From A. Butler
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Mrv. Cala,
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MEDEA OF EURIPIDES,

WITH NOTES AND AN INTRODUCTION,

BY

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TO

AMERICA

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PREFACE.

Of the conjectural emendations in the text of the Medea which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson’s; Elmesley’s (German reprint with Hermann’s notes); Kirchhoff’s editions of 1855 and 1867; Dindorf’s (Oxford edition 1841, and Poetae Scenici 1868); Nauck’s 3d edition, 1871, 841619
also his *Euripideische Studien*; Schoene's Medea, 1853; Pflugk and Klotz’s 3d edition, 1867; Witschel’s, 1858; Paley’s 2d edition, 1872; Weil’s, 1868; Hogan’s Medea, 1873; Wecklein’s Medea, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.
INTRODUCTION.

I. EURIPIDES.

§ 1. Life.—What we know of Euripides' personal history, excluding what is plainly fabulous, is substantially this. He lived from 480, or a little earlier, to 406 B.C. The current belief was that he was born in Salamis on the day of the sea-fight, but this has the air of an invention. His father's name was Mnesarchus or Mnesarchides; his mother's, Clito. The latter at least was of humble origin. Euripides was of a studious and speculative turn, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others. His first play he exhibited at the age of twenty-five; thirteen years later he gained for the first time the first prize. Of a gloomy temperament, never personally popular with his countrymen, and not successful in his profession at first (he won only five dramatic victories), he seems to have suffered from a morbid sensitiveness, a consciousness of being misunderstood, a feeling sometimes reflected in his works. He lived aloof from the world, in the midst of his large collection of books. There was some trouble in his domestic relations; with neither his first nor his second wife did he live happily. His last years were spent abroad, first in Magnesia, then at the court of Archelaus, the Macedonian king, at Pella, where he died and was buried, a cenotaph being erected at Athens. He left three sons, the youngest of whom followed his father's profession. The popularity of his plays at the close of his life and throughout later antiquity was extraordinary.
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§ 2. Works. — Of Euripides' 75 (according to others 92) plays, there have come down to us 19, or excluding the Ρήσας, which is almost universally thought to be spurious, 18. These are: Αλκήστις, Ανδρομάχη, Βάκχαι, Εκάβη, Ελένη, Ηλέκτρα, Ηρακλείδης, Ηρακλῆς μανιμένος, Ικέτιδες, Ιππόλυτος, Ιφιγένεια ἡ ἐν Αἴλια, Ιφιγένεια ἡ ἐν Ταύροις, Ιω, Κύκλωψ (a satyric drama), Μήδεα, Ορέστης, Τριφάδες, Φοίνικα. The dates of the following six are known with certainty: Alcestis, 438; Medea, 431; Hippolytus, 428; Troades, 415; Helena, 412; Orestes, 408. A few others can be approximately placed. The Bacchae and Iphigenia in Aulis were produced after the poet's death.

§ 3. Spirit and Tendency. — Though a contemporary of Sophocles, Euripides belongs in spirit to a different age. He is a representative of the new Athens of his time, of the new ideas, political, moral, and aesthetic, which were just coming into vogue, supplanting the sterner and simpler notions of the old-fashioned citizens. It is the Athens of Demosthenes and Praxiteles, rather than that of Pericles and Phidias, for which Euripides wrote. Rhetoric and philosophical speculation had much to do with this change. Euripides shares the artificial tastes and the sceptical spirit of the new school.

To give vivid pictures of human passion is Euripides' chief aim, and in this his strength lies. He is in no sympathy with the mythical spirit; the myths he uses only as the vehicle of his own conceptions. The notion of an all-controlling Fate and of a hereditary family curse are much less prominent than with Aeschylus and Sophocles. There is less lofty ideality in his conceptions; his characters are more like those of every-day life, their passions less removed from common experience. This accords in general with modern taste; indeed, it has often been observed that Euripides stands nearer to the modern dramatists than do his predecessors. He excites often a livelier sympathy; hence Aristotle calls him "the most tragic of the poets." But Euripides has sometimes gone too far in this direction, and introduced characters too commonplace and incidents altogether trivial.
§ 4. **Style.** — Euripides is smooth and dexterous in the use of language; free from the turgidity of Aeschylus, but not free from rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic of him are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author delights, even when one side is manifestly in the wrong, to display his skill in making out a specious argument. He is fond of philosophizing through the mouths of his characters, and the abundance of maxims (γνωμαι), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of that day — went far to render Euripides attractive in later times. The histrionic art had developed in his day, and this influenced composition; the actors had to be furnished with telling and pointed speeches and striking situations. Scenery, too, had come to be a matter of importance, and some plays (Troad., Her. Fur.) must have depended largely on their scenic effects for success.

§ 5. **Form.** — The internal economy of his plays is often defective; his plots lack coherence and compactness. In general he relies on striking passages and thrilling scenes more than on unity and symmetry of the whole. But there is much difference among his plays in this respect. Two things have been especially blamed: 1. The so-called θεὸς ἀπὸ μηχανῆς, the express interference of a god at the end of the play to solve the difficulties of the situation. 2. His prologues, long soliloquies in which the situation is expounded, often baldly and awkwardly, to the hearers. Euripides was responsible for metrical and musical innovations concerning the merits of which we can no longer judge. The chorus is diminished in importance; its odes are often mere interludes, having little to do with the dramatic situation. His later pieces show frequent resolutions in the iambic, and contain long and irregularly constructed monodies.

§ 6. **Moral Tendency.** — Euripides has been unjustly at-
tacked (notably by Aristophanes the comedian, and in modern
times by Schlegel) on ground of exercising a debasing influence
on morals. But much that seemed corrupting to his conservative
counterparts, as Aristophanes, cannot appear so to us; and
those sentiments which have been cited as inculcating false mo-
rality seem mostly harmless when taken in connection with the
situation and the persons who utter them. They are not to be
taken for Euripides' own sentiments. To a few places in which
the justice and providence of the gods are openly denied, excep-
tion may, perhaps, be fairly taken.

§ 7. His Misogynism was much blamed by the ancients,
but this trait has been greatly exaggerated. Euripides brings for-
ward in several plays women of strong passions and doing great
mischief (Medea, Phaedra, Hecuba), but on the other hand has
depicted noble and admirable types of womanhood (Alcestis,
Iphigenia, Macaria). He possessed a deep insight into female
character, and was fond of portraying it in all its phases, the
dark as well as the light. He is particularly skilful in this, and
his women, even the bold and unlovely ones, are thoroughly
feminine.

Without trying to excuse his many defects, and without pre-
tending to rank him with Aeschylus and Sophocles, we must yet
recognize in Euripides dramatic genius of a high order.

§ 8. Manuscripts and Scholia. — The Euripidean manu-
scripts were first classified by Kirchhoff in his edition of 1855.
Those which possess any authority form two classes. Nine plays
(Hec., Or., Phoen., Med., Hipp., Alc., Andr., Troad., Rhes.) are
extant in Mss. of both classes, the remaining ten in those of the
second class only. These last plays were little known and read
by the Byzantines, and have narrowly escaped perishing alto-
gether.

Class 1. Uninterpolated copies (complete or partial) of a re-
cension current in the Middle Ages, comprising the nine plays
above mentioned. These Mss. have the highest authority.
The principal ones are: Codex Marcianus in Venice (5 plays),
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Cod. Vaticanus (9 plays), Cod. Havnicensis (Copenhagen, 9 plays), Cod. Parisinus (6 plays).

Class 2. Copies of a different and far rarer recension which embraced at least 19 pieces, but contained a text of less purity, which had been tampered with by would-be correctors. The authority of these Mss. is therefore inferior, and the plays found only in them are accordingly difficult of criticism and cannot be so nearly restored. The two most important Mss. of this class are Cod. Palatinus at Rome (13 plays) and Cod. Florentinus (18 plays).

Scholia exist only to the nine plays found in Mss. of Class 1. Some of them are old and valuable. They are edited by W. Dindorf, Oxford, 1863, in 4 vols.

§ 9. Editions.—I name only the most important and comprehensive, omitting all of single plays:—

R. Porson (4 plays), 1797–1811.
P. Elmsley (3 plays), 1813–1821.
G. Hermann (12 plays), 1800–1841.
H. Weil (7 plays), French notes, Paris, 1868.
II. THE MEDEA.

§ 10. The Medea was produced b. c. 431, with the Philoctetes, Dictys, and Theristae, and took only the third prize. It is presumably the earliest of the preserved plays, except the Alcestis. In merit it ranks at least as high as any.

§ 11. Outline of the Plot. — Medea is the daughter of Aeetes, king of Colchis, and like her father’s sister, Circe, is endowed with knowledge of magic. Enamored of Jason, who comes with the Argonauts in quest of the Golden Fleece, she has enabled him by her arts to accomplish the tasks imposed on him by Aeetes; — the yoking of the fire-breathing bulls, the sowing of the dragon’s teeth, the destruction of the crop of armed warriors, — and finally to slay the dragon which guarded the fleece itself; she has killed her brother Apsyrtus to facilitate their escape by detaining the pursuers, and has fled with Jason to Greece. They arrive at Iolcus in Thessaly, where the crafty Pelias, Jason’s uncle, is king. The throne is rightfully Jason’s, for Pelias had seized it from Aeson, Jason’s father, and between the usurper and the rightful claimant there is mutual fear and distrust. In Jason’s behalf Medea compasses the death of Pelias; she persuades his own daughters to slay him and boil him in a kettle, in the belief that through her enchantments they will thus be able to renew his youth. From the consequences of this deed Jason and Medea seek refuge in flight, and make their abode in Corinth. Here they live peacefully as exiles for a time, but Jason presently tires of his barbarian spouse, devoted though she is, and longs for a connection which shall advance him in wealth and dignity in his new home; accordingly he deserts Medea, and receives in marriage the daughter of Creon, the king of the country. All the passion of Medea’s wild and unbridled nature is roused by this indignity. Here the play opens.

Prologue (1–130). — Medea’s nurse in a soliloquy sets forth
the situation and describes her mistress's passionate grief, which she fears may lead her to some desperate deed. The παυδαγγελός or slave-guardian of Medea's two children enters with his charge. He has heard a rumor that Medea and the children are banished by a royal edict. He is bidden to withhold this from Medea, and to keep the boys in close seclusion. Medea's voice is heard from within in outbursts of despair and rage.

*Parodus* (131 – 213). — The Chorus of Corinthian women, friends of Medea, approach to express their sympathy. Medea still speaks from within. The nurse, at the request of the chorus, enters the house to persuade her mistress to appear.

*First Episode* (214 – 409). — Medea comes forth in answer to the summons, in a calmer mood. She describes her forlorn condition feelingly, and exacts from the chorus a promise of silence in case she shall find means for requiting her enemies. Creon now enters to announce the decree of exile against her, on ground of threats uttered against the royal family. Medea feigns submission and innocence, and by humble entreaty obtains a respite of one day. No sooner is Creon's back turned than her mien changes, and she declares her intention of accomplishing her revenge within the allotted day, — by her secret arts, should any refuge open to her where she may afterwards seek safety, otherwise openly, dagger in hand. She will meanwhile wait to see whether such means of safety shall present themselves.


*Second Episode* (446 – 626). — A spirited scene between Jason and Medea. The former comes to offer Medea money for her journey. To her passionate invective Jason replies with what sophistry he may. The calm impudence with which he proffers his wretched excuses for his conduct, and even feigns to act the magnanimous toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.


*Third Episode* (663 – 823). — The hoped-for aid comes to Me-
dea in the person of Aegaeus, who chances to be passing through Corinth on his way to consult Pittheus concerning an obscure oracle which has been given him at Delphi. He asks the cause of Medea's grief, and at her entreaty promises her protection if she will come to his court at Athens. When Aegaeus is gone, Medea unfolds to the chorus the plan which she has dimly had in mind from the outset. She will send her children to the princess, Jason's bride, entreating her intercession in their behalf, and they shall take her as a present a poisoned robe, to put on which will be certain death. Having thus destroyed her rival, she will slay her own children as the bitterest retaliation she can inflict on Jason. In pursuance of this plan the nurse is despatched to summon Jason to a new interview.

**Third Stasimon (824 - 865).** — Choral ode.

**Fourth Episode (866 - 975).** — Jason reappears, and Medea in an altered tone pretends to have considered the matter anew, and to have laid aside her wrath. She asks forgiveness for her former language, expresses approval of his course, and begs for his good offices with his bride in behalf of the children. Jason, thrown completely off his guard, promises this, and the boys are sent with the gifts. Remarkable in this scene is the mixture of real and pretended feeling on Medea's part; in the midst of her feigned contrition she is melted to real tears at the thought of what awaits the children.

**Fourth Stasimon (976 - 1001).** — Choral ode.

**Fifth Episode (1002 - 1250).** — The _paedagogus_, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bides him retire, and struggles long with herself; her heart fails her when she thinks of child-murder, but her evil passions nerve her to the deed. A pause ensues while they await further news, which is filled by a long anapaestic passage from the chorus. Then a messenger arrives in breathless haste to bring tidings of the catastrophe. The princess and Creon are killed by the poisoned robe. Their death is described at length. Medea enters the house to slay her children.
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Fifth Stasimon (1251 - 1292). — The chorus implores the gods to prevent the unnatural crime. The cries of the ill-fated children are heard from within.

Exodus (1293 - 1419). — Jason comes hoping to save his children from the hands of the exasperated Corinthians. Learning what has just happened, he is overwhelmed with rage and sorrow. As he is trying to force his way into the dwelling, Medea, with the bodies of the children, appears aloft in a chariot drawn by winged dragons, which has suddenly been sent to her aid by Helios. After some further parley, Medea announces that she will bury the bodies in the temple of Hera Acraea, and institute a solemn feast in their honor; then predicting Jason's death, she departs exulting in the completeness of her revenge.

§ 12. Remarks. — The interest all centres in Medea and her all-absorbing passion. Her love and hate are terrible in their strength. The poet lays stress on her being a foreigner; he means to depict human nature in its wilder phase, with passions unmitigated by the restraining influences of laws and Hellenic civilization. Aside from this vehemence there is no grandeur in the character, no moral elevation. Our sympathy can only partly go with her; we cannot, even from a Greek point of view, approve her revenge, nor regard it as a deed necessary under the circumstances; yet there is a vivid reality in it.

But how is it that the murder of his children is so terrible a punishment for Jason, worse than even his own death, which Medea is perfectly able to bring about? Certainly it is not that Jason loves the children so extraordinarily. For although 562 filg., 914 filg. he affects great interest in their welfare, still this does not prevent his acquiescing quite unconcernedly in the decree which banishes them, nor does it occur to him to attempt to have this decree revoked until Medea, 940, proposes it; his indifference to his children is subject of remark, 76, and Medea taunts him with it, 1396, 1401. He first shows real solicitude in their behalf after the death of his bride. The real force of the punishment consists then in leaving him without children to
perpetuate the family and to support him in old age, and is fully felt only in connection with the murder of his new wife, which cuts off all hope of future offspring. The bitterness of this lot to a Greek mind can be only imperfectly understood by us. To him the extinction of his race was a terrible misfortune. And that herein lies the weight of Medea’s revenge is plain from 803 fig. and 1348. It is, however, to be noted that the poet ignores the obvious possibility that Jason may take yet a third wife and beget children. We might, indeed, understand the prediction of Jason’s death, 1386, as intended to cut off this resource, if we supposed a speedy death to be meant; but that again is hardly consistent with the words μένε καὶ γῆρος, 1396. There is, therefore, plainly, this weak point in the construction of the piece.

The sending of the dragon-chariot is a sudden intervention on the part of the god, for otherwise Medea’s excuse for her child-murder, that the boys must in any case die (1060, 1236), would not hold good, since there would be the possibility of her saving them as well as herself by flight. Aristotle blames this supernatural intervention at the close, but there is this to be said for it, that the winding-up of the action does not depend in any great measure on it, there being nothing to show that Medea herself could not escape without the chariot, as she has expected to do throughout. The most that the chariot does is to enable her to rescue and bury the bodies of the children, and to appear triumphant in the last colloquy with Jason, while it enhances, of course, the scenic effect of the close. With more justice one might find fault with the introduction of Aegeus, whose appearance just at the nick of time is purely accidental and not brought about by anything in the action itself. In fact this scene has little dramatic interest or import, and seems to be introduced mainly to bring on the stage an Athenian national hero.

It is somewhat surprising to find Medea at the end imposing a festival in atonement for her own crime on the Corinthians, whom she has just made her bitter enemies. We must suppose
that the authority of Hera is to effect this, who is the protectress
of Medea as of all the Argonauts.*

The character of Jason is that of complete selfishness, a selfish-
ness which has overrun and stifled his natural good impulses.
Creon is imperious but well-meaning. Aegeus is a mere lay-
figure. The servants, on the other hand, are well conceived;
the nurse, with her bustling anxiety, is particularly good.

§ 13. Question of Double Recension.—There seems to be
some reason for thinking that the Medea has undergone a
revision or alteration since its first production, and that we have
not the play exactly in its original form. Porson, Boeckh, Her-
mann, and others have thought this; Elmsley, Matthiae, Pflugk,
have denied it. The chief considerations in favor are: 1. The
dittography (passage written in two ways), 723, 724, 729, 730 =
725–728; see note. Hermann thinks 777 = 778, 779, another
such. 2. Words quoted from Medea, but not found in our play.
Such are the words ὅ θερμόβουλον σπλάγχνον, said by the Schol.
Aristoph. Ach. 119 to be ἐν τῇ Μηδείᾳ Εὐριπίδου. Aristophanes
Pax 1012 quotes ἐκ Μηδείας (whose Medea he does not say) ὄλο-
μαν, ὄλομαν, not in our Medea (yet see 97), but found Iph. T. 152.
Lastly in Ennius’ Medea is a translation of the verse μετὰ σοφο-
στὴν δοσὶν ὁιχ ἀντὶ σοφός, which Cicero (Fam. 13, 15) quotes
from Euripides. None of these reasons are cogent; the dittog-
raphy may be due to an interpolator, the Scholiast and Aris-
tophanes might have quoted carelessly, and the Ennian verse is
probably a case of contaminatio. Other things that have been
urged as evidence of a double recension are altogether trifling.

§ 14. Relation to Neophron’s Medea.—Neophron, a
contemporary of Euripides, wrote a Medea which, according to
Aristotle and Dicaearchus (see the first Hypothesis), served as a
model for Euripides; nay, they seem to think the latter guilty
of plagiarism in appropriating Neophron’s work.

* Boeckh fancied that in the first edition of the piece it was Hera her-
self who commanded this in person.
And in truth Neophon's play, as is plain from the extant fragments (see Appendix), was very like Euripides'. Aegaeus was introduced, but as coming expressly to consult Medea about the oracle, not as on his way to Pittheus. There was likewise a scene corresponding to 1021 ff., in which Medea wavered between love for her children and desire for revenge. And at the end Jason's death was predicted by Medea as at 1386, not, however, the same manner of death, but suicide.

If, as is implied in the above statement, Neophon's play was written before Euripides', the credit for the design must be due in large measure to the former; Euripides must have followed him closely in the plot and construction of the piece, though that he borrowed his language is unlikely.* But the peculiar power of the Euripidean play seems to have thrown its predecessor quite into the shade.

§ 15. Scenery, etc.—The scene represents the front of Medea's house, the orchestra an open space before it. The palace and Jason's house are supposed to be on the right, the side whence personages coming from the city or harbor regularly entered. At the end of the piece Medea and her dragon-car appear aloft, either upon the μηχανή, a contrivance for sudden apparitions situated at the top of the scene-wall, or on the αἰώρυγα, a swinging machine suspended with cords from above.

The Protagonist had of course the part of Medea; the Deuteronomist probably those of the nurse, Jason, and the messenger; the Tritagonist those of the paedagogus, Creon, and Aegaeus. The few lines assigned the boys (outcries from behind the scene) would also be spoken by the Deuteronomist and Tritagonist.

* Wecklein contends that the notice in question is wrong, and that Euripides' first Medea was older than Neophon's. But surely Aristotle and his pupil were in a situation to know from the original records to which play the priority belonged.
III. ORIGIN AND DEVELOPMENT OF THE MYTH.

§ 16. Medea’s adventures at Corinth seem at first view to be a sort of appendage or sequel to the story of the Argonautic expedition; in reality, however, they are a separate and independent legend which was only later brought into connection with the Argonauts. The Corinthian Medea is essentially a distinct personage from the Argonautic, although both are perhaps developments of the same germinal idea.

§ 17. The Argonautic Story.—This legend was at home among the Minyae of Iolcus and Orchomenus; it was their national epic in the earliest times, later modified and enlarged beyond its original boundaries by the poets, so that it became common Hellenic property. Aea, the land where the Golden Fleece is kept, is a sunny enchanted island in the distant sea. Homer thinks of it as somewhere in the west, but the Minyans, whose sea-outlook was an easterly one, must naturally have sought it in the east, and there it became at last fixed.

The Homeric Poems allude simply to the Argonaut myth as something well known, mention Jason as having passed the πλαγκταῖ or clashing rocks, and as having visited Lemnos, know Aetes as son of Helios and sister of Circe.* Medea is not spoken of.

Hesiod’s Theogony, 960 fig., 992 fig. Here is the earliest mention of Medea. She is daughter of Aetes and Idyia, helps Jason perform the ὀπονόματες ἀθλοῖ laid on him by Pelias, returns with Jason to Iolcus, lives with him there and bears a son, who is reared by Chiron the centaur. Medea is here distinctly a goddess.

* Od. κ 137, μ 70; Η. η 468.
Pindar in the fourth Pythian ode gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, which closes with the return of Jason and Medea. Colchis is now for the first time fixed as the abode of Aetes.

Of other poets’ treatment of this theme we know next to nothing. Only in its latest phase, with many embellishments, it reappears in the Argonautica of Apollonius.

Medea’s rôle in this myth is a subordinate one. She is but the enchantress who helps Jason obtain the fleece. Peller thinks that the old fable closed with the death of Pelias through her wiles.

§ 18. The Corinthian Legend. — That this is not a mere amplification of the Argonautic story, but a primitive local myth, is clear from this, that it was bound up with very ancient religious rites. The Corinthians had, we know, the custom of performing yearly propitiatory sacrifices to atone for the murder of Medea’s children; this rite was celebrated in connection with the worship of Hera ἀσπαία, a national divinity of Corinth. Their sepulchre was shown at Corinth in Pausanias’ time. The tale was variously told, and its earlier forms are quite unlike the tragic story. The germ is everywhere the killing of the children, either by Medea herself or by the Corinthians.

Medea is a benefactress of Corinth; she is said to have delivered the city from a famine;* she appears at first as queen; indeed, she was conceived of as divine.†

Eumelus, a Corinthian poet (about 750 B.C.) in his Κορινθιακά treated this subject at length.‡ According to him Medea was queen of Corinth. The sovereignty belonged to her, since the throne had formerly been assigned her father Aetes by Helios; and

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* Schol. Med. 11; Schol. Pind. Ol. xiii. 52.
† Schol. Med. 10.
‡ Schol. Med. 10; Schol. Pind. Ol. xiii. 52; Pausan. ii. 3, 8.
the Corinthians, being without a ruler, had sent for her to Iolcus. Jason is joint ruler with her. As fast as her children are born she hides * them in the temple of Hera,† hoping to make them immortal; failing in this she is discovered by Jason, who returns to Iolcus, and Medea departs also, leaving the throne to Sisyphus. Doubtless the poem further described the institution of the expiatory sacrifice.

Parmeniscus, an Alexandrine commentator, gives, we know not from what source, a different account.‡ The Corinthians, uneasy under Medea's rule, plotted to kill her and her children, seven boys and seven girls. The latter fled to the temple of Hera Acraea, and the Corinthians slew them at the altar. For this desecration they were visited with a pest which raged until, directed by an oracle, they instituted yearly expiatory rites, which were observed up to his (Parmeniscus') time. Seven boys and seven girls, offspring of noble families, were every year shut up apart in the sacred enclosure and there offered sacrifices.

A curious variation was that given in the Ναυτάκτυα ἔπη,§ an obscure epic of the Hesiodean school, which narrated the Argonautic story. Here we learn that Jason (and of course Medea) went, not to Corinth, but to Corcyra, and that their son Mermerus was killed in hunting. Now as Corcyra was a Corinthian colony, this notice is interesting as showing that a legend very like the Corinthian was current there.

The early epic poet, Creophylus, author of the Ὀιχαλίας ἀλω-

* κατακρύπτειν. Or buries? Perhaps somewhat as Demeter (Hymn. Hom. v. 239) buried (κρύπτεσκε) Celeus' infant in fire to make him immortal.

† The friendship of Hera for Medea is explained by Schol. Pind. Ol. xiii. 52, thus: Zeus was enamored of Medea, but she rejected his suit, and in return Hera promised to make her children immortal.


§ Paus. ii. 3, 7.
σὺς, had the story in a less primitive form.* Medea is no longer queen; she kills the king Creon by drugs, and flees to Athens, leaving her children behind her on the altar of Hera, thinking that Jason will care for them. Here the relatives of Creon slay them, but give out that Medea has done the deed herself.

Simonides seems somewhere to have touched on this theme (Bergk, frag. 48). Medea and Jason he makes again rulers of Corinth, and expressly contradicts the older tale that Jason remained in Iolcus. Further than this we know nothing of his treatment.

Yet a step nearer the tragic form of the tale is that which Pausanias† gives as the current account in his time. Glauce the princess now appears; she meets her death through gifts brought her by Medea's sons, Mermerus and Pheres, who are stoned to death by the Corinthians. A pestilence then comes upon their children, to avert which the statue of Terror (Δαιμόνια) is set up, and the regular sacrifices are instituted, at which they wear black and shave their children's heads. These solemnities were observed, he says, down to the destruction of Corinth by Mummius. A fountain was moreover shown, into which Glauce cast herself when in the agonies of death.

The tragedians were thought to have first hit upon the idea of making Medea kill her own children, and in this sense an absurd report‡ was current, which represented that Euripides was bribed by the Corinthians to lay the murder upon Medea. But we see traces of this same conception of Medea as the murderer in Creophylus' account and the mystical narrative of Eumelus, so that it evidently existed long before, side by side with the commoner story. Nor can we doubt that Jason's unfaithfulness and Medea's revenge were elements ingrafted on the legend before it came into the tragedians' hands.

† ii. 3, 6.
‡ Schol. Med. 10.
The original elements of the Corinthian story are, we see, these: Medea is a wise and divine benefactress, who comes from afar and rules the state. She and her mortal offspring stand under the protection of Hera. The children are destroyed—how, was less clearly defined—and Medea departs as she came.

Jason is clearly no part of this tale, and perhaps the connection of Medea with Sisyphus, hinted at by the Scholiast to Pindar on Theopompus' authority, points to the older local tradition as to the paternity of the children. After the fusion of the Corinthian Medea with the Argonautic heroine, the poets were at great pains to connect the two legends, and Jason is introduced along with other new features.

There can be little doubt that Medea was originally worshipped as a goddess, and that the sacrifices were intended for her, but that she sank in time to the level of a mortal, while the original ceremonial was still maintained, transferred to the patronage of Hera.

§ 19. Physical Significance of the Myth. — Medea is the Moon, one of the many mythical impersonations of that luminary. The Moon, like the Sun, is all-wise because all-seeing, but to her belong especially occult wisdom and the mysterious arts of enchantment, such as flourish under the weird influences of her light. Hence her name Μηδεια (μηδεια-ια), "wise woman," from μηδεις. She is the Sun's offspring (originally, no doubt, his daughter), for the new moon seems to emanate from the sun. She comes from the far west, deserting her Sun-father's house on the western horizon, for the new moon is first seen in the west. Or she is thought of (doubtless later) as coming from the east, where the full moon rises. She abides for a time with increasing splendor; then wanes and disappears. Her children are probably stars, in particular the short-lived morning and evening stars.

This figure, which in Corinth took the shape of a preserver
and divine ruler,* became in the Thessalian myth rather an enchantress, and nothing was easier than for her to be incorporated into the story of the Argonauts, who sail into the same enchanted regions of the east or west in search of the Golden Fleece, which is nothing but the ruddy clouds of sunrise or sunset.

* Wecklein thinks Medea a Phoenician goddess, and that her worship was supplanted at Corinth by that of Hera, when she was transformed into a priestess of Hera. This seems very uncertain. More reasonable is his idea that the shutting up of the children stood instead of former human sacrifices.
ΕΤΡΙΠΙΔΩΤ ΜΗΔΕΙΑ.
ΥΠΟΘΕΣΗΣ ΜΗΔΕΙΑΣ.

[ΔΙΚΑΙΑΡΧΟΤ.]

'Ιάσων εἰς Κόρινθον ἠλθὼν, ἐπαγόμενος καὶ Μήδειαν, ἔχοντας καὶ τὴν τοῦ Κρέωντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον, μελλοντα δὲ ἡ Μήδεια φυγαδεύσεθαι ὑπὸ Κρέωντος ἐκ τῆς Κορίνθου, παρατηροῦσαν πρὸς μὲν ἠμέραν μείναι καὶ τυχοῦσα, ματάθω τῆς χάριντος δόρα διὰ τῶν παιδῶν πέμπτε τῇ Γλαύκῃ ἱσθήτα καὶ χρυσοῦν στέφανον, ὄς ἐκείνη χρησάμενη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεῖ τῇ θυγατρὶ ἀπόλετο. Μήδεια δὲ τοὺς ἐαυτῆς παῖδες ἀποκτείνασα ἐπὶ ἀρματον δρακόντων πτερωτῶν ὁ παρ’ Ἡλίου ἔλαβεν ἔποχοι γενομένη ἀποδιδόσκει εἰς ’Αθήνας κακεῖς Αλγεῖ τῷ Παρθένῳ γαμήιν. Φερεκόδης δὲ καὶ Σμινύδης φασιν ὡς ἡ Μήδεια ἀνεψύχασα τῷ 'Ιάσων νέον παῖσετε. περὶ δὲ τοῦ πατρός αὐτοῦ Δίονυσος ὁ τοὺς Νάστους ποίησας φησιν ὑπός ἄνθεμα σὰς φήσιν ὑπὸς:

αὐτὶκα δ’ Αἰσθάνα θῆκε φίλον κόρον ἡβίσκοντα, γῆρας ἀποκόψασα ἱδυροὶ προπίδεσοι, φάρμακα πόλλʼ ἔψου’ ἐκὶ χρυσελευσὶ λέβην.

Ἀλσκίλος δ’ ἐν ταῖς Διονύσου Τροφοῖς ἰστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψύχασα ἐνεπούμε. Στάφυλος δὲ φησι τῶν Ἰάσων τρόπον τωμὰ ὑπὸ τῆς Μήδείας ἀναιρεθήσεται· ἐγκελεύσασθαι γὰρ αὐτὴν ὑπό τῇ πρώμῃ τῆς Ἀργοῦς κατακολομηθήναι, μελλῶντος τῆς νεῶς διαλύεσθαι ὑπὸ τοῦ χρώου· ἐπιπεσοῦσθαι γοῦν τῆς πρώμης τῷ Ἰάσων τελευτῆσαι αὐτῶν.

Τὸ δράμα δοκεῖ ὑποβάλεσθαι παρὰ Νέφρους διασκεδάζοις, ὡς Δικαίαρξος ἐν τῷ περὶ Ἐλλάδος βίου καὶ Ἀριστοτέλής ἐν ὑπομνήμασι. μέμφουται δὲ αὐτῷ τὸ μῆ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπελευθέρως εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσον καὶ τῇ γυναικὶ. ἑπανεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικὸν ἀγαν ἔχειν καὶ ἡ ἐπέξεργασία "μηδ' ἐν νάσταν" καὶ τὰ ἔξος. ὅπερ ἀγονίσας Τιμαχίδας τῷ ὡστήρῳ φησὶ πρώτῳ κεχρίσθαι, ὡς ὁμήρος:

ἐξατὰ τ' ἀμφίεσασα θυώδεα καὶ λοῦσασα.
ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσωνα ἔχθραν τῷ ἐκείνου γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους νικός, ἔχωρίσθη δὲ Ἰάσωνος Αἰγεὶ συνοικήσουσα. παρ’ οὐδετέρῳ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπάκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνεστηκεν ἐκ γυναικῶν πολιτίδων. προλαγίζει δὲ τροφὸς Μηδείας. εἰδιάκριθη ἐπὶ Πυθοδόρου ἄρχοντος Ὀλυμπιάδος πεξ' ἔτει α'· πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδεία, Φιλοκτῆτη, Δίκτυ, Θερμωνίας σατύρων. οὐ σφίζεται.
TA TOY DRAMATOS PROSOPIA.

TROFOS.
PAILAGOGOS.
MHDEIA.
XOROS GTNAIKON.
KREON.
IASON.
AIGETE.
AGTELOS.
PAIDESE MHDEIAS.
ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἰς᾽ ὠφελ᾽ Ἀργοῦς μὴ διαπτάσθαι σκάφος Κόλχων ἐς αἰαν κυανέας Συμπληγάδας, μὴ δ᾽ ἐν νάπαισι Πηλίον πεσέιν ποτε τμηθείσα πείκη, μὴ δ᾽ ἐρεμώσαι χέρας ἄνδρῶν ἀρίστων, οἱ τὸ πάγχρυσον δέρος Πελία μετῆλθον. οὐ γὰρ ἄν δέσποιν᾽ ἐμὴ Μήδεια πύργους γῆς ἔπλευρ᾽ Ἰωλκίας ἔρωτι θυμὸν ἐκπλαγεῖσον Ἰάσονοι, οὐδὲ ἄν κτανεῖν πεῖσσας Πελιάδας κόρας πατέρα κατόκει τῆςδε γῆν Κορινθίαν ξύν ἄνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν φυγῇ πολιτῶν δὲν ἀφίκετο χθόνα αὐτὴ τε πάντα ξυμφέρουσ᾽ Ἰάσονι, ἡπερ μεγίστη γίγνεται σωτηρία, ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ γῆν δ᾽ ἔξθρὰ πάντα καὶ νοσεῖ τὰ φῆλτα τοῖς προδοὺς γὰρ αὐτοῦ τέκνα δεσπότων τ᾽ ἐμὴν γάμοις Ἰάσων βασιλικὸις εὐνάζεται, γῆμας Κρέοντος παιδί, ὃς αἰσυμνῖ χθονός.
Μήδεια δ' ἡ δύστηρος ἡτιμασμένη
βοᾷ μὲν ὑρκοὺς, ἀνακαλεὶ δὲ δεξιᾶς
πιστῶν μεγίστην, καὶ θεοὺς μαρτύρεται
οίᾳ ἀμοιβῆς ἔξ' ἱάσονος κυρεῖ.
κείται δ' ἁσίτος, σώμ' ὑφεισ' ἀλγηδόσι,
τὸν πάντα συντήκουσα δακρύος χρόνον,
ἐπεὶ πρὸς ἀνδρὸς ὑσθεὶ' ἕδικημένη,
οὐτ' ὁμ. ἐπάρονοι' οὐτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ἃς δὲ πέτρος ἡ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων.
ἡν μὴ ποτὲ στρέψασα πάλλευκον δέρνη
αὐτῇ πρὸς αὐτὴν πατέρ' ἀποιμώξῃ φίλον
καὶ γαῖαν οἴκους θ', οὐς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὁς σφε νῦν ἀτιμάσας ἔχει.
ἐγνωκε δ' ἡ τάλανα συμφορᾶς ὑπὸ
οἶνον πατρὸφάς μὴ ἀπολείπεσθαι χθονός.
στυγεὶ δὲ παῖδας οὐδ' ὀρῶς εὐφραίνεται.
δήδουκα δ' αὐτὴν μὴ τι βουλευσῇ νέον·
βαρεία γὰρ φρῆν, οὐδ' ἀνέξεται κακῶς
πάσχουσ'· ἐγνᾶδα τήνδε, δειμαίνω τέ νυν·
[μὴ] ἑκτὸν ὠσθ' φάσγανον δι' ἥπατος,
συγῆ δόμους εἰσβάζῃ', ὥ' ἐστρωται λέχος,
刬 καὶ τύραννον τὸν τε γῆμαντα κτάνη
καπείται μεῖζῳ συμφορὰν λάβῃ τινά·] δειμὴ γάρ· οὔτοι ραδίως γε συμβαλῶν
ἐχθραν τις αὐτῇ καλλίνικον οἰσεται.
ἀλλ' οἴδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὔδεν ἐννοούμενοι
κακῶν· νέα γὰρ φροντίς οὐκ ἄλγειν φιλεῖ.
ΜΗΔΕΙΑ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἷκων κτήμα δεσποίνης ἐμῆς, τί πρὸς πῦλαις τήν ἀγοῦτ' ἐρημίαν ἐστηκας, αὐτῇ θρεομένῃ σαυτῇ κακᾷ; πῶς σοῦ μόνη Μήδεια λείπεσθαί θέλεις;

ΤΡΟΦΟΣ.

téknon ὁπαδὲ πρέσβυ τῶν Ἱάσονος, χρηστοὶ δούλοις ξυμφορὰ τὰ δεσποτῶν κακῶς πίνοντα καὶ φρενῶν ἀνθάπτεται. ἐγὼ γὰρ εἰς τοῦτο ἐκβέβηκ' ἀληθῶς, ὡσθ' ἤμερός μ' Ὑπῆλθε γῆ τε κοῦραν ἕξαι μολούσῃ δεύρο δεσποίνης τύχας.

ΠΑΙΔΑΓΩΓΟΣ.

οὔπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡΟΦΟΣ.

ξηλῶ σ'· ἐν ἀρχῇ πῆμα κούδεπω μεσοὶ.

ΠΑΙΔΑΓΩΓΟΣ.

ὁ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τὸδε· ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡΟΦΟΣ.

tί δ' ἔστων, ὃ γεραιὲ; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδὲν· μετέγγυν καὶ τὰ πρόσθ' εἰρημένα.
ΤΡΟΦΩΣ.
μή, πρὸς γενεῖον, κρύπτε σύνδουλον σέθεν·
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙΔΑΓΩΓΟΣ.
ηκοῦσά τοι λέγοντος, οὐ δοκῶν κλύειν,
πεσοῦσ' προσέλθων ἐνθα δὴ παλαιάτατον
θάσοσιν, σεμνῶν ἀμφὶ Πειρήμης ὑδῷρ,
ὡς τούσδε παῖδας γῆς ἐλὰν Κορινθίας
σὺν μητρὶ μέλλοι τῆςδε κόρανος χθόνος
Κρέων. ὡς μέντοι μῦθος εἰ σαφῆς ὁδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

ΤΡΟΦΩΣ.
καὶ ταῦτ' Ἰάσων παῖδας ἐξανέζεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑΙΔΑΓΩΓΟΣ.
παλαιὰ καυχῶν λείπεται κηδεμότων,
κοῦκ ἐστ' ἐκεῖνος τοίσδε δώμασιν φίλος.

ΤΡΟΦΩΣ.
ἀπωλόμεσθ' ἄρ', εἰ κακῶν προσοψομεν
νέον παλαιῷ, πρὶν τὸδ' ἐξηντληκέναι.

ΠΑΙΔΑΓΩΓΟΣ.
ἀτὰρ σὺ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
dέσποιναν, ἡσύχαζε καὶ σίγα λόγον.
ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

ῶ τέκν’, ἀκούεθ’ οἶδος εἰς ὑμᾶς πατήρ;
ὅλοιτο μὲν μή: δεσπότης γάρ ἐστ’ ἐμός;
ἀτάρ κακός γ’ ὡν εἰς φίλους ἀλίσκεται.

ΠΑΙΔΑΓΩΓΟΣ.

τίς δ’ οὐχὶ θνητῶν; ἄρτι γεγυγώσκεις τόδε,
ὡς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
[οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,] 85
εἰ τούσδε γ’ εἰνῆς οὖνε’ οὐ στέργει πατήρ;

ΤΡΟΦΟΣ.

ἐκ’, εἴ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ’ ὡς μάλιστα τούσδ’ ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμομένη.
ἤδη γὰρ εἶδον ὅμμα νῦν ταυρομένην
τούσδ’ ὡς τι δρασείονσαν: οὐδὲ παύσεται
χόλου, σάφ’ οἶδα, πρὶν κατασκηνωτὶ τια.
ἐχθροὺς γε μέντοι, μὴ φίλους, δράσειε τι. 90

ΜΗΔΕΙΑ.

ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἀν ὀλοίμαν;

ΤΡΟΦΟΣ.

tοῦ’ ἐκεῖνο, φίλοι παῖδες· μὴτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θάσσον δώματος εἴσω,
καὶ μὴ πελάσῃ τ’ ὁμματος ἐγγὺς,
μηδὲ προσέλθῃ, ἀλλὰ φυλάσσεσθ’
ἀγριον ἢθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.

ίτε νῦν, χωρεῖδ’ ὡς τάχος εἰσω.
δῆλον δ’ ἀρχής ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ’ ἀνάξει 
μειζον θυμῷ· τί ποτ’ ἐργάσεται

μεγαλόσπλαγχνος δυσκατάπανοτος’
ψυχή δηχθείσα κακοίσων;

ΜΗΔΕΙΑ.

αἰαί.
ἐπιθοὺν τλάμων ἐπιθοὺν μεγάλων
ἀξὶ ὀδυρμῶν· ὡ κατάρατοι
παιδεῖς ὀλοισθε στυγερᾶς ματρὸς
σὺν πατρὶ καὶ πᾶς δόμος ἔρροι.

ΤΡΟΦΟΣ.

ιῶ μοῖ μου. ἢ ὅ τλήμων.
τί δὲ σοι παιδεῖς πατρὸς ἀμπλακιάς.
μετέχουσι; τί τούσδ’ ἔχθεις; οἴμοι,
τέκνα, μὴ τι πάθηθ’ ὡς ὑπεραλγῶ.

δεινὰ τυράννων λήματα καὶ πως
ολύγ’ ἀρχόμενοι πολλὰ κρατοῦντες
χαλέπως ὀργᾶς μεταβάλλουσιν.

τὸ γὰρ εἰθίσθαι ξῆν ἔπ’ ἵσουσιν
κρείσσον· ἐμοὶ γοῦν, εἰ μὴ μεγάλως,
νὶς γ’ εἰν καταγηράσκειν.
ΜΗΔΕΙΑ.

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν τούνομα νικᾶ, χρησθαί τε μακρῷ λάστα βροτοῖς τὰ δ’ ὑπερβάλλων οὐδένα καιρὸν δύναται θνητοῖς, μείζον δ’ ἄτας, οταν ὀργισθῇ δαίμων, οἴκοις ἀπέδωκεν.

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ΧΟΡΟΣ.

*Εκλυνον φωνάν, ἐκλυνον δὲ βοῶν τὰς δυστάνου

Κολχίδος, οὐδὲ πώ ἤπιος· ἅλλα, γε-ραιά, λέξον· ἔπ’ ἄμφιτύλου γὰρ ἕ- σω μελάθρου γόον ἐκλυνον· οὐδὲ συν-ηδομαι, ὡ γύναι, ἀλγεσι δώματος, ἑπεί μοι φίλον κέκρανται.

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ΤΡΟΦΟΣ.

οὐκ εἰσὶ δόμοι· φροῦδα τάδ’ ἡδη.

τὸν μὲν γὰρ ἔχει λέκτρα τυράννων, ἡ δ’ ἐν θαλάμων τῇ κε θιοτὴν δέσποινα, φίλων οὐδενὸς οὐδὲν παραθαλπομένη φρένα μύθοις.

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ΜΗΔΕΙΑ.

αἰαὶ·

διὰ μοι κεφαλᾶς φλὸξ οὐρανία βαίη· τί δέ μοι ζήν ἐτι κέρδος; 

φεῦ φεῦ· παντατφ καταλυσώμαιν

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βιοτάν στυγεράν προλιποῦσα.
ΧΟΡΟΣ.

ἀϊε, ὦ Ζεῦ καὶ γὰ καὶ φῶς,
ἀχὰν οἶαν ἀ δυστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν;
μηδὲν τόδε λίθσου.
εἰ δὲ σῶς πόσις
κανὰ λέχῃ σεβίζει,
κεῖνῳ τόδε μῇ χαράσσουν.
Ζεῦς σοι τόδε συνδικήσει.
μὴ λιαν τάκου
δυρομένα σῶν εὐνέταν.

ΜΗΔΕΙΑ.

ὡ μεγάλα Θέμι καὶ πότνι Ἀρτεμι,
λεύσσεθ' ἀ πάσχω, μεγάλοϊς ὁρκοῖς
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὃν ποιὴ ἐγὼ νύμφαν τ' ἐσίδοιμ.
αὐτοῖς μελάθροις διακναιομένους,
οἶ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ὡ πάτερ, ὡ πόλις, δὲν ἀπενάσθην
αἰσχρῶς τὸν ἐμὸν κτείνασα κάσων.

ΤΡΟΦΟΣ.

κλύεθ' οἷα λέγει καπιβοῦται
Θέμιν εὐκταίαν Ζηνάθ', ὦς ὀρκων
ΜΗΔΕΙΑ.

θυητοῖς ταμίας νενόμισται;
όυκ ἦστιν ὅπως ἐν τοις μικρῶ
δέσποινα χόλων καταπαύσει.

ΧΟΡΟΣ.

πῶς ἂν ἐσ ὁμοι τῶν ἀμετέραν
ἐλθοι μύθων τ' αυδαθέντων
δέξαιτ' ὀμφάν,
εἰ πῶς βαρύθυμον ὀργάν
καὶ λῆμα φρενῶν μεθείη.
μήτοι τῷ γ' ἐμὸν πρόθυμοι
φίλοισιν ἀπέστω.
ἀλλὰ βᾶσά νυν
δεύτῳ πόρευσον οἶκων
ἐξω, φίλα καὶ τάδ' αὖδα,
σπεύσασα πρὶν τι κακῶσαι
τοὺς ἔσω· πένθος
γάρ μεγάλως τὸδ' ὀρμᾶται.

ΤΡΟΦΟΣ.

δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμὴν.
μόχθου δὲ χάριν τῆν ἐπιδῶσω.
καίτοι τοκάδος δέργαμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὀρμηθῇ.
σκαίνους δὲ λέγων κοῦδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,
οἷτινες ὑμνοὺς ἐπὶ μὲν θαλίαις.
ΕΥΡΙΠΙΔΟΥ

ἐπὶ τ’ εἰλαπίναις καὶ παρὰ δείπνους
eὐροντο βίου τερπνὰς ἀκοάς·
στυγίους δὲ βροτῶν οὐδείς λύπας
eὔρετο μοῦσῃ καὶ πολυχόρδους
ἀδαιῶς παύειν, ἓξ δὲν θάνατοι
dειναὶ τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκείσθαι
μολπαίσι βροτούς· ἵνα δ’ εὐδειπνοι
dαίτε, τί μάτην τείνουσι βοήν;
tὸ παρὸν γὰρ ἔχει τέρψιν ἀφ’ αὐτοῦ
dαιτῶς πλήρωµα βροτοῖσιν.

ΧΟΡΟΣ.

ἰαχὰν διὸν πολύστονον
γόων, λυγρὰ δ’ ἄχεα μουρὰ
βοᾷ τόν ἐν λέχει προδόταν κακόνυμφον·
θεοκλυτεῖ δ’ ἄδικα παθοῦσα
τὰν Ζηνὸς ὅρκιαν Θέµιν, ἃ νῦν ἐβάσεν
‘Ἐλλὰδ’ ἐσ’ ἀντίπορον
δι’ ἄλα νύχιον ἐφ’ ἀλμυρὰν
πόντου κλῆδ’ ἀπέραντον.

ΜΗΔΕΙΑ.

Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μὴ μοί τι μέμφησθ’· οἴδα γὰρ πολλοὺς βροτῶν
σεμνοῦς γεγώτας, τοὺς μὲν ὀμμάτων ἀπο,
τοὺς δ’ ἐν θυραίως· οἱ δ’ ἄφ’, ἡσύχου ποδὸς
dύσκλειαν ἐκτήσαντο καὶ ραθυμίαν.
δίκη γὰρ οὐκ ἐνεστ’ ἐν ὀφθαλμοῖς βροτῶν,
ΜΗΔΕΙΑ.

οὔτις πρὶν ἀνδρὸς οπλάγχυνον ἐκμαθεῖν σαφῶς ἠτυγεῖ δεδορκώς, οὐδὲν ἕδικημένος.

χρῆ δὲ ξένων μὲν κάρτα προσχωρεῖν πόλει· οὔδ' ἄστον ἤνεο' ὁς ἀφθάδης γεγός
πικρὸς πολίταις ἐστὶν ἁμαθίας ὑπὸ.

ἐμοὶ δ' ἀελπτόν πρᾶγμα προσπεσόν τὸ δέ
ψυχὴν διέφθαρκ'· οἰχομαι δὲ καὶ βίου
χάρων μεθείσα καταθανεῖν χρήζω, φιλαί.
ἐν φ' γὰρ ἦν μοι πάντα, γυνώσκεις καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηγχ' οὐμὸς πόσις.

πάντων δ' οὐ' ἐστ' ἐμψυχα καὶ γυνώμην ἔχει
γυναῖκες ἐσμὲν ἀθλιῶτατον φυτῶν.

ἀς πρώτα μὲν δεὶ χρημάτων ὑπερβολῆ
πόσων πρίασθαι δεσπότην τε σώματος

λαβεῖν· κακοῦ γὰρ τούτ' ἐτ' ἄλγιον κακῶν·
καὶ τῳδ' ἀγῶν μέγιστος, ἢ κακὸν λαβεῖν

ἡ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαί
gυναίξιν, οὔδ' οἴον τ' ἀνήνασθαι πόσων.

εἰς κανά δ' ἦθη καὶ νόμους ἀφιγμένην

δεὶ μάντιν εἶναι, μη' μαθοῦσαν οἴκοθεν,

ὅτω μάλιστα χρῆσται συνευνέτη.

καὶ μὲν τάδ' ἡμῖν ἐκπονυμέναις εὑ

πόσως ξυνοικῆ μῆ βία φέρων ζυγόν,

ζηλωτὸς αἰῶν· εἰ δὲ μῆ, θανεῖν χρεῶν.

ἀνὴρ δ' ὅταν τοῖς ἐνδον ἄχθηται ξυνών,

ἐξω μολὼν ἔπαυσε καρδίαν ἄσης,

[ἡ πρὸς φίλον τιν' ἢ πρὸς ἥλικας τραπεῖς]·

ἡμῖν δ' ἁνάγκη πρὸς μίαν ψυχὴν βλέπεων.

λέγουνι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
Ξόμεν κατ’ οἶκους, οί δὲ μάρωνται δορί
cκακῶς φρονοῦντες· ὃς τρίς ἄν παρ’ ἀσπίδα
στήναι θέλομι· ἄν μᾶλλον ἃ τεκεῖν ἄπαξ.
ἀλλ’ οὖ γὰρ αὐτὸς πρὸς σὲ καὶ ἦκει λόγος·
σοὶ μὲν πόλεις θ’ ἤδ’ ἐστὶ καὶ πατρὸς δόμοι
βίου τ’ ὄνησις καὶ φίλων συνουσία,
ἐγὼ δ’ ἔρημος ἀπολίς οὐσ’ ὑβρίζομαι
πρὸς ἄνδρός, ἐκ γῆς βαρβάρον λεγησμένην,
οὐ μητέρ’, οὐκ ἀδελφόν, οὐχὶ συγγενὴ
μεθορμίσασθαι τῆσ’ ἔχουσα συμφορᾶ.
τοσόνθε δ’ ἐκ σοι πυγχάνεν βουλήσομαι,
ἡμ’ μοι πόρος τις μηχανή τ’ ἐξευρεθῆ
πόσων δίκην τῶν ἀντιτίθεσαι κακῶν
[τὸν δόντα τ’ αὐτὸς θυγατέρ’ ἢ τ’ ἐγήματο,]
συγάν. γυνὴ γὰρ τάλλα μὲν φόβου πλέα,
κακὴ δ’ ἐσ’ ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ότιν δ’ ἐσ’ εὕνην ἠδικημένη κυρῆ,
οὐκ ἐστὶν ἄλλη φρήν μιαφονωτέρα.

ΧΟΡΟΣ.

δράσω τάδ’· ἐνδίκως γὰρ ἐκτίσει πόσων,
Μήδεια. πενθεῖν δ’ οὐ σε θαυμάζω τύχας.
όρω δὲ καὶ Κρέωντα, τῆσ’ ἀνακτα γῆς,
στείχοντα, καὶ καὶ ἄγγελον βουλευμάτων.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμομένην,
Μήδειαν, εἰποῦ τῆσ’ ἡ γῆς ἔξω περὰν
φυγάδα, λαβοῦσαν διὸσα σὺν σαυτῇ τέκνα,
ΜΗΔΕΙΑ.

καὶ μὴ τι μέλλειν· ὃς ἔγω βραβεύσε λόγου τοῦτ' εἰμί, καύκ ἀπεμι πρὸς δόμους πάλιν πρὶν ἀν σὲ γαίας τερμόνων ἐξω βάλω.

ΜΗΔΕΙΑ.

αἰαὶ· πανόλης ἡ τάλαν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξίασι πάντα δὴ κάλων,
καύκ ἔστων ἄτης εὐπρόσωπος ἐκβασίς.
ἐρήσομαι δὲ καὶ κακῶς πάσχονο' ὀμως,
tίνος μ' ἐκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡΕΩΝ.

δεδοικά σ', οὐδὲν δεὶ παραμπέχεις λόγους,
μή μοι τι δράσης παιδ' ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦτε δείματος·
σοφὴ πέφυκας καὶ κακῶς πολλῶν ἱδρις,
λυπεῖ δὲ λέκτρων ἄνδρος ἐστερημένη.
κλώ δ' ἀπείλειν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμομένην
drάσεως τι... ταῦτ' ὅν πρὶν παθεῖ φυλάξομαι.
κρέσσον δὲ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι,
ἡ μαλθακισθένθ' ὕστερον μέγα στένεω.

ΜΗΔΕΙΑ.

φεῦ φεῦ·
oῦ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἐβλαψε δοξα μεγάλα τ' εἰργασται κακά.
χρή δ' οὐποθ' οὕτως ἀρτιφρων πέφυκ' ἀνήρ
παῖδας περισκός ἐκδίδασκεσθαι σοφοὺς·
χωρίς γὰρ ἀλλής ἢς ἔχουσιν ἀργίασ
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιούσι μὲν γὰρ καίνα προσφέρων σοφὰ
dόξεις ἀχρείος κοῦ σοφὸς περικέιαι.
tῶν δ' αὖ δοκοῦτον εἰδέναι τι ποικίλον
κρείσσων νομισθεῖς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καυτὴ τῆς δὲ κοινωνώ τύχης.
σοφὴ γὰρ οὖσα τοῖς μὲν εἰμ' ἐπιφθονος,
[τοῖς δ' ἦσυχαία, τοῖς δὲ θατέρου τρόπου,
τοῖς δ' αὐτ' προσάντης· εἰμ' δ' οὐκ ἄγαν σοφῆ.
ṣὺ δ' αὖ φοβεῖ με μὴ τί πλημμελές πάθης.
οὐχ ὡδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέων,
ὡς' εἰς τυράννους ἄνδρας ἐξαμαρτάνειν.
τι γὰρ σὺ μ' ἡδίκηκας; ἔξεδον κόρην
ὅτω σε θυμὸς ἤγεν. ἀλλ' ἔμοι πόσιν
μισῶ· σὺ δ', οἶμαι, σωμφρονών ἐδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχεω.
νυμφεύετ', εὖ πρᾶσσοιτε· τήνδε δὲ χθόνα
ἐστε μ' οἴκειν. καὶ γὰρ ἡδικημένοι
συγγευμέσθα, κρεισσόνων νικῶμενοι.

ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' εὖσω φρενόν
 грнωδία μοι μή τι βουλεύσας κακόν.
tοσὸδε δ' ἢσσον ἢ πάρος πέποιθά σοι.
γυνὴ γὰρ δὲνθιμος, ὡς δ' αὐτῶς ἀνήρ,
ράων φυλάσσειν ἢ σωπηλὸς σοφὸς.
ἀλλ' ἔξειθ' ὡς τάχιστα, μὴ λόγους λέγει:
ὡς ταῦτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὖσα δυσμενής ἐμοὶ.
ΜΗ∆ΕΙΑ.

μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡΕΩΝ.

λόγους ἀναλοίς· οὐ γὰρ ἄν πείσας ποτέ.

ΜΗ∆ΕΙΑ.

ἀλλ' ἐξελάς με κοῦδέν αἰδέσει λυτάς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἡ δόμους ἐμούς.

ΜΗ∆ΕΙΑ.

ὁ πατρὸς, ὃς σου κάρτα νῦν μνείαν ἔχω.

ΚΡΕΩΝ.

πλὴν γὰρ τέκνων ἐμοίγει φίλτατον πολὺ.

ΜΗ∆ΕΙΑ.

φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα.

ΚΡΕΩΝ.

ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗ∆ΕΙΑ.

Ζεῦ, μὴ λάθοι σε τῶν ὃς αἰτίος κακῶν.

ΚΡΕΩΝ.

ἐρπ', ὡ ματαία, καὶ μ' ἀπάλλαξον πόνων.
ΜΗΔΕΙΑ.
πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.

ΚΡΕΩΝ.
tάχ' ἔξ ὀπαδῶν χειρὸς ὁσθήσει βία.

ΜΗΔΕΙΑ.
μὴ δὴ τοῦτο γ', ἀλλά σ' αιτοῦμαι, Κρέον —

ΚΡΕΩΝ.
ὀχλον παρέξεις, ὡς έοικας, ὡ γύναι.

ΜΗΔΕΙΑ.
φευξούμεθ'· οὐ τοῦθ' ἵκετευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.
tί δ' αὖ βιάζει κοῦκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.
μίαν με μείναι τῆνδ' ἔασον ἡμέραν
καὶ ξυμπερᾶναι φροντίδ' ἣ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἔμοις, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτοῖς· καὶ σὺ τοῖς παίδων πατὴρ
πέφυκας· εἰκός δ' ἐστὶν εὐνοιάν σ' ἔχειν.
τούμοι γὰρ οὐ μοι φροντίς, εἰ φευξούμεθα,
κεῖνοις δὲ κλαίω συμφορὰ κεχρημένους.
ΚΡΕΩΝ.

ηκιστα τούμον λήμ' ἐφι τυραννικόν,  
aιδούμενος δὲ πολλὰ δὴ διε玹θορά.  
kαὶ νῦν ὅρω μὲν ἕξαμαρτάνων, γύναι,  
ὅμως δὲ τεῦξει τοῦδε· προονέσσω δὲ σοι,  
eἰ σ' ἡ πιοῦσα λαμπᾶς ὄφεται θεοῦ  
kαὶ παιδας ἐντὸς τῆςδε τερμώων χθονός,  
θανεὶ· λελεκται μῦθος ἄψευδης ὀδε.  
[νῦν δ', εἰ μένειν δεῖ, μίμων' ἐφ' ἡμέραν μίαν.  
οὐ γάρ τι δράσαις δεινὸν ὄν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

dύστανε γύναι,  
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.  
ποί ποτε τρέψει; τίνα πρὸς ἔξειαν  
ἡ δόμοι ἡ χθόνα σωτηρά κακῶν  
ἔξευρήσεις;  
ὡς εἰς ἀπορόν σε κλύδωνα θεός,  
Μηδεία, κακῶν ἐπόρευσε.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;  
ἀλλ' οὐτι ταύτης ταύτα μὴ δοκεῖτε πω.  
ἐτ' εἰς' ἄγωνες τοὺς νεωσι νυμφίοις,  
kαὶ τοὺς κηδεύσασιν ὀυ σμικροὶ πόνοι.  
δοκεῖς γὰρ ἂν με τόνδε θωπεύσατι ποτε,  
eἰ μὴ τι κερδαίνουσαν ἡ τεχνωμένη;  
οὐδ' ἂν προσεῖτον οὐδ' ἂν ἡψάμην χερῶν.
ο δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
ὡστε, ἐξὸν αὐτῷ ταῦτ' ἐλείν βουλεύματα
γῆς ἐκβαλόντι, τηνδὲ ἀφῆκεν ἡμέραν
μεῦναί μ', ἐν ξ' τρεῖς τῶν ἐμῶν ἐχθρῶν νεκρῶν
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.

πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὅδοις
οὐκ οἶδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὕφασμα δῶμα νυμφικὸν πυρί,
ἡ θηκὸν ὅσω φάσγανον δι' ἦπατος,
συγγ' δόμους εἰσβασ' ἵν' ἐστρωται λέχος.

ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθῆσομαι
dόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.

κράτιστα τὴν εὐθείαν, ἢ πεφύκαμεν
σοφαὶ μάλιστα, φαρμάκοις αὐτοῖς ἐλείν.

ἐλειν·

καὶ δὴ τεθνᾶσι· τίς με δέξεται τόλις;

τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους

ἐξόνα παρασχῶν ρύσεται τοῦμον δέμας;

οὐκ ἔστι. μείναυς' ὅσον ἔτι σμικρὸν χρόνον,

ἡ μὲν τις ἤμων πῦργος ἀσφαλῆς φανῇ,

δόλῳ μέτειμ τόνδε καὶ συγῇ φόνον.

ἡν δ' ἐξελαύνη ἑμφορά μ' ἀμήχανος,

αὐτὴ ἤφος λαβότσα, καὶ μέλλω θανεῖν,

κτενῷ σφε, τόλμησι δ' εἴμι πρὸς τὸ καρτερόν.

οὐ γὰρ μὰ τὴν δέσποταν ἦν ἐγὼ σέβω

μάλιστα πάντων καὶ ἔνυργον εἰλόμην,

Ἐκάτην, μυχοῖς ναιοῦσαν ἐστίας ἐρής,

χαίρων τις αὐτῶν τοῦμον ἁλγυνεῖ κέαρ.
ΜΗΔΕΙΑ.

πικροὺς δ' ἐγὼ σφιω καὶ λυγροὺς θήσω γάμους,
pikron δ' κήδος καὶ φυγάς ἐμαύς χθονος.

ἀλλ' εἰα· φείδου μηδέν ἃν ἐπίστασαι,
M헤εία, βουλεύουσα καὶ τεχνωμένη·

ἐρπ' εἰς τὸ δεινὸν· γὺν ἀγὼν εὐπυχίας.

ὁρᾶς τὰ πᾶσχεις· οὐ γέλωτα δεὶ σ’ ὀφλεῖν
tois Σιωφεῖοις τοῖς τ' Ἱάσουνο γάμοις,

γεγωσαν ἐσθλοῦ πατρὸς 'Ηλίου τ' ἀπο.

ἐπίστασαι δὲ· πρὸς δὲ καὶ πεφύκαμεν
gυναῖκες, εἰς μὲν ἔσθλ' ἀμηχανώταται,

κακῶν δὲ πάντων τεκτονες σοφώταται.

ΧΟΡΟΣ.

'Ἤνω ποταμῶν ἱερῶν χαροῦσι παγαῖ,  ὅποιον
καὶ δίκα καὶ πάντα πάλιν στρέφεται.

ἀνδράσι μὲν δόλια βουλαί, θεών δ’

οὐκέτι πίστις ἄραρεν.

tὰν δ' ἐμὰν ἔυκλεισσέ ἐχειν), βιοτὰν στρέψουσι φάμαι·

ἐρχεται τιμὰ γυναικεῖὼ γένει·

οὐκέτι δυσκελάδος φάμα γυναῖκας ἔξει.

μοῦσαι δὲ παλαιγενέων λήξουσ’ ἀοίδᾶν  ἀντ. α’.

tὰν ἐμὰν ὑμνεύσαι ἀπιστοσύναν.

οὐ γὰρ ἐν ἀμετέρα γνώμα λύρας

ἀπασε θέστυν ἀοίδᾶν

Φοίβος, ἀγήτωρ μελέων· ἐπει ἀντάχθησ’ ἃν ὑμνον

ἀρσενῶν γένει· μακρὸς δ’ αἰῶν ἐχει

tολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῦραν εἴπειν.
σὺ δ' ἐκ μὲν οἰκών πατρόων ἔπλευσας
μανωμένα κραδία, διδύμας ὄρισασα πόντου

πέτρας· ἐπὶ δὲ ξένα
ναίεις χθονί, τὰς ἀνάνδρουν
κοίτας ὀλέσασα λέκτρον,
tάλανα, φυγᾶς δὲ χώρας
ἀτιμὸς ἐλαύνει.

βέβακε δ' ὅρκων χάρις, οὐδ' ἐτ' αἰδὼς
'Ἐλλάδι τῇ μεγάλα μένει, αἰθερία δ' ἀνέπτα.

σοὶ δ' οὐτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, τῶν δὲ λέκτρων
ἀλλα βασιλεία κρείσσων
δόμοις ἐπανέστα.

ΙΑΣΩΝ.

Οὐ νῦν κατείδων πρῶτον ἄλλα πολλάκις
tραχεῖαν ὄργην ὅς ἀμήχανον κακόν.

σοὶ γὰρ παρὸν γῆν τῆνδε καὶ δόμους ἔχειν
cόψους ἱερούση κρείσσων βουλεύματα,
λόγων ματάϊων οὐνεκ' ἐκπεσεῖ χθονίς.

κάμοι μὲν οὐδὲν πράγμα· μὴ παύσῃ ποτὲ
λέγουσι' 'Ιάσων ὡς κάκιστος ἔστ' ἀνὴρ·

ἀ δ' εἰς τυράννους ἔστι σοι λεγεμένα,
πᾶν κέρδος ἦγου ἡμιομμένη φυγῆ.
κάγω μὲν ἀεὶ βασιλέων θυμομένων
ὀργὰς ἀφῆκον καὶ σ' ἐβουλόμην μένειν·

σο' δ' οὐκ ἀνίεις μωρίας, λέγουσι' ἀεὶ
κακῶς τυράννοις· τοιγάρ ἐκπεσεῖ χθονός.
ομως δὲ καὶ τῶν ὁυκ ἀπειρηκὼς φίλους
ηκώ, τὸ σὸν δὲ προσκοπούμενος, γύναι,
ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσεις
μήτ' ἐνδεῖς τοῦ· πόλλ' ἐφελκεταί φυγῇ
κακὰ ἐνυ αὐτῇ· καὶ γὰρ εἰ σὺ μὲ στυγεῖς,
οὐκ ἄν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗΔΕΙΑ.

ὡ παγκάκιστε, τούτῳ γὰρ σ' εἰπεῖν ἔχω
γλώσσῃ μέγιστον εἰς ἀναδρίαν κακῶν,
ἡλθες πρὸς ἡμᾶς, ἡλθες, ἐχθριστος γεγὼς:
[θεοίς τε καὶ παντί τ' ἀνθρώπων γένει;]
οὐτοὶ θράσοι τὸδ' ἐστίν οὐδ' εὐτολμία,
φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει· ἐδ' ἐποίησας μολὼν.
ἔγω τε γὰρ λέξασα κοψισθήσομαι
ψυχήν κακῶς σε καὶ σου λυτήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτων ἀρξομαι λέγειν.
ἔσωσά σ', ὡς Ἰσακίν 'Ελλήνων ὅσοι
ταὐτὸν συνεισέβησαν Ἀργών σκάφος,
πεμφθέντα ταύρων πυρπυών ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γῆν·
δράκοντα δ', ὃς πάγχυρυσθην ἀμέτεχων δέρας
σπέρμας ἐσῳζε τολυπλόκος ἄυπνος ὁν,
κτείνασ' ἀνέσχον σοι φαος σωτήρον.
ἄν' δὲ πατέρα καὶ δόμους προδοοῦσ' ἐμοὺς
τὴν Πηλιώτων εἰς 'Ἰωλκὸν ἰκόμην
σὺν σοί, πρόθυμος μᾶλλον ἡ σοφωτέρα.
Πελίαν τ’ ἀπέκτευ’, ὡσπερ ἀλγιστὸν θανεῖν,
παίδων ὑπ’ αὐτού, πάντα δ’ ἐξειλον φόβον.
καὶ ταῦθ’ ὑφ’ ἡμῶν, ὡ κάκιστ’ ἀνδρῶν, παθῶν
προύδωκας ἡμᾶς, καὶνά δ’ ἐκτήσω λέχη
παίδων γεγώτων: εἰ γὰρ ἡσθ’ ἄπαστ’ ἐτί,
συγγυνώστ’ ἂν ἦν σοι τούτ’ ἐρασθῆναι λέχους.
ὄρκων δὲ φρούδη πίστις, οὕτ’ ἔχω μαθεῖν
ἡ θεοῦς νομίζεις τούς τότ’ οὐκ ἄρχειν ἔτι,
ἡ δέλε νεὶσθαι θέσμ’ ἐν ἀνθρώποις τὰ νῦν,
ἐπεὶ σύνοισθα γ’ εἰς ἐμ’ οὕκ εὐρόκος ὡς.
ὅ δὲξιὰ χεῖρ, ἤς σὺ πόλλ’ ἐλαμβάνω
καὶ τῶν διότι γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρός, ἐλπίδων δ’ ἡμάρτομεν.
ἀγ’ ὅς φίλω γὰρ ὑμίν τοι σοι κοινόσωμαι,
δοκοῦσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς;
ὄμως δ’ ἔρωτησός γὰρ αἰσχίναι φαινεῖ.
νῦν ποῦ τράπωμαι; τότερα πρὸς πατρὸς δόμους,
οὕτ’ σοι προδοῦσα καὶ πάτραν ἀφικόμην;
ἡ πρὸς ταλαίνας Πελιάδας; καλῶς γ’ ἂν οὖν
δέξαιτό μ’ οἶκοις ἂν πατέρα κατεκτανοῦ.
ἐχει γὰρ οὕτως; τοῖς μὲν οἰκοθεν φίλους
ἐχθρὰ καθεστην’, οὕτ’ δὲ μ’ οὐκ ἔχρην κακῶς
δρᾶν, σοὶ χάρων φέρονσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν ἂν’ Ἑλλάδα
ἐθηκας ἀντὶ τῶνδε; θαυμαστὸν δὲ σε
ἔχω πόσων καὶ πιστὸν ἡ τάλαιν’ ἔγω,
εἰ φεύξομαι γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις.
ΜΗΔΕΙΑ.

καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοῦς ἀλᾶσθαι παίδας ἦ τ' ἐσωσά σε.
ὡς Ζεῦ, τί δὴ χρυσοῦ μὲν ὅς κιβδηλὸς ἦ
τεκμήρι' ἀνθρώποισιν ὅπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρῆ τὸν κακὸν διειδέαν,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

ΧΟΡΟΣ.

dεινὴ τις ὀργή καὶ δυσίατος πέλει,
ὁταν φίλοι φίλοις συμβάλωσ' ἔριν.

ΙΑΣΩΝ.

δεῖ μ', ὡς ἐσικε, μῆς κακὸν φύναι λέγειν,
ἀλλ' ὅστε ναὸς κεδύνυν οἰακοστρόφον
ἀκρουσὶ λαΐφους κρασσέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὡ γυναῖ, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτεραν εἶναι θεῶν τε κἀνθρώπων μόνην,
σοὶ δ' ἐστι μὲν νοὸς λεπτὸς, ἀλλ' ἐπιφθονος
λόγος διελθεῖν, ὡς Ὑρωσ σ' ἡνάγκασε
τόξοις ἀφύκτοις τοῦμὸν ἐκσώσαι δέμας.
ἀλλ' οὐκ ἄκριβῶς αὐτῷ θήσομαι λίαν:
ὅτῃ γὰρ οὖν ἄνησας, οὐ κακῶς ἔχει.
μεῖζω γε μὲντοι τῆς ἐμῆς σωτηρίας
ἐιληφας ἡ δέδωκας, ὡς ἐγὼ φράσω.
πρώτον μὲν Ἑλλάδ' ἀντὶ βαρβάτου χθονὸς
γαῖαν κατουκεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρήσθαι μὴ πρὸς ἱσχύος χάριν.
πάντες δὲ σ’ ἑσθοντ’ οὖσαν Ἑλληνες σοφὴν καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ’ ἐσχάτοις ὁρούσιν φίκεις, οὐκ ἄν ἦν λόγος σέθεν· εἰ τ’ ἐμούγε μήτε χρυσὸς ἐν δόμοις μήτ’ Ὀρφέως κάλλιον ὑμησσαί μελος, εἰ μὴ πίσημοι ἡ τύχη γένοιτο μοι.

τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι ἐλεξ’. ἀμιλλαν γὰρ σὺ προύθηκας λόγων. ἀ δ’ εἰς γάμονς μοι βασιλικοὺς ᾧνείδους, ἐν τῷ δέ δείξω πρῶτα μὲν σοφὸς γεγώς, ἑπειτα σῷφρων, εἰτὰ σοὶ μέγας φίλος καὶ παισὶ τοὺς ἐμοῖσιν· ἀλλ’ ἐξ’ ἥσυχος. ἐπεὶ μετέστην δεῦρ’ Ἰωλκίας χθονὸς πολλὰς ἐφέλκων συμφοράς ἀμηχάνους, τί τοῦτ’ ἄν εὐρημ’ εὐρον εὐτυχέστερον, ἢ παῖδα γῆμαι βασιλέως φυγᾶς γεγώς; οὐχ, ἢ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος, καίνης δὲ νύμφης ἰμέρῳ πεπληγμένοις, οὐδ’ εἰς ἀμιλλαν πολύτεκνον σπουδὴν ἔχων· ἀλις γὰρ οἱ γεγωταὶ οὐδὲ μέμφομαι· ἀλλ’ ὡς, τὸ μὲν μέγιστον, οἰκοίμεν καλῶς καὶ μὴ σπανιζόμεσθα, γιγνώσκων ὃτι πένθησα φεύγει πᾶς τίς ἐκποδών φίλος, παῖδας δὲ θρέψαμι’ ἀξίως δόμοις ἐμῶν, σπείρας τ’ ἀδελφοὺς τοῦσιν ἐκ σέθεν τέκνως εἰς ταύτῳ θείῃ καὶ εὔναρτήσας γένος εὐδαιμονοῖν. σοι τ’ ἆλαι τοὺσ τοίς μέλλουσιν τέκνοις τὰ ζῦν’ ὄνησαι. μῶν βεβουλευμαι κακῶς;
ΜΗΔΕΙΑ.

οὕδ' ἀν σὺ φαίησ, εἴ σε μὴ κνῖζοι λέχος. ἀλλ' εἰς τοσοῦτον ἦκεὶ' ὡστ' ὀρθομένης ἐνής γνώακες πάντ' ἔχεν νομίζετε, ἣν δ' αὐ γένηται ἐξυμφορά τις εἰς λέχος, τὰ λῶστα καὶ κάλλιστα πολεμιώτατα τίθεσθε. χρῆν γὰρ ἄλλοθεν ποθέν βροτοὺς παιδὸς τεκνούσθαι, θῆλυ δ' οὐκ εἴναι γένος· χούτως ἀν οὐκ ἦν οὐδὲν ἀνθρώπος κακὸν.

ΧΟΡΟΣ.

Ἰάσων, εἴ μὲν τοῦτο ἐκόσμησας λόγους· ὁμως δ' ἐμοιγε, κεὶ παρὰ γνώμην ἐρῶ, δοκεῖς προδοὺς σὴν ἀλοχον οὐ δίκαια δρᾶν.

ΜΗΔΕΙΑ.

ἡ πολλὰ πολλοῖς εἰμι διάφορός βροτῶν. ἐμοὶ γὰρ ὡστε ἁδικὸς ὅν σοφὸς λέγεων πέφυκε, πλείστην ζημίαν ὄφλισκάνει. γλώσσῃ γὰρ αὐχὼν τάδικ' εὖ περιστελεῖ, τολμᾷ πανουργεῖν· ἐστι δ' οὐκ ἀγαν σοφός. ὡς καὶ σὺ μὴ νῦν εἰς ἐμὶ εὐσχήμων γένη λέγεων τε δεινός· ἐν γὰρ ἐκτενεῖ σ' ἔπος· χρῆν σ', εἰπερ ἦσθα μὴ κακός, πείσατά με γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῆ φίλων.

ΙΑΣΩΝ.

καλῶς γ' ἄν οὖν σὺ τῷδ' ὑπηρέτεις λόγῳ, εἴ σοι γάμον κατείπων, ἣτις οὐδὲ νῦν τολμᾶς μεθεῖναι καρδίας μέγαν χόλον.
ΜΗΔΕΙΑ.

οὐ τούτο σ’ ἐλευ, ἀλλὰ βάρβαρον λέχος πρὸς γῆρας οὐκ εὐδοκοῦν ἐξέβαινε σοι.

ΙΑΣΩΝ.

εὖ νῦν τὸδ’ ἱσθι, μὴ γυναικὸς οὖνεκα γῆμαι με λέκτρα βασιλέων ἀ νῦν ἔχω, ἀλλ’ ὡσπερ εἶπον καὶ πάρος, σῶσαι θέλων σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους φύσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μὴ μοι γένοιτο λυπρὸς εὐδαίμων βίοις, μὴ δ’ ὀλβος ὡστις τὴν ἐμὴν κνίζοι φρένα.

ΙΑΣΩΝ.

οἰσθ’ ὡς μετεύξει καὶ σοφωτέρα φανεῖ; τὰ χρηστὰ μὴ σοι λυπρὰ φαινέσθω ποτέ, μὴ δ’ εὐτυχοῦσα δυστυχῆς εἶναι δόκει.

ΜΗΔΕΙΑ.

ὑβρις’, ἐπειδῆ σοι μὲν ἔστ’ ἀποστροφή, ἐγὼ δ’ ἔρημος τῆνδε φευξόμαι χθόνα.

ΙΑΣΩΝ.

αὐτὴ τάδ’ εἶλον· μηδὲν ἄλλον αἰτιῶ.

ΜΗΔΕΙΑ.

τί δρῶσα; μῶν γαμοῦσα καὶ προδοὺσά σε;
ΜΗΔΕΙΑ.

ΙΑΣΩΝ.

ἀρᾶς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗΔΕΙΑ.

καὶ σοῖς ἀραία γ' οὐσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

ὡς οὐ κρινούμαι τῶνδε σοι τὰ πλείονα. άλλ' εἰ τι βούλει παισὶν ἢ σαυτῆς φυγῇ προσωφελημα χρημάτων ἐμῶν λαβεὶν, λέγ.' ὡς ἔτομος ἀφθόνι δοῦναι χερὶ ξένοις τε πέμπειν σύμβολ', ὥς δράσουσι σ' εὖ. καὶ ταύτα μηθθελουσα μωρανεῖς, γύναι λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗΔΕΙΑ.

οὔτ' ἄν ξένοιςι τοῖςι σοῖς χρησαίμεθ' ἄν, οὔτ' ἄν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου. κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑΣΩΝ.

ἄλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι, ὡς πάνθ' ὑποργεῖν σοί τε καὶ τέκνοις θέλω. σοί δ' οὖκ ἀρέσκει τάγάθ', ἄλλ' αὐθαδίᾳ φίλους ἀπωθεῖ· τουγάρα ἀλγυνει πλέον.

ΜΗΔΕΙΑ.

χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης αἱρεῖ χρονίζων δωμάτων ἐξώτιος.
νῦμφεν· ἵσως γάρ· σὺν θεῷ δ' εἰρήσεται·
γαμεῖσ τουοῦτον ἀστε σ' ἀρνεῖσθαι γάμον.

ΧΟΡΟΣ.

"Ερωτε ύπερ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν· στρ. α'.
oυδ' ἄρεταν παρέδωκαν ἀνδράσιν· εἰ δ' ἂλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως.
μήποτ', ὧ δεσποτ', ἔπ' ἐμοί χρυσέων τόξων ἐφείης
ἰμέρῳ χρίσασ' ἄφυκτων οἰοτόν.

ἀντ. α'.

στέργοι δὲ με σωφροσύνα, δόρημα κάλλιστον θεῶν·
μηδὲ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη,
θυμὸν ἐκπλήξασ' ἐτέρους ἐπὶ λέκτροις,
προσβάλου δεινὰ Κύπρις, ἀπτολέμους δ' εὐνᾶς σεβίζουσ'
δξύφρων κρίνοι λέχη γνωικῶν.

ὁ πατρίς, ὁ δόματα, μὴ
δητ' ἀπολις γενοίμαν
τὸν ἀμηχανίας ἔχουσα δυσπέρατον αἰών', οἰκτρότατον
ἀχέων.

θανάτῳ θανάτῳ πάρος δαμείην
ἀμέρα τάνδ' ἔξανύσασα· μόχθων δ' οὐκ ἂλλος ὑπερθεν ἥ
γὰς πατρίας στέρεσθαι.

εἴδομεν, οὐκ ἔξ ἐτέρων
μῦθον ἐχω φράσασθαι.
σὲ γὰρ οὐ πόλις, οὐ φίλων τις ᾧκτισεν παθοῦσαν
dενοτατα παθέων.
ἀχάριστος ὁλοθ', ὦτω πάρεστι

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ΜΗΔΕΙΑ.

μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν·
ἔμοι
μὲν φίλος οὐποί ἔσται.

ΑΙΓΕΥΣ.

Μηδεία, χαῖρε· τοῦτο γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗΔΕΙΑ.

ἀ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
Αἰγεὺ. πόθεν γῆς τῆς ῥώστ' ἐπιστρωφαὶ πέδου;

ΑΙΓΕΥΣ.

Φοίβου παλαιῶν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τί δ' ὃμφαλὸν γῆς θεσπισμὸν ἔστάλης;

ΑΙΓΕΥΣ.

παῖδων ἔρευνῶν στέρμι' ὅπως γένοιτό μου.

ΜΗΔΕΙΑ.

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;

ΑΙΓΕΥΣ.

ἀπαιδεύς ἐσμεν δαίμονος τινος τύχη.

ΜΗΔΕΙΑ.

δάμαρτος οὐσῆς, ἡ λέγουσ ἀπειρος οὖν;
ΕΥΡΙΠΙΔΟΥ

ΑΙΓΕΥΣ.
ούκ ἔσμεν εὐνής ἄξυνες γαμηλίουν.

ΜΗΔΕΙΑ.
τί δήτα Φοῖβος εἰπεν σοι παῖδων πέρι;

ΑΙΓΕΥΣ.
σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

ΜΗΔΕΙΑ.
θέμις μὲν ἡμᾶς χρησμὸν εἶδεναι θεοῦ;

ΑΙΓΕΥΣ.
μᾶλλον', ἐπει τοι καὶ σοφίς δεῖται φρενός.

ΜΗΔΕΙΑ.
τί δήτ' ἔχρησει; λέξον, εἰ θέμις κλέειν.

ΑΙΓΕΥΣ.
ἀσκοῦ με τοῦ προύχοντα μὴ λύσαι πόδα—

ΜΗΔΕΙΑ.
πρὶς ἄν τί δράσης ἢ τίν' ἔξικη χθόνα;

ΑΙΓΕΥΣ.
πρὶς ἄν πατρῴαν αὖθις ἐστίαν μόλω.

ΜΗΔΕΙΑ.
σὺ δ' ὡς τί χρήζων τήνδε ναυστολεῖς χθόνα;
ΜΗΔΕΙΑ.

ΑΙΓΕΥΣ.
Πυθεύσ τις ἐστι γῆς ἀναξ Τροιζηνίας.

ΜΗΔΕΙΑ.
παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙΓΕΥΣ.
τοῦτω θεοῦ μάντευμα κοινώσαι θέλω.

ΜΗΔΕΙΑ.
σοφὸς γὰρ ἀνήρ καὶ τρίβων τὰ τοιάδε.

ΑΙΓΕΥΣ.
καμοὶ γε πάντων φίλτατος δορυξέων.

ΜΗΔΕΙΑ.
ἀλλ’ εὐνυχοῖν καὶ τύχων ὅσων ἐρᾶς.

ΑΙΓΕΥΣ.
τί γὰρ σὸν ὁμοπο χρῶς τε συντέτηχ’ ὁδε;

ΜΗΔΕΙΑ.
Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.

ΑΙΓΕΥΣ.
τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗΔΕΙΑ.
ἀδικεῖ μ’ Ἰάσων οὐδὲν ἐξ ἐμοῦ πάθων.
ΑΙΓΕΥΣ.
τί χρήμα δράσας; φράζε μοι σαφέστερον.

ΜΗΔΕΙΑ.
γυναίκ' ἐφ' ἦμιν δεσπότιν δόμων ἐχει.

ΑΙΓΕΥΣ.
ἡ που τετόλμηκ' ἔργον αἰσχιστον τόδε;

ΜΗΔΕΙΑ.
σάφ' ἵσθ': ἀτυμοί δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ.
πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;

ΜΗΔΕΙΑ.
μέγαν γ' ἔρωτα· πιστὸς οὐκ ἐφ' φίλοις.

ΑΙΓΕΥΣ.
ἰτω νυν, εἰπέρ ὡς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.
ἀνδρῶν τυράννων κήδος ἡράσθη λαβεῖν.

ΑΙΓΕΥΣ.
δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.
Κρέων, ὅσ ἄρχει τῆς γῆς Κορινθίας.
ΜΗΔΕΙΑ.

ΑΙΓΕΥΣ.
συγγυώστε ἄγαν ἄρ' ἦν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ.
όλωλα· καὶ πρὸς γ' ἔξελαύνομαι χθονός.

ΑΙΓΕΥΣ.
πρὸς τοῦ; τὸδ' ἄλλο καίνον αὐ' λέγεις κακόν. 705

ΜΗΔΕΙΑ.
Κρέων μ' ἔλαινει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ.
εὖ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπήνεσα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.

ἀλλ' ἄντωμαι σε τήσδε πρὸς γενειάδος

γονάτων τε τῶν σῶν ἰκεσία τε γίγνομαι,

οἰκτειρον οἰκτειρόν με τὴν δυσδαίμονα

καὶ μὴ μ' ἐρημον ἐκπεσοῦσαν εἰσίδης,

dέξαι δὲ χώρα καὶ δόμους ἐφέστων.

οὖτως ἔρως σοι πρὸς θεῶν τελεσφόρος

γένοιτο παῖδων, καυτὸς ὀλβίος θάνοις.

εὐρήμα δ' οὐκ οἴσθ' οἶνον εὐρηκας τόδε·

παύσω δὲ σ' ὄντ' ἀπαίδα καὶ παῖδων γονὰς

σπειραὶ σε θήσω· τοιῶδ' οἶδα φάρμακα.
ΑΙΓΕΥΣ.
πολλῶν ἔκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμοι εἰμι, πρῶτα μὲν θεῶν,
ἐπειτα παίδων δὲν ἐπαγγέλλει γονᾶς.
eis τούτο γὰρ δὴ φρούδος εἰμι πᾶς ἐγώ.
οὔτω δ' ἔχει μοι: σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προξενεῖν δίκαιος ᾗν.
[τοσόνδε μέντοι σοι προσημαίνω, γύναι·
ἐκ τήςδε μὲν γῆς οὗ σ' ἄγειν βουλήσομαι,
ἀυτὴ δ' ἐάντερ εἰς ἐμοῦς ξέλθης δόμους,
μενεῖς ἄσυλος κοῦ σε μὴ μεθώ τινι.]
ἐκ τήςδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

ΜΗΔΕΙΑ.
ἔσται τάδ'. ἀλλὰ πίστις εἰ γένοντο μοι
tούτων, ἔχομι ἀν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.
μῶν οὐ πέπουθας; ἢ τί σοι τὸ δυσχέρες;

ΜΗΔΕΙΑ.
πέπουθαι· Πελίου δ' ἔχθρός ἔστι μοι δόμος
Κρέων τε· τούτων δ', ὅρκίσοι μὲν γυνεῖς,
ἀγονισμόν οὔ μεθεὶ αὐν ἐκ γαίας ἐμέ·
λόγοις δὲ συμβᾶς καὶ θεῶν ἀνώμοτος,
φίλος γένοι μὲν κάπικηρυκεύματα
tάχ' ἀν πίθου σε· τάμα μὲν γὰρ ἀσθενή,
tois δ' ὀλβος ἐστι καὶ δόμος τυραννικός.
ΜΗΔΕΙΑ.

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ΑΙΓΕΥΣ.

πολλὴν ἔλεγας, ὦ γυναι, προμηθίαν: ἀλλ' εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἄφισταμαι. ἔμοι τε γὰρ τάδ' ἐστίν ἀσφαλέστατα, σκῆψιν των ἑρθόν ἐνσώ ἓχοντα δεικνύναι, τὸ σὸν τ' ἄραρε μᾶλλον. ἐξηγοῦ θεοὺς. 745

ΜΗΔΕΙΑ.

ὡς πεδοὺ Γῆς πατέρα θ' Ἡλίων πατρὸς τοῦμοῦ θεὼν τε συντιθέης ἀπαν γένος.

ΑΙΓΕΥΣ.

τί χρήμα δράσειν ἢ τι μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μὴ τ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε, μὴ τ' ἄλλος ἥν τις τῶν ἐμῶν ἑρθὼν ἄγειν χρήζῃ, μεθήσειν ζῶν ἐκοσύρῳ τρόπῳ. 750

ΑΙΓΕΥΣ.

ὡς Γαλαν θ' ἢγνὸν σέβας θεοῦς τε πάντας ἐμένεως ἂ σου κλών.

ΜΗΔΕΙΑ.

ἀρκεῖ: τί δ' ὅρκῳ τῶδε μὴ ἡμένων πάθοις;

ΑΙΓΕΥΣ.

ἀ τοῖς δυσσεβοῦσι γίγνεται βροτῶν. 755
ΜΗΔΕΙΑ.

χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
καγώ πόλιν σὴν ὡς τάχιστ ἀφίξομαι,
πράξασ' ἀ μέλλω καὶ τυχοῦσ' ἀ βουλομαι.

ΧΩΡΟΣ.

ἀλλὰ σ' ο Μαίας πομπαίος ἀναξ
πελάσεις δόμοις, δι' τ' ἐπίνοιαν
σπευδεῖς κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

ΜΗΔΕΙΑ.

ὣ Ζεὺς Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
γὼν καλλίνικοι τῶν ἐμῶν ἑχθρῶν, φίλαι,
γενησόμεσθα κεῖσ ὦδὸν βεβήκαμεν·
γὼν δ' ἐλπίς ἑχθρόνς τοὺς ἐμοὺς τίσεων δίκην.
οὕτως γὰρ ἀνήρ ἢ μάλιστ' ἐκάμνομεν
λυμήν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦ δ' ἀναφόμεσθα προμήνητην κάλων,
μολόντες ἀστυ καὶ πόλισμα Παλλάδος,
ἢδη δὲ πάντα τάμα σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἑμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλὸς ἔχει,
[γάμους τυράννων οὓς προδοῶς ἡμᾶς ἔχει
καὶ ἐξύμφωρ' εἶναι καὶ καλὸς ἐγνωσμένα·]
παιδάς δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι, 
οὔχ ὡς λιποῦσθ' ἀν πολεμίας ἐπὶ χθονὸς 
ἐχθροῦσι παίδας τοὺς ἐμοὺς καθυβρίσαι, 
ἀλλ' ὡς δόλοις παίδα βασιλέως κτάνω. 
πέμψω γὰρ αὐτοὺς δόρ' ἔχοντας ἐν χερῶιν 
νύμφη φέροντας, τὴνδὲ μη φεύγειν χθόνα, 
λεπτὸν τε πέπλον καὶ πλόκον χρυσῆλατον 
κάντερ λαβοῦσα κόσμον ἀμφιθῇ χρότι, 
κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θύγη κόρης 
τοιοῦσθε χρίσως φαρμάκους δωρήματα. 
ἐκταίθα μέντοι τόνδ' ἀπαλλάσσω λόγον · 
φιμωξά δ' οὖν ἔργον ἐστ' ἐργαστέον 
τούντεθεν ἡμῖν· τέκνα γὰρ κατακτεῖν 
ταύτι· οὖν ἐστιν ὃστις ἐξαιρήσεται· 
δόμον τε πάντα συγχέασ' Ἰάσωνος 
ἐξεμι γαίας, φιλτάτων παίδων φόνον 
φεύγονσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον. 
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι. 
ἔτω· τί μοι ζῆν κέρδος; οὐτε μοι πατρὶς 
οὔτ' ὦκους ἐστιν οὔτ' ἀποστροφῇ κακῶν. 
ἡμάρτανον τόθ', ἡμικ' ἐξελίμπανον 
δόμους πατρίως, ἀνδρὸς Ἑλλήνος λόγοις 
πεισθείοι', ὃς ἡμῖν σὺν θεῷ τίς εἰ δίκην. 
οὔτ' ἐξ ἐμοὺ γὰρ παίδας ὀφεται ποτε 
ζωντας τὸ λοιπὸν οὔτε τῆς νεοζύγου 
νύμφης τεκνώσει παιδ', ἐπει κακὴν κακῶς 
θανεῖν σφ' ἀνάγκῃ τοῖς ἐμοῖσι φαρμάκοις. 
μηθεῖς με φαιλεῖν κάσθενῃ νομίζετω 
μηδ' ἡσυχαίαν, ἀλλὰ θατέρον τρόπον,
βαρεῖαν ἔχροις καὶ φίλοις εὔμενή.
τῶν γὰρ τοιούτων εὐκλεόστατος βίος.

ΧΟΡΟΣ.

ἐπεῖπερ ἦμιν τόνδ᾽ ἐκοίνωσας λόγον,
σὲ τ᾽ ὠφελεῖν ἠδονᾶς καὶ νόμους βροτῶν
ξυλλαμβάνουσα δρᾶν σ᾽ ἀπεννέπω τάδε.

ΜΗΔΕΙΑ.

οὐκ ἔστω ἄλλως. σοὶ δὲ συγγνώμη λέγειν
τάδ᾽ ἔστι, μη πάσχουσαν ὡς ἑγὼ κακῶs.

ΧΟΡΟΣ.

ἀλλὰ κτανεῖν σῷ παίδε τολμήσεις, γυναῖ;

ΜΗΔΕΙΑ.

οὔτω γὰρ ἂν μάλιστα δηχθεῖν πόσις.

ΧΟΡΟΣ.

σὺ δ᾽ ἂν γένοιο γ᾽ ἀθλιωτάτη γυνή.

ΜΗΔΕΙΑ.

ἔτω: περὶσσοι πάντες οὐν μέσῳ λόγου.
ἀλλ᾽ εἶπ αἰχώρει καὶ κόμις Ἰάσονα.
εἰς πάντα γὰρ δὴ σοι τὰ πιστὰ χρώμεθα.
λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων.
εἰπερ φρονεῖς εὔ δεσπόταις γυνῆ τ᾽ ἐφις.

ΧΟΡΟΣ.

Ἐρεχθείδαι τὸ παλαιὸν ὀλβίοι,
καὶ θεῶν παῖδες μακάρων, ιερῶς
χώρας ἀπορθήτου τ’ ἀποφερβόμενοι κλεωνόταταν σο-
φίαν,
ἀεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἐνθα
τοῦ ἀγνᾶς
ἐννέα Πιερίδας Μούσας λέγουσιν
ζαυθὰν Ἀρμονίαν φυτεύσαι.

τοῦ καλλινάου τ’ ἀπὸ Κηφισοῦ ῥοᾶς ἀντ. α’.
τὰν Κυπριν κλῆσισιν ἀφυσαμέναν
χώραν …….. καταπνεύσαι μετρίας ἀνέμων [αὕρας].
ἀεὶ δ’ ἐπιβαλλομένοιν χαῖταισιν εὐώδη ῥοδέων πλόκον
ἀνθέων
τὰ σοφία παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνέργους. 845

πῶς οὖν ιερῶν ποταμῶν
ἡ πόλις ἢ φίλων
πόμπιμος σε χώρα
τὰν παιδολέτειραν ἔξει,
τὰν οἷς ὅσιαν μετ’ ἄλλων;
σκέψαι τεκέων πλαγών,
σκέψαι φόνον οἷον αἴρει.
μῆ, πρὸς γονάτων σε πάντως
πάντῃ ἀ’ ἱκετεύομεν,
τέκνα φονεύόντος.

πόθεν θράσος ἢ φρενὸς ἢ
χείρι, τέκνον, σέθεν
καρδίᾳ τε λήψει,
ΕΥΡΙΠΙΔΟΥ

δεινὰν προσάγουσα τόλμαν;
πὼς δ’ ομματα προσβαλούσα
τέκνοις ἁδακρων μοῖραν
σχῆσεις φόνου; οὐ δυνάσει,
παῖδων ἱκεταν πιτνόντων,
tέγξαι χέρα φοινίαν
τλάμονι θυμῷ.

ΙΑΣΩΝ.

’Ηκω κελευσθεὶς· καὶ γὰρ οὖσα δυσμενῆς
οὔτὰν ἀμάρτοις τοῦδε γ’, ἀλλ’ ἀκούσομαι
τὶ χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

’Ιάσων, αἰσθήματι σε τῶν εἰρημένων
συγγυνώμον’ εἶναι· τᾶς δ’ ἔμας ὅργας φέρειν
εἰκός σ’, ἐπεὶ νῦν πόλλ’ ὑπείραγονται φίλα.
ἐγὼ δ’ ἐμαντή διὰ λόγων ἀφικόμην,
καλοίδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναῖς τοῖσι βουλεύουσιν ἐν,
ἐχθρᾶ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ’, δε ἡμῖν δρα τὰ συμφορώτατα,
γῆμας τύραννον καὶ κασιγνήτως τέκνοις
ἔμοις φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μὲν μοι παίδες, οἶδα δὲ χθόνα
φεύγωντας ἡμᾶς καὶ σπανίζωντας φίλων;
ταῦτ’ ἐννοήσαι ζήσωμην ἀβουλίαν
πολλὴν ἠχονοσ καὶ μάτην ψυμομένῃ.
ΜΗΔΕΙΑ.

γναίκες. οὐκον χρὴν σ’ ὁμοιοῦσθαι κακοῖς, οὐδ’ ἀντιείνειν ἥπι’ ἀντὶ νηπίων.
παρέμεσθα καὶ φαμεν κακῶς φρονεῖν
tὸτ’, ἀλλ’ Ἀμεινον νῦν βεβούλευμαι τόδε.
ὡ τεκνα τεκνα, δεῦτε, λείπετε στέγας,
εξέλθετ’, ἀσπασασθε καὶ προσείπατε
πατέρα μεθ’ ἡμῶν καὶ διαλλάξῃθ’ ἀμα
τῆς πρόσθεν ἐχθρας εἰς φίλους μητρὸς μέτα·
πονδαι γὰρ ἡμῶν καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιάς. οὔμοι κακῶν
ὡς ἑνοούμαι δὴ τὸ τῶν κεκρυμμένων.
ἀρ’, ὡ τέκν’, οὕτω καὶ πολὺν ζῶντες χρόνον
φιλῆν ὁρέξετ’ ὥλενην; τάλαν ἔγω,
ὡς ἀρτίδακρος εἰμι καὶ φὸβον πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαυρουμένη
 오히려 τέρειναν τήν ἑπλησα δακρύων.

ΧΟΡΟΣ.

κάμοι κατ’ ὅσον χλωρὸν ὀρμήθη δάκρυ·
καὶ μὴ προβαίνῃ μείζον ἢ τὸ νῦν κακὸν.

ΙΑΣΩΝ.

αἰνῶ, γύναι, τάδ’, οὐδ’ ἐκεῖνα μέμφομαι.
εἰκὸς γὰρ ὄργας θήλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἄλλον, πόσει. 910
ἀλλ' εἰς τὸ λόγον σὺν μεθέστηκεν κέαρ,
ἐγνως δὲ τὴν νυκτὸν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
ūμῶν δὲ, παιδεῖ, οὐκ ἀφρονιστῶς πατὴρ
πολλὴν ἐθῆκε σὺν θεῶι προμηθιάν· 915
οἶμαι γὰρ ὡμᾶς τῆσδε γῆς Κορινθίας
τα πρῶτ' ἐσεσθαι σὺν κασιγνήτοις ἐτί.
ἀλλ' αὐξάνεσθε· ταλλα δ' ἔξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
ιδομι δ' ὡμᾶς εὐτραφεῖς ἡβης τέλος 920
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους,
άντι, τι χλωροῖς δακρύοις τέγγεις κόρας
στρέψασα λευκὴν ἐμπαλιν παρηδα,
κοῦκ ἀσμένη τῶν' ἐξ ἐμοῦ δέχει λόγον;

ΜΗΔΕΙΑ.

οὐδεν· τέκνων τῶν' ἐννοούμενη πέρι. 925

ΙΑΣΩΝ.

θάρσει νυν· εὖ γὰρ . . . τῶνδε θήσομαι [πέρι].

ΜΗΔΕΙΑ.

δράσω τάδ'· οὕτωι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θήλυ κατ' δακρύοις ἐφι.

ΙΑΣΩΝ.

tί δὴ, τάλανα, τοῦτο δ' ἐπιστένεις τέκνοις;
ΜΗΔΕΙΑ.

ΜΗΔΕΙΑ.

ἐπικτον αὐτοὺς ἐγὼ δ' ὅτ' ἔξευχον τέκνα,
εἰσηλθὲ μ' οἴκτος εἰ γεννησεται τάδε.

ἀλλ' ὁμοπορεις εἰς ἐμοὺς ἢκεις λόγους,
τὰ μὲν λέλεκται, τὰν δ' ἐγὼ μηναθήσομαι.

ἐπει τυράννωις γῆς μ' ἀποστειλαὶ δοκεῖ,
κάμοι τάδ' ἔστι λόγοι, γαγνώσκω καλῶς,
μὴ ἐμποδῶν σοι μήτε κοιραίοις χθονὸς

ναίειν· δοκὼ γὰρ δυσμενῆς εἶναι δόμοις.

ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παιδε δ' ὅπως ἄν ἐκτραφῶσι σῇ χερί,

αἰτοὺς Κρέοντα τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

οὐκ οἶδ' ἂν εἰ πείσαμι, πειρᾶσθαι δὲ χρῆ.

ΜΗΔΕΙΑ.

οὖν δ' ἀλλὰ σήν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παιδας τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

μάλιστα, καὶ πείσεων γε δοξάζω σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἰπέρ γυναικῶν ἐστι τῶν ἀλλων μία.

συλλήψομαι δὲ τοῦδε σοι κἀγὼ πόνου.

πέμψω γὰρ αὐτῇ δώρ', ἃ καλλιστεῦσαι

tῶν νυν ἐν ἀνθρώποισιν, οἶδ' ἐγὼ, πολύ,

[λεπτὸν τε πέπλον καὶ πλόκου χρυσήλατον]
παιδας φέροντας. ἀλλ' ὅσον τάχος χρεῶν
kόσμον κομίζειν δεύρο προσπόλων τώα.
eιδαμιμωνήσει δ' οὖχ ἐν ἀλλὰ μυρίᾳ,
ἄνδρος τ' ἀρίστου σοῦ τυχοῦσ' ὅμενυτον
κεκτημένη τε κόσμον ὅν ποθ' Ἡλιος
πατρὸς πατήρ διδωσιν ἐγκύονοισιν οἰς.
λάξυσθε φερνας τάσθε, παιδε, εἰς χέρας
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὐτοί δώρα μεμπτὰ δέξεται.

ΙΑΣΩΝ.
tί δ', ὃ ματαία, τώνδε σὰς κενοῖς χέρας;
dοκεῖς σπανίζειν δώμα βασίλειον πέπλων,
dοκεῖς δὲ χρυσοῦ; σφίξε, μὴ δίδου τάδε.
eἰπερ γὰρ ἡμᾶς ἄξιοι λόγου τινὸς
gυνῆ, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗΔΕΙΑ.
μὴ μοι σὺ· πείθειν δώρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης δ' διάμων, κείνα νῦν αὐξεῖ θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἀν ἄλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὃ τέκν', εἰσελθόντε πλουσίους δόμους
πατρὸς νέαν γυναῖκα, δεσποτών δ' ἐμῆν,
iκετεύετ', ἔξαίτεισθε μὴ φεύγειν χθόνα,
kόσμον διδόντες· τούδε γὰρ μάλιστα δεῖ,
eῖς χεῦρ' ἐκείνην δώρα δέξασθαι τάδε.
iθ' ὡς τάχιστα· μητρὶ δ' ὄν ἔρῃ τυχείν
εὐάγγελοι γένοισθε πράξαντες καλῶς.
ΧΟΡΟΣ.

Νῦν ἕλπίδες οὐκέτι μοι παιδῶν ζῶας,
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἡδη.
δέξεται νῦμφα χρυσέων ἀνάδεσμαν
δέξεται δύστανος ἀταν·
ξανθᾶ δ' ἀμφὶ κόμῳ θῆσει τὸν "Αίδα
κόσμον αὐτὰ χερῶν λαβοῦσα.

πείσει χάρις ἀμβρόσιος τ' ἀυγὰ τέπλον
χρυσότευκτόν τε στεφάνων περιθέσθαι·
νερτέροις δ' ἡδη πάρα νυμφοκομήσει.

τοῖον εἰς ἔρκος πεσεῖται
καὶ μοίραν θανάτου δύστανος· ἀταν δ'
οὐχ ὑπερφεύξεται ...

σὺ δ', ὁ τάλαν, ὃ κακόνυμφε κηδεμῶν τυράννων,
παισίων οὐ κατειδὼς
ὀλέθρον βιοτῆς προσάγεις ἀλόχῳ τε σα' στυγερὸν θά-

νατον.

dύστανε, μοίρας ὅσον παροίχει.

μεταστένομαι δὲ σὸν ἀλγος, ὁ τάλανα παιδῶν ἀπ. β'.
μάτερ, ἀ φονεύσεις
tέκνα νυμφιδίων ἐνεκεν λεχέων, ἀ σοι προλιπῶν ἄνο-

μοις

ἄλλα ἤννοικεὶ πόσις συνεύψ.

ΠΑΙΔΑΓΩΓΟΣ.

Δέστων', ἀφεῖνται παιδεῖς οἴδε σοι φυγῆς,
καὶ δῶρα νῦμφη βασιλισ ἀσμένη χερῶν ἐδέξατ’. εἰρήνη δὲ τάκειθεν τέκνωι.
ἐα.
τί συγχυθεῖσ’ ἐστηκας ἣνίκ’ εὐτυχεῖς;
[τί σὴν ἑτρεφας ἐμπαλιν παρηίδα
κοῦκ ἀσμένη τόυτ’ ἐξ ἐμοῦ δέχει λόγον;]

ΜΗΔΕΙΑ.
αἰαὶ.

ΠΑΙΔΑΓΩΓΟΣ.
τᾶδ’ οὐ ἔσυνὶδα τοῦσιν ἔχηγγελμένοις.

ΜΗΔΕΙΑ.
αἰαὶ μᾶλ’ αὖθις.

ΠΑΙΔΑΓΩΓΟΣ.
μῶν τιν’ ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ’ ἐσφάλην ἐναγγέλου;

ΜΗΔΕΙΑ.
ἡγγειλας οἰ ἡγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.
τί δὴ κατηφεῖς ὁμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ.
πολλὴ μ’ ἀνάγκη, πρέσβυν· ταῦτα γὰρ θεὸι
κἀγὼ κακῶς φρονοῦσ’ ἐμηχανησάμην.

ΠΑΙΔΑΓΩΓΟΣ.
θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτε.
ΜΗΔΕΙΑ.

ΑΛΛΟΣ ΚΑΤΑΞΩ ΠΡΟΣΘΕΝ Ἡ ΤΑΛΑΙΝ' ἙΓΩ.

ΠΑΙΔΑΓΩΓΟΣ.

ΟΥΤΟΙ ΜΟΝΗ ΣΟΥ ΣΩΝ ἈΠΕΞΥΓΗΣ ΤΕΚΝΩΝ.
ΚΟῦΦΩΣ ΦΕΡΕΙΝ ΧΡΗ ΘΥΗΤΟΝ ΟΝΤΑ ΣΥΜΦΟΡΑΣ.

ΜΗΔΕΙΑ.

ΔΡΑΣΩ ΤΑΔ'. ἈΛΛΑ ΒΑΪΝΕ ΔΩΜΑΤΩΝ ἙΣΟΣ
ΚΑΙ ΠΑΙΣΙ ΠΟΡΟΥΝ' ΟΙΑ ΧΡΗ ΚΑΒ' ἩΜΕΡΑΝ.
Ὡ ΤΕΚΝΑ ΤΕΚΝΑ, ΣΦΩΝ ΜΕΝ ΕΣΤΙ ΔΗ ΠΟΛΙΣ
ΚΑΙ ΔΩΜ', ΕΝ Δ ΛΙΠΟΝΤΕΣ ἈΘΛΙΑΝ ΕΜΕ
ΟΙΚΗΣΕΤ' ἈΕΙ ΜΗΤΡΟΣ ἘΣΤΕΡΗΜΕΝΟΙ.
ἘΓΩ Δ' ἘΣ ἈΛΛΗΝ ΓΑΙΑΝ ΕΙΜΙ ΔΗ ΦΥΓΑΣ,
ΠΡΙΝ ΣΦΩΝ ὉΝΑΘΑΙ ΚΑΠΙΔΕΙΝ ΕΥΔΑΙΜΟΝΑΣ,
ΠΡΙΝ ΛΕΚΤΡΑ ΚΑΙ ΓΥΝΑΙΚΑ ΚΑΙ ΓΑΜΗΛΙΟΥΣ
ΕΙΝΑΣ ἈΓΗΛΑΙ ΛΑΜΠΑΔΑΣ Τ' ἈΝΑΣΧΕΘΕΙΝ.
Ὡ ΔΥΣΤΑΛΑΙΝΑ ΤΗΣ ΕΜΗΣ ΑὐΤΑΔΙΑΣ.
ἈΛΛΩΣ ἈΡ' ὩΜΑΣ, Ὡ ΤΕΚΝ', ἘΞΕΘΡΕΨΑΜΗΝ,
ἈΛΛΩΣ Δ' ἘΜΟΧΘΟΥΝ ΚΑΙ ΚΑΤΕΞΑΝΘΗΝ ΠΟΝΟΙ,
ΣΤΕΡΡΑΣ ἘΝΕΓΚΟΥΣ' ἐΝ ΤΟΚΟΙΣ ἈΛΓΗΔΟΝΑΣ.
Ἡ ΜΗΝ ΠΟΘ' Ἡ ΔΥΣΤΗΝΟΣ ΕΙΧΟΝ ἘΛΠΙΔΑΣ
ΠΟΛΛΑΣ ἘΝ ὩΜΙΝ ΓΗΡΟΒΟΣΚΗΣΕΙΝ Τ' ἘΜΕ
ΚΑΙ ΚΑΤΘΑΝΟΥΣΑΝ ΧΕΡΟΙΝ ΕΥ ΠΕΡΙΣΤΕΛΕΙΝ,
ΞΗΛΩΤΩΝ ἈΝΘΡΑΠΟΙΣΙ' ΝΙΝ Δ' ὉΛΩΛΕ ΔΗ
ΓΛΥΚΕΙΑ ΦΡΟΝΤΙΣ. ΣΦΩΝ ΓΑΡ ἘΣΤΕΡΗΜΕΝΗ
ΛΥΠΡΟΝ ΔΙΑΞΩ ΒΙΟΤΟΝ ἈΛΓΕΝΟΝ Τ' ἘΜΟΙ.
ὙΜΕΙΣ ΔΕ ΜΗΤΕΡ' ΟΙΚΕΤ ΟΜΜΑΣΩΝ ΦΙΛΟΙ.
δ' ὄψεσθ', ἦς ἀλλο σχῆμι ἀποστάντες βίουν.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα; 1040
tί προσγελάτε τοῦ πανύστατον γέλων;
αιαὶ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
tà πρόσθεν· ἄξω παίδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶν τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δῖς τὸσα κτᾶσθαι κακά;
on δὴ ἐγώγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὃφλεῖν
ἐχθροὺς μεθείσα τοὺς ἐμοὺς ἀξιμίους;
tολμητέουν τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
tὸ καὶ προεῖσθαι μαλθακοὺς λόγους φρενὸς.
χωρεῖτε παῖδες εἰς ὅμοιος· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοὺς ἐμοὶ θύμασιν,
αὐτῷ μελήσει· χείρα δ' οὐ διαφθερῶ.
ἀ δ.
μὴ δῆτα, θυμέ, μὴ ποτ' ἐργάσῃ τάδε·
ἐασών αὐτοῖς, ὃς τὰλαν, φεῦσαι τέκνων·
ἐκεὶ μεθ' ἡμῶν ξῶντες εὐφρανοῦσι σε.
μὰ τοὺς παρ' 'Αἰδή νερτέρους ἀλάστορας,
οὕτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροὶς ἐγὼ
παίδας παρῆσον τοὺς ἐμοὺς καθυβρίσαι.
[πάντως σφ' ἀνάγκη καθδαινεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν οὔπερ ἔξεφυσαμεν.] 1060
πάντως πέπρακται ταῦτα κοικ ἐκφεύζεται.
καὶ δὴ 'τι κρατὶ στέφανος, ἐν πέπλυσι τε
νύμφῃ τύραννος ὄλλυται, σάφ' οἶδ' ἐγὼ.
ΜΗΔΕΙΑ.

ἀλλ' εἰμι γὰρ ὅτι τλημονεστάτην ὤδόν, καὶ τούσδε πέμψω τλημονεστέραν ἔτι, σαίδας προσεπεῖν βούλομαι. δότ', ὃ τέκνα, δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ἐφιλτάτη χεῖρ, φίλτατον δὲ μοι κάρα καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων. εὐδαμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε πατὴρ ἀφείλειτ'. ὁ γλυκεία προσβολή, ὃ μαλθακὸς χρῶσ πνεῦμα θ' ἡδιστον τέκνων. 
χωρείτε χωρεῖτ'. οὐκέτ' εἰμὶ προσβλέπεων οία πρὸς ύμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οία τολμήσω κακά· θυμός δὲ κρέισσων τῶν ἔμων βουλευμάτων, ὄσπερ μεγίστων αἰτίως κακῶν βροτοῖς.

ΧΟΡΟΣ.

πολλάκις ἦδη διὰ λεπτοτέρων μύθων ἐμολον καὶ πρὸς ἀμίλλας ἤλθον μείζους ἢ χρὴ γενέαν θῆλυν ἐρευνῶν· ἀλλὰ γὰρ ἐστὶν μοῦσα καὶ ἡμῖν, ἢ προσομιλεῖ σοφίας ἐνεκέρ· πάσαισι μὲν οὖ· παύρου δὲ γένασ— μίαν ἐν πολλαῖς εὔροις ἀν ἴσως— ὁμικρόμουσιν τὸ γυναικῶν. 
καὶ φημὶ βροτῶν οἰτνεῖς εἰσιν πάμπαν ἄπειροι μηδ' ἐφύτευσαν παίδας, προφέρεις εἰς εὐτυχίαν τῶν γενομένων.
οἱ μὲν ἀτεκνοὶ δὲ ἀπειροσύνην
eἰθ’ ἥδυ βροτοῖς εἰτ’ ἀνιαρὸν
παῖδες τελέθουσ’ οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχουνται·
οἶσι δὲ τέκνων ἐστὶν ἐν οἴκοις
γλυκερὸν βλάστημ’, ἐσορῶ μελέτη
κατατρυχομένους τὸν ἀπαντα χρόνον·
πρῶτον μὲν ὧποις θρέψωσι καλῶς,
βιοτόν θ’ ὁπόθεν λείψουσι τέκνοις·
ἐτὶ δ’ ἐκ τούτων εἰτ’ ἐπὶ φλαύροις
εἰτ’ ἐπὶ χρηστοῖς
μοχθοῦσιν, τόδε ἐστὶν ἀδηλον.
ἐν δὲ τὸ πάντων λοίσθιον ἦδη
πᾶσιν κατερῶ θυντοῖσι κακῶν·
καὶ δὴ γὰρ ἀλίς βιοτόν θ’ εὐρον,
σῶμα τ’ ἐς ἡβην ἠλυθε τέκνων
χρηστοὶ τ’ ἐγένοντ’· εἰ δὲ κυρήσαι
δαῖμων οὕτος, φροῦδος ἐς ’Λιδην
Θάνατος προφέρων σῶματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήρῳ ἐτι λύπην ἀνιαροτάτην
παῖδων ἐνεκεν
θυμητοῖς θεοὺς ἐπιβάλλειν;

ΜΗΔΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τῇν τύχῃν
καραδοκῶ τάκείθεν οἱ προβηστείν.
καὶ δὴ δεδορκα τόνθε τῶν Ἰώσονος
στείχοντ’ ὀποιῶν· πνεῦμα δ’ ἢρεθυσμένον
deίκνυσιν ὡς τι καλῶν ἀγγελεῖ κακῶν.
ΜΗΔΕΙΑ.

ΑΓΓΕΛΟΣ.

ὡ δεινὸν ἐργον παρανόμως εἰργασμένη
Μήδεια, φεύγε φεύγε, μὴ τε ναῶν
λιποῦσ' ἀπήνην μὴ' ὄχον πεδοστιβῆ.

ΜΗΔΕΙΑ.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγής;

ΑΓΓΕΛΟΣ.

ὁλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὑπο.

ΜΗΔΕΙΑ.

κάλλιστον εἰπας μῦθον, ἐν δ' εὐεργέτας
τὸ λοιπὸν ἢδη καὶ φίλοις ἐμοῖς ἐσεῖ.

ΑΓΓΕΛΟΣ.

τί φής; φρονεῖς μὲν ὀρθὰ κοῦ μαῖνει, γύναι,
ἦτις τυράννων ἑστίαν ἠκισμένην
χαίρεις κλύσοσα κοῦ φοβεῖ τὰ τοιάδε;

ΜΗΔΕΙΑ.

ἐξω τι καγῷ τοῖς γε σοῖς ἐναντίον
λόγουσι εἰπεῖν· ἄλλα μὴ σπέρχου, φίλοι,
λέξον δ' ὅπως ὀλοντο· δις τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνάσι παγκάκως.

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ησθημεν οἴπερ σοις ἐκάμνομεν κακοῖς
dμῶς· δι’ οἴκων δ’ εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσων σῶν νεῖκος ἐσπείρωθαι τὸ πρῶτον.
κυνεὶ δ’ ὃ μέν τις χείρ’, ὃ δὲ ξανθῶν κάρα
παίδων· ἐγὼ δὲ καυτὸς ἥδονῆς ὑπὸ
στέγας γυναικῶν σὺν τέκνων ἀμὴ ἐστόμην.
δέσποινα δ’ ἦν νῦν ἀντὶ σοὺ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰςδεῖν ξυνωρίδα,
πρόθυμον εἰχ’ ὀφθαλμὸν εἰς Ἰάσονα·
ἐπειτα μέντοι προκαλύψατ’ ὅμωμα,
λευκὴν τ’ ἀπέστρεψ’ ἐμπαλὼν παρηίδα,
παίδων μυσαχθεῖσ’ εἰσόδοις· πόσις δὲ σῶς
ἀργὰς ἀφῄρει καὶ χόλων νεάνιδος
λέγων τάδ’· οὐ μὴ δυσμενῆς ἔσει φίλους,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζοισ’ οὕσπερ ἀν πόσις σέθεν,
δέξει δὲ δώρα καὶ παρατήσει πατρὸς
φυγάς ἀφεῖναι παυσὶ τοῦδ’ ἐμὴν χάριν;
ἡ δ’ ἄς ἐσεῖδε κόσμον, οὕκ ἦνεσχετο,
ἀλλ’ ἦνεσ’ ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους πουκίλους ἡμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἀψύχον εἰκὼ προσγελῶσα σώματος.
κάπετ’ ἀναστάσ’ ἐκ θρόνων διέρχεται
στέγας, ἀβρὸν βαίνουσα παλλεύκων ποδί,
δόροις ὑπερχαῖρουσα, πολλὰ πολλάκις

1140
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ΜΗΔΕΙΑ.

tένοντ' εσ ορθον ομμασι σκοπομενη.
tουνθενδε μεντοι δεινον ην θεαι ιδεων.
χροιαν γαρ άλλαξασα λεχρια ταλω
χωρει τρεμουσα κωλα και μολις φθανει
θρονουσιν εμπεσουσα μη χαμαι πεσειν.
και τις γεραια προσπολων δοξασα που
η Πανως οργας η τως θεων μολεων
ανωλολυζε, πριν γ' όρα δια στομα.
χωροντα λευκων άφρον, ομματων δ' απδο
κορασ στρεφουσαν, αιμα τ' ουκ έδνον χροτ.
ειτ' αντιμολον ήκεν ολολυγης μεγαν
κωκυτων. ευθυς δ' η μεν εις πατρος δομου
ωρμησεν, η δε προς τον άρτιως ποσων
φρασουσα νυμφης συμφορας. άπασα δε
στεγη πυκνοισιν εκτυπει δρομημασιν.
ηδη δ' ανελκων κωλον εκπλεθρου δρομου
ταχυς βαδιστης τερμονων άν έπτετο.
η δ' εξ ανανδου και μουσαντος ομματος
δεινον στεναξασ' η ταλαι ηγείρετο.
διπλοιν γαρ αυτη πημ' επεστρατευτο.
χρυσοσ μεν άμφι κρατι κειμενος πλοκος
θαμμαστον ιει ναμα παμφαγου πυρος.
πεπλοι δε λεπτοι, σων τεκνων δωρηματα,
λευκην έδαπτον σαρκα της δυσδαίμονος.
φεύγει δ' άνασταις' εκ θρωνων πυρουμενη,
σειουσα χαιτην κρατα τ' αλλοτ' αλλοσε,
ρουσι θελουσα στεφανουν. άλλα' αραροτως
συνεδεμα χρυσος ειχε, πορ δ', έπει κομην
έσεισε, μαλλον δις τόσως τ' έλαμπτετο.
πίνει δ' ἐσ οὐδας συμφορᾶ νυκωμένην,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὁμμάτων γὰρ δῆλος ἢν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἶμα δ' ἐξ ἀκρού
ἔσταξε κρατῶς συμπεφυμένον τυρί,
σάρκες δ' ἀπ' ὠστέων ὡστε πεύκων δάκρυ
γναθμοῖς ἀδῆλοις φαρμάκων ἀπέρρειον,
δεινὸν θέαμα· πάσι δ' ἢν φόβος θυγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλῆμων συμφορᾶς ἀγνωσίᾳ
ἀφνω προσελθὼν δώμα προσπίτευε νεκρῷ·
ἀμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· ὃ δύστηρε παῖ,
tis s' δ' ἀτήμως δαμόνων ἀπόλεσε·
tis toν γέροντα τύμβου ὁρφανοῦ σέθεν
tίθησιν· οἶμοι, συνθάνοιμι σοι, τέκνοι.
ἐπεί δὲ θρήνων καὶ γόων ἐπαύσατο,
χρήζων γεραιῶν ἐξαναστήσαι δέμας
προσεῖχεθ' ὡστε κυσσὸς ἔρωσιν δάφνης
λεπτοῖς πέπλοις, δευὰ δ' ἢν παλαίσματα·
ὁ μὲν γὰρ ἡθελ' ἐξαναστήσαι γόων,
ἡ δ' ἀντελάξων· εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιῶς ἐσπάρασσο' ἀπ' ὠστέων.
χρόνῳ δ' ἀπέστη καὶ μεθὲς ὁ ὄσμορος
ψυχὴν·· κακοῦ γὰρ οὐκέτ' ἢν ὑπέρτερος.
κεῖνα δὲ νεκρὸι παῖς τε καὶ γέρων πατήρ
πέλας, ποθεινὴ δακρύουσι συμφορᾶ.
καὶ μοι τὸ μὲν σὸν ἐκποδῶν ἐστὼ λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφῆν.
ΜΗΔΕΙΑ.

τὰ θυητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν, οὐδ' ἂν τρέσας εἴπομι τοὺς σοφοὺς βροτῶν ὁκούντας ἔμαι καὶ μεριμνήτας λόγων τούτους μεγίστην ζημίαν ὀφλισκάνειν· θυητῶν γὰρ οὐδεὶς ἐστίν εὐδαίμων ἀνήρ. ὃλβου δ' ἐπουρρεύνοις εὐτυχέστερος ἄλλον γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὐ. 1230

ΧΟΡΩΣ.

ἔσοιχ' ὁ δαίμων πολλὰ τῆδ' ἐν ἡμέρᾳ κακὰ ἐνυάλτευν ἐνδίκως Ἰάσωνι. ὃ τλῆμον, ὃς σου συμφόρας οἰκτείρομεν, κόρη Κρέοντος, ἢτις εἰς Ἀιδοὺ πύλας οἴχει γάμων ἐκατι τῶν Ἰάσωνος. 1235

ΜΗΔΕΙΑ.

φίλαι, δέδοκται τοῦργον ὡς τάχιστα μοι παῖδας κτανοῦση τῆςδ' ἀφορμᾶσθαι χθονὸς καὶ μὴ σχολὴν ἁγουσαν ἐκδοῦναι τέκνα ἀλλὰ φονεύσαται δυσμενεστέρα χερί. πάντως σφ' ἀνάγκη καθανείν. ἐπεὶ δὲ χρή, ἡμεῖς κτενούμεν, οἴπερ ἐξεφόσιμον. ἀλλ' εἰ' ὀπλίζου, καρδία. τί μέλλομεν τὰ δεινὰ καναγκαῖα μὴ πράσσεων κακὰ; ἀγ', ὃ τάλανα χεῖρ ἐμῆ, λαβὲ ξιφός, λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου, καὶ μὴ κακισθῆς μηδ' ἀναμηνησθῆς τέκνων ὡς φίλταβ', ὥσ ἐτυκτες· ἀλλὰ τήνδε γε λαθοῦ βραχείαν ἡμέραν παῖδων σέθεν,
κατευθα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ’ ὅμως
φίλου τ’ ἐφυσαν, δυστυχῆς δ’ ἐγὼ γυνή.

ΧΟΡΟΣ.

’Ἰῶ Γὰ τε καὶ παμφάης
ἀκτίς Ἀελίου, κατὶδετ’ ἵδετε τὰν
ὁλομέναν γυναῖκα, πρὶν φοινίαν
τέκνους προσβαλεῖν χέρ’ αὐτοκτόνον·
σᾶς γὰρ .. χρυσέας γονᾶς
ἐβλαστεῖν, θεῶν δ’ αἴμα .. πίνειν
φόβος ὑπ’ ἀνέρων.
ἀλλὰ νῦν, ὦ φάος διογενῆς, κάτειργε,
κατάπαυσον, ἐξελ’ οὐκὼν φοινώντ’
ἀλαίνοντ’ Ἐρμύνων ὑπ’ ἀλάστορον.

μέταν μόχθος ἔρρει τέκνων,
μέταν ἄρα γένος φίλιον ἐτεκες, ὦ
κυναγῶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξιωντάταν εἰσβόλαν.
δειλαία, τί σοι φρένων βαρὺς
χόλος προσπίνει καὶ .. δυσμενῆς
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὅμογενῆ μιᾶς
σματ’ ἐπὶ γάλαν αὐτοφόντας ξυνωθ’
dὰ θεόθεν πίνοντι’ ἐπὶ δόμους ἄχη.

ΠΑΙΔΕΣ.
ΜΗΔΕΙΑ.

ΧΟΡΟΣ.
ἀκούεις βοῶν ἄκουεις τέκνων;
ιὼ τλάμον, ὅ κακοτυχεῖς γύναι.

ΠΑΙΣ α’.
oἴμοι, τί δράσω; τοῖ φύγω μητρὸς χέρας;

ΠΑΙΣ β’.
oὐκ οἶδ’, ἀδελφὲ φίλτατ’· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.
παρέλθω δόμους; ἀρήξαι φόνον
dokei moi tēknois.

ΠΑΙΔΕΣ.
nai, πρὸς θεῶν, ἀρήξατ’· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἦδη γ’ ἐσμὲν ἁρκύων εἰφοὺς.

ΧΟΡΟΣ.
tάλαω’, ὡς ἄρ’ ἵσθα πέτρος ἢ σίδαρος, ἄτις
tέκνων ὅν ἔτεκες
ἀροτόν αὐτόχειρι μοῖρα κτενεῖς.

μίαν δὴ κλών μίαν τῶν πάρος
γυναῖκ’ ἐν φίλοις χέρα βαλεῖν τέκνως,
’Ινω μανεῖσαν ἐκ θεῶν, ὅθ’ ἡ Δίας
dάμαρ νίν ἐξέπεμψε δωμάτων ἀλη.
pίτην δ’ ἀ τάλαω’ ἐς ἀλμαν φόνῳ
tέκνων δυσσεβεῖ.
άκτης ύπερτείνασα ποντίας πόδα,
δυόν τε παίδων συνθανοῦν ἀπόλλυται.

τί δὴ οὖν γένοιτ' ἂν ἔτι δεινόν; ὡς γυναικῶν
λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἥδη κακά.

ΙΑΣΩΝ.

Γυναῖκεσ, οἳ τῆσδ' ἐγγὺς ἐστατε στεγῆς,
ἀρ' ἐν δόμοισιν ἡ τὰ δεῖν εἰργασμένη
Μήδεια τοῖσδ' ἔτ', ἡ μεθέστηκεν φυγῇ;

δεῖ γάρ νυν ἦτοι γῆς σφε κρυφθήναι κάτω,
ἡ πτημὸν ἀραί σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.

πέποιθ' ἀποκτείνασα κοιράνουσ χθονὸς
ἀθόροι αὐτῇ τῶνδε φεύξεσθαι δόμων;

ἀλλ' οὗ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἐχὼ·
κεῖνη μὲν οὖς ἐδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἥλθον ἐκοφώσαί βίον,

μῆ μοι τι δράσωσ' οἱ προηκούντες γένει,
μητρῷον ἐκπράσσουτες ἀνόσιον φόνον.

ΧΟΡΟΣ.

ὡς τλῆμον, οὖκ οἷοθ' οἱ κακῶν ἐλήλυθας,
Ἱάσον· οὗ γὰρ τούσδ' ἀν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστων; ἦ που κάμ' ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παιδεῖς τεθνάσοι χειρὶ μητρῷα σέθεν.
ΜΗΔΕΙΑ.

ΙΑΣΩΝ.

οἴμοι τί λέξεις; ὡς μ' ἀπώλεσας, γυναί. 1310

ΧΟΡΟΣ.

ἂς οὐκέτι ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑΣΩΝ.

ποῦ γάρ μην ἔκτεν', ἐντὸς ἢ ἕξωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὁψει φόνων.

ΙΑΣΩΝ.

χαλάτε κλήδας ὡς τάχιστα, πρόσπολοι, ἐκλύεθ' ἀρμούσ, ὡς ἴδω διπλοῦν κακόν, τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ. 1315

ΜΗΔΕΙΑ.

τί τάσσει κανεῖς κάναμοςκλεώνς πύλας, νεκροὺς ἔρευνων κάμε τὴν εἰργασμένην; παύσαι πόνον τοῦτ'. εἰ δ' ἐμοῦ χρείαν ἔχεις, λέγ' εἰ τι βούλει, χειρὶ δ' οὔ ψάνσεις ποτέ. 1320
tοιόνδ' ὀχήμα πατρὸς Ἡλίου πατὴρ δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

ΙΑΣΩΝ.

ὡ μῆλος, ὡ μέγιστον ἔχθιστη γυναί
θεοῖς τε κάμοι παντὶ τ' ἀνθρώπων γένει,
هة τέκνωσι σοισιν ἐμβάλεισι εἰφος. 1325
ἐτής τεκοῦσα κάμι’ ἀπαίδ’ ἀπώλεσας·
καὶ ταῦτα δράσασ’ ἦλιόν τε προσβλέπεις
καὶ γαϊν, ἔργον τλάσα δυσσεβέστατον.
ὅλοι’· ἐγὼ δὲ νῦν φρονῶ, τότ’ οὐ φρονῶν
ὅτ’ ἐκ δόμων σε βαρβάρου τ’ ἀπὸ χθονὸς
Ἑλλην’ ἐσ’ οἶκον ἡγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότων ἢ σ’ ἐθρέψατο·
tῶν σῶν ἀλάστορ’ εἰς ἐμ’ ἐσκηφαν θεοί·
κτάνουσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλιπρῶρον εἰσέβης Ἄργον ἑκάσφος.
ἡρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ’ ἄνδρ’ τέθὲ καὶ τεκοῦσά μοι τέκνα,
eὐνῆς ἕκατι καὶ λέχους σφ’ ἀπώλεσας.
οὐκ ἔστιν ἡτὶς τούτ’ ἃν Ἑλληνὶς γυνὴ
ἔτης ποθ’· δι’ γε πρόσθεν ἡςίουν ἐγὼ
γῆμαι σε, κῆδος ἐχθρὸν ὕλεθριόν τ’ ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ’ οὐ γὰρ ἂν σε μυρίοις ὅνείδεσι
δάκομι· τοιόνδ’ ἐμπέφυκε σοι θράσος’
ἐρρ’, αἰσχροτεκε καὶ τέκνων μιαφόνε.
ἐμοὶ δὲ τῶν ἔμοι δαίμον’ αἰὰξεν πάρα,
ὅσ’ ὕστε λέκτρων νεογάμων ὁνῆσομαι,
οὐ παῖδας οὐδ’ ἐφυσα κἀξεθρεψάμην
ἐξω προσευπεῖν ἔωντας, ἀλλ’ ἀπώλεσα.

ΜΗΔΕΙΑ.

μακρὰν ἂν ἐξέτεινα τοῦδ’ ἐναντίον
λόγουσών, εἰ μη’ Ζεὺς πατὴρ ἡπίστατο
ΜΗΔΕΙΑ.

οδ' ἐξ ἐμοῦ πέπουθας οἶά τ' εἰργάσω.

ηδ' οὐκ ἔμελλες τὰμ' ἀτμάσας λέχῃ
tερπνοῦ διάξειν βίοτον ἐγγελῶν ἐμοῖ,

οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προσθεῖς γάμονς

Κρέων ἅτιμον τῆσδε μ' ἐκβάλεῖν χθονός.

πρὸς ταύτα καὶ λέαναν, εἰ βούλει, κάλει,

καὶ Σκύλλαν ἡ Τυρσηνὸν ὕκησεν πέδου.

τῆς σῆς γὰρ ὡς χρῆ καρδίας ἀνθηψάμην.

ΙΑΣΩΝ.

καυτῇ γε λυπεῖ καὶ κακῶν κοινωνός εἴ.

ΜΗΔΕΙΑ.

σάφ' ἰσθι: λύει δ' ἁλγός, ἢν σοῦ μὴ 'γγελᾶσ.

ΙΑΣΩΝ.

ὁ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὁ παῖδες, ὡς ὠλεσθε πατρῷα νόσῳ.

ΙΑΣΩΝ.

οὗτοι νυν ἡμὴ δεξιὰ σφ' ἀπώλεσεν.

ΜΗΔΕΙΑ.

ἄλλ' ὑβρις οἱ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ἡξιώσας οὖνεκα κτανεῖν;
ΜΗΔΕΙΑ.
σμικρὸν γυναῖκι πῆμα τοῦτ' εἶναι δοκεῖς;

ΙΑΣΩΝ.
ητις γε σώφρων· σοὶ δὲ πάντ' ἐστίν κακά.

ΜΗΔΕΙΑ.
oiδ' οὐκέτ' εἰσί· τούτο γὰρ σε δὴξεται.

ΙΑΣΩΝ.
oiδ' εἰσίν ὦμοι σῶ κάρα μιᾶστορες.

ΜΗΔΕΙΑ.
ἰσασω ὅστις ἥρξε πημονής θεοί.

ΙΑΣΩΝ.
ἰσασι δῆτα σήν γ' ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ.
στύγει· πικρὰν δὲ βάζων ἐχθαῖρω σέθεν.

ΙΑΣΩΝ.
καὶ μὴν ἐγὼ σήν· ῥάδιοι δ' ἀπαλλαγαί.

ΜΗΔΕΙΑ.
πῶς οὖν; τί δράσω; κάρτα γὰρ καγὼ θέλω.

ΙΑΣΩΝ.
θάψαι νεκροὺς μοι τούσδε καὶ κλαῖσαι πάρες.
ΜΗΔΕΙΑ.

οὐ δὴ', ἐπεὶ σφᾶς τῆδ' ἐγὼ θάψῳ χερί, φέροντες ἐστὶ Ἡρας τέμενος Ἀκραίας θεοῦ, ὡς μὴ τις αὐτοῦς πολεμίων καθυβρίσῃ, τύμβους ἀναστῶν. γῇ δὲ τῆδε Σισύφῳ σεμνὴν ἐορτὴν καὶ τέλη προσάψομεν τὸ λοιπὸν ἀντὶ τοῦτε δυσσεβοὺς φόνου, αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως, Αἰγεί συνοικήσουσα τῷ Πανδίονος.

ιὰν δ’, ὡσπερ εἰκός, καθανεῖ κακῶς κακῶς, Ἀργοὺς κάρα σὸν λιβανῷ πεπληγμένος, πικρᾶς τελευτᾶς τῶν ἐμῶν γάμων ἰδὼν.

ΙΑΣΩΝ.

ἀλλὰ σ’ Ἐρεμύς ὀλέσειε τέκνων φονία τε Δίκη.

ΜΗΔΕΙΑ.

τὸς δὲ κλύει σου θεὸς ἢ δαίμων, τοῦ φευδόρκου καὶ ξεναπάτου;

ΙΑΣΩΝ.

φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

ΜΗΔΕΙΑ.

στείχε πρὸς οἰκους καὶ θάπτ’ ἄλοχον.

ΙΑΣΩΝ.

στεῖχω, δυσσῶν γ’ ἄμορος τέκνων.
ΜΗΔΕΙΑ.

οὐπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑΣΩΝ.

ἀ τέκνα φιλτάτα.

ΜΗΔΕΙΑ.

μητρί γε, σοὶ δ' οὐ.

ΙΑΣΩΝ.

κάπειτ' ἔκανες;

ΜΗΔΕΙΑ.

σέ γε πημαίνουσ'.

ΙΑΣΩΝ.

ἄμοι, φιλίου χρήζω στόματος

παῖδων ὁ τάλας προσπτύξασθαι.

ΜΗΔΕΙΑ.


νῦν σφε προσαυδᾶς, νῦν ἀσπάζει,

τότ' ἀπωσάμενος.

ΙΑΣΩΝ.


dός μοι πρὸς θεῶν

μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.


οὐκ ἔστι· μάτην ἐπος ἐρριπταί.
ΜΗΔΕΙΑ.

ΙΑΣΩΝ.

Ζεῦ, τάδ᾿ ἀκούεις ὡς ἀπελαυνόμεθ᾿,
οῖά τε πάσχομεν ἡκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῇς ἔκ θεινάς:
ἀλλ᾿ ὅπόσον γοῦν πάρα καὶ δύναμαι
tάδε καὶ θρηνῶ κἀπιθεάξω,
μαρτυρόμενος δαίμονας ὡς μοι
tέκν᾿ ἀποκτείνασ᾿ ἀποκωλύεις
ψαύσαι τε χεροῖν βάψαι τε νεκροῖς,
οὐς μήποτ᾿ ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΩΡΟΣ.

πολλῶν ταμίας Ζεὺς ἐν Ὄλυμπῳ,
πολλὰ δ᾿ ἄελπτως κραίνονσι θεοὶ·
καὶ τὰ δοκηθέντ᾿ οὐκ ἐτελέσθη,
τῶν δ᾿ ἀδοκήτων πόροιν ἔδει θεός.
τοιὸνδ᾿ ἀπέβη τοῦτο πρᾶγμα.
NOTES.

REFERENCES.

H., Hadley's Greek Grammar.
G., Goodwin's Greek Grammar.
GMT., Goodwin's Syntax of the Greek Moods and Tenses.

ON THE HYPOTHESES.

HYPOTHESIS FIRST. — Ascribed in one manuscript to Dicaearchus, who was a pupil of Aristotle, and whom we know, like his master, to have written such dramaturgical notes. A part is perhaps taken from him, but the last part is plainly written by some one else. — ἵγναται: incorrect; the play represents the marriage as already over. — Γλαύκη: Euripides does not mention her name; later writers call her sometimes Glaucce, sometimes Creusa. — μηθῶν τῆς χάρτος: again inaccurate; the gifts are sent in suing for a new favor. — Φερεκόπης, a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (ἱστορίαι) in ten books. — Σιμωνίδης of Ceos, the famous poet (556-468 B. C.), who lived chiefly in Athens. — For ὃς—ποιήσας we should regularly have ποιήσαμεν. — ὁ τῶν Νόστου ποιήσας, the author of the Nosti, one of the poems of the Epic Cycle; it was commonly ascribed to Agias of Troezen. — Στάφυλος, an Egyptian Greek of uncertain age, who wrote, among other books, a work περὶ Θετταλῶν. — δοκεῖ, sc. ὁ Εὐριπίδης. — ύπο-
βαλῶθαι, falsely appropriated, palming it off as his own, as a woman another's child. — Ἐλλάδος βίος, in three books, was Dicaearchus' chief work; it was an account of the customs, institutions, and topography of Greece. — ἐπομνήμασι: these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — ἡμφοντα, κ. τ. λ.: an unjust criticism; see on v. 899. — προπεσεῖν, burst. — εἰσβολή, opening verse. — ἔπεξεργασία, further development of the thought. — Τιμαχίδας, a glossographer and commentator of uncertain time; his remark is wrong; see on v. 3. — Ὄμηρος: Odys. ε, 264.
HYPOTHESIS SECOND. — Aristophanes of Byzantium, the famous Alexandrine scholar and librarian (about 200 B.C.), busied himself especially with the criticism of the poets. We possess many such brief notices of his on plays. The didascaliae, or statements as to date of representation, etc., were collected from the Athenian choreic inscriptions which commemorated the dramatic contests. — παρ’ οὐδετέρης, κ. τ. λ.: that is, neither Aeschylus nor Sophocles composed a play on the same subject. — πρώτος ( ipt ), i.e. took the first prize. — Εὐφορίων, son of Aeschylus. — σελήνη, namely, the satyric play Theristae. It was not, he means, in the Alexandrine library.

ON THE PLAY.

The scene is in Corinth before Medea’s house. The nurse, whose speech opens the play, is an old slave-woman, attached, according to Greek custom, to the person of her mistress for life, having been her attendant in childhood and her companion in flight from her father’s house. She comes upon the stage from out the house. The prologue is better managed than most of Euripides’; the nurse’s soliloquy is naturally brought about and discloses the situation to the hearers in an unconstrained way.

1, 2. εἴθ' ἀφελ' : for this formula of wishing, see GMT. § 83, 2; H. 721, b (fine print). — διαπτάσθαι : the ship is said to fly, as Hel. 147 and elsewhere its sails are called wings. — συμπληγάδας is object of διαπτ. The Symplegades or υπερομάδες πέτραι (in Homer πλαγιαί) are fabulous rocks believed to close together and crush ships which attempted to pass between them. Homer thinks of them as somewhere in the west, but later they were identified with two rocks at the mouth of the Bosporus, where it opens into the Euxine. κυάνεα is their standing epithet, so that they are even called αἱ κυάνεαι outright.

3. There is no hysteron proteron in this passage; the nurse says, ‘Would that the ship had never sailed, — nay, had never even been built.’

4. ἄρεισμα: this verb occurs nowhere else in classic Greek. Hesychius explains it by κώται αἵματα. The subject is still πεύκη. And would that it had never equipped with oars the hands of those noblest men. The pine is thought of as furnishing material for oars as well as for ship.

6 fig. Πέλαγος : dat. of advantage, for Pelias. — δέσποτων ἓν Μήδεια : these words make it clear to the spectators who the speaker is. — πέργυς : the place whither; H. 551; G. § 162. — θυμόν ἐκπλαγίεσσα, crazed in heart; ἐκπλήσσω of an overpowering passion such as deprives of self-control.

11 fig. A singular case of attraction. πολυτών (for πολυται) takes the
NOTES.

case of ἰν. The reason is that φυγὴ belongs not to ἀνδράνωσα but to ἀφικέρο, so that the relative clause really begins with φυγῇ, and πολίτως is inside of it, and therefore has to take the case of the relative; H. 809; G. § 154. The regular order would be ἰν πολίτως φυγῇ ἀφικέρο χθόνα, standing, of course, for πολίταις ἰν φυγῇ ἀφ. χθ., pleasing the citizens to whom land she has come in her flight. Had the poet written πολίταις, φυγῇ would be referred to ἀνδράνωσα, and the sentence so be misunderstood.

—ἀνδράνωσα μέν is answered by νῦν δὲ in 16, but there the expression is changed through the influence of the intervening parenthesis (14, 15); the idea is, ‘pleasing to be sure (μέν) her adopted townsman, and doing all she can to maintain friendly relations with her husband, but still (δὲ) involved in strife from his nefarious conduct.’

13. ἀφηθή, on her part, in opposition to Jason’s faithlessness.

14. ήσπερ by attraction for δισπερ; H. 518 c.

16. νοσεῖ τὰ φίλανα, the tenderest ties are failing.

19. ἀσυμφόρει βασιλέως, ἄφηκε. Hesych. The verb is found only here.

25, 26. συντήχουσα διακρίσει, dissolving it (σώμα) in tears. Others construe συντήχουσα χρόνον, justifying it by τῆς βιοτέως, 141, which, however, is hardly parallel. — ἰτεί means here ever since. — ἔκλυε are in tears: supplementary participle; H. 799; GMT. § 118.

30. ήν μὴ ποτὲ may be rendered except when.

33. ἀπυμάσσα μὲ, nearly = ἔγλκας, but with the idea of present continuance more prominent. This use of ἔγκω with aor. partic. (GMT. § 112, 2, Note 7; H. 797) is a favorite one with Sophocles and Euripides, but is probably not found in Aeschylus.

35. ἀπολέσσαι is passive; to be bereft. μὴ ἀπολ. joined by synizesis.

37. νῶν = κακῶν, as often.

38. βαρεία, resentful.

40-43. The two first of these verses are plainly interpolated from 379 ff.; the others might be retained (reading μὴ for η) but that τῆς φωνᾶς is awkward and obscure. If the princess is meant, there should be some designation of the gender.

45. καλλίνος means victory, or the honors of victory; so τὸ καλλίνος is used Pind. Nem. 3, 17. In the absence of the article it is better to take it as neuter, than as masc. with στέφανον understood, as some have done.

46. οὗτοι παιδεῖστε στείχοσα, here come the children. For this use of δικε, very common in the drama, see H. 678 a. — The learner should note the difference between τρόχος and τροχὸς.

49. The παῖδες, who now enters with the two boys, is an aged family-slave of Jason’s. Wealthy Greeks, when their boys had outgrown the nursery, gave them into the charge of such trusty slaves, whose duty
it was to attend them wherever they went. — δεισωλήνη limits οἶκων κτήμα
taken together.

50. τοῦδε should be translated thus. It is similarly used in 689 below.

52. σοῦ may depend upon either μόνη or λείπεσσαί.

57. The Greeks had a superstitious belief in the efficacy of confiding
secret anxieties to the natural elements. Andromache (Andr. 91), Electra
(Eur. El. 59, Soph. El. 89), and Creusa (Ion 885) do this. A disquieting
dream is thus told to the air (Iph. Taur. 42) or the sun (Soph. El. 424).

58. μολούση, as if μοι, not με, had gone before. Several such places are
found; thus Iph. Aul. 491, ἄλλως τέ μ' Ἑλεο...εἰσήλθε συγγίνεσαι ἐννοο-
μένῳ. Cp. below 744 and note. The comic poet Philémon (Athen. vii.
p. 288) parodied this passage thus: A cook says,

δῶρ' ἰμερός μ' ἐνήλθε γῆ τε κοῑράνῳ
λέβα μολούση τοῦφον ὡς ἑκκύκλῳ.

59. γάρ in questions expresses surprise. Transl. what!

60. Ἰηλῶ σε. Enviable simplicity! — μέσοι (schol. ἀκμάζει), is at its
height, or in the middle of its course.

61. μύροι: nom. of exclamation rather than of address. Medea is
meant, μύροι being used here exceptionally as adj. of two endings. This
is a common thing with Euripides; cp. 1197 δῆλος, 1375 βδίως.

65. πρὸς γενέσθαι: see on 709.—σώσον, acc. of person (H. 553;
G. § 164), the acc. of the thing being omitted.

67. οὐ δοκῶν κλάνει, pretending not to be listening. Cp. Hipp. 119, μὴ
dόκει τοῦτον κλάνει. οὐ δοκῶ is used like οὐ φημι, δενυ, οὐκ ἔως, forbid, etc.

68. πεσσόντες, the gaming-place. So οἶχθων, the fish-market, τὰ λάχανα,
the vegetable-market, and others. The game of πεσσονί resembled ours
of draughts, in that it was played on a checkered board with men (ψῆφοι).
There were several varieties of it.

69. All fountains were considered sacred. The famous Pirene, after first
welling up near the top of the Acrocorinthus into a basin with no visible
outlet, flowed underground and reappeared in the lower town, near the
street leading to the Lechaean, where it was adorned with handsome ston-
work, and was a favorite place of resort. See Curtius's Pelop. Vol. II.
p. 528.

72. σαφῆς, true, correct.

73. οὐκ εἶναι: a very exceptional use of οὐ. The rule would require μή.
The expression seems to be analogous to χρῆ οὗ with infin., which is frequent
in Eurip.; see below 574; Androm. 100, χρῆ δ' οὕτως εἰσεῖν οὕτως ἀλλιών
βροτῶν: Hipp. 645, χρῆν εἰς γυνὴκα πρόσωπον μὲν οὐ περάσαι: in cases, too,
where it is impossible to say that οὗ forms with the infin. a simple idea.
The usage arose probably thus: first the οὗ was put directly after the χρῆ
for reasons of emphasis, still belonging to it (so Hipp. 507, and perhaps the
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above passage of Androm.), then it gradually attached itself to the infin., and allowed itself to be separated from χρή.

74, 75. πάσχοντας is supplementary partic.; cp. 38. See GMT. § 112, 1; H. 800. — el καί because of the negative idea implied in the foregoing question: (surely he will not) even though he has, etc.

76. κηδεμόνας: H. 581; G. § 175, 2. λείπειται expresses inferiority.

78, 79. ἀπωλέμεσθα: for the tense see GMT. § 19, N. 6. The nurse speaks for her mistress and the household. — προσοιάουμεν seems to mean receive in addition. A corrupt gloss of Hesychius, προσοιάονθε. προσδέξεθε, confirms this view, though we should have expected the middle. It is the idiom by which, roughly speaking, involuntary acts are spoken of as if they were voluntary. So Hipp. 831 ἀνακμῆσαμαι, am receiving on myself; Heracl. 296, ψυχὴν διακαίασαι, lose his life. Wecklein aptly compares ἀποβάλλειν, lose. — ξυναληκέναι: the figure is that of a boat which ships a fresh wave before the sailors have bailed the first one out. Cp. Ion 927.

83. δίλοιν μὲν μὴ: the meaning is, I will not indeed wish that he may perish. So Soph. Phil. 961, διλοι μὴν, πρὶν μᾶθωι εἰ καί πάλιν γυναῖκες μετολογεῖν. In both cases the curse is on the speaker’s lips, but is revoked at the moment of utterance.

87. κήδοντι χάριν, from motives of selfishness. This verse looks like an interpolation.

88. εἰ — γε = ἔτη, seeing that; hence ό, instead of μὴ, is admissible. Jelf’s Grammar, § 744, 1. The clause depends on ἀρτι γεγυνώσκειν, the idea being, ‘Are you just beginning, in view of Jason’s neglect, to recognize the self-love of men? Did you never meet with an instance of it before?’

90, 91. ἐρημώσας ἔχε, keep secluded. — πελάξω is transitive here and 760, but has its ordinary intrans. sense, 101.

93. δρασεῖν: a desiderative verb; H. 472, Rem. j.

94. πρὶν κατασκηνᾶσαι τιν: “πρὶν with the infin. after negative sentences is rare in the Attic poets, but more frequent in the Attic prose.” Goodwin, MT. § 106, 2, N. 2. κατασκηνᾶτω only here takes the accus. It probably means, strike down as with a thunderbolt (Schol. βλάψαι...δον κεραυνώσαι); with dat. on the contrary, simply fall upon.

96, 97. Medea’s voice is heard in soliloquy within the palace. The ana-paestes which she speaks are tinctured with Doric forms, while those of the nurse are free from them. Anapaestic systems admit Dorisms only exceptionally, to impart greater solemnity or pathos. — πώς is causal genitive in exclamation (H. 592 a; G. § 173, 3) joined to an adjective, as often; cp. 1028. — πώς ἀν διλαμβαν: would that I might die. This form of wish (GMT. § 82, N. 5), not rare in tragedy, occurs again 173.
96. τὰς ἐκάνθος, There it is! literally, ‘this is that’ (spoken of before). A common colloquial formula.

106 fig. It is plain that the storm-cloud of wailing, just beginning to rise, will shortly dart upward with greater fury. I have given ἄναψει (from ἄναψω = ἄνατσω), a suggestion of Elmsley’s, based on an old variant ἄναψει found in the Schol. and one Ms. The common reading, ἄραψει, is hard to explain. Some take it as active for middle, ‘will blaze forth’ (with lightning), but neither ἀπεκόρου nor its compounds ever use the active in this sense. Others supply Medea as subject, ‘that she will light up,’ but this accords ill with the opening of the sentence, which shows that νέφος is meant as subject. By reading δηλα or δηλοι we might retain ἄραψει. ἀρχὴς ἔχειρωμεν = αἰρόμενον ἐκ ἀρχῆς, rising from its starting-point. With νέφος ομαργής cp. στεναγμῶν νέφοι, H. F. 1140.

112. Ὑπάρχουσιν ταῖς: in spite of the nurse’s caution, the children, who here enter the house with their attendant, are espied by Medea.

116. συν may be rendered pray. The exact sense is, ‘What share do you fancy that,’ etc. The nurse does not, of course, intend this for Medea’s ears.

118. ὑπεραλγᾶς, as implying anxiety, takes the construction of a verb of fearing. ὑπερ-, exceedingly.

119. Σανά τυράννων λήματα: the nurse has Medea in mind, by no means Creon, as Paley thinks. Medea, as a king’s daughter, may be called a τυράννος. For the sentiment the Schol. compares II. a, 80 fig.

122, 123. γὰρ may be justified by supplying the thought, ‘All this I disapprove,’ implied in the tone of the preceding sentence. Meanwhile, one might translate, The fact is. See, however, on 573. — ἐν τούτων, on a footing of equality with one’s fellow-citizens, as in a democracy. To live thus, the nurse says, is better than to be a king. A like sentiment Ion 621, Iph. A. 16. — μεγάλως: not to be understood of regal state, which is entirely deprecated, but of a less dangerous magnificence, the sense being, ‘securely at least, even at the expense of all grandeur.’

125–130. Construe τοῦνεμα νικᾷ εἰκαίν, the name is a better one to speak. Notice τρόπων μᾶν—τε in correlation; so below, 232, 1101 (cp. 429). — λέγεται (ἐστι): subject is τὰ μέτρα understood. — τὰ ὑπερβάλλοντα, κ. τ. λ., what exceeds due bounds avoids no wholesome thing to mortals. ‘μηδὲν ἄγαν’ is the mainspring of Grecian ethics. All excess is ὅθρος, which the gods punish by sending ἄτη. — ἀπεδοκεῖν: gnomic aorist; H. 707; GMT. § 30. Its subject is still τὰ ὑπερβάλλοντα.

131. The chorus of Corinthian women now appears in the orchestra and sings the Parodos, which consists of four parts,—proöde, strophe, antistrope, and epode,—separated from each other by anapaests of Medea and the nurse.
134. ἵπ’ ἀμφίπτλος, ε. τ. λ.: the meaning of these words is doubtful. They are, I think, best taken thus, I heard a cry near the doorway within the house; the chorus inferring Medea’s nearness to the door from the distinctness of her voice. ἵπ’ as Heracl. 239, ἵπ’ ὤ. Other ways are possible: 1. Being near the porch (Medea’s) I heard a cry within the house. But the chorus has just arrived and was not ‘near the porch’ when Medea last spoke, 111. 2. Being near (my own) doorway I heard a cry in (Medea’s) house. So Wecklein. 3. Joining ἀμφ. μελαθ., being near the double-doored house, I heard a cry within. So Elmsley, Paley, Klotz. To this the same objection applies as to 1, and the position of ἐνω is, besides, unfavorable. 4. I heard a cry inside, in the double-doored house; ἵπ’ as in ἵπ’ ἀλήθειας, etc., but this use belongs rather to later prose. ἀμφίπτλος occurs only here. Klotz and Paley, taking it adjectively, refer it to the outer and inner door (ἀθλειας and μεταλαθειας), but the word as applied to a house can only mean having a door on both sides. But as a substantive τὸ ἀμφίπτλον can mean doorway or vestibule; cp. ἀμφίθυρον, Theocr. xiv. 42, and Schol. II. ω, 223, “Κύριοι δὲ παστάδα ἀμφίθυρον, Ζικελοὶ δὲ τῷ ἀθλείῳ θώρακ”; also πρόθυρον. — ἐνω, as often, is for ἐντός, without any idea of motion.

136. συνήδομαι for rejoicing at misfortunes is rare, but Hippol. 1286, τὶ τάλας τῶδε συνήδει; cp. Rhes. 958.

138. ἵπ’...κεκράμνα, since it (the household, especially Medea, see v. 11) has endeared itself to me. κεκράμνα (sing.) from κράμνω.

139. βόμοι, house, i. e. family. — τὰς, all that.

142. ὀδινὶ παρ. φρίνα, nothing comforted at heart.

147. βρώταν, object of καταλωσίαν. The same expression, frag. 984, καταλωσίαν τὸ βρωτόν; the active Suppl. 1004, καταλωσίσατα βρωτόν. — προθυσία (ἀπὶ τῆς).

149. ἄχθαν (= ἄχθη) is a correction of Nauck, after Elmsley. The Mss. have λάθαν, but the tragedians, so far as can be made out, use the second syllable of λάθα always long.

151—153. τὶς σοι ποτὲ, κ. τ. λ.: What longing of thine for that dread resting-place (the grave) would fain hasten the final issue of death? ἀπλάστου is due to Elmsley, the Mss. having ἀπλάστου or ἀταλάτου; some retain the latter, understanding κομάς of the marriage-bed. The future συνέσπει expresses present intention or will: GMT. § 25, 1, N. 6; Kühner, Ausf. Gramm. § 387, 4. Yet it is rather oddly used, and there is some probability in Weil’s conjecture, who reads συνέσπει θανάτου τελιντόν, as a separate sentence: ‘death will of itself come quickly enough.’ On θανάτου τελιντόν see H. 551; G. § 167, Note.

Be not exasperated with him for this. τῶς is properly the cognate accus., H. 547 c; G. § 159, N. 2. Elmsley takes it as thus, which, however, will not do in μὴ μου τῶς χώσα, Od. ε 215, ψ 213. See lexicon for the literal meaning of χαράσσεσθαι.

Themis, as goddess of divine justice, is appealed to for redress of wrongs, as Soph. Elec. 1064. Hence she is called εὐξεία below, 169, and ἱκεσία, Aesch. Suppl. 360. Artemis is the special protectress of females, so naturally invoked by them, as Soph. Elec. 626, 1238; Aesch. Suppl. 1031; Eur. Phoen. 152, 191. — ἀρχήν ἄνθρωπων, namely, when she consented to leave her home with him.

ἀνοικτὸς μελάθρος: H. 604 end; G. § 188, 5, Note. — πρῶθεν ἀδικεῖν; "the Greek idea was, that to begin the wrong, ἔναρξεων ἀδίκως, involved the entire guilt, any retaliation being then lawful. Cf. 1372." (Paley.) πρῶθεν may be rendered unprovoked.

ἀνανάσθην: from ἀναναίω; ἀναρχεῖ goes with it. — κατα, Apeytus; see Introduction, § 11, and note on v. 1384.

Ζήμη: whereas Medea, 160, has not invoked Zeus. This has troubled many commentators, ancient and modern. But Zeus ἄρχει, the guardian of oaths, would be the first deity on whom Medea would naturally call; and we may suppose that in her previous outbursts (see v. 21) she has called upon him, and that the nurse forgets what particular divinities she has just appealed to. If an emendation is necessary, that of Nauck, Ζηνός for Ζήνα θ' (cp. 208, and note), is easy.

ἐν τιν μικρῷ, with (the commission of) any trifling deed.

πῶς ἀν, κ. τ. λ., as 97.

εἰ τω, H. 830 at end; somewhat differently GMT. § 53, N. 2. — βαρύθυμος is sullen, opposed to δύσθυμος, quick-tempered, impetuous.

τὸ πρόθυμον = πρόθυμα, G. § 139, 2; H. 496, 6th ex.

φαλα καὶ τάξις αἴθα, sc. εἶναι. τάξις = ἡμᾶς, more exactly our party; so Aesch. Pers. 1. The meaning is, say too that we are her friends.

συνόνωσα is Wecklein's emendation (who, however, gives τι πρὶν). — The subject of κακώσαι, Medea, has to be understood.

εἰ, as to whether; a simple indirect question after an expression of fearing; GMT. § 46, Note 6 (c). Here and Heracl. 791 it stands for μὴ ou, but Andr. 61 for μη.

μέχριν χάριν τίνις means the favor of this trouble, as it were μ. χ. τοῦθεν. — πρὸς κυρίως, will grant freely, beyond my obligations.

Σήμερα: cognate acc. with διωταυρώματι, as if with διωκεῖα.

The tenor of the following passage is that music might, if rightly employed, be made a comfort in grief, whereas it is only used to heighten needlessly the merriment of feasts.

The correlative of μέν is δὲ, 195. — ἀκούασ, entertainments.
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197. ἐπὶ δὲν refers to λύτας. — θάνατος, violent deaths.

200–203. ίσα, where. — τρισθον (utter in long-drawn strains) of the physical act of singing. — τὸ παρὸν πλήρωμα together. πλήρωμα, physical satisfaction. The sense: 'feasts are merry enough without the aid of song.' — The nurse here enters the house.

205 fig. Take λυγρά adverbially (or rather as predicate adj. of effect, = ἄστε λυγρὰ εἶναι). μογρά belongs with ἄξεα, and the phrase ἄξεα βοῦ, as containing a simple idea (= θρηνεῖ), governs the accus. τὸν...καλόνωμφον. And loudly crying forth her grievous woes she complains of the false bridegroom, etc. Such constructions, in which a verb and accus., taken together, govern a second accusative, are not infrequent in tragedy. Soph. Elec. 124, τάκις οἴμωγαν τὸν Ἀγαμέμνον; Bacch. 1289, τὸ μέλλον καρδία πήδημεν ἤχει.

208. τὸν Ζηνὸς Θείμα, Zeus' own Themis; that is, his πάρεδρος (Pind. Ol. 8, 27), and inseparable companion. So Θείμα Δίκας κλαπιόν, Aesch. Suppl. 360. She is here said to have led Medea into Greece, the idea being that Medea went in reliance on Themis as guardian of the oaths of Jason.

211 fig. δὲ ἀλα νόμον, over the sea in the night. — «πότον κλεῖδα: the strait of the Bosporus; called ἀπερατος, impenetrable, because of the Symplegades which guard it. ἀπερατος has this meaning Aesch. Prom. 153 and 1078; elsewhere it means endless. Some give it the latter sense here, justifying it by Homer's Ἑλλησπόντος ἄπειρος, 11. ὦ 545. Both meanings of ἀπερατος arise naturally, since ἑρατω means either pass through or go through with.

214. Medea appears on the stage.

215 fig. A difficult passage. Probably the following interpretation (Seidler's) is the right one: Ι know many haughty men, some from personal acquaintance (διμαθῶν ἰπτομένη, others who are strangers; and these (namely, both the above classes, all the σωματος) from their reserved demeanor have got an evil name and a reputation for indifference. This use of ἀτι διμαθῶν, with my eyes, from my own observation, is found Aesch. Ag. 987; nearly the same Aesch. Suppl. 207, Soph. O. C. 14. ἐν θυραμος, among foreigners or strangers, the usual meaning of θυραμος in Eurip. The θυραμος τοῦ is one slow to make advances, not meeting one, as we say, half-way. (Some editors, with the Scholiast, explain τοῦτοι μεθ...θυραμος 'some in retirement, others in public life.') For κτάσαι = get the reputation of, cp. I. T. 676, δειλὴν κακήσσωμαι, and Soph. Ant. 924.

220. ἄστε after βροχῶν, H. 514 d, last part.

222–224. Strangers especially, she says, should adapt themselves (προσχωρεῖν) to their adopted land, though, to be sure, not even in citizens are stubbornness and ill-breeding (ἀμαθία) praiseworthy. Hermann sees in this last verse an allusion to the demagogue Cleon. The aorist ἐφεσα and
some others are used to denote a feeling or resolution (or the expression of the same) which has already arisen in the speaker’s mind, where we employ the present. GMT. § 19, N. 5; H. 709.

228. ψυχήν δισθάρακε, has broken my heart.

228. ἐν δ...πάνω, for he with whom my all rested. — γιγνώσκει: the Mss. have γιγνώσκετε, due, as the Schol. expressly says, to the actors, who misconceived the sense. γιγνώσκω and γιγνώσκει have also been conjectured.

231. φυτόν, like our creature, in a deprecatory sense.

232 fig. πρότα μὲν answered by τε: (‘first buy the husband, then serve him’) unless, indeed, the correlative is 235 fig. — χρημάτων ἑπερβολή: rightly explained by Paley, “by outbidding others in the offer of a wealthy dower.” Cp. Andr. 289, ἑπερβολαι λόγων δυσφόρων, vying with each other in hard words. ἑπερβάλλει means outbid. Euripides has transferred the usage of his own time to the heroic age, in which the custom was quite the reverse, the suitor bidding for and buying, as it were, his wife. — τεύχο, τὸ δεσπότην λαβεῖν. For the expression cp. Soph. O. T. 1365, πρεσβύτερον ἢ τι κακοῦ παῖδι, an evil worse than evil.

235 fig. ἅγων, risk. — By ἀπαλλαγή is meant the ἀπόλυμα or formal separation from, the husband, attainable to a woman only through a difficult process at law, and looked upon at best as scandalous. The husband, on the contrary, might repudiate (ἀποκυμένον) his wife at pleasure. Here, again, Eurip. has Athenian institutions in mind.

238–240. The sense: ‘a woman who has come by marriage into a foreign land has need (in order to live happily) of supernatural foresight, if she has learned nothing from her relatives as to the disposition of him who is to be her husband.’ This is the best that can be made of the Mss. reading. ἦτε is equivalent to ἦτω. Not the difficulty of selecting a husband is meant (for that is not compatible with the tense of ἀρχιμεν), but that of living agreeably with him afterwards. And to make this meaning plainer some alter the last line, reading ἦτως for ἦτο, or χαρίσεται for χρίσεται.

241, 242. ὦ goes with ἰτωνομεναίον. — βιλκ, restively, like an intractable horse.

245. έτανον: gnomic aor. See on 130.

247. πρὸς μὲν ψυχήν... τῶν ἄνδρών, Schol. Athenian custom confined women strictly to their homes. βλέπων implies devotion; cp. Ion 614, εἰς διμαρτα σῷς βλέπεις, and Andr. 179.

250. κάκος φρονοῦντες: syntactically with λέγουσι, yet standing by itself; wrongly though. Just so Heracl. 55.

252. ἀλλ' οὐ γάρ, but (enough said, for)...not; H. 870 d. — ἔκασ, applies.
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258. μεθορμισασθαι, (with whom) to seek a haven of refuge from, etc. Properly, to change moorings away from something.

259. τοσονδε: observe the rather unusual accus. of the thing with τυγχάνει: cp. Phoen. 1668, οὐ γὰρ ἐν τῷ χοίρι τάδε. — βουλήσαται τοις βοσκομαι: the idea of the future fulfilment of the wish is in the speaker's mind and tries so to find expression. Just so Soph. Aj. 680, O. T. 1077, O. C. 1289.

261. τόσον δικαιν: the construction is unusual, but right; τινεσθαι των δικαιν strictly means cause a man to pay a penalty.

262. ἢ τε = ἐκείνην τε ἢ. The Mss. have ἢν τε, which cannot be satisfactorily explained. A man is said γαμεῖν των, a woman γαμεῖσθαι τυμ, but what can γαμεῖσθαι των mean? As a case of attraction, ἢν τε is not justifiable, for in such places the nom. is invariably retained; see v. 515, Alc. 338 στυγών μήν ἢ μὲ ἔτυκτον, Or. 1165, Ion 669. Of other explanations the only one at all tenable is Hermann's, who thinks γαμεῖσθαι properly a causative middle, to get (one's self or another) married, and that γαμεῖσθαι τὴν θυγατέρα can be said like διδάσκομαι τὸν παῖδα. He would then render, 'and her whom he (Creon) has given him to wife.' But, as no similar example can be found except it be II. i, 394 (and even this is not quite parallel) this use remains, for Attic, more than doubtful. Elsmale first gave ἢ τε.

263, 264. The proper correlative of τόλλα μήν is δειν δε below. See on 413. — δειν δε and σιθι. εἰσοραίν, two separate modifiers of καῦ.

271, 272. Creon appears with attendants (διαδέοιτε, 335). — εἰσθεν, I command (finally, as something already resolved on), see on ἀπέστα, 223.

278, 279. κάλλω are reeving-ropes; so δείκναι κάλλος = shake out reefs, set sail (= λύσα τόθα, Hec. 1020), cp. Tro. 94, H. F. 837. The figure is that of one ship pursuing another. — εὐπρόσωπος εἰσβασίν, accessible landing-place. προσφέρεσθαι is used of putting in to shore, Xen. Cyr. 5, 4, 6.

284. συμβάλλοντες...σέληνος, many circumstances contribute to this fear, literally, contribute (a part) of this fear. H. 574 ε; G. § 170. In the next line explanatory asyndeton; H. 854.

288. τόν δόντα, κ. τ. λ. Medea's own words, as reported to Creon.

293. δόξα, my reputation, for σοφία.

295. ἅδεικνυσθαι, have instructed, causative middle; H. 689 b; G. § 199, Note 2. — σοφοῖα: predicate adj. of effect, = ἠστε σοφοῖ εἶναι: cp. Elec. 376, διδάσκει δ' ἄνδρα...κακών. The thought of the following verses was suggested by the poet's own experience. See Introd. § 1.

296. χειρί...ἀργίλας, for, aside from the charge of sloth which they have to bear besides. ἔχειν ἄργιαν is said like κτάρσαι ἥθωμαν, 217. This idiomatic use of ἄλλοις, on the other hand, besides, is well known. H. 538 ε (end). So Ion 161, ἄλλοις...κόκνος, a swan besides.
304. Interpolated from 808.

306. ἔστε...ἐκαὶ. depends on ὣς ἐχει μου.

314, 315. καὶ γὰρ has not its usual force here, but καὶ = καὶ τερ and goes with ἂν ἴκες μου. — ἄρκετα: when a woman speaks of herself in the plural, she uses masculine, not feminine forms; H. 518 d. — κρασσότων: H. 551 end; G. § 175, 2.

316, 317. ἄνω φρονών with βούλευτοι. — Βούλευτοι, lest you are devising. In strictness, the pres. subj. in such cases refers not to a present act, but the future disclosure of a present act ('lest it may turn out that you are now plotting'), so that the rule (GMT. §§ 12 and 20) that the subjunctive in final and object clauses refers to the future, still holds good. The MSS. here have βούλευτοι, which could be retained only by translating, 'lest you may (prove to) have plotted.' This usage of aor. subj. is Homeric (II. α 555, κ 97), but I know of no Attic example. The correction is Elmsley's.

319, 320. ὡς ἓν ἄδρω, and just so. This adverb is often written ἄδρων, but wrongly. It comes from ἄνω, with changed accent, not from ἄνων. ὡς ἄδρων (ὡσάδρων) is simply the ablative of ὧ ἄνω. — φιλάσσων, to keep watch of, not quite the same as φιλάσσεσθαι.

322. ἃπασ: perf. of ἃρα ἄπασ. Do not confuse this perf. ἃρα with the 2d aor. ἃρα ἄπασ, ἃρα ἄπασ. The former is intrans., the latter transitive.

324. πρὸς σὲ γονάτων, sc. λεκτεύω. In adjurations, σὲ is commonly placed between πρὸς and its genitive (so per te deos oro), and often the verb which governs it is left out. Cp. Alc. 275, μὴ πρὸς σὲ θεῶν τλησ με προσθίησαι. H. 885. On γονάτων see note on 709. Medea clings to Creon in the attitude of a suppliant here and again 336.

329. (Well do you speak of country) for to me at least 'tis far the most precious thing I have, save only my children. Meaning that the safety of both requires Medea's banishment. — ἡμῶς in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331. That, I fancy, is just as circumstances come about. ἔτοιμ is here a simple relative, and so takes ἀν; GMT. § 62. — καὶ emphasizes τόχαι; ('circumstances too influence the matter').

334. (Your troubles forsooth!) 'T is I who am in trouble, and in trouble enough, too. For the two meanings of the perf. κέχρημαι see lexicon, and cp. 347. The last part of this verse is added simply for fullness, according to the idiom of confirming a statement by denying its opposite, as λυπῶν θέαμα κεινός φιλόν, Tro. 1157. Others explain, 'I have no need of other troubles, and so cannot relieve you of yours,' in answer to the words ἄριστος ὀφέλος, as if Creon had asked her to take his troubles on her own shoulders. This involves a sort of grim witicism, and seems rather trilling.
338. τοῦτο: τὸ μὴ φεύγειν.
341–343. φροντὶς, accus., not dative. — ὅ, qua; in what direction and so whither. — ἀφορμή, resources, means, properly a starting-point. The meaning, place of safety (Lidd. & Scott), is wrong. — οὖν προτιμᾷ, does not at all care or think it worth while.
345. εἰ φιλορροι: GMT. § 56.
349. The perf. διέφθαρα is always transitive (= διεφθάρα) in Attic poets.
350. ἐκαμπτάνων: see on Ἕκτημένη, 26.
356. ἔρασις, the best Mss., which without αὐ is, of course, a selecism. Others ἐράσις. But these two verses are in all likelihood interpolated; the words ἔλεηται...οὐδε mark the end of the speech: Κρόν. here departs.
358. μαλα...ἀκένω: see on 96.
359 fig. I give with Kirchhoff the reading of the best Mss. Take τίνα with σωτηρία; what savior through hospitality...? δόμον and χῶνα are appositives. πρὸς ξεινίαν adverbially, like πρὸς βιαν, πρὸς φιλίαν, strictly conformably to, or in the way of hospitality; with σωτηρία as with a verb (‘whom to save you in hosp.’), cp. on 479. It must be confessed, however, that this is hard, and that probably ξεινίαν is to be bracketed with Weckl., τίνα then going with ξεινία. The easier reading προξεινίαν rests on slender authority.
365. ἄλλα...οὖ, but things are not yet come to that pass, don't think it. That πω belongs not with μὴ δοκεῖτε, but the preceding, is seen from Arist. Eq. 843; Aesch. Prom. 511, where the same idiom occurs. The confused order here heightens the intensity.
367. τοῖς καθεστάσιν: Creon is meant.
370. οὖθε—οὖθε, not even—nor. — χερῶν, dative, with my hands. If genitive, the sing. χερῶ would have been used.
372, 373. ἔλεν, thou art. — ἀφήσων, has left me free to remain. ἀφῃσι is not often so used with infinitive (except it be of a verb of motion, Soph. Phil. 1349), but Plat. Legg. 7, 806 c, τὸ ἑλν...ἀφῆστα τρυφᾶ; and ibid. 2, 657 e.
382. ἀπερβαλώνουσα, said of passing the threshold, here in entering (so ἀπερβαλὼν πόλις, Aec. 829), but Ion 514, in coming out.
384, 385. κράσιτα: H. 518 a. — τὴν σύβεταν (δἰ), adverbial. — τεφ. σοφία, namely, we women, the sex in general. Elmsley conjectured σοφί, so as to mean Medea herself: see on 314. But poison was a recognized woman's weapon; see Ion 616, 845, and frag. 467.
396. καὶ δὴ ἦθερα, suppose now they are dead. Cp. 1107.
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389. τέφρος: metaphorical.
391. But if a fate devoid of all resource decree my exile.
393. τῶλμας τὸ κάρφων, the height of daring.
396. Medea has an image of Hecate, patroness of witchcraft, in her house. Such 'private shrines, Ἐκάτως, were common at Athens.
398 fig. The γάμοι will be bitter to bride and bridegroom, the κήδος and φυγαί to Creon.
404. τοίς Σισυφάδοις, κ. ρ. λ.: from the Sisyphans and from Jason's bride. The διάφορος with διάφορος denotes the person from whom or in whose mind anything is incurred. Σισυφάδοι is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was κέρδος τῶν ἄρα-"μον (Il. § 153), and otherwise in ill repute. Creon especially is meant. Wedlock is put for the bride, as Andr. 108. (Others, joining Σ. and γάμ., explain 'from the marriage of Sisyphus's descendant and Jason,' as dat. of cause, I suppose. But the second τοῖς forbids this; moreover, the context requires dat. of the person whose laughter is feared. Probably, however, we should read τοῖς ἀρ. τοῖς ἀρ.: 'from this Sisyphean bride of Jason's.'
406. ἐκατοστασις: referring back to 400. — πρὸς δὲ καὶ πρὸς γυναῖκας, and, besides, we (I and the rest of my sex) are women.
410. Medea remains on the stage during the choral song, the burden of which is: (1) The infidelity of men; men will, the chorus says, henceforth have that name for faithlessness which hitherto has been borne by women. (2) The forlorn condition of Medea. — ἐνω ποταμῶν, κ. ρ. λ.: "Rivers flowing backward" was a proverbial expression for whatever happens contrary to the ordinary course of things. — ἱππόν: all rivers are sacred.
413 fig. ἀνθράκεις μὲν is answered by τὰν δ' ἐμάς, not θεῖς δὲ. The first δὲ is only connective, or at most but slightly adversative. Just so 263 fig. It is a question whether we ought to read τέ in such cases. — θείων πτοιτισ, faith plighted in the sight of the gods. (Paley.) — τὰν δ'...φαμειρ, report will bring about a change to my (that is ours, women's) life, so that it shall have a good reputation.
421 fig. μοῦσα ταλ. δοῦλων, the strains of ancient lays. — ὠμοθεμαί = ὠμοθεμαί. This kind of contraction is rare in tragedy: Hipp. 167 ὀμειρεῖ, Iph. A. 789 ὀμειρεῖ. ὀμειρεῖ has a bad sense here, as not unfrequently. Eurip. was thinking of passages in Homer and Hesiod, but especially of the iambi of Archilochus.
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424 fig. ὡ γὰρ, κ.τ.λ.: the sense is, ‘we women have not the poetic gift, or we might ourselves sing a song in answer to men.’ γὰρ is used in anticipation of the following sentence, the idea being, ‘for a song might easily be sung, though I cannot myself sing it.’ — ἀναγχαίον δὲ, would (proceed to) sing. See on 1351. — ἀναγχαίον δὲλαν: Homeric; Odys. θ 498.

428 fig. μακρὸς ἄλλον, κ.τ.λ.: a long life (the experience of a long life) has (i.e. can furnish) much to say about..., etc. — μὴ—τε: see on 125. — μὴπάν, mutual relations, properly part or share in life in relation to one another.

431 fig. παρηγορεῖ shortens the penult often in Eurip., only, however, in lyrical passages or anapaests. Many critics distrust the Mas. and would restore παρηγορεῖ everywhere. — διώκει, parting, passing between. (Others, passing the limits of, as in Aesch. Suppl. 544, γαϊών διώκει, but this sense seems natural only with γαϊῶν, τόλων, and the like.)


439. χάρις, reverence.

442 fig. μεθορμίσωσαι, as 253. — τέρα = τάρεσσα. — τών δὲ...καταντα, but another princess, more potent (to charm) than that couch of thine, has risen up against thy household. — εἰσὶ—δὲ instead of εἰσέ—τε, by a slight anacoluthon; cp. H. 855 b: so Soph. Trach. 1151, εἰσέ μὴτηρ... ταίης δὲ, and elsewhere.

446. σὺ νῦν, κ.τ.λ.: cp. 292.

451, 452. καμολ μὴν, κ.τ.λ.: for myself indeed I care not; go on forever, if you choose, saying that..., etc. — ἵδινον outside its clause, yet retained in the nomin.; cp. Bacch. 173, ἵν τε, εἰσωγγέλλες τερεσίας δι' ὑμίν.

453, 454. τυράννους, the royal family. — τῶν κάρδισ, clear gain. — φυγή, with exile only, and not rather with death.

456. ἀφήνων: impf. of attempted action.

459, 460. καὶ τῶν, even after this. — τῶν δὲν λογον. in opposition to ἀναρήσεως: not having failed my friends, but, on the contrary, providing for thy interests. ἀνακέρατο (ἀνεγραφοῦ, ἀνακέρατο) is construed with the dative in two ways. (1) Dat. of dissadv.; flag, or give out in serving; as ἀνεκέρατο φίλοις, desesse amicitis, Andr. 87; and in this place. (2) Dat. of cause; sink under, give out in: so ἀνεκέρατο κακοῖς, ἀλῆγε, πίνωσ, Or. 91, Hec. 942, Alc. 487. In both these cases the verb has its meaning of tire, flag. Quite distinct is (3) its use with accus., meaning renounce, disown; ἀνεκέρατο τόνων, ἀκοιλāv, Suppl. 343, H. F. 1354, Alc. 737; and, furthermore, (4) the meaning forbid.
463. καὶ γὰρ εἰ, for even if; καὶ going with εἰ, and γὰρ referring to ἥκω above, the intermediate sentence being parenthetic.

465 fig. τούτῳ γὰρ, κ. τ. λ.: for this (the term παγκάσωτε) is the bitterest reproach for thy unmanliness which I can utter in language (γλῶσσα), though I feel yet deeper scorn in my heart.

468. Interpolated from 1324.

469. ὑπάρχον in a good sense, = θάρσον.

474. κακῶς goes with κλόως as well as λέξασα. The student will remember that κακῶς κλόως (ἀκόκως) is passive of κακῶς λέγων.

476. A noteworthy example of Euripidean signatism, a trait ridiculed by the comic poets. Cp. 380, 404, 1217, and for other alliterations 323, 340.

479. τεύχλαιοι: dative of means with ἐπιταταγμα as if with a verb (ἐπιστατοῦντα). — θανάσις γόνην: see Introd. § 11.

482. κατάνασα: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, ἀνίκτωσα. H. 686. — ἀνίκτωσο, κ. τ. λ.: held up for you a torch of safety. (Wecklein, however: rose on you as a guiding star.)

485. προθύμος μᾶλλον = προθυμοτέρα. For the second comparative σοφωτέρα see H. 660 b.

490, 491. Childlessness of a wife was held to justify her divorce and the taking of another. — συγγνωστά: see on κράτωσα, 384. The best Mass. συγγνωστῶν ἦν, which some depend on the principle of χρῆν, εἰκῶ ἦν, etc. (GMT. § 49, 2, N. 3). But these imperfects are regularly used without ἦν only when the necessity or propriety is not met by the facts. In the present case συγγνωστῶν ἦν would mean, 'you would be justified in doing what you are now not doing,' but συγγνωστ' ἦν ἦν, 'you would be justified in doing what you are now not justified in doing.' Of course, the latter is the meaning here. Infractions of this usage are found, it is true, but they are rare. Moreover, συγγνωστ' ἦν ἦν is certain Elec. 1026 in an exactly similar passage.

493, 494. ἦ—ἦ in indirect disjunctive questions, after Homeric fashion, occurs in a few passages of the tragic poets. Many discredit it, and substitute εἰ—ἦ. — θεομα: heterogeneous plural of θεομός, only here and Soph. frag. 90.

497. τόπῳ γονάτων: genitive instead of vocative, because the speaker has ἐλαμβάνου in her mind. — καρδόσμεθα refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500. δοκόσα μὲν τί....δόμως δι', expecting what good office from you, forsooth? (None, of course.) Still I will do it.

503. οὐδ...καὶ πάτραν: cp. 163. — ἀνακόμην, came hither.

506 fig. of ἐν κόσμῳ φίλοι are kindred, friends by natural relationship. Cp. Andr. 979, τίχαιοι ταῖς ἐν κόσμῳ, domestic calamities; Pind. Pyth. 8. 72,
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76 olkouer, his family ties; Troad. 963, τὰ olkouer καινά, those natural endowments; Troad. 648, 371. — οὐς ἡ, Pelias’s family. — οὐκ ἔχρην, not ought not, but had no need, no motive.

509. πολλὰς μακαρίας, happy in the view of (H. 601 end) many women, i.e. envied by them. Said with bitter irony, in remembrance of former promises of Jason.

512. τὶ — γά as 88.

515. καὶ τι = kal ἐμε ἥ.

516 fig. δὴ: ἦ is omitted; GMT. § 63, 1. (b). — τεκμήρια: the touchstone, βάσανος, is meant. The same sentiment, Hipp. 925.

523. This verse is borrowed from Aesch. Theb. 62. — δοκεῖ = δοκεῖν, not rare in tragedy, see 1200, 1213.

524. ἀκρώτης λαῖφον κρασπέδως, i.e. with furled sails. Medea’s γλώσσαγλα is likened to a sudden gale.

526. καὶ emphasizes, not λινα merely, but the whole clause: since, moreover (besides reviling me), you exaggerate the favors you have done me. Cp. Soph. Phil. 380, O. T. 412.

529. οὐπίθονος for Jason, because apparently boastful. The sense: ‘You have intelligence enough to understand, though it is invidious for me to relate, that it was Love that,’ etc. The antithesis (μὴ—ἀλλά) is between νοῦς and λόγος.

532. ἀλλὰ othon, k. r. l.: but I will not undertake to settle the point with over-nicety: will not draw needlessly fine distinctions as to your motives.

533 fig. γὰρ othon, for really. — τῆς ἐμῆς σωτηρίας, in return for saving me, genit. of price with λαμβάνω (Orest. 502), as if it were ἀντιλαμβάνω.

538. μὴ πρὸς λοχίας χάρμιν, without giving way to violence, allowing violence its sway. Cp. H. F. 779, ἀρομα χάρμι διδοῦρ.

542 fig. χρυσός and δημησίαι are parallel. — γίγαντο: GMT. § 34, 1 (a).

546. ἀμαλλα, k. r. l. The same words Suppl. 428.

548 fig. γεγογή: supplem. partic. — σάφερων, chaste, virtuous; the opposite of ἀκατή, incontinent, lustful. His proof of σοφία, 551 fig., of σωφροσύνη, 555 fig., of φιλοκα, 559 fig., — ἐχ’ ἁγνεσία: Medea had made a gesture of impatience.

554. ἢ παίδα γῆραμι: added after τοῖς as explainatory of it. So Heracl. 298.

555. ἢ σὺ κρίνε, the thing at which you are nettled.

557. ἀμαλλα πολιτεκνος = ἀμαλλα πολυσυνος. A compound adjective used for the genit. of its derivative abstract substantive; a favorite Euripidean figure. So ἀμαλλα φιλόπλουτος, ἐπι ἀμαλλοπλουτος, εὐφόρων τιμαί, αἰσχρον χρησω (I. T. 412, 1148, 776, Ion 423): see also 1010.

560. γεγογήσων: parallel to ἐχθαλρων, πεπλ., ἐχων above.

564. εἰς ταῦτα, on the same footing, making no distinction, that is, be-
tween them and Medea's children; by this the latter would gain in consideration; cp. 596. — In the next line, Elmaley's conjecture, ebottomen-mer, certainly improves the sense.

565, 566. τι δὲι; implies ὡδὲν δὲι, hence τὲ—τὲ. — παῖδες: i. e. 'any more children.' — ἀλή (sc. τέλη) = λυπητέλει, as below 1112, 1362, and frequently in tragedy.

573 fgg. The same sentiment again, Hipp. 616 fgg., at greater length. — χρήν: imperf. of unfulfilled necessity; GMT. § 49, 2, Note 3; G. § 222, N. 2; H. 703. — γὰρ, the fact is. It may, like that in 122, be explained by assuming an ellipsis: 'Things are not as they ought to be, for...' But it must be borne in mind that γὰρ does not always mean for, and is not always a causal particle. Its original force (γε + ἄρ) must have been intensive and consecutive, something like surely then, and the recognition of this accounts for many uses of γὰρ which otherwise can only be laboriously explained. So particularly the γὰρ of wishes, not only in the formula εἰ γὰρ, but by itself (κακὸς γὰρ θέλων Cycl. 261; Orest. 1147; Hipp. 640), which might be roughly rendered would then indeed. And so it may be taken here, as χρήν is nearly the same as ὀφελεῖν. On this matter consult Klotz ad Devar. p. 231 fgg., Bäumlein's Untersuch. üb. d. gr. Partikeln, p. 68 fgg.; Kühner's Ausf. Gramm. II. p. 724. — οὐκ ἂνα: see on 73. — This speech of Jason's, 522—575, is just equal in length to Medea's, 465—519, each having 53 verses, excluding, of course, 463. This correspondence is common in the argumentative parts of Eurip. plays.

577. παρὰ γνώμην, contrary to your mind or wishes.

580. ἐμοὶ, to my mind: see on 404.

582 fgg. γλῶσση with περιστελεῖν. — αὐχών, presumptuously fancying. — οὐκ ἄγον σοφὸν: Cp. Hec. 1192, where it is said that such men are σοφοί, but not δὲ τέλους σοφὸν.

584 fgg. ὡς καὶ σὸ, κ. τ. λ. There is a slight turn in this sentence, from an assertion to a prohibition: As for instance you — had best not undertake to be, etc.; the full thought being, 'as, for example, you are a person of this sort, but beware of attempting your sophistries with me.' For ὡς καὶ σὸ cp. Andr. 703; Hipp. 651. — ἱκτενεῖ: a wrestler's phrase.

588. τέθη λόγοι: this argument in favor of my marrying the princess.

591 fgg. The thought is abridged; it is in full: It was not that (fear of my anger) that restrained you (from telling me) but the consciousness that your real motive in deserting me was a different one, namely that your marriage with a foreigner was likely to prove not reputable for your old age; i. e. if continued through life.

594, 595. γῆμα: infin. after ὡδα instead of participle. This occurs only with τὸν, chiefly after the phrase εἰ τὸν τὸν, seldom elsewhere (Soph. Ant. 473, Phil. 1329). — λυκρα βασιλέων, the royal bride. βασιλέων is
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generalizing plural; of a royal personage, of royalty. The Mss. reading ἀστιλεῖς could only mean a king's wife. The correction is Elmsley's. — ἀλλα: as if ἐγγοή had preceded.

598, 599. Let me not have prosperity which shall be galling, nor wealth which shall gnaw my conscience; such as Jason's must be. — τοῦ: GMT. § 64, 1.

600. ὁδε...φανε: equivalent to ὁδε...ὁ...μετεμεταμένη...σοφωτερα...φανε: since μετεμεταμένη is in thought subordinate to φανε.

606. γαμοῦται, by taking another wife, as you did! 

606. ἄρατες, a curse, curse-bringing. A dark threat. ἄρατες has this sense Hipp. 1415, Iph. T. 778, and elsewhere.

609. ὡς with future indic. at the beginning of a speech, expressive of firm resolution; an Euripidean idiom. Sometimes, as here, in opposition to the preceding, sometimes in vehement assest. Usually explained (ὑπερ) ὡς, but perhaps rather the ὡς is causal: 'It is useless to talk, for—'; 'Have no fear about that, for—.' — κρινόμαι, litigabo. — ὑπερθέ: H. 577, Rem. c; G § 173, 1, note.

613. σωμαθέν: in contracting ξένα, guest and host broke a small bone (ἀστράγαλος), and retained each a half, to be used thereafter as a credential either by themselves or others whom they might send; an interesting usage of the heroic age.

617. ὑπερηφανεῖς, offer; GMT. § 11, N. 2; H. 702 end.

619. ἀλλ᾽ εὖν: well, at any rate.

624. σωμάτων ἐξώσθη: an expression peculiar to Eurip. (Alc. 546, Suppl. 1038), and ridiculed by Aristophanes, Thesm. 881.

625, 626. σὺν τῷ λαῷ ἑρήμησον, with leave of Heaven be it said; a formula to avoid the appearance of presumption and consequent divine displeasure. — ἄρειθα, will be faint to disown.

627 fig. Jason having departed, the chorus (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless. Medea remains upon the stage. — ὑπερ...— ἀναπέ...plus nimio; as it were, 'in over-excess.' Sometimes joined ὑπεράγαν.

629 fig. παράθετον: gnomic aorist. The plural of aor. in -κε, Heracl. 319; Ion, 1200; H. P. 590; Or. 1166, 1641. — ἀνδράσιν = ἀνδρότεις, as 675. — ἄλογον, (just enough and no more) in moderation, as Alc. 907. — ὑπακούει: GMT. § 54, 2, (a).

633 fig. χρωσίων: χωρίων has it often in lyric passages, a license borrowed from the lyric poets. Pindar has even χρωσίων once. — ἵμαρρος ξε.: as with a poison. — ὁλοτός: obj. of ἐφείση. Aphrodite appears here armed with Eros' bow.

635. στέργοι, lovingly watch over, as a parent over children.

639 fig. θυμὸν ἑκτιλήψατα: see on 8. — ἀπελλόμοι, k. t. λ., but favor-
ing peaceful unions may she with keen judgment regulate the conjugal relations of women.

647. ὕκτρωτατον ἀχόω, pitiable from its voice; ἀχόω genit. of cause, as with ὄλαμπω. Cp. μολπας εὐδαιμονες, Iph. T. 1491.

648 fig. θεοῦργο.. .ἐλανόσαρα: rather (than live an exile) may I perish by death, whenever I have come to that day. This is, I think, the best understanding of this perplexing sentence. ἐλανόσαρα, ἀρνώ often mean reach, arrive at, usually, it is true, with accus. of place; but Tro. 595, ἢγα δ' Ἰνυος δουλια, very much as here. (Others render having ended this life; but ἡμέρα in this sense must have an adjective with it. Hermann’s explanation, moriari potius quam hunc diem exegerim, according to which ἐλανόσαρα stands for πρὸς ἐλανόσαρα, is untenable.)

654. μίθον: obj. of ἔχω.—φάσασθαι, to receive into my mind, to recognize the truth of.

659. ἀχάριστος ἠλίτο, may he perish gracelessly or dismally; without having any γάρ, grace or favor, shown him. Jason, the author of all this unhappiness, occurs suddenly to mind. — διὸ τόσονν, who can find it in his heart. — καθαράν (unless indeed καθαρᾶν) poetically joined to κλήδα instead of φρενῶ: undoing the bolt of a guiltless heart, disclosing frankly one’s real character. — ἀνατιστή after διὸ, justified by the infin. τομάς. — ἐμοί μὲν: opposition to others (ἀλλοις δὲ) is implied.

663. Aegeus enters from the right, as coming from the harbor (682).

668. διμφαλόν γῆς: a white stone in the nave of the Delphic temple was believed to mark the centre of the earth.

669. διὸς γίνουσα: indirect for πῶς γένηται; GMT. § 88, N. 1.

675. κατ’ ἀνθρα: H. 660 c.—εὐφαλαλόν: epekegetical infin.; ‘words too wise for a man in respect of understanding them’; that is, too wise for a man to understand. Notice ἀνθρα = ἀνθρωπον.

676. μὲν (without δὲ) is not unfrequent in questions. Cp. 1129.

677. ἐκεῖ τοῦ καλ: this formula means especially as.

679. The scholiast gives as the current form of the oracle:—

ἀσκοῦ τὸν προῖχοντα πόδα, μέγα φάραγκα λαῖν, μὴ λύησῃ πρὸς γονὸν Αἴτημαι ἀφεισθαι.

(so, with slight variations, Plutarch and Apollodorus), and explains its meaning thus: ἀσκοῦ οὖν τῆς γαστρός, πόδα δὲ τὸ μύρων, ταράσσων ὅτι ὁ τοῦ ἀσκοῦ προέχει. λέγει οὖν δι’ ἔκρησθε μοι μὴ συνελθεῖν ἐκέρα (ἐπιφαν., Elmsl.) πρὸς ἐμάρχαι τῆς πατρίδος. Medea attempts no solution of the mystery.

682. ὡς τ’ ἐχθρίον: GMT. § 109, Note 4, (a). Exactly, under the feeling of what need? ὡς is not quite meaningless.

684. ὡς λέγουσι refers to εὐσεβεστατος. Of Pelops’ other sons, Atreus and Thyestes at least were not εὐσεβεῖς at all.
688. Medea turns away as if to end the interview abruptly. Aegaeus' attention is thus drawn to her sorrowful appearance.

689. ΕΠΕ, thus: see on 50.

690. Aegaeus, I have, etc.

694. ἂς ἠματι, not simply besides me, but superseding me, in authority over me. γαμεῖν ἔτι τινι, or ἔτργαμεῖν τινι, is used of taking a second wife 'over the head,' as we might say, of some one, either the first wife or the children. Alc. 305, 372, Orest. 589, Herod. IV. 154.

695. ἂς ποιει, if right, must mean, Is it possible that—? (Really in any way—?) But it is not elsewhere used in questions implying surprise or incredulity as to a statement already made, but in those containing a suggestion of the speaker's, which he brings forward with more or less hesitation. Cp. 1308. Accordingly the conjecture μὴ ποιει (Weil) has much in its favor.

696. πρὸ τοῦ: H. 525 d; G. 143, 2.

698. μέγαν γ' ἄρωτα, namely, ἄρωτες. (Enamored, say you?) Yes, with a mighty passion (ironical). Why, he is faithless to his loved ones. She next explains that this passion is ambition for rank.

699. τινι = ἐκαθισθε. 'Never mind him.' Soph. O. T. 669, ὦ δ' ὑπερ τινι.

703. ἂς: GMT. § 11, Note 6.

707. ἐπίνεσαι: see on 223.

708. λόγῳ μὴν ὁχλος, κ. τ. λ.: he pretends not to, but he is willing to be patient under the affliction. This last with irony, as it were Jason's own hypocritical language. She means that he is secretly glad of it. So understood, the vulgate, which has caused some perplexity, seems to give good sense.

709. Suppliants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.

715. σαφῶς θάνατος: that is, 'may you live happy till your death.'

717. ὦ, as often, where γάρ would have been in place.

720. θεῶν: the gods are the guardians of suppliants; Medea, in saying ἰσότα γὰρ τιμωρεῖ (710), had put herself under their protection.

722. φρονείσες εὖς, am helpless, undone, have utterly failed. Cp. Heracl. 703. (Others, am eager; but there is no example of such a use of φρονείσες.)

724. παράσορως—Σκλαυος ἀν, shall be justified in trying. According to Greek views of the fons gentium it would be right for Aegaeus to protect Medea if she fled of herself to him as a suppliant, but not to take her himself out of another's dominions.

725—728. These four lines seem to be a paraphrase of 723, 724, 729, 730, repeating a part of the thought in a diluted form. They seem to have been written as a substitute for them, by some one who thought the original expression obscure. Hence I have followed Kirchhoff in bracketing them.
Nauck rejects 723, 724, and 729, and places 730 after 726. — οὗ τε μὴ μεθά: GMT. § 89, 1; H. 845. — τρικ.: dativus commodi.

729. ἀπαλλάσσον τόδε: τόδε (or κάλοι, etc.) is often joined, for greater vividness, to intransitive verbs of motion (βαίνειν, περάνειν, ἐπάνειν, etc.) as a kind of cognate accusative (as it were, walk a step); especially common in Eurip.; Alc. 1153, Elec. 94, 1173, Hec. 53, 1071.

735 fig. Join τοῦτος ἔγουσθ᾽ τε γαλακτό, at the bidding of these, should they attempt to carry me off out of the country. εὕρει cannot depend on μεθέεις, which would require a genit. The MSS. have μεθεῖς, which, if right, would be for μεθεῖς, a solitary instance of its kind; this shorter form (μεθεῖμεν, etc.) is common enough in plural, but not in singular. ἦγοι of forcible abduction.

737 fig. are badly garbled in the MSS., which give έυκομοτες...κατακρυκέβαλεν...οίς ἐν πίθου: this makes the passage merely a repetition of the first part of the sentence. But plainly λόγος Σί stands in opposition to ἔρωτιν μέν, and the meaning must have been, ‘but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies’ demands.’ A single hint of the original text, κατακρυκέβαλεν, is furnished by a scholium. I have written the passage, nearly with Nauck, so as to give the needed sense, without feeling at all sure that the words are Euripides’. — φίλος: namely of my enemies.

741. ἡμοὺς = έθείμας ἐν λόγοις. (Porson.)

744 fig. Construe διακρίνει τάχα, to show that I have: cp. 548. τάχα (instead of τάχη) agreeing with the omitted subject of the inf.; cp. on διοικήτα, 660. — ταύτα, thy interests. — ἵππους θεοῦ, name (properly dictate, go over beforehand) the gods I am to swear by. So θαραξῆ ὅρκων, Iph. T. 743, administer the oath.

750. ἄλλοις, on the other hand; Cp. on 296.
753. ἀ for τοῦτος ἄ. It might have been of.
758. τοῦτον οὐ δοῦλομαι: οὐ either for ἐκεῖνων ὀ, cp. 758; or like τοῦτον 259. — Aegaeus here departs towards the left, as going to foreign parts.

759. πορταῖος: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys: Rhes. 216; Soph. Elec. 1395; Phil. 133; Aesch. Eum. 90; II. ο, 182.

760 fig. The construction is πράξασι τι (έκεινα) ἀν ἐπίνοιαν κατέχων συνεῖδον (αὐτά). “Idem est ἐπίνοιαν κατέχων quod ἐπίθυμαιν ἔχων.” (Elmsley.) Cp. τόδε κατέχων, Phoen. 330.

763. Σεδόκησε: the dramatists use the tenses δοκῆω, etc., freely, especially in choral passages.
766. dia deēn bēbēkaimen: that is, we are no longer wandering at random, see our course clearly before us.

768 fig. ὅ, where; καὶ' ὁ μέρος. Schol. In the very matter, she means, which perplexed her most; see 386 fig. — ἄκαμνουμεν: as a ship in distress: cp. Aesch. Theb. 210. —λμή: so Andr. 891 Orestes is called a haven.

770 fig. προμήχυς κάλον: the ancients moored their ships with the stern towards the shore. — μολοντες: see on 314. — ἀστυ, the lower town; τόλωμα, the acropolis.

773. δέχον, expect.

778, 779. These two verses come in very awkwardly after 777. They were plainly written as a substitute for it, not to follow it.

781. λαύσων' ἄν, Wecklein after Elmsley; the Mss. λαύσωα. The participle represents the optative. — The next line is suspected by many; cp. 1060.

785. μὴ φέλγαν depends on the idea of entreaty implied in δῶρα φέρωμαι. Cp. Suppl. 285, γονέως...τίνω...τάφων ἐξανόσαθαι, and Heracl. 345. This verse (lacking in a good Ms.) is also suspected.

790 fig. ἀπαλλάθονσα, dismiss. — ἔμεια: aor. as 223. Medea has now given up her former plan (375) of causing Jason's death. The idea which has all along been dimly present to her mind has now taken definite shape; she will take a more exquisite revenge by killing his children with his new wife, leaving him childless and without prospect of issue, to pass an old age of regret and remorse.

795. φόνον φέλγονσα: the place of the murder was accused for the murderer; he was obliged to flee and seek expiatory rites (καθάρσως, ἄγνωσμα) at the hands of some one at a distance, to be freed from blood-guiltiness (μασσα, αμα).

798. The thought suddenly strikes her that her life must be rendered miserable by such a deed, but she dismisses it with Never mind; what profits me my life in any case? ἤδε: a formula of indifference or defiant resolution; cp. 819; Heracl. 455; Orest. 794; cp. also 699.

802. σὺν θεῷ, with Heaven's help; cp. 625.

814 fig. ὅτι χάνων, it cannot be. — πᾶσχοντως after sol: see on 660.

819. oν (i.e. oν ὃν) μέρος, intervening; 'all that you can say meanwhile.' Cp. Hel. 630; Or. 16; H. F. 94. (Or perhaps between us; 'the present discussion'; cp. Hel. 944; Elec. 797.)

820 fig. Addressed to the nurse, who has come out from the house. — ποτά, confidential matters. — δειπνόνοις, the generalizing plural; she means herself. — γυνὴ r' ἵππος: so as to sympathize with another woman.

824 fig. The first strophe and antistrophe celebrate the praises of Athens. After this apparent digression, the chorus returns to the matter in hand.
with the thought, 'How can such a place harbor a criminal such as you will be,' and appeals again to Medea to desist from her design.

825 fig. θεὸς ραίας: Erechtheus (or Erichthonius) was a son of Hephaestus and Gaea. — ἀπορηθοῦν: so that the autochthonic race have always remained in possession. — The σοφία is thought of as a natural product of the country. — λαμπροτάτον: the clear air of Attica was famous, and was thought to impart vivacity and grace.

834. Ἀρμονίαν must be subject to φησίνα, not object, for nine Muses could not bear one daughter. That the Muses were born in Attica, and that Harmonia was their mother, seems to be an invention of Euripides. Hesiod makes them daughters of Zeus and Mnemosyne, born in Pieria near Olympus.

835 fig. The text is in disorder. As it stands, the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is hardly endurable, but hardly the double accus. with καταπτεύομαι (either χώρας or μετριᾶς [ἀδραῖς] would be required); moreover, we have (after rejecting ἀδραῖ, impossible for metrical reasons) a gap of seven syllables, best placed with Kirchhoff after χώραν, — — — — — — —. The lost words contained some equivalent to ἀδραῖ.

844 fig. Loves which are the companions of wisdom are chaste and temperate loves as opposed to sensual passion, including the ἔρως ψυχῆς of the philosophers; see Eur. frag. 342. Such are παντόλας ἅρτας ἔνεστιν, that is, join with wisdom in producing every virtue.

846 fig. The order: τῶν ὁδοὺ ἡ πόλις ἠρώτων ποταμῶν ἡ χώρα πότιμοις φίλων ἔζει σε... etc. — λεγόμενον ποταμίων: gen. of characteristic, H. 563. — φίλου πότιμοι, safely harboring its friends, affording them a safe refuge. In this sense πότιμοι ὁ δαμαῖος (the Dodonian Zeus), Phoen. 984. — τὰν ὁδόν ἔδωκεν μετ᾽ ἐλληνικόν, you the polluted among your fellow-men.

854. πάντη σο' Nauck for πάντες. The repetition of σε is not surprising.

856 fig. φρενά...χαρι...καρδία τε: a curious enallage; boldness either of mind or in your hand and heart. — τόκνον (vocative), Nauck. But even the text is hardly sound.

861 fig. ἄδακρυν...φόνον, keep tearless the lot of murder, i. e. 'keep from weeping at the murder you are destined to commit.' The emphasis falls on ἄδακρυν = ὅστε ἄδακρυν εἶλας. μοῖρα φόνον in the same sense, Elec. 1290.

864. φοινικά of the effect; 'stain your hand read.'

866 fig. καί γὰρ as at 314. — οὔταν: οὕτω δὲν.

871. ὑπεργαγωμα, a rare word, seems here to have the sense of ὑπουργεῖν.

872. καὶ λόγων ἀφικήματι: H. 629 d. See on 1081.

876. ἥμιν, of course, with συμφορώτατα. She gives him back his own arguments; see 563, 595; and so in the following sentences.

880. ποιήσει: referring to 565. — χόνα φεύγοντας: their banishment from Iolcus is meant. — ἡμᾶς: Jason and all the family; see 551–554.

884. σωφρονίν refers to 549.

887. ἐφιπτομένων and the following infinitives are brought in as if ἤρ... μετέχεω had preceded, instead of the impersonal ἢ...μετέχει. Hence, too, the accus. κηδεώνων. — παρεστάνας λήγει: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — νόμι- φην, κ. τ. λ.: construe ἡδεσθαί τε κηδεώνων (lending) νύμφης σόθεν.

889 fig. ἐσφόν οἶλον ἐσμέν: a deprecatory expression. Cp. 1011. Said in reference to 573 fig. — γυναῖκες is predicate nom., 'in short, we are women.' — κακοίς: generalizing plural; you were not therefore bound to imitate a bad example like myself. She compliments him on his forbearance at their previous interview. — By νήμα she means blind, senseless invective.

892. παρέμεθα, I speak you fair, I crave your good-will. παρέμεθα: is used of one who by concessions and fair words tries to win over another. — φρονίν: infin. of the imperfect; GMT. § 15, 3.

896. διαλλάχθητε τής πρ. ἡθρας, make peace in renouncing your former enmity. Since διαλλάχθητε is strictly effect a change in my relations, it can, like any other compound of αλλάσσω, take the genitive. — The children, in answer to this summons, appear from the house accompanied by their guardian.

899 fig. οἷοι...κεκρυμμένων: with admirable art the poet makes Medea's grief overcome her in spite of the part she is acting, so as almost to betray her. Her tears burst forth at sight of the children, and these words escape her almost involuntarily. But, recovering herself, she goes on ἐφ' ἀ τίτικα, κ. τ. λ., so as to lead Jason to understand τὰ κεκρυμμένα of the hidden future, and refer her emotion to natural anxiety for the children's life.

904 fig. ἔχοντο, at length. — τήνθε, as you see.

906 fig. χλωρόν, fresh. Like our green (wood, fruit, etc.), it is opposed to dry, withered, without reference to color; so, finally, as applied to wine (Cycl. 67) or water (Phoen. 660) it can mean little else than sparkling. — προβαλῇ μείζον = προβαλῇ διὸτε μείζον εἶναι.

908. ἄκαμα, your former conduct.


912. κείσου = κρείσου. — ἀλλὰ τῷ χρόνῳ, in time at any rate (if not at once). For this use of ἀλλά, H. 863 a.
915. τολλήν θάρην προμηθήλαν, has taken measures of great prudence. —
σὺν θείας, as 802.
917. τα ρήμαta of persons of the highest rank, Or. 1248 and elsewhere.
920. τόκος, period. Just so Alc. 412, γέρων τόκος.
922. αὐτή as vocative; H. 680 a; G. § 148, N. 2.
926. εἰ θείαν τειχόν των is not Greek. The right expression (see Iph. T.
1003) is εἰ θείαν τά τειχόν. τειχόν has crept in from above, and before τέιχος
two syllables (– τ–), containing the article, have fallen out.
928. ἰτι δασφόντως ἔφυ, is by nature prone to tears.
929. τάλαμα, tenderly; poor woman. This verse comes in rather
abruptly here. The coherence is improved by placing 929—931 between
925 and 926.
931. οἰκύνος οὕτω, a compassionate anxiety (ein wohmütiges Gefühl, Klotz
as to whether. — Cp. 184.
934. ἐκ, κ. ἐκ: the apodosis is 938 fig. — ἀνεστηκέναι: a mild term.
938 fig. ἀναλόγου: the present in a future sense, like εἰμί. H. 699 a;
GMT. § 10, 1, Notes 6 and 7. — διῆρος ἐν: H. 741; GMT. § 44, 1, N. 2.
942. ἀλλά as 912; at any rate. — παρότι: the genitive with αὐτέων
(as if δείσατε) is surprising; cp. 1154.
944 fig. παράνυσιν φην, that I shall persuade her (not that she will persuade
him), as 946 shows. The following verse then means, 'if she is soft-hearted
and susceptible to your blandishments like others of her sex.' Medea slyly
flatters Jason's self-complacency; he prides himself on his influence with
women. The Mass. continue 945 to Jason; that it belonged to Medea is
seen from the scholia.
949. From 786. Elsmaley and Kirchhoff reject it there and admit it
here.
950. ἀλλά in abrupt transition. — δεισον τάχος = ὅτι τάχος = ὅτι τάχιστα.
958. εὐθὺς μεμερτά, not to be despised, with a double meaning. The
reader should not fail to note the covert irony of many of Medea's phrases,
as 952, 957.
962. ἰδία, me. Jason's vanity is wounded at the thought that gifts
can prevail more than his own influence.
965. µή μεν ση: sc. λόγος λέγε. — λόγος: this proverb, as quoted
Plat. Rep. 390, runs:—
δεισον θεοί νείκες, δεισεν εἰδείσους βασιλέας
paraphrased, Ovid, Ars Amat. iii. 653, munera, crede mihi, captivt homi-
nesque desegue.
966 fig. The argument is: 'such finery bespeaks a fortunate princess
rather than an outcast like myself, and as for its value, I would give even
my life to keep my children from banishment.' — δ ᾩλυνων, Fortuna, the
luck. — ἵκερα = τα ἱκεριν. — ἡ ἡ ὑπάρχει, she is young—a princess.
NOTES. 115

ϕυγές: that is, the remission of the penalty. ἀλλαγεσθαι is receive in exchange for, purchase at the price of (less often give in exchange).

974. τοῦτον ἡ ἐρέττειν: purposely ambiguous. The omitted antecedent depends on ἀνέγγελοι. — The children here depart with their guardian-slave and Jason.

978 fig. ἀναδορμαί ἀταν, the bane of the head-bands = the baneful head-bands. — τὸν Ἀδάς κόσμον, funestum ornatum. (Pflugk.)

985. γυμνοκομίσσει: namely, as bride of Hades; the same idea Iph. Aul. 461, Or. 1109.

989. ἀπαθείσεσται: as out of a snare in which the feet are entangled: cp. Aesch. Pers. 100. Three syllables (← ~) are lacking after this word.

992 fig. παυόν—βιοτή: two datives, of the whole and part, instead of παυόν βιοτή. Cp. Hipp. 1274, ὃ μακρυμένα κραδία...φορμόση, H. F. 179; Bacch. 619; Heracl. 63.

995. μόρος παρολοχές are at fault respecting your lot, fail to realize what awaits you; literally, have strayed beyond it. (Not, 'how art thou fallen from thy high estate.')

996. μεταστόλως, I pass to bewailing, I bewail in turn (after having bewailed something else). Schol. μεθίσταμαι δὲ καὶ ἐπὶ τὸ σῶν δλγος. So μεταστάλως, Hec. 211. In neither of these places can μετα- mean too late or afterward. Cp. μεταέχομαι, 600.

1000. σοι: dat. of disadvantage.

1002. The παράσαργος, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him. — ἀδελφές: cp. the construction of ἀδελφή here with that at 1155. Creon's consent had not yet been obtained (1156 fig.), but as the bride has promised to intercede, the servant thinks the matter certain.

1004. τάκταται, so far as matters in that quarter are concerned.

1006 fig. From 923 fig.

1009 fig. μόν...οί τε οίδα, do I, without knowing it, announce some mischance? τόχη in a bad sense, as 1208. — ἐδέχα δεδάγγελος is the credit of bringing good tidings; see on 557.

1011. θηγγάλας οὖ θηγγάλας: cp. 889.

1013 fig. ταλλη μ' ἀνάγκη, sc. δικρυφοσ. — παθόν γάρ, κ. τ. λ. The idea is, 'my own perverseness, under influence of the gods, has brought this about.' She is thinking of the sending of the fatal gifts, but the old man understands her impending banishment, and answers accordingly.

1015 fig. κατα, shall return from banishment.—πρὸς τάκταλ, through
thy children.—καρδίω in double sense; shall restore from banishment, and shall bring down to Hades.

1018. θνητόν δώτα, one who is mortal.

1020. The attendant enters the house; the children remain. In the remarkable scene which follows, Medea is swayed now this way, now that, by conflicting emotions.

1021 fig. τόλη and δῶμα covertly allude to the lower world; so οἷον. ἄει with significance.

1026 fig. λίτρα: not pleonastic, but = match, marriage. — λαμψάτως: to carry torches at the bridal festivities was the special duty of the mothers of the contracting parties.

1029. ἄλλος, to no purpose. — 1030 also in Troad. 755.

1035. γιλιτρών: feminine, or neuter referring to the infin. clause? Probably the latter.

1039. ἄλλο σχῆμα βίου: ambiguous; the boys understand the splendid life in the palace; she means the life below.

1046 fig. τούτων with emphasis; 'by harming them,' not the guilty man himself. — δις τόσα: twice as great as I inflict on him.

1049. τι πάσχω; as 879. — γλώσσα: forgiveness of a wrong the Greeks considered no virtue, but a weakness.

1051. τὸς ἄγαν κάκης, κ. τ. λ.: genit. of exclamation, followed by the infinitive expressing astonishment; GMT. § 104. Shame on my cowardice! To think that I should even have let slip soft words from my heart.

1054 fig. δέμασιν: she speaks of the murder as of a sacrifice, and says, 'let him whose conscience forbids his presence, stay away.' The language is that of one warning the unholy away from a sacred act. — αὐτῷ μολίσε, sc. μὴ παρέι. — χειρὰ 8' στὶ διαφθείρω, manum non corrumpam misericordia. (Pflugk.) The idea is enfeeble, destroy the force of; so γνώμην διαφθείρων, allow my resolution to weaken, Aesch. Ag. 932.

1056 fig. ὑψόλ: Medea addresses her passion as it were another person. She falters again for an instant, but with a sudden revulsion of feeling bursts forth μαίνοντε, κ. τ. λ. — ἰκεῖ: in Athens.

1059 fig. With these words Medea's frenzy culminates; hereafter her mood is one of calm and unflinching resolution. — παρήκω: she persuade herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. — 1062, 1063, from 1240, 1241.

1064. πεπρακταί: GMT. § 17, N. 6.

1069. προσεστιν: this word means either to greet at meeting (395) or to bid farewell at parting; here the latter. The children reappear from the house.

1073. ὅτε—καθόθε: both with a double meaning.

NOTES.

1077. ὁδα = ὁδα τε. So Kirchhoff. But the text is very uncertain.

1079. βουλευμάτων, better judgment. This sentiment Euripid. has repeated several times; as fragm. 838, ἀλαί, τὸδ ἡδη θείων ἀνθρώπων κακῶν, δειν τις εἰς τάγαθων, χρήσει δὲ μή. Cp. the well-known words of Ovid’s Medea (Met. 7, 20), video meliora proboque, deteriora sequor.

1081. The children have again entered the house; Medea remains anxiously looking for further news. Meanwhile the chorus-leader recites the following verses, which are not a stasimon, but only an anaepastic passage separating the parts of the episode, like that at 357, but of unusual length. She prepares the way for the sentiments about children she expresses below (1090) by saying that she, in spite of her sex, has participated in philosophical speculations, since some women, though few, have intellectual culture (μοῖρα). A similar exordium, Alc. 962. — διὰ λεπτ. μέθον ἱμολον, have engaged in subtler arguments; cp. 872.

1087 fig. ταύρων γένος, a small class: supply ἐστίν. μιαν was ingeniously supplied by Elmsley, after Her. 327, ταύρων μετ’ ἄλλων ἔνα γαρ ἐν τολλοίς λωτι εὕροις ἐν ὁσίς, κ. τ. λ. — τὸ γυναικών is added somewhat freely at the end; of womankind namely, referring to γένος.

1091. ἀπερος, namely ταύροτος, as the next clause shows. A like sentiment, Alc. 880; the reverse, Ion 488.

1094 fig. δι’ ἀπεροστίνην ἄρε, through inexperience as to whether.—οὖχι τυχόντες, inasmuch as they have none (children).

1101 fig. πρωτον μιν—τε: see on 126.—επος θραψων: GMT. § 45 and Note 8. — ἀπόθεν λεύσων is an indirect question partaking of the nature of an object clause after an expression of care or anxiety; cp. GMT. § 45 Remark, and foot-note.

1103. ἐκ, after.

1105. τὸ π. λολόθθον κακῶν, the crowning evil of all.

1107. καλ δῆ as 386.

1109. εἰ κι κυρίσαι δαμον εὔρος, si lamen ea fortuna eveniat. (Elmsley.)

1112 fig. λία = λυστηλεί, as 566. — τήδε λύπην is the grief of losing children by death, and the sense is: ‘Why, for the sake of having children, should men incur such afflictions at the hands of the gods?’

1117. τάκειθεν for τὰ ἔκει, from the influence of καραδοκῶ.

1123. λοπόθησα: that is, ‘not leaving unused,’ taking the first means of conveyance that offers. ναλαν ἀπήνυν: a circumlocution for ship, like ναλιν δύμα, Iph. T. 410.

1129. μὲν as in 676. — φρονεῖς ὅρθα, are you in your right mind?

1133. μή στιγχουν, don’t be excited. — φιλος: nomin. for vocative.

1140. ἀσπείισθαι = σπουδαῖ διαλευκάναι.

1141. δὲ μὲν τις: H. 525 a. fine print. τις shows that δὲ μὲν does not refer to any particular person.
1143. ὁτέςας γυναικῶν (accus. of place whither), the γυναῖκας or women's apartment. It was unusual for a man to enter this, but the joy of the moment excused this infraction.

1144. θεμέλεια, look up to. (Elmsley.)

1150. ὁργάς ἄφες: 456 and note.

1151 fig. οὕτως δυσμέρης ἔστη...πάτερ ἥ...καὶ στρέφεσαι, κ. τ. λ., be not wrathful...but cease...and turn, etc. GMT. § 89, 2 and Note 1, where similar examples. The futures express a command, and are probably interrogative, οὕτως going with all of them, μή only with ἔστη. Otherwise Goodwin, l. c. Rem. 1.

1153. ὀπίσω ἂν, sc. ἄρμήν.

1154 fig. παρατηθεν: παρατεθείαι πατέρα is less anomalous than αὐτοτεθείαι πατέρα, 942, but both are singular. — ὑμήν χάριν adverbial, for my sake.

1158 fig. ἀπευθεῖα: the boys returning home with their attendant, Jason going elsewhere.—ὑμελεχθέω: aor. (H. 438, 5); the form ὑμελεχθέω, with double augment, is very doubtful.

1162. εἰκῶ (gen. εἰκών, Hel. 77), collateral form of εἰκῶν.

1165 fig. τολλὰ τολλάκως, often and again.—τίνος ἢ ὡρθὸν: τίνος is certainly the word (properly the εἰσεν of the heel), as Bacch. 938, and ὡρθὸς seems to mean raised. She stands on tiptoe and looks over her shoulder to survey the fall of the robe.

1167. τούτος ἄλλος, deisade. Strictly an appositive; as the next thing in order.

1169 fig. φόνα with a participle as usual, but followed by μὴ πεπάνυ (instead of the more regular πρὶς πεπάνυ), since it implies prevention, a negative idea. GMT. § 95, 2 (c); H. 838. So surely does she throw herself...in time to avoid falling, etc.

1172. Πάνθης ὁργάς. Such a sudden and unaccountable feeling of terror as sometimes comes over one in deep forests and lonely mountain glades the Greeks believed to be sent by Pan, and thence any apparently causeless fright or panic (πανικὸν δέημα), even in battle, as well as sudden madness and epileptic fits, were thought to come from him. A like crazing influence over the mind was ascribed to other deities, Dionysus, Hecate, Cybele. In such cases it was proper that the divine presence be recognized by an ὀλολυγή or prayerful ejaculation, a peculiar cry of the women, expressive of religious fervor and joy, and used on divers sacred occasions.

1173 fig. πρὶς γ negligent to length. — ὁμάτων ἀπὸ κόρας στρέφουσαν: i. e. ἀποστρέφουσαν κόρας ὁμάτων. Τνεσί.

1181 fig. ἠπε...πατερε shows how long it was that the princess lay in her swoon. Already a swift walker, at a brisk pace (ἀνέλκων κόλων), would have been reaching the goal of a course six plethra long (that is, would have walked a stadium), when she, etc. The transcribers strangely misunderstood and garbled this passage. The reading in the text is Porson’s, after corrections of Reiske and Musgrave. But even this is hardly sound; ἀνέλκων, in this connection, for ἀνακοπής, ἔθαψων, is odd, and as all the Mss. have the acc. ἔπελθον agreeing with κόλων, it seems likely that κόλων (as Aesch. Agam. 344) meant one side of a double race-course, and that ἀνέλκων has replaced some other participle, with the idea of passing over; perhaps ἀπέρρων or ἀπελθών (Weil ἀνελκών).

1183. ἐξ as in the expressions ἔξερεν τυλίγεσαι, ἐξ ἀκρόπλων γελάν, etc. Transl. from this condition of, or after remaining with. — ἀνέκδοσιν with δηματερικος by a kind of zeugma. Elmsl. compares τυφλή χείρα, Ph. 1699, τυφλῆς ἐπώλα, Hec. 1050.

1183. By στάσεως are meant clasps of some sort (cp. Bacch. 697), by which the head-dress was fastened on, and ‘the gold held the clasps’ means simply that the golden clasps would not give way.

1196. κάρα δυσμαθήδη δείν, very hard to recognize at sight.

1197. Σάλος: see on 61. — κατάστασις, expression, strictly settled condition.

1200. τεκνών δάκρυν πίσω. Hesych.

1204. τήχην...Σέλευκον: i. e. we learned caution from the recent calamity.

1209. γιρόντα is used adjectively. γέρων τώβσον, of an old man ripe for the grave, occurs again Heracl. 166.

1216. ἴσον ἀνυλάτον: of course only in appearance, by the adhesion of the robes; it does not imply, as the Schol. thought, that she was still alive. — πρὸς βλάβα δείν, struggled violently.

1218. ἀμφότερη, destitute.

1221. ποταμῆς δαρνόπους: a misfortune welcome to tears is boldly put for one which calls for, or excites a desire for tears. (The meaning to be mourned for, which Liddell and Scott, 6th ed., assign to ποταμώς here, it cannot possibly have.)

1222. The sense: ‘your situation I will not speak of.’

1224 fig. The messenger closes with some rather cynical reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to εὐδαιμονία, are guilty of most serious deceit. — οἱ νῦν πράσσον: cp. 293, 446.

1227. ἔξυπνον: they deserve punishment, he means, for misguiding the multitude. Many write ἔμπλαι on conjecture.

1228 fig. He distinguishes between εὐδαιμονία, complete happiness un-
alloyed with misery, and ἑτυχία, mere good luck for the time being. — The messenger now departs.

1236 fig. τοῦργον: subject of δέδοκας and explained by the inf. ἀφορμ. and ἐκδούσας as appositives. — κτανοὸς—ἄγωναν: the nearer conforms itself to μοι, the latter falls back into the accus.

1240. πάνως, in any case. Even if she spared them, they would be killed as instrumental in causing the death of the princess and Creon.

1243. μὴ πράσσαν: μὴ οὐ (which Elmsley restored) would be in place here, but is not necessary; see GMT. § 95, 2, Note 2, last part.

1245. βαλβίδα: the deed is to be the beginning of a long career of wretchedness, which she likens to a race. — λυπηρὰν goes in thought rather with βιον; see note on καθάρος, 660.

1250. τε—βδ: H. 855 b. — Medea enters the house.

1251 fig. The text of this ode is corrupt in several places, though its tenor is plain. The chorus calls, as a last resort, on the gods to prevent the impending crime; on the Sun, Medea's and the children's ancestor, and the Earth, who will be polluted by the blood; deplores then the murderous frenzy which can bring nothing but evil in its train.

1252 fig. Ἀλκός has not often ἂ, but a clear case seems to be Soph. Trach. 835. — καθιέρ: θέτε: as ἑόκουσον ἄκουσον, Atc. 400, and several other examples. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies, of course, 'prevent her.'

1255 fig. The Mss. καὶ γὰρ ἂρ against metre; ἂρ has crowded out some trochaic word beginning with a consonant. — ἐβλαστέω: who? Medea, as it stands. But it is the boys' divine origin that the chorus is thinking of, not Medea's, who is referred to in the next line as ἄτερες. So, too, the Scholiast; ἐβλαστέω αعقب τοῦ ἐβλαστῆσαν, ἐφούσαν. ἑκτὸ Ἡμῖν Ἰάκων Ἕλιν, ὁδοὶ δὲ ἐκ Μινδέας. It is likely that the lacuna contained a word designating the children. Wecklein writes σωτημα; it might be a neut. plural. — ἑθοῦ, κ. τ. λ., there is fear that a god's blood (in the boys' veins) is shed by human hands. The Mss. αἴματι, giving neither sense nor metre; — τι is a trace of some lost word; Wecklein ἡθοῦ. Perhaps αἰμ' ἐρι γῆ.

1259 fig. ἔχολ' οἴκων, κ. τ. λ., expel from the house the demon of vengeance, bloodthirsty, driven hither and thither by the Furies. Not Medea herself, but rather her guiding genius is meant. I have written nearly with Weil; the Mss. reading violates the metre, and affords no dependence for the last two words. — Δάδστορον: from nom. Δάδστορος, another form for Δάδστωρ.

1261. μάχθες τίκων, the toil expended on the children.

1267. ἄμεθετα ως it stands must be rendered comes in turn, ensues. But the metre betrays a gap of two short syllables.
NOTES.

1268 fig. Observe and corrupt. The most that can be made of it is: grievous to mortals is the stain of kindred blood (ἀδόγον ἐν μέσῳ) abroad in the land, recoiling from the divine hand (θεοῦ πτωντα) as corresponding woes (συμφορὰ ἄχη) upon the house of the murderers (ἀντοφόντας ἐν δόμοις). συμφορά, sc. τοῖς μάθασς; commensurate with the guilt.

1271. The voices of the boys are heard behind the scene. The two verses οἱ οἱ... ἀλλήλων ζάρʹ come in the Mss. before 1273. But the antistrophe shows that two trimeters are wanting after 1274, and it seems best (as Seidler first proposed) to insert these, and supply their place above with some exclamation (as αλαί) standing extra metrum. The falling out of this word occasioned the transposition.

1275 fig. ἀφήνα: ἀφετο construed like ἀφέω, as Tro. 776, παιδί τ' οὐ δυναμε θ' ἄν θανάτων ἀρήσα, and Heracl. 840. — δοκεῖ μοι, I have a mind. But, with a timidity characteristic of the chorus, they do not venture after all. So Aesch. Ag. 1346 the chorus, in a similar situation, talk of coming to the rescue, but do not do it. Cp. Hipp. 782.

1278. ἀρκύγων ξίφους: a like figure, H. F. 729, βρόχους δ' ἀρκύγων...ξιφόφοροι.

1279. ξῆθα: see on 7η, 703.

1281. τίκνων ἄροτον (segem liberorum, Pflugk) periphrasis for τεκνα. — αὐτόχαρι μολφα, a death inflicted by thine own hands, like αὐτόχεφρι σφαγή, Orest. 947.

1284. Ino, daughter of Cadmus, wife of Athamas, had incurred Hera's anger by caring for the infant Dionysus, whence she and her husband were visited with madness. The commoner form of the story is that Athamas slew one of their children, Learchus, and would have slain the other, Melicertes, but that Ino fled from him and leaped into the sea with the infant in her arms. But Euripides has here followed another account, not elsewhere found, which makes Ino kill both children in her frenzy, and then throw herself into the sea in despair. The gods took pity on Ino and she became a sea-goddess under the name of Leucothea; Odyssey. ε, 333.

1286. φόνος is dat. of cause.


1290. Δαίμον: that is, that can be called terrible in comparison with these crimes.

1293. Jason comes in breathless haste to save his children from the vengeance of the Corinthians.

1296 fig. νῦν—οφε: the repetition of the pronoun after so short an interval is singular. But as δει can take an accus. even without an infinitive (as δει με τοῦτον), it is possible that νῦν was felt to belong so closely to δει as to justify another subject for the infinitive, somewhat as in Paley's ren-
dering, "it is needful for her that she..." — πτηνόν, on wings. — εἰ μὴ δέσσει, if she means to escape paying; GMT. § 49, 1, Note 3.

1300. αὐτή: "plane hic otiosum et supervacuaneum vocabulum." Hermann. Not so; the sense is, 'does she who killed others expect to escape death herself?'

1301. ἀλλὰ—γέρ: not as 252, 1085, but ἀλλὰ introduces ἔργων below; cp. 1067, 1344.

1302 fig. (οὕτως) οὗς (κακῶς) ἔργασαν ἔργων κακῶς. — ἐκσφέσαι: GMT. § 97, Note 1, latter part.

1304 fig. μοι: dat. incommodi of the person remotely interested, as in 273. With δρᾶσον: understand αὐτῶν. — εἰ προσήκοντες γένει: sc. Κρεοττ. — μητρῴον, committed by their mother. — ἐκπράσοντες φόνον = ἐκπρ. φόνου δίκην.

1309. παῖς—σθέν together. σθέν is similarly placed, Suppl. 133; Phoen. 1213, 1588.

1310. τι λέγει; (GMT. § 25, 1, Note 6, last part), what do you mean? The future as if the speaker did not comprehend the whole calamity and expected some further account.

1311. ὡς εὐκτείνῃ δενω: on the construction GMT. § 113, Note 10 (b). — φρόνιμος, consider solemnly, take it to heart.

1314 ἄγ. Addressed to the slaves within, who alone can undo the fastenings. Cp. Or. 1561; H. F. 332; Hipp. 808; I. T. 1304 (τοῖς ἐνδον λέγω). — διπλοῦν κακῶν: the corpses and the murderess. — In τὴν δὲ τίσωμαι there is an abrupt change of construction; we should expect τὴν δὲ κτενασα-σαν, ἄν τίσωμαι φόνῳ.

1317. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis), bearing the bodies of the boys. — ἄναμοχλείεις: so Heracles (H. F. 999) σκάπτει, μοχλείει θηρεία, not, however, on the stage. That Jason actually uses a lever is hardly to be thought; probably the word is applied metaphorically to his efforts to lift the door off its hinges. But the phrase excited the ridicule of Aristophanes, Clouds 1397.

1322. ἀραια κτένος, protection against the hand.

1323. μέγιστον ἔχοντή: strengthened superlative; cp. πλείον ἔχοντη, Alc. 790.

1329. φρονων: participle of the imperfect; GMT. § 16, 2.

1333. τῶν σών...θεός, an avenging demon which haunted thy family the gods have hurled upon me. This refers back to τῶν φρονῶ, 1329. The sense of the whole is, 'Now I realize what I did not realize before; an ancestral curse which rested on thy family has passed over upon me.' The idea of the ἀλάστωρ, so prominent in Greek tragedy, had its roots in the popular belief. It is a demon of vengeance, which ceaselessly haunts its victims,
and passes from generation to generation perpetuating crime and misery. So here the ἀδάστωρ spoken of (the evil genius which actuates Medea) is the personification of an ancient curse clinging to Medea’s family; it had wreaked itself on that family in the murder of Apsyrtus, and now on Jason in the murder of his children. (The reading τῶν σῶν δ. is due to Wecklein, who, however, interprets it wrongly ‘the demon that avenged thy kindred.’ But ἀδάστωρ τῶν is, in good writers, never the demon which avenges one, but that which haunts one.)

1334. ἡγεσίσχεω heightens the guilt. He had fled to the ἱστία as a suppliant. Eurip. adopts the account, also followed by Sophocles in the Κολυμβης, that Apsyrtus was murdered at home. The common story is that he accompanied Medea and Jason in their flight, and was slain on the way.

1337. ἄφελτο τῆς, (lucic hominit) me.

1340. ἰβί: the plural idea, 'Ελληνιδῶν γυναικῶν, is involved in the preceding.

1342. Τυρομήνικες: either Italian (the Etruscans being to Eurip. the representative people of Italy), or because she lived at the entrance to the Tuscan sea. Cp. 1359.

1344. ἄλλα introduces ἐπε. See on 1301.

1347. πάρον = πάρεσσα; cp. 448.

1349 fig. Observe ἱστία—σε correlated. —προσεχία: see on 1069.

1351. ἐξέστασι: the aor. refers to the present moment, the idea being, I should undertake to make a long speech (which, however, I do not), whereas ἐξέστασα would mean rather, I should now be making a long speech. GMT. § 49, 2, Note 5; H. 746 a, last part. Cp. v. 425.

1359 fig. θητήριον, has fixed her habitation in, so dwells in. — ὡς χρῆ, ‘comme il faut,’ finely.

1362. λίμι (566) ἄγονος, grief profits me; i. e. I can afford to grieve.

1364. νόσω, morbid passion.

1366. σοι: in sense with ἔστω as well as γάμω.

1367. γε belongs to λέγω: an enclitic (or μεν, δε) often separates γε from its word.

1371. ὄστρον answers οὐκέτι ὡς of the previous verse. ‘They live as ruthless avengers to haunt thee.’ μακροτρόπ (polluter) is either (1) a guilt-stained wretch whose contact defiles others, or (2) the ghost of a murdered man haunting the murderer, and producing μαλάγα, blood-guiltiness.
Here and Aesch. Eum. 177 it has the latter sense. Hence ἄνω κάρα, because their blood is upon Jason's head.

1374. στόμα, abhor me if you will; referring to the word ἀπόπτυμον above. — βάζειν here means conversation, society.

1375. ἡμείς οἱ ἄπαλλαγαλ. Medea wishes him to leave her (this is implied in 1374), that she may accomplish undisturbed the burial of her children before setting out for Athens. He says, riadance is easy, i.e. to be had on easy terms. She scornfully asks 'how?' affecting to be anxious to comply. (Yet we fail to see how Jason's presence is any hindrance to Medea, for she is mistress of the situation, and can proceed in her dragon-car at any moment to bury the bodies. But to take ἄπαλλαγαλ, with Paley, to mean divorce does not help the matter.)

1379. The most famous Corinthian temple of Hera áρπαλα (goddess of the heights) was at the end of the Heraean promontory in the Corinthian gulf, distant from the city several miles in a straight line across the bay. Elmsley and most others have supposed that temple to be meant here. But the local tradition represented the children as buried in the city itself; at least their monument (μνήμα) stood there, near the street leading toward Sicyon. And we know that in the same quarter, on a spur of the Acrocorinthus, there was a temple of Hera βουλαλα. Now as βουλαλα and áρπαλα seem to be equivalent terms, it is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the τέμενοι of which the children's graves were. This view is confirmed by the Schol. on this passage, who says that the temple here mentioned was situated on the Acrocorinthus. See E. Curtius, Peloponnesus, Vol. II. p. 533.

1380. δὲ μὴ τις, κ. τ. λ. The sacredness of the place would insure this.

1382. ἑρυθήν καὶ τίλη: see Introduction, § 18.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the grand-daughter of a god. As to Jason's death, see the first Hypothesis. The Schol. knows another account, according to which Jason had hung up the ship's gunwale in the temple of Hera, and this fell down and crushed him. See also Neophron, frag. 3, Appendix.

1389 fig. ἀλλὰ σε (not ἀλλὰ σε), with emphasis on the pronoun. — Ἐρνίτες τίκνου: the Erinyes of a particular person is often spoken of as avenging his death. — φονό, i.e. requiting murder with murder.

1396. οὕτω θρηνεῖς: the sense is, 'You do not yet know what grief is. Wait till you are old.' (Paley.) He will then feel what it is to be childless. — καὶ γῆρας, age in addition to your present afflictions.

1400. προπράξασθαι (here = kias, cp. Phoen. 1671), infin. of purpose added exexegetically.
NOTES.

1401. προσωπικὴ: see on 1069. This verb is regularly used of farewell words spoken to the dead,—a Greek custom.—ἀπέφαλος: of a parting salutation, as Tro. 1276.

1408. οὗτοι refers to the whole of the next line. ‘I do at least what I can, I lament...’

1413. φόνας: the participle contains the leading idea, as often. Would that I had never begotten them, to see them, etc. — ὅσοιος: augmentless also Aesch. Pers. 915.

1416 fig. These seem to have been stock verses of Euripides, for they conclude not only this play, but also the Alcestis, Andromache, Bacchae, and Helena. On this Hermann (Bacch. 1388) says: “Qui factum sit ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, quum actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare soletat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur.” Others have thought that such endings were added by the actors. Wecklein points out that 1417 fig. do not apply to the Medea.
CHIEF DEVIATIONS
FROM THE BEST MANUSCRIPTS.

The following list includes only cases in which the reading adopted in the text is found in no manuscript of the 1st class (see Intr. § 8). Before the colon stands the adopted reading, after it the reading of the 1st class Mss., minor variants neglected. Where the former is derived from Mss. of the 2d class it is marked 2; where from the scholia, S; otherwise it stands by conjecture only. Smaller corrections are omitted.

CHIEF DEVIATIONS. 127

ἀνθήπτερο. — 1189 λευκήν : λευτήρ. — 1205 προσπίνει 2 : προσπίνει. —
1221 δακρύσωσι S and 2 : δακρύσωσι. — 1252 φοινίαν : φοινίαν. — 1255 γὰρ...
χρ.: γὰρ ἀπὸ χρ. — 1256 αἷμα S : αἷματι. — 1259 φοινίωτ' ἀλαίνωτ' Ἐρυνῶν
θύ' ἀλάστορον : φοινίαν τάλαμαν τ' Ἐρυνών ὡς' ἀλαστόρων. — 1262 μάταν ἄρα:
— 1333 τῶν σῶν : τῶν σῶν. — 1356 οὐδ': οὖθ' : οὖθ' — οὖθ'. — 1357 ἄτιμον S:
ἄνατεί. — 1371 ὁμοί : ὁμοί and ὁμοί. — 1374 στήγει : στηγεί. — 1398 ἑκάρες:
METRES OF THE LYRICAL PARTS.

Five kinds are used in this play.
1. Dactylo-epitritic (or Doric) strophes are composed of the following elements (series or cola):
   (1) \( \underbrace{\text{ \ }}_{\text{Dactylic tripody, with spondees in 3d place.}} \)
   (2) \( \underbrace{\text{ \ }}_{\text{Second epitrite (trochee and spondees).}} \)
Either of these may be catalectic; so arise:
   (3) \( \underbrace{\text{ \ }} \)
   (4) \( \underbrace{\text{ \ }} \)
These elements are combined in various ways, mostly two or three uniting to form a verse. Forms (1) and (2) may shorten the last syllable in caesura, even in the middle of a verse. An anacrusis may be prefixed to any verse. Sometimes, especially at the end of the strophe, other dactylic and trochaic series are employed. The movement is in common (\( \frac{4}{4} \)) time; the trochee being \( \dagger \).

2. Logaoedic strophes; see Hadl. 916. They unite dactyls and trochees in the same series (colon). Pure trochaic (or iambic) series may be used with the logaoedic. They move in triple (\( \frac{3}{4} \)) time; the dactyls being cyclic \( \overbrace{\dagger \dagger}^{3} \) and the spondees irrational \( \overbrace{\dagger \dagger}^{3} \).

3. Dactylo-trochaic strophes consist of dactyls and trochees (or iambi) in separate series. A dactyllic and a trochaic series may, however, unite to form one verse (Hadl. 909 n. o. p.). A spondee standing for the last dactyl of a series may shorten its final syllable even in the middle of a verse. The movement is in triple time, with cyclic dactyls and irrational spondees.

4. Dactylic verse; H. 908. Common (\( \frac{4}{4} \)) time.
5. Dochmii; see H. 928. Their rhythm is broken, \( \frac{4}{4} \) alternating with \( \frac{3}{4} \);

In the following schemes the foot-ictus is marked with \( \text{ }, \) the first ictus of each series (colon) with \( \text{ } \). The sign \( \text{ } \) denotes a triseme long syllable \( \overbrace{\dagger \dagger}^{3} \), \( \overbrace{\dagger \dagger}^{3} \) a tetraseme \( \overbrace{\dagger \dagger}^{4} \).
METRES OF THE LYRICAL PARTS. 129

PARODOS.

PROÖDE (131–138).

Dactylic, with anapaestic introduction.

\[
\begin{align*}
\text{Iambic close; sync. tetrap. hypercat.} & & & & & & & & & \text{These four cola form one long verse or hypermometer.}
\end{align*}
\]


Logaoedic, with anapaestic introduction.

\[
\begin{align*}
\text{Brachycat. tetrapodies (Glyconics) with anacruses. Only seemingly tripodies.} & & & & & & & & & \text{Brachycat. tripody with anacr.}
\end{align*}
\]

Troch.

\[
\begin{align*}
\text{On the response, cp. H. 921 a.} & & & & & & & & & \text{Syncopated trochaic tetrap.}
\end{align*}
\]

\[
\begin{align*}
\text{On the next to the last syll. see H. 916 c.}
\end{align*}
\]
METRES OF THE LYRICAL PARTS.

EPODE (204–213).
Dactylo-trochaic.

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

lamb. sync.

Troch. dipod. w. anacr. + dact. tetrap. brachycat.

Dact. tetrap. brachycat.

1ST STASIMON.

Dactylo-epitritic.

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
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\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Troch. tripod. as close.

Logaoedic.

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
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\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Hexapody, sycop. before the dactyl.

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
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\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Brachycat. tetrap. w. anacrus.

“ “ “ “

“ “ “ “

“ tripod. “ “
METRES OF THE LYRICAL PARTS. 131

SECOND STASimon.

1ST STROPHÉ AND ANTISTROPHÉ (627–634 = 635–642).

Dactylo-epitritic.

\[
\begin{align*}
\text{Troch. trip. as close.}
\end{align*}
\]

2D STROPHÉ AND ANTISTROPHÉ (643–652 = 653–662).

Logaoedic.

\[
\begin{align*}
\text{Two cola: pentap.} \\
\text{+ tetrap. } \delta \eta \theta \iota \eta \nu v \\
\text{and } \pi \alpha \theta \iota \lambda \eta \nu \nu \nu \text{ by synizesis.}
\end{align*}
\]

Pentap. + tetrap.

THIRD STASimon.

1ST STROPHÉ AND ANTISTROPHÉ (824–834 = 835–845).

Dactylo-epitritic.

\[
\begin{align*}
\text{Glyconic as close.}
\end{align*}
\]
2d Strophe and Antistrophe (846–855 = 856–865).

Logaoedic.

Tripodies and brachycat. tetrapodies, ending with a
dipody (Adonic).

FOURTH STASIMON.

1st Strophe and Antistrophe (976–982 = 983–989).

Dactylo-epitritic.

Spondee for dact. in 1st place; an
unusual license.

Trochaic tripody as close.

2d Strophe and Antistrophe (990–995 = 996–1001).

Dactylo-trochaic.

Dact. trip. (w. anacr.) +
troch. tetrap. brachycat.

Dact. tetrap. double anacr.
+ dact. trip. cat. [cat.
Iamb. hexap. syncop. and
FIFTH STASIMON.

1ST STROPHE AND ANTISTROPHE (1251–1260 = 1261–1270).

Dochmii.

\[ \text{Bacchic tripod} \text{ catal. Hadl. 929 b.} \]

\[ \text{Two dochmii.} \]

\[ \text{" " "} \]

\[ \text{" " "} \]

\[ \text{Dochmius and iamb. dipody.} \]

\[ \text{Two dochmii.} \]

\[ \text{Dochmius.} \]

\[ \text{Six dochmii; belong together as one long verse.} \]

\[ \text{"Ep\i\i\o\i\o\i\i\o with syniz.} \]

2D STROPHE AND ANTISTROPHE (1271–1281 = 1282–1292).

Dochmii, with iambic trimeters.

\[ \text{Two iamb. trim.} \]

\[ \text{Two iamb. trim.} \]

\[ \text{2 dochm. + bacchic tripod catal.} \]
APPENDIX.

I.

FRAGMENTS OF NEOPHRON'S MEDEA.

(See Nauck, Trag. Graec. Fragm., p. 565 fig.)

1.

καὶ γὰρ τιν’ αὐτὸς ἠλθὼν λύσιν μαθεῖν
σοῦ· Πυθίαν γὰρ δοσαί, ἣν ἔχρησέ μοι
Phiλβου πρόμαντις, συμβαλεῖν ἄμηχανῷ·
σοὶ δὲ εἰς λόγους μολὼν γ’ ἄν ἥλπισον μαθεῖν.

2.

εἰς τί δράσεις, θυμέ; βουλευσαί καλῶς
πρὶν ἡ ἔξαμαρτιν καὶ τὰ προσφιλέστατα
ἔχωστα θέσθαι. ποί ποι’ ἔξηζας, τάλας;
kάτισχε λήμα καὶ σθένος θεοστυγεῖς.
καὶ πρὸς τί ταῦτα δύρωμαι θυμῆν ἐμήν
ὅρως’ ἔρημον καὶ παρημελημένην
πρὸς ὃν ἔχρη ἡκιστα; μαλακοὶ δὲ δὴ
tοιαῦτα γιγνόμεσθα πάσχοντες κακά;
oὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς.
οἶμαι, δέδακται· παῖδες, ἐκτὸς ὁμάτων
ἀπέλθετ’ ἣδε γὰρ με φονία μέγαν
dεδυκε λύσα συμόν. ἡ χεῖρ χεῖρες,
πρὸς οἷον ἔργον ἐξοπλιζόμεσθα· φεῦ,
tάλαινα τάλμης, ἡ πολὺν πάλιν βραχεῖ
διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρονοφ.

3.

φθερεῖ τέλος γὰρ αὐτὸς αἰσχίστω μόρφ
βροχωτὸν ἄγχονην ἐπισπάσας δέρῃ.
II.

FRAGMENTS OF ENNIUS' MEDEA.

(Ribbeck, Trag. Lat. Reliq., p. 36 fig.)

1. (Eurip. v. 1.)
Utinam ne in nemore Pélio secúribus
cæsà cecidisset ábiegna ad terrám trapes,
nevè índæ navis Íncohandae exóridium
cœpsissent, quae nunc nómìnatur nómine
Argó, qua vecti Argívi délectí viri
petēbant illum pellem insauratam áriétis
Colchís, imperio régis Peliae, pér dolum.
Nam númquam era errans méa domo ecshērēt pedem
Medéa, animo aegra, amóre saevo saúcia.

2. (v. 49.)
Antiqua erilis fīda custos córporis,
quid sic te extra aedìs exanimata elíminas?

3. (v. 57.)
Cupido cepit mìseram nunc me, pròloqui
caelo etque terræ Médæi mísérias.

4. (v. 121.)
... fluctus vérborum aures accupant.

5. (v. 214.)
Quæ Corinthum arcem altam habetis, mátroneae opulentae,
óptuates — 

Múlti suam rem bène gessere et públicam patriá proxul,
múlti qui domi ãtatem agerent, própterea sunt improbati.
MEDEA.

6. (v. 260.)

. . . . nam tēr sub armis mālim vitam cērnerē, quām semel modo pārere.

7. (v. 263.)

Si tē secundo lūmine hic offēndero, moriērē.

8. (v. 265.)

Nēquaquam istuc ēstac iber: māgna inest certātio.

nām ut ego illis sūpplicarem tānta blandiloquentia —?

9. (v. 271.)

Īlle transversa mēnte miōdie trādidit repāgula, quibus ego iram omnēm recludam atque ēlli perniciēm dabo, mēhi māeres, ēlli luctum, extiēm illi, exilīum mihi.

10. (v. 292.)

Quo nūnc me vortam? quōd ēter incipiām ēngredi? domūm paternamne ānne ad Peliae sīllias?

11. (v. 293.)

Tū me amoris māgis quam honoris sērvavisti grātia.

12. (v. 294.)

Sol, quif candentem in caelo sublimās facem.

13. (v. 1069.)

. . . . . . . . . . sālvete optimā corpora, cētīe manus vestrās measque accipite . . . .

14. (v. 1251.)

Jūppiter tuque ēdeo summe Sōl, qui omnis res ēnspicis, quifque luminē tuo maria tērram caelum cōntines, ēnspice hoc faciūs prīusquam fīfat: prohibēsēs scelus.

15. (Strintrod. § 13.)

Qui īpse sibi sapiēns prodesse nōn quit, nequīquām sapit.

16.

[Mēdea, utinam ne ānquam Colchis cúpido corde pedem ēxtulisses.]
APPENDIX.

In all probability the two following fragments belong here too:—

Inc. inc. fab. 94 (Eur. v. 476.)

Nón commemoro quod draconis saévi sopivi ímpetum,
nón quod domui vím taurorum et ségetis armatae manus.

Enn. inc. nom. 25 (Eur. v. 714.)

Út tibi Titánis Trivia déderit stirpem libérum.
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