THE MEDEA
OF EURIPIDES.

EDITED
WITH INTRODUCTION AND NOTES

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PREFACE.

This school-edition of the Medea is based upon my larger edition (London: Macmillan and Co. 1881) and upon the works mentioned there in the Introduction. The notes have been completely re-written with a view to the present purpose: much has been added, and much also suppressed or modified. In particular, there will be found little discussion of the text. For this, and for a more full exposition of my own views, the teacher or the advanced student will not, I hope, object to be referred to the former work. The Analysis is long, but it has saved at least as many pages of notes, and may perhaps be not the least serviceable part of the commentary. The Grammatical Index has been constructed with a purely practical object, and does not of course pretend to completeness: those constructions only have been mentioned to which it seemed desirable to call attention.
I beg to return sincere thanks to the friends and critics who have favoured me with suggestions—I may mention the names of L. Campbell, Robinson Ellis, H. A. J. Munro, B. H. Kennedy, H. Gloël, N. Wecklein, and L. Schmidt; to the last I owe an especial acknowledgment for the very careful recension of my previous book in the Philol. Anzeiger, No. 7, p. 358. If my critics should find their views insufficiently recognised or discussed, it is to be attributed not to want of respect but to want of space.

Naturally not much that is new will be found here; something, however, is likely to appear, even upon the most familiar ground, in the course of five or six minute perusals. What there is, either my own or borrowed, may be seen chiefly in the Analysis and in the notes on 160, 181, 211, 214, 511, 707, 963, 1221, 1269, 1374.

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Dec. 22, 1882.
ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.
ΠΑΙΔΑΓΟΓΟΣ.
ΜΗΔΕΙΑ.
ΧΟΡΟΣ ΙΤΝΑΙΚΩΝ.
ΚΡΕΩΝ.
ΙΑΣΩΝ.
ΑΙΓΕΤΣ.
ΑΙΓΕΛΟΣ.
ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.
ΥΠΟΘΕΣΙΣ.

'Ιάσων εἰς Κόρινθον ἔλθων, ἐπαγόμενος καὶ Μῆδειαν, ἐγγυνᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μελλουσα δὲ ἡ Μῆδεια φυγαδεύεσθαι υπὸ Κρέοντος ἐκ τῆς Κορινθίων, παραιτησάμενη πρὸς μιᾶν ἥμεραν μεῖναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος ἔδωρα διὰ τῶν παιδῶν πέμπει τῇ Γλαύκῃ ἐσθήτα καὶ χρυσῶν στέφανον, οίς ἐκείνη χρησαμένη διαφθείρεται καὶ ὁ Κρέων δὲ περιπλακείς τῇ θυγατρί ἀπώλετο. Μῆδεια δὲ τοὺς ἑαυτὴς παιδὰς ἀποκτείνασα ἐπὶ ἄρματος δρακόντων πτερωτῶν δὲ παρ' Ἡλίου ξαβεν ἕριχος γενομένη ἀποδιδράσκει εἰς Ἀθηναὶ κάκει Αἰγεὶ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασίν ὡς ἡ Μῆδεια ἀνεψήσασα τὸν 'Ιάσωνα νῦν ποιήσει. περὶ δὲ τοῦ πατρὸς αὐτοῦ Λίσωνος ὁ τοὺς νόστους ποιήσας φησίν οὔτως:

αὐτίκα δ' Λίσωνα θῆκε φίλον κόρον ἦβισωντα, γῆρας ἀποξύσασα ἱδυθεὶς πραπίδεσσι, φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσελοισι λέξησιν.

Λισχύλος δ' ἐν ταῖς Διονύσου τροφοίς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοῖς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψῆσασα ἑνεποίησε. Στάρφυλος δὲ φησὶ τὸν 'Ιάσωνα τρῶτον τινά ὑπὸ τῆς Μῆδείας ἀναρρέθηναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὖτως ὑπὸ τῇ πρύμνῃ τῆς 'Αργοῦς κατακομβὴν, μελλουσῆς τῆς νεῶς διαλύεσθαι ὑπὸ τοῦ

1 Απ' εὐροτ. see 946, 964.
χρόνου, ἐπιπεσοῦσή γοῦν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτῶν.

τὸ δράμα Ἰσθ. δοκεῖ ὑποβαλεῖσθαι παρὰ Νεόφρονος διασκεδάσας, ὡς Δικαίαρχος...τοῦ τῆς Ἐλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπο
μνήμασι. μέμφονται δὲ αὐτῷ τὸ μῆ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεὶν εἰς δάκρυα, ὅτε ἐπεβούλησεν Ἰάσονι καὶ τῇ γυναικί. ἐπανεῖται δὲ ἡ εὐβολὴ διὰ τὸ παθητικὸς ἀγαν ἔχειν, καὶ ἡ ἐπεξεργασίᾳ ἡ μη' ἐν νάπαισι' καὶ τὰ ἔξης. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ύστερῳ φησὶ πρῶτῳ κεχρήσθαι, ὡς Ὅμηρος:

εἴματα τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ.

Μηδεία διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἱλιους νιὸς, ἐχωρίσθη δὲ Ἰάσονος Διγεῖ συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνεστηκεν ἐκ γυναικῶν πολιτῶν. προλογίζει δὲ τροφός Μηδείας. ἐδιδάχθη ἐπὶ Πιυδώρῳ ἀρχοντὸς ὀλυμπιάδος πι' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος, Σοφοκλῆς, τρίτος Εὐριπίδης Μηδεία, Φιλοκτῆτη, Δίκτυ, Θερισταῖς σατύροις. οὐ σώζεται.

1 The plot. See the Introduction. δοκεῖ[ὁ Εὐριπίδης].
2 Ἐλλάδος βίος καὶ Τπομνήματα are antiquarian works by Dikaiarchos and Aristotle respectively.
3 climax. See on 3.
4 The plot is not found either in Aeschylus or in Sophokes.
5 was represented.
6 431 B.C.
7 Refers apparently to the last mentioned play, the Reapers.
INTRODUCTION.

The legend of Medea, as dramatised by Euripides, was adapted with an important change from the traditions respecting a certain festival, annually celebrated by the Corinthians at the temple of Hera on the Cape (Ἡρα Ἀκραία), which was probably not in Corinth proper but lay on the sea-coast over against Sikyon. In the play (see 1378) Medea founds this festival, to compensate the people of Corinth, through the spiritual dignity and other more material advantages connected with the celebration, for the stain of divine blood which she brings upon the land by murdering there her children, the descendants of Helios the Sun-god.

According to the Corinthian story, Medea, the daughter or grand-daughter of the Sun, a magician and prophetess, came to Corinth from the East, and acquired the sovereignty of the city. There her children were put to death, accounts differing as to the manner, but agreeing in this, that Hera, the patron-goddess of Corinth, was thereby offended, and punished the city, in the first place by a plague, and afterwards by a permanent annual tribute of seven boys and girls, who were dedicated for a year to the service of the goddess. It is more than probable that in this,
as in other cases, the symbolic offering had its origin in an actual sacrifice. The Greek Corinth with its patroness Hera absorbed and replaced an old Phœnician city, Ephyre, which must have worshipped the Phœnician moon-goddess after the Phœnician manner with human victims. The attributes of this moon-goddess, her descent from the sun and her powers of magic and prophecy, are represented in the person of Medea, while the rites survived in a more civilized form and under the sanction of a Greek story invented to account for them. To the Greeks Medea was no longer the goddess of the moon, but a favourite and devotee of their own moon-goddess Hekate (see Med. 397). The deity of Ephyre, both as the moon and as a Phœnician, was naturally said to have come from the East, and accordingly the later legend had to find a similar origin for her representative. The chief legendary link between East and West was the expedition of the Argonauts; and a place in the Argonaut story was found for the Corinthian moon-worshipper, who was identified with the daughter of Aietes, the son of Helios and king of Kolchis. According to that story, as worked out by a long succession of poets and followed by Euripides, when the Argonauts went to Kolchis, at the bidding of Pelias king of Iolkos, in Thessaly, to fetch the golden fleece, Medea fell in love with their leader Jason, and enabled him by her skill in magic to plough with a yoke of fire-breathing bulls, a feat imposed by her father as a condition for obtaining the object of the quest, and to escape the sleepless dragon by which it was guarded. Then, after murdering her brother
INTRODUCTION.

Apsyrtos to prevent pursuit, she fled with Jason to Hellas. They came first to Iolkos, where, to avenge Jason upon his usurping relative king Pelias, she caused the king's daughters to put him to death, persuading them by a successful experiment on a ram that by boiling his body with certain magic herbs he could be restored to youth. In consequence of this murder Jason and Medea fled from Iolkos to Corinth. (See the prologue 1—11, and the speeches of Medea and Jason 465—575.)

But with this ancient legend the play of Euripides deals only by way of allusion. The plot turns entirely upon the adventures of Medea at Corinth, and appears to have been invented for the stage, either by Euripides himself or, according to some authorities, by a preceding poet, Neophron of Sikyon. Starting from the tradition that at Corinth the children of Medea and Jason were put to death, the dramatist made the mother their murderess, and provided a motive for the crime in the unfaithfulness of Jason, who, deserting Medea, makes a new marriage with the daughter (not named) of Kreon, king of Corinth. To punish this ingratitude, Medea, having secured by magic aid the means of escape, and a place of refuge at Athens through the friendship of king Aigeus, contrives by poison the deaths of her rival and of Kreon, and after murdering her children by Jason with her own hands, departs in triumph with their bodies, leaving her husband to desolation and despair. In considering the drawing of character in this play it is important to remember that Medea is no civilized woman of Hellas (Med. 1339), but an Oriental
INTRODUCTION.

(“barbarian”) witch, half savage and half divinity. It was this peculiar character which attracted the dramatist, and led him to select her for the murderess in his plot. She is capable of entertaining such crimes, and capable of executing them.

The scene is laid before the house of Medea in Corinth, the decoration of the back-scene representing the house itself, and the orchestra an open space in front of it. The time is morning, the children having just quitted their exercises at the running-ground (46: see also 340, 355). The Chorus are women of Corinth, who feel sympathy with the misfortunes of their neighbour and pay her a visit of condolence. Two actors would be sufficient for all the parts, as there are never more than two speakers upon the stage. According to the Greek method of constructing a tragedy, the story is told by a series of monologues or dialogues separated by lyric songs, sung by the Chorus and accompanied with music and dancing. Here and there the Chorus, represented for this purpose by its leader (κορυφαῖος), assumes the part of an actor, conversing with the personages upon the stage or commenting upon what passes there. Some of their songs, in particular that which expresses their distress and agitation at the moment of the murder (1251—1292), appear to have been sung by single voices taking up the sentences in succession.¹

¹ A careful discussion of this point by O. Hense will be found in the Rheinisches Museum, Neue Folge, 1876, p. 582.
INTRODUCTION.

Analysis.

The play is divided as follows:

Prologue (πρόλογος) 1—130.

An old female servant of Medea, who from her story and from the list of dramatis personæ appears to have been her προφός or attendant from childhood, wearied with vain endeavours to console her mistress, comes out of the house to relieve her feelings by complaining "to earth and heaven" (57). She describes with bitter regret the flight of Medea from her old home to Iolkos, and from Iolkos to Corinth, the recent marriage of Jason with the princess, and the effect of it upon Medea. She is anxious about Medea's health and much alarmed by her strange and menacing behaviour towards her children. Presently the children arrive, escorted by their παιδαγωγός (see on 49). From the conversation of the two servants we learn that there are rumours in the city of a fresh misfortune. King Kreon is said to have resolved on the expulsion of Medea from Corinth. While they are speaking, Medea is heard within, uttering laments and imprecations, which are repeated at the sight of the children (113) as the παιδαγωγός, after warnings to keep his news to himself and be careful of his charges, conducts them into the house.

Entrance of the Chorus (πάροδος) 131—212.

The Chorus, women of Corinth, give an explanation of their arrival, a common feature in a Greek play, technically called τὰ παροδικά. They have heard the cries of Medea, which are repeated from time to time
throughout the scene, and pitying her distress, have come to make enquiries. The nurse briefly describes the situation, and once more lets fall a vague hint of danger (171). The visitors suggest that if Medea could be induced to come out and talk with them it would be safer for the moment and might do her good. The nurse agrees to try her persuasions, wishing at the same time for a more powerful charm: music, she thinks (190), might have helped in such cases, if musicians had not wasted all their skill upon unnecessary accompaniments to the pleasures of the table. When she has left the stage the voice of Medea is heard replying to her supposed expostulations with angry laments (see 204); after a time the sounds subside, Medea, as the sequel shows, having yielded. [The part of the Chorus in this scene is divided into a προφόδος or prelude (131—137), a στροφή and corresponding ἀντιστροφή sung here as elsewhere by the halves of the Chorus respectively, and an ἐπιφόδος or conclusion.]

First Episode (ἐπιευσόδιον) in three scenes or sections, (1) Medea and the Chorus-leader, (2) Kreon and Medea, (3) Medea (214—409).

(1) Medea attended by servants (see 820) is led from the house and apologizes to her visitors for her hesitation before meeting them (214—227). She describes her forlorn condition, and protests against the hard destiny of women, who are compelled to choose a husband in ignorance and stake their whole existence upon the choice (228—251). She feels that her friends, having happy homes, can only imperfectly sympathize with her, but is encouraged to hope that
if she forms a plan to avenge herself upon her husband, for the sake of the sex they will not betray it. To this they all consent (267), and are thus morally bound over to the part of acquiescence which they afterwards play, and which, as theatrical usage required their presence throughout the piece, it was practically convenient that they should play.

(2) Kreon, who is to be figured as a very old man, (see 1209), arrives accompanied by guards, and orders Medea to quit the city at once and under his own eyes (269—276). Medea humbly asks the reason (277—281) and is told that the king fears danger to himself, his daughter and Jason, from her skill in black arts and her reported menaees (282—291). Medea exclaims against the disadvantages of learning and the reputation of learning (292—305), which yields no profit (296), and exposes the possessor to dislike in two forms, the contempt of the ignorant (298), and the jealousy of pretenders to knowledge (300). All this she has long known, but in Kreon she now finds the new hostility of fear (στο ἀφοβεῖν με, 306). This fear is needless; with Kreon and his daughter she has no quarrel, and though she will not conceal her resentment against Jason, she knows her helplessness too well to think of revenge (307—315). Kreon replies that a dissembling enemy is even more dangerous than an open, and repeats his commands (316—323). Medea falls at his feet, and after the Greek manner of supplication lays her hands first upon his knees (324) and then upon his arm (339). She entreats and he insists, the dialogue becoming rapid, and almost passing into a personal struggle.
She then begs (336) for a single day to prepare. To this Kreon reluctantly consents (348—356), and with strict injunctions not to exceed the time, leaves her.

(3) The Chorus express compassion for her desperate situation (357—363). Medea, instantly changing her tone, answers them that the delay which the king has been fool enough to grant will be quite enough for her vengeance (364—375). She deliberates upon open violence but decides at first (384) to employ the safer and more familiar method of poison. On second thoughts, she remembers that she has no home and therefore no motive for escaping (386), and resolves to wait a little for the chance of finding a refuge, but in the alternative (392) to seek death and revenge together. She clenches her resolution by recalling once more her dignity and her wrongs, and then addresses herself in earnest to the consideration of her plans (395—409). While she reflects, the Chorus sing the

First Stasimon (410—445). [The στασιμὰ or στασιμὰ μέλη are songs sung by the Chorus in position (στάσις) upon the orchestra. They are strophic (i.e. to a στροφή or stanza sung by one half of the Chorus answers a similar stanza or ἀντιστροφή sung by the other half), and mark off the main divisions of the action (επεισόδια) from one another.]

Nature (they sing) is out of course (410, 411). Treachery and perjury must, after the conduct of Jason, be attributed to the male sex (412, 414), while woman will have her turn of praise (415—420). Poets must give up their favourite theme, the faithlessness of woman; for had the women been poets,
the charge might have been retorted; the past supplies abundant material to both sides (421—430).

Medea lost both home and father by her own fault, now she has lost by misfortune both home and husband, and is become an outcast. Truth and honour have, it seems, departed from Hellas (431—445.)

Second Episode (446—626), Jason, Medea, and the Chorus-leader. Jason enters, and addresses Medea in a cool and somewhat contemptuous tone. Her obstinacy in provoking powerful enemies has cost her a comfortable home, and it is well for her that it is no worse; for his own part, he bears no grudge; he has done his best to save her from herself, and for the sake of old kindness is ready even now to supply her and the children with means for their journey (446—464). Medea replies with a torrent of invective. She is glad that his impudence in facing her has given her the opportunity of speaking her mind (465—474). She reminds him that she saved his life (475) and avenged his wrongs (483), in return for which he has broken his solemn oath and, though a father, deserted his wife and children for the sake of indulging a new passion (488—498). With an ironical assumption of friendly confidence (499) she requests his advice as to her future course. Is not every home that she has had now closed against her by injuries done for his sake (499—508)? Her exile will publish his gratitude and doubtless redound to his credit (509—515). Bad metal is proved by testing; why is there no touchstone for bad men? (516—519). The Chorus stand shocked and helpless, their leader re-
marking that the quarrel of old lovers is without remedy (520, 521). Jason, however, is at no loss for a reply. After a sneer at his wife's "plague of tongue" (γλωσσαλγία 525), he observes that if she saved his life it was because she could not do without him. His thanks are due therefore not to her but to Love (526—531). And, waiving that, she has been more than paid in exchanging a brutal and obscure existence among savages, who could not appreciate her, for renown and a decent life in civilized Hellas (532—544). As for the charge that he has sacrificed her to his new love—on the contrary, his conduct has proved that he can both use his wits (σοφός) and control his inclinations (σωφρων) in order to obtain the power to protect her and his children (545—550). He is neither weary of Medea nor in love with the princess, but having though an exile had the happiness to please her, he has grasped the chance of raising himself, Medea and his family by means of the connexion from poverty to opulence. The prudence of this any one might see; but a woman, where her love is concerned, can see nothing else, and Medea is like the rest (551—575).

The Chorus-leader is staggered by Jason's pleading, and doubts her own judgment (κει παρα γνώμην ἔρω 577), though she cannot admit that treachery is to be excused (576—578). But Medea is not to be embarrassed by subtleties. She does not agree with the common opinion that ingenuity in argument is useful to a villain. On the contrary, his confidence in his powers of misrepresentation makes him incautious in offending, and in the end exposes him to shame (579
—583). Let Jason, if he can, answer this—why, if his new marriage was so well-meant, he did not seek her consent to it? "Your present behaviour," replies Jason, "answers why." Medea repeats her charge, and Jason his denial, and arguments are exchanged for insults, till Jason (609) abruptly terminates the interview by repeating his offer of assistance; Medea indignantly refuses; Jason simply remarks that the responsibility is now hers and not his, and leaves without adieu, Medea flinging a taunt and a threat after him as he goes, and then relapsing into meditation (610—626).

Second Stasimon (627—662). The painful scene just past, the humiliation of Jason and the fury of Medea, suggests to the Chorus a prayer to be saved from the excesses of Love (627—642), and from the dangers of exile (643—652), of which they have before them a miserable example (653—656). They conclude with a curse upon ingratitude (657—662).

Third Episode in two scenes, (1) Aigeus and Medea, (2) Medea and the Chorus (663—823).

(1) Aigeus, king of Athens, arrives at Corinth by accident. He is on his way home from Delphi, where he has been consulting the oracle respecting his childlessness, and is going to Troizen, in the northeastern corner of Peloponnesos, to submit to the wisdom of Pittheus, king of Troizen, the answer he has received. Medea is well known to him (677; compare 539) and he salutes her with great respect. After a dialogue which discloses these facts (663—687), Medea emphatically wishes him blessing and good-speed (688). Her tone awakens his attention; he notices the
signs of grief in her face and enquires the cause (689). In a rapid alternation of question and answer Medea acquaints him with her wrongs (690—708), and follows up the impression produced by imploring him, upon her knees, to give her an asylum in Athens. In return she promises by her arts to put an end to his childlessness (709—718). Aigeus, a kindly but cautious personage, thoroughly Greek in his prudent religion and benevolent selfishness (see 720), is tempted to consent, but gives Medea to understand that he will run no risk of offending his ally, the king of Corinth. Once in Athens, she would have (according to Greek "international law") the right of a suppliant, and her enemies could not complain if she were protected; but in getting to Athens she must shift for herself (719—730). Medea accepts the terms but—here a difficulty arises. Medea knows, though Aigeus does not, that she intends before leaving Corinth to murder this very ally and his daughter. She foresees the pressure which the Corinthians will put upon Aigeus to give her up, and desires to lay him under the strongest possible obligation not to do so, the obligation of an oath. At the same time she is unwilling to betray suspicion in the very act of invoking his generosity. She puts her request, therefore, in the form of a suggestion for his benefit. Her enemies are powerful, and it will be well for him as a man of honour to secure himself against yielding by providing himself beforehand with a good answer to them. He will be better able to resist, if he can say "I have sworn", than if he can merely say "I have promised" (734—740). Aigeus drily compliments her
on her "diplomatic foresight", but agrees that for him—and for her—it will be safer that he should swear (741—745), which accordingly he does, Medea dictating the oath (746—755), and then somewhat abruptly departs. The Chorus pray for his safe return and the fulfilment of his desires, and pronounce him "a worthy man".

(2) Medea, having now secured the refuge for which (see 390) she was looking, exults in the near prospect of revenge (764—771). She opens her plans to the Chorus, begging them, in her fierce impatience, to "take the tale unsweetened", or to use our English metaphor "unvarnished" (773): she will recall Jason, and by feigned submission obtain leave to send her children to the bride with a complimentary gift of a wreath and robe, under pretence of procuring, for them only, remission of the sentence of banishment. The gifts will be poisoned, and if the bride puts them on, she dies (774—789). Next, to complete the ruin of Jason's home, she will slay her own children and fly. Revenge is now her one possible good (798), and that she will have (790—810). The Chorus-leader attempts to protest, but Medea (819) declines discussion, and despatches an attendant, probably the Nurse, to fetch Jason.

[An interesting question arises here as to the stage-representation of the play. When is the preparation of the poisoned wreath and poisoned robe supposed to take place? At 789 Medea distinctly speaks of it as yet to be done—τοιοῦτος εὐφρενὸς μὴν ἐπιθυμήσω (see the note on 963); at 950 it must be assumed that the gifts are lying in the house, easily ac-
cessible, and already charged with the deadly cosmetic.

Even if we neglect the words just quoted, or put a forced meaning on χρίσω δωρήματα, such as the gifts will be anointed, it is still impossible to suppose, either that Medea kept them always ready, or that she has prepared and laid them out before the commencement of the action. As to the first supposition, Medea would not long have retained her reputation for subtlety, if decorations, so tempting that no woman could refuse to put them on and so pernicious that the wearer must almost immediately die, had been commonly left in a place where a servant could find them at a moment's notice and without directions. Moreover the account of the death of the victims (1167—1219), marvellous enough in any case, is not even credible as fiction, unless the poison was and remained liquid; this is confirmed by the manner in which, from the circumstances and other evidence, we should infer that it was applied and concealed (see the note above-mentioned): and if so, it cannot have been applied very long before. By assuming that the preparation was performed in the early morning before the play commences, we no doubt avoid these objections, but it is difficult to believe that this is what the poet intended, when we find Medea, after the unforeseen sentence of banishment has forced her to action, still balancing the advantages of poison and dagger (376), and deciding for poison only after the unforeseen visit of Aigeus. It remains then to accept 789 in its plain sense, and we are then confronted with the necessity that between 789 and 950 Medea
must leave the stage. In the case of Sophokles' Trachiniae a similar necessity is carefully provided for, and the time required for the operations of Deianira is assumed to elapse during a Choric song (Soph. Trach. 497—530) so constructed as not to demand her presence. If Euripides had arranged his Medea so as to make the story visibly impossible, we could scarcely have failed to hear of the blunder from Aristophanes, Aristotle and the other critics and satirists whom his popularity excited, and who pick or try to pick more than one hole in this very play. We conclude therefore that during the Third Stasimon (824—865), the only opportunity within the two limits, Medea retires to her "Colchian laboratory," as Horace has called it. But ἐτὶ οὗ σμικρὸλ πόνοι—this seemingly simple solution has no small difficulties of its own. At the end of the Third Stasimon Jason evidently finds Medea already on the stage, and more than this, the latter part of the song, we might say the whole, is addressed to her. It is true that in the Fifth Stasimon, sung while Medea in the house is murdering the children, the third person (ἀλλὰ νῦν, ὁ φάος διώγενες, κάτεργε 1258) is exchanged for the second (μάταν ἄρα γένος φίλων ἔτεκες 1262), but there is an obvious difference between these exclamations and the urgent pleading of μὴ πρὸς γονάτων σε πάντη πάντως ἴκετεύομεν τέκνα φονεύσῃς (855). Here the Chorus, it would seem, throw themselves before Medea's feet. It would be almost ludicrous to imagine that she is not to be seen.

It might perhaps occur for a moment that the infusion of the poison may take place by magic with-
out Medea's hand, but it is, I think, sufficient to raise the notion and dismiss it. So astounding a feat, performed and passing without remark, would throw the sudden miracle of the dragon-chariot (see here-after) completely into the shade. Critics have not spared the chariot; but at least Medea has a time given her (1282—1316) in which to obtain it from Helios. Part of this interval (1282—1292), being mere musical moralizing with no dramatic import, we may, according to the stage-practice of Athens, suppose of any convenient length—all the three tragedians put whole battles into a few stanzas—and besides, who shall prescribe the rapidity of the Sun-god?

It must be left then in doubt, a doubt in some ways more instructive than certainty, how the course of the story was here visibly represented. The fact is, and the closer we study our texts, the more plainly it will appear, that we know little of the practical arrangements of the Greek theatre. If a conjecture is to be hazarded, we might reasonably guess that the interval covered by the Third Stasimon comprised something more than the recitation of the song given in our texts, music perhaps or a dance, and that during this "something more" Medea was absent from the scene1].

1 I have assumed throughout the above that the MSS. χρισω in 789 is, and I think the whole play shows it to be, correct. If we could suppose the reading to be τοιοοδ' ἐξρησα φαμάκος, it would be possible to place the poisoning in the First Stasimon (410—445), when Medea's presence on the stage does not seem to be absolutely required. But at that time
INTRODUCTION.

Third Stasimon (824—865). The prospect of Medea's flight to Athens gives an opportunity (useful to a poet desirous to please an Athenian audience) for introducing the praises of that city—the ancient splendour of her citizens, descended by two lines from two gods, Earth and the Athenian river Kephisos (824—835), concerning which last the Chorus relate a legend, signifying that Athens is the home of the Arts (836—845). How can such a city give hospitality to the murderess of her children (846—850)? They implore Medea to abandon her purpose (851—865).

Fourth Episode (866—975). Medea and Jason.

The servant returns bringing Jason, who asks what Medea has to say. She apologises humbly for her late peevish and unreasonable conduct. Cooler reflexion has shewn her the wisdom of the new marriage (872—883), which is so much for her good that she ought to have rejoiced in it as her own (884—888). Jason must remember that she is a woman, and not be hard upon her (889—893). [The speech is constructed with admirable skill as an appeal both to Jason's vanity and his better feelings. He is at once overcome, and shows it, as appears from the sequel, both by his manner and by his silence. It is plain that between 893 and 894 there is a 'tableau.' Probably Jason raises Medea into his arms.] She summons the children, who are brought by the \( \pi \alpha \iota \delta \alpha - \gamma \omega \gamma \omicron \omicron \omicron \) from the house, to witness the reconciliation, Medea has not resolved upon the use of poison definitely, but only in the less probable of two alternatives.
and at the sight of them bursts into tears—of emotion, she explains (894—905), the Chorus weeping with her (906—907). “Let bye-gones be bye-gones,” says Jason (908—913), and begins to anticipate the restoration of the children to Corinth (914—921). At this Medea weeps again, much to Jason’s surprise. She checks herself hastily and turns (932) to another subject. Will not Jason entreat the king that the children may remain? Jason hesitates (940); Medea, who has calculated on his reluctance, instantly suggests that he should send his bride to her father instead; Jason catches at the proposal (944) and observes jocosely that “with her he is likely to succeed.” “No woman can resist you,” replies Medea, adding, “and I shall reinforce you with a present.” While the wreath and robe are being brought from the house she dwells, to avert suspicion, upon their peculiar value as being the gift of the Sun-god (946—955). Jason ridicules the needless waste, but Medea urges that a gift never comes amiss, and despatches the children, accompanied by Jason and the παιδαγωγός (see 1003), upon their mission.

Fourth Stasimon (976—1002). [Between the Fourth and Fifth Episode some time, perhaps as much as half-an-hour, is supposed to elapse. During this the children go to the house occupied by Jason and the princess, where they are received with much delight by Jason’s servants (see 1140), and conducted to the women’s apartments. The princess is at first indignant, but overcome by the presents gives way and consents to prefer Jason’s petition to her father. From 1002 it would appear that she actually does so
and prevails. Jason retires with the children, who are reconducted by the παιδαγωγός to Medea. Whether Medea remains at her door the whole time, or retires and returns, does not appear from the text and is not important.]

The Chorus, in a very beautiful little song, lament the fatal deeds about to be accomplished.

Fifth Episode in five scenes (1) παιδαγωγός and Medea, (2) Medea, (3) Interlude sung or recited by the Chorus-leader, (4) Medea and a Servant of Jason (ἄγγελος), (5) Medea (1003—1250).

(1) The παιδαγωγός entering with the children, announces the success of the embassy, and is surprised at Medea's manner of receiving the news, which however he attributes to her grief at separating from her children. She sends him in (1002—1020).

(2) Medea's farewell to her children (1021—1080). [This celebrated monologue is remarkable not only for the powerful representation of the contest between the desire of vengeance and maternal love, but also for the Attic subtlety of its double meaning, the language being applicable either to Medea's supposed intention of leaving her children in Corinth or to her real intention of murdering them. See the notes. At 1055 there is a 'fausse sortie': Medea orders the children in, and speaks as if on the very point to follow them and execute her purpose, but waivers again. Then, suddenly remembering the princess (1063), she embraces them passionately once more, and sends them hastily into the house (1076). At the conclusion of the speech Medea either remains on the watch, or perhaps leaves the stage in the direction
of Jason's house as if looking anxiously for tidings, (see 1116).

(3) Here, at the crisis of the play, the stage being probably clear, the action is suspended by a solemn pause, during which the events narrated in 1167—1221 are supposed to take place. The ana-
paestic recitative here delivered by the Chorus or their leader (1081—1115) is no part of the drama, and contains no allusion to the events of it, though the subject—the trials of parents and advantages of the childless—is vaguely suggested by the story.

(4) Medea suddenly returns. She sees a servant of Jason coming at full speed. In a moment he rushes upon the stage, shrieking to her to fly. Medea calmly asks the reason, and on hearing that Kreon and his daughter are dead, requests the astonished servitor to oblige her with a fuller version of his agreeable news (1134. The cause of her security appears in the sequel.) This introduces the ἀφήνεσ or narrative (1136—1221), usually found in the plays of Sophokles and Euripides. The personage delivering it was called technically the ἀγγέλος or reporter. The story, which comprises the visit of the children to the princess, her death, and that of Kreon, is, even for Euripides, remarkably graphic, but the conclusion (1222—1230) petty and pedantic. At 1230 the Servant leaves the stage.

(5) During the words of the Chorus-leader (1231 —1235) Medea is nerving herself for the murder of the children. She briefly announces her final resolution to the Chorus (1236—1241), spurs herself to the deed with a few sharp sentences, and then, with a cry
INTRODUCTION.

of desperation, enters the house and shuts the door (1250; see 1313).

Fifth Stasimon (1251—1292, probably distributed among single voices). The Chorus, overawed by Medea’s mien and prohibition (see 1054), stand without, praying wildly for divine interference (1251—1260), and warning the murderess that she will repent hereafter (1261—1270). The cries of the children are heard within, first two voices, then a single voice. All being over, the Chorus moralize upon the unexampled horror of the act (1279—1292), observing (1282—1289) that in the only such murder hitherto recorded the murderess condemned herself by suicide.

Exodos. Exit or Conclusion, in two scenes (1) Jason and the Chorus-leader, (2) Medea and Jason (1293—1414).

(1) Jason enters in haste accompanied by servants (see 1314). He asks for Medea, but stops himself, observing that her punishment is in other hands (1302) and it will be difficult to save even his children from the relatives of the murdered king and princess. Hearing the appalling truth, which is twice told before he can comprehend, it, he is about to open the door when

(2) Medea appears above (1317), with the bodies of the children in a chariot drawn by dragons¹, the gift of the Sun-god. She defies him, and he answers with cursing and reproach. Medea treats his invective with disdain (1351), triumphs over his helplessness, and

¹ We learn this from the ancient commentary and introduction to the play.
retorts insult for insult (1361—1376). Finally she refuses his request for the restoration of the bodies (1377), for which she proposes to find a place of burial safer than Corinth (1378). Upon this the storm of mutual rage breaks out again, the verse changing (1389) to the anapaestic march with which the Chorus usually accompany their exits. Here the frightened women apparently steal away in silence, and in the wild imprecactions of Jason the scene concludes 1.

Such is the framework of this famous drama, which from its production to the present day has been studied and praised by an almost unbroken succession of admirers. This popularity must be attributed, certainly not to any charm in the characters,—for though drawn with much truth to nature they are, with the unimportant exceptions of Aigeus and the servants, all unpleasing,—nor to delight of the imagination,—for there is a severe parsimony of ‘poetic colour,’—but to the sustained effect of the dramatic situations and the unsurpassed finish of the language. Terseness point and elegance prevail throughout, and there is scarcely a rough verse or a slovenly phrase from beginning to end. At the commencement of the Peloponnesian war (the Medea was first exhibited in 431 B.C.), this sort of merit, then a new discovery, was fast coming to be considered at Athens as the highest in art, and for a few generations after his own the name of “the golden Euripides” was synonymous with literary perfection. The worship of this fresh enthu-

1 The ‘tag’ at the end (1415—1419), which is found in four other plays, has no connexion with this, and evidently does not belong to it.
siasm can never be rendered again, and will not even be fully comprehended just now. Our taste is perhaps rather for depth, any depth. In Euripides there is often both an upper current of meaning and an undercurrent, but both are transparently clear, and clearness is easily taken for shallowness. However, as long as men find interest in speech, so long, we may anticipate, will the masterpieces of Euripides continue to be, as they have been, among the first commended to the attention of the student. And "for unity of general effect no plays in the world excel the Hippolytus and the Medea."
ΕΤΡΙΠΙΔΟΤ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὥθελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐσ αἰαν κυνέας Σμυπληγάδας,
μὴ γ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τιμηθεῖσα πεύκη, μὴ ἐρετμώσαι χέρας
ἀνδρῶν ἀμιστέων, οὐ τὸ πάγχρουσον δέρος
Πελία μετήλθον. οὐ γὰρ ἀν δέσποιν' ἐμὴ
Μῆδεια πῦργος γῆς ἐπλευσ' Ἰωλκίας,
ἐρωτε θυμὸν ἐκπλαγείο Ιάσονος,
οὐδ' ἀν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατφκει τήνδε γῆν Κορινθίων
ξῦν ἀνδρὶ καὶ τέκνουσιν, ἀνδάνουσα μὲν
[φυγῇ πολίτων ὤν ἀφίκετο χθόνα]
αὐτή τε πάντα συμφέροντο Ἰάσονι—
ήπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἀνδρα μὴ διχοστατῇ—
νῦν δ' ἕχθρα πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμως Ἰάσων βασιλικοῖς εὐναξεῖται,
γῆμας Κρέοντος παιδ', ὃς αἰσυμνὴ χθονός.
Μῆδεια δ' ἡ δύστηνος ἡτιμασμένη
ν.
βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιάς, πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται οἴας ἀμοιβῆς ἐξ Ἱάσονος κυρέι.
κεῖται δ᾽ άσιτος, σῶμι ὕψει ἀληθώς, τὸν πάντα συντήκουσα δακρύως χρόνον, ἐπει πρὸς ἀνδρὸς ἤσθετ ἡδικημένη, οὐτ' ὀμὴ ἐπαίροντ' οὗτ' ἀπαλλάσσουσα γῆς πρόσωπον' ὡς δὲ πέτρος ἦ θαλάσσως κλύδων ἀκούει νουθετομένη φίλων,
 ἣν μὴ ποτε στρέψασα πάλλενκον δέρνην αὐτὴν πρὸς αὐτὴν πατέρ' ἀποιμώξῃ φίλον καὶ γαῖαν οἴκους θ', οὕς προδόσω' αφίκετο μετ' ἀνδρὸς ὡς σφε νῦν ἀτιμάσας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπὸ οἶον πατρίας μαπολεῖπεσθαι χθονὸς.
στυγεὶ δὲ πάϊδας οὐδ' ὅρῳσ' εὐφραίνεται.
δέδουκα δ' αὐτὴν μὴ τι βουλεύσῃ νέον· βαρεία γὰρ φρῆν, οοὴ ἀνέξεται κακῶς πάσχουσ'. ἐγίδα τὴνδε, δεμαίνω τέ νῦν.'
[μὴ θηκτόν ὅση φάσγανον δ' ἡπατος, συγῆ δόμους ἐσβάσ', ἦ' ἐστρωται λέχος ἥ καὶ τύραννον τὸν τε γῆμαντα κτάνη, κάπετα μείζω· ἐμφορὰν λάβη τινά.]
δεινή γὰρ' οὔτοι ἔρνοβ' γε συμβαλὼν ἐξθραν τις αὐτή καλλίνικον οὐσεται.
ἀλλ' οἴδε πάϊδας ἐκ τρόχων πεπαιμένοι στείχονσι, μητρὸς οὐδὲν ἐννοούμενοι κακῶν, νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιῶν οἰκῶν κτῆμα δεσποίνης ἐμῆς, τί πρὸς πύλαιοι τὴνδ' ἄγουσ' ἐρημίαν
ΜΗΔΕΙΑ.

ἔστηκας, αὕτη θρεμένη σαυτή κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡ. τέχνων ὁπαδὲ πρέσβυ τῶν Ἰάσωνος,
χρηστόσιοι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίνοντα καὶ φρενῶν ἀνθάπτεται.

escort γὰρ ἐς τοῦτ’ ἐκβεβηκ’ ἀλγηδόνος
ὥσθ’ ἵμερός μ’ ὑπῆλθε γῆ τε κούρανη
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

ΠΑ. οὐπώ γὰρ ἡ τάλανα παύεται γάων;

ΤΡ. ξηλὼ σ’ ἐν ἀρχῇ πῆμα κοινδέπω μεσοῖ.

ΠΑ. ὁ μῶρος, εἰ χρή δεσπότας εἰπεῖν τόδε:
ὡς οὔδέν οίδε τῶν νεωτέρων κακῶν.

ΤΡ. τί δ’ ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑ. οὐδέν μετέγνων καὶ τὰ πρόσθ’ εἰρημένα.

ΤΡ. μὴ, πρὸς γενείου, κρύπτε σύνδουλον σέθεν’
σιγήν γὰρ, εἰ χρῆ, τῶνθ’ θήσομαι πέρι.

ΠΑ. ἡκουσά τοῦ λέγοντος, οὐ δοκῶν κλῦειν,
πεσοῦσον προσελθῶν, ἔνθα δὴ παλαίτεροι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τοῦσδε παῖδας γῆς ἔλαν Κορινθίας
ξῦν μητρὶ μέλλοι τήςδε κούρανος χθωνὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφῆς ὄδε
οὐκ οἶδα; βουλοίμην ὃ ἄν οὐκ εἶναι τάδε.

ΤΡ. καὶ ταῦτ’ Ἰάσων παῖδας ἔξανεξεταί
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοῦκ ἐστ’ ἐκείνος τοῦσδε δῶμαςιν φίλος.

ΤΡ. ἀπωλόμεσθ’ ἀρ’, εἰ κάκων προσοίσομεν
νέον παλαιῷ, πρῖν τὸδ’ ἐξηντληκέναι.

ΠΑ. ἀτὰρ σύ γ’, οὐ γὰρ καιρὸς εἰδέναι τάδε
δεσποίναν, ἑσύχαξε καὶ σίγα λόγον.

ΤΡ. ὁ τέκν’, ἀκούεθ’ οίος εἰς ὑμᾶς πατήρ;
ὅλοιτο μὲν μή δεσπότης γάρ ἔστ' ἐμὸς·
ἀτὰρ κακὸς γ' ὥν ἐς φίλους ἀλίσκεται.

ΠΑ. τίς δ' οὖχι θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πάς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἶνεκ' ὁú στέργει πατήρ;

ΤΡ. ἢτ', ἐν γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
οὖ δ' ὡς μάλιστα τοῦσδ' ερημώσας ἔχε,
καὶ μὴ πέλαξε μητρὶ δύσθυμομενὴ.
ὁδὴ γὰρ εἴδον ὀμμα νιν ταυρομενήν·
τοῦσδ', ὡς τι δρασείονσαν· οὐδὲ παύσεται
χόλου, σάφ' οἴδα, πρὶν κατασκῆψαι τινα.
ἐχθροὺς γε μέντω, μὴ φίλους, δράσειε τι.

ΜΗΔΕΙΑ.

ἰδ',
δύστανος ἐγὼ μελέα τε πόνων,
ἰδ' μοι μοι, πῶς ἂν ὀλοίμαν.

ΤΡ. τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεὶ κραδίαν, κινεὶ δὲ χόλον.
σπεύσατε θάσσον δώματος ἐἰσω,
καὶ μή πελάσητ' ὀμματος ἐγνῦ,
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἀγριὸν ἥθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.

ἵτε νυν χωρεῖθ' ὡς τάχος ἐἰσω.

δήλον δ' ἄρχης ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάψει
μείζων θυμῷ· τί ποτ' ἐργάσεται
μεγαλύππλαγχος δυσκατάπαυστος

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ΜΗ. αἰαῖ·
Η επαθον τλάμων ἐπαθον μεγάλων
ἀξίον ὄρνημών· ὁ κατάρατοι
παιδεῖς ὀλοισθε στυγερᾶς ματρὸς
ἐγὼ πατρὶ, καὶ πᾶς δόμος ἔρροι.

ΤΡ. ἵω μοί μου· ἵω τλήμων·
τί δὲ σοι παιδεὶς πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδε ἔχθεισ; οἴμοι,
tέκνα, μὴ τι πάθηθ' ὡς ὑπεραλγώ.
δεινὰ τυράννων λήματα, καὶ πῶς
ὁλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες,
χαλεπῶς ὀργᾶς μεταβάλλουσιν.
τὸ γὰρ εἰθισθαί ξῆν ἐπὶ ἱσοιούν
cρέισσον· ἐμοίγ' οὖν ἐπὶ μὴ μεγάλοις
ἐνχυρῶς εἰη καταγγράσκειν.

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tέκνα, μὴ τι πάθηθ' ὡς ὑπεραλγώ.
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τὸ γὰρ εἰθισθαί ξῆν ἐπὶ ἱσοιούν
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ἐνχυρῶς εἰη καταγγράσκειν.

ΤΡ. ἵω μοί μου· ἵω τλήμων·
τί δὲ σοι παιδεὶς πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδε ἔχθεισ; οἴμοι,
tέκνα, μὴ τι πάθηθ' ὡς ὑπεραλγώ.
δεινὰ τυράννων λήματα, καὶ πῶς
ὁλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες,
χαλεπῶς ὀργᾶς μεταβάλλουσιν.
τὸ γὰρ εἰθισθαί ξῆν ἐπὶ ἱσοιούν
cρέισσον· ἐμοίγ' οὖν ἐπὶ μὴ μεγάλοις
ἐνχυρῶς εἰη καταγγράσκειν.

ΧΟΡΟΣ.

ἐκλυνὸν φωνᾶν, ἐκλυνὸν δὲ βοῶν
τάς δυστάνου Κολχίδου· οὔδε πω
ἡτίοις; ἀλλ', ὁ γεραῖα, λέξον.
ἐπ' ἀμφιτυλοῦ γὰρ ἐσῳ μελάθρου βοῶν
ἐκλυνὸν· οὔδε συνήδομαι, ὁ γύναι,
ἀλγεσι δώματος. εἰπὲ, τι μοί, φίλα, κέκρανταί;

ΤΡ. οὔκ εἰσὶ δόμοι· φροῦδα τάδ' ἦδη.

τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμῳς τήκει βιοτήν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

MH. αἰαί,
διὰ μου κεφαλάς φλοξ οὐρανία
βαίη τι δέ μοι ξήν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτάν στυγεράν προλιποῦσα.

XO. ἄεις, ὦ Ζεῦ καὶ γὰ καὶ φῶς,
ιαχάν οἶναν ἀ δύστανος
μέλπει νύμφα;
τίς σοι ποτε τάς ἀπλάτου
κοίτας ἔρος, ὦ ματαία;
σπεύσει θανάτου τελευτά·
μηδὲν τόδε λίπον.
eἰ δὲ σός πόσις
καίνα λέχη σεβίζει,
κεῖνω τόδε· μὴ χαράσσουν·
Ζεὺς σοι τάδε συνδικήσει.
μὴ λίαν
τάκου δυρομένα σον εὐνάταν.

MH. ὦ μεγάλα Θέμι καὶ πόσις, ἄρτι με
λεύσσοθ' ἀ πάσχω, μεγάλους ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναομένους,
oἱ γ' ἐμὲ πρόσθεν τολμῶν ἄδικεῖν.
ὡ πάτερ, ὡ πόλις, ὃν ἀπενάσθην
αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.

TP. κλέεθ' οἷα λέγει κάπιθοτατι
Θέμων εὐκταίαν Ζηνά θ', ὦ ὅρκων
θυγήτοις ταμίας νενόμισται;
oὐκ ἦστιν ὅτως ἐν τινὶ μικρῷ
δέσποινα χόλον καταπαύσει.

ΧΘ. πώς ἂν ἐσ ὁψιν τὰν ἀμετέραν ἀντ.
ἐλθοι, μύθων τ' αὐδαθέντων δέξατ' ὁμφαν,
εἰ πως βαρύθυμον ὄργαν καὶ λῆμα φρενών μεθεῖη.
μήτοι τὸ γ' ἐμὸν πρόθυμον φίλοισιν ἀπέστω.
ἀλλὰ βασά νιν δεδρο πόρευσον οἴκων ἐξω· φίλα δ' εἰ τάδ', αὖδα· σπεύσον δὲ τι πρὶν κακῶσαι τοὺς ἔσω·
πένθος γὰρ μεγάλως τὸ δ' ὁρμᾶται.

ΤΡ. ὀράσω τάδ'· ἀτὰρ φόβος εἰ πείσω δέσποιναν ἐμὴν·
[μόχθου δὲ χάριν την' ἐπιδῶσω.]
καίτοι τοκάδος δέργμα λεανῆς ἀποταυροῦται ὁμωσίν, ὅταν τις μύθον προφέρων πέλας ὀρμηθη.
σκαίους δὲ λέγων κοὐδέν τι σοφὸς τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτωσ,
οἴτινες ὅμως ἐπὶ μὲν θαλάσσις ἐπὶ τ' εἴλαπινας καὶ παρὰ δεῖπνοις ἑὕροντο, βίου τερπνᾶς ἀκοὰς, στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὐρετο μούσῃ καὶ πολυχόρδοις θάδας παῦειν, ές ὡν θάνατοι δειναὶ τε τύχαι σφάλλουσι δόμους. καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαίσι βροτοὺς· ἰνα δ' εὖδειπνωι δαίτες, τι μαθὴν τείνουσι βοὴν;
ΕΥΡΙΠΙΔΟΥ

τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ’ αὐτοῦ
dαίτος πλῆρωμα βροτοῖσιν.

ΧΟ. ἰαχαν ἄιον πολύστονον γόων,
λιγυρὰ δ’ ἄχεα μογερὰ βοᾷ
τὸν ἐν λέχει προδόταν κακόνυμφον’
θεοκλυτεὶ δ’ ἄδικα παθοῦσα
τὰν Ζηνὸς ὀρκίαν Ὁἐμιν, ἃ νιν ἔβασεν
’Ελλάδ’ ἐς ἀντίπορον

δ’ ἀλα νῦχον ἐφ’ ἀλμυρὰν
πόντου κληδ’ ἀπέραντον.

ΜΗ. Κορινθιαὶ γυναῖκες, ἔξηλθον δόμων,
μὴ μοί τι μέμφησθ’. οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγοῦτας, τοὺς μὲν ὀμμάτων ἀπο,

τοὺς ἐν θυραίως, οἳ δ’ ἀφ’ ἑσύχου ποδὸς
dύσκλειαν ἐκτήσαντο καὶ βαθυμία.

δίκη γὰρ οὐκ ἔνεστ’ ἐν ὀφθαλμοῖς βροτῶν,
ὄστες πρὶν ἀνδρός σπλάγχνον ἐκμαθεῖν σαφῶς

στυγεὶ δεδορκός, οὐδὲν ἠδικημένος.

χρη δὲ ἔξον μὲν κάρτα προσχωρεῖν πόλει,
οὐδ’ ἀστὸν ἤνεστ’ ὀστεῖς αὐθάδης γεγῶς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὑπο.

ἐμοὶ δ’ ἀελπτόν πράγμα προσπεσοῦν τόδε

ψυχὴν διέφθαρκ’ οἴχομαι δὲ καὶ βίου

χάριν μεθεῖσα καθανεῖν χρήζω, φίλαι.

ἐν φ’ γὰρ ἤν μοι πάντα γιγνώσκειν καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ’ οὐμὸς πόσις.

πάντων δ’ ὅσ’ ἐστ’ ἐμψυχα καὶ γνώμην ἔχει

γυναῖκες ἔσομεν ἀθλιώτατον φυτόν

ἀς πρῶτα μὲν δεὶ χρημάτων ύπερβολῇ

τόσιν πρίασθαι δεσποτὴν τε σώματος

λαβεῖν λαβεῖν γὰρ οὐ—τόδ’ ἀλγιον κακῶν’
κὰν τὸν’ ἀγὼν μέγιστος, ἡ κακὸν λαβεῖν
ΜΗΔΕΙΑ.

hydrate of garlic, which, of course, is necessary for healing.

The person asked if the disease was caused by these people, and

they answered, yes, because of their negligence, because they

had no idea, and they did not try to improve, and

so they must be punished for their negligence.

Because the disease is infective, and the treatment is

phlegm, and the person asked why the medicine was

mentioned, and

they answered, because it is necessary for the patient's

improvement, because they had no idea, and they did not try to improve,

and so they must be punished for their negligence.
Μήδεια. πενθεῖν δ' οὖ σε βανμάζω τύχας. ὅρω δὲ καὶ Κρέοντα, τῆσδ' ἀνακτά γῆς, στείχοντα, καίνων ἀγγελον βουλευμάτων. 270

ΚΡΕΩΝ.

σὲ τὴν σκυθρωτὸν καὶ πόσει θυμομενήν, Μήδειαν, εἴπον τῆσδε γῆς ἔξω περὰν φυγάδα, λαβοῦσαν διώσα σὺν σαυτῇ τέκνα, καὶ μὴ τι μέλλειν: ὥς ἐγὼ βραβεύσ λόγου τοῦδ' εἰμί, κοὐκ ἀπειμὶ πρὸς δόμους πάλιν, πρὶν ἁν σε γαίας τερμόνων ἔξω βάλω. 275

ΜΗ. αἰαί: πανόλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἔξωσι πάντα δὴ κάλων, κοὐκ ἔστων ἀτής εὐπρόσωος ἐκβασις. ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὁμws, τίνος μ' ἐκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικα σ', οὐδὲν δεῖ παραμπέχειν λόγους, μὴ μοί τι δράσης παῖδ' ἀνήκεστον κακῶν. ἐνυμβάλλεται δὲ πολλὰ τοῦδε δείματος' σοφῆ πέφυκας καὶ κακῶν πολλῶν ἱδρις, 285 λυτεῖ δὲ λέκτρων ἀνδρός ἔστερημένη. κλὺς δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι, τὸν δόντα καὶ γήμαντα καὶ γαμομενήν δράσειν τι' ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι. κρείσσον δὲ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι, 290 ἣ μαλθακισθένθ' ὦστερον μεταστένειν.

ΜΗ. φεῦ φεῦ:
οὔ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον, ἔβλαψε δόξα μεγάλα τ' εἰργασται κακά. χρὴ δ' οἴποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ παῖδας περισσοῦς ἐκδιδάσκεσθαι σοφοῦς. 295
χωρὶς γὰρ ἅλλης ἦς ἔχουσιν ἄργιας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαλοῦσι μὲν γὰρ καινὰ προσφέρων σοφὰ
dόξεις ἄχρείος κοῦ σοφὸς πεφυκέαν τῶν ὅ
αὐ δοκούντων εἶδέναι τι ποικίλον
κρείσσων νομισθείς λυπρὸς ἐν πόλει φανεῖ,
ἔγω δὲ καυτῇ τῆςδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μὲν εἰμὶ ἐπίφθονος,
[τοῖς ὅ ἰσουχαία, τοῖς δὲ θατέροι τρόπον]
τοῖς ὅ αὐ προσάντης εἰμὶ κοῦ ἄγαν σοφῆ.
οὐ δὲ αὐ φοβεῖ με μὴ τι πλημμελές πάθης.
οὐχ ὅδὲ ἐχει μοι—μὴ τρέσῃ ἡμᾶς, Κρέον—
ὡς τε τυράννους ἄνδρας ἐξαρμαρτάνειν.
οὐ γὰρ τί μι ἡδικηκας; ἐξέδω κόρην
ὅτω σε θυμός ἦγεν. ἀλλ᾿ ἐμὸν πόσων
μισῶ· οὐ ὅ, οἴμαι, σωφρονῶν ἐδρας τάδε.
καὶ ἔν το μὲν σὸν οὐ φθόνῳ καλῶς ἦχεν.
νυμφεύετι, εὗ πράσσοιτε τήντε δὲ χρόνα
ἐὰτε μί οἰκεῖν καὶ γὰρ ἡδικηκεῖνοι
συγησόμεσθα, κρευσύνων νικόμενοι.

ΚΡ. λέγεις ἀκούσαι μαλθάκ', ἀλλ᾿ ἐσῳ φρενῶν
ὁρρωδία μοὶ μὴ τι βουλεύῃς κακῶν,
tοσφάδε δὴ ἡσσοῦν ἡ πάρος πέποιθα σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δὴ αὐτώς ἀνὴρ,
βάνοις φυλάσσειν ἡ σωπηλὸς σοφῶ.
ἀλλ᾿ ἐξιθυὶ ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ άραρε, κοῦ ἐχεις τέχνην ὃπως
μενεῖς παρ᾿ ἡμῖν, οὖσα δυσμενής ἐμοί.

ΜΗ. μὴ, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.
ΚΡ. λόγους ἀναλοίς· οὐ γὰρ ἀν πεῖσαις ποτέ.
ΜΗ. ἀλλ᾿ ἐξελαῖς με, κοῦδεν αἰδέσεις λιτάς;
ΚΡ. φιλῶ γὰρ οὖ σε μᾶλλον ἡ δόμους ἐμοῖς.
ΜΗ. ὥ πατρίς, ὡς σου κάρτα νῦν μνειάν ἔχω.

ΚΡ. πλὴν γὰρ τέκνων ἐμοιυε φίλτατον πολύ.

ΜΗ. φεῦ φεῦ· βροτοὶς ἔρωτες ὡς κακῶν μέγα.

ΚΡ. ὥς ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗ. Ζεῦ, μὴ λάθοι σε των ὁ αἰτίως κακῶν.

ΚΡ. ἔρπτ', ὦ ματαία, καὶ μ' ἀπάλλαξον τόνων.

ΜΗ. πονοῦμεν ἥμείς κοῦ πόνων κεχρήμεθα.

ΚΡ. τάχ' ἐξ ὁπάδων χειρὸς ωσθήσει βία.

ΜΗ. μὴ δὴτα τοῦτο γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον.

ΚΡ. ὅχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.

ΜΗ. φευξούμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

ΚΡ. τί οὖν βιάζει κοῦ ἀπαλλάσσει χερός;

ΜΗ. μίαν με μείναι τήνδ' έασον ἥμεραν

καὶ ἐξεμπεράναι φροντίδ' ἣ φευξούμεθα,

παισίν τ' ἀφορμήν τοῖς ἐμοῖς, ἔπει πατήρ

οἶδ' ὅτι προτιμᾷ μηχανήσασθαι τέκνους.

οἴκτερε δ' αἴτουσ'· καὶ σύ τοι παίδων πατήρ.

[τέφυκας εἰκὸς δ' ἐστίν εὐνοιάν σ' ἕχειν]

τοῦμον γὰρ οὐ μοι φροντὶς, εἰ φευξούμεθα,

κεῖνος δὲ κλαίω ἐμφορὰ κεχρήμενος.

ΚΡ. ἡκιστα τοῦμον λῆμ' ἐφι τυφανικόν,

αἰδούμενος δὲ πολλὰ δὴ διέφθορα·

καὶ νῦν ὁρῶ μὲν ἕξαμαρτάνων, γύναι,

ὀμος δὲ τεῦξει τοῦδε· προδονέπω δὲ σοι,

ἐι τ' ἡ πιοῦσα λαμπάς ὑπεται θεοῦ

καὶ παῖδας ἐντὸς τῆς τῆς τερμόνων χθονός,

θανεὶ· λέλεκται μῦθος ἀψευδὴς ὅδε.

νῦν δ', εἰ μένειν δεῖ, μὴν' ἐφ' ἥμεραν μίαν

οὐ γὰρ τι δράσεις δεινὸν ὅν φόβος μ' ἔχει.

ΧΟ. δύστανι γύναι,

φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.

ποι πότε τρέψει; τίνα προξενίαν;
ΜΗΔΕΙΑ.

360

ἡ δόμον, ἡ χθόνα, σωτήρα κακῶν;

365

ὡς εἰς ἀπορόν σε κλύδωνα θεὸς,

Μήδεια, κακῶν ἐπόρευσε.

370

ΜΗ. κακῶς πέπρακται πανταχῆ τίς ἀντερεῖ;

375

ἀλλ' ὄυτι ταύτη ταύτα, μὴ δοκείτε, πτώ.

380

ἐτ' εἰς' ἀγώνες τοὺς νεωστὶ νυμφίους,

καὶ τοῖς κηδεύσασιν οὐ σμικροὶ πόνοι.

385

δοκεῖς γὰρ ἂν με τόνδε θωπεύσασι ποτε,

εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;

390

οὐδ' ἂν προσεῖτον οὐδ' ἂν ἡψάμην χερῶν.

οδ' ἐσ τοσοῦτον μυρίας ἀφίκετο

οὐσ', ἐξὸν αὐτῷ τὰμ' ἔλειν βουλεύματα

γῆς ἐκβαλόντι, τῆνδ' ἀφῆκεν ἡμέραν

μείναι μ', ἐν ἢ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκρῶν

θῆσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.

380

πολλάς δ' ἔχουσα δανασίμους αὐτοῖς ὅδοις,

οὐκ οἶδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι,

πότερον ὕφαψιν δῶμα νυμφικὸν πυρί,

ἡ θηκτὸν ὥσιν φασίγανον ἢ ἡπατος,

σιγῆ δόμους ἐσβαῦσ' ἕν' ἐστρωταί λέχος.

390

ἀλλ' ἐν τί μοι πρόσαντες: εἰ ληφθῆσομαι
dόμους ὑπερβαίνουσα καὶ τεχνωμένη,

θανώσα θῆσω τοῖς ἐμοῖς ἐχθρῶις γέλων,

κράτιστα τὴν εὐθείαν, ἢ πεφύκαμεν

ςοφοὶ μάλιστα, φαρμάκοις αὐτοῖς ἔλειν.

ἐλεῖν.

καὶ δὴ τεθνάσω τίς με δέξεται πόλις;

395

τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους

ξένους παρασχῶν ῥύσεται τοῦμὸν δέμας;

οὐκ ἔστι. μείναιο' οὖν ἔτι σμικρὸν χρόνον,

ἡν μὲν τίς ἡμῖν πύργος ἀσφαλῆς φανῇ,

δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνοι,
Εὐριπίδου

 cuckold μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, χαίρων τις αὐτῶν τούμον ἀλγυνεῖ κέαρ. πικρῶς δ' ἐγώ σφιν καὶ λυγροὺς θῆσω γάμους, πικρὸν δὲ κήδος καὶ φυγᾶς ἐμὰς χθονός. ἀλλ' εἰς: φείδου μηδὲν ὄν ἐπιστασαί, Μήδεια, βουλεύουσα καὶ τεχνωμένη' ἔρπ' ἐς τὸ δεινόν νῦν ἀγών εὐψυχίας.

405
gεγὼσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἀπό. επιστασαὶ δὲ: πρὸς δὲ καὶ πεφύκαμεν γυναίκες, ἐς μὲν ἐσθλ' ἀμηχανώταταί, κακῶν δὲ πάντων τέκτονες σοφώταταί.

409
Χ. Ο. ἄνω ποταμῶν ἵερὸν χωροῦσι παγαλ', στρ. α'. καὶ δίκα καὶ πάντα πάλιν στρέφεται. ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ' οὐκέτι πίστις ἀραρε. [μαί. 414, 5] τὰν δ' ἐμὰν εὐκλειαν ἕχειν βιοτὰν στρέψονι φά- ἔρχεται τιμὰ γυναικεῖς γένει: οὐκέτι δυσκέλαδος φάμα γυναίκας ἔχει. 418, 9 

μοῦσαι δὲ παλαιγενέων λήξουσο' ἀοίδαν ἀντ. α'. τὰν ἐμὰν ὑμνεύσαι ἀπιστοσύναν.

424
οὐ γὰρ ἐν ἀμετέρᾳ γνώμα λύρας ὑπαστε θέστιν ἀοίδᾶν. 

Φοῖβος, ἀγήτωρ μελέων' ἐπεὶ ἀντάχθησ' ἀν ὑμνον ἀρσένων γέννα: μακρὸς δ' αἰῶν ἔχει 427, 8 
tολλά μὲν ἀμετέραν ἀνδρών τε μοῖραν εἶπεῖν.
ΜΗΔΕΙΑ.

σο δ' ἐκ μὲν οἰκῶν πατρίων ἔπλευσας στρ. β'.

μαινομένα κραδία, διδύμους ὀρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένα


νιαίεις χθονὶ, τὰς ἀνάνδρου

κοίτας ὀλέσασα λέκτρον,

τάλανα, φυγὰς δὲ χώρας

ἄτιμος ἐλαύνει.

βέβακε δ' ὅρκων χάρις, οὐδ' ἐτ' αἰδῶς ἀντ. β'.

Ἐλλάδι τὰ μεγάλα μένει, αἰθερία δ' ἀνέπτα.

σοι δ' οὔτε πατρὸς δόμοι,

δύστανε, μεθορμίσασθαι

μόχθων πάρα, σῶν δὲ λέκτρων

ała βασίλεια κρείσσων

δόμοισιν ἐπέστα.

ΙΑΣΩΝ.

οὗ νῦν κατειδον πρῶτον, ἀλλὰ πολλάκις

τραχεῖαν ὀργὴν ὡς ἀμήχανον κακῶν.

σοι γὰρ παρὸν γῆν τὴν ἐπὶ καὶ δόμους ἔχειν,

κούφως φερούσῃ κρεισσόνως βουλεύματα,

λόγων ματαίων οὔνεκ' ἐκπεσεῖ χθονὸς.

καμιῶ μὲν οὐδὲν πράγμα· μὴ πάογη ποτὲ

λέγουσι· Ἰάσων ὡς κάκιστος ἐστ' ἀνήρ·

ἀ δ' ἐς τυράννους ἑστὶ σοι λελεγμένα,

πᾶν κέρδος ἡγοῦ ἐξιμιουμένη φυγῇ.

καγώ μὲν ἅτι βασιλέων θυμομένων

ὀργᾶς ἀφήρουν, καὶ σ' ἐβουλόμην μένειν·

σοῦ δ' οὐκ ἀνίεις μωρλαί, λέγουσι· ἅτι

κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.

ὁμοι δὲ κάκ τῶν' οὐκ ἀπειρηκῶς φίλοις

ηκω, τόσον γε προσκοποῦμενος, γύναι,

ὡς μῆτ' αχρήμων ξυν τέκνωσιν ἐκπεσὴς.
μήτ’ ἐνδεής του. πόλλ’ ἐφέλκεται φυγῇ
cακὰ ἔων αὐτῇ καὶ γὰρ εἰ σὺ με στυγεῖς,
οὐκ ἂν δυναίμην σοι κακὸς φρονεῖν ποτε.

MH. ὃ παγκάκιστε—τοῦτο γὰρ σ’ εἰπεῖν ἔχω—

[γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακόν]
ηλθεὶς πρὸς ἡμᾶς, ἦλθες, ἔχωστος γεγώς,
[θεοίς τε κάμοι παντὶ τ’ ἀνθρώπων γένει]
οὗτοι θράσος τόδ’ ἐστίν οὐδ’ εὐτολμία,
[φίλους κακῶς δράσαντ’ ἐναντίον βλέπειν]

ἀλλ’ ἡ μεγίστη τῶν εἰν ἀνθρώπων νόσων
πασῶν, ἀναίδει’ εὗ δ’ ἐποίησας μολὼν.

ἔγω τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπῆσαι κλύων.

ἐκ τῶν δὲ πρῶτων πρῶτον ἀρέσομαι λέγειν. 475
ἐσωσά σ’, ὡς ἱσασιν Ἐλλήνων ὢσι
ταῦτόν ἐσυνεσθῆσαι Ἀργὸν σκάφος,
πεμφθέντα ταῦρων πυρπνόν ἐπιστάτην
ξεύγλαισι, καὶ σπεροῦντα θανάσιμον γυνῆ’

δράκοντά θ’, δὲ πάγχισον ἀμπέχων δέρος

σπείρας ἐσωζεί πολυπλόκοις ἄυπνος ὅν,

κτείνασ’ ἄνεσχον σοι φάος σωτήριον.

αὐτῇ δὲ πατέρα καὶ δόμους προδοθο’ ἔμους

τὴν Πηλιώτιν εἰς Ἰωλκόν ἱκόμην

ἐξὸν σοι, πρόθυμος μᾶλλον ἡ σοφωτέρα,

Πελίαν τ’ ἀπέκτειν’, ὅσπερ ἀλγιστὸν θανεῖν,

παῖδων ὑπ’ αὐτοῦ, πάντα δ’ ἔξειλον φόβουν.

καὶ ταῦθ’ ὑφ’ ἡμῶν, ὃ κάκιστ’ ἀνδρῶν, παθῶν

προδώμοις ἡμᾶς, καίνα δ’ ἐκτήσω λέχη,

παῖδων γεγώτων’ εἰ γὰρ ἡσθ’ ἄπαις ἔτι,

συγγνώστ’ ἂν ἦν σοι τοῦτ’ ἔρασθηναι λέχους.

ὀρκων δὲ φρουρὴ πίστις, οὐδ’ ἔχω μαθεῖν

εἰ θεοὶς νομίζεις τοὺς τότ’ οὐκ ἄρχειν ἔτι,
ΜΗΔΕΙΑ.

495 ἡ καὶ νὰ κεῖσθαι θέσιν ἐν ἀνθρώπους ταῦνεν, ἐπεὶ ἕνοισσα γ' εἰς ἐμ' οὐκ εὐφόρκος ὁν. 495 ἐπεὶ δὲξια χεῖρ, ἂς σοῦ πόλλα ἐλαμβάνον καὶ τῶν ὄνατων, ὥς μάτην κεχρῶσμεθα κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν. ἀγ', ὥς φίλω γὰρ ὄντι σοι κοινώσομαι, δοκοῦσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς; 500 ὀμως δ' ἐρωτηθεῖς γὰρ αἰσχῶν φανεῖ. νῦν ποὶ τράπωμαι; πότερα πρὸς πατρός δόμους, οὐς σοι προδόουσα καὶ πάτραν ἀφικόμην; ἡ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἀν ὅν δέξιαντο μ' οἶκοις ὄν πατέρα κατέκτανον. 505 ἔχει γὰρ οὔτω τοῖς μὲν οἶκοθεν φίλοις ἔχθρα καθέστηκ', οὕς δὲ μ' οὐκ ἔχρην κακῶς ὅραν, σοι χάριν φέρουσα πολεμίους ἔχω. τοὐγάρ με πολλάκις μακαρίαν Ἑλληνίδων ἔθνης ἀντὶ τὼνθε θαυμαστὸν δέ σε ἔχω τόσιν καπιστον—ἡ τάλαιν ἐγώ—
εἰ φεύξομαι γε γαίαν ἐκβεβλημένη, φίλων ἐρήμος, ξὺν τέκνως μόνη μόνοις, καλὸν γ' ὀνείδος τῷ νεόστη νυμφίῳ, πτωχοὺς ἀλάσθαι παίδας ἥ τε ἔσωσά σε. 510 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἦ τεκμηρί' ἀνθρώπους ὑπασάς σαφῆ, ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι, οὐδές χαρακτήρ ἐμπέφυκε σώματι;

ΧΩ. δεινὴ τις ὅργῃ καὶ δυνάτας πέλει, 520 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

1A. δεῖ μ', ὃς ἐσικε, μή κακὸν φύναι λέγειν, ἀλλ' ὅστε ναὸς κεδνὸν οἰακοστρόφον ἄκροισι λαῷους κρατοῦντες ὑπεκδρομεῖν τῆν σην στόμαργον, ὦ γῆναι, γλωσσαλγίαν. 525 v.
ΕΥΡΙΠΙΔΟΥ

εγώ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κανθρώπων μόνην.
οὐ δ' ἐστι μὲν νοὺς λεπτὸς—ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς ἔρως σ' ἡνάγκασε
τόξους ἀφύκτους τοῦμόν ἐκπώσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν
ὅτι γὰρ οὖν ωγησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἰληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαίαν κατοικεῖς, καὶ δίκην ἐπίστασαι
νόμοις τε χρήσθαι, μὴ πρὸς ἵσχυος χάριν
πάντες δὲ σ' ἡσθοντ' οὕσαν "Ἑλληνες σοφὴν,
καὶ δόξαν ἐσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὁροισιν ὁκείς, οὐκ ἂν ἦν λόγος σέθεν.
εἰ γὰρ ἐμούγε μὴ ὑπὲρ ξυρὸς ἐν δόμοις
μὴν ὁ Ὁρφέως κάλλιον ὁμήσαι μέλος,
εἰ μὴ πίστης ἡ τύχη γένοιτο μοι
τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι
ἐλεῖ· ἀμιλλαν γὰρ σὺ προὐθήκας λόγων.
ἀ δ' εἰς γάμους μοι βασιλικοὺς ὀνείδισας,
ἐν τῷ δὲ δεῖξω πρῶτα μὲν σοφὸς γεγώς,
ἐπειτα σώφρων, εἶτα σοι μέγας φίλος
καὶ παισὶ τοῖς ἐμοίῳ—ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην. δεύρ' Ἀιλκίας χθονὸς
πολλὰς ἐφέλκων ἐμφορας ἀμηχάνους,
τι τοῦΔ' ἄν ἡρμήν ἡμὸν εὐνομέστερον
ἡ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ἃ σὺ κνίζει, σοῦ μὲν ἔχθαίρων λέχος
κανῆς. δὲ νῦμφης ἰμέρῳ πεπληγμένος,
οὐδ' εἰς ἀμιλλαν πολύτεκνον ὑπούθην ἐξων—
ΜΗΔΕΙΑ.

άλις γὰρ οἱ γεγοτες, οὔδε μέμφομαι—
άλλ' ὡς, τὸ μὲν μέγιστον, οἴκοιμεν καλῶς,
καὶ μὴ σπανίζομεσθά, γιγνώσκων ὃτι
πένητα φεύγει πᾶς τις ἐκποδῶν φίλος,
παίδας δὲ θρέψαμε' αὖιωσ δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τούσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείνην, καὶ ἐξαντήσας γένος
εὐδαμονοῦμεν. σοὶ τε γὰρ παιδών τί δεῖ;

ἐμοί τε λύει τούσι μέλλουσιν τέκνοις
τὰ ξώντ' ὄνησαν. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἀλλ' ἐσ τοσοῦτον ἤκεθ' ὡστ' ὀρθομενῆς
ἐῦνης γυναῖκες πάντ' ἔχειν νομίζετε,

ἡν δ' αὐ γέννηται ἐγνύφορά τις ἐς λέχος,
τὰ λῶστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε: χρῆν γὰρ ἄλλοθεν ποθεν βροτοὺς
παίδας τεκνοῦσθαί, θῆλυ δ' οὐκ ἐναι γένος.
χοῦτως ἂν οὐκ ἢν οὐδὲν ἀνθρώπως κακὸν.

ΧΟ. Ἰάσον, εὐ μὲν τούσῳ ἐκόσμησας λόγους:
ὀμως δ' ἐμοιγε, κεὶ παρὰ γνώμην ἔρω,
δοκεῖς προδοὺς σὴν ἀλοχον οὐ δίκαια δρᾶν.

ΜΗ. ἦ πάλλα παλλοῖς εἰμὶ διαφώρος βροτών.

ἐμοὶ γὰρ ὅστις ἀδικῶς ὃν σοφὸς λέγειν
πέφυκε, πλείστην ξημίαν ὀφλισκάνει
γλώσσῃ γὰρ αὐχών τάδικ' εὖ περιστελεῖν,
τολμᾶ πανουργεῖν. ἐστι δ' οὐκ ἄγαν σοφός.

ὡς καὶ σὺ ἡ νυν εἰς εἰμὶ εὐσχήμων γένη
λέγειν τε δεινός ἐν γὰρ ἐκτενεῖ σ' ἐπος.

χρῆν σ', εἴπερ ήσθα μὴ κακὸς, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῆ φίλων.

ΙΑ. καλῶς γ' ἂν, οἴμαι, τοῦτ' ὑπηρέτεις λόγω,
εἰ σοι γάμον κατείπον, ἤτις οὔδε νῦν

2—2
τολμᾶς μεθείναι καρδίας μέγαν χόλον. 590

MH. οὐ τοῦτό σ᾽ εἶχεν, ἄλλα βάρβαρον λέχος πρὸς γῆρας οὐκ εὐδόξον ἐξέβαινε σοι.

IA. εὖ νυν τόδ᾽ ὦσθι, μὴ γυναικὸς οὐνεκά γῆμαι με λέκτρα βασιλέων, ἃ νῦν ἔχω, ἄλλ᾽, ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων σὲ καὶ τέκνοις τοῖς ἐμοῖς ὁμοσπόροις φῦσαι τυράννους παῖδας, ἔρνα δώμασιν. 595

MH. μὴ μοι γένοιτο λυπρὸς εὐδαίμων βίος, μηδ᾽ ὀλβος ὡστὶς τὴν ἐμὴν κνίξοι φρένα.

IA. σισθ᾽ ὡς μετευξαί καὶ σοφωτέρα φανεῖ; τὰ χρήστα μὴ σοι λυπρὰ φανέσθω ποτὲ, μηδ᾽ εὐτυχοῦσα δυστυχῆς εἶναι δόκει.

MH. ὑβρίζ᾽, ἑπειδὴ σοὶ μὲν ἔστ᾽ ἀποστροφῆ, ἐγὼ δ᾽ ἔρημος τὴνδε φευξῶμαι χθόνα. 600

IA. αὐτή τάδ᾽ εἴλον. μηδὲν ἄλλον αἰτώ.

MH. τὶ δρῶσα, μῶν γαμοῦσα καὶ προδοῦσά σε;

IA. ἄρας τυράννους ἀνοσίους ἀρμενῆ. 605

MH. καὶ σοῖς ἀραιά γ᾽ οὕσα τυχάνω δόμοις.

IA. ὃς οὖν κρινοῦμαι τῶνδε σοι τὰ πλείονα.

 ἀλλ᾽ εἰ τὶ βούλει παιοῦν ἢ σαυτῆς φυγῇ 610
προσωπεῖσμα χρημάτων ἐμῶν λαβεῖν,
λέγ᾽ ὡς ἔτοιμος ἀφθόνω δοῦναι χερὶ,
ξένους τε πέμπειν ξύμβολ᾽, οἱ δράσουσι οὔ εὐ.
καὶ ταῦτα μὴ θέλουσα μωρανέος, γῦναι:
λῆξασα δ᾽ ὀργῆς κερδανεῖς ἀμείνονα. 615

MH. οὐτ᾽ ἂν ξένους τοῖς σοῖς χρησαίμεθ᾽ ἂν,
οὐτ᾽ ἂν τι δεξαίμεσθα, μηδ᾽ ἦμῖν δίδουν:
κακοῦ γὰρ ἀνδρὸς δῶρ᾽ ὄνησιν οὐκ ἔχει.

IA. ἄλλε οὖν ἐγὼ μὲν δαιμόνας μαρτύρομαι,
ὡς πάνθ᾽ ὑποργεῖν σοὶ τε καὶ τέκνοις θέλω. 620
σοὶ δ᾽ οὐκ ἄρέσκει τάγαθ᾽ ἄλλ᾽ αὐθαδίᾳ.
ΜΗΔΕΙΑ. 21

φίλους ἀπωθεῖ· τοιγάρ ἀλγυνεῖ πλέον.

ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμῆτου κόρης ἀφῄν, χρονίζων δωμάτων ἑξώπιος· νύμφευ· ἱσῶς γὰρ, ἔνν θεῷ δ' εἰρήσεται, 625 γαμεῖς τοιοῦτον ὡστε σ' ἀρνεῖσθαι γάμον.

ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. α'. οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἄλισ ἔλθοι 630 Κύπρις, οὐκ ἄλλα θεός εὐχαρις οὖτω.

μῆτορ', ὡ δέσποτι· ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης ἰμέρῳ χρύσαο' ἀφυκτὸν οἰστόν.

στέγοι δὲ με σωφροσύνα, ἀντ. α'.

dώρημα κάλλιστον θεῶν· 636 μηδὲ ποτ' ἀμφιλόγους ὄργας ἀκόρεστά τε νείκη θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτρους προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὔνας σφ-βίζουσ' 641 ὀξύφρων κρίνοι λέχη γυναικῶν.

ὦ πατρίς, ὦ δώματα μής  ἀντ. β'.

δῆτ' ἀπολίς γενοίμαν· τὸν ἀμαχανίας ἑχουσα δυσπέρατον αἱών· 646 ὀικτρότατον ἄχεων.

θανάτῳ θανάτῳ πάρος δαμεῖν ἀμέραν τάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος ὑπερθεν ἥ γὰς πατρίας στέρεσθαι. 652 εἴδομεν, οὐκ ἐξ ἐτέρων· ἀντ. β'.

μύθον ἑχω φράσαςθαι· 654 σὲ γὰρ οὗ πόλις, οὗ φίλων τις ἴκτειν παθοῦσαν δεινότατα παθέων.

ἀχάριστος ὀλοίθ' ὅτι πάρεστι· μὴ φίλους τιμᾷν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν· εμοὶ μὲν φίλος οὐποτ' ἥσται 662
ΔΙΓΕΤΣ.
Μήδεια, χαίρε τούδε γὰρ προοίμιον κάλλιον οὖδεὶς οἶδε προσφονεῖν φίλους.
MH. ὣ χαίρε καὶ σὺ, παῖ σοφοῦ Πανδίωνος,
AI. Ἀγεῦ. πόθεν γῆς τῆς ἐπιστρωφᾶ πέδου;
MH. τί δ᾽ ὦμφαλὸν γῆς θεοπροφόν ἐστάλης;
AI. παιδῶν ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
MH. πρὸς θεῶν, ἀπαίς γὰρ δεῦρ' ἀεὶ τείνεις βίον; 670
AI. ἀπαιδεῖς ἐσμεν δαίμονός τινος τύχή'
MH. δάμαρτος οὔσης, ἥ λέξους ἀπειρος ὅν;
AI. οὐκ ἐσμὲν εὐνῆς ἄξυγες γαμηλίου.
MH. τί δήτα Φοίβος ἐπέ σου παιδῶν πέρι;
AI. σοφότερ' ἢ κατ' ἄνδρα συμβαλεῖν ἐπη. 675
MH. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;
AI. μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.
MH. τί δήτ' ἐχρησε; λέξον, εἰ θέμις κλίειν.
AI. ἄσκοι με τὸν προῖχοντα μή λύσαι πόδα.
MH. πριν ἄν τί δράσης ἢ τίν' ἐξίκη χθόνα; 680
AI. πριν ἄν πατρόφαν αὕθες ἐστίναι μόλω.
MH. σὺ δ' ὡς τί χρήζων τήνδε ναυστολείς χθόνα;
AI. Πυθέως τις ἔστι γῆς ἀναξ Τροιζηνίας.
MH. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
AI. τοῦτω θεοῦ μάντευμα κοινώσαι θέλω. 685
MH. σοφὸς γὰρ ἀνήρ καὶ τρίβων τὰ τουαδε.
AI. κάμοιγε πάντων φιλτατος δορυφέων.
MH. ἀλλ' εὐτυχοῦσι, καὶ τύχοις ὅσων ἔρας.
AI. τί γὰρ σὸν ὦμμα χρώς τε συντέτηχ' ὅδε;
MH. Αἰγεῦ, κάκιστος ἐστὶ μοι πάντων τόσις. 690
AI. τί φῆς; σαφῶς μοι σας φράσον δυσθυμίας.
MH. ἀδίκει μή Ίάσων οὐδέν ἔξ ἐμοῦ παθῶν.
AI. τί χρῆμα δράσας; φράζε μοι σαφέστερον.
MH. γυναίκ' ἐφ' ἦμιν δεσπότιν δόμων ἔχει.
AI. μῆ ποι τετόλμηκ' ἐργον αἰσχυστον τόδε; 695
MH. σάφ' ἱσθ'· ἀτιμοὶ δ' ἐσμέν οἱ πρὸ τοῦ φίλων.
AI. πότερον ἐρασθεῖς ἦ σοιν ἐχθαίρων λέχος;
MH. μέγαν γ' ἐρωτα—πιστὸς οὐκ ἐφ' φίλων;—
AI. ίτω νῦν εἴπερ ὡς λέγεις ἐστίν κακός,—
MH. —ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν. 700
AI. —δίδωσι δ' αὐτῷ τίς; πέραινε μοι λόγον.
MH. Κρέων, ὃς ἄρχει τῆς γῆς Κορινθίας.
AI. ἔγγυγνωστ' ἀγαν ἁρ' ἦν σε λυπεῖσθαι, γύναι.
MH. ὁλωλ' καὶ πρὸς γ' ἐξελαύνομαι χθονός.
AI. πρὸς τοῦ; τοῦ ἄλλου καυνὸν αὖ λέγεις κακών. 705
MH. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
AI. ἐξ δ' Ἰάσων; οὐδὲ ταυτ' ἐπήνεσα.
MH. λόγῳ μὲν οὕχι, καρτερεῖν δὲ βούλεται,
ἀλλ' ἀντομαί σε τῆς διὸ πρὸς γενειάδος
γονατῶν τε τῶν σών, ἰκεσία τε γιγνομαι, 710
οἰκτειρον οἰκτειρόν με τὴν δυσδαίμονα,
καὶ μῆ μ' ἐρημον ἐκπεσοῦσαν εἰσίδης,
δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον.
οὔτως ἔρως σοι πρὸς θεῶν τελεσφόροις
γένοιτο παῖδων, καυτὸς ὀλβιος θάνοις.
715
eὔρημα δ' οὐκ οἶσθ' οἶον εὐρηκας τόδε:
παῦσω δὲ σ' ὄντ' ἄπαιδα, καὶ παῖδων γονῶς
σπεῖραι σε θήσω· τοιάδ' οἶδα χάρμακα.
AI. πολλῶν ἐκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἑπείτα παῖδων ὑπ' ἐπαγγέλλει γονᾶς.
720 ἐς τούτο γὰρ δὴ φρούδος εἰμι πᾶς ἐγὼ.
οὖτω δ' ἔχει μοι σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προέξενεν δίκαιος ὑπ' 
τοσόνδε μέντοι σοι προσημαίνω, γύναι'.
ἐκ τῆς δὲ μὲν γῆς οὖ σ’ ἄγειν βουλήσομαι, 
αὐτῇ δ’ ἐάνπερ εἰς ἐμοὺς ἐλθης δόμους, 
μενεῖς ἁσυλος, κοῦ σε μὴ μεθῷ τινι. 
ἐκ τῆς δὲ αὐτῇ γῆς ἀπαλλάσσου πόδα: 
ἀναίτιος γὰρ καὶ ἔνοις εἶναι θέλω.

ΜΗ. ἐσται τάδ’ ἀλλὰ πίστις εἰ γένοιτό μοι 
τούτων, ἔχομι ἀν πάντα πρὸς σέθεν καλῶς.

ΑΙ. μῶν οὐ πέποιθας; ἡ τί σοι τὸ δυσχέρες;

ΜΗ. πέποιθα. Πελίου δ’ ἐχθρός ἐστὶ μοι δόμος 
Κρέων τε. τούτοις δ’ ὀρκίουσι μὲν ζυγεῖς 
ἀγουσίν οὐ μεθεῖς ἀν ἐκ γαίας ἐμὲ, 
λόγους δὲ συμβας καὶ θεῶν ἀνώμοτος 
φίλος γένοι’ ἀν κατικηρυκεύμαι 
τάχ’ ἀν πίθοιο’ τάμα μὲν γὰρ ἄσθενῆ, 
τοῖς δ’ ὁλβος ἐστὶ καὶ δόμος τυραννικός.

ΑΙ. πολλὴν ἔλεξας ἐν λόγοις προμηθιάν’ 
ἀλλ’ εἰ δοκεῖ σοι δράν τάδ’, οὐκ ἄφισταμαι. 
ἐμοὶ τε γὰρ τάδ’ ἐστὶν ἀσφαλέστατα, 
σκῆψιν τιν’ ἐχθροῖς σοῖς ἔχοντα δεικνύναι, 
τὸ σὸν τ’ ἄραρε μᾶλλον’ ἔξηγοι’ θεοὺς.

ΜΗ. ὁμοῦ πέδου Γῆς πατέρα θ’ Ἡλιον πατρὸς 
τούμον θεῶν τε συντιθεῖς ἀπαν γένος.

ΑΙ. τί χρήμα δράσειν ἢ τί μή δράσειν; λέγε. 

ΜΗ. μὴ’ αὐτὸς ἐκ γῆς σῆς ἔμ’ ἐκβαλεῖν ποτε 
μὴ’, ἀλλὸς ἦν τις τῶν ἐμῶν ἐχθρῶν ἄγειν 
χρήσῃ, μεθήσειν ἑών ἐκουσίω τρόπῳ.

ΑΙ. ὁμονοι Γαίας δάπεδον Ἡλιον τε φῶς 
θεοὺς τε πάντας ἐμμενεῖν ἂ σου κλῦω.

ΜΗ. ἀρκεῖ: τί δ’ ὀρκὼ τῷ δι μὴ ἐμένων πάθοισ;

ΑΙ. τοῦσι δυσσεβοῦσι γίγνεται βροτῶν.

ΜΗ. χαίρων πορεύον πάντα γὰρ καλῶς ἔχει 
κάγω πόλιν σὴν ὡς τάχιστ ἀφίξομαι,
ΜΗΔΕΙΑ.

πράξας' ἄ μέλλω καὶ τυχοῦσ' ἄ βούλομαι.

ΧΟ. ἀλλὰ σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, δὲν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξεις, ἐπεὶ
γενναῖος ἀνήρ,
Ἀγεῦ, παρ' ἐμοὶ δεδόκησαι.

ΜΗ. θ' Ζεὺς Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
γεννησόμεσθα, κεῖς ὅδον βεβήκαμεν'
νῦν δ' ἔλπις ἐχθροὺς τοὺς ἐμοὺς τίσεν δίκην.
οὕτος γὰρ ἀνήρ ἢ μάλιστ' ἐκάμνουμεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων'
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἁστυ καὶ πόλισμα Παλλάδους.

ἡδ' δὲ πάντα τάμα σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους·
πέμψας' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς δόξην ἐλθεῖν τὴν ἐμὴν αἰτήσωμαι·

μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
[γάμους τυράννων οὐς προδούς ἡμᾶς ἔχει]
καὶ ἔμμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσωμαι,

οὐχ ὡς λυποῦσ' ἄν πολεμιάς ἐπὶ χθονὸς,
[ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίζαι]
ἀλλ' ὡς δόλωσι παῖδα βασιλέως κτάνω.

πέμψῃ γὰρ αὐτοὺς διὸ ἔχοντας ἐν χερῶι,
[νύμφῃ φέροντας τίνιδε μὴ φεύγειν χθόνα] 785
λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον' 
κάνπερ λαβοῦσα κόσμον ἀμφιβῇ χροῖ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἄν θύγγα κόρης' 
τοιοῦστε χρίσω φαρμάκοις δωρήματα.
ἐνταύθα μέντοι τόνδ’ ἀπαλλάσσω λόγον· ὡμωξά δ’ οἴον ἐργον ἔστ’ ἐργαστέον τούντεῦθεν ἡμῖν· τέκνα γὰρ κατακτεῖν τάμ’. οὕτως ἔστιν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ’ Ἰάσωνος ἔξεμι γαίας, φιλτάτων παίδων φόνον
φεύγονσα καὶ τλᾶσ’ ἐργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ιτω’ τί μοι ἔχειν κέρδος; οὔτε μοι πατρίς ὦτ’ οὐκός ἐστιν οὔτ’ ἀποστροφῆ κακῶν.
ἡμάρτανον τόθ’ ἡμίκ’ ἐξελιμπανον
dόμοις πατρίσθις, ἀνδρὸς Ὁληθνος λόγοις
πεισθεῖσ’, δὲ ἡμῖν ἔχειν θεϊ τίσει δίκην.
οὔτ’ ἐξ ἐμοῦ γὰρ παίδας ὄψεται ποτε
ξώντας τὸ λουπὸν οὔτε τῆς νεοξύγου νύμφης τεκνώσει παῖδ’, ἐπεὶ κακῆν κακῶς
θανεῖν σφ’ ἀνάγκη τοῖς ἐμοῖς φαρμάκοις.
μηδείς με φαύλην κασθενῆ νομιζέτω
μηδ’ ἡμιχαίαν, ἀλλὰ θατέρου τρόπον,
βαρείαν ἐχθροῖς καὶ φίλουσιν εὔμενήν
τοὺν γὰρ τοιοῦτον ἐυκλεέστατος βίοσ.

Χ. ο. ἐπείπερ ἡμῖν τόνδ’ ἐκοίνωσας λόγον,
σὲ τ’ ὁφελείν θέλουσα καὶ νόμοις βροτῶν
ἐξυλαμβάνουσα, δράν σ’ ἀπεννέπω τάδε.

Μ. ο. ώσ’ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
tαδ’ ἐστὶ, μὴ πάσχουσαν ὡς ἐγὼ κακῶς.

Χ. ο. ἀλλὰ κτανεῖν σὸν σπέρμα τολμῆσεις, γύναι;
Μ. ο. οὕτω γὰρ ἄν μάλιστα δημιθεὶ τόσις.
Χ. ο. σὺ δ’ ἂν γένουι γ’ ἀθλιωτάτη γυνῆ.
Μ. ο. ἰτω’ περισσοὶ πάντες οὐν μέσῳ λόγοι.

ἄλλ’ εία χώρει καὶ κόμῳ Ἰάσωνα·
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξης δὲ μὴδὲν τῶν ἐμοὶ δεδομένων,
ἐπερ φρονεῖς εὐ δεσπότας γυνῆ τ' ἔφυς.

Χ.Ο. Ἐφανθείσα τὸ παλαιὸν ὄλβιον,  στρ. α'.
καὶ θεῶν παίδες μακάρων, ιερᾶς 825
χώρας ἀπορθήτου τ' ἀπο—φερβόμενοι
κλεινοτάταν σοφίαν, οἰεὶ διὰ λαμπροτάτου
βαίνοντες ἄβρως αἰθέρος, ἕνθα ποῦ ἄγνας 830
ἐννέα Πιερίδας Μοῦσας λέγουσι
ξανθάν 'Ἀρμονίαν φυτεύσαι—
tοῦ καλλινᾶο τ' ἀπὸ Κηφισοῦ ῥοᾶς: ἀντ. α'.
tὰν Κύπριν κληξονιν ἀφυσαμέναν 836
χώραν καταπνεῦσαι μετρίας ἀνέμων
ἤδυπνούσας ἀργας: αἰεὶ δ' ἐπιβαλλομέναν 840
χαίταισιν εὐώδῃ ροδέων πλόκον ἀνθέων
tὰ σοφίας παρέδρους πέμπειν ἔρωτας,
pαντοίας ἀρετᾶς ἐξνέργους. 845
†πῶς ὅπων ἵερων ποταμῶν  στρ. β'.
ἡ πόλις ἡ φίλων
πόμπιμος σε χώρα
τὰν παιδολειτείραν ἐξει,
tὰν όυχ ὅσιαν μετ' ἄλλων;
σκέψαι τεκέων πλαγάν, 850
σκέψαι φόνον οἰον αἴρει,
μῇ, πρὸς γονάτων σε πάντως
πάντη θ' ἱκετεύσειν,
tέκνα φοινεύσης. 855
πόθεν θράσος ἢ φρένος ἢ  ἀντ. β'.
χειρὶ †τέκνων† σέθεν.
καρδίαν τε κήψει
δεινὰν προσάγουσα τόλμαν;
πῶς ὅ δ' ὀμματα προσβαλοῦσα 860
tέκνοις ἀδακρυν μοίραν
σχήσεις φόνου; οὐ δυνάσει,
παίδων ἰκετάν πιτνόντων,
tέγξαι χέρα φονίαν
tλάμον τυμφή.

IA. ἥκω κελευσθείς· καὶ γὰρ οὖν ὅσε θυσμενής
οὐ κἂν ἀμάρτους τοῦτδε γ', ἀλλ' ἀκούσωμαι
tί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

MH. Ἰάσον, αὐτοῦμαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τας δ' ἐμᾶς ὄργας φέρειν
εἰκὸς σ', ἐπεὶ νῦν πόλλ' ἅπερισταῖ σύλλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἄφικόμην,
καλοδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖς βουλεύσιν εὖ,
ἐχθρὰ δὲ γαῖας κοιράνους καθόσταμαι
πόσει θ', ὃς ἡμῖν δρᾶ τὰ συμφορώτατα,
γῆμας τύραννον καὶ κασιγνήτους τέκνους
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ—τί πάσχω;—θεὼν ποριζόντων καλῶς;
οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φῖλων;
ταύτ' ἐννοηθεὶσ' ἡσθόμην ἄβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

νῦν οἷν ἐπαινῶ, σωφρονεῖν τὲ μοι δοκεῖς
κῆδος τοῦ ἡμῖν προσλαβῶν, ἐγὼ δ' ἀφρων,
ἡ χρῆμα μετείναι τῶν ἐν τῶν βουλευμάτων
καὶ εὐγγαμεῖν σοι καὶ παρεστάναι λέχει,
νύμφη τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμέν οἷὸν ἐσμεν, οὐκ ἐρῶ κακὸν,
γυναῖκες· οὐκον χρῆ ἑξουσιοῦσθαι κακοῖς,
οὐδ' ἀντιτείνειν, νῇπτε ἀντὶ νῃπῶν.

παριέμεσθα, καὶ φαμεν κακῶς φρονεῖν
τοτ'· ἀλλ' ἀμεινον νῦν βεβουλεύμαι τάδε.
ΜΗΔΕΙΑ.

29

ω τεκνα τέκνα, δεῦτε, λείπετε στέγας,
εξελθεί, ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν, καὶ διαλλάξῃ ἀμα
tῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα
στοινᾶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιάσ. οἴμοι κακῶν
ὡς ἐννοούμαι δή τι τῶν κεκρυμένων.
ἀρ', ὦ τέκν', οὖτω καὶ πολῶν ψυντες χρόνου
φιλὴν ὁρέξετ' ὀλένην; τάλαιν ἐγὼ,
ὡς ἀρτίδακρυς εἰμι καὶ φόβοι πλέα.
χρόνῳ δὲ νείκος πατρὸς ἐξαιρουμένη
ὁψεν τέρειναι τῇνδ' ἐπλησα δακρύων.

900

ΧΟ. καμοὶ κατ' ὁσσῶν χλωρὸν ὑμηθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακὸν.

ΙΑ. αίνῳ, γυναι, τάδ', οὖδ' ἐκεῖνα μέμφομαι·
eἰκὸς γὰρ ὁργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολωτος ἀλλοίοις, τόσει.†
ἀλλ' ἐς τὸ λύον σὸν μεθέστηκεν κέαρ,
ἐγνως δὲ τὴν νικώσαν ἀλλὰ τῷ χρόνῳ'.

910

[βουλὴν γυναικὸς ἑργὰ ταῦτα σώφρονον]
ὑμῶν δὲ, παίδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς σωτηρίαν.

915

οἴμαι γὰρ ύμᾶς τῆς δε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι ἐν κασιγνήτους ἑτί.
ἀλλ' αὐξάνεσθε· τάλλα δ' ἐξεργάζεται
πατὴρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής.

920

ἴδοιμι δ' ύμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἔχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὐτῇ, τί χλωρῶις δακρύωις τεγγίεις κόροις,
στρέψαςα λευκῆν ἐμπαλιν παρνίδα,
κοῦκ ἀσμένη τόνδ̄' εξ ἐμοῦ δέχει λόγον;

ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοομένη πέρι.

925
IA. τί δή, τάλανα, τούσδ' ἐπιστένεις τέκνοις; 929
MH. ἐτικτόν αὐτούς· ζῆν δ' ὅτ' ἐξῆνυχον τέκνα, 930
εἰσηλθε μ' ὁκτος εἰ γενήσεται τάδε.

IA. βάρσει νυν' εὖ γάρ τῶν' ἐγὼ θήσω πέρι. 926
MH. δράσω τάδ' οὖτοι σοῖς ἀποστήσω λόγοις· 928
γυνὴ δὲ θῆλν, κατὶ δακρύοις ἐφυ.

 urząd' ὄντερ οὖνεκ' εἰς ἔμοι πήκεις λόγοις, 932
τὰ μὲν λελεκτά, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστείλαι δοκεῖ,
κάμοι τάδ' ἐστὶ λάστα, γυγνώσκω καλῶς,
μὴ ἐμποδῶν σοὶ μήτε κοιράνοις χθονὸς
ναιεῖν, δοκῶ γάρ δυσμενῆς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆς ἀπαρώμεν φυγῇ,
παίδες δ' ὅπως ἀν ἐκτραφῶσι σῇ χερί,
aιτὸν Κρέοντα τήνδε μὴ φεύγειν χθόνα.

IA. οὐκ οἶδ' ἀν εἰ πείσαμι, πειράσθαι δὲ χρή. 935
MH. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πάρος—
[γυναῖκα παίδας τήνδε μὴ φεύγειν χθόνα]

IA. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ. 940
MH. εἶπερ γυναικῶν ἐστὶ τῶν ἄλλων μία. 945

ξυλλήψομαι δὲ τούθε σοι καγὼ πόνου
πέμψω γάρ αὐτῇ δῷρ', ἃ καλλιστεύσαι
tῶν νῦν ἐν ἀνθρώπουσιν, οἶδ' ἐγὼ, πολὺ,
[λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον]
παίδας φέροντας. ἀλλ' ὅσον τάχος χρεών
κόσμον κομίζειν δεύρο προστόλων τινά.

ευδαιμονήσει δ' οὖν ἐν, ἀλλὰ μνηρία,
ἀνδρός τ' ἀρίστον σοῦ τυχοῦν ὀμευνέτου,
κεκτημένη τε κόσμον ὃν ποθ' Ἡλίος
πατρὸς πατὴρ δίδωσιν ἐκγόνουσιν οἷς.

λάξυνθε φερνάς τάσδε, παίδες, ἐς χέρας,
kai τῇ τυράννῳ μακαρίᾳ νύμφῃ δοτε 950
ΜΗΔΕΙΑ.

31

φέροντες· οὔτοι δώρα μεμπτὰ δέξεται.

ΙΑ. τί δ', ὦ ματαία, τῶνδε σᾶς κενοὶς χέρας;

dοκεῖς σπανίζειν δώρα βασίλειον πέπλων, 960

dοκεῖς δὲ χρυσῶν; σῶζε, μὴ δίδου, τάδε.

eἰπερ γὰρ ἡμᾶς ἄξιοι λόγου τινὸς

gυνῆ, προθῆκει χρημάτων, σὰφ' οἴδ' ἐγώ.

ΜΗ. μὴ μοι σὺ· πείθειν δώρα καὶ θεοῦς λόγος:

χρυσῶς δὲ κραίσσων μυρίων λόγων βροτοῖς. 965

ekείνης ὁ δαίμων, κείνα νῦν αὔξει θεός,

νέα τυραννεί: τῶν δ' ἐμῶν παιδῶν φυγάς

ψυχῆς ἄν ἀλλαξάιμεθ', όυ χρυσῶν μόνον.

ἀλλ', ὦ τέκν', εἰσελθόντε πλησίον δόμους

πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμῆν, 970

ικετεῦτ', ἔξαϊτεις μὴ φεύγειν χθόνα,

κόσμου διδόντες τοῦδε γὰρ μάλιστα δεί,

ἔς χείρ' ἐκείνην δώρα δέξασθαι τάδε.

Ἰθ' ὡς τάχιστα· μητρὶ δ' ὡν ἐρὰ τυχεῖν

εὐάγγελοι γένοιος πράξαντες καλῶς. 975

ΧΩ. νῦν ἔλπίδεις οὐκέτι μοι παίδων ἔοιας,

οὐκέτι· στείχουσι γὰρ ἐς φόνον ἥδη.

dέξεται νῦμφα χρυσεύων ἀναδεσμῶν

dέξεται δύστανος ἄταν' 979

ξανθὰ δ' ἀμφὶ κόμα τῆσαί τὸν "Αιδα

κόσμον αὐτὰ χεροῖν·

πείσει χάρις ἀμβροσίον τ' αὐγὰ πέπλουν ἀντ. α'.

χρυσοσκότον τε στεφάνου περιδέοται;

νερτέρως δ' ἡδη πάρα νυμφοκομήτει. 985

tούδον εἰς ἐρκος πεσεῖται

καὶ μούραν θανάτου δύστανος· ἄταν δ'

οὐχ ὑπεκφεύξεται. στρ. β'. 989

οὐ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμῶν τυράννων,

παισιν οὐ κατείδως.
ολέθρον βιοτὰ προσάγεις, ἀλόχω τε σὰ στυγερὸν θάνατον.
δύστανε, μοίρας ὅσον παροίχει. αὐτ. β'. 995
μεταστένωμαι δὲ σὸν ἄλγος, ὦ τάλαινα παῖδων
μάτερ, ἄ φονεύσεις
tέκνα νυμφίδων ἐνεκεν λεχέων, ᾧ σοι προλιπῶν
ἀνόμως ἀλλὰ ἔνυοικε τόσις ἔνυνυψ.
ΠΔ. δέσποτν', ἀφεῖνται παῖδες οἶδε σοὶ φυγῆς,
καὶ δώρα νύμφη βασιλείς ἀσμένη χεροῖν
ἐδέξατ' εἰρήνη δὲ τάκειθεν τέκνοις.
ΜΗ. ἕα.
ΠΔ. τί συγχυθείσ' ἐστηκας ἵνικ' εὐτυχεῖς,
[τι σην ἐστρεψας ἐμπαλὶν παρηίδα]
κοῦκ ἀσμένη τόνδ' ἐξ ἐμοὶ δέχει λόγον;
ΜΗ. αἰαὶ.
ΠΔ. τάδ' οὐ ἔνυφδα τοῦσιν ἐξηγγελμένοις.
ΜΗ. αἰαὶ μάλ' αὐθίς. ΠΠΔ. μὼν τιν' ἀγγέλλων τύχην
οὐκ οἴδα, δόξης δ' ἐσφάλην εὐαγγέλου;
ΜΗ. ἱγγειλας οἶ ἱγγειλας· οὐ σὲ μέμφομαι.
ΠΔ. τί δὴ κατηφές ὁμμα καὶ δακρυρροεῖς;
ΜΗ. πολλὴ μ' ἀνάγκη, πρέσβυ ταύτα γὰρ θεοῖ
κάγῳ κακῶς φρονοῦσ' ἐμηχανησάμην.
ΠΔ. θάρσει' κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.
ΜΗ. ἀλλος κατάξω πρόσθεν ἡ τάλαυ' ἐγώ.
ΠΔ. οὔτοι μονή σὺ σῶν ἀπεξύγης τέκνων.
κούφως φέρειν χρῆ θυτῶν ὄντα συμφοράς.
ΜΗ. δράσω τάδ'. ἀλλὰ βαίνε δωμάτων ἔσω,
καὶ παισὶ πόρουν οία χρῆ καθ' ἕμέραν,
ὁ τέκνα τέκνα, σφὶ τέν μὲν ἐστὶ δὴ τόλις
καὶ δῶμ', ἐν ὕ λυπόντες ἀθλίαν ἐμὲ
οἰκήσετ' αἰεὶ μητρὸς ἐστερημένοι.
ΜΗΔΕΙΑ.

ἐγὼ δ' ἐσ ἀλλην γαῖαν εἴμι δὴ φυγᾶς,
πρὶν σφῶν οὐνασθαί κατιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνᾶς ἀγηλαί λαμπάδας τ' ἀνασχεθεῖν.
ὡ δυστάλαινα τῆς ἐμῆς αὐθαδίας.

ἀλλος ἄρ' ὑμᾶς, ὁ τέκν', ἔξεθρεψάμην,
ἀλλος δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρᾶς ἑνεγκοῦσ' ἐν τόκοις ἀληθόνας.

ἡ μὴν ποθ' ἡ δύστηνος εἰχὸν ἐξπίδας
πολλᾶς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ καθανοῦσαν χερσίν εὐ περιστελεῖν,
ζηλωτὸν ἀνθρώποις' νῦν δ' ὅλωλε δὴ

gλυκεὶα φροντίς, σφῶν γὰρ ἐστερεμένη

λυπῶν διάξω βιστον ἀλγεινόν τ' ἐμοὶ.

ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις

ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντας βίου.

φεῦ φεῦ' τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;

τί προσγελάτε τὸν πανύστατον γέλων;

αἰαί' τί δράσω; καρδία γὰρ οἴχεται,

gυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.

οὐκ ἂν δυναίμην' χαίρετῳ βουλεύματα

τὰ πρόσθεν' ἀξῶ παῖδας ἐκ γαίας ἐμοὺς.

tί δεῖ με πατέρα τῶν τοῖς τούτων κακοῖς

λυποῦσαν αὐτὴν δἰς τόσα κτᾶσθαι κακά;

οὐ δὴγ' ἔγωγε. χαίρετῳ βουλεύματα.

καίτοι τί πάσσῳ; βούλομαι γέλωτ' ὀφλεῖν

ἐχθροὺς μεθείσα τοὺς ἐμοὺς ἀξιμίσιος;

τολυμητέον τάδ'. ἂλλα τῆς ἐμῆς κάκης,

τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενι

χωρεῖτε, παιδεῖ, ἐς δόμους' ὅτι δὲ μὴ

θέμις παρεῖναι τοῖς ἐμοῖς θύμασιν;


αὐτῷ μελῆσει: χείρα δ' οὔ διαφθερῶ.

v.
ΕΥΡΙΠΙΔΟΥ

ἀ ἄ.

μὴ δῆτα, θυμέ, μὴ σὺ γ' ἐργάσῃ τάδε·
ἐασον αὐτοὺς, ὦ τάλαν, φείσαι τέκνων·
+ἐκεῖ μεθ' ἡμῶν ζώντες εὐφρανούσι σε.
μᾶ τοὺς παρ.' Αἰδη νερτέρουσ ἀλάστορας,
ουτοι ποτ' ἐσται τοῦθ' ὅπως ἔχθροĩ ἐγὼ

παίδας παρῆσον τοὺς ἔμοις καθυβρίσαι——
[πάντως σφ' ἀνάγκη καθανεῖν' ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἴπερ ἐξεφύσαμεν.]

πάντως πέπρακτα ταῦτα, κοῦκ ἐκφεύξεται·
καὶ ὑ 'τι κρατὶ στέφανος, ἐν πέπλουσι τε

νύμφη τύραννος ὀλλυται, σάφ' οἶδ' ἐγὼ.

ἀλλ' εἶμι γὰρ ἤ δὴ τλημονεστάτην ὄδὸν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,

παίδας προσεπεῖν βουλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.

ὡ φιλτάτη χειρ, φιλτατον δὲ μοι στόμα,
καὶ σχῆμα καὶ πρόσωπον εὖγενεῖς τέκνων,

εὐδαιμονοῦσον, ἀλλ' ἐκεῖ· τὰ δ' εὖβαδε

πατὴρ ἀφεῖλετ'. ὡ γλυκεία προσβολή,

ὡ μαλθακὸς χρῶς πνεῦμα θ' ἡδιστὸν τέκνων. 

χωρεῖτε χωρεῖτ' οὐκετ' εἰμὶ προσβλέπειν

οἰα τ' ἔθ' ὑμᾶς, ἀλλὰ νικώμαι κακοῖς.

καὶ μανθάνω μὲν οία δρᾶν μέλλω κακά '

θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,

δόσσερ μεγίστων αἰτίως κακῶν βροτοῖς.

ΧΟ. πολλάκις ἡδη

διὰ λεπτοτέρων μύθων ἔμολον,

καὶ πρὸς ἀμίλλας ἡλθον μείζους

ἡ χρῆ γενεὰν θῆλυν ἐρεννᾶν·

ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν,

ἡ προσομιλεῖ σοφίας ἐνεκεν.
ΜΗΔΕΙΑ.

πάσαισι μὲν οὐν παῦρον δὲ—τὶ μῇ;—
γένος έν πολλαῖς εὔροις ἀν ἱσως,
κούκ ἀπόμουσον τὸ γυναικῶν.
καὶ φημι βροτῶν οἶτινές εἰσιν
πάμπαν ἀπειροὶ μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γεναμένων.
οἱ μὲν ἄτεκνοι, δι' ἀπεροσύνην
εἰθ' ἥδυ βροτοῖς εἴτ' ἀνιαρὸν
παιδες τελέσουσ' οὐχὶ τεκόντες,
πολλῶν μόχθων ἀπέχονται:
οἷσι δὲ τέκνων ἔστιν ἐν ὀίκοις
γλυκερῶν βλάστημι', ἕρωτ' μελέτη
κατατρυχομένους τὸν ἀπαντα χρόνον
πρώτον μὲν ὀπως θρέψουσι καλῶς,
βιοτόν θ' ὀπόθεν λείψουσι τέκνοις:
ἐτι δ' ἐκ τούτων εἴτ' ἑπι φλαύρους
ἐἴτ' ἑπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἔστιν ἄδηλον.
ἐν δὲ τὸ πάντων λοιπθιον ἥδη
πάσιν κατερῶ θυντοῖς κακόν·
καὶ δὴ γὰρ ἄλις βιοτόν θ' ἡφυον,
σωμὰ τ' ἐσ ἡβην ἡλυθε τέκνων,
χρηστοὶ τ' ἐγένοντ'· εἰ δὲ κυρῆσαι
daιμων οὕτος φροῦδος ἐς Ἀιδὴν
Θάνατος προφέρων σώματα τέκνων·
Pώς οὖν λύει πρὸς τοὺς ἄλλους
tήνδ' ἑτι λύπην ἀνιαροτάτην
παῖδων ἑνεκεν
θυντοῖς θεοὺς ἑπιβάλλειν;
ΜΗ. φίλαι, πάλαι δὴ προσμένονσα τὴν τύχην
καραδακῷ τάκείθεν οὐ προβήσηται.
καὶ δὴ δεδομένα τόνδε τῶν Ἰάσονος
στείχοντ’ ὅπαδῶν πνεῦμα δὴ ἱρεθυσμένον
dείκνυσιν ὅσ τι καὶνὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ὁ δεινὸν ἔργον παράνομον τ’ εἰργασμένη
Μηδεία, φεύγε φεύγε, μήτε ναίν
λυποῦσ’ ἀπήνην μήτ’ ὄχον πεδοστιβῆ.

ΜΗ. τί δ’ ἄξιόν μοι τῆσδε νυχάνει φυγῆς;
ΑΓ. ὡλωλεν ἡ τύραννος ἀρτίως κόρη

Κρέων θ’ ὁ φύσας φαρμάκων τῶν σῶν ὑπό.

ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ’ εὐεργέταις
tὸ λοιπὸν ἤδη καὶ φίλους ἐμοὺς ἔσει.

ΑΓ. τί φῆς; φρονεῖς μὲν ὅρθα κοῦ μαινεῖ, γύναι,
ἡτις τυράννων ἑστίαν ἰκισμένην

χάρεις κλύουσα κοῦ φοβεῖ τὰ τουάδε;

ΜΗ. ἔχω τι κἀγὼ τῶσδε σοῖς ἐναντίον

λόγοισιν εἰπεῖν’ ἅλλα μὴ σπέρχου, φίλος,
λέξον δ’ ὅτ’ ἠλοντο. δίς τὸ σον γὰρ ἄν

τέρψειας ἡμᾶς, εἰ τεθνασὶ παγκάκως.

ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
sὸν πατρὶ καὶ παρὴλθε νυμφικὸς δόμοις,

ἡσθημεν ὅτ’ εἰπερ σοῖς ἐκάμνομεν κακοῖς

δμῶς. δ’ ὅτ’ οἱκῶν δ’ εὖθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπείσθαι τὸ πρῶν.

κονεὶ δ’ ὁ μὲν τις χεῖρ’, ὃ δὲ ἔναθον κάρα

παΐδων’ ἐγὼ δὲ καῦτος ἡδουῆς ὑπὸ

στέγας γυναικῶν σὸν τέκνοις ἀμ’ ἐσπόμην.

δέσποινα δ’ ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,

πρὸ τιν μὲν τέκνων σῶν εἰσίδειν ἐνωρίδα,

πρόθυμον εἶχ’ ὀφθαλμὸν εἰς Ἰάσονα:

ἐπείτα μεντοὶ προφαλαύσατ’ ὁμματα,
λευκήν τ’ ἀπέστρεψ’ ἐμπαλίν παρηίδα, παίδων μυσαχθεῖοι εἰσόδους πόσις δὲ σὸς ὀργὰς αἴφνηει καὶ χόλον νεάνδος, 1150 λέγων τὰδ’ οὐ μὴ δυσμενῆς ἔσει φίλοις, παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα, φίλους νομίζουσ’ οὐσπερ ἀν πόσις σέθεν, δέξει δὲ δώρα, καὶ παραιτήσει πατρὸς φυγάς αφείναι παισὶ τοῖσ’ ἐμὴν χάριν; 1155 ἦ δ’ ὃς ἐσείδε κόσμον, οὐκ ἦνέσχετο, ἀλλ’ ἦνεο’ ἀνδρὶ πάντα’ καὶ πρὶν ἐκ δόμων μακρὰν ἀπείναι πατέρα καὶ τέκνα στάσιν, λαβοῦσα πέπλους ποικίλους ἡμπίσχετο, χρυσοῦν τε θεία στέφανον ἀμφὶ βοστρύχους, 1160 λαμπρῷ κατόπτρῳ σχηματίζεται κόμην, ἄψυχον εἰκὼ προσγελῶσα σώματος. κάπετ’ ἀναστάσ’ ἐκ θρόνων διέρχεται στέγας, ἀβρὸν βαίνονσα παλλεῖκω ποδι, δώρους ὑπερχαίρουσα, πολλὰ πολλάκις τένοντ’ ἐσ ὀρθὸν ὄμμασι σκοπουμένην. τοῦθ’ εἶν’ μέντοι δεινὸν ἤν θέαμ’ ἰδεῖν’ χροιαν γὰρ ἀλλάξασα λεχρία πάλιν χωρεὶ τρέμουσα κώλα, καὶ μόλις φθάνει θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170 καὶ τις γεραία προσπόλων, δόξασα ποιν’ Ἡ Πανὸς ὀργὰς ἦ τινος θεῶν μολεῖν, ἀνωλόλυξε, πρὶν γ’ ὀρᾷ διὰ στόμα χωροῦντα λευκὸν ἄφρον, ὀμμάτων τ’ ἄνω κόρας στρέφουσαν, αἰμά τ’ οὐκ ἐνὸν χροῖ. 1175 εἰτ’ ἀντίμολον ἤκεν ὀλολυγῆς μέγαν κωκυτόν. εὐθὺς δ’ ἦ μὲν ἐς πατρὸς δόμους ἁρμήσεν, ἦ δὲ πρὸς τῶν ἀρτίων πόσιν, φράσσουσα νύμφης συμφοράς ἀπασά δὲ
στέγη πυκνοσίν ἐκτύπει δρομήμασιν. 1180

ηδη δ’ ἀνέλκων κῶλον ἐκπλέθρου δρόμου
taxις βαδιστής περιόνων ἀν ἦπτετο,
η δ’ ἐξ ἀναύγου καὶ μύσαντος ὁμματος
dεινὸν στενάξασ’ ἢ τάλαιν’ ἡγείρετο.
dιπλοῦν γὰρ αὐτῆ' πῆμ᾽ ἐπεστρατεύετο. 1185

χρυσοίς μὲν ἅμφι κρατῆ κείμενος πλόκος
θαυμαστὸν ἢ ὅμοια παμφάγου πυρὸς;
tέπλοι δὲ λεπτοὶ, σῶν τέκνων δωρήματα,
λευκὴν ἐδαπτὸν σάρκα τῆς δυσδαίμονος.

φεύγει δ’ ἀναστάσ’ ἐκ ἥρων πυρουμένη, 1190
σείουσα χαῖτην κράτα τ’ ἄλλοτ’ ἄλλοσε,
ῥύοι θέλουσα στέφανον’ ἀλλ’ ἀραρότος
σύνδεσμα χρυσὸς εἴχε, πῦρ δ’, ἐπεὶ κόμην
ἐσεισε, μάλλον δίς τόσως ἐλάπτετο.

πίνει δ’ ἐσ οὐδας ἄμφοτερος νικωμένη, 1195
πληθὺ τῷ τεκόντι κάρτα δυσμαθὴς ἢδεῖν’
οὔτ’ ὁμμάτων γὰρ δῆλος ἦν καταστάσις
οὔτ’ εὕφες πρόσωπον, αἶμα δ’ ἐξ ἄκρον
ἐσταξε κρατῖν, συμπεφυρμένον πυρὶ,
σάρκες δ’ ἀπ’ ὅστεν ὄψε τεῦχον δάκρυν 1200

γναθμοὶς ἀδήλους φαρμάκων ἀπέρρεον,
δεινὸν θέαμα: πάσι δ’ ἦν φόβος θυγεῖν
νεκροῦ’ τύχην γὰρ εἴχομεν διδάσκαλον,
πατηρ δ’ ὁ τλῆμων ἄμφοτερος ἀγνωσίᾳ
ἀφ’ παρελθὼν δῶμα προσπίπτει νεκρῷ’ 1205

ψμωξε δ’ εὕθος, καὶ περιπτύξας δέμας
κυνεῖ προσανάδων τοιάδ’ ὧ δύστην παῖ,
τίς σ’ ὧ’d’ ἀτίμως δαιμόνων ἀπώλεσεν;
tίς τὸν γέροντα τύμβου ὀρφανὸν σύθεν
tίθησιν; οἶμοι, ἔνθανομι χοί, τέκνον.
ἐπεὶ δὲ θηρῖνων καὶ γόων ἐπαύσατο,
ΜΗΔΕΙΑ.

39

χρήζων γεραιῶν ἐξαναστήσαι δέμας,
προσείχοθ', ὡστε κυστὸς ἐρνευῖν δάφνης,
λεπτοὺς πέπλοις, δεινὰ δ' ἵνα παλαιόσματα
ὁ μὲν γὰρ ἦθελ ἐξαναστήσαι γόνυ,
η δ' ἀντελάξων· εἰ δὲ πρῶς βίαν ἄγων,
σάρκας γεραιῶς ἐσπάρασον ἀπ' ὀστέων.

χρόνῳ δ' ἀπέσβη καὶ μεθῆξ' ὁ δύσμορος
ψυχῆν κακοῦ γὰρ οὐκέτι ἦν ὑπέρτερος.

κεῖται δὲ νεκροὶ παῖς τε καὶ γέρων πατήρ
πέλας,—ποθεινὴ δὴ κλύουσι συμφορά.

καὶ μοι τὸ μὲν σὸν ἐκποιὸν ἐστώ λόγον
—γνώσει γὰρ αὕτη ζημίας ἀποστροφήν—
tὰ θυγτὰ δ' οὖ νῦν πρῶτον ἡγούμαι σκιάν
[οὐδ' ἄν τρέσας εἶπομι τοὺς σοφοὺς βροτῶν
dοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τοῦτος μεγάστην ζημίαν ὀφλισκάνειν]

θυγτῶν γὰρ οὔδείς ἐστίν εὐδαίμων ἀνήρ,
ὁλβο' δ' ἐπιρρενέτος εὐτυχέστερος
ἀλλὸν γένοιτ' ἃν ἄλλος, εὐδαίμων δ' ἃν οὖ.

ΧΟ. ἐσιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρα
κακὰ ἐξυνάψειν ἐνδίκως Ἰάσονι.

ὦ τλῆμον, ὡς σου ἐσμποράς οἰκτείρομεν,
κόρη Κρέόντος, ἦτις εἰς Ἀιδοὺ δόμους
οἴχει γάμων ἐκατί τῶν Ἰάσωνος.

ΜΗ. φίλαι, δέδοκας τοῦργον ὃς τάχιστά μοι
πάῦδας κτανοῦσῃ τῇσδ' ἀφορμᾶσθαι χθονὸς,
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἀλλὴ φονεύσαι δυσμενεστέρα χερι.

πάντως σφ' ἀνάγκη καθανεῖν. ἐπεὶ δὲ χρῆ,
ἡμεῖς κτενοῦμεν, οὐπέρ ξεφυσαμεν.

ἀλλ' εἰ ὀπλῆσον, καρδία. τὴ μέλλειμεν
τὰ δεινὰ κάναγκαία μὴ οὐ πράσσειν κακά;
άγ, ὃ τάλαινα χεῖρ ἐμή, λαβὲ ἐἴφος,
λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίον,
καὶ μὴ κακισθῆς, μηδ' ἀναμνησθῆς τέκνων,
ὡς φιλταθ', ὡς ἐτικτες. ἀλλὰ τήνδε γε
λαθοῦ βραχείαν ἁμέραν παιδῶν σέθεν,
κάπειτα θρύμει: καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
φίλοι τ' ἐφυσαν,—δυστυχῆς δ' ἐγὼ γυνή. 1250

ΧΟ. ἰὸ Γά τε καὶ παμφαῖς

άκτις Ἀελίου, κατίδετ' ἴδετε τάν
οὖλομέναν γυναίκα, πρὶν φοινίαν
τέκνους προσβαλεῖν χέρ' αὐτοκτόνον·
σὰς γὰρ ἀπὸ χρυσέας γονᾶς 1255
ἐβλαστεῖν, θεοὺ δ' αἴματι πίνειν
φόβος ὑπ' ἀνέρων.
ἀλλὰ νυν, ὃ φάος δυογενὲς, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἰκὼν τάλαι-
ναν φοινίαν τ' Ἐρμῖν ὑπ' ἀλαστόρων. 1260
μάταν μόχθος ἔρρει τέκνων, ἀντ.
μάταν ἀρα γένος φίλοιν ἔτεκες, ὃ
κυανεῖν λιποῦσα Συμπληγάδων
πετρὰν ἀξιενωτάταν ἑσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς 1265
χόλος προσπίνει, καὶ δυσμενῆς
φῶνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὄμογενὶ μά-
σματ', ἐτι τ' αἰὲν αὐτοφόνταιον οἷ-
δα θεόθεν πίνοντ' ἐπὶ δόμοις ἄχη. 1270

ΠΑ. οὖμοι, τί δράσω; ΠΑ. ποῖ φύγῳ μητρὸς χέρας;
[οὔκ οἷο, ἀδελφέ φιλτατ'. ὀλλύμεσθα γάρ.]

ΧΟ. ἀκούεις βοῶν ἀκούεις τέκνων; 1276

ἰῶ τλῆμον, ὃ κακοτυχὲς γύναι.
[νοίσ. 1276]

παρέλθω δόμους; ἀρῆξαι φονὸν δοκεῖ μοι τέκ-
ΠΙ. ναί, πρὸς θέων, ἀρήξατ' ἐν δέοντι γάρ·
ὡς ἐγγὺς ἦδη γ' ἐσμεν ἀρκύων ἐφιούς.
ΧΩ. τάλαυ'· ὃς ἀρ' ἴσθα πέτρος ἡ σίδαρος, ἀτις τεκνών
ὡν ἔτεκες 1280
ἀροτον αὐτόχειρι μοίρα κτενεῖς.
μίαν ὅ' κλῦω μίαν τῶν πάρος ἀντ.
γυναῖκων φίλοις χέρα βαλεῖν τέκνοις,
[Ἰνώ μανείσαν ἐκ θεῶν, ὃθ' ἡ Διός
δάμαρ νιν ἐξεπεμψε δωμάτων ἁλη.] 1285
πίνει δ' ἀ τάλαυ' ἐς ἀλμαν.φόνῳ τέκνων δυσσεβεῖ,
[ἀκτής ὑπερτείνασα ποντιάς πόδα,
δυνὶ τε παῖδον ξυνθανοῦ' ἀπόλλυται.]
τι δητ' οὖν γένοιτ' ἀν ἐτε δεινόν; ὦ 1290
γυναικῶν λέχος πολύπονον, ὅσα ὅ' ἁ
βροτοῖς ἔρεξας ὃδη κακά.
ΙΑ. γυναικε, αἰ τῆς ἔγγυς ἔστατε στέγης,
ἀρ' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
Μήδεια τοίοδ' ἔτ', ᾧ μεθέστηκεν φυγῇ; 1295
δεὶ γὰρ νιν ὅτοι γῆς σφε κρυφθήναι κάτω,
ἡ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιμάνους χθονὸς
ἀθέος αὐτὴ τῶνδε φεύξεσθαι δόμων;
1300
ἀλλ' οὖ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω·
κείνην μὲν οὖσ ἐδράσευν ἐρέξουσιν κακῶς,
ἐμῶν.δὲ παῖδων ἢλθον ἐκσώσων βίον,
μὴ μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῶν ἐκπράσοντες ἀνόσιον φόνων.
1305
ΧΩ. ὦ τλῆμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,
Ἰάσων' οὐ γὰρ τούσδ' ἀν ἐφθέγξω λόγους.
ΙΑ. τι δ' ἐστιν; ᾧ που καὶ' ἀποκτείναι θέλει;
ΧΩ. παιδεῖς τεθνάσι χειρὶ μητρῶθα σέθεν.
ΙΑ. ὦμοι τὶ λέεις; ὃς μ' ἀπώλεσας, γύναι. 1310
ΧΘ. ὃς οὐκέτι ὄντων σῶν τέκνων φρόντιζε δὴ.
ΙΑ. ποῦ γάρ νῦν ἐκτείν', ἐντὸς ἦ ἐσθεν δόμουν;
ΧΘ. πῦλας ἀνοίξας σῶν τέκνων ὦψει φόνον.
ΙΑ. χαλάτε κλήδας ὃς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἀρμοὺς, ὃς ἰδὼ διπλῶν κακῶν,
τοὺς μὲν θανόντας,—τὴν δὲ τίσομαι φόνῳ.
ΜΗ. τὶ τάσθε κινεῖς κάναμοχλεῖεις πῦλας,
νεκροὺς ἐρευνῶν καμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦτ'· εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἰ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτε. 1320
τοιὸνδ' ὀχήμα πατρὸς Ἡλίου πατήρ
διδῳσιν ἦμιν, ἐρμα πολεμίας χερὸς.
ΙΑ. ὦ μύσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε καμοὶ παντὶ τ' ἀνθρώπων γένει,
ἡτις τέκνουσι σοῦσιν ἐμβαλεῖν ἔφος
ἔτλης τεκούσα, καὶ ἀπαι' ἀπώλεσας·
καὶ ταῦτα δράσας' ἥλιον τε προσβλέπεις
καὶ γαιὰν, ἐργὸν τλάσα δυσσεβέστατον.
ὁλοὶ' ἐγὼ δὲ νῦν φρονώ, τὸτ' οὐ φρονῶν
ὁτ' ἐκ δόμου σε βαρβάρου τ' ἀπὸ χθονὸς
'Ἐλλῆν' ἐς οἶκον ἡγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἢ σ' ἔθρέψατο—
tῶν σῶν ἀλάστορ' εἰς ἐμ' ἐσκήφαν θεοῖ·
κτανῦσα γὰρ δὴ σὸν κάσιν παρέστιν,
tὸ καλλίπρωφον εἰσέβης Ἀργοὺς σκάφος.
1330 'Ελλῆν· ἐς οἶκον ἡγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἢ σ' ἔθρέψατο—
tῶν σῶν ἀλάστορ' εἰς ἐμ' ἐσκήφαν θεοῖ·
κτανῦσα γὰρ δὴ σὸν κάσιν παρέστιν,
tὸ καλλίπρωφον εἰσέβης Ἀργοὺς σκάφος.
1335 ἦρξω μὲν ἐκ τοιώδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκούσα μοι τέκνα,
eὐνῆς ἐκατὶ καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἦτις τοῦτ' ἀν 'Ελλῆνις γυνὴ
ἔτηρ ποθ', ὡν γε πρόσθεν ἦξιον ἐγὼ
γῆμαι σε, κῆδος ἐχθρῶν ὀλέθριῶν τ' ἐμοί,
ΜΗΔΕΙΑ.

λέαναν, οὐ γυναίκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγρωτέραν φύσιν.
ἀλλ' οὐ γὰρ ἂν σε μυρίους όνειδει
δάκομι τοιόνδε ἐμπέφυκε σοι θράσος. 1345
ἐρρ', αἰσχροποιε καὶ τέχνην μιαφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον αἰάζειν πάρα,
ὁς οὐτε λέκτρων νεογάμων ὄνησομαι,
οὐ παῖδας οὐς ἐφυσα καξεθρεψάμην
ἐξω προσείπειν ξώντας, ἀλλ' ἀπώλεσα. 1350

ΜΗ. μακρὰν ἄν ἐξέτεινα τοῦδ' ἐναντία
λόγουσιν, εἰ μὴ Ζεὺς πατήρ ἡπίστατο
ο' ἐξ ἐμοῦ πέπονθας οίᾳ τ' εἰργάσω.
οὐ δ' οὐκ ἐμελλες τῷ' ἀτμάσας λέχη
τερπνὸν διαξεῖν βίοτὸν ἐγγελῶν ἐμοὶ,
οὐδ' ἡ τύραννος οὐδ' ο σοὶ προθεῖς γάμους
Κρέων ἀνατί ἥρσοδε μ' ἐκβαλεῖν χθονός.
πρὸς ταύτα καὶ λέαναν, εἰ βούλει, κάλει,
[καὶ Σκύλλαν, ἦ Τυρσηνόν ψηκέςεν πέδων]
τῆς σῆς γὰρ ὃς χρή καρδίας ἀνθηψάμην. 1360

ΙΑ. καυτῇ γε λυπεῖ καὶ κακῶν κοινωνός εἰ.
ΜΗ. σάφ' ἵσθι: λύει δ' ἄλγος, ἤν οὐ μὴ 'γγελάς.
ΙΑ. ὃ τέκνα, μητρὸς ὃς κακῆς ἐκύρσατε.
ΜΗ. ὃ παῖδες, ὡς οἰκεσθε πατρώφα νόσω
ΙΑ. οὔτοι νιν ἥμη δεξια γ' ἀπώλεσεν. 1365
ΜΗ. ἀλλ' ὦβρις ο' τε σοι νεοδμήτες γάμωι.
ΙΑ. λέχους σφι κηξίωσας οὔνεκα κτανείν;
ΜΗ. σμικρὸν γυνακί πήμα τοῦτ' εἶναι δοκεῖς;
ΙΑ. ἠτις γε σώφρων' σοι δὲ πάντ' ἐστίν κακά.
ΜΗ. οὖδ' οὐκέτ' εἰσί' τοῦτο γὰρ σε' δήξεται. 1370
ΙΑ. οὖδ' εἰσίν, οἴμαι, σφ κάρα μιάστορες.
ΜΗ. ἱσασιν ὄστις ἤρεξ πημονῆς θεοί.
ΙΑ. ἱσασι δήτα σῆν γ' ἀπόπτυστον φρένα.
ΜΗ. στύγει — πικράν δὲ βάξιν ἐχθαίρω σέθεν.
ΙΑ. καὶ μὴν ἔγω σήν’ ῥάδιον δ’ ἀπαλλαγαί. 1375
ΜΗ. πῶς οὖν; τί δράσω; κάρτα γάρ κἀγὼ θέλω.
ΙΑ. θάψαι νεκροὺς μοι τούσδε καὶ κλαύσαι πάρες.
ΜΗ. οὐ δὴ’, ἐπεὶ σφᾶς τῇ’ ἐγὼ θάψω χερί,
φέρουσ’ εἰς Ἡρας τέμενος ἀκραίας θεοῦ,
ὡς μὴ τις αὐτοῦ πολεμών καθυβρίσῃ, 1380
τῷμβους ἀναστῶν’ γῇ δὲ τῇδε Σισύφου
σεμινὴ ἐορτή καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τούδε δυσσεβοὺς φόνου.
αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως,
Αἰγείς συνοικήσουσα τῷ Παιδίονος. 1385
οὐ δ’, ὁσπερ εἰκὸς, καθανεῖ κακὸς κακῶς,
Ἀργοὺς κάρα σὸν λευψάνῳ πεπληγμένος,
πικρᾶς τελευτᾶς τῶν νέων ᾗδων γάμων.
ΙΑ. ἀλλὰ σ’ Ἐρινύς ὀλέσειε τέκνων
φωνία τε Δίκη. 1390
ΜΗ. τίς δὲ κλύει σοῦ θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ἐξυπατάτου;
ΙΑ. φεῖ φεῦ, μυσαρὰ καὶ παιδολέτωρ.
ΜΗ. στείχε ἐρυθώσσω καὶ θάπτ’ ἀλοχον.
ΙΑ. στείχω, διυσσών γ’ ἀμορος τέκνων. 1395
ΜΗ. οὐπώ θρηνεῖς’ μένε καὶ γῆρας.
ΙΑ. ὡ τέκνα φιλτατα. ΜΗ. μητρ’ γε, σοὶ δ’ οὔ.
ΙΑ. κἀπεῖτ’ ἐκτας; ΜΗ. σὲ γε πημαίνουσ’. 1400
ΙΑ. αἰαι’ φιλίου χρῆς στόματος
παῖδων ὁ τάλας προσπτύξασθαι.
ΜΗ. νῦν σφε προσάνδρξ, νῦν ἀσπάζει,
τὸν ἀπωσάμενοι. ΙΑ. δὸς μοι πρὸς θεῶν
μαλακὸν χρωτὸς ψαῦσαι τέκνων.
ΜΗ. οὐκ ἔστι: μάτην ἐπος ἔρριπται.
ΙΑ. Ζεῦ, τάδ’ ἀκουεῖς ὃς ἀπελαυνομεθ’. 1405
οιά τε πάσχομεν ἐκ τῆς μυσαρᾶς καὶ παιδοφόνου τῇς δε λεαίνης; ἀλλ' ὄποσον γοῦν πάρα καὶ δύναμαι, τάδε καὶ θρηνῶ καπιθεάξω, μαρτυρόμενος δάιμονας ὡς μοι τέκν' ἀποκτείνασ' ἀποκωλύεις ψαύσαι τε χερόν θάψαι τε νεκροὺς, οὐς μὴποτ' ἐγὼ φύσας ὀφελον πρὸς σοῦ φθιμένους ἐπιδέσθαι.

[XO. πολλῶν ταμίας Ζεὺς ἐν Ὄλυμπω, πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθην, τῶν δ' ἀδοκήτων πόρον ἑδρε θεῶς, τοιῶν δ' ἀπέβη τὸδε πράγμα.]
NOTES.

ΤΡΟΦΟΣ. See the Analysis.

1. On the allusions in the Prologue see the Introduction.

Ἀργοῦς σκάφος, the ship Argo, genitive of definition, the English 'city of London'. διαπάρσθαι, aor. of διαπέραμαι, governs the acc. Συμπλ.

2. Συμπληγάδας. Rocks at the entrance of the Euxine, which according to the legend were moveable and clashed together (συμπλήγασεν) before the passage of the Argonauts, after which they became fixed. The reason of their being called blue is uncertain, perhaps from the mist of distance. Homer (Od. 12. 75) says of them νεφέλη δὲ μὲν ἄμφιπέληκεν κυκένη.

3. Πηλίον. Pelion, a mountain in Thessaly, where the Argo was built. As the cutting of the pines is earlier in time than the voyage of the ship the transition from the one to the other has the effect of a climax, nay, that the pine had ne'er been cut.

4. τρῆθεισα, see τέμνω. ἐπέμβαται. Subject τὴν πεύκην. The timber supplies the hands with the oars which are made of it.

5. ἀνδρῶν ἀριστέων, chieftains (ἀριστεὺς), a familiar description of the Argonauts. ἀριστῶν, bravest, mss.

6. Πελιά, for (at the bidding of) Pelias.

7. πόργος γῆς Ἰολκίας, Iolkos' towered town. In the language of poetry γῆ and πόλις are scarcely distinguishable.

11. μὲν answers to δὲ in 16. Lines 14 and 15 form a parenthesis.

13. The dative Ἰάσων depends both upon ἀνδάνουσα and upon συμφέρουσα. 12 was probably inserted because ἀνδάνουσα appeared to have no object. πολίται, if the reading is correct, is for πολίταις, being attracted into the case of the relative ὁ (pleasing by her exile the citizens to whose land).
14. ἦπερ. The antecedent is τὸ ἀνδάνευν καὶ συμφέρειν supplied from the preceding sentence but the relative is made by a Greek idiom to agree with the predicate σωτηρία.

16. νοσεῖ τὰ φίλτατα, dearest love proves frail. Cf. Eur. fr. 570, κέρδον δ’ ἔκατι καὶ τὸ συγγενὲς νοσεῖ, for a bribe even kinship proves frail. νόσος in Euripides has the general significative of weakness.

21. βοᾷ, invokes, appeals to. ὀρκοῦς, Jason’s oath of fidelity.

δεξίας, hands, that is the joining of hands, as a ceremony of promising. Another reading is δεξιάς πλατών μεγάλης. μὲν ...δὲ, often used where a word or an idea is repeated, as in Aesch. Pers. 27, φοβερὸν μὲν λοῖν, δεινὸν δὲ μάχην.

24. σώμ’...ἀλγηδόσι, yielding herself to pain, i.e. prostrated by it. The aorist (ὑφημι) denotes that the action is complete.

25. The object to σωτήκουσα (σώμα) is to be supplied from the previous line. χρόνον ἐπελ, time since, acc. of duration. An alternative is to render σωτήκουσα χρόνον, wasting (i.e. spending) the time.

26. ἡδικημένη, participle after verb of perception; learnt that she has been wronged. ᾿Ησθέο, see αἰσθάνομαι.

29. φίλων depends on ἢκονεί.

30. ἥν μὴ ποτε...ἀπομώξῃ, lit. unless sometimes she laments, i.e. except that sometimes she laments, but the syntax is unusual. More regularly it would be πλὴν εἰ...ἀπομώξῃ.

31. ἀπομώξῃ, laments heartily, freely, or without restraint, the preposition having the same force as in ἀποδακρύω. The rendering weeps apart is also here possible.

33. ἔχω with the aorist participle expresses the continuance of the effect signified by the verb; here holds her in dishonour, so in 90, ἐρημώσας ἔχε, keep them separated.

35. What a good thing (lit. what kind of thing) it is not &c. Cf. Dem. F. L. 384, ἥλικον ἐστὶ τὸ μὴ πωλεῖν τὰ τῆς πόλεως.

37. δέδοικα, see δείδω.

38. βαρεία, dangerous. So in Herakl. 4, συναλλάσσειν βαρὰς, dangerous to deal with:

39. ἐγὼδα τήνδε, I know her, i.e. her character. This expression is unusual in two ways: (1) because ἔδεικαι τι is ‘to know a fact,’ not ‘to know an object,’ (2) because ὅδε in Euripides commonly signifies a person present or at least (see 368) signifiable by gesture. Others read οὖν ἀνέξεται κακῶς πάσχουσ’,
40.—43. Scraps from other parts of the play (see 288, 379, 380) inserted here to give, for stage convenience, an anticipation of the plot. St. ἠπατος, not being explained by the context, is here unintelligible: the fears hinted in 37 are really (see 98) for the children. ὀψη, see ὀδη.

45. καλλίνικον οἴσεται (sc. έχθραν), shall carry it triumphantly. έχθραν is the object to οἴσεται as well as to συμβαλλων, and καλλίνικον is a further predicate. Cf. Phoen. 252, μάχης δὲν 'Αργος τάς' οἴσεται, and the English 'win a battle.' Other explanations are (1) shall win a crown of victory, supplying στέφανον; (2) shall sing a song of victory, reading έσεται and supplying φώνα. But where the substantive is thus omitted the adjective has the article—τὴν καλλίνικον.

46. τρόχων=δρόμων, means both exercises and exercise-ground. This τρόχος must be distinguished from τρόχος, a circle. The construction is στείχοσιν ἐκ τρόχων πεπαυμένοι αὐτῶν (or ἐξ αὐτῶν). For ἐκ cf. νεογνῶν ἐκ τόλων πεπαυμένη, Soph. El. 281.

49. παιδαγωγός. "The office of tutor in a Grecian family of rank and opulence was assigned to one of the most trustworthy of the slaves. The sons of his master were committed to his care on attaining their sixth or seventh year... He went with them to and from the school or gymnasium (Plato, Lysis, p. 208); he accompanied them out of doors on all occasions; he was responsible for their personal safety."

The genitives οἴκων and δεσποινῆς depend upon κτήμα, but οἴκων more closely than δεσποινῆς, making in fact a compound substantive, house-chattel.

50. A gentle reproach, 'why come to shriek over the sorrows alone, instead of sharing them with our mistress?' The word θρέωμαι is rare and consequently emphatic.

52. σοῦ. The gen. depends on the sense of deprivation in μύη λείπεσθαι.

54. έγμορφα, a grief, commonly 'a misfortune,' but cf. Or. 139, ἐμό τόνο' έξεγείραι συμφορά γενήσεται, I shall be sorry to wake him.

55. κακῶς πίνυντα, a metaphor from dice.

56. ἐγὼ γὰρ. Note the emphasis, as for me, I. γὰρ marks a special case of the preceding maxim, the full implied sense being 'this is proved in my case, for &c.' ἐκβεβηκα see ἐκβαλω.
57. ὑπῆλθε, beguiled me. The expression is slightly apo-
logetic; for the force of the compound cf. the vulgar English
'come over.'

58. μολούση (see βλώσκω) constructed as if with e.g. ἵμε-
ρος ην μοι. Cf. Iph. A. 491, ἄλλως τέ μ' ἐλεος τῆς ταλαίπωρον
κόρης εἰσῆλθε συγγένειαν ἐννοομένῳ, Soph. O. T. 353, ἐννέα
σε προσωπάν μήτε τούσδε μήτ' ἐμὲ ὦς ὄντι γῆς τῆσδ' ἀνοσίᾳ
μιστορί.

60. ζηλῶ σε, either (1) elliptically for ζηλῶ σε τοῦ νοῦ, 'I
envy your intelligence,' i.e. by irony, 'You are not very sharp-
witted;' or better (2) I envy you, that is, 'you are the happier
that you have not my reasons for knowing our mistress' true
state.'

ἐν ἄρχῇ...μεσοὶ. The mischief is in the first stage and is not
yet at its middle. A medical metaphor. μεσοὶ = μεσοί 3rd pers.
sing. pres. ind. of μεσω. 

61. ᾧ μῶρος. She is unreasonable in indulging her jea-
ulous feelings. Cf. 456 and Andr. 938, ἐξηρεμώθην μωρίᾳ, I was
puffed up with passion. μωρία is specially used by Euripides
of exaggerated sentiments, cf. Alk. 1093, αὐτῷ μὲν αὐτῷ, μωρίαν δ' ὀφλισκάνεις (=you go too far); see also 371, 457. The slave
hesitates at the word as disrespectful.

64. μετέγνων, I recall, cf. Thuk. 3. 40, μὴ μεταγρώναι τὰ
προδεδομένα. The aorist is often used in Greek of a thing
which has happened immediately before the time of speaking,
where in English we use the present. So e.g. 213, ἔξηλθον, I
come out, properly, I came out just this minute. Hence it is
also used of a contemporaneous action, if it is complete in the
moment of speaking, as in 272 εἶπον, I (hereby) bid you.

65. πρὸς γενελοῦ. To touch the chin, beard, or knee was
an act of supplication: hence the adjurations πρὸς γενελοῦ,
πρὸς γονάτων. μὴ κρύπτε σύνδουλον σθεν (τὸ πρᾶγμα) do not
keep the thing from your fellow-servant. Cf. the construction
of the Latin celo.

67. οὐ δοκῶν κλύειν, pretending not to hear. Cf. Hipp.
119, μὴ δύκει τούτων κλύειν.

68. The spring of Peirene, hallowed by its connection
with the legend of the horse Pegasos who drank of it, or
(according to others) produced it by his tread, was one of the
most famous things in Corinth. An oracle in Herodotos
(5. 32) speaks to the people as Κορνύδιοι οτ έπει καλῆν Πειρήνην
οικείτε, and Pindar (Ol. 13. 86) of the city as ἄστυ Πειράνας.
It appears from this passage that some place near the spring
was called πεσσολ, but the reason is uncertain. The Scholiast
explains it as the place where the game of πεσσολ, a sort of
draughts, was played, comparing the Athenian way of describing a market by the name of the thing sold there as ἐν τῷ δῶρῳ, ἐν ταῖς μυρτλαῖσι, at the fish-market, or myrtle-market. But this is probably a mere guess. It has been suggested that stone posts surrounding the fountain might be so called from their shape. παλατσεροὶ. The older men who went there for gossip, and perhaps for the game.

70. ἐλάν, see ἐλαύνω.

72. σαφῆς, true.

73. βουλομένη δ' ἄν, I do hope. This is in form a modest wish, 'I should prefer,' converted probably by the tone of the voice into a strong protest. So in Ἡκ. 319, τὸμβαν δὲ βουλομένη ἄν ἄξιον μενον τὸν ἐμὸν δρᾶσθαι (In life little contents me) but I do hope that my tomb may be respected.

76. The genitive καθευδάτων is governed by the comparative implied in λειτεται—ἡσθω ἐστί. Cf. Soph. Αἰ. 1357, νικά γὰρ ἄρετη με τῆς ἔχθρας πολὺ, his virtue prevails with me much more than my enmity. λειτεται, are outrun (lit. left behind) by.

77. οὐκ ἔστι, is not, i.e. is no longer.

78. εἰ...ἐξητηληκάναι, if before we are clear of our old grief we must carry a new one besides (προσ-), lit. before we have pumped out (see ἀντλῶ) the old, the metaphor being that of a ship filled by successive waves.

80. Supply ἐστί.

81. ἡσύχαζε. Be calm, i.e. hide your emotion. Cf. H. F. 98, ἀλλ' ἡσύχαζε καὶ δακρύφως τέκνων πηγᾶς ἄφαιρε, compose your face and check the children's tears.

83. ὀλοιτο μὲν μῆ. Curse him—I will not. A curse checked when half uttered. Cf. Soph. Trach. 383, δλωτό μῆ τι πάντες οἱ κακοὶ, τὰ δὲ λαθραὶ ὅσοι αὐτεῖ, where the first thought, ὀλοιτο οἱ κακοὶ, is corrected, as here it is suppressed.

84. κακὸς, false. Cf. Or. 740, κακὸς ἐφωράθη (see φωράω) φιλοι.

85. Are you now for the first time learning this, that every man loves himself more than his neighbour, some with a righteous self-love, but others for greed's sake, as from passion the father of these children has ceased to love them? The conjunction εἰ...γε (since) introduces a proof of the general principle before laid down, viz. that all men are selfish. For ἀρτι, now, that is, now only, see Ἀλκ. 940, ἀρτι μαρθῶ, I see it now, and Soph. Αἰ. 595, τοῦμοι ὑδος ἀρτι παιδεῦειν, begin schooling me now. οὐ στέργει, is inconstant to, as στέργειν
often to be constant to; so in Andr. 740, μιᾶν στεργέτω πόσις εἶναν. By δικαίως φιλεῖν εαυτόν is meant the reasonable and equitable self-love which does not prevent a man from recognizing the claims of others; the contrast between δίκη and κέρδος is quite out of place here, but Euripides has a fondness for subtlety.

89. εὖ γὰρ ἔσται, probably an error of the mss. for εὖ γὰρ ἔστω (cf. Aesch. Ag. 216, εὖ γὰρ εἰη, where, as here, the speaker is resolving upon a dangerous step) may all be for the best! In commanding the children to go in, the nurse recalls her fears (see 39).

90. See 35. 93. τοίοδε, at them. Cf. θυμόθεοι τινι, ἄργιζοθεοι τινι.

94. πρὶν κατασκηνήσαι τινα, till she strike down a victim. The transitive sense of σκηνεῖν is remarkable. An ancient commentator remembering σκηντός, a thunderbolt, explains κατασκηνῆαι by κεραυνωθαι, and this is probably not far from the poet’s meaning.

ΜΗΔΕΙΑ. See the Analysis.

96. μελέα πόνων, lit. wretched in respect of sufferings. For the genitive cf. 995.

98. τοδε ἐκέινο. This is it, an idiom equivalent to the English Didn’t I say so? See 20, 37, 92.

99. κινεῖ...χόλον. Cf. Aristoph. Vesp. 403, εἰτε μοι τί μέλλομεν κινεῖ ἐκέλην τὴν χολήν; Here κινεῖ is literally to set working, set in motion, and so is setting her heart, her wrathful heart, to work.

106. δῆλον...θυμῷ. The grammatical construction is δῆλον δ’ ως (ΜΗΔΕΙΑ) τάξα, ἀνάψει μείζονι θυμῷ νέφος ἐξαρθμενον ἀρχής (τῆς) οἰλωγής. In prose οἰλωγής would have the article. It is plain that soon she will kindle with increased wrath the cloud now arising from its beginning, her cry, or in English order, ’Tis plain that her cry is the beginning of a cloud which soon she will fire with increase of wrath. Medea’s anger is compared to a thunderstorm; her ominous words (96) are the small beginning of the cloud, and the danger apprehended to her children is the lightning. Others read ὀργῆς for ἀρχῆς, ’tis plain that soon she will kindle with increased wrath the cloud of lamentation rising from her rage. Others τάρχης (=ταραχῆς) for τ’ ἀρχῆς.

110. δηχθείσα, see δάκω.

112. This abrupt imprecation is called forth by the sight of the children.
118. ὑπεραλγὼ. The preposition signifies on your behalf, the object (ὑμῶν) being supplied.

119. Strange are the tempers of princes, and because perhaps they are seldom overruled and oftenest have their way, they violently change their moods. For χαλεπῶς μεταβάλλειν, cf. Hipp. 204, μὴ χαλεπῶς μεταβάλλει δέμας, and for the neutral sense of ὄργη, mood, Tro. 53, ὀργαλ ἦπιωι and Bacch. 997, ἀδίκω γνώμη παρανόμω τῇ ὀργῇ...παρακάτω τε λήματι. The want of equal temper exhibited by Medea, who, it must be remembered, was herself of royal blood (τῶραννος), causes the nurse to reflect, in the philosophic tone of which Euripides is fond, upon the equality of the middle condition of life, which is praised by way of contrast to the changeable humors of rank and luxury.

122. For to have been trained to live on equal terms is better than to encounter the temptations of a society of great inequalities. εἰθισθαί, see ἐθίζω.

123. ἐπὶ μὴ μεγάλως, in a condition below greatness. mss. ἐμ μὴ μεγάλως, but see next note.

125. For not only is the name of moderation better in sound (than greatness) but in use (the thing) is far best for mortal man. εἰσεῖν...χρῆσθαι, infinitives explanatory of νικᾶ (=μελίω ἐστι) and λαστα. νικᾶ, sc. τὰ μεγάλα. The necessity of a context from which to supply these words justifies the correction ἐπὶ μὴ μεγάλως.

μὲν...τέ. As compared with the regular μὲν...δὲ, this combination of particles has the effect of treating the first proposition as a mere preliminary to the second, upon which the emphasis is thus thrown. So again in 429, 430—But the length of time offers much doubtless to be said of our part (women), but much also of the men.

127. But over-greatness (lit. excessiveness) imports no blessing to man, but pays the penalty of a worse ruin when fortune is angered with the house, i.e. Too high a rise only leads to a deeper fall. καλρόν, profit, good. Cf. Tro. 744, τὸ δ’ ἐσθολὸν οὐκ ἐς καρόν ἦλθε σοι πατρός, Your father’s nobleness did not profit you. δύναται, is equivalent to, cf. Thuk. 1. 141, τὴν γὰρ αὐτὴν δύναται δοῦλωσιν ἢ τε μεγίστη καὶ ἐλαχίστη δικαίωσις ἀπὸ τῶν ὄμοιον πρὸ δίκης τοῖς πέλας ἐπιταπαιομένη, For the enforcement before arbitration of a claim by equals upon their neighbours, however large it may be or however small, is alike equivalent to their enslavement. The latter part of the sentence may also be punctuated thus: δαίμων, οἶκοις ἀπέδωκεν, in which case ἀπέδωκεν will mean inflicts retributively, but the sense is without example. It should be said that the peculiarity of
the language here, the fact that one ms. reads βροτοῖς for ὑπηροῖς, and the obscurity of the ancient commentaries suggest doubts as to the correctness of the text.

ΧΟΡΟΣ. See the Introduction and Analysis.

134. γεραιά, cf. H. F. 447, 900. The anapaestic metre (see on 1396) is continued down to λέξων.

135. ἀμφιτύλου may be taken either as substantive or as adjective. In the first case, ὅσα must be supplied, being at the doorway of Medea’s house. But the existence of the substantive is doubtful, and the participle ought not to be omitted. Connect therefore ἀμφιτύλου μελάθρον; for toward the double-gated court within I heard, &c., the ἰμφ. μέλαν being the αὐλή, or court of the house with its two doors to the rooms and to the street.

138. Tell me, dear, I pray, what has come to pass? mss. ἐτεί μοι φίλον κέκρανται, with variants, εἰπε and φιλία. Those who take the reading ἐτεί...κέκρανται, translate it since it (the house) has come to be dear to me. But κραίνειν is not used in any such sense or construction.

139. All that is over now.

141. θαλάμωις, the bower, inner apartments, properly belonging to the women and children. τὴκεὶ βιοτήν, is dwindling away, lit. is wasting her life. See on 25.

142. Constr. οὐδὲν παραθ. φρ. μνθ. οὐδενὸς φιλ., nor does her heart take warmth at all from any friendly words. For the metaphorical θάλπεως, to rouse, inspirit, see Soph. El. 887, ἐς τί μοι βλέψασα θάλπει τὸδ᾽ ἀνήκεστῳ πυρὶ; φρένα is accusative of respect after παραβαλπομένη.

145. βαίνῃ, see βαίνω.

148. ο Ζεῦ...φῶς. The adjuration is merely a parenthetical expression of horror, αἰς being addressed by the members of the Chorus to each other. Cf. Or. 1495, ἀ δ᾽ εκ θαλάμων ἐγένετο...ἀφαντο—ο Ζεῦ καὶ γὰ καὶ φῶς—ἣν ουφαρμάκοισιν ἦ κ.τ.λ. Hipp. 672, ἐτύχομεν δικαίος, το γὰ καὶ φῶς.

149. ἱαχάν. Here and in some other places, ἱαδᾶ, sound, Doric form of ηχή is sometimes read conjecturally for ἱακά, wail.

μέλπει. What a wail she sings. μελπεῖν in a non-literal sense is extremely rare. There is an exact parallel in Andr. 1087, τοῦλαὶ δε...στοναχὰς μέλποντο δυστάνων τεκέων ἃλοχοι. The lament of the deserted wife is called with compassionate irony her 'song.'
NOTES.

151. τὰς...κολτας, that awful lying-place, i.e. the bed of death. Others τὰς ἀπλάστου κολτας, Why yearnest thou for thy inanimate bed? Others again read τὶ for τὰς, and τελευτάν for τελευτάρ, making τὶ...τελευτάν; one sentence, Why should yearning for, &c....hasten thy fatal end? mss. ἀπλάστον (or ἀπλάστηστον)...τελευτάν.

153. μηδέν. Adverbially, By no means. Similar in form and sense to Aesch. Ag. 1462, μηδέν θανάτου μοίραν ἐπεύχον τοίοδε βαρειδεῖς. It is probably a reminiscence.

156. Let not your anger for that fall upon him. κείων is by its position emphatic (see note on 316), so that the Chorus appear to be diverting Medea's anger from Jason, which can scarcely be their intention. This and the somewhat forced construction of the accusative make the text suspicious. Others κοινὸν τὸδε μὴ χαράσσου, the case is common, be not wounded.

159. τάκου, Doric form of τήκου.

160. mss. ὣ μεγάλα Θέμι καὶ πόντινι' "Ἀρτεμί. As the nurse (169) expressly calls attention to the invocation of Zeus and Themis, and the invocation of Artemis is in itself not suitable to the occasion, it is certain that this is corrupt. The correction in the text has been suggested to me by Mr H. A. J. Munro; it is at all events close to the mss. ἀρτι with τάσχω: Great Themis and husband (of Themis) see ye what I suffer now. ἀρτι is emphatic—' Are my wrongs now enough to provoke your vengeance?' Hence its position: see on 316. The husband of Themis is Zeus. ὣ μεγάλε Ζεὸν καὶ Θέμι πόντια is another suggestion. Zeus and Themis (Justice) were held especially to sanction oaths.

164. αὐτοὶς μελάθροις, them and their house together, lit. with their very house. For this use of αὐτὸς, cf. Hipp. 1340, τοῦ γε μὴν κακοῦσα αὐτοῖς τέκνοισι καὶ δόμοις ἔξολλυμεν. Aesch. Pr. V. 221, Ταρτάρου...κενθμῶν καλύπτει τὸν παλαιγενή Κρόνου αὐτοῖς συμμάχοις, &c.

165. οὐ γε, forasmuch as they. Lat. quippe qui. πρόσθεν ἄδικείν, to wrong first, i.e. unprovoked.

166. ἀπενάσθην, see ἀπολαυω.

169. εὐκταλαν, invoked to sanction vows (ἐυχαί).

171. Assuredly in no slight (blow) will my lady discharge her wrath.

οὔκ ἔστιν ὅπως = it is not possible that.

172. καταπαύσει, literally, will bring it to a rest.

173. τῶς ἄν... Would that...
175. δέξασθε, hearken to. Cf. Hipp. 89, ἀρ' ἄν τί μοι δέξαο βουλεύσαντος εὖ; Soph. Phil. 1321, οὔτε σύμβουλον δέξει.

176. εἰ...μεθελή, if, by any means she may, &c. i.e. that so she may, &c. The mood naturally follows that of the principal verb ἄν δέξαο.

μεθελή, see μεθηλήμι. βαρόθυμον, dangerous, cf. 38. ὀργὰν καὶ λήμορ, mood and spirit. See 119, 121.

177. φρενών, genitive after μεθελή.

178. τὸ γ' ἐμὸν πρόθυμον, my goodwill at least, even if it is ineffective.

182. φίλα σ' εἰ τάδ', αὕτα, tell me, if my request is welcome. This reading has been proposed to me by Prof. Robinson Ellis. It gives unimpeachable sense, and I have placed it in the text for consideration.

[Mss. ἐξω φίλα καὶ τάδ' αὕτα
σπεύσαι πρὶν τι κακῶσαι τοὺς εἶσω
with a variation σπεύσον. In my larger edition I gave
ἐξω, φίλα, εἰ τάδ' αὕτα.
σπεύσον κ.τ.λ.;
bring her forth from the house, dear, since thus she speaks. (φίλα voc. fem.). This has certainly no advantage in sense over Prof. Ellis' suggestion, but the corruption of it is more easily explained. In 183 it must be conceded to Wecklein and others that σπεύσον looks like a correction, and that σπεύσαι is our true ms. reading. I am strongly disposed to accept his σπεύσαι[σα], which combines better with my version of 182 than with the old, and adopt
ἐξω, φίλα, εἰ τάδ' αὕτα,
σπεύσασα πρὶν ἡ κακῶσαι κ.τ.λ.

πρὶν ἡ Elmsley (H for T): the objection that πρὶν ἡ does not occur in tragedy has never seemed to me weighty. The reading so obtained is exceedingly close to the mss. and the deflexions of the commonest sort.]

184. For now her grief is rising violently, and therefore threatens speedy mischief. ὄρμαται suggests the image of a thing moving on, as a wave or line of battle.


186. μόχθου, placed emphatically with a purpose, as for the trouble, the boon of it shall be given in, that is, in addition to (ἐπι.) what I have done already.
187. ἀποταμοῦνται δέρμα. Note the preposition, she meets them with (gives them back) the fierce look. δέρμα, accusative quasi-cognate.

190. One would not err in saying past generations were rude and had no art at all. σοφία here is art or culture generally (cf. 829, 844). The Greek education consisted chiefly of music (in the modern sense) and poetry, regarded as parts of one whole (μουσική). See the Analysis.

194. βίον τερπνᾶς ἄκοας, pleasures for the ears of the wealthy, lit. delightful sounds belonging to wealth. βίος derives the meaning of good living or luxury from that of means or substance in which (see the dictionary) it is common. Cf.Ion 326, ἔχεις δὲ βίον; εἰ γὰρ ἰσχυρὰν τέτλοις, And livest thou in luxury? For thy dress is rich: where βίος is by the context sharply contrasted with mere τροφὴ support of life, Supp. 450, πλούσιος καὶ βίος, fr. 198, εὔνυχων καὶ βίων κεκτημένων, Supp. 882, πρὸς ἄδωνᾶς μουσών τραπέζαι πρὸς τὸ μάλθακόν βίον, the soft path of luxury, fr. 196, ἀνὴρ εὐ βίων κεκτημένοι...μολύπατοι δ' ἡσθείς: observe in the two last quotations the connexion of βίοι with music. The genitive here has the force of an adjective. Others take βίον in the sense of life.

196. λύπας ἡπέτο παύειν, found how to allay griefs.

197. εἰ δὲν (λυτῶν), in consequence of etc.

198. τύχαι, strokes (such as madness or disease), the proper meaning of the word, though rare; so τυγχάνειν, to hit. Cf. Her. Furens 1393, μὴ πληγέντες ἄθλου τύχα.


200. Where rich banquets are. The connexion of one substantive (daemon) with an adjective compounded of a synonymous substantive (δείπνον), is a common method of poetical decoration. Cf. νάρθηκε εὔνυρος, the light wand, Bacch. 1157, εὔνυχεις χέρες, beautiful hands, Hipp. 200, λιμένες εὔβοιοι, fair havens, Tro. 124.

201. μάτην τείνουσι βοήν, tune sound in vain, lit. 'pitch' it: cf. τόνος, pitch.

204. See the Analysis. ἀνων for ἕωτ, imperfect of ἄω.

205. βοάν ἄχεα τὸν προδόταν, she calls with woeful outcry upon the traitor. βοάν-ἄχεα 'to cry woes' forms a compound verb governing τὸν προδόταν just as the simple βοάν might. Cf. Tro. 335, βοὰτε-τὸν-ὑμέναιον νῦμφαν, sing in honour of the bride the loud marriage-song, Or. 1383, στένω-μέλος σε, Iph. A. 1468, ἐπενθῇσατε-παίανα Ἀρτέμι.
206. υν λέχει προδόταν, traitor to (in the matter of) her bed. τὸν...κακόνυμφον repeats the overheard words of Medea, ὃ...κακόνυμφε. See the Analysis.

209. Themis brought Medea to Hellas inasmuch as she was tempted to accompany Jason by her reliance upon the promises which Themis was invoked to sanction. ἐβασεν (ἐβησεν) transitive: see βαλὼν.

210. Hellas is ἀντίπορος (on the other side of the strait) with regard to Asia.

211. νῦχιον, probably an error for μύχιον. The ἄλσ μύχιον is the ‘inlocked Propontis,’ the modern sea of Marmora, μυχα Προποντίς as it is called by Aeschylus (Pers. 875), across which Medea passed to the ocean-key, the unconfined, the Εὐλύσποντος ἀπεριων of Homer (Il. 24. 545).

Πόντου, the Main, the Euxine, so called as the most open sea with which the ancient Greeks were familiar. It has been suggested (L. Schmidt) that ἄλσ νῦχιον may also be the Euxine, from the prevalent gloom of its sky as compared with the Mediterranean.

213—224. Medea, who must be conceived as showing in her aspect and manner the outward marks of the most violent mental agony, is at length led by her servant from the house. Addressing herself to speak, she apologizes for her reluctance to meet her visitors, which she begs them to attribute not to discourtesy, but to want of nerve (225). She has forced herself to come both for fear her reserve should be misunderstood (214—221), and also because as a foreigner she felt specially bound to receive with civility advances from natives of the place (222—224).

213. ἐξιλθον...μεμφησθε. We do not use the past definite tense of an action only completed in the moment of speaking: the Greeks did (cf. 64); but in that case as the aorist expresses the sense of a present-perfect (I am come) it can naturally be followed by the subjunctive in subordinate sentences. Observe the tense of μεμφησθε, fearing that you may be blaming me.

214—221. For I know that many get ill-repute by a reserved behaviour, some from the fault of their eyes — such, I mean, as so behave to those (they meet) out-of-doors—others by indolence and from a lazy foot. For there is no justice in men’s eyes if, unprovoked, they hate at sight one whose heart they have not truly learnt: and it is a duty to meet the city, for a stranger in particular, though I do not thereby commend the native who annoys other citizens with a selfish behaviour produced by ill-breding.
The construction of the first clause (σῶσαι...φασματα) is slightly obscured by compression and by the substitution, which is not uncommon in Greek, of a finite verb for the participle in the second of the contrasted members of it. If the ellipses were filled up and the construction simplified it would run thus: σῶσαι γὰρ πολλῶς σεμνοὺς γεγώτασ καὶ οὖτω δύσκλειαν κτησαμένους, τοὺς μὲν ἄπ’ ὀμμάτων—τοὺς ἐν θυραλοῖς σεμνοὺς γεγώτασ—τοὺς δὲ βαθυμία καὶ ἄφ’ ἡσύχον ποῦδος. We may paraphrase thus. Distant manners make people unpopular; they arise from two different faults of character, first (ἄπ’ ὀμμάτων) from a habit of taking up dislikes at sight and without inquiry, which prevents a man, who goes into society, from making acquaintances, and secondly (ἄφ’ ἡσύχον ποῦδος καὶ βαθυμία) from mere indolence and sedentary ways, which keep him out of society altogether. It must be remembered that Greek houses were very small and the ordinary course of life was carried on in the agora, the palæstra, and other public places.

215. σεμνούς. σεμνότης is the opposite of affability. Cf. Hipp. 93 foll., τὸ σεμνὸν καὶ τὸ μῆ πᾶσιν φιλον, where the σεμνὸς is contrasted with the εὐπροσήγορος (affable man).

τοὺς μὲν ὀμμάτων ἄπο. We must supply in thought both σεμνοὺς γεγώτας καὶ δύσκλειαν κτησαμένους; it is the eye, or its rash judgments, which causes both the unamiable bearing and the consequent dislike.

216. ἐν θυραλοῖς. After γίγνεσθαι (or εἶναι) σεμνὸς, θρασὺς, ύπροστίς, χρηστὸς and the like, in the sense of to behave distantly, boldly, insolently, kindly, &c., the preposition ἐν with the dative is used of the person towards whom the behaviour is shown (see Soph. Αἰ 1092, 1315, Ant. 661).

ἄφ’ ἡσύχον ποῦδος. This concrete symbol of indolence (βαθυμία) is named in order to make a neat antithesis to ἄπ’ ὀμμάτων.

217. βαθυμία, causal dative.

219. βροτῶν δότις, the general relative with plural antecedent; cf. Androm. 180, στέργοντων δότις μη κακῶς ολκεῖν θέλειν, he who desires a comfortable home is wont to show affection.

[The above explanation of this passage, which after much tribulation I really believe that I now understand, will be found to differ slightly from that given in my larger edition.

(1) I have adopted the correction of R. Meister, to which I was before strongly inclined, τοὺς ἐν θυραλοῖς for τοὺς δ’ ἐν θυραλοῖς. The antithesis made by the MSS. reading between τοὺς ὀμμάτων ἄπο and τοὺς ἐν θυραλοῖς, with which for want of
knowing better I did what I could, is unmanageable and blocks out the plain correlation between ὀμμάτων ἀπὸ and ἀπὸ ποδὸς.

(2) I have followed Prof. Kennedy (Studia Sophocleea, preface, p. xvi) as to the ellipse of δύσκλειαν κτῆσαμένων. I cannot excuse myself for having forgotten it.

(3) I have ventured a very small correction of my own, ῥαθυμία for the mss. ῥαθυμλαν. This both clears up the logic of the passage—the δύσκλεια being thus throughout the same, the ill-repute attaching to σεμνότης—and also removes the necessity for forcing ἐκτίσαντο to bear two meanings at once: κτῆσασθαι δύσκλειαν and κτῆσασθαι ῥαθυμλαν are both good in themselves, but they are not parallel expressions and should not be yoked together. The perception of this has led others to attack δύσκλειαν, which, however, cannot be spared and has proved refractory against expulsion; neither δυσκόλαν (!) nor even δυσνοιαν can be called happy. The confusion of the dative -αι with the accusative -αν, everywhere common, is here prepared for the copyist by the order of the words. For the separation of ἀφ’ ἡσύχου ποδὸς...καὶ ῥαθυμία, cf. 496, ὃ...καί γονάτων, 503, οὕς...καὶ πάτρων.]

222—224. These lines contain the condemnation of σεμνόλ ῥαθυμία, those who from self-indulgence (ἀθανασία) will not be at the trouble to make themselves pleasant to others, as 219—221 that of the σεμνὸλ ἀπ’ ὀμμάτων, those whose unpleasant behaviour arises from their rashy prejudices.

222. κάρτα emphasizes ξένον, a stranger in particular.

προσχωρεῖν πολεῖ. τόλος here is the aggregate of the πολίται. Cf. Aesch. Supp. 271, μακρὰν ῥήσων οὗ στέργει πόλις. προσχωρεῖν, meet both in a literal and a metaphorical sense. Cf. our phrase to meet a person half-way.

223. οὐδ’ ἀστῶν ᾦσε, nor do I (by saying ξένον μὲν κάρτα) thereby commend a native. In referring to words just spoken we use the present, the Greeks generally the aorist.

224. ἁμαθίας ὑπὸ is connected both with γεγώς and with ἐστίν. ἁμαθία is properly the absence of training or discipline, and its results, either intellectual dullness, ignorance, or moral dullness, insensibility, want of feeling, the latter sense being in Euripides much more common. Thus it is the ἁμαθίας who ill-treats his offspring (H. F. 347), ἁμαθὲς δυνείς is an unfeeling (indelicate) reproach, ἰρ. Α. 999, ἁμαθὲς φρόνημα, unfeeling pride, Herakl. 459. Nearest to the present passage is Phoen. 396, the exile must bear τὰς τῶν κρατοῦντων ἁμαθίας, the discourteies of the powerful.

225. προσπειτοῦν, see προσπίπτω.

226. διέφθαρκα, see διαφθείρω. οἶχομαι metaphorical.
NOTES.

227. μεθείσα, see μεθίημι.

228. Constr. έν-ὡ-γυνώσκειν-καλῶς ἦν μοι πάντα, οὐμός πόσις. One, of whom to judge aright was all to me, my husband, has, &c. ἐν, properly in the case of: cf. ἀμαρτάνειν ἐν τινι, σφαλ-λεσθαι ἐν τινι, to be wrong or disappointed about. With πάντι εἶναι compare πάντι ἔξειν, 570. The terrible importance to a woman of her final choice is the subject of the lines which follow 230—38.

231. φυτὸν, creature.

232. χρηματῶν ὑπερβολη. Her dower. Euripides transfers the customs of his own times to those more ancient times when in reality the husband paid for the wife.

234. For as for not accepting a husband at all, that is more grievous still. An answer to the question raised by the previous line, why the woman should accept a husband on such disadvantageous terms. For the emphatic position of the negative in antithesis, cf. 1230. The mss. give this line thus, λαβεῖν, κακῶν γὰρ τὸ δ’ ἄλγιον κακῶν, with several variations for τὸδ’, as τοῦτ’, τῶντ’ γ’, τοῦδ’ ετ’ &c. Another correction is λαβεῖν’ κακῶν γὰρ τοῦτ’ ετ’ ἄλγιον κακῶν, for this (τὸ δεσπότην σώματος λαβεῖν) is a worse evil than the other (τὸ πόνον πρίασθαι).

235. And the important issue lies (ἔστιν) in taking a bad one or a good one. η κακῶν λαβεῖν ἥ χρηστὸν is in apposition to τῷ δὲ.

237. ἀνήναισθαι, see ἀναίνομαι.

238—42. The metaphorical phrases of this passage are taken from the riding-school, the husband being regarded as an unfamiliar creature whose ways and paces the wife has to learn. Note χρησθαι to manage, cf. Xen. Symp. 2. 10, νομίζουσιν, ἂν τοὺς θυμοειδεῖς Ἰπτοὺς δύνωνται κατέχειν, ῥαβίος τοῖς γε ἄλλοις Ἰπτοὺς χρήσεσθαι, and ἐκποιεῖσθαι to practise any gymnastic exercise, and φέρων βύγων.

239. μή μαθοῦσαν οἴκοθεν, not bringing the lesson learnt from her old home. Cf. Phoen. 294, τὸν οἴκοθεν νόμον σέβομαι.

240. οὕτω, wherewith (so mss.), with what instrument or bridle, as it were. Others οὕτως, which would be more usual. The dependent question οὕτω...ξενενέσθη is governed by μάντιν εἶναι = μαντεύεσθαι. Others take οὕτω with ξενενέσθη what thing the husband is whom she is to manage: but this in prose, and probably also in ordinary dialogue-verse, would require the article (τῷ ξενενέσθη).

241. εὖ, patiently, may be constructed either with ἐκπο-νομέναις or with ξωμίη. The rhythm favours the first.

242. βία, reluctantly.

246. A spurious line. The lengthening of the vowel by position before τρ in ἥλικα τραπές is not permissible.

250. στήναι παρ' ἀστίδα, to stand in the line of battle, lit. up to shield. The shields were held so as to make a continuous cover.

252. ἀλλὰ...γὰρ, formula for self-interruption. Cf. 1301. But (enough); for ἄει. αὐτὸς κ.τ.λ. the same language suits not. Cf. προσήκειν.

254. βίον, either life or more probably (see on 194) wealth, comfort, closely connected with the πατρὸς δόμοι of the preceding line.

256. λελημένη. λητζω from λης spoil. It is the burden of Medea's complaint that she is treated by Jason as a mere captive, a piece of booty, without right or position.

257. Constr. οὐκ ἔχονσαι...συγγενῆ μεθορμίσασθαι τήδε συμφορᾶς, having no...kinsman [in whom] to find harbour [of refuge] from this distress. The compounded μετα- governs the genitive τήδε συμφορᾶς, the preposition signifying change (as in μεταβάλλειν, μεταγγυμοκεῖν), and the genitive that from which the change is made.

258. συμφορᾶς. So we speak of 'a ship in distress.' Cf. Hipp. 755, χαλεπά ἵππορντος οὐσα συμφορᾶ, sinking (lit. water-logged) in sore distress.

259. οὖν connects this line in thought with 252. 'As you and I are so different in fortune that perfect sympathy is impossible—this much then I shall be content to receive of you.' βουλήσομαι, cf. Hipp. 517, ὅνασθαι μὴ μαθεῖν βούλου, be content to be blessed without comprehending, and for the tense Soph. O. C. 1289, καὶ ταῦτ' ἀφ' υἱῶν, ὡξένοι, βουλήσομαι κυρεῖν ἐμοί.

261. Constr. πλάσασθαι πόσων δίκην (cause my husband to pay penalty) ἀντὶ τῶνδε κακῶν. See τίνα.

262. is not good Greek, γαμὸ being used of the man, γαμοῦμαι of the woman only. Some read ἥ τ' ἥγηματο, and her who married (him), but probably the line, like 42, is interpolated.

263. συγάν in apposition to τοσοῦτον. πλέα, see πλέως.

264. Constr. κακὴ (a coward) ἐς ἀλκήν καὶ κακὴ εἰσορᾶν explanatory infinitive) σιδηρον. Supply εστί here and in 263.
NOTES. 63

265. ὅταν ἡδικημένη κυρῆ, in the hour when she has been wronged. This is the force of κυρῆ (chances to be wronged); it contrasts the temporary and accidental fierceness with the usual softness. Cf. Aesch. Eum. 726, ἀλλῶς τε πάντως χωτε δεόμενος τόχοι, above all in the moment of his need, Soph. El. 794, νῦν εὐτυχοῦσα τυγχάνεις, this is thine hour of prosperity.

267. ἔκτισεν (i). See ἐκτίνω and cf. 261.

268. They accept with sympathy her apologies (see 225) for her reluctance to meet them. πενθεῖν signifies to behave as a mourner, it being the custom in times of mourning not to receive strangers. See Alk. 751.

269. καὶ emphasizes the approach of the king as something new and important. Others ὁρῶ δ’ ἐκεῖ, but I see yonder.

272. ἔπον. See on 64.

274. βραβεύς, umpire, or present judge. βραβεύς, usually an umpire in athletic contests, signifies one who gives an immediate decision on the spot. Hence it is applied to one who awards a decision and sees it executed, as here, and sometimes, like the Latin arbiter, to a mere witness or spectator. λόγου, genitive of respect, in this sentence.

278. ἕξιασι...κάλων, are now letting out all rope, i.e. are bearing down upon me full sail. Cf. Herc. Fur. 837, ἔλαυνε, κίνει, φύσιον ἔξει κάλων, Aristoph. Eq. 756, νῦν δὴ σε πάντα δεὶ κάλων ἐξεύναι σεαυτοῦ. δῆ, now.

279. And there is no approachable landing-place in distress. εὐπρόσοιτος, from προφέρεσις, to bear towards, approach. Cf. δυσπρόσοιτος, hard of access, repellent in manner. ἐκβαίνει, properly the act and hence the place of 'stepping-out' or disembarking. It must not be translated by escape. ἄρης has practically the force of an adjective, belonging to (i.e. proper to be used in) calamity.

280. καὶ κακῶς πάσχουσα, though I am used cruelly, i.e. 'I will ask, though to seek reasons from cruelty is superfluous'. Cf. Tro. 898, ἀτὰρ σχεδόν μὲν οἶδ' σοι στυγνομένη ὄμως δ’ ἐρέσθαι βούλομαι. For ἐρήσομαι see ἔρωμαι. ὄμως, connected with ἐρήσομαι, is not necessary, but is often added after a concessive phrase.

282. παραμπέχειν λόγους. Lit. 'to miswrap words', i.e. to deceive you with a cloak of words, παρὰ importing departure aside from the truth as in παρεινεῖν, παραπατάν.

284. ἕνμβαλλεται τοῦδε δείματος, are contributories of this fear, the genitive depending upon the partitive sense involved in the verb.
288. Regular construction would require τὸν δόντα (θυγατέρα εἰς γάμον) καὶ τὸν γῆμαντα καὶ τὴν γαμομενήν.

290. ἀπεξεθέσθαι, see ἀπεξθάνομαι. Supply ἐστὶ.

291. μεταστένευ, repent, lit. ‘sigh late’. For the repetition of idea in ὑστερον μετα- cf. Ἰρ. Α. 343, μεταβαλῶν ἄλλους πρότοσ, 363, μεταβαλῶν ἄλλας γραφάς. Others, with the ms. μέγα στένευ, sigh loud.

292—306. See the Analysis.

294. ἀρτήφρων, properly of equal-sided mind or as we say ‘well-balanced’. Cf. ἀρτίχειρ, ἀρτίπον, ἀρτιμελής, having the use of both hands, feet, limbs. The word is opposed here to περισσῶς σοφός, over-learned on one side; cf. the contrast of ἀρτίος even and περισσός odd (lit. one-sided) as applied to numbers.

295. ἐκδίδασκεσθαι, causative middle, have them taught. The adj. σοφός expresses the result of the process ἐκδίδασκεσθαι. This use is called πρόληψις or ‘anticipation’.

296. χωρίς...ἀργίας, besides and beyond the unprofitableness which belongs to them. ἄλλης is superfluous and merely repeats the force of χωρίς (see the Lexicon under ἄλλος). ἀργίας. Money or other property was said to be ἀργός (ἀ-εργον) idle when not invested or bringing in no. return: ἀργία here has the same sense. ἐς for ἐν, the relative being attracted into the case of the antecedent. ἀργίαν ἔχειν, to have (the quality of) unproductive¬ness = ἀργός εἶναι. We do not use to have in this way, but with ἔχειν it is common.

297. ἀλφάνουσι, they purchase. ἀλφάνειω properly—to fetch (a price). The word is chosen to keep up the commercial metaphor implied in ἄργια, education being thus estimated merely by what it will ‘fetch’. The tone of this passage, reflecting the views of the ‘practical man’, is bitterly ironical.

298. προσφέρων, importing as a kind of merchandise. In the time of Euripides learning was chiefly diffused by travelling professors, the σοφισταῖ or so-called ‘sophists’.

299. The ignorant, not seeing the value of your new learning (κακά σοφά), and seeing only that you do not teach the learning which they recognize, will suppose you simply unpractical and unlarned. Cf. 305.

303. τοῖς μὲν = τοῖς δοκοῦσιν εἰδ. τι ποικ., the pretenders to special knowledge. τοῖς δὲ = τοῖς σκαλοῖς, the ignorant public, to others I am hard to please and not so very wise (after all), cf. 299. προσαίτως = our borrowed French difficile. Cf. Xen. Ἀπόλ. 33, ὥσπερ οὐκ ἦν πρὸς τάλλα τάγαθα προσαίτως. The ignorant complain that the discoverer of new science is not satisfied
with ‘what was good enough for our fathers’. Or, according to another view, προσάντις = hard to deal with, disagreeable, cf. Hdt. vii. 160, προσάντις λύγος, a difficult proposition. The reading of 305 is taken from a paraphrase in an ancient commentary ἐν δίκει εἰμι τοῖς ἀπαιδεύτοις καὶ οὐκ ἄγαν σοφή. The mss. give τοῦτο αὐτὸ προσάντις· εἰμι δ’ οὐκ ἄγαν σοφή.

[304 closely resembles 808, and can scarcely be genuine here as it stands; the exact reading of these lines 308-5 is uncertain, but the text represents the sense, or something near it.]

308. ἐξαμαρτάνειν ἐσ, to pick a quarrel with, go ‘out of my way’, as we say, to offend.

310. ὅτω, supply ἐκδόσθαι αὐτήν.

314. ἡδικημένοι. The plural gives the expression a general bearing: we=1 and mine. In such a case masculine adjectives are used, even if the speaker is a woman, the distinctive-ness of the feminine not being appropriate to a mixed class of persons. Cf. σοφόλει 385.

315. κρείσσονων, genitive after the comparative implied in νικώμενοι = ἵσσονες ὀντες.

316. ἐσω φρενῶν βουλεύσι, together. The words ἐσω φρενῶν are put out of their place for the sake of emphasis. In English this effect would be given by the voice.

ἀκούσαι, explanatory infinitive after μαλθάκα.

319. Constr. ἀνὴρ (or γυνὴ) σοφὸς, δέξιθυμος ὁν, βᾶον φιλάσσειν ἐστὶν ἡ σωπηθὸς ὁν: cunning is more easily watched in a quick temper than in a reserved. φιλάσσειν, explanatory infinitive after βᾶον. Observe carefully that it is φιλάσσειν not φιλάσσονεθαί.

322. ἄραρε, see ἄραρισκω.

323. μεμεῖς, future (observe the accent). ‘A device how you shall remain’ = a device whereby to remain.


325. Sometimes, particularly in dialogue of alternate lines (στιχομοβία), the sentences of two speakers are grammatically continuous, the persons of the verbs and pronouns only being altered. So here Kreon might have said οὐ γὰρ ἐν πείσαι, ἀλλὰ ἐξελῶ σε κ.τ.λ. This continuation of his words is thrown by Medea into the form of a question. So in the next line φιλῶ γὰρ stands as if οὐκ αἰδέσωμαι had preceded—(I will), for, etc., and in 329, πλὴν γὰρ, as after μειᾶν ἔχεις—(Doubtless) for, etc. πείσαις: the regular form in Attic prose and the usual form in Attic poetry of the 1st aor. opt. act., 2nd and 3rd pers. sing.
66 MEDEA.

is -eias, -eie. The forms in -ais, au are older. ἔξελάς, contracted from ἔξελάσεις: see ἔξελαύνω.

329. Constr. πατρις γάρ ἐστι πολὺ φιλτατον (for the dearest thing) πλὴν τέκνων ἐμοιγε. Kreon implies a censure on Medea’s flight from Kolchis; in πλὴν τέκνων he is thinking of his anxiety for his daughter.

330. ἔρωτες, love in general.

331. The sentence is elliptical, and in full would be ἦ κακὸν μέγα ἦ ἀγαθὸν μέγα, διός (according as) ἂν παραστῶσιν τύχαι, ἦ κακὴ ἦ ἀγαθῇ. Kreon is mentally comparing with the fate of Medea the prosperous love of his daughter and Jason; Medea understands him and invokes a curse on it. καλ must be omitted; we say so also in comparisons, the Greeks either so also or as also.

332. Let not him, who is the author of these woes, escape thee. Observe that τῶν...κακῶν is an adjectival sentence, not a dependent interrogative.

333. μ’ ἀπαλλάξον τόνων, spare my pains, i.e. save me the trouble of forcing you away by going quietly yourself.

334. I have my own pains (ημεῖς emphatic) and need no more. ‘I have not so little trouble nor you’, she implies, ‘so much, that I can be expected to save you any at my expense’. She wishes to mark the brutality of Kreon’s tone, considering the relative positions of the two.

335. ἡσθήσει, see ὤθεω.

338. τούτο: accusative of respect (as to that) after τυχεῖν σοῦ (= ‘to obtain your grace’). Or, according to others, accusative after τυχεῖν, σοῦ depending on ικέτευσα.

339. mss. τι δ’ ὀν or τι δ’ αὐ. ἀπαλλάσσει χερός, let go my hand, to which (see Analysis) she is clinging. mss. χένως. This emendation (Wilamowitz) has been brought to my notice since the publication of my larger edition. I have placed it in the text (though I do not consider it demonstrably right) for the relation of the verbs βιάζει κοικ ἀπαλλάσσει suggests, if it does not require, that they should be more closely connected in sense than in the mss. reading.

341. ἦ φευξ shelters, the manner of our exile, cf. τὰς, ταῦτα, in this manner; this phrase forms the object to the verbal phrase ξυμπέραναι-φρονίδα. The future of φεύω is regularly φεύγω, rarely φεύξωμαι.

342. ἀφόρμην=means to ‘start’ upon (αμάω). So the capital used in carrying on a business was called the ἀφορμή.
345. Probably an interpolation. *eikōs*, not *eikōs ēstw*, is the use of Euripides. Supply *ei art* in 344.

348. τούμον = ἔγω, my interest for me.

349. *aideîsbaia*, to show mercy. Cf. 326. *διφθορα*. Another form of the perfect of *διαφθείρω* (cf. 226), I have spoilt.

351. *τευξεί*, see *τυγχάνω*. *προιννέπω* contracted from *προ-εννέπω*.

352. *θεοῦ—Ἡλιον.*

*ἡ ἐπ-ιοῦσα*, the after-coming or succeeding.

354. *λέκταλ.* The verb *λέγω* has two perfects passive, *λεγεμαί* and *ελεγμαί*, corresponding respectively to its two meanings *say* and *collect*. Observe that neither of these is the common prose Attic for *have been said*, which is expressed by *εվρημαί*, the perf. passive of the same verb which supplies the fut. active *ερώ*, *I shall say*; see 364.

356. Supply *in so short a time*.


359. *τίνα προξενιαν Ϝ.Τ.Λ.* To *what protection*, etc. A verb governing these accusatives must be supplied from *ποι ποτε τρέψει*; cf. Phoen. 977, *ποι δήτα φεύγω*; *τίνα πόλιν*; *τίνα ξένων*; In the mss. *εξευρήσεις*, *will you discover*, an ill-chosen word, is inserted after 360 to simplify the construction. Another reading is *ποὺς ξέναν*.

360. *σωτήρα*, the fem. form is commonly *σωτείρα*, *σωτείραν*, but cf. El. 993, *τιμᾶς σωτήρα*.


368. *θωπεύσαν αὐ, together. τόνδε.* She points to the place where he stood.

370. *χεροῖν*, instrumental dative.

371. *μωρίας*, weakness, exaggerated sentiment; see on 61.

372. *ἐξόν*, see 448. *Ελέν, arrest, stop*, see *αἰρέω*.

373. *ἀφήκεν*, remitted; others *ἐφήκεν*, permitted.

375. Observe that this plan is modified in the sequel.

377. *ἐγχειρῶ*, deliberative subjunctive, *I am to*, etc. The tense is changed in *ὑφάψιω* and *ὡσ (ὡθέω)* merely because the actions are instantaneous: *ὑφάσίω* would mean be about lighting.
382. ὑπερβαίνονσα, overpassing, i.e. entering.

384. τὴν εὐθείαν, supply ὄдоν. τὴν...όδον is in apposition to Ἁ...εἰν. Best take the obvious way—to slay them, as we are most skilled to do, by poison. We, i.e. we Colchians or we descendants of the Sun, hence the masc. σοφοί. See on 314. mss. σοφοί, which would come the remark to the female sex; but it is then hardly true. Circe, the other “daughter of the Sun,” was, like Medea, a great φαρμακία: the power of the sun in creating and distilling, as it were, the juices of plants is probably the origin of this legend. See on 963.

386. καὶ δὴ τεθνάσα. Suppose them, then, dead. Lit. ‘and now they are dead’.

392. If a helpless misfortune exiles me, that is apparently ‘if when my exile comes I am without a plan’.

394. τὸ καρπηρὸν τόλμης, the bold (path, supplied from εἰμι) of daring. She pursues the metaphor of the πολλαῖ ὄδοι, see 376, 391.

396. ξυνεργὸν εἰλόμην 'Εκάτην, the triple goddess, ‘Proserpina Luna Diana’, in her function as the moon, by whose light ‘Medea gathered the enchanted herbs, that did renew old Αἴσον’ (Merch. of Venice, v. 1). The association of the weird moonlight with magical rites is easily understood.

399. πικροῦσ σφιν θῆσο γάμους, will make the marriage cost them dear. Cf. Bacch. 357, ὥς ἄν...θάνυ πικρῶν βάκχευσιν ἐν Θήβαις ὀδὼν, etc.

400. κῆδος. Cf. 367.

403. ἐρπ' ἐς τὸ δεῦνον, go up to the peril, i.e. face it. νῦν... εὐφυξίας, cf. Aesch. Pers. 405, νῦν ὑπὲρ πάντων ἁγῶν.

404. ὀφλεῖν, see ὀφλισκάνω.

405. Σισυφέαοι γάμος. From Sisyphus, the founder of the royal house of Corinth, cf. Hom. Il. vi. 152, ἐστὶ πόλις 'Εφύρη (former name of Corinth) μυχῷ Ἀργεοὶ ἐποβότοι τὸν δὲ Σίσυφος ἐσκεν (was, lived) ὁ κέρδιστος γένετ' ἄνδρων, Σίσυφος Αἰολίδης' ὁ ὁ ἄρα Γλαύκων τέκεθ' ὑλὸν κ.τ.λ. The γάμος was Sisyphean in two senses, first as contracted with a princess of that house, and also as worthy of the κέρδιστος ἄνδρων himself. So the crafty Ulysses is called by way of reproach τὸ Σισυφέων σπέρμα Iph. A. 524, and ὁ ταῦ ἄρατον Σισυφίδαν γενεᾶς Soph. Αί. 190. The dative γάμος is causal. τοῖς τοῖς τ'. mss. τοῖς τ'.

410. See the Analysis. ἄνω χωροῦσι παγαλ, the fountain runs up, a proverbial expression for a complete change in the natural order of things, signifying here that the treachery commonly attributed to woman is transferred to man. Fountains
and rivers, with all other elemental things such as πῦρ, γῆ, ὃμβρος, etc., bore the epithet ἱερός, sacred or mystic.

411. δικα καὶ πάντα, order and the universe. δικη, properly wont or custom, whence the phrase δικὴν τινὸς, like (after the way of) a thing. The common (later) meaning, justice, does not seem appropriate here.

412. 'Tis men whose counsels are treacherous and their sacred oath no longer sure. ἀνδράς, emphatic, 'man, instead of woman'. Observe that μὲν in this line is answered by τὰν δ' ἐμὰν, not by θεῶν δὲ. θεῶν πίστις, the gods' pledge, i.e. the pledge taken by men in their name.

415. Constr. φάμαι δὲ στρέψοι τὰν ἐμὰν βιοτὰν [ὡστε] εὐκλειαν ἔχειν, legend shall bring my estate into (convert it so as to be in) good repute, i.e. poets shall write in praise of woman's truth instead of inveighing against her treachery. By my estate or condition of life is signified womanhood. For εὐκλειαν ἔχειν see on 296.

417. τιμᾶ, compensation (lit. payment) for unjust reproach in the past. So in Soph. Ant. 699, νῦν ἢδε χρωνῆς ἀξία τιμῆς (reward) λαχείν; and elsewhere: cf. τιμᾶ in 660.

418. οὐκέτι ἔξει, will hold no longer, i.e. will let go.

420. It was the fashion of the ancient bards or reciters (ἀοιδοὶ), whose ill-treatment of women is here rebuked, to commence a poem by inviting the muses to 'begin' it, and to end by inviting them to 'cease from' (λήγειν) or 'close' it. See for instance Hesiod's Theogonía 48, ἄρχομεναί θ' ἐμεῦσαι θεᾶι λήγομεν τ' ἄονᾶς. Hence the use of the phrase λήγος' ἀοίδαν here in the different sense of 'abandon altogether' is a sort of parody, and for the same reason the Ionic contraction ὑμεῦσαι (for ὑμεῦσαι) is used instead of the regular Attic ὑμεῦσαι, as belonging to the dialect in which the poems of the ἄοιδος (for example the Iliad and Odyssey) were written. The double construction of λήγειν with the genitive and with the participle is also Homeric.

παλαιγενέων, long-descended, i.e. traditional. ὑμεῦσαι has a double sense, either 'celebrating in song', or 'repeating frequently'; cf. the English harping upon. We have a specimen of these invectives against women in Hesiod (Theog. 591).

423. ἐν ἀμετέρᾳ γνώμᾳ ὀπασε, put into woman's mind the gift of, cf. Iph. A. 584, ὄς τὰς Ἑλένας ἐν ἀντοποὶς βλεψόμενον ἐρωτα δέδωκας. Here again we have a Homeric phrase (see last note), cf. Hom. Od. viii. 498, ὃς ἄρα τοι (to thee, the bard Demo- dokos) πρόφρων θεὸς ὀπασε θέστιν ἄοιδήν.

426. ἀντάχησ' ἄν = ἀντήχησα ἄν. The condition εἰ Φοίβος ὀπασεν ἄοιδήν must be supplied from the previous sentence. I
should have sung an answering strain to (that of) the male breed, i.e. we women would have attacked men in poetry as they have attacked us.

428. Constr. ἔχει πολλὰ εἶπεν, has much to say of, i.e. furnishes abundant material for attacking. ἀμετέραν (sc. γυναικῶν) μοτρα, the women’s division of the human race; μοτρα here = μέρος, with which it is connected in etymology. Cf. Supp. 244. For μὲν...τε see on 125.

431. Thou didst quit for a ship thy father’s house. So Helen in Aesch. Ag. 690 flies with Paris quitting her silken curtains, ἐκ τῶν ἀβραπηνῶν προκαλυμμάτων ἐπλευσε.

432. ὀρίσασα, having parted off, i.e. left behind, or perhaps having divided, i.e. passed between. πέτρας, see 2. πέντου, the Main; see on 212.

435. Having lost the bed where thou liest husbandless, lit. of thy husbandless lying. It has been proposed to avoid the difficulty of this expression by reading χθονι· τὰς ἀνανομος, κοίτας ὀλέσασα λέκτρων, where τὰς is relative referring to χθονι and depending upon ἔλαενει, and κοίτας is plural.

438. There is probably an allusion in these lines to the disturbed state of Hellas at the time (431 B.C.) of the production of the play and the dissolution of political connexions which led up to and accompanied the Peloponnesian war. χάρις, the spell or charm, i.e. the power to bind. βέβακε = βέβηκε, see βάνω.

439. In all the breadth of Hellas. ἀνέπτα = ἀνέπτη, see ἀναπέτομαι.

440. Constr. δόμοι οὗ πάρα (= πάρεσι) μεθορμίσασθαι μό-χθων. For the construction of the two last words cf. 258. πάρα (observe the accent) stands often for πάρεστι, more rarely, as here, for the plural.

442. σῶν λέκτρων κρείσσων, the conqueror of thy charms.

445. ἐπέστα = ἐπέστη, here a strict passive, was set over. Observe the use of this aor. and of ἀνέπτη in 440; as in both cases the effect of the action still continues we should in English naturally use a perfect or present, is set over.

446. ἸΑΣΩΝ. See the story and Analysis in the Introduction.

447. ὀργήν, humour or temper (not passion), cf. 176.

448. παρόν, acc. absolute, it being possible for you, i.e. when you might have, etc. In the same way are used δέν, προσήκον (it being right) and some other participles. Cf. ἔξον 372.
NOTES.

450. For the sake of foolish words, i.e. rather than forego the pleasure of uttering them.

453. Supply to & the antecedent τοῦτων (for that) depending upon ζημιουμένη.

454. πάν κέρδος ἡγοῦ τὸ φυγῇ μόνον ζημιοῦσθαι.

456. ἀφηρμον, used to check, cf. ἐλείν in 385.

457. ἀνείλες, contracted from ἀνείλεες, impf. from ἀνιήμι formed as if from ἀνίεω; cf. ἔτιθεις from τίθημι. μωρίας, passion; see on 61.

458. ἐκπεσεῖ. ἐκπίπτω is regularly used as the passive of ἐκβάλλω, to expel, banish.

459. κάκ τῶνε, even after all this. οὐκ ἄπειρηκὼς φιλοι, not wearied of my goodwill, lit. by those I love. ἄπαγορεῖων, ἄπειρεν, ἄπειπεν, ἄπειρηκέναι, etc. = to cry off, and so to give way, be exhausted.

460. τόσον γε. Others τὸ σὸν δὴ προσκοποῦμενος, provident, as you know (δή), in your behalf. MSS. τὸ σὸν δὲ οὐ τὸ σὸν γε.

466. This passage has been garbled. 466 is scarcely intelligible as it stands. It purports to be an explanation of τοῦτο in 465, for that (viz. παγκάκιστε) is the greatest reproach that I can speak with my tongue against your unmanliness, but it is open to many objections, particularly the emphatic position of the useless word γλώσσῃ. No satisfactory correction has been proposed. The line is not necessary at all (the remark for that I may call you may be referred to Jason's permission in 452 of the particular epithet κάκιστος which Medea uses), and is probably an interpolation.

467. γεγόσ, see 215.

468. Interpolated from 1324.

469. It is possible to take θράσους and εὐτολμία either as words of praise (courage, bravery) contrasted with ἄναδεια, or as milder synonyms of ἄναδεια itself. This (conduct) is no mere assurance or hardihood, it is that worst of man's diseases, loss of shame. This latter way is favoured by the use of θράσος which has always either a neutral or a bad sense.

470 is not metrical, having no caesura. The quasi-caesura ὅρα-σαρν ὑπαντίον is not admitted in this play. It was probably inserted to explain τόδε, as 466 to explain τοῦτο.

475. On the allusions here see the story in the Introduction.

476. A verse unpleasant from the repetition of the letter σ. For this and other such Euripides was satirised by the contemporary comedians.
478. *ταύρων* (a yoke of bulls) is constructed with ἐπιστάτην as if it were a participle (ἐπιστατήσοντα, like σπεροῦντα) and this in turn depends upon πεμφθέντα, sent as breaker, i.e. sent to break. ἐπιστάτης was the technical term for a professional trainer or breaker-in of draught animals. See Plato, Apol. 20 α.

480. ἀμφέχων, surrounding. Others ἀμφέπων, tending.

482. ἀνέσχον may be either transitive raised, or intransitive rose. Probably the first. φάος, metaphorical.

485. πράθυμος...σοφωτέρα. This inaccurate use of the comparative was probably colloquial and confined in writing to certain familiar phrases. Cf. Hdt. iii. 65, ἐποίησα ταχύτερα ἡ σοφώτερα.

486. See the story in the Introduction. ὡσπερ is explained by παίδων ὑπ' αὐτοῦ.

487. τάντα δ' ἐξείλων φόβον, and I beguiled (or diverted) all their fears. Cf. Phoen. 991, ὥς εὖ πατρός ἐξείλων φόβον, how cleverly I beguiled my father's fears by a false story. The genitive αὐτῶν, governed by ἐξ-, must be supplied from παίδων. Others supply σοῦ.

488. ἡμῶν. She identifies the cause of her children with her own.

489. ἐκτήσω, 1 aor. midd. 2nd pers. sing. See κτάμαι.

494. θεσμά, irregular plural of θεσμός: cf. διφρα, κύκλα, κέλευθα, δεσμά, σίτα. Another reading is θέσμι άνθρωποι.

496. The expression is a variety for φεύ δεξία χειρ καλ τάδε γόνατα, ἡν ὑδ' ἐλαμβάνου. πολλά, often, cf. 579.

497. χωρίζεω, to touch the surface of a thing, feel, handle, here signifies in a contemptuous way the false and unmeaning action of the suppliant Jason (see on 65) making his vows of gratitude.

500. Although I do not think to obtain any kindness from you. The rhetorical question standing for the negative (What do I think? for I do not think, cf. 565) is in English possible only in the principal clause; in Greek it may stand also in a dependent clause, such as the participial δοκοῦσα...καλῶς here. γε throws an indignant emphasis upon σοῦ.

502. τράπωμαι. See 377.

503. οὕς...καλ πάτραν. For the order cf. 496.

504. γά...οὖν = γοὖν which introduces something as prīma facie evidence (here ironical) in favour of what precedes.
507. οὐς...δραν, the family of Pelias, whom Medea had no need to injure inasmuch as it was not her wrong but Jason's which she avenged upon them.

509. πολλαῖς μακαρίαν, best in the opinion of many a woman.

510. θαυμαστόν...κατιστον. A husband to wonder at, a husband not—ah, not indeed—to be believed. κατιστος is here in the first place a synonym of θαυμαστος, incredibly good, too good to hope for: (see Soph. Phil. 807 το ἐλπίδων κατιστον and the Lexicon under κατιστος). But the ironical use of it in this sense naturally suggests its literal truth in the other sense of false, faithless, and calls forth the exclamation ἦ τάλαυ' ἐγώ. A very similar point is made by the orator Andokides (9, 32), in his πίστις κατιστότατη, an assurance beyond belief.

[mss. καλ πιστον. I have before cited with approval Nauck's remark that πιστον is out of place, the context requiring a word of the same complexion as θαυμαστον. His proposed substitute (ςεπτον) has not found favour, for good reasons; and I therefore now offer my own.]

514. καλόν (honourable or creditable, ironical) governs τῷ νυμφῷ. καλὸν δυνεῖσθα is in apposition to the idea contained in φεύξομαι...μύνοις, and is itself further explained by πτωχούσ...ςε.

516. ὁς κιβδηλός ἦ. The regular construction of an indefinite relative clause in Attic Prose would require ἄν ἦ, but the simple subjunctive is frequent in Homer and occurs in the Attic poets. Cf. El. 972, ὅποιος ὅ τι ἀπόλλων σκαιὸς ἦ ῥίνες σοφοῖ; Ion 855, τῶν ἐλευθέρων οὐδὲν κακῶν δοῦλος ὀστὶς ἐσθίλος ἦ. The examples in prose are rare and most of them doubtful. The thought is borrowed from Theognis (elegiac poet of Megara, about 600 B.C.) 119, χρυσοῦ κιβδήλου καὶ ἀργύρου ἀναλκτείς ἄτη. Κύρνε, καὶ ἐξευρεῖν ῥάδιον ἄνδρι σοφῷ εἴ δὲ φιλοῦ νόοι ἀνδρός ἐνι στήθεσι λελήθη ψυδρός εὖν, δόλων δὲ ἐν φρεσίν ἂντρ, ἔχῃ, τοῦτο θεός κιβδήλατον πολύσε βροτοῖσιν, καὶ γνώραι πάντων τούτ', ἀνηρόστατον. ἄντω, whereby. ἀνδρῶν depends both on τὸν κακὸν and on σώματι.

521. φίλοι, those near and dear; the word friend does not cover φίλος as used in poetry; lovers would be here much nearer.

522. κακὸν λέγειν (explanatory infinitive, cf. 264), together.

523. Borrowed from Aesch. Theb. 62, σὺ δ' ὡστε ναὸς κεδὼς οἰλακοστροφός. ὡστε, as, a poetical use.

524. ἀκρούνα λαξφοῦς κρασπέδους, with the topmost edge of the canvas (only), i.e. with sails reefed up, to escape the

526. kal emphasizes the whole phrase λίαν πυργοῖς χάριν, giving the effect of the English 'since you will exaggerate, etc.'

529. At the word λεπτός Jason interrupts himself, and the antithesis implied by μεν is not expressed. 'Though you have much wisdom, you have also', he was about to say, 'strong passions, and were led to save me simply by love'. But with an assumption of generosity (ἐπιφθονός ἐστι λόγος διελθεῖν) he cuts this narrative short.

531. τόξοις ἄφυκτοις. The mss. vary between this and πόνων ἄφυκτων.

532. ἡσομαι, reckon, as if he were taking an account between Medea and himself.

533. Literally, for in whatever way (διη ν ον) you served me, it is satisfactory, i.e. I am content with the kindness, howsoever done.

534. τῆς ἐμῆς σωτηρίας is best taken as a partitive genitive, of my safety what you have gained is more than what you have given, i.e. in saving me your gain has been greater than your gift. μελχο εἰληφας ἢ δεδωκας is equivalent to ταῦτα ἃ εἰληφας μελχο ἢ στίν ἢ ἐκεῖνα ἃ δεδωκας, and the genitive σωτηρίας depends upon this implied ταῦτα and ἔκεινα. It is also taken either (1) as the genitive of comparison after μελχο, upon which ἢ δεδωκας must of course also depend, you have received more than my safety (more, that is,) than you have given, or (2) as the genitive of price, in return for my safety. εἰληφας, see λαμβάνω.

537. The prevalence among the Hellenes of the idea of law as the guide of men's lives instead of the irregular action of despotic force was the chief mark of their advance in civilisation beyond foreign peoples (βαρβαροι), and they were justly proud of it.

538. τε couples δικτυ (morality) to the substantival infinitive χρησθαι νόμους (how to live by law), and both depend upon ἐπιστάσαι. πρὸς ἵσχυος χάριν, according to the pleasure of might.

539. ἔσθοντο, see αἰσθάνομαι.

540. γῆς ἐπί ἐσχάτοις ὁροισιν. From the Hellenic point of view, as Hellas extended her bounds by maritime colonies only, the eastern extremity of the Euxine was literally 'the end of the world'.
NOTES.

542—544. ‘I should not care for either riches or genius without fame’.

543. ὑμνησαι depends upon εἰη (=ἐξεῖη, may it be permitted), to be supplied from the previous sentence.

544. ἐπισήμος. The short initial vowel of ἐπι- ἀπο- (and much more rarely of other words) may be elided after a long vowel preceding. This is called Prodelision.

545. τῶν ἐμῶν πόνων πέρι, i.e. concerning the Argonautic part of the story, which might be called πόνοι 'Ιάσωνος, as the various enterprises of Herakles were called πόνοι 'Ηρακλέος. Jason implies that his modesty would not have allowed him to refer to it, if Medea had not compelled him.

548. ἐν τῶδε, in this matter, to be taken with γεγώς. σοφός ...σώφρων...μέγας φίλος, see the Analysis. μέγας, powerful.

550. ἀλλ' ἔχ' ἱσυκχος. Medea’s indignation at the last words is on the point of breaking into speech, as appears by her gestures. Jason coldly checks her.

553. τοῦδε...ἡ γῆμαι. Cf. Herakl. 297, ὥστε τοῦδε παισὶ κάλλιον γέρας ἡ πατρός ἐσθοὶ κάγαθῳ πεφυκέναι. The pronoun τοῦδε is explained by the clause with ἡ, as it might be by the equivalent substantival form τοῦ παίδα γῆμαι.

555. ἦ, where. The antecedent is σον...πεπληγμένος, treated as one thought, not weary—your sore point—of you, and smitten &c.

557. bent upon a rivalry in numerous offspring, i.e. anxious to surpass my existing family by a larger one.

558. Supply παίδες εἰςι.

562. θρέψαμι, see τρέψω.

563. Jason proposes by combining the families to give to his children by Medea the princely rank which his expected children would inherit from their mother.

564. ξυναρτήσας...εὐδαμονοῖμεν. This change, though not according to our rules, is perfectly logical and was in Greek also conventionally grammatical. The participle refers to one only of the subjects to the plural verb, Jason. Cf. Aesch. Eum. 141, ἀπολακτίσας ὑπὸν ἰδώμεθα, Soph. Phil. 645, χωρῶμεν ἐνδοθεν λαβὼν ἄτον σὲ χρεια μάλιστ' ἤχει. The mss. give the sing. εὐδαμονοιλην but the subsequent explanation (σολ τε γάρ... ἐμοι τε) shows the plural to be correct.

566. τέκνοις, instrumental; by means of.

568. οὔδὲ σὺ, together.
569. ès τοσούτον ἥκεθ' ὡστε, this is the sum of you, that, i.e. this is your scope or range of ideas, you have no thought for anything beyond. Literally, you come to so much, an arithmetical expression in which Greek and English coincide. Cf. El. 1053, ἥ δὲ μὴ δοκεῖ τάδε οὖθ' εἰς ἄρθρον τῶν ἐμῶν ἡκει λόγων, she does not amount even to a number in my reckoning. Another way is to supply μαρίας or some such genitive after τοσούτον, translating you are come to such a pitch (of licentiousness).

573. τίθεσθε, you reckon.

577. καὶ παρὰ γνώμην ἐρῶ, though I shall speak indiscreetly (in saying so). See the Analysis. For παρὰ γνώμην, lit. contrary to judgment, see Thuk. i. 70, καὶ παρὰ γνώμην κινδυνεущαλ, venturesome even to indiscretion.

579. See the Analysis. τολλά, often. τολλοῖς βροτῶν depends upon διάφορος εἰμί=διαφέρομαι. ἐμοί, in my opinion. ἀφλιοκάνει ζημίαν, incurs loss or damage (the original sense of ζημία), i.e. is damaged by his eloquence. ἐστι δ' οὐκ ἄγαν σοφός, is not so very wise after all; his cleverness proves to be folly.

584 may also be read and punctuated thus, ὃς καὶ σὺ μὴ νῶν κ.τ.λ. Accordingly do not you in this case try your plausibility upon me. The text is, So is it with you: do not therefore, etc.

585. δεινὸς λέγειν is the usual Attic for eloquent. ἐκτενεῖσθε, a metaphor from wrestling. See ἐκτείνω.

587. μὴ στιγμὸς φιλῶν, not hiding it from those who loved you. στιγμος is dative of the manner, φιλῶν objective genitive: στιγμὸς τίνος (masc.) answers to the verbal construction στιγμὸς τί τίνα, to conceal a thing from a person.

588. οἷμαι, I trov or doubtless with ironical emphasis. Another reading is καλῶς γ' ἂν οὖν μοι where μοι as well as λόγῳ depends upon ὑπηρέτεις. λόγῳ, proposal.

590. τολμᾶς, can. μεθείμαι, see μεθέημι.

591. τοῦτο, the belief that if consulted I should refuse consent. εἵρειν, restrained. Cf. Phoen. 1156, ἀλλ' ἐσχὲ μαργῶντ' αὐτῶν...Περικλήμενος, but Periklymenos restrained his fury.

ἀλλὰ...ζοφ. Either, looking to old age marriage with a foreigner began to appear discreditable, i.e. you thought that your passion for a foreigner, which was excusable in youth, would be differently regarded as you advanced in years: or, the foreign wife (another sense of λέχος) was getting an old face (lit. passing into an old age) that did you no credit, i.e. as she lost her good looks you ceased to take pride in the possession of
her. According to the second view the construction is βάρβαρων λέξεων ἐξέβαινε πρὸς γῆρας οὐκ εὐδοξόν σοι.

[The first rendering involves, as I think, an impossible rendering of ἐξάθαινεν, which, on the other hand, is used by Plato (see Lexicon) for the passage from one time of life to another, e.g. ἐξάθαινεν τὴν ἡλικίαν τοῦ γεννάν. The construction suggested above seems simpler and better than that which I before proposed, πρὸς γῆρας (as she grew old) ἐξέβαινεν οὐκ εὐδοξόν].

598. Constr. μὴ γένοιτό μου εὐθ. βίοι, λυπῶν (ὦν).

599. κυλλο. In an optative sentence relative clauses follow the mood of the principal. English uses the indicative present.

600. οἶσθ' ὡς μετένεξα; The construction (common in Euripides and Aristophanes, and occurring more rarely in Sophocles) is μετένεξα—οἶσθ' ὡς; Change the prayer—do you know how? i.e. Change the prayer as I will teach you. The following καὶ σοφώτερα φανεῖ is constructed as if for οἶσθ' ὡς μετένεξα had been written the equivalent μετένεξα οὐδε.

604. φευξοῦμαι. This form of the future (for the common φευξομαι), regular in the Doric dialect, is occasionally used in Attic poetry. κλαυνοῦμεθα (κλαω) and χεσοῦμαι (χέζω) were also used, and perhaps ρενουμαι (ρέω), πνευομαι (πνέω), and a few others. Curtius, Greek Verb, p. 470, Eng. trans.

605. αἰτιῶ, see αἰτιάομαι.

606. γαμοῦσα. The active (proper only to the man, γαμοῦμαι being said of the woman) is used in order to point the aim at Jason, 'Did I do to you as you did to me?' Supply εὐλόμην.

608. Your house too, maybe, is for my sake accursed. Jason having outraged in the person of Medea the sanctity of the family tie, she has become ἄραιος δόμοις, a curse to his house, and her presence is therefore a standing reproach to him. This, she says, and not the offence against Kreon upon which Jason insists (607), is the real cause of her expulsion. The king is not at all events (γε) the sole person to whom she is dangerous. The use of τυγχάνω οὐσα, I am perchance, gives a mocking tone of insinuation to her remark.

609. ὡς for [ἢ] ὡς understand that is common in Euripides and gives a strong positive tone. κρινοῦμαι, will dispute, κρίνεσθαι, properly 'to have something parted between oneself and another'. τὰ πλευνα τῶνδε, the rest of this (controversy), i.e. the further matter (note the article) which you have yet to allege. So Soph. O. C. 36, πως νῦν τὰ πλευν' ἰστορεῖν, before you ask the further question (which you were about to put).
610. Another reading is σαυτή φυγής, where φυγής as well as χρημάτων will depend on προσωφέλημα. See on 49.

612. ἐκομος: the omission of ἐμι with this adjective is regular, as also with φροῦδος and εἰκός (ἐικός).

613. ἕμβολα, tokens or tallies sent with a traveller to foreign friends (ἐνοι) of the sender, and serving as a simple sort of letters of introduction. According to the ancient commentary, the special kind of σύμβολον intended was made by dividing ἀστράγαλα (bone-dice), each ἔνοι taking a part.

614. μαρανείς. See on 61.

624. δομάτων εξώπτιος. For the use of the compound instead of the simple ἔξω, cf. ἔξεδροι χθονὸς, Κρήτας ἑξομος, ἐκτύπων δόμων, δωμάτων ἐκθήμας, etc. Such periphrases are part of the poetic or tragic style, and the word ἑξώπτιος, in particular, seems to have been characteristic of Euripides, as it is introduced by Aristophanes (Thesm. 881) in a parody of his language.

625. θεό δ’ ειρήνηται, with God’s help it shall have been said, i.e. if God will, a formula to avoid presumption in anticipating the future. Cf. σον θεφ in 802, and σον θείς in 915.

626. γαμεῖς. Second pers. sing. of the contracted future γαμω (γαμέω from γαμέω). Cf. καλῶ, τελῶ, etc. You shall have such a ‘wedding’ as you would fain refuse. The ‘wedding’ is her vengeance called so by way of mockery; see on 957 and 1159.

627. See the Analysis.

υτέρ...ἀγαν: the idea of excess is repeated for emphasis, cf. Aesch. Pers. 794, τοῦς υπερτόλλοις ἀγαν.

629. ἀπετάν: here as often in poetry synonymous with ἐφοίτευ, renown. παρέδωκαν, allow, permit; an aorist may represent habitual occurrence (called ‘gnomic’ as being used in γνώμαι, proverbs); in English we use the present.

632. ἐν’ ἐμοί, an unusual construction for ἐμοι or ἐν’ ἐμε. ἑφείης, see ἐφίημι. χρυσόν τόξων, genitive of origin depending on ολστὸν, an arrow from thy golden armoury. ολστὸν is object both to ἑφείς and χρυσάσα.

635. στέγοι, cover, as with a shield; the metaphor of the arrow is still pursued. The mss. have στέργοι, a word unfit for the context.

637. Constr. μήποτε Κύπρις προσβάλοι (πρὸς ἐμὲ) ὀργὰς καὶ νεκράν, ἐκπλήξασα θυμὸν ἐπὶ ἐτέρως λέκτρως, maddening my soul for another love, i.e. with desire for it.
NOTES.

641. But favouring peaceful wedlock, may she with discernment assort our marriages. κρίνειν has its original sense to divide or distribute. Aphrodite is implored to judge with care the dispositions of men and women, and by distributing them suitably to prevent quarrels and changes of affection.

645. τὸν. The Greek 'article' has sometimes its original force as a demonstrative. So here, that hard and helpless life. δυσπέρατον: lit. hard to traverse. Others οἰκτροπάτων: for the double genitive ἀμαχανīας...ἀχέων, see on 49.

648. δαμείην, see δαμάζω. ἀμέραν, metaph. for life.

653. The object to εἰδομεν and ἐκω must be supplied from the previous sentence, viz. 'the fact that exile is the worst of ills'. μιθον is predicative. The literal rendering is I have seen it, I may reflect upon it not as a tale from others, i.e. From my own eyes and not from the mouth of others have I learnt the lesson. Note the difference between φάζω and φάζομαι.

660. τιμᾶν, to requite, from τιμή in its proper sense of price or payment. See on 415.

καθαράν. Where a genitive forms a sort of compound with the substantive on which it depends (as here κληδα φρενών = heart-key) an adjective may agree in inflection with the principal substantive though in sense it belongs to the dependent. Cf. Hipp. 762, πλεκτάς πεισμάτων ἄρχας, Phoen. 1351, λευκόπηχες κτύπους χειρίν. καθαράν therefore may signify pure and refer in sense to φρενών, but it may also, perhaps better, be taken closely with ἀνοιξάντα, opening clear or clean, as καθαρὰ ὀφθαλμὸς is an open road. Others καθαράν, gen. plur. fem.

663. See Analysis.

665. Pandion, a former king of Athens. No special reason for the epithet σφοδροῦ appears to be known.

668. And why (i.e. for what enquiry) did you journey to the oracular centre of the earth? or according to others θεοπήγον ιζάνεις, Why did you sit upon, &c. The ὀμφαλὸς was a sacred stone upon the floor of the temple of Apollo at Delphi, supposed (whence its name) to be the centre of the earth. Suppliants, and perhaps also persons consulting, sat upon it (Aesch. Eum. 40). ιζάνεις is a 'historic' present corresponding to an English past tense. mss. either ἐστάλῃς or ἔδρεις.

670. γαρ. See on 326.

675. Literally, words more subtle than in proportion to a man to guess, i.e. words subtle beyond man’s understanding. Cf. Plat. Crat. 392 ὁ, ταύτα μὲν ἰῶσα μείξῳ ἐστὶν ὁ καί ἐμὲ καὶ σὲ ἐξευρέσαν.
676. μὲν in an interrogative sentence implies that the speaker wishes or feels bound to assume an affirmative answer, and intends to pass on to another question or inference, as Medea does here in 678. Cf. 1129.

677. ἐπεὶ τοι καλ. 'Since as you see it is just a subtle wit that it needs'. The words in italics give the full force of τοι and καλ, the last throwing an emphasis upon all that follows it.

679. A symbolical injunction to observe chastity. προδύψων (προέξων) πούς ἄσκος is the hanging foot of an animal's skin, out of which was made the neck of the leather bottle (ἄσκός).

684. εὐσεβεστατος. A very pious man, not 'most pious among the children of Pelops'. ως λέγουσι with εὐσεβ.

688. See the Analysis.

694. ἐφ' ἡμῖν, succeeding to me: to make a second marriage was ἐπιγαμεῖν.

695. mss. ἢ πού (or ἡ ποῦ) perhaps, which does not express the required surprise. Editors read either μὴ ποῦ (cf. Aesch. P. V. 247), or οὐ ποῦ, cf. Hel. 135.

696. τοῦ, see on 645.

698—701. These four lines form two interrupted speeches, 698 being continuous with 700, and 699 with 701. From the first mention of Jason's treachery in 690, Aigeus follows the successive details with rising impatience and indignation (observe his σαφῶς φράσων, φράξει σαφέστερον, ἵνα νῦν, πέραινε μοι λόγων); and here, when Medea, after saying enough to show the drift of her answer to the alternative question of 697, puts in by way of parenthesis the ironical interrogatory πίστος οὐκ ἐφ' φιλος; Is he not a faithful friend? Aigeus without waiting for the rest hastens to a fresh question, in the midst of which Medea's sentence concludes. This dialogue (690—708) must be supposed to be delivered with extreme rapidity and excitement on both sides; in fact, as far as stage necessity permits, Medea and Aigeus here 'both speak at once'.

μέγαν ἑρωτα, acc. cognate to ἡράσθη in 700. Medea is repeating the apology of Jason (see 550—567 and compare 884—888) that his motive in marrying the princess was the advantage of such a powerful connexion (κόνδος).

[In my larger edition I took μέγαν ἑρωτα (ἐρασθεὶς) πιστὸς οὐκ ἐφ' φιλος as a complete and continuous sentence, an ambitious passion made him false to his old love, and I still prefer this to the usual punctuation (μέγαν γ' ἑρωτα· πιστὸς οὐκ ἐφ' φιλος), which leaves the latter clause 'in the air'. But the supposed ellipse of the participle is ill-suited to the form
of the sentence, and the connexion now proposed smooths away both this offence and also the uncouth abruptness of 700. The point of Medea’s parenthesis would be more obvious if we read

\[ \mu\varepsilon\gamma\nu\nu\gamma \varepsilon \varepsilon\rho\nu\tau \varepsilon - \varepsilon\pi\iota\sigma\tau\omega\sigma \ \tau\iota \ \varepsilon\phi\nu \ \phi\i\lambda\sigma \varepsilon \]

*Is he not an incredible friend?* \( \varepsilon\pi\iota\sigma\tau\omega \) having the same expressive ambiguity as in 511: and the authority of the mss. is as good for this reading as for the other.]

699. This also is an incomplete sentence, afterwards finished by \( \delta\iota\delta\omega\tau\sigma\iota \ \sigma\alpha\tau\iota \ \tau\iota \) in 701, where \( \delta\iota \) marks, as often, not the beginning of a new sentence, but the beginning of the second part (apodosis) of the conditional sentence, \( \varepsilon\iota\nu\rho\varepsilon \ldots \kappa\kappa\alpha\delta\sigma \) being the first part. If, says Aigeus, Jason really has the baseness to desert you, what father is willing to make himself an accomplice in the crime by giving him his daughter in marriage? An example of an interrupted sentence in \( \sigma\tau\iota\chi\omicron\mu\nu\theta\lambda\alpha \), somewhat similar in the circumstances, will be found at *Tro.* 716—720.

\( \iota\tau\omega \ \nu\nu \nu \). An exclamation expressing impatience and contempt, as in 798, 819. Others take 699 as a complete sentence, *Away with him, if he is as base as you say*: but there is no authority for this rendering of \( \iota\tau\omega \).

703. \( \xi\nu\gamma\nu\nu\omega\sigma\tau\ \dot{\epsilon}\gamma\nu\nu \ \ddot{\alpha}\rho \). MSS. \( \sigma\gamma\gamma\omega\sigma\tau\ \gamma\dot{\alpha}\tau \). \( \dot{\alpha}\gamma\nu\nu = \text{only too} \).

705. *Here is yet again a fresh crime and another criminal!* Literally a *fresh crime of another*. As Medea’s wrongs are successively disclosed, the whole story appears to Aigeus like a monstrous and incredible conspiracy. At first Jason only is involved (690—692); the further detail of the new marriage brings into view the complicity of the bride’s father; and now a third party appears in the author (not yet named) of the sentence of banishment. MSS. \( \ddot{\alpha}\lambda\lambda\omicron \). The expression \( \ddot{\alpha}\lambda\lambda\omicron \ \kappa\alpha\nu\dot{\omega} \ \alpha\dot{\iota} \), though apparently without example, is in itself defensible, as this species of tautology is common in Greek. But see next note.

707. *And does Jason allow it? I did not mean to commend that either.*

It is important to distinguish between \( \tilde{\text{n}}\nu\nu\sigma\alpha \) or \( \text{\varepsilon}\pi\tilde{\text{n}}\nu\nu\sigma\alpha \), used in reference to the present, and \( \alpha\nu\dot{\omega} \) or \( \text{\varepsilon}\tau\alpha\nu\nu\dot{\omega} \). The examples of the aorist may be classified in two main divisions.

(1) The use of the aorist instead of the present may signify that the feeling of approbation is, in the moment of speaking, past, and is already succeeded by a feeling of disapprobation. It thus implies that the praise is given with a
reservation, and may generally be rendered by It is very well. A further distinction may be taken as to the reservation implied:

(a) The reservation implied may be that the act is tardy. Examples are

Ion 1614, ἐνει' οὖνε' εὐλογεῖς θεὸν μεταβαλοῦσα. It is well that you praise the god in this altered tone (though you should not have reviled him as in your folly you lately did).

Soph. El. 1322, συγάν ἐπήνευ'· ὃς ἐπ' ἐξίδῳ κλῶ τῶν ἐνδοθεν χερσοφντος.

It is well that you are silent (just in time) for, &c. Orestes has urged Electra to repress the effusion of her joy at his return, remembering that their vengeance is yet to be accomplished (see 1235, 1258, 1271 and especially 1288—1300). Electra vehemently professes her willingness to obey, and disobeying the very act of professing (1301—1321). Luckily she comes to a pause before mischief has resulted, and Orestes, with some irony, commends her for controlling her tongue. See also Eur. Tro. 53.

(b) The reservation implied may be that the act recommended is unseasonable, or at least that its goodness is not just now material, from the point of view of the person praising. This is the well-known ἐνεα (or ἐπήνεα) as a formula of refusing or declining—‘You are very good, but, &c.’ Examples are

Iph. T. 1023, οὖκ ἂν δυναίμην τὸ δὲ πρόθυμων ἐνεα.

Iph. A. 440, ἐπήνεα· ἀλλὰ στείχε δωμάτων ἐσώ.

In cases falling under (1), the use of the aorist is of course not necessary: its signification is that of the present with a slightly different shade, which might be otherwise conveyed by the tone of the voice. Thus in Alk. 1093, 1095 the present is first used and the aorist immediately afterwards substituted. But there is another class of cases to which this does not apply, for

(2) The aorist, not the present, must be used, when the speaker refers to something previously said by himself, which he desires to explain or correct. Thus I praised (or I did not praise) means By what I said I meant (or I did not mean) to praise &c. Examples are

Med. 223, where see note.

Androm. 785, ταύταν ἐνεα ταύταν καλ φέρομαι βιοτάν, μὴ δὲν δίκας ἐξω κράτος, κ.τ.λ.

To understand this it is necessary to go back to ibid. 764. The Chorus commence by praising the advantages of wealth
and rank (764—776), but explain that they do not mean an oppressive and invidious greatness (777—784). Then returning to their first point they say, in the words of the citation, The life I praised, the life I prefer is this—power in just measure, &c.

Under one of these classes may be placed all the examples in tragedy of ἡρέα or ἐπίρεα describing a present feeling—except this passage (Med. 705—707) as given in the mss. As explanation (1) is clearly out of the question, we should expect to find explanation (2) applicable, and the emphatic οὖνταύτα points in the same direction (observe the emphasis on ταύταν in Androm. 785 and on ἀστῶν in Med. 223). But if ἀλλο be read in 705 there is then no implied excuse for Jason’s acquiescence, and nothing therefore to be corrected by οὖνταυτ’ ἐπίρεα in 707. The reader will see that the correction ἀλλον removes this difficulty: by attributing the sentence of banishment to another (ἄλλος), Aigeus might seem to leave Jason’s share in it out of view, and he now amends his verdict in that particular.

708. With οὖχ must be supplied ἐξ from the previous line, He professes to object, but inclines to resignation, lit. prefers to bear it (my banishment) patiently. λόγῳ in word is opposed to ἐργῷ in fact. The last words are ironical, and describe not what Medea believes Jason to feel respecting her banishment, but what Jason professes to feel. He represents himself (455) as having submitted with regret and after many efforts to the sentence which Medea’s rebellious temper had made inevitable. Medea believes that he is secretly glad, and this would be here implied by her manner and tone.

715. θάνοις, because the presence of a man’s children and the prospective maintenance of his race was in Greek view the special consolation of a happy death. Cf. Soph. O. C. 1110. οὐδ’ ἐτ’ ἀν πανάθλιος θανὼν ἀν εἰήν σφῶν (his children) παρεστώ-σαιν ἑμοῖ, and see on 1350.

717. ἤ, but (though you little know the treasure you have found) I the distressed suppliant have power to give you your wish.

718. θῆσω, will cause or make.

722. For in respect of this (the producing of children) I am quite lost, i.e. I have no power. Or otherwise, upon this I am wholly bent; if the second is right, the sense of φροῦδος is unusual.

724. δικαίως ὧν, with a right to do so. See the Analysis.

728. οὐ μὴ μεθώ. οὐ μὴ with the subjunctive expresses a strong future negative, I certainly will not let you go. μέθω, see μεθημι.
730. ἀναλίως καὶ ἔνοις, blameless in the eyes of my allies also. See the Analysis.

732. ἔχωμι ἄν πάντα πρὸς σέθεν καλῶς, literally I should have (have received) everything satisfactorily from you, i.e. you would wholly content my wishes.

734—740. See the Analysis. [The reading of 737–739 is uncertain, though the argument is in the main clear. The version in the text, which in some points has little or no critical probability, is that of several editions, and may be accepted provisionally. That of my larger edition, where a full discussion will be found, is

λόγοις δὲ συμβᾶς καὶ θεῶν ἀνώμοτος
ψιλὸς γένοι· ἄν καπικηρυκεύματα
οὐκ ἀντισόδο,

i.e. if you make with me a verbal compact not ratified by oath, you will be without defence and not on equal terms in negotiations (with my enemies).]

736. Constr. οὐ μεθεὶς ἄν ἐμὲ τοῦτοι, ἀγοῦσιν με ἐκ γαλας, when they propose to take me by force from the land. Observe that the present participle ἀγοῦσιν represents, as often, an action proposed and so far only going on. μεθεῖς = μεθέλησ; this contraction commonly occurs only in the plural of the tense μεθείμεν, μεθείτε. Some read here μεθεῖ, i.e. μεθεῖο, the corresponding mood and tense of the middle voice, which (if ἐμοῦ be supplied) gives the same meaning.

737. θεῶν ἀνώμοτος, the genitive of respect frequently follows a negative compound adjective, as ἀχαλκὸς ἄσπιδων, having no brazen shields. ἀσκενὸς ὀπλῶν, not equipped with arms, &c. φίλος: the object is still τοῦτοι, you may make friends with them and desert me.

741. Your words show (ἐλέγας) a long foresight in negotiation. The ‘negotiation’ which Medea foresees is that between Aigens and the Corinthians respecting the surrender of her person. For this sense of λόγοι, cf. Soph. Phil. 1307, ψευδοκηρυκας, κακῶς δοντα πρὸς αἰχμῆν ἐν δὲ τοῖς λόγοις θρασεῖς, and ibid. 565, ὥς ἐκ βίας μ' ἐξοντες ἡ λόγοις πόλιν; There is another ms. reading ὥ γυναι for ἐν λόγοις, and some read ἐδείξας for ἐλέγας.

744. The construction is ἔχοντα σκῆψιν τιμα, δεικνύναι αὐτήν. For the explanation of this σκῆψις, or excuse, see the Analysis.

745. And your case is more fixed, or, as we might say, stands the firmer, ἐξηγεῖσθαι = to dictate a formula for another to repeat; θεοῦς, the gods to be sworn by.
NOTES.

752. mss. γαῖαν λαμπρὸν ἥλιον τε φῶς, or λαμπρόν θ' ἥλιον φῶς.

753. ἐμμενεῖν ἃ, i.e. τούτοις ἃ. ἐμμενεῖν future; observe the accent.

754. τί...πάθους; The tense which would be used by Aigeus in invoking upon himself a penalty for perjury (πάθους, may I suffer), is adopted by Medea in the form of a question, which is therefore equivalent to, And what do you pray that you may suffer, &c.?

759. ὁ...ἀναξ. Hermes in his function of 'guide', from πέμπειν, to escort. Maia, a daughter of Atlas, was his mother.

760. ὃν...κατέχων. Equivalent to ἃ σπεύδεις, κατέχων ἐπινοεῖ [αὐτῶν], where ἃ is accusative cognate to σπεύδεις, that upon which thou art bent, holding firm the purpose to do it.

764. She invokes the god of her race (Helios) and the gods who were bound to protect her as the victim of perjury. Δίκη Ζηνός. Justice, daughter of Zeus.

765. The use of the plural here gives a sort of impersonal magnificence, as if it were her cause rather than herself that is triumphant. When she comes to the personal details she falls to the singular (772). On the gender of μολόντες (771) see on 314.

766. εἰς ὁδὸν βεβήκαμεν, are upon the road.

768. ἢ μάλιστ' ἐκάμνομεν, where we were in the worst distress, the question of a refuge having been Medea's chief difficulty (see 386). κάμνομεν being the proper word for a ship labouring, as we say, at sea (Aesch. Theb. 210) leads up naturally to the metaphor in the next line. τῶν βουλευμάτων may be taken either with λυμφ or with ἢ (the point in my deliberations where) and in fact belongs to both.

770. προμηθητην κάλων, the rope from the stern by which the ship would be made fast to or on the shore. ἐκ τούδε: the Greeks say fasten from for our fasten to.

773. λέγειν πρὸς ἡδονήν, to speak with a view to pleasing, was the established antithesis to λέγειν τὴν ἄληθειαν, to speak frankly (Hdt. 7. 101). δέχοι...λόγοις therefore = accept the unpalatable truth, μὴ πρὸς ἡδονήν λόγοις being equivalent to λεγόμενα μὴ πρὸς ἡδονήν.

777. ταῦτα, his new marriage and its consequences. To explain this which is intelligible from the context some one inserted the clumsy line 778. Some omit also 779. The change of construction ὡς...δοκεῖ,...ἐνα, both depending on λέξω, is common in oratio obliqua.
781. ouch ows lipowos' an, not as meaning to leave them. lipowos' an differs from leipouna as lipou an from leipw, I would not (in any case) from I will not. mss. lipowos: others lipw σφε.

782. This line is unnecessary (the object to lipoua being supplied from 780), and probably interpolated from 1060, 1061.

785. If this line is retained, the words τηνδε μη φεύγειν χθόνα must be explained as depending upon the notion of asking (ικετεύοντας) implied in δώρα φέροντας. But such a construction is not possible, and the line is spurious or corrupt.

791. omωξα. See on 223. She refers to what has just passed in her thoughts, or to an audible sigh or groan which accompanies the words.

793. τάμα. Observe the strong emphasis given by position to this word. She hints that the children are hers to do with as she will. Jason has disowned them and shall not have them.

798. .AddTransient. See on 699. Here also the exclamation signifies impatience. The original meaning seems to have been defiance, and the literal sense, Let it come. We have no corresponding English interjection suited for use in poetry, but in this place it might be nearly represented by Nay, nay. Cf. 819.

801. ἀθροίς Ἐλληνος λόγοις. The name is meant to imply contempt: πιστὸν Ἐλλὰς οἴδεν οὐδὲν (Iph. T. 1205) was the foreign view of the Hellenic character.

802. ξιν θεῷ, if God will. See on 625.

809. βαρεῖαν, dangerous: cf. 38.

810. Such was the ancient Greek ideal of morality, though at the time, and among the philosophic circles, a higher and more gentle creed was gaining ground under the influence of civilisation and reflexion. The old view is summed up in very similar language by the poets of the sixth century B.C. in fragments attributed to Archilochos, Solon, and Theognis: εν δε ἐπίσταμαι μέγα, τὸν κακών τι δρῶντα δεινοίς ἀνταμείβεσθαι κακῶις (Arch. fr. 65), εν μοι ἐπειτα πέσοι μέγας οὐρανός εὐρύς ὀπέρθεν χάλκεος, ἀνθρώπων δείμα χαμαγγελών, εἰ μὴ ἐγὼ τοῖς μὲν ἐπαρκήσω οί με φιλεύσων τοῖς δ' ἐξθρείσ ανίη καὶ μέγα πῆμ' ἐσμαι (Theogn. 869): and so also in the earlier part of the fifth century, Pindar Pyth. π. 151. Of the personal feelings of Euripides on the subject we have no evidence.

814. ἔστιν, equivalent to ἔσεστιν: it cannot be otherwise.

815. πᾶσχουσαν follows, notwithstanding the dative σοι, the case of the accusative σε implied as the subject of λέγεων.
817. δηχθείη, see δάκω.

818. δε...γε. Yes, but your case would be worse.

819. ιτω. nearly as in 798, the mark of impatient interrup-
tion.

οὖν, contraction (κράσις or mixture) of οἱ ἐν. οἱ ἐν μέσῳ
λόγοι, intervening talk, intervening, that is, between resolution
and execution.

820—823. To one of her servants, perhaps the τροφός.

821. τὰ πιστᾶ, employments of trust.

822. εἰπὲρ φρονεῖς εῦ δεσπόταις, as you are a loyal ser-
vant: she uses the plural not because she refers to any other
master beside herself, but to express the general idea 'a
master as such', which in English is represented by the in-
definite article. φρονεῖς εῦ. It may be noticed that the
regular word in Greek for the English loyal applied to a subject
or servant is εὐνους. See the Analysis.

824—835. According to the punctuation given in the
text these lines form one sentence, the outline of the con-
struction being Ἐρεχθείαι [εἰσι] τ. π. διβίου καὶ παιδεις θεών
μακάρων, [ἀντες] ἀπὸ τε λεπάς χώρας ἀπορθήτου ἀπὸ τε ὢν
Κηφισοῦ τοῦ καλλονάου. The words φερβόμενοι ... φυτεύσαι,
though grammatically connected with the main sentence, are
in sense parenthetic. The Athenians believed themselves to
be descended from two divine ancestors,—Γῆ the Earth, the
mother of their progenitor Erechtheus, and Κηφισός, the god
of the river so called close to their city, whose grand-daughter
Praxithea Erechtheus married. These two, Earth and Kē-
phisos, are the χώρα and the ὤν of the present passage. For
ἐίναι ἀπὸ των to be descended from, cf. 406 and Ἡλι. 275. Of
the myth which traced the pedigree to the Earth, Euripides
gives (in φερβόμενοι...φυτεύσαι) a sort of rational interpretation,
to the effect that the intellectual and artistic gifts (σοφία) of
the race were due to the favourable climate of their habitation.

Another way of punctuating is to end the sentence at
φυτεύσαι: see note on 836, τὰν. In 826 ἀποφερβόμενοι is also
read for ἀπὸ φερβόμενοι, the construction being then, φερ-
βόμενοι ἀπὸ χώρασ σοφίαν.

826. ἀπορθήτου. The Athenians had inhabited from im-
memorial antiquity, without disturbance, the soil from which
they believed themselves to have sprung, while the other Greek
peoples had suffered violent territorial changes. This was the
origin of their boast that they were αὐτόχθονες, men of their
own soil. See Thuk. i. 2.

830. βαίνοντες ἀβρῶς, moving delicately, as if enjoying the
luxury of a climate favourable to their well-being.
832. The birth of the Muses in Attica is an allegory signifying that the happy temper and combination (ἀρμονία) of the elements and climate, and the absence of disturbing causes, had fashioned the country for their habitation. According to another legend Μηνυμόη was the mother of the Muses.

836—840. There was at Athens a temple to Aphrodite in a place called Κῆπος, 'the Garden', with which temple, and with the use of the Kephisos for the purpose of irrigation, the lost legend (κληζονεύς) here mentioned was probably connected. The reading and interpretation are uncertain. In the mss. text (above printed) the accusative χώραν appears to depend upon καταπνέσαι αὕρας, Kephisos' stream, whereof, they say, Aphrodite drew water and breathed gales over the land. But neither the construction nor the sense is now commonly approved: χώραν should be χώρας (genitive), and there is no proper connexion of ideas between ἀφυσαμέναν and καταπνέσαι. There are also other difficulties. The reading adopted in my larger edition is,

τάν Κύπριν κληζονεύν ἀφυσαμέναν
χώραν καταπλένας μετροὶς ἀνέμων
ἡδυνύοις δάροις,

to draw whereof Aphrodite sailed, they say, to the land with gentle whisperings of balmy winds.

τάν, here not the article but the relative, as constantly in Ionic, and not rarely in other poetry. It depends upon ἀφυσαμέναν and the antecedent is ροῖς. Those who make the previous sentence end at φυτεύσαι (see note on 824) construe κληζονεύν τε τάν (the article) Κύπριν, ἀφυσαμέναν ἀπὸ ροῖς Κηφισοῦ, καταπνέσαι κ.τ.λ. or ἀφυσαμέναν ροῖς (accusative plural) ἀπὸ Κηφισοῦ, καταπνέσαι κ.τ.λ.

840—844. αἰὲλ δ’...ἐρωτας. Here [Κύπριν] ἐπιβαλλομέναν
...ἀνθέων may be grammatically either the subject or the object of πέμπειν, and ἐρωτας may be either the object or the subject; in the first case it is Aphrodite who sends the Loves to Attica, in the second (which corresponds to the reading of 836—40 suggested in the previous note), it is the Loves who escort her thither. ἐπιβαλλομέναν is middle voice (putting upon her own hair) if Κύπριν is the subject, passive if ἐρωτας is the subject, Aphrodite being crowned by the Loves. In Greek ἐπιβάλλομαι πλόκον χαίταισιν, 'a wreath is put upon my hair', is as regular a construction as ἐπιβάλλω πλόκον χαίταισιν, 'I put a wreath upon the hair of another'.

845. ἀρετᾶς, excellence, particularly artistic excellence, not virtue in the more limited moral sense. This again is an allegory. Ἐρως, the passion for the beautiful, assists in the
achievements of Σοφία, a large word which includes both 'wisdom' and 'art'. For the same reason the Loves are said to be τὰ σοφία πάρεδροι.

846—850. How then shall that city of sacred waters or that land hospitable to its friends contain thee the murderess of thy children, whose presence with others is unholy? For the transposition of the first ἦ from its natural place before ἱερῶν cf. 856 and Aristoph. Birds 419, πέποιθε...κρατεῖν ἄν ἡ τῶν ἔχθρον ἡ φίλουσιν ὑφελεῖν ἔχειν, for ἡ κρατεῖν αὐτῷ ἔχθρον ἡ φίλουσιν κ.τ.λ.

—These lines are given as they are at present generally printed, following the reading of one division of the mss. But it is certain that they are not right. There is no point in the distinction between the τάλις and the χώρα, and the hospitality of the city would be an aid and not a hindrance, as the words imply, to the reception of Medea. Still more doubtful is the expression τῶν οὐκ ὃσιαν μετ' ἀλλων. φίλων. Adjectives in -μος may govern an objective genitive. τὸμπιμοσ, derived from τέμπειν in the sense of bring in, bring home. Cf. Phoen. 984.

852. αἰρεσθαί, to take up has the same metaphorical sense as our undertake.

856—859. The word τέκνων is corrupt and has apparently replaced some noun in the accusative case answering to ὑπάσος. The construction is πόθεν λήψει ἡ ὑπάσος φρενὸς ἡ...χειρὶ καρδία τε σέθεν; Whence will thou find either courage of soul or...for thy hand and heart? the dots representing the corrupted word: μένος force and τέκναν craft have been suggested. For the position of ἡ see 847, and for the change of case between φρενὸς and χειρὶ καρδία τε, cf. Herakl. 72, πόλει τ' ὅνειδος καλ θεών ἀτμία, Rhes. 760, τοῖς ζώοις δ' ὅγκος καλ δόμων εὐδοξία. Among other suggestions ὡς χειρὶ τι νῦν σέθενος is most worth mention but does not appear very probable.

859. προσάγουσα, supply τέκνοις from τέκνα the object of the preceding sentence.

861. ἀδακριν ὑποραν ἀκῆσεις φόνου, lit. maintain without a tear the doom of blood, i.e. not be arrested by tears in the execution of it.

863. ἰκετάν, gen. plur. of ἰκέτας (Attic -της).

867. οὗ καν. The καλ is antithetical to the καλ in 866—even though an enemy, you must not even so be refused this small boon. Observe γε. οὐκ ἰδῷ, mss.; others οὗ τάν. τοῦδε=either τοῦ ἰδεῖν or τοῦ ἰδεῖν.

871. Since ere now we have done each other much love. In ὑπεργάσασθα, to do beforehand, the preposition has the same force as in ὑπάρχειν, to exist beforehand. Cf. Hipp. 504. The
preposition might also signify either secrecy, as in ὑποκλέπτειν, or compliance, serviceableness as in ὑπηρετείν.

872. διὰ λόγων ἀφικόμην = διελέχθην, cf. 1082, Tro. 916, ἂς οἷς διὰ λόγων ἱντ᾽ ἐμοὶ κατηγορήθειν, Iph. Λ. 1194, ταύτ᾽ ἠλθες ἡ διὰ λόγων. Many such compound verbs occur in tragedy formed from a verb of motion (ἐλθεῖν, ἔλναι, χωρεῖν, μολεῖν, ἀφικνεῖσθαι) and διὰ with a genitive (ἐχθρας, δίκης, φῶσον, φῶν, &c.)

874. βουλεύοσιν, advise: note the voice.

876. ἡμῖν depends on τὰ συμφορώτατα.

877. Cf. 563 where Jason argues to this effect. Medea pretends to have been convinced.

879. τῷ πάσχω; which is best taken as a parenthetical exclamation, is a rebuke, signifying literally How am I affected? or in English idiom What possesses me? Note carefully that πάσχω is not suffer, but is the passive correlative of δρᾶ, and means I have something done to me.

882. ἐννοηθεὶσα. The mss. vary between the middle and the active form ἐννοήσασα; to reflect, think with oneself is, according to other examples in Euripides, ἐννοεῖσαι; to invent ἐννοεῖν. ἠσθόμην, see aisθάνομαι. ἔχωσα. See on 296.

883. καὶ ξυγγαμεῖν σοι, and ought to have joined in your bridal. ξυγγαμεῖν σοι is the reading of one important ms.; the rest and most editions have συμπεραίνειν, and ought to have helped to accomplish them (τὰ βουλεύματα), which has less point.

καλ παρεστάναι λέξει, and to have countenanced the match. For παρεσταθαι in the metaphorical sense of supporting, cf. Herakle. 589, ὥσ προέδρεισ ὑμῖν παρέστην ἀλλὰ προθάνον γένοις; I did not fail to support you but died on behalf of our house.

888. κηδεύοσαν from κῆδος, a marriage connexion, κηδεῦειν τινι, to make a match with. Translate, and should have been glad to ally myself by marriage with your bride, cf. 885. For the case of κηδεύοσαν see on 815. Others (reading with the mss. νῦμφην), and should have been glad to wait upon your bride. The objection to this is that κηδεῦειν τινα means to nurse, as in sickness.

889. ἐσμὲν ολὸν ἐσμὲν. This manner of suggesting instead of expressing something unpleasant is a favourite in Attic, cf. 1011, Tro. 630, ὅλωλεν ὡς ἄλολε, Iph. Λ. 649, γέγνησα σ᾽ ὡς γέγνησ᾽ ὅρῶν (meaning but not openly saying I have no joy in seeing you), Soph. Ο. C. 273, ἰκόμην, ἐν ἰκόμην, Ὅ. Τ. 1376, βλαστώσει ὅπως ἐβλαστεί (born in that sad way), &c.

890. ἄρῃ ἐκμοιούσθαι. The subject (τινα) is to be supplied. The maxim is general,—men ought not to copy the frailties of
NOTES. 91

women. *κακοῖς*, neuter. Others (the mss. giving several readings) *χρὴν* ὑμοιόμενον.

891. άντιτελεῖν (sc. αὐταῖς) is intransitive, to struggle against them: the phrase νηπία (neuter plural) άντι νηπίων (childishness against childishness or meeting childishness with childishness) is in apposition to the notion of an action implied in άντιτελεῖν.

892. παριέμεσθα. She speaks as if for herself and her womanly partizans, the Chorus. See 576.

894. δεῦτε, not elsewhere used in Attic writers.

895. προσελπατε, say farewell to: see 1069, 1350. Here there is the same sort of ambiguity which is the key-note of Medea's farewell (1021 foll.); the children are to bid their father adieu, ostensibly for a temporary exile, really for ever.

897. τῆς ἔχθρας, the genitive depends upon διαλλάχθητε; be reconciled from your old quarrel. She speaks of her children as one with herself and attributes to them also τὴν πρόσθεν ἐς φίλους ἔχθραν.

899. Take his right hand. *οἶμοι...κεκρυμμένον*. The exclamation is involuntary and forced from Medea by the painful thought of her purpose. The others do not understand it, and she hastens (901) to cover it by an ordinary explanation. In the same way she tries to account for her tears. τὰ κεκρυμμένα signifies to Medea her secret purpose, to Jason's ear the uncertainty of fate.

902. She alludes to the solemn farewell gesture which the children ought to have made at that funeral of their father which they are never likely to celebrate. Cf. Alk. 768, οἶδ᾽ ἔξετενα χείρα, and see on 1350.

905. ἐπλησα, 906, ὡμήθη. For these aorists describing that which has happened the instant before (English presents), compare 708, 791, &c.

906. χλωρὸν δάκρυ. A difficult epithet. Perhaps pale tear from the effect of weeping, χλωρός properly meaning yellow or pale green. So χλωρὸν ύδωρ, the pale water, Phoc. 659, ἀδινῦν χλωρὸν δακρύων ἄχραν, the pale dew of plenteous tears, Soph. Trach. 848. Others explain χλωρὸν δάκρυ as abundant tears, χλωρὸν by a metaphor taken from plants, passing from the sense of green to the sense of vigorous; cf. Homer's θαλερὸν δάκρυ.

908. τάδ', her present submission. ἐκεῖνα, her former rebellion.

909—10. For it is natural to the female sex to show ill-humour against a spouse, when he traffics in an alien
marriage (?). These lines are ungrammatical and otherwise incorrect. παρεμπολῶντος should be a dative: the genitive absolute inserted between the noun πόσει and the verb which governs it is extremely harsh, and without any satisfactory example. ἄλλως is not used by the Attic poets and, meaning simply of another kind, is not the right word for the place. The true reading is uncertain. παρεμπολάν = to mis-traffic, smuggle, introduce as it were unlawful merchandise into the family.

912. Ἐγνως τὴν νικώσαν (γνώμην), you came to the better mind, literally decided the prevailing decision. For the ellipse of the substantive, cf. Χεν. Ἀναβ. νι. i. 18, τὸν δ’ ἐμπροσθεῖν χρόνον ἐκ τῆς νικώσης ἐπιμακρυνότα πάντα οἱ στρατηγοὶ, acted according to the prevailing view, ibid. νι. ii. 12, τούτους δὲ ἐψφλειντο ἐκ τῆς νικώσης. ὃτι δοκοῦτο τὸύτο ποιεῖν. In order to fill up the supposed gap some one ignorant of the use of ἡ νικώσα for ἡ νικώσα γνώμη probably inserted 913.

ἄλλα τῷ χρόνῳ, in the end, though late, literally at all events at last. For this use of ἄλλα see 942 and 1073, Soph. Τραχ. 201, ἐσώκας ἡμῖν ἄλλα σὺν χρόνῳ χαρίν. Phil. 1041, πόσαθε πόσαθ' ἄλλα τῷ χρόνῳ ποτέ (now at least, if not before).

915. πολλὴν ἔθηκε σωτηρίαν, has given you full security, made you thoroughly safe. For the aorist see on 213. The expression is too strong for the facts, considering that, whatever may be Jason’s hopes and preparations, the children are actually about to go into exile. Others adopt the alternative reading of the mss., πολλὴν ἔθηκε...προμηθήθαν, in the doubtful sense has taken much forethought.

917. τὰ πρῶτα, the chief power or first in rank: see 563.

920. ήβης τέλος μολόντας, matured to manhood, lit. arrived at the end—manhood, the genitive ήβης defining τέλος.

922. αὐτή, vocative, you there! The expression, like the English Eh, what? gives a certain air of sharpness and rebuke: cf. Αλκ. 773, οὕτως, τί σεμών καὶ περιστερίκος βλέπεις;

925—932. The numbers in the margin indicate the order in which the lines stand in the mss.; the connexion of thought appears to require the change.

929. δὴ, τάλαινα. Another reading is δὴ ταλαίν. Λαν, overmuch, i.e. for nothing.

930. ἔξηχων. mss. ἔξηχουν.

931. οἰκτος εἰ γενήσεται τάδε, pity that this is to be. Several words of feeling, such as οἰκτεῖος, θαμάζω, ἀγάνακτο, are followed by εἰ, if, where their English equivalents take that. τάδε is intentionally vague; Medea means the intended murder
of the children, Jason understands her to refer to their exile. Others take τάδε as : τὸ τὰ τέκνα ἤν, and make εἰ...τάδε a question depending on ὅκτος εἰσήλθε με, I felt compassion at the doubt whether this will come to pass, citing Hec. 180, δειμαίνω τί ποτ' ἀναστένεις; But there is a difference between I am alarmed why you sigh and pity seized me whether this will come to pass, so that it is safer to render ὅκτος εἶ according to its regular meaning. Jason’s affectionate prayer might naturally suggest sorrow that his children are going out of his protection; and see also on 901 and 1350 for the special significance of the word ἤν.

926. εὖ. θήσω absolutely for I will make all right does not occur elsewhere, but καλῶς θήσω is common, as in Aesch. Ag. 1673, ἔγω καὶ σὺ θήσομεν κρατοῦντε τίνιδε δωμάτων καλῶς.

928. θηλύ (ἐστι), is a soft thing.

κατά δακρύων ἔψυ, and is born for tears, i.e. naturally prone to weeping. ἐστί with the dative often describes a circumstance or condition of the act or occurrence stated, and sometimes the object of it, which is one of the circumstances.

933. μνησθήσομαι, will make mention, to be distinguished from μεμνήσομαι, I will remember. ἔγω. There is no apparent reason for the emphatic pronoun.

938. ἀπαρομέν. The present tense may perhaps be explained by regarding the thing absolutely determined as already in the course of being done. I go means ‘it is settled that I go’. Others substitute the future ἀπαρομέν.

941. Construction οὐκ οἶδ’ εἰ πεῖσαμι ἂν. Observe carefully that this is not a hypothetical sentence but a dependent question, εἰ meaning whether. πεῖσαμι ἂν nearly = πεῖσο, but expressing more doubt,—whether there is a chance, &c.

942. ἄλλα (if you shrink from asking Kreon yourself), then bid your wife ask. Cf. 912, Hek. 391, νῦνες δὲ μ’ ἄλλα θυγατρὶ συμφονεύσατε (if you will not spare my daughter), then slay me with her. παρός, instead, in your place. Cf. Herakl. 536, ἄδελφων ἡ πάρος θέλει θανεῖν, Or. 345, τίνα γὰρ ἐτι πάρος οἰκὸν ἅλλον...σέβεσθαι με χρή; MSS. πατρός; but altheidai (see 940) governs an accusative, not a genitive, of the person asked. In 1154 παραπτίσει πατρὸς the genitive is governed by the preposition παρά. σήν, supply γυναίκα. Jason interrupts Medea. See the Analysis.

945. Supply πεῖσεις αἰτήν. τῶν ἄλλων μία, a woman like the rest, lit. one of the rest, an expression not strictly logical, but easily intelligible in the sense of ‘one that may be classed or counted with the rest’. See the Analysis.
947. Construction πέμψω παιδας φέροντας αυτὴ δώρα.
948. τῶν, partitive genitive, among.
950. ὀσον τάχος, with all speed.
952. ἐν...μύρια, accusatives of respect to εὔδαιμονήσει.
955. δίδωσιν, historic present—English past. Cf. Hek. 1134, ὅν ἐκ Τρολας ἐμολ πατὴρ δίδωσιν Πρλαμος ἐν δύμωσ εἴχειν. οἷς. The possessive ὁς is not elsewhere used by Euripides in iambic dialogue, and the examples in lyric passages are doubtful.
956. φερνάς, dower-gifts, or gifts from friends of the bride.
957. μακριά is a touch of irony. In its obvious sense it is a common term of felicitation. But a dead person was also said to be μακάριος (compare the Latin beatus, the German selig, our own entered into rest, etc.); so in Plato, Laws, 947 ν, τὸν μακάριον γεγονότα, the defunct. In the sight of Medea the receiver of her fatal gifts is in this sense also μακριά. See further, on 1159—1166. It is important to remember that gifts of this kind were presented at funerals as well as at weddings, and the same term (κόσμον φέρειν) described both customs. Cf. Alk. 613.
958. μεμπτά, again a word of double signification, ostensibly not contemptible (in value), in the mind of Medea not contemptible in the sense of formidable, cf. Soph. O. C. 1036, οὐδέν σὺ μεμπτόν ἐνθάδ᾽ ὅν ἐρεῖς ἐμολ, as long as you are here your words are not to be despised.
959. κενοῖς, see κενῶν.
963. προθήσει χρημάτων: supply τὸν ἡμετερον λόγον, or simply ἡμᾶς, for as sure as the lady holds me of some value, she will rate it (or me) above possessions. ἡμᾶς, properly the like of me, i.e. me being what I am. Cf. 307, οὐκ ἄδικα ἔχει μοι—μὴ τρέσης ἡμᾶς—Κρέον.

[Dr Ludwig Schmidt, in the review of my larger edition already mentioned, observes that it should have been noticed here that the use of χρημάτων as a description of precious ornaments is peculiar. It is perhaps unnecessary to assign to the word a more limited sense than objects of value generally, the comparison being between the influence of Jason and that of any material bribe. But if Dr Schmidt means that χρημάτων in the usual sense, though it gives a point, does not give the point which the context leads us to expect, I entirely agree with him.

The speech of Jason (959—963) is no answer to the speech of Medea. Medea is well aware that the value of her gifts, merely as so much gold and stuff, is, if compared with the
position of the recipients, contemptible, and foresees that this fact is likely to excite suspicion. Accordingly in praising them she carefully ignores the wreath and robe, and insists upon the fact that the ‘κόσμος’ is an heirloom in her family from the Sun-god. The true meaning of this has not, I think, been properly apprehended. Why should ‘κόσμος’ of the Sun
god be so manifestly ‘the best in all the world’, as Medea confidently asserts in 947? To answer this, we must consider more particularly what this κόσμος is. These articles of dress are a complimentary gift sent to be worn upon a solemn occasion. Such presents were a common way of expressing sympathy in the graver incidents of domestic life, particularly marriage and death. Thus Pheres, as already noticed, in the Alkestis brings κόσμος to the funeral of his daughter-in-law; and in a similar spirit, Deianira in the Trachiniae states that she vowed if her husband came home safe, to give him a tunic in which to perform his sacrifice of thanksgiving. Both robe and wreath are perfumed with scented oil—of this we may be
sure for several reasons. The use, and the liberal use, of such ‘unguents’ upon solemn or festive occasions was with the Greeks and Romans a matter of course; thus, when Alk
estis, in the scene which affords so much illustration of this play (see the note on 1158), attires herself for death, she brings her ἐσθής (Medea’s wreath and robe) and her κόσμος from presses of cedar (κέδρων δῶμαι) where they were kept to pre
serve their fragrance (Alk. 160). The attiring of a bride in particular was considered a proper occasion for the use of the most costly cosmetics, as we see from Aristophanes (Plut. 530) where it is prophesied that, under certain circumstances, it will no longer be possible

οὐτε μύρωσιν μυρίσαι στακτοῖς, ὑπόταν νύμφην ἀγάγησθων,
οὖθ᾽ ἱματίων βαπτῶν δαπάνας κοσμήσαι ποικίλομόρφων,

(where, it should be noted by the way, ἱμάτια βαπτά may well mean not dyed but dipped, i.e. perfumed garments, the merit of the pattern being sufficiently given in ποικίλομόρφων). That Medea did not forget the unguent we know, not only from her own statement (τοιούτω χρίσω φαρμάκοις δωρήματα, 789), but because it is the express condition of her plans. It is the scented oil which is poisoned, and which prevents the suspicion which the appearance of the besmeared ornaments must otherwise have excited. The same custom enabled Deianira to apply the poisonous blood of Nessos to her tunic. As she says in Sophokles (Trach. 580), she added the poison in the process of dipping it:

χιτώνα τόν ἐβαψα, προσβαλοῦσ᾽ ὃσα
ζών κεῖνος εἶπε.
It may be observed that in *Trach.* 764 κόσμω τε χαλῶν καὶ στολῆ, as in the above-mentioned passage of the *Alkestis*, the κόσμος is expressly distinguished from the garment, and appears actually to mean the cosmetic; in the *Medea* the ornaments and perfume together are so called. Now though the daughters of the Sun were not, so far as I know, remarkable in their wreaths or garments, they were specially famous for their scents and scented oils. Their very tears were fragrant and were, according to the legend, the material of scented amber. And we are told particularly of Circe (the aunt or sister of Medea) that she

urit odoratam nocturna in lumina cedrum,
burns scented cedar (or oil of cedar for κέδρος has both meanings) to her nightly lamps (Verg. *Aen.* 7. 13). That the art of extracting vegetable perfumes should be held a gift of the Sun is easily understood. Indeed it would belong to the Sun and his family as much, and for the same reason, as the science of φάρμακα generally, the preparation of oil to hold the drug being a part of the secret. So Pindar relates that Medea gave to Jason ‘drugs preventive against pain, to anoint himself (χρίεσθαι) withal, mingled with oil’. When, therefore, we find Medea vaunting the unsurpassable excellence of the κόσμος obtained from Helios, we can have little doubt that the virtue lies in the ‘cosmetic’ or scent; and this is confirmed when we see that it is to the ‘κόσμος’, that is, to the robe and wreath treated with perfume, that the mortal effect is expressly attributed by Medea (see 786)—

καντερ λαβωσα κοσμον άμφιθγ χροτ,
kakωs ôleitai.

So much concerning Medea’s commendation (947—958): let us turn now to Jason’s reply. It is in substance this—

‘A princess is not to be won with a little gold and raiment. Spare your gifts; my influence will do more than bribes’. How does this answer meet the point made by Medea? She does not pretend that the robe and wreath are worth anything in themselves; she does not even mention them (for it is the better opinion, based upon grounds independent of the present argument, that 949 is an interpolation from 786). The temptation upon which she relies is the exquisite, the unpurchaseable κόσμος of Helios—and of this Jason says not a word. I think, therefore, that we should read not χρημάτων but χρυμάτων. The proper term for the application of cosmetics is χρίεων, and for the cosmetics themselves χρυματα (see 789, Soph. *Trach.* 675, etc. and the Lexicon at χρων, χρῶμα). Jason’s question, δοκεῖς...χρυσοῦ; is thus merely ironical—‘Do you suppose that gold or garments are wanting at the palace? For as for your
NOTES.

vaunted gift of Helios, I warrant the lady will care more for me than *perfumes*. This masculine contempt for a toilet-bouquet, however rare and delicate, is natural enough.

I may remind the unprofessional reader that between χρίμα and χρημα the authority of our mss. is practically nothing. The copyists who wrote them pronounced the two words alike, and, moreover, could scarcely recognize the classical forms χρίμα, κέχριμα, κεκριμένος, when they saw them, for in their time they had become χρίμα, κέχριμα, κεκριμένος. (See Cobet, *Variae Lectiones*.)

This matter of the poisoned scent is not unimportant to the whole play, and will throw light particularly upon another passage, 983—4:

πείσει χάρις ἄμβροστον τε ἅγα πέπλου
χρυσετευκτον τε στεφάνου περιθέσαι,

the charm and the light of the ambrosial robe and gold-wrought wreath will tempt her to put them on. (The mss. give ἄμβροσιος, but this unparalleled 'Euripidean' feminine is probably a mere error.) The epithet 'ambrosial' here is much to our purpose, for ἄμβροστολ is the name proper to the perfume of the Gods, and it is chiefly by their savour that 'ambrosial' things are known for such. Indeed it is very seldom that the word is used except of things delightful either to taste or to smell. The Lexicon informs us that 'songs', 'friendship', and what not were so called, but the reader should turn to the references. Thus in Pindar (*Pyth. 4. 299*) poetry (ἐπη) is no doubt called ἄμβροσια, but only when it is at the same time described as a fountain (παγός) to which the epithet would be strictly applicable. If we duly distinguish meaning from derivation, we ought to say that ἄμβροσιος in Greek does not mean immortal at all but sweet or fragrant, these ideas being always, or almost always, uppermost, when the word is applied. It is well worth notice that in the only other extant passage where Euripides uses the word (*Hipp. 748*; in *Hipp. 136* it is nonsense and not genuine) it is associated with those legends of the far West, of Phaethon, the Hesperides, and Atlas, which are specially and distinctively solar, and is the epithet of the *fragrant spring κρήνας ἄμβροσια*, which perfumed the banquet-hall of the gods, and supplied the Sun with a bath for himself and his weary steeds. For this reason, and also because 'light' is not a quality for which a robe would be remarkable, it is to be suspected that Euripides wrote not ἈΤΑ but ἈΤΑ, *flavour*, the word specially appropriate to the 'breath' of things fragrant, such as *incense* and *morning* (see the Lexicon under ἀητα).

It must not be ignored, on the other hand, that when the
actual temptation comes to be described (1156) the princess is
said not to ‘smell’ the κόσμος, but to ‘see’ it—

η δ', ὡς ἐσεῖδε κόσμον, οὐκ ἤνεσχέτο.

But this mere omission of a possible point is of little weight—
it might even be argued, as a matter of taste, that a more spe-
cific description, such as ὄφρψατο, would have been somewhat
crude. The sense of smell is a delicate theme for literary
treatment and requires careful management.]

964. μῆ μοι σὺ, τάντα λέξις or the like must be supplied.
A colloquial expression. μῆ σὺ γε is used in the same way.
Constr. λόγος (ἐστι) δώρα πείθειν καὶ θεοῦς, It is a proverb that
gifts tempt even gods.

965. Another proverb. λόγων, words.

966. His is the genius (of the hour), hers the fortune that
God is now exalting, she is young and a queen. These words
explain the application of the first proverb (964) to the present
case, as τῶν...μόνον that of the second (965): but the reading is
very uncertain. κείνα for τὰ ἐκείνης is an unusual phrase, and
the series of short clauses without connecting particles is unlike
Greek, especially the Greek of Euripides. καυνὰ (new fortunes)
has been proposed for κείνα, and is certainly better; but as
neither this nor any of the proposed corrections removes all
difficulties, I leave the text as it stands.

968. ψυχῆς, life, genitive of price; barter their banish-
ment for life=give life to buy it off.

969. πλησίους. Other mss. πλουσίους.

972. Medea’s poison, in this also like that of Deianira in
the Trachiniae, is extremely sensitive to light and warmth,
which rapidly convert it into a devouring fire. Hence her
anxiety that the gifts should be delivered directly into the hand
of the intended victim. We must, no doubt, understand that
the wreath and robe are brought from the house and conveyed
by the children in boxes (ἐργή; cf. Trach. 615), and probably
(see on 963) in κέδροι or boxes of cedarwood.

974—5. Construction γένοισθε μητρὶ εὐάγγελοι τοῦτων (gen.
dependent upon the substantival εὐάγγελοι) ὄν τυχεῖν ἐρα. That
which she ‘yearns to have’ is, as Jason and the rest under-
stand, the granting of her request, but, for the Chorus and the
audience, the acceptance of her present. τῷ = ἴτε.

976. See the Analysis. Supply eloi.

978. διείστα, repeated to emphasize the pathos of the un-
conscious self-destruction to which the victim is to be lured.
For the same reason the words αὐτὰ χεροῖν in 981 are drawn out of their natural order and placed prominently at the end of the clause.

981. Herself with her hands = with her own hands. mss. αὐτὰ χεροῖν λαβόνσα.

983. See end of the note on 963.

985. νερτέροις πάρα, together, for the prose παρά νερτέροις.

991—2. Constr. προσάγεις-ολεθρον-βιοτά παιοίν. The dative of the remoter object, such as παιοίν here, may depend upon a compound phrase already containing a similar dative. According to the simpler constructions of later language one of the datives would be replaced by a genitive, here by παιοίν.

995. ὡσον παροίχει, How great is thy fall! παροίχομαι or more commonly ὀξομαι = to be lost, undone. Others take μοῖρας ὡσον παροίχει together for how much art thou deceived in (gone astray from) thy doom! μοῖρας, genitive of respect depending on ὄνταν. See 96.

996. μεταστένομαι δὲ, and next I lament. μετά, after.

1000. σοὶ, dative 'of the person interested'. Equivalent to English possessive, thy husband.

1002. ἀφείναται, see ἀφίημι.

1004. εἰρήνη...τέκνοις, literally your children have peace as to what comes from there, i.e. from that part (the princess and her family) the children have nought to fear. έα. An exclamation of surprise.

1005. συγχυθεῖσα, see συγχέω.

1006. An unmetrical line (ἔστρεψα) interpolated from 923.

1007. Similar to 924.

1009. τύχην. Either circumstance, or in a bad sense blow as in 198.

1010. δόξης...εὐαγγελοῦ = δόξης εὐαγγελοῦ, was I mistaken in my fancy of good news, i.e. in my belief that my news was good.

1012. κατηφεῖς ὄμμα. Supply ἐστί. mss. κατηφεῖς ὄμμα.

1013. πολλῆ μ' ἀνάγκη. Supply διακρινέων ἐστί.

1014. ἐμπαθησώμην. The conclusion in the singular brings into prominence the remorseful thought of her own revengeful obstinacy which is for the time uppermost in Medea's mind. The παιδαγωγός of course understands her to be
thinking not of the intended murder of her children but of her own exile and consoles her accordingly.

1015. You too shall surely yet be restored by your children to Corinth from banishment. kátei is 2nd pers. sing. from kátei, a compound of elw. elw and its compounds serve as the future indicative of éρχομαι and its compounds (it should be noticed that the future sense belongs specially to the indicative; ἔω, ἔω, ἔνιμ, ἔναι and ἔων are generally present, though also sometimes future in oratio obliqua). kátei, fut. indicat. kátei, present inf. kátei, aor. kátēfōn, signifies to come home, especially from exile, and, according to the Greek practice with respect to neuter verbs, may be treated like a passive, as here, and take a preposition (πρὸς or ὑπὸ) and genitive of the agent. The corresponding active verb is kátauεν, to bring home, restore, and thus Medea’s reply (1016) means ostensibly, ‘I am as little likely to be restored as to have power to restore another’. But she herself means káταξω (eis ‘Αδων δόμους) bring below, bring to death (cf. Αἰκ. 26), and is still thinking of the murder. mss. krateis.

1017. The commonplace of consolation, that ‘Loss is common to the race’. ἀπεξύγης, see ἀποξένγυμι.

1021. See Analysis.

1025. σφών ὑνασθαι, to have joy of you (as a mother). See ὑνημι. ἐπιδεῖν, come to the sight of, live to see.

1026. λέκτρα καὶ γυναῖκα καὶ γαμήλιον εὑνάς. The repeated mention of the same thing, the marriage of her sons, by various names expresses the fond regret with which she dwells upon the idea.

1027. ἀγγεῖα (see ἀγάλλω), grace, do honour to, Fr. fighter, Germ. feieren. The subject is με.

λαμπάδας, with which the house of the bridegroom was lighted at the reception of the bridal procession. It was the Greek custom for the mother of the bride or bridegroom to hold a torch on such occasions (δίδυμειν ἐν γάμοις). Cf. the similar complaint of another mother in Phoen. 344, ἐγὼ δ’ οὕτε σοι πυρὸν άνηφα φῶς, νύμμων ἐν γάμοις ματέρα μακαρία, and in Ιρη. Λ. 732, τίς δ’ ἀνασχήσει φλόγα; (if the mother is not at the wedding).

1028. αὐθαδίας. For the construction see 96, 995.

1032. ποτέ constr. with the future infinitives, as also ἦ μην.

1033. γνηροβοσκῆσαι. Supply the subject ὑμᾶς. The two filial duties of supporting the parent in age and of serving personally in the rites of burial (in the Greek view almost equally
important from its connexion with the religious worship of ancestors) are similarly mentioned in Alk. 662, παῖδας ὑγροβοσκήσουσι καὶ θανόντα σε περιστελοῦσι. See also on 1350.

1035. ἥλωτον ἄνθρωποι, a thing men covet, cf. 243.

1042. δράσω, aor. subj. (not future) in the deliberative sense, What am I to do?

1045. ἕμοι, emphatic by position, ‘mine to take away if I please’. See 793.

1049. τί πάσχω; What is coming to me? or What feelings are these? πάσχειν = (not to suffer but) to feel, experience. Hence πάθος feeling and in later Greek passion. Cf. 879.

1051. Nay, fie upon my weakness that I should even admit the soft suggestion to my mind! Genitives such as ἡ κόρη here are closely similar to αἵματας in 1028, the effect of the adjective there (δυστάλαια) being supplied by the tone of the voice: the accusative τὸ...φρενί is in apposition to the exclamation, explaining and expanding it. Cf. Alk. 832, ἀλλὰ σοῦ τὸ μή φράσαι, To think of your not telling me! προσέθαυ, literally =let into. 2nd. aor. inf. mid. of προσῆμαι. Others προέθαυ...φρένος, let my thoughts betray themselves in weak words. The mss. give προέθαυ, and vary between φρένι and φρένος.

1053. See Analysis. ὅτω...μελήσει, and if any one is not fit to take part in my sacrifice, he must himself look to it. These words, a sort of parody of the formula with which a person about to sacrifice required the departure of impure or hostile bystanders, are addressed in a threatening tone to the Chorus, as an injunction not to attempt interference. Χεῖρα 8' οὖ διαφθερῶ, I shall not spoil my handiwork (stay my hand). Cf. διαφθειρέω γνώμην, to drop a resolve, Hipp. 388.

1056. μὴ σοῦ γ'. This is the reading of best authority, though the emphasis on σοῦ is without point. Other mss. μὴ ποτ'. Perhaps μὴ σοῦ μ'.

1057. φείσαι, see φείδομαι.

1058. ἐκεί μεθ' ἡμῶν, i.e. at Athens; but from the sequel (1060—61) it appears that the course which Medea is here contemplating is that of leaving her children in Corinth. Probably there is an error in the text, for κεῖ μὴ μεθ' ἡμῶν (though separated from me) or the like.

1062—63. Interpolated from 1240, 41.

1064. πάντως πέπρακται ταύτα, Any way the thing is done, i.e. the murder of the princess, involving as a consequence the impossibility of leaving the children in Corinth. Absorbed in her own feelings Medea has forgotten the princess and the
gifts so far as to speak of leaving her children to the insults merely (καθυβρίσαι) of her enemies, instead of to their certain vengeance. The mention of the ἐχθρὸν recalls the facts with a sudden shock, marked by the change of subject in οὐκ ἐκφευξέται, she (the princess) will not escape.

1065. δὴ, now.

1067. ὅδον, ambiguous; the path of exile or of crime. ἄλλα...γὰρ marks as usual that the speaker stops abruptly and turns to another subject. See 1301.

1068. Omitted by some, as consistent only with the real purpose not with the pretended. But it is scarcely more plain than φείσαι τέκνον (1057). The lines 1056—1068 are addressed rather to herself than to the children, and (even when the broad and inopportune frankness of 1062—1063 is removed) are less guarded than the rest of the speech. Moreover the τὴν μονετέρα ὄδοι may be referred ostensibly to the unprotected life which the children will lead when she is gone.

1069. προσεπένων, to say farewell to. Cf. Hipp. 1099. See on 1350.

1073. ἄλλα ἔκει, in another home (though not in this). For ἄλλα see 912, 942.

εὐδαιμονοτὸν. The original endings of the dual in the 'historic' tenses of the indicative (impf. aor. and pluperf.) and in the optative appear to have been -τον (2nd pers.) and -την (3rd pers.). In Attic writers -την is very frequently found in the 2nd pers. also, and some would make this a universal rule, correcting this and other such passages accordingly.

1074. προσβολή, contact or pressure of lip to lip and breast to breast.

1077. οὐκέτ...'ἔθ'. For the repetition of ἔτι with the dependent verb, following οὐκέτι with the principal verb, cf. Pind. Nem. ix. 47, οὐκέτι ἔστι πόρωσ οὐκότι έτι σκοπίας ἄλλας ἐφάνθησαν ποδῶν. 'Tis not further possible for a mortal to reach upon his feet a further goal. mss. οἷα τ' ἐσ' ὑμᾶς or οἷα τε πρὸς ὑμᾶς.

1078. mss. vary between δρᾶν μέλλω and τομήσων.

1081—1115. See the Analysis.

1082—1084. I have pursued subtler thoughts and faced greater questions than it behoves our sex to search. ἀμφιλας, properly the contests of the mind debating with others or with itself.

1085. ἄλλα γὰρ. The change of thought here indicated by
NOTES.

1091. ἀπειροι. Supply τοῦ φυτεύσαι παίδας from what follows.

1093. τῶν γειναμένων depends on προφέρειν. εἰς, in respect of.

1094. μὲν τ’ ἀτεκνοὶ mss. δὲ ἀπειροσύνη...τεκόντες. Construction οὐχὶ τεκόντες (παίδας) δὲ ἀπειροσύνη εἶτε κ.τ.λ., not having begotten children because of their inexperience whether, etc. τεκόντες, see ἀκτῶ, commonly used of the mother, but sometimes of the father. mss. τυχόντες.

1099. ὡς is forbidden by the metre. εἶδον or ἐγνών might fill the place.

1102. βιοτον, substance.

1103. ἐκ τούτων, after or beyond this, properly ‘following out of’.

ἐπὶ φλαύροις...μοχθοῦσι, lit. they labour on the terms of (having) bad (children), i.e. bad children are the wages of their toil.

1107. καὶ δὴ γὰρ, for be it supposed that, etc. Cf. 386.

1109—1111. This is very obscure, and the reading and punctuation uncertain. The text and rendering commonly adopted are

el δὲ κυρήσαι
dαίμων οὐτως, φρούδος ἐς Ἀἰδην
θάνατος προφέρων σώματα τεκνῶν,
still if fortune so chance, death flies (φρούδος ἐστι, a wrong
translation) to the lower world bearing the bodies of the children away. The general meaning must be ‘after all the children may die’.

[Dr L. Schmidt suggests el δὲ κυρήσας δαλμών οὐ τῶς, if fortune chance unfavourably, comparing for the euphemism Aesch. Suppl. 400, el τοῦ τι μη τοῖον τύχοι. This is very attractive, but the difficulties of the sequel still remain.]

1112. λωβί—λυσιτελεῖ.

1114. παλθών ἐνεκέν, as the price of children. Cf. γάμων ἔκατοι, 1235.

1115. θυτοῦσι θεοῦς ἐπιβάλλειν. In English we should rather invert the phrase and say that man should pay to the gods the tax (ἐπιβολή = imposition) of this bitterest grief.

1116. See the Analysis.

1117. προβίσεται, to what point events will go, or more probably οἱ προβίσεται, in what they will end. See προβαίνω, ἀποβάλω.

cαραδοκοὶ τὰκεῖθεν οἱ, briefly for καραδοκῶ ἐκείθεν οἱ τὰ ἐκεῖ κ.τ.λ.

1122. μὴτε...πεδοστιβῆ, ‘leaving behind neither ship nor chariot’, i.e. ‘removing all means of pursuit’, appears to be the meaning of the words. But the expression is ridiculously extravagant: and probably there is some defect in the text.

1129. μὲν. You are not mad, I suppose? See on 676.

1132. τοῖσδε. mss. τοῖσι or τοῖς γε.

1136. τέκνων σών δίπτυχος γονὴ— the two children born of you, τέκνων being genitive of definition.

1138. ἡσθημεν, see ἡδομαι.

1139. δι’ οἶκων, the reading implied by the ancient paraphrase κατὰ τὴν οἶκλαν. mss. δι’ ὁτων, whispered from ear to ear.

1140. ἐσπείσθαι. See σπένδω, and the deponent σπένδομαι.

1142. ἡδονῆς ὑπο. The servant has to explain, for the purpose of the story, how he came to be in the women’s part of the house (γυναικωνίτεσ) from which he would usually be excluded, and to see what took place there. He was so much occupied with the children and the joy at the supposed pacification as to forget his manners.

1143. στέγας, accusative of motion towards or to; the construction is poetical.
NOTES: 105

1144. θαυμάζομεν, revere. The selfish and frivolous behaviour of the bride is purposely dwelt upon in order to avert from her for the moment the compassion of the spectator.

1145. τέκνων ξυνωρίδα. The same metaphor occurs in Phoen. 1085 and 1618.

1149. μυσταχείσα, see μυστάττομαι.

1150. ἄφηρε, tried to check. On this sense of αἰρέω and its compounds see 372.

1151. οὖ μή...ἐσεί; The interrogative οὖ μή with the second persons of the future indicative is equivalent to a prohibition, οὖ μή ποιήσεις; = μή ποιεί: οὖ μή ἐσεί,... παύσει δὲ; = do not be,... but cease... Cf. Bacch. 343 οὖ μή προσολογεῖς χείρα βακχεύσεις δ’ ιῶν; do not lay a hand upon me, but go and worship Bacchus. This form of imperative has always a tone of protest, and often, as here, that of an appeal to the sense of the person addressed: Jason coaxes his wife like a fractious child. The origin of the use is disputed. Some make οὖ μή ποιήσεις; = will you not not-do?= will you not abstain from doing?= do not do. The objection to this is that the second negative would then naturally be οὖ. Others, therefore, think that μή ποιήσεις; here as elsewhere= the Latin num factes? surely you will not do, will you? and that οὖ was originally a negative out of construction = the English nay.

1153. οὐσπερ ἄν. Supply νομίζῃ.

1154. ἀφείναι, see ἄφιμ. ἐμὴν χάριν. The possessive pronoun is used objectively, as a favour to me, i.e. for my sake. Compare the objective genitive.

1156. ἡνέσετο. ἡ-ε-σετο, with double augment, used as the aorist of ἀνέσωμαι resist.

1157. Before the father and children were a long distance off. ἀπείναι...στάσων= the prose ἀφεστηκέναι...ἀπόστασιν (acc. cognate) to be removed a...distance. MSS. τέκνα σέθεν, which of course will not scan. Others read πατέρα καὶ παῖδας σέθεν. Even so the words, however, would mean rather thy father and children. In Bacch. 1276 we have παῖς ἐγένετο τῷ ἐμῷ πόσει Πενθευς ἐμὴ τε καὶ πατρὸς κοινοία, a child Pentheus was born to my husband from the union of me and his father, but the parallel to this would be παιδάς σέθεν καὶ πατέρα (αὐτῶν). A possessive pronoun may be supplied from any preceding noun, but the noun should precede.

Prof. Robinson Ellis writes, "May not the original here have been μακράν ἀπείναι πατέρα σὺν τέκνοις σέθεν: as from -ous, and then s falling out before the initial σ of σέθεν. As soon as
τέκνοις became τέκνα, σὺν was changed to κατ." This deduction is not unsatisfactory, though it is not quite plain why the copyist who had before him σὺν τέκνα σὲθεν did not make the obvious correction τέκνοις. But the proposed reading scarcely removes the difficulty.

1159—1166. This passage is a curious illustration of the 'irony' or double meaning so congenial to the Attic mind and so frequent in the Attic poets. It has been seen that Euripides did not forget the parallel between the κόσμος presented at weddings and that presented at funerals, and is careful to make use of the fact that Medea's murderous offerings may be regarded in either aspect. See on 957. It cannot, therefore, be an accident that the same suggestion is sustained throughout the whole of the present description. Every detail is carefully studied to foreshadow the close-impending doom; every gesture of the delighted girl has a terrible significance. She attires herself in the fine robes and wreath of a corpse, doing unconsciously what Alkestis does consciously and in the fore-knowledge of immediate death (Alk. 160); she smooths her hair, as if laying herself out, before the hand-mirror which, as we know from excavations, so young and beautiful a woman would have beside her in the grave; she beholds her 'breathless counterfeit' and smiles, not perceiving that it is a prophecy; she walks through her rooms to practise paces, when, had she known her fate, she would have been making the same round to pay her last devotions at her oratories (Alk. 170); she affects a languishing gait, and falls into a gesture (ἀβρόν βαλέων) characteristic of the mourners at a funeral (ἀβροβάτα, Aesch. Pers. 1072. Cf. Eur. Hel. 1078, σοφώτατον ἀβρόν πόδα τιθέων, said of a woman who cleverly and for a purpose imitates them); she admires the fair skin and straight sinev (note this very peculiar expression) of her pointed foot, little knowing how soon its whiteness will be the whiteness of death and the sinew straightened for ever.

1169. She faints. μὴ χαμάλ τεσεῖν expresses the result of the action. φθάνει ἐμπεσοῦσα: she sank upon a seat scarcely in time to escape falling on the ground. φθάνειν ποιῶν τι = to do a thing sooner; see the Dictionary under φθάνειν.

1171. γεραία, and therefore superstitious. τοῦ, perhaps, probably.

1172. Πανός ὄργας, a fit or transport from Pan. Particular affections of the senses or feelings were attributed by the Greeks to the influence of particular deities; and sudden seizures especially to Pan: hence our 'panic terror', πανικὸς φόβος. Like powers were ascribed to Hekate, Kybele, and other divinities.
1173. ὠλολῦειν, ὠλολυγῆ, describe the cry with which women accompanied sacrifices and other religious acts: here it is intended to propitiate the god supposed to be passing.

1174. The turning of the eyes upwards is a frequent accompaniment of fainting. mss. ὄμματον τ’ ἀπὸ κόρας στρέφουσαν, i.e. ἀποστρέφουσαν (turning away) κ. ο., but the division of a compound verb (tmesis) cannot extend over two verses, and the sense is inappropriate.

1176. Construction—ἐκεῖν (aor. of ἔμυ) μ. κ., ἀντίμολοπον ὠλολυγῆς, answering the cry with different note. Compare the construction of the genitive with such adjectives as ἐναρτιος.

1181—4. The fainting of the princess lasted as long as it would take a quick walker to complete a stadion, that is a running-course of six plethra or 600 feet, which was the length of the stadion at Olympia. Take together ἦδη...ἀν ἠπτετο ὑ ὤε..., he would have reached...and—we should say 'when'—she, etc. κόλον δρόμου is the 'arm' or side of the course, which was in shape like a hair-pin, two parallels joined by a semicircular turn. To traverse the return-arm of the course was in Greek κάμπτειν ὑάτερον κόλον (Aesch. Ag. 334): here ἀνέλκων κόλον stands for κάμπτων κόλον.

The word ἀνέλκων, dragging back, is, however, unsuitable and probably incorrect: ἀνακλὼν (ἀνακλάω), ἀνέλθον, and other corrections have been suggested.

Others take κόλον to be the limb of the walker, and suppose ἀνέλκων κόλον, lifting leg, to signify stepping lightly. In this case δρόμον depends upon τερμονών.

1183. ἱγερέτο ἐκ μέσαντος ὄμματος, 'she waked from a closed eye', i.e. from the condition of having her eyes closed. The preposition ἐκ is frequently so used. ἀναύγου, lightless, or lustreless (ἀναύγος from ἀυγή), is a conjectural substitute for ἀναύδου, speechless, the reading of the mss, which others retain, explaining speechless eye to be an eye which shows that the power of speech is lost.

1187. εἰ, imperfect tense.

1190. Observe the difference of the tenses, ἀναστάσα, the momentary action, and πυρωμένη, taking fire as she went. Others ἀνέξασ' from ἀνατοσω, springing up, a more picturesque word.

1193. σύνδεσμα may be either (1) the objective accusative after εἰκε held, or (2) the accusative of respect after ἀπαρβτως εἰκε, was firm as to its fastening (see Dictionary under εἰκεων). The second is the better as the fastening holds the gold, not
the gold the fastening. Others read χρυσόν, making συνδέσμα nominative to εἶχε (held), and supplying αὐτῶν it (i.e. στέφανον) as the accusative.

1194. After μᾶλλον we must supply in thought such words as ἡ ἐκώλυτο the fire, far from being checked, rather, etc. μᾶλλον may also be taken with ἑσεί, as she shook her more violently.

ἐλάπτετο, imperfect middle; supply αὐτήν, i.e. κόμην, deemed it twice as fast, the fire being compared to a tongue. Note the similar παμφάγουν 1187, ἔδαπτον 1189, γναθοῖς 1201. ἐλάπτετο mss.; λάμπεσθαι means to be illuminated, and therefore πῦρ λάμπεσθα is not a possible expression. Others ἐδάπτετο, or ἐδαλετο.

1196. τῷ τεκόντι to a parent: see on 1094. δυσμαθής ἰδεῖν, unrecognizable to see, or, as we should say, by sight.

1197. δῆλος, an irregular feminine, usually δήλη: cf. μῶρος in 61. The mss. of Euripides exhibit many such.

κατάστασις = τὸ καθστάναι, a medical term; the placing (or tracing) of the eyes was no plain matter: it was not easy to say where or what like they had been. ἐύφυς, natural, also a medical term; it is in construction predicate, not epithet.

1200. πεῦκινου δάκρυ, tear of the pine, resin.
1203. We had the event to warn us (as a teacher).
1204. ἄγνωστα, causal dative constructed with προσπίνει.
1205. παρελθὼν, entering. See 1137. mss. προσελθὼν.
1206. Δέμας. Other mss. χέρας. Either phrase is correct.
1209. τὸν γέροντα τύμβον, this old grave, that is, himself, so old as to be rather a living tomb than a man. Persons in extreme age were called τύμβογεροντες, of which this is an exaggeration for pathos. So in Herakl. 166, γέροντος εἶνεκα τύμβον.

1213. προσεέχετο. Note the tense: ‘he began to be held = he found himself held.
1215. ἔγκαιρον ἑσπερινᾶς, raise up, a word appropriate to δέμας, 1212, but not to γόνιν, and probably repeated by the copyist’s mistake.

1216. The corpse, clinging to the old man by the poisoned robes, appeared to struggle against his efforts.

ἀγού, pulled. Cf. Bacch. 1064, λαβὼν γὰρ ἐλάτης οὐφάνων ἀκρον κλάδον κατηγεν ἤγεν, ἤγεν εἰς μέλαιν πέδου. The optative
is used because the clause is frequentative, meaning 'so often as he pulled'.

1218. ἀπέσβη, he sank, literally was quenched, aor. of ἀποσβέννυμι.

1221. τοθεινή δὴ κλώνουσι συμφορά, a tale, forsooth, that one may well yearn to hear, a reproachful allusion to Medea’s cruel eagerness for the description (1133): δὴ implies here, as often, that the accompanying words are ironical. Literally, an event desirable to those hearing of it. In regular prose the article (τοσ κλώνουσι) would be required, but in poetry it is sometimes omitted.

Prof. Robinson Ellis has suggested to me the reading ποθ. καὶ κλώνω σ., a tale fit to make regrets even in a listener, much more in an eye-witness. The sense is excellent, but I cannot find authority for the rendering of τοθεινή. ποθεινός appears to signify causing desire, not causing sorrow. The English regret, regrettable, bear both meanings, but the ambiguity does not, so far as I know, extend to ποθεινός.

mss. τοθεινή δακρύουσι or δακρύοισι. The first will not scan; the second has no meaning.

1222. As for thy prospect, that I leave (let that be) out of question. τὸ σὸν, thy case or part in the matter.

1223. γνώσει αὐτῇ, thou wilt thyself discover, i.e. it belongs to thee to discover.

1225—1227. And I will say without shrinking that men who pretend to be subtle and students of words greatly waste their pains: literally incur great waste or loss, cf. 581. As these lines interrupt the simple connexion between 1224 and 1228, and as Euripides would scarcely lead up to a remark on the difference between the exact meaning of the two similar words, εὑρεχησ and εὑδαλμων, by first observing that subtlety in words is a waste of pains, we may safely suppose that 1225—1227 do not belong to this place. They appear to be by Euripides, and were perhaps written in the margin of a copy of the Medea by a reader who thought, with justice, that the story of the messenger has a lame conclusion, so that in this case at least there is a ‘waste of subtlety’. Ancient mss. not unfrequently contain passages inserted in this way.

[Some modern texts have μυρίαν for ζημίαν: but this conjecture has no probability, and is not supported by the Euripidean use of μυρία.]

1227. τούτος. The superfluous demonstrative here resumes the participial description τὸς δοκοῦντας κ.τ.λ.; more
often it resumes a relative clause, such as ὁς ὁκόουσ᾽ κ.τ.λ. would be here.

1228—1230. εὐθάλῳ...εὐτυχῆς = happy...fortunate. The accurate interpretation of words, together with all other linguistic study, was in the time of Euripides perfectly new to the Greeks. It was one of the sciences professed and developed by the σοφοτα, or public instructors, a class whose importance belongs to the period from 450 to 400 B.C. One of them, Prodikos of Keos, gave especial attention to the distinction of synonyms. The general interest excited by such enquiries, when novel, accounts for the introduction of the present quibble into a poetical work designed to catch the popular ear, but it is none the less a blemish. ἡλπον, material wealth. ἐπιρρεντός, see ἐπιρρέω.

1231. See the Analysis. ἐκεῖ, seems likely.

1232. ἐνδικως Ἰάσουν. These words are to be emphasized and taken closely together, as appears from their relation and place in the sentence; the accumulation of the day’s calamities is just as regards Jason (dative of the person interested), who has deserved his punishment. The Chorus imply by contrast regret for the fate of his innocent bride, which is more directly expressed in the following verses.

1233. σοῦ ἔμφοράσ οἰκτερομεν, an extremely rare arrangement of cases; the usual construction is σε ἔμφορον οἰκτερομεν, we pity thee for thy fate.

1234. δόμος or τύλας, both ms. readings.

1235. γάμον ἐκατ τῶν Ἰάσωνος, as the price of wedding with a Jason, the name again bearing an indignant emphasis.

1236. There is a slight pause after the significant τοῦρνον. I am resolved upon the deed—to slay, etc.

1237. κτανοῦσι...ἀγοναν. Where the complement or indirect object (μοι) of a principal verb (δέδοκται) also supplies the unexpressed accusative-subject (με) to a dependent infinitive (ἀφορμασθαι or ἐκδοῦναι), a participle combined with the dependent infinitive may agree either with the complement or with the unexpressed accusative; and sometimes, as here, the construction varies from one to the other. Cf. προσλαβοντι...ἐκόντα in Aesch. Prom. 216, κράτιστα μοι...ἐφανε' εἰναι προσλαβοντι μητέρα ἐκόντα ἐκόντα ζηνι συμπαραστατεῖν, it seemed to me best to take with me my mother and to give the willing Zeus my willing aid. In such cases the accusative participle is generally more closely connected in sense with the infinitive than the other; here for instance κτανεῖν and ἀφορμασθαί
express separate actions, ἄγειν σχολήν and ἐκδοομαί are two aspects of the same proceeding, by inaction to surrender.

1240. πάντως, any way, whether I slay them or no. It is very important to observe that πᾶς is a Greek equivalent for any as well as for every.

1241. ἡμεῖς. The plural, not the singular, is used, because it is the character (of parent), not the individual, which is in question. The same effect is given in English when the speaker puts, in the place of 'I', a description of himself or herself, as for instance here, The parent shall slay them who gave them birth.

1243. μὴ οὐ πράσσειν. mss. μὴ πράσσειν, but usage requires the double negative after the interrogative τι μέλλω; and generally after all verbs signifying to abstain or be hindered from doing, when the principal sentence is negative or interrogative. I am prevented from entering is κωλύομαι μὴ εἰσίναι, I am not prevented from entering οὐ κωλύομαι μὴ οὖν εἰσίναι, what prevents me from entering? τι με κωλύει μὴ οὖν εἰσίναι;

The junction of the opposed adjectives δεινὰ...ἀναγκαῖα, horrible but inevitable, by the simple καὶ is unusual. So is the use of πράσσειν κακά, which commonly takes an accusative, as πράσσω ἐκεῖνον κακά, I do him wrong.

1245. βαλβίδα βίων, a life-beginning, forms as it were a compound substantive in the accusative case, and hence the case of the adj. λυπηρῶν which belongs in sense equally to both. βαλβίς is properly the starting-line of a race-course.

1249. ὀμως, not strictly necessary to the sense, forms, according to Greek usage, part of the concessive clause—though nevertheless being a stronger substitute for though. There is therefore no break of the verse after σφ'.

1250. τε...δε. The substitution of δὲ for the τε or καὶ, which we should expect, marks that the thought is interrupted and does not come to its natural conclusion. It would have run, for example, thus, φίλοι τ' ἕφυσαν καὶ φιλοῦσο οὐ παισομαι. But Medea, overcome by the violence of contending feelings, suddenly breaks off with a cry of misery and hastily quits the stage. Cf. Phoen. 1625, σοι τ' εὖ λέλεκται γόνατα μὴ χρώξεω ἔμα, ἐγὼ δὲ παιεῖν οὐκ ἐσαίμω' ἄν χόνα, where the persuasive tone is changed for the peremptory As you are well resolved not to beseech, so—nay, I say thou shalt not bide in the land.

1251—1270. This passage consists of a strophe and anti-strophe in dochmiac metre. The regular foot of this metre is •---•, two iambi separated by a long syllable, e.g. τέκνοι
MEDEA.

προσβάλειν χερί αὐτοκτόνων, but several variations are permitted, such as — — — φόβος ὑπ’ ἀνέρων, — — — κατιδέτ’ ίδετε τάν, in which two short syllables take the place of one long, and others. With regard to the limits of these variations there is a dispute, with which it is not necessary to trouble the student at present. The passage is printed here with ms. readings throughout (except in 1269), and (with the same exception) is without obscurity. Those who maintain the necessity of a stricter correspondence between the strophe and antistrophe of a docthmagnetic chorus give various corrections: for example, a critic in The Athenaeum, Nov. 5, 1881, proposes αἷμα περ for αἷματι 1256, μάταν ἄρα for μᾶταν ἄρα (so some mss.) 1262, σοι βαρίς for σοι φρενών βαιρίς 1265, καὶ σε δυσμενῆς for καὶ δυσμενῆς 1266. The docthmatic metre is specially used to express agitation and excitement.

1251. The goddess Earth is adjured to prevent the crime meditated, because it will outrage her sacred presence; the Sun, for the same reason, and also because as an ancestor of Medea he may be expected to protect his descendants.

1253. οὐλομέναν. Epic form of ὀλομέναν aor. participle of ὀλλυμι.

1254. αὐτοκτόνον. The prefix αὐτό- in αὐτοκτόνος, αὐτὸ-χείρ, αὐτοφόρτης, etc. may express not only self-murder but also kin-murder. See 1269, 1281.

1256. Construction: φόβος ἐστίν αἷματι θεοῦ πίτνειν ὑπ’ ἀνέρων, divine blood is in fear (danger) of being shed by human hands. πίτνειν ὑπ’ ἀνέρων. In Greek a neuter verb may take the same construction as the equivalent passive. Here πίτνειν = ἐκχείσθαι. So ἔξελαύνειν Καλλίαν ἐκ πόλεως is to banish Kallias, ἐκπείνειν ὑπὸ Καλλίου ἐκ πόλεως to be banished by Kallas. The epic ἀνέρων for ἀνδρῶν is used by the Attic dramatists in choric and other lyrical passages only.

1260. φωνὰν τάλαινάν τε...ὑπ’ ἀλαστρών, by fiends made bloody and cruel. The construction of ὑπὸ and genitive with these adjectives is very similar to the use with neuter verbs; see last note. ἀλαστρόπες. According to Greek belief the perpetrators of great crimes, and particularly those who outraged their near relations, were pursued by evil beings who drove them to the commission of fresh crimes and at last brought them to punishment. Medea in betraying her father and murdering her brother had exposed herself to these ἀλαστρόπες, as well as by the murder of Pellas. Cf. 1333.

1261. μάταν ἔρρω, is vainly wasted. ἔρρω which appears originally to have meant simply go, acquired like ὀξομαί the
1266. προσπίνει. Here apparently assail governing σοι. If so, the use is unique; προσπίνειν commonly means to fall upon in the sense of to embrace and hence to supplicate: but see Aesch. Pers. 461 where it is used of arrows falling. φόνος μειβεται, Murder responds, i.e. rises up in the soul at the bidding of Wrath (χόλος).

1268—1270. The mss. give

χαλεπά γὰρ βροτοῖς ὁμογενῆς μάσματ’ ἐπὶ γαῖαν αὐτοφόντως συνψ- δὰ θεόθεν πίνουτ’ ἐπὶ δόμοις ἀχή,

with variations ξυνωδά and σύνοιδα. So written the words have neither construction nor sense, and are clearly in some way erroneous. The translation of the text adopted is For the pollution of kindred blood is dangerous to man, and I know that ever afresh (ἐτι) woes fall from heaven upon the murderous house. On this theory of divine punishment see 1260 and note. χα- λεπά, difficult to bear. αὐτοφόνταιν may be either an adjective agreeing with δόμοις, or a substantive for murderers; if a substantive it is dative of the person interested and would be rendered in English by the possessive, upon the house of the murderer.

[Dr L. Schmidt proposes μάσματ’...αἰάν’, i.e. αἰανᾶ from αἰανός, two short syllables being supposed to be lost before αἰάν’.]

1271. The cries of the children are heard within.

1272 is probably spurious.

1273—1292. A second strophe and antistrophe in dochmiac metre, interrupted in three places (but see note on 1282) by iambic couplets.

1275. παράλθω; deliberative subjunctive, am I to enter? English shall I?

1276. Observe carefully that τέκνοι does not mean from the children, which would require τέκνων, but is the favourite Greek dative of the person interested, literally to keep off death for the children. Cf. Herakl. 840, οὐκ ἄρχετα ἀλοχύνν τόλμη καὶ ἀμύνειν in Rhes. 787, ἐγὼ δ’ ἀμύνων θήρας ἐξεγείρομαι πώ- λοισιν.

1277. ἐν δέοντι γάρ. Supply ἄρχετε or the like, from the preceding imperative; you will aid where there is need, i.e. your aid is needed.
1278. ἀρέων ἐφοι, sword-net, a forced metaphor. An armed ambush is called βρόχοι ἐφήφοροι sworded snare in Herc. Fur. 729, but this is different. It is not improbable that 1278 is interpolated and that in reality only one child here speaks, the other being already slain.

1279. ἀρ' ἴσθα. ἄρα with the imperfect marks the discovery of something true before but not observed; thou wast— we should say art—then.

1280. ἀτις, causal relative, seeing that thou; Latin qui with the subjunctive. τέκνων is ‘attracted’ to the case of the relative ὅν, for κτενεῖς τέκνα, ὅν ἄροτον ἔτεκες. ὅν is genitive of that in which a thing consists; we may render in English wilt slay thy children, the seed that thou didst bear. Others ὅν, which would be represented by wilt slay the child-seed (τέκνων ἄροτον) which thou didst bear.

1282. μλαν. Probably Themisto, whose story with that of Ino was dramatised by Euripides in a lost play bearing the name of Ino. Themisto, intending to murder the children of Ino, was deceived by Ino so as to murder her own, and on discovering the truth slew herself—flung herself into the sea, if we accept the allusion here. The iambic lines 1284, 1285, which refer the allusion to Ino, were probably inserted by the error of a commentator, as Ino did not murder her children; she and her husband Athamas were maddened by Hera (Ἠ Διὸς δάμαρ, 1284); Athamas slew their elder child, and Ino drowned herself with the younger.

1283. βαλεῖν for the prose προσβαλεῖν, to lay upon, governing the dative τέκνως. Cf. Phoen. 1535. The mss. readings ἐν φλοις χείρα προσβαλεῖν, ἐν φλοις χείρα βαλεῖν are incorrect in construction.

1285. ἐπεμψεν ἥλι, sent in frenzy; the dative is used like the Latin ablative of circumstance. See 1295.

1286. Even Themisto, the only murderess of her children whom the Chorus can call to mind, did not do the act with knowledge, and condemned herself by suicide. πίπτει, flung herself. See 1170 and note on 1256. φόνῳ, causal dative, because of. Cf. Bacch. 1120, μὴ δὲ ταῖς ἐμαῖς ἀμαρτίαις σπέρμα σῶν κατακτάσης, do not slay thy offspring because of my transgression.

1287. This and the next line are metrically superfluous and probably have the same origin as 1284, 1285.

1290. τι...δεινόν; what after this (ἐτι) can be strange? the climax of the horrible is already reached.
1292. *βροτοὶς ἔργας, hast caused among (lit. for) men, not hast done to men, which would require *βροτοῦς.

1293. Jason enters accompanied by servants (see 1314). He questions the women sternly as to the whereabouts of Medea. It must be remembered that he knows their sympathy, and may well divine their privity to the murder of the princess. It is this which gives meaning to the words *who stand near this house*. He implies that after what has happened the neighbourhood is suspicious.

1294. ἢ τὰ δεῖν ἐφρασμένη. Jason shrinks instinctively from describing the murder in plain words, and calls it *this horrible thing*.

1295. τοιὸς' ἔτ'. mss. τοῖσδε ἡ' ou τοῖσων. φυγή, for the construction compare ἀλγή, 1285.

1296. In construction *νν* and *γῆς* depend upon δεῖ, while *σφε κρυφθῆναι κάτω* is 'epexegetical’ or explanatory; literally therefore, she needs the earth, for her to be hidden under, i.e. she needs the earth to hide under. For the construction δεῖ *τινά τινος*, see the Dictionary under δεῖο. In the next clause the construction, as frequently happens in Greek, is slightly modified—or she must soar etc. *βάθος αἰθέρος*, translated by 'the azure deep of air'.

1301. ἀλλὰ...γάρ marks an interruption of thought. Cf. 1085, 1344.

1302. κακῶς belongs both to ἐδρασέν and ἔρξουσιν: the subject (ἐκεῖνοι) to ἔρξουσιν is to be supplied from the relative οὐς.

1304. Lest the relations (of the murdered bride) do me them some harm, as an English writer might have said in the 16th century. The direct object of ἔργασιν is αὐτῶς supplied from παῖδων: μοι is dative of the person interested. τι, emphatic, often used in a bad sense.

1305. μῆτρῳν, done by their mother.

1306. οἷς κακῶς, how far in misery: a partitive genitive, as in ποῖ ἡγεῖ; where in the world?

1307. οὐ...ἄν ἐφθέγξω. In negative conditional sentences of this form the protasis (here *ei ἐγώσθα*) is frequently omitted.

1308. ἢ ποὺ; Certainly it may be! or in English, Ah, doubtless, anticipates without surprise, and has here a sarcastic force. ἢ ποὺ is generally used in positive assertions, but there seems to be no reason why it should not be used with an interrogative tone in such a case as the present, which differs
widely from 695, where see note. It is possible, however, that we ought to read, γὰρ Or perhaps.

1309. παίδας σέθεν together.

1310. τί λέεις; In questions of this kind, expressing extreme horror and dismay, the verb is frequently put in the future (cf. Hel. 780, Hipp. 353, Hec. 511, 713, 1124, Ion 1113, Phoen. 1274) as if the speaker, unable to believe his ears, waited to be told again before grasping the sense.

1311. Literally, Think from this moment (δὴ here nearly synonymous with ἵνα) in the belief that thy children are no more, i.e. Thy children are not: take it for certain. ὡς with the genitive absolute states a fact ascertained or presupposed.

1312. Jason is still half incredulous with amazement. Hence γὰρ, which in such questions often seems to imply a thought—it cannot be for, etc. In English we say Where then? How then? and the like.

1316. τὴν δὲ...φόνῳ. The sentence which would have concluded regularly in such a form as τὴρ δὲ τίσωσαν φόνον, is modified in order to express more emphatically the purpose of revenge: both horrible things, the children dead, and her—she shall pay with her blood. Other mss. τίσωμαι, depending on ὡς—that she may pay.

1317. From the old Greek commentary and introduction to the play we learn that Medea, with the bodies of the children, here appears in a chariot drawn by dragons (ἐπὶ ἄρματος δρακόντων πετρωτῶ), and no doubt raised above the stage by machinery. She is secure of her flight to Athens, and defies Jason in safety.

ἀναμοχλεύεις, unbarrest. μοχλός is here the bar of the gate (not a lever). The preposition in ἀναμοχλεύειν has a negative force as in ἀνακαλύπτειν.

1327. ἥλιον τε καὶ γαῖαν. See on 1251.

1329. The truth, which Jason now perceives but missed before, is set forth in 1333, the gods have directed upon me the avenging spirit of thy family; a wife laden with the curses of a father and brother could but bring ill to her husband.

1330. δόμου, βαρβάρου must be supplied.

1333. τῶν σῶν, masculine. οἱ σοὶ =thy friends. τὸν σὸν or τὸν σὸν δ’ mss. On ἀλάστωρ see 1260.

1334. κτανοῦσα παρέστιον, at the hearth, the place sacred to family union. According to another version of the story, Apsyrtos was slain upon the Argo.
1337. ἄνδρι τιθέναι εὖ μολ, and so frequently in all cases.

1340. ὅν. The plural ἔλληνδών is to be supplied from the general ἔλλην, any Greek.

1341. κῆδος, in apposition not to σὲ but to the notion γάμων implied in γυμαί σὲ—in full, 'with whom to wed was an alliance etc.'

1342. οίμαν: we should choose tigress as the symbol of cruelty; but the lion and lioness had a less noble name to Greek ears. Τυρσηνίδος. This is geographically vague, as the Messenian strait associated with Scylla is not 'Tyrrhene' or Tuscan in the usual sense. The point of the epithet here is to show that Scylla, like Medea, was barbarian.

1346. αἰοχροποιεῖ, artist in villainy. He taunts her with being a professional murderess and poisoner (φαρμακή), alluding to her successive victims, Apsyrtos, Pelias, his daughters, the princess, Kreon, and her own children. The termination -ποιεῖ belongs to trade-names, as λογχοποιώς, spear-maker; ἄνθρωποποιώς, statuary, etc. τέκνην μιαφόνε, murderess by trade, lit. as to trade, pursuing the idea of αἰοχροποιώς. τέκνων μιαφόνε μός, which the copyists supposed to mean murderess of thy children, but the adj. μιαφόνος cannot govern a genitive.

1347. πάρα = πάρετα (observe the accent).

1350. ἔξω προσετείνεις ζώντας. Two constructions are in point of grammar equally possible : (1) I shall not be able to speak to my children alive; (2)—taking παιδάς as the subject of προσετείνειν, and προσετείνεις ζώντας as explanatory of ἔξω παιδάς—I shall not have the children surviving to bid me farewell. προσετείνειν has in addition to its general meaning the special sense of to give last greeting or bid adieu (see Hipp. 1099, προσέπαυν ἡμῶς καὶ προσέμψατε χθονός), and was applied technically to the solemn farewell which formed part of the Greek ritual for the dead (see Alk. 609, τὴν βανοῦσαν ὡς νομίζεται προσέπατε). According to Greek sentiment, to be buried by one's children was a matter of immense importance and one of the chief objects of marriage (see 1035 of this play, Alk. 662, and many other passages); and this gives much probability to the second interpretation, especially as the first, though apparently simpler, would rather require οὐκέτι instead of οὗ, and makes ζώντας superfluous.

ἀπόλεσα, mss. Others ἀπόλεσας, which is more forcible. Jason would naturally end with a reproach.

1351. μακράν ἄν ἔστειλα, a colloquial ellipse in which λόγους, ἰδέαν or the like must be supplied. It occurs also in Aesch. Ag. 916.
1353. *How you have been done by and how you did by me,*
cf. 488. There is practically little difference here between the
perf. πέπονθας and the aorist εἰργάσω, but the perfect em-
phazises the permanence of the undischarged debt of gratitude.
It is important to remember that the Greek perfect, differing
in this from the English perfect, frequently expresses the
present result of past actions; thus ἀ εὐ πέπονθας means a
person under obligation. εἰργάσω. The form of the augment
is exceptional, ἐ- generally becoming ἦ- in augmented tenses.
The reason of this is that ἐ- in εἰργασάμην is not really a
temporal augment, but a contraction from ἐ-εργασάμην. The
verb ἑργάζομαι once had an initial ἕ (digamma=English w)
and therefore like other verbs beginning with a consonant,
took the syllabic augment.

1356. προθέλας, offered. Some mss. προσθέλας, added, that
is, gave you your second wife.

1357. ἀνατλ. Some mss. ἀπίμως or ἀπίμων. ἐκβάλειν future
infinite, depending on εἰσελεί supplied.

1358. πρός ταῦτα, in face of this, a frequent formula of
defiance, implying that the speaker will hold to what he has
said. It may be rendered in English by So. καὶ λέανα, even
lioness or other name that pleases you.

1359 inserted in imitation of 1342 to complete the construc-
tion of καὶ λέανα, which was supposed to mean both a lioness...
Τυρσηνὸν πέδον. Scylla did not dwell on Tyrrene ground,
nor on any ‘ground’ (see on 1342), nor would Euripides have
given this precision to his poetical geography.

1360. ἀνθηψάμην, gripped, or, as we should say, wrung.

1362. λόγο = λογιστεῖν. ἄλγος, nominative. Another con-
struction is also grammatically possible (τὸ σὲ μὴ ἐγγελῶν) λυεῖ
ἄλγος, it relieves the pain.

1364. νόσω, weakness (moral).

1367. κῆξιωσας = καὶ ἦξιωσας. The καὶ puts emphasis on
the word—Was it worth to thee?

1369. σοῦ...κακά, in thy sight all is evil, i.e. thy evil mind
turns all things to harm. Others σοῦ, partitive genitive; in
thee all is evil, thou hast no virtue.

1370. Medea wisely changes the subject. γὰρ (I say this),
for. In such cases we do not in our idiom use any conjunction,
but the frequency of disconnected sentences (asyncteta) is one
of the chief differences of English as compared with Greek.

1371. οἴμαι, like the Latin opinor, often expresses not
doubt but assurance, nay, surely or I trow. mss. οἴμοι, οἴμοι,
1374. βάζεω. βάζεωs is known elsewhere only in two closely connected meanings, (1) rumour and (2) oracular voice: φήμη is a synonym in both. As neither is suitable here, it is probable that this is a different word, derived not from βάζεω, to speak (if such a verb existed) but from βάζω (=βατύω, cf. κρατύω and κρανυγή), to bark or make the noise of a dog, which occurs in Aesch. Cho. 881, κάρφοις αὐτῷ καὶ καθεύδουσιν μάτην ἄκραντα βάζω, I shriek to the deaf and vainly bay (like a watch-dog) without effect to men asleep, and in Aesch. Pers. 590, οὐδ’ ἐτι γλώσσα βροτοίσιν ἐν φυλακαίς· λέγεται γὰρ λαὸς ελευθερα βάζεω, the tongue of mankind is no longer under a muzzle (or gag), for the people are released to vent their howling freely, and elsewhere. If so it should be properisphonemon—not βάζεω but βάζεωs (cf. κρώζεωs, σίζεωs, γρούζεωs). πικρός is frequently used of unpleasant sounds. Translate, I am weary of thy harsh snarling.

[Dr Ludwig Schmidt, while allowing the general correctness of my remarks in the larger edition on βάζω in tragedy, suggests the rendering I loath thy hateful name (‘wir möchten das Wort im Sinne von “Namen” fassen’), referring for illustration to Aesch. Sept. 571, κακοῖσι βάζει τοιλά Τυδέως βιαν, Ἕρωνος κλητήρα, πρόστολον φόνον, where the translation, he gives ill names, is certainly most appropriate, though not necessary, as we may render he howls reproaches at him. In fact, if there were really two verbs, (1) βάζω meaning primarily to bark but applied in a large variety of metaphors to human language of an insolent, defiant, or angry tone, and (2) βάζω, to speak, they must have tended to confusion in use, and it will inevitably be difficult for us to distribute the extant examples between them. But if βάζω, to bark, will cover the field, βάζω, to speak, has yet to prove its existence, nor can any proof be satisfactory which does not include a scientific derivation of the word from some root having that meaning. The Homeric examples of βάζω prove, in my judgment, nothing either way, and the strongest argument for βάζω, to speak, is the existence of βάζεωs in its common meanings. Without pretending to speak positively, I still think it possible that both the rumour of a crowd and the crooning voice of an oracle were originally called βάζεωs from their sound, which suggested to the ear the prolonged whine of a dog. Of course this origin must have been wholly forgotten before βάζεωs could be used as we find it in literature, but this is a common phenomenon in the history of language.]

1375. βάζων agrees in gender with the sense (το ἀπαλλάσσεσθαι) expressed by ἀπάλλαγα, parting is easy. Cf. Phoen. 963, δὴν οὐ γ’ ἐμοὶ λόγοι, at least what I say is plain. Such
a concordance is σχήμα κατὰ σύνεσιν, 'a construction according to the sense.'

1377. κλαύσαι, one ms., the majority καῦσαι. If καῦσαι be read the order of the words in θάφαι καὶ καῦσαι is the reverse of the order in time; or, as the Greek grammarians said, there is a ὑστέρων πρότερον. παρέσ, see παρήμι.

1379. Ἡρας τέμενος Ἀκραίας. There was a temple of Hera Akraia (Juno Acraea) or 'Hera on the Cape,' on a promontory over against Sikyon and therefore in the neighbourhood of Corinth (Liv. xxxii. 28). This is probably the temple here mentioned. Medea will not bury the children in Corinthian soil for the reason next given.

1380. αὐτοῦ, here, i.e. in Corinth. καθυβρίση may be taken absolutely triumph in rifling the graves, or may have for object either παύδας (supplied) or τύμβους. The first way is perhaps the best. mss. αὐτοὺς or αὐτῶν. The use of superfluous pronouns is not according to the style of Euripides.

1381. γῆ Σιούφου, Corinth, called from the founder of its royal house, as Athens is called γαία Ἐρεχθέως. Cf. 405, and on the ἐορτή see the commencement of the Introduction.

1386. Medea was a prophetess, as well as an enchantress; in Pindar's fourth Pythian Ode she is made to foretell the fortunes of one of the Argonauts whose descendants, according to the legend, colonized the island of Thera.

1388. νέων. mss. ἐμῶν, but this does not give a point which Medea would care to make. It should be observed that this passage (1384—1388) is of doubtful authorship.

1391. θεὸς ἡ δαίμων. The Ἐρυνύες were properly θεοί, Δίκη not precisely a goddess but a δάιμων or divine power.

1392. ξευναπάτον properly 'false to one who befriended thee in a foreign land.' She refers to the relations between herself and Jason in Kolchis.

1398. φεῖ φεῦ. Fie upon thee! φεῦ is an exclamation of anger as well as of grief, and must not everywhere be rendered by 'Alas!'

1396. This is not yet lamentation; wait till old age be added, literally wait for old age also. i.e. 'The measure of thy punishment and grief is not yet full.' When the father in the natural course would expect γνησίωσκεθοῖς, he would feel more deeply the loss of children.

The anapaestic metre, in which 1389—1419 is written, consisting of dactyls (- − -), spondees (− − −), and anapaests (− − −), is subject to the rule of synapheia (συνάφεια, from συναφής con-
tinuous, συνάπτω, to fit together) or continuity of the lines. Thus if one line ends with a vowel and the next begins with a vowel, the first vowel must be elided (1398), a long vowel or diphthong must be followed by a consonant in the next line (1392), and a short vowel followed by a consonant at the end of a line cannot be counted as long unless the next line begins with a consonant (1394)—in short the rules of scansion for the last syllables of lines are the same as for any other syllables. But in 1396 this rule is violated: γῆρας is scanned as two long syllables, though the a is short and the next line begins with a vowel. This might be rectified without much injury to the force of the expression by substituting γῆρασκ’ (γῆρασκε); but in Eur. El. 1333 there is an exception apparently not corrigible. There, as here, the two lines belong to different speakers, and it is probable that in such a case the rule was not strictly observed.

1398. ἐκτας, see κτείνω.

1399. στόματος depends upon χρήζω, and προσπτύξασθαι (αὐτῷ) is a further explanation (exegeesis)—literally, I long for the lips of my children to kiss, i.e. I long to kiss etc. The construction is frequent with verbs of desiring, e.g. Herod. v. 38, ἔδει γὰρ δὴ συμμαχῆς τινὸς οἱ μεγάλης ἔξευρεθήναι, he needed to find out a powerful alliance.

1401. προσανδῆς. Now thou wouldst give them farewell and blessing. See on προσεπτεῖν 1350. προσανδάω (in prose προσαγορεῦω) is the corresponding present tense. τότε, the regular Greek equivalent for the English before, in contrasts between past and present. ἀπωσάμενος, see ἀπωθέω.

1408. πάρα = πάρεστι.

1413. The point of the wish lies, as often, in the participle, Would I had not begot them, to see them after all (εἴπτ) slain by thee! ὀφελον, properly ὀφελον. So ὀφελε for ὀφελε in anapaests, Aesch. Pers. 915. The omission of the augment is commonly admitted by the tragedians only in lyrical passages and in the narratives (ῥήσεις) of messengers, such as 1136—1230, in which the influence of the old epic language is stronger. ὀφελον, however, seems to be an exception and appears even in later prose. See ὀφεὶλω and cf. 1.

1415—1419. This ‘tag’ appears at the conclusion of four other plays of Euripides (Alk., Hel., Bacch., Androm.), and another at the end of three (Iph. Taur., Orest., Phoen.). They were appended in acting without regard to the contents of the play, and sometimes, as here, are not particularly appropriate.
GRAMMATICAL INDEX.

The following table is intended not merely or chiefly to facilitate reference, but to assist the study of the text from the side of grammar. The student is recommended, after reading the play, to work carefully through the passages and notes indicated, especially if he is studying without other help.

1. Genitive Case.
   double genitive 49 (cf. 1245)
   genitive of definition 153, 394, 920
   —— of respect after vocatives 358, 995, 1028
   —— of respect after exclamation 899, 1051
   —— after negative adjectives 673, 737
   —— of comparison 300, 443, etc.
   —— after verbs signifying comparison 76, 315, 1093
   —— after adjective signifying comparison 765
   —— partitive after τοῦ-το 56
   —— partitive after adverb of place 1806
   —— partitive after pronoun implied 534
   genitive partitive after verb
   302, 946 (cf. 284)
   —— of quality 304
   —— of price 968
   —— after verb or adjective signifying deprivation 52, 286, 334, 421, 498, 881 (cf. 1010)
   —— after πλὴν (cf. preceding class) 329
   —— after passive tenses of ὁλοθυμεῖ 1318
   —— after verb of memory 1246
   —— objective 587
   —— governed by ἀντί in composition 1176
   —— absolute after ᾧ 1311

2. Dative Case.
   double dative 991
   dative of the person whose interest, view, or
opinion is in question 6, 283, 509, 580, 730, 1000, 1221, 1232, 1269
dative causal 405, 432, 671, 1204, 1286, 1364
— instrumental 196, 200, 218, etc.
— of accompanying circumstance 587
(compare with the three previous heads the dative φίλου 459)
— of αὐτῶν with substantive (resembling dative of accompanying circumstance) 164
— of measure or quantity 318
— after verb signifying anger 271
— after διάφορος εἶναι 579
— after ἀφτι- in composition 429

3. Accusative Case.

accusative cognate 698, 1041
— cognate with passive 840
— cognate of pronouns 158, 1409
— quasi-cognate (i.e. cognate in meaning to the verb but not connected with it in etymology) 187, 1067, 1158
— in apposition to action of verb 384, 514, 801, 1341
— of part affected 8, 143
— of place towards which 7, 359, 771, 920

accusative describing the object of a dependent proposition 248, 447
— double after δραν 1304
— forming with verb a compound verb governing another accusative 205
— absolute of participles 372, 448

4. Verbs, neuter with preposition and case of the agent (as θανεῖν ἐπείτις) 487, 488, 500, 714, 1015
(cf. the same with adjective 1260)

5. Present Indicative.
present for future 938
— historical 1141, 1161, 1169, etc. (cf. 668, 955)

6. Perfect Indicative.

Greek perfect of verb denoting process = English present of verb denoting condition ἐστηκα 51, πέ-ϕυκα 294, οἰδα 300, πέ-πουσα 318, ἀφασε 322, έκικα 337, etc.

7. Imperfect Indicative.

imperfect in conditional sentence 541
— with ἀν in apodosis 10, 491
— = the English continuous perfect have been doing 131
— with ἄρα 703, 1279
8. Aorist Indicative.
aorist of action just past, corresponding to English present 64, 214, 272, 791, 906, 1043 (cf. ἔγενος, ἔγενες 223, 707)
— of past action indefinite in time, corresponding to English perfect 293, 440, 652
— frequentative or 'gnomic' 130, 245, 629
— with ἄν in apodosis 6, 370, 1307

9. Imperative with ὄσθ' ὁ; ὀσθ' ὦς; etc. 600

10. Subjunctive.
subjunctive with ἄν in general temporal sentences dependent on primary tenses 129, 189, 244
— without ἄν in general relative sentence 516
— with ἐάν of general hypothesis 241
— with ἐάν of particular future hypothesis 260
— with ἐκ ὡς ἄν = according as 381
— with ἄν after πρόν (only where the principal sentence is negative and primary) 680
— deliberative 502, 1271, 1275

11. Optative.
optative expressing a wish 83, 95, 113, etc.
— with ἄν after the interrogative πῶς expressing a wish 97, 173
— in or. obl. for the corresponding indicative tense in or. recta 71
— in dependent clause where the principal verb is optative 599 (but contrast 659)
— frequentative after ἔτι 1216

12. Infinitive.
infinitive as subject without article 543
— with article as exclamation of indignation or surprise 1052
— after ἐπιθαραμαί know how to 538
— epexegetical or explanatory (the English 'good to eat') 125, 126, 253, 264, 316, 320, 430, 442, 530, 1196, 1400
— consecutive (= inf. with ὅστε) 415, 1170, 1296

13. Participle.
participle in singular with plural verb 565
— irregularity in case of 58
— as supplementary predicate 74, 216, 539, 543
participle where English has finite verb and *vice versa* 1413

— neuter accusative absolute 372, 448

— aorist with ἀν' 781

— aorist with ἐχω 33, 90


adjective as supplementary predicate 45, etc.

— neuter accusative as adverb 120, 329, 496, 952

— neuter predicate with plural subject 1375

— possessive neuter with article = personal pronoun 312, 346, 745 (cf. 1089), 1222

— possessive in objective sense 400, 1155

— masculine, when referring to a speaker (masculine or feminine) who uses the first person plural 314, 385

— feminine in -ος contrary to rule 1197

— comparative after μᾶλλον 485

— superlative irregularly for comparative 581

eclipse of pronominal antecedent 356, 454, 515, 753, 758

relative ὁ with antecedent to be supplied from the general sense 384, 555, 768

article as relative 836
demonstrative pronoun in apposition to substantival clause 234, 1104

οὗτος as vocative 922


διά with accusative of motion through 211

eis in respect of 265, 547, 1092

eis towards (of persons) 495

ἐκ = English to 770

ἐκ followed by concrete description of condition = from the condition of, etc. 1183

ἐν τω (masculine) τούτως γενέσθαι, etc. 217, 228

ἐν = in the matter of 741

ἐπὶ with dative of the object or result with which an act is done 1103

ἐπὶ in succession to (ἐπιγα-μεν) 694

κατ' ἄνδρα 675

παρά with dative of person in judgment of 763

πάρα = πάρεστι, πάρεισι 443, 1408

παρά contrary to 577

πρὸς with genitive of agent 256, 297, 498, 705

πρὸς with genitive in adju- ration 324, etc.

πρὸς ἡμῖν τινός 538

πρὸς ταύτα 1358

πρὸς as adverb 407, 704

σὺν ὑμῖν 625, 802, 915

ὑπο- in composition = before 871

15. Pronouns.

relative attracted to antecedent 296, 401

antecedent attracted to relative 1280 (see also on 12)
preposition put after and separate from its case 985

17. Adverbs.

adverbs in -θεν where the sense of motion is expressed or implied in the context, but not by the verb with which the adverb is constructed (pregnant use) 239, 506, perhaps 1004.

adverbs in -ως with ἐξευ 533, 550 (?), 1192 (?): in the last two the text is doubtful.

18. Conjunctions and Particles.

η or misplaced 847, 856

η πού; in interrogations: doubtful. See 695, 1308

ei whether followed by optative with ἄν 941

ως with ellipsis of governing verb 609

ὡρε ἃς 523, 1200

dε in apodosis 701
tε...δε 1250

μεν in interrogations 676, 1129

μεν...τε 125, 430

γαρ in interrogations 1312

ἄλλα...γαρ 1301 (see note)

γον 504

καὶ δὴ 386 (contrast 1065)

νον 584, 1365


οὐ after ei 88

οὔτε...οὐ 1349

οὐ μή interrogative with second person future indicative 1151

οὐ μή with aor. subj. 728
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