MEDEA DEBATING THE DEATH OF HER CHILDREN

(p. xxxiv).
THE

MEDEA OF EURIPIDES

With Notes and an Introduction

by

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REVISED EDITION

by

CLIFFORD H. MOORE, PH.D.

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PREFACE TO FIRST EDITION.

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; Elmsley's (German reprint with Hermann's notes); Kirchhoff's editions of 1855 and 1867; Dindorf's (Oxford edition, 1839, and Poetae Scenici, 1868); Nauck's 3d edition, 1871, 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.
PREFACE TO THE REVISED EDITION.

The revision of Professor Allen's Medea was originally entrusted to the late Dr. H. W. Hayley, whose untimely death, before he could begin the work, deprived American classical scholarship of one of the ablest of its younger followers. At Professor Goodwin's suggestion I then undertook the work. My effort has been to make only such changes as would have met Professor Allen's approval. Indeed, the first edition has proved itself so satisfactory in the past twenty-five years that I have run the risk of being thought over-conservative, and have preserved the original language and interpretations wherever possible,—in a few cases where I should have preferred other statements. The introduction has been in part rewritten. The orthography of the text has been brought into conformity with present-day knowledge; in a few passages the manuscript readings have been restored, and in vv. 1255 and 1256 two conjectures by Wecklein have been adopted, to make the strophe more readable. The notes have been placed beneath the text, and the metrical schemes of the choral parts incorporated at the proper places. Illustrative passages are for the most part printed in full; the more difficult Greek parallels have been translated. Experience shows that pupils have a tendency to avoid reading such passages, so that the parallels fail of their purpose. I hope that the addition of the translations may diminish this neglect. Three illustrations from ancient art have been introduced; descriptions of these are given on pp. xxxiv–xxxvii. As the Medea is generally the first Greek play read in college, no attempt has been made to prepare a learned edition, but solely one suited to the needs of freshmen.

The more recent editions of the Medea have been consulted during the revision; Wecklein's third edition has been of especial service to me, as his first was to the original editor.
For generous advice and assistance I am indebted to my friends and colleagues Professor Charles Burton Gulick and Mr. William Fenwick Harris of Harvard University, and particularly to Professor Frank Cole Babbitt of Trinity College, who not only put at my disposal his notes on the first edition, but has continually aided me with suggestions and criticisms while the book has been going through the press.

That the book in its present form may not be unworthy of its first editor is my chief desire.

C. H. M.

Cambridge, July, 1900.
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I. EURIPIDES.

1. Life. — What we know of Euripides' personal history, excluding that which is clearly fabulous, is substantially this. He was born about 480 B.C. — tradition said in Salamis on the day of the great sea fight with the Persians. In contrast to Aeschylus and Sophocles, who belonged to wealthy and distinguished families, Euripides was born into a humble condition. His parents, Mnesarchides (or Mnesarchus) and Clito, lived at one time in banishment in Boeotia; on their return to Athens they are said to have engaged in petty retail trade. It is clear, however, that Euripides had a good education. According to tradition he distinguished himself in his youth as an athlete and also devoted himself to painting; whatever the truth of the story may be, certainly no tragedian shows such a sense for that art as Euripides.¹ Yet he must have turned early to poetic composition, for he produced his first play, The Daughters of Pelias, at the age of twenty-five. Henceforth he devoted himself to the stage. His first play won but third place, and it was only after fourteen years of effort that he gained the first prize²; he enjoyed this distinction but five times in all.

Euripides was of a studious and speculative nature, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others, although he attached himself to no philosophic school. Of a gloomy temperament, he seems to have suffered from a morbid sensitiveness and a consciousness of being misunderstood, a feeling sometimes reflected in his works. In

² According to the Parian Marble, in 441 B.C.
contrast to the mass of his fellow-Athenians, he took no part in politics, but lived aloof from the world in the midst of his large collection of books. He is said to have been twice married, both times unhappily. His last years were spent away from Athens, first in Magnesia, then at Pella at the court of Archelaus, the Macedonian king, for whom he wrote his tragedy *Archelaus*. He died at Arethusa near Amphipolis in the spring of 406 B.C., and was buried not far from that city; at Athens a cenotaph was erected to him, for which an epitaph was written by either Thucydides or Timotheus.¹

2. Spirit and Tendencies. — In spirit Euripides stands in sharp contrast to Aeschylus and Sophocles. The former belongs to the period of the Persian wars and the formation of the Athenian empire; Sophocles represents the Athens which Pericles created; but Euripides, although a contemporary of Sophocles, is the representative of the new Athens, of the new political, moral, and aesthetic ideas that were coming into vogue in the last third of the fifth century before Christ, and supplanting the sterner and simpler notions of the earlier times. It was Athens in transition to the time of Demosthenes and Praxiteles, rather than the city of Pericles and Phidias, for which Euripides wrote. His extant plays show a fondness for rhetoric and philosophic reflection that distinguishes him from his two great predecessors; and it is precisely here that he reflects most accurately the tendencies of his time. Euripides was, furthermore, the most 'modern' of the great tragedians in that his interest lay in the thought and experiences of the common individual in daily life far more than in the legendary sufferings of beings in an heroic past. He was in no sympathy with the mythological spirit; but, being aware that his strength lay in the vivid delineation of human passion, he employed the myths chiefly as vehicles for the expression of his own conceptions of passion. The story of Medea, for example, gave him the means.

¹ *Vita Eur.* : —

\[\mu ν \eta \mu \alpha \mu \nu \nu \ ' \ Ε λλάς \ \alpha \pi α \sigma \ ' \ Ε ώριπίδου \ \omega \sigma \tau \epsilon \ \alpha \ \delta \ ' \ \iota \sigma \chi e i\]
\[\gamma \ ' \ Μ ακεδών, \ \hat{\iota} \pi e r \ \delta \epsilon \zeta a t o \ \tau \epsilon \rho \mu a \ \beta i o u \cdot\]
\[\pi \alpha \tau \rho \eta \ \delta ' \ ' \ Ε λλάδος \ ' \ Ε λλάς, \ ' \ Α θηναί. \ \pi o l l a \ \delta e \ \mu o \upsilon a i s\]
\[\tau \epsilon \rho \pi a s \ \epsilon k \ \pi o l l \omega n \ k a l \ \tau o n \ \epsilon p a i n o n \ \epsilon \chi e i.\]
of exhibiting both the wrath of a woman scorned and thrown aside and, in a secondary degree, the power of a mother’s love. The human and romantic interest of the play is so great that the mythological element sinks into the background. Euripides has also a distinctly realistic tendency, and his conceptions lack the lofty ideality that distinguishes those of Sophocles; while his personages are taken from the heroic period, he brings them down to earth and makes them talk and act like common men. Aristotle in his Poetics has preserved a remark of Sophocles, who said that he represented men as they should be. Euripides as they were.

Euripides was also in accord with his time in his philosophical and religious views. It was a period when men were consciously examining the bases of their institutions and beliefs. Great social changes also were in progress. Many thinking men had broken with the past, and Euripides shared the common scepticism. We cannot say that he had any definite religious or philosophic system, but he was vitally interested in many of the fundamental problems of life, the position of man in the universe, the relation of man to divinity, the root of evil and the source of suffering, and the question of a future life. The weariness and woe of humanity groping in darkness seem to have oppressed him.

1 Chap. 25.
2 Cf. Hipp. 189–196: —

πᾶς δ’ ὄννησὶς βίος ἀνθρώπων,
κοῦκ ἦστι πόνων ἀνάπαυσις.
ἀλλ’ ὃ τοῦ ζῆν φίλτερον ἄλλο
σκότος ἄμψισχων κρύπτει νεφέλαις.
δυσέρωτες δ’ ἡ φαινόμεθ’ ὀντες
τοῦδ’ ὃ τούτο στίλβει κατὰ γήν
δι’ ἀπειροσύνην ἄλλην βίοτον
κοῦκ ἀπόδειξιν τῶν ὑπὸ γαίας.

Also Frg. 816: —

ὁ φιλόκων βροτοὶ,
οὐ τῆν ἐπιστεῖχουσαν ἡμέραν ἰδεῖν
ποθεῖτ’ ἔχοντες μιρῶν ἀχθος κακῶν.
οὕτως ἔρως βροτοῦσιν ἐγκειται βίου.
τὸ θ’ γὰρ ὂσμον, τοῦ θανεῖν δ’ ἀπειρίᾳ
πᾶς τις φοβεῖται φῶς λιπεῖν τόδ’ ἡλίου.
To the conservatives, however, Euripides seemed a subverter of religion and morality,¹ and Aristophanes was never weary of assailing him for what he regarded as the debasing tendencies of his tragedies. In modern times Schlegel has renewed the attack. But much that seemed corrupting to the conservatism of Euripides' day cannot seem so to us; and many sentiments which have been cited as inculcating false morality seem harmless when taken in connection with the situation and the person who utters them. Yet after all allowance has been made, there still remain a number of passages in which Euripides shows a certain irreverence, a revolt against current religious views, and an indifference to the beliefs of the multitude that may well have shocked his audiences and brought him under suspicion.

While Euripides took no active part in politics, but lived the close life of a student of books, no poet was more patriotic or showed deeper love for Athens than he. In the Medea, although the scene is laid in Corinth, Euripides took advantage of the opportunity given by Medea's prospective flight to Athens to glorify his city in a choral song (824 ff.), second only to Sophocles' ode in the Oedipus Coloneus. Athens is also celebrated as protectress of the banished in four other plays,—the Heracleidae, Hercules Furens, Supplices, and Phoenissae.² In the Andromache and Orestes he

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¹ *E.g.* in the scene between Apollo and Thanatos in the prologue to the Alcestis. *Cf.* also Tro. 884 ff., Hec. 488 ff.

² The fragmentary hypothesis of the Supplices closes with the words τὸ δὲ δρᾶμα ἐγκώμιον Ἀθηνῶν.
attacks the Lacedaemonians. More than other poets he chose peculiarly Attic myths for dramatic treatment or brought familiar myths into connection with Attica.

3. Misogynism. — Euripides suffered in antiquity from the charge of misogyny also, but this trait has been exaggerated. No one has depicted nobler types of women than he in his Alcestis, Iphigenia Taurica, and Heracleidae; in other plays, it is true, he portrays women of strong passions who do great harm — Medea, Phaedra, and Hecuba. The poet possessed a deep insight into woman's character and was fond of portraying it in all its phases, dark as well as bright; that he recognized the possibilities of good as well as of evil is shown by the cases just cited, and also by a fragment from his Melanippe (494):

\[\tau\etaς \mu\epsilon ν \kappaακης \kappaακιον \omicron δην \gammaινεται \]
\[\gammaυ\nu\nu\mu\kappaος, \epsilon\sigma\theta\lambdaης \delta' \omicron \nu\deltaην \epsilon\iota\upsilon\piερ\betaολην \]
\[\pi\epsilon\varphiυκ' \alphaμεινον \cdot \deltaιαφερουσι \delta' \alpha\iota \phi\upsilon\sigma\epsilonις.\]

4. Works. — Tradition says that Euripides wrote ninety-two plays. Varro, Cicero's contemporary, knew only seventy-five. Of these we possess eighteen and the Rhesus, which is almost universally thought to be spurious. The genuine plays are: Alcestis. Andromache, Bacchae, Hecuba, Helena, Electra, Heracleidae, Hercules Furens, Supplices, Hippolytus, Iphigenia Aulidensis, Iphigenia Taurica, Ion, Cyclops (a satyric drama), Medea, Orestes, Troades, and Phoenissae.

The dates of only 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 Aulidensis were produced after the poet's death.

5. Style. — Euripides' language is free from the turgidity of Aeschylus, but lacks the noble tone of Sophocles. He consciously employed a diction in which the speech of daily life had a large

1 Further in the Heracleidae he expresses his approval of the alliance with Argos, and in the Hecuba (254 ff.) and Supplices (232 ff.) attacks the demagogues.

2 Gellius XVII. 4: Euripidem quoque M. Varro ait. cum quinque et septuaginta tragœdias scripserit, in quinque solis vicisse, cum eum saepe vincerent aliquot poetae ignavissimi.
part, but which was kept from being commonplace by the use of dialectic forms, poetic and archaic words and constructions. The result is that his verse gains in reality and in what we may call a human quality. The smoothness and dexterity of his language won recognition, apparently, even from his opponent, Aristophanes, as well as praise from Aristotle. He was strongly influenced by the passion for rhetoric prevalent in his day, and his plays contain much rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic, too, 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 seems to delight to display his skill in making out a specious argument, even when one side is manifestly in the wrong. Such speeches smack rather of the law court (δικαινικοὶ λόγοι) than belong to the tragic stage, and were not unjustly blamed by Aristophanes. Euripides is fond also of philosophizing through the mouths of his characters, and the abundance of maxims (γνώμαι), reflections, and generalizations on social and religious topics—another effect of the rhetorical training of his time—went far to render him attractive in later times. His plays were recommended for study to those who were preparing themselves for a public career. Histrionic art had developed in his day, and this influenced composition; it was necessary to furnish the actors with telling and pointed

1 Aristoph. Frg. 397 D.: χρώμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ, τοὺς νοὺς δ’ ἄγοραίους ἤττων ἢ κείνος ποίω.


2 Arist. Ithet. iii. 2: κλέαρται δ’ εὖ, ἐὰν τις ἐκ τῆς εἰωθώνιας διαλέκτον ἐκλέγων συντηθῇ, ὅπερ Εὐριπίδης ποιεῖ καὶ ὑπήδειε πρῶτος.

3 Pæx 534, where Euripides is called ποιητῆς ῥηματίων δικαικῶν.

4 Quint. X. i. 68: illud quidem nemo non fateatur necesse esse iis, qui se ad agendum comparant, utiliorem longe fore Euripidem. Namque is et sermone magis accedit oratorio generi, et sententiis densum. et in iis quae a sapientibus tradita sunt paene ipsis par, et in dicendo æc respondendo cuilibet eorum, qui fuerunt in foro diserti, comparandus. Cf. Dio Chrys. or. XVIII. p. 47: πολιτικῶς ἀνδρὶ πάνω ὕφελίμως ἔτι δὲ ἡθη καὶ πάθη δεινὸς πληρῶσαι καὶ γνώμαι πρὸς ἄπαντα ὕφελίμους καταμίγνυσι τοῖς ποιήμασιν.
speeches, and to make the dramatic situations striking to meet the demands of the Athenian audience.

6. Form. — An examination of the structure of Euripides' plays shows many of them to be defective; they lack coherence and compactness; indeed in some the several scenes seem pieced together, and do not naturally follow one after the other. In general it may be said that Euripides relied on striking passages and thrilling scenes more than on the unity and symmetry of the whole. Instead of confining his audience's attention to the chief personage or to the development of a single idea throughout, as his predecessors had done, he preferred to present in turn that which was most striking in the several characters, thus securing variety of interest at a sacrifice of unity. The Medea is an exception to his general plan, for in this play Medea is continually the central figure, as much as Oedipus in Sophocles' Oedipus Tyrannus. Yet here the progress of events is interrupted to a certain extent by the scene between Aegeus and Medea, for which no sufficient motive has been given. Another of Euripides' best works, the Hippolytus, shows a lack of unity to a marked degree, for it breaks in two in the middle, so that the halves might well have been elaborated into separate plays. This shifting of interest is so common in modern plays that the present-day reader of Euripides may not feel it keenly as a defect in the poet's art; but the modern drama is subject to no such rigid conditions as were imposed on the Greek in the best period. These conditions did not admit readily the changes Euripides introduced.

Two points in his work have been especially blamed: (1) his prologues, long soliloquies, in which the situation is explained to the audience; (2) the interference of a god — the so-called θεὸς ἀπὸ μηχανῆς — at the end of the play to solve the difficulties of the situation. In the Medea, where the prologue is well managed, the nurse in her opening soliloquy reminds the spectators of the events that have preceded the moment when the play proper begins — the quest of the golden fleece, the return to Ioleus, the murder of Pelias, and the flight to Corinth; informs them of Jason's infatuation for the princess and consequent desertion of Medea; and finally
discloses her own fears of the harm which Medea in her passion may do. Thus the entire situation is at once made clear, not gradually disclosed, as by Sophocles. Apparently Euripides felt that the curious expectancy of his hearers was not necessary, and that they required the knowledge thus given them to appreciate the course of the play and to understand the motives and emotions of the characters in it. Such explanation was the more desirable now that single plays instead of trilogies were presented; indeed, with the free treatment of the myths which Euripides allowed himself, the explanatory prologue was almost a necessity. The fact that the spectator was made familiar with the outline of the tragedy did not necessarily diminish his interest in it; no one to-day enjoys Hamlet less because he knows the course and outcome of the play. Euripides deserves censure, however, not so much for employing explanatory prologues as for the manner in which he managed them. They are for the most part mechanical, and in ten of the plays are burdened with long genealogies that deserve the ridicule Aristophanes heaped on them.¹

The second objection urged by critics—that a majority of the tragedies have a mechanical ending in which the difficulties of the tragic situation are resolved by the intervention of a god—is well taken. Yet again unfavorable criticism must be directed, not at the introduction of a divinity into the tragedy, for which Aeschylus had set the example, but at the way Euripides employed this device. With him it seems to be a ready means of solving his dramatic difficulties rather than an inherent part of the play, and it is impossible to escape the conviction that the interposition of divine aid shows the poet’s lack of invention. Seneca, whose tragedies are far inferior to their Euripidean originals, had the good taste to avoid such endings in his Medea and Phaedra.²

¹ Ran. 946 and 1198 ff.; Achar. 47 ff. Cf. Vita Eurip.: καὶ ἐν τοῖς προλόγοις ἀσχληροῖς. That the prologues in their present form are much interpolated does not affect the ancient judgment.

² Seneca’s Phaedra, however, it should be noted, was probably based on Euripides’ lost play Ἰππόλυτος καλυπτόμενος, not on the extant Ἰππόλυτος στεφανηφόρος.
INTRODUCTION.

But with all Euripides' defects, we must recognize in him a poet and a thinker of high rank. Single scenes of his dramas are unexcelled, and in Medea and Iphigenia he has given us two tragic characters as permanent as any in literature. Critics in antiquity pointed out that his strength lay in the representation of passion (πάθη) and in his recognition scenes (ἀναγνώρισις). He could depict both the fiercest anger and the tenderest feeling, as in the character of Medea, who is moved to rage by the wrongs done her, and yet breaks down under the force of her love for her children. The remarkable scene in which Medea wavers in her resolution shows Euripides' ability in this direction. The author of the treatise on The Sublime says that in the presentation of rage and love, the passions Euripides introduced into tragedy, no other poet is so successful. His power in depicting recognition scenes appears in the Ion, where Creusa discovers that the youthful attendant who is about to take her life is her own son, and in the Iphigenia Taurica, in which the priestess learns that the human victim she is about to sacrifice to the goddess is her own brother; very famous in antiquity was the scene in the lost Cephalon, in which Meroe, who had already raised her axe with murderous intent over the sleeping youth she took to be an enemy, was saved from killing her son by the arrival of an aged attendant, who made known to her the truth. We can well believe Plutarch's statement that this scene thrilled the ancient audiences. In description, also, Euripides showed great ability.

The choral parts of his tragedies are inferior to the dialogue, and are loosely connected with the action of the play; often they could be omitted with no loss to the tragedy. If we can trust Aristophanes, he employed some low and common melodies for his songs. This decline of the chorus shows the way to later tragedy. He also treated his metres with great freedom, introducing resolutions

1 899, 922 ff.  2 1021 ff.  3 De Sublim. 15.
4 Plut. de eso curr. 5: σκόπει δὲ τὴν ἐν τῇ πραγματίᾳ Μερόπην ἐπὶ τὸν ψυχὸν πέλεκυν ἀραμένην, ὅσον ἐν τῷ θεάτρῳ κίνημα ποιεῖ συνεξεργάζομαι φόβῳ, καὶ δέος μὴ φθάσῃ τὸν ἐπιλαμβανόμενον γέροντα καὶ τρώῃ τὸ μειράκιον. Cf. Aristot. Poet. 14 (he is speaking of different kinds of recognition) κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ ὅσον ἐν τῷ Κρεσφόντῃ η Μερόπη μελλεῖ τὸν ψυχὸν ἀποκτείνειν.
5 Ran. 1:301 ff.
in the trimeter, and in the later plays employing free glyconics to a great extent in the lyric parts.

Yet in considering both Euripides' style and dramatic skill it is of the utmost importance to remember that his plays were written for the stage, not the closet, and that scenery had at this time come to be a matter of importance; such plays as the Hercules Furens and the Troades must have depended in no small degree on scenic effect for their success.

7. Fame.—Although Euripides was not so successful on the stage as Aeschylus and Sophocles, he won no little admiration from his contemporaries, especially after the beginning of the Peloponnesian war. A story told in Plutarch's Life of Nicias attests his popularity. There it is said that certain fugitives from the Athenian army maintained themselves in Sicily by reciting Euripides' plays, and that captives gained their freedom by teaching their captors passages from his tragedies. Aristophanes imitated him even while attacking him, and Sophocles, on hearing of his death, came into the theatre dressed in mourning, while his actors and chorus appeared uncrowned. In the fourth century he was read and presented almost to the exclusion of the two older poets. Plato held him in high esteem, and Aristotle, although he gives Euripides the lowest place in the triad, still accords him his due. Alexander is said to have recited an entire scene from the now lost Andromeda at the banquet which preceded his death. At Lycurgus' command a bronze statue was erected to the poet's honor in the Dionysiac theatre. The writers of the later comedy admired him extravagantly, and the great number of fragments preserved bear witness to his current popularity; his position among the Romans is shown on p. xxviii below.

The best testimony to our poet's fame in Magna Graecia is fur-

1 Chap. 29.

2 Poet. 13: ὁ Ἐὐριπίδης εἰ καὶ τὰ ἀλλὰ μὴ ἐν οἴκονομεῖ, ἀλλὰ τραγικῶτατὸς γε τῶν ποιητῶν φαινεται.

3 According to the Vita, Phillemon in one of his comedies declared: εἰ ταῖς ἄληθελαίσιν οἱ τεθυκότες αἰσθησιν εἶχον, ἄνδρες, ὡς φασίν τινες, ἀπηγξάμην ἄν, ὑστ' ἵδειν Ἐὐριπίδην. Menander's attitude is attested by Quintilian (x. 1. 69): Euripidem admiratus maxime est, ut saepe testatur, et secutus Menander.
nished by the vase paintings that have been influenced by his work. Scenes from at least nine of the extant plays can be recognized on vases, whereas no single vase painting can with certainty be referred to Sophocles' plays, and only the 

Choephoroi and Eumenides of Aeschylus attracted the vase painters, so far as our present evidence allows us to judge. The tragic scenes among the Pompeian wall paintings, many of which go back to earlier works, were chiefly under Euripidean influence.

In the Middle Ages Euripides was still read. The Christian tragedy Christus Patiens is a cento of Euripides' verses. In more modern times the attention of the reading world was first turned to Euripides by Seneca's tragedies; Erasmus' Latin translations of the Hecuba and Iphigenia Aulidensis (1506), and Grotius' Excerpta Tragicorum et Comicorum (1626) attracted many; and Euripides has been especially imitated on the French, German, and English stage.

8. Manuscripts and Scholia. — The Euripidean manuscripts were first classified by Kirchhoff in his edition of 1855. Those which possess any authority form two classes. The first contains nine plays (Alcestis, Andromache, Hecuba, Hippolytus, Medea, Orestes, Rhesus, Troades, Phoenissae); the remaining ten are extant in the second class only. These last plays were little known and read by the Byzantines, and have narrowly escaped perishing altogether.

Class 1. This consists of uninterpolated copies (complete or partial) of a recension current in the Middle Ages, comprising the nine plays above mentioned. These manuscripts have the highest authority. The principal ones are: Codex Vaticanus, 909 (9 plays). Codex Parisinus, 2712 (6 plays), Codex Marcianus, 471 (5 plays). all of the twelfth or thirteenth century; Codex Havniensis, 417 (9 plays), of the fifteenth century, is closely related to Cod. Vat. 909.

Class 2. This comprises copies of a different and far rarer


2 Particularly the nine plays that are preserved in the best Mss. Cf. § 8.

3 Cf. pp. xxviii f.
recension which embraced at least nineteen pieces, but contained a
text of less purity, which had been tampered with by would-be cor-
rectors. The authority of these manuscripts is therefore inferior,
and the plays found only in them are accordingly difficult of criti-
cism and cannot be so nearly restored. The two most important
manuscripts of this class are *Codex Florentinus*, 32, 2 (18 plays),
*Codex Palatinus*, 287 (13 plays), both of the fourteenth century.

Besides these we have a few fragments preserved on papyri. The
Papyrus Didot contains *Medea* 5–12, and a leaf from Oxyrhynchus
710–715.

Scholia exist only to the nine plays found in the manuscripts of
the first class. They are now best edited by Eduard Schwartz,
Berlin, 1887–1891, in two volumes.

9. Editions. — The *editio princeps*, edited by the Greek, Janus
Lascaris, Florence, 1496, contains only the *Medea*, *Hippolytus*,
*Alcestis*, and *Andromache*. The Aldine edition, edited by the
Cretan, Marcus Musurus, Venice, 1503, contains all the plays
except the *Electra*. This was added by Victorius in 1545. In
1602 a complete edition with scholia and commentary was edited
by Stephanus. Barnes’ comprehensive edition, Cambridge, 1694, is
still valuable. Of the later editions the following deserve notice
(only the most comprehensive and important are mentioned):

* R. Porson (4 plays), 1797–1801.
* P. Elmsley (3 plays), 1813–1821.
* G. Hermann (12 plays), 1800–1841.

Most recently in *Poetae Scenici Graeci*, Leipzig, 1869.

*Pflugk and Klotz* (11 plays), Gotha and Leipzig, 1840–1867.
Over-conservative.

* A. Kirchhoff*, larger edition with critical notes only, 2 vols.,
Berlin, 1855. This edition marks a new epoch in the text criti-


and II. now in second edition, 1872–1875).
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H. Weil (7 plays), French notes, Paris, 1868.


N. Wecklein (5 plays), German notes, Leipzig, 1873, etc. The Medea now in the third edition.

Of the separate editions of the Medea the following deserve especial mention: Kirchhoff's, Berlin, 1852; Schoene's, Leipzig, 1853; Verrall's, Oxford, 1881; Wecklein's, 3d edition, Leipzig, 1891; Earle's, New York, 1904.

II. THE MEDEA.

10. The Medea was produced 431 B.C., with the Philoctetes, Dictys, and Theristae, and took only the third rank. 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 Aetes, 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 Aetes, — 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
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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' passionate grief, which she fears may lead her to some desperate deed. The παιδαγωγός, 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.

Parodos (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 (213–409).—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.

First Stasimon (410–445).—A choral song, the burden of which is the infidelity of man, and Medea's forlorn condition.

Second Episode (446–626).—A spirited scene between Jason and Medea. The former comes to offer Medea money and other
assistance 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 magnanimously toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.

Second Stasimon (627–662). — The Chorus, reflecting on Medea's sad fate, praises moderation and contentment in love and wedlock, and then bewails the lot of the homeless.

Third Episode (663–823). — The necessary refuge for Medea is secured by the arrival of Aegeus, 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 Aegeus 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 and diadem, 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). — The mention of Athens inspires the Chorus to sing the praises of Attica; but the question rises in its mind, 'How can so holy a land harbor such a criminal as Medea will be when she has accomplished her purpose?' The stasimon closes with an appeal to Medea to desist.

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
condition she is melted to real tears at the thought of what awaits the children.

Fourth Stasimon (976–1001). — The Chorus, knowing the true situation, expresses its fears for the outcome.

Fifth Episode (1002–1250). — The pedagogue, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bids 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.

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 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 he affects great interest in their welfare (562 ff., 914 ff.), still this does not prevent him from 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 ff. 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 γῆρας (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 closing 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.
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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 may 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 selfishness 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. The chief considerations in favor of this view are: (1) The apparent dittography (passage written in two ways) 723, 724, 729, 730 = 725–728; see note. Hermann thought 777 = 778, 779, another such; and some have regarded as similar cases 798–810 = 819–823, 1231 f. = 1233–5. (2) Words quoted from Medea, but not found in our play. Such are the words ὀ θερμόβουλον σπλάγχνον, said by the Scholiast, Aristoph. Ach. 119, to be ἐν τῇ Μηδείᾳ Εὐριπίδου. Aristophanes (Pax 1012) quotes ἐκ Μηδείας (whose Medea he does not say) ὄλομαν, ὄλομαν, not in our Medea (yet see 97) but found Iph. Taur. 152. Lastly in Ennius' Medea is a translation of the verse μισῶ σοφιστὴν ὁστίς οὐχ αὐτῷ σοφός, which Cicero (Fam. xiii. 15) quotes from Euripides. None of these reasons are cogent; the dittography may be due to an interpolator, the Scholiast and Aristophanes 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 insufficient. There is no proof that there was not a double recension; on the other hand, there is no evidence that compels us to assume one.

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

And in truth Neophron’s play, as is plain from the extant fragments (quoted on vv. 663, 1056, 1387, to which may probably be added some very fragmentary verses of a Medea found in a papyrus in the British Museum, published in the Archive für Papyrologie, III, pp. 1–5), was very like Euripides’. Aegeus was early introduced, 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, Neophron’s play was written before Euripides’, the credit for the design must be due in large measure to the former. Still it seems highly improbable that so inventive a genius as Euripides would have stolen his plot from an obscure poet; indeed the similarity of Frg. 3 to v. 1056 ff. is so great that if we accept the priority of Neophron’s play, we must conclude that Euripides adopted his language also; and yet the Euripidean passage is the finer. Furthermore it is unlikely that Aristophanes, who never lost an opportunity to attack Euripides, would have let the plagiarism from Neophron pass if it had existed, or that Aristotle would have treated the Medea as the full work of Euripides if he had thought that the poet stole it. Euripides may have employed Neophron’s name for an earlier Medea, as he brought out the Andromache under another’s name; or, as some think, Neophron may have produced his work between two editions of Euripides’ play. But the truth is quite unknown.
15. Other Plays on the Same Theme.—The story of Medea has attracted many writers in antiquity and modern times.\(^1\) Besides Neophron, mentioned in the last paragraph, the subject was treated by the younger Euripides, the nephew of the great tragic poet, by Dicaeogenes, Carcinus, Diogenes, all of the fourth century,\(^2\) and by Biotus, of uncertain date. Among the Romans Ennius produced a translation of Euripides' play of which we have a number of fragments extant.\(^3\) Accius also composed a *Medea.*\(^4\) We must especially regret the loss of Ovid's tragedy, a youthful work that won praise from both Tacitus and Quintilian.\(^5\) In Nero's reign Curiatius Maternus wrote a play under the same title; Lucan left his *Medea* unfinished. Seneca's tragedy is preserved, and a comparison between it and its Euripidean model is interesting. Certain changes in construction appear. For Euripides' scene between Medea and Aegeus Seneca substituted a scene in which Medea's skill in the use of poisons is fully described; he further made Jason oppose Medea's desire to take her children with her into exile, thus causing her to determine on their murder as a consummation of her revenge. Therefore Euripides' scene in which Medea pretends to yield to her fate (866–975) was omitted. The children were killed on the stage, and Jason came in time to witness the death of the second. Whether these changes were invented by Seneca, or adopted by him from Ovid or an earlier poet, we cannot now determine. About A.D. 200 Hosidius Geta constructed a *Medea*, a Vergilian cento.\(^6\) Of the modern tragedies on this subject Corneille's *Médée* is best known. *Medeas* have also been written in French by

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\(^1\) Cf. L. Schiller, *Medea im Drama alter und neuer Zeit*, Ansbach, 1865; Mallinger, *Médée, Étude de littérature comparée*, Louvain, 1897. The larger Argonautic legend furnished material for all the great tragedians. We know the titles of six plays by Aeschylus and of eight by Sophocles that were based on portions of it. Euripides drew from it the subjects of four tragedies besides the *Medea*.


\(^5\) Tac. *Dial.* 12; Quint. x. 1. 98; Ribbeck, *op. cit.*, p. 230.

\(^6\) Probably the cento printed by Baehrens. *PLM.* IV, 219.
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Longepierre (1659–1721), Legouve (1764–1812), and Mendès (1841–), in German by Klinger (1753–1831), Soden (1754–1831), Grillparzer (1791–1872), Prince George of Prussia—‘Georg Conrad’—(1826–1902), and in English by Glover (1710–1785).

16. 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 αἰωφημα, a swinging machine suspended with cords from above.

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

III. THE MYTH.

17. Medea’s adventures at Corinth seem a kind of sequel to the story of the Argonautic expedition. Some have thought that they formed a separate and independent legend. The Corinthians undoubtedly regarded Medea as a native heroine. She was brought into connection with the story of the Argonauts by the legend which made Aeetes, Medea’s father, go from Corinth to Colchis. It is very certain, however, that the Corinthian Medea is the same as the Argonautic, and that the southern story was derived and developed from the Thessalian legend. In the latter, Jason’s expedition was the prominent feature; at Corinth Medea, as will be shown below, became the chief figure.

18. The Argonautic Story. — This legend had its home among the Minyae of Iolcus and Orchomenus, and is closely connected with the extension of Greek commerce and colonization. Whether Phrixos, Helle, and the golden fleece are susceptible of physical
interpretations or not is a mooted question; to the Greek mind, however, the quest of the fleece was an historical reality. The legend, which eventually became common Hellenic property, was probably originally embodied in a Minyan epic at a period anterior to the Homeric Poems, which simply allude to the voyage of the Argonauts as something well known. They mention Jason’s passage of the πλαγκται, or clashing rocks, and his visit to Lemnos. Aeetes is the son of Helios and brother of Circe. In the early form of the myth Αea, the land where the golden fleece is kept, is an enchanted island in a distant sea to the east. By the eighth century before Christ it had been localized as identical with Colchis, on the southeast shore of the Pontus Euxinus.

The first mention of Medea is in Hesiod’s Theogony. She is the child of King Aeetes and Idyia, a daughter of Oceanus. After helping Jason perform the heavy tasks laid on him by Pelias, she returns with him to Iolcus, where she bears Jason a son, who is reared by Chiron the centaur. Our knowledge of the post-Homeric epics is too scanty to enable us to follow accurately the treatment the legend received there; we know that in the Νόστωι Medea’s powers of witchcraft were celebrated, and we hear of various references to the Argonauts and Medea in other poems. The next extant treatment of the story is by Pindar, who gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, closing with the return of Jason and Medea. The last Greek treatment of the theme appears in the Argonautica of Apollonius Rhodius of the third century before Christ.

19. The Corinthian Legend. — This is regarded by some, not as a mere amplification of the Argonautic story, but as a primitive

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1 Cf. Jessen’s article Argonautai in Pauly-Wissowa’s Real-encyclopädie, Seeliger’s Argonautensage in Roscher’s Lexicon, and the literature quoted by both writers.

2 Il. 7. 467–469; Od. 10. 136, 137; 12. 61–72.

3 956 ff., 992 ff.

4 Pyth. IV.

5 Imitated among the Romans by Varro Atacinus, whose work is lost, and in the extant Argonautica of Valerius Flaccus.
local myth, because it is seemingly bound up with certain ancient religious rites. The Corinthians had, we are told, the custom of performing propitiatory sacrifices yearly to atone for the murder of Medea's children; these rites were performed in connection with the worship of Hera Acraea, whose cult Medea is said to have established at Corinth. The children's grave was shown there in Pausanias' day. The evidence, however, does not bear out the view that Medea was a native Corinthian heroine; she was rather adopted from the Minyan legend, as stated above. As a sorceress she is naturally associated with the sun and moon; and she probably owed her position as heroine to her relation to Helios, who was worshipped on the Acrocorinthus as the chief god of the Corinthian city; when the cult of Hera was introduced from Argos, where she was apparently a moon goddess, Medea was associated with this divinity.

The earliest treatment of the legend was by Eumelus of Corinth (about 740 B.C.) in his κορυθειακά. According to him Helios had assigned the throne to his son Aeetes, who later went to Colchis. In after time, when the Corinthians were without a ruler, they summoned Medea from Iolcus to be their queen. Jason shared the power with her. As fast as her children were born she concealed or buried them in the temple of Hera, hoping thereby to make them immortal; failing in this, she was discovered by Jason, who returned to Iolcus; Medea also departed, leaving the throne to Sisyphus.

1 In this, as in the preceding section, no mention is made of a number of writers, whose fragments are too scanty to be of value here.
2 κατακρυπτεῖν.
3 This account is given by Pausanias, whose version, however, was not derived directly from Eumelus; cf. Paus. ii. 1. 1. The Scholiast to Pind. Ol. xiii. 52, after quoting Eumelus, gives a somewhat different account: Medea settled at Corinth and freed the Corinthians from a pestilence by sacrificing to Demeter and the Lemnian nymphs. When Zeus became enamored of her, she refused his suit, avoiding Hera's anger. In return Hera promised to make her children immortal. When, however, they died, the Corinthians worshipped them, calling them μεταβάτοροι. This form of the legend explains Medea's hope of immortality for her children in Pausanias' account.
A different version was given by Parmeniscus, an Alexandrian commentator.\(^1\) 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 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.

The early epic poet, Creophylus, author of the Ῥικαίας ἀλοιτις, had the story in less primitive form.\(^2\) Medea was a resident of Corinth, not its queen; she killed the king, Creon, by drugs and fled to Athens, leaving her children behind her on the altar of Hera, thinking that Jason would care for them. They were slain by Creon’s relatives, who gave out that Medea had done the deed herself.

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.\(^3\) But we see traces of this same conception of Medea as the murderess in Creophylus’ account and the mystical narrative of Eumelus, so that it evidently existed long before Euripides’ day, 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.

The account given by Pausanias\(^4\) as current in his day is an elaboration of the tragic form. The princess is named Glauce; she met her death through gifts brought her by Medea’s sons, Mermerus and Pheres, who were stoned to death by the Corinthians. A pestilence then came on their children, to avert which the statue of Terror (Δείμα) was set up and the regular sacrifices instituted, at which the people wore black and shaved their children’s heads.

\(^1\) Schol. Med. 264.  
\(^2\) Schol. Med. 264.  
\(^3\) Schol. Med. 9.  
\(^4\) ii. 3. 6.
These solemnities were observed, he says, down to the destruction of Corinth by Mummius. Moreover, the fountain was shown into which Glauce cast herself when in the agonies of death.¹

From the foregoing we see that the essential parts of the story are these: Medea comes from abroad to Corinth as a benefactress; she and her children are under the special protection of Hera; the children are killed — either by their mother or the Corinthians — and a propitiatory festival is established for them; and Medea leaves the city. In this form of the legend, developed at Corinth, Jason had no essential part; we cannot therefore conclude that he originally did not belong to it. In the Argonautic legend he is the chief figure, but in the Corinthian myth the heroine Medea became most prominent, and it was inevitable that Jason should fall into the background.

The story which credits Medea with freeing the Corinthians from a pest probably gives the clue to the original character of the propitiatory sacrifices. They were established to Hera to avert a plague,² but afterwards became connected with Medea’s children.

20. Significance of the Myth. — Many attempts have been made to give Medea a physical significance.³ A favorite view has regarded her as a Greek moon goddess; Wecklein claims for her Phoenician origin. But no sufficient argument can be advanced for such views. Medea’s relation to Helios and Hecate is sufficiently explained by her character as sorceress. And the same fact will account for the part attributed to her in the cult of Hera at Corinth if the view be correct that regards the Argive Hera as a moon goddess. Furthermore, Hera is the special protectress of Jason in the epic story, and this alone might well determine the relation of Medea in the Corinthian legend. Medea is by no means a divine figure originally, but like many mortal personages of the epic period was finally raised to an heroic position. The voyage after the golden fleece was the essential part of the Argonautic

¹ This fountain was discovered by the American School of Classical Studies at Athens in 1899.
² Very likely a plague that affected children particularly.
³ Cf. Seeliger’s article Medea in Roscher’s Lexicon.
story; to this was added another motive similar to that in the legend of Ariadne and Theseus — the wise daughter who helps the hero against her cruel father. In contrast to her father’s sister Circe, Medea was probably thought of as kind and helpful. These characteristics appear not only in the aid she gives Jason and his companions, but also in the tradition mentioned above, according to which she freed Corinth from a pest. The cruel side of her nature, which was apparently attributed to her later, is shown by the murder of her brother Apsyrtus; from this it was easy to develop the story that she killed her children. Pelias’ death, which she secured by treachery, was only just vengeance for the trials he inflicted on Jason.

IV. THE ILLUSTRATIONS.1

I. Frontispiece. Medea debating the Death of her Children. — Pompeian wall painting from the house of the Dioscuri (Helbig, No. 1262; Mus. Borbon. V. 33; Baumeister’s Denkmäler, p. 142). Medea stands at the right dressed in a long chiton; her hand is already on her sword to kill her children, who are playing with astragali quite unconscious of their danger. The pedagogue behind at the left is watching the boys.

This painting is probably a copy, at least in its main features, of a famous picture by Timomachus, a Greek artist of the fourth century. His picture was at Cyzicus in Cicero’s time,2 and together with his Ajax was bought by Caesar for eighty talents. It is described by Ovid, Lucian, and several writers of epigrams,3 so that the identification of this Pompeian work as a copy of Timomachus’ picture is practically certain.

II. P. 90. Medea’s Revenge. — Painting on a great amphora from Canosa in Italy, now in Munich (Millin’s Tombeaux de Canose, 1 For other works of art besides the three given illustrating the Medea, see the articles on Medea in Roscher’s Lexicon and Baumeister’s Denkmäler; the latter is poor. For vase paintings, see Vogel, Scenen euripideischer Tragödien in griechischen Vasengemälden, and especially Huddilston, Greek Tragedy in the Light of Vase Painting.

2 Verr. iv. 60. 135. 3 Overbeck, Schriftquellen, No. 2122 ff.
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1816, pl. 7; Baumeister's *Denkmäler*, Vol. II, p. 903; Roscher's *Lexicon*, Vol. II, p. 2510; Huddilston, *Greek Tragedy*, etc., pp. 144 ff., where will be found an excellent discussion of this and other vase paintings illustrating the Medea).

This painting is one of the most important illustrations of Greek tragedy in existence. There are three horizontal rows of figures: the two upper are divided in the middle by a building with six Ionic columns, between which hang two shields. Within this building — clearly the royal palace — one of the chief scenes is placed. On the right a young female figure has just fallen over the arm of a chair (θρόνος); on the frieze above is the inscription ΚΡΕΟΝΤΕΙΑ (sc. πασί), which shows her to be Creon's daughter, named by later writers Creusa or Glauce. At her right a youth in petasus and chlamys and wearing a sword rushes toward her and tries to remove her fatal diadem. His name is inscribed above, ΠΗΝΟΘΣ, which, according to Diod. Sic. iv. 55. 5, was the name of Creusa's brother. Behind him is a female figure, wearing a long plain chiton and veil, who is evidently leaving the palace. She is probably Creusa's attendant. At Creusa's left is the figure of a bearded old man, dressed in a richly decorated chiton, who reaches out to Creusa with his left hand; his right, from which the sceptre has just fallen, is raised to his head in despair, and in his bewilderment he has turned away from Creusa. The two letters ΩΝ on the frieze above are evidently the last of his name, ΚΡΕΩΝ.

To the left without the palace on a slightly lower level is the figure of an elderly woman, probably Creon's wife, clad in a long chiton and mantle, who hurries with left arm outstretched toward Creon; in the inscription above, her name is given, ΜΕΡΟΙΗ. Behind her is a pedagogue, who starts toward the palace, while a female attendant draws him back. Just below the palace, beneath Creusa's θρόνος, is seen the open box in which the fatal gifts were brought.

The third row likewise is divided in the middle by Medea's dragon chariot; in this stands as charioteer a female figure, nude to the waist, who holds a flaming torch in each hand. This is the
personification of Medea's fierce wrath, as is shown by the super-
inscribed name OIΣ(Τ).POΣ. The richly decorated oriental dress
and cap of the woman at the left would be sufficient without the
inscription MHΔΕΙA to indicate the barbarian princess. With her
left hand she has seized by the hair one of her children, who
stands on an altar and throws out his arms in terror; with the
drawn sword in her right she is about to kill the child. Behind
her a youth in petasus and chlamys, carrying two spears, is
hurrying the second boy from danger. To the right of the dragon
car Jason (ΙΑΣΩΝ), with sword and spear, hurries to the rescue;
the advancing youth behind him, who is dressed like the figure at
the extreme left, points to the scene before them. To the extreme
right, midway between the middle and lowest rows of figures,
stands the figure of a bearded man, who directs attention to the
scene below with his right hand. His rich dress and cap and his
sceptre mark him as a king, and the inscription ΕΙΔΩΛΟΝ ΑΗΤΟΥ
shows him to be the shade of Medea's father Aeetes.

A Corinthian column bearing a tripod stands at either 'side
of the topmost row. The two male figures at the right, one
sitting, the other standing, are the Dioscuri; their identity is
shown by the pilus, the oil cruses and strigils, and the two stars.
To the left Heracles with club, lion's skin, bow and arrows,
stands before Athene, who is distinguished by helmet, shield, and
spear. These divinities are conceived of as witnessing the events
below. Their personages have no relation to the Medea story.

The vase painter, who was an artist of no slight imagina-
tion, chose and combined in his picture three dramatic moments:
(1) the murder of the princess; (2) the killing of the children;
and (3) Medea's flight. The correspondence between the scene within
the palace and the words

καὶ μόλις φθάνει
θρόνουσιν ἐμπεσοῦσα μὴ χαμαι πεσεῖν (1169–1170)

is too close to admit of any other explanation than that the artist
drew his inspiration directly from the poet.\textsuperscript{1} To the persons

\textsuperscript{1} Vogel, \textit{op. cit.}, p. 149, maintains incorrectly that Euripides did not supply
the motives for this painting.
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directly named by Euripides the painter has added for graphic effect Merope, the pedagogue, and the female attendant at the left, the princess' brother Hippotes and the nurse at the right. The second and third motives are combined in the third row. In Euripides' play the children are killed within the house (1251–1292); so that the painter was free to represent the scene as he chose. He has shown Medea in the act of killing one of her boys, while an attempt to save the other is made by a youthful attendant; the pedagogue, having appeared in the row above, could not be again represented. It was important that Jason should be present in the picture, and it was most natural to represent him in the act of attempting to save his children. To have depicted fully Medea's flight would have required another row of figures. The artist wisely chose to indicate this by the waiting chariot, in which he placed the personification of her rage, Οἰστρος.

It is not so easy to explain the presence of Aeetes' shade. But it is very probable that the suggestion was given by Medea's remorseful appeals to her father:

\[ \alphaυτής \ πρὸς \ αὐτήν \ πατέρα \ ἀπομακρύν \ φίλον \\
καὶ γαῖαν \ οἶκον \ θ' \, \ οὖς \ προδοτῷ \ ἀφίκετο. \] (31 f.)

Cf. also 166 f. 483, 502 f., 800 f. The painter may also have desired to emphasize Medea's barbaric origin and to express the contrast between barbarism and Hellenism that Euripides urges in many lines of the Medea.

III. P. 107. Medea.—Wall painting from Herculaneum (Mus. Borbon. X. 21). Medea, dressed in a long chiton, holds her sheathed sword in her hand. The cut unfortunately does not reproduce the original satisfactorily, but it is clear that the woman represented is debating some fatal deed. The identification with Medea is most probable, and it seems to be a detail copied from the painting by Timomachus mentioned under I. Ovid's words, "inque oculis facinus barbarar mater habet," furnish an excellent description of the woman's face.

1 Robert, Bild und Lied, pp. 39 f.; Huddleston, Greek Tragedy, etc., pp. 165 f.
2 The figure has sometimes been called Dido.
REFERENCES

GMT., Goodwin's Greek Moods and Tenses.
G., Goodwin's Greek Grammar.
H., Hadley-Allen's Greek Grammar.

HYPOTHESIS First.—This is thought by some to be by Dicaearchus, a pupil of Aristotle. We know that he, like his master, wrote such dramaturgical notes. A part is perhaps taken from him, but a considerable portion is plainly written by some one else. As it now stands it consists of three parts: an outline of the play (1–9), disconnected statements about Medea and Jason drawn from various sources (9–20), and critical comments on the source of the plot and the dramatic treatment (21–28).

1 f. ἐγγυάται: incorrect; the play represents the marriage as already over.—Γλαύκην: Euripides does not mention her name; later writers call her sometimes Glauce, sometimes Creusa.

4. μισθὸν τής χάριτος: again inaccurate; the gifts are sent in suing for a new favor. Cf. 947 ff.

9 f. Φερεκύδης: a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (ἰστορίαι) in ten books, of which the sixth to eighth contained the story of the Argonauts.—Σιμωνίδης of Ceos, the famous poet (556–468 B.C.), who lived chiefly in Athens; he referred to the quest of the golden fleece in a number of his poems, according to the Scholiast to Apoll. Rhod. 4, 177 πολλοὶ δὲ χρυσοῦν τὸ δέρας εἰρήκασιν... ὁ δὲ Σιμωνίδης ποτὲ μὲν λευκόν, ποτὲ δὲ πορφυρόν. For ὡς... ποιήσεις we should regularly have the infinitive ποιῆσαι.
10 καὶ Σιμωνίδης φασίν ὥς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. 
περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἰσιονὸς ὁ τοὺς Νόστους ποιήσας φησίν οὕτως:

ἀντικα δ' Ἰάσονα θήκε φιλον κόρον ἡβόωντα,
γῆρας ἁποξύσασα ἰδιύισχη πραπίδεσση,
φάρμακα πάλλ' ἐψους ἑτί χρυσεῖσι πέβησιν.

15 Δισχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τρο-
φοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δὲ φησι
ἀπὸ τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναφεχθήναι ἐγκελεύσασθαι
γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρώτῃ τῇ Ἀργοὺς κατακομμῆθηναι, μελ-
λούσης τῆς νεός διαλύσεθαι ὑπὸ τοῦ χρόνου ἐπιπεσοῦσης γούν τῆς
20 πρώτης τῷ Ἰάσονι τελευτήσας αὐτὸν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νέοφρονος διασκεδάσας, ὡς
Δικαίαρχος ἐν τῷ περὶ Ἑλλάδος βίον καὶ Ἀριστοτέλης ἐν ὑπομνήμασι.
μέμφονται δὲ αὐτῷ τὸ μή πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ
προσεσέν εἰς διάκρινα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπινεῖ-
25 ταὶ δὲ ἡ ἐισβολή διὰ τὸ παθητικῶς ἁγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μη' ἐν ἱπαίσι' καὶ τὰ ἔξης. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ
πρώτῳ κεχρήσατο, ὡς Ὀμηρος·

εἴματα τ' ἀμφιέσασα θυώδεια καὶ λούσασα.

11. ὁ τοὺς Νόστους ποιήσας: the author of the Nosti, one of the poems of the Epic Cyclos, in which was given an account of the return of the Greek heroes from Troy. It was commonly ascribed to Hagias of Troezen.

16. Στάφυλος: an Egyptian Greek of uncertain age, who wrote, among other books, a work περὶ Θεσσαλῶν.

21 f. δοκεί: sc. ὁ Εὐριπίδης. — ὑπο-
βαλέσθαι: falsely appropriated, palming it off as his own, as a woman another's child. — Ἑλλάδος βίος, in three books, was Dicaearchus' chief work; it was an account of the cus-
toms, institutions, and topography of Greece. — ὑπομνήμασι: these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — μέ-
φονται, κτλ.: an unjust criticism; see on 890.

24 ff. προσεσείν: burst. — εἰσβολή: opening verse. — ἐπεξεργασία: further development of the thought. — Τιμαχί-
δας: a glossographer and commentator of uncertain time; his remark is wrong; see on v. 3. — Ὀμηρος: Od. 5, 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.

3. παρ’ οὖν δετέρῳ, κτλ.: that is, neither Aeschylus nor Sophocles composed a play on the same subject.

7. Ol. 87, 1 (431 B.C.). — πρώτος (ἥν): i.e. took the first prize. — Εὐφορίων: son of Aeschylus.

9. οὐ σφιξεται: namely, the satyric play Theristae. It was not, he means, in the Alexandrine library. The Philocletes and Dictys were much admired in antiquity; only fragments are extant.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.
ΠΑΙΔΑΓΩΓΟΣ.
ΜΗΔΕΙΑ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.
ΚΡΕΩΝ.
ΙΑΣΩΝ.
ΑΙΓΕΥΣ.
ΑΓΓΕΛΟΣ.
ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ
MHĐEIA.

PROFOU.

εἶθ' ὁφελ' Ἀργοὺς μὴ διαπτάσθαι σκάφος
Κόλχων ἐσ ἀλν κυνέας Συμπληγάδας,
μηδ' ἐν νάπασι Πηλίου πεσεῖν πότε

1–130. PROLOGUE. — 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 scene from Medea’s 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.

1–95. Iambic trimeter; G. 1657 ff.; H. 1091 ff.

1 f. εἴθ' ὁφελ'; for this formula of wishing, see GMT. 734; G. 1513; H. 871 a (fine print). — διαπτάσθαι: the ship is said to fly, as Helen 147 and elsewhere its sails are called wings; Hel. 146 ff.: σὺ προενήσου, ὡς τύχω μαντευμάτων δὴ νεώς στείλαμεν ἀν οὐριον περδών εἰς γῆν ἐναλίαν Κόπρων.

Do thou direct me (to the priestess), that I may get the oracles, whereby to guide my ship’s prosperous wing to Cyprus, sea-girl land. — Συμπληγάδας: is object of διαπτάσθαι. The Symplegades or συνδρομάδες ἡτραί (in Homer πλαγκται) were fabulous rocks believed to close together and crush ships which attempted to pass between them. Cf. Iph. Taur. 124 f.:

πόντου δίσσας συγχωρούσας
πέτρας Εὔξεινον.

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. κυάναις is their standing epithet, so that they are even called at κυάναις outright.

3. There is no hysteron-proteron in this passage, as Timachidas thought (see end of first hypothesis); the nurse says: ‘Would that the ship had never sailed,—may, had never even been built.’ Ennius adopted the more natural but weaker order for the beginning of his Medea (Frg. 1):

Utinám ne in nemore Pélio secúribus
caesa áccidisset ábiewa ad terram trabes,
neve fide navis incóhandae exórdium
coeipisset, quae nunc nóminatur nómine
Argó, quia Argivi in ea delécti viri
vecti petebant péllem inauratam áriétis
Cólchis, imperio régis Peliae, pér dolum.
Nam núinquam éra errans méa domo
eeferret pedem
Medée, animo aegra, amóre saeco saúcia.
τηθείωςα πεύκη, μηδ' ἐρεμώσαι χέρας
5 ἀνδρῶν ἀρίστων, οὐ τὸ πάγχρυσον δέρος
Πελία μετήλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἐπλευσ' Ἰωλκίας
ἐρώτει θυμὸν ἐκπλαγεῖσα 'Ἰάσωνος,
οὔδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
10 πατέρα κατώτερε τῆνδε γῆν Κορυνθίαν
ξυν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
φυγή ἰοτῶν ὧν ἄφικετο χθόνα
αὐτὴ τε πάντα ἐκμφέρονος' Ἰάσονι,
ἡπερ μεγίστη γίγνεται σωτηρία,

4. πεύκη: cf. Catul. 64, 1 ff.:  
Feliaco quondam prognatae vertice pīnus  
dicuntur liquidas Neptuni nasse per undas  
Phasidos ad fluctus et fines Aeeteos.  
Also Hor. Carm. i. 14. 11:  
Pontica pīnus, silvae filia nobilis.  
— ἐρεμώσαι: this verb occurs nowhere else in classic Greek. Hesychius explains it by κῶτας ἄρμασαι. 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 ff. Πελία: dat. of advantage, for Pelias. — δέσποιν' ἐμὴ Μήδεια: these words make it clear to the spectators who the speaker is. — πύργους: the place whither; G. 1065; H. 722. — θυμὸν ἐκπλαγεῖσα: crazed in heart; ἐκπλησσῶ, of an overpowering passion such as deprives of self-control.  
11 ff. A singular case of attraction. — πολιτῶν (for πολίταις): takes the case of ὧν. The reason is that φυγὴ belongs not to ἀνδάνουσα but to ἄφικετο, so that the relative clause really begins with φυγή, and πολιτῶν is inside of it, and therefore has to take the case of the relative; G. 1037; H. 995. The regular order would be ὧν πολιτῶν φυγή ἄφικετο χθόνα, standing, of course, for πολίταις ὧν φυγὴ ἄφ. χθ., pleasing the citizens to whose land she has come in her flight. Had the poet written πολίταις, φυγή would be referred to ἀνδάνουσα, and the sentence so be misunderstood.— ἀνδάνουσα μὲν: 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 (μὲν) her adopted townsmen, and doing all she can to maintain friendly relations with her husband, but still (δὲ) involved in strife from his nefarious conduct.' — αὐτή: on her part, in opposition to Jason’s faithlessness.  
14. ἡπερ: by attraction for δπερ; H. 632 a.
15 ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ·
νῦν δὲ ἐχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τῇ ἐμῇ
γάμοις Ἡάσων βασιλικοῖς εὐνάζεται,
γῆμας Κρέοντος παίδ', ὃς αἰσθημὰ χθονός.

20 Μηδεία δ' ἡ δύστηνος ἡτίμασμενὴ
βοᾷ μὲν ὀρκοὺς, ἀνακαλεῖ δὲ δεξιὰς
πίστιν μεγέτην, καὶ θέους μαρτύρεται
οίας ἀμοιβῆς εἴξ Ἐάσωνος κυρεῖ.
κεῖται δ' ἄσιτος, σῶμ' ύφειὸν' ἀλγηδόσιν,
τὸν πάντα συντήκουσα δακρύοις χρόνον,
ἐπεὶ πρὸς ἄνδρὸς ἥσθετ' ἡδικημένη,
οὔτ' ὀμυ' ἑπαύρουσ' οὔτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ὡς δὲ πέτρος ἡ θαλάσσιος
κλύδων ἀκούει νουθετομένη φίλων.

30 ἦν μὴ ποτε στρέψασα πάλλευκον δέρνη
αὐτῇ πρὸς αὐτὴν πατέρ' ἀπομιμώξῃ φίλων
καὶ γαῖαν οἶκους θ', οὕς προδούσ' ἀφίκετο
μετ' ἄνδρὸς ὃς σφε νῦν ἀτιμάσας ἔχει.

16. νοσεὶ τὰ φίλτατα: the tenderest ties are failing.
19. αἰσθημα: βασιλεία, ἀρχεῖ.
21. She cries: 'ὁρκο, δεξιάλ.' Cf. 496 φεῦ δεξιὰ χείρ.
22. She cries: 'ὁρκο, δεξιάλ.' Cf. 496 φεῦ δεξιὰ χείρ.
25 f. συντήκουσα δακρύοις: we may supply σῶμα from the preceding line and translate, wasting it away with tears, or taking συντήκουσα absolutely, dissolving in tears; the latter was apparently the Scholiast's view, who says the phrase is equivalent to συντήκουσα δὲ τῶν πάντα χρόνον. — ἐπεὶ: means here ever since. — ἡδικημένη: supplementary participle; GMT. 884; G. 1582; H. 982.
28. ὡς δὲ πέτρος ἡ θαλάσσιος κλύδων: a literary commonplace; cf. 1279 τάλαν, ὡς ἄρ' ἦσθα πέτρος ἡ σίδαροι.
30. ἦν μὴ ποτε: may be rendered, except when.
33. σφε: G. 394; H. 261 D a. — ἀτιμάσας ἔχει: nearly = ἡτίμακεν, but with the idea of present continuance
έγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
οἶνον πατρίως μὴ ἀπολείπεσθαι χθονός.
στυγεῖ δὲ παῖδας οὐδ' ὀρῶσ' εὐφραίνεται.
δέδοικα δ' αὐτήν μὴ τι θουλεύσῃ νέον·
βαρεία γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
πάσχουσ'. ἐγώ' δα τήνδε, δεμαίνω τε νυ.

[μὴ θηκτὸν ὠση φάσγανον δι' ἡπατος,
συγ' δόμους εἰσβᾶσ', ἵν' ἐστρωται λέχος,
ἡ καὶ τύραννον τὸν τε γήμαντα κτάνη
κάπετα μείξω συμφορὰν λάβῃ τινά·] 
δειν' γάρ· οὔτοι ῥαδίως γε συμβαλων
ἐχθραν τις αὐτῆς καλλινικον οἰσεται.

45. οἴδε παίδες ἐκ τρόχων πεπαμένου
στείχουσι, μητρὸς οὐδὲν ἐννοοῦμενοι
κακῶν: νέα γὰρ φροντὶς οὐκ ἀλγεὶν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἰκών κτήμα δεσποίνης ἐμῆς,

more prominent. This use of ἐχω with aor. partic. (GMT. 47 ; G. 1262 ;
H. 981 α) is a favorite one with Sophocles and Euripides, but is probably
not found in Aeschylus.

35. ἀπολείπεσθαι: is passive; to be
hereafter. — μὴ ἀπολ.: joined by synizesis.

37 ff. νεον: = κακβ, as often. —
βαρεία: resentful or dangerous. — νυ:
G. 395, 1 ; H. 261 D a.

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

45. καλλινικον: means victory or the
honors of victory; so Pind. Nem. 3, 18
τὸ καλλινικον φέρει. 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. οἴδε παίδες στείχουσι: here come
the children. For this use of ὀδε, very
common in the drama, see G. 1008 ;
H. 695 a. — Note the difference be-
tween τρόχος and τροχος.

49. The παιδαγωγός, who now en-
ters 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. The beginning of his speech
50 τί πρὸς πῦλαις τήν άγονος ἐρημίαν ἑστηκας, αὐτῇ θρεμένη σαυτῇ κακά; πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει; 

ΤΡΟΦΟΣ.

τέκνων ὀπακα πρέσβυ τῶν Ιάσωνος, χρηστοῖσι δούλως ἔμμορφο τὰ δεσποτῶν κακῶς πίνοντα καὶ φρενῶν ἀνθάπτεται.

55 ἐγὼ γὰρ εἰς τοῦτ’ ἐκβεβήκ’ ἀλγηδόνος, ὦσθ’ ἵμερός μ’ ύπηλθε γῆ τε κούρανῶ

was reproduced by Ennius thus (Frg. 2):

Antiqua eritis fida custos córporis, quid sic te extra aedis exanimata elíminas?
— δεσποινήσ: limits εἰκών κτῆμα taken together.

50. τήνδε: should be translated thus or here; ὀδε is frequently used in the sense of ὅδε, especially with verbs of motion. Cf. II. 5, 174 f.: ἀλλ’ ἀγε τῳδ’ ἔφες ἀνὸρι βέλος, Δι’ χεῖρας ἀναχώρων, ὅταν δὲ κρατεῖ — who holds sway here. It is similarly used in 689, below.

52. σοῦ: may depend upon either μόνη or λείπεσθαι.


57. The Greeks had a superstitious belief in the efficacy of confiding secret anxieties to the natural elements. Cf. Cic. Tusc. iii. 26. 63 sunt autem alii, quos in luetu cum ipsa solitudine loqui saepe delectat, ut illa apud Ennium nutrix (Frg. 3):

Cupido cepit miseram nunc me próloqui caelo atque terrae Médeai miseras.

A number of cases occur in the extant tragedies, e.g. Electra (El. 59 ff.): ὦ νὺς μέλαιναι, χρυσέων ἀστρῶν τροφέ. ἐν ἵ τὸδ’ ἁγγο τῷδ’ ἐφεδρίνῳ κάρφοι ἐρασά πηγάς ποταμίας μετέρχομαι. 

52. σοῦ: may depend upon either μόνη or λείπεσθαι.


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λέξαι μολούση δεῦρο δεσποίνης τύχας.

ΠΑΙΔΑΓΩΓΟΣ.

οὐπω γὰρ ἡ τάλαινα παῦεται γόων;

ΤΡΟΦΟΣ.

60 ζηλῶ σε: εν ἀρχῇ πῆμα κούδεπτω μεσοῖ.

ΠΑΙΔΑΓΩΓΟΣ.

ὁ μῶρος, εἰ χρῆ δεσπότας εἰπεῖν τόδε:

εἰς οὐδὲν οἰδε τῶν νεωτέρων κακῶν.

ΤΡΟΦΟΣ.

τί δ’ ἔστιν, ὃ γεραιε; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδέν· μετέγνων καὶ τὰ πρόσθ’ εἰρημένα.

ΤΡΟΦΟΣ.

65 μὴ, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·

σιγὴν γάρ, εἰ χρῆ, τώνδε θήσομαι πέρι.

58. μολούση: as if μω, not με, had gone before. Cf. Iph. Aul. 491 f.:

άλλως τε μ’ ἔλεος τῆς ταλαιπώρου κόρης εἰσῆλθε, συγγένειαν εννοοῦν μένη.

Cf. below 744 and note. The comic poet Philemon (quoted by Athenaeus 7, p. 228) parodied this passage thus. A cook says:

ὡσ’ ἵματος μ’ ὑπῆλθε γῆ τε κοφανῷ
λέξαι μολόντι τοῦφιν ὡς ἐσκεῦσα.

So that desire came on me to go and tell both earth and sky—how I made the sauce.


60. ζηλῶ σε: I envy thee (for thy simplicity)—μεσοῖ (Schol. ἀκμάζει): is at its height, or, in the middle of its course.

61. μῶρος: nom. of exclamation rather than of address. Medea is meant, μῶρος being used here exceptionally as adj. of two endings. This is a common thing with Euripides; cf. 1197 ὃλος, 1375 ὀδίοι.

65. πρὸς γενείου: see on 709.—σύνδουλον: acc. of person (G. 1069; H. 724), the acc. of the thing being easily understood.
ΣΗΜΕΙΩΣΗ.

70 ὥς τούσδε παίδας γῆς ἐλάνι Κορινθίας σὺν μητρὶ μέλλοι τῆςδε κοίρανος χθονὸς Κρέων. ὁ μέντοι μῦθος εἰ σαφῆς ὅδε οὐκ οἶδα: βουλοίμην δ' ἀν οὐκ εἶναι τόδε.

ΤΡΟΦΟΣ.

καὶ ταῦτ' Ἰάσων παίδας ἐξανέξεται

75 πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

67 f. οὐ δοκῶν κλύειν: pretending not to be listening. Cf. Hipp. 119 μὴ δόκει τούτων κλύειν. οὐ δοκῶ is used like οὐ φήμη, δενυ, οὐκ ἑώ, forbid, etc. — πεσσοῦσ: the gaming place. So οἱ ἱχθοὶ, the fish market, τὰ λάχανα, the vegetable market. The game of πεσσοῦ resembled ours of draughts, in that it was played on a checkered board with men (ψήφοι). It was a favorite game with the old. Cf. Cic. Cato Maior 16. There were several varieties of it. See Baumeister, Denkm. p. 353 f.; Class. Dict. s.v. Patrunculi.

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 Lechaenum, where it was adorned with handsome stonework, and was a favorite place of resort. The fountain was discovered and excavated by the American School of Classical Studies at Athens in 1898. See Am. Jour. of Arch., 2d series, ii. (1898), pp. 233 ff.; Century, April, 1899, pp. 852 ff.

72 f. σαφῆς: true. correct. — οὐκ εἶναι: a very exceptional use of οὖ. The rule would require μὴ. The expression seems to be analogous to χρή ὅ with inf., which is frequent in Euripides; see 294, 574; Androm. 100 χρή δ' οὗτοί εἰπεῖν οὐδέν ὡς ἄλλην βροτῶν; Hipp. 645 χρῆν εἰς γυναῖκα πρόσεπολον μὲν οὖ περάν; in cases, too, where it is impossible to say that οὖ forms with the inf. a simple idea. The usage arose probably thus: first the οὖ was put directly after the χρῆ for reasons of emphasis, still belonging to it (so Hipp. 507 χρῆν μὲν οὖ α' ἀμαρτάνειν. and perhaps the above passage of Androm.), then it gradually attached itself to the inf., and allowed itself to be separated from χρῆ.

75 f. πάσχοντας: is supplementary partic.; cf. 39. See GMT. 879; G. 1650; H. 983. — εἴ καί: because of the negative idea implied in the foregoing question, (surely he will not) even though he has, etc.
ΕΥΡΗΜΙΔΟΥ.

ΠΑΙΔΑΓΩΓΩΣ.

παλαιὰ καὶνῶν λείπεται κηδεμότων, κοῦκ ἔστι ἐκεῖνος τοῦδε δώμασιν φίλος.

ΤΡΟΦΟΣ.

ἀπωλόμεσθ᾽ ἄρ, εἰ κακὸν προσούσομεν νέον παλαιῶ, πρὶν τὸδ’ ἔξηντληκέναι.

ΠΑΙΔΑΓΩΓΩΣ.

80 ἀτὰρ σὺ γ’, οὖ γὰρ καρδὸς εἰδέναι τόδε δέσποιναν. ἡσύχαξε καὶ σίγα λόγον.

ΤΡΟΦΟΣ.

ὁ τέκν’, ἀκούεθ’ οἶδος εἰς ὑμᾶς πατήρ: ὁλοτο μὲν μη. δεσπότης γὰρ ἐστ’ ἐμός’ ἀτὰρ κακὸς γ’ ὄν εἰς φίλους ἀλίσκεται.

ΠΑΙΔΑΓΩΓΩΣ.

85 τίς δ’ οὐχὶ θνητῶν: ἄρτι γιγνώσκεις τόδε,

76. κηδεμότων: G. 1120; Η. 749. — λείπεται: expresses inferiority.

78 f. ἀπωλόμεσθα: for the tense, see GMT. 61; G. 1264; Η. 848. The nurse speaks for her mistress and the household. — προσούσομεν: carry in addition.— ἐξηντληκέναι: the figure is that of a boat that ships a fresh wave before the sailors have bailed the first one out; cf. the Scholiast’s note: τὸ δὲ ἐξηντληκέναι ἀντὶ τοῦ πεπαῦσθαι ἡ μεταφορὰ ἀπὸ τῶν ἐν τοῖς πλοῖοι ἀντλοῦντων. Also Ion 927 f.:

κακῶν γὰρ ἄρτι κἂν ὑπεξαντλῶν φρενί, πρῶμηθεν ἄρδει μ’ ἄλλο σῶν λόγων ὑπὸ.

For while I am yet casting from my soul one wave of ills, another from the stern sends its flood on me at thy words.

The Greeks, like the English, were a maritime people, and especially fond of figures taken from the sea. Cf. the note on v. 362 of this play. The chorus expresses its pity for Medea,

ὡς εἰς ἄπορὸν σε κλύδωνα θέος, Μῆδεα, κακῶν ἐπόρευσε.

83. ὅλοτο μὲν μη: the meaning is. curse him — no, not that, for he is, etc. So Soph. Phil. 961 ὅλοο μηπω, πρὶν μάθωμι εἰ καὶ πάλιν γνώμη μετοίσεις. curse you — no, not yet, before, etc. In both cases the curse is on the speaker’s lips, but is revoked at the moment of utterance.
ὡς πάς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
oi μὲν δικαίως, oι ὅδε καὶ κέρδους χάριν,
ei τοῦσδε γ' εὖνης εἶνεκ' οὐ στέργει πατήρ;

ΤΡΟΦΟΣ.

ιτ', εὖ γὰρ ἔσται, δωμάτων ἕσω, τέκνα.

σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη.

ὥθα γὰρ εἶδον ὃμμα νῦν ταυρουμένην
τοῦσδ', ὡς τι δρασείουσαν · οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαι τινα.

ἐχθροὺς γε μέντοι, μὴ φίλους, δράσειε τι.

ΜΗΔΕΙΑ.

ιών,
δύστανος ἐγὼ μελέα τε πόνων,

verum illud verbumst, vólgo quod dicí
solet,
onmí sibi malle melius esse quam álteri.
— κέρδους χάριν: from motives of self-

— el... ye: nearly equivalent to ἐπεί, seeing that; οὖ, instead of μὴ,
is used, since it belongs with στέργει
rather than the entire clause; G. 1383, 2; H. 1028. The three verses (86–88)
depend on ἄρτι γεγυψώκεις, 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 f. ἐρημώσας ἔχε: keep secluded;
GMT. 43; G. 1202; H. 981 a.—πελάξω:
is transitive here and 760, but has its
ordinary intransitive sense 101.

93 f. δρασείουσαν: a desiderative
verb; G. 808; H. 573. — πρὶν κατα-

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GMT. 43; G. 1202; H. 981 a.—πελάξω:
is transitive here and 760, but has its
ordinary intransitive sense 101.
ιώ μοι μοι, πῶς ἄν ὅλοίμαν;

ΤΡΩΦΟΣ.

tόδ’ ἐκεῖνο, φίλοι παῖδες: μὴτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.

100 σπεύδετε θάσσον δόματος εἴσω,
καὶ μὴ πελάσῃ οίματος ἐγγύς,
μηδὲ προσέλθητ’, ἀλλὰ φυλάσσεσθ’
ἀγριον ἦθος στυγερὰν τε φύσιν
φρενὸς αὐθάδους.

105 ἵτε νῦν, χωρεῖθ’ ὡς τάχος εἴσω.
δῆλον δ’ ἁρχής ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ’ ἀνάξει
μείζον θυμό: τί ποτ’ ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος

110 ψυχή δηχθείσα κακοῖσιν;

ΜΗΔΕΙΑ.

αἰαὶ.

ἐπαθον τλάμων ἐπαθον μεγάλων
ἀξί’ ὀδυρμῶν: ὁ κατάρατοι

105 The two children accompany
the paedagogus into the house.

106 ff. It is plain that the storm-
cloud of wailing, just beginning to rise,
will shortly dart upward with greater

an adj., as often ; cf. 1028. — πῶς ἄν
ὁλοίμαν: would that I might die. This
form of wish (GMT. 728), not rare in
tragedy, occurs again, 173.

98. τόδ’ ἐκεῖνο: there it is! A com-
mon colloquial formula.

105. The two children accompany
the paedagogus into the house.

111 f. Note the effect secured by
the repetition and assonance; cf. 99.—

fury. — ἁρχής ἐξαιρόμενον: = αἱρόμενον
ἐξ ἁρχής, rising from its starting-point.
With νέφος οἰμωγῆς, cf. Herc. Fur. 1140
στεναγμῶν νέφος.

111 f. Note the effect secured by
the repetition and assonance; cf. 99.—

ὁ κατάρατοι παῖδες: in spite of the
nurse’s caution, the children, who have
just entered the house with their at-
tendant, are espied by Medea, who
still remains within the house.
115  ἰό μοι μοι. ἰό τλήμων.
tί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
tέκνα, μή τι πάθηθ' ὡς ὑπεραλγώ.
δεινά τυράννων λήματα καὶ πως

120 ὀλίγ' ἀρχόμενοι πολλὰ κρατοῦντες
χαλεπῶς ὅργας μεταβάλλουσιν.
tὸ γὰρ εἰθίσθαι ζήν ἐπ' ἱσούσιν
κρείσσον· ἐμοὶ γοῦν, εἰ μὴ μεγάλως,
ὀχυρῶς γ' εἰῃ καταγηράσκειν.

116. σοι: may be rendered, pray. The exact sense is: 'What share do you fancy that?' The nurse does not, of course, intend this for Medea's ears.

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

119 ff. δεινὰ τυράννων λήματα: the nurse has Medea in mind; as a king's daughter, she may be called a τυράννος. For the sentiment the Scholiast compares II. 1, 80 ff.:

κρεῖσσων γὰρ βασιλεὺς ὅτε χώσεται ἀνδρὶ
χέρη;
εἰ περ γάρ τε χέλον γε καὶ αὐτήμαρ κατα-
πέσῃ,
ἀλλὰ τε καὶ μετόπισθεν ἔχει κότον, δύρα
τελέσῃ,
ἐν στήθεσιν ἐνείσι:

Also II. 2, 196:

θυμὸς δὲ μέγας ἐστὶ διοτρεπέων βασιλῆων.

122 f. γάρ: then. — ἵπτ' ἱσούσιν: 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 ff.:

τυραννίδος δὲ τῆς μάτην αἰνουμένης
τὸ μὲν πρόσωπον ἥδυ, τὰν δόμοις δὲ
λυπηρά:

And of the power men vainly praise, the face is sweet, but within the home is torment.

Cf. Iph. Aul. 16 ff.:

ξηλῶ δ' ἀνδρῶν ὅς ἀκινδυνὸν
βέλον ἐξεπέρασ' ἀγνῶς ἀκλῆς:
τούς δ' ἐν τιμαῖς ήπον ξηλῶ.

I envy him, who has reached the end of life in peace, unknown, unfamed. But for men in high place, I have little envy.

— μεγάλως: not to be understood of regal state, which is entirely depreciated, but of a less dangerous magnificence, the sense being, 'securely at least, even at the expense of all grandeur.'
125 τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν τοῦνομα νικᾶ, χρῆσθαι τε μακρὰ λῶστα βροτοῖσιν· τὰ δὲ ὑπερβάλλοντ’ οὐδένα καὶρὸν δύναται θνητοῖς,
μείζους δ’ ἀτας, ὡταν ὄργισθη
130 δαίμων, οἶκους ἀπέδωκεν.

ΧΟΡΟΣ.
προφθῆ.

"Εκλυον φωνάν, ἐκλυον δὲ βοᾶν
tὰς δυστάνου

Κολχίδος, οὖδέ πω ᾦπιος ἀλλὰ, γε-
ραία, λέξου· ἐπ’ ἀμφιπύλου γὰρ ἐ-

125–130. Construe: τοῦνομα νικᾶ εἰπεῖν, the name is a better one to speak. Notice πρῶτα μὲν... τε in correlation; so below, 232, 1101 (cf. 429). — λῶστα (ἐστί): the subject is τὰ μέτρια understood. — τὰ δὲ ὑπερβάλλοντα, κτλ.: what exceeds due bounds can bring no blessing to mortals. The proverb 'μηδὲν ἀγαν' is the basis of Greek ethics. All excess leads to ὅζει, which the gods punish by sending ἄτη. — ἀπέδωκεν: gnomic aor.; GMT. 154; G. 1292; II. 840. Its subject is still τὰ ὑπερ-
βάλλοντα.

131–12. Parodos. This is com-
matic in structure, i.e. speeches by actors—here Medea and the nurse—alternate with the choral songs, as, e.g., in the Prometheus of Aeschylus.

131–138. Proode. The chorus en-
ters, made up of Corinthian women, who come, attracted by Medea’s cries, as the opening words show: ἐκλυον φωνάν, ἐκλυον δὲ βοᾶν. With the ana-

134. ἐπ’ ἀμφιπύλου, κτλ.: while the meaning of these words has been much disputed, we shall do best to follow the Scholiast, who understood the women to mean that they were standing at the doorways of their own houses when they heard Medea’s cry from within her dwelling. — ἐσω: as often, is for ἐντὸς, without any idea of motion.
135 σω μελάθροι γόον ἐκλυνον· οὐδὲ συν-ὑδομαι, ó γύναι, ἀλγεσὶ δῶματος, ἐπεὶ μοι χίλιον κέκρανται.

ΤΡΟΦΟΣ.
oúk eisì δόμοι: φροῦδα τάδ' ἕδη.
140 τὸν μὲν γὰρ ἐχει λέκτρα τυράννων, ἡ δ' ἐν θαλάμοις τῆκει βιοτὴν δέσποινα, φίλων οὐδενὸς οὐδὲν παραθαλπομένη φρένα μύθοις.

ΜΗΔΕΙΑ.
aiai:
diá μοι κεφαλᾶς φλὸξ οὐρανία
145 βαίνῃ· τί δέ μοι ζῆν ἐτί κέρδος;
φεὶ φεὶ· θανάτῳ καταλυσαίμαν

ΜΗΔΕΙΑ.

ΧΟΡΟΣ.

στροφή.

ἀιες, ὥ Ζεὺς καὶ γὰ καὶ φῶς,
ἀχαν οίαν ἀ δύστανος
150 μέλπει νύμφα:

136. συνήδομαι, for rejoicing at mis-fortunes. is rare, but Pipp. 1286 τί τάλας τοίσδε συνήδη; cf. Rhes. 958 οὐ μὴν ταννυτι γ' οὐδαμῶς συνήδομαι.
138. ἐπεὶ ... κέκρανται: since it (the household, especially Medea; see v. 11) has endeared itself to me. κέκρανται (sing.), from κραίνω.
139–147. Anapaestic systems.
139. δόμοι: house, i.e. family. — τάδε: all that.
142. οὐδὲν παραθαλπομένη φρένα: nothing comforted at heart.

144. diά μον κεφαλᾶς, κτλ.: with this prayer, cf. Suppl. 829 ff.: κατά με πέδον γᾶς ἐλοι. διά δὲ θύελλα σπάσαι πυρὸς τε φλογμὸς ό Δίδς ἐν κάρα πέσοι. May the earth engulf me, the storm blast shatter me, and Zeus' flame of fire full on my head.
147. βιοτάν: obj. of προλιπόοσα. while καταλυσαίμαν is used absolutely.
τίς σοί ποτε τὰς ἀπλάτους κοίτας ἔρος, ὦ ματαιά, σπεύσει θανάτου τελευτάν; μὴ δέν τόδε λίσσου.

ei δὲ σῶς πόσις καὶνά λέχη σεβίζει, κείνῳ τόδε μὴ χαράσσον. Ζεὺς σοι τάδε συνδικήσει. μὴ λίαιν τάκον δυρομένα σὸν εὐνέταν.

ΜΗΔΕΙΑ.

160 ὁ μεγάλα Θέμι καὶ πότιν Ἀρτέμι, λεύσσεθ' ὁ πάσχῳ, μεγάλοις ὀρκοῖς.

Metre: logaoedic (G. 1679 ff.; H. 1108 ff.), with anapaestic introduction.

σπεύσει expresses present intention or will; GMT. 71. ἐν ταπάτοι τελευτάν, cf. 920 ἐβης τέλος.


154. Be not exasperated with him for this. — τόδε: is properly the cognate acc.; G. 1054; H. 716 b. See lexicon for the literal meaning of χαράσσεσθαι.

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The Greek idea was, that to begin the wrong, ὑπάρχειν ἁδίκιας, involved the entire guilt, any retaliation being then lawful. Cf. 1372." Paley. πρόσθεν may be rendered, unprovoked.

166 f. ἀπενάσθην: from ἀπονατοῦν. — κάσιν: Apsyrtus; see Introd. § 11, and note on v. 1334.

169 f. ἐυκταϊάν: 'invoked in vows (or curses).' Cf. Aesch. Sept. 722 ἑντρὸς ἐυκταϊάν Ἐριμών. In v. 209 Themis is addressed as ὁρκίαν Θέμων. — Ζήνα θ', ὤς ὦρκων: i.e. Ἴεως ὦρκιος. The fact that Medea at 160 did not invoke Zeus has troubled many commentators; but Zeus, the guardian of oaths, would naturally be called on, and we may assume that the nurse forgets what particular divinities her mistress has appealed to.

171. ἐν τἴνι μικρῷ: with (the commission of) any trifling deed.


175. φώς ἄν ἐσ ὦμιν τὰν ἀμετέραν ἐλθοι μῦθων τ' αὐδαθέντων δεξαίτ' ὦμφαν, εἰ πῶς βαρύθυμον ὄργαν

κλέθ᾽ οἷα λέγει κατιβοᾶται Θέμων εὐκταϊάν Ζήνα θ', ὤς ὦρκων
καὶ λήμα φρενῶν μεθεὶς; μήτοι τό γ' ἐμὸν πρόθυμον
φίλουσιν ἀπέστω.

ἀλλὰ βασά νιν
dεῦρο πόρευσον οἴκων
ἐξω. φίλα καὶ τάδ' αὐδα,
σπεύσασα πρὶν τι κακῶσαι
tοὺς ἔσω· πένθος
gὰρ μεγάλως τόδ' ὀρμᾶται.

ΤΡΟΦΟΣ.

δράσω τάδ'. ἀτὰρ φόβος εἴ πείσω

dέσποιναν ἔμην·
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαύνης
ἀποταυροῦται δμωσύν, ὦταν τις
μῦθον προφέρων πέλας ὀρμηθῆ.

σκαῖος ὑ ν ἡγοῦ κούδεν τι σοφοὺς

178. το πρόθυμον = προθυμία; G. 933; H. 621 b. The chorus will show
its good will, at least (γέ), even if it be
unable to give any real assistance.

181. φίλα καὶ τάδ' αὐδα: sc. εἶναι.
tάδε = ἡμᾶς, more exactly our party;
the meaning is, say, too, that we are
her friends. Cf. Aesch. Pers. 1:

Τάδε μὲν Περσῶν τῶν οἰχομένων 'Ελλάδ' εἴ αἰαν πιστὰ καλεῖται.

These are they who are called
the faithful (counsellors) of the Persians
who went to the land of Hellas.

182. The subject of κακῶσαι, Me-
dea, has to be understood.

184. ἐι: whether; a simple indir.
question after an expression of fear-
ing; GMT. 376. Cf. Heracl. 791 φόβος
ἐι μοι ἔξω σὺν ὑ ἕγὼ θέλω.

186. μόχθου χάριν τήνδε: the favor
of this trouble.—ἐπιδώσω: will grant
freely, beyond my obligations.

187. δέργμα: cognate acc. with
ἀποταυροῦται, from which the meta-
phor has so faded that here it is hardly
more than equivalent to δέρκεται; cf.,
however, Ὁ Δ ταυρουμένης.

190 ff. The tenor of the following
passage is that music, if rightly em-
ployed, might be made a comfort in
grief, whereas it is only used to height-
en needlessly the merriment of feasts.
toûs πρόσθε βροτούς οὐκ ἂν ἄμαρτοις, οὕτως ὑμνουσ ἐπὶ μὲν θαλίαις ἐπὶ τ’ εἰλαπίναις καὶ παρὰ δεῖπνοις ηὗροντο βίου τερπνὰς ἀκοαῖς:

195 στυγίους δὲ βροτῶν οὐδεὶς λύπας ηὗρετο μούσῃ καὶ πολυχόρδοις ὡδαῖς παύειν, ἔξ ὁν θάνατοι δειναὶ τε τύχαι σφάλλουσι δόμους. καίτοι τάδε μὲν κέρδος ἀκείσθαι

200 μολπαίσι βροτοὺς ἱνα δ’ εὐδειπνοι δαῖτες, τί μάτην τείνουσι βοήν; τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ’ αὐτοῦ δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟΡΟΣ.

ἐπωδῆ.

ἰαχὰν ἄιον πολύστονον

205 γόων, λιγυρὰ δ’ ἄχεα μογερὰ

192 ff. The correlative of μεν is δέ, 195. — ἀκοαῖς: = ἀκρόαμα.

197. ἔξ ὁν: refers to λύπας—θάνατοι: violent deaths.

200–203. ἱνα: where—εὐδειπνοι δαῖτες: a favorite form of pleonasm, e.g. Bacch. 66 κάματος εὐκάματος; Her. F. 689 εὐπαίς γόνος. — τείνουσι (utter in long-drawn strains) of the physical act of singing, — τὸ παρὸν πλήρωμα: together. πλήρωμα, physical satisfaction. The sense is: ‘feasts are merry enough without the aid of song.’ — The nurse enters here the house.

204–213. ΕΠΟΔΗ.

205 ff. Take λιγυρά as adv. (or rather as pred. adj. of effect: = ὡστε λιγυρά εἶναι). — μογερά: belongs with ἄχεα, and the phrase ἄχεα βοᾷ, as containing a simple idea (= θρηυῖ), governs the acc. τὸν ... κακῶνμοι. And loudly crying forth her grievous woes she complains of the false bridegroom, etc. Such constructions, in which a verb and acc., taken together, govern a second acc., are not infrequent in tragedy. Cf. Tro. 335:

βοάσατε τὸν ύμέναιον ... νῦμφαν.

Iph. Aul. 1468:

ἐπευφημήσατε παίανα ... Δίως κόρην "Αρτεμιν.

204–213. Logaoedic.
βοâ τὸν ἐν λέχει προδόταν κακόνυμφον
θεοκλυτεῖ δ’ ἀδικα παθοῦσα
τὰν Ζηνὸς ὅρκιαν Θέμιν, ἣ νῦν ἔβασεν

210

Ελλάδ’ ἐς ἀντίπορον
δι’ ἀλα νύχιον ἐφ’ ἀλμυρὰν
πόντου κλῆδ’ ἀπέραντον.

ΜΗΔΕΙΑ.

Κορίνθιαι γυναίκες, ἐξῆλθον δόμων,

208. τὰν Ζηνὸς Θέμιν: Zeus’ own
Themis; that is, his πάρεδρος (Pind. Ol. 8, 27) and inseparable companion; cf. v. 160. 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 ff. δι’ ἀλα νύχιον: over the sea in the night. — πόντου κλῆδα: the strait of the Bosporus; called ἀπέραντος, impenetrable, because of the Symplegades which guard it. ἀπέραντος has this meaning, Aesch. Prom. 153 and 1078; elsewhere it means endless. Some give it the latter sense here, justifying it by Homer’s Ελλάδιπτοτος ἀπείρων, Il. 24, 545. Both meanings of ἀπέραντος arise naturally, since περαῖν means either pass through or go through with.

214-408. FIRST EPISODE. First Scene, Medea and Chorus, which speaks through the Coryphaeus (214-270).

214-356. Iambic Trimeter.

214 ff. Medea appears on the stage. This passage was misunderstood or changed by Ennius (Frg. 5):

Quæ Corinthum arcem altam habetis, mátroneae opulentae, óptumates—

Múlti suam rem béne gessere et publicam patriœ procul,

múlti qui domi aétem agerent, própter ea sunt improbatis.

The entire passage 214–224 is somewhat difficult. The sense is: ‘I have come out, Corinthian women, not from necessity, but I would not have you blame me. I believe that no one, not even citizen—least of all a foreigner—should be foolishly self-willed and haughty (223 αὐθάδης) and stand aloof.’ 215–218 are best interpreted: I know many haughty men, some from personal acquaintance (ὁμματῶν ἄτρο), others who are strangers; and these (namely, both the above classes, all the σεμνός) from their reserved demeanor have got an evil name and a reputation for indifference. This use of ἀτ’ ὁμμάτων, with my eyes, from my own
μή μοί τι μέμφησθ’· οἶδα γὰρ πολλοὺς βροτῶν σεμνοὺς γεγωτὰς, τοὺς μὲν ὁμμάτων ἀπο, τοὺς δ’ ἐν θυραίοις· οἳ δ’ ἀφ’ ἡσύχου ποδὸς δύσκλειαν ἐκτῆσαντο καὶ ῥαθυμίαν.

δίκη γὰρ οὐκ ἔνεστ’ ἐν ὀφθαλμοῖς βροτῶν,

ὄστις πρὶν ἀνδρὸς σπλάγχνοι ἐκμαθεὶν σαφῶς στυγεῖ δεδορκώς, οὐδὲν ἡδικημένος.

χρὴ δὲ ἐξενοῦ μὲν κάρτα προσχωρεῖν πόλει· οὐδ’ ἀστὸν ὑμεσ’ ὀστὶς αὐθάδης γεγὼς πικρὸς πολῖτας ἔστιν ἀμαθίας ὑπὸ.

ἐμοὶ δ’ ἀελπτον πράγμα προσπεσόν τόδε ψυχὴν διέφθαρκ’· οἴχομαι δὲ καὶ βίον χάριν μεθείσα καταθανεῖν χρῆξω, φίλαι.

ἐν φ’ γὰρ ἦν μοι πάντα, γιγνώσκεις καλῶς,

observation, is found, e.g., Aesch. Ag. 987 πεδθοῖο δ’ ἀ’ ὁμμᾶτω νόστοι, αὐτόμαρτος ὄν. — ἐν θυραίοις: among foreigners or strangers, the usual meaning of θυραίος in Euripides. The ἡσύχος ποῖς is one slow to make advances. For κτάσιν = get the reputation of, cf. Iph. Taur. 676 καὶ δείξαν γὰρ καὶ κάκην κεκτήσομαι.

220. ὀστὶς: referring to βροτῶν; G. 1021 c.; H. 629 b.

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. Cf. Suppl. 891 ff.: ἐκταρθείς δ’ ἐκεῖ πρῶτον μὲν, ὅς χρὴ τοὺς μετοικουτας ξένους,

Reared there (at Argos), first, as becomes strangers dwelling in a city not their own, he was not vexing or jealous toward the state, or one who strove with words, whereby both citizen and stranger would be most wearisome to their fellow-men.

Hermann sees in verse 224 an allusion to the demagogue Cleon. The aorist ἔρεα 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. 60.; H. 842.

226. ψυχὴν διέφθαρκε: has broken my heart.

228. ἐν φ’ . . . πάντα: for he with whom my all rested. Cf. Ter. Adel. 331:

nostrumne Aeschinum, nostram vitam omnium, in quo nostrae spes opesque omniscitae?
κάκιστος ἀνδρῶν ἐκβέβηκ’ οὐμὸς πόσις.
230 πάντων δ’ ὃσ’ ἔστ’ ἐμψυχα καὶ γνώμην ἔχει
gυναῖκες ἐσμεν ἄθλιωτατον φυτόν·
ἀς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσων πρίασθαι δεσπότην τε σώματος
лаβεῖν· κακοῦ γὰρ τοῦτ’ ἔτ’ ἀλγιον κακὸν·
235 καὶ τῶν ἀγῶν μέγιστος, ἡ κακὸν λαβεῖν
ἡ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαί
γυναιξίν, ὅδ’ οἴδ’ τ’ ἀνήνασθαι πόσιν.
eἰς καὶνὰ δ’ ἡθη καὶ νόμους ἀφιγμένην
dεῖ μάντιν εἶναι, μη μαθοῦσαν οἰκοθεν,
240 ὅτι καὶ ἡμῖν ἐκπονομέναισιν εῦ
καὶ μὲν τάδ’ ἡμῖν πρὸς τινὶ 
καὶ μὲν τὰδ’ ἡμῖν ἐκπονομέναισιν εὖ

231. φυτόν: like our creature, in a
depreciatory sense.
232 f. πρῶτα μὲν: answered by τε:
(‘first buy the husband, then serve
him’) unless, indeed, the correlative is
235 ff. — χρημάτων ὑπερβολῇ: rightly
explained by Paley, “by outbidding
others in the offer of a wealthy dower.”
Cf. Androm. 288 ὑπερβολαῖς λόγων δυ
σφόνων, νυχνίζετο μεταξὺ καὶ νομίσματες
ὑπερβάλλειν ἐμνατικείνειν. For the expression,
cf. Soph. 
Ο. T. 1365 πρεσβύτερον ἐπὶ κακοῦ κακὸν,
an evil worse than evil.
235 ff. ἀγῶν: risk. — By ἀπαλλα
γαί is meant the ἀπόλεψις, or formal
separation from the husband, attain
able by a woman only through a diffi
cult process at law, and looked upon
at best as scandalous. The husband,
on the contrary, might repudiate (ἀπο
πέμπτειν) his wife at pleasure. Here,
again, Euripides has Athenian institu
tions in mind. See Class. Dict. s.v.
divortium (ἀπόπεμψις).
238–240. The sense is: ‘a woman
who has come into the new relations
of marriage must divine—she does
not learn the lesson at home—how
she can best manage her husband.’
ὅφη is equiv. to ὅφη. Not the difficulty
of selecting a husband is meant (for
that is not compatible with the tense
of ἀφιγμένην), but that of living agree
ably with him afterwards. And to
make this meaning plainer some alter
the last line, reading ὅτις for ὅφη, or
χαῖρεται for χρῆσται.
241 f. εὖ: goes with ἐκπονομέναισιν. —
βίο: restively, like an intractable horse.
πόσις ἡμοικὴ μὴ βία φέρων ζυγόν, ζηλωτὸς αἰῶν· εἰ δὲ μη, θανεῖν χρεών.

ἀγέρ δ', ὅταν τοῖς ἐνδοὺ ἀχθηται ἡμῶν,

245 ἕξω μολῶν ἔπαυσε καρδίαν ἁσῆς,

η πρὸς φίλους τιν' ἢ πρὸς ἥλικας τραπεῖς:

ήμιν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.

λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον

ζωμέν κατ' οἴκους, οἱ δὲ μάρτυνται δορί.

250 κακῶς φρονούντες· ὃς τρὶς ἀν παρ' ἀσπίδα

στῆναι θέλομ' ἄν μᾶλλον ἢ τεκεῖν ἀπαξ.

ἀλλ' οὐ γὰρ αὐτῶς πρὸς σὲ κἀ' ἦκει λόγος·

σοὶ μὲν πόλεις θ' ἡδ' εστὶ καὶ πατρὸς δόμοι

βίου τ' οὐνήσι καὶ φίλων συνονσία,

255 ἐγὼ δ' ἔρημος ἄπολις οὖσ' ύπρίζομαι

πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,

οὐ μητέρ', οὐκ ἄδελφον, οὐχὶ συγγενὴ

μεθορμίσασθαι τηδ' ἔχουσα συμφορᾶς.

τοσόνδε δ' ἐκ σου τυγχάνειν βουλῆσομαι,

245. ἔπαυσε: gnomic aor.; GMT.

154; G. 1292; Ì. 840. Cf. v. 130.

247. πρὸς μιὰν ψυχὴν: τὴν τοῦ ἀν-

δρός, Schol. Athenian custom confined

women strictly to their homes. — βλέ-

πειν: implies devotion; cf. Ion 614 εἰς

δάμαρτα σὴν βλέπης; the husband can

have many friends outside his house,

but the wife has only her husband.

250 f. κακῶς φρονούντες: syntactically

with ἡμοικα, yet standing by

itself; wrongly though. Ennius (Frg. 6):

... nam tér sub armis málim vitam

cérnere,

καὶ σεμελ modo párere.

252. ἀλλ' οὗ γάρ: but (enough said,

for) . . . not; H. 1050, 4 d. — ἢκει:

applies.

256. γῆς βαρβάρου: although a

foreigner, Medea uses βάρβαρος as a

Greek would do.

258. μεθορμίσασθαι: (with whom)

to seek a haven of refuge from, etc.

Properly, to change mourning.

259. τοσόνδε: observe the accusa-

tive neuter of the pronoun with τυγ-

χάνειν; cf. Phoen. 1666 οὐ γὰρ ἀν τῆς

tάδε. — βουλῆσομαι: the idea of the

future fulfillment of the wish is in the

speaker’s mind and tries thus to find

expression. So Soph. O. C. 1289 f.:

καὶ ταῦτ' ἄφι ύμων, ὡ εἴνοι, βουλῆσομαι

cal ταῦτ' ἄδελφαιν καὶ πατρὸς κυρεῖν ἐμοί.
260 ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῆ
πόσιν δίκην τῶν' ἀντιτείσασθαι θακὼν
tὸν δόντα τ' αὐτῷ θυγατέρ' ἢ τ' ἐγήματο,
συγάν. γυνὴ γὰρ τάλλα μὲν φόβου πλέα,
κακὴ δ' ἐσ ἄλκην καὶ σίδηρον εἰσορᾶν.
265 ὅταν δ' ἐσ εὐνήν ἡδικημένη κυρῆ,
on κέσων ἄλλη φρήν μιαμονωτέρα.

ΧΟΡΟΣ.

δράσω τάδ' ἐνδίκως γὰρ ἐκτείσῃ πόσιν,
Μηδεία. πενθεῖν δ' οὖ σε θαυμᾶζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἀνακτα γῆς,
270 στειχοῦτα, καινῶν ἀγγελον βουλευμάτων.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μηδειαν, εἰπὸν τῆσδε γῆς ἕξω περὰν
φυγάδα, λαβοῦσαν διῳσά σὺν σαυτὴ τέκνα,
καὶ μὴ τι μέλλειν· ὡς ἐγὼ βραβεῦς λόγον
275 τοῦδ' εἰμί, κοῦκ ἀπειμὶ πρὸς δόμους πάλιν,
πρὶν ἂν σε γαίας τερμόνων ἕξω βάλω.

ΜΗΔΕΙΑ.

αἰαῖ· πανώλησ ὡ τάλαιν ἀπόλλυμαι·

261. πόσιν δίκην : δίκην is the inner object of ἀντιτείσασθαι; τίνεσθαι τινα
δίκην strictly means, cause a man to pay a penalty.

262. ἦ τε = ἐκείνην τε ν. Cf. v. 515;
A. 338 στυγῶν μὲν ἡ μ' ἐτικτεν.

263 f. στυγᾶν : defining τοσόντε, v. 259. This prepares the way for the
silence of the chorus when Medea car-
ries out her plan of vengeance. The
proper correlative of τάλλα μὲν is ὅταν
δέ, below. See on 413. — ἐς ἄλκην and
σίδηρον εἰσορᾶν : two separate modi-
fiers of κακῆ.


271 f. Creon appears with attend-
ants (ἄταδολ, 335). — εἰπον : I command
(finaly, as something already resolved
on); see on ἄνεσα, 223.
εχθροί γάρ ἐξίσω πάντα δὴ κάλων
κοῦκ ἔστιν ἀτῆς εὐπρόσοιστος ἐκβάσις.
280 ἔρησομαι δὲ καὶ κακῶς πάσχουσ’ ὀμος,
tίνος μ’ ἐκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡΕΩΝ.

dedouká σ’, οὐδὲν δεὶ παραμπέχειν λόγους,
μή μοι τι δράσης παῖδ’ ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
285 σοφὴ πέφυκας καὶ κακῶν πολλῶν ὁδίς,
λυτὴ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ’ ἀπειλεῖν σ’, ὡς ἀπαγγέλλουσι μοι,
τὸν δόντα καὶ γῆμαντα καὶ γαμουμενὴν
δράσεων τι. ταῦτ’ ὅπων πρὶν παθεῖν φυλάξομαι.
290 κρείσσον δὲ μοι νῦν πρὸς σ’ ἀπεχθέσθαι, γύναι,
ἡ μαλθακισθένθη ύστερον μέγα στένειν.

ΜΗΔΕΙΑ.

φεῦ φεῦ.
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἐβλαψε δόξα μεγάλα τ’ εἰργασται κακά.
χρῆ δ’ οὖποθ’ ὅστις ἀρτύφρων πέφυκ’ ἀνήρ

278 l. κάλως: are brailing-ropes; so ἐξέταιν κάλως = shake out reefs, set sail
(= Λοῦσα πόδα. Ἱσ. 1020), cf. Τρ. 94:
... καραδοκεῖ
ὅταν στράτευμ’ Ἀργείων ἐξί ἱ κάλως.

The figure is that of one ship pursuing
another. — εὐπρόσοιστος ἐκβάσις: accessible landing-place. προσφέρεσθαι is
used of putting in to shore, Xen. Cyr. 5, 4, 6.

284. συμβάλλεται . . . δείματος: many circumstances contribute to this
fear, lit. contribute (a part) of this
fear; G. 1097; Η. 736. In the next
line, explanatory asyndeton; Η. 1030.
288. τὸν δόντα. κτλ.: Medea’s own
words, as reported to Creon.
293. δόξα: my reputation, for σοφία.
294. χρῆ δ’ οὖποθ’: for the fre-
quent use of χρῆ οὖ with the infinitive
in Euripides, see note on v. 73.
295. ἐκδιδάσκεσθαι: have instructed, causative middle; G. 1245; H. 815. — σοφοὺς: predicate adj. of effect = ὡστε σοφοὺς εἶναι; cf. Elec. 376 διδάσκην ἰ' ἄνδρα . . . κακὸν. The thought of the following verses was suggested by the poet's own experience. See Introd. § 1. The celebrity of this passage (294–301) in antiquity is attested by the fact that Aristotle (Rhet. 2. 21) quotes it as an example of a γνώμη.

296. χωρίς . . . ἀργίας: for, aside from the charge of sloth which they have to bear besides. ἔχειν ἀργίαν is said like κτάσθαι ἱματίαν, 218. This idiomatic use of ἄλλος, on the other hand, besides, is not uncommon; G. 966, 2; H. 705. So Ion 161 ἄλλος . . . κύκνος, a swan besides.

304. This verse is thought to be interpolated from 808, but it is not without meaning here. If we retain it, we must understand that Medea enumerates four classes of persons, on each of which she makes a different impression. — ἰσυχαία: quiet, retiring. Cf. 217 ἐφ’ ἰσύχῳ ποδός. The Scholiast, however, interprets the word less correctly by ἄνόητος, ἄχρηστος, 'simple.'

308. ὡστε . . . ἔξαμαρτάνειν: depends on ἰδ’ ἔχει μοι.
ετέ μ' οίκείω. καὶ γὰρ ἡδικημένοι
σιγησόμεσθα, κρείσσονων νικώμενοι.

ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ’, ἀλλ’ ἐσώ φρενῶν
ὀρρῳδίᾳ μοι μὴ τι βουλεύσης κακόν.
τοσοῦτον δ’ ἡσσον ἡ πάρος πέποιθά σοι.
γυνὴ γὰρ ὃξύθυμος, ὡς δ’ αὐτῶς ἀνήρ,
ῥῶν φυλάσσειν ἡ σωπηλὸς σοφός.
ἀλλ’ ἐξειθ’ ὡς τάχιστα, μὴ λόγους λέγει.
ὡς ταύτ’ ἀραρε, κοῦκ ἐχεις τέχνην ὀπως
μενεῖς παρ’ ἡμῖν, οὕτω δυσμενής ἐμοί.

ΜΗΔΕΙΑ.

μῆ, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡΕΩΝ.

325 λόγους ἀναλοίς· οὐ γὰρ ἀν πείσας ποτὲ.

ΜΗΔΕΙΑ.

ἀλλ’ ἐξελάς με κοῦδὲν αἰδέσῃ λιτάς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἡ δόμους ἐμοὺς.

314 f. καὶ γὰρ: has not its usual
force here, for καὶ = καίπερ and goes
with ἡδικημένοι. — ἡδικημένοι: when a
woman speaks of herself in the plural,
she uses masculine, not feminine forms;
H. 637 b. — κρείσσονων: G. 1120;
H. 749.

316 f. ἐσώ φρενῶν: with βουλεύσης.
319 f. ὡς δ’ αὐτῶς: and just so. —
φυλάσσειν: to keep watch of, not quite
the same as φυλάσσεσθαι.

322. ἀραρε: perf. of ἀραπλᾶκα. Do
not confuse this perf. ἀραρα with the
2d aor. ἀράρον, ἠράρον. The former is
intransitive, the latter transitive.

324. πρὸς σε γονάτων: sc. ἰκετέω.
In adjurations, σε is commonly placed
between πρὸς and its genitive (so per te
deuos oro), and often the verb which
governs it is left out. Cf. Alc. 275
μὴ πρὸς σε θεῶν ἡληθ’ με προδοινα; H.
1062. On γονάτων, see note on 700.
Medea clings to Creon in the attitude
of a suppliant here, and again in 336.
329. (Well do you speak of country) for to me at least 't is far the most precious thing I have, save only my children, — meaning that the safety of both requires Medea's banishment. — ἐμοίγε: in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331 f. That, I fancy, is just as circumstances come about. — ὅπως: is here a simple rel., and so takes ἀνv; GMT. 532. — καί: emphasizes τύχαι (‘circumstances, too, influence the matter’). Creon means that he hopes his daughter and Jason may be happy. Medea then calls on Zeus not to overlook Jason's guilt, and allow him to go unpunished.

334. (Your troubles forsooth !) 'Tis I who am in trouble, and in trouble enough, too. For the two meanings of the perf. κέχρημακε, see lexicon, and cf. 347. The last part of this verse is added simply for fulness, according to the idiom of confirming a statement by denying its opposite, as Tro. 1157 λυπῶν θέαμα κού φίλον.
ΜΗΔΕΙΑ.

μὴ δήτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

ὁχλον παρέξεις, ὡς ἐοικας, ὡ γυναί.

ΜΗΔΕΙΑ.

φευξούμεθα· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζῃ κοῦκ ἀπαλλάσσῃ χθονὸς;

ΜΗΔΕΙΑ.

340 μίαν με μεῖναι τὴνδ' ἐασον ἡμέραν
cαι ἐγιμπεραναι φροντίδ' ἡ φευξούμεθα,
pαισιν τ' ἀφορμήν τοῖς ἐμοῖς, ἐπεὶ πατήρ
οὐδὲν προτιμά μηχανήσασθαι τέκνοις.
oικτίρε δ' αὐτούς· καὶ σὺ τοι παίδων πατὴρ

345 πεφυκας· εἰκὼς δ' ἐστὶν εὐνοιάν σ' ἐχειν.
tοῦμον γὰρ οὐ μοι φροντίς· εἰ φευξούμεθα,
κείνους δὲ κλαίων συμφορὰ κεχρημένους.

ΚΡΕΩΝ.

338. τοῦθ': τὸ μὴ φεύγειν.
340. Note the alliteration in the opening words of Medea's appeal. Cf. 364 f.
341–343. φροντίδ': accusative. — ἡ: qua: in what direction and so

whither. — ἀφορμήν: resources, means, properly a starting-point. The meaning,
place of safety (L. & S.), is wrong.

— οὐδὲν προτιμά: does not at all care
or think it worth while.

346. εἰ φευξούμεθα: GMT. 494; G. 1423; H. 926

349. The perf. διέφθορα is always
transitive (= διέφθαρκα) in Att. poets.
καὶ νῦν ὃρῳ μὲν ἐξαμαρτάνων, γύναι,
οὕμως δὲ τεῦξῃ τοῦτε· προὔνετο δὲ σοι,
eἰ σερί πιοῦσα λαμπὰς ὀψεται θεοῦ καὶ
παῖδας ἐντὸς τῆς τερμονών χονός,
θανῆ· λέεκται μῦθος ἀψευδὴς ὀδε. 355

[νῦν ὃ', εἰ μένειν δεῖ, μίμυ' ἐφ' ἢμέραν μίαν
οὐ γὰρ τι δράσαις δεινὸν ὁν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποὶ ποτε τρέψῃ; τίνα πρὸς ξενιαν

360 ἡ δόμον ἡ χόνα σωτῆρα κακῶν
[ἐξευρησεις];
ὡς εἰς ἄπορον σε κλύδωνα θεὸς,
Μηδεία, κακῶν ἐπόρευσε.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ· τίς άντερεῖ;

350. ἐξαμαρτάνων: see on ἡδικη-
μένῃ 26. Emniius (Frg. 7):
si té secundo himine hic offéndero moriér.

356. δράσαις: the best Mss.; this
without ἀν is. of course, a solecism.
Others δράσεις. But these two verses
are in all likelihood interpolated; the
words λέεκται . . . ὀδε mark the end
of the speech. Creon here departs.

357–363. The chorus in anaepastic
measure accompanies Creon’s depa-
rature. The expression of pity gives a
motive for Medea’s following speech.

358. μελέα ... ἀχέων: G. 1129; H.
761.

359 ff. τίνα πρὸς ξενιαν: follows on
τρέψῃ of the preceding question, while
ἡ δόμον ἡ χόνα are in app. with ξενιαν.
ἐξευρησεις seems to have been added by
one who thought that τίνα agreed with
σωτῆρα; in that case πρὸς ξενιαν would
have to mean, ‘in way of hospitality.’

362. κλύδωνα κακῶν: a frequent
metaphor, as with us; cf. II. F. 1087:

κακῶν δὲ πέλαγος εἰς τὸδ' ἡγαγες.

Hipp. 822:

κακῶν ὃ', ὡ τάλας, πέλαγος εἰσορό
τοσοῦτον ὅστε μήποτ' ἐκείνους τάλιν
μήδ' ἐκπεράσαι κυμα τής δε συμφορᾶς.

364–408. Iambic trimeter.
365 ἀλλ' οὗτι ταύτη ταῦτα, μὴ δοκεῖτε, πω.
εἴ τε εἰς' ἀγώνες τοῖς νέωστὶ νυμφίοις,
καὶ τοὺς κηδεύσασιν οὐ σμικροὶ πόνοι,
δοκεῖσ γὰρ ἂν με τόνδε θωπεύσαί ποτε,
εἰ μὴ τι κερδαίνουσαν ἡ τεχνωμένην;
370 οὐδ' ἂν προσεῖπον οὔδ' ἂν ἡψάμην χερῶι.
ὅ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
ὡς', ἐξὸν αὐτῷ ταῦτα ἐλείν βουλεύματα
γῆς ἐκβαλόντι, τῆνδ' ἀφήκεν ἡμέραν
μείναι μ', ἐν ἣ τρεῖς τῶν ἐμῶν ἔχθρῶν
νεκρῶν
θῆσω, πατέρα τε καὶ κόρην πόσιν ἡμῶν.
πολλάς δ' ἔχουσα θανασίμους αὐτοῖς ὅδοις
οὐκ οἴδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὕψαψιν δώμα νυμφικών πυρί,
ἡ θηκτὸν ὅσω φάσγανον δι' ἡπατός,

365 ff. ἀλλ' οὗτι...πω: but things are not yet come to that pass. don't think it. πω belongs not with μὴ δοκεῖτε, but the preceding. Aesch. Prom. 511 has the same idiom:

οὐ ταῦτα ταύτη μοιρά πω τελεσφόρος
κράναι πεπρώται.

The confused order heightens the intensity. Ennius (Frg. 8):

Néquaquam istuc istac ibit: mágna inest
certátio.

. . . . . . .
nám ut ego illi supplicare mem ténta blandi-
loquéntia — ?

367. τοίσιν κηδεύσασιν: Creon is meant.

370. οὔθε...οὔθε: not even...nor.
— χερῶι: dat., with my hands. If gen., the sing. χέρως would have been used. See note on 709.

371 ff. Ennius (Frg. 9):

illé transversa ménti mi hodie trádidit
repágula,
quibus ego iram omném recludam atque
illi perniciém dabo,
míhi maerores, illi luctum, exitium illi,
exilium míhi.

Ennius seems to have had in mind also vv. 398 f.

372 f. ἐλείν: thwart. — ἀφήκεν: has left me free to remain. ἀφίμα is not often so used with inf. (except it be of a verb of motion, Soph. Phil. 1349; τι (με) . . . οὔκ ἀφήκας εἰς "Αἰδον μολέιν"); but cf. Soph. Elec. 621 σολτ' ἐφήκα παν λέγειν.

374 f. Medea in her fury discloses her revengeful purpose and thus prepares the audience for the catastrophe. The killing of her children and sparing of Jason are determined on later.
συγγ θόμους εἰσβάον ἵν’ ἐστρωται λέχος.

380 ἀλλ’ ἐν τί μοι πρόσαντες· εἰ ληφθήσομαι

δόμους ὑπέρβαινουσα καὶ τεχνωμένη,

θανόνσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.

385 κράτιστα τὴν εὐθείαν, ἥ πεφύκαμεν

σοφαῖ μάλιστα, φαρμάκοις αὐτοὺς ἔλειν.

εἰπέν·

καὶ δὴ τεθνάσας· τίς με δέξεται πόλις;

τίς γῆν ἀσυλίον καὶ δόμους ἐχεγγύος

ξένος παρασχῶν ρύσεται τούμον δέμας;

οὐκ ἔστι· μείνασά’ οὖν ἐτι σμικρὸν χρόνον,

ἡν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῆ,

389 δόλω μέτεμψι τόνδε καὶ συγγ φόνον·

ἡν δ’ ἐξελαύνῃ ἔμφορα μ’ ἀμήχανος,

αὐτὴ ἔφος λαβοῦσα, κεῖ μέλλω θανεῖν,

κτενῶ σφε, τόλμης δ’ εἰμι πρὸς τὸ καρτερόν.

οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω

382. ὑπέρβαινουσα: said of passing

the threshold, here in entering (so Alc. 829 ὑπέρβαλων πύλας), but Ion

514, in coming out.

384 f. κράτιστα: H. 635 a. — τὴν

εὐθείαν (ὁδὸν): adv. — πεφύκαμεν σοφαί: namely, we women, the sex in general.

Poison was regarded as a woman’s

weapon; see Ion 616:

δόσε σφαγάς δὴ φαρμάκων θανασίμων

γυναικεῖς εὔρον ἀνδράσιν διαφθοράς.

843 ff.:

390 ἐκ τῶν δεῖ σε δὴ γυναικείων τι δράν.

ἡ γὰρ ἔφος λαβοῦσαν ἡ δόλω τινί

ἡ φαρμάκοις οὖν κατακτεῖνας πύσιν

καὶ παῖδα, πρὶν σοὶ θανατον ἐκ κείνων

μοιλεῖν.

Therefore thou must try some deed

worthy of womankind; either seizing

sword, or through some craft or

drugs kill thy husband and his son,

before death comes to thee from them.

386. καὶ δὴ τεθνάσας: suppose now

they are dead. Cf. 1107.

389. πύργος: metaphorical, as in

Od. 11, 556 τῶν γὰρ σφιν πύργος

ἀνώλεο.

393. τόλμης τὸ καρτερόν: the height

of daring.

396 f. Medea has an image of Hecate,

patroness of witchcraft, in her

house. Such private shrines, Ἐκάταια,

were common at Athens before the

house doors, dedicated to Artemis-Heke, goddess of streets and cross-

roads. — χαίρων: = impune.
μάλιστα πάντων καὶ ξυνεργόν εἰλόμην, Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς, χαίρων τις αὐτῶν τοῦμον ἀλγυνεὶ κέαρ. πικροὺς δ’ ἐγὼ σφιν καὶ λυγροὺς θήσω γάμους, πικρὸν δὲ κῆδος καὶ φυγᾶς ἐμᾶς χθονός.  

400 ἀλλ’ εἰς· φείδου μηδὲν ὃν ἐπίστασαι, Μηδεία, βουλεύουσα καὶ τεχνωμένη· ἔρπ’ εἰς τὸ δεινόν· νῦν ἀγῶν εὐνυχίας. ὀρᾶς ἁ πάσχεις; οὐ γέλωτα δεὶ σ’ ὀφλεῖν τοῖς Σισυφείοις τοὺς Ἰάσονος γάμοις,  

405 γεγὼναν ἐσθλοῦ πατρὸς Ἡλίου τ’ ἄπο. ἐπίστασαι δὲ· πρὸς δὲ καὶ πεφύκαμεν γυναῖκες, εἰς μὲν ἐσθλ’ ἀμηχανώταται, κακῶν δὲ πάντων τέκτονες σοφώταται.  

398 f. The γάμοι will be bitter to bride and bridegroom, the κῆδος and φυγαῖ to Creon.  

400. μηδέν: is, as often in such phrases, adverbial. Cf. Soph. Elec. 716 φείδοντο κέντρον οὐδέν.  

404. τοῖς Σισυφείοις, κτλ.: from the Sisyphians and from Jason’s bride. The dat. with ὀφλεῖν denotes the person from whom or in whose mind anything is incurred. Σισυφείοι is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was κράδιστος ἀνδρῶν (II. 6, 153), and otherwise in ill repute. Creon especially is meant. Wedlock is put for the bride, as Androm. 103:  

'Ἤλεω αἰπενᾶη Ηάρις οὗ γάμον ἀλλὰ τιν’ ἄταν ἡγάγετ’ εὔναλαν εἰς θαλάμους Ἐλεναν.  

To high Ilion Paris brought Helen—no bride, but a wedded curse he led to his chamber.  


406. ἐπίστασαι: referring back to 400. — πρὸς δὲ καὶ πεφύκαμεν γυναῖκες: and, besides, we (1 and the rest of my sex) are women.  

407 f. With the ὀμοιοτέλευτον in ἀμηχανώταται . . . σοφώταται, cf. 314 f. ἡδικήμενοι . . . νικώμενοι.  


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, who is forsaken by her treacherous husband and doomed to exile.
ΧΟΡΟΣ.

στροφὴ α.

*Ανω ποταμῶν ἵερῶν χωροῦσι παγαί,
καὶ δίκα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'
οὐκέτι πίστις άραρεν· τὰν δ' ἐμὰν εὐ-
κλεαν ἔχειν βιοτὰν στρέψουσι φᾶμαι·
ἔρχεται τιμᾶ γυναικεῖω γένει:
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἐξει.

ἀντιστροφὴ α'.

μοῦσαι δὲ παλαιγενέων λήξουσ᾽ ἀοιδὰν

410–430. στρ. and ἀντ. ἀ: dactylo-
epitritic (G. 1684; H. 1117).

θεῶν πίστις: faith plighted in the sight
of the gods. Paley.—τὰν δ’... φᾶμαι:
report will bring about a change to my
(that is ours, women’s) life, so that it
shall have a good reputation.

421 ff. μοῦσαι παλαιγενίων ἀοιδὰν:
the strains of ancient lays.— ὑμνεύσαι:
This Ionic contraction is rare in tragedy; Hipp. 167 ἀστευν;
Iph. Aul. 789 μυθεῦσαι. ὑμνεῖν has a
bad sense here, as not infrequently.

424 ff. οὐ γάρ, κτλ.: the sense is:
‘we women have not the poetic gift, or
we might ourselves sing a song in an-
swer to men—then poetry would not
celebrate the faithlessness of women
only.’ γάρ is used in anticipation of
the following sentence, the idea being,
‘for a song might easily be sung,
though I cannot myself sing it.’—
ἂπασε θέσπιν ἀοιδὰν: Homeric; Od.
8, 497 f. (Odysseus to Demodocus):

410. ἄνω ποταμῶν, κτλ.: ‘Rivers
flowing backward’ was a proverbial
expression for whatever happens con-
trary to the ordinary course of things.
Cf. Suppl. 520:

ἄνω γὰρ ἄν ἥτοι τὰ νάμαθ’ οὕτως.
Hor. Carm. i. 29. 10:

quis neget arduis
promos relabili possederivos
montibus et Tiberim reverti.

412 ff. ἀνδράσι μὲν: is answered by
τὰν δ’ ἐμὰν, not θεῶν δέ. The first δέ
is only continuative, or at most but
slightly adversative. Just so 263 ff.—

412 ff. ἄνω ποταμῶν ἵερῶν χωροῦσι παγαί,
τὰν ἐμὰν ὑμνεύσαι ἀπιστοσύναν.
oū γὰρ ἐν ἀμετέρᾳ γνώμα λύρας

425 ὁπασε θέσπιν ἀοίδὰν Φοῖβος, ἀγήτωρ μελέων: ἐπεὶ ἀντάχησ' ἀν ὑμνον ἀρσένων γέννα: μακρὸς δ' αἰῶν ἔχει

430 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοὴραν εἰπεῖν.

στροφῆ β'.

σὺ δ' ἐκ μὲν οἰκῶν πατρῴων ἔπλευσας
μανομένα κραδία, διδύμας ὀρίσασα πόντον

435 πέτρας· ἐπὶ δὲ ἔξαυν μαίας χθονὶ, τὰς ἀνὰνδρον κοίτας ὀλέσασα λέκτρον, τάλανα, φυγάς δὲ χώρας ἀτιμος ἐλαύνῃ.

— ἀντάχησ' ἄν: would (proceed to) sing; GMT. 414.

427 ff. μακρὸς δ' αἰῶν, κτλ.: a long life (the experience of a long life) has (i.e. can furnish) much to say about . . . . etc.—μὲν . . . τέ: see on 125; the emphasis here is on ἀνὰνδρον.—μοιραὶ: mutual relations, properly part or share in life in relation to one another.


431 ff. Probably Ennius' verses belong here (Frg. 16 R.): utinam ne numquam, Méde, Colchis cûpido corde pédem extulisses.

— πατρῷος: shortens the penult often in Euripides. only, however, in lyrical passages or anapaests. Many critics distrust the Mss. and would restore πάτρας everywhere. — ὀρίσασα: parting, passing between. (Others, passing the limits of, as in Aesch. Suppl. 544 γαῖαν ὀρίζει, but this sense seems natural only with γαῖαν, πόλιν, and the like.)—διδύμας . . . πέτρας: cf. note on v. 2.

436. κοίτας λέκτρον: a common pleonasm; Hipp. 154 κρυπτὰ κοίτα λεχέων σῶν; Alc. 924 f. πέμπουσι μ' ἐσω λέκτρων κοίτας ἐς ἐρήμους.

439. χάρις: reverence. The chorus thinks of the infidelity of Jason, a Greek, in contrast to the fidelity of Medea, his barbarian wife: hence the greater disgrace for Greece.
ἀντιστροφή β'.

βέβακε δ' ὀρκων χάρις, οὖδ' ἐτ' αἰδῶς
440 Ἐλλάδι τὰ μεγάλα μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρός δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, τῶν δὲ λέκτρων
ἀλλὰ βασίλεια κρείσσων
445 δόμοις ἐπανέστα.

ΙΑΣΩΝ.

Οὐ νῦν κατείδουν πρῶτον ἄλλα πολλάκις
τραχείαν ὄργην ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φεροῦση κρεισσόνων θυελλώδατα,
450 λόγων ματαιῶν εἶνεκ' ἐκπεσῆ χθονός.
κάμοι μὲν οὖθεν πράγμα: μὴ παύσῃ ποτὲ
λέγουσι 'Ἰάσων ὡς κάκιστός ἐστ' ἀνήρ·
ἀ δ' εἰς τυράννους ἐστὶ σοι λελεγένα,
πάν κέρδος ἥγου ζημιουμένη φυγῇ.
455 κάγῳ μὲν αἰεὶ βασιλέων θυμομένων
ὄργας ἀφῆρον καὶ σ' ἐβουλόμην μένειν·

442 ff. μεθορμίσασθαι: as 258.—
πάρα: = πάρεσθαι. — τῶν δὲ . . . ἐπανέστα: but another princess possessing
the couch (that once was thine), has
risen up against thy household (ἐπανεστα). — οὔτε . . . δὲ: instead of οὔτε
. . . τε, by a slight anacoluthon (cf. H.
1040 b); so Soph. Trach. 1151 οὔτε
μήτηρ . . . παῖδων δὲ, and elsewhere.
446–626. Second Episode. Metre:
iambic trimeter. Jason and Medea.
Jason entering from the palace begins
this cold-blooded speech, which natu-
really enrages Medea.

446. οὐ νῦν, κτλ.: cf. 292.
448. παρόν: GMT. 851; G. 1569;
H. 973.
451 f. κάμοι μὲν, κτλ.: for myself
I care not; go on forever, if you
choose, saying that . . . , etc.—'Ἰάσων:
outside its clause, yet retained in the
nominative; cf. Bacch. 173 τω τις,
eἰσάγετε Τειφείας ὅτι ζήτει νῦν.
453 f. τυράννους: the royal family.
— πάν κέρδος: clear gain. — φυγῇ:
with exile only, and not with death.
456. ἀφῆρον: impf. of attempted
action; GMT. 36; G. 1255; H. 832.
σὺ δ' οὐκ ἀνίεις μωρίας, λέγουν' αἰεὶ κακῶς τυράννους· τοιγάρ ἐκπεσῆ χθονός. ὅμως δὲ κάκ τῶν' οὐκ ἀπειρηκὼς φίλοις ἦκω, τὸ σὸν δὲ προσκοπούμενοι, γύναι, ὥς μήτ' ἀχρήμων σὺν τέκνουσιν ἐκπεσῆς μήτ' εὐδείς του· πὸλλ' ἐφελκεταί φυγῇ κακὰ ἔνων αὐτῆ· καὶ γὰρ εἰ σὺ με στυγεῖς, οὐκ ἄν δυναίμην σοὶ κακῶς φρονεῖν ποτὲ.

ΜΗΔΕΙΑ.

465 ὃ παγκάκιστε, τούτο γὰρ σ' εἶπεῖν ἔχω γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακῶν, ἥλθες πρὸς ἡμᾶς, ἥλθες, ἐχθιστος γεγώς, θεοῖς τε κάμοι παντὶ τ' ἀνθρώπων γένει; οὔτοι θράσος τὸδ' ἐστὶν οὐδ' εὔτολμα, φίλους κακῶς δράσαντ' ἐναντίον βλέπειν, ἂλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων πασῶν, ἀναίδει' εὖ δ' ἐποίησας μολὼν. ἐγώ τε γὰρ λέξασα κοινοφωνήσομαι ψυχήν κακῶς σε καὶ σὺ λυτήσῃ κλύων.

475 ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.

457. μωρίας: accusative.

459 f. κάκ τῶν: even after this.

— τὸ σὸν δὲ προσκοπούμενοι (in opposition to ἀπειρηκώς): not having failed my friends, but, on the contrary, providing for thy interests.

463. καὶ γὰρ εἰ: for even if, καὶ going with εἰ, and γὰρ referring to ἦκω above.

465 f. τοῦτο γὰρ, κτλ.: for this (the term παγκάκιστε) is the bitterest reproach for thy immanniness which I can utter in language (γλώσσῃ), though I feel yet deeper scorn in my heart.

Cf. Frg. 666:

468. Thought by most editors to be interpolated from 1324.

469. θράσος (in a good sense): = courage.

474. κακῶς: goes with κλύων as well as λέγων. The student will remember that κακῶς κλύων (ἀκοῦειν) is pass. of κακῶς λέγειν; G. 1241; Π 820.
476. A noteworthy example of Euripidean sigmatism, a trait ridiculed by the comic poets; e.g. Frg. 30 K. of Plato, the comic poet:

εὐ γέ σοι γένοιθ', δτι
ἔσωσι ἐκ τὼν σίγμα τῶν Εὐριπίδου.

Cf. 380, 404, 1217, and for other alliterations 323, 340. With the following passage compare this fragment of a Latin tragedy (Frg. inc. 94 R.):

nón commemoro quōd draconis saévi
sopivi īmpetum
nón quod domui vīn taurorum et ségetis
arinatae manus.

479. ζεύγλαισι: dat. of means with ἐπιστάτην, as if with a verb (ἐπιστα-τοῦτα). — θανάσιμον γύνῃ: see Introd. § 11.

482. κτείνασα: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, ἀπέκτεινα.

— ἀνέσχον: held up for you a torch of safety.

485. πρόθυμος μᾶλλον: προθυμο-τέρα. For the second comparative, σοφωτέρα, see H. 645.

491. Childlessness of a wife was held to justify her divorce and the taking of another. — συγγνωστόν ἦν: on this form of apodosis, see GMT. 422, 1.

493 f. ἦ... ἦ in indir. disjunctive questions, after Homeric fashion,
occurs in a few passages of the tragic poets. Many discredit it and substitute et...\eta.

497. τῶνδε γονάτων: gen. instead of nom., because the speaker has ἔλαμβάνων in her mind.—κεχρώσμεθα: refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500 f. δοκοῦσα μὲν τί...όμως δεί: expecting what good office from you, forsooth? (None, of course.) Still I will do it.

502 f. Ennius (Frg. 10):

quod minus me vortam? quod iter incipiam ingredi?

dominum paternamme\amne ad Peliae\ filias?

—όυς... καὶ πάτραν: cf. 163. —ἀφικόμην: came hither.

506 ff. οἱ οἶκοθεν φίλοι: are kindred, friends by natural relationship. Cf. Androm. 979τὸ\ χαί\ τα\ οἴκοθ\ φίλοι, domestic calamities; Pind. Pyth. 8. 72 το οἰκοθεν, his family ties; Tro. 963 τα οἰκοθεν κεῖνα, those natural endowments. —οὐς δὲ: Pelias’ family. —οὐκ ἔχρην: had no need, no motive. Medea killed Pelias only to gratify Jason’s hatred for him.

509. πολλαῖς μακαριάν: happy in the view of many women, i.e. envied by them. Said with bitter irony, in remembrance of former promises of Jason.
el fevrefmai ye gaian ekebeblhemene, phiwv epti, sun teisnoi monei moneis kalov y' oineidos to neost in vymfiv,

ptwchous alasthai paidas h' t' estosa se. o' Zev, ti de xypsoi men o' kibdhenos h' tekmeri anbrowousin apasas safhi, anbrowo te' stow xhe toon kakon dieidenvai, oudeis xaraktier emepufike somati;

XHOROS.

520 dein' tis ory' kai dusoatas pellei, ston filoi filoisi sunvitalwo' eriv.

IASON.

dei m', ws eouke, m' kakon foutai legew, all' woste vados kedon oiaokostrofov akrousi laiphous krasptoidous upekdrauemiv

tin sth' stomaion, o' gynai, glwassalgian.
egw de', epieidh kai lyan pynoix xariv, Kypriu nomiws th' emhs nauklyrias swteiran einai thew te kanbrowon mohn.
soci de' esti men nois leptos, all' epitifhovos

512 f. et... ye: seeing that, as in 88. — monh monois: cf. Androm. 1221 monos monois ien doimoi anastrateph.

515. 

516 ff. ois: av is omitted; GMT. 540. — tekmeria: the touchstone, bakesas, is meant. The same sentiment, Hipp. 925-927:

feu, xhen brouosi toin filow tekmerion safes te keidai kai idagnosin frenov, dotis t' aldeh' eston ois te m' filos.

Ah! men should have some certain test

of friends and means to tell their hearts and show who is true friend and who is not.

523. This verse is borrowed from Aesch. Septem 62. — woste: = wostep; rare in tragedy; see 1200, 1213.

524. akrousi laiphous krasptoidous: i.e. with furled sails; cf. 278. Medea's ylwsalgia is likened to a sudden gale.

526. kal(emphasizes, not liav merely, but the whole clause): since, moreover (besides reviling me), you exaggerate the favors you have done me.
530 λόγος διελθεῖν, ὡς Ἐρως σ' ἡνάγκασε
tόξοις ἀφύκτοις τούμων ἐκσώσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
 omap γὰρ οὖν ἄνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
eἰληφας ἡ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἐλλάδ' ἀντὶ βαρβάρου χθόνος
gαῖαν κατοικεῖς καὶ δύκην ἐπίστασαι
νόμους τε χρῆσθαι μὴ πρὸς ἵσχύος χάριν·
pάντες δὲ σ' ἦσθον' οὕσαν Ἐλλήνες σοφὴν
καὶ δόξαν ἐσχες· εἴ δὲ γῆς ἐπ' ἐσχάτοις
ὁροσιν ὥκεις, οὐκ ἂν ἂν λόγος σέθεν.
eἰὴ δ' ἐμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὅρφεως κάλλιον ύμνησι μέλος,
eἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
540 τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι
ἐλεξ'. ἀμιλλαν γὰρ σὺ προύθηκας λόγων·
ἀ δ' εἰς γάμους μοι βασιλικοὺς ὄνειδισας,
ἐν τῶδε δεῖξω πρῶτα μὲν σοφὸς γεγώς,

529. ἐπίφθονος: for Jason, because
apparently boastful. The sense is: 'you
have intelligence enough to understand,
though it is invidious for me to relate,
that it was Love that,' etc. The an-
tithesis (μὲν . . . ἄλλα) is between νοῦς
and λόγος.
530. Ennius (Frg. 11):
tū me amoris mágis quam honoris sérva-
visti grátia.
532. ἀλλ' οὐκ, κτλ.: but I will not
undertake to settle the point with over-
nicely; the question, that is, to whom
he owes his safety.
533 f. γὰρ οὖν: for really.—τῆς
ἐμῆς σωτηρίας: in return for saving
me; gen. of price with λαμβάνω, as if
it were ἀντιλαμβάνω.
538. μὴ πρὸς ἵσχύος χάριν: without
giving way to violence. without allow-
ing violence its sway. Cf. II. F. 779
ἀνομία χάριν διδῶι.
542 ff. χρυσὸς and ύμνησι are
parallel. — γένοιτο: GMT. 177.
546. ἀμιλλαν, κτλ.: the same words
in Suppl. 428.
548 f. γεγώς: supplementary partic-
iple; GMT. 904; G. 1588; II. 298. —
σάφρων: chaste, virtuous; the oppo-
site of ἀκρατῆς, incontinent, lustful.
His proof of σοφία, 551 ff., of σοφρο-
sύνη. 555 ff., of φιλία, 559 ff.
ἔπειτα σώφρων, ἦτα σοὶ μέγας φίλος
καὶ πασί τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἡσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων συμφοράς ἀμήχανος,
tί τοῦδ' ἄν εὔρημ' ἦρον εὐτυχέστερον,
η παίδα γῆμαι βασιλέως φυγᾶς γεγώς:
οὐχ, ἦ σὺ κνύξη, σοῦ μὲν ἐχθαίρων λέχος,
καίνης δὲ νύμφης ἰμέρῳ πεπληγμένος,
οὐδ' εἰς ἀμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἀλις γὰρ οἱ γεγώτες οὐδὲ μέμφομαι·
ἀλλ' ὦς, τὸ μὲν μέγιστον, οἰκοίμεν καλῶς
καὶ μὴ σπανίζοιμεσθα, γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἔκποδῶν φίλος,
παίδας δὲ θρέψαμ' ἄξιως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῦτον ἐκ σέθεν τέκνοισ
eἰς ταύτο θείην καὶ ἕναρτήσας γένος
eῦδαμονοίμεν. σοὶ τε γὰρ παίδων τί δεῖ:

550. ἔχ' ἡσυχος: Medea had made a
gesture of impatience at the words
πασί τοῖς ἐμοῖσιν, indignant that Jason
should still lay claim to the children
he was about to desert.

554. ἦ παίδα γῆμαι: added after
tοῦδε as explanatory of it. So Herac.
207 f.:
οὐκ ἔστι τοῦδε πασί κάλλιον γέρας
ἡ πατρὸς ἐσθιόν κάγαθοι πεφυκέναι
gαμείν τ' ἀπ' ἐσθίλων·

555. ἦ σὺ κνύξη: the thing at which
you are nettled.

557. ἀμιλλαν πολύτεκνον: = ἀμιλλαν
πολύτεκνοι. A compound adjective
used for the genitive of its derivative
abstract substantive; a favorite Euri-
pidean figure. So ἀμιλλα φιλόπλουτος,
ἐρις ἀβραπλουτος, εὐτεκνοὶ ξενόφονοι, ἥρμ-
σαίτημαι (I. T. 412, 776, 1148; Ion 423).

556. γιγνώσκων: parallel to ἐχθαί-
ρων, πεπληγμένος, ἔχων. above.

554. εἰς ταύτο: on the same foot-
ing, making no distinction, that is, be-
tween them and Medea’s children; by
this the latter would gain in consider-
atation; cf. 596. — εὐδαμονοίμεν: Jason
has been trying to prove his claim
(549) that he is φίλος; by making this
alliance with Creon’s daughter he will
secure good fortune for Medea as well
as for himself.

556 ff. τί δεῖ: implies οὐδὲν δεῖ.
hence τε . . . τε. — παίδων: i.e. ‘any
more children.’ — λύει (sc. τέλη): =
λυσῖτελεῖ, as below, 1112, 1302, and
frequently in tragedy.
ΜΗΔΕΙΑ.

568. Condition, present contrary to fact; GMT. 443 b (cf. § 438).

573. The same sentiment again, Hipp. 616 ff., at greater length:

570 ευνής γυναίκες πάντ' ἔχειν νομίζετε, ἣν δ' αὖ γέννηται ἤμφορά τις εἰς λέχος, τὰ λύστα καὶ κάλλιστα πολεμιώτατα τίθεσθε. χρῆν γὰρ ἀλλοθέν ποθὲν βροτῶν παῖδας τεκνοῦσθαι, θῆλυ δ' οὖκ εἰναι γένος.

575 χοῦτως ἄν οὐκ ἴν οὐδὲν ἀνθρώπως κακὸν.

ΧΟΡΟΣ.

576 Ιάσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους: ὡμως δ' ἐμοιγε, κεὶ παρὰ γνώμην ἐρῶ, δοκεῖσ προδοὺς σὴν ἀλοχον οὐ δίκαια δράν.

ΜΗΔΕΙΑ.

埇 πολλαὶ πολλοῖς εἰμὶ διάφορος βροτῶν.

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

579. πολλοῖς: connect with διάφορος; G. 1175; H. 772 b.
580 ἐμοὶ γὰρ ὅσις ἄδικος ὃν σοφὸς λέγειν πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχών ταδίκ' εὖ περιστελεῖν,
tολμᾶ πανουργεῖν· ἐστι δ' οὐκ ἄγαν σοφός.
ὡς καὶ σὺ μὴ νῦν εἰς ἐμ' εὐσχῆμων γένη
λέγειν τε δεινός· ἐν γὰρ ἐκτενεῖ σ' ἔπος·
χρῆν σ', εἰπέρ ἥσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑΣΩΝ.

καλῶς γ' ἂν οὖν σὺ τῷ ὑπηρέτεις λόγῳ,
eἰ σοι γάμον κατεῖποι, ἥτις οὐδὲ νῦν
590 τολμᾶς μεθεῖναι καρδίας μέγαν χόλον.

ΜΗΔΕΙΑ.

οὐ τούτο σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξὸν ἐξέβαινε σοι.

ΙΑΣΩΝ.

ἐν νῦν τόδ' ἴσθι, μὴ γυναικὸς εἶνεκα

580. ἐμοὶ: to my mind; see on 404.
582 f. γλώσσῃ: with περιστελεῖν. —
aὐχών: presumptuously fancying. —
oὐκ ἄγαν σοφός: cf. Hec. 1192 f.:
σοφὸλ μὲν οὖν εἰσ' οἱ τὰ δ' ἡκρυβωκότες,
ἀλλ' οὐ δύνανται διὰ τέλους εἶναι σοφὸλ.
Clever are they who have perfected this
(i.e. the art of glossing over wrong),
yet they cannot be clever to the end.

584 f. ὡς καὶ σὺ, κτλ.: 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.' — ἐκτενεῖ: a
wrestler's phrase.

588. τῶδε λόγῳ: this argument in
favor of my marrying the princess.

591 f. 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.
γῆμαι με λέκτρα βασιλέων ἣ νῦν εὖω,

595 ἀλλ', ὡσπερ εἴπον καὶ πάρος, σῶσαι θέλων

σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους

φύσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μὴ μοι γένοιτο λυπρὸς εὐδαίμων βίος,

μηδὲ ὀλβος ὀστὶς τὴν ἐμὴν κνᾶζοι φρένα.

ΙΑΣΩΝ.

600 οἷσθ' ὡς μετεύξῃ καὶ σοφωτέρα φανῇ;

τὰ χρηστὰ μὴ σοι λυπρὰ φαινέσθω ποτὲ,

μηδὲ εὐτυχοῦσα δυστυχής εἶναι δόκει.

ΜΗΔΕΙΑ.

ὑβριζ', ἐπειδὴ σοί μὲν ἐστὶ ἀποστροφή,

ἐγὼ δὲ ἔρημος τήνδε φενξοῦμαι χθόνα.

ΙΑΣΩΝ.

605 αὐτῇ τάδ' εἶλον: μηδέν' ἄλλον αἰτιῶ.

ΜΗΔΕΙΑ.

τὶ δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

ΙΑΣΩΝ.

ἀρὰς τυράννους ἀνοσίους ἀρωμένη.

594 ff. γήμαι: inf. after ὁδα instead of partic. This occurs only with τῶθε, chiefly after the phrase εὖ τῶθε ὁδα, seldom elsewhere. — λέκτρα βασιλέων: the royal bride. βασιλέων is generalizing plural; of a royal personage, of royalty. — θέλων: as if εὐγήμα had preceded.

598 f. Let me not have prosperity which shall be galling, nor wealth which shall vex my soul; such as that must be which Jason claims to have provided for her. — κνᾶζοι: GMT. 177.

600. οἰσθ' ὡς . . . φανῇ: equivalent to οἰσθ' ὡς μετευξαμένη σοφωτέρα φανῇ; since μετεύξῃ is in thought subordinate to φανῇ.

603. ἀποστροφή: refuge.

636. γαμοῦσα: by taking another wife, as you did?
ΜΗΔΕΙΑ.
καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

ὁς οὐ κρινοῦμαι τῶνδε σοι τὰ πλείονα.

610 ἀλλ' εἰ τι βούλῃ παισῖν ἡ σαυτῆς φυγῇ προσωφέλημα χρημάτων ἐμῶν λαβεῖν,

λέγ.' ὃς ἐτοιμος ἄφθονω δούναι χερὶ

ξένοις τε πέμπτεν σύμβολ', οἳ δράσουσί σ' εὖ.

καὶ ταύτα μὴ θέλουσα μωρανεῖς, γύναι.

λήξασα δ' ὀργής κερδανεῖς ἀμείνονα.

ΜΗΔΕΙΑ.

οὔτ' ἂν ξένοις τοῖσι σοῖς χρησαίμεθ' ἂν,

οὔτ' ἂν τι δεξαίμεσθα, μὴθ' ἡμῖν δίδουν,

κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑΣΩΝ.

ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,

620 ὡς πάνθ' ὑποργεῖν σοί τε καὶ τέκνοις θέλω,

σοὶ δ' οὖν ἄρεσκει τὰγάθ', ἀλλ' αὐθαδίᾳ

φίλους ἀπωθῇ· τοιγάρ ἀλγυνῇ πλέον.

608. ἀραία: a curse, curse-bringing. A dark threat. ἀραίος has this sense not infrequently; cf. Hipp. 1415:

ἐκθ' ἣν ἀραίον δαίμονιν βροτῶν γένος.

ἲφ. Ταυρ. 778:

ἣ σοῖς ἀραία δώμασιν γενῆσομαι.

609. ὦς: with fut. 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 assent. Usually explained (ἰσθι) ὦς, but perhaps rather the ὦ is causal: 'It is useless to talk, for — '; 'Have no fear about that, for — .'-κρινοῦμαι: litigabo. — τῶνδε: G. 1128; Ἡ. 739 a.

613. σύμβολα: in contracting ξένia, 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. See Class. Dict. s.v. hospes, hospitium.

617. δίδου: offer; G. 1255; Ἡ. 825.

619. ἀλλ' οὖν: well, at any rate.
MHDEIA.

624. δωμάτων ἐξώπιος: an expression peculiar to Euripides (Alc. 546, Suppl. 1038), and ridiculed by Aristoph. Thesm. 881, where Euripides is represented as asking, οὕτω δὲ Πρωτέως ἐνδον ἐστὶν ἐξωπιός;

625 f. σὺν θεῷ δ' εἰρήσεται: with leave of Heaven be it said; a formula to avoid the appearance of presumption and consequent divine displeasure.—ἀρνεῖσθαι: will be fain to disown. Jason leaves the stage, but Medea remains during the stasimon.

627–662. SECOND STASIMON. The chorus reflecting on Medea's sad fate (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless.

627. ὑπὲρ...ἄγαν: plus nimio, as it were, 'in over excess.'

629 ff. παρέδωκαν: gnomical aor. The plural of the aor. in-κα is rare, but used by Euripides in five other passages. —ἀνδράσιν: =ἀνθρώπως, as 675.

—ἄλις: (just enough and no more) in moderation, as Alc. 906 f.:

With the thought here expressed, compare the prayer of the chorus. Iph. Aul. 554–557:

εἰ δὲ μοι μετρία μὲν χάρις, πόθοι δ' ὄσιοι, καὶ μετέχωμι τὰς Ἀφροδίτες, πολλὰν δ' ἀποθείμαν.

Be mine delight in moderation and pure desires, and may I have a share in love, but shun excess therein. Coleridge. — ἐλθοί: cf. GMT. 499–501.

μήποτ', ὃ δέσποτ', ἔπ' ἔμοι χρυσέων τόξων ἐφείης ἰμέρω χρύσασ' ἀφυκτον οἰστόν.

ἀντιστροφὴ α'.

στέργοι δὲ μὲ σωφροσύνα, δώρημα κάλλιστον θεῶν: μηδὲ ποτ' ἀμφιλόγους ὅργας ἀκόρεστα τε νείκη,

639 θυμὸν ἐκπλῆξασ' ἔτεροις ἐπὶ λέκτροις προσβάλοι δεινὰ Κύπρις, ἄπτολέμους δ' εὐνὰς σεβίζουσ' ὀξύφρων κρήνοι λέχη γυναικῶν.

στροφὴ β'.

ὁ πατρὶς, ῥ ὁ δώματα, μὴ δὴ ἀπολις γενοίμαν

647 τὸν ἀμηχανίας ἔχουσα δυσπέρατον οἰὼν', οἰκτρότατον ἀχέων.

θανάτῳ θανάτῳ πάροι δαμείν

Note synezeis in ἀχέων, 647, and πᾶθεων, 655.

648 ff. θανάτῳ... ἔγκυνσασ': may I first be subdued by death, ay, by death, when I have come to that day: that is, in effect, 'may I die before I see the day of my exile.' ἔγκυνω is here used with ἰμέραν in the same sense as with an accusative of place, reaching, accomplishing one's way to.
652 ἀμέραν τάντε ἐξανύσασα· μόχθων δ’ οὐκ ἄλλος ὑπερθεν ἥ γὰς πατρίας στέρεσθαι.

ἀντιστροφῇ β’.

εἴδομεν, οὐκ ἔξε ἐτέρων μῦθον ἔχω φράσασθαι.

655 σὲ γὰρ οὐ πόλις, οὐ φίλων τις ὕκτισεν παθοῦσαν δεινότατα παθέων.

ἄχαριστος ὀλοιθ’, ὅτε πάρεστι μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενὼν· ἐμοὶ

662 μὲν φίλους οὕποτ’ ἔσται.

ΑΙΓΕΤΣ.

Μηδεία, χαίρε· τοῦτό γὰρ προοίμιον κάλλιον οὔδείς οἴδε προσφωνεῖν φίλους.

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

657. ἄχαριστος ὀλοιθο: may he perish gracelessly or dismal; without having any χάρις, grace or favor. shown him. Jason, the author of all this unhappiness, occurs suddenly to mind. — ὅτε πάρεστιν: who can find it in his heart. — καθαρὰν: (unless indeed καθαρὰν) poetically joined to κλῆδα instead of φρενῶν, — undoing the bolt of a guileless heart, disclosing frankly one’s real character. — ἀνοίξαντα: after ὅτε, justified by the inf. τιμᾶν. — ἐμοὶ μὲν: contrast to others (ἄλλος δὲ) is implied.

663–823. THIRD EPISODE. 663–758: iambic trimeter. Aegens, king of Athens, coming from the harbor (682) enters at the right. For convenience it is supposed that Aegens and Medea already know each other; and the whole scene was devised solely to secure Medea a refuge after she had accomplished her revenge. Neopron (Introd. § 14), according to the Scholiast, made Aegeus come to Medea that she might interpret for him the oracle of Apollo (Frg. 1):

καὶ γὰρ τιν’ αὐτὸς ἡλυθὼν λόγων μαθεῖν σοῦ· Πυθαγὸς γὰρ δόσαν, ἴν ἔχρησέ μοι Φοίβου πρὸμαντις, συμβαλεῖν ἀμηχανός· σοι δ’ εἰς λόγοις μολὼν γ’ ἤν ἡπίζουν μαθεῖν. For I have come in person to learn from thee some explanation; I am at loss to understand the Delphic utterance which Apollo’s priest gave me as oracle. But coming now to speak with thee I hoped that I might get its meaning.
ΜΗΔΕΙΑ.

665 ὁ χαίρε καὶ σὺ, παῖ σοφοῦ Παιδίωνος, Αἰγεῦ. πόθεν γῆς τῆςδ’ ἐπιστρωφ᾽ πέδουν;

ΑΙΓΕΤΣ.

Φοίβον παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τί δ’ ὁμφαλὸν γῆς θεσπιωδὸν ἐστάλης;

ΑΙΓΕΤΣ.

παῖδων ἐρευνῶν σπέρμ’ ὀπως γένοιτο μοι.

ΜΗΔΕΙΑ.

370 πρὸς θεῶν, ἀπαίς γὰρ δεῦρ’ ἀεὶ τείνεις βίον

ΑΙΓΕΤΣ.

ἀπαίδες ἐσμεν δαίμονὸς τινος τύχη.

ΜΗΔΕΙΑ.

δάμαρτος οὐσῆς, ἢ λέχους ἄπειρος ὄν;

ΑΙΓΕΤΣ.

οὐκ ἐσμὲν εὐνῆς ἄξυνες γαμηλίου.

ΜΗΔΕΙΑ.

τί δῆτα Φοίβος εἰπέ σοι παῖδων πέρι;

668. ὁμφαλὸν γῆς: a stone, under which tradition placed the grave of the monster Python, lay in the Delphic temple, and was believed to mark the centre of the earth. Cf. Ion 461:

Φοίβης ἔνθα γᾶς
μεσὸ ὁμφαλὸς ἐστία

parà χορευμένως τρίποδι
μαντεύματα κραίνει.

Where Phoebus’ hearth, earth’s very centre, hard by the tripod dancing choirs encircle, directs the oracles.

669. ὀπως γένοιτο: indirect for πῶς
γένηται; GMT. 706.
675 σοφότερ' ἦ κατ' ἄνδρα συμβαλεῖν ἐπη.

ΜΗΔΕΙΑ.

θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙΓΕΤΣ.

μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

ΜΗΔΕΙΑ.

τι δῆτ' ἐχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙΓΕΤΣ.

ἀσκοῦ μὲ τὸν προὐχοντα μὴ λύσαι πόδα—

ΜΗΔΕΙΑ.

680 πρὶν ἄν τι δράσης ἦ τίν' ἐξίκη χθόνα;

ΑΙΓΕΤΣ.

πρὶν ἄν πατρώαι αὐθίς ἐστίναυ μόλω.

ΜΗΔΕΙΑ.

σὺ δ' ὡς τί χρησάν τήνδε ναυστολεῖς χθόνα;


676. μὲν: (without δὲ) is not infrequent in questions. Cf. 1129.

677. ἐπεὶ τοι καὶ: especially as.

679. The Scholiast gives as the current form of the oracle:

ἀσκοῦ τὸν προὐχοντα ποδάνα, φέρτατε λαῶν,

μὴ λύσῃς πρὶν γοναῦν Ἀθηνᾶν ἄφικε σθαι.

(so, with slight variations, Plutarch and Apollodorus) and explains its meaning thus: ἀσκοῦ ὡν τῆς γαστρός, πόδά δὲ τὸ μόριον, παράσον ὡς ὁ ποδεύων του ἀσκοῦ προῆξε. λέγει οὖν ὅτι ἐχρησι μοι μὴ συνελθεῖν ἐτέρα πρὶν ἐπιζήναι τῆς πατρίδος. Medea attempts no solution of the mystery.

682. ὡς τί χρησάν: what need is it you mean you feel that you. etc.: GMT. 864.
Πιθεύσ τις ἐστι γῆς ἀναξ Τροιζηνίας.

ΜΗΔΕΙΑ.

παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑÏΓΕΤΣ.

685 τούτῳ θεοὶ μάντευμα κοινῶσαι θέλω.

ΜΗΔΕΙΑ.

σοφὸς γὰρ ἀνήρ καὶ τρίβων τὰ τοιάδε.

ΑÏΓΕΤΣ.

κάμοι γε πάντων φίλτατος δορυξένων.

ΜΗΔΕΙΑ.

ἀλλ' εὐτυχοῖς καὶ τύχοις ὦσων ἔρας.

ΑÏΓΕΤΣ.

τί γὰρ σὸν ὀμμα χρῶς τε συντέτηχ' ὤδε;

ΜΗΔΕΙΑ.

690 Αἴγευ, κάκιστός ἐστι μοι πάντων πόσις.

ΑÏΓΕΤΣ.

τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

683. Pittheus' daughter, Aethra, was the wife of Aegaeus.

684. ὡς λέγουσι: refers to εὐσεβέστατος. 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. ὤδε: thus; see on 50.

690. Αἴγευ, I have, etc.
MHΔΕΙΑ.

άδικεὶ μ’ Ἰάσων οὐδὲν ἐξ ἐμοῦ παθὼν.

ΑΙΓΕΤΣ.

tί χρήμα δράσας; φράζε μοι σαφέστερον.

ΜΗΔΕΙΑ.

γυναῖκ’ ἐφ’ ἡμῖν δεσπότιν δόμων ἔχει.

ΑΙΓΕΤΣ.

695 μὴ που τετόλμηκ’ ἔργον αἰσχυστον τόδε;

ΜΗΔΕΙΑ.

σάφ’ ἵσθ’. ἀτιμοὶ δ’ ἐσμέν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΤΣ.

πότερον ἐρασθεῖς ἡ σὸν ἐχθαίρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ’ ἔρωτα· πιστὸς οὐκ ἐφ’ φίλοις.

ΑΙΓΕΤΣ.

ίτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακὸς.

692. παθὼν: concessive.

694. ἐφ’ ἡμῖν: not simply besides me, but superseding me, in authority over me. γαμεῖν ἐπὶ τινι or ἐπιγαμεῖν 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. Cf. Alc. 371–373 (Alcestis speaks):

6  παιδε, αὐτοὶ δὴ τάδ’ εἰσηκοῦσατε πατρὸς λέγοντος μὴ γαμεῖν ἄλλην τινὰ

γυναῖκ’ ἐφ’ ὑμῖν ἰτικ’ ἀτιμάσειν εμε. 

Cf. 443–445.

696. πρὸ τοῦ: G. 984; H. 655 d.

698 f. μέγαν γ’ ἔρωτα: namely, ἐρασθεῖς. The sense is: ‘yes, it is a new passion, and a mighty one, that made him desert me. Inconstancy is his nature.’ She explains in the next line that this passion is ambition for rank.

—ίτω: let him go; ‘never mind him.’

Cf. Soph. Ο. Τ. 669 ὁ δ’ οὖν ἴτω.
ΜΗΔΕΙΑ.

700 ἀνδρῶν τυράννων κῆδος ἤρασθη λαβεῖν.

ΑΙΓΕΤΣ.

dίδωσι δ' αὐτῷ τίς; πέραινε μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὅσ ἀρχεῖ τῆς γῆς Κορινθίας.

ΑΙΓΕΤΣ.

συγγυώστη ἁγαν ἄρ' ἢν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ.

οἶλα: καὶ πρὸς γ' ἑξελαύνομαι χθονός.

ΑΙΓΕΤΣ.

705 πρὸς τοῦ; τὸδ' ἄλλο καὶνὸν αὐ̂ λέγεις κακὸν.

ΜΗΔΕΙΑ.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΤΣ.

ἐὰ δ' Ιάσων; οὐ̂ δε ταῦτ' ἐπηνεσα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.


707. ἐπηνεσα: GMT. 60; cf. v. 223.

708. λόγῳ μὲν οὐχί, κτλ.: he pretends not to, but still he consents to bear it patiently. This last with irony, as if it were Jason's own hypocritical language. She means that he is secretly glad of it.

709. Suppliants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.
710 γονάτων τε τῶν σῶν ἰκεσία τε γίγνομαι,
oiktīρον οἰκτιρόν με τὴν δυσδαίμονα
καὶ μὴ μέ ἐρημον ἐκπεσούσαν εἰσίδης,
deξαὶ δὲ χῶρα καὶ δόμοις ἐφεστιον.
oūτως ἔρως σοι προς θεῶν τελεσφόρος
715 γένοτο παίδων, καίτος ὁλβίος θάνοις.
eὐρημα δ' οὐκ οἶσθ' οἶον ηὐρηκας τόδε:
παύσω δὲ σ' ὄντ' ἀπαιδα καὶ παίδων γονάς
σπείραι σε θήσω· τοιάδ' οἶδα φάρμακα.

ΑΙΓΕΤΣ.

πολλῶν ἐκατί τήνδε σοι δοῦναι χάριν,
720 γύναι, πρόθυμός εἶμι, πρώτα μὲν θεῶν,
ἐπειτὰ παίδων ὃν ἐπαγγέλλῃ γονᾶς.
eἰς τούτῳ γὰρ δὴ φροῦδός εἰμι πᾶς ἐγὼ.
oūτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προξενεῖν δίκαιος ὄν.
725 [τοσόνδε μέντοι σοι προσημαίνω, γύναι·

714 f. οὐτώς: i.e. 'if you grant my prayer.' Cf. the Latin sic; e.g. Hor. Carm. i. 3. 1 ff.:

Sic te diva potens Cypri
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter lapyga.
715. ὁλβίος θάνοις: i.e. 'may you live happy till your death.'

716. τόδε: = ἐμε; cf. 181.

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

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

722. φροῦδός εἰμι: am helpless, un-
done, have utterly failed. Cf. Heracl. 702 f.:

λῆμα μὲν οὖπω στόρνυσθι χρόνος
τὸ σὸν, ἀλλ' ἡβά: σώμα δὲ φροῦδον.

Thy spirit time doth not yet calm, but it is still strong; and yet thy body is undone.

724. πειράσομαι...δίκαιος ὄν: shall be justified in trying. According to Greek views of the ius gentium it would be right for Aegeus to protect Medea if she fled of herself to him as a sup-
pliant, 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 may have been written as a substitute for them, by some one who thought the original expression obscure. — οὗ σὲ μὴ μεθῶ: GMT. 295; G. 1360; II. 1032. — τίνι: dative of advantage.

729. ἀπαλλάσσοιν πόδα: πόδα (or κῶλον, etc.) is often joined, for greater vividness, to intransitive verbs of motion (βάινοι, περάν, ἐπάσσειν, etc.) as a kind of cognate acc. (as it were, walk a footstep); especially common in Euripides; cf. Elec. 94 βαίνονσιν ἐξ οἶκων πόλει; also 1173 τειχέων μὲν ἐντὸς οὗ βαίνω πόλει.

735 f. Join τούτοις ἄγουσιν ἐκ γαίας ἐμέ: at the bidding of these, should they attempt to carry me off out of the country. — ἵππεις: conditional; so συμβάς and ἀνώμοτος, below.

737 ff. Λόγοι δὲ: in opposition to ὄρκιοι μὲν, 'but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies' demands.' — φίλος: i.e. of my enemies.
xiv

ΜΗΔΕΙΑ.

ΑΙΓΕΤΣ.

πολλὴν ἐλέεις, ὥ γύναι, προμηθίαν.
 ἀλλ᾽ εἰ δοκεῖ σοι, δράν τάδ᾽ οὐκ ἀφίσταμαι.
 ἐμοὶ τε γὰρ τάδ᾽ ἔστιν ἀσφαλέστατα,
 σκῆψιν τιν ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
745 τὸ σῶν τ᾽ ἀραρε μᾶλλον· ἐξηγοῦ θεοὺς.

ΜΗΔΕΙΑ.

ὁμνυ πέδουν Γῆς πατέρα θ" Ἡλίου πατρὸς
 τούμον θεῶν τε συντιθεῖς ἀπαν γένος.

ΑΙΓΕΤΣ.

tί χρήμα δράσειν ἢ τί μὴ δράσειν: λέγε.

ΜΗΔΕΙΑ.

μὴ' αὐτὸς ἐκ γῆς σῆς ἐμ᾽ ἐκβαλεῖν ποτε,
750 μὴν ἄλλος ἢ νυ τῶν ἐμῶν ἐχθρῶν ἂγειν
 χρήζῃ, μεθῆσειν ζῴων ἐκουσίω τρόπῳ.

ΑΙΓΕΤΣ.

ὁμνυμι Γαῖαιας λαμπροῦν θ" Ἡλίου φάος
 θεοὺς τε πάντας ἐμμενείν ἃ σου κλῦω.

ΜΗΔΕΙΑ.

ἀρκεῖ: τί δ᾽ ὀρκῶ τῶδε μὴ ἑμένων πάθοις:


744 f. σκῆψιν τιν: common object of ἔχοντα and δεικνύναι, ἔχοντα (instead of ἔχοντι) agreeing with the omitted subj. of the inf.; cf. on ἀναλίσκατα, 660.
 —τὸ σῶν: thy interests. — ἐξηγοῦ θεοὺς: name (properly dictate, go over beforehand) the gods I am to swear by. So Iph.

Taur. 743 ἐξαρχ᾽ ὀρκῶν, ulimnister the oath.


750. ἄλλος: on the other hand; cf. on 296.

question. For the custom of calling down a curse on one’s self in case of failure to abide by one’s oath, cf. II. 19, 264 f. (Agamemnon prays):

ei dé τι τῶν’ ἐπιορκόν, ἐμοὶ θεοὶ ἀλγεα δοίεν
πολλὰ μάλ’, ὡσα διούσων ὅτις σφ’ ἀλητταί ὁμβόσασ.

758. τυχοῦσ’ ἀ βούλομαι: ἂ either for ἐκεῖνων ἃ (cf. 753) or like τοσόνδε, 250.—Ægeus here departs towards the left, as going to foreign parts.

759-763. Anapaestic system accompanying Ægeus’ departure.

759. πομπαῖος: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys; so he guided Priam safely through the Greeks’ camp to the tent of Achilles. Cf. II. 24, 181-183 (Iris is speaking to Priam):

μηδὲ τὶ τοι ἥνατος μελέτω φρεσὶ μηδὲ τι τάρβος.
toiós γὰρ τοι πομπὸς ἥμ’ ἐσται Ἄργει-φόντης.
ὡς ὑ’ ἄξει ἥν’ κεν ἄγον Ἀχιλῆς πε-λάση.

Cf. also the prayer of the chorus for Dolon as he is about to start for the Greek camp. Ps.-Eurip. Rhes. 216 f.:

ἀλλ’ εὸ σ’ ὁ Μαῖας παις ἐκείς καὶ πάλιν πέμψειεν Ἐρμῆς, ὡς γε φηλητ’ ὁν ἄναξ.

760 f. The construction is πράξειάς τε (ἐκείνα) ὑν ἐπίνοιαν κατέχων σπεύδεις (αὐτά). ‘Idem est ἐπίνοιαν κατέχων quod ἐπιθυμίαν ἔχων.’ Elmsley.

763. δεδόκησαι: the dramatists use the tenses δοκῆσω, etc., freely instead of δοξω, etc., especially in choral passages.
What then! Did ever sailor find a means of safety by flight from stern to bow, when the ship labored against the ocean's wave?

— λιμήν: so Androm. 891 Hermione calls Orestes a haven from storm:

ο ναυτίλοις: χείματος λιμήν φανελ 'Αγαμέμνονος παι.

770 f. πρυμνήτην κάλων: the ancients moored their ships with the stern towards the shore. — μολόντες: see on 314. — ἀστυ: the lower town.

773. δέχου: expect.

778 f. These two verses come in very awkwardly after 777. They were apparently written as a substitute for it, not to follow it.
καὶ ἔμφορος εἶναι καὶ καλῶς ἐγνωσμένα.]

780. This line is suspected by many, as being made up from 1060 f.

785. μὴ φεύγειν: depends on the idea of entreaty implied in δῶρα φέρουτας. Cf. Suppl. 285:

This verse (lacking in a good Ms.) is also suspected.

790 ff. ἀπαλλάσσω: dismiss. — φωφάζα: aor. as in 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. — τούτεθεν: next in order, deinde.

795. φόνον φεύγουσα: the place of the murder was accursed for the murderer; he was obliged to flee and seek expiatory rites (καράφασα, ἀγνισμα) at the hands of some one at a distance, to be freed from blood-guiltiness (μισσαμα, αἷμα). See Class. Dict. s.v. lustratio, κάθαρσις.

797. Cf. 1049.
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?’—ίτω: a formula of indifference or defiant resolution; cf. 699 and 819; also Heracl. 455:

οὐ φιλεῖν δεῖ τὴν ἐμὴν ψυχὴν. ίτω.

798.

The Platonic Socrates, however, expressed a nobler ideal. Plato, Crito, 40: Β οὐδαμῶς ἡρά δεὶ ἀδικεῖν... ὥστε ἀδικοῦμεν ἄνταδικεῖν, ὥς οἱ πολιτείας οἰκείοι. The thought was the popular rule of life among the Greeks; cf. Solon’s prayer to the Muses (Frg. 13, 5) to grant him, εἰναι δὲ γλυκὴν ὑδὴ φίλοισ. εὐθροῖσι δὲ πικρῶν.

799. Note the chiasmus. Hatred toward enemies, kindness toward friends was the popular rule of life among the Greeks; cf. Solon’s prayer to the Muses (Frg. 13, 5) to grant him, εἰναι δὲ γλυκὴν ὑδὴ φίλοισ. εὐθροῖσι δὲ πικρῶν.
ΧΟΡΟΣ.

ἀλλὰ κτανεῖν σὼ παῖδε τολμήσεις, γύναι;

ΜΗΔΕΙΑ.

οὕτω γὰρ ἂν μάλιστα δηχθεῖη πόσις.

ΧΟΡΟΣ.

σὺ δ’ ἂν γένοιό γ’ ἀθλιωτάτη γυνη.

ΜΗΔΕΙΑ.

ἵτω: περισσοὶ πάντες οὖν μέσῳ λόγοι.

820 ἀλλ’ εἰς χώρει καὶ κόμις Ἰάσονα·

εἰς πάντα γὰρ δὴ σοι τὰ πιστὰ χρώμεθα.

λέξεις δὲ μηδὲν τὼν ἐμοὶ δεδογμένων,

εἴπερ φρονεῖς ἐν δεσπόταις γυνη τ’ ἐφυς.

ΧΟΡΟΣ.

στροφὴ α’.

'Ερεχθείδα τὸ παλαιὸν ὀλβιοι,

819. οὖν (i.e. οἱ ἐν) μέσῳ: intervening; 'all that you can say meanwhile.' Cf. Hēl. 630 f.:

πολλοὺς δ’ ἐν μέσῳ λόγους ἐχων

οὐκ οἶδ’ ὅποιον πρῶτον ἄρξωμαι τα νῦν.

Although I have much to tell meanwhile (i.e. before I finish), I know not now how I shall begin.

820 ff. Addressed to the nurse, who has come out from the house. — πιστά: confidential matters. — δεισπόταις: the generalizing plural; she means herself. — γυνη τ’ ἐφυς: so as to sympathize with another woman.

824–845. Third Stasimon. Medea's plan to flee to Athens after accomplishing her revenge sets a welcome theme for the first strophe and antistrophe—the praise of Athens. Sophocles likewise, in his Oed. Col. 668 ff., took advantage of the reception of Oedipus into Attica to glorify his native deme and city. But the mention of Attica's sanctity gives rise to the thought, expressed in the second strophe and antistrophe: 'how can so holy a land harbor such a criminal as thou wilt be?' The stasimon closes with another appeal to Medea to desist from her purpose.

καὶ θεῶν παιδεῖς μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ' ἀπὸ φερβόμενοι
κλεινοτάται σοφίαι, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἁβρῶς αἰθέρος, ἐνθα ποθ' ἀγνὰς

ἐννέα Πιερίδας Μοῦσας λέγουσι
ξανθὰν 'Ἀρμονίαν φυτεύσαι:

ἀντιστροφή α'.

tοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοᾶς

τὰν Κύπρων κλήζονσιν ἀφυσσαμέναν
χώρας καταπνεύσαι μετρίας ἀνέμων
ἡδυπνόους αὖρας· αἰεὶ δ' ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τὰ σοφία παρέδρους πέμπειν ἐρωτας,

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

834. φυτεύσαι: to be taken in a metaphorical sense: ‘the Muses brought forth Harmonia (by their song).’ If φυτεύσαι be taken literally, as some wish to do, 'Ἀρμονίαν must be regarded as its subject, not object, since nine Muses could not bear one daughter. That the line gave difficulty in antiquity is shown by the Scholiast, who preferred, however, to take φυτεύσαι metaphorically, and gave the correct interpretation: ἐννοεῖ λέγοντι τὸν Εὐρυτίδην τὰς Μοῦσας λέγειν Ἀρμονίας θυγατέρας, ἄγνοης αντετ. οὗ γὰρ τοῦτο λέγει, ἄλλ' διπλ, Μοῦσαι πρώτων ἐπὶ τῆς Ἀττι-

835. The text is in disorder. As it stands here, with the least possible change from the Mss. which have χώραν (837), the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is perhaps difficult, but any other change does violence to the traditional readings. The plain of the Cephissus was well irrigated in antiquity; and its productiveness was considered the gift of Aphrodite, who, worshipped in a shrine on the Ilissus, enjoyed the epithet ἐν κήποις as goddess of vegetation.

844 f. Loves which are the companions of wisdom are chastre and temperate loves as opposed to sensual passion; such are παντολαὶ ἀρετᾶς ξυνερ-γοί, that is, join with wisdom in producing every virtue.
παντοίας ἀρετᾶς ἡνεργοῦσιν.

στροφὴ β'.

πῶς οὖν ἱερῶν ποταμῶν ἡ πόλις ἡ φίλων πόμπιμος σε χώρας τὰν παιδολέτειραν ἐξεί, τὰν οὐχ ὀσίαν μετ' ἄλλων; σκέψαι τεκέων πλαγάν, σκέψαι φόνον οίον αἰρῆ. μὴ, πρὸς γονάτων σε πάντη πάντως σ' ἱκετεύομεν, τέκνα φονεύσῃς.

ἀντιστροφὴ β'.

πόθεν θράσος ἡ φρενὸς ἡ χειρὶ τέκνων σέθειν καρδία τε λήψη δεινὰν προσάγουσα τόλμαν;

845 ff. The order: πῶς οὖν ἡ πόλις ἱερῶν ποταμῶν ἡ χώρα πόμπιμος φίλων ἐξεί σε... etc. — φίλων πόμπιμος: safely harboring its friends, affording them a safe refuge. In this sense it is used of Dodonian Zeus in Phoen. 983 f., where Menoeceus, being bidden to go to Dodona, asks:

ME. τί δὴ τόδ' ἐρυμὰ μοι γενήσεται; 
KP. πόμπιμος ὁ δαίμων.

— τὰν οὖ ὀσίαν μετ' ἄλλων: you the polluted among your fellow-men.

856 ff. The text of this passage is also corrupt. As it stands ἰθάρσος is modified by φρενὸς, χειρὶ and καρδία are parallel, and τέκνων is objective genitive: Where wilt thou get boldness either of mind or in thy hand and heart against thy children? While this probably gives the sense, there is no certainty that it reproduces Euripides' exact words.
πῶς δ’ ὀμματα προσβαλοῦσα τέκνοις ἄδακρυν μοῖραν σχήσεις φόνου; οὐ δυνάσῃ, παῖδων ἵκετὰν πιτνόντων, τέγξαι χέρα φοινίαν τλάμοιν θυμῶ.

ΙΑΣΩΝ.

'Ηκω κελευσθείς· καὶ γὰρ οὕσα δυσμενής οὔταν ἁμάρτοις τοῦτε γ’, ἀλλ’ ἀκούσομαι τί χρῆμα βούλη καίνον ἐξ ἐμοῖ, γυναι.

ΜΗΔΕΙΑ.

'Ιάσον, αἰτοῦμαι σε τῶν εἰρημένων

συγγυμών’ εἴναι· τὰς δ’ ἐμὰς ὀργὰς φέρειν εἰκός σ’, ἔπει νῦν πόλλ’ ὑπείργασται φίλα.

άγω δ’ ἐμαυτῇ διὰ λόγων ἀφικόμην, καλοιδόρησα· σχετλία, τί μαίνομαι καὶ δυσμεναῖω τοῦτο βουλεύουσιν εὖ,

ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι πόσει θ’ ὃς ἡμῖν δρῆ τὰ συμφορώτατα, γῆμας τύραννον καὶ κασιγνήτους τέκνοις

861 f. ἄδακρυν . . . φόνου: keep tearless the lot of murder, i.e. 'keep from weeping at the murder you are destined to commit.' The emphasis falls on ἄδακρυν = ὡστε ἄδακρυν εἶναι.

864. φοινίαν: of the effect; 'stain your hand red.'


866 f. καὶ: = καὶπερ with ὀδά; γὰρ introduces the entire sentence. Cf. 314.—οὔταν: οἶτοι ἄν.

871. ὑπεργάζομαι: a rare word; it seems here to have the sense of ὑπερ-γέω.

872. διὰ λόγων ἀφικόμην: G. 1206 e; H. 795 d.

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

877. τύραννον: a princess.
ἐμοὶς φυτεύων; οὐκ ἀπαλλαχθήσομαι θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
οὐκ εἴσι μέν μοι παίδες, οἶδα δὲ χθόνα
dὲ φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
tαῦτ’ ἐννοήσασ’ ἡσθόμην ἀβουλίαν
pολλήν ἑξουσία καὶ μάτην θυμομένη.

κῆδος τόδ’ ἡμῖν προσλαβών, ἐγὼ δ’ ἄφρων,
ἡ χρῆν μετείναι τῶν τῶν βουλευμάτων
καὶ ἐμπεραινεῖν καὶ παρεστάναι λέχει,
νύμφην τε κηδεύουσαν ἱδέσθαι σέθεν.

ἀλλ’ ἐσμὲν οἶνον ἐσμεν, οὐκ ἐρῶ κακὸν,
γυναίκες· οὐκοῦν χρῆν σ’ ὀμοιοῦσθαι κακοῖς,
οὐδ’ ἀντιτείνειν νήπι’ ἀντὶ νηπίων.

παρείμεσθα καὶ φαμεν κακῶς φρονεῖν
tὸτ’, ἀλλ’ ἁμενον νῦν βεβούλευμα τόδε.

ω τέκνα τέκνα, δεῦτε, λείπτε στέγασ,

ἐξέλθετ’, ἀσπάσασθε καὶ προσεῖπατε

879. τί πάσχω: what am I thinking of? What possesses me to act as I do?
880. παίδες: referring to 565, where Jason asked what need she had of more children. — χθόνα φεύγοντας: their banishment from Iolcus is meant. — ἡμᾶς: Jason and all the family; see 551–554.
884. σωφρονεῖν: refers to 549.
887. ἐμπεραινέναι and the following infinitives are brought in as if ἢν . . . μετέχειν had preceded, instead of the impersonal ἢ . . . μετείναι. Hence, too, the acc. κηδεύουσαν. — παρεσταναι λέχει: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — νύμφην, κτλ.: construe: ἱδέσθαι τε κηδεύουσαν (tending) νύμφην σέθεν.
889 ff. ἐσμὲν οἶνον ἐσμεν: a depreciatory expression. Said in reference to 573 ff. — γυναίκες: is pred. noun.; 'in short, we are women.' — κακοῖς: generalizing pl.; you were not therefore bound to imitate a bad example like myself. She compliments him on his forbearance at their previous interview. — By νήπια she means blind, senseless invective.
892. παρείμεσθα: I crave your good will, I speak you fair. παρεσθαί is used of one who by concessions and fair words tries to win over another. — φρονεῖν: infinitive of the impf.; GMT. 120; G. 1285; II. 853 a.
make peace in renouncing your former enmity. Since διαλλάσσωμαι is strictly effect a change in my relations, it can, like any other compound of ἄλλασσω, take the gen.—The children, in answer to this summons, appear from the house, accompanied by their guardian.

896. διαλλάξθητε τῆς πρ. ἔχθρας: make peace in renouncing your former enmity. Since διαλλάσσωμαι is strictly effect a change in my relations, it can, like any other compound of ἄλλασσω, take the gen.—The children, in answer to this summons, appear from the house, accompanied by their guardian.

899 f. Cf. Hypothesis First, 23 ff. — σῶμαί . . . 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, 'ἀρ', ὃ τέκνα, κτλ., 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. We may, however, follow the Scholiast's first interpretation and consider v. 900 an aside, spoken by Medea to herself.

894 f. Χρόνω: at length. — τήνδε: as you see.

896 f. Χλωρόν: fresh. Like our green (wood, fruit, etc.), it is opposed to dry, withered, without reference to color; so, finally, as applied to drops of wine (Cycl. 67 οἶνον χλωραί σταγόνες) or streams of water (Phoen. 600 νάματ' ἐνυδρα καὶ ἰδέθρα χλοερά) it can mean little else than sparkling. — προβαίη μείζον: = προβαίη ὡστε μείζον εἶναι.

908 f. ήκείνα: your former conduct.

— ὀργάς ποιεῖσθαι: periphrasis for ὀφιλεῖσθαι.
γάμους παρεμπολώντος ἀλλοίους, πόσει. ἀλλ' εἰς τὸ λόγον σὸν μεθέστηκεν κέαρ, ἔγνως δὲ τὴν νικώσαν ἀλλὰ τῷ χρόνῳ βουλὴν. γυναικὸς ἔργα ταῦτα σῶφρονος. ὑμῶν δὲ, παῖδες, οὐκ ἄφροντίστως πατήρ πολλὴν ἔθηκε σὺν θεοῖς προμηθίαιν.

οἵμαι γὰρ ὑμᾶς τῆς γῆς Κορινθίας τὰ πρῶτα ἔσεσθαι σὺν κασιγνήτοις έτι. ἀλλ' αὐξάνεσθε. τάλλα δ' ἔξεργάζεται πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής.

ἰδομι δ' ὑμᾶς εὔτραφείς ἕβης τέλος μολόντας, ἔχθρῶν τῶν ἐμῶν ὑπερτέρους. αὐτή, τί χλωροῖς δακρύοις τέγγεις κόρας στράφαισα λευκὴν ἐμπαλὶν παρηίδα, κοῦκ ἁσμένη τόνδ' εξ ἐμοῦ δέχῃ λόγον;

ΜΗΔΕΙΑ.

οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.

ΙΑΣΩΝ.

τί δὴ, τάλαϊνα, τοῦσδ' ἐπιστεύεις τέκνοις;

910. παρεμπολώντος (ἀὐτοῖ): gen. abs., instead of the dat. with πόσει, probably for convenience of the verse; H. 972 d.

912. νικώσαν: = κρείσσω. — ἀλλὰ τῷ χρόνῳ: in time at any rate (if not at once). For this use of ἀλλὰ, see H. 1046, 2 a.

915. πολλὴν ἔθηκε προμηθίαιν: has taken measures of great prudence. — σὺν θεοῖς: as 802.

917. τὰ πρῶτα: of persons of the highest rank, as Or. 1248 τὰ πρῶτα κατὰ Πελαγίαν ἔδος Ἀργείαι, and elsewhere.

920. τέλος: the period. Just so ALC. 412 γῆρως τέλος.

922. αὐτή: as voc.; G. 1006; H. 698.

925. The ambiguity of Medea’s speech continues.

929. τάλαϊνα: tenderly; poor woman. This verse comes in rather abruptly after 928. The coherence is improved by placing 929–931 between 925 and 926.
ΜΗΔΕΙΑ.

930 ἐτικτὸν αὐτοῦς· τῆς δὲ ὧτ' ἔξηγου τέκνα, εἰσήλθε μ' ὁ ὄικτος εἶ γενήσεσαι τάδε.

ΙΑΣΩΝ.

926 θάρσει νῦν· εὖ τὰ τῶνδε θήσεσαι πατήρ.

ΜΗΔΕΙΑ.

dράσω τάδ'· οὖτοι σοῖς ἀπιστήσω λόγους·
928 γυνὴ δὲ θηλυ κατὶ δακρύοις ἔψυ.
932 ἀλλ' ὄντερ εἶνεκ' εἰς ἐμοὺς ἓκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστείλαι δοκεῖ,
935 κάμοι τάδ' ἐστὶ λῶστα, γυγυνώσκω καλὸς,
μῆτ' ἐμποδῶν σοὶ μῆτε κουράνοις χθονὸς
ναιεῖν· δοκῶ γὰρ δυσμενῆς εἶναι δόμοις.
ἡμεῖς μὲν ἐκ γῆς τῆς ἂν ἀπαίρομεν φυγῇ,
940 παῖδες δ' ὄπως ἄν ἐκτραφῶσι σῇ χερί,
αἰτοῦ Κρέοντα τῆνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

οὐκ οἴδ' ἂν εἰ πείσαμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
gυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

928. ἐπὶ δακρύοις ἔψυ: is by nature prone to tears.
934. ἐπεὶ. κτλ.: the apodosis is 938 ff. — ἀποστείλαι: a mild term.
938 ff. ἀπαίρομεν: the present in a future sense, like εἰμι; GMT. 32;
G. 1264; H. 828 a. — ὀπως ἂν: GMT. 328; G. 1367; H. 882.
941. Connect ἂν with πείσαμι.
942. ἀλλὰ: as 912; at any rate. — πατρὸς: the gen. with αἰτεῖσθαι (as if δέσθαι) is unusual; it was possibly used to avoid four accusatives in succession. But cf. 1154.
μάλιστα, καὶ πείσευν γε δοξάζω σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία. συλλήψομαι δὲ τοῦδε σοι κἀγὼ πόνον· πέμψω γὰρ αὐτῇ δῶρ', ἄ καλλιστεύεται 

τῶν νῦν ἐν ἀνθρώποισιν, οἴδ' ἐγώ, πολὺ, λεπτὸν τε πέπλον καὶ πλόκον χρυσῆλατον παίδας φέροντας. ἀλλ' ὀσον τάχος χρεών κόσμον κομίζειν δεύρῳ πρὸσπόλων τινά. εὐδαιμονήσει δ' οὖχ ἐν ἄλλα μυρία, ἀνδρός τ' ἀριστον σοῦ τυχόνσ' ὁμεννέτον κεκτημένη τε κόσμον ὁν ποθ' Ἡλιος

πατρὸς πατήρ διδωσιν ἐκγόνουσιν οῖς. λάξυνθε φερμας τάσδε, παίδες, εἰς χέρας καὶ τῆ τυράννω μακαρία νύμφη δότε φέροντες· οὖτοι δῶρα μεμπτὰ δέεται.

ΙΑΣΩΝ.

tί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;

944 ff. πείσευν σφε: 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 blan- dishments like others of her sex.’ The Scholiast interprets: εἴπερ φιλανδρός ἐστιν, πάντα σοι πεισθήσεται ἡ Γλαύκη. Medea slyly flatters Jason’s self-complacency; he prides himself on his influence with women.

949. The same as v. 786; therefore one or the other is ordinarily bracketed as spurious. There is, however, no valid reason for supposing that Euripides did not repeat himself when convenient.

950. ἀλλά: in abrupt transition.— ὀσον τάχος: = ὁς τάχιστα.

958. οὔτοι μεμπτά: not to be des-pised, with a double meaning. The reader should not fail to note the covert irony of many of Medea’s phrases, as 952, 957, 968, etc.
μη μοι συ’ πείθειν δώρα καὶ θεοὺς λόγος.

χρυσὸς δὲ κρείσσων μνήμων λόγων βροτοῖς.

κείνης ὁ δαίμων, κείνα νῦν αὐξεί θεός,

νέα τυραννεῖ: τῶν δ’ ἐμῶν παίδων φυγὰς

ψυχῆς ἃν ἄλλαξαίμεθ’ οὐ χρυσοῦ μόνον.

ἀλλ’, ὥ τέκν’, εἰσελθόντε πλουσίους δόμους

πατρὸς νέαν γυναῖκα, δεσπότιν δ’ ἐμὴν,

ικετεύετ’, ἔξαιτεῖσθε μὴ φεύγειν χθόνα,

κόσμων διόντες: τούδε γὰρ μάλιστα δεἰ,

εἰς χεῖρ’ ἐκείνην δώρα δέξασθαι τάδε.

ἰθ’ ὃς τάχιστα: μητρὶ δ’ ὃν ἔρα τυχεῖν

eὐάγγελοι γένουσθε πράξαντες καλῶς.

962. ἡμᾶς: me. Jason’s vanity is wounded at the thought that gifts can prevail more than his own influence.

964. μὴ μοι σύ’: sc. λόγους λέγε. — πείθειν δώρα: this proverb, as quoted by Plato (Rep. 390), runs:

δώρα θεοὺς πείθειν, δῶρ’ αἴδοιος βασιλῆς.

paraphrased by Ovid, Ars Amat. 3. 653 f.:

munera, crede mihi, capiunt hominesque
deosque;
placatur donis Iuppiter ipse datis.

966 ff. The argument is: ‘such finery beseems 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.’ — ὁ δαίμων: Fortuna, the luck. — κείνα: = τὰ ἐκείνης. — νέα τυρα
nneῖ: she is young — a princess. — φυγὰς: that is, the remission of the penalty. — ψυχῆς ἃν ἄλλαξαίμεθ’: also said with a double meaning that the audience understood. ἄλλασσαθαί is receive in exchange for, purchase at the price of.

974. (τούτων) ὃν ἔρα τυχεῖν: purposely ambiguous. The omitted antecedent depends on εὐάγγελοι. — The children, with their guardian slave and Jason, here depart.

976–1001. Fourth Stasimon. The chorus, knowing the true situation, expresses its fears.
ΧΩΡΟΣ.

στροφή α'.

Νῦν ἐλπίδες οὐκέτι μοι παῖδων ζώας, οὐκέτι στείχουσι γὰρ ἐς φάνον ἡδη. δέξεται νῦμφα χρυσέων ἄναδεσμὰν δέξεται δύστανος ἄταν.

980 ξανθὰ δ' ἀμφὶ κόμα θήσει τὸν "Αἰδά κόσμον αὐτὰ χερῶν λαβοῦσα.

ἀντιστροφή α'.

πεῖσεί χάρις ἀμβρόσιος τ' αὐγὰ πέπλον χρυσότευκτὸν τε στέφανον περιθέσθαι. νερτέροις δ' ἡδη πάρα νυμφοκομήσει. τοῖον εἰς ἔρκος πεσέται καὶ μοῖραν θανάτου δύστανος: ἄταν δ' οὐχ ὑπερφευξέται ο — — — στροφή β'.

990 σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμών τυράννων,


980–1001. στρ. and ἀντ. β'. Logadieic.

978 f. Note force of the anaphora, δέξεται... δέξεται. Cf. 111, also 1273 ἀκούεις βαῦν, ἀκούεις τέκνων. — ἀνά-

desμὰν ἄταν: the bane of the head-

985. νυμφοκομήσει: namely, as

989. ὑπερφευξέται: as out of a

990–1001. Logadieic.

992 f. παἰσιν... βιοτᾶ: two da-

tives, of the whole and part, instead of

992 f. ἑβλύγει δ' Ἐρως, ὦ μαῖνομένα κραδίᾳ πτανὸς ἐφόρμασῃ

χρυσοφαῖς. Eros charms every man on whose mad

heart he rushes—the golden-gleaming, winged god.
Philoctetes 77

\[ \text{μεταστένουμαι δὲ σὸν ἄλγος, ὃ τάλαθα παίδων μάτερ, ἄ φονεύσεις} \]

1000

\[ \text{τέκνα νυμφιδίων ἐνεκεν λεχέων,} \]

\[ \text{ἀ σοὶ προλιπῶν ἀνόμως ἄλλα ἐξυνοικεῖ τόσις συνεύσις.} \]

PAIDAGOGUS.

\[ \text{Δέσποιν', ἀφείνται παῖδες οἴδε σοι φυγῆς, καὶ δώρα νῦμφη βασιλίς ἀσμένη χερόιν ἐδέξατ'.} \]

\[ \text{εἰρήνη δὲ τάκειθεν τέκνοις.} \]

\[ \text{ἐα.} \]

1005

\[ \text{τί συγχυθεῖσ' ἔστηκας ἣνίκ' εὐνυχεῖσ:} \]

995. \[ \text{μοίρας παροίχῃ: are at fault respecting your lot, fail to realize what awaits you; lit. have strayed beyond it. (Not, 'how art thou fallen from thy high estate.' )} \]

996. \[ \text{μεταστένομαι: I pass to bewailing, I bewail in turn (after having bewailed something else). Scholiast:} \]

\[ \text{μεθίσταμαι δὲ καὶ ἐπὶ τὸ σὸν ἄλγος. So μετακλαίομαι, Hec. 213 τὸν ἐμὸν δὲ βίων ... ὦ μετακλαίομαι.} \]

1001. \[ \text{σοί: dat. of disadvantage.} \]

1002–1250. \[ \text{FIFTH EPISODE.} \]

1002–1080. \[ \text{First Scene. Iambic trimeter. The paedagogus, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him.} \]

1002 ff. \[ \text{ἀφείναι: the passive after the analogy of the active ἀφεῖναι τινὰ φυγῆς. Creon's consent had not yet been obtained (1156 ff.), but as the bride has promised to intercede, the servant thinks the matter certain.} \]

\[ \text{χεροῖν ἐδέξατ': as Medea (973) had expressly charged she should.} \]

1002–1080. \[ \text{First Scene. Iambic trimeter. The paedagogus, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him.} \]

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ΕΥΡΙΠΙΔΟΥ

τί σήν ἐτρεφας ἔμπαλιν παρηίδα
κοῦκ ἀσμένη τόνδ' ἔξ ἐμοῦ δέχῃ λόγον:

ΜΗΔΕΙΑ.

αἰαὶ.

ΠΑΙΔΑΓΩΓΟΣ.

τάδ' οὐ ξυνωδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗΔΕΙΑ.

αἰαὶ μᾶλ' αὐθίς.

ΠΑΙΔΑΓΩΓΟΣ.

μῶν τιν' ἀγγέλλων τύχην
1010 οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;

ΜΗΔΕΙΑ.

ἡγγειλας οἴ' ἡγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.

τί δὴ κατηφεῖς ὀμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ.

πολλὴ μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

1006 ff. Apparently repeated from 923 ff.

1009 f. μῶν . . . οὐκ οἶδα: do I, without knowing it, announce some mischance? τύχη in a bad sense. — δόξα εὐαγγέλος: is the credit of bringing good tidings; see on 557.

1011. ἡγγειλας οἴ' ἡγγειλας: cf. 889.

1013 ff. πολλὴ μ' ἀνάγκη: sc. δακρυρροεῖν. — ταῦτα γὰρ, κτλ.: 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 with words of encouragement.
1015 θάρσει· κάπει τοι καὶ σὺ πρὸς τέκνων ἐτι.

ΜΗΔΕΙΑ.

άλλους κατάξω πρόσθεν ἡ τάλαιν' ἐγὼ.

ΠΑΙΔΑΓΩΓΟΣ.

οὕτωι μόνη σὺ σῶν ἀπεξύγης τέκνων.
κούφως φέρειν χρή θυητὸν οὐντα συμφοράς.

ΜΗΔΕΙΑ.

δράσω τάδ'. ἀλλὰ βαίνε δωμάτων ἔσω
καὶ παισὶ πόρσουν' οἵα χρή καθ' ἡμέραν.
ὥ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ὧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' αἰεὶ μητρὸς ἐστερημένοι.
ἐγώ δ' ἐς ἁλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῶν οἰνασθαί κάπιδεῖν εὐδαίμονας,
πρὶν λέκταρα καὶ γυναῖκα καὶ γαμηλίους.

1015 f. κάτει: shall return from banishment. — πρὸς τέκνων: through thy children. — κατάξω: in double sense; shall restore from banishment, and shall bring down to Hades.

1017 f. The paedagogus, not understanding Medea's real meaning, tries to console her with two familiar commonplaces. With the first, cf. Cic. Tusc. iii. 33-79 ne illa quidem firmissima consolatio est, quamquam et usitata est et saepe prodest: non tibi hoc soli. So Hipp. 834: οὐ σοι τάδ', ὑμᾶς, ἦλθε δὴ μὴν ψε κακά.

With the second, cf. Frg. 1075:

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 ff. πόλις and δῶμα: covertly allude to the lower world; so οἰκήσει' aiel with significance.

1026 f. λέκταρα: not pleonastic, but = match, marriage. — λαμπάδας: to carry torches at the bridal festivities was the special duty of the mothers of the bride and groom.
εύνας ἀγήλαι λαμπάδας τ' ἀνασχεθεῖν.
ὡ δυστάλαινα τῆς ἑμῆς αὐθαδίας.

1030 ἄλλως ἃρ' ἡμᾶς, ὡ τέκν', ἔξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρᾶσ εὐεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἡ μὴν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ἑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ καταθανοῦσαν χερσιν εὗ περιστελεῖν,

1035 ἕθλωτὸν ἀνθρώποις· νῦν δ' ὀλωλε δὴ
gλυκεία φροντίς. σφῶν γὰρ ἐστερημένῃ
λυπρὸν διάξω βίοτον ἀλγείνον τ' ἐμοῖ.
ὕμεῖς δὲ μητέρ' οὐκέτ' ὀμμασίν φίλοις
ὄφεσθ', ἐς ἄλλο σχῆμα ἀποστάντες βίου.

1040 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὀμμασίν, τέκνα;
τί προσγελάτε τὸν πανύστατον γέλων;
αἰαὶ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὀμμα φαιδρῶν ὡς εἰδοὺ τέκνων.
οὐκ ἄν δυναίμην· χαιρέτω βουλεύματα

1045 τὰ πρόσθεν· ἀξίω παῖδας ἐκ γαιάς ἐμοὺς.
τί δεὶ με πατέρα τῶν τοῖς τοῦτων κακοῖς
λυπούσαν αὐτὴν δῖς τόσα κτᾶσθαι κακά;
οὐ δὴ τ' ἔγωγε. χαιρέτω βουλεύματα.

καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν

1029. ἄλλως: to no purpose.
1032 ff. Cf. Ic. Alc. 663 f.:

(παῖδες)
οὶ γηροβοσκήσουν καὶ θανάτα σε
περιστελεῖσ καὶ προβήσουνται νεκρῶν.

1035. ξηλωτόν: neuter, referring
to the infinitive clause.
1039. ἄλλο σχῆμα βίου: ambiguous:
the boys understand the splendid

life in the palace; she means the life
below.

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

1049. τί πάσχω: as in 879. — γέλω-
ta: forgiveness of a wrong the Greeks
considered no virtue, but a weak-
ness.
1050 ἐξῆρον [ε] μεθείσα τοὺς ἐμοὺς ἀζημίους; τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προεσθαί μαλθακοὺς λόγους φρενός.
χωρεῖτε παίδες εἰς δόμους. ὅτι χ ὃ μὴ θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
1055 αὐτῷ μελήσει. χείρα δ' οὐ διαφθερῶ.

αὐτῷ δῆτα, θυμε, μὴ ποτ' ἐργάσῃ τάδε:
ἐασον αὐτοῦς, ὦ τάλαν, φείδαι τεκνῶν:
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσι σὲ.
μὰ τοὺς παρ' Ἁίδη νερτέρους ἀλάστορας,

1051. τῆς ἐμῆς κάκης, κτλ.: gen. of exclamation, followed by the inf. expressing astonishment; GMT. 787.
Shame on my cowardice! To think that I should even have let slip soft words from my heart.

1054 f. θύμασιν: 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, and serves here as
an injunction to the chorus not to interfere with Medea's resolution. This
explains the inactivity of the chorus later when the terrified cries of the
children are heard (1271 ff.). — αὐτῷ
μελήσει: sc. μὴ παρεῖναι. — χείρα δ' οὐ
διαφθερῶ: manum non corrumpam misericordia. Pluck. The idea is,
enfeeble, destroy the force of; so Aesch. 14g, 932:

γ nrows μὲν ἵσθι μὴ διαφθεροῦν' ἐμὲ.

Be sure I shall not allow my resolve to falter.

1056. θυμε: Medea addresses her

passion as if it were another person. She falters again for an instant, but
with a sudden revulsion of feeling bursts forth: 'μὰ τοὺς,' kτλ. Cf.
Frg. 2 of Neophrōn's Medea:

εἰπεν· τι δράσεις, θυμε; βούλευσαι καλῶς
πρὸν ἡ ἐξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἐχθασα θέσαι. τοι ποτ' εἴης, τάλας;
κάτισχε λῆμα καὶ σθένους θεσυγες.
καὶ πρὸς τι ταῦτα δύρομαι, ψυχὴν ἐμὴν
ὄρῳ ἔρημον καὶ παρημηλημένην
πρὸς ὧν ἐχρῆν ἡκίστα; μαλθακοὶ δὲ δὴ
tοιαύτα γεγονότα πάσχοιντες κακά;
οὐ μὴ προδώσεις, θυμε, σαυτόν ἐν κακοῖς.
οἶμαι, δέδοκατε· παίδες, ἕκτός ὀμμάτων
ἀπέλθετε· ἥδη γάρ με φοινία μέγαν
δέδυκε λύσσα θυμῶν. ὦ χέρες χέρες.
πρὸς οἶλον ἔργον ἐξοπλίζωσεν· φεύ,
tάλαινα τόλμης, ἣ πολὺν πόλυν βραχεῖ
διαφθεροῦσα τὸν ἐμὸν ἐρχομαι χρονῷ.

1058. ἑκεῖ: in Athens.

1059. With these words Medea's frenzy culminates; hereafter her mood
is one of calm and unflinching resolution.
οὖτω ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ παῖδας παρῆσώ τοὺς ἐμοὺς καθυβρίσαι. πάντως σφ' ἀνάγκη καθανεῖν· ἐπεὶ δὲ χρή, ἥμεῖς κτενούμεν οἴπερ ἐξεφύσαμεν. 

πάντως πέπρακται τἀῦτα κοῦκ ἐκφεύξαται.

καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισι τε νύμφη τῦραννος ὀλλυται, σάφ' ὦδ' ἐγώ. ἀλλ' εἰμι γὰρ δὴ τλημονεστάτην ὄδον, καὶ τοῦσδε πέμψω τλημονεστέραν ἑτί, παῖδας προσεπεῖν βουλόμαι. δότ', ὦ τέκνα, δότ' ἀστάσασθαι μητρὶ δεξίαν χέρα.

ὡ φιλτάτη χείρ, φίλτατον δὲ μοι κάρα καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων. εὐδαιμονοῦτοι, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε πατήρ ἀφείλετ'. ὡ γλυκεία προσβολῆ,

ὡ μαλθακὸς χρῶς πνεῦμά θ' ἡδιστον τέκνων. χωρεῖτε χωρεῖτ': οὐκέτι εἰμὶ προσβλέπειν οὐα τ' ἐς ύμᾶς, ἀλλὰ νικῶμαι κακοῖς. καὶ μανθάνω μὲν οἷα τολμήσω κακά· θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,

1061 ff. παρῆσῳ: she persuades herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. —1062, 1063, found also 1240, 1241. 1064. πέπρακται: GMT. 51. 1065. προσεπεῖν: this word means either to greet at meeting (895) or to bid farewell at parting; here the latter. The children are yet on the stage; Medea must have detained them at 1053. 1066 f. Ennius (Frg. 13): sálvete optima córpóra, cétte manus vestráus measone accípite.

1073. ἐκεῖ . . . ἐνθάδε: both with a double meaning. 1074. προσβολή: embrace. Scho- liast: ἐν δὲ τῷ περιπτύσσεσθαι καὶ κατα- φιλεῖν ταῦτα λέγει. Cf. Suppl. 1139 φίλαι προσβολαί προσώπων. 1076. χωρεῖτε, κτλ.: with these words Medea sends the children into the house. 1079. βουλευμάτων: better judg- ment. This sentiment Euripides has repeated several times, as Frg. 841: αἰαῖ, τὸ δ' ἡδίν θείου ἀνθρώποις κακόν, οὔταν τις εἰδῇ τάγαθον, χρήται δὲ μή.


1080 ὀσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

ΧΟΡΟΣ.

πολλάκις ἠδη διὰ λεπτοτέρων
μύθων ἐμολον καὶ πρὸς ἀμίλλας
ἡλθον μείζονοι ἡ χρή γενεάν
θῆλυν ἐρευνᾶν.

1085 ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἦμιν,
ἡ προσομιλεῖ σοφίας ἐνεκέρν
πάσαις μὲν οὐ· παῦρον δὲ γένος
—μίαν ἐν πολλαῖς εὐροῖς ἄν ἵσως—
οὐκ ἀπόμουσον τὸ γυναικῶν.

1090 καὶ φημὶ βροτῶν οἴτινες ἔσω
πάμπαν ἀπειροὶ μηδ᾿ ἐφύτευσαν

Cf. the well-known words of Ovid’s Medea (Met. 7, 20): video meliora pro-
boque, deteriora sequor.

1081–1115. Four anapaestic syst-
ems. The children have entered the
house, but Medea remains anxiously
looking for further news. Meanwhile
the coryphaeus recites the following
verses. She prepares the way for the
sentiments about children she ex-
presses below (1090), by saying that
she, in spite of her sex, has partici-
pated in philosophical speculations,
since some women, though few, have
intellectual culture (μοῦσα). Cf. the
reflections 119 ff. — διὰ λεπτοτέρων
μύθων ἐμολον: have engaged in subler
arguments; cf. 872.

1087 ff. παῦρον γένος: a small
class; supply ἐστίν. — τὸ γυναικῶν:
is added somewhat freely at the end;
that is, of womankind, referring to
γένος.

1090 ff. ἀπειροὶ: namely παιδο-
ποιάς, as the next clause shows. With
the sentiments here expressed, cf. Frg.
571:

ἀμηχανῶ δ᾿ ἐγώγε κοίκ ἐχω μαθεῖν
εὶτ᾿ οὖν ἀμείνον ἐστι γέγονεν τέκνα
θυντούσιν εἰτ᾿ ἀκαὶδα καρποῦσθαι βιον.
ὁρῶ γὰρ οῖς μὲν οὐκ ἐφύσαν, ἄθλους:
δοσις οὐ ἠ ἐσιν, οὖδεν εἰτυχεστέρος.
καὶ γὰρ κακοὶ γεγοῦτες ἐθύστη νόσος,
καὶ αὐ γένωνται σώφρονες, κακὸν μέγα.
λυποῦσι τὸν φύσαντα μη πάθωσι τι.

I am at loss, nor can I learn, whether
it is better for mortals to have children
or to enjoy a childless life. For I see
somearewretched who have no offsspring;
but all who have, no whit more fortu-
nate, since if the children turn out base,
that is most hateful ill, and if they grow
up wise and good, still misfortune great
—they grieve their parent with the fear
that they may suffer harm.
παῖδας, προφέρειν εἰς εὐτυχίαν
tῶν γενναμένων.
oi μὲν ἀτεκνοὶ δι’ ἀπειροσύνην
1095 εἴθ' ἦδον βροτοῖς εἰτ’ ἀνιαρὸν
παῖδες τελέθουσ’, οὐχὶ τυχόντες,
πολλῶν μόχθων ἀπέχονται.
οὕτι δὲ τέκνων ἔστιν ἐν ὑίοις
γλυκέρδον βλάστημι’, ἐσορῷ μελέτῃ
1100 κατατρυχομένους τὸν ἀπαντα χρόνον
πρῶτον μὲν ὅπως θρέψωσι καλῶς,
βιοτόν θ’ ὅποθεν λείψουσι τέκνοις.
ἐτὶ δ’ ἐκ τούτων εἰτ’ ἐπὶ φλαύρους
eἰτ’ ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ’ ἔστιν ἄδηλον.
1105 ἐν δὲ τὸ πάντων λοίσθιον ἡδὴ
pᾶσιν κατερῶ θυντοῦσι κακῶν
καὶ δὴ γὰρ ἄλις βιοτόν θ’ ἡπέρον,
σῶμά τ’ ἐσ’ ἡβῆν ἡλυθε τέκνον
χρηστοί τ’ ἐγένοντ’ ἐξ δὲ κυρήσαι
dαίμων οὖτος, φροῦδος ἐς Ἀιδῆν
1110 Θάνατος προφέρων σῶματα τέκνων.
pῶς οὖν λύει πρὸς τοῖς ἄλλοις

1094 ff. δι’ ἀπειροσύνην εἰτε: through inexperience as to whether. — οὐχὶ τυ-
χόντες: inasmuch as they have none
(i.e. children).
1101 ff. πρῶτον μὲν … τε: see on
126. — ὅπως θρέψωσι: dependent on
μελέτῃ κατατρυχομένους; GMT. 339;
G. 1374, 1; H. 885 b. — ὅποθεν λείψουσι: is an indirect question partaking of
the nature of an object clause.
1103. ἐκ: after.
1105. τὸ πάντων λοίσθιον κακῶν.
the crowning evil of all.
1107. καὶ δὴ: suppose now; cf. 386.
1109. εἰ δὲ κυρήσαι δαίμων οὖτος:
si tamen ea fortuna eveniat. Elmsley.
1112 f. λύει: = λυσιτελεῖ, as 566.
— τὴνδε 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?’
1115 θυητοῖσι θεοὺς ἐπιβάλλειν;

ΜΗΔΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην καραδοκῶ τάκειθεν οἵ προβησται. καὶ δὴ δεδορκα τόνδε τῶν Ἰάσονος στείχοντ’ ὁπαδῶν· πνεῦμα δ’ ἠρεθισμένον δείκνυσιν ὡς τι καίνον ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ὁ δεινὸν ἔργον παρανόμως τ’ εἰργασμένη: ΜΗΔΕΙΑ, φεῦγε φεῦγε, μήτε ναὶαν λιποῦσ’ ἀπήνην μήτ’ ὀχον πεδοστιβῆ.

ΜΗΔΕΙΑ.

τί δ’ ἄξιόν μοι τῆς τυχχανει φυγῆς:

ΑΓΓΕΛΟΣ.

1125 ὀλωλεν ἡ τύραννος ἀρτίως κόρη Κρέων θ’ ὁ φύσας φαρμάκων τῶν σῶν ὑπ’.

ΜΗΔΕΙΑ.

κάλλιστον εἶπας μῆθον, ἐν δ’ εὐεργεταῖς τὸ λοιπὸν ἡδη καὶ φίλους ἐμοὶς ἐσῆ.


1117. τάκειθεν: for τὰ ἐκεῖ, from the influence of καραδόκω.

1121. The messenger enters and reports the awful fate of the princess and Creon.

1123. λιποῦσα: that is, ‘not leaving unused,’ taking the first means of conveyance that offers.—ναἰαν ἀπή- νην: a circumlocution for *skip*; so 1ph. Taur. 410 ναὶον δηξημα.—πεδο- στιβῆ: in contrast to ναὶαν: ‘no means of flight by sea or land.’
ΑΓΓΕΛΟΣ.

τί φής; φρονεῖς μὲν ὀρθὰ κού μαίνῃ, γύναι,
1130 ἥτις τυράννων ἐστίαν ἥκισμένην
χαίρεις κλύουσα κού φοβῇ τὰ τοιάδε;

ΜΗΔΕΙΑ.

ἐξω τι κάγῳ τοῖς γε σοῖς ἐναντίον
λόγουσιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλοι,
1135 λέξων δ' ὅπως ὠλοντο. δὲς τόσον γὰρ ἄν
tέρψειας ἥμᾶς, εἰ τεθνάσι παγκάκως.

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἕλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
1140 ἡσθημεν οὗτοι σοῖς ἐκάμνομεν κακοῖς
dمواς· δὲ οἴκων δ' εὑρίσκεις ἥν πολὺς λόγος
σὲ καὶ πόσιν σῶν νεῖκος ἐσπεισθαί τὸ πρὶν.
kυνεῖ δ' ὃ μὲν τις χεῖρ', ὃ δὲ ἔξανθον κάρα
παίδων· ἐγὼ δὲ καυτὸς ἡδονῆς ὑπὸ
στέγας γυναικῶν σὺν τέκνοις ἀμὴ ἐσπόμην.
1145 δέσποινα δ' ἧν νῦν ἀντὶ σοῦ θαυμάζομεν,
pρὶν μὲν τέκνων σῶν εἰσιδεῖ: ἕξωρίδα,
πρόθυμον εἰχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἐπείτα μέντοι προκαλύψατ' ὄμματα,
λευκήν τ' ἀπέστρεψ' ἐμπαλιν παρηίδα,
παίδων μυσαχθείσ' εἰσόδους· τόσις δὲ σός

1150 ὀργάς ἀφήρει καὶ χόλον νεάνιδος
λέγων τάδ'. οὐ μὴ δυσμενής ἔστι φίλοις,
παῦσῃ δὲ θυμού καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ' οὖσπερ ἄν τόσις σέθεν,
δέξῃ δὲ δώρα καὶ παρατήσῃ πατρός

1155 φυγάς ἀφείναι παυσὶ τοῖσδ' ἐμὴν χάριν;
ἡ δ' ὡς ἐσείδε κόσμου, οὐκ ἤνεσχετο,
ἀλλ' ἤνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπείναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἡμπίσχετο

1160 χρυσοῦν τε θείσα στεφάνον ἀμφὶ βοστρύχοις
λαμπρῷ κατόπτρα σχηματίζεται κόμην,
ἀψυχον εἰκὼ προσγελώσα σώματος.
κάπετ' ἀναστάσι' ἐκ θρόνων διέρχεται
στέγασ, ἄβρον βαίνουσα παλλεύκῳ ποδί,

1165 δώρους ὑπερχαίρουσα, πολλὰ πολλάκις
tένοντ' ἐς ὄρθων ὄμμασι σκοπουμένη.
τοῦνθένδε μέντοι δεινόν ἵν θέαμ' ἰδεῖν.
χροιάν γὰρ ἀλλάξασα λεχρία πάλιν

1150 ff. ὀργάς ἀφήρει: impf. of attempted action, as 456. — οὐ μὴ 
δυσμενής ἔστι ... παῦσῃ δὲ ... καὶ 
streψεις, κτλ.: be not wrathful ... but 
cease ... and turn, etc.; GMT. 298.

1153. οὖσπερ ἄν: sc. νομίζῃ.

1154 f. παρατήσῃ πατρός: cf. 
alteωθαὶ πατρός, 942. — φυγάς ἀφείναι: 
cf. this construction with that in 1002.

1155. ἐμὴν χάριν: adverbial, for my sake.

1158. ἀπείναι: the boys returning 
home with their attendant, Jason going 
elsewhere.

1162. εἰκὼ: collateral form of εἰκόν.

1165 ff. πολλὰ πολλάκις: often and
again. — τένοντ' ἐς ὄρθων: this gives
the direction of her look, looking 
toward her advanced foot (to see the
effect and beauty of the robe). The 
meaning of ὄρθων in this connection is 
clear from Aesch. Eum. 294:

τίθησιν ὄρθων ἥ κατηρέφη πόδα,

where ὄρθων is contrasted with κατηρέ-
φης, which means not 'seated,' as L.
and S. say, but standing quietly with 
both feet together so that they are 
covered by the robe, while ὄρθων is 
used of stepping forward.

1167. τοῦνθένδε: deinde. Cf. 792.
88  

χωρεὶ τρέμουσα κῶλα καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαι πεσεῖν.
καὶ τις γεραιὰ προσπόλων δόξασά ποιν
ἡ Πανὸς ὄργας ἢ τινὸς θεὸν μολεῖν
ἀνωλόλυξε, πρὶν γὰρ ὄρα διὰ στόμα
χωροῦντα λευκὸν ἁφρόν, ὄμματων δ’ ἀπὸ
κόρας στρέφουσαν, αἱμάτα τ’ οὐκ ἐνὸν χρότ.
eἰτ’ ἀντίμολπον ἤκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ’ ἢ μὲν εἰς πατρὸς δόμους
ἀρμησεν, ἢ δὲ πρὸς τὸν ἄρτιως πόσιν
φράσουσα νύμφης συμφοράς· ἄπασα δὲ
στέγῃ πυκνοῦσιν ἐκτύπει δρομήμασιν.

1170 f. φθάνει: with a partic. as usual, but followed by μὴ πεσεῖν (instead of the more regular πρὶν πεσεῖν), since it implies prevention, a negative idea; GMT. 815. Scarcely did she throw herself . . . in time to avoid falling, etc.

1172. Πανὸς ὄργας: 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 (πανκόν δείμα), 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. Cf. Hesych. ὀλολυγῆ· φωνῆ γυναικῶν ἢν ποιοῦνται ἐν τοῖς ιεροῖς εὐχήμεναι.

1173 f. πρὶν γε: till at length; GMT. 633. — ὄμματων ἀπὸ κόρας στρέφουσαν: i.e. ἀποστρέφουσαν κόρας ὄμματων. Tmesis.


1181 ff. ἡδῆ . . . ἡπτετο: shows how short a time it was that the princess lay in her swoon. Already a swift runner, at a quick pace (ἀνέλκων κῶλον), would have been reaching the goal of a course six stadia long (that is, would have run a stadium), when she, etc. The passage is corrupt, and the scholia show that it proved difficult to the ancient commentators. The interpretation here adopted is that given in the third scholium, according to which ταχὺς βαδιστής is equivalent to δρομεύς· οὔσιν γὰρ δύναται ῥοπὴν καρυόν ἑξειν ταχὺς δρομεύς ἀπὸ
ταχὺς βαδιστὴς τερμώνων ἀν ἦπτετο·
ή δὲ εἰς ἀναύδου καὶ μύσαντος ὦμματος
dεινὸν στενᾶξασ' ἡ τάλαιν' ἡγεῖτετο.

1185 διπλοῦν γὰρ αὐτῇ πημ' ἐπεστρατεύετο.
χρυσώς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἧτα νάμα παμφάγου πυρὸς·
pέπλοι δὲ λεπτοῖ, σῷν τέκνων δωρήματα,
λευκὴν ἐδαπτὸν σάρκα τῆς δυσδαίμονος.

1190 φεύγει δ' ἀναστάσι' ἐκ θρόνων πυρουμένη,
σείωνα χαῖτην κρατά τ' ἄλλοτ' ἀλλοσε, ῥήμα
θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσός εἴχε, πῦρ δ', ἐπεὶ κόμην
ἐσεισε, μᾶλλον δῖς τόσως τ' ἐλάμπετο.

1195 πίνει δ' ἐς οὖνας συμφορὰ νικώμεν,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὕτ' ὦμμάτων γὰρ δῆλος ἤν κατάστασις
οὕτ' εὐφυὲς πρόσωπον, αἶμα δ' ἐς ἄκρον
ἐσταξέ κρατὸς συμπεφυμένον πυρὶ,

1200 σάρκες δ' ἀπ' ὄστεων ὡστε πεύκων δάκρυ
γναθμοῖς ἄδηλοις φαρμάκων ἀπέρρεουν,
dεινὸν θέαμα· πᾶσι δ' ἦν φόβος θυγεῖν

βαλβίδος ἀφεθείς μέχρι καμπτῆρος, τοσοῦτον καὶ αὐτὴ ἀναύδος ἦν.

1183. ἦ: as in the expressions ἦ εἰρήνης πολέμειν, ἦ δακρύων γελὰν, etc. Translate, from this condition of, or after remaining with. — ἀναύδου: with ὦμματος by a kind of zeugma. Cf. τυφλῆν χέρα, Phoen. 1699:

1199. πρόσωπες τυφλῆν χέρ' ἐπὶ πρόσωπα δυστυχῆ.

1193. By σύνδεσμα are meant clasps by which the headdress was fastened on, and 'the gold held the clasps' means simply that the golden clasps would not give way.

1196 f. κάρτα δυσμαθῆς ἰδεῖν: very hard to recognize at sight. — δῆλος: feminine; cf. 61. — κατάστασις: expression; strictly, settled condition.


ποταμοὶ πυρὸς δάπτουτες ἀγρίας γναθοῖς.
MEDEA'S REVENGE (pp. xxxiv ff.)
τύχην γὰρ ἐίχομεν διδάσκαλον.

1205 πατὴρ δ' ὁ τλῆμαν συμφορᾶς ἀγνωσία

ἄφνω προσελθὼν δῶμα προσπήτνει νεκρῷ

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κυνεῖ προσανατόν τοιάδ'. ὁ δύστηνε παῖ,

tίς σ’ ὤδ’ ἀτίμως δαιμόνων ἀπώλεσε;

tà τόν γέροντα τύμβον ὁρφανὸν σέθεν

tίθησιν; οὕμοι, συνθάνομι σοι, τέκνον.

ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,

χρήζων γεραιῶν ἐξαναστήσαι δέμας

προσείχεθ’ ύστε κισσὸς ἔρνεσιν δάφνης

λεπτοῖσιν πέπλοις, δεινὰ δ’ ἢν παλαισματα·

1210 ο μὲν γὰρ ἡθελ’ ἐξαναστῆσαι γόνυ,

η δ’ ἀντελάζων’ εἰ δὲ πρὸς βίαν ἄγου,

σάρκας γεραιὰς ἐσπάρασσ’ ἀπ’ ὡστέων.

χρόνως δ’ ἄπεστι καὶ μεθῆχ’ ὁ δύσμορος

ψυχήν: κακοῦ γὰρ ὀνκέτ’ ἢν ὑπέρτερος.

καὶ μοι τὸ μὲν σὸν ἐκποδῶν ἐστὼ λόγουν

γνώσῃ γὰρ αὐτῇ ζημίας ἀποστροφήν.

tà θυντὰ δ’ οὐ νῦν πρῶτον ἡγούμαι σκιάν,

1203. τύχην . . διδάσκαλον: i.e. we learned caution from the recent calamity. τύχη in the same sense as 1209.

1209. γέροντα: is used adjectively. γέρων τύμβος, of an old man ripe for the grave, occurs again, Herod. 166.

1216. η δ’ ἀντελάζων: of course only in appearance, by the adhesion of the robes; it does not imply, as the Scholiast thought, that she was still alive. — πρὸς βίαν ἄγου: struggled violently.

1218. ἄπεστι: desisted.

1221. ποθεινῇ δακρύουσι: a misfortune desired by tears is boldly put for one which calls for, or excites a desire for tears.

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

1224 ff. The messenger closes with some rather gloomy reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to
ουδ’ ἂν τρέσας εἰπομι τοὺς σοφοὺς βροτῶν
dοκούντας εἶναι καὶ μεριμνητὰς λόγων
tούτους μεγίστην ξημίαν ὄφλισκάνειν.
θυμῶν γὰρ οὐδεὶς ἔστιν εὐδαίμων ἀνήρ.
οἴδεις δ’ ἐπιρρεντός εὐτυχέστερος
ἀλλού γένοιτ’ ἂν ἄλλος, εὐδαίμων δ’ ἂν οὐ.

ΧΟΡΟΣ.
ἐοιχ’ ὁ δαίμων πολλὰ τῇ’ ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὠ τλῆμον, ὡς σου συμφορὰς οἰκτίρομεν,
κόρη Κρέοντος, ἦτες εἰς Ἀιδοὺ πύλας
οἴχῃ γάμων ἔκατι τῶν Ἰάσονος.

ΜΗΔΕΙΑ.
φίλαι, δέδοκται τούργον ὡς τάχιστά μοι
παίδας κτανούση τῆσδ’ ἀφορμάσθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἀλλή φονεύσαι δυσμενεστέρα χερί.

1240 πάντως σφ’ ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἴπερ ἐξεφύσαμεν.

εὐδαίμονια, are guilty of most serious
deceit.—οὐ νῦν πρῶτον: cf. 293, 446.
—σκιάν: cf. Soph. Αἰ. 125:

1227. ξημίαι: they deserve punishment, he means, for misleading the multitude.

1228 ff. He distinguishes between
εὐδαίμονια, complete happiness unalloyed with misery, and εὕτυχια, mere
good luck for the time being. Cf. Τρό.
509: τῶν δ’ εὐδαιμόνων μηδένα νομίζετ’
eὕτυχείν, πρὶν ἂν θάνῃ.—The mes-
senger now departs.

1231–1250. Third Scene. The Cho-
rus and Medea.

1236 ff. τούργον: subject of δέδοκται
and explained by the inf. ἀφορμάσθαι
and ἐκδοῦναι as appositives.—κτανούση
. . . ἄγουσαν: the nearer confines
itself to μοι, the latter falls back into
the acc.

1240. πάντως: in any case. Even
if she spared them, they would be
killed as instrumental in causing the
death of the princess and Creon.
1245 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου, καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων ὡς φίλταθ', ὡς ἐτικτεῖ· ἀλλὰ τῆνδε γε λαθοῦ βραχείαν ἥμεραν παιδῶν σέθεν, κάπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὀμως
1250 φίλοι τ' ἐφυσαν, δυστυχής δ' ἐγὼ γυνή.

ΧΟΡΟΣ.

στροφή α'.

Ἰὼ Γά τε καὶ παμφαῆς ἀκτῖς 'Αελίου, κατίδετ' ἰδετε τὰν ὀυλομέναν γυναῖκα, πρὸν φοινίαν τέκνως προσβαλεῖν χέρ' αὐτοκτόνον.

1243. μὴ πράσσειν: GMT. 807; μὴ οὐ, which some editors prefer here, is more common than simple μὴ when the leading verb is negated, or, when as here, it implies a negative.

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 βίου; see note on καθαρᾶν, 660.

1250. τε . . . δε': H. 1040 b. — Medea enters the house.

1251—1292. FIFTH STASIMON. 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; and then deplores the murderous frenzy which can bring nothing but evil in its train.

1252 f. Ennus (Frg. 14):

Jūppiter tuque ádeo summe Sól, qui res omnís spieís, quique tuo [cum] límine mare térram caelum cóntines, inspice hoc facinus priusquam fiat: prohibessemis seclus.

— 'Αελῖος: has not often ἃ, but a clear case seems to be Soph. Trach. 835.

— κατίδετ' ἰδετε: as Alc. 400 ὑπάκουσον ἰκόνων, and elsewhere. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies 'prevent her.'

1251—1270. στρ. and ἀντ. α. Doehmii; G. 1691; H. 1125.
σὰς γὰρ ἄνεροιν ἐξελεῖν, ἡμὲν δείκνυς πίνη τὸν φόβοιν ἄνεροιν.

ἀλλὰ νῦν, ὃ φάος διογενεῖς, κάτειργε, κατάπαυσον, ἐξέδοιοι τάλαιναν φονίαν τῷ 'Ερυθρῷ ἄλαστορών.

ἀντιστροφή α'.

μάταν μόχθος ἐρρει τέκνων,
ἀρα μάταν γένος φίλιον ἐτέκες, ὃ κυναιᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξιωντάταν εἰσβολάν.

dειλαία, τί σοι φρενῶν Βαρύς
χόλος προσπίτυνε καὶ ξαμένης <φόνου
φόνος ἀμείβεται:
χαλεπὰ γὰρ βροτοῖς ὁμογενῆς μιάςματ' ἐπὶ γαῖαν αὐτοφόντας ἐξυψῶδα θεόθεν πίτυντ' ἐπὶ δόμος ἄχη.

1255. σπέρμα: the two children.
1256 ff. Some word has been lost before πίνην; likewise in the corresponding verse of the antistrophe, 1266. — θεῷ, κτλ.: that divine blood be shed by human hands is an awful thing, φόβοι being equivalent to φοβερῶν. Others interpret: there is fear that, etc.
1259 f. ἐξέδοιοι κτλ.: expel from the house the demon of vengeance, whom the Furies have made wretched and bloodthirsty. Not Medea herself, but rather her guiding genius, is meant.
1261. μόχθος τέκνων: the toil expended on the children.
1267. ἀμείβεται: comes in turn, ensues.
1268 ff. Obscure and corrupt. The most that can be made of it is: grievous to mortals is the stain of kindred blood (ὁμογενῆς μιάςματ' πίνηντα) as corresponding woes (ἐπὶ δόμοις) upon the house of the murderers (ἀυτοφόντας ἐπὶ δόμοις). — ἐξυψῶδα: sc. τοῖς μᾶσμασιν: commensurate with the guilt.
The voices of the boys are heard behind the scene as they try to escape their mother. On the Greek stage murder and other shocking or marvellous acts were ordinarily not performed before the eyes of the audience, but were described by a participant or witness. Cf. Hor. A. P. 179 ff.

aut agit tur res in scaenis: acta refertur;
segnius inirant animos demissa per
aurem
quam quae sunt oculis subiceta fidelibus
et quae
ipse sibi tradit spectator: non tamen
intus
digna geri promes in scaenam,
multaque tolles
ex oculis, quae mox narret facundia praesens.

ne pueros coram populo Medea
trucidet,
ant humana palam coquat exta nefarius
Atreus
ant in avem Procne vertatur, Cadmus in
anguem.

1273. ákoúeis... ákoúeis: cf. 111, 978, and 1282.
1273-1292. στρ. and áντ. β': dochmi,
with iambic trimeters; in the strophe two verses have been lost after 1274.

1273 (1282).

| o | - | - | - | - |
| o | - | - | - | - |
Two iambic trimeters.

1275 (1286).

| o | - | - | - | - |
| o | - | - | - |
Two iambic trimeters.
ΠΑΙΔΕΣ.

ναί, προς θεόν, ἀρήξατ' ἐν δεόντι γάρ

ὡς ἐγγὺς ήδη γ' ἐσμὲν ἄρκυν ἔσφοιος.

ΧΟΡΟΣ.

tάλαυ', ὡς ἀρ' ἡσθα πέτρος ἢ σίδα-

ρος, ἀτις τέκνων ὅν ἔτεκες

ἀροτον αὐτόχειρι μοῖρα κτενεῖς.

ἀντιστροφή β'.

μίαν δὴ κλῦω μίαν τῶν πάρος

gυναίκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,

Ἰνὼ μανεῖσαν ἐκ θεῶν, ἢθ' ἡ Δίως

dάμαρ νυν ἐξέπεμψε δωμάτων ἄλγη.

1279 (1290).

ρ — | — 0 —, 0 0 0 | — 0 —

ρ — | — 0 —, 0 0 0 | —

0 0 | — 0 —, 0 — | — 0 —

1275 f. ἀρήξαι: ἀρήγω construed

like ἀμύνω, as Tro. 776 . . παιδὶ τ' οὐ

dυναμέθ' ἀν θάνατον ἀρήξαι. — δοκεῖ

μοι: I have a mind. But, with a ti-

midity characteristic of the chorus,

they do not venture, after all; furth-

more, a motive has been given for

their inaction by Medea’s warning,

1053 ff.

1278 f. ἄρκυν ἔσφοιος: a like figure,

Herc. Fur. 729 βρόχοισι δ' ἄρκυν

gενήσεται ἔσφοιοισι, but he will

be in the meshes and snares of the

sword. — ἡσθα: GMT. 30; cf.

703.

1281. τέκνων ἀροτον: periphrasis

for τέκνα. — αὐτόχειρι μοῖρα: a death

inflicted by thine own hands, like Or.

947 αὐτόχειρι σφαγῆ.

1284. Ino, daughter of Cadmus,

wife of Athamas, had incurred Hera’s

anger by caring for the infant Diony-

sus, 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 fol-

lowed another account, not elsewhere

found, which makes Ino kill both chil-

dren 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 Lei-

cothea; Odys. 5, 333–335:

tὸν δὲ ἔδειν Κάδμου θυγάτηρ, καλλίσφυρος

Ἰνὼ,

Λευκόθη, ἡ πρὶν μὲν ἐνν βροτὸς αὐδὴ-

εσσα, νῦν δ' ἀλὸς ἐν πελάγεσσι θεῶν ἐξ

ἐμορε τιμῆς.
πίνει δ' ἀ τάλαιν' ἐς ἄλμαν φόνω
τέκνων δυσσεβεί,
ἀκτῆς ύπερτεύνασα ποντίας πόδα,
δυοῖν τε παίδων συνθανοῦσ' ἀπόλλυται.

1290
tί δὴτ' οὖν γένοιτ' ἀν ἐτι δεινόν; ὧ
γυναικῶν λέχοις πολύπομον,
ὅσα βρωτοῖς ἐρέξας ἢδη κακά.

ΙΑΣΩΝ.

Γυναίκες, αἱ τῆσδ' ἐγγὺς ἐστατε στέγης,
ἀρ' ἐν δόμοισιν ἡ τὰ δεῖν' εἰργασμεῖν

1295 Μηδεία τοίσδ' ἐτ', ἥ μεθέστηκεν φυγῇ;
δεὶ γάρ νῦν ὣτοι γῆς σφε κρυφθῆναι κάτω,
ἡ πτηνόν ἄραι σῶμ' ἐς αἴθερος βάθος,
eἰ μὴ τυράννων δώμασιν δώσει δίκην.

1300 πέπουθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθώος αὐτῇ τῶνδε φεῦξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω,
κείνην μὲν οὖς ἔδρασεν ἐφζουσιν κακῶς,
ἐμών δὲ παίδων Ἡλθον ἐκσωσάι βίον,

1286. φόνω: is dat. of cause.
1288. ἀκτῆς: the Molurian rock near Megara. — ύπερτεύνασα πόδα: namely, in the act of stepping off into the sea.
1290. δεινόν: that is, that can be called terrible in comparison with these crimes.
1293–1414. Εξοδος.
1296 f. νῦν . . . σφε: the repetition of the pronoun after so short an interval is singular. But as δει can take an acc. even without an inf. (as δει με τοῦτον), it is possible that μν was felt to belong so closely to δει as to justify another subject for the inf. — πτηνόν: on wings. — εἰ μὴ δώσει: if she means to escape paying; GMT. 407.
1300. αὐτῇ: the sense is: 'does she who killed others expect to escape death herself?'
1301 f. ἀλλά . . . γὰρ: ἀλλά introduces ἐφζουσι below; cf. 1067. — (οὕτως) οὖς (κακῶς) ἔδρασεν ἐφζουσιν κακῶς.
1303. ἐκσωσάι: GMT. 772 b.
μή μοι τι δράσωσ' οί προσήκοντες γένει,
1305 μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.

ΧΟΡΟΣ.

ά τλῆμον, οὐκ οἴσθ' οἷς κακῶν ἐλήλυθας,
'Ἰᾶσον· οὐ γὰρ τοῦσδ' ἀν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; ἂ πον καὶ ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παιδες τεθνασι χειρὶ μητρῷα σέθεν.

ΙΑΣΩΝ.

1310 οἴμοι τί λέξεις; ὃς μ' ἀπώλεσας, γύναι.

ΧΟΡΟΣ.

ὡς οὐκέτι οντων σῶν τέκνων φρόντιζε δή.

ΙΑΣΩΝ.

ποῦ γάρ νυν ἐκτειν', ἐντὸς ἂ ἦξωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἄνοιξας σῶν τέκνων ὀψῃ φόνον.

ΙΑΣΩΝ.

χαλάτε κλῆδας ὡς τάχιστα, πρόσπολοι,

1304 i. μοι: dativus incommodi of the person remotely interested, as in 283. With δράσωσι understand αὐτοὺς.
— οί προσήκοντες γένει: sc. Κρέοντι. —
μητρῷον: committed by their mother. —
ἐκπράσσοντες φόνον: ἐκπρ. φόνον δίκην.
1309 ff. παιδες . . σέθεν: to be taken together. — τί λέξεις (GMT. 71): what do you mean? The future as if

the speaker did not comprehend the whole calamity and expected some further account. — ὡς οὐκέτι οντων: on the construction, see GMT. 864, 865. — φρόντιζε: consider solemnly, take it to heart.

1314 ff. Addressed to the slaves within, who alone can undo the fastenings. So Thesens, Hipp. 808–810, calls
to the slaves within to open the doors that he may see the body of Phaedra: 

χαλάτε κλήθρα, πρόσπολοι, πυλαμάτων, 

έκλυθ᾽ ἀρμούς, ὡς ἵω διπλοῦν κακὸν, 

to open the doors, my servants, undo the bolts, so that I may see a bitter sight — my wife, who by her death proved my death, too.

— διπλοῦν κακὸν: the corpses and the murderess. — In τὴν δὲ τείσωμα there is an abrupt change of construction; we should expect τὴν δὲ κτείνασι, ἂν τείσωμα φῶν.


1317-1388. Iambic trimeter. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis 7-9); cf. Introd. § 16), bearing the bodies of the boys. — ἀναμοχλεύεις: so Heracles (Herc. Fur. 999) σκάπτει, μοχλεύει πάρ-

1315 ἔκλυθ᾽ ἀρμούς, ὡς ἵω διπλοῦν κακόν, 

τοὺς μὲν θανόντας, τὴν δὲ τείσωμαι φῶνῳ.

ΜΗΔΕΙΑ.

τῷ τάσδε κινεῖς κάναμοχλεύεις πύλας, 

νεκροὺς ἐρευνῶν κάμε τὴν εἰργασμένην: 

παῦσαι πόνου τοῦδ'. ἐι δ' ἐμοῦ χρείαν ἔχεις, 

λέγ᾽ εἰ τῷ Βοῦλῃ, χειρὶ δ' οὐ ψαύσεις ποτὲ. 

to open the doors, that I may see a bitter sight — my wife, who by her death proved my death, too.

1320 ὧν ταῦτα ὀχήμα πατρὸς Ἡλιος πατὴρ 

didowin ἥμων, ἔρυμα πολεμίας χερός.

ΙΑΣΩΝ.

ἀ νέως, ὧ μέγιστον ἔχθιστη γυναί 

θεοῖς τε κάμοι παντὶ τ' ἀνθρώπων γένει,

1322. ἔρυμα χερός: protection against the hand. Cf. the Homeric phrase, II. 4, 137:

μίτρης. ἂν ἐφόρει ἔρυμα χρόδις. ἔριξι 

ἀκόντων.

1323. μέγιστον ἔχθιστη: strengthened superlative; cf. Alc. 790:

τιμὰ δὲ καὶ τὴν πλείστον ἥδιστην 

θεῶν

Κύπριν βροτοίσιν.
1325 ήτις τέκνουσι σοῖσιν ἐμβαλεῖν ἔφος ἔτλης τεκοῦσα κάμʾ ἀπαῖδ᾿ ἀπώλεσας καὶ ταῦτα δράσασ᾽ ἢλίων τε προσβλέπεις καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον. οὖλι᾽ ἐγὼ δὲ νῦν φρονῶ, τότ᾽ οὐ φρονῶν ὅτ᾽ ἐκ δόμων σε βαρβάρου τ᾽ ἀπὸ χθονὸς Ἀργοῖς σκάφος. πατρός τε καὶ γῆς προδότων ἦ σ᾽ ἐθρέψατο· τὸν σοῦ δ᾽ ἀλάστορ᾽ εἰς ἐμ᾽ ἐσκηψαν θεοὶ· κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον, τὸ καλλίπρωφον εἰσέβης Ἀργοίς σκάφος. ἦρξο μὲν ἐκ τοιώνυν, νυμφευθείςα δὲ παρ᾽ ἄνδρι τῶδε καὶ τεκοῦσά μοι τέκνα, εὐνής ἐκατὶ καὶ λέχους σφ᾽ ἀπώλεσας. ὅυκ ἐστιν ήτις τοῦτ᾽ ἀν Ἀργοῖς γυνὴ ἐτλὴ ποθ᾽, ὅν γε πρόσθεν ἤξίουν ἐγὼ γημαί σε, κῆδος ἔχρον ὀλέθριον τ᾽ ἐμοί,

1329. φρονῶν: participle of the imperfect; GMT. 140.
1333. τὸν σοῦ . . . θεοῖ: an avenging demon which haunted thy family the gods have hurled upon me. This refers back to νῦν 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 ἀλάστωρ 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.
1334. παρέστιον: heightens the guilt. He had fled to the ἱστία as a suppliant. Euripides adopts the account, also followed by Sophocles in the Καλχίδες, 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. ἀνδρὶ τῶδε: (huic homini) me. Cf. 181, 716.
1340. ὅν: the plural idea, 'Ἐλληνὶ-δῶν γυναικῶν, is involved in the preceding.
λέαιναν, οὗ γυναικα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.

ἀλλ’ οὗ γὰρ ἂν σε μυρίοις οὐνείδεσι
δάκομι: τοιόνδ’ ἐμπέφυκε σοι θράσος
ἐρρ’, αἰσχροποιε καὶ τέκνων μιαφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαιμόν αἰάζειν πάρα,
ὅς οὔτε λέκτρων νεογάμων ὄνησομαι,
οὐ παῖδας οὗς ἐφυσα κἀξεθρεψάμην

ἐξω προσειπεϊν ζώντας, ἀλλ’ ἀπόλεσα.

ΜΗΔΕΙΑ.

μακρὰν ᾧν ἐξέτεινα τοῖσδ’ ἐναντίον
λόγουσιν, εἰ μὴ Ζεὺς πατὴρ ἦπίστατο
οἳ ἐξ ἐμοῦ πέπονθας οὐά τ’ εἰργάσωσ.
οὐ δ’ οὐκ ἐμελλές τάμ’ ἀτιμάσας λέχῃ

τερπνόν διάξεων βίοτον ἐγγελῶν ἐμοῖ,
οὐθ’ ἡ τύραννος οὐθ’ ὃ σοὶ προσθεῖς γάμοις.
Κρέων ἀτιμὸν τῆσδε μ’ ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλῃ, κάλει,
καὶ Σκύλλαν ἣ Τυρσηνὸν ᾧκησεν πέδον

τῆς σῆς γὰρ ώς χρῆ καρδίας ἀνθηψάμην.

1342. Τυρσηνίδος: either Italian
(the Etruscans being to Euripides the
representative people of Italy), or be-
cause she lived at the entrance to the
Tuscan sea. Cf. 1359.

1344. ἀλλά: introduces ἔρρε. See
on 1301.

1347. πάρα: = πάρεστι; cf. 443.

1348 ff. Observe οὔτε . . . οὐ: corre-
lated.—προσειπεῖν: see on 1069.

1351. ἐξέτεινα: the aor. refers to the
present moment, the idea being,
‘I should undertake to make a long
speech (which, however, I do not),’
whereas ἐξετανυον would mean rather.

1357. ἀτιμὸν: Scholiast: ἀτιμώρη-
tον, unaenanged, a meaning which the
word has in 438. Cf. Aesch. Ag. 1279:
οὗ μὴν ἀτιμοὶ γ’ ἐκ θεῶν τενίζομεν.
It takes the emphasis: ‘Creon was not
going to banish me without my having
my revenge.’ ἀτιμὸς gets this meaning
naturally; it is, without satisfaction,
deprived of one’s due, since vengeance
was a τοµῆ, or natural right.

1359 f. Cf. 1342. — ᾧκησεν: has
fixed her habitation in, so dwells in.
— ως χρῆ: comme il faut, finely.
ΙΑΣΩΝ.
καυτή γε λυπή καὶ κακῶν κοινωνίς εἰ.
ΜΗΔΕΙΑ.
σάφε ἵσθι. λύει δ' ἄλγος, ἢν σὺ μῆ γγελᾶς.
ΙΑΣΩΝ.
ὥ τέκνα, μητρὸς ὦς κακῆς ἐκύρσατε.
ΜΗΔΕΙΑ.
ὥ παιδες, ὦς ὄλεσθε πατρὼν νόσῳ.
ΙΑΣΩΝ.
1365 οὗτοι νυν ἡμὴ δεξία σφ' ἀπώλεσεν.
ΜΗΔΕΙΑ.
ἀλλ' ὑβρις οἱ τε σοὶ νεοδμῆτες γάμοι.
ΙΑΣΩΝ.
λέχουσ σφὲ γ' ἡξίωσας εἶνεκα κτανεῖν;
ΜΗΔΕΙΑ.
σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;
ΙΑΣΩΝ.
هة γε σώφρων· σοὶ δὲ πάντ' ἐστίν κακά.
ΜΗΔΕΙΑ.
1370 οὐδ' οὐκέτ' εἰσί. τούτο γάρ σε δῆξεται.

1362. λύει (cf. 566) ἄλγος: grief profits me; i.e. I can afford to grieve.
1364. νόσῳ: morbid passion.
1366. σοὶ: in sense with ὑβρις as well as γάμοι.
1367. γε: belongs to λέχουσ; an enclitic (or μὲν, δὲ) often separates γε from its word.
1368. Cf. 265 ff.
1369. Yes, to one who, etc.
IASSON.
oi'd' eisiv w'moi sw' kar'a mi'astories.

MHADEIA.
'Isasiv o'sties h'rz'e p'mon'h's theoi.

IASSON.
'Isasi dh'ta s'hn y' ap'optu'ztovn fr'vna.

MHADEIA.
st'ugei· pikra'n de ba'ziv ex'headh'w se'hev.

IASSON.
1375 kai' mu'hn egw s'hn· radioi d' apallagai.

MHADEIA.
p'ws ou'n; ti dr'aw; ka'rta ga'rp k'agw the'lw.

IASSON.
tha'pai nekrou's mou too'udo ka'i klaud'sai pa'res.

MHADEIA.
o' de't', epe'i s'fai's te'd' egw th'ap'w xepi,

1371. eisiv: answers ou'er' eisi of the previous verse. 'They live as ruthless avengers to haunt thee.'
— mi'astwpr (polluter) is either (1) a guilt-stained wretch whose con tact defiles others, or (2) the ghost of a murdered man haunting the murderer and producing mi'as'ma. 'blood-guiltiness.' It has the latter meaning here and in Aesch. Eum. 177:

poto'tro'fios ou' d' ete'rovn en kar'a mi'st'ror' eg'ene'w p'as'etai.

Being polluted, he shall find upon his head another avenger from his own stock.

Hence sw' kar'a, because their blood is upon Medea's head.

1374. st'ugei: abhor me if you will, referring to the word ap'optu'ztovn above.
— ba'ziv: here means conversation, society.

1375. radioi d' apallagai: 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: 'Riddance is easy,' i.e. to be had on easy terms. She scornfully asks how, affecting to be anxious to comply. Jason's answer is: (1377) 'Give me the bodies to bury and I will leave you.'
The spring of Glauce was discovered and excavated by the American School of Classical Studies in 1890.

1380. ὡς μή τις αὐτοῦς πολεμίων καθυβρίσῃ, τύμβους ἀναστῶν· γῆ δὲ τῆδε Σισύφου σεμνὴν ἕορτὴν καὶ τέλη προσάψομεν τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου. αὐτὴ δὲ γαϊα τιν ἑμι την 'Ερεχθέως,

1385. Αἴγει συνοικήσουσα τῷ Πανδίωνος. σὺ δ', ὥσπερ εἰκός, κατθανή κακός κακῶς, Ἀργοὺς κάρα σὸν λευφάνῳ πεπληγμένος, πικρὰς τελευτάς τῶν ἐμῶν γάμων ἰδών.

1379. The most famous Corinthian temple of Hera ákraia (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. Many editors have supposed that temple to be meant here, but the local tradition represented the children as buried in the city itself; at least Pausanias (ii. 3. 6) tells us that there was a monument (μνήμα) to the children on the street leading toward Sicyon, near the Odeum, and above the spring of Glauce. We know further that in the same quarter, on a spur of the Acrocorinthus, there was a temple to Hera bouvaia, called also ákraia from the temple’s situation on the height. It is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the τέμενος of which the children’s graves were. Cf. Frazer’s Pausanias, iii, pp. 26 f. This view is confirmed by the Scholiast on this passage, who says that the temple here mentioned was situated on the Acrocorinthus.

1382. ἕορτὴν καὶ τέλη: see Introd. § 19.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the granddaughter of a god. As to Jason’s death, see Hypothesis First, 18 ff. The Scholiast 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, who followed, or invented, another tradition, according to which Jason met his fate by hanging. Frg. 3:

tελοιοι φθερείς γὰρ αὐτοῦ αἰσχιστῷ μόρφῳ, δέρη βροχοτόν ἀγχόνην ἐπισαπάσας. τοια σε μάρα σῶν κακῶν ἑργῶν μένει, διδαξείς ἀλλοις μυρίας ἐφ’ ἡμέρας θεῶν ὑπερθε μὴποτ’ αἱρεσθαι βροτοῖς.
1389-1419. Anapaests.

1389 f. ἀλλὰ σ’ Ἐρινὺς ὀλέσειε τέκνων

1390 φονία τε Δίκη.

1392. Cf. 800 ff.

1396. οὕτω ἡρηνεῖς: 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.
ΜΗΔΕΙΑ.
σέ γε πημαίνουσ'.

ΙΑΣΩΝ.

ώμοι, φιλίου χρήζω στόματος
παίδων ὁ τάλας προσπτῦξασθαί.

ΜΗΔΕΙΑ.

νῦν σφε προσανδᾶς, νῦν ἀσπάζῃ,
tότ' ἀπωσάμενος.

ΙΑΣΩΝ.

dός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαύσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑΣΩΝ.

1405 Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
oiά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνον τήσδε λεαῖνης;
ἀλλ' ὀπόσον γοῦν πάρα καὶ δύναμαι
tάδε καὶ θρηνῶ καπιθεάζω,

1400. προσπτῦξασθαί: here = kiss, infinitive of purpose added epexegetically; στόματος, the object of χρήζω, supplies the object of προσπτῦξασθαί.

1401. προσανδᾶς: see on 1069. This verb is regularly used of farewell words spoken to the dead,—a Greek custom. — ἀσπάζῃ: of a parting salutation, as Tro. 1275 f., where Hecabe says:

ἀλλ', ὡ γεραιε ποίς, ἐπισπέυσον ὥλης
ὡς ἀσπάσωμαι τῆν ταλαιπωρον πόλιν.

O aged foot. press hardly on, that I may take leave of my unhappy city!

1408. ὀπόσον: belongs to πάρα (= πάρεστι) and δύναμαι, and refers to the whole of the next line,—'I do at least what I can, I lament...'
1410 μαρτυρόμενος δαίμονας ὡς μοι
tέκν' ἀποκτείνασ' ἀποκωλυέσι
ψαῦσαι τε χεροῖν θάψαι τε νεκροῦς,
οὖς μήποτ' ἐγὼ φύσας ὀφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ.

1415 πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
pολλὰ δ' ἀέλπτως κραίνουσι θεοῖ·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
tῶν δ' ἀδοκήτων πόρον ἡπρε θεῶς.
tοιόνδ' ἀπέβη τόδε πρᾶγμα.

1413. φύσας: the participle contains the leading idea, as often. Would that I had never begotten them, to see them, etc. — ὀφελον: augmentless for the sake of the metre.

1416 ff. These seem to have been stock verses of Euripides, for they conclude not only this play, but also the Alcestis, Andromache, Bacchae, and Helena. Whether written by Euripides or, as some think, added by actors, cannot now be determined. Wecklein points out that 1417 f. do not well apply to the Medea.
The following list includes only cases in which the reading adopted in the text is found in no manuscript of the first class (see Introd. § 8). Before the colon stands the adopted reading, after it the reading of the first class Mss., minor variants neglected. Where the former is derived from Mss. of the second class it is marked 2; where from the scholia, S.; otherwise it stands by conjecture only. Smaller corrections are omitted.

Author: Euripides  Medea
Title: Medea; ed. by Allen, rev. by Moore.