átque terrae Médeaí míserias.

= Eur. Med. 57 f. Ennius's copy had Μηδείας, not δεσποίνης, in v. 57. See on this variant the Critical Appendix.

... fluctus uérborum aures aúcupant.


Quae Corinthi arcem áltam habetis mátronaee opulentae óptumates,
⟨né mihi uitio uós uortatis á patria quod ábsiem :)⟩
múlti suam rem béne gessere et públicam patriá prócul;
múlti qui domi aétatem agerent própter ea sunt ínprobati.

Intended to represent Eur. Med. 214–218. The second verse is Elmsley's practically certain restoration from Cicero's prose (ad fam. 7. 6), persuasit ne sibi uitio uerterent quod abesset a patria. This is a painful mistranslation of a harsh original. Ennius almost certainly had the same text that has come down to us in the codices, save that he very probably had δύσνοιαν in v. 218. He surely read μέμψησθο in v. 215 and began his mistranslating by understanding ἐξῆλθον δόμων as 'I left home' and μή... μέμψησθο' as a prohibition. He seems to have divided v. 217 at the caesura, thus: τὸν δὲ ἐν θυραίον — αὖδ' ἀφ' ἡσύχου ποδὸς, 'while others at home — these from their quiet walk', with an anacoluthon. See further Trans. of the Am. Phil. Assoc., 32 (1901), Proc. xxviii f.
... nam tēr sub armīs málim uitam cérnerē
quām semel modo párere.


... Si té secundo lūmine hic offēndēro
moriēre.


Néquaquam istuc īstac ibit: māgna inest certātio.


Nām ut ego illī supplicarem tānta blandiloquentia—?


Īlle trauersa ménte mi hodie trādidit repāgula
quībus ego iram omnēm recludam atque illī perniciēm dabo,
mīhi maerores, illī luctum, exfītium illī, exiliūm mīhi.


Quo núnc me uortam? Quōd īter incipiām fngredi?
Domūm paternāmnē ānne ad Peliae filias?


Tū me amorīs māgis quam honorīs séruauisti grātia.


Sol, quī candentem in cælo sublimāt facem.

Perhaps from Eur. *Med.* 764. In that case, we should read *subimas*.

... saluete, óptima corpora;
cétte manus uestrás measque accipite.


Iūpitter tuque ádeo summe Sōl, qui res omnēs spicis
quīque tuo (cum) lūmine mare térram caelum cōntines,
insula facinūs prius quam fiat, prohibesēs scelus.
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= Eur. Med. 1251-4.—Another fragment (XVI, Ribbeck):

Útinam ne umquam, Méde, Colchis cúpido corde pédem extulisses,
is perhaps translated from Eur. Med. 431 f. The fragment XXV,
p. 68 in Ribbeck:

Út tibi Titánis Trivia déderit stirpem lñberum,
may be Ennius's version of Eur. Med. 714 and 715 (first half).
Frag. XCIV, p. 260 Ribbeck:

Nón commemooro quód draconis saévi sopivi Ímpetum,
may be from Ennius's version of Eur. Med. 480-482. If this be
so, Ennius would seem to have had κομψόν, not κρενάον, in his
text of v. 482. See the Critical Appendix. The verse (frag. XV,
p. 50 Ribbeck):

Qui ípse sapiéns prodesse nón quit, nequiquám sapit,
has been dealt with already at p. 39 f.

26. The great admirer of this translation of Ennius's, Cicero,
is said to have been overtaken by his executioners while reading
Euripides's Medea. His younger contemporary Catullus gives
us an interesting reminiscence of the Medea in his 64th poem, on
the marriage of Peleus and Thetis. The poem begins with an
account of the voyage of the Argonauts and reminds us in its
opening lines of the opening of the Medea. But it is where the
story of the forsaken Ariadne is told that we are most distinctly
reminded of our play. Ariadne's cry (v. 180 f.):

An patris auxilium sperem? Quemne ipsa reliqui
Respersum iuvenem fraterna caede secuta?,
bears more than an accidental likeness to Eur. Med. 502 f. and
supports the pointing followed in this edition. In the time of
Augustus we find Ovid under the spell of the Medea. His own
Medea has not been preserved to us; but his imaginary letter of
Medea to Jason (Heroid. XII) is redolent of Euripides's play,' and in the seventh book of the Metamorphoses, where he describes
Medea’s struggle against her rising love for Jason, he makes her say:

> Video meliora proboque: | deteriora sequor

(v. 20 f.), — words that seem to be an adaptation to a new situation of the close of Medea’s great soliloquy (Eur. *Med.* 1079).

27. We come now to Seneca’s *Medea*, a composition of considerable power and more interesting for its general unlikeness than from its occasional likenesses to Euripides’s play. In Seneca’s play, which runs to only some 1027 verses, Aegaeus does not appear and no refuge is provided for Medea. She simply flies away, we know not whither, at the end of the play from the house-top in the dragon-car, after throwing to Jason the bodies of the two boys, one of whom she has reserved to kill before his eyes. Again, the marriage of Jason and the princess is not consummated. The wedding is in progress at the beginning of the play, and Medea, furious and invoking all the powers to grant death to the bride and Creon and a life of misery to Jason, hears the chorus chant the hymeneal. Furious as she is and bent, as she says at the end of her prologue, upon signalising the end of her wedlock with Jason by greater crimes than those which marked its beginning, she can yet hardly believe that the wedding is a reality, that Jason can have proved so untrue to her. She excuses him in his difficult position as exiled and in need of support against Acastus, who is seeking to avenge the death of Pelias; but she blames Creon bitterly as responsible for the marriage and declares her intention to be revenged on him. It will be observed that Seneca, by a not unhappy thought, makes Medea waver in her feelings toward Jason. She cannot get rid of her great love for him all at once. In the sequel we find Creon, at his appearance on his way to solemnise the marriage, assuring Medea that he would have killed her but for Jason’s intercession and explaining that the putting away of her by Jason is the condition of his support of the latter against Acastus. Medea is made alone responsible for the death of Pelias. As in Euripides, Creon grants Medea one day of grace, but he allows the children to remain at Corinth.
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Medea, to whom the nurse in vain preaches submission to overwhelming force, cannot be checked in her furious purpose of vengeance. She is now fully hardened against Jason, but resolves to dissemble her hate. Jason presently appears to do what Euripides’s Medea reproaches him with not having done—try to reason with her before his marriage and convince her of its justification. Seneca’s Jason is a coward self-deceived. He has persuaded himself that the safety of his children demands the line of conduct he is following with Creon, whom he fears as much as he does Acastus. In this one interview with Medea Jason reveals his great love for his children and thus shews Medea his most vulnerable spot. Medea’s mind is now made up. She bids the nurse prepare for the magic rites that shall give their fatal power to the robe and diadem that the children are to carry as a wedding gift to the bride. The nurse’s account of the gathering of the poisons by Medea and the latter’s incantation occupy, together with a couple of choral odes, most of the central portion of the play. The latter of these odes represents the space of time necessary for the boys to perform their task and for the fatal result of the gifts. The messenger that announces this result does so in very few words, and it is the nurse that urges Medea’s flight. But the latter, in a vigorous speech, nerves herself to the killing of the children, which she accomplishes, as indicated above, at the approach of Jason to seize her. No small beauty of this piece lies in the choral odes, but this is not the place to discuss them. Enough has been said to indicate the dramatic structure of the play. It should be added that the nervous rhetoric of the author, albeit at times overwrought, seems at its very best here; and it cannot be wondered at that the play was much read and greatly admired by those that were ill able to cope with Euripides’s Greek—read, too, and admired by the docti sermones utriusque linguæ. From it we may pass at once to the modern Medeas.

28. What is said to have been the earliest French Medea, the Médée of Jean de la Pérouse (1553), is a translation of Seneca’s play. Pierre Corneille’s Médée, first performed in 1639, is based
on Euripides with an admixture of Seneca. But the author introduced new minor characters and changed Euripides's plot in details. The result is anything but happy. Aegeus appears as the superannuated lover of Creusa. His plan to carry off Creusa, who prefers Jason to him, is frustrated just in time. Medea wins Aegeus's gratitude by delivering him by her magic from prison. The poisoned robe is suspected, and Creon has it tried on a condemned woman-slave. But the poison will work only on Creusa. Medea makes frequent use of magic. Her magic ring plays quite a prominent minor part. In general, the play is very mediocre. It merits more than a bare notice on account of its author's fame. Other Médées to be mentioned before the nineteenth century are Longepierre's (1694) and Clément's (1779). In the latter's work the supernatural elements of Euripides's play are eliminated. To the eighteenth century belongs Glover's Medea, played for the first time in 1761. Glover's Medea is not the 'fierce Colchian', but a gentle and tender woman. There are several German Medeas, one of them by Grillparzer. But these can hardly be dwelt upon here, and the present notice of modern Medeas must close with an account of a very interesting modern French Médée, that of M. Catulle Mendès. In this play, "représentée pour la première fois sur la scène de la Renaissance, le 28 Octobre 1898", Mme. Sarah Bernhardt sustained the title rôle. The plot is based on Euripides and Seneca with ingenious modifications. The wedding is in progress at the opening, as in Seneca; and, as in Seneca also, Medea's love for Jason is not yet dead, nor is Jason's love for her dead, as is shewn in a strong scene between them. But Creusa wins the "époux jamais fidèle et toujours attendu" from her rival. The Aegeus episode is essentially as in Euripides; but Aegeus leaves behind some of his suite, who at the close protect Medea in her flight, which she thus makes without supernatural aid. In the interest of spectacular effect the imaginary thunderstorm of the nurse in Euripides's play becomes a real thunderstorm in M. Mendès's. It should be noted that in some places M. Mendès's piece serves as a valuable com-
mentary to the Medea. He interprets vv. 3–5 better than the commentators (see the Commentary ad loc.). He seems, too, to have divined the right reading in v. 424 when he makes his chorus of young women sing (Acte II):

O Chant! que n'avons-nous, fileuses que nous sommes;
La lyre en main au lieu de la quenouille, pour
Faire enfin,—c'est bien notre tour—
Des poèmes contre les hommes.

The first half of the choral ode that begins at v. 627 of the Medea is very briefly and happily rendered thus (Acte I):

Aux illustres amours
Hélas! qu'il est de peine.
Mes sœurs, filons la laine
En nos humbles sejours.
Tant d'amour? trop de haine;
Mieux vaut la paix toujours.

The following happy renderings may also be noted. Of vv. 244–8 (in Acte I):

Quand les hommes sont las des plaisirs trop permis
Ils ont les jeux, les vieux et les jeunes amis;
Ils boivent aux festins sans encourir de blâme . . .
Mais la femme vit seule, et pour une seule âme!

Of vv. 263–6 (in Acte I):

La femme est peu hardie et, rien qu'au bruit du fer,
Défaille . . . Mais, lésée en les droits de sa couche,
Elle est, plus que la louve et que l'aigle, farouche!

Effective, too, is this for Med. 1165 f. (Acte III):

Ou bien, tournant le cou, le coin de l’œil qui guette,
De voir la frange à son talon levé . . .
Médée [interrupting]

Coquette!

Verisimilitude is consulted, it may be observed, in the case of Medea’s recognition of Aegeus, at which the nurse expresses surprise, by Medea’s answer (Acte II): Hécate est la triple voyante.
In the case of the poisoned drapery, Medea gives the order (Acte II):

Dans la corbeille d'or apporte-moi les voiles,
Nourrice!

Thus the deadly things need not be touched. But enough has been said of this interesting modern treatment of an ancient subject, and we may proceed to a brief survey of the influence of the Medea in art.

[BIBLIOGRAPHY. — On modern Medeas may be profitably consulted, besides the works cited in the note to Dr. Wecklein's Medea, p. 24 f. (third edition), Brumoy, Le théâtre des Grecs, second ed. by Raoul-Rochette, Paris, 1821, vol. VI, pp. 296–354.]

29. Medea meditating the murder of her unsuspecting children would form an admirable subject for a painter skilled in depicting the play of emotion as expressed by the face. This subject was chosen and treated with power by the last great Greek painter, Timomachus of Byzantium, a contemporary of Julius Caesar. His work is said, by the elder Pliny (N.H. 35. 136), to have been purchased, at a high price, by Caesar and placed in the temple of Venus Genetrix at Rome. The familiar painting from the so-called House of the Dioscuri at Pompeii, in which Medea is represented gazing at the two children as they play at knuckle-bones under the guardianship of their paedagogus, her hand the while upon the hilt of the sword at her side, is thought to be an indifferent copy of Timomachus's masterpiece. Though the scene has no precise counterpart in the play, it is natural to suppose that the artist drew his inspiration from Euripides. The subject of Medea meditating the murder of her children would seem to have been used by other painters and by statuaries; but for the depicting of the story of our play we must look to Roman sarcophagi. A number of these present, in a group of reliefs, what is essentially the same treatment of the subject. This treatment seems pretty clearly to be based on Euripides's play and to preserve, in at least two not unimportant
particulars, the stage tradition. The sarcophagi in question are thought to belong to about the second century A.D. That in the Louvre, which is here reproduced (figure 1), has been patched together out of various fragments that do not belong together. One of these fragments is the side that tells the story of the Medea. It consists of four scenes not sharply divided. These scenes are not well distributed; for the last two together occupy the same space as the first. In the first scene from the left, which is marked by the pillars as an interior, a man, meant apparently for Jason, stands at the left, while the princess sits at the right. They are both looking down at the two little boys, who are bringing to the princess the poisoned diadem and robe. The fact that the diadem and robe are thus carried severally and openly by the children probably represents the stage tradition, established by Euripides himself (see note on v. 956) and tacitly criticised by Sophocles in the Trachinians as lacking in verisimilitude (see Trans. Am. Philol. Assoc., 33 [1902], p. 18 f.). Near to and facing the princess in the same scene stands an old woman, probably meant for the princess's nurse. Near Jason stands a young man with filleted hair and what appears to be two poppies in his left hand. He has been identified as Hymenaeus, the presiding genius of marriage. In the second scene the fatal gifts are taking effect. At the right the tortured princess, with head thrown back and arms uplifted, is running madly. Behind her is Creon with his right hand at his head in token of horror and despair. The two young men behind Creon, of one of whom the head only appears in the present relief, cannot be certainly identified. In the third scene the children, whether at play or running to escape their mother (probably the former), are in the presence of Medea, who is about to kill them. In the present copy she has no sword, as she has in the relief figured in Dr. Wecklein's Medea. In the last scene Medea is mounting the car drawn by winged serpents. In the other copy of this relief that has just been mentioned the bodies of the children may be seen, the one thrown over Medea's left shoulder, the other lying in the
box of the chariot with the feet hanging out. The car drawn by winged serpents seems to reproduce the stage tradition. It is noticeable in this relief that it is the children and their fate that markedly link the scenes together — a sympathetic touch. Among the traces of the influence of Euripides's Medea in ancient art a prominent place has been often assigned to a vase of the fourth century B.C., found in 1813 at Canosa (the ancient Canusium) (figure 2). But the scenes depicted with elaborate care by the painter of this vase can hardly have been inspired by witnessing Euripides's play upon the stage; for, to say nothing of persons and details that are ὀὐδὲν πρὸς Ἔρυπτιδην, nothing is represented that was shewn to the eyes of the audience in the case of our Medea — unless we except the dragon-car, here driven by Oeustrus (Οἰστρός), the demon of madness. At the left of the chariot Medea (ΜΗΔΕΙΑ), in an elaborate foreign dress, is about to kill with a sword one of the boys, who stands upon a small altar. Behind Medea a young man, with petasus at neck and two spears in his left hand, seems to be helping the other boy to escape. At the right of the chariot Jason (ΙΑΣΩΝ), with spear in right hand and scabbarded sword in left, is rushing towards Medea. He is attended by a young man with a petasus on his head and two spears in his left hand, evidently, like the other young man, a retainer (δορυφόρος). Above and to the left of this young man appears the ghost of Aeetes (ΕΙΔΩΛΟΝ ΑΗΤΟΥ), in all the pomp and state of a barbarian king and with his right hand outstretched toward the scene of horror at which he is gazing. Above the head of Oeustrus, in a portico or vestibule, we see the death of the princess — 'Creon's daughter' (ΚΡΕΟΝΤΕΙΑ, sc. παῖς). She has fallen contortedly upon a chair. Creon (ΚΡΕΟΝ), with his right hand (from which he has just dropped his sceptre) raised to his head with a gesture of horror and despair, somewhat as he is depicted on the sarcophagus, supports her with his left hand. A young man, Hippotes (ΠΙΠΟΤΗΣ), presumably the princess's brother, who has hastened up from the right, is trying to take the diadem, at which she herself is pushing with her left hand, from
her head. Behind him a woman is hastening away in terror. She seems to be a servant, possibly the princess's nurse. From the left is hastening toward Creon, whose face is turned toward her as though he were calling her, a woman designated as Merope (МЕРОПΗ). This must be Creon's wife, of whom Euripides tells us as little as he does of Hippotes. Behind her the paedagogus

is making forward, but is restrained by a young woman. Near the princess, on the ground, is an opened box. The painter seems to wish to indicate this as the receptacle of the poisoned gifts — another un-Euripidean detail. Above we see divine figures, who serve merely to fill up space — Heracles and Athena on the left, the Dioscuri on the right. As an illustration of certain details of stage dress in our play, this painting may be of value; but it is not a representation of the story of Euripides's Medea.
30. The entire visible action of the Medea is supposed to take place before the house at Corinth that had been occupied by Jason together with his wife and children and servants and that is now occupied by Medea with the children and servants. The front of this house—which may be called, for convenience, Medea’s house—formed the background as the play was originally produced. The house appears to have been represented with but one entrance. By this door the old woman-servant, Medea, the paedagogus, and the children leave and enter the house. The houses of the members of the chorus, the palace of Jason, and the house of Jason and the princess (if that is to be thought of as separate from the palace) would all be in the town, which was supposed to lie, together with the port, at the spectator’s right, just as the town and port of Athens lay to a spectator in the Dionysiac Theatre. With the exception, therefore, of the old Colchian woman and Medea, all the characters of the play would make their entrances from the spectator’s right; and all would make their exits also to the spectator’s right, save Aegaeus with his suite and Medea herself when she is swung out of view in the dragon-car at the close of the play. It is true that Aegaeus is bound for Troezen immediately, Medea for Athens direct; but Aegaeus has just come from the port (Lechaenum would be thought of, as he comes from Delphi) and would naturally follow, in leaving, the direction in which he had made his entrance, and Medea would appropriately make her exit in the direction her future protector had taken.

[BIBLIOGRAPHY.—On the scenery of the Medea, see Dr. Wecklein’s brief and conclusive discussion in Philologus, 34, pp. 182 ff. On
the Attic convention about the right and left entrances, see Haigh, *Attic Theatre*², p. 221 f.]

31. An examination of the Medea shews that the parts would naturally be divided as follows among the three actors employed:

Protagonist (πρωταγωνιστής): Medea;
Deuteragonist (δευτεραγωνιστής): Colchian woman-slave (τροφός), Jason;
Tritagonist (τριταγωνιστής): Paedagogus, Creon, Aegeus, Messenger.

It seems reasonable to suppose that the τροφός summons Jason (see vv. 820–3). If this is so, she does not appear with him at v. 866, or else a mute appears in her dress and mask. The cries of the two boys behind the scene (v. 1271 f.) may have been uttered by the deuteragonist and tritagonist. The two little boys, who are mute characters (κωφὰ πρόσωπα), would be reckoned in the setting of the piece as a παραχορήγημα. (See Haigh, *Attic Theatre*², p. 264.)

32. According to the quantitative division of a Greek tragedy set forth in the twelfth chapter of Aristotle's *Poetics*, the Medea falls into the following parts:

<table>
<thead>
<tr>
<th>Division</th>
<th>Greek Text</th>
<th>Volumes</th>
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<tbody>
<tr>
<td>I.</td>
<td>Πρόλογος</td>
<td>i–130</td>
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<tr>
<td>II.</td>
<td>Πάροδος (in an irregular form)</td>
<td>131–213</td>
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<tr>
<td>III.</td>
<td>Ἐπεισόδιον πρῶτον</td>
<td>214–409</td>
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<tr>
<td>IV.</td>
<td>Στάσιμον πρῶτον</td>
<td>410–445</td>
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<tr>
<td>V.</td>
<td>Ἐπεισόδιον δεύτερον</td>
<td>446–626</td>
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<tr>
<td>VI.</td>
<td>Στάσιμον δεύτερον</td>
<td>627–662</td>
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<tr>
<td>VII.</td>
<td>Ἐπεισόδιον τρίτον</td>
<td>663–823</td>
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<tr>
<td>VIII.</td>
<td>Στάσιμον τρίτον</td>
<td>824–865</td>
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<tr>
<td>IX.</td>
<td>Ἐπεισόδιον τέταρτον</td>
<td>866–975</td>
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<tr>
<td>X.</td>
<td>Στάσιμον τέταρτον</td>
<td>976–1001</td>
</tr>
<tr>
<td>XI.</td>
<td>Ἐπεισόδιον πέμπτον</td>
<td>1002–1250</td>
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<tr>
<td>XII.</td>
<td>Στάσιμον πέμπτον</td>
<td>1251–1292</td>
</tr>
<tr>
<td>XIII.</td>
<td>Ἐξόδος</td>
<td>1293–1419</td>
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</tbody>
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The irregularity in the parodos consists in this, that a choral song (χορικῶν), consisting of a proōde (vv. 131–138), a strophic couplet (vv. 148–159 and vv. 173–184), and an epode (vv. 204–
212), is interwoven, as it were, with the anapaests of Medea and her servant. The fifth stasimon partakes of the character of a commos (κομμός). The episodia, the connection of which with our modern "acts", through the actus of the Roman plays, is patent, are subdivided in three cases in the Medea (vv. 357–363, 759–763, and, most noticeably, 1081–1115) by anapaests spoken by the leader of the chorus (κορυφαῖος), who serves in this play, as in others, as a rudimentary fourth actor. It may be noted as an interesting matter of nomenclature, too often overlooked, that to Euripides, as well as to most ancient writers on the drama, the term πρόλογος meant merely the opening speech. Thus in the Medea the prologue would be vv. 1–48, and vv. 1–130 would be fairly termed the Aristotelian prologue.
ΕΤΡΙΠΙΔΟΤ
ΜΗΔΕΙΑ
ΤΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ

'Ιάσων εἰς Κόρινθον ἐλθὼν ἐπαγόμενος καὶ Μήδειαν ἐγγυάται καὶ τὴν Κρόντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύσασθαι ὑπὸ Κρέωντος εἴ τῆς Κορινθίου παρατησαμένη πρὸς μιᾶν ἤμεραν μεῖναι καὶ τυχόντα μισθὸν τῆς χάριτος δώρα διὰ τῶν παιδῶν πέμπει τῇ Γλαύκῃ ἐσόθητα καὶ χρυσῶν 5 στέφανον, οἷς ἤκεινη χρησμαμένη διαφθείρεται: καὶ ὁ Κρέων δὲ περιπλακεῖς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀπο-

In this ὀπόθεσις or 'argument' (argumentum), which has been transmitted to us prefixed to the play in Mss., we find three divisions: 1) a brief and very inaccurate outline of the play (the ὀπόθεσις proper); 2) a note on the Greek poets' accounts of Medea's rejuvenation of Jason and other people and, appended thereto, Staphylus's version of Jason's death, as caused by Medea; 3) the story of Euripides borrowing the Medea from Neophrion and two bits of criticism on the play. Part of 2) appears also in a different order in a scholion on Aristophanes's Knights 1318 Dind.

1. ἐπαγόμενος: 'introducing'. Tawdry for ἄγων. 1-2. ἐγγυάται πρὸς γάμον: the last two words are tautological; and the phrase is grossly inaccurate (for Jason and the princess are already married when the play opens), unless the writer is using a bit of frippery for the plain γαμεῖ. 2. Γλαύκην: the name that is generally given by the later mythologists to Creon's daughter, though some called her Creusa. Euripides gives her no name. 3. φυγαδεύσασθαι: = the plain classical Greek φεύγειν. 4. παρατησαμένη: viz. from Creon. — πρὸς μιᾶν ἧμεραν: for the classical μιᾶν ἧμεραν. — καὶ τυχὸντα: tautological after παρατησαμένη. Cp. πρὸς γάμον above. 4-5. μισθὸν τῆς χάριτος: 'in payment for the favour' (= ἀντὶ τῆς χάριτος). Utterly false, so far as the present play is concerned. 6. διαφθείρεται: 'is destroyed'; put instead of ἀπόλλυται 'perishes', because that word is used in the next sentence. 7. τοὺς ἑαυτῆς παῖδας: simply 'her children'. The words ἀνήρ, γυνή, and παῖς in the sense of 'husband', 'wife', and 'son' or 'daughter' have that special meaning marked, when necessary, by the addition of the genitive of the proper reflexive. Instead of the reflexive post-classical Greek used also ἵδως 'own'.

66
κτείνασα ἐπὶ ἀρματος δρακόντων πτερωτῶν ὁ παρ’ Ἡλίων Δαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς ’Αθήνας κάκει Αὔγει τῷ Πανθέωνος γαμεῖται.

Φερεκύδης δὲ καὶ Σιμωνίδης φασίν ὡς ἡ Μήδεια ἀνεφήσασα τὸν Ἰάσωνα νέον ποιήσεω. περὶ δὲ τοῦ πατρὸς αὐτοῦ Ἀἰσονος ὁ τῶν Νόστων ποιήσας φησίν οὕτως:

· αὐτίκα δ’ Ἀἰσονα θήκε φιλον κόρον ἠβίστοντα γῆρας ἀποξύσασα ἰδιής πραπείδεσοι φάρμακα πόλις ἐφούς ἐπὶ χρυσεῖοι λέβησιν.

8. Δρακόντων πτερωτῶν: i.e. drawn by them. The winged serpents seem to have been a stage-tradition from Euripides's time. Cp. on v. 1294 and Introd., p. 60. ἔτοχος γενομένη: tawdry for ἐκβίοσα. — ἀποδιδράσκει: ἀποφεύγει is the proper word. She escapes not by stealth but by speed. — εἰς Αθήνας: = ’Αθήνας. 10. γαμεῖται: that she is to marry Aegaeus is not said in the play.—The inaccuracies of this sketch of the story of Medea, considered as an outline of the play, are such as to justify the suspicion that it (together with what follows immediately) may be an extract from some manual of mythology and not originally intended as an argument to Euripides's tragedy.

11. Φερεκύδης: a writer of the middle of the fifth century B.C., who seems to have been born in Leros and to have spent a large part of his life at Athens. He composed a genealogical work in ten books, in a portion of which he treated of the Argonauts. — Σιμωνίδης: the famous poet of Ceos (556–467 B.C.). He seems to have touched more than once in his poems on the legend of the Argonauts. — Both Pherecydes and Simonides seem to have referred to a form of the legend of Jason and Medea in which they lived together to old age. 11–12. ἀνεφήσασα νέον ποιήσαμ: ‘boiled him back and made him young’, ‘boiled him back to youth’; = ἀνηβάν ποιήσας ἐφήσασα. 12. αὐτόθ: sc. Ἰάσωνος. 12–13. ὁ τῶν Νόστων ποιήσας: i.e. the poet of the Νόστοι, whoever he was, the writer not wishing to commit himself to a particular name. The Νόστοι or ‘Returns’ (of the heroes from Troy) was an epic poem ascribed to one Hagias of Troezen. It supplemented, so to say, the Odyssey, which is itself a great Νόστος of Odysseus and contains part of the Νόστος of Menelaus. How the reference to Aeson was brought in we do not know. —The verses would seem to imply that Medea boiled together various ingredients (presumably herbs), that Aeson was then smeared with the compound and, when it had been scraped off, was found to have regained his youth.
14. Τροφοί: a lost play of Aeschylus of the contents of which we know really nothing save what we are told here. 15. Στάφυλος: of Naucratis, in Egypt, author of a work περὶ Θεταλῶν. 17. ὁστὸς: anticipating the clause μελλόντος . . . χρόνου.—Here again we seem to find Jason and Medea living together to old age. On this story about Neophron see Introduction, p. 41 ff.

20. ὑποβαλέσθαι: ‘to have adopted’, a metaphor from a woman putting to her breast a child not her own. The author as mother is a figure that appears in Aristophanes (Clouds 530).

21. Δικαίαρχος γὰρ Ἐλλάδος Βίον: i.e. Δ. ἐν τῷ τρέσῳ (sc. βιβλίῳ) ‘E. B. Dicaearchus of Messene in Sicily, a pupil of Aristotle, was the author of a work in three books dealing with Greek civilisation (Ἐλλάδος βίος) from the Golden Age to Alexander. It appears to have been the first historical work of its kind. It naturally included literature. — Ὑπομνήμασι: ‘Notes’ (Commentariis), a lost work to be assigned, it would seem, rather to Aristotle’s pupil Theophrastus.

22. μεμφόντα: not Aristotle and Dicaearchus but certain would-be critics. The criticism (which refers primarily to vv. 899–905) is crude and unjust. This criticism, it has been noted, is much like that of Aristotle where, in the Poetics (chap. 15 = 1454 a), he insists that a dramatic character be consistent and, though admitting the right of the poet to draw a ‘consistently inconsistent’ (ὁμαλὸς ἄνθρωπος) character, unjustly condemns the change of attitude toward her death of Euripides’s Iphigenia at Aulis. Aristotle as a critic of literature has enjoyed more favour than he ever deserved. — πεφυλαχθεῖσα τὴν ὑπόκρισιν: i.e. played her part consistently. 24. ἔπαινεται: presumably by the same critics. — εἰσβολὴ: technical for the first verse, as is shown by the context. — παθητικὸς ἄγαν ἔχειν: ‘its highly emotional character’.
γραμματίκος—‘scholar’ would perhaps be a better rendering) was the successor of Apollonius Rhodius (the author of the Argonautica) and the predecessor of the great Homeric critic Aristarchus as curator of the Alexandrian Library. He is said to have died at the age of seventy-seven in 185 B.C. He seems to have been the first editor of the works of the Great Tragedians, as preserved at Alexandria. His prefaces (Τεσθεσεις) to several plays have come down to us in various degrees of completeness. They contained besides the outline of the play (the ὑπόθεσις proper) such information as is given in the present one about the use or non-use of the same subject by the other two great tragedians, Aeschylus and Sophocles; about the scene of the action; about the make-up of the chorus; about the first speaker (ὁ προλογίζων or ἡ προλογίζουσα); about the date, the other contestant in the first three places, and the other plays of the three tetralogies. The last item of information—the date, etc.—was
derived from Aristotle’s work Διδασκαλία (‘Annals of the Stage,’ as we might term it), which was based on the official records of the dramatic contests preserved at Athens and is now, unhappily, lost. (See Haigh, The Attic Theatre, ² pp. 60–65.) One of Aristophanes’s Τροθέσεις might also contain remarks at the end about noteworthy points in the play in question and bits of aesthetic criticism. In the present case such remarks were either never added or have been lost.

3. ἰδίους: see above on τοῦ δικτης παῖδας. — Αἰγεὶ συνωκήσουσα: the appropriate language for marriage, though marriage with Aegeus is not mentioned in the play. See above on the first argument (at the end). 3–4. οὐδετέρῳ: sc. τῶν ἄλλων τραγικῶν. 4. κεῖται: ‘is laid up’, ‘is to be found’, probably with reference to the works of the Tragedians as preserved at Alexandria. — ὑ μυθοποιεῖ: ‘the legend-making’ in the sense of ‘the use of this story as a plot’. — ἡ σκηνὴ τοῦ δράματος: ‘the background of the action is supposed to be’. Technical language having reference to the conditions of the theatre, in which the background represented some feature of a given locality, as in this play the front of the house of Jason and Medea at Corinth. Our phrase “the scene is laid” is a very rough rendering of the Greek. 5. γυναικῶν πολιτίσεις: ‘citizensesses’. γυνὴ πολιτισ is the fem. to ἀνὴρ πολιτῆς ‘citizen’. — προλογικα: ‘delivers the opening speech’, a technical term. 6. τροφος: that she was Medea’s nurse may be a stage tradition that goes back to Euripides. — ἐπιστάθη: docta est (fabula), ‘(the play) was brought out’. In the old days the poet was said to teach (διδασκεῖν) the play to his actors and chorus, because he really did drill them in their parts. Hence ‘to teach an action’ (δράμα διδασκεῖν) came to mean to bring out a play. The date is Ol. 87, I, i.e. 432 B.C. (midsummer) to 431 B.C. (midsummer). As tragedies were brought out in the spring, the date of the Medea would be 431 B.C. 7. πρῶτος: sc. ἐγένετο ἐν τῷ ἄγὼν (‘the contest’). — Εὐφορίων: the plays with which Euphorion (Aeschylus’s son) achieved this success may have been named in the original text of Aristophanes, as also Sophocles’s plays at this contest. It has been thought, with considerable probability, that they were plays of his great father. If that be so, we have here an epitome of the relative fame in their day
and generation of the three great Tragedians.—Sophocles later paid Euripides the great compliment of imitating the Medea. (See Introd. pp. 29 f. and 59.)

8. Μῆδεια κτλ.: the dative marks the instrument with which Euripides πρῶτος ἔγενε τρίτον ‘gained third place’.—Of the other plays of the tetralogy we know the plot of the Philoctetes from Dio Chrysostomus (or. 52), though but meagre fragments have come down to us. Of the Dictys too we have but fragments. The Θερισταῖ or ‘Reapers’ was lost in Aristophanes’s time; for the words οὐ σώζεται apply to it and indicate that it was not among the official copies of the plays of the Tragedians preserved at Alexandria.

—There was no connection of plot between the plays of this tetralogy. Sophocles is said to have been the first to depart from the Aeschylean form of tetralogy, or plays closely connected in subject, of which the Agamemnon, Choêphoroe and Eumenides present an example (minus the satyr play).
TA TOT ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΤΡΟΦΟΣ
ΠΑΙΔΑΓΩΓΟΣ
ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ
ΧΟΡΟΣ ΓΤΝΑΙΚΩΝ
ΜΗΔΕΙΑ

ΚΡΕΩΝ
ΙΑΣΩΝ
ΑΙΓΕΣ
ΑΓΓΕΛΟΣ

The *dramatis personae* are arranged in the above list, for this edition, on the basis of the order in which the persons appear in the play. For the distribution of the parts among the three actors and for the children’s parts see Introduction, p. 63.
ΜΗΔΕΙΑ

ΤΡΟΦΟΣ

Εἰθ’ ὥφελ’ Ἀργοῦς μὴ διαπάσθαι σκάφος,
Κόλχων ἐσ αἰαν, κυανέαι Συμπληγάδαις,

Vv. 1-48. This opening speech (called in Euripides’s time πρόλογος) is delivered by an old woman slave, who has evidently come with Medea from Aea and is traditionally termed Medea's nurse (προφός). The old woman issues from the door of Medea’s house, the front of which is represented by the theatrical scenery in the background, and, standing at the doorway (πρός πύλαις v. 50), gives vent to her emotions. Whatever might seem unnatural in such conduct she is made to explain presently in her conversation with the man slave (vv. 56-58). The speech into which she now breaks forth is made up, strictly speaking, of but two sentences, a very long one (vv. 1-45) and a short one introducing the persons that appear next upon the scene (vv. 46-48). In the long sentence vv. 1-15 deal with past events and circumstances; vv. 17–36 with present events and circumstances; vv. 37–45 with the speaker’s fears for the future. From vv. 37-45 we — and so too the ancient audience — gain but vague information about the actual further course of the play. The natural inference from these verses would be that Medea is to kill her children or else Jason and his bride, — probably that she is to commit both crimes and for the latter meet with heavy punishment. — The dramatic excellence of this πρόλογος, harsh and crabbed as it is in several details, seems to have impressed so competent an ancient judge as Sophocles quite as much as it has modern critics. The πρόλογος of Sophocles’s Trachinians would probably not be what it is, were it not for the πρόλογος of the Medea. (See Transactions of the Am. Philological Assoc., 1902, p. 15 ff.)

1. Εἰθ’ ὥφελε μὴ διαπάσθαι:
= εἴθε μὴ διέπτατο. ΗΑ. 871 a, G. 1513, GMT. 734. — Ἀργοῦς σκάφος: poetical for Ἀργώ; cp. v. 1335 and I.T. 1345 Ἐλλάδος νεῶς σκάφος. — διαπάσθαι: the preposition
μηδ' εν νάπαισι Πηλίου πεσείν ποτε
tμηθείσα πεύκη μηδ' ἐρεμῶσαι χέρας

has the force of ‘between’ in this case; but in Suppl. 860 διέπατο
means ‘flew through’. Cp. with
the present passage v. 432 διδύμας
dρίσωσα Πόντου πέτρας. The ship
is likened to a bird; her oars are
her wings. See on v. 3 f. and
and cp. I.T. 1345 f. 2. Κόλχων ἡ
αἰαν: these words are out of their
logical position. Elsewhere, too,
we find the second of two trime-
ters thus arranged, e.g. Soph. Ant.
173 f. ἐγὼ κράτη δὴ πάντα καὶ
θρόνοις ἔχω, γέννους κατ’ ἄγχωστεία,
tῶν ὀλωλότων (τῶν ὀλωλότων?),
‘it is I that have all the royal powers,
according to the right of next of
kin, of them that are dead’.
The words in vv. 1–2 are an interlacing
(σύγχυσις) of εἴθ' ὡφέλε μὴ
dιαπάσθαι κωνάς Συμπληγάδας
Ἀργοῦς σκάφος Κόλχων ἡ αἰαν.—
κωνάς Συμπληγάδας: the shores,
or a part of the shores, of the
narrow strait of the Bosporus
gave rise to the myth of the ‘blue
Clashers’ (συμπληγάδες, sc. πέ-
τραι). Anyone that in sailing has
seen the distant blue shores of a
rocky channel seem to open before
him, as he approaches it, and close
behind him, after he has passed
it, will readily understand how the
eyear Greek voyagers to the Black
Sea came to invent the story of
the blue rocks that came together
and crushed ships between them.
Pliny (following Eratosthenes: see
Schol. on v. 2) gives practically the
same explanation of the myth of
the Symplegades. “Quoniam”,
says he (Nat. Hist. 4. 13), “parvo
discretae intervallum ex adverso
introuentibus geminae cernebantur
paulumque deflexa acie coeuntium
speciem praebebant”. The Sym-
plegades had nothing to do with
the Homeric Πλαγκταῖ. (See
Introd. p. 36 f.) Pindar (Pyth. 4.
209) calls the Symplegades σύν-
δρομοί πέτραι. Other references to
the Symplegades in Euripides are,
besides v. 1263 in the present play,
Androm. 794 (Ποντιάν Συμπληγά-
δων), Androm. 864 (κωνάς Ἀκ-
tás), I.T. 124 f. (Πόντου διασος
συγχωροῦσα | πέτρας Εὐξεῖνου),
I.T. 241 (κωνάς Συμπληγάδας),
I.T. 421 (Πέτρας τὰς Συνδρομά-
δας).

3 f. πεσεῖν τμηθείσα: ‘been
felled’. — μηδ' ἐρεμῶσαι = καὶ
ἐρεμῶσαι. The μηδ' is due, by
a familiar Greek idiom (cp., for
instance, Dem. de cor. 2), to the
preceding negative. The connec-
tion of thought here seems to have
been persistently misunderstood.
The speaker wishes that the Argo
had not flown between the Sym-
plegades so as to reach Colchis,
nay more, that thefir had never
been felled on Pelion to put the oars that were the Argo’s wings in the hands of her crew. Catulle Mendès renders the thought rightly thus (Médée, Acte I): Oh! sur le Pélion que n’est-il arbre encor, | Intact de la cognée et fier de l’or des gommes, | Le pin qui fut la rame aux mains des jeunes hommes! For Ennius’s translation, see Introduction, p. 50. For oars as the wings of ships, see Hom. λ 125 ἐνηρή ἑρετμᾶ, τὰ τε πτερὰ νυμεῖ τέλονται. — ἑρετμῶσαι: -ῶ verbs derived from substantives denote commonly either (1) the making the object of the verbs that which is indicated by the noun whence the verb is derived; or (2) the providing the object of the verb with that which is signified by the noun whence the verb is derived; thus ἑρετμός ‘oar’, ἑρετμοῦν ‘equip with oars’, ‘oar’ (remis instruere). The verb ἑρετμοῦν occurs only here. Seneca Agam. 425 speaks of ad militares remus aptatus manus.

5 f. ἄνδρῶν ἄριστ(έ)ων: common circumlocution = ἄριστέων. Cp. ἄνδρες πολῖται and the like. — οἱ . . . μετῆλθον: a restrictive and essential relative clause and therefore not to be set off by a comma. In prose we should have had with the antecedent an article to indicate this relation; thus: τῶν ἄριστεῶν αἱ ‘the chieftains that’. — τὸ παγχρυσον δέροι: τὸ seems to be more than a mere article. The sense is aureum illud vellum. — Πελία: the dative of advantage, HA. 767, G. 1165 (or, better, here of service), implies that Pelias had ordered the quest — as he had. So Ennius understood (imperio regis Peliae). Cp. Apollonius Rhodius Argon. 1. 3 ἐφημοσύνη Πελίαο. — Thus far we have had a vain wish — a wish for what is impossible, because the conditions belong to the irrecoable past. From οἷ γὰρ through verse 16 is told what would not have happened in the past nor be happening in the present, could the previous wish be fulfilled. Thus in the words οἷ γὰρ ἄν to νοσεῖ τὰ φλέτατα (v. 16) the story of Medea is told rhetorically from the time when she left her father’s house to the time represented by the speaker. Strike out οἷ γὰρ ἄν (v. 6) and οἷς ἄν (v. 9), and you have the plain story. — We have something similar to this in Soph. El. 1505-7 χρῆν δ’ εὖδος εἰναι τὴνδε τοὺς πάνιν δίκην | ὀστὶς πέρα πράσσειν γε τῶν νόμων θέλει | κτείνειν· τὸ γὰρ πανούργον οὐκ ἄν ἦν πολύ (‘it ought to be right straightway for everybody to kill whoever will transgress the
laws; in that case there would be little crime’), where χρήν εἶναι τήνδε δίκην is a tamer εἰδ’ ὁφελ’ εἶναι ἦδε δίκη. — 6. γάρ: ‘in that case’ (εἰ μὴ διέπτατο Ἀργοῦς σκά- φος κτέ.). The wish (of vv. 1–6) and its conclusion (οὐ γὰρ ἂν κτέ.) are the raw material of an unreal conditional period.

7. πύργους γῆς Ἡωλκίας: poeti- cal acc. of goal. ἩΑ. 722, G. 1065. The phrase is = Ἡωλκίαν. πύργους is = τεῖχος. The towers, that is, are those of the city wall. The words call up the picture of the city as seen from the sea.— 8. ἐρωτευθεὶν ἐκπλαγεῖα: = ἐρασθεῖσα. The particip. is causal. θυμὸν is acc. of extent (of application). — 9 f. κτανεῖν: = ἀποκτείναι. See Hodge, *Irregular Verbs of Attic Prose*, s.v. κτείνω.— Πελιάδας κόρας πα- τέρα: = Πελιάν τὰς ἑαυτοῦ κόρας. The adj. Πελιάδας, though it agrees only with κόρας, seems to extend its force over the closely related and juxtaposed terms κόρας and πατέρα. The verses were of course pronounced closely to- gether, so that the effect of the contrasted and juxtaposed words would have been fully felt. — κατ- φίκει: past unreal, not present unreal. This is evident, if we reduce the passage to a plain positive narrative as above. With κατφίκει must be taken very closely in thought the contrasted partici- ples ἀνδάνουσα (11) and ἐμμφέρονο” (13). With κατφίκει . . . Ἰάσου is contrasted νῦν . . . τὰ φίλτατα (16). The μέν that anticipates the δὲ in νῦν δὲ is postponed to verse 11. — τήνδε γῆν Ἡρωβίαν: artistically informing the audience where the action of the piece is laid.— 11. ἀνδάνουσα μέν: the particle does double duty. On the one hand it helps to contrast the sentence κατφίκει . . . Ἰάσου with νῦν δὲ . . . φίλτάτα (16); on the other hand it helps to contrast ἀνδάνουσα with ἐμμφέρονο” (13). Theoretically we should have a μέν after κατφίκει (10) and a τε after ἀνδάνουσα here. — 12. A crabbed arrangement of the words ὅν φυγῇ πολιτῶν ἀφίκετο χθόνα, which again are = τοῖς πολίταις ὃν φυγῇ ἀφίκετο χθόνα. Trans- late ‘what citizens she came to the land of by flight’. The jux-
章节名：ΜΗΔΕΙΑ

πάντα ἐξυμφέροντες Ἰάσων —

ηπερ μεγίστη γίγνεται σωτηρία,

ὅταν γυνὴ πρὸς ἀνδρα μὴ διχοστατῇ —,

νῦν δ’ ἐξθρᾶ πάντα, καὶ νοσεῖ τὰ φιλτάτα.

προδοὺς γὰρ αὐτοῦ τέκνα δεσπότων τ’ ἐμὴν

λέκτροις Ἰάσων βασιλικοῖς εὐναζεται

taposition of φυγὴ and πολιτῶν suggests the contrast between the exile (φυγάς) and the natives (πολῖται). Cp. μητρώαν τέκνως Alc. 305. χθόνα is poetic acc. of the goal.

13. αὐτῷ: heightening the contrast between her husband and the Corinthians.—τέ: setting off a second and contrasted division of the μὲν clause, the main contrast being between the μὲν clause (compound) and the δὲ clause.—πάντα: adverbial acc. of extent or of inner object. G. 1051, 1054. — ἐξυμφέροντες: understand (though the ellipse is hardly felt) τὸν ἔυγόν ‘the yoke’ (of wedlock); cp. v. 241 f. Tr. ‘in perfect accord with’.—14. ηπερ: attracted by the predicate subst. σωτηρία from the logical ὑπερ (= τὸ πάντα ἐξυμφέρειν ἀνδρὶ, as is explained in a slightly different form in verse 15). HA. 631.—

15. In apposition to ηπερ and added for perspicuity, though the thought could quite easily have been supplied. See the last note. The thought might (baring metre) have been expressed

by γυναῖκα ἀνδρὶ πάντα συμφέρειν. — μὴ διχοστατὴν is the negative equivalent of πάντα ἐξυμφέρειν. —

16. Though this is logically part of the long clause begun in verse 6, it is not influenced in form by the unreal construction begun in that verse. The second half of a dependent compound sentence in Greek has a marked tendency to revert to the independent form.— ἐξθρᾶ πάντα (sc. ἔστι) is contrasted with ἀνδάνοντα φυγὴ . . . χθόνα. Everything is hostile to Medea at Corinth, since she is opposed to the king (as we presently learn). — νοσεῖ (= στασίαζει: the νόσος of state and family is στάσις) τὰ φιλτάτα means πρὸς ἀνδρα διχοστατῆ. The νόσος τῶν φιλτάτων is explained in verses 17 ff. — 17. προδοὺς: ‘abandoning’. — αὐτοῦ . . . ἐμὴν: a false antithesis. Note the chiasmus.—

18. Ἰάσων: contrasted in thought (though there is no μὲν with it) with Μήδεα in v. 20. So too λέκτροις βασιλικοῖς εὐναζεται seems to be contrasted with κεῖται δ’ ἀστιτοῦ κτῆ. (v. 24). — λέκτροις: local dative (= ἐν λέκτροις).
19. Explanation of the last verse.
The participle denotes manner. — αἰσθηματικὸς: for the genitive see HA. 741, G. 1109. αἰσθηματικὸς
seems to be dialectic for ἄρχειν. For example, the αἰσθηματικοῦ (so
spelt in inscriptions) at Megara
answered to the ἄρχεισα at
Athens. — 20. ἡ δύστημος: an
ejaculation of the speaker. The
article is regular in such cases.
— ἡ τυμασμένη: this strikes the key-
note of the play. So the μήνιος
of Achilles springs from the slight
put upon him by Agamemnon (A
412 ὁ τῆς ἀρωτοῦ Ἀχαιῶν οὐδὲν ἔτεισεν);
so the tragedy of the younger
Cyrus began when he
went away ἄτυμασθείς (Xen. Anab.
1. 1. 4). — 21 f. βοᾷ, ἀνακαλεῖον
μαρτυρεῖαι: are close synonyms,
′cries upon′, ′calls up′, ′calls to
witness′. — ὄρκους: are the words,
δεξιὰς the gestures, θεοὺς the higher
powers involved in the oaths which
Jason took to Medea only to break.
— μὲν does double duty; it is con-
trasted with δὲ in v. 24, and it is
balanced with the τε and καὶ in
the subdivisions of its own clause.
— 23. Indirect exclamation. Me-
dea cries Οἰάς ἀμοιβής ἐξ Ἰάσωνος
κυρῆ, — κυρῆ: = τυγχάνει, — 24 ff.
Euripides does not write quite
clearly here. He means his
speaker to say that Medea some-
times does what is mentioned in
vv. 21–23, at other times, by utter-
ing love-sick lamentations (vv.
31–35), she breaks the mute and
tearful despondency which, fasting,
she has for the most part main-
tained since the discovery of her
husband’s faithlessness in marrying
the princess. If we had εἴθε μὲν
βοᾷ in v. 21 and νῦν δὲ κεῖσαι in
v. 24 the sense would be much
clearer. Vv. 24–35 read as though
Euripides had added them on
second thought, which would ex-
plain the lack of clearness. — 24.
σῶμα: object of συντήκουσα
(25). — ὕφετο: sc. αὐτό, i.e. τὸ
σῶμα τοῦ ἀληθῶς. For this
parenthetical use of the particp.
cp. Soph. O.T. 57, 795. — ἀληθῶς:
the pains of fasting seem to
be meant. 25. τὸν πάντα χρόνον:
acc. of extent (of time) and anticipat- ing ἐπεῖ (26). Tr. ‘ever (since)’.—διακρίνω: instrumental with συντήκουσα. Medea is “dis- solved in tears”.  
27 f. οὐτὲ δὲ μέρι . . . πρόσωπον: explaining, tautologically, the posture in which Medea κάτα αὐτός. 28 f. πέτρος ἡ θαλάσ- σις κλέδων: for the metaphor of the rock cp. Virg. Aen. 6. 469 (of Dido in Hades)illa solo fixos oculos aversa tenebat | nec magis incepto vultum sermone movetur | quam si dura silex aut stet Mar- pesia cautes. Cp. also v. 1279 and, for rock and sea together again as symbols of the unfeeling, Androm. 537 f. τι με προσπίνεις, ἅλιαν πέτραν | ἡ κύμα λιταῖς ὄς ἱκετεύων; . Add Hipp. 304 f. (the nurse to Phaedra) πρὸς τάδ’ ἀδή- δετέρα (‘more stubborn’) | γέγον ταλάσσις. — νουθετομόνη: = ὅταν νουθετήθηκα. — With vv. 21–29 cp. Soph. Αἰ. 317–326, which Euripi- des may well have had in mind here. 30. ἂν μὴ ποτὲ: ‘unless at some time’, ‘unless now and again’, modo ne aliquando; = πλὴν ὅταν. — στρέψας . . . σάρην: she has been looking down; here she is described as turning indeed her face towards her attendants, but speaking to herself. — τάλλευκον: poetical for λευκόν, as πάγχρυσον in v. 5 for χρυσοῦν. The epithet is picturesque and hints at Medea’s beauty. We should say ‘snowy’. 31. ἀπομέμη: ‘bitterly bewails’ (the loss of). — φίλοι: suggesting Medea’s own language, — indeed from here to the end of v. 35 we have an informal indirect version of Medea’s laments. We can even restore the words as the narrator would imagine them, thus: Ὡ πάτερ φιλε καὶ γαῖα οἰκοί θ’ οὐς προδοῦσ’ ἀφυκόμην μετ’ ἀνδρὸς ὃς με νῦν ἀτιμάσας ἡξεῖ, ἤγγικα δ’ — ἡ τάλαινα — ἐμφαράον ὑπο οἴον . . . χονόν. 32. οὐθε though referring in form only to οἰκοὺ may be referred in thought to the preceding two nouns. — ἀφικέτο: seemingly in the simple sense of ‘came away’. 
μετ' ἀνδρός ὃς σφε νῦν ἀτιμάσας ἔχει, ἐγνωκε δ' — ἡ τάλανα — συμφορᾶς ὑπὸ οἶνον πατρίδας μή ἀπολείπεσθαι χθονός. στυγεὶ δὲ παῖδας οὐδ' ὦρώς εὐφραίνεται, δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον — βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς πάσχονος', ἐγυίδα, τῆδε — δειμαίνω δὲ νῦν μὴ θηκτὸν ὄσην φάσγανον δι' ἦπατος.

33. ἀνδρός δὲ: 'a man that'; the rel. clause is essential.—ἀτιμάσας ἔχει: = ἤτίμακε. This analytical perf. is noticeably common in Sophocles. In such a verb as ἱστημι it is the only possible form for the transitive perf. act. 34. ἡ τάλανα: apparently informal quotation of Medea's self-commiseration. See above.—ὡς personifies ἐμφοράς, 'under stress of circumstance', 'moved by misfortune'. 35. οἶνον: sc. ἔστι. οἶνον is = ὃς ἄγαθον. The sentence is an ind. exclamation.—μὴ ἀπολείπεσθαι: = στέρεσθαι. The negative expression is more emphatic than the positive ἔχει would be. The pres. is a practical perf. 36. στυγεῖ: 'loathes', with special reference to expression of face. The same thought is expressed negatively (a common Greek practice) in the latter half of the verse. 37. αὐτήν: proleptic object of δέδοικα.—βουλεύσῃ: we might expect ποιήσῃ (cp. v. 40), but the speaker goes a step further back. We understand, of-course, αὑτὸς, i.e. τοῖς παιδί.—ὁιον: common euphemism for κακῶν. With this verse cp. Soph. Ai. 326 (of the despondent Ajax) καὶ δῆλος ἐστιν ὃς τι δρασεῖ ἡμιν ('meaning to do') κακῶν. 38–9. βαρεῖα γὰρ . . . τῆδε: giving the reason for the fear expressed in v. 37.—βαρεῖα γὰρ: sc. αὐτῆ ἐστι. —ἐγυίδα: = ἐγὼ οἶδα.—τῆδε: = ἄδε. Construe with ἀνάξεται κακῶς πάσχονος'. Tr.: 'for she has a savage temper, nor will brook ill-treatment, I'm sure of it, in this way' (i.e. as she is doing, so tamely). 39 f. The words δειμαίνω δὲ νῦν resume v. 37 after the parenthesis and are = δέδοικα δ' αὐτήν: the δὲ after δειμαίνω is resumptive (= autem, 'I say'). So μὴ θηκτὸν . . . ἦπατος resumes, and also defines, μὴ τι . . . νέον. —δε ἦπατος: sc. αὐτῶν, i.e. τῶν παιδῶν. The whole context shews that this is the meaning. The graceful interlocking of the words in v. 40 should be noted.
ΜΗΔΕΙΑ

η καὶ τύραννον τὸν τε γῆμαντα κτάνη
σιγὴ δόμους ἐσβᾶσ ἵν’ ἐστρωταί λέχος
κάπειτα μείζω συμφορὰν λάβῃ τινὰ
δεινὴ γάρ’ οὐ τοι βαδίως γε συμβαλῶν
ἐχθραν τις αυτῇ καλλίνικον ἁσταί.

42. ἦ καί: ‘or else’. — τύραν-
νον: shewn by the context to be
feminine, — ‘the princess’. — γῆ-
μαντα: sc. αὐτῆν, i.e. τὴν τύραννον.
This verse puts Jason’s sin in the
briefest and sharpest form: he
has abandoned Medea to marry a
powerful princess. He is utterly
selfish. 41 = 380. — δόμους: poet.
acc. of goal without prep. — λέχος:
sc. τὸ νυμφικόν. The house is
naturally supposed to be near
Creon’s palace. 43. κάπειτα: i.e.
tύραννον τὸν τε γῆμαντα κτεῖναι.
— μείζω: sc. τῆς παρούσης. The
fear is that Medea may be put to
death. Cp. vv. 381-3. 44 f. δεινὴ:
the secondary sense of ‘clever’,
‘cunning’, seems to prevail here.
This is shewn by what follows.
The cunning consists, of course,
in taking vengeance, not in getting
cought. V. 43 is disregarded for
the moment. — τοί: intensifying,
‘I can assure you’. — βδίως: with
καλλίνικον ἁσταί. 45. αὐτῆ: sociative dat. with
συμβαλῶν ἐχθραν. — καλλίνικον: sc. ἴδια.
καλλίνικον ἁσταί is picturesque
for νικήσει. Our ‘triumph’ is less
picturesque but renders the essen-
tial thought. Inasmuch as the
speaker fears primarily for the
children, and it is only her fear
for the children that is realised in
the play (for Jason is not killed
and the princess dies in another
way than that here suggested),
vv. 40-45 must be held to obscure
the connection of thought. They
form a parenthesis; for vv. 46-8
follow immediately in thought
v. 40. Euripides doubtless felt
that this speech would not form
a sufficient introduction to the
action of the play, if only appre-
hension for the children were ex-
pressed here. 46. ο定价: virtually
adverbial, = ἢδε, ‘hither’. — τρό-
χων: = δρόμων. τρόχος is to be
distinguished from τρόχος = ‘run-
ner’, i.e. ‘wheel’. Cp. τρόπος
and τροπός. 47. στείχουσι: tragic
diction (incident) for ἐρχονται. —
οὐδέν: inner object with ἐννοούμενοι.
— ἐννοούμενοι: = φροντίζοντες and
ΕΥΡΙΠΙΔΟΥ

ΠΑΙΔΑΓΩΓΟΣ

παλαιῶν οίκων κτήμα δεσποινής ἐμῆς, τί πρὸς πύλαισι τίνος ἄγουσι ἔρημιάν ἐστικας αὐτὴ θρεμένη σαυτή κακά; πῶς σοῦ μόνῃ Μήδεια λείπεσθαι θέλει;

ΤΡΟΦΟΣ

τέκνων ὑπαλέ ἀπεβυ τῶν Ἰάσων, χρηστοῖς δούλως ἔμμορα τὰ δεσποτῶν κακῶς πίνουντα καὶ φρενῶν ἀνθάπτεται ἕγῳ γὰρ ἐς τοῦτ᾽ ἐκβέβηκι ἀλγηδώνος

with the same case construction. 48. κακῶν: genitive with ἐννοούμενος, as with φροντίζειν. ΗΑ. 742, G. 1102. This is the gen. that generally takes περί in prose.—νέα φροντίζει: = ἦ τῶν νέων φροντίζει. —φιλεῖ: = εἰσέβη. The proverbial ending of the speech is wholly in the Greek style.—The two young boys who now enter from the spectator’s right (they had been in the town) are of course accompanied by an old man-servant, the familiar παιδαγωγός of the Greek household. The man is doubtless an old slave of Jason’s family, as the woman is of Medea’s. Κρ. v. 53.

49. οίκων κτήμα: practically one word, ‘chattel’. The person addressed is an οικέτης, a house servant. 50. ἄγων ἔρημιάν: = ἔρημον εἶναι. So τίνος ἄγουσι ἔρημιάν is = ἐὰν ἔρημος ὑπάρ. 52. σοῦ: with μόνη rather than λείπεσθαι, albeit σοῦ μόνῃ λείπεσθαι is = σοῦ ἀπολείπεσθαι. Κρ. Σοφ. Αἰ. 511 σοῦ διώκεσθαι μόνος. 53 balances v. 49 and, incidentally, introduces the new character to the audience.—τέκνων ὑπαλέ is, of course, a poetical circumlocution for παιδαγωγέ. 54 f. χρηστοῖς: emphatic, as its position in the sentence shews.—ἔμμορα: sc. ἔστι. —τὰ . . . πίνουντα: concrete for τὰ δεσποτῶν κακῶς πίνειν. The metaphor is from dice. Κρ. Αesch. Ἀγ. 32 f. τὰ δεσποτῶν γὰρ εὐτυχοῦστα θῆμομαι | τρεῖς ἡ βαλούσης τῆς ἐμοὶ φρυκτωρίας ‘for my masters’ game I’ll count a lucky one now that this beacon-watch has thrown me treble six’.—φρενῶν ἀνθάπτεται: cp. Αιλ. 108 ἐθνίγες ψυχῆς, ἐθνίγες δὲ φρενῶν. 56. γὰρ: ‘at all events’, like the later development, parallel to γάρ, viz. γ’ οὐν (quidem certe). This
ὁσθ' ἵμερος μ' ὑπῆλθε γη τε κοῦραν ὁ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

ΠΑΙΔΑΓΩΓΟΣ
οὐ πω γὰρ ἡ τάλαωα παύεται γόων;

ΤΡΟΦΟΣ
ζηλῶ σ' ἐν ἀρχῇ πήμα κοιύδε πω μεσοὶ.

ΠΑΙΔΑΓΩΓΟΣ
ὁ μάρος—εἰ χρὴ δεσπότας εἰπεῖν τόδε—,
ὡς οὐδὲν οἴδε τῶν νεωτέρων κακῶν.

γ' οὖν passed into γοῦν = 'for'.
—ἐς τοῦτο': = εο, 'to such a pitch',
and anticipating ὦς (57).—ἐκβεβηκ'': 'have mounted'.

57. ἰμερος: 'yearning', in the
sense of 'impulse', ὀρμή, ὀρείς.
—ὑπῆλθε: we should say 'over-
came'; but the Greek is really 'un-
dercame', the figure being drawn
from getting under an opponent's
guard, or surprising a stronghold.
58. μολούσῃ: the dative is used
as though μοι ἐγένετο had stood
where μ' ὑπῆλθε stands.—In mak-
ing the old slave explain how she
came to deliver before the house
the soliloquy contained in the pro-
logue, Euripides appears to be
slily ridiculing one of the conve-
tions of his own art. 59. γάρ:
'then', in a surprised question.
It is not necessary to write ὦ τῷ
γ' ἄρ', though that indicates the
sense. 60. ζηλῶ σ': sc. τῆς ἀ-
γνώας, 'blissful ignorance'. sancta
simplicitas — ἐν τῷ φρονεῖν γὰρ
μηδὲν ἄνωτος βίος. — ἐν ἀρχῇ: the
asyndeton is causal. The figure
in this sentence (of which the one
half is the negative version of the
other) is taken from atmospheric
phenomena (τὰ μετέωρα), more
precisely, as we learn in the sequel,
from a thunderstorm.—One is re-
minded here of Propertius's "haec
est venturi prima favilla mali" (1.
9. 18). 61. μάρος: exclamatory
nominative, 'what a fool!'. The
disrespect is immediately apolo-
gised for.—δεσπότας = περὶ δε-
σποτῶν. ΗΑ. 725 a, G. 1073.
62. ἄρ: exclamatory, 'how utterly
ignorant she is of her more recent
misfortunes!’. — τῶν . . . κακῶν:
= περὶ τῶν κακῶν: cp. note on
κακῶν v. 48.
ΤΡΟΦΟΣ
τί δ' ἦστιν, ὡ γεραιὲ; μὴ φθόνει φράσαι.
ΠΑΙΔΑΓΩΓΟΣ
οὔδέν· μετέγγυν καὶ τὰ πρόσθ' εἰρημένα.

ΤΡΟΦΟΣ
μὴ — πρὸς γενεῖον — κρύπτε σύνδουλον σέθεν· 65
σιγήν γάρ, εἰ χρῆ, τῶνδε θήσομαι πέρι.

ΠΑΙΔΑΓΩΓΟΣ
ἳκουσά τοῦ λέγοντος, οὐ δοκῶν κλέων,
πεσοῦσ προσελθὼν ἐνθα δῆ παλαίτεροι
θάσσουσι σεμνὸν ἀμφὶ Πειρήνης θάςωρ,

63. τί δ' ἦστιν: 'why, what's the matter?'; more literally, 'what new evil (τί νεῶτερον κακῶν) is there?'. 64. οὔδέν: sc. ἐστίν. —
μετέγγυν... εἰρημένα: 'I am sorry for saying as much as I have'. The καὶ connects τὰ πρόσθ' εἰρη-
μένα with the unexpressed future things that the speaker refuses to utter. The aorist is virtually a perfect. 65. πρός γενεῖον: sc. ἱκε-
tεύω. — κρύπτε: 'be secret with'; the object expressing the thing concealed is not distinctly thought of. — σιγὴν for σιγήν is one of the archaisms affected by Euripides. Incidentally, it serves admirably to fill out the last foot of the line.
66. σιγήν θήσομαι: = σιγήν ποιήσω-
μαι for σιγήσομαι. — εἰ γάρ: naïve on the part of the speaker, mali-
cious on the part of the poet. 67. τοῦ: = τινος. — οὐ δοκῶν κλέ-
ων: 'without seeming to hear'. κλέων is a mere poetical substitute for ἄκουεν. 68 f. = προσέλθὼν
ἐνθα δῆ παλαίτεροι πεσοῦσθ' θάσ-
σοις κτέ. — πεσοῦσ is accusative of the inner object with θάσσωσι = παίζοντι θάσσοντες. — ἐνθα δῆ: 'to that spot where'. — The antecedent, ἓκεῖω, is suppressed; or perhaps it were better to say that the antecedent Πειρήνης θάςωρ has been incorporated in the relative clause in a slightly changed form: — Πειρήνης θάςωρ: a celebrated fountain of Corinth. It has been uncovered again by recent excavations of the American School of Classical Studies at Athens.
ὁς τούσδε παῖδας γῆς ἔλαν Korinθiας
σὺν μητρὶ μέλλοι τῆς δε κοίρανος χθoνὸς
Κρέων· ὃ μέντοι μῦθος εἰ σαφῆς οδὲ
οὐκ οἶδα, βουλοίμην δὲ ἂν οὐκ εἶναι τάδε.

ΤΡΟΦΟΣ
καὶ ταῦτ᾽ Ἰάσων παῖδας ἔξανεξεταί
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΤΑΙΔΑΓΨΟΣ
παλαιὰ καὶνῶν λείπεται κηδεμόματων,
κοῦκ ἔστ᾽ ἐκεῖνα τούσδε δώμασι φίλα.

ΤΡΟΦΟΣ
ἀπωλόμεσθ᾽ ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ πρὶν τόδ᾽ ἐξηντηληκέναι.
ΠΑΙΔΑΓΩΓΟΣ

άταρ σύ γ’ — οὐ γὰρ καὶρὸς εἰδέναι τάδε
dέσπουναν — ἡσύχαζε καὶ σίγα λόγου.

ΤΡΟΦΟΣ

δ’ τέκν’, ἀκούεθ’ οὗς εἰς ύμᾶς πατήρ;
δλοιτο μὲν μῆ’ δεσπότης γὰρ ἐστ’ ἐμὸς·
άταρ κακός γ’ ὅν ἐς φίλους ἀλίσκεται.

the mistress and the maid. — άφ‘: looking backward (inferential) and further defined by the following clause. — εἰ προσοίσομεν: the form of the minatory condition is here, as often, transferred from the second person, where it took its rise, to the first. As you can say to another ὅλωλας εἰ τοῦτο ποιήσεις (‘if you will do that’), so you can say ὅλωλα εἰ τοῦτο ποιήσω (where, however, we cannot say, ‘if I will do so and so’). The sense is ‘if I ship a new wave of trouble on top of the old one before I have baled that out’. The servant fears for herself the increased violence of her mistress’s passion. The ‘we’ is rhetorical. — πρὶν τὸδ’ ἐξεπτηκάνα is strictly speaking tautological. νέον and παλαῖον are juxtaposed for emphasis and contrast and connected by the preposition in προσοίσομεν. τὸδ’ is =

τὸ παλαῖον κακόν. The nautical figure is natural in Greek, especially so in Attic Greek. Sea-power ἔργω breeds sea-power λόγῳ.

80. γ’: sharply restrictive. “But do you at all events”, says the paedagogus, “keep quiet and hold your tongue”. 8a. The slave-woman addresses the children and refuses (nominally) to curse Jason for his treatment of them. — οἷος: i.e. ὡς κακός. — οἷος . . . πατήρ, sc. ἐστί, is an indirect exclamation. 83. δλοιτο μὲν μῆ: ‘perish indeed may he not’, a limited, not an arrested curse: the μὲν anticipating ἀτάρ (84) shews this. 84. ἀτάρ (cp. v. 80) is a vigorous substitute for δέ. — ἀλίσκεται: = ἐλέγχεται, ‘is caught’ for ‘is convicted of’. — κακός ἐς φίλους: = ‘disloyal’. φίλους is practically = ὅλειους, or rather, it keeps its old sense of ‘own’.
ΠΑΙΔΑΓΩΓΟΣ

τίς δ’ οὐχὶ θνητῶν; ἂρτι γιγνώσκεις τόδε,
ὡς πᾶς τίς αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
εἰ τούσδε γ’ εὖνής οὖνεκ’ οὐ στέργει πατήρ;

ΤΡΟΦΟΣ

ἲτ’ — έὖ γὰρ ἔστω — δωμάτων ἔσω, τέκνα.
οὐ δ’ ὡς μάλιστα τοὺσδ’ ἐρημώσας ἐξε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη.

οἱ μὲν δυκαῖοι, οἱ δὲ καὶ κέρδος χάριν

85. τίς δ’ οὐχὶ θνητῶν: sc. κακὸς ἐσ φίλους ἐστιν. The old man seems proud of the worldly wisdom that makes him so cynical. Perhaps he is squaring accounts for the superior tone of v. 60.—τόδε: anticipatory of the following. 86. τοῦ πέλας: = τοῦ πλησίων, ‘his neighbour’. Menander seems to have taken over this remark as a proverb and Terence to have copied from him. Cp. Ter. Andr. 426 f. Verum illud verbum est volgo quod dici solet, | omnis sibi malle melius esse quam alteri. 88. Closely connected, of course, with the second half of v. 85 and particularly with the emphatic ἂρτι.—εὖνής οὖνεκ’: contumacious, = ἕφ’ ἠδονῆς γυναικὸς οὖνεκ’, Soph. Antig. 648 f. The contempt is heightened by the snearing γε in τούσδε γ’, ‘these mere children’. Cp. Soph. O.T. 383 ei τῆςδε γ’ ἄρεχης οὖνεχ’ ‘if for this kingship forsooth’, which, as the speaker goes on to say, he had justly acquired.—οὗ στέργει: practically one word, like οὗ φημ: hence the form of the neg. 89. The old woman speaks first to the children, then turns again to their attendant. έὖ γὰρ ἔστω is a parenthetical prayer: cp. Aesch. Ag. 121 τὸ δ’ εὖ νικάτω for the inv. and for the γὰρ Alc. 1023 νοστήσαμι γάρ ‘for I pray that I may return’. The old woman sends the children in with misgivings. 90. ἔρημῶσας ἐξε: more than ἦρημωκε. It is rather ‘keep aloof’ (ἐρημωμένους ἐξε).
ηδη γαρ ειδον ομμα νυν ταυρουμενη τοισδ’ ως τι δρασειονσαν, ουδε παυσεται χολου — σαφ’ οίδα — πριν κατασκηψαι των ἐχθρούς γε μέντοι, μη φίλους, δράσει τι.

ΜΗΔΕΙΑ

ιω, δύστανος ἐγὼ μελέα τε πόνων·
ιω μοι μοι, πῶς ἄν ὀλοίμαν.

92. ομμα: acc. of extent (of application) with ταυρουμενη. ομμα ταυρουμενη seems to mean literally 'making herself a bull in eye', i.e. 'glaring like a bull'. Cp. τεταυρωσαν γαρ οἷν 'you have certainly turned yourself into a bull'; Bacch. 922. 93. τοισδ’: dativus incommodi for ἐς τούσδε, i.e. the children. — ὡς τι δρασειονσαν: a more vigorous ὡς τι δράσονσαν, from which it differs as ἐπιθυμουσαν τι δράσαι from βουλομενη τι δράσαι. Cp. Soph. Αι. 326. 94. κατασκηψαι: means 'come down on like a thunderbolt', 'strike with a thunderbolt' (κεραινουσαι), and hence is used with the acc. The figure of the storm already introduced by the slave-woman (v. 60) is here made more definite, and we are prepared for v. 106 ff. 95. μη φιλους: strictly speaking redundant after ἐχθρούς γε.—τι: i.e. τι ἄχαρι.—For the double accusative with δράσει see HA. 725 a, G. 1073, B. 340. — In vv. 46–95 there seems to be a deliberate symmetry of arrangement, thus: 7 (3+4), 6, 8 (1+1+2+1+1+2), 7 (the speech of the παιδαγωγός, the centre of interest), 8 (2+2+2+2), 6 (3+3), 7. The breaking up in a different way of the groups in each of the two parts (7+6+8 and 8+6+7) that enclose the central speech (vv. 67–73) adds to the art. Other symmetrical arrangements in the dialogue parts of the Medea will be noted in the sequel. 96 ff. The voice of Medea is heard at this point from behind the scenes. The slave-woman appears in the sequel to carry on a dialogue with her; but we should understand that, though the words of Medea are heard by the characters before the eyes of the audience, as well as by the audience, the words of the servant are not addressed to Medea, but are merely a running commentary on her utterances. — In vv. 96–212 we find
ἐκεῖνο, φίλοι παιδείς· μὴτηρ
κινεῖ κραδίαν, κινεὶ δὲ χόλου.
σπεύδετε θάσσον δώματος εἰσω
καὶ μὴ πελάσητ' ὀμματος ἐγγὺς
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.

105 ἢν τιν χωρεῖθ' ὡς τάχος εἰσω·
δῆλον γὰρ γῆς ἐξαιρόμενον
νέφος οἴμωγαῖς ὡς τάχ' ἀνάψει
μείζονι θυμῷ. τί ποτ' ἐργάσεται

 Instead of ἀνάψει after δῆλον, because a participle (ἐξαιρόμενον) has been used already, though not in immediate construction w. δῆλον. — ἀνάψει: intr. and = ἀστράψει. The previous speech of Medea is to what the servant fears will follow but as the rumbling of the distant storm to the stroke of the thunderbolt. — The woman speaks to the children as though she were really hurrying them into the house to escape a rising thunderstorm. It is somewhat awkward that they are really hurried into the teeth of the storm. 108. μείζον: = ἢτι μείζονι. — ἐργάσεται: the servant fears such deeds as she has hinted at in vv. 37–40. Cp. also vv. 94 f. 109 f. μεγαλόσπλαγχνος ψυχή: a good example of an idiom very common in Greek tragedy, whereby a substantive is modified by an adjective having its latter half derived from a synonym of the substantive modified. — δυσκαταιπάστων: cp. Aesch. Cho. 407
αἰαὶ, ἔπαθον — τλάμων — ἔπαθον μεγάλων ἄξι' ὅδυρμὼν: ὡς κατάρατοι παῖδες, ὄλοισθε, στυγερᾶς ματρός, σὺν πατρί, καὶ πᾶς δόμος ἔρροι.

ΤΡΟΦΟΣ

ἰὼ μοι μοι, ἰὼ τλήμων, τί δὲ σοι παῖδες πατρός ἀμπλακίας μετέχουσι; τί τουσδ' ἔχθεις; οἴ μοι, τέκνα, μὴ τι πάθηθ' ὡς ὑπεραλγῶ.

δυσκατάπαυστον ἄλγος and in this play v. 93 f. οἰδὲ παύσεται χόλον . . τῶν κατασκήπαι τυνα.—δη-χθεῖσα κακοῦν: 'stung by injuries'. κακοῦν is = ὀνείδεσι or ἀδικίαις.

111. alai is extra metrum; cp. ἰὼ v. 96.—τλάμων: a mere ejaculation of self-pity and nom. not voc. The repetition of ἔπαθον is passionate. For the form of the anapaestic dimeter here cp. v. 99. 112 ff. ὡς κατάρατο παῖδες: at this point Medea catches sight of the children, who have just entered with the παιδαγωγός. (ἐωρακών τοὺς παῖδας εἰδούτας ἀμα τῷ παιδαγωγῷ ἐπιβιβάζ' Schol.) — στυγερᾶς: active, as in v. 103, 'of a mother that hates you'. — σὺν πατρί: to be joined with ὄλοισθε. — πᾶς δόμος: = ὁ πᾶς ὀίκος, 'the whole household', 'the whole family'. Cp. vv. 794 ff. 115. ἰὼ τλήμων: a mere ejaculation. Cp. v. 111. 116. δὲ: introducing the sentence proper after the ejaculation, as though the latter were a vocative. Cp. the earliest example of this Hom. A 282 Ἀτρείδη, σοὶ δὲ παίε τεον μάνος; 'and thou, son of Atreus, quell thine anger'. The δὲ is said in a tone of protest. — παῖδες: at once strongly emphatic and contrasted with the juxtaposed πατρός. — ἀμ-πλακίας: = ἀμαρτίας, 'crime', 'sin'. — σοί: 'in your eyes', 'from your point of view'. 117. τουσδ': emphatic, like παῖδες above. — ἔχθεις: referring to στυγερᾶς v. 113. 118. ὑπεραλγῶ: = ὑπερδέδοκα, 'I am pained (i.e. with fear) for you'. Supply ὑμῶν. — Vv. 119–130 contain more or less opposite moralising on the part of the old servant.
Euripides has been frequently cen-
sured for making even his charac-
ters from low life philosophise. Surely in this case, however, the homely wisdom and popular super-
stition contained in the verses are not above the capacity of the speaker. — In the similar scene in the Hippiolytus, it has been noted, the two moralisings of Phaedra’s nurse (186–197 and 252–266) are like the two moralisings of our Colchian woman (here and in vv. 190–203). 119. δεινὰ τυράν-
νων λήματα: Euripides may have had in mind Homer A 80–83. (ἐξομεν δὲ καὶ τὴν ἐννοιαν παρ’ Ὄμηρῳ [A 81]: εἰπέρ γάρ τε χό-
λον γε καὶ αὐτὴμαρ καταπέψῃ καὶ [B 196]: θυμός δὲ μέγας ἐστὶ διοτρεφέων βασιλῆιν Schol.) At any rate, δεινὰ means here ‘terrible’ rather than ‘strange’. — πως: notwithstanding the parenthetical v. 120 the particle is probably to be joined with χαλε-
pῶς ν. 121, ‘in a violent sort of way’. Τὸ δὲ πως παρέλκει Schol. Cp. εἰ πως Hippi. 477. 120. Note the vigorous asyndeton. The accu-
satives are inner objects. 121. χα-
λεπῶς μεταβάλλουσιν: ‘shift vio-
lently’. Cp. Hippi. 203 f. μη χαλε-
pῶς μετάβαλλε δέμας, ‘don’t turn your body violently from side to side, shift your position vio-
lently’. — ὀργάς: in neutral sense ‘moods’. 122. The connection of thought between the sentence that begins here and the preceding is neither necessary nor very obvious. A remark on the uncontrolled fic-
kleness of princes is made to serve as a text, not of an encomium of democracy, as we might expect from ἐπ’ ἴσοισιν (v. 122), but of the praise of humble circumstances — ‘he that is down need fear no fall, he that is low no pride’ 122. γ’ ἄρ’ = γ’ οὖν, quidem certe ‘at all events’. — εἰπόθας ... ἴσο-
σιν: ‘being in the habit of living on the basis of share and share alike’; = πολιτεία, ‘democracy’. 123. κρείσσον: sc. έστι τοῦ ἐπὶ τυράννου ζην. — ἐμοὶ γ’ οὖν εἴη: ‘howe’er it be, mine be it’. — We should expect the speaker to say something equivalent to ‘to live under a democracy’; what she does say, quite inconsequently, is ‘to live my life out in safe pov-
erty’. We can see the link in the tortuous argument, if after ἐν μη
μεγάλοις we supply ἀλλ᾽ ἵσος in the sense of ἄλλα μετρίως.

124. καταγγράσκειν: 'end my old age', = (in the case of one already old) 'live out my life'. 125. Here follows the praise of the μέτρια implied above. Vv. 125–130 are quite in the spirit and power of Herodotus. Cp. Hdt. 380 πλήθος δὲ ἄρχων ('a democracy') πρῶτα μὲν οὖνομα πάντων κάλλιστον ἔχει (= τοῦνομα νικᾶ), ἰσονομίην, δεύτερα δὲ τούτων τῶν (= ἄν) οἱ μούναρχοι ποιεῖ οὖδὲν (sc. ποιεῖ), a passage which Euripides seems to have had in mind.

— εἰπεὶν: 'in the telling', fando. 126. νικᾶ: = κρατεῖ = κράτεσθον ἔστι — κρήσθαι: 'in the using'. — τε: marking the second division of the compound first member of a μὲν — δὲ complex. If we look backward and forward, we shall see that the particles in this sentence are economised; μὲν does double duty, at once correlative with τε and = τε, and correlative to δ', v. 127. τῶν μὲν γὰρ μετρίων πρῶτα μὲν εἰπεῖν τοῦνομα νικᾶ (κράτοισον ἔστιν εἰπεῖν), ἐπείτα κρή-

σθαι μακρῷ λάστα βροτοῖς τα δ᾽ ὑπερβάλλοντι, πρῶτα μὲν εἰπεῖν τοῦνομα νικᾶ (κράτοισον ἔστιν εἰπεῖν), ἐπείτα κρή-

σθαι μακρῷ λάστα βροτοῖς τα δ᾽ ὑπερβάλλοντι, κτέ. would be a more normal type of sentence. — μακρῷ: longe; cp. Alc. 151 γυνὴ t' ἀρίστῃ τῶν ὑφ' ἡλίῳ μακρῷ, 'and best woman of those under the sun by far'. 127. λάστα: we return to τὰ μέτρια, which is after all the logical subject. — τα δ᾽ ὑπερβάλλοντι: opposed to τὰ μὲν μέτρια, which is the logical subject of the foregoing clause. 129. οὖδένα . . . θυγαῖς: = οὐκ ὀφελεῖ θυγαί. καιρόν is = και-

ρίαν δύναμιν. It is acc. of inner obj. Cp. fr. 80 βροτοῖς τὰ μείζω τῶν μέσων τίκτει νόσους. — δ': 'nay', 'on the contrary'; used instead of an ἀλλὰ at the head of the clause. . . . 130. δαίμων: apparently about equivalent to τίχην, or perhaps better a sort of cross between τίχην and ὁ θεός. — ἄφηνες: = τοῖς: ὑπερβάλλουσιν. — ἀνθρώ-

ποιόν: 'renders', as the due of surpassing good fortune. — Cp. Hdt. 7. 10 ὀργ. τὰ ὑπερέχουσα ('very large') ἵππα ὃς κεραυνοὶ ὁ θεὸς
ΧΟΡΟΣ

ἔκλυνον φωνάς, ἔκλυνον δὲ βοῶν
tῶς δυστάνου
Κολχίδος οὐδὲ ποιήσον. ἀλλά, γε-

(= δαίμων here) οὐδὲ ἐὰν φαντά-
ζεωθαί, τὰ δὲ σμικρὰ οὐδέν μν
(= τὸν θεόν) κυνεῖ (‘vex’)·
ὁρᾷ δὲ ὅς ἐσθ οἰκήματα τὰ μέγιστα
αἰεὶ καὶ δεῦρεα τὰ τοιαῦτα (i.e. τὰ
μέγιστα) ἀποσκήπτει τὰ βέλεα·
φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχουσα
(= ὑπερβάλλοντά) τἀντα κολυκών.
Horace seems to imitate this
Carm. 2. 10. 9–12. Saepius ven-
tis agitatur ingens | pinus et cel-
sae graviore casu | decidunt torres
feruntque summos | fulgura mon-
tes. In these two passages, as in
the present, we have the praise of
the “aurea mediocritas”.

131. The repetition has refer-
ence to Medea’s two cries, vv. 96 and
97 and vv. 111–114. 132. δυστά-
νου: so Medea had called herself, as
they have heard (v. 96). 133. Κολ-
χίδος: she is still a βαρβαρός,
still a half-savage, to the Greek
women, as they hint in calling her
the Colchian when they mention
her fierce cries that have brought
them to the door. Yet they are
full of sympathy. 131 ff. The
chorus, made up of Corinthian
matrons, now comes upon the
scene. They explain their ap-
pearance at this juncture in their
first utterance. For a somewhat
similar explanation of the appear-
ance of a chorus of women cp.
Hipp. 121 ff. Those verses
read like a deliberate improvement
on verses 131 ff. here. Cp. also
Hel. 179 ff., where the chorus
come at Helen’s cry, and (as an
earlier example) the coming of the
chorus of Oceanids in Aeschylus’s
Prometheus at the sound of the
riveting of Prometheus’s fetters.
—The chorus, although neigh-
bours, do not yet know, inconsist-
ent as this may seem (ἄλογον
Aristotle would have called it),
that Jason has abandoned Medea
and taken a new wife. Medea
had been screaming before (v. 20
ff.), but only her attendant had
heard her — another inconsistency
but outside the plot of the play
(ἐξω τοῦ μυθεύματος) and so jus-
tified. — οὐδὲ ποιήσον: sc. γενο-
μένης, ἀλλ’ ἔτι ἄγριας. Medea is
‘not even yet gentle,’ although
she has been so much among
Greeks. She is still the “torva
Colchis” (Juv. 6. 643). — ἀλλά:
marks transition from general
speech (ἐς μέσον) to address
to a particular person, as often.
ΜΗΔΕΙΑ

ραϊά, λέξον· ἐπʼ ἄμφιπτυλον γὰρ ἐ- σω μελάθρου γόνων ἐκλυνο, οὐδὲ συν- ήδομαι, ὡ γυναῖ, ἀλγεσί δῶματος,
ei ti μὴ φίλον κέκρανται.

ΤΡΟΦΟΣ

οὐκ εἰσὶ δόμοι, φρουδὰ τάδ’ ἤδη·
tὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ’ ἐν θαλάμωις τήκει βιοτήν,
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

134 f. λέξον: what the old woman is asked to say is not perhaps clear at the first glance. What seems to be asked for is the reason for the cries of Medea, as is implied in the following sentence. — ἄμφιπτυλον: seemingly = προθύρον. The reference is then to the houses of the chorus. With ἄμφιπτυλον supply in thought οδός. Had they not been at their doors they could not well have heard the sound from Medea’s house. (ἐγὼ σὺν, φησίν, ἐπὶ τοῦ ἄμφι- πτυλον οδός, τούτεστιν ἐπὶ τοῦ
πυλῶν, ἦκουσα φωνῆς ἐσω τοῦ
μελάθρου Schol.) — ἵσω μελάθρου
gόνων: apparently Medea’s ‘wailing within her house’. ἐσω is then = ἐσωθεν. 135 sq. οὐδὲ συνήδομαι:
= καὶ συναλγὼ· — δῶματος = οἶκον
in the sense of ‘household’, ‘family’, and including Jason, of whose infidelity (as has been said above) the neighbours are not yet aware. 137. μὴ φίλον: i.e. ‘unloving’, ‘unkind’. — κέκρανται = πέπρακ- ται, πέπουηται, γέγονε. The ladies suppose merely that Jason and Medea have quarrelled. — This prooëde seems to have been chanted by the corypheus as the chorus entered. 139. δόμοι = οἶκος, ‘family’. — τάδ’: = τὰ τῶν δόμων = οἱ
dόμοι. 140. τὸν μὲν: i.e. Jason. — ἵσω λέκτρα τυράννων: cp. v. 18.
-141-3. Cp. vv. 20-29. — οὐδενὸς:
αἰαὶ,
dιὰ μοῦ κεφαλαῖς φλόξ οὐρανία
βαίη· τί δὲ μοι ζην ἐτι κέρδος;
φεῦ φεῦ, θανάτῳ καταλυσαίμαν
βιοτάν στυγερὰν προλιποῦσα.

ΧΟΡΟΣ

ἄιες, ὁ Ζεῦ καὶ γὰ καὶ φῶς,
ἀχάν οἶαν ἀ δύστανος
μέλπει νῦμφα;
τῖς σοὶ ποτὲ τᾶς ἀπλάτου
κοῖτας ἔρος, ὁ ματαία;
σπεύσει θανάτου τελευτά.

144. αἰαῖ: extra metrum, as in v. 111. — διὰ μοῦ κεφαλάς: cp. Hipp. 1351, where the dying Hippolytus cries, διὰ μοῦ κεφαλῆς γέσουν, ὁδύναι. — φλόξ οὐρανία: = κεραυνός. φλόξ without qualification may be used in this sense, as in Alc. 4.
146. καταλυσαίμαν: ‘may I bring to an end’. Cp. Suppl. 1004 f. καταλύσουσι ἐμοχθον βιότου. The metaphor is from the unyoking of the animals at the end of a day’s journey. 147. βιοτάν στυγεράν: object of καταλυσαίμαν. With προλιποῦσα understand αὐτάν, i.e. τὰν στυγερὰν βιοτάν. στυγερός is here passive, ‘hateful’, μυσθός. — προλιποῦσα: προλείπειν seems to be a sort of fusion of προδιώκειν and λείπειν. 148. άιες: sing., as though one person only (Zeus) were to be invoked. Zeus and earth and light are = heaven and earth and light. 149 f. ἀχάν οἶαν: for οἶαν λαχάν. The sentence is, of course, an indirect exclamation. — νῦμφα: of one that has long ceased to be a bride, as we understand that term. See L. and S. s.v. νύμφη. 151 f. τὰς ἀπλάτου κοῖτας: = τοῦ τάφου. 153. The asyndeton is causal (σπεύσει γὰρ κτῆ.). — θανάτου τελεύτα: circumlocution for θάνατος. The gen. is defining, almost appositional: ‘the end which consists in death’. — Cp. Seneca H.F. 867 Quid iuvat durum properare fatum?
μηδὲν τὸδε λύσσου.
ei δὲ σὸς πόσις
καὶνὰ λέχη σεβίζει,
kοινὸν τὸδε· μὴ χαράσσου·
Ζεὺς σοι σύνδικος ἐσται· μὴ λίαν
tάκου δυρομένα σὸν εὐνάταν.

ΜΗΔΕΙΑ

ὡ μεγάλε Ζεῦ καὶ Θέμι πότνια,
λεύσσεθ’ ἀ πάσχω μεγάλοισ ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσων ὅν ποτ’ ἐγὼ νύμφαν τ’ ἐσίδομ’
αὐτῶις μελάθροις διακναιομένους,

154 = μηδὲν οὖν τὸδε λύσσου,
ὡστε μηδὲν τὸδε λύσσου. — τὸδε
λύσσου: = τήνδε τὴν λιτὴν λύσσου,
with reference to the prayer for
death in v. 145 f. τὸδε is = τοῦτο.
157. κοινὸν τὸδε: sc. ἐστὶ. τὸδε
is = τὸ πόσων καὶνὰ λέχη σεβίζειν.
With κοινὸν understand πασῶν
γυναῖκῶν, ‘the common fate of
women’. — μὴ χαράσσου: the
asyndeton is like that in μηδὲν
tὸδε λύσσου above. 158 = Ζεὺς
γάρ σοι κτῆ. ὡστε μὴ λίαν (ορ
766 Ζεὺς σύμμαχος οὐ φοβοῦμαι.
— σύνδικος: ‘advocate’. The fig-
ure is drawn from the courts.—
λίαν: = ἄγαν. In the following
sentence we have an application
of the familiar Greek principle
μηδὲν ἄγαν. 159. δυρομένα: =
ὀδυρομένα. — This apostrophe of

the chorus to Medea (vv. 151-159)
would contain for the latter, if she
heard it, no comfort at all. It is
of a piece with the ordinary
Job’s comfort of a Greek chorus.
160. Θήμις is the personification
of the oath. The reference is to the
oath of faithfulness that Jason
took to Medea before he carried
her away in the Argo. Cp. vv.
207-212. 161. ὅρκους: locative
with ἐνδησαμένα. 162. ἐνδησα-
μένα: adversative (καίτερ ἐνδησα-
μένα). — τὸν: ‘that’, anticipating
δν in the next verse. 164. αὐτῶις
μελάθροις: ‘house and all’. See
HA. 774 a, G. 1191, B. 392, note.
— διακναιομένους: properly ‘crum-
bling’, corruentes, and more
appropriate of the house than
109.
οἱ γ' ἐμὲ πρόσθεν τολμὸν ἀδικεῖν.
δι πάτερ, δι πόλις, διν κάσιν αἰσχρῶς
tὸν ἐμὸν κτεῖνας ἀπενάσθην.

ΤΡΟΦΟΣ
κλυεθ' οἷα λέγει κατιβοάται
θέμιν εὐκταίαν Ζήνα θ' ὃς ὅρκων
θυρτοῖς ταμίας νενόμισται;
oὐκ ἐστὶν ὅτως ἐν τοι μικρῷ
dέσποινα χόλον καταπαύσει.

ΧΟΡΟΣ
πῶς ἄν ἐς ὅμων τὰν ἁμετέραν
ἐλθοὶ μύθων τ' αἰώνεθέντων
dέξαι' ὅμφαν,
eἰ τωσ βαρύθυμων ὄργαν

165. οἱ γ': qui quidem = ἐπεί γ'
168. οἷα λέγει κατιβοάται: indirect exclamation. The words are = οἷα λέγοντα (i.e. οἷος λέγον) ἐπιβοάται. 169 f. εὐκταίαν = εὐχαῖς, 'with prayers', and to be taken closely with ἐπιβοάται. — Ζήνα ὃς ὅρκων . . . νενόμισται := Ζήνα ὅρκων, a special phase of Zeus, like Ζεὺς φίλως, Ζεὺς ξένως, Ζεὺς ἐρκεῖος. — θυρτοῖς: dative of apparent agent. — ταμίας: 'treasurer', cp. v. 1415, πολλῶν ταμίας Ζεὺς ἐν Οὐλόμπῃ. 171 f. οὐκ ἔστιν ὅτως καταπαύει: = emphatic for οὐ τωσ (οὐδαμῶς) καταπαύσει.
— ἐν τοι μικρῷ := τι μικρὸν ποιήσας. — καταπαύει: καταπαύσθη is also possible in this idiom.
173–5 πῶς ἄν ἐλθοί: for the idiom cp. v. 97. — αἰώνεθέντων: redundant. — δέξαι' ὅμφαν: high style for ἀκούσειν. 175. εἰ τωσ: si forte. — βαρύθυμων ὄργαν: for the idiom cp. μεγαλόπλαγχος ψυχή 109 f. The idiom here is ex-
καὶ λῆμα φρενῶν μεθείη.
μὴ τοι τὸ γ' ἐμὸν πρόθυμον
φιλοισιν ἀπέστω,
ἀλλὰ βασά νῶν
δεύρο πόρευσον οἴκων
ἐξῶ, ἢ φίλα καὶ τάδ' αὐδα.†
σπεύσον πρὶν τι-κακῶσαι τοὺς εἰσω·
pένθος γὰρ μέγ' ἀλαστον ὀρμᾶται.

ΤΡΟΦΟΣ

δράσω τάδ' ἀταρ φόβοις εἰ πείσω
δέσποναν ἐμὴν,

178. τὸ γ' ἐμὸν πρόθυμον: = ἦ
γ' ἐμὴ προθυμία. Τὸ γἐ
ἐφαρμίζει καὶ κατάλειπε: they
would be faithful, however others
may be. 179. φιλοισιν ἀπέστω:
amicos deficiat. ἀπέστω is not
used instead of the optative, as
the following imperatives shew.
The thought is, ‘I forbid my zeal
to fail friends; no, do you, etc.’
182. φίλα . . . αὕτη: ‘tell her
that we too (i.e. as well as you)
are friends’. The asyndeton is
exceedingly harsh and the words
can hardly be as Euripides wrote
them. For τάδε used of persons
Περσῶν τῶν οἰχομένων | Ἐλλάδι
ἐς αἶαν πιστὰ καλεῖται, ‘we are
they that are called the faithful,
etc.’ — αὕτα: = φαθί εἴναι.
183. σπεύσων: the asyndeton
heightens the urgency of the
command.— τοὺς εἰσω: the chil-
dren are referred to. 184. πένθος
ἄλαστον: Homeric. See L. and S.
s.v. ἄλαστος.— μὴ: adverbia-
1019.— ὀρμᾶται: suggesting the
marching forth of an army.—
tάδ': = ταῦτα.— φόβος (sc. ἐστὶν)
eὶ πείσω (fut. ind.) is = φόβος μὴ
οὐ πείσω (aor. subj.). Fear is
expressed in the main clause,
doubt in the subordinate clause.
It is ‘fear if’ for ‘doubt if’. This
shews the blending of doubt and
fear in the speaker’s mind. The
fut. ind. πείσω has a potential
force (‘can persuade’).
μόχθου δὲ χάρω τήνδ’ ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσών, ὅταν τις
μύθουν προφέρων πέλαις ὀρμηθῇ.
σκαίους γε λέγων κοιδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὖκ ἂν ἀμάρτοις,
οἴτινες ὡμνοὺς ἐπὶ μὲν θαλίας
ἐπὶ τ’ εἰλατίναις καὶ παρὰ δείπνοις
ηὗροντ’, ὀλβον τερπνὰς ἀκοάσ.

186. μόχθου χάρων: a virtual compound; hence the gender of τῆνδ’. μόχθος is gen. of material. ἐπιδώσω involves by virtue of the ἐπι- (‘besides’, ‘over and above’) the notion of willingness. The whole line is = μόχθου δὲ τόνδε χαρωῦμαι. δὲ, like the preceding ἄταρ and the following καίτοι, marks the speaker’s reluctance and hesitation. 187. δέργμα: acc. of the effected object. οἴτινες, φησίν, ἀποβλέπει εἰς ἡμᾶς, ὄργιλως, ὡς λέαινα ὀργισθεῖσα ὑπὲρ τῶν τέκνων αὐτῆσ Schol. 188. ἀποταυροῦται: ἄποταυροῦσθαι properly ‘to turn oneself into a bull’; then ‘to glare like a bull’; then (as here) simply ‘to glare’ (= ἄγριως δέρκεσθαι), with the construction (δέργμα) of δέρκεσθαι. Σρ. v.92. Strictly speaking v. 187 f. involve a mixed metaphor.—δμωσόν: dat. of interest. We must render with ‘at’.—τις: sc. αὐτῶν (i.e. τῶν δμωσῶν). 189. μύθουν προφέρων: = βουλόμενος τι λέγειν.—πέλαις ὀρμηθῇ: = πελάσῃ. 190-203. In this moralising passage Euripides makes the old slave-woman the vehicle of his regret that musicians have not realised the vis medicatrix musicae, the power of music to “minister to a mind diseased” with passion and to “soothe the savage breast”. Music is made the spice of joy, not the solace of melancholy. The connection of the thought is this, that if music had been rightly developed, it might now be used to cure Medea of her revengeful despondency. We inevitably think of David charming Saul’s melancholia. 190. σκαίους: = ἄφρονας, as is shewn by κοιδέν τι σοφοὺς.—λέγων: ‘counting’, ‘accounting’. 192-194. οἴτινες . . . ηὗροντ’: generic clause of characteristic = qui . . . invenerint.—ἐπὶ . . . ὡμνοὺς: adjective to ὡμνοις, not adverb to
ΜΗΔΕΙΑ

195 Ἐστυγίος δὲ βροτῶν οὔδεὶς λύπας ἡπετοὶ μούσῃ καὶ πολυχόρδους φίδαις παύειν, ἡκὶ δὲν θάνατοι δειναὶ τε τύχαι σφάλλουσι δόμους. καίτοι τάδε μὲν κέρδος ἀκεισθαί μολπαίσι βροτοὺς, ἢν δὲ εὔδειπνοι δαίτες, τὶ μάτην τείνουσι βοήν; τὸ πάρον γὰρ ἑξει τέρψιν ἐφ' ἀυτῶ γαστρὸς πλήρωμα βροτοῖσιν.

ηὖροντο. The μὲν does double duty (cp. v. 11), it helps to contrast οἰτἰνες . . . ἄκοας with Στυγίος . . . δόμους and helps to balance ἐπὶ διάλαισιν ἐπὶ ἐλεγονίαις. οἰτἰνες μὲν ἐπὶ τε διάλαισις κτὲ would be regular. — ὅθεν τερπνᾶς ἄκοας: ‘the pleasing sounds (ἄκοας = ἀκοροάματα) that wealth and happiness hear’. Cp. I.T. 454 τερπνῶν ὠμων ἀπόλαυσιν, κοῦν χάρων ὀλβυ, ‘the enjoyment of pleasing hymns, an universal joy for wealth and happiness’.

195. Στυγίος: here and in Hel. 1339 f. (Στυγιών ὀργάς) a vigorous and picturesque substitute for στυγνάς or στυγεράς: for what can be more sullen than the River of Sullenness (Στύξ)? From this passage Milton, a close student of Euripides, may have drawn the opening of his L’Allegro: Hence loathed Melancholy (= στυγερὰ Λυπὴ), | Of Čerberus and blackest Midnight born, | In Stygian Cave forlorn. 196. ἡπετοὶ: = (in meaning and construction) ἔμαθε. 197. ἡκὶ δὲν: sc. γενόμενοι. The rel. refers to λύπας.—θάνατοι: = φόνοι. 198. σφάλλουσι: subvertunt. — δόμους: = ὀίκους. 199. καίτοι: argumentative and = at. 200 f. εὔδειπνοι δαίτες: cp. v. 109 and the note thereon. — τείνουσι βοήν: a contemptuous phrase for κατατείνουσι (‘vigorously’) βοῶσι. (Ἀντὶ τοῦ ἄδουσι μετὰ τόνου Schol.) We find a similar phrase in Aesch. Pers. 574 τείνε δὲ δυσβάκτον | βοῶσιν τάλαναν αἰδᾶν. But here Euripides seems to insist on the meaning of τείνουσι (‘stretch’, ‘strain’) in a contemptuous sense. 202 f. ἐφ' αὐτῶ: ‘by itself’, i.e. without the addition of any τερπνὴ ἄκοη.—The old woman now goes into the house, presently to appear with her mistress. In the meantime the corphaeus (presumably) chants the epode, which serves
ΧΟΡΟΣ

ἀχὰν ἄιον πολύστονον γόων,
λυγυρὰ δ’ ἀχεα μογερὰ βοᾷ.
τὸν λέχεος προδόταν κακονύμφοι,
θεοκλυτεῖ δ’, ἀδίκα παθοῦσα,
τὰν Ζηνὸς ὅρκιαν θέμιν
ἀ νῦν ἔβασεν
‘Ελλάδι ἐς ἀντίπορον
dι’ ἀλα μῦχιον ἐφ’ ἀλμυρὰν
Πόντου κληδ’ ἀπέραντον.

—ἀδίκα παθοῦσα: causal; having suffered human injustice, she invokes divine justice. 208. τὰν Ζηνὸς ὅρκιαν θέμιν: the τὰν is more than article and anticipates α νῦν (id jusjurandum quod). Ζηνὸς is objective genitive as commonly with ὅρκος. ὅρκια θέμις is merely a circumlocution for ὅρκος. Cp. ius iurandum and θεῶν ἔνορκον δίκαι Soph. Ant. 369. 209. It was Medea’s confidence in Jason’s oath that made her go with him. 210. ἀντίπορον: transmarinam. 211. ἀλα μῦχιον: ‘the sea in the nook’ is the Propontis; cp. Aesch. Pers. 876 μυχία Προποντίς, which Euripides probably had in mind. The variety of prepositions in this line is noticeable. 212. The Hellespont is of course meant. It is the key to the Black Sea (Πόντος), because one enters that sea from the Aegean by way of it. It is ‘endless’ (‘Ελλησποντος ἀπειρών
in Homer's phrase, Ω 545, which seems to be the model of Euripides's phrase), because it flows out of one body of water (the Aegaean) into another (the Propontis), is, in other words, a strait. — After her great agitation Medea now comes out and speaks with a good deal of calmness. A long and calm — or comparatively calm — speech by a character that has previously been under great excitement is no uncommon feature of Greek tragedy. We may compare with this speech of Medea's that of Alcestis, Alc. 280–325, after she has passed, as it were, through the valley of the shadow of death; that of Admetus, Alc. 935–961, after his bitter lamentations over Alcestis’s death; that of Oedipus, Soph. O.T. 1369–1415, after his blinding; and, especially, that of Rhaedra to the Troezenian matrons after her passionate outbursts, Hipp. 373–430. — The sympathy with women shewn by Euripides in this speech is, if a man may judge, very keen and sure. It is a new and striking thing in literature. Cp. Introd. p. 28. Woman-hater, forsooth!

214–218. 'Ladies of Corinth, I have come out of the house for fear of your finding some fault with me; for I know of many people having been haughty, partly by observation [among my own people], partly among aliens [by hearsay], while [many] others by reason of a retired habit of life have won [a reputation for] unfriendliness and lack of public spirit.' 214. γυναίκες: courteous, as regularly in address; cp. ἄνδρες. Ennius translated it by matronae. See Introd. p. 51.

— ἐξήλθον: ἦλθον is here, as often, equivalent to a perfect. 215 f. μὴ ... μεμψηθ': sc. μὴ ἐξελθώσῃ.—οἴδα ... γεγωτα: for the form of expression cp. Alc. 747 ff. πολλοὺς μὲν ἡδὶ κάποτε παντοίας χθονὸς ἡ ἐνοῦς μολόντας οἴδ' ἐσ 'Αδμήτου δόμους | οἴδ' δεύτερα προϋθηκ', where, however, oίδα more nearly approaches μεμψηθ in meaning. — The force of πολλούς extends through v. 218, as indicated in the translation. — πολλοὺς βροτῶν is = βροτοῦς πολλάκις ('people oftentimes'). — σεμνοῦς: 'haughty', as shunning speech with other people. The
τοὺς δ' ἐν θυραίοις —, οἵ δ' ἀφ' ἡσύχου ποδός
dύσνοιαν ἐκτήσαντό καὶ ῥαθυμιᾶν. 218
χρή δὲ ἔξενον μὲν κάρτα προσχωρεῖν πόλει,
oὐ δ' ἀστὸν ἔνεσ' ὀστίς, αὐθάδης γεγώς,
pικρῶς πολίταις ἐστὶν ἄμαθίας ύπο. 222

best commentary on σεμνός as used here is Hīrr. 93–99, where the σεμνός is contrasted with the εὐ-
προσήγορος (affabilis, 'affable'). —
γεγώς is = γεγώνας in orat. rect.
For this use of the perfect ('empirical') see GS. 259. 216 f. τοὺς
μὲν . . . θυραίοις: expressed rather
in the strained style of Sophocles.
Two pairs of balanced phrases are
so combined that only one of each
pair is expressed, i.e. τοὺς μὲν
δύσνοιαν ἀπο, (τοὺς δ' ἀκοή) is
fused with (τοὺς μὲν ἐν οἰκείοις),
toὺς δ' ἐν θυραίοις.

217 f. We might, barring
metre, have had πολλοῖς μὲν in
v. 215 and πολλοῖς δ' . . . κτησ-
μένους here instead of οἵ δ' ἐκτή-
σαντο. The second member of
the longish compound sentence
reverts to the direct form.—ἀφ'
ἥσυχον ποδός: = ἀφ' ἡσύχιας or
ἥσυχος ὀντες. — ἐκτήσαντο: for
cτήσαταί, 'to win a name for', 'be
accounted thus and so', see L.
and S. s.vv. κτάσων and βαθυμία
and cp. Hīrr. 701 πρὸς τας τύχας
γὰρ τὰς φρένας κεκτήμεθα, 'for we
are accounted wise or unwise ac-
cording to our success or failure'.
The aorist is 'empirical', see GS.

259 (cp. v. 255). — ῥαθυμιᾶν: 'in-
difference', 'lack of public spirit'.
On ῥαθυμία see Aristotle 'Αθ.
πολ. 8. 5. 222. 84: introducing
vv. 222–224 as an argument
against living ἀφ' ἡσύχου ποδός,
especially in the case of a for-
eigner (as Medea is). The rea-
son why it is bad for one to live
retired is given in vv. 219–221.
— προσχωρεῖν: implying intimate
relation; cp. πόλις: = πολίτας.
223. οὐ δ': for οὐ δὲ, 'but not';
cp. Soph. El. 910 f. κάγω μὲν
οὐκ ἔδρασα . . . οὐ δ' αὖ σο. See
also Sauppe Ausg. Schriften, p.
129 ( = Epist. Cr. p. 77 f.). For
οὐ δὲ Greek generally substitutes
οὐ μέντοι, keeping οὐδὲ for the
sense καὶ οὐ.—ἀστόν: ) (ἔξενον,
as commonly. — ἔνεσ': an idió-
matic use of the aorist indic. in
which the kind of action is em-
phasised to the disregarding of
the time of the action. We have
practically an aorist present.—
ἀυθάδης γεγώς: 'living unto-him-
self'. The literal sense of αὐθα-
δής, 'self-pleasing', seems to be in-
sisted on here. The words seem
to mean no more than ἀφ' ἡσύχου
ποδός.—The sentence would be
more normal in form, if we had (pace Musae) χρή δὲ ξένων μὲν κάρ-
τα προσχωρεῖν πόλει, ἀστόν δὲ μὴ αἰθάδη γεγονόν ὡστε πικρὸν πολί-
τας εἶναι ἄμαθας ύπο. 224. πι-
κρὸς πολίτας: σρ. λυπρὸς ἐν πόλει
v. 301. — ἄμαθας ύπο: = ἐτείοι ὀὐκ
ἐραμβον αὐτόν, 'through lack of
acquaintance'. The literal sense
of ἄμαθα is pressed here, and the
meaning of the phrase is fully
explained in the three following
verses.

219–221. People are wont to
judge by the outward appearance,
and this often involves dealing
unrighteous judgement. 220. πᾶς
τις: cr. v. 86. In prose com-
monly ἐκαστός τις. — ἄνδρος: =
(in this context) τινός, but far
more appropriate in a man's mouth
than in a woman's. — σπλάγχνον:
'heart', in the sense of 'inner
character' (ψυχήν τε καὶ φρόνημα
cal γνώμην, as Creon puts it, Soph.
Ant. 176). — σαφῶς: reinforcing
the preposition in ἐκμαθεῖν.
221. δεδορκῶς: = ἐξ ὁφειός, 'on the
basis of (outward) appearance'.
It is, of course, assumed through-
out that the misjudged person is
thoroughly good at heart. — Medea
as femme incomprise represents the
misjudged philosopher. Indeed,
it is pretty certain that Euripides
is here pleading the cause of his
master Anaxagoras lately banished
from Athens. (See Introd. p. 11 f.)
Incidentally he pleads his own
cause, too, when he puts in a word
for the native (ἀστόν v. 223). The
reserve and aloofness of both
master and pupil had led, Euripi-
des would imply, to misunder-
standing of their real character.
His disapproval of unsociability
on the part of both citizen and
alien here seems an adroit touch.
He would defend his master,
though in veiled terms, and he
would also (for he has still his
mission at Athens) screen him-
self against a like fate. But, for
all his protestations, his serious
and reserved nature was too strong
for him. The reference to music
above taken together with this
passage proves that there was a
good deal of justice in the lines of
Alexander Aetolus (Gellius N.A.
15. 20. 8):

'Ο δ' Ἀναξαγόρου τρύφιμος (alumnus)
χαίον ('old') στρυφών ('crabbed')
μὲν ἐμοιγε προσπετείν
καὶ μονγελωσ καὶ τωδάειν ('jest')
οδὲ παρ' οἶνον μεμαθηκὼς.
εμοί δ’ αξιπτον πράγμα προσπεσον τόδε
ψυχήν διέφθαρκ’ οίχομαι δὲ καὶ βίον
χάριν μεθείσα καθανείν χρήζω, φίλαι.
ἐν δ’ γὰρ ἦν μοι πάντα γίγνεσθαι καλῶς
cάκιστος ἀνδρῶν ἐκβέβηκ’ — οὖν πόσις.
πάντων δ’ ὄσο’ ἐστ’ ἐμψυχα καὶ γνώμην ἔχει
γυναῖκες ἐσμεν ἀθλιώτατον φυτόν,
ἀς πρώτα μὲν δεὶ χρημάτων ὑπερβολὴ
pόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν — (λαβεῖν) γὰρ οὐ, τόδ’ ἄλγιον κακὸν —.

225. ἐμοὶ δ’: ‘for me, however’. Medea begins here to excuse herself for recreancy to the principles she has just set forth — for having for a time held aloof from the society of the ladies at Corinth contrary to what she believes should be the conduct of an alien towards natives. ἐμοὶ goes ἀπὸ κοινοῦ both with προσπεσον and with διέφθαρκ’. — ἀλπτον: predicative with προσπεσον. — τόδε: looking forward, and explained by the γάρ sentence. 226. ψυχήν διέφθαρκ’: ‘has blighted my inner being’ (ψυχήν)(σῶμα), ‘has blasted my life’. The meaning of the bold phrase is explained by οίχομαι (= ἀπόλωλα) . . . χρήζω. 227. χάριν: ‘joy’. 228. ‘For he on whom depended my whole well-being.’ This relative clause with involved antecedent is the subject of the following verb. οὖν πόσις (229) is in apposition to the involved subject. 230. ἐστ’: = ἐστίν. The accent in the text is due to the elision. — ἐστ’: ἐμ.
ψυχα: = ξῆ. — γνώμην ἔχει: = φρόνησιν ἔχει, φρονεῖ. Vs. 230 is equivalent (in Aristotelian phraseology) to πάντων τῶν λογικῶν ἔχων. 231. γυναῖκες: subject, not predicate, to ἐσμεν. — φυτόν (practically ‘creature’) is redundant. 232. ὑπερβολὴ (lit. ‘out-shooting’) suggests the invidious notion of a competition for husbands, an outbidding at an auction. 233. δεσπότην σώματος: a bitter etymology of πόσιν, which turns the husband into a slave-owner. That the slave has to buy her master in this case is an adding of insult to injury. 234. λαβεῖν: = σχεῖν. — ἄλγιον: sc. τοῦ λαβεῖν ἔστιν. — τόδ’ resumes the preceding inf.
καν τωδ' ἀγὼν μέγιστος ἢ κακὸν λαβεῖν
ἡ χρηστόν· οὐ γὰρ εὐκλεεὶς ἄπαλλαγαί
γυναιξῖν, οὐδ' οἶον τ' ἀνήνυσθαί πόσων.
ἐσ κακὰ δ' ᾧθη καὶ νόμους ἀφιγμένην
dei mántin éinaĩ — μὴ μαθούσαν οἰκοθεν —
ὅπως μάλιστα χρῆσται ἔννεπειγή.
καν μὲν τάδ' ἢμὼν εὖ πονομέναιοιν εὗρ
πόσις ἔννοικη, μὴ βία φέρων ἤγον,

235—7. τοῦτο: anticipating and explained by the sentence οὐ γὰρ...
. . . πόσων. Cp. τὸ δ' 225.—ἀγὼν
μέγιστος (cp. Ἱἱρρ. 496) is pred.
to an understood ἔστιν, of which ἢ κακὸν...
χρηστόν is the subj. Medea means to say that the
greatest trial in getting a husband, whether bad or good (ἡ
κακὸν ἢ χρηστόν), consists in the following (ἐν τοὐτοῦ, defined in the
gάρ sentence).—ἀπαλλαγαί: legal separations, divorces ob-
tained by women, difficult to obtain under Attic law and bring-
ing odium upon such women as obtained them (οὐκ εὐκλεεῖς
gυναιξῖν).—οἶον τ': ἔξεστιν, sc.
γυναικί = 'for a wife'.—ἀνήνυ-
σθαί: ἀποτέμως. It was easy
for a man to put away his wife.—In pleading, as he practically does
in vv. 235–7, for the same freedom in matters of divorce for women
as for men Euripides is taking up a bold position, and we cannot
wonder that he does not enlarge on the subject. 238. ἥθη καὶ νό-
μου: mores et leges, figurative for
what we should call surroundings
or relations.—ἀφιγμένη: agreeing with γυναῖκα understood.
239. μὴ μαθούσαν οἰκοθεν: 'unless
she have learned at home' (οἰκο-
θεν, because she brings the sup-
posed knowledge from home)—
as she will probably not have
done. 240. ὅπως μάλιστα χρῆσ-
tαι: 'how as near as may be,
about how, she is to treat', quo
maxime modo. The clause de-
PENDS on μάντιν εἶναι. μάλιστα is
used somewhat as it is with ex-
pressions of number or measure
to indicate approximations.
ὅπως
δῆ would have had a somewhat
similar force. 241. τάδ': i.e. τὰ
πρὸς τὸν ἔννοικὴν (or πόσων),
meaning, of course, the treatment
of a husband (τὴν τοῦ ἔννοικου
χρῆσιν). 242. μὴ . . . ἤγον:
explanatory of the εὖ after πονο-
μέναιοιν, which belong to ἔννοικη.
For the familiar metaphor cp. v.
13. μὴ βία implies as its opposite
ἀλλ' ὀμαλῶς.
ξηλωτὸς αἶών. εἰ δὲ μῆ, θανεῖν χάρις.
ἀνήρ γ’, ὅταν τοῖς ἐνδον ἀχθηται ξυνών,
ἐξω μολῶν ἐπανει καρδίαν ἀσῆς,
ἡ πρὸς φίλων τιν’ ἡ πρὸς ἡλικας τραπεῖς.
ἡμίν δ’ ἀνάγκη πρὸς μίαν ψυχήν βλέπειν.
λέγουσι δ’ ἡμᾶς ὡς ἀκίνδυνον βίον
ζωμεν κατ’ οἴκους, οἰ δὲ μάρωται δορί.
κακῷς φρονοῦντες, ὡς τρίς ἂν παρ’ ἀσπίδα
στήναι θέλομή ἂν μᾶλλον ἡ τεκεῖν ἀπαξ.

243. ξηλωτὸς αἶών: sc. ἡμῖν ἔστιν. — εἰ δὲ μῆ: phraseo­logical, where ἡμῖν ἔστιν would be logical. See G. 1417, B. 616. 3, Gl. 656 c.
—θανεῖν χάρις: cp. Aesch. Ag. 550, Soph. El. 821, and above v. 227 (for the sense ‘joy’).
244. ξυνών: supplementary with ἀχθηται and giving the cause of it (‘of the company of his family’ [τοῖς ἐνδον], meaning particularly his wife). 245. ἐπανει: gnomic.
246. πρὸς . . . τραπεῖς: conversus ad, ‘seeking the society of’.
247. ἡμῖν = γυναῖκι, i.e. women as a class, contrasted with ἀνήρ.
— πρὸς . . . βλέπειν: ‘look to the mind of one person’, ‘be dependent upon the society of one person’, viz. a husband. For the idiom, cp. Xen. Anab. 3. 1. 36, Eur. Androm. 179, H.F. 81. The narrowness of the life of Athenian married women as contrasted with the free life enjoyed by their hus-

bands is here briefly and powerfully depicted. The man finds his wife dull and neglects her more or less; the wife has no other proper society and companionship than that of her husband. 248. λέγουσι: sc. οἱ ἀνδρεῖς. There is a scornful emphasis on λέγουσι: it is all fiction (λόγος), not fact (ἐργον).
— ἡμῖς: = γυναίκας. The acc. is proleptic. 249. οἱ δὲ: as though ἡμῖς μὲν had preceded. — μάρω­
ται δορί: = στρατεύονται, but more picturesque. 250 f. κακῷς φρο­
νοῦντες: ‘wrongly’, to be connected with λέγουσι. — ὡς: introducing the reason for the assertion contained in κακῷς φρονοῦντες. —
παρ’ ἀσπίδα στήναι: = ἐς μάχην καταστήμαν. The expression is natural, inasmuch as the bulk of the Athenian army were hoplites armed with the spear (δόρι v. 249) and the shield (ἀσπίδα). Ennius (see Intro­d. p. 52) translates ὡς . . . ἀπαξ, nam ter sub armis
άλλ', οὐ γὰρ αὐτὸς πρὸς σὲ κὰμ' ἦκει λόγος· σοὶ μὲν πόλις θ' ἦδ' ἐστὶ καὶ πατρὸς δόμοι, ὀλβοῦ τ' ὄνησις καὶ φίλων συνουσία· ἐγὼ δ' ἔρημος ἀπολικ' ὅσον' ὑβρίζομαι πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη, οὐ μητέρ', οὐκ ἄδελφοι, οὐχὶ συγγενὴ μεθορμίσασθαι τὴσ' ἔχουσα συμφορᾶς. τοσοῦτον οὖν σοῦ τυχανόν βουλήσομαι· ἢν μοι πόρος τις μηχανή τ' ἐξευρεθῇ πόσω δίκην τῶνδ' ἀντιτείσασθαι κακῶν,

malim vitam cernere | quam semel modo parare. The sentiment, a striking one, seems to be parodied (as is indicated too by the reference to the theatre) in Lysias 24. 9 εἰ γὰρ ἐγὼ κατασταθεῖς χορηγὸς τραγωδοῖς προκαλεσάμην αὐτόν εἰς ἀντίδοσιν ('an exchange of properties', see Lex.) δεκάκις ἄν ἔλοιπο χορηγήσαι μᾶλλον ἢ ἀντιδοῦναι ἀπαξ.

252. ἄλλ': marks the sharp transition to the concluding section of the speech. — σέ, like the σοί in the next verse, is addressed to the Coryphaeus. — ἢκει: 'applies'. — λόγος: 'reasoning', 'argument'. 253. ἦδ': best taken as adjectival to πόλις. We should naturally say 'here'. 254. τ' connects the first pair of substantives in v. 253 with the pair in this verse, and also anticipates καί before φίλων. — ὀλβοῦ ὄνησις: 'benefit derived from wealth' seems to be meant. 255. ἔρημος ἀπολίκ: note the pretty chiasmus. ἔρημος is contrasted with βίον . . . συνουσία, ἀπολίκ with πόλις . . . δόμοι. The asyn- deton bimembre is also to be noted. 256. ἀνδρός: 'my husband'. — λελησμένη: hardly true to the facts. 258. μεθορμίσασθαι: = πρὸς ἁρτία μεθορμοῦμαι, 'to shift anchorage to'. The "sea of troubles" is a natural commonplace of Greek, as of English, tragedy; cp. Aesch. Pers. 433; Eur. Hirp. 822, H.F. 1087, Suppl. 824. — συμφορᾶς: ablative. 259. βουλήσομαι: βουλομαι would do; but here, as in many other cases, the verb of will tends to take the 'will' form, i.e. the so-called future. 260. πόρος μηχανή τ': 'way and means'. — μοι: dative of apparent agent, as though ἐξευρεθῇ were perfect. 261. πόσω δίκην δικήν: for the double acc. cp. Heracl. 851 f.— κακῶν: dependent on the preposition of ἀντιτείσασθαι.
σιγάν. γυνὴ γὰρ τὰλλα μὲν φόβου πλέα κακὴ τ’ ἐσ ἄλκην καὶ σίδηρον εἰσορᾶν. όταν δ’ ἐσ εἰνήν ἦδικημένη κυρῆ, οὐκ ἔστιν ἀλλὰ φρῆν μιαφωνώτερα.

ΧΟΡΟΣ

δράσω τόδ’ ἐνδίκως γὰρ ἐκτείνῃ πόσων, Μῆδεια· πενθεῖν δ’ οὐ σε θαυμάξω τῶν. ὁρῶ δὲ καὶ Κρέοντα, τῆςδ’ ἀνακτα γῆς, στείχοντα καὶ σῶν ἀγγελον βουλευμάτων. 270

τὸν δόντα τ’ αὐτῷ θυγατέρ’ ἢ τ’ ἐγήματο

263. σιγάν: appositive to τοσῶτον v. 259. — γὰρ: presents its sentence as a justification of the violent purpose of v. 261. — μὲν: correlative to δὲ v. 265; but the μὲν clause is itself compound, its second half, v. 264, being linked to the first part by τέ. For μὲν... τέ... δὲ cp. vv. 11-16. — φόβου πλέα: also Aesch. Suppl. 696. 264. ἐς ἄλκην and σίδηρον εἰσορᾶν are parallel constructions with κακή. ἐσ is our ‘for’. 265. εἰνήν: ‘marriage relations’. — κυρῆ: = τυγχάνῃ. 266. μιαφωνώτερα: sc. τῆς ἐκείνης, ‘than hers’. — In vv. 214-265 we find again (see on vv. 46-95 above) a careful symmetry. The speech as a whole falls into three parts: 1) vv. 214-229, 2) vv. 230-251, 3) vv. 252-266 (—v. 262). In 1) we have the arrangement 5+3+3+5; in 2) we have 2 (general principle) +3+3+3+3+4+4+4; in 3) we find 7+7. This arrangement, first noted by Hirzel (De Euripidis in componentiis dierbiis arte, Bonn, 1862, p. 26), is accepted by M. Weil, though in his present text he rejects v. 246, which the symmetry proves genuine. For another and even more striking example of symmetry in a long speech in Euripides see Alc. 152-198 (—v. 178), where the arrangement is (as Professor H. Sauppe noted in the margin of his copy of Kirchhoff’s editio maior of Euripides) 4 (introduction) +7+7+7+7+7+7. 267 f. The mild and almost tolerant view of Jason’s conduct taken by the Chorus at vv. 155 and 176 has been modified by Medea’s eloquent presentation of her case. — τόδ’: i.e. ἣν σοι πόρος τίς... σιγάν (see vv. 260-262 above). — ἐκτείνῃ πόσων: cp. v.
261. 258. περθείν...τέκνα: interlocked for περθείν δέ σε οὐ θαυμάζω. 259 f. From the audience's point of view these verses serve to introduce the newcomer, who appears, in the conventional stage guise of a king and with attendants, from the spectator's right (cp. v. 335). The entrance of Creon marks the beginning of the central scene of the first ἐπεισόδιον. This central scene is separated from the two long speeches of Medea (vv. 214-266 and 364-408) by verses spoken by the leader of the chorus (267-270 and 357-363). In this scene Medea's position is rendered still more unbearable by Creon's announcing to her in person the edict of banishment which Medea's servant has already had word of, but has not revealed to her mistress.—καί: i.e. in addition to those that are already here present. Said as though the following στείχοντα were παρόντα. 270. The woman speaks as though she knew something about the proposed banishment. καίνων...βουλευμάτων could hardly be said by one that was without some inkling of Creon's purpose. But such knowledge on the part of the chorus is inconsistent with what precedes. ἀγγέλον: practically = (as a noun of agency or function often is) an expression of purpose (here ἀγγελοῦντα).

271-273. In these verses Creon publishes a decree to the object of it. The decree is announced in indirect form; the direct form would run thus: Ἡ σκυθρωπὸς καὶ πόσει θυμομένη Μῆδεα τῆς εἴω περάτω (shall pass) φυγάς λαβούσα διοσά σὺν καυτῇ τέκνα. In the indirect form what would have been the subject of the direct form becomes an appositive to the direct object of the verb on which the decree, in its indirect form, depends. We cannot, of course, understand σὲ ἐλθὼν as 'I told you'. The words mean 'I decree that you'. For the aorist see on ἔγνω v. 223.—τὴν...Μῆδεαν: tristem illam et viro iratam Medeam.—τῆς...φυγάδα: = τῆς ἐν φυγεῖν.—λαβούσαν...σὺν σαυτῇ: = συλλαβούσαν: in English simply 'with' or 'together with'. Cp. the use of λιτῶν in the sense of 'from'.—διοσὰ...τέκνα: = τῷ σῷ τέκνῳ. Cp. the use of bini in Latin poetry.
καὶ μὴ τι μέλλειν, ὡς ἐγὼ βραβεῖς λόγον πάρειμι τοῦδε κοῦκ ἀπειμὶ πρὸς δόμους πρὶν ἂν σε γαίας τερμόνων ἐξω βάλω.

ΜΗΔΕΙΑ

αἰαί, πανώλης — ἦ τάλαν — ἀπόλλυμαι· ἔχθροι γὰρ ἐξίαιαν πάντα δὴ κάλων, κοῦκ ἔστων ἄτης εὐπρόσοιστος ἐκβασις.

274. μέλλειν: continuing the const. of περαν. — ὡς: introducing a reason after an inv. as often. — ἐγὼ: with emphasis, = ἐγὼ κύριος ὃν.— βραβεῖς ... πάρειμι: arbiter huius edicti adsum, ‘I am here to see this order obeyed’. Cp. βραβεῖως, ‘superintend’, ‘oversee’, Hel. 1073. — λόγον τοῦδ’ refers to εἶπον (v. 272). 275. πάρειμι κοῦκ ἀπειμὶ: is a play on words, though εἰμὶ and -ειμι are of different origin. — πάλιν repeats ἀπέ. 276. γαίας ... βάλω: = τῆς γῆς ἐκβάλω. In ἐγὼ ... βάλω the same thought is, as often in Greek (so too in English, though less regularly), expressed twice, once in an affirmative, once in a negative, form. 277–281. Medea first breaks out into a passionate expression of despair (vv. 277–279); then, as suddenly recovering herself, she demands the reason of her banishment (vv. 280–281). 277. πανόλης: predicative with ἀπόλλυμαι and practically = the cognate acc. πάντα ὀλέθρου or the adv. παντε-λῶς. 278 f. Medea describes herself under the figure of a ship that is being overhauled by another. We naturally think of a merchantman pursued by a pirate — such a scene as Browning has conjured up in the beginning of Balaustion’s Adventure. — ἐξίαιαν ... κάλων: ‘are making all sail’ (lit. ‘are letting out all rope’). Cp. H.F. 837. κάλως is = rudens. The reference is to that particular rope known as the τοῦς, the ‘sheet’ of the great leg-of-mutton (or lateen) sail. Cp. Virg. Aen. 3. 682 f. rudentis | excutere, 5. 830 una omnes fecere pedem, 8. 708 vela dare et laxos iam iamque inmittere funis. — ἄτη intensifies πάντα. — κοῦκ ... ἐκβασις: = κοῦκ ἔστων ἄτης (= ὀλέθρου) βραδία ἐκ-φυγή. Cp. Or. 779 ἐκβιάναι κακῶν. The latter half of the verse keeps up the figure of the fleeing ship. εὐπρόσοιστος ἐκβασις is ‘a landing’ (abstract for concrete in both Greek and English) ‘easy to put in at’. 279. εὐπρόσοιστος is = βραδία
ἐρήσομαι δὲ — καὶ κακῶς πάσχουσ’ ὁμως — 280
tínos μ’ ἐκατὶ γῆς ἀποστέλλεις, Κρέον.

ΚΡΕΩΝ
δεδοικά σ’ — οὐδὲν δὲι παραμπισχειν λόγους —
μὴ μοι τι δράσης παῖδ’ ἀνήκεστον κακῶν.
συμβάλλεται δὲ πολλὰ τοῦτε δεῖματος.
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἰδρις,
λυπῆ δὲ λέκτρων ἀνδρὸς ἐστερημένη,

προσφέρεσθαι ορ οἷα ματίωσ προσ-
φέρεσθαι.— ἄπτεν depends on the
prep. in ἐκβασίσ.
280. καὶ . . . ὁμως explains the
adversative δὲ (‘however’). The
adversative force of the participle
is brought out by καὶ and ὁμως,
the latter of which particles be-
longs grammatically to ἐρήσομαι,
phraseologically to the participle.
281. έκατι: = ἕνεκα.— 282. παρ-
αμπισχειν: = παραμπίσχειν.
The word means lit. ‘to cloak (ἀμπι-
χειν: cp. ἀμπεχόντη) away (παρά),
i.e. ‘to disguise’.— λόγους: ‘re-
asons’. λόγος answers to ratio,
enumeratio, oratio, narratio.
283. μοι: dativus incommodi in
the strictest sense. It expresses
more emotion than ἐμῖν. 284. συμ-
βάλλεται: ‘contribute to’, ‘go to
make up’.— δείματος: = δεῖως, φό-
βου (partitive gen.). Cp. Thuc. 3.
36. 2 καὶ προσευμβάλειτο οὐκ ἐλά-
χιστον τῆς ὄρμης αἰ Ἑλλοπανη-
σίων νῆσες ἐς Ἰωνίαν ἐκεῖνος βοηθοῦ
τολμήσασαι παρακινδυνεύσαι, ‘and
there contributed no little to the
movement the Peloponnesians’
ships having risked coming to
Ionia to help’. We find μέρος
expressed Lys. 30. 16 του μὲν γὰρ
ὑμᾶς φυγεῖν (‘to your flight’) 
μέρος τι καὶ ὅτος συνεβάλετο.
The present passage seems to be
imitated (through Menander) by
Terence Heaut. 232 concurrent
multa eam opinionem quae mihi
animo exauseant. 285 = σοφή μὲν
γὰρ πέφυκας κτλ. πέφυκας is =
φύσει εἰ. With ἰδρις we supply in
thought εἰ simply.— In this vs.
and the four following the πολλα
that contribute to Creon’s terror
are enumerated: (α) Medea’s
native genius (v. 285), (β) her
acquired knowledge of magic,
κακά = κακά τέχναι (v. 285),
(γ) Jason’s provocation (v. 286),
(δ) Medea’s consequent threat
as reported to Creon (vv. 287–
289).

ΜΕДЕΑ — 8
κλών δ’ ἀπειλεῖν σ’, ὡς ἀπαγγέλλοντι μοι,
τὸν δόντα καὶ γῆμαντα καὶ γαμομένην
δράσειν τι’ ταῦτ’ ὤν, πρὶν παθεῖν, φυλάξομαι.
κρείσσον δὲ μοι νῦν πρὸς σ’ ἀπεχθέσθαι, γύναι,
ἱ μαλθακισθένθ’ ὕστερον καταστέενιν.

ΜΗΔΕΙΑ

φεῦ φεῦ,
οὐ νῦν γε πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἐβλαψε δόξα μεγάλα τ’ εἰργασταί κακά.

287. κλών: = ἀκούω. For the idiomatic use of the present (like English ‘I hear’) see HA. 827. — ὡς ἀπαγγέλλοντι μοι: = παρ’ ἀγγέλων. ἐπαγγέλω, like renuntiare, is used particularly of the report of messengers or scouts. For the giving of information to a magistrate we have μηνύω and, less technically, σημαίνω. Either of the latter verbs would, barring metre, have been, perhaps, more appropriate here. ἀπαγγέλλοντι, if taken strictly, implies that Creon has had Medea watched. 288 = τὸν δόντα θυγατέρα ἐς γάμον καὶ τὸν γῆμαντα ταῦτην καὶ αὐτήν τὴν γα-
μομένην. One article does duty for three and covers two genders. γαμομένην is used, metri gratia, where γημαμένην would have harmonised better with the context. 289. τι: of course ‘something’ bad (κακὸν). — ταῦτ’: = τὰ πολλὰ ἄ τοῦδε δειματος σωμβάλλεται. ταῦτ’ is object to φυλάξομαι.—

With παθεῖν understand αὕτα refer-
ing to ταῦτ’. 290. κρείσσον: sc. ἐστὶ.— νῦν is strongly em-
phatic.—πρὸς σ’: saving metre, σος could equally well have been used. Note accent and tense of ἀπεχθέσθαι. See Hogue, Irregular Verbs of Attic Prose, p. 40. 291. With μαλθακισθένθ’ αὐτὸν must be supplied in thought. It is with that unexpressed αὐτὸν that the fol-
lowing ὕστερον is contrasted. 292. γε: intensive of νῦν rather than restrictive,—certe rather than quidem. 293. The aorist (ἐβλαψε) is more idiomatic with πολλάκις than the perfect (εἰργασταί) which is here combined with it. See GS. 259 for the aorist, and GS. 257 for the perfect (which is there classed as ‘gnomic’). — δόξα: ‘public opinion’, ‘reputation’. Vv. 294–301 contain general ob-
servations on the evil of over-
education, which, in vv. 302–305, Medea applies to herself. She
then (v. 306) comes to the real point at issue—the effect on Creon's mind of δόξα in her case (συ δ' αυτ' φοβή με). In vv. 307 (latter half)—311 Medea tries to clear herself of Creon's suspicion, winding up her speech with the request that she may not be banished, backing it with the promise that she will hold her tongue and submit. It is pretty plain in all this that vv. 294–305, particularly vv. 294–301, are dragged in. The bitterness expressed here is Euripides's own. He is holding a brief for a real person, not merely for a character of his own creating. That person was in all probability Anaxagoras, who had been banished from Athens on the alleged ground of impiety, but really, as Euripides would have us think, because of ignorant prejudice and jealousy. See Introd., p. 12, and Parmentier, Euripide et Anaxagore, p. 14.

294. For δὲ beginning a detailed discussion see, for example, v. 526. — χρη δ' οὖ τοθ' δοσίς ἄρτιφρων πέφυκ' ἀνήρ παῖδας περισσώς ἐκδιδάσκεσθαι σοφοῦς. Then (v. 306) comes to the real point at issue—the effect on Creon's mind of δόξα in her case (συ δ' αυτ' φοβή με). In vv. 307 (latter half)—311 Medea tries to clear herself of Creon's suspicion, winding up her speech with the request that she may not be banished, backing it with the promise that she will hold her tongue and submit. It is pretty plain in all this that vv. 294–305, particularly vv. 294–301, are dragged in. The bitterness expressed here is Euripides's own. He is holding a brief for a real person, not merely for a character of his own creating. That person was in all probability Anaxagoras, who had been banished from Athens on the alleged ground of impiety, but really, as Euripides would have us think, because of ignorant prejudice and jealousy. See Introd., p. 12, and Parmentier, Euripide et Anaxagore, p. 14.

— ἄλλης ... ἄργλας: for τῆς ἄλλης ἄργλας Ἰη ἔχουν. — ἐκδιδάσκεσθαι: middle of mediat- action ('causative middle'). — ἐκδιδάσκεσθαι: middle of mediat- action ('causative middle'). — ἐκδιδάσκεσθαι: middle of mediat- action ('causative middle'). See GS. 150. — σοφοῦς: factitive predicate to παῖδας (ἐκδιδάσκεσθαι: middle of mediat- action ('causative middle')).

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σκαιῶσι μὲν γάρ, καὶ νὰ προσφέρων σοφά, 
δόξεις ἄχρειοι κοῦ σοφῶς πεφυκέναι.
τοῖς δ’ αὐτὸς δοκοῦσον εἰδέναι τι ποικίλον,
κρείσσονον νομίζοντες, λυπρός ἐν πόλει φανῆ.
ἐγὼ δὲ καυτὴ τῆς κοινωνίας τύχης.

298. σκαιῶσι: = ἀμαθεῖς and opposed to σοφοῦσι (cp. ν. 190). The dat. is to be construed with δόξεις (299), ‘in the eyes of stupid people’. — καὶ νὰ σοφά: = καυτὴ (‘novel’) σοφίαν. — προσφέρων: sc. αὐτὸς (i.e. τῆς σκαιῶσι). The word means ‘offering’ or ‘proffering’, rather than ‘applying to’. 299. ἄχρειος: = ἄχρηστος. — πεφυκέναι: = φύσιν εἶναι, or simply εἶναι. 300. αὐ: tautological with δ’, as quite often. — δοκοῦσον: = δόξαν ἐχομεν, ὅνωμα ἐχουσι, ‘reputed’. — εἰδέναι τι ποικίλον: = σοφῶν εἶναι. 301. κρείσσον (sc. τῆς σοφίας, = σοφότερος) νομίζοντες: ‘having come to be thought superior’, viz., by the men of the city, πρὸς δόστων. — λυπρός ἐν πόλει φανῆ: ‘you will appear one whose presence in the state is vexatious’, ‘a nuisance’ (and as such a fit subject for banishment). — We now see that vv. 298–301 are a pretty close commentary upon the general principle enunciated in vv. 296 and 297. The way in which the wise (σοφοῖ) get a name for idleness, or rather uselessness (ἄργια, which appears from v. 299 to be = ἄχρηστια), is explained in vv. 298–9; the way in which the wise became objects of jealousy (φοβόνι) is explained in vv. 300–1. A certain obscurity in the expression of the thought is most plausibly explainable by the fact that Euripides in thus alluding to the banishment of Anaxagoras is dealing with a ticklish subject. His words are intended to be φωνάντα συνεισέχειν. 302. ἐγὼ δὲ καυτή: ‘and I too’, introducing the application of the preceding (apparent) generalities to her own case. — καὶ αὐτὸς is generally = either καὶ or αὐτὸς simply. — τῆς τύχης: sc. τοῦ ἄργιαν καὶ φθόνον πρὸς δόστων ἐχειν, as just explained. The gen. is partitive. — κοινωνή: ‘have fellowship’ (= κοινωνός εἰμι). The person with whom Medea has fellowship is not expressed, but a σοῖ, Ἀναξαγώρα, would rise before the mind of the understanding in the audience. 303–305. In these verses the same ground is gone over in a general way for the application of the principle as had been before traversed for the fuller enunciation of the principle in vv. 298–301. The repetition
ΜΗΔΕΙΑ

σοφὴ γὰρ οὖσα τοῖς μὲν εἰμὶ ἐπίφθονος,
τοῖς δ' αὖ προσάντης εἰμὶ κοῖκ ἄγαν σοφῆς,
οὐ δ' αὖ φοβῇ με. μὴ τι πλημμελές πάθης;
οὐχ ὤδ' ἔχω τοι—μὴ τρέσης ἡμᾶς—, Κρέον.
τι γὰρ σὺ μ' ἡδίκηκας; ἑξέδου κόρην
ὅπως σε θυμὸς ἠγεν. ἀλλ' ἐμὸν πόσιν

τοῖς δ' ἡσυχαῖ, τοῖς δὲ θατέρου τρόπου
ὡσὶς τις τυράννως ἀνδρας ἐξαμαρτάνειν

may be partly due to the poet's desire to round out four verses (302–306).

303. τοῖς μὲν: 'in the eyes of the one sort', i.e. τοῖς δοκού-
σιν εἰδέναι τι ποικίλον.—ἐπίφθο-
νος: sc. ὡς σοφωτέρα οὖσα, as we gather from the σοφή οὖσα at the
head of the whole sentence and the contrast in 305,—to say
nothing of the preceding parallel.
305. τοῖς δ' αὖ: 'in the eyes of
the other sort on the contrary',
i.e. τοῖς σκαμωτί. For δ' αὖ cp.
v. 300. — προσάντης: = θατέρου
τρόπου, ἐναντία, 'the other way
about', explained (and repeated)
in the negative οὐκ ἄγαν σοφῆς.
Cp. v. 299. — ἄγαν: here simply
'very', 'so very'. 306. We are
here brought to the present dra-
matic situation.—For the repeti-
tion of δ' αὖ cp. Soph. O.T. 230
and 233, though there the inter-
vention of two verses makes the
repetition less striking. There,
as here, δ' αὖ appears in both the
second and the third terms of a
series.—πλημμελές: = ἄδικον, κα-
κόν. The word involves a musical
metaphor. See L. and S.—πάθης:
sc. ὑπ' ἔμοι. 307. οὐχ ὤδ' ἔχω
tοι: 'not so am I disposed, I
would have you know'. ἔχω is =
διάκειμαι. The emphatic οὐχ ὤδ'
is correlative with ἀλλ' in v. 310.
The thought expressed in vv. 307–
311 is, in its simplest form, οὐ σὲ
μοι ἀλλ' ἐμὸν πόσιν, 'it is not you
that I hate, but my husband'.—μὴ
τρέσης ἡμᾶς: a reassuring paren-
thesis.—The vocative Κρέον belongs
with the first half of the verse.
309. τι μ' ἡδίκηκας: a vigorous and
natural substitute for οὐ μ' ἡδίκηκας.
—ἐξέδου: the finite form with asyn-
deton is far more natural and vigoro-
us here than would have been the
participle ἐκδόμενος. 310. διωκὸς...
ἡγεν: 'according to the promptings
of your heart'. The imperfect in
ἡγεν marks the persistence of the
emotion that led to the action de-
scribed in the aorist ἐξέδου.
μυσώ, σὺ δ' — οἱμαί — σωφρονῶν ἐδρας τάδε. καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν· νυμφεύετ', εὖ πρᾶσσοιτε· τήνδε δὲ χθόνα ἐὰν ἐμ' οἰκεῖν· καὶ γὰρ ἥδικημένοι σιγησόμεσθα, κρεισόνων νικῶμενοι.

**ΚΡΕΩΝ**

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἐσώ φρενῶν ὀρρωδία μοι μῆ τι βουλεῦεις κακὸν.

311. σὺ δ' . . . τάδε: tautological, but such tautologies are not uncommon.—σωφρονῶν: with reference to Jason's infidelity more than to Creon's conduct. 'Whereas you, I think, were playing your part in the matter chastely' (implying 'as Jason did not play his part') is an odd, though perhaps not altogether unnatural way of stating the case. It is perhaps not going too far to trace a certain grim humour in the words. Cp. Medea's notable retort in v. 606. 312. καὶ νῦν introduces the conclusion of the whole matter. The νῦν belongs to ἐὰν' (v. 314). The μὲν clause is, as often, logically subordinate and parenthetical.—τὸ σὸν (sc. μέρος) is = σὲ, meaning, however, Creon and Glauce, not Creon alone, as is shewn by the following two plurals (νυμφεύετ', εὖ πρᾶσσοιτε). 313 f. The fact that Medea is begging off from banishment is to blame for the prominence given to τήνδε χθόνα in its clause, even to the obscuring of ἐμ' which is contrasted with τὸ σὸν. — οἰκεῖν: the tense makes it = διατελεῖν οἰκοῦσαν. — καὶ: emphasises ἥδικημένοι. 315. σιγησόμεσθα: a promise, and hence with the full 'will' force of the future indicative.—νικῶμενοι = ἥττωμενοι and with its construction. For the gender of this and ἥδικημένοι above, see HA. 637 b, GS. 55, B. 423 note. The masc. is also used sometimes when women are alluded to in the pl.; cp. Androm. 712.—It will be noted that the closing couplet of this speech is rhymed after the manner of the closing couplet in some of Shakespeare's blank verse speeches. Cp. also Androm. 689 f.—This speech of Medea's seems to have the following scheme: 2 (general principle) + 8 (explanation) + 4 (personal application) + 8 (defence [4] and plea [4]). 316 f. In these two verses we have a variant
τοσώδε δ’ ἡσον ἢ πάροσ πέποιθα σοι·
γυνὴ γάρ ὃξύθυμος—ὡς δ’ αὕτωσ ἀνήρ—
βάων φυλάσσειν ἢ σωπηλόστομος.

ἀλλ’ ἐξειθ’ ὡς τάχιστα, μὴ λόγους λέγε,
ὡς ταύτ’ ἀραρε, κοικ ἔχεις τέχνην ὅπως
μενεῖς παρ’ ἡμῖν οὖσα δυσμενής ἐμοί.

ΜΗΔΕΙΑ

μὴ—πρὸς σε γονάτων τῆς τε νεογάμου κόρης—

of the familiar contrast, overworked
by Thucydides, though a common-
place of Greek style, between λό-
—ἀκούσα παλιά: ‘gentle-sound-
ing’. For the infin. (= audite) see HA. 952.—ἰς φρενῶν: with
βουλεύεισ. The striking position
points the contrast noted above
between word and deed. 317. ὰφ-
ρωδία μοι: sc. ἐστί. The phrase is
= ὀφρωδῶ, φοβοῦσαι. — βουλεύεις:
for the mood see HA. 888, G. 1380,
B. 594. 1, Gl. 611 a.

318. τοσφόδα: to be construed
with ἡσον, but anticipating and
explained by the following γάρ
sentence—‘less by reason of
the following fact’. 319. γάρ:
‘to wit’, ‘namely’, as often
(γάρ explicativum). — ὃξυθυμος:
‘quick-tempered’, iracunda, im-
plying at the same time λάλος
(‘talkative’).—ἀνήρ: sc. ὃξυθυμος
(καὶ λάλος). 320. φυλάσσειν: ad
custodiendum, ‘to keep under
surveillance’. — σωπηλόστομος:
‘close-mouthed’ (and by imple-
cation, though that is of no
real moment here, βαρύθυμος).
Creon’s remark here is, of course,
in answer to what Medea had said
in v. 314 f., particularly συγγρό-
μεσθα. For the brachylogy (far
more common in the somewhat
laboured style of Sophocles than
in Euripides) whereby two pairs
of contrasted terms are fused
into one, half by half, cp. Soph.
O.T. 2-5 (and my note ad loc.).
321. ἀλλ’: marks the sharp
transition from argument to command.
ὡς: ‘for’ after inv. — σοι ἔχεις
tέχνην κτλ.: but Medea by v. 347
has proved that she has such an
art. — μενεῖς: potential future.—
οἶδα: = ητίς εἰ, quae sis, ‘seeing
that you are’. 324. μὴ: she
was going on to say, as is shewn
by v. 326, ἐξέλαινε με. — πρὸς σε
ΕΥΡΙΠΙΔΟΥ

ΚΡΕΩΝ

λόγους ἀναλοίς· οὐ γὰρ ἂν πείσας ποτὲ—

ΜΗΔΕΙΑ

ἀλλ' ἐξελάς με κούδεν αἰδέσῃ λιτάς;

ΚΡΕΩΝ

φιλῶ γὰρ οὐ σὲ μᾶλλον ἡ δόμους ἐμοῦς.

ΜΗΔΕΙΑ

ὁ πατρὶς, ὡς σου κάρτα νῦν μνεῖαν ἔχω.

ΚΡΕΩΝ

πλὴν γὰρ τέκνων κάμοιγε φιλτατον πόλις.

ΜΗΔΕΙΑ

φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα.

Horace, Carm. 1. 8. 1. The position of the pronoun in such phrases is idiomatic. We may supply here λίσσομαι or ἵκετούω. γονάτων refers to the old gesture of clapping the knees of the person suppli- cated, whether Medea is supposed to clasp Creon’s knees here or not.

326. ἄλλʼ: Medea takes into her own mouth, mutatis mutandis, the words that Creon was going on to utter, ἄλλʼ ἐξελῶ σε. 327. οὐ μᾶλλον ἡ means, as commonly, ‘not so much as’. — δόμους: ‘family’. 328. Cp. vv. 30–33, 166 f. — νῦν: i.e. when I am being driven into exile, albeit from another land. — μνεῖαν ἔχω: = μέ μνημαι. 329. γὰρ: somewhat different from the use in 327. There the particle marked assent, here it marks acceptance and approval of the principle involved in the pre- ceding remark. — πλὴν τέκνων: = χωρὶς τέκνων. See on v. 296. 330. ἔρωτες: i.e. the passion of love. Cp. v. 627. — ὡς μέγα: a more precise ὅσον.
ΜΗΔΕΙΑ

ΚΡΕΩΝ

ὁπως ἄν, οἶμαι, καὶ παραστώσων τύχαι.

ΜΗΔΕΙΑ

Ζεῦ, μὴ λάθοι σε τώνδ' ὃς αἰτίος κακῶν.

ΚΡΕΩΝ

ἔρπ', ὥ ματαία, καὶ μ' ἀπάλλαξον πόνου.

ΜΗΔΕΙΑ

πόνου μὲν ἡμεῖς δ' οὖ πόνῳ κεχρήμεθα;

ΚΡΕΩΝ

τάχ' ἐξ ὀπαδῶν χειρὸς ὁσθήσῃ βία.

ΜΗΔΕΙΑ

μὴ δὴτα τοῦτό γ', ἀλλὰ σ' ἄντομαι, Κρέον—

331. Creon answers, rather dryly, 'That, I fancy, depends on circumstances'. 332. τώνδ' ὃς αἰτίος κακῶν: = ὃς (= ἐκεῖνος ὃς) αἰτίος ἐστι τῶνδε κακῶν, 'the author of these miseries', i.e. Jason. The whole clause is subject of λάθοι. 333. ἀπάλλαξον πόνου: 'rid me of trouble'. Note the difference of tense between the two imperatives — the first denoting the cause, the second the effect. 334. πόνου μὲν: 'trouble, indeed'; but to Creon's ear 'trouble, forsooth!'. This would be said with a covert reference to her plan of vengeance. — ἡμεῖς δ': the caesura coincides with a rhetorical pause, — 'and we — are we not involved in trouble?'. 335. ἐξ ὀπαδῶν: = ἐν ὀπαδῶν. 336. The sentence which is interrupted at the head of this verse is continued at length in v. 340 ff.
ΚΡΕΩΝ

όχλον παρέξεις, ὡς έοικας, ὡ γύναι.

ΜΗΔΕΙΑ

φευξούμεθ᾽· οὐ τοῦθ᾽ ἱκέτευσά σου τυχεῖν.

ΚΡΕΩΝ

τι δαί βιάζῃ κοῦκ ἀπαλλάσσῃ χερός;

ΜΗΔΕΙΑ

μίαν με μεῖναι τήνδ᾽ ἔασον ἡμέραν
καὶ ἐμπεράναι φροντίδ᾽ ἡ φευξούμεθ᾽
παισίν τ᾽ ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾶ, μηχανήσασθαί τινα.

337. ὀχλον παρέξεις: we should say, ‘You are going to make a scene’. 338. οὐ τοῦθ᾽: emphatic by its position. ‘It’s not that that’. τοῦθ᾽ is = μὴ φυγεῦν. — ἱκέτευσα: for the tense cp. ἑγεσ'. v. 223. 339. τι δαί = τί δῆ, ‘why then’, i.e. εἰ μὴ τοῦθ᾽ ἱκέτευσάς μου τυχεῖν. — βιάζῃ: explained negatively in the second half of the verse. Cp. Caesar’s “Ista quidem vis est”, when Cicero, feigning the suppliant, clung to his toga (Suetonius, Jul. 82). — It should be noted that this stichomyth of 16 vv. (324−339) is preceded by 8 vv. of Creon’s (316−323), followed by 7 of Medea’s and 7 of Creon’s (340−354). 340. μίαν: the emphatic position makes this = μίαν μόνον. The interlocked order of the words in the line throws μίαν τήνδ᾽ ἡμέραν into bold relief. 341. ἐμπεράναι φροντίδ᾽ = ἐκφροντίσαι. — ἡ: sc. ὅδ᾽, ‘which way’. 342. ἀφορμὴν: literally ‘start off’, then, concretely, ‘base of supplies’, ‘provision’. — ἐμοῖς: emphatic; ‘mine; for their father’, etc. 343. οὐδὲν προτιμᾶ: sc. αὐτῶν. προτιμᾶ is used here practically like φροντιζεῖν.
οίκτιρον αὐτούς· καὶ σὺ τοι παίδων πατήρ·
τούμοι γὰρ οὐ μοι φροντίς, εἰ φευξούμεθα,
κεῖνος δὲ κλαίω συμφορά κεχρημένους.

ΚΡΕΩΝ

ηκιστα τούμόν λήμ' ἐφι τυραννικόν,
αιδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὥρῳ μὲν ἔξαμαρτάνων, γύναι,
ὦμες δὲ τεῦξῃ τοῦτε· προοννέπω δὲ σοι,
εἰ σ' ἡ ἐπιούσα λαμπᾶς ὁφεται θεοῦ —

πέφυκας· εἰκὸς ὁ ἐστὶν εὐνοιάν σ' ἓχειν

344. οίκτιρον: cp. v. 712.—καὶ
σὺ τοι: 'you too, you know'.—παί-
δών πατήρ: the gen. is used where
we should use an indefinite article,
•a father'. It is implied, if the
words are to be taken strictly (as
they need not, perhaps, be taken),
that Creon had other children be-
sides the princess. With πατήρ
understand el. 346. τούμον: gen.
of τὸ ἐμὸν, sc. μέρος. The simple
gen. ('of relation', so-called), for
which in most cases prose used
περί with the gen., occurs not only
with φροντίς but with φροντίζω
and its synonyms.—φευξούμεθα: =
μέλλομεν φείξεσθαι, 'must go into
exile'. 347. κεῖνος δὲ: emphatic
and as though τούμοι μὲν had gone
before. 'It is them that I weep
for.'—συμφορά κεχρημένους: casu-
funesto implicitos. 348. ηκιστα: =
minime, 'by no means'.—λήμ': =
θυμόs.—τυραννικόν: in a bad
sense. 349. αἰδούμενος δὲ: = ἀλλ'
αἰδούμενος. The participle is =
ὄν' αἰδούς, 'out of regard for other
people's feelings', 'out of soft-
heartedness'; cp. μαλακοθεῖν', v.
291.—πολλὰ δὴ διέφθορα: 'I have
done a deal of mischief'. Creon
gives with one hand and takes back
with the other. Euripides has
drawn in this scene, in few strokes,
but sure, the character of a weakly
good-natured pompous old despot.
Cp. Introd. p. 46. The δὴ merely
emphasises πολλά. 350. καὶ νῦν:
Creon now makes an application
of his mischievous magnanimity.
351. ὥμες δὲ: sc. εἰ καὶ ὥρῳ ἔξαμαρ-
τάνων.—τοῦδε: τοῦ τίθεν ἡμέραν
μεῖναι. —προοννέπω: = προλέγω.
352. λαμπᾶς θεοῦ: = λ. ἥλιον =
εἴος.—ὁφεται: the future indic. is
minatory. See G. 1405, Gl. 648 b.
ΚΡΕΩΝ

διχλον παρέξεις, ώς έοικας, δ' γίναι.

ΜΗΔΕΙΑ

φευξούμεθα' οὐ τούθ' ῥικέτευσά σου τυχείν.

ΚΡΕΩΝ

τί δαί βιάζῃ κοικ ἀπαλλάσσῃ χερὸς;

ΜΗΔΕΙΑ

μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ἐμπεράναι φροντίδ' ἡ φευξούμεθα
παςίν τ' ἀφορμὴν τοῖς ἐμοὶς, ἐπεὶ πατήρ
οὐδὲν προτιμᾷ, μηχανήσασθαί τινα.

337. διχλον παρέξεις: we should say, 'You are going to make a scene'. 338. οὐ τοῦθ': emphatic by its position. 'It's not that that'. τοῦθ' is = μὴ φυγείν. — ῥικέτευσα: for the tense cp. ἤγεος'. v. 223. 339. τί δαί: = τί δῇ, 'why then', i.e. εἰ μὴ τοῦθ' ῥικέτευσά μου τυχείν.—βιάζῃ: explained negatively in the second half of the verse. Cp. Caesar's "Ista quidem vis est", when Cimber, feigning the supplicant, clung to his toga (Suetonius, Jul. 82). — It should be noted that this stichomyth of 16 vv. (324-339) is preceded by 8 vv. of Creon's (316-323), followed by 7 of Medea's and 7 of Creon's (340-354).

340. μίαν: the emphatic position makes this = μίαν μονον. The interlocked order of the words in the line throws μίαν τήνδ' ἡμέραν into bold relief. 341. ἐμπεράναι φροντίδ': ἐκφροντίσαι. — ἧ: sc. δδῇ, 'which way'. 342. ἀφορμὴν: literally 'start off', then, concretely, 'base of supplies', 'provision'.— ἐμοῖς: emphatic; 'mine; for their father', etc. 343. οὐδὲν προτιμᾷ: sc. αὐτῶν. προτιμᾶν is used here practically like φροντίζειν.
ο&kappa;&lambda;&tau;&omicron;&upsilon;&omicron;&omicron;&lambda;&iota;&omicron;&nu;&omicron;&omicron;&upsilon;&omicron;&omicron;&upsilon;&omicron;&omicron;&rphi;&omicron;&omicron;&nu;&omicron;&omicron;&upsilon;&omicron;&omicron;&upsilon;&omicron;&upsilon;&upsilon;&upsilon;&iota;&omicron;&omicron;&upsilon;&omicron;&omicron;&upsilon;&upsilon;&omicron;&omicron;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&upsilon;&ups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καὶ παιδα—ἐντὸς τῆς ἁ τερμόνων χθονὸς,
θανή· λέλεκται μῦθος ἀψευδής ὁδὲ.

ΧΟΡΟΣ

φεῦ φεῦ, μελέα τῶν σῶν ἀχέων,
ποῖ ποτε τρέψῃ; τίνα πρὸς ἔσεναν,
ἡ δόμων ἡ χθόνα, σωτήρα κακῶν;
ὡς εἰς ἄπορῶν σε κλύδωνα θεός,
Μηδεία, κακῶν ἑπόρευσε.

ΜΗΔΕΙΑ

κακῶς πεπρακται πανταχῦ — τίς ἄντερει; —
ἀλλ᾽ οὕτι ταύτη ταῦτα, μὴ δοκεῖτε, πώ·

νῦν δ', εἴ μένειν δεῖ, μίν' ἐφ' ἡμέραν μίαν·
οὐ γὰρ τι δράσεις δεινὸν ὅν φόβος μ' ἐχει.
δύστανε γύναι.
ἐξευρήσεις.

354. οδὲ: one is tempted to render, ‘this time’. Creon plays firm after eating the words that he had spoken at v. 322 f. For οδὲ (= τοῦτο) see GS. 127. 358-363. The anapaests of the Coryphaeus keep time to the retreating footsteps of Creon. 358. ἀχέων: gen. of cause. 359 f. The second question introduced by τίνα defines the first. — σωτήρα κακῶν is in apposition to ἔσεναν and = ἡ σῶσει σε κακῶν. For the use of σωτήρ as a practical feminine see L. and S. 362 f. ἄπορον: cp. v. 279. — κλύδωνα κακῶν: for the figure of the “sea of troubles”, natural to a sea-faring people — Greek or English — cp. Aesch. Pers. 433. 364-409. The following speech of Medea’s appears to be symmetrically arranged as follows: 6 + 6 + 5 + 5 (vv. 364-385); then after ἔσεν which is extra metrum and marks a transition, 9 + 6 + 9 (vv. 386-409). 364-5. ‘Things have gone badly on all hands — who’ll deny it? —; but not at all to that pass are those matters come — don’t imagine so — as yet’. — ταύτη ταῦτα (sc. ἐχει) refers to the words of the Coryphaeus in vv. 359-60 ποτε ποτε
εν εις' αγώνες τοις νεωστί νυμφίοις
καὶ τοῖς κηδεύσασιν οὐ σμικροί πόνοι.
δοκεῖς γὰρ ἂν με τόνδε θωπευσάι ποτὲ
eι μὴ τι κερδαίνοσαν ἢ τεχνωμένην;
οῦδ' ἂν προσείπον, οὐδ' ἂν ἡψάμην χερῶν.

δ' δὲ ές τοσοῦτον μωρίας ἀφίκετο
ὡστ' ἐξεν αὐτῷ τὰμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντα, τῆν' ἐφήκεν ἠμέραν

τρέψῃ κτῆ. Medea is not ready to take up the question of flight and asylum until she has, in thought, despatched her enemies (vv. 366–385); then (vv. 386–394) she touches on the question of a refuge after the imagined murder.

366 f. The chiastic arrangement of the sentence contained in these two verses is to be noted. — ιτι ές: = μένουσι. — άγώνες and πόνοι are synonyms; the more natural and literal term being put second, as commonly in repetition of the same idea. — νυμφίοις: collectively of νυμφίος and νύμφη. — τοῖς κηδεύσασιν: i.e. Creon, the plural being used to match νυμφίος. 368. δοκεῖς γὰρ: an explanation put in the form of a question. Medea anticipates the question from the Coryphaeus (who is addressed in δοκεῖς) why she should have supplanted Creon (Τί σῶν τόνδ' ἐθώπευσας; or the like). ‘Why’ represents the force of γὰρ. — ἂν tends, as elsewhere, to attach itself to the verb of thinking, though it belongs, strictly speaking, to the dependent infinitive. — τόνδε: emphatic and contemptuous. We should expect τοσοῦτον in prose, the more so as Creon is not present. 369. A conflation of the two constructions ει μὴ τι ἐκέρδαιν ἢ ἐτεχνώμην and μὴ τι κερδαίνοσαν ἢ τεχνωμένην. — τι: = περισσόν τι, ‘something’, meaning ‘something special’. 370. Medea answers her own question. — The second οὐδ' is plainly not correlative to the first. Each means ‘not even’, but the sentence contains an anti-climax. — χερῶν clearly means Medea’s hands and is a natural redundancy. 371. Is autem eo stultitiae pervenit. 372. ἐξεν: adverbial = ἐπει ἐξήν. — έλειν: ‘arrest’. 373. ἐκβαλόντα: ἐκβαλόντα could have stood. See G. 928. The object of the participle is of course με, to be supplied from τὰμ' βουλεύματα. — ἐφήκεν: permisit. ἐφήκεν would be dimisit.
μείναι μ’, ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς θήσω, πατέρα τε καὶ κόρην πόσων τε ἐμόν.

πολλὰς δ’ ἐχουσά θανασίμους αὐτοίς ὀδοὺς οὐκ οἶδ’ ὅποιαν πρῶτον ἐγχειρῶ, φίλαι,

πότερον υφάσμω δῶμα νυμφικῶν πυρὶ ἡ θηκτὸν ἁσω φάσγανον δι’ ἦπατος

σιγῇ δόμους ἐσβάοι ἐν ἐστρωταὶ λέχος.

ἀλλ’ ἐν τί μοι πρόσαντες· εἰ ληφθήσομαί

δόμους ὑπεσβαινοῦσα καὶ τεχνωμένη,

θανοῦσ’ ὀφλήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.

374 f. ἐν ᾗ: ‘before the close of which’.—νεκροὺς θήσω: picturesque for ἀποκτενώ. νεκροὺς is factitive predicate to τρεῖς τῶν ἐμῶν ἐχθρῶν, and θήσω is = ποιήσω, a use of τίθημι common in Greek poetry from the second verse of the Iliad on. 376. Having decided upon the killing, Medea now proceeds to discuss ways and means. An embarras de choix (πολλὰς ὀδοὺς) confronts her. — θανασίμους: = θανάτου. Cp. v. 479. 377. ὅποιαν: sc. ὀδόν. — ἐγχειρῶ: subjunctive. 378–380. In apposition to ὅποιαν πρῶτον ἐγχειρῶ. Of the ‘many ways of death’ Medea names but two, then pulls herself up short with an objection to both (vv. 381–383) and chooses a different one, which is the handiest for her (vv. 384–385). 378. δῶμα νυμφι-

κῶν: i.e. the house of the newly-married couple (=δόμους ἐν ἐστρω-
tai λέχος). 379. Cp. v. 40. — δι’ ἦπατος: sc. αὐτῶν (i.e. τῶν νυμ-

φικῶν implied in νυμφικῶν). 380 = 40. She thinks, of course, of killing them in their sleep. 381. ἀλλ’: argumentative, = at. — ἐν τί: more emphatic than τί, ‘one something’, ‘a something’. — πρόσαντες: = ἐναντίον, cp. v. 305. — εἰ ληφθήσομαί: in Attic prose rather εἰ γὰρ ληφθήσομαι. The omission of the explicative γάρ in such sentences is common in the Ionic prose of Herodotus. The future is minatory, an extension to the first person of the force proper to the second person in threatening conditions. 382. ὑπεσβαίνοουσα: = σιγῇ ἐσβαι-

νοῦσα. — τεχνωμένη: seems to refer to v. 378, as the first half of the verse clearly does to v. 379 f. 383. θανοῦσα: coincident aorist; see GS. 343. — ὀφλήσω γέλων: ἱδίβριο σιμ. Cp. v. 404. For
the form γέλων see HA. 176 D. For the sentiment cp. Heracl. 443 f.

384 f. κράτιστα: = κράτιστον sc. ἔστι. — τὴν εὐθεῖαν: δῶν is to be supplied from v. 376. The phrase belongs to ἔλειν. — φεύγαμεν σοφοί: = ἐκεῖνος ὁ π. σ. For the gend. of σοφοί cp. v. 314. — φαρμάκοις is in apposition to the clause φ . . . μάλιστα treated as a substantive. ‘Best take them the straight way with what I am naturally most skilled in—poisons.’ 386. ἔλειν: with this interjection (connected with ἐλα and not to be confounded with ἔλειν from ἔλαιον) the speaker here, as elsewhere, takes breath at the end of one division of the discourse before beginning the next. Cp. Plat. Apol. 18 Ε ἔλειν ἀπολογητέον δή, ὃ ἄνδρες Ἀθηναῖοι. ‘So far so good’ represents the force. — καὶ δῆ: = Ἰδῆ, ‘already’. The particles are used here, as elsewhere (e.g. v. 1107), to introduce an imagined state of affairs. That they do not mean ‘suppose now’, or ‘behold’, seems to be shewn by H.F. 867 ἦν ἵδιον καὶ δῆ τινάσσει κράτα, ‘lo and behold already shakes he his head’. 387. ἀσυλον and ἱεγγύον, ‘unrobable’ and ‘furnishing security’ amount to the same thing here. Cp. σωτήρα κακῶν, v. 360. 388. ρύστατι ΤΟΥ ΜΩΝ ΔΕΜΑΣ: = σώσαι τούμον σώμα (= ἐμέ). The person (δέμας, σώμα) is emphasised in such legal relations in Greek, like corpus in Latin. Cp. the familiar writ of habeas corpus. 389. οὐκ ἔστι: i.e. οὐκ ἔστιν ὅστις ταῦτα ποιήσαε. Medea speaks as though she had asked τίς ἐστιν ὅστις ρύστατι; 390. πύργος ἀσφαλῆς: ‘tower unshakable’, if we take ἀσφαλῆ literally; ‘tower of safety’ (ἀσφαλῆς = ἀσφαλείας), if we take the adjective figuratively. Cp. Alc. 311 καὶ πάις μὲν ἄρσην πατέρ’ ἔχει πύργον μέγαν. — This verse is an anticipation of the coming of Aegeus (v. 663).
ἡν δ’ ἐξελαύη ἐγκυμοσύνη, αὐτὴ ἡ αἴφος λαβοῦσα — κἂν μὲλλὼ θανεῖν — κτενῶ σφε, τόλμης δ’ εἴμη πρὸς τὸ καρτερῶν. οὐ γάρ — μὰ τὴν δέσποναν ἥν ἐγὼ σέβω μάλιστα πάντων καὶ ἐννεγγὼν εἰλόμην, Ἐκάτην μυχοῖς ναίουσαν ἐστίας ἐμῆς — χαίρων τις αὐτῶν τοῦμον ἀλγυνεῖ κέαρ, πικρῶς δ’ ἐγὼ σφιν καὶ λυγρῶς θήσω γάμους, πικρὸν δὲ κῆδος καὶ φυγᾶς ἐμᾶς χθονός. 400

392. ἔξελαύη: 'shall continue to constrain'. The force of the tense (contrasted with that of φανῇ 390) is enhanced by the preposition. — ἐγκυμοσύνη: 'overwhelming misfortune', 'misfortune that drives one to one's wits' end'. — The whole verse is = ἥν δὲ μὴ τις ὡμᾶν πύργος ἀσφαλῆς φανῇ. 393. αὐτή: 'in person', contrasted with the indirect means mentioned in vv. 385 and 391. The notion is further and more distinctly carried out in ἡ αἴφος λαβοῦσα, which is a more graphic ἡ αἴφει. — κῆν μὲλλὼ θανεῖν: 'even if I shall be about to die for it'. 394. τόλμης . . . καρτερὸν adds nothing to the thought and is really a sort of anticlimax, except in so far as it helps to point the contrast with δόλω and σιγῆ in v. 391. 395. μὰ κτέλε: δὰ μνημέ is understood. — τὴν — ην: eam — quam. 396. πάντων: used, without regard to gender, merely to enhance the superlative. 398. χαίρων: impune. — τις: = οἴδεις. — αὐτῶν: who are referred to is as readily understood here as in the σφε of v. 394. Medea has no need to be more precise. — τοῦμον: emphatic both in its position after the caesura and in its separation from its substantive. — With this v. cp. Hom. a 266, δ 346, p 137. 399. πικρῶς δ’: = ἄλλα πικρῶς μὲν. — ἔγορα: carries on the emphasis of τοῦμον. — θήσω: see v. 375. — γάμους: prose would demand τοῦς γάμους. This verse refers to Jason and the princess, though σφιν, the force of which extends to the following verse, includes Creon. 400. Prose would demand τὸ κῆδος καὶ τὰς φυγᾶς τὰς ἐμᾶς. The reference in this verse is, of course, exclusively to Creon.

401-409. A powerful self-exhortation, winding up (vv. 407-409) with a general reflection on the character of women.
401. ἀλλ' ἐὰν φείδου μηδὲν δὲν ἐπίστασαι, Ἐν μηδεία, Βουλεύουσα καὶ τεχνωμένη
ἐρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐφυχίας· ὁρᾶς ἁ πάσχεις, καὶ γέλωτα δεῖ σ' ὀφλέων
tοῖς Σισυφεῖοις τοῖς τ' ἀπ' Ἀἴσονος γόνοις 405
gεγὼσαν ἐσθλοῦ πατρὸς 'Ηλίου τ' ἀπο·
ἐπίστασαι δὲ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες ἐς μὲν ἐσθλ' ἀμηχανώταται,
kακῶν δὲ πάντων τέκτονες σοφῶταται.

401. ἀλλ' ἐὰν: the formula of transition is used as though she turned to speak to another
person. This sense of duality, on which self-exhortation is based
and which appears so strikingly in the Homeric Odysseus, appears
also not only in the drama, but later in the familiar "The spirit is
willing, but the flesh is weak". — μηδὲν: acc. of the inner object
with φείδου. — δὲν ἐπίστασαι: part-
titive obj. to φείδου and = τῶν ἀ
ἐπίστασαι (= τῆς σῆς ἐπιστήμης).
— By an odd play on words, the
like of which would be hard to find
elsewhere, the form of Medea's
name is here suggested in μηδὲν,
the meaning, as from μηδεία, in ἐπί-
στασαι. 402. The participles are
modal with φείδου μηδὲν. With
the form of v. 402 cp. vv. 369
and 382. 403-406. These verses
furnish fine examples of the force
of asyndeton in Greek. 403. ἐς τὸ
dεινόν: cp. πρὸς τὸ καρπερόν v.
394.—νῦν κτέ: = ὃς νῦν ἀγὼν ἔστιν
εὐφυχίας (= ἀνδρείας). 404. ὁρᾶς:
= ὁρᾶς γάρ. — γέλωτα ὀφλεύν: =
ludibrio fieri; cp. v. 383 and
Suppl. 846. 405. τοῖς Σισυφεῖοις
(sc. γόνοις): a contemptuous de-
signation of Creon and his daugh-
ter as descendants of the robber
Sisyphus. The words are = τοῖς
ἀπὸ Σισύφου. — τοῖς τ' ἀπ' Ἀἴσονος
gόνοι: contemptuous for Ἰάσονι.
The generalising plural is in place
here. 406. γεγώσαν: = ἦτις γέ-
yona, quae filia sim. — πατρός: to
be directly connected with γεγώ-
san: the preposition in Ἦλιου τ'
ἀπο indicates here greater remote-
ness of descent (quaesce Sole avo
sim edita). 407 f. ἐπιστάσαι ἔδι:
'but you understand', implying,
'and so there is no need of the
question'. — πρὸς ἔδι: = πρὸς δὲ
tούτοις or ἔτι δέ. — καὶ πεφύκαμεν
γυναῖκες: 'by our mere nature we
women are'. καὶ πεφύκαμεν is =
kai (intensive) φύσει ἐσμέν. γυ-
ναῖκες is subject, not predicate, to
πεφύκαμεν. 408 f. ἔσθλ': 'for
good (deeds)'. — τέκτονες σοφή-ταται seems more graphic than πολυμηχανώταται. Note τέκτονες used as a feminine. — For the rhyming final couplet, cp. the close of Medea’s speech in vv. 292–315.

The First Stasimon (see Introd. p. 63) which follows (vv. 410–445) has two parts. In the first strophic couplet (vv. 410–430) we have general statement, in the second strophic couplet (vv. 431–445) application thereof to Medea’s case. Such relation of the parts of a choral ode is to be observed elsewhere. In detail the contents of the ode are as follows: Everything is turning about, men are to be deemed deceivers and perjurers ever, womankind is to be glorious and no more infamous (first strophe). The old songs about woman’s faithlessness shall go out of fashion. Had women but had the gift of poetry, they had sung the like of men. The score of history on that side is a long one (first antistrophe). Medea is a present example, beguiled from home by misplaced love, dwelling among aliens, abandoned by her husband, presently to be driven from the land (second strophe).

Greek faith is faithless, her father’s house is shut against Medea, her husband’s house is ruled by her rival (second antistrophe). Such is this ode in its relation to the play. Possible covert references to the times are noted below.

410. Rivers flowing up hill naturally typify a violent reversal of the order of things. The expression was proverbial (παρομία ἐπὶ τῶν εἰς τὸ ἐναντίον καὶ παρὰ τὸ προσήκον μεταβαλλόμενων πραγ-μάτων Schol.). Cp. Suppl. 520.

—ποταμῶν παγαί: Homeric phrase = ποταμοί. Cp. Y 9 καὶ πηγάς ποταμῶν καὶ πίσεα ποιήνετα. — ἱερῶν: sacrorum. Cp. Horace’s stratus nunc ad aquae lene caput sacrae (Carm. 1. 1, 22). The sacredness, or even semi-divine character, of rivers was ingrained in Greek and Roman belief. 411. The preceding verse was the sign. In this verse we have the thing signified. The two καὶ’s are probably ‘both . . . and’. The couplet taken by itself must have rung ominously in the ears of the audience on the eve of the Peloponnesian War. 412 f. ἀνδράσι: = ἀνδρῶν, which is avoided on account of the following θεῶν.
In δόλων... ἁραρε we have a chiasmus. With δόλων understand εἰς.

414. τὰν ὑμᾶν: contrasted with ἀνδράσι μὲν and = (as is shewn in the sequel) τὰν δὲ γυναικῶν. The contrast has occasioned a somewhat difficult order of words. Construe στρέψον οἱ φάμαι ὡστε τὰν ἢμὰν βιοτὰν εὐκλείαν ἔχειν. The inf. ἔχειν expresses result, and στρέψονι is = στροφῇ πράξονι, 'will cause by their turn-about'. — φάμαι: rumores, 'the current talk of men', 'the voice of the world'.

416. Repeating the thought of the preceding verse and itself repeated in the following verse, which is in form the negative equivalent of v. 415. — ἐρχεται is, by virtue of the meaning of the verb, = a future. — τιμά is a vaguer εὐκλεια. — γυναικεῖος γένει: 'womankind'. 420. δυσκέλαδος φάμα: δύσκλεια. 421 f. 'Nay, the music of ancient minstrelsy shall cease hymning my unfaithfulness.' — δέ: ἀλλά after the preceding negative. — μοῦσα is plural because ἀοιδᾶν is. — παλαιγενῶν: epithet transferred from the poets to their works. The reference is to such things in the Greek poets as 'He that trusts woman trusts cheats' ("Ος δὲ γυναῖκι πέποθε, πέποθ' ὅ γε φηλήττοι") in Hesiod Ὀρ. 375 and επεὶ οὐκέτι πιστὰ γυναῖξι in Hom. λ 456, according to the Scholia. We may add the poem of Semonides of Amorgos on women.

— τὰν ὑμᾶν = τὰν γυναικείουν. — ὑπασε: the epic form is specially appropriate in a reference to epic poetry. 423. ἐν: as though ἐθηκε, not ὑπασε, were to follow. The phrase ἐν ἀμετέρᾳ γνώμῃ ὑπασε
seems to be an ornate ὁπασεν ἡμῖν εἰδέναι, 'had vouchsafed unto us to know'. — θεοὺς: = θείαν.

427. ἀρσένων γέννα: 'mankind' is put briefly for 'the poetry of mankind'. — μακρὸς αἶων: 'time', hominimum memoria. — ἔχει: sc. δύναμιν, 'is able'. 430. For the two accus. see on v. 61. — ἀμετέραν ἀνδρῶν τε μοῖραν seems to mean 'the relations of men and women', that is to say, those in which men have wronged women. — πολλὰ μὲν: = πολλὰ μὲν καὶ ἄλλα, as is shewn by the contrast in the following verse. 431–438. σὺ is the subject throughout these verses; μὲν . . . δὲ . . . δὲ are correlative. — 431 ff. Cp. for the subject matter vv. 1–2 and 6–8, also 207–212. — διδύμου Πόντου πέτρα: 'the twin rocks of the Euxine'; = ἵμμηλγάδας. — ὀρίσασα: lit. 'bounding'; here 'traversing the water that separates'. Cp. Aesch. Suppl. 546. — Πόντου: sc. Εὐξείνου. Cp. Hippi. 3 f. ὅσοι τε Πόντου τερμίων τ Ατλαντικῶν | ναίονυιν εἰσώς φῶς ὤρωντες ἥλιον, 'All that between the Euxine and the bounds | Of Atlas dwell and see the light of day'. 435. ἀνάνδρους: factitive predicate to κοίτας with ὀλέσασα (= τῷ ὀλέσαι ποιήσασα or, more precisely, τῷ ὀλέσαι τὸν ἀνδρα π.) — κοίτας λέκτρων: = λέκτρα, like ποταμῶν παγαί (v. 410) for ποταμοῖ. 437. χῶρας: with ἐλαινή (= ἐξελαινή). 439–445. These verses are loosely connected with the preceding sentence. A fresh hold, as it were, is taken of the subject. The degenerate faith of Greece is declared and its effect (through Jason's perfidy) upon Medea. It seems clear that the striking opening verses of this antistrophe have reference to the present state — in the mind of the poet and in that of his audience — of the Greek world. The covert allusions to the times have added to the difficulty of understanding this fine ode.
άτιμος ἐλαύνη.

βέβακεν ὦρκων χάρις, οὖς ἐτ' αἰδῶς
'Ελλάδι τὰ μεγάλα μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὕτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα τῶνδε, λέκτρων
(τ') ἄλλα βασιλεία κρείσσων
δόμοισιν ἐπέστα.

439 f. βέβακεν ὦρκων χάρις is practically repeated, in negative form, in οὖς ... μένει, which clause in its turn is filled out by the affirmative αἰθερία δ' ἀνέπτα. — ὦρκων χάρις, 'the grace of oaths', is an ornate εὐρυκία—a bit of ὄγκος. — αἰδῶς seems best interpreted here by 'honour'. It is more radical than ὦρκων χάρις, as being that from which good faith springs. Plato makes his Protagoras (Protag. 322 C–D) tell how αἰδῶς (in the sense, it should seem, of regard for other people's rights, knowledge of meum and tuum) and δίκη (the giving to every man his own, the principle of suum cuique) were sent down by Zeus to savage mankind, that society might be possible. 'Sense of decency', 'sense of what is due to others', 'sense of honour', are phases of αἰδῶς to the Greek mind. — Ελλάδι τὲ μεγάλα: whether the dative is to be regarded as local or not, the phrase is = tota Graecía, 'in all Greece', 'in the length and breadth of Hellas' (Headlam). For this use of μέγας cp. Soph. Ant. 420 f. ἐν δ' ἐμεστούθη μέγας | αἰθήρ, interpreted by Sophocles himself in El. 713 ἐν δὲ τὰς ἐμεστούθη δρόμος. For Latin, cp. Virgil Georg. 2. 338 f. ver magnus agebat | orbis = ver totus agebat orbis, 'spring the whole round world was celebrating'. — αἰθερία (= πρὸς αἰθέρα) ἀνέπτα: this seems clearly a reminiscence of Hesiod Op. 199 f., where it is said that in the Iron Age Αἴδως καὶ Νέμεως will abandon mankind for the home of the gods, ἀθανάτων μετὰ φύλον ἵτον προλιπόντ᾽ ἄνθρωπος. 441–445. οὕτε and τ' are correlative, 'on the one hand not, while on the other hand'. — πατρὸς δόμοι and λέκτρων δόμοισιν are contrasted, 'father's house' and 'wedlock (= husband's)house'. With δόμοι understand εἰσί. — δύστανε: like τάλαυνα in v. 437. — μεθορμίσασθαι: 'for thee to shift anchorage to', = ὦτε μεθορμίσασθαι. A natural sea-meta-
IACUN

οὐ νῦν κατείδουν πρῶτον ἄλλα πολλάκις
tραχεῖαν ὀργήν ὡς ἀμῆχανον κακῶν·
οὐ γάρ, παρὼν γῆν τῆνδε καὶ δόμους ἔχειν
κούφως φεροῦση κρεισσόνων βουλεύματα,
lόγων ματαίων οὐνεκ’ ἐκπεσῆς χθονός·
κάμοι μὲν οὐδὲν πράγμα — μὴ παύσῃ ποτὲ

phor. — ἄλλα βασιλεία: whether
‘another, a princess’ or ‘another
princess’ is meant, is hard to de-
terminate, but probably the latter.
— δόμους ἐπίστα: ‘has taken
charge of the house’, = ‘has been
placed in charge of the house’
(ἔπετάθη, praefecta est).

446 ff. In the second episodion
(vv. 446–626) Jason appears, with
a shew of doing the proper thing,
to offer Medea assistance in her
flight. The stormy scene which
follows gives Euripides an admi-
rable opportunity to exhibit the
characters of Medea and Jason.
446 = οὐ νῦν πρῶτον καθορῷ ἄλλα
πολλάκις κατείδουν, a striking con-
densation. For the empirical aor-
ist see on v. 292 f. 447. A
vigorou prolepsis για ἄμηχανον
κακῶν ἐστι τραχεία ὀργή. — ἀμῆ-
χανον κακῶν is = ἀμῆχανος συμ-
φορά; cp. v. 392. — ὡς is, of course,
exclamatory. 448. Jason does
not proceed logically; the γάρ is
used as though he had said before
καθορῷ νῦν ὁ καὶ πολλάκις κατείδουν.
Even then ὡς καὶ σύ would have
made a more precise connection
of thought. — παρὼν: = ἔξων, sc.
σοι. — ἔχειν: ‘keep’; note the
tense. 449. κούφως φεροῦση ‘by
bearing lightly’, i.e. ‘by bearing
v. 242. φέρονσαν would have been
equally correct. 450. ἐκπεσῆς
idiomatic for ἐκβληθήσῃ. 451–
454. The gist of the sentence is,
‘and you may thank your lucky
stars, too, that you are getting off
so lightly’. The expression is
complicated by Jason’s thrusting in a
reference to himself in the form of
a μὲν clause. In other words, the
thought would be sufficiently served
by καὶ πᾶν κέρδος ἤγοι ζημιομένη
φυγῇ. Indeed, what we have here
may well be an improvement of
Euripides’s on an original καὶ κέρδος
ἴγοι ζημιομένη φυγῇ. 451. οὐδὲν
πράγμα: sc. ἔστι, ‘it’s no matter’,
i.e. τὸ εἰς ἐμὲ σε κακὰ λέγειν, as
explained in the sequel. πράγμα
here has the special force that it
has in πράγματα ἔχειν and πρά-
γματα παρέχειν = negotium habere
and negotium exhibere.
λέγουσ' Ἰάσων ὡς κάκιστος ἐστ' ἀνήρ —, ἀ δὲ ἐστιν τυράννους ἔστι σοι λεγεμένα πᾶν κέρδος ἡγού ζημιομενή φυγῇ. καγὼ μὲν αἰεὶ βασιλέων θυμομενων ὀργᾶς ἀφήρουν καὶ σ' ἐβουλόμην μένειν, σοῦ δ' οὐκ ἀνείς μωρίας, λέγουσ' αἰεί κακῶς τυράννους: τοιγὰρ ἐκπέση χθονός. ὅμως δὲ κὰκ' τῶν δ' οὐκ ἀπειρηκὼς φίλους ἥκω, τὸ σοὺ δὲ προσκοπούμενος, γύναι, 455

452. The prolepsis is like that in v. 447. The ὡς is probably again exclamatory, notwithstanding the superl. Cp. v. 62, where we have ὡς with σοθέν. 453. Of course the μὲν clause brings the δὲ clause in its train. The relative clause here is practically = a genitive (= ἀντὶ with the gen.) dependent on ζημιομενή, 'for your insolence to royalty'.

454. Singularly expressed for πᾶν κέρδος ἡγοῦ ζημιομεναὶ φυγῇ. As the verse stands we supply in thought τὸ τούτο πάσχειν. 455–458. Jason here anticipates the possible objection that he might have prevented the exile by using his influence with Creon and the princess. He throws all the blame on Medea. — βασιλέων: Creon and his daughter. 456. ἐβουλόμην: i.e. 'said that I wanted'. 457. οὐκ ἀνείς: = οὗ παύῃ, and with the same constr. (gen.). — λέγουσ' describes the manner of οὐκ ἀνείς μωρίας. 458. τυράννους: apparently with the same reference as βασιλέων, v. 455. — τοιγὰρ: i.e. ἐπεὶ οὐκ ἀνείς κτὲ. — ἐκπεση χθονός: ending a verse and a division of the speech, as in v. 450. 459. κάκ τῶν: a redundant explanation of ὅμως, 'even under these circumstances'. — οὐκ ἀπειρηκὼς φίλους describes the action from a moral point of view, 'not having renounced friends' (i.e. not having turned disloyal), instead of 'not having renounced you'. For ἀπαγορεύειν, 'renounce', w. acc., cp. Alc. 735 εἰ δὲ ἀπεκπείν χρῆν μὲ κηρύκων ὑπὸ τὴν σήν πατρίαν ἐστίν, ἀπείπον ἄν, 'were it lawful for me by public criers to renounce thy paternal hearth, I had renounced it'. 460. τὸ σὸν: sc. μέρος. The phrase is = σοῖ. — δὲ = ἄλλα after the negative. — γύναι: probably to be understood as a mere formal civility, 'madam'.

460.
δι, μήτ' ἀχρήμων σὺν τέκνουσιν ἐκπέσης
μήτ' ἐνδείς του· τόλλ' ἐφέλκεται φυγῇ
κακὰ ξῦν αὐτῆ· καὶ γὰρ εἰ σὺ γε στυγεῖς,
οὐκ ἀν δυναίμην σὺν κακῶς φρονεῖν ποτὲ.

ΜΗΔΕΙΑ

ὁ παγκάκιστος—τούτο γὰρ στ ἐπείν ἔχω
γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακὸν—,
ἡλθες πρὸς ἡμᾶς, ἡλθες ἐχθιστος γεγὼς;

461. ἀχρήμων: here only in tragedy. 462. του: sc. ἄλλου, ‘anything else’, i.e. besides the χρήματα implied in ἀχρήμων (=χρημάτων ἐνδείς).—πόλλ': = πολλὰ γὰρ. — ἐφέλκεται: ‘draws in its wake’, like an ἐφολκίς (‘yawl’). This is another seasemaphor. The phrase is a bit of Euripides’s apt sententiousness.

463. σὺν αὐτῇ is redundant after the middle in ἐφέλκεται. — καί: with εἰ, ‘even if’. If the negative were brought to the head of the sentence, we should have οὐδὲ γὰρ ἀν εἰ. — στυγεῖς: the indic. implies ὡς καὶ πουεῖς, ‘as indeed you do’.

464. The verse reads almost like a parody of Antigone's οὖτοι συνέχειν, ἀλλὰ συμφιλεῖν ἔφυν, ‘not for joint hate, for joint love was I born’ (Soph. Αἰν. 523). For the form of expression we may compare also Heracl. 26 f. ἔγω δὲ σὺν φευγονσι συμφιλεύγω τέκνοις | καὶ σὺν κακῶς πράσσουσι συμ-πάσχω κακῶς.— Jason’s speech seems to be divided thus: 5 + 4 + 4 + 6. Cp. on v. 458. 465 f. εἰπεῖν γλώσσῃ: the same vigorous redundancy as in ἡμᾶς ἀναφοῦν v. 370. — ἔχω: sc. δύναμιν. — μέγιστον: predicative, ‘for that is the greatest reproach upon your unmanliness that my tongue can utter’. Indeed, in simple terms what worse reproach is there than the superlative of κακός with the universalising prefix?—σ’ εἰς ἀνανδρίαν: = σ’ ἀνανδρον ὁντα or τὴν ἄνανδριαν. — For the form of Medea’s exclamation cp. Jocasta’s cry Soph. Ο.Τ. 1071 f. οὖν οὖν, δύστην τούτο γὰρ στ ἔχω | μόνον προσεπείν, ἄλλο δ’ οὖ ποθ οὔστερον. 467. ἡλθες: = (as often) ἠκείς. — πρὸς ἡμᾶς: the preposition seems to have its full force, ‘before me’, ‘face to face with me’, = ἡμῶν εἰς ὁμόν. — γεγὼ: adversative, = γεγὼς ὁμοίς. See GMT. 859.
οὐ τοι τὸν ἔστι θάρσος οὖδ' εὐτρομία, 469
φίλως κακῶς δρῶν' εἰτ' ἐναντίον βλέπειν, 470
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώπως νόσων
πασῶν, ἀναίδει': εὖ δ' ἐποίησας μολὼν·
ἐγὼ τε γὰρ λέξασα κοινουθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσῃ κλύων.
ἐκ τῶν δὲ πρῶτων πρῶτον ἄρξομαι λέγειν 475
ἐσωσά σ', ὡς ἵσασιν Ἐλλήνων ὅσοι
ταῦτα συνεσέβησαν Ἀργών σκάφος,

θεοὶς τε κάμοι παντὶ τ' ἀνθρώπων γένει 468

469. τὸν': anticipatory of the following verse. 470. δρῶν': the pres. of δρῶν has very commonly a perfect force in tragedy. — εἰτ': used with an indulgent force, as often, and resuming the particip., as though that had been ἐπεὶ δρῶς. See GMT. 856. — ἐναντίον βλέπειν:
ι.ε. ἐναντίον βλέπωμα βλέπειν. Cp. on πρὸς ἡμᾶς v. 467. 472. δ': in a tone of concession, 'you did well, though, to come.' — μολὼν: coincident aorist partic. See HA. 856 b, G. 1290. 474. λυπήσῃ: the Attic form for both continuative (imperfect) and aorist fut. pass. See for this distinction GS. 168. — κλύων: sc. κακῶς. See HA. 820, G. 1241, B. 513. Note the chiasmus in λέξασα κοινουθήσομαι and λυπήσῃ κλύων. 476. A detailed statement is commonly introduced in Attic Greek by γὰρ, but sometimes we find δὲ instead of γὰρ, sometimes we have asyndeton, as here. — The hissing in this and the following verse caused by the frequent sigmas (sigmatism) is quite probably meant to be expressive of the speaker's contempt. But it seems not to have pleased his contemporaries. One of the characters of the comicard Plato says (fr. 30) to another that has used several words with ττ for σσ, Ἕ γε σοι γένουθ ὅτι | ἔσωσας ἐκ τῶν σίγμα
tῶν Εὐριπίδου, 'bless you for rescuing us from (= sparing us) Euripides's s's' — a pretty plain reference to the present passage. See further the Scholia. 477. ταῦ-
tῶν anticipates the notion of the first preposition in συνεσέβησαν. — Ἀργών σκάφος: = Ἀργών σκάφος, cp. v. 1. Prose would require εἰς for the goal (εἰς τὴν Ἀργώ).
EUPPIDOU

πεμφθέντα ταύρων πυρπνών ἐπιστάτην
ζεύγλαιοι καὶ σπεροῦντα θανάσιμον γυνῆ,
δράκοντα θ' ὃς πάγχρυσον ἀμπέχων δέρος
σπείραις ἐσωθεὶ πολυπλοκοις ἀντίνος ὄν
κτείνας' ἀνέχουν σοι φάος σωρημον·
αὐτόν δὲ πατέρα καὶ δόμους προδοῦν' ἔμοις,

478 f. πεμφθέντα: = ἐπεῖ ἐπέμφθης. The reference is to the commission of Aetes in Aea, not to the sending of the expedition by Pelias.—ἐπιστάτην: the nomen agentis is used here, as elsewhere (cp. Soph. Phil. 93 πεμφθεὶς . . . σοι ἔγνεργάτης), to denote purpose and is furthermore coupled with the future participle (σπεροῦντα). With the following ζεύγλαιοι, ἐπιστάτην becomes equivalent to ζεύζοντα (ταύρων πυρπνών ζεύζοντα). The instrumental ζεύγλαιοι is coupled with the verbal noun as though the latter were a participle. It may be added that the use of the substantive (ἐπιστάτην) obviates a heaping of participles; cp. Soph. O.T. 1422 f. — θανάσιμον γυνῆ: cp. θανασίμον δούσι ν. 376, also spoken by Medea. 480—482. The contents of these verses form a chiasmus with vv. 476-479. ἀνέσχον σοι φάος σωρήμον balances ἐσωθό σ' at the head of v. 476. The ploughing and sowing of the 'acre of death' and the taking of the fleece from the keeping of the snake are made two separate adventures. — It is curious to note that Cicero in the translation of Soph. Trach. 1046—1102 which he inserted in Tusc. Disp. 2. 8—9, instead of translating Trach. 1099 f. τὸν τε χρυσὸν ὅ δράκοντα μῆλων φύλακ' ἐπ' ἑσχάτος τόπων, practically translated from the present passage thus: haec (sc. dextra) interemit tortu multiplicabili | draconem, auriferam obtutu adservantem arborem, in which conflate translation auriferam arborem alone seems to be due to the Trachinians. — In the relative clause we have a very pretty intertwining — the diction itself becoming πολυπλοκοι — of πάγχρυσον δέρος ἐσωθέν ἀντίνος ὄν and ἀμπέκχων σπείραις πολυπλοκοι. — πάγχρυσον δέρος: cp. v. 5. — αὐτὸ may be supplied from δέρος as object of ἀμπέκχων. — The figure in v. 482 seems to be derived from a beacon light. 483—485. αὐτὸν πατέρα . . . ἔμοις, though a participial phrase, is contrasted chiastically with τὴν Πηλίωτιν . . . σὺν σοί (αὐτὸν πατέρα) (σοὶ and δόμους ἔμοις) τὴν Πηλίωτιν Ἦωλκόν).
τὴν Πηλιώτων εἰς Ἰωλκὸν ἴκόμην
σὺν σοὶ, πρόθυμος μᾶλλον ἡ σοφωτέρα,
Πελίαν τ’ ἀπέκενεν ὡσπερ ἀλγιστὸν θανεῖν,
pαιδῶν υψ’ αὐτοῦ: πάντα δ’ ἐξεῖλον φόβον.'
καὶ ταῦθ’ υψ’ ἡμῶν, ὃ κάκιστ’ ἀνδρῶν, παθῶν
προσδοκας ἡμᾶς, καὶνα δ’ ἐκτῆσον λέχη,
pαιδῶν γεγώτων—εἰ γὰρ Ἡσθ’ ἀπαίες ἔτι,
συγγνώστ’ ἂν ἦν σοι τούτ’ ἐρασθήναι λέχους·
ὄρκων δὲ φρούδη πίστις, οὐδ’ ἐχῶ μαθεῖν
ἡ θεοὺς νομίζεις τοὺς τότ’ οὐκ ἀρχεῖν ἔτι

485. πρόθυμος μᾶλλον ἡ σοφω-
tέρα: = προθυμοτέρα ἡ σοφω-
tέρα, alacrior quam sapientior.
486. ὡσπερ ἀλγιστὸν θανεῖν: = ὡσαύτως ὡσπερ ἀλγιστὸν ἐστὶ θα-
νεῖν, ‘in the very way in which
death is most painful’.
487. πα-
δῶν υψ’ αὐτοῦ: explanatory appositi-
tive to ὡσπερ ἀλγιστὸν θανεῖν.—
pάντα δ’ ἐξεῖλον φόβον: forms a
brief and abrupt summation and
conclusion of all that has been
said since v. 476, ‘in short, I re-
moved every fear from your path’.
Menander seems to have copied
this turn of phrase in his’Ἀδελφοί
to judge by Terence Adelphi. 736,
dempsi metallum omne.
— Jason’s
sending by Aeetes (v. 478 f.)
is balanced with Medea’s flight
(vv. 483–485); the killing of the
serpent (vv. 480–482) is balanced
with the killing of Pelias (v. 486 f.):
hence the two groups of verses,
476–482 and 483–487 (middle) are
joined by δέ, their divisions being
joined by τε. What Medea did
for Jason in her own country,
and what she did after she left it
form two divisions. 488. καὶ =
καίτω, is like our emphatic ‘and’
for ‘and yet’.
Similarly et for et
lamen.— δ’ κάκιστ’ ἀνδρῶν echoes
δ’ παγκάκιστε at the beginning of
the speech.— παθῶν: adversative.
489. καὶνα λῆξη: ‘new wedlock’.
Cr. v. 156.— δ’: as though προ-
δοκας μὲν ἡμᾶς had preceded.
490. παθῶν γεγώτων: very
emphatic and = καὶ ταῦτα παῖδων
ὑπαρχότων, ‘and that, too, though
you had children already’.— Ἡσθ’:
‘had been’.
491. ἄν ἦν: ‘it would
have been’.— ἐρασθήναι in
the context is ‘crave’, rather than ‘be-
come enamoured of’.
492. ορκῶν
... πίστις: cp. 439, βέβαιον ὄρκων
χάρις.— οὐδ’ ἱκω: = οὐδὲ δύναμαι.
493. ἦ: = πότερον. It is the in-
troductive particle of the direct in-
ἡ καὶνὰ κείσθαι θέσμι' ἀνθρώπος τὰ νῦν,
ἐπεὶ σύνουσθα γ' εἰς ἐμ' οὔκ εὐφορκὸς ὦν.

φεῦ, δεξία χεῖρ, ἦς σὺ πόλλ' ἐλαμβάνον
καὶ τῶνδε γονάτων, ὥς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτανον.
ἀγ' — ὡς φίλω γὰρ ἄντι σοι κοινώσομαι —
δοκούσα μὲν τί πρός γε σοῦ πράξειν καλῶς;
ὅμως δ' ἐρατηθεῖς γὰρ αἰσχῶν φανῇ —


πώμα, v. 502. The rest of the verse is a parenthesis, to which v. 500 f. forms a second and secondary parenthesis.— ὡς φίλον ἔντι:
'as though you were a friend'.
— κοινώσομαι: = ἀνακοινώσομαι.

500. δοκούσα μὲν: as though the rest of the verse were to be negative in form, as it is in thought.
— πρός γε σοῦ: = ὑπὸ γε σοῦ. The γε points the sneer. Jason is the last person in the world to help her.
— πράξειν καλῶς: = πεῖσεσθαι καλῶς,
'be benefited', sc. κοινωσάμενη.

501. ὅμως δ': sc. κοινώσομαι.
— φανῇ: = ἐξελεγχόμην. — This passage seems to have been in Ovid's mind when he made Medea write to Jason (Heroid. 12. 21 f.): Est aliqua ingrato meruit exprobrare voluptas. | Hac fruar; haec de te gaudia sola feram. 502. νῦν: emphatic, and emphatically placed before the interrogative, = οὕτως ἐχόντων or ἐκ τῶνδε, 'under the present circumstances'. — πότερα: sc. τράπωμαι.
ο vids σοι προδονσα — και πατραν — ἀφικόμην;
η πρὸς ταλανπας Πελιάδας; καλως γ᾽ άν ουν
δέξαυτο μ᾽ οικοις δυν πατερα κατεκτανον.
505 ἐχει γαρ ουτω· τοίς μὲν οικοθεν φίλως
ἐχθρα καθεστηχ′, ούς δε μ′ ουκ ἐχρην κακως
dραν σοι χαριν φερουσα πολεμίους εχω.
tογαρ με πολλαῖς μακαρίαν άν Ἐλλάδα
510 ἤθηκας αντί τώνδε, θαυμαστον δε σε
ἐχω πόσιν και πιστον η τάλαιν ἓγω,
ei φευξομαι γε γαίαν ἐκβεβλημένη
φιλων ἔρημος συν τέκνοις, μόνη μόνοις —

503. The objection to the first alternative is expressed in a relative clause put as a question. See Introd. p. 53. — σοι: with ἀφικόμην, · for you', or, 'at your bidding' (cp. Πελίς, v. 6). — καὶ πατραν is put in as an afterthought. — ἀφικόμην: as in v. 32, which should be carefully compared with the present passage. 504. καλως: the γʹ points the sneering irony as in v. 500. — ουν: certe. 505. δυν πατερα κατεκτανον as substantive is subject to δέξαυτο, or perhaps we might say that the antecedent of δυν is contained in the personal ending of δέξαυτο. — οικοις is instrumental. 506. γαρ: following the thought rather than the expression of it—'I have no place of refuge; for', etc. — ουτω looks backward, but is further explained by what follows. 'The case stands as I have said'. — οικοθεν: the point of view

is the reverse of the English. It is that of the speaker; she thinks of the home from which she has come. 507 f. καθεστηχ': = γέγονα. — ουκ ἐχρην κακως δραν: non opus erat laesisse, 'need not have harmed'. She did it not for herself, but to help Jason: see next verse. — κακως δραν is a practical perfect like ἀδικειν. — χαριν φερουσα: = χαριζομαι. Cr. the Homeric ἐπὶ ήρα φέρειν.

509. τογαρ belongs to the whole sentence through v. 515. — πολλαῖς: sc. γυναιξι, 'in the eyes of many women'. The dat. as with ἔξωθος (v. 1035). 510 f. ἄντι τώνδε: i.e. 'in return for my services to you', to be taken closely with ἤθηκας. — θαυμαστον πόσιν is predicative to σε, 'an admirable husband in you'. 512. γε: again ironical. 513. μόνη μόνοις is appositive to φιλων ἔρημος συν τέκνοις. Cp. Soph. O.T. 581 οικ ουν ἐσόμαι.
καλὸν γ' ὁνεῖδος τῷ νεὼστὶ νυμφίῳ, πτωχὸς ἄλασθαι παῖδας ἢ τ' ἔσωσά σε. 515
ὅ Ζεὺς, τί δὴ χρυσοῦ μὲν ὡς κιβδήλος ἢ
tεκμήρια ἀνθρώπουιν ὠπασας σαφῆ,
ἀνδρῶν δ' ὡς χρῆ τὸν κακὸν διεῖδεναι
οὐδεὶς χαρακτῆρ ἐμπέφυκε σώματι;

ΧΟΡΟΣ
δεινὴ τις ὀργή καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοι συμβάλλουσ' ἐρυν.

σφῶν ἔγω, δυοῖν τρίτος, 'am not
I made equal with you two, a
third with two?'.

514. καλὸν γ' ὁνεῖδος (in which
note again the ironical γε) is
patently illogical; but in Eng-
lish 'a fine reproach' might have
been said under the same circum-
stances. The clause is in appos-
tion to the preceding sentence,
and its meaning is further defined
by the following verse, which is in
turn appositive to this one. (It
may be that here and in a few
other places [see L. and S. s.v.
ὁνεῖδος] the word ὁνεῖδος has a
good sense, perhaps through con-
fusion with ὀνειρ.) 515. πτω-
χοις: predicative to ἄλασθαι, 'roam
in beggary'. — ἢ τ' ἔσωσά σε brings
us finely back to Medea's start-
ing-point in v. 476. Medea is
now done with Jason; she turns
with a bitter cry to Zeus. The
words are = ἐμὲ τε ἢ ἔσωσά σε.

516. τί δή: cur tandem. — ὡς κιβ-
δήλος ἢ = τοῦ κιβδήλου. The
relative clause is essential; the
omission of ἂν is a poetic archaism.
See GMT. 471. 517. τεκμήρια:
with reference to the βάσανος
or touchstone. — σαφῆ: emphatic.
518. ἀνδρῶν: with σώματι. — χρῆ
dιείδειναι = διειδώμεν. — τὸν κακὸν:
= (after the model of v. 516) ὡς
κακῶς ἢ. 519. Medea confuses
her figures. Above the testing of
metal was thought of; here it is
the mint mark (χαρακτῆρ) of the
coin; χρυσός suggests to the mind
χρυσόν. Such shifting me-
phors, as they should perhaps be
called, are not uncommon in Greek
literature. — With the thought here
cp. Ἡῆρ. 925–930, where Theseus
wishes there were some sure sign
(τεκμήριον σαφές) to distinguish
the true friend (ἀληθῆς φίλος)
from the false, that men had two
voices, an honest (δυκαία) one, and
another kind. — Euripides would seem to have suffered from false friends and not to have been naturally quick to see through deceit. 520 f. The platitude of the Coryphæus serves merely to separate the two balanced speeches.

522 ff. This speech of Jason’s in reply to Medea’s tirade, is of exactly the same length as the speech that it answers, viz. 54 vv. We have here a true ἀμμαλλα λόγων (v. 546). Such exact equivalence in length of speeches in accusation and defence in the drama, is due to imitation of the procedure of the Attic courts, where the speeches on the two sides of a cause were measured by the clepsydra. For other examples in Euripides, see Hec. 1132–1237 (two speeches of 51 vv. each separated by [probably] 2 vv. by the Coryphæus) and Phoen. 469–525 (two speeches of 27 vv. [v. 480 spurious] separated by 2 vv. by Coryphæus). In Sophocles we find two set speeches of 42 vv. each separated by 2 vv. by the Coryphæus, Ant. 639–723 (a verse is lost after v. 690), and two set speeches of 24 vv. each, O.T. 380–428 (3 vv. lost after v. 409; see my notes ad loc.). 522. Jason’s tone is one of cool ironical complacency and conscious superiority. It is painfully natural. ‘It looks as if’, renders his ὡς ἐσκε. — μὴ ... λέγειν: = δεινὸν εἶναι λέγειν. 523. ὡστε: = ὡσπερ. — ναὸς οἰακοστρόφον: = κυβερνητήν. — ναὸς is one of the Doric forms that are used in the dialogue of Attic tragedy. 524. ἀκροισι λαῖφος κρασπίδως: instrumental dative. The poetical phrase is = ὑπεσταλμένος or ὑπεσταλμένοι τοῖς ἰστίοις, ‘close-hauled’. The sea-metaphor is a natural one. ὑπεκδραμεῖν is the proper term for fleeing before (lit. ‘running out from under’) an impending storm. Here the storm has already burst, and ὑπεκδραμεῖν is rather ‘ride out’. Cp. Aristoph. Ran. 999 f., where Aeschylus is warned to answer Euripides in the contest of poetry συντείλας ἀκροισι χρώμενος τοῖς ἰστίοις, ‘with his sails close-reefed’. 525. στόμαργον γλωσσαλγίαν: ‘glib-mouthed looseness of tongue’. An anticlimax: the
storm sinks into the mere railing of an angry woman. Jason could hardly be more insulting.

526. What has gone before (vv. 522–525) is by way of introduction; ἐγὼ δὲ introduces the main matter of the speech, as in v. 872 (cp. also Alc. 1010). — This verse and what follows to v. 544 answers vv. 476–487 in Medea’s speech. More particularly vv. 526–533 answer vv. 476–482. Jason thus defends himself — and a poor enough defence it is — against Medea’s first charge, that of ingratitude; in the sequel (v. 547 ff.) he defends himself against her second charge, that of unfaithfulness. The emphatic ἐγὼ sets Jason’s opinion against Medea’s. — καὶ: intensifying λίαν, which (it may be noted) is tautological with πυργοῖς. — πυργοῖς χάριν: exaggerates beneficium (cp. Cic. pro Plancio 29. 71: At ego nimis magnum beneficium Plancii facio et, ut ais, id verbis exaggero). Note the similar metaphor in Greek and Latin. Cp. also Heracl. 292 f. τάσι γὰρ οὗτος κήρυξε νόμος, | δὲς τῶσα πυργοῦν τῶν γυναικῶν, ‘it’s the way with all heralds to make out things twice as big as they are’.

— The parenthetical ἐπεὶ clause, it should be remarked, gives not the reason for the statement made in the main clause, but the reason of the speaker for making that statement. 527. Κύπρων: strongly emphatic. It was Love, not Medea, that was the author of Jason’s deliverance from the dangers alluded to by Medea in vv. 476–482. 529 ff. σὺ δὲ: ‘you, however,’ ‘whereas you’ (as contrasted with Cyris). He was going on to say ἵνα Ερωτὸς ἡμαίρασθη σοὶ δέ μεν ἐκσώσαι δέμας, but hesitates and shifts the form of the sentence in a tone of insincere apology. ‘It is, I grant you (μέν), subtle wit, albeit invidious speech, to rehearse “how Love forced you to save me.” νοὺς λεπτὸς and ἐπίφθωνος λόγος are contrasted, and that in converse order (chiasmus). διελθεῖν with its dependent clause is the subject of ἔστι. μέν does double duty: it anticipates the contrast between νοὺς λεπτὸς and ἐπίφθωνος λόγος, and also anticipates the contrast between ἔστι νοὺς λεπτὸς διελθεῖν ὡς . . . δέμας and σὺκ ἄκριβῶς αὐτό θήσομαι λίαν (v.
tόξους ἄφυκτοις τοῦμον ἐκσώσαι δέμας. 
ἀλλ’ οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν.
.getOutputStream() γὰρ οὖν (μ’) ὀνήσας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἰλήφας ἡ δεδωκας, ὡς ἐγὼ φράσω.

535 πρῶτον μὲν Ἐλλάδ’ ἀντὶ βαρβάρου χθονὸς

532. In both v. 529 and v. 532 we might have had (barring metre) δέ instead of ἀλλά, there being no negative in the leading clause in either case. ἐπίθεσις implies, of course, that the version of the story that makes Love the sole agent, reflects upon Medea by making her of no account.

531. τόξους ἄφυκτοις goes with ἄνάγκασε. With ἐκσώσαι we supply in thought τόνων or the like.

— τοῦμον δέμας: = τοῦμον σῶμα
(Soph. O.T. 643), a somewhat pompous ἐμαυτόν (‘my person’).

532. In this verse Jason patronisingly recognises Medea as the human instrument. The νοῦς λεπτός of v. 529 had implied hair-splitting, the discriminating of divine author and human instrument. Jason now refuses to put too fine a point on the matter, and recognises—in words—Medea’s free agency as a working hypothesis. The speculations of later philosophy and theology about the servitude of the will lie here in embryo.—αὐτό: = τὸ πράγμα, the question of responsibility as between Love and Medea. ὑπὸ-

533. ἐπὶ οὖν: ‘in whatever way’, whether as free agent or as the tool of Cypris. — οὐ κακῶς ἔχει: sc. τὸ ὄνησα. Practically = οὐ κακῶς ὀνήσας. οὐ κακῶς, ‘not bad’, pas mal, are all a damning with faint praise. The tone here is gallingly patronising. 534 f. Jason lessens the grudging praise he has just given—or seemed to give. ‘Even if I grant’, says he, in effect, ‘that you and not Love saved me, still the account is in my favour; you did a good stroke of business’.

— μείζω: neut. pl. — τῆς ἐμῆς σω-

534 τηρίας: = τοῦ με σῶσαι. The pos-

sessive ἐμῆς is = μου (objective gen.). The gen. in σωτηρίας denotes the source (ablative gen. = ἀπὸ τῆς ἐμῆς σωτηρίας) with εἰλή-

φας, with which word alone can it properly be construed at all. ‘Out of what you have done for my security, you have got more than
γαίαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρησθαί μὴ πρὸς ἵσχυος χάριν·
pάντες δὲ σ’ ἤσθοντ’ οὖσαν Ἑλληνες σοφὴν
καὶ δόξαν ἐσχές· εἰ δέ γῆς ἐπ’ ἐσχάτους
ὄρουσιν ἤκεις, οὐκ ἄν ἦν λόγος σέθεν.
eἰτ δ’ ἐμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ’ Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
eἰ μὴ ἐπίστημος ἢ τύχῃ γένοιτο μοι.

540. καὶ δόξαν ἐσχές: expressing merely the result of what is said to the last verse, and hence hardly more than ὦστε δόξαν ἐσχέν. Both ἤσθοντ’ (539) and ἐσχές might (barring metre) have been in the perfect to match ἐληφας and δέδωκας of v. 535. But the aorist tended to encroach on the perfect. 541. ἤκεις: rather ‘you were living’ than ‘you had gone on living’. — οὐκ ἄν . . . σέθεν: = οὐκ ἄν δόξαν ἐσχές. — σέθεν is one of Euripides’s favourite archaisms — and it fills out the last place in the trimeter very handily.

542—544. An expression of the speaker’s desire — which was also Euripides’s — for public recognition. The light adversative δ΄ contrasts the fame craved with the obscurity just alluded to. — The possessive dat. ἐμοιγε belongs to both the phrases coupled by μήτε — μήτε. For the infinitive (ὑμνήσαι) coupled with a substantive, cp. Xen. Anab. 1. 2. 27, where Cyrus gives Syennesis ἵππον χρυ-
τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι ἔλεγεν ἀμιλλαν γὰρ σὺ προῦθηκας λόγων ὅ δ᾽ ἐς γάμους μοι βασιλικοὺς ἀνείδισας, ἐν τῶδε δείξω πρώτα μὲν σοφὸς γεγώς, ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος καὶ παισὶ τοῦτο σοῦν — ἀλλ᾽ εὖ ἡσυχος.

σοχάλυν καὶ στρεττόν χρυσῶν καὶ ψέλμα καὶ ἀκινάκην χρυσῶν καὶ στολὴν περικήν καὶ τὴν χώραν μηκέτι ἀφαρπάξοθαι. With v. 543, which indicates Euripides’s fondness for music, cp. Alc. 357 εἰ δ᾽ Ὀρφεώς μοι γλώσσα καὶ μέλος παρῆν. — V. 544 is = εἰ μὴ τύχομεν ἐπίσημοι γεγόμενοι. The optative with εἰ (instead of subj. with ἔαν) is due to attraction to the leading verb, the strong optative εὖ. The metaphor in ἐπίσημοι (seemingly prompted by the reference to gold in v. 542) is from currency. Bullion is distinguished as ἄσημος (e.g. ἄργυρος ἄσημος) from coin, which is stamped (ἐπίσημος). A fortune that is ἐπίσημος is one that has received, as it were, the mint-mark of public recognition and passes current everywhere. Cp. insignis.

545 f. A transition from the first part of Jason’s defence against the charge of ingratitude to Medea for her help in his troubles (τῶν ἐμῶν πόνων) to the second part, his defence of himself against her charge of faithlessness. His excuse for apparent egotism and his throwing the blame therefor upon Medea is one of the most delicious touches in this speech. Euripides shews here quite as well as in the speeches of Pheres and Admetus in Alc. 614 ff. his skill in depicting selfishness and egotism. — ἀμιλλαν λόγων: ‘a match of arguments’. Jason means to say, ‘you accused me and I must defend myself’. 547. The relative clause, like a quod clause in Latin announcing the subject of discussion, seems to stand as a sort of caption for what follows. It is resumed by the following ἐν τῶδε. 548. Jason states the heads of his argument like a court-pleader. πρῶτον μὲν ἢτευτα . . . ἢτα are = primum . . . deinde . . . tum. — For the construction of γεγώς, see HA. 981. 549. σώφρων: Jason means that he was not moved by passion for his new wife. — μέγας φίλος: for ὅς ἀληθῶς φίλος, like our ‘a great friend’. 550. ἀλλ᾽ εὖ ἡσυχος: Medea has evidently made as if to break out again at the monstrousness of Jason’s last calm assumption. A friend to her and her children forsooth!
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς πολλὰς ἑφελκών συμφορὰς ἀμηχάνους, τί τοῦδ' ἂν εὐρήμη 'ηδρόν ἐνυχεότερον ἥ παιδα γῆμαι βασιλέως φυγὰς γεγώσ; — οὔχ — ἦ σοι κνύζῃ — σὸν μὲν ἐχθαίρων λέχος, 555 καύνης δὲ νύμφης ἵμέρῳ πεπληγμένος, οὔδ' εἰς ἀμιλλαν πολυτεκνον σπουδῆν ἐχων. ἀλλ' ὡς τὸ μὲν μέγιστον οἰκοῖμεν καλῶς

551. Common Attic usage would place an explicative γάρ after μετέστην. The asyndeton in such a place is common in Herodotus.—χθονὸς: prose usage requires a prep. (ἀπό). 552. ἑφελκών: Jason harks back to what he had said about exile in v. 462 f.—συμφοράς ἀμηχάνους: a 'helpless misfortune' (ἀμήχανος συμφορά, a stock phrase) is a misfortune that renders helpless, one that ἀμήχανον τὸν ἰθρωπὸν ποιεῖ. The classical discussion of ἀμήχανος συμφορά is in Plat. Prolag. 344.—Jason’s host of misfortunes are the stock miseries of the prince in exile. They are practically explained in vv. 559–565. 553 f. For τοῦδ' with the comparative followed by a defining ἥ clause cp. Hom. ζ 182 ff. οὔ μὲν γάρ τοῦ γε (= τοῦδε γε) κραῖστον καὶ ἄρειον | ἢ δὲ ὑμηχρονέατε νοίμωσιν οίκον ἔχουσιν | ἀνήρ ἤδε γυνῆ 'for nought than this is stronger and firmer, than when, one in heart and mind, a man and wife keep house together'. — An εὐρήμη εὐρήμα was called by the single word ἔρμαιον. — βασιλέως and φυγάς are designedly placed side by side to heighten the contrast. Cp. v. 12 φυγῆ πολυτῶν. 555 ff. The participial construction depends on γῆμαι, the vital word to Medea. This is continued in the final construction of the contradictory clause v. 559 f.—ἤ σοι κνύζῃ: 'the point where you are galled'. — σὸν λέχος: 'my wedlock with you'. 556. A declaration of Jason’s σωφροσύνη (see σώφρων v. 549). — καύνης νύμφης is an echo of Medea’s καύνα δ’ ἰκτήσω λέχη (v. 489). — ἵμερῳ πεπληγμένος: = ἵμεροιν, i.e. ἵμερον. 557. In rebuttal of Medea’s reproach in v. 490. The words are = οὐδ' εἰς ἀμιλλαν πολυτεκνιάς σπεύδων. 558. Cp. Alc. 334 ἄλις δὲ παιδών. Admetus also had two children.—μεμφομαι: sc. αὐτοῦ ὡς οἷς οὐ πολλοῖς ὄντας. 559 f. τὸ μὲν μέγιστον: a
καὶ μὴ σπανίζοιμεσθα — γιγνώσκων ὅτι
πένητα φεύγε(ν) πᾶς τις ἐκποδῶν φιλεῖ,—
paìdas de òrhoimai' ἄξιος δόμων ἐμῶν
σπείρας τ' ἀдельφοὺς τοῖς ἐκ σέθεν τέκνοις
ἐς ταῦτο θείναι καὶ ἐναρτήσας γένη
eὐδαιμονοῦμεν — σοὶ τε γὰρ παίδων μέλει,
ἐμοὶ τε λύει τοῖς μέλλουσιν τέκνοις
τὰ ἱώντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
oυδ' ἀν ὑπ' φαίης, εἰ σε μὴ κυίζοι λέχος:

πρῶτον is involved in the μέγηςθον
here as elsewhere: 'first and foremost'. — οἰκοιμεν καλῶς is explained
by its opposite μὴ σπανίζομεσθα. — γιγνώσκων goes back
for its grammatical relation to v. 554.

561. For the sentiment cp. H.F.
559 φιλοι γὰρ εἰσὶν ἀνδρὶ δυστυχεῖ
tūres; 'friends to a man unfortunate are — who?'. — For the
redundant ἐκποδῶν, cp. Hipp. 457.
φεύγεαι is viitare; φεύγεις ἐκποδῶν
is evitare. 562. δόμων ἐμῶν: referring
to Jason's inherited royalty.
563. τοῖς εἰς σέθεν τέκνοις: with
σπείρας ἀдельφοίς rather than with
the following ἔς ταῦτο. 564. ἐς ταῦτα θείναι: explained more clearly
in the following ἐναρτήσας γένη,
'having made the families one'.
565-567. ἐδαιμονοῦμεν: the plurals
above, ὦκοιμεν (559) and σπανί-
ζομεσθα (560), had included Me-
dea; for Jason is trying to shew
that he is a μέγας φίλος to her as
well as to the children (549 f.).

Here he drops back, albeit un-
grammatically, into the plural. —
té — té: a lighter μὲν — δέ. — λύει:
'it pays', sc. τὰ τέλη (cp. Soph.
O.T. 316 f. ἐνθα μὴ τέλη (λύη).
The prose expression is λυσιτελεῖν
(operae pretium esse). — τέκνοις:
instrumental. — τὰ ἱώντ': = τὰ ἱῶθ
ὑπα. We should expect τὰ ἱώντα
to be contrasted not with τὰ μέλ-
λοντα (sc. γενήσεσθαι ou ἔσεσθαι),
but with τὰ τεθνεότα. Euripides
relies on the context. μῶν: = num
and expecting the answer 'no'.
There is a sort of silly triumph in
the way Jason plumes himself on
his argument — the triumph of the
ἀδικος λόγος. 568. οὐδ': to be
taken closely with σύ, 'not even
you'. — Classic Attic prose de-
mands ἔφησα and ἐκνεί here.
The syntax is archaic. See GMT.
443 (b). — λέχος: sc. προδεδουμένον
or the like. Spreti iniuria lecti
gives the sense. Jason is insult-
ing, but he shrinks from being
άλλ' ἐς τοσοῦτον ἦκεθ' ὡστ' ὀρθομενής
eῦνής γυναῖκες πάντ' ἔχειν νομίζετε,
ἡν δ' αὐ γένεται ξυμφορά τις ἐς λέχος,
tὰ λῷστα καὶ κάλλιστα πολεμοῖσά
tίθεσθε. χρῆν ἄρ' ἀλλοθέν ποθὲν βροτοῦς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ ἐκνὶ γένος:
οὕτως δ' ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακών.

ΧΟΡΟΣ

Ἰᾶσον, εὖ μὲν τούτῳ ἐκόσμησας λόγους.

specific. There is a somewhat similar ellipsis in Hom. A 65 ἡ τ᾽ ἄρ᾽ ὅ γ᾽ εὐχωλῆς ἐπιμέμφεται εἰ θ᾽ ἐκατόμβης, where the neglect of prayer or sacrifice is meant. For the contemptuous use of λέχος cp. Soph. Ant. 573.

569 ὦς τοσοῦτον ἦκεθ᾽ ὡστ᾽: φορτισθεῖ μεν. The subject of ἦκεθ᾽, viz. γυναῖκες, is transferred to the subordinate clause. — ὀρθομένης: the metaphor is probably from a ship sailing on even keel. Cp. Soph. Ant. 163, 167, 190, O.T. 51. — εὐνής: giving variety to the expression between λέχος (568) and λέχος (571). 571. γένεται: sc. ὡστὶ. — ἢ: 'in respect of'.

573. τίθεσθε: = νομίζετε (570).

Cp. v. 532. — χρῆν: see HA. 834, 897; G. 1400; B. 567, 1, and 607; Gl. 460. — ἄρ᾽: i.e. because women are so troublesome. 574. θῆλυ δ᾽... γένος takes the place of the ἦ ἐκ γυναίκῶν which would naturally follow ἀλλοθέν ποθὲν. 575. οὕτως: i.e. ἀλλοθέν ποθὲν βροτοὶ παῖδας τεκνοῦσθαι ἑδύνατο, θῆλυ δ᾽ οὐκ ἦν γένος.— Vv. 573–575 do not, of course, express the real sentiments of either the character or the author. In the play, we must remember, they are the impatient outburst of a man that is working his own ruin by his passion for a woman. In the Hippolytus (616ff.) the fervent wish that men might be rid of women and buy children, every man according to his wealth, by offerings to the gods, is put in the mouth of the ascetic Hippolytus, who is scandalised by the love of his stepmother, Phaedra, for him. 576. μὴν: concessive, 'I grant you'. — ἐκόσμησας: 'marshalled', 'set in order', συνετάσσα: a military metaphor. Cp. Plato Apol. 17 B-C, where λόγους κεκοσμημένους, 'marshalled, well-ordered, words', are opposed to
όμως δ’ ἐμοιγε — κεὶ παρὰ γνώμην, ἐρῶ · δοκεῖσ προδοὺς σὴν ἄλοχον οὐ δίκαια δράν.

ΜΗΔΕΙΑ

η πολλὰ πολλοῖς εἰμι διάφορος βροτῶν · ἐμοὶ γὰρ ὅστις ἄδικος ὡν σοφὸς λέγειν πέφυκε πλείστην ἣμμίαν ἀφιλισκάνει · γλώσσῃ γὰρ αὐχῶν τάδικ’ εὗ περιστελεῖν τολμᾶ πανουργεῖν · ἔστι δ’ οὐκ ἄγαν σοφός. ὡς καὶ σὺ μὴ νῦν εἰς ἐμ’ εὐσχήμων γένη


577. ἐμοιγε: said with hesitation and deference. — καὶ . . . ἐρῶ: parenthetical, and furthermore elliptical for κεὶ παρὰ γνώμην ὡν ὅστις, ἐρῶ, ‘even if it’s unpalatable to you, yet say it I will’. 578. δοκεῖς: modest again, and contrasted with γνώμην. δόξα and γνώμη are contrasted like opinio and sententia. — οὐ δίκαια δράν: = ἄδικα δράν = δοκεῖν. For the use of the present of δράν cp.on v. 470. 579-583. Doubtless Euripides’s own opinion is here expressed by Medea. V. 579 seems to allude to his pronounced and, in some cases, revolutionary views. 579. διάφορος: sc. τὴν γνώμην. 580. ἐμοί: ‘in my judgement’, mea sententia, meo iudicio. — δοκεῖ: best rendered here, as often, by reversing the parts, ‘anyone that’. — σοφὸς λέγειν: elegant equivalent of the common slang δεινὸς λέγειν (cp.v. 585). 581. πέφυκε: = ἔστι. — ἣμμίαν ἀφιλισκάνει: legal phrase. Medea treats herself as a judge. 582. αὐχῶν: = a strong ἐλπίζων. — περιστελαίν: ‘cloak’, ‘deck’, ‘trick out’, a figure from dress. 583. πανουργεῖν: ‘to be a πανοῦργος’, ‘to play the knave’. — ἔστι: ‘is in reality’. Note the force of the emphatic position. ἄγαν σοφὸς: cp.v. 305. 584 f. Logical would be: ὡς καὶ σὺ νῦν εἰς ἐμ’ εὐσχήμων γενόμενος λέγειν τε δεινὸς οὐκ ἄγαν σοφὸς εἰ· ἐν γὰρ κτὲ, but the words that Euripides has put in Medea’s mouth are the more vigorous and natural for their lack of strict logicalness. — καὶ σὺ: i.e. οὐ μόνον οἱ ἄλλοι οἱ ταὐτὰ ἄλλα καὶ σὺ. — νῦν, notwithstanding its position, is temporal, and marks the
λέγειν τε δεινός· ἐν γὰρ ἐκτενέι σ’ ἔπος· χρῆν σ’, εἴπερ ἦσθα μὴ κακὸς, πείσαντά με γαμεῖν γάμον τόνδ’, ἀλλὰ μὴ σιγῇ φίλων.

IACWN

καλῶς γ’ ἄν, οἶμαι, τῶν ὑπηρέτων γάμῳ, εἰ σοὶ λόγον κατείπον, ἢτις οὐδὲ νῦν τολμᾶς μεθεῖναι καρδίας μέγαν χόλον.

590

ΜΗΔΕΙΑ

οὐ τοῦτό σ’ εἰχεν, ἀλλὰ βάρβαρον λέχος πρὸς γῆρας οὐκ εὐδοξὸν ἐξέβαινε σοι.

present case. See the paraphrase above. — εὐσχήμων: a second metaphor from dress, carrying on the notion of εὐ περιστελέων (v. 582).

585. ἐκτενέι: ‘will floor’ (lit. ‘will stretch out’). It is an athlete’s word (ἀπὸ μεταφορᾶς τῶν πεπόντων καὶ ἐκτεινομένων εἰς τὸ ἐδαφὸς ἄλθητῶν ὑπὸ τῶν ἀντιπάλων Schol.). — ἔπος: the argument contained in the next two verses. 586 f. χρῆν γαμεῖν: = ἐγάμεις ἄν. The present inf. in the one phrase, the unreal imperf. indic. in the other, refer to the action in its inception: ‘you should have undertaken to make this marriage’. — εἴπερ: ‘if in fact’. — μὴ: in this position we should expect, barring metre, οὔ. — πείσαντι: ‘after persuading’. Briefly put for εἰπόντα μοι καὶ πείσαντα με.— σιγῇ: quasi-preposition and al-most = λάθρα (clam). φιλῶν: ‘of whom I am one’, she means. Cp. v. 29. The use of the generalising plural puts the individual act in the class of crimes. 588. γ’ points the sneer. Cp. v. 504. The parenthetical οἶμαι is also sarcastic. — ὑπηρέτων: ‘should I have been helping’. Past unreal, as is shewn by the following aorist. 589 f. κατ-είπον: aorist to καταγορεῦω. The word belongs to the legal world (Medea has just spoken in the tone of a judge): ἐμὴνοα gives very nearly its force. ‘Divulge’ gives the tone. — ἢτις . . . τολμᾶς: quae ne nunc guidem possis. The generic relative in Greek renders a change in the form of the verb unnecessary. — τολμᾶς: ‘endure’, ‘bring yourself’. — καρδίας: probably best taken with χόλον. 591. τοῦτο: i.e. the motive set forth by Jason in vv. 559-565.
ΜΗΔΕΙΑ

ΙΑΚΩΝ

εἴ νῦν τὸ ἱερόν, μὴ γυναικὸς οὐνεκα
γῆμαι με λέκτρα βασιλέων ἄ νῦν ἔχω,
ἀλλὰ — ὀπερ εἶπον καὶ πάρος — σῶσαι θέλων 595
σὲ καὶ τέκνοισι τούσι σοῖς ὀμοσπόρους
φύσαι τυράννους παῖδας, ἔρυμα δώμασιν.

eἴχεν: = κατείχεν, 'possessed your mind'. — βάρβαρον λέκος: = βάρ-
βαρος γάμος, 'marriage with a
βάρβαρος γυνή'. 592. πρὸς γῆ-
ρας: = πρὸς γῆρας ὑπόντι, 'in view
of old age'. — οὐκ εὐθαλὼν (= κακό-
δοξον) ἐξῆλθαι: = οὐκ ἐφεξε ἐκβή-
σεθαυ, 'did not promise to turn
out'. See GS. 213. — σοι: 'in your
opinion'. Cp. ἐμοί, v. 580. — In
this sentence Meade goes back to
Jason's motive for the marriage,
as explained by him in his long
speech, ignoring what he has just
said. Euripides seems to have
inserted vv. 579-590 as an after-
thought.

593 f. μὴ γῆμαι: for οὐ γῆμαι
because the oratio obliqua de-
pends on an imperative. — γυναι-
κὸς οὐνεκα: cp. Soph. Ant. 648
μὴ νῦν ποτ' ὃ παῖ, τὰς φρένας γ' ὑφ' ἡδονής | γυναικὸς οὐνεκ' ἐκβά-
λης, 'my son, don't let your pas-
sions run away with your reason
over a woman'. Jason is again
protesting his σωφροσύνη. He
refers not to the motive that she
assigns here, but to the other mo-
tive, his passion for the princess.
See v. 555 f. — λέκτρα βασιλέων:
λέκτρα (or rather its equivalent γά-
μον) would require in prose an arti-
cle or demonstrative to anticipate
the relative. The relative clause
is essential. Barring metre, ἄ νῦ
ἔχω λέκτρα βασιλέων might have
been said. 595. καὶ πάρος: viz.
in v. 559 ff. The καί is redundant.
596. τέκνοισ: the construction is
probably the same as in v. 563. —
ὁμοσπόρους: from nom. ὀμόσπο-
ρος (= ὀμοπάτριος). 597. φύσαι:
σπεῖραi would have matched the
preceding word exactly. — τυρά-
νους παῖδας: for τυράννους as an
adj. and for the phrase τυράννος
παῖς, cp. Alc. 1150 Σθενέλου
τυράννω παιδί, 'Sthenelus's royal
son'. — ἔρυμα δώμασι: with the
same cadence as in Bacc. 55
ἀλλ', ὃ λυποῦσαι Τμῶλον, ἔρυμα
Λυδίας. 'The dative of interest
in the present passage might
have been a genitive. ἔρυμα
is in apposition to τυράννους
παῖδας.
ΜΗΔΕΙΑ

μὴ ἔμοι γένοιτο λυπρὸς εὐδαιμόνων βίος μηδ’ ὀλβος ὥστε τὴν ἐμὴν κνίζοι φρένα.

ΙΑΚΩΝ

οἶσθ’ ὡς μέτενεξαί καὶ σοφωτέρα φανῆ; τὰ χρηστὰ μὴ σοι λυπρὰ φαίνεσθαι ποτε, μηδ’ εὐτυχοῦσα δυστυχῆς εἶναι δοκεῖ(ν).

ΜΗΔΕΙΑ

ὑβριζ’, ἐπειδὴ σοι μὲν ἔστ’ ἀποστροφῆ, ἐγώ δ’ ἔρημος τήνδε φεῦξομαι χθόνα.

ΙΑΚΩΝ

αὐτῆ τάδ’ εἶλον· μηδεν’ ἄλλον αἰτιῶ.

598. εὐδαιμόνων βίος: practically one word (= εὐδαιμονία) modified by λυπρὸς, as is shewn by the next verse, where ὀλβος . . . φρένα repeats the notion of λυπρὸς εὐδαιμόνων βίος in inverse order. 599. κνίζοι takes its mood from γένοιτο. Cp. v. 544. Medea seems to borrow κνίζοι from Jason (v. 568). 600. The command μέτενεξαί (‘change your prayer’) καὶ σοφωτέρα φανῆ (‘you will shew yourself wiser’) is placed in dependence in a manner that the Eng. imperative does not admit of. See GMT. 253. We must render: ‘Do you know how to change your prayer so as to shew yourself wiser?’ 601 f. The infinitives represent the optative in oratio recta and depend on an εὐξαί, ‘pray’, to be understood from μέτενεξαί. The direct form of the prayer suggested to Medea would be τὰ χρηστά μὴ μοι λυπρὰ φαίνεσθαι ποτε, μηδ’ εὐτυχοῦσα δυστυχῆς εἶναι δοκεῖν. 603. ἀποστροφῆ: concrete, ‘place of refuge’. 605. τάδ’: i.e. your present fortune as exile.
τι δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

ἀρᾶς τυράννως ἀνοσίους ἀρωμένη.

καὶ σοίς ἀραία γ' οὐδα τυχάνω δόμοις.

ὁς οὖν κρινοῦμαι τῶνδε σοι τὰ πλείονα.
ἀλλ' εἰ τι βούλη παισίν ἢ σαυτῇ φυγῆς
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,

606. τι δρῶσα; sc. αὐτῇ τάδ' εἴλόμην. The middle ἔλεοθαι is to be understood as 'take of one's own free will', rather than as 'choose'.—γαμοῦσα: γαμεῖν is used of the man (ducere), γαμεῖνα of the woman (nubere). Medea by an effective stroke puts herself (so far as sex and the rules of gender allow) in Jason's place (τὸν Ἰάσονος λόγον ἐφ' εαυτῆς μετέστρεψεν Schol.). προδοῦσα is prior in time of action to γαμοῦσα, notwithstanding its position and the καί. Translate: 'By abandoning you and marrying another woman'. For μῶν cp. v. 567. 607. Such corrective sentences commonly contain μὲν οὖν (immo vero).—τυράννως is general: Medea has committed the crimen laesae maiestatis, the first person to be guilty of which in Greek literature is Thersites (cp. Hom. B τῷ οὐκ ἐν βασιλῆς ἀνὰ στῶμ ἔχων ἄγαρεύοις). 608. 'Yes; and to your house, too, am I curseful, as good luck will have it.' Jason does not, of course, realise the full purport of the dark threat involved. 609. The ὡς clause depends on an understood ἵσθι. — Join οὖ κρινοῦμαι and σοι, and τῶνδε and τὰ πλείονα, 'I wont discuss with you further'. κρινοῦμαι is = δικάσωμαι. τὰ πλείονα is = πλέον or πέρα: indeed, τῶνδε τὰ πλείονα is an elaborate ἐπι. 610 f. φυγῆς is objective genitive, χρημάτων ἐμῶν gen. of material with προσωφέλημα. Jason is now making the offer of assistance he mentioned in v. 461.
λέγ', ὃς ἔτοιμος ἀφθόνω δοῦναι χερὶ ἔνοις τε πέμπειν σύμβολ' οἶ δράσονσι σ' εὖ. καὶ ταῦτα μὴ θέλουσα μωράνεις, γύναι, λήξασα δ' ὄργῆς κερδανεῖς ἀμείνονα. 615

ΜΗΔΕΙΑ

οὐτ' ἀν ἔνοισι τοῦι σοῖς χρησαίμεθ' ἀν οὐτ' ἀν τι δεξαίμεσθα, μηδ' ἡμῖν δίδουν. 
κακοὺ γὰρ ἀνδρὸς δῶρ' ὄνησον οὐκ ἔχει.

612. ἔτοιμος: sc. εἰμί. — ὃς is the regular particle after an imperative to introduce the reason for the command. ἔπειδη in v. 603 is different. 613. σύμβολ': tesseras hospitales, equivalent to modern letters of introduction. They were regularly used by ἔνοι (= ἔνοι φίλω). The Scholia explain the custom thus: οἱ ἐπιξενούμενοι τι- σιν ἀστράγαλον κατατέμνοντες βά- 
teron μὲν αὐτὸι κατέχον μέρος, θάτερον δὲ κατελίμπαν οὐς ὑπο- 
δεξαμένοι, ἵνα, εἰ δέων πάλιν αὐτοὺς ἡ τοῖς ἐκείνω ἐπιξενούσθαι πρὸς ἀλλήλους, ἔπαγόμενοι τὸ ἡμαστρα- 
γάλων ἀνενεύτο τῇ ἔνειαν ('they that enjoyed the hospitality of any would cut in two a knuckle-
bone and, retaining the one half themselves, leave the other half to them that had given them hospiti-
tality, to the end that, if either they themselves or their children should need to enter into guest-
ship with one another, they might bring the half-knuckle-bone and renew the guestship'). For an example of the use of σύμβολα see Hdt. 6. 86. 614. ταῦτα: i.e. what I have just offered. — μὴ θέ-
λουσα: = ἔὰν μὴ θέλης. 615. λή-
ξασα: note the difference in tense between the expression for con-
tinued resistance (μὴ θέλουσα) and that for cessation from anger here. — κερδανεῖς ἀμείνονα: Jason, in a very sordid spirit, tries to per-
suade Medea to accept the best of a bad bargain. 616 ff. Medea speaks with something of the same scorn — though with greater jus-
tice — that Admetus puts into his κόσμον δὲ τὸν σὸν οὐ τοῦ ἡ-
ν ἐνδύσηται (Alc. 631). For the repeated ἀν see HA. 864, G. 1312, B. 493 n. 2. The optative gives the refusal a wider scope 
than the fut. indic. would. ‘I wouldn't on any terms’ is the force. Notice that Medea (in true Greek fashion) refuses Jason's
MHΔΣΙΑ

IACWN

ἀλλ' οὖν ἐγὼ μὲν δαῖμονας μαρτύρομαι ὥσ πᾶν ὑποργεῖν σοὶ τε καὶ τέκνοις θέλω. 620

σοὶ δ' οὖν ἄρεσκει τὰ γάθ', ἄλλ' αὐθαδία φίλους ἀπωθῇ· τοιγὰρ ἀλγυνὴ πλέον.

MHΔΣΙΑ

χώρει· πόθῳ γὰρ τής νεοδμήτου κόρης αἵρῃ χρονίζων δωμάτων ἐξώπιος.

νῦμφευ· ισώς γὰρ — σὺν θεῷ δ' εἰρήσεται — 625

gαμεῖς τοιοῦτον ὡστε σ' ἀρνείσθαι γάμον.

offers in inverse order. — μὴ δέ ἐμιν δίδου: for the combining of οὖν and μὴ negatives in this passage cp. Soph. Ant. 686 οὖν ἄν δωμαίμεν μὴ ἐπισταίμην λέγειν. The form δίδου means 'offer', not 'give': Jason cannot give; for Medea will not take. 618. Proverbial. Cp. Soph. Aï. 664 f. ἀλλ' ἐστιν ἀληθῆς ἢ βροτῶν παρουσία ('proverb'), ἢ ἐχθρῶν ἀδώρα δώρα καὶν ὄνησμα, 'of soes the gifts are giftless and do naught avail'.

619. ἀλλ' οὖν: sed certe. Somewhat weaker is the form δ' οὖν. Jason here washes his hands piously of all responsibility. — ἐγὼ μὲν should logically, it seems, stand after ὡς in v. 620, so that the words σοὶ δ' . . . ἀπωθῇ should be part of the protest and contained in the ὡς. sentence. As it is, σοὶ δ' . . . ἀπωθῇ is co-

ordinate with ἐγὼ μὲν . . . θέλω.

621. αὐθαδία: 'out of stubbornness'. 622. τοιγὰρ: i.e. ἐπειδὴ αὐθαδία φίλους ἀπωθῇ. — πλέον: sc. ητα νῦν. 623. νεοδμήτου: = νεοξύγου (v. 804). 624. δωμάτων ἐξάπιος: = δωμάτων ἔξω, foris, 'abroad'. Seemingly an Euphronian trick of phrase. — Medea has charged Jason with being impelled by passion for her rival; now she casts uxoriousness in his teeth. 625 f. νῦμφευ: cp. v. 313. — σὺν θεῷ δ' εἰρήσεται: a pious formula (like the old-fashioned D.V.) to avert the φθόνος θεοῦ that is like to be visited upon presumptuousness of word as well as of deed. Generally simply the dative of the name of deity with σὺν was used (cp. σὺν τῷ θεῷ Soph. O.T. 146 and my note thereon). There is a fine irony here in the pious formula after
ΧΟΡΟΣ

"Ερωτε υπ’έρ μέν ἀγαν ἠλθόντες οὐκ εὐδοξίαν οὐδ’ ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ’ ἄλις ἔλθοι Κύπρις, οὐκ ἀλλα θεὸς εὐχαρις οὗτως.

627

630

the modest ἵσως. — γαμησ: plainly future. — The two verses mean: 'Go on playing the bridegroom; for perhaps — please Heaven! — you'll find you've made such a match that you'll wish you hadn't'. τοὐσώτων and γάμον are to be joined directly. ἄρνεσθαι is = βούλεσθαι ἄρνεσθαι.

In the following stasimon (vv. 627–662) the Chorus sing the praises of calm passionless wedlock unmarrred by jealous quarrels and the miseries of exile as exemplified in Medea's case. 627–642. First Strophic Couplet. 'Love in excess is a curse; love in moderation, a blessing. May the former never be mine | but the latter; and may I never quarrel with my husband over a second mate of his, but may the “lots of women” be kept distinct.' The Scholia explain rightly (on v. 627): τοῦτο δ’ χρὸς λέγει περὶ τῆς Μηδείας ὡς ἐρώσης τοῦ Ἰάσσωνος, εὐχόμενος μὴ τοιοῦτον σχείν ἐρωτα· ἐκ γὰρ τῶν τουιτῶν ἐρώτων ταραχαὶ τοῖς ἀνθρώποις συμβαίνουσι. An admirable parallel to the present passage is I.A. 543–557: μάκαρες δ’ μετρίας θεου | μετά τε σωφροσύνας μετέ· | σχον λεκτρων 'Αφροδίτας, | γαλανείας χρυσάμενοι | μαυλολαυ οὐστρω, ὅθ’ | δὴ | διδυμ' 'Ερως δ’ χρυσόκόμας | τὸς ἔντεινεται χαρίτων, | τὸ μὲν ἐπ’ εὐαίων πότιμον, | τὸ δ’ ἐπὶ συγχύσει βιοτάς. | ἀπενέτω κνυ ἀμετέρων, | Κύπρι μαλίστα, θαλάμων. | εἰ δ’ ἐμοι μετρία μὲν | χάρις, πόθου δ’ ὄσιος, | καὶ μετέχουμε τάς 'Αφροδίτας, πολλὰν δ’ ἀποθείμαν. 627. "Ερωτε should be, by virtue of its position, the subject of the whole sentence, of both members of the μὲν — δὲ complex. But instead of the second member being εἰ δ’ ἄλις ἀθομεν, οὐκ ἀλλο οὐδὲν εὐχαρι σοῦτως or the like, Κύπρις is brought in as a new subject. Cp. the way in which the Κύπριν of v. 527 reappears, as it were, as 'Ερως in v. 530.—ὑπ’έρ ἀγαν: a bold phrase, as though we had super quam nimis est (instead of satis est) or ' over too much' (instead of 'over much'). 629. ἀρετάν: = εὐνυχιάν. — παρέδωκαν: the more modern form for παρέδωσαν. The aorist is gnomic. 630. ἀνδράσιν: = ἀνθρώποις, else we
μὴ ποτ', ὃ δέσποιν', ἐπ' ἐμοὶ χρυσέων
tόξων ἐφείς ἰμέρῳ
χρίσασ' ἀφικτὸν ᾠστόν,

στέργοιμι δὲ σωφροσύνα(ν),
δόρημα κάλλιστον θεῶν·
μηδὲ ποτ' ἀμφιλόγους ὁρ-
γὰς ἀκόρεστὰ τε νείκη —
θυμὸν ἐκπλήξασ' ἐτέρως ἐπὶ λέκτρως —
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὖνᾶς σεβίζουσ', ὄξυφρων
crīnōi λάχη γυναικῶν.

should have the Chorus saying that overpassionateness is a good thing for women. — ἀλιγ: practically = μετρίως. — οἷ ἀθόι: an archaism for ἓν ἐλθῃ. — οὐτῶς: aeque.

632. ἐπ' ἐμοί: Ionic syntax for ἐπ' ἐμὲ or ἐμοί (with ἐφείς).
634. τόξων: abl. gen.— ἱμέρῳ: love in excess, passion, is, of course, meant (ἐρωτι ὑπὲρ ἄγαν ἐλθόντι).
A chaste and calm devotion, without fervour and free from jealousy, is here held up as the ideal foundation of domestic happiness, on the woman's part.—In making Aphrodite shoot from a golden bow an unerring arrow smeared — as with poison — with desire, Euripides seems still further to confuse Eros and Aphrodite (cf. v. 530 f.), unless we invoke the legal maxim qui facit per alium facit per se.

635. στέργοιμι: 'cherish'. — σω-
φροσύναν: = ἐρωτα ἀλις ἐλθόντα.
637 f. μηδὲ ποτ' carries on μὴ ποτ' above. — ἀμφιλόγους . . . νείκη: quarrels with a husband like that of Medea with Jason must be meant. Cp. for the phraseology Soph. Ant. 111 νεικέων ἐς ἀμφι-
λόγους, which may have been in Euripides's mind. 639. θυμὸν ἐκ-
πλήξασ' seems to mean here ὄργι-
σαο, 'having enraged', and ἐτέ-
ρως ἐπὶ λέκτρως to be = ἐτέρων
λέκτρων ἠνεκα, 'on account of a second wife' (or practical equiva-
lent thereof) that a husband has taken to himself. Cf. Androm. 487 (of Hermione jealous of Andromache) διὰ γὰρ πυρὸς ἥλθ' ἐτέρῳ λέχει 'for she became furious against the other mate (of her husband)'. 640–642. προσβάλοι: sc. μοί.— δεινά: seemingly more
than a mere epithet here, rather 'in her dread aspect', no longer an εἰχαρις θεὸς. — ἀπολέμουσ εἰνάς must mean, in view of the context, 'wedlock free from quarrels'. — σεβίζω: Aphrodite's motive for the action next described. — ἐξε-φρων... γυναικῶν seems to mean 'with keen discrimination keep asunder different mates of one man', so that, that is to say, the wrongfull mate may not cross the rightful one's path, and thus trouble arise. Though the Chorus pray for calm affection, natural jealousy is here tacitly assumed.

643-662. Second Strophic Couplet. 'May I never be an exile. Medea's present woes prompt this prayer. A curse upon the disingenuous!' There is no connection between this and the former strophic couplet save that both couplets are prompted by Medea's acts and circumstances, the former couplet by the preceding scene with Jason, the latter by her impending exile, and — more particularly — the scene with Aegeus, Medea's future protector in exile, which is to follow. But it is all charming poetry. 644. δὴ: in a tone of urgency. 645. τὸν: 'that' rather than 'the'. τὸν ἀμηχανίας δυσπέρατον αῖών is a description of exile. 648 f. We have here an illogical jumbling of πάρος δαμείν πρὶν ἀμέραν τάνδ' (i.e. the day of exile) ἔξανίσας and μᾶλλον δαμείν ἀμέραν τάνδ' ἔξανι-σας. — θανάτῳ: perhaps rightly to be written with a capital letter. Death is here the victor under whose hands the vanquished falls. ἀμέραν is poetical accus. of the goal with ἔξανίσασα. 650. ὑπερθεν ἦ: = μείζων τοῦ. 652. εἴδομεν: very emphatic and with the force of εἴδομεν αὐταί, as is shewn by the sequel.
MHDEIA

μῦθον ἔχω φράσασθαι·
sὲ γὰρ οὐ πόλις, οὐ φίλων
tis φίλωσέν παθοῦσαν
δεινοτάτα παθέων.
ἀχάριστος ὀλοθ' ὅτω παρέστη
μὴ φίλως τιμᾶν καθαράν ἀνοι·
ζαντα κλήδα φρενῶν· ἐμοὶ
μὲν φίλος οὐ ποτ' ἔσται.

653. μῦθον φράσασθαι: to be closely coupled, 'a tale to tell'.
656 f. Note the strophic rhyme in
dεινότατα παθέων and ὀλικρότατον
ἀχέων. 658–661. ἀχάριστος: 'unfriend' (lit. 'unfavoured').—
The clause δῷς ('any one to
whom') . . . φρενῶν is the subject
of ὀλοθ'.—παρέστη: 'the thought
occurs' (gnomic aorist).—μὴ . . .
φρενῶν: i.e. 'not to be frank
toward friends'. Jason's disingenuousness is censured here, as
Medea censures it at vv. 586 f. To
us it would be more natural were
his faithlessness cursed.—καθαρὰν
ἀνοικαντα κλήδα φρενῶν is = καθα-
ρᾶς ἀνοικαντα φρένας, 'by opening
a clean heart', i.e. by being honest
and frank. Of course you can't
very well open a key, especially a
Greek key. The Greeks used expres-
sions of opening and unlock-
ing pretty loosely.—ἐμοὶ μὲν: =
ἐμοὶ γε (ἐμοιγε). The affirmation
has, as elsewhere, faded into a
mere restriction.

In the Third Episodion, which
follows (vv. 663–823), the first
half (vv. 663–758) has been se-
verely censured by modern critics.
It has been denounced as a mere
piece of gallery-play dragged in
by Euripides to please his Aten-
nian audience with the portrayal
of the chivalry of an ancient Attic
worthy, Aegaeus, father of the great
Attic hero Theseus. It has been
said that Medea with the magic
chariot which we afterwards find
that she receives from the Sun,
has no need of Aegaeus's help.
But this is not true. Means of
escape and place of refuge after
you have made your escape are
two very different things. We
must also, however little we may
like the scene between Aegaeus and
Medea, not overlook the fact that
it is pretty closely bound up with
the plot of the Medea as Euripides
conceived it. It is distinctly fore-
shadowed in vv. 386–391, which
in turn are but part of Medea's
long reply to the Coryphaeus's
query about a place of refuge in
ΑΙΓΕΨΩC
Μὴδεια, χαϊρε — τοῦτο γὰρ προοίμων
κάλλιον οὖδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗΔΕΙΑ
ὁ χαϊρε καὶ σὺ, παῖ σοφοὺ Πανδίνως,
Αἰγεῦ. πόθεν γῆς τῆς ἦπιστροφῆς πέδου;

ΑΙΓΕΨΩC
Φόιβου παλαιῶν ἐκλιπων χρηστήριων.

vv. 359 f. See Introd. p. 34.— With this scene between Aegeus and Medea should be carefully compared the scene in the Helen (68 ff.), where Teucer comes to consult the seeress Theonoe (τὴν θεσπισµὸν Θεονόην χρῆσαι ιδεῖν, v. 145) about the carrying out of an oracle. In several places in that scene Euripides is clearly copying the present scene. 663 f. For the form of the sentence cp. vv. 465 f. — τοῦτο: i.e. τοῦ χαϊρεων λέγειν (salvere iūdere). — προσφω- 
νεῖν φίλους: ad amicos alloquendos. For the construction of the infin. see HA. 952, G. 1526, B. 641, Gl. 565. 

665 f. χαϊρε καὶ σὺ: salve tu quoque. — σοφοῦ: according to the Scholia this is a mere ornamental epithet of Euripides's. But it would please his audience to hear an Attic king so qualified. — Medea's naming of Aegeus serves incidentally to introduce him to the audience. It has been asked how Aegeus and Medea could have become acquainted, and it has been suggested that Euripides was thinking of some version of the story of the Quest of the Golden Fleece in which Aegeus was one of the ship's company. Euripides would very likely have smiled his grim smile at both question and answer. Nor would he perhaps have thought much of the suggestion that ἐπιστροφῆς implies that Aegeus was no infrequent visitor at Corinth. The words used imply no more than Unde hanc terram invisis?. — γῆς τῆς πέδου is a large way of saying γῆν τῆν. Cp. Hel. 83 πόθεν γῆς τῆς ἐπιστράφης πέδου; 667. Delphi is meant. — λιπάω is a not uncommon substitute for ἐκ: hence the verse is = ἐκ Φοίβου παλαιῶν χρη-
στήριων. Cp. Phoen. 202 Τύρων οἴδια λιπάω έβαν, 'I come from the waves of Tyre':
ΜΗΔΕΙΑ

τί δ' ὀμφαλὸν γῆς θεσπιωθὸν ἔστάλης;

ΑΙΓΕΥΣ

παιδών ἐρευνῶν σπέρμα ὡς γένοιτο μοι.

ΜΗΔΕΙΑ

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;

ΑΙΓΕΥΣ

ἄπαιδες ἐσμεν δαίμονὸς τινὸς τύχη.

ΜΗΔΕΙΑ

δάμαρτος οὖσης ἡ λέξους ἀπειρος ὡν;

668. ὀμφαλὸν γῆς θεσπιωθὸν: ὀμφαλὸς was used for the central point (as in Homer's ὀμφαλὸς θαλάσσης). Delphi was supposed to be the centre of the earth (regarded as a plane), and there was a sacred stone there bound with fillets known as the ὀμφαλὸς. — ἔστάλης: profectus es. 669. Note the combination of prolepsis and interlocked order of words. The same arrangement would be ἐρευνῶν ὡς παιδών σπέρμα γένοιτο μοι (= παίδες γένοιτο μοι). ὡς γένοιτο is the indirect form after secondary tense (ἐρευνῶν depends on an understood ἔστάλης) of πῶς γένηται;

670. γὰρ: as often in a surprised question (γὰρ admirantis), where we say 'why'. The literal sense of γὰρ as thus used would be more exactly given by 'really then'. — δεῦρ' ἀεὶ: adhuc semper, usque ad hoc tempus. Time is expressed in terms of space. — τέινεις βίον: = ζῆς, but with an implication (which also lies in δεῦρ' ἀεί) that Aegeus is no boy. 671. A more pious — and circumstantial — way of saying ἄπαιδες ὄντες τυγχάνοντες. 672. δάμαρτος οὖσης: sc. soi, the phrase being = δάμαρτ' ἐξων. — λέξους ἀπειρος: inexact for 'unmarried' (δάμαρτ' οὐκ ἐξων). Cp. the following verse.
ΕΥΡΙΠΙΔΟΥ

ΑΙΓΕΒΥΣ
οὐκ ἔσμεν εὐνῆς ἄξυγες γαμηλίου.

ΜΗΔΕΙΑ
τί δήτα Φοῖβος εἰπὲ σοι παῖδων πέρι;

ΑΙΓΕΒΥΣ
σοφὸτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

675
ΜΗΔΕΙΑ
θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙΓΕΒΥΣ
μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενὸς.

ΜΗΔΕΙΑ
τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλέων.

673. εὐνῆς ἄξυγες γαμηλίου:
= ἄγαμοι. The notions of ἄξυς (figurative) and ἄγάμος (literal) are fused in the phrase used. Cp. ἄξυγες γάμων Hippi. 1425.

674. Medea comes back at length to the substance of Aegeus’s answer in v. 669. — δῆτα: i.e. ἑπεὶ δὴ ὁμφαλὸν γῆς θεσπισμοῦ ἐστάλης παῖδων ἐρευνῶν σπέρμ' ὅπως γενοῦτο σοι. The same sense would be given by οὖν. 675. ‘Words too wise for a man to make out the meaning of’, sapientiora verba quam pro humana coniciendi facultate. With κατ' ἄνδρα understand ἐστὶ. As used here, ἄνηρ is contrasted with something higher (‘a mere human being’) and so has the same range, as regards sex, with ἄνδρωπος. Cp. v. 630. 676. θέμις μὲν: sc. ἐστι. ‘Fasne est?’ For μὲν in a question without answering δέ cp. v. 1129, Hippi. 316, Ion 520. 677. ‘Certainly; for, you see (τοι), a good head is just (καὶ) what they need’ (viz. to their interpreting). — μάλιστ': = maxime, as ἡκιστα is = minime. μάλιστα is the common affirmative particle in Greek to-day.

678. δῆτ' : i.e. ἑπεὶ θέμις ἐστὶν ἡμᾶς χρησμὸν εἰδέναι θεοῦ. — εἰ θέμις κλέων: a mere form of words after what Aegeus has just said.
ΜΗΔΕΙΑ

ΑΙΓΕΝΩ

ἀσκοῦ με τὸν προύχοντα μὴ λύσαι πόδα —

ΜΗΔΕΙΑ

πρὶν ἂν τὶ δράσης ἢ τίν' ἐξίκη χθόνα;

ΑΙΓΕΝΩ

πρὶν ἂν πατρῴου αἴθιος ἐστίαν μόλω.

ΜΗΔΕΙΑ

σὺ δ' ὡς τὶ χρήζων τήνδε ναυστολεῖσ χθόνα;

ΑΙΓΕΝΩ

Πιτθεὺς τὶς ἐστὶ, γῆς ἄναξ Τροζηνίας —

679 and 681 are the oratio obliqua of ἀσκοῦ τὸν προύχοντα μὴ λύσαι πόδα, πρὶν ἂν πατρῴου αἴθιος ἐστίαν μόλω. — The ἀσκός or leather bottle, still used in Greece, was made of the entire skin of an animal (commonly a goat; cp. Hom. ζ 77 f. ἐν δ' οἴνον ἔχειν | ἀσκόν ἐν αἰγείῳ) with the neck and legs (πόδες), any one of which might serve as a spout, tied up. The untying would be described by λύειν. 682. σὺ δ': Medea does not try to solve the riddle; she turns abruptly from the god and his oracle to Aegeus himself. Her mind, already on the lookout for some protector abroad, may already vaguely discern certain possibilities in Aegeus. — The oracle was probably familiar to the audience and bound up with a familiar national legend. According to the Scholia (cp. Plutarch, Thes. 3) the oracle ran: 'Ἀσκοῦ τὸν προύχοντα ποδάνα, φέρτατε λαῶν, μὴ λύσης πρὶν γονῶν Ἀθηνάων ἀφικόσθαι. — ὡς: redundant. — τί χρήζων; = τί βουλόμενος; 'with what object?' — τήνδε: emphatic. Aegeus might just as well have gone back to Athens from Delphi overland instead of taking ship from Cirrha to Corinth. Cp. Ἡλ. 89 (Helen to Teucer) τὶ δῆτα Νείλου, τοῦσδ' ἐπιστρέφῃ γύρας; — ναυστολεῖσ: ornate for πλεῖς. 683. Τροζηνίας: Τροξῆν is the spelling of the inscriptions and doubtless that of Euripides.
ΜΗΔΕΙΑ

παῖς, ὡς λέγουσι, Πέλοπος, εὐσεβέστατος.

ΑΙΓΕΝΣ

tοῦτῳ θεῷ μάντευμα κοινώσαι θέλω.

MΗΔΕΙΑ

σοφὸς γὰρ ἀνήρ καὶ τρίβων τὰ τοιάδε.

ΑΙΓΕΝΣ

κάμοι γε πάντων φίλτατος δορυξέων.

MΗΔΕΙΑ

ἀλλ’ εὐτυχοῖς καὶ τύχοις ὅσων ἔρας.

684. In the mouth of Medea the words mean, it appears: ‘A son of Pelops, as they say [the old Greeks thought it was a wise child that knew his own father], a most pious man’. But one is tempted to think that in the then state of Greek politics the words might, differently divided, be given a contemporary reference: ‘A very pious Peloponnesian, as they say’, as though very pious Peloponnesians belonged, in the writer’s mind, more to fiction than to fact. 685. τοῦτῳ: this would have been ἕ, had Aegeus not been interrupted. — κοινώσαι = ἀνακοινώσαι. Cp. Xen. Anab. 3. 1. 5, where Socrates bids Xenophon ἐλθόντα εἰς Δελφοὺς ἀνακοινώσαι τῷ θεῷ περὶ τῆς πορείας. There ἀνακοινοῦν (and just before ἀνακοινοῦσθαι) has the construction of συμβουλεύεσθαι; here κοινώσαι has the construction of λέγειν. — κοινώσαι θέλω: hardly more than κοινώσω. 686. τρίβων: ‘versed in’, like ἐμπειρός with the gen. Cp. ἐντριβής. — τὰ τοιάδε = σοφὰ (i.e. σοφιάν). 687. δορυξέων = συμμάχων. 688. ἀλλ’ breaks off the conversation, ‘Well’. — Note also that the verse is tautological, εὐτυχοῖς being explained by what immediately follows.— Thus far in this episode we have had a new character speaking in a couplet and answered in a couplet (vv. 663–666). Then we have had a
ΑΙΓΕΥΣ
τι γαρ σον ομμα χρώς τε συντέη η' οδε;

ΜΗΔΕΙΑ
Αιγεύ, κάκιστος εστί μοι πάντων πόσις.

ΑΙΓΕΥΣ
τι φής; σαφώς μοι σάς φράσον δυσθυμίας.

ΜΗΔΕΙΑ
αδικεὶ μ’ ’Ιάσων ούδὲν εξ ἐμοῦ παθὼν.

ΑΙΓΕΥΣ
τι χρῆμα δράσας; φράζε μοι σαφέστερον.

stichomythy — what Mr. Browning calls “the thrust and parry of bright monostich” —, which is brought to an evident close here by Medea bidding Aegeus godspeed. This stichomythy consists of twenty-two verses (667–688) and is followed by a second stichomythy of (as the text has come down to us) twenty verses (689–708).

689. Instead of taking his leave at once, Aegeus, observing Medea’s appearance more closely, begins a new dialogue (stichomythy) with a surprised personal question. For γαρ admirantis cp. v. 670. — 684: where our idiom demands an adverb, and where even in Greek we should expect, metre apart, δδε. Cp. Alc. 1143. — Medea’s appearance is the result of the fasting and weeping described in vv. 24–29. 690. Aegeus’s question gives Medea her opening, and she breaks out with, ‘Aegeus, I’ve got the worst husband in the world’. 691. Aegeus can hardly believe his ears. — σαφώς is emphatic. — δυσθυμίας: ‘the reason of your despondent feelings’ is, of course, the meaning. 692. Medea puts the case generally and declares her own innocence at the start. — εξ ἐμοῦ: in ordinary Attic prose όν’ ἐμοῦ. — παθὼν is treated as the passive to ποιήσας (act. κακόν ποιεῖν, pass. κακόν πάσχειν). 693. δράσας: as though Medea had said ἡδίκησε in place of αδικεῖ. — According to the Scholia this verse occurred also in the Peliades.
γυναικ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.

ΑΙΓΕΒΣ
οὔ ποὺ τετόλμηκ' ἔργον αἰσχυστον τόδε;

ΜΗΔΕΙΑ
σάφ' ἵσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΒΣ
πότερον ἐρασθεῖσ ἢ σὸν ἑχθαίρων λέχος;

ΜΗΔΕΙΑ
μέγαν γ' ἔρωτα, πίσθ' ὁς οὐκ ἐφι φιλεῖν.

ΑΙΓΕΒΣ
ἰὼ νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακὸς.

694. ἐφ' ἡμῖν: 'over me', practically equivalent to ἄντε ἐμοῦ. — δεσπότιν δόμων: cp. the words of the chorus (vv. 443 ff.) λέκτρων | τ' ἀλλα βασίλεια κρείσσων | δόμοισιν ἐπέστα. 695. Aegaeus, with his chivalrous nature, cannot believe that Jason has turned Medea out of her lawful place. 696 = ἄτιμοι δ' ἐσμὲν (νῦν) οἱ πρὸ τοῦ φίλοι (δυντες). 697. Aegaeus asks bluntly whether Jason acted as he did because he fell in love with somebody else or because he was tired of Medea. His words remind us of Jason's in vvv. 555 f. 698. Medea answers with a sneer at Jason's new love. 'A great love in sooth (γ'), a man that is not of a nature to love fidelity!' The rel. clause is = ὃς (or ὅτις) φύσει ἀπιστῶς ἐστιν. 699. Aegaeus would dismiss the subject of Jason, but Medea is not yet done with it. — κακὸς: = ἀπιστος. Cp. v. 586. — The lack of connection between Medea's last remark and her words in v. 700, taken together with the fact that this second stichomythia is two verses shorter than the first, seems to warrant the belief that a verse spoken by Medea and Aegaeus's answer to it have been lost between v. 699 and v. 700.
ΜΗΔΕΙΑ 169

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AIGEVC

ΜΗΔΕΙΑ >

ΑΙΓΕVC

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ΜΗΔΕΙΑ

άνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν.

ΑΙΓΕVC

didōs δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ

Κρέων, δς ἄρχει τῆς δε γῆς Κορινθίας.

ΑΙΓΕVC

συγγνωστὰ μὲν γ' ἄρ' ἤν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ

ὁλωλα καὶ πρόσ γ' ἔξελαύνομαι χθονός.

ΑΙΓΕVC:

πρὸς τοῦ; τὸδ' ἄλλο καὶνὸν αὖ λέγεις ἐμοί.

ΜΗΔΕΙΑ

Κρέων μ' ἔλαινεν φυγάδα γῆς Κορινθίας.

ΑΙΓΕVC

ἐὰν δ' 'Ιάσων; οὐδὲ ταῦτ' ἐπήνεσα.

700. Medea here explains that Jason's love consisted in his craving for a royal alliance. — ἡράσθη λαβεῖν is 'he became enamoured of getting'. 701. didōs: historical present; hence 'gives', not 'offers'. We understand θυγατέρα (or κόρην) ἐπὶ γάμῳ. 703. συγγνωστὰ λυπεῖσθαι: cp. Alc. 138 f. πενθεῖν συγγνωστόν. For the imperf. without ἄν see HA. 897, G. 1400, B. 567, 1, Gl. 460. 705. τὸδ': 'in this'. — καὶνὸν: implying κακὸν. 706. ἡλιάνει φυγάδα: in prose ἐκβάλλει simply. 707. οὐδὲ ταῦτ': 'not that (con-duct) either (on his part)'. — ἐπήνεσα: for the aor. see on v. 223.
ΜΗΔΕΙΑ

λόγῳ μὲν οὖχι, καρδίᾳ δὲ βούλεται. — ἂλλ' — ἀντομαί σε τῆδε πρὸς γενεϊάδος γονάτων τε τῶν σοῦν ἱκεσία τε γύνομαι — ὀικτιρόν οἰκτιρόν με τὴν δυσδαίμονα καὶ μὴ μ' ἐρημον ἐκπεσοῦσαν εἰσίδης, δέξαι δὲ χώρα καὶ δόμων ἐφέστιον ὀὕτως ἔρως σοι πρὸς θεῶν τελεσφόρος γένουτο παίδων, καῦτος ὀλβίως θάνοις.

708. οὖχι: sc. εἰ. — καρδία takes the place of the stereotyped antitheton of λόγῳ, viz. ἔργῳ. 709 f. ἂλλ': marking a sharp transition. The rapid dialogue in single lines was ended in the last verse; Medea now, having put Aegaeus in possession of the facts of her case and made a certain impression on him, betakes herself to fervent supplication. As her words would naturally imply, she probably kneels before Aegaeus and clasps his knees and beard in a posture essentially like that taken by Thetis in Hom. A 500–502 (the only difference being that Zeus is seated; καθέζετο, of course, means 'knelt down'). — ἱκεσία τε γύνομαι sums up what precedes. The words are = ἱκετεύω τε. 712. ἐκπεσοῦσαν: aor. pass. part. to ἐκβάλλειν (in the sense of 'exile'). — εἰσίδης: in prose περιήδης. See for the participial construction HA. 982, G. 1585. 713. δέ: = ἂλλα. — χώρα καὶ δόμων ἐφέστιον: 'into (lit. with) your land and as an inmate of your house'. δόμων ἐφέστιον is an expressive substitute for the δόμοις that would precisely balance χώρα. The proper word here would have been, it seems, not ἐφέστιον but συνέστιον (cp. Alc. 1151 μεῖνον παρ' ἥμιν καὶ συνέστιος γενού, 'become one of the family'). If Euripides wrote ἐφέστιον, it is because Medea is appealing as a supplicant. 714 f. οὕτως: like sic in a Latin conditional blessing. — ἔρως παίδων: i.e. your wish to have them. — πρὸς θεῶν: = ὑπὸ θεῶν. — τελεσφόρος γένοιτο: = τελεσθείη. — ὀλβίως θάνοις: i.e. as being surrounded by his children at death and as leaving heirs to carry on the family — the real immortality to the Greek.
εὕρημα δ’ οὐκ ὅσθ’ οἶνον ἡὔρηκας τόδε· παῦσω δέ σ’ ὄντ’ ἀπαίδα καὶ παιδῶν γονᾶς σπειραῖ σε θήσω· τοιάδ’ οἶδα φάρμακα.

ΑΙΓΕΝϹ

πολλῶν ἔκατι τὴνδε σοι δοῦναι χάριν, γύναι, πρόθυμος εἰμι, πρῶτα μὲν θεῶν, ἐπειτα παῖδων ὄν ἐπαγγέλλῃ γονᾶς— ἐσ τοῦτο γὰρ δὴ φρονόδος εἰμι πᾶς ἐγώ— οὐτω δ’ ἔχει μοι· σοῦ μὲν ἐλθούνης χθόνα πειράσωμαι σου προζενεῖν, δίκαιος ὦν,

716–718. Medea clinches her appeal by a cunningly appended promise based on her magic powers. She becomes, as it were, the answerer of her own prayer, her own—and Aegaeus’s—special providence. 716. εὕρημα: placed outside its clause (the indirect exclamation introduced by οἶνον) for emphasis and for reasons of metre at the same time. τόδε: ‘here’, i.e. ‘in me’. Probably an assimilation of τὴνδε = ἐμε. 717 f. δέ: practically = γὰρ (explanative). The same thought is expressed twice here, once negatively and once affirmatively, in true Greek fashion. — θήσω: = ποιήσω. — τοιάδ’ οἶδα φάρμακα: this form of expression, native to English as to Greek, is logically a reversal of the order of cause and effect. Logical would be τοιάδε δ’ οἶδα φάρμακα, ὥστε παῦσω σ’ ὄντ’ ἀπαίδα κτλ. 721. ἕπειτα: this asyndeton is regular.—παιδῶν ὄν: = τῶν παῖδων ὄν. 722. τοῦτο: i.e. τὸ παῖδων γονᾶς σπειραί. — φρονόδος = ἄμηχανος. — ἕγω: emphatic and = ἐγώ ἐφ’ ἐμαυτοῦ. 723. οὕτω: = οὐδε. — σοῦ ἐλθουσ’ τη’ς: the pron. is emphatic and is = αὑτῆς (‘of yourself’). Cp. the αὐτή in v. 729. This will serve to explain the presence of the unemphatic σου in v. 724.— χθόνα: sc. τὴν ἐμῆν. 724. προζενεῖν: ‘to be your προζενεός’, ‘to be your champion’. The gen. seems to be used after the model of the gen. with φροντίζειν and ἑπιμελείσθαι, though perhaps the prep. προ- plays its part, albeit the verb is not a direct compound. — δίκαιος ὦν: ‘being in duty bound’, sc. τοῦτο τουεῖν (i.e. σου προζενεῖν).
ΕΥΡΙΠΙΔΟΥ

ἐκ τῆς δ' αὐτῆ γῆς ἀπαλλάσσον πόδα·
ἀναίτιος γὰρ καὶ ἐξόνοις εἶναι θέλω.

ΜΗΔΕΙΑ

ἐσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἀν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΝÇ

μῶν οὗ πέποιθας, ἦ τί σοι τὸ δυσχέρές;

ΜΗΔΕΙΑ

πέποιθα· Πελίον δ' ἔχθρος ἐστι μοι δόμος
Κρέων τε· τούτοις ὁρκίοισι μὲν ζυγεῖς

τοσόντε μέντοι σοι προσημαίνω, γύναι·
ἐκ τῆς δὲ μὲν γῆς οὐ σ' ἀγεν βουλ showModal,
αὐτῆ δ' ἔαντερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἁσυλος, κοῦ σε μή μεθὼ τιν.

729. αὐτῆ: i.e. unassisted by
me, ἐπὶ σαυτῆς. Cp. σοῦ v. 723 and
the note thereon. — ἀπαλλάσσον
πόδα: = ἀπίθη. The acc. is prob-
ably that called "of specification".
730. καὶ ἐξόνοις: i.e. οὗ μόνον
σοὶ ἀλλὰ καὶ ἐξόνοις. Under ἐξ-
όνοις Aegaeus understands primarily
Creon. The statement, however,
is general, 'in the eyes of guest
friends'. Aegaeus would have a
right to refuse to give Medea up,
if she came to him as a suppliant;
he would be violating the right of
a neighbouring state, if he took her
away. 731. ἐσται τάδ': cp. for
the phrase Alc. 328. — πίστις:
emphatic and placed emphatically.
732. πάντα: adverbial accus. (ex-
tent of application) with ἔχοιμ
ἀν καλῶς.—πρὸς σέθεν: 'on your
side', 'as far as you are con-
cerned'. Cp. the idiomatic use
of a in Latin in the sense of quod
attinet ad. 733. οὗ πέποιθας: =
ἀπιστεῖς. The μῶν has its usual
force. — Aegaeus's word is as good
as his bond, and he expects it to
be taken as such. 734-740. Me-
dea's rather blunt answer, which
honours Aegaeus's intentions, while
it throws strong doubt on his ability
to carry them out with steadfast-
ness, is not very palatable to the
hearer, as he shews by his reply.
But he is human enough — and
Greek enough — to accept the
situation. 735. τούτοις (referring
άγουσιν οὐ μεθεὶ ἄν ἐκ γαίας ἐμέ,
λόγους δὲ συμβάς καὶ θεῶν ἀνώμοτος
φίλους γένοι τὰς κατικηρυκεύματα
τάχι ἄν πίθοι σε· τὰμὰ μὲν γὰρ ἀσθενῆ,
tοῖς δὲ ὀλβος ἐστὶ καὶ δόμος τυραννικός.

ΑΙΓΕΥΣ

πολλὴν ἐδείξας, ὦ γύναι, προμηθίαν·
ἀλλ’, εἰ δοκεῖ σοι, δρᾶν τάδ’ οὐκ ἀφίσταμαι·
ἐμοὶ τε γὰρ τάδ’ ἐστὶν ἀσφαλέστερα,
σκῆψιν τιν’ ἐχθροίς σοῖς ἔχοντα δεικνύαι,
tὸ σὸν τ’ ἄραρε μᾶλλον ἔξηγοι θεοῦ.

740
to Πελίου οἰκὸς and Κρέων) belongs
to the whole μὲν . . . δὲ complex
and belongs to φίλος as much as
to μεθεὶ ἄν. Indeed, in vv. 735–
739 we have an expansion of τού-
tοις, λόγους συμβάς καὶ θεῶν ἀνώ-
μοτος, φίλους γένοι ἄν κτλ.

735. ἀγουσιν: ‘seeking my ex-
tradition’. ἀγείν is the regular
technical term. — ἤμε: hardly
specially emphatic. The longer
form seems to be used here, as
elsewhere, to fill out the last foot
of the trimeter. 737. λόγοις δὲ
συμβάς: contrasted with ὀρκίσαι
μὲν ξυγεῖς and further explained
by the following phrase, which
shews that λόγοις means ‘mere
words’. — θεῶν: objective gen., as
in θεῶν ὀρκος ‘an oath by gods’,
an oath taken in the name of
gods’. 738. φίλους γένοι ἄν: =
πίθοι ἄν, as is shewn by what
immediately follows. — ἐπικηρυκευ-
ματα: ‘diplomatic overtures’, look-
ing to my extradition. See ἐπικη-
ρυκεύματα in L. and S. Cp. the
scene in the Heraclidae (vv. 55–
287, particularly vv. 236–287),
where overtures are made to
Demophon by Eurystheus’s herald
concerning the surrender of the
Heraclidae. 741. πολλὴν: em-
phatic and impatient. We have
the same emphasis on the same
word in modern Greek, e.g. πολὺ
tον δίδεις ‘you are giving him
too much’. Aegeus means to
say that Medea is displaying too
much caution. 743. ἤμοι τε γὰρ:
cp. σοὶ τε γὰρ v. 565. 744. Seem-
ingly a crabbled way of saying
σκῆψιν (= πρόφασιν) τιν’ ἐχειν
ὡστ’ ἐχθροῖς τοῖς σοῖς δεικνύαι ‘to
have some excuse to offer to your
foes’. As the words stand, σκῆ-
ψιν is common object to ἔχοντα
and δεικνύαι. 745. τὸ σὸν: sc,
ΕΥΡΙΠΙΔΟΥ

ΜΗΔΕΙΑ
ομνυ πεδον Γης πατέρα θ' Ἡλιον πατρὸς τούμον θεῶν τε συντιθεὶς ἀπαν γένος.

ΑΙΓΕΥϹ
τι χρῆμα δράσειν ἢ τι μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ
μὴ τ' αυτὸς ἐκ γῆς σῆς ἐμ' ἐκβαλείν ποτε, μὴ', ἀλλος ἦν τις τῶν ἐμῶν ἐχθρῶν ἄγειν χρῆς, μεθῆσεν ζών ἐκουσώ τρόπῳ.

ΑΙΓΕΥϹ
ομνυμι Γαίας δάπεδον Ἡλιόν τε φῶς θεοὺς τε πάντας ἐμμενεῖν ἃ σοῦ κλών.

ΜΗΔΕΙΑ
ἀρκεῖ· τι δ' ὅρκῳ τῶδε μὴ ἐμμένων πάθοις;

ΑΙΓΕΥϹ
ἀ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

μέρος.—Ἀφασ (like ἔστω in v. 743) is practically a future.—ἐπεγώ ὑδεός: sc. οὐς μ' ὄμνυναι ἔθελες.
ΜΗΔΕΙΑ

χαίρων πορεύου· πάντα γὰρ καλὸς ἔχει·
κάγω πόλιν σήν ὡς τάχιστ' ἀφίξομαι
πράξασ' ἀ μέλλω καὶ τυχοῦσ' ἀ βούλομαι.

ΧΟΡΟΣ

ἄλλα σ' ὁ Μαίας, πομπαίος ἀναξ,
πελάσεις δόμοις, ἰν τ' ἐπίνοιαν
σπείδεις κατέχων πράξειας, ἐπεὶ
γενναίος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

ΜΗΔΕΙΑ

ὁ Ζεὺς Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλινκοὶ τῶν ἐμῶν ἐχθρῶν, φίλαι,

756. χαίρων πορεύου: ‘go on your way rejoicing’, an elaborate χαίρε, vale. 757. κάγω: the subject emphasised as though πορεύον σύ had gone before. 758. &: sc. τυχεῖν. The acc. is inner object (‘after gaining the success I wish to gain’). 759-763. These ana-paests of the Coryphaeus keep time to the retreating footsteps of Aegeus. 759. ὁ Μαίας: sc. νίς, παις. — πομπαίος: ‘that has to do with πομπή (escort)’. Hermes was the divine escort in general, not merely the escort of souls (ψυχο-πομπός). 760 f. Understand ἰν τ' ἐπίνοιαν κατέχων σπείδευς (‘thou eagerly holdest fast the thought’), <ταῦτα> πράξειας (‘achieve’). The reference is to the obtaining of children. 763. παρ' ἐμοι: a more formal and judicial expression than the simple dative.—δεδόκησαι: = δέδοις. Apparently this form is a later development.—The following long speech by Medea is, as it were, the mate to the speech in vv. 364-409. It falls into two halves of twenty-one verses each, vv. 764-789 (omitting vv. 767, 778, 779, 782, 785) and vv. 790-810. 765. νῦν: ‘now at length’, a shout of triumph.—καλλινκοὶ: cp. v. 45. — ἐχθρῶν: after the model of the gen. with ἐγκρατῆς. See HA. 753 a, G. 1140.
γενησόμεσθα κείς ὦ δόν βεβήκαμεν·
οὖτος γὰρ ἀνήρ ἢ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τούτ' ἀναβόμεσθα πρυμνήτην κάλων
μολόντες ἁστυ καὶ πόλισμα Παλλάδος·
ἡδη δὲ πάντα τὰμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
ἐσ ὤμων ἐλθεῖν τὴν ἐμὴν αἰτήσομαι,
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταλλα καὶ καλῶς ἔχει,
παίδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι—

νῦν δ' ἐλπὶς ἐχθροῦς τοὺς ἐμοὺς τίσειν δίκην
γάμους τυράννων οὐς προδοὺς ἢμᾶς ἔχει
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα

768 f. Join ἢ μάλιστ' ἐκάμνο-
μεν τῶν ἐμῶν βουλευμάτων, 'at the
point in my plans when I was most
at sea' (cp. vv. 386–394). Both
ἐκάμνομεν (laborabamus; so in En-
glish a ship is said to 'labour') and
λιμὴν πέφανται are sea-metaphors;
cp. v. 278 f. The figure is continued
in v. 770. 770. Greek ships were
regularly moored stern to shore.
771. ἁστυ καὶ πόλισμα: 'town and
citadel'. The Acropolis was regu-
larly called in the earlier time
πόλις. The v. is = ἐλθόντες Ἀθῆ-
ναζ. 772. ἡδη δ' ἐχε: carrying on
the thought of νῦν and implying (as
is the fact) that she could not set
forth her full plan before. Indeed,
it would seem that at the time
of her previous speech to her con-
fidantes she had not matured her
plan. 773. πρὸς ἡδονὴν: 'lightly',
'as a jest'. 776. μολόντι for ἐλ-
θόντι (after ἐλθεῖν) is a deliberate
variation. It serves too to alliter-
ate with μαλθακοὺς. 777. 'That
I approve of everything else (ταλ-
λα) and it is all right.' The
case is put both subjectively and
objectively. ταλλα (contrasted
with the petition for the chil-
dren) means Jason's abandon-
ment of her to marry the princess
and her own banishment, as is
shewn in the subsequent scene
which is prepared for here.
οὐχ ὡς λίπω σφε πολεμίας ἐπὶ χθονός,  781
ἀλλ’ ὡς δόλοις παίδα βασιλέως κτάνω·  783
πέμψω γὰρ αὐτοῦς δῶρ’ ἔχοντας ἐν χεροῖν,  784
λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον·  786
κάνπερ λαβοῦσα κόσμον ἄμφιθῇ χροτ,  788
κακῶς ὀλευταὶ πᾶς θ’ ὃς ἂν θίγῃ κόρης.
τοιοῦδε χρίσω φαρμάκοις δωρήματα.—  790
ἐνταῦθα μέντοι τόνδ’ ἀπαλλάσσω λόγον,  792
ψυμεῖα δ’ οἶον ἔργον ἐστ’ ἐργαστέον  794
τούντεθεν ἡμῖν· τέκνα γὰρ κατακτεῖν  796
τὰμ’ οὕτως ἐστὶν ὅστις ἐξαιρήσεται·  798
ἐχθροῦς παίδας τοὺς ἐμοὺς καθυβρίσαι
νύμφῃ φέροντας τίνδε μὴ φεύγειν χθόνα.  800

783. παίδα βασιλέως: Creon's child is sharply contrasted with Medea's own children.  786. Note the graceful chiasmus — 'dainty robe and wreath of beaten gold'.  787. κόσμον: of the πέπλος and πλόκος collectively; 'finery', mundus, munditiae. — ἄμφιθῇ χροτ: = ἐνυφῇ.  788. πᾶς ὃς ἂν θίγῃ: she expects that this will include Creon. — κόρης: for αὐτῆς.  789. For the form of expression, cp. v. 718. For the second part of the speech, the transition being sharply marked by the words ἐνταῦθα μέντοι.  791 f. ψυμεῖα: for the tense cp. ἤσσεα v. 223. — οἶον . . . ἡμῖν: indirect exclamation, which would have the same form in oratio recta. — γάρ: explicative, 'name-
ly' rather than 'for'.  793. τὰμ': emphatically placed and with the emphasis explained by what immediately follows. They are most positively hers, for they are fully in her power.  782. οὕτως ἐστὶν ὅστις ἐξαιρήσεται: Creon's child is sharply contrasted with Medea's own children.  786. Note the graceful chiasmus — 'dainty robe and wreath of beaten gold'.  787. κόσμον: of the πέπλος and πλόκος collectively; 'finery', mundus, munditiae. — ἄμφιθῇ χροτ: = ἐνυφῇ.  788. πᾶς ὃς ἂν θίγῃ: she expects that this will include Creon. — κόρης: for αὐτῆς.  789. For the form of expression, cp. v. 718. For the second part of the speech, the transition being sharply marked by the words ἐνταῦθα μέντοι.  791 f. ψυμεῖα: for the tense cp. ἤσσεα v. 223. — οἶον . . . ἡμῖν: indirect exclamation, which would have the same form in oratio recta. — γάρ: explicative, 'name-
794. δόμον: ‘family’, ‘household’. — συνχέσω: the weight of the expression is on the participle, as often when the participle precedes a verb expressive of motion or transition, ‘I will confound before I go out’. Cp. Lysias 32. 13 ἡς ἐπιφρόνησα κατὰ τῶν παιδῶν τῶν ἐμαυτῆς τῶν βιῶν ἐκλήτειν, ‘so as to commit perjury against my own children before I depart this life’. Similarly, probably, Hom. a 57 ff. αὐτὰρ Ὀδυσσέως | ἵμανος καὶ καταν ἀποθρόφυκον νοῆσας (Mss. νοῆσαι) | ἵς γαῖς θανεῖν ἵμαρσαι ‘yearns to see if it were but the rising smoke of his own land ere he die’. 796. φεύγονσα: i.e. seeking to escape punishment for. Jason would kill her for killing the children; cp. v. 1316. Of course, Medea would be in danger also for the killing of the princess and the king, but she does not think of that at this moment. She puts in too, in a purely emotional fashion, a reference to the horror of her deed, when she is thinking primarily of flight. 797. εἰ ἔχορῶν: = ὅπερ ἔχορῶν. The point of view here is the same as in vv. 381–383; Medea will seek to escape (φεύγονσα v. 796) with her own life and not give her foes (meaning Jason, of course) a chance to triumph to the extent of taking vengeance on her. 798. There is a link lacking in the chain of thought: τί δ’ εἰ μὴ φεύξωμαι, ἄλλα ληθευόμαι ἀποθανοῦμαι; ‘but what if I do not make good my flight, but be caught and put to death?’. — τε: ‘never mind’. Said in a tone of desperation. — The emphasis on the pronouns shifts. ‘Of what value is life to me? I have neither country nor home’, etc. The asyndeton is causal (γάρ omitted) in both clauses. 799. κακῶν: ablativeal (as with ἀποστρέφονοι, to which ἀποστροφή is the abstract, used here concretely). Medea seems for the moment to forget her promised refuge at Athens. 800. τῆς ἡλί: = τῆς ὥρ. — ἔχελιπανον: = ἔξελιπον. The pres. λιμπάνω is to ἔλευς as λαμβάνω to ἔλαβον.
δόμους πατρὸφοις ἀνδρὸς Ἑλληνος λόγοις πεισθείον ὅς ἡμῶν — σὺν θεῷ — τείσει δίκην· οὖτε ἔξε ἐμοὶ γὰρ παῖδας ὄψεται ποτε ξόντας τὸ λοιπὸν οὔτε τῆς νεοζύγου νύμφης τεκνώσει παῖδ', ἔπει κακὴν κακῶς θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσιν φαρμάκοις. μηδεὶς με φαύλην κάσθενη νομιζότω μηδ' ἧσυχαίαν, ἀλλὰ θατέρου τρόπον,

The common lengthening of the stem λιπ- in the present appears in λείπω. The imperf. is = ἤρξα-μην ἀμαρτάνειν (ἀμαρτάνουσα). Medea goes back to the fons et origo malorum.

801. ἀνδρὸς Ἑλληνος: 'a Greek'.

The use of ἀνὴρ where we use the indefinite article was common. Cp. Plat. Euthyphro 15 D οὐκ ἔστιν ὅπως ἂν ποτε ἐπεχείρησος ὑπὲρ ἀνδρὸς θητὸς ('a θῆς') ἄνδρα προσβύτην πατέρα ('an aged father') διωκάθειν φόνου ('on a charge of manslaughter'). δόμους πατρὸφοις and ἀνδρὸς Ἑλληνος are juxtaposed for contrast. 802. The essential relative clause (not to be set off by a comma) is finely dramatic. We are expecting something like ὅς ἡμᾶς προύδωκεν, when she leaps from crime to punishment. — σὺν θεῷ: cp. v. 625 for the full form. Cp. also σὺν θεῷ εἴπειν Plat. Theaet. 151 B. — τείσει δίκην: τείσω and ἐπέσω are the forms attested by the inscriptions. τείσω δίκην seems to be a more elegant διόνυσ δίκην. 803. ἔξε ἐμοὶ παῖδας: to be closely joined, 'children born of me'. — ποτε: 'i.e. 'ever again'. With the whole verse cp. Hec. 1045 f. (Hecuba to the blinded Polymestor) οὐ γὰρ ποτ' ὃμα λαμπρὸν ἐνθήσεις κόραις ('set your bright sight in your eyeballs'), οὐ παῖδας ὅψῃ ξόντας οὖς ἐκτειν' ἐγώ. 805. τεκνώσει παῖδ': cp. v. 574. The singular παῖδ' is more appropriate than the plural in view of the negative. — κακὴν κακῶς: the penalty fits the crime (as it is from Medea's point of view). 806. ἀνάγκη: sc. ἐστί. — ἐροῦν: with gloating emphasis. 807. The abruptness of the asyndeton marks the emotion of the speaker. — φαύλην and ἀσθενῆ are apparently synonymous, the common word in this sense being added to explain the less common — a feature of style very common in Plato, it may be remarked. 808. ἧσυχαίαν: 'gentle', 'long-suffering'. — θατέρου τρόπον: seemingly a popular phrase, 't'other way
βαρείαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ.
tῶν γὰρ τοιούτων εὐκλεέστατος βίος.

ΧΟΡΟϹ
ἐπείπερ ἡμῖν τόνδ᾽ ἐκοίνωσας λόγον,
σὲ τ᾽ ὦφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ᾽ ἀπεννέπω τάδε.

ΜΗ∆ΕΙΑ
οὐκ ἐστιν ἄλλως· σοὶ δὲ συγγυμνὴ λέγειν
τάδ᾽ ἐστὶ μὴ πάσχουσαν, ὡς ἐγώ, κακῶς.

about'. Cp. Aristoph. Av. 109 f. μῶν ἡλιαστά; — μᾶλλα θατέρου τρόπον, ἃ ἀπηλιαστά. 'A couple of heliasts?' — 'No; t'other way about, a couple of apeliasts.'

809. This verse explains what is meant by θατέρου τρόπον, though the explanation is really unnecessary save as a link to join on v. 810, which forms a fine close to Medea's tirade. The effective chiasmus in this verse is to be noted. 810. This is Greek popular morality — and modern popular morality too, the Golden Rule notwithstanding. Xenophon rises no higher when he mentions with apparent approval the younger Cyrus's prayer τοσοῦτον χρόνον ζῆν ἐστε νικήτη καὶ τοὺς εὗ καὶ τοὺς κακῶς ποιοῦντας ἀλεξόμενος (Anab. i. 9. 11). For the higher Greek morality we must look to Plato, who makes his Socrates say (Rep. 335 D), οὐκ ἄρα τοῦ
dικαίου βλάπτειν ἔργον, ὃ Πολέ-
μαρχε, οὐτὲ φίλον οὐτ' ἄλλον οὐ-
δένα, ἄλλα τοῦ ἐναντίον, τοῦ ἀδίκου.
— εὐκλεέστατος βίος: = εὐκλεέστα-
τος ἐστιν ὁ βίος. 811. ἐκοίνωσας:
cp. v. 685. 812. νόμοις βροτῶν:
rather = τοῦ δικαίω than referring
to statute laws. Special statute
laws, whether laid down by a
lawgiver (e.g. Solon) or enacted
by an assembly; customs recog-
nised by the Greeks at large
(Ἑλληνικόι νόμοι); general prin-
ciples of right conduct (ἀγραφα
νόμοι, νόμιμα ἁγραφτα, νόμοι βρο-
tῶν) — all these came under the
head of νόμος or νόμοι to the
Greek. 813. ξυλλαμβάνουσα: 'lend-
ing a helping hand to', ὑπηρε-
τοῦσα. — ἀπεννέπω: = ἀπαγορεύω.
814. οὐκ ἐστιν ἄλλως: 'needs must'. The emphasis of σοι is
explained in the next verse.
815. πάσχουσαν: the case is due
to the inf. λέγειν,
ΜΗΔΕΙΑ
ΧΟΡΟΣ
άλλα κτανεῖν σοῦ σπέρμα τολμήσεις, γύναι;
ΜΗΔΕΙΑ
οὕτω γὰρ ἄν μάλιστα δηχθεῖη πόσις.
ΧΟΡΟΣ
σοὶ δὲ ἄν γένοιο γ΄ ἀθλιωτάτη γυνή.
ΜΗΔΕΙΑ
ίτω· περισσοὶ πάντες οὖν μέσω λόγου.—
ἄλλ’ εἶλα χώρει καὶ κόμης Ἰάσονα·
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξις δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἰπὲρ φρονεῖς εὗ δεσπόταις γυνὴ τ’ ἐφυς.

816. κτανεῖν : = ἀποκτεῖναι. —
σπέρμα : more appropriate of father
than of mother, but the word is so
used elsewhere (e.g. Soph. Trach.
304). 818. σοῦ : in contrast with
πόσις.— δὲ . . . γε is the adversative,
καὶ . . . γε the copulative form.
As here used, δὲ strengthened by
γε is = ἄλλα, at, introducing an
objection. 819. ίτω· ‘so be it’
(γνεῖωσθω schol.). So in Soph.
Phil. 120. The force is different
in v. 798.— οὕτω : = οἱ ἐν. — ἐν
μέσῳ: i.e. ‘between’ me and my
purpose. ἐν μέσῳ λόγου are ‘ob-
jections’ here. 820. Medea hav-
ing dismissed the Coryphaeus
turns to an attendant, probably
the speaker of the prologue. It
would appear that in v. 774
οἰκετῶν was very loosely used.

821. δῆ : probably an intensifi-
cation of πάντα. 823. εἰπὲρ φρο-
νεῖς εὗ δεσπόταις: the plural
substantive generalises, ‘if you
are indeed a loyal servant’ (= εἰ-
πέρ πιστῇ εἰ δοῦλη). — The ser-
vant departs on her errand.
Medea does not retire within, but
awaits Jason’s coming.

In the following Third Stasim-
on (vv. 824–865) the charms of
the land to which Medea is going,
Attica, are described in the first
strophic couplet (vv. 824–845); in
the second strophic couplet (vv.
846–865) it is naturally queried
how such a land can receive a
mother stained with the blood
of her children, and Medea is
appealed to in affecting terms to
desist from her dreadful purpose.
824. Ἐρεχθείδαι: = Ἀθηναίοι. So called from the old hero and king Erechtheus. — τὸ παλαιὸν: in the context clearly ‘from of old’. — ἀλβίοι: sc. εἰσίν. 825. θεῶν παῖδες: according to the scholia because they were children of Erechtheus, who was, in a sense, a son of Hephaestus and Earth. But we need not be too precise where patriotism and poetry are blended. — ἱερᾶς: because under the patronage of the gods, particularly Athena. 826 f. ἀπορθητοὺς: the circumstances of the times lend a special pathos to this word in the retrospect. By the midsummer of 431 Attica was trampled under foot of a Peloponnesian army. As a matter of fact, after the invasion of Xerxes neither Attica nor Athens could be called ἀπόρθητος; but Salamis had wiped out that disgrace. — ἀποφερβόμενοι κλεινοτάται σοφίαν: Aristophanes’s use of ἀποβοσκεσθαι (a homelier ἀποφερβεσθαι) of insects which δένδροι ἐφεξήμενα καρπὸν ἀποβόσκεται (Birds 1066) suggests that Euripides in this figurative phrase, as charming as it is unclear and elusive, was thinking of the earth-born cicada, the symbol of the autochthonous Athenian. Perhaps the best commentary on this difficult passage is to be found in Plato’s eloquent words on the influence of environment on the young (Rep. 401 B–D). In his ideal city the poets are to put the likeness of good character (τὴν τοῦ ἀγαθοῦ εἰκόνα ἱθονς) into their poems, nor must the other artisans — particularly painters and architects — be allowed to put baseness, intemperance, vulgarity, and uncomeliness (τὸ κακοϑεῖς καὶ ἀκόλαστον καὶ ἀνελεύθερον καὶ ἀσχημον) into their handiwork, ‘in order that the guardians (of the state) may not, by being reared among images of vice as amid vicious herbage, gather daily, as they browse, many portions piecemeal from many things and so imperceptibly combine in their soul a great evil’ (ινα μὴ ἐν κακίας εἰκόσι τρεφόμενοι ἡμῖν οἱ φύλακες, ὅσπερ ἐν κακῇ βοτάνῃ, πολλὰ ἐκάστης ἡμέρας κατὰ σμικρὸν ἀπὸ τολλῶν δρεπόμενος τε καὶ νεμόμενος [= ἀποφερβόμενο] ἐν τι συνιστάντες λανθανο- σιν κακῶν μέγα ἐν τῇ ἕαυτῶν ψυχῇ). No, we must seek out those artists that are able in-
geniously to track out the nature of the fair and comely, ἵνα, ὦστερ ἐν ὤγειαν τόπῳ οἰκοῦντες, οἱ νέοι ἀπὸ παντὸς ὀφελῶνται, ὅπως ἀν αὐτῶς ἀπὸ τῶν καλῶν ἔργων ἡ πρὸς ὅψιν ἡ πρὸς ἀκοήν τι προο-βάλῃ, ὦστερ αὖρα φέρουσα ἀπὸ χρητῶν τόπων ὤγειαν, καὶ εὐθὺς ἐκ παῖδων λαμπαίῃ εἰς ὀμοῦσθα τε καὶ φιλῶν καὶ συμφωνῶν τῷ καλῷ λόγῳ ἀγωνία ('that, just as though they were dwelling in a healthful place, the young may derive benefit from everything, whencesoever from beautiful works of art anything shall strike their sight or hearing, like a breeze that brings health from good regions, and that from childhood it [i.e. physical beauty, ἣ τοῦ καλοῦ τε καὶ εὐσχήμονος φύ-σις] may lead them imperceptibly into likeness and friendship and harmony with spiritual beauty') [τῷ καλῷ λόγῳ]). With the latter part of this passage we should compare vv. 835–845. Euripides may well have been in Plato's mind when he wrote what has just been quoted.

827 f. αἰτὶ ... αἰθέρος: any man that has been young in Athens and that has walked abroad of a spring morning through that wonderfully clear air that makes the chest expand and the foot fall lightly, will remember how he thought of Euripides's words then and will know that none ever fixed in words for all time a nobler bit of simple and complete description of a noble region and climate. The Athenians breathed a subtler air — αἰθήρ, not ἄηρ. 830 ff. ἐνθα ποθ': '(in that land) where once'. It is a bold touch to give nine mothers to one daughter, but the scholia are probably right in making Ἀρμονίαν the object, not the subject, of φυτεύσαν. The Muses implanted, nay, engendered, Harmony—all concord and perfect fitting together of parts, whether in music or musical instruments or education—in Attica, and Harmonia, as a personification, is a fair woman with hair of the heroic colour. Cephissus and the cooling of its irrigating streams and the rose-gardens with Aphrodite in their midst crowning herself with the blooms come next. The Cephissus is the main stream of Attica; the Ilissus a mere brook—
that inspired a modern poet, the German Hölderlin, to write in his Griechenland of the "Schatten der Platanen, | Wo durch Blumen der Ilissos rann, | Wo die Jünglinge sich Ruhm ersannen, | Wo die Herzen Socrates gewann". One thinks, too, of Aristophanes's exquisite verses (Clouds 1005–1008) ἀλλὰ εἰς Ἀκαδήμειαν κατίσκω ὑπὸ ταῖς μορίαις ('the sacred olives')—for this is the Academy of which Milton wrote, "The olive groves of Academe, | Plato's retirement, where the attic bird trills his thick warbled note the summer through"; cp. Soph. O.C. 670–673) ἀποθεέῃ | στεφανωσάμενος καλάμῳ λευκῷ μετὰ σῶφρονος ἡλικιώτου ("comrade"), | μίλακος ἄξων καὶ ἀπραγμοσύνης καὶ λείψεω φυλοβολούσης ('white poplar with dancing leaves'), | ἢρος ἐν ὀρῷ χαίρων ὅπως ταῖς πλάτανος πτελέα ψυχρίζῃ ('as often as the plane tree is whispering to the elm'). Cp. also the passage from the Republic quoted above. In the language of the
MHDEIA

πῶς οὖν ἱερῶν ποταμῶν

η πόλις ἡ φίλων

πόμπιμος σε χώρα
tὰν παιδολέτειραν ἔξει—
tὰν οὐχ ὁσίαν μεθ' ἀγνῶν;

σκέψαι τεκέων πλαγάν,
σκέψαι φόνον οἶον ἄρη.

μῆ — πρὸς γονάτων σε πάντη

πάντως ἰκετεύομεν—
tέκνα φονεύσης.

present passage there is something like an echo of a phrase in the great Ἐρως chorus in the Antigone (781 ff.), where the ἵμερος εὐλέκτρων νύμφας 'yearning for a winsome bride' — a phase of Ἐρως — is described as τῶν μεγάλων πάρεδρος ἐν ἄρχαις θεσσαρίων, where (though we should perhaps read ἐνθρόνους ἄρχαις) the metaphor is the same.

846. ἱερῶν ποταμῶν: this includes the Ilissus, as well as the Cephissus. The genitive seems to belong only to πόλις, but its position (if the text be sound) is a very strange one. It is to be noted that Euripides uses the same rhythm, and possibly the same melody, here as in the former reference to 'sacred rivers' (v. 408). 847 f. φίλων πόμπιμος: the reference is to welcoming the coming not to speeding the parting guest. Euripides here forces πόμπιμος (lit. 'escorting', 'setting on the way') with φίλων into the sense of φιλόξενος, and seems later (Phoeniss. 984) to use πόμπιμος alone as = φιλόξενος. One would have thought δεκτικός a fitter word. 849. παιδολέτειραν: = παιδοκτόνον. 850. τὰν . . . ἀγνῶν: a loose apposition to the preceding. 851. πλαγάν: i.e. which you have in view. In the next line the thought is more completely expressed. 852. φόνον οἶον ἄρη: = οἶον φόνον ἄρη ('are about to take upon you', with reference to the burden of guilt). The construction is indirect exclamation. 853. πρὸς γονάτων σε: the common order is rather πρὸς σε γονάτων (dic — per omnes te deos oro — Sybarin cur properes amando perdere). — πάντη πάντως: 'altogether in every way'. Repetition of the thought in slightly varied form for emphasis.
πόθεν θράσος ἢ φρενὸς ἢ
χειρὶ τέκνοις σέθεν
καρδία τε λήψῃ,
δεινὰν προσάγουσα τόλμαν,
πῶς δ’ ὄμματα προσβαλοῦσα
tέκνοις ἀδακρῶν μοίραν
σχήσεις φόνου; οὐ δυνάσθη,
pαίδων ἵκεταν πιτνόντων
tέγξαι χέρα φωνίαι
τλάμοιν θυμῷ.

IACUNS

ηκὼ κελευσθεὶς· καὶ γὰρ οὖσα δυσμενῆς

856–859. If the words as
printed are what Euripides wrote
here, we must construe: πόθεν
θράσος ἢ φρενὸς ἢ χειρὶ καρδία
tε λήψῃ τέκνοις σέθεν δεινὰ
προσάγουσα τόλμαν; ‘whence
can you get boldness either of
mind or for hand and heart in
applying (= so as to apply) to
your children fearful daring?’
The dat. χειρὶ will then be a
substitute for the gen. that would
match φρενὸς and will have been
used metri gratia. It is to be
noted that v. 856 echoes v. 846
in the initial interrogative pron.
and in the rhyme θράσος ἢ φρε-
νὸς ἢ parallel with the rhyme
ἰερῶν ποταμῶν. 861. ἀδακρῶν...
φόνου: ‘refrain from weeping over
the thought of their murder’ is
the sense (lit. ‘keep tearless the
fate [or ‘portion’] of murder’).

863. ἵκεταν πιτνόντων: ‘kneeling
(before you) in suppliance’, i.e.
as you threaten them with the
sword. 864. τέγξαι φωνίαιν: ‘stain
with blood’ (= φωνίαιν ποιήσαι
tέγξασα). 865. τλάμοιν θυμῷ:
‘siccis oculis’, as Horace would
have said, though that thought
has already been expressed.

In the following Fourth Epi-
sodion (vv. 866–975) we have
the sham reconciliation between
Medea and Jason — whose selfish
and egoistical wishes to have
things smoothed over blind his
judgment — and the sending of
the children with the fatal gifts
to the Princess.

866. κελευσθείς: ‘at your bid-
ding’, ‘as you bid’. — καὶ οὖσα: to
be joined, ‘even though you are’.
οὔ ταύν ἀμάρτοις τοῦδε γ', ἀλλ' ἀκούσομαι
tί χρήμα βούλη καίνον ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ

'Ιάσων, ἄντωμαι σε τῶν εἰρημένων
τυγγνάμον' εἶναι: τὰς δ' ἐμὰς ὄργας φέρειν
εἰκός σ', ἐπεὶ νῦν πόλλ' ὑπείργιοσται φίλα.
ἐγώ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην
καλοιδόρησα. Σχετλία, τί μαίνομαι
καὶ δυσμεναίνῳ τοῖς βουλεύονσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρα τὰ συμφορώτατα,

867. τᾶν: = τοι ἄν. — τοῦδε γ':
'this (favour) at least' (i.e. τοῦ ἔλθείν με). Jason makes light of
the favour in a most exasperatingly
patronising fashion. We can fairly
hear what Mr. Kipling might call
his "fine, silky tone". 868. γύναι:
'madam'. Like ἄνερ this vocative
is regularly used as a form of
courtesy. 870. συγγνάμον' εἶναι:
= συγγνωμήν ἔχειν. — ὄργας: 'fits
of temper'. We can imagine that,
notwithstanding v. 13, Medea had
not always been an easy woman to
live with. 871. ἐπεὶ ... φίλα:
'because of our long and loving
intercourse as man and wife' she
means. The preposition in ὑπείρ-
γιοσται gives the notion of secrecy
and intimacy. 872. So much by
way of prelude; now to the matter
in hand. For ἐγὼ δ' cp. v. 526.
ἐμαυτῇ ... ἀφικόμην: 'had an inter-
view with myself'. For the phrase
cp. διὰ λόγων ἑναι. See HA. 795,
I d; G. 1206, I (e); B. 404, I:
873. καλοιδόρησα: 'and scolded
myself.' She then rehearses in
popular (and epic) manner the
scolding she gave herself. We
have something like this in the
scolding that the watcher's heart
gave him in Soph. Ant. 228-230.
874. βουλεύονσιν εὖ: i.e. for you.
The reference is, of course, to
Jason, though put in the general
form. She comes down to par-
ticulars in v. 876, as though πόσει
were a different person. But that
verse really repeats and explains
(with the following verse and a
half) this verse.
γήμας τύραννοι και κασιγνήτους τέκνοις ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι θυμοῦ—τί πάσχω;—θεών ποριζόντων καλῶς; οὐκ εἰσὶ μὲν μοι παῖδες, οῖδα δὲ χθόνα 880
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων; ταῦτ' ἐννοήσασ' ἧσθόμην ἄβουλιαν
πολλὴν ἔχουσα καὶ μάτην θυμομένην
νῦν οὖν (σ') ἐπαίνω σωφρονεῖν τέ μοι δοκεῖσ
cήδος τὸδ' ἡμῖν προσλαβῶν, ἐγὼ δ' ἄφρων 885

877. τύραννοι: 'a princess'; feminine as in v. 42. We should probably understand from γήμας τύραννοι the word τυράννους before παῖδας. —τέκνοις: the same construction as in vv. 563 and 596 and defending the interpretation given in these two places. 878. φυτεύων: the action of γήμας is completed, that of φυτεύων just begun. 879. τί πάσχω;: the parenthetical is more vigorous and natural than if we had τί πάσχω ὅτι οὐκ ἀπαλλαχθήσομαι κτῆ.—ποριζόντων καλῶς: = εὖ διδόντων. Cp. the prayer εὖ δοῖς (Alc. 1004 χαίρ', ὦ πότνι, εὖ δ' δοῖς). 880. οὐκ belongs to the μὲν... δὲ complex. 'Is it not true that' reproduces the force.—εἰσὶ μὲν μοι παῖδες: 'I have children to care for'. The first person is grammatical as well as logical subject of the second clause (οἶδα δὲ κτῆ;) as though we had ἔχω μὲν παῖδας in the first clause. 881. ἡμᾶς: referring to both her-
self and the children. 882. ἐννοήσασ': 'having taken into consideration'.—ἡσθόμην: sensi, 'I realised'. 883. For the construction of the participles see HA. 982, G. 1588, B. 661 and note, Gl. 588 b. 884. νῦν: contrasting the present gentle speech with her former reproaches.—οὖν: i.e. ἐπειδὴ ἡσθόμην κτῆ.—μοι δοκεῖσ: the grammatical subject is different, but not the logical. In fact σωφρονεῖν μοι δοκεῖσ is only a sort of gloss on σ' ἐπαίνω.—σωφρονεῖν: purely mental here, as shewn by the contrasted ἄφρων (v. 885). 885. κήδος... προσλαβῶν: = ὅτι κήδος... προσέλαβες.—κήδος: 'alliance by marriage', = γάμον, λέχος (= γυναῖκα).—ἡμῖν προσ-
λαβῶν: = ἡμῖν πρὸς (i.e. πρὸς ἡμῖν) λαβῶν.—ἐγὼ: as though σοῦ had been expressed as subject of δοκεῖσ. When a contrast is not anticipated, is not felt or realised by the speaker or writer from the
ΜΗΔΕΙΑ

ἡ χρήν μετείναι τώνδε τῶν βουλευμάτων καὶ ἐμπεραινεῖν, καὶ παρεστάναι λέχει νύμφην τε κηδεύουσαν ἡδεσθαι σέθεν. ἄλλ' ἐσμὲν οἶνον ἐσμὲν—οὐκ ἐρῳ κακὸν—γυναῖκες· οὐκ οὖν χρή σ'o ἀμείβεσθαι κακοῖς 890 οὔδ' ἀντιτείνειν νηπι' ἀντὶ νηπίων. παρέμεσθα καὶ φαμέν κακός φρονεῖν τότ', ἄλλ' ἄμεινον νῦν βεβούλεμα τόδε.

start, we have what may be called a retroactive antithesis, in which the first member must be supplied by an afterthought to balance the expressed second member. With ἄφρων we understand μοι δοκῶ.

886. ἦ: simple relative where ἦτειν would be more precise.—μετείναι: note the tense. Medea speaks as though the wedding were in progress. So the following infinitives in vv. 887 and 888. For the construction with μετείναι see HA. 734; G. 1097, 2 and 1161; Gl. 510 a. —τώνδε: = τούτων (i.e. τῶν σῶν). 887. ἐμπεραινεῖν: sc. αἰτά (i.e. τὰ βουλεύματα). —παρεστάναι λέχει: i.e. as bridesmaid. 888. κηδεύουσαν: ‘aiding in her marriage’. κηδεύουσαν ἡδεσθαί is = κηδεύειν ἡδεσθαί. 889 f. ἄλλ' ἐσμὲν κακὸν γυναῖκες is the un rhetorical form of the sentence. γυναῖκες is subject of ἐσμέν, and κακὸν (or in the sentence as it stands in the text οἶνον ἐσμὲν = τουτέστων οἶνον ἐσμὲν) the predicate. —οὖν: i.e. ἐπειδὴ κακὸν ἐσμὲν γυ-  

ναῖκες. —ο': i.e. as a man.—ἀμείβεσθαι: ‘answer reproaches with reproaches’ (lit. ‘make return with reproaches’). κακά is here, as often, = ὀνείδη. Ср. Androm. 154 ὕμας μὲν οὖν τόσο ἀνταμείβομαι λόγους. 891. A repetition of the thought of οὐκ ... κακοίς: ‘nor answer the fool according to her folly’ gives the sense. A man, says Medea in effect, is so far superior to a woman that he ought not to—argue with her, we should expect, but Medea with a grim humour goes farther and says—quarrel or wrangle with her. 892. Note the asyndeton. It gives an added force to the emphatic expression of surrender. 893. τότ': shewing that we have here the oratio obliqua of κακῶς ἐφρονοῦμεν (or ἐφρονοῦμεν τότε). At the same time, τότ' is expressly contrasted with the following νῦν. —τόδε: accus. of inner (effected) object = τόδε τὸ βουλεύμα or ἐδε. The reference is to the exemplification of change of mind which
ὅ τέκνα τέκνα, δεῦρο λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν καὶ διαλλάχθηθ' ἡμα.
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα.
σπουδαί γὰρ ἡμῶν καὶ μεθέστηκεν χόλος:
λάβεσθε χειρὸς δεξιᾶς — οἴ μοι, κακῶν
ὡς ἐννοούμαι δὴ τι τῶν κεκρυμμένων.
ἀρ', ὃ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὄρεξετ' ὠλένην; τάλαυν ἐγώ,
ὡς ἀρτιδακρύς εἴμη καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρομένη
ὅψιν τέρειναν τῶν' ἐπλησα δακρύων.

she seems at once dramatically to
give in calling out the children.
We are to understand that at her
call the two little boys appear with
(probably) the paedagogus.

894. Cp. Her. 48 f. ὃ τέκνα
tέκνα, δεῦρο λαμβάνεσθ' ἡμῶν
τέπλων, 'come here and take hold
of my robe'. 896. ἡμα: = μεθ'
ἡμῶν. 897. ἐς φίλους: a general
39, 459. — μητρὸς μέτα: tautologi-
cal after ἡμα. The two phrases
taken together are = una cum
matre. 'Mother' rather than
'your mother' gives the proper
force. 898. ἡμῶν: sc. ἐς φίλους
eἰσίν. — μεθέστηκεν: sc. ἡμῶν.
899. λάβεσθε: λαμβάνειν has the
construction of ἔχειν, λαμβάνομαι
that of its synonym ἀπετεθαίναι.
— χειρὸς δεξιᾶς: Medea seems to
mean her own hand. It seems
that Jason, Medea, and the chil-
dren are to clasp their right hands
together to seal the reconciliation.
As the children, at Medea's bidd-
ing, put out their hands to her
she gives way and, weeping over
them, utters the following words
from οἴ μοι τῷ ὠλένην in v. 902.
Raising her head, she feigns to
apologise to her friends (the
chorus), in the next sentence, for
her weakness. — κακῶν: to be
construed with τῶν κεκρυμμένων
in the next verse (τῶν κεκρυμμέ-
nων κακῶν). 900. ὡς: 'how'.
δὴ intensifies ἐννοοῦμαι like our
'do'. 901 f. οὕτω: i.e. as you
are just doing.— καὶ: 'really', as
elsewhere. 902. τάλαυν ἐγώ: per-
haps best understood as vocative.
904 f. 'But the long-delayed recon-
ciliation with their father makes
me weep over them'; is, in
ΧΟΡΟΣ
κάμοι κατ’ ὀσσον χλωρὸν ὄρμηθη δάκρυ,
μὴ καὶ ὑποβαίη μεῖζον ἦ τὸ νῦν κακὸν.

ΙΑΣΩΝ
αἰνῷ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
εἶκος γὰρ ὄργας θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.

effect, what Medea says. — χρόνῳ: local (temporal) dative, emphatic and emphatically placed. — πατρός: objective gen. with νεῖκος.— ἔξωραμάνη: ‘taking out of my way’, ‘getting rid of’. 905. τέραναν: ‘chubby’ is our nearest term, but it has not the tenderness of the Greek term. — τῶν: i.e. τῶν τέκνων. The word is emphatic and contrasted with πατρός. Medea’s tears have fallen upon the faces of the children as she bent over them and, perhaps, kissed them. 906. κατ’: ‘down from’. — χλωρόν: surely not of colour. It is an ornamental poetic epithet the precise meaning of which, to the mind of a Greek poet, it is hard to determine. It is used here where we should say ‘warm’ or, perhaps, an even stronger term, as in Byron’s “My own [eyes] a burning tear-drop laves | To think such breasts should suckle slaves”.— ὄρμηθη: ‘starts’. The aorist is used much as in v. 223.

907. μὴ καὶ ὑποβαίη κτί.: ‘(for fear) lest there even result a greater than the present evil’. Medea’s words and the answer of her friends are a bit of ‘tragic irony’ that conveys no special meaning to Jason.— μεῖζον ἦ τὸ νῦν κακὸν: = μεῖζον κακὸν ἦ τὸ νῦν (κακὸν ἐστιν). The ‘present evil’ is the marriage of Jason and Medea’s banishment. 908. τάδ’: i.e. your present speech and conduct. — ἱκανα: i.e. your former speeches and conduct. 909. ὄργας ποιεῖσθαι: = ὄργιζεσθαι. — θῆλυ γένος: ‘female kind’, i.e. ‘womankind’ (τὸ γυναικεῖον γένος). 910. γάμους παρεμπολῶντος ἀλλοίους: ‘when he (sc. αὐτοῦ, referring by anticipation to πόσει) smuggles in alien wedlock’. ἐμπολαν is to ‘traffic’, to buy or sell as merchants do. The addition of παρά as prefix suggests contraband trade. — πόσει: ‘a husband’ (generic) and dat. with ὄργας ποιεῖσθαι as with ὄργιζεσθαι. It is to be noted that πόσει has no genitive in the Attic poets. We
ἀλλ’ ἐσ τὸ ἱφον σὸν μεθέστηκεν κέαρ,
ἐγνως δὲ τὴν νικόσαν ἄλλα τῷ χρόνῳ.—
ὑμῶν δὲ, παῖδες, οὐκ ἀφροντίστως πατήρ
πολλὴν ἔθηκα.—σὺν θεοῖς—προμηθιαν.
οἴμαι γὰρ ύμᾶς τῆςδε γῆς Κορινθίας
tὰ πρῶτ’ ἐσεσθαί σὺν κασιγνήτοις ἐτὶ.
ἀλλ’ αὐξάνεσθε, τὰλ’ δ’ ἐξεργάζομαι
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενῆς.

βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.

have a line, in certain important respects, similar to this one in
Soph. Ant. 909 πόσις μὲν ἂν μοι,
kατανόντως (sc. τοῦδε), ἄλλος ἦν
‘a husband I might have again,
were it a husband that had died’. Here again we note the avoidance
of the genitive of πόσις.

911. The thought of Medea’s
μεθέστηκεν χόλος (898) is prac-
tically repeated here, though the
verse is, in form, an antithesis to
the following. 912 f. ἐγνως τὴν
νικόσαν: the thought of v. 911
is repeated. ‘You have made up
your mind for the better.’ The
aorist is accurate; the action is
past. We, however, use the per-
fect form in translating. τὴν νικό-
σαν is = τὴν λέσονa. Understand
γνώμην, cognate object to ἐγνως.
—ἄλλα: an abbreviation of έι μὴ
eἰθὺς, ἄλλα (at, ‘yet’) τῷ χρόνῳ.
It may be rendered ‘at least’.—
tῷ χρόνῳ: cp. v. 904. 914. Thus
far Jason has spoken to Medea,
now he turns to the children. In
such transitions we expect ἄλλα
rather than δὲ.—πατήρ: instead of
ἔγω, because Jason is emphasi-
sing his paternal relation to the
children. 915. ἔθηκα = ἐποιησά-
μην.—σὺν θεοῖς: the result of
Jason’s care-taking rests ‘on the
knees of the gods’. He would
not speak boastfully of his efforts.
For the phrase cp. v. 625. Cp.
for the thought v. 918 f., where the
notion of σὺν θεοῖς is expanded.
916. οἴμαι: still preserving the
modest tone. 917. τὰ πρῶτα:
neuter used of persons, as else-
μὲν (meaning ‘we’) Περσῶν τῶν
οἰχομένων ἧ Ἐλλάδ’ ἐς αἰαν πιστά
(‘faithful retainers’) καλεῖται.—
ἐτὶ: ‘yet’, i.e. notwithstanding the
present exile. 918. ἄλλ’: where
we should say ‘only’. 919. πα-
τήρ: see on v. 914.
ΜΗΔΕΙΑ

920 f. A prayer. ἴδομι is = ἐπίδομι 'live to see'. Jason puts himself piously in the hands of the gods. — ἤβης τέλος μολόντας: a detailed ἤβηντας. The words ἤβης τέλος are a mere circumlocution for ἤβην. The gen. is defining, not partitive. 922 f. While Jason has been addressing the children Medea has turned away her face in silent grief. Jason now notices this and addresses her somewhat roughly. αὐτὴ is about = 'see here!'. — τί . . . κόρας: for the expression see v. 906. We might say here 'bitter tears'. With v. 923 cp. v. 30. λευκὴν seems to be a mere ornamental epithet. Cp. v. 30. 925. The adverbial ὃς ὅτι 'for no reason' answers the interrogative τί 'for what reason'. We could supply, of course, an idiomatic παθοῦσα or μαθοῦσα in both cases, but it seems hardly necessary. The second half of the sentence may be explained by prefixing in translating 'it's merely because'. — ἐννοομένη is = φροντιζοῦσα. The thought is anxious thought. 930. ἔτικτον: the aorist ἔτεκων (as a practical perfect; 'I bore', 'I am a mother') is the strictly correct form, but, because of its frequent awkwardness for the verse, the Tragic Poets appear to have admitted ἔτικτον at times as its equivalent. — αὐτοῖς: masc., though referring to τέκνοις. Sex gets the better of gender. — ὃτ' ἔξηνχον: referring to v. 920 f.

ΜΗΔΕΙΑ

920 ἴδομι δ' ὑμᾶς εὑτραφεῖς ἤβης τέλος μολόντας, ἐχθρῶν τῶν ἐμὸν ὑπερτέρους.— αὐτῇ, τί χλωροῖς δακρύοις τέγγεις κόρας στρέψασα λευκὴν ἐμπαλὼν παρηίδα κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον;

ΜΗΔΕΙΑ

925 οὐδέν' τέκνων τῶν δ' ἐννοομένη πέρι.

ΙΑΣΩΝ

929 τί δήτα λίαν τοῖσδ' ἐπιστένεις τέκνοις;

ΜΗΔΕΙΑ

930 ἔτικτον αὐτοῖς, ζῆν δ' ὃτ' ἔξηνχον τέκνα.
ΕΥΡΙΠΙΔΟΥ

eἰσηλθὲ μ' οἶκτος εἰ γενήσεται τόδε.

ΙΑΣΩΝ

θάρσει νυν' εὖ τὰ τῶνδε θήσομαι πατήρ.

ΜΗΔΕΙΑ

dράσω τάδ'. οὐ τοις σοῖς ἀπιστήσω λόγους·

γυνὴ δὲ θῆλυ (χρῆμα) κάπη δακρύοις.—

ἀλλ’ δυντερ οὖν προς ἐμοὺς ἤκεις λόγους

τὰ μὲν λέλεκται, τῶν δὲ νῦν μνημοθήσομαι.

ἐπεὶ τυράννοις γῆς μ’ ἀποστείλας δοκεῖ —

κάμοι τάδ’ ἐστὶ λῶστα, γυνῶσκω καλῶς,

μῆτ’ ἐμποδῶν σοὶ μήτε κοιράνοις χθονὸς

ναίειν· δοκῶ γὰρ δυσμενῆς εἶναι δόμοις —

931. εἰ γενήσεται: indirect question. The ‘pity’ expressed in οἶκτος involves anxious doubt. Cp. v. 184. For the general expression cp. Heracl. 645 ψυχὴν ἐτήκου νόστος εἰ γενήσεται ‘thou hadst been anxiously wondering whether a return would be vouchsafed’. — τόδε: i.e. τὸ ξήν αὐτοῦς. 926. Cp. Hec. 875 τὰ δ’ ἀλλα θάρσειν πάντ’ ἐγὼ θήσω καλῶς. There we have the act. in the phrase. We find the mid., as here, Ἱἱρί. 709 ἐγὼ δὲ τὰμα θήσομαι καλῶς. 927. τάδ’: i.e. what you bid me, viz. θάρσειν. — There is a fine sarcasm in οὐ τοις σοῖς ἀπιστήσω λόγους with its emphatic sois. Cp. v. 800 f. 928. Cp. Androm. 727 f. ἀνειμένον τι χρῆμα πρεσβυτῶν γένος | καὶ δυ-

927. γυνή δὲ θηλυ (χρημα) καπη δακρυοις: —

928. αλλ δυντερ ουνεκ εις εμους ηκεις λογους τα μεν λελεκται των δε νυν μνημοθησομαι: —

932. Επει τυραννοις γης μ αποστειλας δοκει —

935. Καμοι ταδ εστι λωστα γυνωσκω καλως μητ εμποδων σοι μητε κοιρανους χθονος

ναιειν δοκω γαρ δυσμενης ειναι δομοι —

933. μυσθησομαι: commemo-

934. γης: ablative with apostelai (= εκ γης).

935. καμοι: ‘for myself too’ or ‘and for myself’. — ταδ: explained in what follows.

936. σοι: emphatic and contrasted with κοι-

937. δομοι: sc. κοιρανους χθονος.
ΜΗΔΕΙΑ

ἡμεῖς μὲν ἐκ γῆς τῆς ἀπαρουμεν φυγῇ, παιδας δ’, ὡσ’ ἄν ἐκτραφῶσι σῇ χερί, αἰτῶν Κρέοντα τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ

οὐκ οἶδ’ ἄν εἰ πείσαμι, πειρᾶσθαι δὲ χρῆ.

ΜΗΔΕΙΑ

σὺ δ’ ἀλλὰ σήν κέλευσον αἰτεῖσθαι πατρὸς —

ΙΑΣΩΝ

μάλιστα, καὶ πείσειν γε δοξάζω σφ’ ἑγώ.

γυναίκα παιδας τήνδε μὴ φεύγειν χθόνα.

938. ἡμεῖς ἀπαροῦμεν: 'we will lift' (sc. ἄγκυραν), solvemus. Another nautical metaphor. ἡμεῖς is, of course, = ἑγώ. 939. ὡσ’ ἄν: ‘that haply’, ‘that so’. 940. The oratio obliqua represents παιδας τήνδε μὴ φεύγοντων χθόνα. 941. οὐκ οἶδ’ ἄν: the ἄν belongs, logically and grammatically, to πείσαμι. For its position cp. Alc. 48 ὅθ’ γὰρ οἴδ’ ἄν εἰ πείσαμι σε. 942. ἀλλά: i.e. εἰ μὴ αἴτως ἄλλα. Cp. v. 912. Medea speaks as though Jason had either refused or expressed his positive inability to act. 'At all events', gives the sense. —σφ’: sc. γυναίκα, which would have been added had Medea finished her sentence. There is a dramatic force, too, in Medea's not using a term that is hateful to her. She alone is Jason's rightful wife. —πατρὸς: as though αἰτεῖσθαι had been παρατείσθαι (cp. v. 1154), but the construction is without precise parallel. 944. μάλιστα: Jason's acquiescence is prompt and hearty to this proposition. He is not anxious, it appears, to approach Creon, but is very ready to use his bride as a go-between. —δοξάζω: = πέποιθα, as in Alc. 853 f. καὶ πέποιθ’ ἄξειν ἄνω | "Αλκηστὶν."
ΜΗΔΕΙΑ

εἴπερ γυναικῶν ἐστὶ τῶν ἄλλων μία.
συλλήψομαι δὲ τοῦτό σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δόρ’ ἄ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισι, οἶδ’ ἐγὼ, πολὺ
παῖδας φέροντας. — ἀλλ’ ὅσον τάχος χρεών
κόσμου κομίζειν δεῦρο προσπόλων τινά. —
εἰδαμονήσει δ’ οὐχ ἐν ἄλλα μῦρια,

945. Not at bottom a mere piece of flattery on Medea’s part, but a bitter reflection how she herself had yielded to Jason. Cp. her words in v. 801 f.—τῶν ἄλλων: the illogical Greek usage, common with the superlative and imitated in Milton’s well-known “Adam the goodliest man of men since born | His sons, the fairest of her daughters Eve” (Paradise Lost, 4. 323 f.). We should say here ‘like the rest of women’. We might have had τῶν πολλῶν for τῶν ἄλλων; cp. sum paullo infirmior, multorum unus (= τῶν πολλῶν eis) Hor. Sat. 1. 9. 71 f.

946. σοι: with the σὺν in συλλήψομαι. — κάγα: tautological after the preposition in συλλήψομαι. — πόνου: with the λήψομαι in συλλήψομαι. 947. δόρ’: object of φέροντας. — καλλιστεύεται: = κάλλιστα ἐστι. 948. οἶδ’ ἐγὼ: cp. v. 39. In such phrases the speaker takes the responsibility emphatically upon himself; hence the expressed pronominal subject. —πολύ: with emphasis at the end of the sentence. Cp. e.g. Alc. 151 γυνῇ τ’ ἀριστή τῶν ὑφ ἥλιων μακρῷ (where μακρῷ is = πολύ). 950 f. Medea breaks off her speech to Jason for a moment to give her order, after the giving of which one of her attendants, several of whom we may suppose to have been by her, goes within to execute it. For a similar parenthetical command cp. Soph. Ant. 491 καὶ νῦν καλεῖτ’. — ὅσον τάχος: = ὅσον (ὡς) τάχυστα. — χρεῶν (sc. ἐστι) takes the place of an imperative. For the position of φέροντας cp. Ι.Τ. 1329 f. ἡμᾶς μὲν, οὗς σοὶ δεσμὰ συμπέμπεις ἔξων ἔχοντας. 952. ἐν: accus. of inner object and = μίαν εἰδαμονίαν.— μῦρια: hardly more than πολλά. Only two εἰδαμονίαι (‘pieces of good fortune’) are mentioned in what follows. But then Jason is
a host in himself, and the gifts are
given to a bride, though not merely
as a wedding gift. 957 f. μακαρίζει: a congratulatory interjection.
‘happy creature!’. μακαρίζει (one
might say) τὴν νύμφην ἡ Μήδεια
eιρωνικῶς. — δότε φέροντες: Ho-
meric phrase. Cp. θ 482 φέρον
... ἐθηκε.—οὐ τοι: to be joined
closely with μεμπτά.— μεμπτά: bi-
terly ironical. The gifts are
in reality weapons ‘not to be
despised’. The magic robe and
diadem are here openly displayed
and given to the two children in
such wise that one boy carries
the robe, the other, the diadem.
The gifts are magic gifts; the
poison, magic poison. The poison
is to take effect only on the Prin-
cess and whoever touches her
after she has put on the fatal
ornaments. Cp. v. 787 f. For
this free treatment of the poisoned
objects and the possible objection
to it as lacking verisimilitude see
Introd. p. 59. 959. τῶνδε: said
with a gesture toward the gifts.
— σᾶς is emphatic.
δοκεῖς σπανίζειν δῶμα βασιλικὸν πεπλων, 960
δοκεῖς δὲ χρυσοῦ; σφίζε, μὴ δίδου τάδε:
εἶπερ γὰρ ἦμᾶς ἁξιοὶ λόγου τινὸς
γυνῆ, προβῆσει χρημάτων, σάφ᾽ ὀδ᾽ ἐγώ.

ΜΗΔΕΙΑ

μὴ μοι σῦ· πείθειν δῶρα καὶ θεοῦς λόγος,
χρυσὸς δὲ κρεῖσσον μυρίων λόγων βροτῶς. 965
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
vέα, τυραννεῖ· τῶν δ᾽ ἐμῶν παῖδων φυγάς

960 f. The epanaphora in δοκεῖς . . . δοκεῖς δὲ is to be noted. Jason speaks in a rhetorical tone, in fact, with a certain pompousness. — σφίζε: ‘keep’, = κάτεχε. — τάδε: practically object of both σφίζε and δίδου, though strictly primarily the object of the former. 962 f. ήμᾶς: said with proud emphasis. — ἁξιοὶ λόγου τινὸς: literally ‘thinks worth any account’, aliqua aestimatione dignum putat, where we should say ‘thinks of any account’ and where the thought could be most simply expressed in Greek by τιμᾶ ἢ τίμων νομίζει. 963. σάφ᾽ ὀδ᾽ ἐγώ: cp. v. 948. 964. μὴ μοι σῦ: sc. ταῦτα λέγε. The emphatic σῦ because the speaker herself knows better. — πείθειν . . λόγος: λόγος (sc. ἐστίν) = proverbium (or verbum) est. The ‘saying’ is an old hexameter Δῶρα θεοῦς πείθει,

δῶρ' αἰδοῖοις βασιλέας ‘gifts blind the eyes of gods and reverend kings’. This is quoted in the Scholia and by Plato, Rep. 390 E. λόγῳ or λόγοις was often added to πείθειν to indicate that it had its more legitimate sense and did not mean ‘to bribe’. 966 f. The frequent asyndeta are to be noted. Medea jerks out her sentences sharply. We feel that she is forcing herself to play a part. — κείνης and κεῖνα (=τὰ κείνης) are a good example of epanaphora. — ὁ δαίμων: practically ἢ τύχη or, more precisely, ἢ εὐτυχία. 967. νέα: sc. ἐστί. — ἐμῶν, though merely attribute to παῖδων, marks the antithesis and contrasts Medea with Jason’s bride. Strictly speaking, the contrasted sentence should have begun with ἐγὼ δὲ. — φυγάς: ‘exemption from banishment’ is meant. The word is plural because of the plural παῖδων.
ψυχής ἄν ἀλλαξάιμεθ', οὐ χρυσοῦ μόνον.—

ἄλλ', ὡ τέκν', εἰσελθόντε πλησίους δόμους

πατρὸς νέαν γυναῖκα, δεσσότων δ' ἐμήν,

ἰκετεύετ', ἔξωιέσθε μὴ φεύγειν χθόνα

κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,

ἐς χειρ' ἐκεῖνην δῶρα δέξασθαι τάδε.

Ἤδ' ὡς τάχιστα, μητρὶ δ' ὃν ἐρᾷ 

τυχεῖν εὐάγγελοι γένοιος 

θεοῖ πράξαντες καλῶς.

968. ψυχής: = ἄντι ψυχής, gen.
of price, see HA. 746, G. 1133, B. 353, Gl. 513. — ἀλλαξάιμεθ': plural
notwithstanding ἐμὼν just above.
Such shifts of number in the case
of the first plural for singular are
not uncommon.— χρυσοῦ: here, as
in vv. 961 and 965, with reference
to the diadem. 969. εἰσαλόντε
: dual among plurals as elsewhere.
— πλησίους δόμους: the epithet sug-
gests that Medea points toward
the house in directing the children.
The house was, apparently, not
represented by the scenery. See
Introd. p. 62.
970. δεσσότων δ' ἐμὴν: she swallows her pride, for
the sake of the end in view, and
speaks like a servant (cp. v. 17).
The particle δ' is regularly used
with the expression of the second
of two relations in which the same
person stands. 971. ἰκετεύετ',
ἔξωιέσθε: such asyndeton be-
tween a pair of words at the head
of a trimeter is not very uncom-
mon.— μὴ φεύγειν χθόνα: repre-
senting the subjunctive of appeal
( μὴ φεύγωμεν χθόνα) in oratio
recta. 972. διδόντες: 'giving at
the same time'. — τοῦδε: defined
by what follows. 973. ἐς χειρ':
seemingly emphatic. She must
take them into her hands. But
the magic poison does not act un-
til she puts them on. Cp. v. 981.
974. ὃν ἐρᾷ (= ἐπιθυμεῖ) 
: the genitive is probably due to τυ-
χεῖν, but the whole clause is practi-
cally a genitive dependent on εὐά-
γγελοι. 975. γένοιος: a prayer.
The children go out with Jason
and their Paedagogus. One child
probably carries the diadem, the
other, the robe. See on v. 957 f.

Medea awaits the news of
the result of their mission. In
the meantime the Chorus sing a
despairing song, the Fourth Stasi-
mon (vv. 976–1001). Its con-
tents are as follow: There is no
hope for the children; their fate
depends on that of Glaucus, and
that is certain: she will be de-
stroyed by the fatal gifts. (First
Strophic Couplet.) An apostrophe
ΧΟΡΟΣ

νῦν ἐλπίδες οὐκέτι μοι παίδων ζῶας, 976
οὐκέτι. στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νῦνφα χρυσέων ἀναδεσμὰν
δέξεται — δύστανος — ἄταν,
ξανθὰ δ' ἀμφὶ κόμα θήσει τὸν Ἁιδα
κόσμον αὐτὰ χερῶν λαβοῦσα.

πείσει χάρις ἀμβρόσιος τ' αὖγὰ πέπλων
χρυσοτεύκτων (τε) στεφάνου περιθέσθαι,
νερτέρους δ' ἤδη πάρα νυμφοκομήσει·
τοῖον εἰς ἥρκος πεσέται
καὶ μοῖραν θανάτου — δύστανος —, ἄταν δ' 981

to Jason lamenting his unhappy fate and an address to Medea mourning her anguish. (Second Strophic Couplet.)

976. ζῶας: objective gen. with ἐλπίδες. 977. οὐκέτι: repeating with pathos the preceding οὐκέτι. 978. δέξεται: δέξεται γὰρ, the asyndeton is causal.—ἀναδεσμὰν: dependent on ἄταν. Through the rest of this strophe only the diadem is mentioned; in the antistrophe, both the robe and the diadem. 979. δέξεται: another pathetic repetition. — δύστανος: an interjection, or ejaculation, of pity. Cp. v. 957. 981. αὐτὰ χερῶν λαβοῦσα: echoing v. 973. 982. χάρις: ‘charm’, ‘beauty’. Cp. Hom. ξ 237 κάλλει καὶ χάρισι στέλβων ‘gleaming with beauty and charms’. — ἀμβρόσιος: ‘supernatural’ or ‘divine’. ἀμβρόσιος is to ἀμβρόσιος (‘immortal’) as θεῖος to θεός. 983. περιθέσθαι: ‘to put on’, ἑνδόναι. 985. νερτέρους πάρα: ἀρχὸν ἑνδορο. — ἤδη: = εἰδός. — νυμφοκομήσει: ‘will deck herself as bride’. Cp. v. 956, where the magic gifts are described as φερναί. 986. ἥρκος: the robe and diadem are likened to the toils in which wild beasts are caught. Cp. ὑπερφεύξεται v. 988 and the note thereon. 987. μοῖραν θανάτου: practically = ἄταν. Cp. μοῖραν φόνου, v. 861 f. — δύστανος: cp. v. 979. We should have expected δύστανος — ἄταν δ’ to fall in the same place in the antistrophe as δύστανος — ἄταν in the strophe; but, for reasons best known to himself, Euripides did not make the strophic rhyme.
οὐχ ὑπερφεύξεται (δραμοῦσα).

σὺ δ', ὃ τάλαν, ὃ κακόνυμφε με κηδεμῶν τυράννων. παισῖν οὖ κατειδώς ὀλέθρων βιοτᾶς προσάγεις ἀλόχῳ τε σὰ στυγερὸν θάνατον. δύστανε, μοῖρας ὅσον παροίχη.

καταστένωμαι δὲ σὸν ἀλγος, ὃ τάλανα παῖδων μάτηρ, ἄ φονεύσεις τέκνα νυμφίδιων ἐνεκεν λεχέων ἁ, σὲ προλιπὼν ἀνόμως, ἄλλα ξυνοικεῖ πόσις συνεύψ.


Ср. παῖδων πατήρ ‘a father’, v. 344. 999. νυμφίδιων λεχέων: ‘the wedlock’. The following relative clause is essential. 1000. ά: acc. of inner obj. with συνοικεῖ. 1001. πόσις συνεύψ: designedly brought together. πόσις seems to be required to be understood as though it were repeated — ‘your husband lives as husband with another mate’.

The following short episodion (Fifth Episodion, vv. 1002–1080) is occupied with the Paedagogus’s announcement of the success of the children’s mission and with Medea’s speech revealing the workings of her heart.
The Paedagogus enters with the children (παιδεῖς οἴδε). His tone is joyful until he is struck by Medea’s ominous gloom and silence. He had expected a cheerful answer to vv. 1002–1004, after which he pauses. 1003 f. βασιλίς: = τύραννος. — χεροῦ ἔδεξα: Medea had made a point of this (ἐς χειρά δέξασθαι, v. 973; cp. also v. 981). — τάκεθεν: ‘in that quarter’, i.e. on the part of the bride, whose word is expected to be law with Creon. 1005. συγχυθεῖσα: ‘confounded’, much like ἐκπλαγεῖσα. — ἣνίκ’ εὐτυχεῖσ: cum felix sis. The temporal conj. has an underlying adversative force here. 1007 = 924. 1008. Cp. Alc. 814, where Heracles says in surprise, δ’ οὐ θυραῖων πημάτων ἄρχει λόγος. 1009 f. αλάτ μάλ’ αὔθις: ‘alas yet again’. μάλ’ αὔθις is thus used elsewhere with ejaculations. — ἄγγελλων οὐκ οἶδαι: practically a variant of the idiomatic λαμβάνω ἐμαντὸν ἄγγελλον. — Note the trimeter divided (here at the main caesura) between two speakers. This is rare in the earlier extant plays. Similar is Alc. 819, where an interlocutor breaks into a trimeter with a somewhat similar question.— τόχην: in a bad sense.
ΜΗΔΕΙΑ

ΠΑΙΔΑΓΩΓΟΣ

μῶν τιν’ ἄγγελλων τύχην
οὐκ οἶδα, δόξης δὲ ἐσφάλμην εὐαγγέλων;

ΜΗΔΕΙΑ

ἡγγειλας οὐ ἡγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ

τί δαὶ κατηφές ὄμμα καὶ δακρυρροιεῖς;

ΜΗΔΕΙΑ

πολλή μ’ ἀνάγκη, πρέσβις ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ᾽ ἐμηχανησάμην.

ΠΑΙΔΑΓΩΓΟΣ

θάρσει· κάτει τοῖς καὶ σὺ πρὸς τέκνων ἔτι.
ΜΗΔΕΙΑ

ἄλλους κατάξω πρόσθεν ἡ τάλαν' ἐγὼ.

ΤΑΙΔΑΓΩΓΟΣ

οὗ τοι μόνη σὺ σῶν ἀπεξύνης τέκνων·
κούφως φέρειν χρή θυητὸν οὐτα συμφορᾶς.

ΜΗΔΕΙΑ

δράσω τάδ'· ἄλλα βαῖνε δωμάτων ἐσω
καὶ πασὶ πόρουν' οἰα χρὴ καθ' ἡμέραν.—
ὡ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις

1016. κατάξω: a fine bit of tragic irony. She is thinking of 'bringing home' the children (implied in ἄλλους) to the realm of the dead. — πρόσθεν: sc. πρὶν αὐτῇ καταλθὲιν. 1017 f. 'You are not alone in your fate' is the stock Job's comfort of tragedy. Cp. ALC. 416-420. 1018. κούφως φέρειν: opposed to βαρέως φέρειν = χαλεπῶς φέρειν. — θυητὸν οὖν = ὡστε θυητός ἐστιν. — There is an intentional jingle in φέρειν συμφορᾶς. 1019. δράσω τάδ': i.e. κούφως οὖς. Cp. v. 927 for the phrase. Medea speaks with a certain dryness in both cases. She sends the man about his business with scant ceremony. The pres. βαῖνε indicates that the action is one that the Paedagogus is about to do—or should be about to do. 1020. A command apparently to prepare food for the children as part of his daily service to them. The slave then retires within doors, leaving the children with their mother. — χρὴ: sc. σὲ ποροσύνεν. — καθ' ἡμέραν belongs to χρὴ (σὲ ποροσύνεν). 1021. The pathetic emphasis of repetition (ἐπιζευγίς) is well and naturally employed here. — δὴ: untranslatable. We can hardly say 'you indeed have it is true'. It gives ἔστι the same emphasis in an unemphatic position in the sentence that it would have if placed without a particle at the head of the sentence. We can best reproduce this force by oral emphasis or by italics ('you have'). From this point to v. 1039 Medea speaks as though she were really going to leave the children alive at Corinth. Only in v. 1039 does she give, in the words ἐς ἄλλο σχῆμα ἀποστάντες βίου, a verbal hint of her fell purpose; and then it is only our knowledge of that
kai doû eiv ò lipûntes ãthliav èmè
oikîstêr aiei mútrôs èsteremênuoi,
ègò ò eis ãllhyn gaiân eivì diè phugàs
prin sphiôn onavêthei kapidein eûdaimônas,
prin loutpâ kai gynaïka kai gamulionous
eugàs ánghlaî lampladas t' anasxethêin.

purpose that makes us feel the
words as = metastântes bîon (cp. 
Alc. 21).

1023. oikîstêr aiei: cp. Antigone's description of the tomb
in which she is immured as an
òikhos aieîphrouros (Soph. Ant. 
892). Under proper circumstances
Medea's words need mean no
more than 'you will live your life
long'. 1024. èivì diè: a sort of
forced antithesis to èstî diè above.
1025. onavêthei: the 'benefit'
that she had hoped to derive from her
children is described in vv. 1032–
1035. Thus the contents of v.
1025 are expanded in inverse
order (chiasmus). A Greek
naturally craved that children be
at his deathbed and do him the
last honours. Cp. Alc. 662 ff.,
where Admetus renounces his duty
to his father, bidding him make
haste to get himself other sons
di' geôbôsokhîsou n Kai ãanônta
se | periastelouai kai prôthiôntai
nekrôn. Cp. also Alc. 334 f.,
where Admetus says to Alcestis
of their children tòvôs ònpon èi-
chomai | theôis genvêthei (‘that bene-
fit be vouchsafed me’).

1025. oûk èn nêmeta (i.e. inasmuch as
we have not lived out our life
together).—èstî diè: generally
‘live to see’. Medea is not to
die, but the children. Those that
are in her secret understand the
sinister reference, though the re-
lations are reversed. 1026 f. The
wished-for eûdaimônia of the chil-
dren is described, in which their
mother would have borne a large
part.—loutpâ and gynaïka have
their appropriate verbs (paraxheîn
and stelai) supplied retroactively
(zeugma) from ánghlaî. loutpâ
refers to the bath of spring water
which was part of the wedding
 ceremonies for the groom, as well
as for the bride.—gynaïka: =
nimphê. The singular comes in
oddly among the plurals. Euri-
pides seems to have been con-
strained to this by the verse.
1027. ánghlaî: = koumîsaî, with
reference to making up and deck-
ing the nuptial couch.—lampaðas
anassxethêin: for the general ex-
pression, cp. Medea's words in v.
482 ánêxhoû soi fáos swthriaîs.
For torches at the wedding ceremonies see e.g. Alc. 915 f. τότε μάν (i.e. at our wedding) πείκας σῷν Πηλάσιων | σῷν ὦ ὑμειόσ ἵστειχον ἀσώ, and Apoll. Rhod. 4. 808 f. αὐτῇ δὲ σέλασ (= φῶς, λαμπτάς) χείροςιν ἄνεσιν | νυμφιδίον. For the form ἀνασχεθῶν (= ἀνασχεῖν) see H.A. 494.

1028. ὁ δυστάλαιον: ejaculation, not address to herself. The adj. is in the nom. — αἰθαδίας: for the gen. see on ν. 96. 1029. ἄρ: of disappointment. Cp. H.F. 339 Ὡ Ἡ σαῦ, μᾶταν ἄρ: ὁμόγαμών σῷ ἐκτρομαύν, 'O Zeus, to no purpose then (ἀρ) did I become husband of one wife with thee.' The μάτην in the passage just cited is = ἄλλος here. 1030. ἐμώχθουν and κατεξάνθην πόνοις are cause and effect. Note the difference of tense. The former action culminates in the latter. 1032. ἦ μήν: 'yea verily', a strong expression, especially used to introduce an oath. — τὁδ': 'once', emphatic and contrasted with νῦν in v. 1035. 1033 f. πολλάς: she means simply 'more than one', but the exaggeration is natural. See on μύρα v. 952. — γηροβοσκήσων and περιστελέων are indirect discourse infinitives in apposition to ἐπιδίωσ. 1035. Ἡσαῦ: neuter (prob. accus.) in loose apposition with the preceding infinitives. Such a fortune as Medea had hoped for is 'a thing looked upon with envy by mankind', inasmuch as each craves it for himself. — δῇ: see on v. 1021. 1036. φρονί: practically = ἐλπίς. 1037. διάξω: degam, 'spend'. — βιοτον: = βιόν. — ἔγγει: contrasted with the following ὑμεῖς. 1038. ἐμμασών φίλοις: a tender and natural touch.
ἡφεσθ' ἐς ἄλλο σχῆμι ἀποστάντες βίου.
φεῦ φεῦ, τί προσδέρκεσθέ μ' ὁμμασών, τέκνα;
τί προσγελάτε τὸν παυστάταν γέλων;
αιαῖ, τί δράσω; καρδία γὰρ οὐχεταί,
γυναῖκες, ὁμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἀν δυναίμην χαρέτω βουλεύματα
tὰ πρόσθεν ἄξω παίδας ἐκ γαίας ἐμούς.
τί δεὶ με πατέρα τῶντες τοῖς τούτων κακοῖς
λυποῦσαν αὐτῶν δἰς τόσα κτᾶσθαι κακά;
οὺ δῆτ' ἔγνωτε χαρέτω βουλεύματα.
—
καίτοι τί πάσχω; βούλομαι γέλων ὁφλεῖν

1039. See above on v. 1021. Death as another form of life is hardly a touch of Orphic mysticism, though it has been so understood. It is merely an incidental expression of belief in a future life. 1040. ὁμμασών: a picturesque touch, not a tautology. 1042. δράσω: aor. subjunctive.—καρδία means here ‘resolution’, θάρσος. 1043. γυναῖκες: the members of the Chorus. —ὁμμα: seemingly collective. —ὡς εἶδον: = ἐπεὶ εἶδον, ‘since I have seen’, ‘now that I have seen’. 1044. ἀν δυναίμην: potential as well in form as in the meaning of the verb. ‘Could not be able’ is the literal meaning. —Note the abruptness of this highly emotional passage as marked by asyndeton. 1045. ὁμός: a defiant assertion of proprietorship; cp. v. 793. 1046. τούτων: resuming τῶντε.
ἐξοροῦσ μεθείσα τοὺς ἐμοὺς ἀζημίους;

tολμητέον τάδ’. ἄλλα τῆς ἐμῆς κἀκης,

tὸ καὶ προσεόθαι μαλθακοὺς λόγους φρενί.
—
χωρείτε, παῖδες, ἐς δόμους. ὡτὶ δὲ μὴ

tέμις παρείναι τοῖς ἐμοῖς θύμασιν,

αὐτῷ μελήσει, χεῖρα δ’ οὐ διαφθερῶ.—

1050

were (with the words καίτοι τί πάσχω;), from a dream of maternal

love to the reality of vengeance.


1051 f. τολμητέον τάδ’: ‘I must

screw my courage up to this’.—

ἄλλα τῆς ἐμῆς κἀκης κτλ.: ‘nay, fie

upon my cowardice that I should even’, etc. Both genitive and

articular infinitive seem to be ex-

clamatory. We find a parallel in

Alc. 832 ἄλλα σοῦ τὸ μὴ φράσαι,

‘but shame upon you that you did not tell me’, perhaps more

literally, ‘but you! not to tell me!’.

1053–1070. Medea orders

the children within doors and, as

though preparing for sacrifice,

issues a ‘Procul este, profani’.

Then she checks herself, and then

with a bitter cry and appealing to

her passionate heart (θυμέ), as

though it were some παιδαγω-

γός turned murderous, she bids

it spare the children. Even

though they be not with her, yet

the knowledge that they are alive

will be a constant source of joy
to her. ‘What? leave them here
to the tender mercies of my foes?

By all the fiends, it cannot be.

The die is cast; they cannot es-

cape; the princess is dying’—

and by their gifts, she would

imply. ‘Well, we are come to

the parting of the ways. I will

bid them farewell.’ For the

parallel to this passage, said to

be from Neophron’s Medea, see

Intro. p. 42. 1053 ff. χωρείτε:

here Medea makes as though to

dismiss the children within. — ὡτὶ

... μελήσει: a warning to the Chor-

rus not to interfere, but couched in

the terms of a sacrificial formula

excluding the profane. 1054. θύμις:

sc. ἐστι. — θύμασιν: in the sacri-

fices is implied the murder of the

two children. 1055. αὐτῷ μελήσει:

sc. μὴ παρείναι, ‘he shall make it

his business not to be by’, a formal

μὴ παρέστω. — χεῖρα δ’ οὐ δια-

φθερῶ: seemingly ‘I will not let

my hand be corrupted, bribed’,

i.e. turned from its purpose. Cp.

Hec. 597 f. δ’ ἐσθλὸς ἐσθλὸς, οὐδὲ

συμφορὰς ὑπὸ | φύσιν διεφθείρ,

ἀλλὰ χρηστὸς ἐστ’ ἀεί, ‘but the
μὴ δῆτα, θυμέ, μὴ σὺ γ' ἐργάσῃ τάδε·
ἐαςον αὐτοὺς, ὡ τάλαν· φείσαι τέκνων.
κεὶ (μη) μεθ' ἡμῶν ζῶντες εὐφρανοῦσι σε. —
μὰ τοὺς παρ' Ἄιδη νερτέρους ἀλάστορας,
οὐ τοὶ πὸ τ' ἔσται τούθ', ὅπως ἔχθροις ἐγὼ
παῖδας παρῆσω τοὺς ἐμοὺς καθυβρίσαι.

good man is good, nor does he
let his character be corrupted by
misfortune, but remains honest'.

1056. μὴ δῆτα: in a tone of ab-
ject supplication. The same tone
in σὺ γ'. 1058. To be understood
as = καὶ μὴ μεθ' ἡμῶν ζῶντες εὐφρανοῦσι σε, 'even if
they shall not be living with us,
yet by living they are going to
gladden thee'. In ἡμῶν she in-
cludes herself and her θυμός — her
passionate heart — as twain.—ζῶ-
ντες: masc. as referring to παῖδας,
notwithstanding the intervening
tέκνων. 1059. The thought of
leaving the children behind, which
Medea has just suggested to her-
self, shews her the impossibility
of escape for the children. The
death of the princess, which she
realises is now taking place, will
make the death of the children,
the bearers of the gifts, at the
hands of the enraged Corinthians
(or rather of the next of kin of
the king and princess; see v.
1304) a matter of certainty. It is
conceived by Euripides that Me-
dea can escape, but that, in order
to do so, she must abandon her
children to her foes or else kill
them. (See v. 1236 ff.) The
magic chariot is not yet at Me-
dea's disposal. — μὰ κτλ.: ἐμνημ
is, of course, understood before
the oath. — ἀλάστορας: avenging
spirits, like the Furies, are meant.
1060 f. τὸθ': τὸδε, and explained
by the following appositional clause.
The whole construction is a de-
velopment of the type οὐκ ἔστων
ἀπώς with subjunctive or future
indicative, as here. οὐκ ἔστων ἀπώς
+ subj. is = an English 'shall'
future; οὐκ ἔστων ἀπώς, strictly
speaking, is = an English 'will'
future. Thus, we have here a cir-
cumlocution for οὐ τοὶ ποτὲ παρῆσω.
Such circumlocutions give weight
to a negative expression, both
in Greek and in English.— Both
ἐγὼ and τὸ θ' ἐμοὺς are emphatic,
contrasting Medea's conduct with
the (imagined) conduct of other
people in such circumstances.
1061. καθυβρίσαι: final infin., ad
violandum or violandos.
πάντως σφ' ἀνάγκη καθαυδεῖν· ἐπεὶ δὲ χρῆ,
ἡμεῖς κτανούμεν, οἴπερ ἐξεφύσαμεν·
καὶ δὴ ἐπὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ
νύμφη τύραννος ὀλυται, σάφ' ὀιδ' ἐγώ.—
ἀλλ' — εἴμι γὰρ δὴ τῆς τῆς μονοστάτην ὁδόν —
παιδᾶς προσεπεῖν βούλομαι. δότ', ὃ τέκνα,
dότ' ἀστάσασθαι μητρὶ δεξιὰν χέρα.
ὡς φιλτάτη χείρ, φιλτατον δὲ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενεῖς τέκνων.

καὶ τούσδε πέμψω τῆς τημονεστέραν ἐτί —

1062. πάντως: 'in any case'.
— χρῆ repeats ἀνάγκη in a slightly
different form. 1063. οἴπερ: =
oi autοι oἴπερ. The whole rel.
clause is an appositive to ἡμεῖς.
For the masc. pl. cp. v. 314 f.—
ἐξεφύσαμεν: for φύσιν of a mother
(= τίκτειν) cp. Soph. Trach. 31
κάφυσαμεν δὲ (as we should
read for the traditional δὴ) παι-
dᾶς, 'and I bore children too'.
1065. The clause that begins here
gives (though there is no γὰρ
in it) the reason of πάντως σφ'
ἀνάγκη καθαυδεῖν.— καὶ δὴ: =
ἡδη 'already'. 1066. σάφ' ὀιδ'
ἐγὼ: cp. v. 963. 1067—1070. The
vision of her dying rival has risen
before Medea's eyes. But she
takes no pleasure in it now; she
thinks only of its dread signifi-
cance for her and turns from it
abruptly (ἀλλ') to bid farewell to
her children as though she were
literally starting upon a journey—
her journey into exile. Her audi-
ence understand that she is going—
to kill the children. 1067. δὴ: with
εἴμι, 'going I am'. 1068. πέμψω :
parallel in tense with εἴμι, which
is practically future. 1069. For
προσαγορεύειν (to which προσεπεῖν
is aorist) used of parting words
cp. Alc. 195. 1070. ἀστάσασθαι:
'to kiss' (= κύσαι; cp. v. 1141);
final infin. used like ad osculan-
dum.— The children give Medea
their hands. 1071 f. Exclamation
rather than address. The sub-
stantives seem best taken as
nominatives. The address to
the children follows. Cp. Aga-
mennon's words over Iphigenia
I.A. 681. — σχῆμα καὶ πρόσωπον:
'form and features'. For σχῆμα
of a well-known and dear shape
cp. Androm. 1, Alc. 911 (both
times of things).
εὐδαμονοῖτον— ἀλλ' ἐκεῖ· τὸ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὡ γλυκεία προσβολή,
ὡ μαλακὸς χρῶς πνεῦμα θ' ἤδιστον τέκνων.
1075
χωρεῖτε χωρεῖτ'.— οὐκὲτ' εἰμὶ προσβλέπειν
οία τη παῖδας, ἀλλὰ νικῶμαι κακοῖς
καὶ μανθάνω μὲν οία δρᾶν μέλλω κακά,
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων.
1079
διὸτερ μεγίστων αἴτιος κακῶν βροτῶν

1073. εὐδαμονοῖτον: a more
expressive χαίρετον.— ἔκει: 'yon-
der', i.e. in the other world, which
is often thus vaguely referred to.
— τὸ δ' ἐνθάδε: sc. εὐδαμονεῖν.
The words ἀλλ' . . . ἀφείλετ' can
have no meaning for the children.
1074 f. ὡ . . . τέκνων: again ex-
clamation. The substantives are in
the nominative. Medea embraces
the children and fondles them as
she speaks. προσβολή means 'con-
tact' with reference to the em-
brace.— That Euripides has very
perfectly understood and very
perfectly expressed a mother's
feelings here may be seen from
the words which a modern woman-
novelist, Mrs. Humphry Ward,
puts in the mouth of her Eleanor
(Eleanor, Chap. V, near end),
with reference to the latter’s dead
child: "He was so warm and
sweet always in his sleep. The
touch of him—and the scent of
him—his dear breath—and his
curls—and the moist little hands
—sometimes they used to intoxi-
cate me—to give me life—like
wine." There could be no better
parallel. Keble (Praelectiones,
p. 596), while he admits the charm
of the maternal love shewn by
Medea here, thinks that such affec-
tion is unsuited to the fierce
Colchian witch. "Nequa enim
dulcissima illa, quibus Medea
valedicit pueris suis, quorum ipsa
jam jam exitio imminet, quidquam
sapiunt, quod proprie pertineat
sive ad Colchidem sive ad magam,
sive ad atrocem ipsius indolem:
maternos tantum, opinor, amores
spirant, ac tenerrimos quidem."
Mr. Keble in his criticism seems
almost to have taken a hint from
the Hypothesis. (See p. 68.)
1076-1080. Medea drives the
children into the house as though
they were not to see her go away.
οὐκὲτ' κτλ. forms an aside and
rounds out the close of the
speech. 1078. μανθάνω: 'real-
ise'. Cp. Alc. 940 ἄρτι μανθάνω,
‘I am just realising’.—οلاء: = ὁς δεινά. 1079. τῶν ἐμῶν βουλευ-μάτων: ‘my reason’ gives the proper psychological turn. The conflict in which reason succumbs is, from another point of view, one between lust for revenge and a mother’s natural affection.

1081–1115. Medea, it appears, does not go within after v. 1080, but remains without silently waiting to have her expectations about the bride confirmed (see v. 1116 f.). In the meantime the Coryphaeus delivers a speech in anapaest. The metre seems to keep time to Medea’s footsteps as she paces to and fro—like a tigress, one is tempted to say. The Coryphaeus’s reflections deal with the sorrows attendant upon having children and are in so far connected with the plot. But such meditations as she indulges in are felt by the Poet to be likely to seem to some unnatural, and he makes the woman explain that women are not all ignorant and incapable of philosophic speculation, albeit the learned class is small among them. Cp. the moralisings of the old Colchian women, vv. 119–130, 190–203. 1081 f. πολλάκις ἐμολον: for the aorist see v. 293. For the idiom διὰ μίθων ἐμολον ( = ἕλθον) cp. v. 872. But here the sense is different; μίθων is = λόγων in the sense of ‘speculations’.

1083 f. ἕλθον: synonymous with ἐμολον. As a general rule in Greek when, for the sake of avoiding repetition of the same notion by the same word, a rarer synonym is used in one place, it stands, as here, in the former place. That seems to mean that a Greek writer regularly formed his sentence fully in his mind before he wrote ‘it down and thus checked the repetition in advance. — γενεάν θηλων: = τὸ γυναικείον γένος or, simply, γυναῖκας. 1084. ἐπευνάν shews that ἀμίλλας are ‘struggles’ or ‘efforts’ of thought, subjects of meditation. See on μίθων just before 1085 f. ἄλλα γάρ: ‘but, you see’. — μιθα: ἐπισυμπλείσοι σοφίας ἑνεκεῖν is a circumlocution for σοφία or φιλοσοφία. — καὶ ἡμῖν: i.e. οὗ
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ἡ προσομιλεῖ σοφίας ἔνεκεν —
pάσασι μὲν οὖ, παῦρον δὲ γένος·
mίαν ἐν πολλαῖς εὔροις ἄν ἰσώς —,
κοῦκ ἀπόμουσον τὸ γυναικῶν·
καὶ φημὶ βροτῶν οἰνινές εἰσιν
πάμπαν ἄπειροι μὴ ἐφύτευσαν
παῖδας προφέρειν ἐις εὐτυχίαν
τῶν γεναμένων.

μόνον τοῖς ἀνδράσιν ἀλλὰ καὶ ἡμῖν
ταῖς γυναιξῖν.

1087–1089. Instead of letting his
character wind up this part of her
long sentence immediately with the
words κοῦκ ἀπόμουσον τὸ γυναικῶν,
which form a neat repetition from
the negative point of view of the
thought of v. 1085, Euripides
makes her limit the general
statement of v. 1085 f. to a small
class of women. πάσαισι takes
its case from ἡμῖν, to which it
forms, with οὖ, a restrictive after-
thought. The δὲ clause we must
understand as = παῦρον δὲ γένος
ἐστὶ γυναικῶν (‘but there is a
small class of women’) αἰς ἐστὶ
μοῦσα κτε. The verse μίαν . . .
ἰσώς makes more precise the
meaning of παῦρον γένος without
really adding to the thought.
μίαν and ἰσώς must be closely
joined, ‘perhaps one’. 1089. With
τὸ γυναικῶν understand μέρος.
The verse is = κοῦκ ἀπόμουσοι
αἱ γυναῖκες.—With the expres-
sion here cp. Heracl. 325–328 ἐξ
ἐσθλῶν δὲ φίς | οὐδὲν κακίων τυγ-
χάνεις γεγώς πατρός — | παῦρων
μετ’ ἀλλων· ἐν γὰρ ἐν πολλοῖς
ἰσώς ἄν ὡσίς ἐστὶ μὴ χεί-
ρων πατρός, ‘a scion of a noble
race, you are so fortunate as to
be as good a man as your father
—a rare case; you might per-
haps find one in a thousand that
is as good a man as his father’. 1090–1093. After the apology con-
tained in vv. 1085–1089 we are
brought back to where we were
at the end of the first clause of
the long sentence (vv. 1081–1084).
καὶ thus links vv. 1084 and 1090.
1090. φημὶ: emphatic, as often, and
= ‘I affirm’.—βροτῶν . . . παῖδας is
practically a substantive in the
accusative and subject to προφέρειν.
The genitive βροτῶν is partitive
and depends on οἰνινές . . . παῖδας.
The words εἰσιν . . . παῖδας express
the same thought twice. 1092. προ-
φέρειν εἰς εὐτυχίαν is = εὐτυχεστέ-
ρους εἶναι. εἰς with the accus.
marking the extent of application
of the action of a verb is common.
οἱ μὲν ἄτεκνοι, δι’ ἀπειροσύνην εἰθ’ ἄδυ βροτοίς εἰτ’ ἀνιαρὸν παιδεῖς τελέθουσ’ ὦ, οὐχὶ τυχόντες πολλῶν μόχθων ἀπέχονται· οἷς δὲ τέκνων ἐστὶν ἐν οἴκοις γλυκερὸν βλάστημ’ ἐσορῶ μελέτη κατετρυχομένους τὸν ἀπαντα χρόνον, πρῶτον μὲν ὅπως θρέψουσι καλὼς βιοτόν θ’ ὅποθεν λείψουσι τέκνοις· ἔτι δ’ ἐκ τούτων εἰτ’ ἐπὶ φλαύρους εἰτ’ ἐπὶ χρηστοῖς

1094. All that follows from here to the end of the anapaests is an exposition of the grounds of the assertion βροτῶν . . . τῶν γεωμέ-νων. The asyndeton is employed where we should naturally have had (barring metre) οἱ μὲν γὰρ κτὲ. 1096. τελέθουσ’: = εἰσίν.— οὐχὶ τυχόντες: sc. αὐτῶν, i.e. πολλῶν μόχθων, which is rather to be construed with ἀπέχονται. 1097. ἀπέχονται: not to be taken literally, but = ἐλεύθεροι εἰσι. 1098 f. τέκνων γλυκερὸν βλά-στημ’: = τέκνα. The clause οἷς τέκνοι . . . βλάστημ’ is object to ἐσορῶ. 1100 ff. τὸν ἀπαντα χρόνον: as we say, ‘the whole time’. — τὸν ἀπαντα χρόνον is sub-divided into πρῶτον μὲν, ἔτι δ’ (1103), and (instead of τέλος δὲ or the like) τὸ πάντων λοιπόνων (1105). The double indirect question (1101 f.) forms a natural object to the action of μελέτη κατε-τρυχομένου, which is a graphic ἐπιμελουμένουs, after which verb ὅπως clause is common; after this the construction in the ἔτι δ’ clause, although that clause is parallel with the πρῶτον μὲν clause, becomes independent. 1101 f. A potential translation (‘can’) will best reproduce the force of θρέψουσι and λείψουσι. The ὅπως clause is felt by Euripides as an indirect question (= ὅτι τρόπῳ θρέψουσι), as is shown by the following indirect question, ὅποθεν λείψουσι. 1102. βιοτόν (= victum, ‘livelihood’) is put before its conjunction for the emphasis of contrast with θρέψουσι. — ὅποθεν: = ὅποθεν λαβόντες. 1103 f. ἐκ τούτων: = μετὰ ταῦτα.— εἰτ’ . . . εἰτ’: in Latin, sive . . . sive cannot be used = utrum . . . an in a double indirect question; in
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μοχθοῦσι, τόδε έστιν άδηλον·
έν δὲ τὸ πάντων λοίσθιον ἣδη
πάσιν κατερῶ θνητοῖς κακῶν·
καὶ δὴ γὰρ ἄλις βίοτόν θ' ηupertinoν,
sῶμα τ' ἐσ ήβην ήλυθε τέκνων
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσαι
daίμων οὕτως, φρούδος ἐσ "Αιδον
Θάνατος προφέρων σώματα τέκνων.

Greek, on the other hand, εἶτε... εἶτε for πότερον... ἦ in a double indirect question is quite common.
— ἐπὶ φλαύρωσ and ἐπὶ χρηστοῖς are nearly equal to ὑπὲρ φλαύρως and ὑπὲρ χρηστῶν:

1104 a. τόδε: in apposition to the indirect question. 1105 f. To be understood as = ἐν δὲ ήδη κατερῶ
to πάντων λοίσθιον (meaning ‘last and worst’) πάσιν θνητοῖς κα-
kῶν. The dat. goes with λοίσθιον.

1107–1109. καὶ δὴ: = ήδη. — άλις
βίοτόν θ' η猡ρον: = βίοτόν θ' ἄλις
η猡ρον. The words ἄλις... ἐγένοντ' sum up the aims and
hope of vV. 1101–1104 a. — ἐσ
ήβην ήλυθε: = ήβησε (ingressive,
or, better here, consummative aor-
rist). — ἐγένοντ': ‘have turned out’.

1109–1111. κυρήσαι daímōn: the
personal form of κυρήσαι (κυρή-
sēce) or, in common prose, τύχων.

1110. οὕτω: ‘that way’, anticipat-
ing what follows,— φρούδος: sc.
εστίν. The phrase is = αἰχέται. —
"Αιδον: sc. δῶμα, ὁκνω, or the like.

1111. Θάνατος: seemingly the mes-
senger of Hades here as in the Al-
cestis.—προφέρων: the preposition
seems to have the same force as
in the famous Homeric προάψειν
(A 3), which Euripides seems to
have been thinking of here. But
it is interesting to notice that here
it is σώματα, in the Iliad ψυχαί,
that are sent untimely Hadesward
("Αδω, for which we have elsewhere,
as ζ 11, 'Αιδόσδε = ἐσ "Αιδον).
That is due to the material refer-
ence above (v. 1108 σῶμα τ' ἐσ
ήβην ήλυθε τέκνων) and to the
form of that reference. We can
infer from Euripides’s language
here that the explanation of the
preposition in προάψειν that has
come down to us in the Homeric
scholia was taught in the schólos
of his day (προάψειν ωὖν, ἐβλαψε
πρὸ τοῦ ὅρου παραπέμψα τῷ
"Αιδῇ, τοῦτ' ἐστὶ πρὸ τοῦ πρέπο-
τος ἀνθρώπου θαινάτου, Schol. II.
Dindorf, III, p. 2); for he is
speaking of untimely death (πρὸ
to τοῦ πρέποντος ἀνθρώπου θανά-
tou).
πώς οὖν λύει πρὸς τοῖς ἄλλοις
τῇν δ' ἐτι λύπην ἀνιαροτάτην
παῖδων ἔνεκεν
θυτοῖσι θεοὺς ἐπιβάλλειν;

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φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῷ τάκειδεν ἢ 'ποβήσεται,
καὶ μὴν δέδορκα τόνδε τῶν 'Ἰάσονος
στείχοντ' ὀπαδῶν, πνεῦμα δ' ἡρεμισμένον
δείκνυσιν ὥσ τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ

Μήδεια, φεῦγε φεῦγε μήτε νάιον
λιποῦσ' ἀπήνην μήτ' ὁχὸν πεδοστιβή.

δι δεινὸν ἔργου παρανόμως εἰργαζόμην

1112–1115. λύει = λυσιτελεί. Κρ. ν. 566. We should expect at the end of the sentence something like θυτοῖσι παρὰ
θεῶν λαμβάνειν, but the grammatical subject becomes the logical
subject. — πρὸς τοῖς ἄλλοις: ‘besides all the others’;
kakoῖς seems to be understood, though the feminine λύπην
follows. — παῖδων ἔνεκεν: with
λύπην.

The second half of this episo-
dion is occupied with a messenger’s announcement and narrative of the
fate of the bride and with Medea’s
final resolve. 1116. τοι: ‘as you
know’. — τὴν τύχην: object of
προσμένουσα. ‘The result’ gives
the force here. Κρ. the phrase in
the next verse. 1117. καραδοκῷ:
combined perfect and present with
πάλαι (iam duum). See ΗΑ.
826, G. 1258, B. 522, Gl. 454 d.
—τάκειδεν: we should say simply
‘matters there’. The Greek point
of view is different from the Eng-
lisih. τάκειδεν is merely formal
(proleptic) object to καραδοκῷ.
— ἢ (ἂ)ποβήσεται: practically =
indirect question, although rela-
tive in form. 1118. καὶ μὴν:
‘and lo’, introducing a new-
comer. — τοῖν: practically = ὅδε
τινα. 1119. ἡρεμισμένον: i.e. pant-
ing. 1122 f. The messenger en-
希腊文原文：

**ΜΗΔΕΙΑ**

τί δ’ ἄξιόν μοι τῆςς τυγχάνει φυγής;

**ΑΓΓΕΛΟΣ**

όλωλεν ἡ τύραννος ἀρτίως κόρη

Κρέων θ’ ὁ φύσας φαρμάκων τῶν σῶν ὑπὸ.

**ΜΗΔΕΙΑ**

καλλιστόν εἶπας μῦθον ἐν δ’ εὐεργέταις
tὸ λοιπὸν ἦδη καὶ φίλοις ἐμοῖς ἔση.

**ΑΓΓΕΛΟΣ**

τί φής; φρονεῖς μὲν ὅρθα καὶ μαινῇ, γύναι,

ἡτις τυράννων ἐστίαν ἥκισμενή

χαῖρεις κλύουσά τ’ οὗ φοβήν τὰ τοιάδε;

英文翻译：

ters from the direction of the house of Jason and the princess (from the spectator's right) in great haste. He is in the ordinary guise of a servant. The breathlessness of the messenger is well indicated by the repeated pfifing φεύγω. — ναύον ἀπήνην and ὥξον πεδοστήθη, 'ship carriage' (= naiv) and 'vehicle that treads the ground' (= ἀμαξαν) are fine bits of tragic δικος. On the servant's part this is vulgar grandiloquence. — ναύον: seems preferable to ναταν. Euripides seems, in the case of adjectives in -ως, to have used generally -α with a third declension substantive (which does not shew its gender by its ending), -ως with a first declension substantive. — λυποῦθ': 'leaving unused' = ἀπολυτοῦσα. Cp. Dem. 54. 4.

1124. Interlocked for τι δέ μοι τυγχάνει ἄξιόν τῆςς φυγής; With τυγχάνει supply ὅν. 1125. ἀρτίως: with ὀλωλεν. The interlocked order here seems indicative of breathless excitement. Both this and the following verse seem to come out bit by bit. 1128. τὸ λοιπὸν ἦδη: 'from this time forth'. 1129. μὲν: 'really', without corresponding δέ. 1130 f. ἡτις χαῖρεις: quae gaudeas. — For the construction of ἥκισμενή with χαῖ- ρεις see HA. 983, C. 1580, B. 660, I. 1131. τὰ τοιάδε: i.e. as I have just announced. The words are to be joined with κλύουσα (we should say 'at such news').
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ἐξω τι κάγῳ τούδε σοῖς ἐναντίον
λόγους εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον ὅπως ὀλοντο· δις τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνάσι παγκάκως.

ΑΓΓΕΛΟΣ

ἐπεὶ τέκνων σών ἡλθε δύπτυχος γυνή
σὺν πατρὶ καὶ παρήλθε νυμφικοὺς δόμους,
ἡσθημεν — οἴπερ σοῖς ἐκάμνομεν κακῶς —
δμῶι, δι’ οἴκων δ’ εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσων σῶν νεῖκος ἐσπειροῦται τὸ πρῶ,
κυνεὶ δ’ ὃ μὲν τὶς χείρ’ ὃ δὲ ξανθὸν κάρα
παίδων, ἐγὼ δὲ καύτος ἡδονῆς ύπο
στέγας γυναικῶν σὺν τέκνωις ἀμ’ ἐσπόμην.
δέσποινα δ’ ἦν νῦν ἀντὶ σοῦ θαυμάζομεν

1132 f. She means ‘I have something to say on my side in answer to the accusations implied in your words’. She could answer the messenger, but she begs him to have his say out. 1133. φίλος: used as vocative, as in Homer.—Medea here paves the way for the ἀγγελική δῆσις, which the audience are expecting. This calm speech after the messenger’s previous excitement is somewhat like Medea’s long, calm harangue, v. 214 ff., after her passionate outburst. 1136. τέκνων . . . γυνή: bombastic for τῶν σῶν τέκνων. 1137. παρῆλθε: = εἰσῆλθε. — νυμφικοὺς δόμους: singular in sense like aedes. For the phrase cp. v. 378. 1138. οἴπερ: = οἱ αὐτοὶ οἴπερ. The clause is an appositive to δμῶι. 1139. δμῶι: subject of ἡσθημεν. 1140. ἐσπειροῦται: ‘had made up’ (lit. ‘had truced’). 1141. τίς: redundant. 1142. ἐγὼ καύτος: this common phrase is sometimes = ἐγὼ (as here), sometimes = αὐτός. We can rarely feel the force of all its elements. 1143. στέγας γυναικῶν: = γυναικωνίτις. — σὺν and ἀμ’ are both tautological with ἐσπόμην. But such tautology is quite common even in prose. 1144. δέσποινα: = ‘the mistress’. Prose would demand the article to anticipate the relative. — θαυμάζομεν: ‘pay
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ἑυπωρίδα
πρόθυμον εἶχ’ ὀφθαλμὸν εἰς Ἰάσωνα,
ἐπείτα μέντοι προνεκλύματ’ ὀμματα
λευκήν τ’ ἀπέστρεψ’ ἐμπαλιν παργίδα
παίδων μυσαχθεῖο’ εἰσόδουσ’ πόσις δὲ σὸς
ὀργὰς ἀφήρει καὶ χόλον νεάνιδος
λέγων τάδ’. Οὐ μὴ δυσμενῆς ἔση φίλοις,
παύσῃ δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα
φίλους νομίζουσ’ οὐσπέρ καὶ πόσις σὲ θεν,
δέξῃ δὲ δώρα καὶ παρατήσῃ πατρός
φυγὰς ἀφεῖναι παισὶ τοῖσδ’ ἐμὴν χάριν;
ἡ δ’ ὡς ἐσείδε κόσμον, οὐκ ἥλεῖχετο,
ἀλλ’ ἥνεσ’ ἀνδρὶ πάντα’ καὶ πρὶν ἐκ δόμων

homage to’. Cp. Xen. Hell. i. 6. II.

1145. For the circumlocution
cp. v. 1136. 1147. ἐπίτα : i.e.
ἐπε’ τέκνων σῶν εἰσεῆδεν ἑυπωρίδα.
928 and 30. 1149. εἰσόδους : the
plural is due to the plural παίδων
cp. φυγάς v. 967. 1150. ἀφήρει : conative.
1151 f. οὐ μὴ : ‘won’t you not’.
The μὴ in this idiom is due to avoidance of repeti-
tion of the negative particle in
the same form (οὐ οὔ). Then,
too, οὐ οὔ would naturally mean
‘won’t you, won’t you’. The οὐ
here goes with the whole of the
double (or rather treble) ques-
tion, of which the first part is neg-
ative, the second and third parts
affirmative (‘won’t you not . . . but
... and . . .’).

1153. οὐσπέρ:

= τοὺς αὐτοὺς οὐσπέρ. The re-
dundant καὶ after οὐσπέρ is not
uncommon after this pronoun.
1155. ἡμὴν χάριν : a charmingly
egoistical close. The possessive
pron. takes the place of the case
form in the phrase, as in med
gratia. 1156. For the form of
the opening of the verse cp. Soph.
O. T. 1265 ὸ δ’, ὡς ὅρα νυν, κτέ.—
κόσμον : very effectively placed for
the emphasis, a sort of “high
light” in the verse.—οὐκ ἥλε-
χετο: ‘could not refrain’. The
childish vanity and love of finery
in the poor girl is affectingly por-
trayed here and in the sequel.
For the double augment see HA.
361 a, G. 544, B. 175 n., Gl. 268 d,
and cp. the form ἡπέσχετο (a
sort of echo) below. 1157. ἥνεσ’:
= ὑπέσχετο. Cf. Alc. 12.— ἐκ δόμων:
we should expect this to be followed by something like ἔξελθεν, but that is involved in μακράν ἀπείνα.

1158. μακράν: sc. ὀδόν. — πατέρα καὶ παῖδας σέθεν reads as though Jason were Medea’s father. Either Euripides wrote very carelessly or the text is corrupt. See Appendix on the Text. 1161. Cp. the beautiful description in the Hecuba (923 ff.) of the Trojan lady just before the sack of the city: Ἐγὼ δὲ πλάκαμον ἀναδέτως | μετρασκεῖν ἐρυθμουζάμαν | χρυσέων ἐνόπτρων λείψι | σοιοτέρεμον εἰς αὐγάς, ‘and I the braids of my hair with upbound fillets was putting in order, gazing into golden mirrors’ boundless beams’. 1164. στέγας: ‘the room’. — ἄβρον βαίνουσα: an echo of v. 830, the curiosissi felicitas of which would naturally cling to its author’s mind. — παλλακίς: not a merely idle epithet but picturesque. “Her small snow feet had slippers, but no stocking”, as Byron says of Haidee. 1165. δάρος ἑπερχαίρουσα: seemingly echoed by Sophocles where, in the Trachimians (764) Heracles clad in the fatal skirt is described as κόσμῳ τῆς χαίρου καὶ στολῆ. — πολλὰ πολλάκις: tautological, ‘ever and anon’. Cp. v. 853 f. 1166. τένων: the tendon of the heel over which the hem of the robe falls; ὀρθὸν because she is on her feet. The poor girl is looking at her train, as it were. The best commentary seems to be Aristaenet. i. 25 θαμὰ δὲ καὶ τὴν πτέρναν (‘heel’) αὐτῇ πρὸς ἐαυτὴν ἐπιστρεφομένη διευκοπεῖτο (‘she was regarding’). — ὀμασ: ‘with all her eyes’, ‘with admiring gaze’. 1167. Cp. Soph. O.T. 1267 δεινὰ δ’ ἵν τάνθεόν ὁρᾶ, which reads like an echo of Euripides. — ἰδεῖν: ‘was to be seen’; but probably ἰδεῖν is subject of ἵν and ἰδείμ object of ἰδεῖν.
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χροιὰν γὰρ ἀλλάξασα λεχριὰ πάλιν χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει, θρόνοισιν ἐμπεσοῦσα, µὴ χαµαί πεσεῖν. καὶ τις γεραιὰ προσπόλων δόξασά που ἢ Πανὸς ὅργας ἢ τινος θεῶν µολὲων ἀνωλόλυυς—πρὶν γ′ ὅρα διὰ στόµα χωροῦντα λευκὸν ἀφρὸν ὄµατων τ᾽ ἄνω κόρας στρέφουσαν αἰµὰ τ᾽ οὐκ ἐνὸν χροῖ, ἐϊτ᾽ ἀντίµολπον ἤκεν ὄλον ṽηδεύµα µέγαν κωκτῶν. εὐθὺς δ᾽ ἢ µὲν ἐσ πατρὸς δόµους ὃρµησεν, ἢ δὲ πρὸς τὸν ἀρτίως πόσῳ φράσουσα νύµφης συµφοράς, ἄπασα δὲ

1168. χροιὰν ἀλλάξασα: i.e. turning pale. Ὑπ. Αἴ. 173 f. οὐδὲ τοίµων | ὡµῶν µεθύσῃ χρωτὸς εἰδήν φίτων, “no change | At all to that skin’s nature, fair to see, | Caused by the imminent evil” (Browning).—λεχρια: i.e. staggering.—πάλιν: with χωρεῖ. 1169. τρέµουσα κῶλα: ‘her limbs a-tremble’.

1170. ἐµπεσοῦσα: ‘by sinking upon’, instrumental participle.—µὴ πεσεῖν: infin. of negative result, or infin. treated as acc. of inner obj., with φθάνει. The construction is strange. We should expect καὶ µόλις φθάνει θρόνοισιν ἐµπεσοῦσα (supplementary partic. with φθάνει) πρὶν χαµαί πεσεῖν. 1171. τοὺν: = οἶµα, ‘I presume’. 1172. The old woman thought it was a fainting fit. Pan sends ‘panic terror’. Here he is a possible author of fainting. In Ἰππ. 141 ff. (Ὄ σῷ γ′ ἐνόσου, ὃ κούρα, | εἰτ’ ἐκ Πανὸς εἴς Ἐκάτας | ἢ σεµνών κορυβάντων φοιτάς ἢ ματρὸς ὀρεία;) Pan is the author of temporary madness. 1173. ἀνωλόλυυς: such a cry as women raised at religious rites, over portents, and over events of good omen.—The woman’s religious—or rather superstitious—emotions are short lived. She at once sees that something very serious is the matter.—πρὶν γ′: ‘until, that is to say’. 1175. στρέφουσαν: sc. αὐτὴν. The rapid change of subject is quite intelligible. Rolling up the pupils of the eyes is a familiar feature of a fit. 1177. κωκτῶν: ‘a cry of lamentation’. 1177-80. The hurry and confusion of the servants is as admirably as it is briefly described. We fairly hear the patter and tramp of feet in v. 1180.
στέγη τυχον ἐκτύπει δραμήμασιν. 1180
ηδη δ' ἄν ἐλκὼν κῶλον ἐκπλέθρον δρόμου
tαχὺς βαδιτής τερμόνων ἀνθήπτετο,
η δ' εἶ ἀναύδου καὶ μύσαντος ὁμματα
dεινῶν στενάξαο' — ἦ τάλαυν — ἤγειρετο·
dιπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο·
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαμμαστόν ἰεὶ νὰμα παμφάγου πυρός,
τέπλοι δὲ λεπτοί, σῶν τέκνων δωρῆματα,

1180. Cp. El. 802 πᾶσα δ' ἐ-
κτύπει στέγη, where κτυπεῖν is used
as here. 1181 f. The speaker
seems to mean in the time it would
take a good walker to travel the
length of the stadium—the ‘two
hundred yards’ dash’ of antiquity.
It is not, of course, implied that
the Greeks had walking-matches.
ἐλκὼν κῶλον (= ἐλκὼν πόδα) de-
scribes the gait of a man walking,
just as in Soph. Ant. 224 κῷφον
ἐξάρας πόδα (‘lifting the foot out
light’) describes that of a man
running. Philoctetes (Seph. Phil.
291) describes his limping in the
words δύσπηνον ἐξέλκων πόδα. In
Hdt. 6. 125 we have ἐλκὼν μὲν
μόγις τοὺς κοθόρνους ‘hardly drag-
ging his boots’ (= ‘hardly able
to walk for the weight of his
boots’). — For a similar com-
parison from the stadium (and in a
messenger’s speech) cp. El. 824
θάσσον δὲ βύρον ἐξέδειρεν ἦ δρο-
μεὺς | δισσοῦς διαίλους ἐπίπος διή-
νυσ 'and he flayed off the hide
quicker than a mounted runner’
(an odd phrase) ‘finishes two
double courses in the stadium’.
— With ἐκπλέθρον δρόμου cp. ἐκ-
πλεθρον ἀγών El. 883 f. 1183. η
δ': we should say ‘when she’ and
the more elegant Greek form was
ἡνίκα (= cum ‘inversum’). This
is popular style. — ἦ ἀναύδου:
‘from (the state of) one speech-
less’. The adj., like the follow-
ing partic., is masc. The ex-
pression is general. — μύσαντος:
equivalent to a perfect part.
1184. ἤγειρετο: i.e. began to come
to. 1185. γὰρ introduces the
reason for the groan. — ἐπεστρα-
τεύετο: as we speak of a disease
‘attacking’ one. 1187. παμφάγου:
‘devouring’, ‘consuming’. For
the παν-adj. in this place in the
verse cp. vv. 5 and 30. 1188. σῶν
τέκνων δωρῆματα: the responsibil-
ity is put ominously and suddenly.
The diadem was as much the gift
of the children as the robes. The
plural τέπλοι is like ‘drapery’, a
λευρὰν ἐδαπτον σάρκα τῆς δυσδαίμονος.  
φεύγει δ’ ἄνφξαο’ ἐκ θρόνων πυρομένη  
σεόουσα χαίτην κράτα τ’ ἄλλοτ’ ἄλλοσε  
ρύμα θέουσα στέφανον ἀλλ’ ἀραφῶς  
σύνδεσμα χρυσοῦν εἶχε, πῦρ δ’, ἔπει κόμην  
ἔσεισε, μᾶλλον δίς τόσῳ ἕξελάμπετο.  
πίηνει δ’ ἕπ’ οὖθας συμφορᾶ νικωμένη,  
πλὴν τῷ τεκόντι κάρτα δυσμαθής ιδεῖν·  
οὔτ’ ὄμματων γὰρ δῆλος ἤν κατάστασις  
oὔτ’ εὐφύες πρόσωπον, αἷμα δ’ ἐξ ἄκρου  
ἔσταζε κρατῶς συμπεφυμένον πυρὶ,  
σάρκες δ’ ἀπ’ ὀστέων ὠστε πεύκινον δάκρυ  
γναθμοῖς ἄδηλῷς φαρμάκων ἀπέρρεουν,

sort of collective plural. The plural δωρήματα matches the plural πέπλοι.

1189. λευρὰν ἐδαπτον σάρκα: Euripides was probably thinking of Aesch. Prom. 368 f., where the ποταμόι πυρός from Aetna are described as ‘devouring with savage jaws (δάπτοντες ἀγρίως γνάθους; cp. γναθμοῖς ἄδηλοις in v. 1201 below) fair-fruited Sicily’s smooth acres (τῆς καλλικάρπης Σικελίας λευροῦ γύις)’. 1191. ἄλλοτ’ ἄλλοσσι: ‘now this way, now that’. 1192. βίψας: = ἀπορρύψας. 1193 f. ἐπ’ ὑδαίνας: ‘after she had shaken’, for ἐπεὶ σεύσεις ‘whenever she had shaken’.—μᾶλλον δίς τόσῳ: ‘twice as much again’ (lit. ‘more by twice as much’). 1195. ἕπ’ οὖθας: = χαμαί. 1196. τῷ τεκόντι: = τῷ πατρί. Father rather than mother is mentioned because the speaker has his mind on what is coming. Then, too, as a matter of fact Euripides seems to imagine Creon a widower. — δυσμαθής ιδεῖν: = δύσγνωστος, ‘hard to recognise’. ιδεῖν seems to be = δύμασι or ιδόντι. 1197. κατάστασις must mean ‘position’ here. 1198. εὐφυεῖς: predicated and = εὐιδῆς. 1199. συμ- 

pεφυμένον: cp. Alc. 496 (of the mangers of the man-eating mares of Diomedes) αἴμασιν πεφυμένας. ‘Clotted with fire’ is a bold phrase. 1200. The oozing resin of evergreen trees is still called δάκρυα by the Greeks. — With this v. cp. v. 1217. 1202. θέαμα: probably accus. indicating the result of the preceding action.
δεινὸν θέαμα. πάσι δ' ἦν φόβος θυγεῖν νεκροῦ. τύχην γὰρ ἐξομεν διδάσκαλον. πατήρ δ' — ὁ τίλημων — συμφορᾶς ἀγνωσία ἀσφων παρελθὼν δώμα προσπίνει νεκρῷ, ὕμωξε δ' εὐθὺς καὶ περιπτύξας χέρας κυνεῖ προσανάων τοιάδ'. ὦ δύστηνε παί, τίς σ' ὥδ' ἄτιμως δαιμόνων ἀπώλεσε; τίς τὸν γέροντα τύμβον ὅρφανον σέθεν τίθησιν; οἱ μοι, συνθάνοιμι σοι, τέκνον. ἐπεὶ δὲ θρήνῳ καὶ γόων ἐπαύσατο, χρῆζων γεραιῶν ἐξαναστῆσαι δέμας

1202. πάσι: πάσι is contrasted implying ‘everybody else’, as the sequel shews, but limited to the bystanders (as though πᾶσιν ἃμων) by the following εἰχομεν. 1204. συμφορᾶς ἀγνωσία: he had not witnessed his daughter’s death and so τύχην οὐκ ἔχειν διδάσκαλον. 1205. παρελθὼν: cp. v. 1137.—δώμα: probably ‘the room’.—προσπίνει: ‘lights upon’, or ‘stumbles upon’. 1206. περιπτύξας χέρας: ‘embracing’, sc. τὸν νεκρόν. Cp. Alc. 183 κυνεῖ δὲ προσπίνειννουσα. 1208. ἄτιμως: we should say positively ‘shamefully’. 1209. τὸν γέροντα τύμβων: sc. με (cp. Soph. O.T. 1153 μὴ δῆτα—πρὸς θεῶν—τὸν γέροντα μ’ ἀλ—κάσης). ‘Me an old man with one foot in the grave’ we should say; but Euripides says, more boldly, ‘aged tomb’. So in Heracl. 167 old Iolaus calls him—self γέρων τύμβως (γέροντος οὐνεκα | τύμβων, τὸ μηδὲν ὄντος, ὃς εἰπεῖν ἔπος). In both passages γέρων is used as an adj. —ὅρφανον is predicative with τίθησιν, and σέθεν is ablative genitive with it. 1211. Cp. Alc. 185 ἐπεὶ δὲ πολλῶν δακρύων ἔσχεν (ἔσχεν Mss.) κόρον. The genitives here are = θρηνῶν καὶ γοώμενος. 1212 f. χρῆζων and προσεῖχεθ' are coincident in time. We might have had the thought expressed (barring metre) by ἐποίηκε μὲν...προσεउχετο δὲ...—γεραιῶν calls attention to the natural stiffness and feebleness of age.—ἐξαναστῆσαι: ἐξ suggests an entanglement. The word is repeated in v. 1215. — For the figure of the ivy cp. Hec. 398 ὅποια κασσός δρών ἐγὼ τίσδ' ἔχωμαι, ‘I will cling to her like the ivy to the oak’.
προσείχεθ' ὦστε κισσὸς ἐρυνεῖν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαιόσματα:
ὁ μὲν γὰρ ἤθελ' ἐξαναστήσαι γόνυ,
ἡ δ' ἀντελάζω: εἰ δὲ πρὸς βιάν ἄγωι,
σάρκας γεραιᾶς ἐσπάρασσο ἀπ' ὀστέων.
χρόνῳ δ' ἀπέσβη καὶ μεθῆκ': — ὁ δύσμορος —
ψυχὴν· κακὸν γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας — ποθεινὴ δακρύσωσι συμφορά,
καὶ μοι: — τὸ μὲν σὸν ἐκποδῶν ἔστω λόγου·
γνώσῃ γὰρ αὐτῇ ζημίας ἀποστροφὴν —
tὰ θυντὰ δ' οὖ νῦν πρῶτοι ἥγοομαι σκιάν·

1214. παλαιόσματα: the posture of
the two figures suggests the
ghastly comparison of a pair of
wrestlers. 1215. ἐξαναστήσαι γόνυ:
= ἐξαναστήσαι but implying pre-
vious kneeling as opposed to sit-
ting. 1216. ἀντελάζω: = ἀνείχε.
— πρὸς βιάν: = βιαῖος. — ἄγωι:
= σφόν. 1217. σάρκας γεραιᾶς:
cp. v. 1212 γεραιῶν δέμας. — ἀπ'
οστέων: cp. v. 1200. 1218. χρόνῳ:
cp. v. 904. — ἀπέσβη: there is a
dreadful fitness in this figure after
the description of the fiery action
of the poison in the case of the
bride. The idea is explained in
μεθήκη ψυχήν. 1219. κακὸν: = τοῦ
κακοῦ. 1220. νεκρόι: predicate
with κεῖται. The phrase is our
'lie dead'. 1221. πέλας: sc. ἄλλη-
λοιο. — ποθεινὴ δακρύσωσι συμφορά:
if these words are what Euripides
wrote they can only mean 'a mis-
fortune dear to tears', i.e. one that
we are fain to weep over. It is
an odd turn of phrase. — What
follows continues the thought in
the form of a reflection by the
speaker (prompted, by the present
συμφορά) on the vanity of human
happiness. 1222 ff. The speaker
puts Medea's present case aside
as he moralises. — μοι: as though
not ἥγοομαι σκιάν but δοκεῖ σκιά
followed. The form of the sentence
is altered after the parenthesis.
— τὸ σὸν: sc. μέρος. The phrase
is = σὺ. — ἐκποδῶν: = ἔξω. — λό-
γου: 'account'. 1223. αὐτῇ: 'of
yourself'. — ζημίας: 'punishment'.
1224. δ' serves at once to resume
after the parenthesis and to con-
trast (awkwardly and in a forced
way) Medea's case with human
affairs at large. — οὐ νῦν πρῶτον:
cp. v. 446.
θυητῶν γὰρ οὐδεὶς ἔστιν εὐδαίμων ἄνὴρ,
ὁ λοῦ δ' ἐπιρρυνέως εὐπυκέστερος
ἀλλον γένους ἀν ἄλλος, εὐδαίμων δ' ἄν οὖ.

ΧΟΡΟΣ

ἔοιξ' ὁ δαίμων πολλὰ τῆδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν — ἐνδίκως — Ἰάσων.

ΜΗΔΕΙΑ

φίλαι, διδοκταί τούργοι ως τάχιστα μοι

οὐδ' ἂν τρέσας ἐποιμυ τοὺς σοφοὺς βροτῶν
δοκοῦντας εἰναι καὶ μεριμνητὰς λόγων —
τοῦτον μεγίστην ζημίαν ὕφλοικάνειν —
ὡς τλήμον, ὡς σοῦ συμφορὰς οἰκτιρόμεν,
κύρη Κρόντος, ήτis εἰς Ἀθίου πύλας
οἶχη γάμον ἐκατ' τῶν Ἰάσων.
παῖδας κτανοῦσι θησ' ἀφορμάσθαι χθόνος.

1228–1230. The γὰρ introduces a substantiation of the general sentiment of v. 1224. The sentiment here has a striking likeness to Solon’s famous remarks to Croesus, as given by Herodotus in 1. 32 — a passage that was doubtless familiar to Euripides. There Solon distinguishes the ἀλβιος (= εὐδαίμων in Euripides) from the εὐτυχῆς, and says that if a man have been εὐτυχῆς all his life, and have ended his life well, he is the happy man that Croesus is inquiring about — the man that deserves to be called ἀλβιος (οὗτος ἐκεῖνος τὸν σὺ ζητεῖς, ὁ ἀλβιος κεκληθαι ἀξίως ἐστι.). But the sweeping assertion that Solon is made to make before this, τὰν ἔστι ἀνθρώπως συμφορῇ, seems to have struck Euripides with even greater force. The moralising of this speaker is like the moralising of the old Colchian early in the play. — εὐδαίμων ἄνηρ seems to be practically one word and to mean no more than εὐδαίμων. 1232. ἐνδίκως: ‘and it serves him right’. Coming in as a correction this kills the sympathy that might else lie in the words. The Coryphaeus has no kindness for Jason. 1236. διδοκταί . . . μοι: expressed
καὶ μὴ σχολὴν ἀγουσαν ἐκδούναι τέκνα
ἀλλὴ φονεύσαι δυσμενεστέρα χερί.
πάντως πέπρωται τάυτα, κούκ ἐκφεύγεται.
ἀλλ’ εἰ’ ὅπλιζου, καρδία· τί μέλλομεν;
τὰ δευνὰ κάναγκαὶ μὴ πράσσειν κακοῦ.
ἀγ’, ὡ τάλαινα χείρ ἐμ’ λαβὲ ξίφος,
λάβ’, ἔρπε πρὸς βαλβίδα λυπηρὰν βίας
καὶ μὴ κακισθῆς, μηδ’ ἀναμνησθῆς τέκνων
ὡς φίλταθ’, ὡς (σφ’) ἕτικτες, ἀλλὰ τὴνδε γε
λαθοῦ βραχείαν ἢμέραν παίδων σέθεν
κάπετα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ’, ὄμως
φίλοι γ’ ἐφυσαν, δυστυχῆς δ’ ἐγὼ γυνῆ.

with an odd conciseness; ‘I have resolved upon the deed (τοῦργον subject of δδοκται) as quickly as possible’ means ‘I have resolved to do the deed (τοῦργον πράξαι) as quickly as possible’—ἄγουσαν marks by its tense the process that results in ἐκδοῦναι.

1239. φονεύσαι: infinitive of the goal = ad caedem.—δυσμενεστέρα: rather ἦττον εύμενει. Normally οὐδὲν μητρὸς εὐμενεστερον. 1064. ‘This is absolutely fixed (= this their doom is sealed), and they cannot escape’. 1243. Medea steals herself with a proverb. 1245. ἔρπε: she is thinking now of her whole body, not of her hand.—βαλβίδα λυπηρὰν βίας: ‘the grievous starting-point of violence’. The metaphor is from the stadium. The βαλβίς is the runner’s starting-point. Our ‘toe the mark’ and ‘come up to the scratch’ are similar phrases. 1246. κακισθῆς: ‘flinch’, ‘turn coward’. 1247 ff. τὴνδε γε . . . θρήνει: cp. Soph. Phil. 83 ff. νῦν δ’ εἰς ἀναίδες ἡμέρας μέρος βραχῦ (‘for the brief span of a day of shamelessness’) | δὸς μοι σεαυτὸν κάτα (= καὶ εἶτα) τὸν λοιπὸν χρόνον | κέκλησο πάντων εὐσεβέστατοι βροτῶν. 1248. λαθοῦ παῖδων σέθεν: the brief positive form of μὴ ἀναμνησθῆς . . . ἕτικτε. 1249. κάπετα θρήνει: ‘and after that begin to mourn them’.—γάρ: ‘(mourn, I say;) for’ etc.—καὶ εἰ: ‘even if’.—κτενεῖ: ‘mean to kill’. 1250. φίλοι γ’: ‘dear at all events’. Cp. Hec. 417 οἰκτρὰ
ΧΟΡΟΣ

ιὼ Γὰ τε καὶ παμφαῖς
ἀκτίς ‘Αλίου, κατίδετ’ ἰδετε τὰν
ὁλομέναν γυναῖκα πρὶν φοινίαν
τέκνων προσβαλεῖν χέρ’ αὐτοκτόνου.
σᾶς γὰρ χρυσέας ἀπὸ γονᾶς
ἐβλαστεῖν, θεοῦ δ’ αἴμα πέθοι πίτνεων
φόβος ὑπ’ ἀνέρων.
ἀλλὰ νῦν, ὁ φάος διογενέσ, κάτειργε,
κατάπανου, ἔξελ’ οἰκῶν, φονῶ-

σὺ, τέκνον, ἀθλία (= δυστυχής) ὑ’
ἔγω γυνή.— The following choral song consists of (a) a prayer to the sun (the earth is only incidentally included) that he may interpose to avert the doom of his descendants, Medea’s children (strophe); and (b) an apostrophe to Medea, lamenting her fruitless motherhood and expressing horror of the deed she is on the point of committing (antistrophe)

1251. παμφαῖς: nom. for voc.
1252. ἀκτίς ‘Αλίου: circumlocution for “Αλίει. The last syllable of ἀκτίς, usually shortened, is here kept long.— κατίδετ’ ἰδετε: repetition of a compound verb by the use of its simple or, better said, an instance of a preposition prefixed to the same verb doubled. 
Cp. Bacc. 1065 κατῆγεν ἤγεν ἦγεν
ἡμέραν πέδων, ‘downward he drew, drew, drew it to the ground’
1253. ὅλομέναν: with the same force as in Homer’s μὴνν Πηλημάδω
’Αχιλῆος οὐλομένην (‘accursed’). It is the participle to the imprecation ὅλομο. Cp. Phoen. 1029.
1254. προσβαλεῖν: αὐτὴν to be supplied from γυναίκα is, of course, the subject.— αὐτοκτόνον: in the sense of τὰ ἐαυτῆς ἀποκτείνονταν.
1255. Earth is lost sight of; the prayer is really, after all, to the sun.
1257. φόβος: ‘a fearful thing’; sc. ἕστι.— ἀνέρων: sharply contrasted by its position with the emphatic θεοῦ. 1258. ἀλλὰ: ‘nay’, in strong protestation.— νῦν: = αὐτὴν, meaning Medea.— διογενέσ: seemingly in the primitive sense of ‘sky-born’. 1259. The hindrance (κάτειργε) is to lead to a positive stopping (κατάπανον) and to an utter removal (ἔξελ’ οἰκῶν). There is thus a climax marked not only by the meaning of the verbs, but also by the change of tense from present to aorist.
ΜΗΔΕΙΑ

σαν ἀλαὸν τ’ Ἑρυνὺν ὑπ’ ἀλαστόρων. 1260
μᾶταν μόχθος ἔρρει τέκνων,
μᾶταν ( ) γένος φίλιον ἐτεκες, ὡς
κυαινέαν λιποῦσα Συμπληγάδων
πετράν ἄξενωτάταν ἔσβολάν.
δειλαία, τί σοι φρενοβαρῆς
χόλος προσπίνει καὶ ξαμενῆς ( )
φῶνος ἀμείβεται;
χαλεπὰ γὰρ βροτοὶς ὀμογενὴς μᾶς-
σματ’ (ἐπὶ γαῖαν αὐτοφόνταις ξυνώ-
δὰ) θεὸθεν πίνοντ’ ἐπὶ δόμοις ἄχη.
1265

<

ΠΑΙΔΕΣ

ΧΟΡΟΣ

ἄκουεις βοῶν ἄκουεις τέκνων;
ἰὼ τλᾶμον, ὡς κακοτυχὲς γύναι.
1270

1260. Ἑρυνὺν: appositive to νυ.—ὑπ’ ἀλαστόρων: ‘under the
influence of evil spirits’. To be con-
strued with ἀλαὰν as though that
were a participle meaning ‘blinded’.
There is perhaps a play on words
in ἀλαὸν and ἀλαστόρων. 1261. μό-
χθος τέκνων: cp. Medea’s own words,
φυ. 1029 f. 1262. γένος: ‘offspring’.
1263 f. Cp. φυ. ν. 2. —ἄξενωτάν
ἔσβολάν: it is not the entrance
(ἔσβολάν) that is inhospitable so
much as the sea to which that en-
trance (the Bosporus) leads — the
sea called by the Greeks, euphe-
mistically, Εὔενος, ‘hospitable’.
1267. ἀμείβεται seems to mean
‘succeeds’ (to the love you had for
your children, ἀντὶ τῆς εἰμενείας).
1268–1270. Corrupt verses that no-
body has made anything satisfac-
tory out of. ‘For hard for mortals
(are) kindred stains (i.e. stains of
blood of kindred) upon the earth
for slayers of their own falling
harmonious from the gods upon
households (as) pains’ is surely
a sentence more lurid than lucid.
1273. For ἄκουεις ἄκουεις βοῶν
tέκνων.—A cry of the boys — per-
haps simply an αἰαὶ — has fallen
out before this verse. 1274. An
apostrophe to Medea. The ὡ
simply resumes the ἵω.
ΠΑΙΟΣ A
οἱ μοι, τί δράσω; ποὶ φύγω μητρὸς χέρας; 1271
ΠΑΙΟΣ B
οὐκ οἶδ᾽, ἀδελφέ φίλτατ᾽. ὀλλύμεσθα γάρ. 1272
ΧΟΡΟΣ
παρέλθω δόμους; ἀρῆξαι φόνον
tέκνως σοι δοκεῖ; 1275
ΠΑΙΔΕΣ
ναι—πρὸς θεῶν—ἀρῆξατ᾽. ἐν δέοντι γάρ·
ὡς ἐγγὺς ήδη γ᾽ ἐσμὲν ἀρκίων ξίφους.
ΧΟΡΟΣ
tάλαυν', ὡς ἄρ' ἥσθα πέτρος ἢ σίδα- 1280
ρος, ἀτις τέκνων ὦν ἔτεκες
ἀροτον αὐτοχειρι μοῖρα κτενεῖς. 1281

1271 f. This brief despairing dialogue of the two boys behind the scenes is very unnatural in tone but apprises us of what is going forward. It is like the cries of Polymestor behind the scenes in Hec. 1035, 1037, 1039 f. For the way in which these brief parts were taken see Introd. p. 63. 1274 f. παρέλθω: subjunct. of appeal. These words are addressed by one of the ladies to her neighbour — by the Coryphaeus to his neighbour, in terms of the Chorus — and are overheard by the boys, who answer from within with one voice.—ἀρῆξαι... δοκεῖ: a shift of construction equiv. to ἀρῆξον φόνον τέκνως; or ἀρῆξο- μεν φόνον τέκνως; ἀρῆξαι is = ἅμιναι. 1276. πρὸς θεῶν: sc. ἱκετεύομεν or the like.—ἐν δέοντι γάρ: sc. ἀρῆξετε. γάρ, instead of ὡς, avoids repetition and ambiguity here. ὡς is the common causal particle after an inv. 1277. γ': emphasising ὡς just as it does ἔτει. —ξίφους weakens the metaphor in ἀρκίων (for which cp. v. 986) by explaining it. But 'toils of the sword' is still a strong phrase. 1279. ἄρ': the confidantes of Medea now first fully realise her relentlessness. 1280 f. ὡς κτενεῖς:
μίαν δὴ κλύω μίαν τῶν πάροσ
γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
'Ἰνὼ μανεῖσαν ἐκ θεῶν, δόθ' ἡ Διὸς
담마ρ νων ἐξέπεμπε δαμάτων ἀλη'
πίνει δ' — ἀ τάλαιν' — ἐς ἄλμαν φόνψ
τέκνων δυσσεβεί
ακτῆς ύπερτείνασα ποντίου πόδα
δυνών τε παίδων ἵππανοῦ' ἀπόλλυται.
τί δὴ' οὖν γένοιτ' ἄν έτι δεινὼν; ὡ
γυναικῶν λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἦδη κακά.

quam interfectora sis. — τέκνων ἄροτον: 'thilth of children'; = τέκνα
simply. Were the metaphor carried out, κτενείς should (barring metre)
give place to καταμήντεις (cp. Soph. Ant. 601). — αὐτόχερι μοίρα: 'a
fate made by thine own hand'.

1282. μίαν δή: 'just one',
further emphasised by the second
μίαν. Note the repeated word
in the same place in this verse
as in the corresponding v. 1273.
1283. ἐν...βαλεῖν: = ἐμβαλεῖν.
— Such a rhyme as we have here
is not uncommon in dochmiacs.
1284. Ἰνώ: I no (the wife of
Athamas of Thebes) driven mad
by Hera (because she had nursed
Dionysus) throws herself into the
sea with her two children. This
seems plainly to be the simple
version of the legend followed
here. In his Ino (produced in
one of the years 430–426 b.c.),
Euripides appears to have made
the story much more complicated.
— ἐκ θεῶν: = ὑπὸ θεῶν. The
phrase is a general one; the next
clause shews that Hera was the
author of the madness. 1286. φόνψ:
a bold sociative dative. It is ex-
plained in v. 1289. 1287. Note
tέκνων in the same place as τέκνοις
in the corresponding verse above.
1288. It is meant that she leaped
over a cliff into the sea. 1290. οὖν:
repeating and reënforcing δὴ'. —
τι έτι δεινόν: 'what horror still',
i.e. what horror in future if this
rare crime has been repeated.
1291. γυναικῶν λέχος: 'wedlock',
but implying (as was told in the
play Ino) that Athamas's second
wife was the occasion of Ino's mad
act. — πολύπονον anticipates the
following exclamation. 1292. ἦδη:
contrasted, seemingly, with έτι
above. Jason now appears with
a band of armed retainers to rescue his children from the vengeance of the Corinthians. His entrance would be from the spectator’s right.

1295. ἢ: sc. ἐστὶν. An ἦδη is implied with the following μεθέστηκεν.—μεθέστηκεν φυγῇ: = μεθέστηκεν φυγαῦσα = πέφευγεν.

1296. γὰρ: used as though the sentence were simply δεῖ γὰρ νῦν τυράννων δῶμασιν δῶσαι δίκην. Jason enquires for Medea because (γὰρ) she will be wanted for punishment and is in danger. Are we to understand that Jason (not knowing as yet that Medea has killed the children) is unwilling that she should fall into the hands of the Corinthians? V. 1301 reads so. But, after all, he leaves her in the next breath to the avengers. — νῦν: = ἄρα, and explained in εἶ μὴ κτέ. — τοι: emphasising the pair of alternatives, notwithstanding its position, not the first alternative merely.—σφή: = αὐτήν.

1297. τυράννων ἄραι σφῆ: = ἀναπτάσθαι. In many of his plays Euripides seems bound to make somebody or something fly. Here we have an anticipation of the dénouement, of Medea’s escape in the car drawn by winged serpents.

1298. εἶ μὴ . . . δῶσει: ‘unless she means to give’, said with a touch of irony.—τυράννων δómoσιν: the ‘royal family’ must surely mean, under the circumstances, the next of kin of the murdered king and princess, whoever these next of kin might be. It was the duty of the next of kin to exact the blood penalty. Cp. Alc. 732 f., where Pheres expects that Acastus, Alcestis’s brother, will demand satisfaction of Admetus for her death. 1300. αὐτῇ: seemingly redundant, but due to the underlying general thought, παρ’ ἄλλων δίκην λαβοῦσα αὐτῇ μὴ δῶσειν, for which the more precise ἀποκτείνασα . . . δόμων is substituted.
αλλ' — οὖ γὰρ αὐτῆς φροντίδι' ώς τέκνων ἔχω —
κείνη μὲν οὖς ἔδρασεν ἐρέσουσιν κακῶς,
ἔγω δὲ παῖδων ἦλθον ἐκσώσων βίων,
μὴ μοί τι δράσωσ' οἱ προσήκοντες γένει
μητρῶν ἐκπράσσοντες ἀνόσιον φόνον.

ΧΟΡΟΣ

ὁ τλῆμον, οὖν οἶσθ' οἱ κακῶν ἐλήλυθας,

1301. οὖ γὰρ αὐτῆς ὡς τέκνων:
= οὖ γὰρ οὕτως αὐτῆς (‘not so much for her’) ὡς τέκνων. οὗτος
(ὡς is the regular correlation in such cases. 1302. οὖς ἔδρασεν:
virtual subject of ἐρέσουσιν. The persons meant are the next of kind
alluded to in v. 1298. — ἔδρασεν ἐρέσουσιν: ἐρέσουσιν for δράσουσιν
for the sake of the verse. — κακῶς:
belonging to both the preceding
verbs. Cp. v. 475. 1303. ‘Her
the avengers will take care of; I
am come to save the children’ in-
dicates the relation of this and the
last verse. The persons in the
two verses are contrasted chiasti-
cally.— ἦλθον: practical perfect,
as often (= ἦκω). 1304. μοι:
dat. of disadvantage.— τί: i.e. τί
κακῶν.— δράσοις: sc. αὐτούς.— οἱ
προσήκοντες γένει: sc. τῶν τυράν-
νοις. See on v. 1298. 1305. μη-
τρῶν: = τὸ τῶν παίδων μητρῶς.
We should expect the expression
of relationship to refer to the
subject of the verb of the sen-
tence. The context shews that
such is not the case. Similarly in
Homer when Orestes and Aegist-
theus are spoken of together, Aegis-
theus is called πατροφονεὺς because
he killed — not his own (as in the
case of parricide) but — Orestes’s
father.— ἐκπράσσοντες: sc. αὐτούς
(= τοὺς παῖδας). For the double
acc. see HA. 724.— φόνον: sc.
τῶν τυράννων (obj. gen.).— It is
noteworthy that this speech of
Jason’s is cast in a form, 8 vv. +
5 vv., the second division intro-
duced by an αλλά marking a
sharp transition. Such an ar-
rangement of 13 vv. introduces
both the Oedipus Tyrannus and
the Oedipus Coloneus of Sophocles.
Creon’s long speech in Ant. 162–
210 is also introduced by 13 vv.
divided in the same way, though
without the adversative at the
beginning of the second division.
1306. οἱ κακῶν ἐλήλυθας: indirect
exclamation. Cp. Soph. O. T. 413
κοί βλέπεις ἵν’ ἐλ κακοὶ, ‘in what a
plight you are’. The gen. is parti-
tive, as in ubinam gentium sumus ?.
'Ιᾶσων· οὐ γὰρ τούσδ' ἀν ἐφθέγξω λόγους.

ΙΑΣΩΝ
τί δ' ἐστιν; οὐ ποι κἂν ἀπόκτειναι θέλει;

ΧΟΡΟΣ
παιδες τεθνάσι χειρὶ μητρίᾳ σέθεν.

ΙΑΣΩΝ
οἱ μοι, τί λέξεις; ὡς μ' ἀπώλεσας, γύναι.

ΧΟΡΟΣ
ὡς σουκτ' οὔτων σὼν τέκνων φρόντιζε δή.

ΙΑΣΩΝ
ποῦ γὰρ νῦν ἐκτειν'; ἐντὸς ἡ ἐξωθεὶν δόμων;

ΧΟΡΟΣ
πύλας ἀνοίξας σὼν τέκνων ὑψη φόνον.

1307. οὐ γὰρ ἀν ἐφθέγξω: sc. εἰ γένοσθαι. 1308. τί δ' ἐστιν: sc. τὸ κακὸν τοῦτο — οὗ ποι... θέλει: hardly to be justly interpreted as an expression of craven fear. Jason is a moral, not a physical, coward. It is said rather in a tone of scornful incredulity. 1309. παιδες: emphatic, though in the normal position of the subject. Trans. 'No, it is your children', etc.—μητρίᾳ: here, of course, 'their mother's'. Cp. on v. 1305. 1310. λέξεις: = λέγειν θέλεις, 'mean'. 1311. σουκτ' οὔτων: sc. ἀλλὰ τεθνεῶτων, hence the neg. is not changed under the influence of the inv. The gen. is probably to be construed directly with φρόντιζε ('pray think of your children as dead'). 1312. γὰρ: 'why', in a tone of horror and surprise ('γὰρ admirantis'). 1313. A solemn and formal statement. The pathetic force of the σὼν can be best appreciated by substituting for it here and in v. 1311 the colourless τῶν. — φόνον: far more expressive than νεκροῦς. It means 'murdered bodies'.
IACWN

χαλάτε κλῆδας ὡς τάχιστα, πρόσπολοι, ἐκλύεθ' ἄρμον, ὡς ἰδὼ διπλοῦν κακόν, τοὺς μὲν θανόντας, τὴν δὲ — τείσωμαι φόνῳ.

ΜΗΔΕΙΑ

τί τούσδε κινεῖς κάναμοχλεύεις λόγονς νεκροὺς ἐρευνῶν κάμε τὴν εἰργασμένην; παῦσαι πόνον τοῦδ', εἰ δ' ἐμοῦ χρείαν ἔχεις, λέγ' εἰ τι βούλῃ, χειρὶ δ' οὔ ψαύσεις ποτέ.

1314 f. κλῆδας: not to be taken in the sense of ‘keys’. ‘Slacken the keys’ would be nonsense. χαλάτε κλῆδας seems to mean no more than the following ἐκλύεθ' ἄρμον, ‘undo the fastenings’ (sc. τῶν πυλῶν). Inasmuch as the door was fastened from within, Jason’s words to his attendants are an order to break open the door. — πρόσπολοι: address to the attendants that had come with Jason. 1316. Instead of ending, rather flatly, with something like τὴν δὲ ταῦτ' εἰργασμένην, Jason falls back into the construction of ὡς ἰδὼ and bursts out into τείσωμαι φόνψ. 1317. Medea here appears above the roof of the house mounted in a chariot drawn by winged serpents and with the dead bodies of the two boys. (See Introd. pp. 35, 59 f.) This was effected in the theatre by a sort of crane, the famous μηχανή of the θεός ἀπὸ μηχανής, deus ex machina. — ‘Why are you disturbing and prying open these words?’ must mean ‘why do you talk thus of disturbing and prying open?’. Aristophanes makes plain reference to the strange phrase when he makes the Coryphaeus in the Clouds (1397) address Phidippides with the words ὃ καὶνῶν ἑπὶν κινητὰ καὶ μοχλευτὰ. See further Appendix on the Text. 1318. εἰργασμένην: sc. τὸν φόνον. 1319. εἰ δ' . . . ἔχεις: ‘and if it is I that you want’. 1320. εἰ τι βούλῃ: = δ' τι βούλει. — χειρὶ δ' . . . ποτὲ: manu vero me tanges numquam, ‘but with hand thou shalt touch me nevermore’. The emphasis of these words, particularly of χειρὶ, gives a retroactive emphasis to λέγ'. We have a phase of the familiar contrast of λόγος and ἔργον.
των οὖν οὐράς οὐράς Ὁλος πατήρ
didowos ἡμῶν ἐρέμω πολεμίως χερῶς.

ΙΑΚΩΝ

δὲ μῖσος, δὲ μέγιστον ἔχθιστη γένει
θεοῖς τε κάμοι πατί τ᾽ ἀνθρώπων γένει, 1325
ητις τέκνους σοῦν εἰμβαλέων ξίφος
ἔτης τεκνόσα καὶ ἀπαίδ άπώλεσας
καὶ — ταῦτα δράσαι — ἥλιον τε προσβλέτεις
καὶ γαῖαν ἔργον τλάσα δυσσεβέστατον,
ὁλο' ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
οἵ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
"Ελλην' ἐς οἶκον ἠγόμην, κακὸν μέγα

1321 f. τοιότερ' κτλ.: another case of the common emphatic reversal of cause and effect. Logical and tame were τοιόντες ὁ οὐρά
... διδοῦν ... ἀμερε οὐ ψαύ- σως ποτὲ. — ταῦτα Ἡλιός πατήρ:
cp. v. 746. 1322. διδοῦν: practically = διδοκε. The gift's effect is present. — ἔρρημα πολεμίως χερῶς:
= ἔρυσομαι (to ward off') πολε-
μίων χείρα. The appositive expresses purpose. Cp. v. 478
(ἐπιστάτην). 1323. μῖσος: 'hated creature', abstract for concrete. —
μέγιστον ἔχθιστη: cp. πλείστον
ἡδιστῆν Alc. 790 and Shakespeare's
"most unkindest". μέγιστον is
superlative to μέγα used with adjectives in the sense of 'very' (μέγα
σέμνη Νίκη). 1325 f. Ἑτη ἔτης:
 quam ansa sis. 1326. τεκνόσα:
emphatic ('although you were
their mother') but tautological
after τέκνους σοῦν. This (like
μέγιστον ἔχθιστη) is the natural
language of emotion. — καὶ ἀπαίδ
ἀπώλεσα: Jason is utterly selfish
to the last. ἀπώλεσα is a vigorous
substitute for ἐπούσας or κατέ-
στηςας. Cp. v. 436. 1327. ταῦτα
dráσαι': in effect a strong ἐπί
tούτοις. 1328. ἔργων τλάσα δυσ-
σεβέστατον: another vigorous
tautology. 1329. ὁλο': the curse
comes with added force after the
long breathless qualification. —
ἐγὼ δὲ: as though ὅλω μὲν σῷ
had gone before. — φρονῶ: 'un-
derstand', 'realise'. 1330. δόμων:
we must supply from the sequel
βαρβάρων. 1331. κακὸν: in ap-
position with σὲ.
πατρός τε καὶ γῆς προδότων ἦ σ’ ἔθρέψατο, οἶνον σ’ ἀλάστορ’ εἰς ἕμ’ ἐσκηψαν θεοὶ. κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιος τὸ καλλίπρωφον εἰσέβησ’ Ἀργοὺς σκάφος. ἦρξο μὲν ἐκ τοιῶνδε νυμφευθεῖσα δὲ παρ’ ἀνδρὶ τὰδε καὶ τεκοῦσα μοι τέκνα εἰνής ἔκατι καὶ λέχους σφ’ ἀπώλεσας. οὐκ ἐστιν ἦτες τοῦτ’ ἀν Ἔλληνις γυνὴ ἔτη ποθ’, ὅν γε πρόσθεν ἦξιον ἐγὼ.

1332 f. πατρός: dependent on κακὸν μέγα. Note the chiasmus in κακὸν . . . ἔθρέψατο. — γῆς . . . ἔθρέψατο: = πάτρας προδότων. 1333. οἶνον . . . θεοὶ depends (as indir. exclam.) primarily on φρονῶ (v. 1329). — ἀλάστορ’: ‘fiend’. — ἐσκηψαν: ‘have launched’ (like a thunderbolt). Cp. v. 94. 1334–1338. It was the inveterate, the consistent, fiendishness and blood-thirstiness of Medea’s character (from his point of view) that Jason had failed to realise. He had not seen that the woman that would not stick at any crime for her lover’s sake would be equally ruthless against him, if he spurned her love. Medea’s consistent blood-thirstiness is set forth, as Jason now appreciates it, in these verses. The savage is a savage still; benevolent assimilation is a failure. 1334. παρέστιος: contrasted with the following παρ’ ἀνδρὶ τῶδε and practically = ἐν δόμοις βαρβάρους as that is = Ἐλληνι ἐν οἴκῳ. 1335. εἰσέβησ’: the weight of the expression falls on κτανοῦσα. The thought would be more directly expressed thus: ἐκτεῖνας γὰρ δὴ σὸν κάσιν παρέστιος πρὶν τὸ καλλίπρωφον ἐσβήναι Ἀργοὺς σκάφος. — Ἀργοὺς σκάφος: cp. i. 1336. ἦρξο μὲν ἐκ τοιῶνδε: resumptive, ‘that was the way you began’. The end of the course thus begun is given in the next clause. 1337. τεκοῦσα τέκνα: Homeric in tone; cp. ἦ τέκε τέκνα. 1338. εἰνής καὶ λέχους: emphatic tautology. Cp. v. 1367. 1339. Ἔλληνις γυνὴ: emphatic and = ei Ἐλληνις γυνὴ κοῦ βάρβαρος ἦν. — It may well be that from this passage Sophocles took a hint for his patient and gentle Greek Delanira, a complete foil to the passionate Barbarian Medea and more like, though finer than, Euripides’s Andromache. 1340. ὄν: construction according to sense as though we had had before Ἐλληνιδῶν γυναικῶν. — γε: ironical, ‘forsooth’. — πρόσθεν: of preference,
γῆμαι σὲ κήδος ἔχρον ὀλέθριον τ' ἐμοί, λέανας, οὐ γυναίκα, τῆς Τυρσηνίδος Σκύλλης ἐχονταν ἀγριωτέραν φύσιν. — ἀλλ' — οὐ γὰρ ἂν σὲ μυρίων ἀνείδεις δάκουμι· τοιῶν ἐμπερίκε σοι θράσος — ἐρρ', αἰσχροποιε καὶ τέκνων μιαφόνε· ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζεω πάρα, ὅσ οὔτε λέκτρων νεογάμων ὁνήσομαι, οὐ παίδας οὐς ἐφυσα κἀξεθρεψάμην ἐξω προσεπεῖν ζῶντας, ἀλλ' ἀπώλεσα(σ). 1350

a more expressive ἄντι. — ἕγων: the imperfect, because he has repented of his folly. — ἔγε: the emphasis implies 'fool that I was' (μωράν ὀφλισκάνων).

1341. κήδος: acc. of inner object to γῆμαι. We should understand κήδος (γενόμενον) ('that has proved') ἔχρον ὀλέθριον τ’ ἐμοί. The word is here practically = γάμον. 1342. λέανας: in apposition to σὲ. — Τυρσηνίδος: this geographical specification makes the rant and fustian of this and the following verse still frigider. Jason seems unable to indulge in plain, honest passion. That this is an intentional — and not unhappy — touch on Euripides's part seems pretty plain from v. 1359, where Medea satirises Jason's Τυρσηνίδος Σκύλλης in Σκύλλης ἦ Τυρσηνίδον φηκησεν πέδον, 'Scylla that lived in Tuscany'. As a contrast to this cold particularising cp. Alcestis's ἐξίδυθς οὐδὲν ἦπιστέρα (Alc. 310). 1344. Both σὲ and μυρίως are strongly emphatic. 1345. δάκουμι: 'sting'. — τοιῶν: cp. v. 1321. 1347. ἐγει. contrasted with σὲ in v. 1344. Cp. also ἐγὼ δὲ in v. 1329. — τὸν ἐμὸν δαίμον: = τὴν ἐμὴν τύχην. The emphasis of ἐμοί is carried on in τὸν ἐμὸν, which is = τὸν ἐμαντοῦ. — πάρα: = πάρεστι. The force here is that of 'must' rather than 'may'. 1348 ff. The relative clause is = ἐγὼ γὰρ κτέ. a mere explanation and statement of fact, not a characterisation; else we should have the neg. μή, if not also δὴτος. — ὁστί: followed by οὐ instead of οὕτε, as not unfrequently.

— λέκτρων νεογάμων: = γυναίκος νεογάμων. — ὄνησομαι: for the special sense cp. Alc. 335, when Admetus says to Alcestis σοῦ γὰρ οὐκ ὄνημεθα, because she is dying before her time. 1350. ζῶνας: ἐξοι. = δὴνήσομαι. — προσεπεῖν ζῶνας: i.e. he can only bid farewell (προσεπεῖν) to their dead bodies.
ΜΗΔΕΙΑ

μακράν ἄν ἐξετείνα τούδ’ ἐναντίον
λόγους, εἰ μὴ Ζεὺς πατήρ ἡπίστατο
οἷς ἐξ ἐμοῦ πέπονθας οἶα τ᾽ ἡγράσω.
σὺ δ’ οὐκ ἐμελλες ταῦτ᾽ ἀτιμάσας λέξῃ
tερτιῶν διάξειν βίστον ἐγγελῶν ἐμοὶ,
οὐδ’ ἴ τὐραννος οὐδ’ ὦ σοὶ προσθείς γάμους—
Κρέων—ἀνατι τῆς δὲ μ’ ἐκβαλεὶν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλη, κάλει
καὶ Σκύλλαν ἡ Τυρσηνὸν ᾐκησεν πέδον·
tῆς σῆς γὰρ ὄς χρῆ καρδίας ἀνθηψάμην.

1355

ΙΑΣΩΝ

καύτη γε λυπῆ καὶ κακῶν κοινωνῶς εἰ.

1351. μακράν: sc. ῥήσιον.—ἐξετείνα: a picturesque ἔλεγχα. We should logically have ἐκτείναμι, but the unreal tone of the protasis, although the latter is placed after the apodosis, affects the whole conditional period. For the phraseology cp. Hec. 1177 ὦς δὲ μὴ μακροῦς τείνω λόγους and I.A. 420 μακράν ἐτείνον. — ἐναντίον seems clearly to be feminine. 1353. οἷς: = ὡς ἀγαθά. — ὥσ: = ὡς κακά.

1354. The emphatic σοῦ helps with the adversative δ’ to make the transition to the body of the speech (cp. vv. 526, 872), and is also contrasted with ταῦτ’ and with ἐμοὶ in the next verse. — οὖσ ἐμελλες: ‘you were not going to’ means ‘I was not going to let you’.

1355. ἰ τυραννος: cp. v. 42. — ὦ σοὶ προσθείς γάμους: cp. v. 288. 1357. ἀνατι: = the idiomatic χαίρων. 1358. πρὸς ταῦτα: defiant. Cp. Aesch Prom. 1043 (which may have helped to set the tone for the phrase in later tragedy) πρὸς ταῦτ’ ἐπ’ ἐμοὶ μιτέσθω μὲν | πυρὸς ἀμφήκης βόστρυχος, ‘upon me then he hurled fire’s two-edged curl’ (i.e. the lightning). — καὶ: emphatic (‘even’). 1359. See on v. 1342. — ψηφευν: ‘lived in’ as an historical fact. In a different context (and commonly) the aorist might be ingressive, ‘took up her abode in’, ‘went and lived in’.

1360. ὦς χρῆ: i.e. χαλεπῶς, as in Eng. sometimes ‘properly’.

1361. λυπῆ: an appropriate retort;
ΕΥΡΙΘΙΩΝ

ΜΗΔΕΙΑ

σάφει ισθι· λύσει δ’ ἄλγος, ἵπ σοῦ μὴ ἐγγελεῖ.

ΙΑΣΩΝ

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύροιτε.

ΜΗΔΕΙΑ

ὦ παιδέ, ὡς ἀλεσθε πατρόφι νόσφ.

ΙΑΣΩΝ

οὐ τοῦ νῦν ἡμὴ δεξία σφ’ ἀπάλεσεν.

ΜΗΔΕΙΑ

ἀλλ’ ὑβρις οὐ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ

λέχως σφε κηξίωσας οὐνεκα κτανεῖν;

ΜΗΔΕΙΑ

σμικρὸν γυναικὶ πῆμα τοῦτ’ εἶναι δοκεῖς;

for τῆς σῆς καρδίας ἀνθρώπων is
ο’ ἀλώπητο. — Jason seeks a
liberal comfort in Medea’s grief.

1360. λύσει: sc. τὰ τέλη, ‘will
be worth while’, ‘will pay’. — ἐγ-
γελθ.: sc. μμ. 1363. ἐκύροιτε :=
ἐκύρετο. 1364. Closely copies in
form the preceding verse, as often
in the retorts of a stichomythy.
Shakespeare sometimes makes his
characters retort in similar fashion.
Cp. below vv. 1360-3. — νόσφ: ex-
tended in v. 1360. 1365. τοῦ νῦν:
ν’, ‘though’. — ἴπ: emphatic. — Jason’s answer ignores
his responsibility. 1366. ὑβρις:
‘lust’. — νεοδμῆτε: there is in the
expression here a conflation of νεο-
μής γυνῆς and νέοι γάμοι. 1367. Λέ-
—κηξίωσας: ‘did you really stoop?’
Jason was slow to learn that (in
Congreve’s words) “Heaven has no
rage like love to hatred turned | Nor
Hell a fury like a woman scorned”
(bad rhyme where ‘spurned’ would
have suited). 1368. τοῦτ’: i.e. the
violation of wedlock (λέχως).
Ητίς γε σώφρων· σοὶ δὲ πάντ’ ἐστὶν κακά.

οἶδ’ οὐκέτ’ εἰσί· τοῦτο γάρ σε δῆξεται.

οἶδ’ εἰσίν ὁμοὶ σῷ κάρα μιᾶς τῶν ἔθεστε.

ἴσασιν ὅστις ἥρξε πημονῆς θεοῖ.

ἴσασι δήτα — σήν γ’ ἀπόπτυστον φρένα.

στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

καὶ μὴν ἐγὼ σήν· ράδιοι δ’ ἀπαλλαγαί.

1369. σώφρων: i.e. not over-passionate. Cp. v. 635 ff. 1370. An abrupt transition. Taunt is answered by taunt, but the subject of the taunt is different. — γάρ marks the latter half of the verse as giving the reason for the utterance of the former half. 1371. Cp. v. 1364 for the parallelism in form with the preceding verse. — The meaning is that the avenging spirits called up by the murder of the children (ἐρυνέοι), or perhaps their ghosts, will hound Medea. 1372 f. Another parallelism in respect. — ἥρξε πημονῆς: ἦρξε πη-

μαύαν = ἦρξεν ἄκινων 'was the first to wrong the other'. 1373. δήτα: 'indeed'. — ἀπόπτυστον: with reference to the expression of loathing by spitting upon the ground, a custom still common among Greek peasants. The word is = 'loathsome', 'abhorrent', and is naturally answered by στύγει 'loathe', 'abhor'. 1374. ἐχθαίρω. we should say 'scorn'. 1375. ρά-

διοι κτδ.: 'but it is easy for us to settle our differences'. The plural suggests mutual relations.
ΕΥΡΙΠΙΔΟΥ

ΜΗΔΕΙΑ

πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.

ΙΑΣΩΝ

θάψαι νεκροὺς μοι τούσδε καὶ κλαύσαι πάρει.

ΜΗΔΕΙΑ

οὖ δὴ, ἐπεὶ σφάς τῇ ἕγω θάψῳ χερί
φέρουσ᾽ ἐσ' Ἡρας τέμενος Ἀκραίας θεοῦ,
ὡς μή τις αὐτοῦς πολεμίων καθυβρίσῃ
τύμβους ἀναστῆν. γῆ δὲ τῇ Ἁμοῦ φόνον
σεμνὴν ἐορτήν καὶ τέλη προστάξομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.

1376. ἂλω: sc. ἀπαλαξθήναι, as though we had had before ῥάδων δ᾽ ἀπαλαξθήναι. Medea wants to be done with Jason forever and leave him behind her in every sense. 1378. σφάς: emphatic as contrasted with αὐτή in v. 1384. 1379. φέρουσ': related to the fut. θάψω as to an aorist denoting the culmination of the participle's action.—The sanctuary of Hera of the Promontory would seem to have been remote and was perhaps on the promontory now called Perachora over against Corinth. The words Ἡρας Ἀκραίας are to be taken as appositional to θεοῦ: cp. θεὰ Κύπρις Ηιππ. 2. 1381. ἀναστῶν: ‘tearing open’.—γῆ δὲ τῇ Ἁμοῦ φόνον: cp. v. 404. There seems to be the same contempt for Corinth here as there.—Euripides here gives the reason for a festival held at Corinth in his own time at which rites were performed in expiation of the death of Medea's children. Euripides was something of an antiquarian and was fond of making his plays explain local cults and usages. So the origin of the cult of Hippolytus at Troezen is explained in Ηιππ. 1423 ff. (quoted below on v. 1383), the origin of the worship of Ἀφροδίτη ἐφ' Ἰππολύτῳ at Athens in Ηιππ. 29–33, the origin of the rites of the Brauronian Artemis in I.T. 1449 ff., the origin of serpent amulets for children in Ιω̣ν 21 ff. 1382. Seemingly echoed in Ηιππ. 25 σεμνῶν ἐς δύναι τελή μνημείων. 1383. τὸ λοιπὸν: ‘for the future’. So Ηιππ. 33.—ἀντὶ τοῦδε δυσσε-
ΜΗΔΕΙΑ

αὐτῇ δὲ γαῖαν ἐμὶ τὴν Ἐρεχθέως
Αἰγεῖ χυνοκήσουσα τῷ Παιδίνους.

σὺ δ', ὦ σπέρ εἰκός, κατθανῇ κακὸς κακῶς
Ἀργοὺς κάρα σῆς λειψάνῳ πεπληγμένος
πικρὰς τελευτᾶς τῶν νεῶν γάμων ἱδών.

IACWN

ἀλλὰ σ’ Ἐρενύς ὀλέσει τέκνων
φονίᾳ τε Δίκη.

βοῦς φόνον: cp. Hipp. 1423, where Artemis appoints honours for Hippolytus at Troezen thus: Σοὶ δ', ὥ ταλαίπωρ, ἀντὶ τῶν τῶν κακῶν | τιμᾶς μεγίστας ἐν πόλει Τροζηνὰ | δῶσω· κτἑ. — Though the Corinthians had not committed the 'impious murder', they are made responsible for it because it was caused by the plight into which Medea had been brought by their king giving his daughter to Jason to wife. For the old legend see Introd. p. 39.

1384. γαῖαν τὴν Ἐρεχθέως: contrasted with γῇ τῇ δὲ Σισύφου in v. 1381. 1385. συνοικήσουσα: implying that Medea is to be the de facto, if not the de jure, wife of Aegeus. 1386. ὥσπερ εἰκός: sc. ἐστιν. — κακὸς κακῶς: the kakós is fairly otiose, but the Greek likes to point out how the penalty fits the crime. 1387. For the legend of Jason's death see p. 42. 1388. Briefly and obscurely put. Jason, it seems, is to live to old age (cp. v. 1396), but is to have no other wife, no other children; then he is to be killed by a fragment of the ship that had borne away the woman, his faithlessness to whom had brought about all his misery.—With this speech, in which prophecy is made to explain local rites, cp. the speech of Artemis at the close of the Hippolytus and that of Athena at the close of the I.T. 1389–1414. To the measure of the anaepasts the machinery begins to move that slowly swings Medea, mounted in her car, out of sight. She probably disappears after v. 1404. Vv. 1405–1414 keep time to Jason's exit. Only the Chorus remain, and the Coryphaeus chants them out with vv. 1415–1419. Vv. 1389–1414 thus form the έξόδος of the play in the strictest and properest sense. 1389. ἀλλά: 'well'. — Ἐρενύς τέκνων: cp. v. 1371. 1390. φονίᾳ Δίκη: i.e. the justice that avenges murder.
ΕΥΡΙΠΙΔΟΥ
ΜΗΔΕΙΑ
τις δὲ κλύει σοῦ θέσι ή δαίμων,
tοῦ ψευδόρκου καὶ ξεναπάτου;
ΙΑΚΩΝ
φεὺ φεὺ, μυσαρὰ καὶ παιδολέτορ.
ΜΗΔΕΙΑ
στείχε πρὸς οἴκους καὶ θάπτ᾽ ἄλοχον.
ΙΑΚΩΝ
στείχω δίσων γ᾽ ἄμορος τέκνων.
ΜΗΔΕΙΑ
οὐ πω θρηνεῖς· μένε καὶ γῆρασ(κ').
ΙΑΚΩΝ
ἡ τέκνα φίλτατα.
ΜΗΔΕΙΑ
μητρί γε, σοὶ δ’ οὐ.

1392. ξεναπάτου: Medea had been, in a sense, Jason’s host at Colchis, and by falsity to her he had made himself a ‘host-cheater’. The form is Ionic for ξεναπάτου, which the metre would not have allowed. 1393. Cr. v. 1346. Jason answers taunt with taunt. 1394 f. Another pair of balanced taunts. Medea hints that Jason is chiefly concerned for his dead bride and points to her as the cause of the death of the children. Jason sticks to the reproach of the unnatural murder, though he couches it in terms of his own loss. 1396. οὐ πω θρηνεῖς: i.e. you have not yet felt the full bitterness of your loss. Cr. Alc. 145 οὐ πω τῶν ὦδ’ ὄλος δεσπότης, πρὶν ἂν πάθη. — μένε καὶ γῆρασ(κ'): it is with the approach of old age that Jason will feel the lack of children to be his γηροβοσκοί. Why he might not marry and have other children Euripides does not say. It was not part of his myth that Jason should. 1397. Jason addresses the dead bodies of the children.
κάπεν' ἐκανες;

σὲ γε πημαίνουσ'.

ὁ μου, φιλίων χρήζω στόματος
παιδῶν — ὁ τάλας — προσπτύξασθαι.

νῦν σφε προσαυδᾶς, νῦν ἀσπάζῃ,
tὸτ' ἀπωσάμενος.

dὸς μοι — πρὸς θεῶν —
μαλακοῦ χρωτὸς ψανῦαι τέκνων.

οὐκ ἔστι· μάτην ἔσος ἔρριπται.

Zeû, τάδ’ ἀκούεις, ὡς ἀπελαυνόμεθ’
go te πάσχομεν ἐκ τῆς μυσαρᾶς

1398. κάπεν': i.e. ei σοι φίλ-
tat' ἢν. κάπετα κατά are both
used with this emphasis of surprise
and indignation.—πημαίνουσ' =
pημῆναι πειρωμένη. 1399 f. Two
phrases are blended, φιλίων χρήζω
στόματος παιδῶν and φιλίων χρήζω
στόμα παιδῶν προσπτύξασθαι.
1400. προσπτύξασθαί: like French
embrasser in the sense of 'kiss'
(φιλεῖν, κυνεῖν). 1402. τὸτ': i.e.
when you married Glaucce. Ja-
son’s thrusting away of the chil-
dren is meant figuratively. Fact is
sacrificed to point. 1403. μαλα-
κοῦ χρωτὸς: he means their hands,
see v. 1412. 1405–1407. Jason
in his extremity invokes Zeus
against Medea. The tables are
thus completely turned. At the
καὶ παυδοφόνου τήσει λεαίνης;

άλλι, ὁπόσον γ' οὖν πάρα καὶ δύναμιν,

τόδε καὶ θρηνώ καπιθεάξα,

μαρτυρόμενος δαίμονας ὡς μοι
tέκυ' ἀποκτείνας' ἀποκωλύεις

ψαῦσαι τε χεροῖν θάψαι τε νεκροὺς,

οὖς μή ποτ' ἐγὼ φύσας ὀφελον

πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ

πολλῶν ταμίας Ζεὺς ἐν Ὑλύμπῳ,

πολλὰ δ' ἀξέπτως κραίνονσι θεοὶ.

beginning of the play it was Medea that was invoking Zeus against Jason. With the terms in which Jason reproaches Medea here cp. vv. 1342, 1346, 1393.

1408. ἀλλ': 'well'. Jason resigns himself to his fate. — πάρα (= πάρεστι) καὶ δύναμιν: 'may and can'. 1409. τόδε: correlative to ὁπόσον and = τόσον. 1410. μαρτυρόμενος δαίμονας: tautological after ἐπιδείξα. It is a fine irony of fate that Jason now θεοὶ μαρτύρεται οἶας ἀμοίβης ἐκ Μηδείας κυρεῖ (cp. v. 22 f.). 1412. νεκροὺς: = τεθνεῶς. 1413. οὖς: for δ', sex prevailing over grammatical gender. — ὀφελον: the augment is omitted metri gratia. 1414. ἐπιδέσθαι: 'live to see' is generally, as here, the force of this compound.—We should express the force of this and the preceding line, in which the participle bears the weight of the thought, by, 'Whom would to Heaven I had never begotten only to see them destroyed by your hand!'. The play closes, as it opened, with a prayer, and the two prayers have a certain similarity of form. 1415. It is hard to say whether ταμίας is thought of here rather as 'dispenser' or as 'treasurer'. Taken in connection with the following line, with which it seems to form a pair like the pair of phrases in 1417 f., it should seem that v. 1415 means, 'Many things does Zeus hold in store in Olympus'. He is like the officials so well known to the Athenians as keepers of the state treasury (ταμίαι). The thought was primarily suggested, perhaps, by Homer's two jars that stand at Zeus's
threshold filled with fates for men, some good and some bad (Ω 527 ff.).

1419. τοῖον: i.e. ἀδόκητον. — ἀπέβη: ‘turned out’.— The concluding verses of Medea (1415–1419) appear, with only the difference that πολλὰὶ μορφαὶ τῶν δαίμονῶν, ‘many are the forms of things supernatural’, stands in the stead of πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ, at the end of the Alcestis, the Andromache, the Helen, and the Bacchae. They are most appropriate to the Alcestis and the Bacchae — particularly the former. The lines here are certainly not very suitable to the plot of the Medea. The concluding anapaests of the Hippolytus (1462–1466) have some similarity with this close in the words, κοινὸν τὸ ἄχος πᾶσι πολίταις | ἦλθεν ἄέλπις | πολλῶν δακρύων ἐσται πίτυλος. The concluding anapaests of the Heracles (1427 f.) and of the Supplices (1232–1234) have a certain family likeness. The Tauric Iphigenia, the Orestes, and the Phoenissae all end in the Mss. with the anapaests ὦ μέγα σεμνή Νίκη, τὸν ἐμὸν | βίον κατέχοις | καὶ μὴ λήγοις στεφανοῦσα. How much of this stereotyped tagging of the ends of plays (something like the rather set prologue form at the beginning) is due to Euripides himself no man can say.
γῆμαι σὲ κῆδος ἐχθρὸν ὀλέθριων τ' ἐμοὶ, λέαναν, οὐ γυναῖκα, τῆς Τυρσηνίδος Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν. — ἀλλ' — οὐ γὰρ ἄν σὲ μυρίοις ὀνεὶδεσι δάκομι· τοῦσδ' ἐμπέφυκε σοι θράσος — ἔρρ', αἰσχροποιεὶ καὶ τέκνων μιαφόνε· ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζεω πάρα, ὅσ' οὔτε λέκτρων νεογάμων ὑνήσομαι, οὐ πάιδασ οὐς ἔφυσα κἀξεθρεψάμην ἔξω προσεπεῖν ἣλθας, ἀλλ' ἀπόλεσα(ς). 1350

a more expressive ἄντι. — ἤξων: the imperfect, because he has repented of his folly. — ἐγὼ: the emphasis implies 'fool that I was' (μωρίαν ὄφλισκάνων).

1341. κῆδος: acc. of inner object to γημαι. We should understand κῆδος (γενόμενον) ('that has proved') ἐχθρὸν ὀλέθριων τ' ἐμοὶ. The word is here practically = γαμων. 1342. λέαναν: in apposition to σὲ. — Τυρσηνίδος: this geographical specification makes the rant and festian of this and the following verse still frigidier. Jason seems unable to indulge in plain, honest passion. That this is an intentional — and not unhappy — touch on Euripides's part seems pretty plain from v. 1359, where Medea satirises Jason's Τυρσηνίδος Σκύλλης in Σκύλλαιν ἡ Τυρσηνοῦ φησθεὶν πέθων, 'Scylla that lived in Tuscany'. As a contrast to this cold particularising cp. Alcestis's ἐχθρὸς σοι έδειν ἥπιωτάρα (Alc. 310).

1344. Both σὲ and μυρίοις are strongly emphatic. 1345. δάκομι: 'sting'. — τοῦσδ': cp. v. 1321. 1347. ἐμοι: contrasted with σὲ in v. 1344. Cp. also ἐγὼ δέ in v. 1329. — τὸν ἐμὸν δαίμον': = τὴν ἐμὴν τήχην. The emphasis of ἐμοὶ is carried on in τὸν ἐμὸν, which is = τὸν ἐμαυτοῦ. — πάρα: = πάρεστι. The force here is that of 'must' rather than 'may'. 1348 ff. The relative clause is = ἐγὼ γὰρ κτε., a mere explanation and statement of fact, not a characterisation; else we should have the neg. μὴ, if not also ὅστις. — ῥοτε: followed by οὐ instead of οὔτε, as not unfrequently.

— λέκτρων νεογάμων: = γυναικὸς νεογάμων. — ὑνήσομαι: for the special sense cp. Alc. 335, when Admetus says to Alcestis σοῦ γὰρ οὐκ ὄνημεθα, because she is dying before her time. 1350. ἔξω: = δυνήσομαι. — προσεπεῖν Χάντας: i.e. he can only bid farewell (προσεπεῖν) to their dead bodies.
ΜΗΔΕΙΑ

μακρὰν ἂν ἐξετεινα τούσδ’ ἐναντίον
λόγους, εἰ μὴ Ζεὺς πατήρ ἡπίστατο
σι’ ἔξε ἐμοὶ πέπονθας οία τ’ ἡργάσω.
σὺ δ’ οὐκ ἐμελλες τάμ’ ἀτμιάσας λέξη
τερπνὸν διάξειν βιστὸν ἐγγελὼν ἐμοί,
οὐδ’ ἡ τῦραννος οὐδ’ ὃ σοὶ προσθεῖς γάμους—
Κρέων—ἀνατε τῆσδε μ’ ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλη, κάλει
καὶ Σκύλλαν ἡ Τυρσηνὸν ἡκῆσεν πέδον.
τῆς σῆς γὰρ ὃς χρῆ καρδίας ἀνθηψάμην.

ΙΑΣΩΝ

καυτῆ γε λυπῆ καὶ κακῶν κοινωνὸς εἰ.

1351. μακρὰν: sc. βῆσιν. — ἐξετεινα: a picturesque ἐλεξα. We should logically have ἐκτείναμι, but the unreal tone of the protasis, although the latter is placed after the apodosis, affects the whole conditional period. For the phraseology cp. Ηεκ. 1177 ὡς δὲ μὴ μακρὸς τέινω λόγους and Ι.Α. 420 μακρὰν ἐτεινον. — ἐναντίον seems clearly to be feminine. 1353. οἷ’: = ὡς ἁγαθά. — οἷα: = ὡς κακά.
1354. The emphatic σὺ helps with the adversative δ’ to make the transition to the body of the speech (cp. vv. 526, 872), and is also contrasted with τάμ’ and with ἐμοὶ in the next verse. — οὐκ ἐμελλες: ‘you were not going to’ means ‘I was not going to let you’.
1356. ἡ τὺ-
ΕΥΡΙΠΙΔΟΥ

ΜΗΔΕΙΑ

σάφ' ἵσθι. λύ(σ)ει δ' ἄλγος, ἂν σὺ μὴ ἐγγελάς.

ΙΑΣΩΝ

ὦ τέκνα, μετρῶς ὡς κακῆς ἐκύροσατε.

ΜΗΔΕΙΑ

ὦ παιδε, ὡς ἁλεσθε πατρῷα νόσῳ.

ΙΑΣΩΝ

οὗ τοί νυν ἡμὴ δεξία σφ' ἀπάλεσεν. 1365

ΜΗΔΕΙΑ

ἀλλ' ὑβρις οἳ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ

λέχος σφε κῆξίωσας οὔνεκα κτανείν;

ΜΗΔΕΙΑ

σμικρὸν γυναικὶ πήμα τούτ' εἶναι δοκεῖς;

for τῆς σῆς καρδίας ἀνθρωπίνην is = ὁ ἐλύσσα. — Jason seeks a feeble comfort in Medea’s grief.

1362. λύσει: sc. τὰ τέλη, ‘will be worth while’, ‘will pay’. — ἐγγελάς: sc. μοι. 1363. ἐκύροσατε: = ἐτύχετε. 1364. Closely copies in form the preceding verse, as often in the retorts of a stichomyth. Shakespeare sometimes makes his characters retort in similar fashion. Cp. below vv. 1370-3. — νόσῳ: explained in v. 1366. 1365. τοῖ νυν: ‘however’, ‘though’. — ἡμὴ: emphatic. — Jason’s answer ignores his responsibility. 1366. ὑβρις: ‘lust’. — νεοδμῆτες: there is in the expression here a conflation of νεω- μῆς γυνῆ and νέοι γάμοι. 1367. λέ- χος: sc. ἢτμασμένου. Cp. v. 1338. —κῆξίωσας: ‘did you really stoop?’ Jason was slow to learn that (in Congreve’s words) “Heaven has no rage like love to hatred turned | Nor Hell a fury like a woman scorned” (bad rhyme where ‘spurned’ would have suited). 1368. τούτ’: i.e. the violation of wedlock (λέχος).
ΜΗΔΕΙΑ

ΙΑΣΩΝ

ήτις γε σώφρων· σοι δὲ πάντ' ἐστίν κακά.

ΜΗΔΕΙΑ

οἶδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.

ΙΑΣΩΝ

οἶδ' εἰσίν ὡμοὶ σῷ κάρα μιάστορες.

ΜΗΔΕΙΑ

ίσασιν δότις ἥρξε πημονῆς θεοί.

ΙΑΣΩΝ

ίσασι δῆτα — σήν γ' ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ

στύγει· πικράν δὲ βάξιν ἐχθαίρω σέθεν.

ΙΑΣΩΝ

καὶ μὴν ἐγώ σήν· ράδιοι δ' ἀπαλλαγί.

1369. σώφρων: i.e. not over-passionate. Cp. v. 635 ff. 1370. An abrupt transition. Taunt is answered by taunt, but the subject of the taunt is different. — γάρ marks the latter half of the verse as giving the reason for the utterance of the former half. 1371. Cp. v. 1364 for the parallelism in form with the preceding verse. — The meaning is that the avenging spirits called up by the murder of the children (ἐρυνίς), or perhaps their ghosts, will hound Medea. 1372 f. Another parallelism in re-tort. — ἥρξε πημονῆς: = ἥρξε πημαίνων = ἥρξεν ἀδικῶν 'was the first to wrong the other'. 1373. δήτα: 'indeed'. — ἀπόπτυστον: with reference to the expression of loathing by spitting upon the ground, a custom still common among Greek peasants. The word is = 'loathsome', 'abhorrent', and is naturally answered by στύγει 'loathe', 'abhor'. 1374. ἐχθαίρω. we should say 'scorn'. 1375. δέδοικας κτλ.: 'but it is easy for us to settle our differences'. The plural suggests mutual relations.

MEDEA — 16
ΕΥΡΙΠΙΔΟΥ

ΜΗΔΕΙΑ

πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.

ΙΑΣΩΝ

θάψαι νεκροὺς μοι τούσδε καὶ κλαῦσαι πάρες.

ΜΗΔΕΙΑ

οὐ δῆτ᾽, ἐπεὶ σφᾶς τῆς ἐγὼ θάψω χερὶ
φέρουσ᾿ ἐστὶν Ἁρεα τέμενος Ἀκραίας θεοῦ,
ὡς μὴ τις αὐτοῦς πολεμῶν καθυβρίσῃ
τύμβους ἀνασπῶν· γῇ δὲ τῆς Σισυφοῦς
σεμνὴν ἔορθην καὶ τέλη προστάξομεν
τὸ λουπὸν ἀντὶ τούδε δυσσεβοὺς φόνον.

1376. θῶω - sc. ἀπαλαχθήνας, as though we had had had before ράδιον δ᾽ ἀπαλαχθήνας. Medea wants to be done with Jason forever and leave him behind her in every sense. 1378. σφᾶς: emphatic as contrasted with αὐτή in v. 1384. 1379. φέρουσ’: related to the fut. θάψω as to an aorist denoting the culmination of the participle’s action.—The sanctuary of Hera of the Promontory would seem to have been remote and was perhaps on the promontory now called Perachora over against Corinth. The words Ἁρεα Ἀκραίας are to be taken as appositive to θεοῦ: cp. θεὰ Κύπρις Hipp. 2. 1381. ἀνασπῶν: ‘tearing open’. — γῇ δὲ τῇ Σισυφοῦς: cp. v. 404. There seems to be the same contempt for Corinth here as there. — Euripides here gives the reason for a festival held at Corinth in his own time at which rites were performed in expiation of the death of Medea’s children. Euripides was something of an antiquarian and was fond of making his plays explain local cults and usages. So the origin of the cult of Hippolytus at Troezen is explained in Hipp. 1423 ff. (quoted below on v. 1383), the origin of the worship of Ἀφροδίτη ἐφ᾽ Ἱππολύτῳ at Athens in Hipp. 29–33, the origin of the rites of the Brauronian Artemis in I.T. 1449 ff., the origin of serpent amulets for children in Ion 21 ff. 1382. Seemingly echoed in Hipp. 25 σεμνῶν ἐς ὅφειν καὶ τέλη μυστηρίων. 1383. τὸ λουπὸν: ‘for the future’. So Hipp. 33. — ἀντὶ τούδε δυσσεβο––
MHΔΕΙΑ

αὐτῇ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως
Αἰγεί συνοικήσουσα τῷ Πανδίονος.

σὺ δ’, ὅσπερ εἰκός, καθαυῇ κακῶς
Ἀργοὺς κάρα σῆς λευψάνῳ πεπληγμένος
πικρᾶς τελευτᾶς τῶν νέων γάμων ἱδών.

IACWN

ἀλλὰ σ’ Ἐρυνὺς ὀλέσεις τέκνων
φονία τε Δίκη.

βούς φόνου: cp. Hipp. 1423, where Artemis appoints honours for Hippolytus at Troezen thus: Σοὶ δ’, ὡ ταλαίπωρ’, ἀντί τῶν τῶν κακῶν | τιμᾶς μεγίστας ἐν πόλει Τροϊν | δῶσώ· κτέ.—Though the Corinthians had not committed the ‘impious murder’, they are made responsible for it because it was caused by the plight into which Medea had been brought by their king giving his daughter to Jason to wife. For the old legend see Introd. p. 39.

1384. γαῖαν τὴν Ἐρεχθέως: contrasted with γῆ τῆς Ζυγύφου in v. 1381. 1385. συνοικήσουσα: implying that Medea is to be the de facto, if not the de jure, wife of Aegeus. 1386. ὅσπερ εἰκός: sc. ἕστιν.—κακός κακός: the κακός is fairly otiose, but the Greek likes to point out how the penalty fits the crime. 1387. For the legend of Jason’s death see p. 42. 1388. Briefly and obscurely put. Jason, it seems, is to live to old age (cp. v. 1396), but is to have no other wife, no other children; then he is to be killed by a fragment of the ship that had borne away the woman, his faithlessness to whom had brought about all his misery.—With this speech, in which prophecy is made to explain local rites, cp. the speech of Artemis at the close of the Hippolytus and that of Athena at the close of the I.T. 1389–1414. To the measure of the anapaests the machinery begins to move that slowly swings Medea, mounted in her car, out of sight. She probably disappears after v. 1404. Vv. 1405–1414 keep time to Jason’s exit. Only the Chorus remain, and the Coryphaeus chants them out with vv. 1415–1419. Vv. 1389–1414 thus form the ἔξοδος of the play in the strictest and properest sense. 1389. ἀλλὰ: ‘well’.—Ἐρυνὺς τέκνων: cp. v. 1371. 1390. φονία Δίκη: i.e. the justice that avenges murder.
ΕΥΡΙΠΙΔΟΥ

ΜΗΔΕΙΑ

tίς δὲ κλύει σοῦ θεὸς ἢ δαίμων,
tοῦ ψευδόρκου καὶ ξεναπάτου;

ΙΑΚΩΝ

φεῦ φεῦ, μυσαρά καὶ παιδολέτορ.

ΜΗΔΕΙΑ

στείχε πρὸς οἴκους καὶ θάπτῃ ἄλοχον.

ΙΑΚΩΝ

στείχω δίσσων γ' ἄμορος τέκνων.

ΜΗΔΕΙΑ

οὐ πώθηνεῖς· μένε καὶ γῆρασ(κ').

ΙΑΚΩΝ

δ' τέκνα φίλτατα.

ΜΗΔΕΙΑ

μητρί γε, σοὶ δ' οὖ.

1392. ξεναπάτου: Medea had been, in a sense, Jason's host at Colchis, and by falsity to her he had made himself a 'host-cheater'. The form is Ionic for ξεναπάτου, which the metre would not have allowed. 1393. Cp. v. 1346. Jason answers taunt with taunt. 1394 f. Another pair of balanced taunts. Medea hints that Jason is chiefly concerned for his dead bride and points to her as the cause of the death of the children. Jason sticks to the reproach of the unnatural murder, though he couches it in terms of his own loss. 1396. οὐ πώθηνεῖς: i.e. you have not yet felt the full bitterness of your loss. Cp. Alc. 145 οὐ πώ τόδ' οἴδε δεσπότης, πρὶν ἄν πάθῃ. — μένε καὶ γῆρασ(κ')': it is with the approach of old age that Jason will feel the lack of children to be his γηροβοσκοί. Why he might not marry and have other children Euripides does not say. It was not part of his myth that Jason should. 1397. Jason addresses the dead bodies of the children.
καὶ πεῖτ ἐκανες;

σὲ γε πημαῖνουσ'.

ὁ μοι, φιλίου χρήζω στόματος
παῖδων — ὁ τάλας — προσπτύξασθαί.

νῦν σφε προσαυδᾶς, νῦν ἀσπάζῃ,
tότ' ἀπωσάμενος.

dός μοι — πρὸς θεῶν —
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

οὐκ ἐστὶ· μάτην ἐποὺς ἔρριπταί.

Ζεῦ, τάδ' ἀκούεις, ὡς ἀπελαυνόμεθ'
olá te pásχομεν ἐκ τῆς μυσαρᾶς

1398. καπεῖτ: i.e. εἰ σοι φίλ·
tat' ἵν. καπεῖται and κάτα are both
used with this emphasis of surprise
and indignation. — πημαῖνουσ': =
πημήναι πειρωμένη. 1399 f. Two
phrases are blended, φιλίου χρήζω
στόματος παῖδων and φιλίου χρήζω
στόμα παῖδων προσπτύξασθαί.
1400. προσπτύξασθαι: like French
embrasser in the sense of ‘kiss’
(φιλεῖν, κυνεῖν). 1402. τότ' i.e.
when you married Glauce. Jasion's
thrusting away of the children is
meant figuratively. Fact is
sacrificed to point. 1403. μαλα
kοῦ χρωτός: he means their hands,
see v. 1412. 1405—1407. Jason
in his extremity invokes Zeus
against Medea. The tables are
thus completely turned. At the
καὶ παυδοφόνου τήσδε λεαινής;

ἀλλ’, ὁπόσον γ’ οὖν πάρα καὶ δύναμαι,

tόδε καὶ θρηνῶ κάπιθεάξω,

ματυρόμενος δαίμονας ὡς μοι
tέκν’ ἀποκτείνασ’ ἀποκαλύπτεις

ψαύσαι τε χεροῖν θάψαι τε νεκροῦς,

οὔς μὴ ποτ’ ἐγὼ φύσας ὄφελον

πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ

πολλῶν ταμίας Ζεὺς ἐν Ὑλύμπῳ,

πολλὰ δ’ ἀέλπτως κραίνοντι θεοῖ.

beginning of the play it was
Medea that was invoking Zeus
against Jason. With the terms
in which Jason reproaches Medea
here cp. vv. 1342, 1346, 1393.

1408. ἀλλ’: ‘well’. Jason re-
signs himself to his fate.—πάρα
(= πάρεστι) καὶ δύναμαι: ‘may
and can’. 1409. τόδε: correlative
to ὁπόσον and = τόσον. 1410. μα-
τυρόμενος δαίμονας: tautological
after ἐπιθεᾶξο. It is a fine irony
of fate that Jason now thoroughly
resembles his own θεοῖς μα-
tυρεῖν ωἰς ἀμοιβῆς ἐκ Μηδεῖας
κυρεῖ (cp. v. 22 f.). 1412. νεκροῦς:
= τεθνεώτας. 1413. οὔς: for ο, sex
prevailing over grammatical
gender.—ὄφελον: the augment is
omitted metri gratia. 1414. ἐπι-
δέσθαι: ‘live to see’ is generally,
as here, the force of this com-
 pound.—We should express the
force of this and the preceding
line, in which the participle bears
the weight of the thought, by,
‘Whom would to Heaven I had
neverbegotten only to see them
destroyed by your hand!’ The
play closes, as it opened, with
a prayer, and the two prayers
have a certain similarity of form.
1415. It is hard to say whether
ταμίας is thought of here rather
as ‘dispenser’ or as ‘treasurer’.
Taken in connection with the fol-
lowing line, with which it seems
to form a pair like the pair of
phrases in 1417 f., it should seem
that v. 1415 means, ‘Many things
does Zeus hold in store in Olym-
pus’ He is like the officials so
well known to the Athenians as
keepers of the state treasury (τα-
μίαι). The thought was primarily
suggested, perhaps, by Homer’s
two jars that stand at Zeus’s
threshold filled with fates for men, some good and some bad (Ω 527 ff.).

1419. τοῖον: i.e. ἀδόκητον. — ἀπέβη: 'turned out':— The concluding verses of Medea (1415–1419) appear, with only the difference that πολλαὶ μορφαὶ τῶν δαιμόνων, 'many are the forms of things supernatural', stands in the stead of πολλῶν ταμίας Ζέας ἐν Ὁλυμπῷ, at the end of the Alcestis, the Andromache, the Helen, and the Bacchae. They are most appropriate to the Alcestis and the Bacchae — particularly the former. The lines here are certainly not very suitable to the plot of the Medea. The concluding anapaests of the Hippolytus (1462–1466) have some similarity with this close in the words, κοινὸν τὸν ἄχος πᾶσι πολίταις | ἤλθεν ἄέλπις. | πολλῶν δακρύων ἔσται πίτυλος. The concluding anapaests of the Heracles (1427 f.) and of the Supplices (1232–1234) have a certain family likeness. The Tauric Iphigenia, the Orestes, and the Phoenissae all end in the Mss. with the anapaests ὡ μέγα σεμνή Νίκη, τὸν ἐμὸν | βίον κατέχους | καὶ μὴ λήγοις στεφανοῦσα. How much of this stereotyped tagging of the ends of plays (something like the rather set prologue form at the beginning) is due to Euripides himself no man can say.
APPENDIXES

1. ON THE METRES

Vv. 1–95 are iambic trimeters acatalectic (commonly called simply trimeters), the ordinary dialogue metre of developed Greek tragedy. Like all the trimeters of the Medea they are carefully and strictly written and have few three-syllable feet. Thus we have the dactyl in the third place (D 3) in vv. 2, 18, 21, 31, 51; the tribrach in the first place (T 1) in v. 10, in one whole word, as regularly (πατέρα); the tribrach in the fourth place (T 4) in v. 9.

Vv. 96–130 are three anapaestic hypermetra (or systems), vv. 96–110, 111–114, and 115–130. Each hypermetron ends in a paroemiac.

Vv. 131–137 are sung by the Chorus (or the Coryphaeus) and form a proöde to the following strophe (vv. 148–159) and antistrophe (vv. 173–184). They fall into three sequences, thus:

Vv. 131–132 anapaestic dimeter followed by anapaestic monometer.

Vv. 133–136 dactylic hypermetron in tetrapodies, thus:

\[
\begin{align*}
\hat{\text{\text{-}}} & \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \\
\hat{\text{\text{-}}} & \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \\
\hat{\text{\text{-}}} & \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \\
\hat{\text{\text{-}}} & \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \\
\end{align*}
\]

V. 137 trochaic tetrapody, thus:

\[
\hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}} \hat{\text{\text{-}}}
\]

Vv. 138–147 are anapaestic hypermetra, vv. 138–143 and 144–147.

Vv. 148–159 are a choral strophe = 173–184, the antistrophe. The strophe falls into four sequences, thus:

248
APPENDIXES

Vv. 148–150 (= vv. 173–175) two anapaestic dimeters followed by a monometer.
Vv. 151–154 (= vv. 176–179) logaoedic, thus:

\[
\begin{align*}
- & - \circ \circ - \circ - \\
- & - \circ \circ - \circ - \\
- & - \circ \circ - \circ - \\
- & - \circ \circ - 
\end{align*}
\]

Vv. 155–159 (= vv. 180–182) chiefly logaoedic, thus:

\[
\begin{align*}
- & - \circ - \circ - \\
- & - \circ \circ - \circ - \\
- & - \circ \circ - \circ - 
\end{align*}
\]

Vv. 158–159 (= vv. 183–184) logaoedic, thus:

\[
\begin{align*}
- & - - \circ \circ - - - \\
- & - - \circ \circ - - - 
\end{align*}
\]

Vv. 173–184 are the antistrophe to vv. 148–159.
Vv. 184–203 are an anapaestic hypermetron.
Vv. 204–212 are the epode to the strophic couplet, thus:

\[
\begin{align*}
204 & - - \circ - \circ - \circ - \circ - \\
205 & - \circ \circ - \circ \circ \circ - \circ - \circ - \\
206 & - \circ \circ \circ \circ \circ \circ - \circ - \\
207 & - \circ \circ \circ \circ \circ \circ \circ - \\
208-210 & \text{not, perhaps, certain.}
\end{align*}
\]

[If the text is sound, the verses should probably be divided thus:

\[
\begin{align*}
tάν Ζηνός ὅρκιαν θέμν & \\
nυν ἐβασεν Ἐλλάδ' ἐσ ἀντίπορον,
\end{align*}
\]

and be scanned

\[
\begin{align*}
- & - \circ - \circ - \circ - \circ - \circ - \\
211 & - \circ \circ - \circ \circ \circ - \circ - \circ - \\
212 & - - \circ \circ - \circ - 
\end{align*}
\]

logaoedic.
logaoedic.
logaoedic.

iambic dimeter (or tetrapody) with resolutions.

logaoedic (pherecratean, the familiar close of the glyconic system).
Vv. 214–354 are trimeters. They contain three-syllable feet as follows: T 1, v. 273; T 2 (trirach in second place), v. 324; T 3 (trirach in third place), vv. 255, 293, 376; T 4, vv. 224, 324. V. 324, it will be noted, has two three-syllable feet. V. 237 has caesura media with the regular elision.

Vv. 358–363 are an anapaestic hypermetron.

Vv. 364–409 are trimeters, containing three-syllable feet as follows: T 1, v. 378; T 2, v. 375; T 3, v. 376; A 1 (anapaest in first place), v. 397.

Vv. 410–445 are a choral ode made up of two strophes with corresponding antistrophes (strophic couplets). The metrical scheme of the strophes is as follows:


| 410 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 411 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 412 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 413 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 414 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 415 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 416 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 420 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |

There seem to be three sequences, as indicated by the spaces. The metre is logaoedic save in v. 416, which is a trochaic trimeter (or hexapody) catalectic. The varying quantities indicate the differences between strophe and antistrophe. The first half of v. 410 is specially marked as being a movement that occurs quite frequently in this play and which may have had the same musical accompaniment at each occurrence. It is a fine example of an ascending rhythm. It is similarly marked in the sequel. Note that v. 412 is metrically v. 411 backwards.


| 431 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 432 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 433 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
| 435 | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω | Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω Ω |
There seem to be two sequences, as indicated. The metre is logaoedic.

Vv. 446–626 are trimeters. Three-syllable feet occur as follows: D 3, vv. 455, 502, 504, 509, 547, 554, 557, 578, 607; T 2, vv. 483, 497; T 3, vv. 481, 580, 594; T 4, vv. 479, 505, 508, 572, 579, 597; A 1, v. 486.

It should be noted with what fine artistic effect the comparatively frequent three-syllable feet are employed in Medea's powerful and passionate speech vv. 465–519.

Vv. 627–662 are a choral ode of two strophic couplets. The metrical schemes of the strophes are as follows:

Vv. 627–634 = 635–642.

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The metre is logaoedic and iambic. Vv. 628 and 634 are iambic dimeters catalectic. V. 633 is the same acatalectic. The type of verse employed in vv. 629 and 630 is repeated in the latter halves of vv. 631 and 632 (the second time with catalexis), each time with O O O O prefixed; cp. v. 411. On v. 630 see the Appendix on the Text.


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These verses seem to fall into three sequences. In the first the metre is iambic, partly in the form of choriambi; in the second it is logaoedic and iambic (v. 646); in the third it is logaoedic, the last two verses being a very brief glyconic system made up of a second glyconic and a first pherecratean.

Vv. 663–758 are trimeters, containing three-syllable feet as follows: D 3, vv. 706, 710, 746, 752; T 1, v. 697; T 2, v. 734; T 3, v. 684; A 1, vv. 692, 710. V. 710 has two three-syllable feet.

Vv. 759–763 are an anapaestic hypermetron.

Vv. 764–823 are trimeters containing three-syllable feet as follows: T 3, v. 781; T 4, vv. 783, 796.

Vv. 824–865 are a choral ode with two strophic couplets. The scansion of the strophes is as follows:


824
825
826
827
830
831
834

The metre is logaoedic. Note the recurrent motive of v. 410 in vv. 824, 826, 827.


846
847
848
849
850
851
There seem to be two sequences here. The first is logaoedic with the exception of v. 848, which is trochaic. V. 846 is the recurrent motive and is used here, as in the first instance, of water.

The second sequence is also logaoedic and ends with the familiar *versus adonius* ("terruit urbem").

Vv. 866–975 are trimeters with three-syllable feet as follows: D 3, vv. 872, 957; T 1, v. 896; T 4, v. 960.

Vv. 976–1001 are a choral ode of two strophic couplets. The scheme of the strophes is as follows:

Vv. 976–981 = 982–988.

There seem to be two sequences. The first is logaoedic. The sequence begins with the recurring motive. The second sequence is logaoedic (v. 980) and trochaic (dimeter catalectic) with prefixedcretic.


The metre is, as indicated, logaoedic, iambic, and trochaic.

Vv. 1002–1079 are trimeters. Three-syllable feet occur as follows: D 3, vv. 1003, 1037, 1065; T 2, v. 1046. On the division between two speakers of v. 1009 see the Commentary.

Vv. 1116–1250 are trimeters. Three-syllable feet occur as follows: D 3, vv. 1158, 1160, 1192; T 3, v. 1192; T 4, v. 1176.

Vv. 1251–1292 are a commos. Vv. 1251–1270 may have been sung by the whole chorus; vv. 1273–1292 seem to have been delivered by the coryphaeus and by the boys (or an actor representing them) behind the scenes. The death of the boys prevents their taking part in the antistrophe — an unique and effective dramatic stroke. There are two strophic couplets, vv. 1251–1260 = 1261–1270 and vv. 1273–1281 = 1282–1292, the latter couplet forming the commos in the stricter sense of the term. The metrical scheme of the strophes is as follows:


1251 \( \text{dochmius} + \text{cretic.} \)
1252 \( \text{dochmiac dimeter.} \)
1253 \( \text{"} \)
1254 \( \text{"} \)
1255 \( \text{dochmius} + \text{cretic (paean).} \)
1256 \( \text{dochmiac dimeter.} \)
1257 \( \text{dochmius.} \)
1258 \( \text{dochmiac dimeter.} \)
1259 \( \text{"} \)
1260 \( \text{"} \)

Vv. 1273–1281 = 1282–1292.

1273 \( \text{dochmiac dimeter.} \)
1274 \( \text{"} \)
1271 \( \text{iambic trimeter.} \)
1272 \( \text{"} \)
1274 \( \text{dochmiac dimeter.} \)
1275 \( \text{dochmius.} \)
1276 \( \text{iambic trimeter.} \)
1277 \( \text{"} \)
1279 \( \text{dochmiac dimeter.} \)
1280 \( \text{dochmius + cretic (paean), the last syllable being anceps.} \)
1281 \( \text{dochmiac dimeter.} \)
This is a good example of dochmiac metre and shews its highly emotional character (ὕδως).

Vv. 1293–1388 are trimeters with three-syllable feet as follows: D 3, vv. 1322, 1332, 1348, 1355, 1379, 1380; T 2, v. 1347; T 4, vv. 1305, 1322, 1341. Here, again, we have in v. 1322, as in vv. 324 and 710, two three-syllable feet in one trimeter. These are the only examples in the play.

Vv. 1389–1419 are anapaests in two hypermetrica, one of which is divided between Medea and Jason (vv. 1389–1414) — divided even to the extent of assigning the halves of a dimeter to different speakers (vv. 1397, 1398, 1402), whereas the other (vv. 1415–1419) is delivered by the coryphaeus. On the latter passage see the Commentary.

The unique form of the parados of this play is to be noted. With it should be compared, as steps in the developement, the parodi of Aeschylus's Supplices and Persae and Sophocles's Ajax and Antigone. This remark has special reference to the use of the anapaests.

2. ON THE TEXT

a. The Manuscript Testimony

The most scientific and accurate critical edition as yet published of the extant plays of Euripides, exclusive of the fragments, that of Prinz and Wecklein (Euripidis Fabulae. Ediderunt R. Prinz et N. Wecklein. Lipsiae in aedibus B. G. Teubneri) was completed in 1902 by the issue of the sixth part of vol. III containing the (spurious) Rhesus. The Medea appeared, edited by Prinz alone, as vol. I, pars I, in 1878; the second edition, by Wecklein, appeared in 1899. In the matter of manuscripts the principles which govern this great edition of Euripides are primarily due to Adolf Kirchhoff's famous critical edition of 1855 (2 vols., Berlin, Reimer). Professor Kirchhoff had previously published a critical edition of the Medea (Berlin, Hertz, 1852). Kirchhoff is justly
to be regarded as the father of the systematic study of the text of Euripides. In his edition of 1855 he distinguished two classes of Euripidean codices, one of which he held to represent an ancient edition of nine plays (*Hecuba*, *Orestes*, *Phoenissae*, *Mea*, *Hippolytus*, *Alcestis*, *Andromache*, *Troades*, and the spurious *Rhesus*); the other, an edition of the nineteen plays (including the *Rhesus*) that have survived. To the codices of the former class, especially to *Codex Marcianus 471* (which he called A) in the library of San Marco at Venice and to *Codex Vaticanus 909* (which he called B) in the Vatican library, both of which codices were written in the twelfth century, Kirchhoff assigned much greater authority than he did to the codices of the second class. Of this latter class the chief representatives are two: *Codex Laurentianus 32, 2* (fourteenth century, called by Kirchhoff *Florentinus*) and *Codex Palatinus 287* (fourteenth century). The former is preserved in the Biblioteca Mediceo-Laurenziana at Florence, the latter in the Vatican library. Von Wilamowitz-Moellendorff (in his *Analecta Euripidea*) affirmed that both these codices are directly derived from a lost codex written not earlier than the twelfth century. From this he thought that the *Codex Laurentianus* was copied early in the fourteenth century, the *Codex Palatinus* towards the end of the same century (op. cit. pp. 3–9).

Later investigation has made it quite plain that Kirchhoff was wrong in assigning as great authority as he did to the codices of the former of his two classes. August Nauck in his *Euripideische Studien* (two parts, St. Petersburg, 1859 and 1862) had occasion to notice the superiority of the text of the Laurentian and Palatine codices (cp. e.g. II, p. 63). Von Wilamowitz-Moellendorff wrote (op. cit. p. 2, note 2): "In Alcestide et aliquotiens in Troadibus codicibus PC [the Palatine and the Laurentian, Kirchhoff’s BC] vere fidem a Kirchhoffio derogatam restituit Nauckius". Prinz in the preface to his edition of the *Medea* (see above) wrote thus (p. ix): "Pretium duorum classium non prorsus par est, cum numeros vitiorum et interpolationum primae classis minor sit, sed
secunda classis non multo deterior ac nequaquam hercle contemnenda est". What we have, in fact, as it now appears, in Kirchhoff's two classes of Euripidean codices are the surviving representatives (in a garbled form, it is true) of two very ancient forms of the text, or a part of the text, of Euripides's plays. The two forms would appear to be as early as Ennius's time (i.e. to go back at least to the time of the Byzantine scholars); for in Medea 58 Ennius seems clearly (see Introduction, p. 51) to have had before him the (corrupt) text of the second class of codices and in v. 215 to have followed the same text.

The study of the second class of codices has been advanced since the issue of Prinz's edition of the Medea (1878) by the demonstration by Vitelli (see Wecklein's Praefatio to the new critical edition of the Medea, p. viii) that the codex $P$ (as the Palatine will hereafter be designated, with Prinz and Wecklein) was derived in the Medea not from the same archetype as $L$ (the Laurentian) but from $P$ itself. Though this view, with its natural corollary, was opposed (see Hayley's Alcestis, p. xxxvi ff.), it has been most searchingly examined by Wecklein and apparently confirmed. Wecklein's conclusion (Praefatio, p. ix) is that "liber $P$ ex codice $L$ derivatus in fabulis quas altera codicum familia habet et in Bacchis ex altera familia nunc deperditis correctiones et supplementa accepit et nisi in Bacchis nullam propria ad recensendas fabulas habet vim nisi quod prima manus libri $L$ eis locis quos manus correctrices mutaverunt saepe ex libro $P$ certius cognosci potest". The symbol, therefore, that Prinz had used to represent the inferred reading of the archetype of $L$ and $P$ is used by Wecklein (and in this I follow him) to represent the agreement of the codices $L$ and $P$ in any reading. The symbol might be used more often than it is, if the inaccuracies of the scribe of $P$ were to be disregarded.

In the critical notes on my text (see below) I follow faithfully, in citing and quoting the codices, Wecklein's critical notes. The following table, derived from the Praefationes of the Prinz-Wecklein critical edition of the Medea, will make plain the symbols
used and give information about the other codices cited and quoted besides those that have been already referred to.

\( B = \) Codex Vaticanus 909 (Kirchhoff’s \( B \); see above).

\( B^1 = \) the first hand. \( b = \) the second and third hands.

\( b^* = \) a reading written over the original reading in \( B \).

\( E = \) Codex Parisinus 2712 (thirteenth century; contains, besides seven plays of Sophocles and Aristophanes respectively, Euripides’s \textit{Hecuba}, \textit{Orestes}, \textit{Phoenissae}, \textit{Andromache}, \textit{Medea}, and \textit{Hippolytus}; belongs, with \( B \), to the first class of codices).

\( E^1 = \) the first hand. \( E^2 = \) the second hand.

\( a = \) Codex Parisinus 2713 (thirteenth century, elegantly and clearly written).

\( a^1 = \) the first hand. \( a^2 = \) the second hand. \( a^3 = \) several more modern hands.

This beautiful codex, which I examined for the text of the \textit{Alcestis} and \textit{Phoenissae} in 1894, is ranked by Kirchhoff (vol. I, p. v f.) among the representatives of a Byzantine grammarian’s edition of the text of the first class of codices. But this is an unjust estimate. \( a \) contains valuable readings found in no other codex. Prinz’s view that \( a \) holds a sort of middle place between the codices of the former and those of the latter class ("medium quendam locum tenet \( a \")") is probably about the truth.

\( S = \) the consensus of the two following codices that represent the second class (see above):

\( L = \) Codex Laurentianus 32, 2.

\( L^1 = \) the first hand. \( l = \) a more modern hand.

\( P = \) Codex Palatinus 287.

\( P^1 = \) the first hand. \( p = \) a more modern hand.

To these codices are to be added the following:

\( F = \) Codex Marcianus 31, 15 (fourteenth century; contains,
among other things, Euripides's *Hecuba, Orestes, Phoenissae, Medea* 1–42 [together with the hypotheses]; shews a mixed text).

\[d = \text{Codex Florentinus 31, 15 (fourteenth century; contains Euripides's *Hippolytus, Medea, Alcestis, and Andromache*).}\]

\[c = \text{Codex Florentinus 31, 10 (fourteenth century; contains, besides the extant plays of Sophocles, Euripides's *Hecuba, Orestes, Medea, Phoenissae, Alcestis, Andromache, Hippolytus*, and the *Rhesus*; corrected by a Byzantine grammarian).}\]

These two codices are classed by Kirchhoff (vol. I, p. vi f.) with \(a\), which they are said to resemble closely.

\[C = \text{Codex Havniensis 417 (at Copenhagen, whence the name; fifteenth century; contains the *Medea, Hecuba, Orestes, Phoenissae, Hippolytus, Alcestis, Andromache, Troades*, and the *Rhesus*; derived from the same source as } B, \text{ but contaminated and interpolated).}\]

Von Wilamowitz-Moellendorff (*Analecta Euripides*, p. 2, note 2) treats this codex with contempt ("arbitror librum illum omni auctoritate carere"), but it sometimes alone bears witness to the right reading.

\[h = \text{Codex Hierosolymitanus, a palimpsest of the tenth century at Jerusalem containing parts of the *Orestes, Hippolytus, Medea* (76–255), *Phoenissae, Hecuba, Andromache*. Its noteworthy readings and some lines in facsimile are given by Papadopoulos-Kerameús in his *Ἱεροσολυμητικὴ Βιβλιοθήκη*, St. Petersburg, 1891, I, pp. 108–112. It appears to approach most nearly to } B.\]

It has been noted above that Ennius in the extant fragments of his *Medea* bears witness about the Greek text in a not unimportant way. A purer text than that of the codices was that referred to by the Scholia, as may be seen in several places in the critical notes. The text followed by the writer of the *Christus Patiens*
(Χρυσὸς Πάσχων) (see Introduction, p. 30) was often older and purer, it would seem, than any other known to us directly (see the critical notes, and especially on vv. 790 and 1317). That text was, it seems (if it was a single one), nearer to that of S, and in some places may represent the purer form of the text represented in the codices by S. At v. 737 it seems to stand alone with a; at v. 743 alone with C. (Cp. Brambs’s Teubner edition, 1885, which I follow. See also his Praefatio, p. 7.) Though the text of Euripides was perhaps most seriously corrupted in the period between the author’s death and the time of the orator Lycurgus (see Haigh, The Attic Theatre, p. 100 [second edition]), yet it is not true that the corruption of the text by the substitution of synonymes and the like belonged entirely to that period. (Cp. the scholion on v. 739.) But the antiquity of corruptions in the text may be seen not only from what we know of Didymus’s text (see critical note on v. 739), but also from the two following sources—our oldest direct witnesses to the text of the Medea. The Papyrus Didot (see Weil, Un Papyrus inédit du Louvre, Paris, 1879, and Blass, Rhein. Mus., new series, 35, 82 ff.) of the third century B.C., which contains Medea 5–12, written apparently by some ignorant person, shews δὲρος in v. 5, but it also shews the corrupt ἄριστον in the same vs. The mutilated papyrus fragment of the third century A.D. of Medea vv. 710–715 lately discovered at Oxyrhynchus (see The Oxyrhynchus Papyri, part III, London, 1903, p. 103) seems to contain an ancient error in v. 713 (see the critical note in loc.).

It may be noted here that a valuable addition and, in a sense, commentary to Wecklein’s critical apparatus is to be found in his Beiträge zur Kritik des Euripides, published in five parts in the Sitzungsberichte der philosophisch-philologischen und der historischen Classe der K. b. Akademie der Wissenschaften zu München for the years 1895–1899 (cited as Beiträge in the notes on the text). Here may also be named Wecklein’s Studien zu Euripides in the 7th Supplementband of the Jahrb. f. class. Philologie, pp. 307–448.
b. THE EDITIONS

In 1867–1868 Professor Kirchhoff published an editio minor (Berlin, Weidmann), which has the advantage of following Dindorf's numbering of the lines. The only other editions as yet completed (of Murray's new Oxford critical text edition only the first volume, containing *Cyclops, Alcestis, Medea, Heraclidae, Andromache, Hecuba* has appeared) of the extant plays of Euripides, besides the Prinz-Wecklein edition, cited above, that belongs strictly speaking to what may be called the Kirchhoffian period of Euripidean study are those of F. A. Paley and W. Dindorf. Paley's edition with English introductions and commentary appeared in three volumes, London, 1858 and 1860 (second edition, 1872, 1874, 1880). The edition is not without value, but is on the whole disappointing. Dindorf's edition forms the third part of the fifth edition (1869) of his *Poetae Scenici Graeci* (Leipsic, Teubner). Practically to the Kirchhoffian period belongs the text edition of August Nauck (Leipsic, Teubner, 1854; second edition, 1858; third edition, 1871). The first volume contains a valuable treatise, *De Euripidis Vita Poesi Ingenio* (see Introduction, p. 31). The third volume contains the fragments (of which the edition *par excellence* is Nauck's *Tragicorum Graecorum Fragmenta*, second edition, Leipsic, 1889). Nauck's important *Euripideische Studien* may be named again here (I. 106–139 deals with the *Medea*). Very important in this period is Weil's *Sept tragédies d'Euripide* (Paris, 1868; second edition, 1879; third edition of *Medea*, 1899) with French introductions, critical notes, and commentary. A small edition of Weil's *Medea* was prepared for school use by Dalmeyda (Paris, 1896). Of separate editions of the *Medea* we have in this period a considerable number, which may be briefly mentioned as follows. In 1871 appeared Bauer's small school edition with German notes (Munich); in 1873 Hogan's school edition (London and Edinburgh), a work of small value, and Wecklein's school edition with German introduction, commentary, and critical appendix (Leipsic, Teubner;
second edition, 1880; third edition, 1891), an admirable piece of work. In 1876 Paley issued a small school edition (London) and F. D. Allen likewise a small exegetical edition useful for young students but of little independent value. In 1881 appeared Mr. A. W. Verrall's brilliant and valuable but somewhat erratic edition (London). The same scholar issued a small edition, containing some matter not in the larger edition, in 1883 (London). In 1886 Siegfried Mekler, who had published a valuable little volume of Euripideen at Vienna in 1879, issued at Gotha (in the Bibliotheca Gothana) a school edition of the Medea with brief German notes; and Th. Barthold, whose Kritisch-Exegetische Untersuchungen zu des Euripides Medea und Hippolytus (Hamburg, 1887) are important for our play, issued his critical text edition, the metrical schemes of which are by W. v. Christ (Prague and Leipsic). In the same year appeared at Berlin (Weidmann) Hans v. Arnim's Medea with German commentary (including some notes by von Wilamowitz-Moellendorff) and an over-brief critical appendix, at Oxford C. B. Heberden's little edition (re-issued in 1891). The latter is without independent value. In 1887 K. Kuiper published his edition of the Medea (Leyden, Brill) with brief commentary in Dutch and a valuable Latin ad-notatio critica. The Greek edition, of some critical value, of G. M. Sakorrâphos appeared at Athens in 1891. Another Greek exegetical and critical edition of the Medea (very conservative in the treatment of the text) appeared, together with the Hecuba and Hippolytus, in the second volume of D. N. Bernardåkes's edition of Euripides at Athens in 1894. (The first volume, a huge edition of the Phoenissae with προλεγόμενα, had been issued in 1888.) Professor Clinton E. S. Headlam's Medea (Cambridge, 1897) is careful and scholarly, though it offers little that is new. A revised edition of Allen's Medea by Professor C. H. Moore appeared at Boston in 1900. The latest edition of the Medea known to me is the text edition of Oskar Altenburg, published at Leipsic in 1902. This editor follows Wecklein and Barthold, but with independence of judgement in constituting the text,
Blaydes's *Adversaria Critica in Euripidem* (Halle, 1901) should also be mentioned here. Before reverting to the earlier editions the recent publications of the Italian scholar L. A. Michelangeli may be noted here. Michelangeli's *Saggio di note critiche al testo della Medea di Euripide* and his *Note critiche alla Medea di Euripide* (two series) were issued at Messina in 1898, 1900, and 1902; and his Italian translation (*La Medea di Euripide Volgarizzamento in prosa*), based on his revision of the text and close enough to shew what that text is, appeared at Bologna in 1901. W. Dindorf's edition of the scholia appeared at Oxford (4 vols.) in 1863; Schwartz's edition at Berlin in 1887.

Though Kirchhoff's great critical edition of 1855 (or rather his edition of the *Medea* of 1852) marks the beginning of the systematic critical study of Euripides, the modern period of Euripidean study begins one hundred years earlier with the publication of Valckenaer's edition of the *Phoenissae* at Franeker in 1755,—or, perhaps, rather with the publication at Leipsic in 1754 of Reiske's *Animadversiones ad Euripidem et Aristophanem*. Valckenaer followed up his *Phoenissae* with his famous *Diatribae in Euripidis deperditorum dramatum reliquias* (Leyden, 1767) and an edition of the *Hippolytus* (ibid., 1768). Heath's *Notae sive Lectiones ad Tragicorum Graecorum veterum Aeschyli, Sophoclis, Euripidis, quae supersunt, dramata, deperditorumque Reliquias* was issued at the Clarendon Press, Oxford, in 1762. In the same year Samuel Musgrave published at Leyden his *Exercitationes in Euripidem*, a forerunner of his edition of Euripides, Oxford, 1778 (4 vols.). In 1779 Brunck published at Strasburg his *Aeschyli Tragoediae Prometheus Persae et Septem ad Thebas, Sophoclis Antigone, Euripidis Medea*. A valuable review of the *Medea* in these two publications appeared in Wyttenbach's *Bibliotheca Critica*, vol. II, pars I, Amsterdam, 1780, pp. 36–76. An important year in the annals of Euripidean study is 1797, when Richard Porson (Richard the Third among the great Cambridge Hellenists) issued at London his edition of the *Hecuba*. The edition was attacked in a nearly contemporaneous publication,
Gilbert Wakefield's hasty *Diatribē Extemporālis in Euripidīs Hecubam* (London, 1797). Porson proposed Wakefield's health with a Shakesspearian quotation: "I'll give you my friend Gilbert Wakefield; 'What is Hecuba to him, or he to Hecuba?". (See Kidd's *Tracts and Miscellaneous Criticisms of the Late Richard Porson, Esq.*, London, 1815, p. lxii.) Porson's *Hecuba* marks an epoch in the study of the dialogue metres of Greek tragedy. What had been put too briefly in the first edition appeared at length in the second edition of the *Hecuba* (Cambridge, 1802). Porson's *Medea* appeared first at Cambridge in 1801. I have used the edition of 1808 and Scholefield's third edition of 1851 (with the *Hecuba, Orestes, and Phoenissae*). The great Oxford Hellenist Peter Elmsley, the worthy successor of Porson in England, published his *Medea* in 1818 at Oxford. It is one of the most thorough, accurate, and scholarly editions of a Greek text ever made. I have used the second (posthumous) Oxford edition of 1828 (issued together with the second edition of Elmsley's *Heraclidae*), which has appended to it Gottfried Hermann's *Annotationes ad Medeam ab Elmsleio editam*, extracted from the English *Classical Journal*. Elmsley was surely Hermann's master at that time. The *Annotationes* may also be found in the third volume of Hermann's *Opuscula*. The other editions of Euripides's extant plays and of the *Medea* that belong to this period may be more briefly mentioned. Matthiae's edition of Euripides (Latin notes) appeared at Leipsic in nine volumes, 1813–1829 (a tenth volume, containing the Greek index, by Kampmann in 1837). The great Glasgow variorum edition of Euripides of 1821 (9 vols.), containing, besides much else, Valckenaeer's *Diatribē* and Porson's *Supplementum ad Praefationem*, is a most valuable repertory of Euripidean scholarship to the time of its publication. Bothe's two-volume edition of Euripides (Latin notes) was issued at Leipsic in 1825 and 1826. Hermann's edition (Latin notes), never completed and not embracing the *Medea*, was issued at Leipsic, 1831–1841. Pflugk and Klotz's edition (Latin notes) was begun by Pflugk in 1829, but Wecklein's new edition of Klotz's
**APPENDIXES**


The earliest period of modern Euripidean study, from the first printing of any portion of Euripides to the eighteenth century, may be summed up briefly as follows. About 1496 (the book is undated) the Greek scholar Janus Lascaris edited four plays of Euripides (_Medea, Hippolytus, Alcestis, Andromache_) at Florence. The book (to which I have not had access) is printed in capitals and the copies vary. It is extremely rare. According to Kirchhoff (ed. mai. I, p. xi) Lascaris used a fifteenth century ("sec. XVI. ineuntis", _ibid._ p. x, note, is plainly an error for "sec. XV. ineuntis") copy of the Laurentian (which copy is now Parisinus 2888) and in the _Medea_ also Paris. 2818. Aldus's edition, Venice, 1503 ("editio Aldina"), 2 vols., contained eighteen plays (the _Electra_ not being included). This edition followed for the most part the Palatine codex, but took account of the readings of the editio princeps of Lascaris in the plays which that contained. The _Helena_ and _Hercules Furens_ were added from a copy of the Laurentian (now Paris. 2817). Aldus's editor appears to have been the Cretan Marcus Musurus. It is interesting to observe that the earliest editions followed the _S_ class of codices. Next come the three editions published by Hervagius, Basle, 1537,
1544, 1551. The first is a reprint of the Aldine, the second a reprint of the first with some changes. In the third (said to be otherwise a reprint of the second) the Electra appears for the first time as part of a collected edition—unless, perhaps, this honour belongs to the Brubach edition, which was issued, apparently, about the same time as the third Hervagian, but without date, at Frankfort. The Electra had been first published by Victorius at Rome in 1545 (a second edition the next year). The scholia were published by Hervagius (ed. Arsenius) in 1544. The next edition was that of Stiblinus, Basle, Oporinus, 1562—the first Graeco-Latin Euripides, containing, besides the editor’s notes, Micyllus’s collectanea on the life of Euripides and some notes by Brodaeus. This was followed by Canter’s little edition issued at the Plantin press, Antwerp, 1571, and containing emendations by the brilliant editor. An edition exhibiting for the first time the spurious fragment of the Danaë and containing notes by Aemilius Portus and a revision by the same of Stiblinus’s Latin version was issued by Commelin at Heidelberg in 1597. The edition of Paulus Stephanus, a compilation of the earlier editions beginning with the third Hervagian, appeared at Geneva (though no place is indicated on the title-page) in 1602. In 1694 Joshua Barnes published an edition of Euripides at Cambridge, containing, besides the scholia, a Latin translation and notes (including some by Scaliger, on the source of which see Barnes’s Index in Scholia et Annotationes s.v. Scaliger), a scanty collection of the fragments (first satisfactorily treated by Valkenaer in his Diatribe), and the letters attributed to Euripides. About the letters Barnes, whose “great perseverance” was coupled with an “incredible want of judgement”, had an amusing controversy with the great Bentley, who shewed excellent reasons for regarding the letters as forgeries. (See Monk’s Life of Bentley, I, p. 53.) Barnes’s edition was republished with additions (including, among other things, Musgrave’s notes and Beck’s index verborum), at Leipsic in 3 vols., 1778, 1779, 1788. This brings us into the second period of the history of the printed text of Euripides. Ὑπὸν δ’ ἀπεβη τὸδε πρᾶγμα.
c. NOTES ON THE TEXT OF THIS EDITION

In the following notes on the text that I have adopted the Greek words that follow the sign : are either the reading of the manuscript authorities, when only a reading with an editor's or other scholar's name precedes the sign; or the reading of the rest of the manuscript authorities, when one or more such are cited before the sign; or the reading of certain authorities, when such are cited with the reading that follows the sign.

I have tried to furnish information useful to students of Euripides by indicating, so far as it was necessary and possible, the places where the scattered corrections of the text are to be found. That I have not been more fully successful in this is due to the wide dispersion of the material. In some cases I have relied solely on Wecklein's apparatus. I note here that Scaliger is quoted by me from Barnes (see above), Reiske and Heath (see above) from the Glasgow variorum edition, Tyrwhitt from the edition of his Conjecturae in Euripidem appended to the Leipsic ed. of 1823 of Valckenaer's Hippolytus.

2. Perhaps Κόλξων ες Αλαν 'to Aea of the Colchians'. So Fuldner (Adnotationes in Euripidis Medae prologum, Marburg, 1855, p. 6) and, hesitantly, Weil² ("Peut-être Alon. Cp. Hérodote, I. 2, passim."). That the interpretation is old is shewn by the scholion on the words cited: πόλις ἐν Σκυθίᾳ οὖτω καλομένη.


12. First rightly explained by Weil.
13. ἀντίρα. Sakorráphon and Earle (see Class. Rev. IX. 396): ἀντίρα.
16. καρία (for φίλτατα) Chr. Pat. 37, which may well be what Euripides wrote.

18. λίκτρος Nauck (according to Wecklein): γάμοις.

21. τι Lenting and Elmsley ("oler"): δὲ. What the author of Chr. Pat. read (see his v. 51) cannot be determined; for he avoids three-syllable feet and therefore gives ἀνακάλει (sic) δεξίας. — δεξίας (BEFL) is commonly read for δεξίας.

24. ἀλγηδόνι is the reading of a and the Schol. on v. 97. But 'pains', not 'grief', seems to be the meaning; see the Commentary and cp. v. 1029.

30. κάρα (for δίρην [also Chr. Pat. 974]) L.

31. ἀπομίζῃ F (ἀπομώζει BE): ἀπομώζῃ.

32. Wecklein's suggested ἀπωκῆρο for ἀφικέρο (footnote in ed. crit.) may be right. (ἀφικέρο also Chr. Pat. 946.)

34. συμφόρων (for συμφορᾶ) Chr. Pat. 53, 950.

35. The reading of Chr. Pat. 54 is due to a gloss on οἶνον.

37. For βουλείσθη (also read by the author of the Chr. Pat. [1075, 1172]) I am inclined to think βουλεῖσθι should be read. — ἐνος ESb and Chr. Pat. 489, 1075, 1172: κακῶν.

38-43. For a defence of these verses, deleted by several scholars in whole or in part (cp. Wecklein), see Transactions of the Am. Philological Association 30, p. 16.

39. ἐγφάδα, τῆς Verrall: ἐγφάδα τήνδε.

42, 41. The transposition was made by Lenting and suggested as possible, but not adopted, by Elmsley.

45. φεσταί Muretus (Variae Lectiones III. xi): οἰσταί.

57. καὶ τόλω (for κοῦρανάφ) Chr. Pat. 57 and 787 — perhaps rightly.

58. μολούσαν (for μολουσῆ) LB: apparently by conjecture. See the Commentary. — Μηδείας (for δεσποινής) Ennius (see Introduction, p. 51), B ("η δεσποινής superscr. B1"), S.

68. ταλαίτεροι Chr. Pat. 1181 (θόκους προσελθών ἐνθα δη ταλαίτεροι), Verrall: ταλαίτεροι.

71. μέλλοι BE: μέλλει.

73. τάδε Chr. Pat. 1186: τόδε ("α supr. ο scr. b").

77. ἵκεινα and φίλα Tournier (Exercices critiques de la conférence de philologie grecque de l'École pratique des hautes études (1er août 1872-1er août 1875), Paris, 1875, p. 102): ἵκεινα and φίλος (also Chr. Pat. 1195).

80. τάδε S: τόδε.
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84. κακὸς γ’ S: κακὸς.
86. Elmsley proposed τῶν πέλας, referring to the Scholia (which see). Perhaps this is right.
87. Rejected by Brunck (cp. the Scholia). The sense would be ‘some unselfishly, others even selfishly’ (cp. Heracl. 2-5). The verse is plainly unsuitable to the context, though it may be by Euripides and derived from another play by way of a marginal parallel. The original form may well, as Reiske thought, have had τῶν in place of καί.
89. ίστω Kolčala (Studien zu Eurípides, Vienna, 1879, p. 6): ίστατι.
96. δύστανος Εα: δύστηρος.
98. μάτηρ (for μήτηρ) S.
100. σπεύσατε (for σπεύδετε) S. But the children are already on their way.
106. γὰρ γῆς Earle: δ’ ἄρχης B (‘ε ὑπ. ἄρ. σκρ. B’), δ’ ἦ ἄρχης P, δ’ * * ἄρχης L.
107. οἰμωγάς Plüss (De Cinciis, Bonn, 1865, p. 48, acc. to Weckl.): οἰμωγῆς.—ἀνάξει (for ἀνάψει) L. Cp. the Scholia and Elmsley.
109. μελανόσπλαγχνος (for μεγαλόσπλαγχνος) van Herwerden and Naber (see Mnemosyne [N.S.] 10. 10). Perhaps this is right; cp. the variants μέλας and μέγας Soph. Ο.Τ. 742, of which the former is right. —δυσκαταπάστο(ις) Kuiper (Mnemosyne [N.S.] 15. 336): δυσκα- 
τάπαστος.
113. τλάμων S: τλήμων.
113. ματρός S: μητρός.
119 and 121. The joining of πως and χαλεπώς in construction (see the Commentary) is advocated also by Bernardákés.
122. γ’ ἄρ’ (cp. the following γ’ οὖν v. 123) indicates the sense better than the traditional γὰρ. Brunck (followed by Porson) wrote δ’ ἄρ’.
123. ἐν μὴ μεγάλως Mikkelsen (acc. to Weckl.): εἰ μὴ μεγάλως (with Chr. Pat. 506). Mikkelsen’s reading is a correction (which had occurred to me also independently) of the εἰπε μὴ μεγάλως of Barthold (in the Sententiae Controversae appended to his dissertation De Scholiarum in Euripidem veterum fontibus, Bonn, 1864; see also Rhein. Mus. 21, p. 63) and Weil.
124. ὁχυρῶς Musgrave: ὁχυρῶς τ’.
128. Doubtful Greek. For the various conjectures see Wecklein.
130. ὅγκοις Jacobs (Animadversiones in Euripidis tragoeidias, Gotha, 1799, p. 23; cp. the same author’s Curae Secundae, p. 101) and Hous-
man (Class. Rev. IV. 9): οἷκος. Cp. Aesch. Ag. 469 f., where ὁγκοῦ should be read for ὤσον in a passage of similar sense.

132. τῆς (for τῶς) B.
135. Perhaps we should read μελάθρων (for μελάθρου). — γάν Elmsley: βοῦν Sa (and Chr. Pat. 810, with the variant φωνήν), βοῦν B, μο- λῶν E.

136. γύναι (for ὃ γύναι) Pl.
137. εἰ τι μὴ Badham (acc. to Weckl.): εἰτε (eīte E) μοι (μὴ βίλ).
— φίλα κίκραται is read by I for φίλον κίκραται.
140. τὸν Musgrave: ὁ.
141. τῆκε (for τάκει) E. — βιοτὴν Dindorf: βιοτὰν.
143. παραθαλπομένη B: παραθαλπομένα.
148. Γά and Φῶς Leo (Hermes 15, 317).
149. ἀχάν Elmsley: ἑαχάν. The blunder is a very common one in the MSS.

151. ἀπλάτον Elmsley: ἀπλάστον BEa, ἀπλήστον Sa².
153. σπεῦδει was corrected to σπεύδει by B¹ or b. This is perhaps right. It is accepted by Wecklein. — τελευτά Weil: τελευτάν.
158. Ζεύς σοι σύνδικος ἵστατι Nauck: Ζεύς σοι τόδε (τάδε S) σύνδι- κήσει.
159. δυρομένα Musgrave and Brunck: δυρομένα. — εὐνάταν Tyrwhitt (εὐνήταν Brunck): εὐνήταν.
160. ὁ μεγάλε Ζεῦ καὶ Θήμη σύννε τον Weil: ὁ μεγάλα θέμα καὶ τότην' ἄρτεμι (flagrantly inconsistent with v. 169). Weil's conjecture is accepted merely as a possible restoration of an impossible verse.
162. ἐνθυσαμένη (for ἐνθυσαμάνα) ES (ἐνθυσαμάνη h).
164. αὐτοῖς τοῖς (for αὐτοῖς) B.
165. γ' ἐμι Brunck: γέ με.
166 f. The order of the text is Heimsoeth's (acc. to Weckl.) for the traditional δὲν ἀπενάσθην | αὐχρως τὸν ἔμον κτείνασα κάσιν.
170. θυατοῖς (for θυντοῖς) S.
171. κοὐκ (for οὐκ) B (as though the preceding verse were not a paroemiacic!). — σμικρῷ (for μικρῷ) S ("μικρῷ l"), against the metre.  
174. αἴθαδέντων (for αἴθαδέντων) E.  
176. οὖ πως (for εἰ πως) B¹. — ὅργην (for ὅργαν) B.  
178. τὸ γε σῶν I believe to be a certain correction of τὸ γ' ἵμαν. It occurred to me too late to find a place in the text. The verse should read, together with the following, μὴ μοι τὸ γε σῶν πρόθυμον | φίλουςν ἀπέστω. The reading μὴ τοι rests on the authority of BaL (μοι is written over τι of L [for τοι] by l).  
182. φίλα καὶ τάδ' αἰθά corrupt. Verrall's, φίλα, εἰ τάδ' αἴθα (meaning, φίλην, εἰ τοιάδε λέγει) gives excellent sense and may be right.  
183. στενώμαι (for στενόν) Eα.  
184. μὴ ἐλαστὸν Wecklein ("fort.") : μεγάλως τὸδ'.  
185. Omitted by a (added by a¹). The omission was approved by Elmsley ("non male"). I am inclined to think the words may not be by Euripides. — ἵμαν (for ἵμην) L.  
189. προσφέρων (for προσφέρων) BE. — ὅρμηθ' Brunck : ὅρμαθ'.  
191. πρόσθεν (for πρόσθη) BE. — ἀμάρτης ("οι sup. η scr. δ'") BL. A good example of scribal syntax.  
193. Perhaps we should read ἐν τ' ἐλαστίνας. The traditional scheme of prepositions here is ugly.  
194. ηπροντ' ἄβου Leo (Hermes 15. 318, comparing I.T. 454) : εὐ-ροντο βίον.  
202. ἄφ' αὐτοῦ (per se) Earle : ἄφ' αὐτῶ. The context demands the correction.  
204. ἀχάν Dindorf: ἄχαν. See note on v. 149. — πολυστόνων (for πολύστονον) a².— γώνων l and Chr. Pat. 809 (γώ * * L) : γών ("οι sup. ον scr. Ε¹").  
206. λέχεσ εκ and κακονύμφον Earle : ἐν λέχει and κακόνυμφον.  
207. δ' ἀδίκα Eal: δὲ τ' ἀδίκα (δὲ τάδικα L'). Possibly δ' ἀδίκα is corrupt.  
208. τὰν is deleted by v. Christ. — Ζανός (for Ζηνός) Brunck — perhaps rightly. The fact that this passage is in an epode makes it impossible to correct with much certainty. For the division of lines see the Appendix on the Metres.  
212. Milton’s conjecture ἀπεράτου (for ἀπρατοῦ) (see Museum Criticum I. 285) is probably wrong. See the Commentary.

215. μέμψησθ᾽ Ennius (see Introd. p. 51), L: μέμψοθ’ P (seemingly a mere blunder for μέμψησθ’), μέμψησθ’ Ea, μέμψοθ’ B.

218. δύσονων Prinz, apparently supported by the Scholia (see his note): δύσκλεαν (where we require a word that denotes temper, habit, or disposition). Ennius seems to have read δύσονων (see Introd. p. 51).

219-221 placed between 224 and 225 by Earle. Wytenbach (Bibliotheca Critica I. i. 52) perceived that γὰρ in v. 219 is wrong with the traditional context. See further Proceedings Am. Philol. Assoc. 32. xxix.

223. οὗ ἢ Earle: οὔδ᾽.

224. The right interpretation of ἡμαθια ὑπὸ is due to Weil.

219. ἵεστιν BL, lemma of a scholion ad loc., Gnomologicum Euripideum cod. Marc. 507 (acc. to Wecklein): ἵεστιν ἓν.—ὀφθαλμοῖς (for ὀφθαλμοῖς) BE.

220. πᾶς τὸς Earle: δοσίς. The traditional text means that there is no justice in the eyes of any man that (βροτῶν δοσίς) hates a man at sight. This is nonsense in the context. πᾶς τὸς has already occurred at v. 86 and is common enough.

228. γιγνεθαί Reiske: γιγνώσκειν (though the Scholia seem to indicate a different original reading; see Elmsley, Hermann, and Weil). Reiske’s correction occurred to me independently. Cp. for the construction and phraseology Heindorf on Plat. Protag. 313 A.

234. λαβεῖν—(λαβεῖν) γὰρ οὗ, τοῦδ᾽ Verrall: λαβεῖν· κακὸν γὰρ τὸδ᾽ (C, τοῦδ᾽ ἐτ’ L, τοῦδε τ’ P, τοῦτ’ BE, τοῦτο γ’ a Stobaeus Flor. 73. 27).

236. εἰχέρεις (for εὐχέρεις) Nauck and Blaydes (op. cit. at v. 163). Perhaps this is right. Cp. Aesch. Suppl. 338, where εἰμαρῆς ἄπαλλαγή (perhaps the original of Euripides’s phrase) is used of a husband’s putting away of a wife, and Med. 1375.

240. δηνοῖs Meineke (Philologus 19. 145) and H. Schrader (Denotatione critica, Bonn, 1863—acc. to Weckl.): δηνοῖ.


243. χάρις Wecklein: χρεών.

245. καρδίας ἄσην (for καρδιᾶν ἄσης) Olympiodorus on Plat. Alcib. p. 188 Creuzer. The Aldine gives καρδίας χόλον (on which see Elmsley).
246. φίλον dC (see also Elmsley): φίλον (changed from φίλον in L). — ηλικας C (so too Porson by conjecture): ηλικα. Porson understood, as one naturally would, the sense to be “ad aequalium coetum”. One thinks of the modern parallel of the club. But von Wilamowitz-Moellendorff (Analecta Euripidea p. 207) condemns the verse as “plane inutilis, amicae enim aequalesque etiam mulieri sunt: Medea viros ἀσήν πάνων in pelicibus dicit, quod et doctissimos correctores et indocti interpolatoris pudicitiam fugit”. Weil accepts this without observing that the omission of the verse ruins the symmetry of the speech. Thus symmetry and modesty together defend the traditional text.

252. αὐτός Porson: αὐτός. See further Wecklein’s critical note.

253. τόλις πάρεστι (for τόλις θ’ ἥδ’ [τόλις ἥδ’ a]) is suggested by Wecklein in the Appendix. Perhaps right.

257. οὖν (for οὐχί) Σ.


261. δίκην d: δικη.

262. Condemned by Lenting as made out of v. 288. It spoils the symmetry. It is old and corrupt. Porson corrected the traditional ἡν τ’ ἐγήματο to ἡ τ’ ἐγήματο. δόντα γ’ (for δόντα τ’) is read by S.

264. κακὴ τ’ Tyrwhitt: κακὴ δ’. The δ spoils the μὲν . . . τε . . . δὲ scheme, for which cp. vv. 12-16, 125-8, 232-240, Androm. 7-12, Thuc. 7. 32. 2, Lys. 1. 6, Xen. Anab. 1. 9. 5.

267. δράσω Ρβ’: δράσον (or δράσον).

275. πάρεμι τοῦδε κοῦκ ἀπεμί πρὸς δόμους Earle: τοῦδ’ εἴμι κοῦκ ἀπεμί πρὸς δόμους πάλιν. The sense demands πάρεμι.

280. λέγοντ’ (for πάσχοντ’) Ε.

291. καταστένειν Earle: μέγα στένειν (apparently due to a gloss; cp. my critical note on Soph. O.T. 83).

292. νῦν γι Hirzel (De Euripidis in componendis diverbiis arte, Bonn, 1862, p. 43): νῦν με. The statement is general; and even if it were particular, εἴμε would be required, which the metre will not tolerate.

293. γλώσσα (for δόξα) Stobaeus Flor. 36. 3. The context proves δόξα to be right.

298. ἔτη (for σοφά) a² and a³, perhaps rightly.
300. τῶν Earle: τοῖς (due to v. 298 and to failure to divide the clause properly).
301. ἐν πόλει λυπρὸς (for λυπρὸς ἐν πόλει) S.
304. Apparently made out of v. 808 on the basis of a gloss θατέρου τρόπου (= ἐναντία: see Commentary on v. 808) and v. 808 written as a marginal parallel. Pierson (Verisimilia, p. 53) writes of the verse: "Sciolet debetur, qui hunc versum male repetit ex v. 808”.
305. εἰμι κοῦκ Musgrave from the scholion ἐναντία εἰμὶ τοῖς ἀπαιδεύτοις καὶ οὖκ ἀγαν σοφή (which I would read τοῖς δ’ ἀπαιδεύτους ἐναντία εἰμὶ καὶ οὖκ ἀγαν σοφή, or εἰμὶ οὖθ’ ἀγαν σοφή): εἰμὶ δ’ οὖκ.
307. ἔχω τοι Earle: ἔχομι or ἔχει μοι (Sα). The sense requires the correction; see the Commentary.
308. The general sentiment that Medea is not inclined to lèse-majesté is utterly out of place here. Medea is dealing with her personal relations with Creon. Incidentally the verse breaks the symmetry. I have been anticipated in condemning the verse by Kuiper, whose critical note should be compared.
309. σὺ γὰρ τις μ’ (for τι γὰρ σὺ τις) S.
310. δὲ εἰσ Earle: δὲι. The sense requires the correction. The same corruption and correction in v. 240.
314. εἰς τις Earle: ἐστί τις. But the contrast requires the emphatic form of the pronoun. See the Commentary.
315. One might have expected ἤσοσώμενοι instead of νικόμενοι.
317. βουλεύεις Wecklein (as I had also conjectured): βουλεύσας. Elmsley proposed βουλεύγας.
318. γ’ (for δ’) S.
320. σωπτηλόστομος Housman (Class. Rev. IV. 10): σωπτηλός σοφός. Mr Housman’s brilliant conjecture adds a word to the lexicons.
323. μενεῖς Sb*: μένεις (a charming bit of syntax).
329. κάμπηγε Bothe: ζυμηγε. — πόλις a2: πολύ. The context seems clearly to decide in favour of πόλις.
336. ἄντωμαι Wecklein (“fort.”): αἰτοῦμαι. The corruption is a pretty frequent one; see Wecklein Beiträge V. 319 f.
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341. oï (for η) Elmsley, perhaps rightly. For the uncertainty about such forms see Wecklein Beiträge I. 540 f.

343. τινα Earle (Class. Rev. X. 3): τέκνοις.

345. An expansion of πέφυκας supplied as verb to πατήρ (v. 344). The rest of the verse is flat and poorly expressed (Kuiper proposed δε σφυν for δε ἐστίν [Mnemosyne (N. S.), 15, 329], a change that occurred also to me independently). The whole verse weakens the close of the preceding. O. Menzer (acc. to Weckl.) has anticipated me in condemning it.

351. σε (for σοι) E.

355 f. Condemned by Nauck. The verses were read by the author of the Chr. Pat.; see Chr. Pat. 326 f. Perhaps Housman (Class. Rev. IV. 10) is right, as I am now inclined to think, in transposing and emending thus: μὴ γάρ τι δράσης, δανὸν ὠς φοβοις μ' εχει. | νῦν δ', εἰ μένειν δεί, μιμ' ἐφ' ἡμέραν μιαν.

357. Omitted in S and deleted by Seidler (acc. to Weckl.).

359. προεκλειπ (for προς ξεκλειπ) P.

361. Due to the reading προεκλειπ in v. 359. Deleted by Wecklein following Elmsley (“non male abesse εξευρήσεις”).

364. πανταχοῦ (for πανταχυ) Chr. Pat. 1063.

367. εφηκεν Nauck: ἀφηκεν.

377. ὅποιαν Blaydes (op. cit. at v. 163): ὅποια (ὅποια B, ὅποια B¹ "i subscr. et v superscr. b ν del. m. rec."). The accus. is used as in v. 384 (αὐτοὺς κτανεῖν being understood).

382. ἐπερβαίνουσα Housman (Class. Rev. IV. 10): ἐπερβαίνουσα.

383. θαυμοῦ ὀφλητῶ Nauck: θαυμοῦ θήσων.

384. τὴν σοφίαν (for τὴν εὐθείαν) E. — φ' Earle: ḇ.

385. σοφολ Tate and Dalzel (see Museum Criticum I. 329): σοφωλ (which Porson mistakenly defended, ibid. p. 334). See further Elmsley. — κτανεῖν (for δείν) Sb² (a gloss).

386. δόμος (for πόλεις) E.

388. δέμας τὸῦ (for τοῦμαν δέμας) Chr. Pat. 890, quite possibly rightly (as Weckl. also thinks).

393. αὐτῷ (for αὐτῇ) Barthold. — καν Hartung (so c: see Wecklein’s Appendix): κει. The sense is etiam si moriturus ero, not etiam si moriturus sum, the whole case being in the future.

403. τὰ δεινὰ (for τὸ δεινὸν) Chr. Pat. 481.
404. καὶ L: οὖ (due to failure to appreciate the fine rhetorical question).
405. τοῖς τ' ἀν' Ἀλέξιος γόνοις Weil (hesitatingly): τοῖς τ' Ἰάσων γόνοις.
412. τ' Lenting: δ'. Continuation, not contrast, is to be expressed.
We have the scheme μὲν (⋯ τε) ... δέ. See on v. 264.
416. στρέϕοντι Elmsley: στρέϕοντοι.
421. λήξουν' Heath: λήξουν. I now see that Stadtmüller's conjecture (Beiträge zur Texteskritik der Euripideischen Medea, Heidelberg, 1876, p. 32 f.) is probably right and that we should probably read (with a beautiful strophic rhyme, as Stadtmüller notes) παλαιγενέων δὲ σοφῶν λήξουν μοῦσαι. Cp. Barthold, Kritisch-exegetische Untersuchungen zu des Euripides Medea und Hippolytus, Hamburg, 1887, p. 4.
423. εἰ γὰρ Lenting: οὖ γὰρ. Perhaps γέννα should be read for γνώμα. The word γενέα is written over γνώμα of a by a².
425. ἐπινευσε (for ὀπάσε) α (ὀπάσε a²).
431. πατρίων Aldine edition: πατρίων.
432. The sense requires Ποντοῦ, as I have printed, not πόντου.
435. τᾶς ἀνάνδρους Earle: τᾶς ἀνάνδρου.
436. λέκτρων Earle: λέκτρων. Note the strophic rhyme in v. 443.
440. μένει (for μένει) ES.
444. (τ') Earle. τ' ἀλ- here echoes ταλ- in v. 437 (strophic rhyme).
445. ἐπέστη S: ἐπέστη Ea, ἐπέστη B.
451. μὴ (οὖ) (for μῆ) Sauppe (acc. to Weckl.). I am inclined now to think this right.
452. Ἰάσων' Elmsley: Ἰάσων. Normal syntax requires, and the metre allows, the accus.
457. ἀνιές Brunck: ἀνιές or ἀνίες.
458. Deleted by Vitelli. This may well be right, as I now think.
The latter part of the verse is pretty flat; and v. 457 read without stop, so that ἀνιές (= παύῃ) shall construe directly with λέγοντα', is vigorous and self-sufficient. The verse probably arose from the filling out of the meaning of λέγοντα' (by κακῶς τυράννους). But cp. v. 622.
459. φίλους Earle: φίλους (with Chr. Pat. 246). See the Commentary.
463. σὺ γε Earle: σὺ με.
464. σὸν Patákes (acc. to Weckl.): σο. This conjecture with σὸ
γε in the preceding verse puts the contrast right. The traditional text is impossibly ill-balanced.

468. Deleted by Brunck as derived from v. 1324. It was read by the author of Chr. Pat. (see Chr. Pat. 287). Incidentally the dropping of this verse brings Medea's speech to exactly the same length as Jason's reply.

469. οὗ τοι τὸς έστι θάρσος "Rom. B in margine" (Elmsley): οὗ τοι (ο一致好评 S) θράσος τὸς έστιν. The familiar distinction between θάρσος (= εὐτολμία) and θράσος (nearly = ἀναίδεω) makes it little short of monstrous that θράσος should stand in this verse. It makes Euripides say οὗ τοι ἀναίδεω τὸς έστιν οὗ εὐτολμία, ἀλλ’ ἀναίδεω. But the blunder of a copyist, if such it be, as I assume it to be, is old (how old, we cannot say); for we read in the Scholia τινὲς δὲ ἐπιλαμβάνοντοι Εὐριπιδοῦ ὅσ κακῶς εἰρηκότος· τὸ γὰρ θράσος ἦδε μᾶλλον εἰπεῖν θάρσος. Chr. Pat. 292 ταῦτ’ οὕτω θάρσους έστιν οὗ εὐτολμίας cannot be taken as an argument that the author of the cento read θάρσος placed where it would scan; for our verse begins οὗτι θράσος in S, and b has οὗτοι θάρσος (sic).

470. δράμει εἰς Wecklein (to avoid caesura media): δράσαντ’ (with Chr. Pat. 293, probably).


479. ζεύγλησι (for ζεύγλαισι) S.

480. δ’ (for θ’) BP.—ἀμφέτων (for ἀμφίκων) the Aldine edition. This may be right; cp. I.T. 1245–1248 (of the Python) δράκων … ἀμφετέρων μαντείων χθόνιον. — δέρσος Λβ': δέρας. Cp. the critical note on v. 5.

482. κομψω’ (for κεῖνας') Barthold (cp. οὕτως on v. 421, p. 5, and his edition). This is ingenious and may be right. A fragment of Ennius (see Introd. p. 53) seems to favour it, as does the contrast with ἄντεν οὖν in v. 481.

483. αὐτὸν Earle: αὐτῇ. Medea does not contrast herself with any one else here; αὐτὸν gives a pathetic touch.

487. ὑψ’ αὐτοῦ Elmsley: ἐπ’ αὐτοῦ.—τ’ (for δ’) S.—δομῶν (for φὸβον) S and a1 marg.

491. συγγνώστ’ ἐν S: συγγνώστον.

493. νομίζω (for νομίζεις) Scholia Aeschin. p. 350 Sch. (acc. to Weckl.).

494. θέσμι ἐν B, θέσμου ἐν a (for θέσμυ'). Hence Weil — very plausibly — conjectures ἐν βροτοῖς for ἀνθρώπους. Cp. Chr. Pat. 250.
498. ἄπτιδος (for ἄπτιδων) E.
503. ἀπαφύσημην (for ἀφικόμην) Wecklein ("fort."). Cp. v. 32 and the critical note thereon.
504. γ' ἄν οὖν S: τ' ἄν οὖν BE, τὰ νῦν a.
505. πατέρ' ἀπέκτανον (for πατέρα κατέκτανον) E.
509. ἄν Ἐλλάδα a: Ἐλλάδα (Herodian De Schematis p. 590 Walz and Zonaeus De Schematis p. 678 Walz) or καθ' Ἐλλάδα (BE) or Ἐλληνιδῶν (Sb and Alexander De Schematis p. 451 Walz) (see Wecklein's critical notes). This is an excellent example of haplography and subsequent (and strikingly stupid) attempts to restore the text.
511. σεμνὸν (for πιστὸν) Alexander De Schematis (see preceding note). This may indicate corruption. But it seems too bad to spoil the grim pun (as it looks to be) in πῶς (maritum and potionem) καὶ πιστὸν (fidelem and potabilem; cp. Aesch. Prom. 480). (See also J. B. Bury, Class. Rev. III. 220.)
512. ἦ (for ei) Elmsley, perhaps rightly.—γ' C and the Codex Havniensis of Herodian De Schematis (see preceding notes): τε BEa, δὲ S.
513. δόμων (for φιλών) Herodian and Zonaeus (see Weckl.). — μόνοις μόνη (for μόνη μόνοις) Zonaeus and several codices of Herodian.
514. τὸ νεωστὶ νυμφίς aPl: τῶν νεωστὶ νυμφίων BE ("i sub utroque ω scr. b") L.
527. ο. σωτηρίας | ναύκληρον Nauck (σωτηρίας ναύκληρος καὶ αὐτὸς γενόμενος): ναυκληρίας | σώτεραν.
529. σὺ Earle: σοι. See the Commentary.
531. τόξους ἀφύκτων BEa (I marg.): πῶνων ἀφύκτων Sb.
532. αὐτὰ (for αὐτὸ) S.
537. δίκη τ' (for δίκη) Elmsley.
538. The scholion τὸ χάριν γράφεται θράσει perhaps preserves the true text, χάριν being a gloss on πρὸς. The sense of the verse with πρὸς ἵσχυος θράσει at the end would be 'and to use laws, not boldness in the interest of strength'.
545. μὲν σοι S: μὲντοι.
547. δ Wecklein: à. See Beiträge II. 508.
550. τοῖς σοῖς Earle: τοῖς ἵμοισιν. — ἄνθυχος (for ἄνθυχος) BE.
561. φεύγει(ν) and φιλεῖ Earle (Class. Rev. X. 3): φεύγει and φιλεῖ.
562. τε (for δὲ) S.
565. έδαμονοψμ Elmsley: έδαμονογην. — μλε Elmsley: τι δει;
568. κνίζει (for κνίζοι) S.
573. ἀρ' Porson: γάρ.
575. οὐτώς δ' S: χούτως. The latter I now see to be preferable.
577. λέγω (for ἤρέ) S.
589. λόγον Barthold ("fort.") : γάμον.
593. νῦν (for νόν) Wecklein, probably rightly.
594. βασιλείων Elmsley: βασιλείως.
601 f. φαίνεσθαι and δοκε(ν) Reiske: φαίνεσθαι and δοκεί.
604. φεύξομαι Dindorf with d: φεύξομαι. The less heavy form seems preferable.
608. ἀράιος οὖσα (for ἀραία γ' οὖσα) Blomfield (acc. to Weckl.). I think now that we should read καὶ σοις γ' ἀραίου οὖσα.
610. σαυτή φυγῆς L: σαυτή φυγῆς (σαυτή φυγῆ E). The context seems to decide in favour of the reading adopted.
617. μὴ S: μὴθ'.
620. πάν Wecklein (see, besides his critical note, Beiträge V. 325): πάντε (πάνθ' EaL).
626. ὁστ' ἀναίνεσθαι (ὡς σ' ἀναίνεσθαι Camper) (for ὡστε σ' ἀναίνεσθαι) van Herderen (Revue de philologie, 18. 73), quite possibly rightly.
630. I now see that both sense and metre demand the restoration of δῶμασον for ἀνδράσιν.
633. ἀφείης (for ἀφείης) Naber and Blaydes. This is pretty certainly right; cp. v. 373 and the critical note thereon.
635. στέργωμι δὲ σωφροσύνα(v) van Herwerden (Mnemosyne 5 [N.S.]. 24): στέργωσον δὲ με σωφροσύνα.
642. λάχη Earle: λέχη. The same corruption probably occurs Soph. Ant. 1225 (corr. Bergk), Trach. 27 (corr. van. Herwerden), and elsewhere.
643. δῶμα Nauck: δῶμα (δῶμα * * L, δῶμα τ' ἐμοὶ l).
645. ἀμαχανίας Elmsley, perhaps rightly.
647. οἰκτρότατον Musgrave: οἰκτροτάτων.
649. I would now read (μη) τόδε ἄμαρ for ἡμέραν τάς. Cp. the conjectures in Wecklein.

650. τίς (for δ' οὐκ [οὐκ a]) Elmsley — rightly, as I now believe.

654. μόθον Nauck: μύθον.

656. φιλτέρα Musgrave: φιλτέρα (φιλτέραν S).

659. παρέστη Badham (Philologus 10. 338): πάρεστιν Sa, πάρεστι
BE, παρέστατι l.

660. καθαράν Badham (loc. cit. on preceding v.): καθαρὰν.

661. πατρέαν Wecklein ("fort."): πατρέαν. On the whole question of such forms in Euripides, see Wecklein Beiträge IV, Ueber die Femininform der Adjectiva in -ος. I should make an exception of δόλαι βουλαί in v. 412 because of the parallel ἀμετέρα γνώμα (or γέννα) in v. 424.

686. ὥρη Porson: ἤρη.

687. δὲ (for γε) S.

695. οὗ που Witzschel: ηγαυ (and Chr. Pat. 144).

698. πιστῆ δὲ οὐκ ἐφι φιλεῖν Earle: πιστῶς (πιστῶς δ' Β') οὐκ ἐφὶ
φιλος. The traditional text seems senseless.

699 and 700. I have assumed a lacuna between these two verses because of their utter lack of connexion; and I assume the lacuna to be of only two verses because of the symmetry of the whole stichomyth; see Commentary on v. 688. The dropping of a pair of verses must be due here, as in other places (and the same remark applies to the transposition of couplets in stichomyth), to the wandering of the scribe's eye from one to another abbreviation of the name of the same speaker.

703. μὲν γὰρ S: γὰρ. I have printed γ' ἄρ' here as in v. 122; but see Wecklein's critical note.

705. ἕμι Earle: κακὸν (which is worse than otiose after the euphemistic κακὸν).

706. γῆς Κορινθίας is thought by Hartung (with much plausibility) to be a gloss derived from v. 702. The Aldine edition's τῆς ἕξω χθονός may well be right.

708. καρδία δὲ βούλεται a1 marg., b*: καρτερεῖν δὲ βούλεται. The author of the Chr. Pat. seems to have read (see his v. 289) γλώσση μὲν
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οὐχί, καρδία δὲ. Heimsoeth (Kritische Studien zu den Gr. Tragikern, Bonn, 1865, p. 225) reads καρδία δὲ καρδερεί — rightly perhaps.

713. δόμων Wecklein (comparing, in his German commentary, Eur. Cycl. 370; Aesch. Suppl. 365, Eum. 577 and 669): δόμως all codices, Chr. Pat. 776, and the Oxyrhynchus fragment (δόμω). The reading of the fragment seems merely to testify to the antiquity of the corruption.

714 f. Deleted by L. Dindorf (see Weckl.). But the verses are in all the codices, were read by the author of the Chr. Pat. (cp. Chr. Pat. 778 f.), and appear in the Oxyrhynchus fragment (ἔρως σοι προς θεων [ ] το παθων κα άντι []).

717. παύσω σ' ἀτεκνων ὄντα (for παύσω δέ σ' άντι ἄπαιδα) Kuiper — rightly, as I am now persuaded.

724. έγώ (for σοι) Porson, perhaps rightly.

725–728. Condemned by Kirchhoff. The verses appear clearly to be a doublet of 723, 724, 729, 730. See Introduction p. 40. The verses may have possibly been taken from another play of Euripides.

735. τούτοις Wecklein: τούτοις δ' (τούτους δ' Βα).

736. μεθεί L: μεθεὶς A, με * * * B, μεθής Eb (μεθ' ἦς C).

737. ἀνώμοτος δ' and La² (apparently): ἐνώμοτος. Reiske's κοῦ θεῶν ἐνώμοτος is apparently unjustified.

738. φαύλοις (for φίλοι) Badham (l.c. on v. 659), a conjecture which occurred to me also, but seems needless; see the Commentary.—κατικηρυκεύματα Didymus (first century b.c.) and the Scholia: κατικηρυκεύμασιν (or κατι κηρυκεύμασιν). See on the next verse.

739. τάχ' ἄν Jacobs (Curae Secundae in Eur. Tragoedias, Leipsic, 1796, p. 45) and Wytenbach (Bibliotheca Critica I. i): οὐκ άν.—πίθων οἱ Nauck (with τάχ' ἄν): πίθου. Altenburg's προσεέο (cf. Thuc. 4. 38. 1) is perhaps right. We have to do in this and the preceding verse with a very old corruption and with an attempt at a correction of it that has infected the entire tradition of the codices. This appears from the scholion on v. 738 τῇ δ' εὐθεία ἀντὶ δοτικῆς (nominativo pro dativo, i.e. ἐπικηρυκεύματα in κατικηρυκεύματα) κέχρηται (sc. τῆς Εὐριπίδου). ἔδει γὰρ εἰπεῖν (cum opus esset dicere) καὶ τοῖς ἐπικηρυκεύμασιν οὐκ άν πίθου. Δίδυμος δὲ φησιν ἐλλείπειν τὴν διά, ἵνα ὑ. καὶ διὰ τὰ ἐπικηρυκεύματα. It is plain that κατικηρυκεύματα | οὐκ άν πίθου was the only text known to Didymus and to the writer of the scholion, and it seems extremely probable that the reading κατικηρυκεύμασιν was introduced at a later date and possibly out of the scholion. It is certain that the text of Didymus is not what Euripides
wrote, unless (what seems highly unlikely) something is lost between verses 738 and 739.

741. έδειξας Sigonius (according to Elmsley) and Valckenaer: έλεξας. Cp. Chr. Pat. 270. — ἐν λόγους (for ὅ γένοια) S — possibly a gloss on the original έδειξας. But perhaps we should read έδειξας ἐν λόγους.

744. Doubtful Greek. Reiske's έχειν προδεικτώναι (for έχοντα δεικτώναι) may be right.

745. δ' (for τ') S.

746. γρ. ἡλίου θ' ἀγνόν σέβας "in marg. a'":

752. Γαλας δάπεδον Ἡλίου τε φῶς Badham (acc. to Weckl.) γαλαν λαμπρόν ἡλίου τε φῶς ES, γ. λαμπρόν θ' ἡλίου φάος B, γ. λ. ἡ. φαός a. The variant of v. 746 (quoted above) was probably a variant of this verse. In the variant σέβας is probably a scribe’s blunder for σέλας. But it is possible that we should read here (as Musgrave suspected) ὅμωμα Γαλαν 'Ηλίου θ' ἀγνόν σέλας.

753. ἐμμένειν G. H. Schäfer (acc. to Weckl.): ἐμμένειν.

755. βροτοῖς (for βροτῶν) is the (false) reading of S and Chr. Pat. (789).

767. Condemned by Bothe. The verse is a mere gloss on v. 765 f. Incidentally it helps to ruin what seems to have been the original symmetry of the speech; see Commentary at v. 763.

768. ἀνήρ Porson: ἀνήρ.

777. τάλλα Earle: ταῦτα.

778 f. Condemned by Porson (v. 778 condemned already by Reiske). These impossible verses are seemingly made out of a gloss on v. 777. Cp. the critical note on v. 767. V. 779 shews in S the interesting variant εἰργασμένα; see my critical note on Soph. O.T. 1369.

781. λίπω σφέ Burges (see Elmsley): λιπόσα 

782. Rightly condemned by Brunk as derived from v. 1060 f.

785. Omitted by C and condemned by Valckenaer (on Phoeniss. 1286. 87. 88).

786. στέφος (for πλόκον) E.

790. μεν σοι Chr. Pat. 837 and the scholion on the present verse. This shews that the author of the Christus Patiens used a text older than any known to us directly. μεν σοι may well be the right reading.

798. ζην S: ζην ἐτέ. The variation is interesting. The writing of ἐτε ζώσαιν for ζώσαιν seems to be responsible for the corruption of Soph. Ant. 3.

799. "γρ. ἀπαλλαγή superscr. a'"
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802. δώσει (for τ(ε)σως) S. Cp. Wecklein Beiträge V. 318 f.
805. στέρμ' (for παιδ') F. W. Schmidt (Kr. Stud. II. 338). This I
now believe to be right. — κακήν κακάς Eab': κακώς κακήν.
811. ἐκοινόσω (for ἐκοινωσαί) E.
816. σῶν σπέρμα S: σῶ παιδε (σῶν παιδα α).
822. ἄρῃ Elmsley: λίξεις.
840. ἥμπιπτόνοι omitted except in S and in δ (where it is added after
ἀρᾶς). — (τ') Earle.
847. ἡ πόλις ἡ φίλων S: ἡ φίλων ἡ πόλις.
850. μηθ' ἄγνων Elmsley: μετ' ἄλλων.
852. ἄρῃ Wecklein: αἴρῃ.
853 f. πάντῃ πάντως van Herwerden (Mnemosyne 5 [N.S.]. 25):
πάντως πάντες BEa, πάντες πάντως S (but πάντως πάντες l). Verrall
proposes πάντως πάντῃ θ', which Wecklein accepts.
855. φοινούσης Brunck: μηθ' φοινούσης.
857. τέκνους Reiske: τέκνων.
858. σῶ (for τε) Kayser (acc. to Weckl.), perhaps rightly.
862. φόνον (mostly written φόνον in the codices, see Wecklein) may
be due to a gloss on μοφραν. — Van Herwerden proposes (Mnemosyne 5
[N.S.]. 25) σχήσεις ποτε; πῶς δυνάσαι [= -ση].
865. πλάμου S: τλήμου.
867. οὐ τάν Porson: οἰκ ἄν. Barthold suggests οὐ μὴ ξαμάρτης here—
perhaps rightly. — τοῦδε γ' S and Chr. Pat. 1988: τοῦδε τ' Eа, τοῦδ' ἐτ' B.
871. εἰκός γ' (for εἰκός σ') S.
882. ἐννοηθεὶς' (for ἐννοησαο') S and Chr. Pat. 806. This is
accepted by Wecklein. "Semel activ. El. 639" (Barthold).
884. (σ') Barnes. — τε μοι Lascaris: τ' ἐμοί.
887. συγγαμείν σοι (for ἔμπιπταιν) L. This bold expression may
be what Euripides wrote; it is = συμπεπτείν σοι τὸν γάμον.
890. ἀμείβονθαι Sakorráphos: ἀμοικοῦσθαι (ἀξομοιοῦσθαι B).
893. τάδε (for τάδε) Sb'.
894. δείπθ Elmsley: δείπτε (with Ch. Pat. 688).
895. προσέλθητ (for ἐξελῆτ') Chr. Pat. 468.
899. λάξεονθε Chr. Pat. 469. Hence Elmsley proposed (perhaps
rightly) λάξισθε.
904. τὸ πάρος (for πατρός) Mekler — rightly, as I am now inclined
to think.
905. τήρειλαγ Barnes: τερείλην (τερείλην B).
906. θερμὸν (for χλωρόν) Chr. Pat. 479.
907. μή καὶ Dindorf: καὶ μή. — ποσαί Εarl: προσαίη. — μᾶσσων (for μᾶσσων) Cobet (Variae Lectiones 600). — τά (for το) Elmsley. I am now inclined to think that the verse read μή καὶ προσαίη μᾶσσων ἢ τά νῦν κακόν.

910. See the Commentary. The antiquity of the text is testified to by the scholion ἵδες δὲ εἴρηκε πόσει ἀντὶ τοῦ πόσιος. οἱ δὲ ὑποκριται ἀγνοήσαντες γράφοντον ἀντὶ τοῦ πόσει ἐμοῦ, ὅπερ οὐ δέ. Our codices shew no trace of this acting version. Altenburg's note (in his preface) is worth comparing.

912. τῷ Sab: νῦν. Porson's νῦν may be right.

913. Condemned by Lenting. Βουλὴν was a supplement (and a wrong one) to τὴν νυκώσαν; the rest was added to make out a verse.

915. ζῆκα Earle: ζῆκε. For the idiom (often obscured in the codices) cp. v. 926 and Alc. 167. — σωτηρίαν (for προμηθέαν) S.


926. εὖ τὰ τῶν διε ὑσομαί πατήρ Earle (εὖ τὰ τῶν δήσαται πατήρ Prinz): εὖ γὰρ τῶν ἐγὼ θήσω πέρι B ("θήσω in θήσομαι corr. et γρ. θήσω superscr. b") EL, εὖ γὰρ νῦν τῶν ἐγὼ θήσω πέρι P, εὖ γὰρ τῶν δὲ θήσομαι πέρι d, εὖ γὰρ τῶν νῦν θήσομαι πέρι a. The author of the Chr. Pat. seems to have read θάρσουν: εὖ γὰρ τῶν ἐγὼ θήσω πέρι (see his v. 761; his v. 230 is a conflation of Med. 926 and Hipp. 709). Prinz's ingenious correction is based on the assumption that a ΠΗΡ (= πατήρ) at the end of the verse was not understood. Cp. the critical note on v. 904 and Class. Rev. VII. 450. For the first person in the present verse cp. the critical notes on vv. 915 and 918.

927. οὖν (for οὗ τοι) S.

928. (χρῆμα) κατί δακρύων Earle: κατί δακρύων ἕφυ (so Chr. Pat. 748; cp. Chr. Pat. 357).

929–931. Transposed by J. Ladewig (acc. to Weckl.). Burges seems to have been the first to take offence at the impossible traditional order. (See Classical Journal II. [1810], p. 611, a reference which is wrongly given by Wecklein, following Kirchhoff.) For the origin of the corrupt order see the critical note on v. 699 f.

929. δῆτα λιαν S: δῆ, τάλανα. The Chr. Pat. testifies to δῆτα λοιπῶν (737), but this seems to be due to a gloss λοιπῶν (= οὖν) on δῆτα. — For τοῦτο' a has σοῖς, which seems to have been read by the author of Chr. Pat. (see his v. 737). — Barthold reads (with δῆ, τάλανα) ἐτι for τικνοις. Perhaps he is right.
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930. ξηρόχου Scaliger: έξηρόχουν.
931. τάδε Wecklein ("fort."): τάδε.
933. δε λύν van Herwerden (Mnemosyne 5 [N.S.]. 26): δ' έγώ.
939. παίδας Brunck: παίδες.
942. κέλευ συνέδοθαι (for κλεισςον αὐτέσσθαι) Wecklein ("fort."),
a conjecture that I am inclined to think may be right.
943. Condemned by Barthold (see op. cit. on v. 421, p. 14).
945. πολλών (for ἄλλων) Nauck, perhaps rightly.
949. Condemned by Bothe as derived from v. 786. It contains the
variant στέφος (S) like v. 786.
953. For τ' (BE) there is a variant γ' in S. a omits the particle.
955. πατήρ πατήρ (for πατρός πατήρ) S. — ἐκγόνους γέρας (for ἐκ-
γόνους οἰς) Stadtmüller (Beiträge zur Texteskritik der Euripideischen
Medea, Heidelberg, 1876, p. 6).
960. βασιλικόν Wunder (acc. to Weckl.): βασίλειον (βασιλείων Ph).
963. ὅτι (for ἐγώ) L.
964. λόγος is supported by Soph. Trach. 1.
969. εἰσελθόντες (for ε-) BE (sic). — πλησίον S: πλονίσιος.
970. δ' Elmsley: τ'.
971. φυγεῖν (for φεύγειν) S.
972. φέροντες (for διδόντες) L.
976. Ἰδα Porson: ἵως.
978. ἀναδεσμάν Elmsley (ἀναδεσμῶν Porson): ἀναδεσμών.
980. 'Αίδα Brunck: 'Αίδα.
981. αὕτα Sb*: αὕτη BE, om. a.
982. τέπλου (for τέπλων) Sb'. Elmsley's τέπλου (with χρυσοτευκτόν
(τε) στέφανοι in the next vs.) I now think right.
983. χρυσοτεύκτον (τε) (add. Reiske) στέφανοι Klotz: χρυσοτεύκτον
(χρυσοτευκτόν C) στέφανοι.
985. δ' omitted by BE. — πάρα νυμφοκόμησεi Aldine edition: πάρα
νυμφοκομήσει Lb, παρανυμφοκόμησεi BE, παρανυμφοκομήσει E1aP.
Lehrs's πάρα νυμφοκόμησαι (with which Ἥδη would have the commoner
meaning of 'already') is accepted by Wecklein and may be right.
988. ὑπερφεύτεται (for ὑπερφεύτεται) L (ὑπερφεύτεται P). — (δραμοῦσα)
Rauchenstein (a conjecture that had occurred to me independently).
The metre makes it plain that there is a lacuna here. The fact that ἀναμοσκόμειν introduces a strophic rhyme is in its favour.

992. διήθρον L: διήθριον.
993. βιοτᾶς Earle: βιοτᾶ ἀβ, other codices βιοτάν (including a²).
994. σάν (for σᾶ) L. — στυγγερά στυγγερόν (for στυγγερόν θάνατον) E (sic).

996. καταστένομαι Wecklein ("fort.") : μεταστένομαι (possibly for μέγα στένομαι [see the critical note on v. 291], but μετα- and κατα- are a good deal alike). It is doubtful whether the verb μεταστένομαι ever existed (in Hom. δ 261 κατέστενον is an easy correction). Cp. Wecklein Beiträge I. 540.

1001. ἄλλα Matthiae: ἄλλη.
1004. δόμοις (for τέκνοις) C (sic).

1006. Condemned (together with 1007) by Valckenaer (see Pieβson Verisimilia, p. 59). But v. 1007 repeated from v. 924 (before which I retain v. 923) explains how v. 1006 got here and seems better retained.


1013. τοῦτα (for ταῦτα) Weil — perhaps rightly.

1015. κάτω Porson: κρατεῖς.
1017. τῶν (for σῶν) E.

1018. δὲ (for χρῆ) E (cp. also Chr. Pat. 1030).
1021. ἐστιν ἦ (for ἐστι δῆ) E. In three successive verses E is manifestly uniquely incorrect.

1026. λουτρὰ Burges (acc. to Weckl.): λέκτρα.


1040. τέκνα Sa: φίλοις (from v. 1038).

1043. τερπνόν (for φαιδρόν) aC.


1046. χρῆ (for δῆτ) Wecklein ("fort."). Perhaps this is right; cp. the critical note on v. 1018.

1048. The scholion in a γρ. δὲ καὶ παύομαι βουλευμάτων may preserve the true reading; cp. the critical note on v. 1040.

1052. προσέθεαι Badham (loc. cit. on v. 659): προσέθεαι. — φρενί S with the scholia in BE: φρενός (even in l).

1054. θύμασιν S: δώμασιν (including l).
1056. μὴ σέ γ' Σ: μήποτ'.

1058. καὶ (μὴ) Barthold (κεί μὴ Hermann): ἐκεῖ.

1059. "Ἀδη Βα: "Ἀδην (including β').

1060. τὸ δ' (for τοῦθ') Β.

1064. I have placed instead of v. 1240. Two passages, in some ways parallel, have been jumbled together. See on v. 1240.

1065. τε (for δὲ) Σ.

1067. νῦν τλημαθεστάτην (for δὴ τλημαθεστάτην) Florence codex of the Etymologicum Magnum (see Miller Mélanges de litt. grecque, Paris, 1868, p. 247). This may be right.

1068. Condemned by Pierson (Verisimilia, p. 60).

1071. στόμα (for κάρα) Σ and Chr. Pat. 1322. But Medea kisses their hands (v. 1070).


1077. τε παίδας Wecklein: τε * * * * * * * * B, τε πρὸς ύμᾶς B² E², τε προσμᾶς a, τ' ἐς ύμᾶς Σ, πρὸς ύμᾶς Chr. Pat. 875, 1611. Cp. Stadtmüller op. cit. on v. 955, p. 29 ff. — πόνου (for κακοῖς) Chr. Pat. 595, 875.

1078. δράν μῆλῳ L and all the quite numerous quotations of the verse save one (see Wecklein's critical note and cp. also Chalcidius in Baehrens Fragmenta poetarum Rom. 409): τολμησώ. Mekler's conjecture (see Bursian's Jahresbericht 70 [1879], p. 76) δρασεῖώ may be what Euripides wrote. — The reading that the author of Chr. Pat. knew in this verse may have been somewhat different from that of our codices; cp. Chr. Pat. 596, 876.

1079. Stadtmüller (op. cit. on v. 955, p. 31 note) would read καλῶν for ἴμων.

1080. Suspected by Sauppe (acc. to Weckl.), though it is quoted by Stobaeus, Florileg. 20. 38. I have removed it from the text. Cobet (Variae Lectiones 564) thought it inapposite but genuine. If the verse were genuine, it ought to have βροτοῖς κακῶν at the end to rhyme with the preceding verse. The verse seems perhaps not to have been read by the author of the Chr. Pat. (see his vv. 597 and 722).

1083. ἣλθον (for ἦλθον) Ε.

1087. δὲ Reiske: δὲ δή (δὲ τι Σδ', δῆ ἰ). — I now think μέρος should be written for γένος.

1089. I have shewn in the Commentary that κοφ (for which Reiske's
σῶκ is commonly read) is right. I should have said there that γένος.
not μέρος, is to be understood.
1094. μῦν Porson: μὲν τ'.
1096. οὐχ οἱ (for οὐχί) EP (sic).
1099. εὐφώμη Sβ: ὑφώμη.
1101. ὅπως ἄν (for ὅπως) S ("ἄν del. l"). — θρέψουσι Brunck: θρέψοις.
1103 f. ἐπὶ χρηστοῖς | ἐπὶ πλαύρους (for ἐπὶ χρηστοῖς | ε. τ. φλ.) L.
— φαύλους (for φλαύρους) El. But the sense demands φλαύρους (=
kakoiς).
1110. οὕτωs b (οὕτω L): οὕτος BEaPl. The sense seems to call for
the adverb.—"Διδου Earle (Class. Rev. X. 3): 'Διδη ΒΕα, 'Δίδαν
S (sic).
1113. ἐπὶ ELb: ἐπὶ.
1116. δη (for τοι) a, which Elmsly accepted.
1117. η (η) C (with Chr. Pat. 743): οἱ. — τοβήςται Lenting: προ-
βήςται (προβήςται a) (with Chr. Pat. 743). The acceptance of
Lenting's conjecture is decisive in favour of η instead of οἱ.
1118. μὴν Earle: δὴ. The sense seems to require the change. See
the Commentary. Chr. Pat. 124 gives καίτοι. — τῶν ab (with Chr. Pat.
125): τόν.
1119. όπαδῶν b (with Chr. Pat. 125): όπαδών. The scribes
were mostly rationis metricae unice securi. — πνεῦμα δ' Hermann:
πνευμά τ'.
1120. κακόν can hardly be sound after καυνών (cp. on v. 705). παρῶν
seems to have been read by the author of Chr. Pat. (see Chr. Pat. 127).
See Wecklein's critical notes and appendix.
1121. Omitted by Ca, added in margin by οψ, condemned by Lenting.
The verse is grotesquely out of keeping with the panting announced in
v. 1119 f. and expressed in v. 1122 f.
1122. ναῦν Wecklein ("fort."): ναῦν. See Beiträge V.
1130. ἐστιν S: ολιγαν.
1130 f. ἀκισμένη | χαρίεις κλύουσά τ' οὗ Kuiper (a conjecture that had
occurred to me independently): ἀκισμένη | χαρίεις κλύουσα κοῦ.
1132. τοῦτοι Lascaris: τοῦς γε (τοῦτο C).
1134. δὲ πῶς (for δ' ἡπως) S.
1136. δῶρ' ἔχουσα (for καὶ παράλθει) is suggested by Barthold (after
Stadtmüller's δῶρ' ἔχοντε, op. cit. on v. 421, p. 36). Ingenious and
quite possibly right.
APPENDIXES

1139. οίκων Weil (from the scholion πολίς ἦν ο λόγος κατὰ τὴν οἰκίαν διαλεύσθαι ὑμᾶς): ὡτων. ' 
1150. ὤργας τ' (for ὤργας) S, possibly rightly. — χόλον νεάνιδος (for ν. χόλον) S. 
1156. ὥς S: ὥστ'. 
1158. τέκνα (for παιδας) BE. The strangeness of the phraseology of the traditional text here (see the Commentary) did not escape Elmsley (whom see). πατέρα καὶ τέκνῳ ἀσμένη Stadtmüller (φ. cii. on v. 421, p. 37), perhaps rightly (σέθεν was omitted in L and added by l). 
1159. ἡμπίσχετο C: ἡμπέσχετο (including C²). 
1160. βοστρύχους (for βοστρύχοις) L. 
1161. δέμας (for κόμην) B (sic). 
1164. κινούσα πάλλευκον τόδα (for βαίνουσα παλλεύκψ τοδί) C seems to be due to would-be correction of the last two words after βαίνουσα had been made to look (in minuscules) like κινούσα by the careless omission of the first α. See further the Commentary. 
1167. φρυκτὸν (for δεινὸν) Chr. Pat. 1209, possibly the original text; but see Soph., O.T. 1267 (where we should probably read, as I now think, δεινὸν ἦν τοῦ θενδὸν ὅραν, assuming an imitation of the present passage). 
1169. τρέχουσα (for τρίμουσα) S (sic). 
1173. ἀνωλόλυξ Earle: ἀνωλόλυξε.—κατὰ (for διὰ) S. 
1174. τ' S: δ'. — ἄνω Reiske: ἄπο. 
1179. συμφορὰν (for συμφοράς) S. Cp. the Scholia. 
1180. δρομήμασιν Cobet (Variae Lectiones 604): δρομήμασιν. 
1181. ἐκπλήθρον Reiske: ἐκπλεθρόν (ἐκπλεθρὸν L). 
1183. ὅμματα Chr. Pat. 96 and (as a v. l.) 1332: ὅμματος (σωματος E [sic]). Cp. Duebner Philologus 25, 236. 
1184. ἀπαλλυτο (for ἤπειρετο) S ("gr. ἤπειρετο l in marg."). 
1186. κόσμος (for πλόκος) B (sic). 
1188. ᾿Ε S: τέ. 
1189. λευράν Earle (from Aesch. Prom. 369: see the Commentary): λεπτήν or λευκήν (aC). I conjecture λεπτήν to have been a gloss on λευράν. 
1193. χρυσοῦν van Herwerden (Revue de philologie 18, 75): χρυσός. 
1194. τόσω' ἐλάμπητε Earle: τόσως τ' ἐλάμπητο E, τοσῶς τ' ἐλ. Βα, τόσως ἐλ. L, τόσον τ' ἐλ. ὄσω E. A blunder seems to have been made in reading uncials. 

MEDEA — 19
1195. πιπτέ (τον Elmsley) BEa, πιπτει S. — ιτ S with Chr. Pat. 1089, 2102: ἐς.
1196. ὁσμαθὴς συνίεια may have been read by the author of the Chr. Pat. (see his v. 604).
1202. φροκτὸν (for δεινὸν) Chr. Pat. 1105, 1220; see on v. 1167.
1205. παραλθῶν Nauck: προσελθῶν. — προσπιτνε (προσπιτν Elmsley) Sb: προσπιττε.
1206. χέρας S: δέμας (from v. 1212).
1208. τίς σ’ Lab: τίς (τίς δ’ E — by conjecture, it would seem).
1209. ὀρθανὸν (for ὀρφανὸν) E (sic).
1212. ἐξαναστῆσαι I now think corrupt. Either ἐξαναστάσαι or ἐξαπαλλάξαυ, which Nauck conjectures in v. 1215, would suit well here. δέμας at the end of this verse and γόνυ were, to a certain extent, confused (see Wecklein’s critical notes), as were χέρας in v. 1206 and δέμας in the present verse (see above). Perhaps it were better to read here ἐξαναστῆσαι γόνυ (for it is rising that is primarily thought of) and ἐξαναστάσαι δέμας in v. 1215 (where separation is primarily thought of).
1214. λεπνοῦσι (for λεπτοῦσι) E (sic).
1215. See on v. 1212.
1216. ἀντελάξαυ S (and the lemma of a scholion): ἀντελάξει including ρ. Cp. the reading of Chr. Pat. in v. 899.
1218. ἀπεσθή Scaliger: ἀπέστη (but Chr. Pat. 880 seems to testify to ἀπεστη).
1225–1227. Suspected by Prinz as made out v. 580 f. That need not be the case, but the verses clearly do not belong in this context. They were read by the author of the Chr. Pat. (see his vv. 1012 ff.).
1228. ὄλβιος φύσει (for εὐδαλμὸν ἀνήρ) Chr. Pat. 800. It is now clear to me that we should accept this and should also read ὄλβιος δ’ ἀν ὦ in v. 1230 (so Chr. Pat. 1018); cp. the passage in Herodotus cited in the Commentary. See also Valckenaer on Eur. Ἥρ. 750.
1229. εὐκλεέστερος (for εὐνυκλεέστερος) Chr. Pat. 1017.
1230. See on v. 1228.
1232. ξυνάπτειν BE: ξυνάψει (including l).
1233–1235. Condemned by Weil. They are a bit of misplaced pathos and may well be the work of an actor. In v. 1234 δόμους (for πώλας) is read by S and Chr. Pat. 878, 1505, 1537.
1237. Made impossible by τοῦργον in the preceding verse. It seems to be but the extension of a gloss on τοῦργον. Therefore I have condemned the verse. See further the Commentary.
1240 f. Derived from v. 1062 f. At that place, as I conjecture, v. 1064 (placed here after v. 1239) was written as a marginal parallel and thus got into the text; in the present passage, on the other hand, v. 1064 originally stood between vv. 1239 and 1242 and v. 1062 f. were written opposite as a marginal parallel; after a time some one substituted them for v. 1064, as though they had been meant as a correction of it. V. 1240 f. were first condemned by Valckenaer (on Phoeniss. 1286, 87, 88).

1064. πέπρωται Lβ: πέπρακται. The rightness of πέπρωται appears when the verse is put in its proper context.

1242. κακόθ (with; at the end of the preceding verse) Weil: κακά.
1247. (ςφ') Brunck. — σε (for ςι) S (ςε ρ) (sic).
1250. γ' P ("in ras."): τ' (δ' L).
1252. Αλλόν Hermann: Αελίον.

1254. τέκνους (for τέκνους) S.
1256. θεών (for θεοῦ) a₁ — perhaps rightly. — π(θεοῦ) πίνειν Wecklein. The τι that follows αίμα in E and (as part of the same word) αίμα in Ba may be an original Π. At any rate Wecklein's conjecture seems to be right.

1259 f. φονᾶ | σαν (so previously Kirchhoff) ἀλαν τ' Heimsoeth (acc. to Weckl.): φονίαν τάλαναν τ'. It may be noted that φονίασιν for φονίασιν is the corrupt reading of the codices in Soph. Ant. 117 f.
1262. μᾶταν S: μᾶταν ἀρα. The latter is a poor attempt to fill a gap that should probably be filled with Barthold's δη or Hermann's τοι.
1266. Εμνησθ Porson: δυσμνησθ. The ( ) should perhaps be filled with Wecklein's tentative φόνου.

1269 f. For the various conjectures see Wecklein's critical notes and Appendix. Perhaps the original text was χαλεπα γὰρ βροτῶν (Earle) δυσμνη μία | σματ' ἐπέγειρεν (Weill) αὐτούταις (suggested by Wecklein) Ἕνω | δὰ θέσθεν πίνοντ' ἐπὶ δόμοις ἄχῃ — a sentence in which βροτῶν δυσμνη μάσματ' would be the subject.

1271 f. Transposed as in the text by Schenkl, who proposed to insert ΠΑΙΔΕΣ. αἰαὶ αἰαὶ between 1270 and 1273.

1276. τέκνους σοι δοκεῖ; Earle (τέκνους μοι δοκεῖ Weil): δοκεῖ μοι τέκνους. The strophic rhyme demands the transposition; the context, the σοι.

1277. ἀρήφατ' (for ἀρήφατ') S.
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ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ

1280. ὣν Seidler (De versibus dochmiacis, p. 293) : ὣν.
1283. γυναικὶ ἐν Pl: γυναικῶν.—προσβαλεῖν (for βαλεῖν) S.
1285. ἤςπεμα aC: ἤςπεμασε.
1288. πονίον Wecklein (“fort.”): πονίας.
1290. δὴ Elmsley: δὴ ποτ’.
1292. δοσι Seidler (acc. to Weckl.): δοσα (δοσ B) δή.
1295. τοῦτο ἦν Lenting: τοῦτο γ’ B (“σι sup. σδ scr. b”) Ea, τούτων S. Perhaps the verse is spurious.
1296. ταῦτα ἦ (for νων ἦτοι) Chr. Pat. 281.
1299. τυράννους (for κυράννους) BE — a common gloss.
1303. ἕω Bauer: ἕων.
1304. νων (for μων) Elmsley — rightly, as I now think.
1307. Condemned together with v. 1308 by Lenting, condemned alone by Hogan. I am inclined now to think the verse spurious.
1308. οὐ τοῦ Barthold: η τοῦ. See Wecklein Beiträge I. 533 ff.
1313. μόρον (for φόνον) Chr. Pat. 122. Cp. ibid. 441.
1315 f. Wecklein suggests (“fort.”) ἤδων and τοὺς μὲν στενάξω. This may be right; cp. v. 1377. Schenkl would delete v. 1316; see Barthold.

1317. τοῦσθε and λόγοι Chr. Pat. 121, 437: τάσθε and τοῖς. See the Commentary, Porson’s note, and, especially, Döring in Philologus 25. 223 ff. Döring’s conclusion about the text that the author of the Chr. Pat. used I believe to be perfectly sound — as sound as his conclusion about what Euripides wrote here is unsound and false.

1320. λέξον τί βουλῇ (-ει) (for λγ’ ει τί βουλῃ [-ει]) Barthold (see sp. cit. on v. 421, p. 23) — rightly perhaps.
1326. ἐκουσα (for τεκουσα) Hirzel (sp. cit. on v. 293, p. 9), rightly, I now think.

1328. δρόσα (for τλάσα) S.
1330. δόμου (for δόμων) S. Verrall’s ἕκνομου (for ἕκ δόμων) may be right.

1333. οἷον σ’ Earle (τούον σ’ Kirchhoff): τὸν σον (τὸν σον δ’ S).
1339. οὐκ ἔστι τοῦτ’ ἤτε (for οὐκ ἔστιν ἤτε τοῦτ’ ἤτε) B, whence Hermann οὐκ ἦστι τοῦτ’ ἢ τοῦτ — rightly perhaps.
1350. ἀπάλεισα(τ) Wecklein.
1351. ἦ μάκρ’ ἤν ἐξέτευσα τοῦτ’ ἐναντία S.
1353. οἴα δ’ εἰργαζαι Elmsley.
1356. οὔθ’ . . . οὔθ’ Elmsley: οὔθ’ . . . οὔθ’.
1357. Possibly spurious; see the variants in Wecklein.

1359. The author of the gloss στή (= στήλαιον) on πέδον in E is thought by Musgrave to have had reference to a text in which στέος occupied the place of πέδον. Possibly this is right. Possibly, too, the whole verse is spurious, as Verrall thinks. For a difficulty in the syntax see the Commentary.

1360. χρῆν (for χρῆ) Reiske — perhaps rightly.

1362. λό(σ)μι Earle. — γελᾶς (for ἱγελᾶς) BE.

1367. σφι κῆλωσας S: σφέ γ' ἱκέωσας.

1369. σοῦ (for σοι) Weckl.

1370. γοῦν (for γάρ) Wecklein (“fort.”) — rightly perhaps.

1371. ὥμοι Burges (acc. to Weckl.): οἵμοι the codices except B (ὁμοί) and E (ὁμοί). Perhaps we should accept (with Barthold) Tyrwhitt’s ὥμαι.

1374. στόγια Weil: στυγῇ.

1380. αὐτοῦς Sb: αὐτῶν. — δυσμενῶν (for πολεμιῶν) Chr. Pat. 1280, but probably only to avoid the three-syllable foot.

1382. τέλος (for τὸν) the Homeric scholia (K 56), the Etymologicum Magnun, and Choeroboscus (see Wecklein). But the parallel in the Hippolytus (see the Commentary) seems to prove that the Euripidean codices are right. — προστάξομεν Naber (Mnemosyne [N.S.] 10. 11): προσάξομεν Etymologicum Magnun and Choeroboscus (as above), προσάψομεν BE1a, προσάψομαι Esb (“b rursus μεν superscr.”) and Chr. Pat. 968. I had hit upon the same conjecture (right, I am sure) with Naber.

1387. σῆς Wecklein (“fort.”): σῶν.

1388. νέων Weil: ἔμων.

1390. Perhaps we should write φονίος for φονία. Cn. on v. 681.

1392. ξειναπάταυ B (with a over 0v by B1) l: ξειναπάτα Sa (ξει- πάτα E). A curious misplaced Doricism.

1396. γήρασ(κ) Porson: γῆρας. The scansion seems clearly to demand this, and the sense is rather improved by the correction.


1404. λόγος (for ἕτος) Sb (sic).

1405. On the variant in the scholia δρᾶς (for ἄκους) see Wecklein.

— ἀπελαυνόμεθ' Bentley Phalaris, p. 142: ἀπελαυνόμεθα.

1409. καπιθοδίων Blomfield: καπιθοδίων. See Cobet Variae Lec-

1411. τέκνα κτείνας’ (for τέκν' ἀποκτείνας') S.
1414. φθυμάννου (for φθυμάννου) S (sic).
1416. ἄληπτα (for ἄληπτος). Stobaeus Florileg. iii. 6. This is probably wrong.
1419. τοιον δ' Earle: τοιόνδ'. We have not a reversal of cause and effect here, but a putting of a species under a genus. Hence the connective (δ') is demanded.
INDEXES

i. GREEK

[The Arabic numerals refer to the lines of the text.]

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