THE

ALCESTIS

OF

EURIPIDES,

WITH

NOTES,

THE USE OF COLLEGES IN THE UNITED STATES.

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PREFACE.

The Alcestis has a high rank both for style and subject among the plays of Euripides. Its style places it in the class with the Medea, Hippolytus, and Heraclidæ, which were probably older than the other extant pieces of their author. Of these four plays, Elmsley says, in his notes on the Argument of Medea (p. 69. ed. Oxf.), "Numeros habent severiores et purieres, a quorum ἄνθρωπῳς absunt cæteræ omnes, aliae quidem propter, ut Hecuba, aliae vero longius, ut Orestes." And it is agreed, I believe, that in those tragedies of Euripides, which are undoubtedly his later ones, there may be discovered negligence of composition, want of simplicity, especially in choral parts, and a style very remote from the severity of Sophocles. But the simplicity of the Alcestis must, I think, strike even the careless reader; and the lyric parts have an elegant sweetness about them, which can hardly be paralleled by those of any other play.

The subject of this play presents us with an uncommon example of self-devotion and of conjugal love, and recalls to the mind those words of St. Paul, fitted to awaken hallowed thoughts in every breast, — "Peradventure for a good man some one would even dare to die." "On the score of beautiful morality," says A. W. von Schlegel, "there is none of the pieces of Euripides so deserving of praise as Alcestis. Her determination to die, and the farewell which she takes of her husband and children, are represented with the most
overpowering pathos.” Others express similar opinions. Thus Racine, in the preface to his Iphigénie, speaks of the scene which opens at v. 244, as “marveilleuse.” And George Buchanan has the following words in the preface to his metrical version of this play, addressed to Margaret, sister of Henry the Second, king of France: “Est orationis genere leni et æquabili, et, quod Euripidis proprium est, suavi: parricidii vero et veneficii et reliquorum, quibus aliae tragædiae plenae sunt, scelerum nulla prorsus hic mentio, nullum omnino vestigium. Contra vero, conjugalis amoris, pietatis, humanitatis, et aliorum officiorum adeo plena sunt omnia, ut non verear hanc fabulam comparare cum libris eorum philosophorum, qui ex professo virtutis præcepta tradiderunt; ac nescio an etiam præferre debeam.” Milton alludes to this play of his favorite author, in the opening lines of the sonnet on his deceased wife:

“Methought I saw my late espoused saint
Brought to me like Alcestis from the grave,
Whom Jove’s great son to her glad husband gave,
Ransomed from death by force, though pale and faint.”

The young student, however, is not to suppose that this piece is a perfect composition. In the Notes I have attempted to point out what seemed to me to be the chief defects of particular scenes: — here it may be well to observe, that the selfishness of Admetus in permitting his wife to die in his stead, which is the ground-work of the plot, destroys our complacency in his character, and renders his grief for her suspicious and uninteresting. This is indeed an obvious and a very serious defect. But the character of Admetus will appear a little less selfish, if we bear in mind, that the arrangement, to have some one die for him was made by Apollo; that, when consent was once given, the Fates were inexorable; and that his life was more important to his subjects than that of any one else. The poet himself, if he could speak, would perhaps give a different answer.
He would say that, like his great rival Sophocles, he did not look upon his plots in all their bearings upon character, and in their connexion with proprieties and probabilities off the stage; but that he regarded them as detached portions of human history, concerning which no one asked how they came to pass, but was willingly hurried along by their powerful current. Otherwise, he would say, even so well contrived a work as the Oedipus Tyrannus must be condemned as improbable. But, while we allow some weight to this defence, it is still singular, that he, who could reproach Admetus by the mouth of his father for his selfishness, should not have felt this defect in his plan, and have given a different turn to the play. Another fault is the obtuseness of Hercules in being so easily persuaded into the belief, that it was a stranger, and not Alcestis, for whom the family were mourning upon his arrival. The poet is determined, that he shall not understand the nature of the case, simple as it is, in order that by the strength of his mighty body he may more than make amends for the deviations from propriety caused by the dulness of his mind. The more general defects are those which appear in almost all the works of Euripides;—want of dignity and of regard to the ideal in character and situation, which his two great predecessors so much respected, a rhetorical and sophistical taste, a clumsily contrived prologue, and frigidity now and then amid passages of great feeling. Other defects, such as verbosity, want of connexion between the parts, irrelevance of the choral songs, are not found in this piece; and in these points it stands superior to almost all the plays of Euripides.

With regard to the time when this play was exhibited, our information formerly was not very precise. So much only was known, that it must have been acted in or before the year 425 B.C., since an obvious parody upon vv. 367, 368, is found in the Acharnenses of Aristophanes, which was
given to the public in that year. But the publication in 1834, by Wm. Dindorf, of a new part of the second argument found in a Vatican manuscript, renders all other helps in determining the date needless. We there find that it was acted when Glaucinus (called Glaucides by Diodor. Siculus) was Archon; that is, in the second year of Olymp. 85, or in 429 B.C.; and thus it takes its place as the earliest among the extant works of Euripides, having been written eleven years before Hippolytus, and eight before Medea. The new portion is now (1841) incorporated with the rest of the argument, and in the notes some of the results of this discovery, which bear upon the nature of Alcestis, and upon the history of the Greek drama in general are briefly pointed out.

The text of the present edition has been chiefly printed after that contained in William Dindorf's "Poetæ Scenici Græci," which appeared at Leipzig and London in 1830. This text differs in about twenty instances from that contained in Lewis Dindorf's edition of Euripides, which was published at Leipzig in 1825, and exhibited, in the opinion of the learned Hermann, a better text than any previous edition. The text given by Matthiae in his edition of Euripides, and that of Monk's Alcestis, have been consulted throughout, and in about twenty instances preferred.

The edition of this play prepared by James Henry Monk, then professor of Greek at Cambridge, and since Bishop of Gloucester, first appeared in 1816. The learned editor made great improvements upon the text of Musgrave, but in some instances followed perhaps too implicitly the canons of the ancient Atticists, or of modern criticism, against the weight of manuscript authority. Matthiae's text had already appeared in 1813; but his critical notes on the Alcestis, containing the best collection of various readings to be met with, came out in 1823. Only then was it possible for critics to judge of the testimony of Manuscripts, and this
judgment has been ably passed by the Dindorfs in their recent editions mentioned above.

The notes are more copious than they would have been, had the study of the tragic poets been more widely diffused hitherto, and been pursued under better auspices, in this country. I have aimed, not only to illustrate the idiom when rare, and the sense when doubtful, but also to notice from time to time the disposition of the plot, and the character of the piece; in order that the student may feel, that his taste and sensibility, as well as his power of interpreting, ought to be continually called into exercise. It was felt to be important that minute points of grammar and idiom, with which the advanced scholar is perfectly familiar, should be noticed, because few students in this country have access to the best books in this department of classical learning. Among the editors, Monk and Matthiae have been of very material assistance to me, as the Notes will bear witness. Monk has faithfully availed himself of the labors of those who went before him, having extracted nearly all that is useful from the notes of Barnes, Musgrave, and others; and has brought to his work a knowledge of tragic style worthy of the successor of Porson. Matthiae's notes are mostly critical; but now and then he touches a point of interpretation, or of idiom, with that excellently balanced judgment, and that knowledge of what others have done, which distinguishes his Grammar also above most aids to Greek study.

Since the first edition was prepared, I have seen the notes of Wüstemann, in his reprint of Monk's Alcestis, and those of Wakefield. The brief list of various readings which appeared in the first edition has been omitted, as being necessarily imperfect; and the student, who desires to ascertain the purity of the text, should consult the edition of Matthiae. The notes have been subjected to a very thorough revision, and it is hoped are materially improved.
The metres are somewhat more correctly given; but still need the indulgence of those who have surmounted the difficulties which wait upon this study. In conclusion, the Editor would express the hope, that his feeble attempt in the cause of Greek learning may not be without benefit to those for whom it was made.

Yale College, New Haven, February 20, 1837.

The editor gave his first edition of Alcestis to the public in 1833, and another revised with care in 1837. Another still being now called for, he has done what he could amid pressing engagements, and in a short time, to make it somewhat less imperfect than its predecessors. In the preface, the paragraph relating to the date of the play has been changed for an obvious reason. A newly discovered portion has been inserted in the Greek argument. The text has been altered in about sixteen places, in conformity with the views of critics and Manuscript authority. Finally, the metres have been differently constituted in four or five places, and a number of notes have been added for which the editor is indebted in great part to the edition with Hermann's notes (Leipzig, 1824), to Pflugk's Gotha (1834), and Major's (London, 1838).

Yale College, New Haven, August 20, 1841.

ERRATA.

Page 67, line 10, for read
" " " 11, " dactyl
" " " 12, " anapaest
" 80, " 5, " contracts
" 83, " 2, " φιλάσ
" " " 4, " singular to the plural

read to be preferred to  
" anapaest
" dactyl
" connects
" φιλάσ
" plural to the singular.
ΕΥΡΙΠΙΔΟΥ ΛΑΚΗΣΤΙΣ.
ΤΑ ΤΟΤ ΑΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ. ΘΕΡΑΠΩΝ.
ΘΑΝΑΤΟΣ. ΑΛΜΙΤΟΣ.
ΧΟΡΟΣ ΠΡΕΣΒΗΤΩΝ ΦΕΡΑΙΩΝ. ΕΤΜΙΛΩΣ.
ΘΕΡΑΠΑΙΝΑ. ΠΡΑΚΤΗΣ.
ΑΛΚΗΣΤΙΣ.

ΤΠΟΘΕΣΙΣ.

'Απόλλων ἀπεκείνοις παρὰ τῶν Μοιρῶν ὁποῖς ὁ Ἄδμητος τελευτᾷ μελλόν παράσχει τινά τόν ὑπέρ ἔστων ἑκόντα τεθνηκόμενον, ἵνα ὑσον τῷ προτέρῳ χρόνῳ ἔστῃ. καὶ ἂν Ἀλκησίτις ἡ γυνὴ τοῦ Ἄδμητον ἐπεδόθην ἑάυτην, οὐδετέροι τῶν γονέων Θελίσαντος ὑπὲρ τοῦ παιδὸς ἄποδανεὶν. μετ' οὗ πολὺ δὲ ταύτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὼν παρὰ τινὸς Θεράποντος τα περὶ τήν Ἀλκησίτων, ἑπορεύθη ἐπὶ τὸν τάφον, καὶ τὸν Θάνατον ἀποστήσατο ποιήσας ἐσθητί καλύπτει τὴν γυναίκα. τὸν δὲ Ἄδμητον ἦξιον λαβόντα αὐτὴν τηρεῖν' εἰληφέναι γὰρ αὐτὴν πόλεις ἄδιδον ἔλεγε. μὴ βουλόμενον δὲ ἐκεῖνον, ἀποκαλύφας ἔδειξεν ὡς ἐπένθη.

ΑΛΑΩΣ.

Ἀλκησίτις ἡ Πελίων ὕψαθη ὑπομείνασα ὑπὲρ τοῦ ἱδίου ἀνδρός τελευτήσασθαι Πρακλέους ἐπιδημήσαντος ἐν τῇ Θεταλίᾳ διασώζεται, βιασμένου τοὺς ξύνοντος θεοὺς καὶ ἀφελομένου τὴν γυναίκα. παρ' οὐδετέρῳ κεῖται η μυθοποιία. τὸ ὁμία ἐποιήθη ἦ. ἐδιδάχθην ἔτι Γλαυκίνου ἄρχοντος πε' ὅλ' πρῶτος ἦν Συσφικῆς, δεύτερος Εὐριπίδης Κρήσας, Ἀλκμαιόν τῷ διὰ Ψιφιδίου, Τηλέφου, Ἀλκησίτι. ἡ μὲν σκηνὴ τοῦ ὁμίατος ὑπόκειται ἐν Φεραίας μη' πόλει τῆς Θεταλίας· ὁ δὲ χορὸς συνήθησθηκέν ἐκ τινῶν πρεσβυτῶν ἑτοπίων, οὐ καὶ παραγίνεται συμπαθήσοντες ταῖς Ἀλκησίτοις συμφοραῖς. προλογίζει δὲ Ἀπόλλων. τὸ δὲ δράμα ἑστὶ σατυρικάτερον, ὡσ ἐὰς χαράν καὶ ἢδονὴν καταστέρει. παρ' τοῖς τραγικοῖς ἐξῆλθεν διὰ ἀνοίκεια τῆς τραγικῆς ποιήσεως ὁ τε Ὄρεστης καὶ ἡ Ἀλκησίτις, ὡς ἐν συμφορᾶς μὲν ἄρχομενα, εἰς εὐδαιμονίαν δὲ καὶ χαρὰν καταλήξαντα. ἐστὶ δὲ μᾶλλον κωμῳδίας ἐχόμενα.
ΑΠΟΛΑΛΩΝ.

"Ω δόματι ᾧ Αδμήτει, ἐν οἷς ἐτήλη ἐγὼ ἡμῶν τράπεζαν συνέσα τε, θεός πέρ ἄν. Ζεύς γὰρ κατάκατα πάιδα τὸν ἐμὸν αἰτίος Ἀσκληπίων, στεφονοσ εὐβαλὼν φλόγα·

οὐ δὴ χολοθεῖς τεκτονέας δίον πυρὸς κτείνοι Κύκλωτας· καὶ με θητεύειν πατήρ θυντῷ παρ' ἄνδρι τῶν ἀποίκων ἤναγκασεν. ἔλθων δὲ γαίαν τήνδ' ἔβουρφοθίνην ἐπεφέρα, καὶ τόνδ' ἐσαξον οἶχον ἐς τόδ' ἡμέρας·

οὐσίων γὰρ ἀνδρὸς ὅσιος ὃν ἐτύγχανον, παιδὸς Φέρχοτος, ὅν θανεῖν ἐξεξάμῃθν, Μούρας δολῶσας· ἤνεσαν δὲ μοι θεαὶ "Αδμήτον ἧν ἐν τὸν παραδίδει· ἐκφυγεῖν, ἀλλόν διαλαξάντα τοῖς κατὰ νεκρὸν· πάντας δ' ἐλέγξας καὶ διεξέλξῃν φίλους, πατέρα γεραιὰν ἦ' ἐι σφ' ἐτικεὶ μητέρα, οὐχ εὔρε πλὴν γυναικὸς ἦτις ἦθελε θανεῖν πρὸ κείνου μηδ' ἐτ' εἰσορᾶν φάος· ἦ νῦν καὶ ὦικος ἐν χεροῖν βαστάζεται ψυχροδμαγούσα· τῇδε γὰρ σφ' ἐν ἡμέρᾳ θανεῖν πέπρωται καὶ μεταστήναι βίον.

ἐγὼ δὲ, μὴ μᾶλλα μ᾽ ἐν δόμω σκέψῃ

λείπω μελάθρων τούτων φιλιάτην στέγην.
ΕΥΡΙΠΙΔΟΣ

ηδη δε τον Θανατον εισορω πελας,
ιερη θανοντων, ος νιν εις "Αιδον δομους
μελλει καταξειν· συμμετρως δ' αφικετο
φρουρων τοδ' ημαρ, η θανειν αυτην χρεων.

ΘΑΝΑΤΟΣ.

α α α α.

ti συ προς μελαθρους; ti συ τηδε πολεις,
Φοιβ'; αδικεις αυ τιμας ενερων
αφοριζουμενοι και καταπαυων.
οις ηρξεσε σοι μορον 'Αδμητου
diakolυsai, Μοιρας δολιος
σφηλαντε τεχνη; νυν δ' επι τηδ' αυ
χερα τοξινον φρουρεις οπλισας,
η τοδ' υπεστη ποσιν εκλυοσα
αυτη προθανειν Πελιον παις.

ΑΠΟΛΛΩΝ.

θαρσει· δικην τοι και λογους κεδνους εχω.

ΘΑΝΑΤΟΣ.

ti δητα τοξων εργων, ei δικην εχεις;

ΑΠΟΛΛΩΝ.

συνηθες οει ταυτα βασταξειν εμοι.

ΘΑΝΑΤΟΣ.

και τοιδε γ' οικος εκδικως προσωφελειν.

ΑΠΟΛΛΩΝ.

φιλου γαρ ανδρος συμφορας βυανυμαι.

ΘΑΝΑΤΟΣ.

και νουριεις με τουδε δευτερου νεκροι;

ΑΠΟΛΛΩΝ.

αλλ' ουδ' εκεινον προς βιαν σ' αφειλομην.

ΘΑΝΑΤΟΣ.

πως ουν υπερ γης εστι κου χθονος κατω;
ἈΛΚΗΣΤΙΣ.

ΑΠΟΛΛΩΝ.

δάμαρτ’ ἀμείψας, ἥν σὺ νῦν ἤκεισ μέτα.

ΘΑΝΑΤΟΣ.

καπάξομαι γε νεφελαν ὑπὸ χθόνα.

ΑΠΟΛΛΩΝ.

λαβὼν ἵθ’ οὗ γὰρ οἴδ’ ἂν εἰ πείσαιμι σε.

ΘΑΝΑΤΟΣ.

κτείνειν ὃν ἂν χρῆ; τούτῳ γὰρ τετάγμεθα.

ΑΠΟΛΛΩΝ.

οὖξ, ἄλλα τοῖς μέλλουσι Θάνατον ἐμβαλεῖν.

ΘΑΝΑΤΟΣ.

ἐχω λόγον δή καὶ προθυμίαν σέθεν.

ΑΠΟΛΛΩΝ.

ἐστ’ οὖν ὅπως Ἀλκησίς ἐς γῆρας μόλοι;

ΘΑΝΑΤΟΣ.

οὖξ ἐστί· τιμαις κάμε τέρπεσθαι δόκει.

ΑΠΟΛΛΩΝ.

οὐτοὶ πλέον γ’ ἂν ἥ μίαν ψυχὴν λάβοις.

ΘΑΝΑΤΟΣ.

νέων φθινόντων μεῖζον ἄρνυμαι γέρας.

ΑΠΟΛΛΩΝ.

χὰν γραῖς ὀληται, πλουσίως ταφήσεται.

ΘΑΝΑΤΟΣ.

πρὸς τῶν ἐχόντων, Φοίβε, τὸν νόμον τίθης.

ΑΠΟΛΛΩΝ.

πῶς εἰπας; ἀλλ’ ἥ καὶ σοφὸς λέληθας ὡν;

ΘΑΝΑΤΟΣ.

ἀνοίητ’ ἂν οἷς πάρεστι γηραιούς θανεῖν.

ΑΠΟΛΛΩΝ.

οὐχον δοκεῖ σοι τήνδε μοι δοῦναι χάριν;

ΘΑΝΑΤΟΣ.

οὐ δῆτ’ ἐπιστασαι δε τοὺς ἐμοὺς τρόπους.

1*
ἈΠΟΛΛΩΝ.

ἐχθροὺς γε θητοῖς καὶ θεοῖς στυγνομένους.

ΘΑΝΑΤΟΣ.

οὐκ ἂν δύνασθε πάντ' ἔχεν ἃ μή σε δεῖ.

ἈΠΟΛΛΩΝ.

ἡ μὴν σὺ παύσει καίτερ όμος ἂν ἄγαν τοῖσος Φέρητος εἴσι πρὸς δόμους ἄνηρ,

Ἐὑροθέασες πέμψαντος ἵππειον μέτα ὄχημα Ἐρίθης ἐκ τόπων δυσχείμερων,

ὅτε ἐν ἔνανθείς τοῖς ἐν Ῥάβιτου δόμοις βία γυναῖκα τήνδε σ' ἔξωσάρχησται ἑαυτόθ' ἡ παρ' ἡμῶν σοι γενήσεται χάρις ὑπάξεις Θ' ὁμοίως ταῦτ', ἀπεχθήσει δ' ἐμοί.

ΘΑΝΑΤΟΣ.

πολλ' ἂν σὺ λέξας αὖδεν ἂν πλέον λάβοις·

ἡ δ' οὖν γυνὴ κατείσιν εἰς Ἀἴδον δόμους.

οὐ πρὸς ἐπ' αὐτήν, ὥσ παρόκμωμεν ἔχειν τετράορον οὐτος τῶν κατὰ χθονὸς θέαν ὅτου τὸν ἐγχρον κρατός ἀγνισθ ἑτίχα.

HMIXORION.

τί ποθ' ἡσυχία πρὸσθε μελάθρων; τί σεσίγηται δόμος Ῥάβιτου;

HMIXORION.

ἀλλ' οὖδε φίλων τις πέλας οὐδείς, ὃστις ἂν εἰποί πότερον φθιμένην

βασίλειαν χρή πενθεῖν, ἡ ζῶσ' ἔτι φῶς λεύσσει Πελίον παις

Ἀλκηστις, ἐμοὶ πάσι τ' ἀρίστη δόξασα γυνή

πόσιν εἰς αὐτῆς γεγενησθαι.

HMIXORION.

κλέει τις ἡ στεναγμὸν ἡ

86 — 92. = 98 — 104.
χερόν κτύπων κατὰ στέγας
η γόνων ὡς πεπραγμένων;
οὐ μᾶν οὖδὲ τις ἀμφιπόλων
στατιζεται ἀμφὶ πύλας.
eἰ γὰρ μεταχύμιος ἂτας,
ὦ Παιὰν, φανεῖς.

HMIXOPION.
οὐ τὴν φθιμένας γ’ ἐσιώπων.
HMIXOPION.
οὐ γὰρ δὴ φροῦδός γ’ ἔξοικων.
HMIXOPION.
pόθεν; οὖκ αὐχώ. τί σε θαρσύνει;
HMIXOPION.
pῶς ἃν ἐφημον τάφον ὁ Ἀδμητος
κεδνῆς ἃν ἐπραξε γυναικός;
HMIXOPION.
pυλῶν πάροιδε δ’ οὐχ ὅρῳ
πηγαίον ὡς νομιζεται
χέρνηθ’ ἐπὶ φθιτῶν πύλαις,
χαίτα τ’ οὔτε ἐπὶ προθύροις
tομαῖος, ἃ δὴ νεκύων
πένθει πιτνεί, οὐδὲ νεολαίᾳ
dουπεὶ χεὶρ γυναικῶν.
HMIXOPION.
καὶ μὴν τόδε κύριον ἡμαρ—
HMIXOPION.
tί τόδ’ αὐθάς;
HMIXOPION.
ὡ χρὴν σφε μολείν κατὰ γαίας.
HMIXOPION.
ἔθιγες ψυχᾶς, ἔθιγες δὲ φρενῶν.
ΗΜΙΧΟΡΙΟΝ.

χρη τῶν ἀγαθῶν διακαταιομένων
πενθεῖν ὅστις 110
χρηστὸς ἀπ’ ἀρχής νενόμισται.

ΧΟΡΟΣ.

 ἀλλ’ οὐδὲ ναυκληρίαν
 ἔσθ’ ὅποι τις αἰας
 στείλας ἡ Λυχίας 115
 εἴτ’ ἐπὶ τὰς ἀνύδρους
 Ἀμμανίδας ὑδρας
 δυστάνου παραλύσαι
 ψυχάν· μόρος γὰρ ἀπότομος
 πλάθει· θεῶν δ’ ἐπ’ ἐσχάραις
 ὦν ἔχω ἐπὶ τίνα 120
 μηλοθυτῶν πορευθῶ.
 μόνος δ’ ἄν, εἰ φῶς τόδ’ ἦν
 ὃμμασιν δεδορκός
 Φοίβου παις, προλιποῦσ’
 ἡλθεν ὑδρας σκοτίους
 "Αἰδα τε πυλῶνας·
 διαθέντας γὰρ ἀνίστη,
 πρὶν αὐτὸν εἰλε διόβολον
 πλακτρον πυρὸς κεραυνίων.
 νῦν δὲ τίν’ ἐτι βίον 125
 ἐλπίδα προσδέχομαι;
 πάντα γὰρ ἡδη τετέλεσται
 βασιλεῦσις,
 πάντων δὲ θεῶν ἐπὶ βαμβοῖς
 αἱμόρραντοι θυσίαι πλήρεις,
 οὖδ’ ἔστι κακῶν ἄκος οὐδέν.

112—121. = 122—131.
ἄλλ' ἦδ' ὁπαδῶν ἐκ ὄμων τις ἔφεται
dαχτυρύφοουσά· τίνα τύχην ἀκούσομαι;
πενθείν μὲν, εἰ τὶ δεσπόταισι τυγχάνει,
συγγνώστον· εἰ δ' ἐτ' ἐστιν ἐμψυχος γυνή
eἰτ' οὖν ὅλωλεν εἰδέναι βουλοίμεθ' οὖν.

ΘΕΡΑΠΑΙΝΑ.
καὶ ζῶσαν εἶπείν καὶ θανοῦσαν ἔστι σοι.
ΧΟΡΟΣ.
καὶ πῶς ἄν αὐτὸς κατθάνοι τε καὶ βλέποι;

ΘΕΡΑΠΑΙΝΑ.

ἡδ' προνώπισ' ἔστι καὶ ψυχοφραγεῖ.
ΧΟΡΟΣ.

ὦ τλῆμον, οἷς οἶος ἄν ἡμιφτάνεις.
ΘΕΡΑΠΑΙΝΑ.

οὕψω τόδ' οἴδε δεσπότης, πρὶν ἄν πάθη.
ΧΟΡΟΣ.

ἐλπὶς μὲν οὐκέτ' ἔστι σῶσσασθαι βίον;
ΘΕΡΑΠΑΙΝΑ.

πεπρομένη γὰρ ἠμέρα βιάζεται.
ΧΟΡΟΣ.

οὐχοῦν ἐπ' αὐτῇ πράσασεται τὰ πρόσφορα;
ΘΕΡΑΠΑΙΝΑ.

κόσμος γ' ἔτοιμος, ὡς σφε συνθάμει πόσις.
ΧΟΡΟΣ.

ἴστω νῦν εὐκλείης γε κατθανοῦμενη
gυνῆ τ' ἀφίστη τῶν υφ' ἥλιος μαχρᾷ.
ΘΕΡΑΠΑΙΝΑ.

πῶς δ' οὐχ ἀφίστη; τίς δ' ἐναντιῶσεται;
tὶ χρῆ γενέσθαι τὴν ὑπερθεβεβλημένην
gυναῖκα; πῶς δ' ἄν μᾶλλον ἐνθείζαιτο τις
πόσιν προτιμῶσ' ἢ Θέλουσ' ὑπερθανεῖν;
καὶ ταυτα μὲν δὴ πάσ' ἐπίσταται πόλις.
ΕΥΡΙΠΙΔΟΥ

ἄ δ᾽ ἐν δόμοις ἐδράσε Θαυμάσει, κλύων.
ἐπεὶ γὰρ ἤσθεθ ἠμέραν τὴν κυρίαν
ἡκουσαν, ὑδαίν ποταμίος λευκὸν χρόα
ἐλούσατ', ἔκ δ᾽ ἔλούσα κεδρίνων δόμων
ἐσθήτα κόσμον τ᾽ εὐπρεπῶς ἑσκήσατο,
καὶ στάσα πρὸςθεν ἔστις κατηύξατο.

Δέσποιν', ἐγὼ γὰρ ἔρχομαι κατὰ χθονὸς,-
πανύστατόν σε προσπιτνοῦσ' αἰτήσομαι,
τέκν' ὀρφανεύσας τάμα, καὶ τῷ μὲν φίλῃν
σύζευξον ἄλοχον, τῇ δὲ γενναίον πόσιν.
μὴδ' ὀσπερ αὐτῶν ἢ τεκύος' ἀπόλλυμαι
Θανεῖν ἀφροὺς παῖδας, ἀλλ᾽ εὐδαίμονας
ἐν γῇ πατρῴᾳ τέρπνον ἑκπλήσσαι βίον.-

πάντας δὲ βωμοὺς οὗ κατ᾽ Ἀδμήτου δόμους
προσήλθε καξέστεψη καὶ προσηύξατο,
πτόρθων ὀποσχίζουσα μυσθίνης φόβην,
ἀκλάυστος, ἀστένωκτος, οὐδὲ τούπιον
κακὸν μεθίστῃ χροτὸς εὐειδῆ φύσιν.

κάπετα Θάλαμον ἐσπεσοῦσα καὶ λέχος,
ἐνταῦθα δὴ 'δάχρυσαι καὶ λέγει τάδε,
'Ω λέκτρον, ἐνθά παρθένει ἐλυο' ἐγὼ
κορεύματ', ἐκ τοῦδʻ ἀνδρός, οὗ Θυήσκῳ πέρι,
χαῖρ' οὐ γὰρ ἔχθαίρω σ'. ἀπάλεσάς δὲ με
μόνῃ προδοῦναι γὰρ σ' ὀκνοῦσα καὶ πόσιν

Θυήσκῳ. σὲ δ΄ ἀλλή τις γυνὴ κεκτήσεται,
σώφρων μὲν οὐκ ἄν μᾶλλον, εὔτυχῆς δ᾽ ἔσως.-
κυνεὶ δὲ προσπιτνοῦσα, πᾶν δὲ δέμνων
ὁφθαλμοτέγκτω δεύτερον πλημμύριδι.
ἐπεὶ δὲ πολλῶν δαχρῶν εἰχεν κόρον,

στείχει προνοπῆς ἐκπεσοῦσα δεμνίων,
καὶ πολλὰ Θάλαμον ἐξιούσ' ἐπεστράφη, κἀφήμεν αὐτὴν αὕθις ἐς κοίτην πάλιν. παῖδες δὲ πέπλων μητρὸς ἐξηρτημένοι ἐκλαίον. ἡ δὲ λαμβάνουσ' ἐν ἄρχαλαις ἔσπαζετ' ἄλλοτ' ἄλλον, ὡς Θανομένη. πάντες δ' ἐκλαίον οίκεται κατὰ στέγας δέσποιναν οἰκτείροντες. ἡ δὲ δεξίαν προσέαν ἐκάστῳ, κοιτίς ἦν οὐτω κακὸς ὅν οὐ προσεῖπε καὶ προσεξιβήθη πάλιν. τοιαύτ' ἐν οἴκοις ἔστιν ὁ Ἀδμήτου κακά. καὶ καθανόν τ' ἂν ὀλετ', ἔσχυσαν δ' ἔχει τοσούτον ἄλγος, οὐ ποτ' οὐ λελήσεται.

ΧΩΡΟΣ.
ἡ ποὺ στενάζει τοιοῦτ' ὁ Ἀδμήτου κακοῖς, ἐσθλής γυναικὸς εἰ στερηθηναι σφε χρῆ.

ΘΕΡΑΠΑΙΝΑ.
κλαίει γ', ἀκοιτιν ἐν χεροῖν φίλην ἐχὼν, καὶ μὴ προδούναι λίσσεται, ταμίχανα ἵπτὼν' φθίνει γὰρ καὶ μαραίνεται νόσῳ παρεμένῃ δὴ, χειρὸς ἅθλιον βάρος.

ὁμώς δὲ καῖπερ σιμχὸν ἐμπνεόουτ' ἔτι βλέψαι πρὸς αὐγάς βούλεται τὰς ἥλιου. [ὡς οὐποτ' αὕθις, ἀλλὰ νῦν πανύστατον ἀκτίνα κύκλον ὁ ἥλιον προσώμεται.] ἀλλ' εἶμι καὶ σὴν ἀγγέλῳ παροῦναν· οὐ γὰρ τι πάντες εὖ φρονοῦσι κοιράνοισι, ὡς τ' ἐν κακοῖσιν εὐμενεῖς παρέσταναι. οὐ δ' εἰ παλαιὸς δεσπόταις ἐμοῖς φίλος.

ΗΜΙΧΟΡΙΟΝ.
ἰὼ Ζεῦ, τίς ἂν πᾶ πόρος κακῶν γένοιτο καὶ λύσις τύχας ἡ πάρεστι κοιράνοις;

213 — 225. = 226 — 237.
HMIXOPION.

ξεισί τις; ἥ τέμω τρίχα,
kai μέλανα στολμιών πέπλων ἀμφιθαλώμεθ' ἡδη;
HMIXOPION.
dῆλα μὲν, φίλοι, δῆλα γ', ἀλλ' ὤμως
θεοῖσιν εὐχόμεσθα· θεῶν δύναμις μεγίστα.
HMIXOPION.

δῦναξ Παῖαν,
ξενοφρε μηχανάν τιν' Ἀδρήτῳ κακῶν,
pόριζε δὴ πόριζε· καὶ πάρος γάρ
τῶδ' ἐφεύρεσ, καὶ νῦν
λυτήριος ἐκ θανάτου γενοῦ,
φόνιον τ' ἀπόπανσον "Αἰδαν.
HMIXOPION.
pαπαί, φεῦ, παπαί, φεῦ. ἵδι ἵδι.
ὁ παῖ Φέρητος, οἱ ἕπραξας δάμαρτος σάς στερείς.
HMIXOPION.
ἀρ' ἀξία καὶ σφαγᾶς τάδε,
καὶ πλέον ἡ βρόχω δέρην οὐρανίῳ πελάσσαι;
HMIXOPION.
tὸν γάρ οὐ φίλαν, ἀλλὰ φιλτάταν
γυναῖκα καθανοῦσαν ἐν ἦματι τῶδ' ἐπόθει.
HMIXOPION.

ἴδοι ῥαβ.,
ἡδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.
βόασον ὡ, στέναξον ὡ Φεραία
χθών, τὰν ἄρισταν
γυναῖκα μαραίνομέναν νόσῳ
κατὰ γᾶς, χθόνιον παρ' "Αἰδαν.
ΧΟΡΟΣ.
οὔποτε φήσω γάμων εὐφραίνειν
πλέον ἴ νυπεῖν, τοῖς τε πάροιθεν.
τεκμαίρόμενος καὶ τάσδε τύχας
λεύσσων βασιλέως, ὡστὶς ἁρίστης
ἀπλαχῶν ἀλόχου τῆςδ’ ἁβίστον
τὸν ἐπείτα χρόνον βιοτεύσει.

ἈΛΚΗΣΤΙΣ.

"Ἀλιε καὶ φάος ἀμέρας,
οὐφανιαὶ τε δῖναι νεφέλας δρομαίον,—

ἈΔΜΗΤΟΣ.

ὁρὶ δὲ καὶ τῷ καὶ δῶ δικαστής πεπραγότας,
οὔδεν θεοὺς δράσαντας ἀνθ’ ὑπὸν θανεῖ.

ἈΛΚΗΣΤΙΣ.

γαία τε καὶ μελάδρον στέγαι
νυμφίδιοί τε κοίται πατρίφας Ἰολχοῦ.

ἈΔΜΗΤΟΣ.

ἐπαιρε διαστήματος, ὃ τάλαινα, μὴ προδότης·
λίσσου δὲ τοὺς χρονούντας οἰκτεῖται θεοὺς.

ἈΛΚΗΣΤΙΣ.

ὅρῳ δίκαιων ὡρῷ σκάπος, νεκών δὲ ποθμενός
ἐχὼν γέρον εἰπὶ κοντῷ Χάρων μ’ ἀδὴν καλεῖ· Ὁι
μέλλεις; ἢν ἦν ὑπὸν τινὲς
ἐπείγου· σὺ κατείχης τάδε—τοῖα σπερχόμενος
ταχύνει.

ἈΔΜΗΤΟΣ.

οἷμοι: πιστών γε τήνδε μοι ναυκληρίαν
ἐλέγατος. ὁ δύσδαιμον, οἰα πάσχομεν.

ἈΛΚΗΣΤΙΣ.

ἀγεί μ’ ἄγει μέ τις,—οὐχ ὥρ>';—νεκών ἐς αὐλᾶν
ὑπ’ ὅφροις κυναναγέσαι βλέπων πτερωτὸς Ἀιδας.
τὶ δέξεις; ἄφες. οἷαν ὅδόν ἃ δειλαιοτάτα προβαίνω.

ἈΔΜΗΤΟΣ.

οἰκτρῶν φίλοισιν, ἐκ δὲ τῶν μάλιστ’ ἐμοὶ
καὶ παισίν, οἰς δὴ πένθος ἐν κοινῷ τόδε.

ἈΛΚΗΣΤΙΣ.

μέθετέ με μέθετέ μ’ ἡδη.
κλίνατ’, οὐ σθένω ποσίν
πλησίον "Αἴδας •
σκοτία δ’ ἐπ’ ὁσοισὶ νῦς ἔφερπει.
tέκνα τέκν’, οὐκέτι
οὐκέτι δὴ μάτηρ σφῶν ἔστιν.
χαίροντες, ὁ τέκνα, τόδε φάος ὅφλον.

οὖν τὸν ἐπος λυπρὸν ἀχοῦν
καὶ παντὸς ἐμοὶ Θανάτον μεῖζον.
μὴ πρὸς σε θεῶν τῆς με προδούναι,
μὴ πρὸς παίδων, οὐς ὄφρανεῖς,
ἀλλ’ ἀνα τόλμα.

σοῦ γὰρ φθιμένης οὐκέτ’ ἀν εἶχν.
ἐν σοί δ’ ἔσμεν καὶ ζῆν καὶ μὴ
σήν γὰρ φιλίαν σεβόμεσθα.

ἈΛΚΗΣΤΙΣ.

"Ἀδημήθ", — ὅρας γὰρ τῶν πράγμαθ’ ὡς ἔχει, —
λέξιν Θέλω σοι πρῖν Θανείν ἔβολομαι.
ἐγὼ σε προσθεύουσα κάντι τῆς ἔμης
ψυχῆς καταστήσασα φῶς τόδ’ εἰσοράν,
Θυνίκο, παρόν μοι μὴ Θανεῖν ὑπὲρ σέθεν,
ἀλλ’ ἀνδρα τε σχεῖν Θεσσαλῶν ὄν ἥθελον,
καὶ δῶμα ναεῖν ὁλίθιον τυφαννίδι,
ούχ ἡθέλησα ζῆν ἀποσπασθεῖσα σου
ζῶν παισίν ὄφρανοισιν. οὐδ’ ἐφεισάμην,
ἁθῆς ἔχουσα δῶρ’, ἐν οἷς ἔτερπόμην.
καίτοι σ’ ὁ φύσας χῆ τεχνοῦσα προῳδοσαν,
καλὸς μὲν αὐτοῖς καταναείν ἥχον βίου,
καλὸς δὲ σῶσαι παῖδα κεύκλεος θανεῖν.  
μόνος γὰρ αὐτοῖς ἦσθα, κούτις ἐλπιᾶς ἦν 
σοῦ καθανόντος ἄλα φιτύσειν τέκνα.  
κἀγὼ τ' ἄν ἔξην καὶ σὺ τὸν λοιπὸν χρόνον, 
κοῦχ ἂν μονοθεῖς σῆς δάμαρτος ἔστενες, 
καὶ παῖδας ωφράνενες. ἀλλὰ ταῦτα μὲν 
Θεῶν τις ἄξεσφαξεν ὡσθ' οὕτως ἔχειν. 
εἰ δὲ σὺ νῦν μοι τόνδ' ἀπόμνησαι χάριν: 
αἰτήσομαι γὰρ σ' ἄξιαν μὲν οὕτοτε,—  
ψυχῆς γὰρ οὔδὲν ἔστι τιμιότερον— 
δίκαια δ', ὡς φήσεις σὺ· τούσδε γὰρ φιλεῖς 
οὐχ ἢσσον ἡ γ' παῖδας, εἴπερ εὖ φρονεῖς· 
τούτους ἀνάσχον δεσπότας ἐμῖον δόμων, 
καὶ μὴ πιγημῆς τούσδε μητροῶν τέκνως, 
裛ς κακίων σοδ' ἐμοὶ γυνὴ φθόνῳ 
τοὺς σοῦσι κάμοις παῖσι χείρα προσβάλει. 
μὴ δὴτα δράσης ταύτα γ', αἰτοῦμαι σ' ἔγο. 
ἐχθρὰ γὰρ ἡ πιοῦσα μητροὶ τέκνως 
τοῖς πρόσθ', ἔχιδνης οὔδὲν ἔπιστέρα.  
καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πῦργον μέγαν, 
[ὅν καὶ προσέπει καὶ προσεξῆθη πάλιν.] 
οὐ δ' ὡ τέκνων μοι πῶς κορευθήσει καλῶς; 
ποῖας τυχοῦσα συζύγου τῷ σῷ πατρί; 
μὴ σοὶ τιν' αἰσχρῶν προσβαλοῦσα κληδόνα 
ἥθης ἐν ἁμην σοὺς διαφθείρῃ γάμους. 
οὐ γὰρ σε μῆτηρ οὔτε νυμφεύσει ποτὲ 
οὔτ' ἐν τόχοισι σοισι Θαρσονεῖ, τέκνων, 
παροῦσ', ἦν οὔδὲν μητρὸς εὐμενέστερον. 
δεὶ γὰρ θανεῖν με· καὶ τόδ' οὖχ ἐς αὐριον 
οὖδ' ἐς τρίτην μοι μηνὸς ἔρχεσαι κακόν, 
ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὖσι λέξομαι.
χαίροντες εὐφραίνοισθε. καὶ σοὶ μὲν, πόσι, γυναῖξι ὁρίστην ἔστι κομπάσαι λαβεῖν, ὑμῖν δὲ, παῖδες, μητρὸς ἐκπεφυκέναι.

ΧΟΡΟΣ. Θάρσει, πρὸ τοῦτον γὰρ λέγειν ὑμῖν ἄξομαι. ὁράσει τάδ', ἥνπερ μὴ φρενῶν ἀμαρτάνῃ.

ΛΑΜΠΤΟΣ. ἔσται τάδ', ἔσται, μὴ τρέσῃ. ἐπεὶ δὲ ἐγὼ καὶ ξόσαν εἶχον καὶ ἥγαν τὸ ἐμὴ γυνὴ μόνη κεκλήσει, κούτις ἀντὶ σοὺ ποτὲ τόνδ' ἀνδρὰ νῦμφη Θεεσαλις προσφέρεξεται. οὖν ἔστιν οὐτως οὕτε πατρὸς εὐγενοὺς οὔτε εἶδος ἄλλως ἐκπρεπεστάτη γυνῆ. ἀλλὰ δὲ παῖδων τῶν όνησιν εὐχομαι Θεοῖς γενέσθαι: σοῦ γὰρ οὐκ ὄνημεθα. οἴσω δὲ πένθος οὐκ ἐτῆσιον τὸ σὸν, ἀλλ' ἐστὶ δ' ἄν αἰῶν οὐμὸς ἀντέχῃ, γὺναι, στυγνὰν μὲν ἦν ὥς ἐτικτεν, ἐχθαίρων δ' ἐμὸν πατέρα. λόγῳ γὰρ ἤσαν οὐκ ἔργα φῦλοι. οὐ δ' ἀντιδοῦσα τῆς ἔμης τὰ φίλτατα πυγχὴς ἐσσοπας. ἄρα μοι στένειν πάρα τοιαῦτα ἀμαρτάνοντι συζύγου σέθειν; παῦσω δὲ κόμους ξυμποτῶν θ' ὁμιλίασ στεφάνους τε μοῦσαν θ', ἀν κατεξ' ἐμοὺς δόμους. οὐ γὰρ ποτ' οὔτ' ἀν βαρβίτου θύγομι 'ἔτι οὔτ' ἄν φρέν' ἐξαίρομαι πρὸς Λίθβων λαχεῖν αὐλόν. οὐ γὰρ μοι τέρψιν ἐξείλου βίου. σοφὴ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν εἰκασθὲν ἐν λέγεροιν ἐκταθήσεται, ὁ προσπεσοῦμαι καὶ περιπτύσσων χέρας
"ΑΑΚΗΣΤΙΣ.

όνομα καλῶν σῶν τὴν φίλην ἐν ἀγκάλαις
dόξο γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
ψυχρὰν μὲν, οἴμαι, τέρψιν, ἀλλ' οἴμοι βάρος
ψυχῆς ἀπαντλοῦν ἂν· ἐν δ' ὀνείρασι
φοιτῶσα μ' εὐφραίνοις ἂν. ἦδυ γὰρ φίλος
κἀν νυκτὶ λεύσειν, ὄντιν ἂν παρῇ χρόνον.

ei δ' Ὁρφέως μοι γλάσσα καὶ μέλος παρῆν,
ὡς ἡ κόρην Δήμωτρος ἡ κείνης πόσιν
ὑμνοις κηλήσαντα ὡς ἑξ' Ἀιδον λαβεῖν,
κατῆλθον ἂν, καὶ μ' οὔθ' ὁ Πλοῦτωνος κύων
οὔθ' οὐπὶ κἄτη πυγμὸντος ἂν Χάρων
ἔχον, πρὸν ἦς φῶς σῶν καταστῆσαι βίον.
ἀλλ' οὖν ἐκείσε προσδόκα μ', οταν θάνω,
καὶ δῶμ' ἑτοίμας', ὡς συνοικήσουσά μοι.
ἐν ταῖς αὐταῖς γὰρ μ' ἐπισκήνω κέδροις

σοὶ τούσδε θείναι πλευρά τ' ἐκτείναι πέλας
πλευροῦσι τοῖς σοῖς· μηδὲ γὰρ Θανὸν ποτὲ

σοῦ χωρίς εἶνη τῆς μόνης πιστῆς ἐμοὶ

ΧΟΡΟΣ.

καὶ μὴν ἔγα σοι πένθος ὡς φίλος φίλω

λυπρὸν συνοίσω τῆς· καὶ γὰρ ἄξια.

ΑΑΚΗΣΤΙΣ.

ὁ παιδὺς, αὐτοὶ δ' ἡ τάδ' εἰσηκούσατε

πατρὸς λέγοντος μὴ γαμεῖν ἅλλην ποτὲ

γυναῖκ' ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.

ΑΔΜΗΣΤΙΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΑΚΗΣΤΙΣ.

ἐπὶ τούσδε παιδας χειρὸς ἐξ ἐμῆς δέχου.

ΑΔΜΗΣΤΙΟΣ.

δέχομαι, φίλον γε δώρον ἐκ φίλης χερὸς.

Ω*
ΑΑΚΗΣΤΙΣ.
σὺ νῦν γενοῦ τοῖοδ' ἀντε ἐμοῦ μὴν τέκνοις.
ΑΔΜΗΤΟΣ.
πολλὴ γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.
ΑΑΚΗΣΤΙΣ.
ὁ τέκν', ὦτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.
ΑΔΜΗΤΟΣ.
oυμιο, τί δράσω δῆτα σοῦ μονούμενος;
ΑΑΚΗΣΤΙΣ.
χρόνος μαλάξει σ'. οὐδέν ἔσθ' ὁ καθανάν.
ΑΔΜΗΤΟΣ.
ἄγου με σὺν σοι πρὸς θεῶν ἄγου κάτω.
ΑΑΚΗΣΤΙΣ.
ἀρχοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθευν.
ΑΔΜΗΤΟΣ.
ὁ δαίμον, οἷς συζύγου μ' ἀποστερεῖτι.
ΑΑΚΗΣΤΙΣ.
kαὶ μὴν σκοτεινὸν ὦμμα μου βαρύνεται.
ΑΔΜΗΤΟΣ.
ἀπωλόμην ἀφ', εἴ με δὴ λείψεις, γῦναι.
ΑΑΚΗΣΤΙΣ.
ὦς οὐκέτ' οὐσαν οὐδέν ὁν λέγοις ἐμέ.
ΑΔΜΗΤΟΣ.
ὀρθοῦν πρόσωπον, μὴ λίπης παιδας σέθεν.
ΑΑΚΗΣΤΙΣ.
οὐ δὴθ' ἐκοῦσά γ', ἀλλά χαίρετ', ὦ τέκνα.
ΑΔΜΗΤΟΣ.
βλέψον πρὸς αὐτοῦς βλέψον.
ΑΑΚΗΣΤΙΣ.
oυδέν εἰμ' ἔτι.
ΑΔΜΗΤΟΣ.
tί δρασ; προλείπεις;
ΑΑΚΗΣΤΙΣ.
χαίρ'.
ΑΔΚΗΣΤΙΣ.

ΑΔΜΗΤΟΣ. ἀπωλόμην τάλας.

ΧΟΡΟΣ.
βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.

ΕΤΜΠΑΟΣ.

ιν' καὶ τέλης. μαία δὴ καίω βέβακεν, οὐκέτ' ἔστιν, ὁ πάτερ, ὑφ' ἀλὸς.

προλυποῦσα δ' ἁμῶν βιόν ὁφάνισεν τιάμων.

ἐφ' ἑλεφραν, καὶ παρατόνους χέρας,

ὑπάκοιον, ἀκοούσον, ὁ μᾶτερ, ἀντιάξω σ'.

ἐγώ σ' ἐγώ, μᾶτερ,

* * καλούμαι δ'

σὸς ποτὶ σοισι πιτνῶν στόμασιν νεόσσος.

ΑΔΜΗΤΟΣ.

τὴν γ' οὐ κλύονσαν οὐδ' ὀφόσαν. ὡστ' ἐγώ καὶ σφῶ βαρεία συμφορὰ πεπλήγμεθα.

ΕΤΜΠΑΟΣ.

νέος ἐγώ, πάτερ, λείπομαι φίλας
μονόστολος τε ματρός. ὁ σχέτικα δὴ παθὼν
ἐγώ ἐφα * σὺ τε,

σύγκασι μοι κοῦρα,

** συνέτλας.

** ὁ πάτερ,

ἀνόνατ τ' ἀνόνατ ἐνύμφεύσας, οὐδὲ γῆρως ἔβας τέλος σὺν τάδ'.

ἐφθιτο γάρ πάρος,

393—403. = 406—414.
οἰχομένας δὲ σοῦ, μάτερ, ὠλὼν εἷκος.

ΧΟΡΟΣ.

"Αδήντ', ἀνάγκη τάσδε συμφοράς φέρειν.  
οὖ γὰρ τι πρῶτος σουδὲ λοίσθιος βροτῶν  
γυναικὸς ἐσθλῆς ἡμπλακες. γύγνωσκε δὲ  
ὡς πάσιν ἴμιν καθανεῖν ὅρειλεται.

ΑΔΜΗΤΟΣ.

ἐπίσταμαι τε κευκ ἀρνῶ κακὸν τόδε  
προσέπταν· εἰδὼς δ' αὐτ' ἐτειρнием πάλαι.  
ἀλλ', — ἐκφορὰν γὰρ τούδε θήσομαι νεκροῦ, —  
pάρεστε καὶ μένοντες ἀντηχήσατε  
παῖνα τῷ κάτωθεν ἀσπόνδῳ θεόι.  
πάσιν δὲ Θεσαλοίσιν ὃν ἐγὼ κρατῶ  
pένθος γυναικὸς τῇ δει κοινοῦσθαι λέγω  
κουφὰ ἤντοςκε καὶ μελαμπτέπλοι στολῆ.  
tέθριππὰ θ' οὐ ξεύγνυσθε καὶ μονάμπυνας  
pάλους, σιδήρῳ τέμνετ' αὐχένων φόβην.  
αὐλῶν δὲ μὴ κατ' ἁστυ, μὴ λύφας κτύπος  
ἐστω σελήνας δώδεκ' ἐκπλημνιένας  
οὐ γὰρ τιν' ἀλλον φίλτερον θάρσῳ νεκρὸν  
tοῦδ' οὐδ' ἁμείνον εἰς ἐμ'· ἀξία δὲ μοι  
tιμάν, ἐπεὶ τέθηκεν ἀντ' ἐμοῦ μονὴ.

ΧΟΡΟΣ.

ὁ Πελίου θύρατερ,  
χαίρονσά μοι εἰν' Αίδα δόμοισιν  
tὸν ἀνάλιον οἰκὸν οἰκεύουσις.  
ἵστω δ' 'Αίδας ὁ μελαγχαίταις θεός, ὅς τ' ἐπὶ  
κόπω

πηδαλίῳ τε γέρον  
nεκροπομπῶς ἦς εἰ,

435 — 444. = 445 — 454.
πολύ δή πολύ δή γυναῖξ' ἀφίσταιν
λίμναν Ἀχεροντίαν πορεύσας ἔλαῖα δικάπω.
πολλά σε μουσοπόλοι
μέλημοι καθ' ἐπτάτονόν τ' ὁρείαν
χέλυν ἐν τ' ὀλύφοις κλέοντες ὑμνοῖς,
Σπάρτα κύκλος ἀνίκα Καρνεῖον περινύσσεται ὄρα
μηνὸς ἀειρομένας
παννύχων σελάνας,
λυπαραίσι τ' ἐν ὀλθαίας Ἀθάνασιν.
τοίαν ἐλιπτες θανοῦσα μολπάν μελέων ἀσιδίοις.
ἐιθ' ἐπ' ἐμοι μὲν εἶν,
δυναίμαν δέ σε πέμπαι
φάος ἐξ Ἄιδα τεράμνων
Κωκτοῦ τε δεέθρων
ποταμία νεφτέρα τε κώπα.
οὔ γὰρ, ὦ μόνα, ὦ φίλα γυναικῶν,
οὔ τὸν αὐτὰς
ἐτλας πόσιν ἀντὶ σᾶς ἀμείμαι
ψυχάς ἐξ Ἄιδα. κούφα σοι
χθαν ἐπάνωθε πέσοι, γῦναι. εἰ δέ τι
καυνόν ἐλοιτο πόσις λέχος, ἦ μάλ' ἐμοί τ' ἂν εἴη
στυγνθείς τέκνοις τε τοῖς σοῖς.

ματέρος οὔ Θελούσας
πρὸ παιδός χθονὶ κρύψαι
dέμας, οὔδε πατρὸς γεραιοῦ,
* * *

ὁν ἐτεκὼν δ', οὔκ ἐτελαν ὁὔσθαι
σχετλίω, πολιὰν ἔχοντε χαίταν.
οὔ δ' ἐν ᾨβα
νέα προθανοῦσα φωτὸς οἴχει.

455 — 465. = 466 — 475.
τοιαύτας εἶ οὐκ ἐρροι τοῦν ἐνδυνάμους συνήθεις ἀλόχου· τὸ γὰρ ἐν βιότος ὀπάνιον μέρος· ἢ γὰρ ἐμοὶ ἃ ἀλυπός δι᾽ αἰώνοις ἃν ξυνεῖ. 475

ΠΡΑΚΑΛΗΣ.

ξένου, Φεραιάς τῇ δε ὑμήται χθονὸς, Ἄδμητον ἐν δόμοισιν ἄρα κυρχάνω; ΧΟΡΟΣ.

ἐστὶ ἐν δόμοισι παῖς Φέρητος, Ἡράκλειος, ἀλλ' εἰπὲ χρεία τὸς σὲ Θεσσαλῶν χθόνα πέμπει, Φεραιῶν ἂστυ προσβῆναι τόδε. 480

ΠΡΑΚΑΛΗΣ.

Τριγυνθίω πράσσω τῷ Εὐρυσθεί πόνον. ΧΟΡΟΣ.

καὶ ποὶ πορεύει; τῷ ξυνέξευξαι πλάνῳ; ΠΡΑΚΑΛΗΣ.

Θρηκός τέτρωος ἄρμα Διομήδους μέτα. ΧΟΡΟΣ.

πῶς οὖν δυνῆσει; μὰν ἀπειρὸς ἃς ἃν ξένου; ΠΡΑΚΑΛΗΣ.

ἀπειρὸς· οὐποι Βιστόνων ἡλθον χθόνα. 485

ΧΟΡΟΣ.

οὐκ ἔστιν ὑπέρων δεσπόσια σ' ἄνευ μάχης. ΠΡΑΚΑΛΗΣ.

ἀλλ' οὐδ' ἀπειπεῖν τούς πόνους οἶον τῇ μοι. ΧΟΡΟΣ.

κτανῶν ἃς ἡξεῖς ἡ θαλῶν αὐτοῦ μενεῖς. ΠΡΑΚΑΛΗΣ.

οὐ τόνδ' ἁρῶνα πρῶτον ἂν δράμοιμεν ἢγὼ. ΧΟΡΟΣ.

τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις; 490
πάλονς ἀπάξω κοιφάνῳ Τιφυνθίῳ.

ΧΟΡΟΣ.

οὐχ εὔμαρσες χαλινὸν ἐμβαλεῖν γνάθοις.

ΠΡΑΚΑΛΗΣ.

εἶ μή γε πῦρ πενέουσι μυκτήρων ἀπὸ.

ΧΟΡΟΣ.

ἀλλʼ ἄνδρας ἀφταρμοῦσι λαψηραῖς γνάθοις.

ΠΡΑΚΑΛΗΣ.

Θηρῶν ὀφείων χόρτον, οὐχ ἱππῶν, λέγεις.

ΧΟΡΟΣ.

φάτνας ἵδοις ὡν αἶμασιν περιφυμένας.

ΠΡΑΚΑΛΗΣ.

tίνος δʼ ὁ θρέψας παῖς πατρὸς κομπάζεται;

ΧΟΡΟΣ.

"Αρεος, ξαρφύσου Θρηκίας πέλτης ἄναξ.

ΠΡΑΚΑΛΗΣ.

καὶ τόνδε τούμοι δαίμονος πόνον λέγεις,—

σκληρὸς γὰρ ἀεὶ καὶ πρὸς αὐτὸς ἔρχεται,—

εἰ χρῆ με παισίν οἷς Ἀρες ἐγείνατο

μάχην ξυνάψαι, πρῶτα μὲν Άνυάονι,

αὕθεις δὲ Κύκνῳ, τόνδε δʼ ἔρχομαι τρίτον

ἀγῶνα πάλοις δεσπότη τε συμβαλῶν.

ἀλλʼ οὕτω ἔστιν ὃς τὸν Ἄλκμήνης γόνον

τρέσαντα χιεὰ πολεμίων ποτʼ ὅμεται.

ΧΟΡΟΣ.

καὶ μὴν ὅδʼ αὐτὸς τῇσδε κοίρανος χθονὸς

"Ἄδμητος ἔξω δωμάτων πορεύεται.

ΑΔΜΗΤΟΣ.

χαῖρʼ, ὡς Δίος παῖ Περσέως ἄρφʼ αἷματος.

ΠΡΑΚΑΛΗΣ.

"Ἄδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ."
ΕΤΡΙΠΙΛΟΤ

ΔἈΜΗΤΟΣ.
θέλω 'άν· εύνουν δ' οντα σ' ἐξεπίσταμαι.

ἩΡΑΚΛΗΣ.
τί χρήμα κουφῇ τῇ δε πενθίμῳ πρέπεις;

ΔἈΜΗΤΟΣ.
θάπτειν τιν' ἐν τῇ ὶμερᾳ μέλλω νεκρόν.

ἩΡΑΚΛΗΣ.
ἀπ' οὖν τέκνων σῶν πημονήν εἰργοι θεός.

ΔἈΜΗΤΟΣ.
ζῶσιν κατ' οἴκους παιδεῖς οὖς ἐφυο' ἐγώ.

ἩΡΑΚΛΗΣ.
πατήρ γε μὴν ὅφαιος, εἴπερ οὐχεται.

ΔἈΜΗΤΟΣ.
κάκεινος ἔστι χή τεκνοῦσα μ', Ἡράκλεις.

ἩΡΑΚΛΗΣ.
οὐ μὴν γυνὴ γ' οἷολεν' Ἀλκηστίς σέθεν;

ΔἈΜΗΤΟΣ.
διπλοῦσ ἐπ' αὐτῇ μᾶθος ἔστι μοι λέγειν.

ἩΡΑΚΛΗΣ.
πότερα θανοῦσης εἶτας ἥ ζώσης ἔτι;

ΔἈΜΗΤΟΣ.
ἔστιν τε κουκέτ' ἔστιν, ἀληγόιει δέ με.

ἩΡΑΚΛΗΣ.
οὐδὲν τι μᾶλλον οἴδ'· ἀσήμα γὰρ λέγεις.

ΔἈΜΗΤΟΣ.
οὐκ οἰσθα μοῖρας ἦς τυχεῖν αὐτῇν χρεών;

ἩΡΑΚΛΗΣ.
οἶδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.

ΔἈΜΗΤΟΣ.
πῶς οὖν ἐτ' ἔστιν, εἴπερ ἤνεσεν τάδε;

ἩΡΑΚΛΗΣ.
ἄ, μή πρόκλαι' ἀκοίτιν, ἐς τόδ' ἀναβαλοῦ.


**ΔΑΚΗΣΤΙΣ.**

**ΔΑΜΗΤΟΣ.**

τέθνηχ' ὁ μέλλων, κούκετ' ἔσθ' ὁ κατθανὼν.

**ἩΡΑΚΑΗΣ.**

χωρὶς τὸ τ' εἶναι καὶ τὸ μή νομίζεται.

**ΔΑΜΗΤΟΣ.**

οὖ τῷδε κρίνεις, Ὅραξκλεις, κεῖνη δ' ἔγα.

**ἩΡΑΚΑΗΣ.**

tί δῆται κλαίεις; τίς φίλον ὁ κατθανὼν;

**ΔΑΜΗΤΟΣ.**

gυνῆ· γυναικὸς ἄρτιος μεμνήμεθα.

**ἩΡΑΚΑΗΣ.**

οθνείος, ἦ σοι συγγενῆς γεγοσά τις;

**ΔΑΜΗΤΟΣ.**

οθνείος, ἄλλως δ' ἦν ἁναγχαία δόμοις.

**ἩΡΑΚΑΗΣ.**

πῶς οὖν ἐν οἴκους σοῖσιν ὀλέσσεν βίον;

**ΔΑΜΗΤΟΣ.**

πατρὸς Θανόντος ἐνθάδ' ὁφρανεύετο.

**ἩΡΑΚΑΗΣ.**

φεῦ.

εἴδ' εὐφομέν σ', Ἐδήμητε, μη λυποῦμενον.

**ΔΑΜΗΤΟΣ.**

οὖ δὴ τί δράσον τόνδ' ὑπορθάπτεις λόγον;

**ἩΡΑΚΑΗΣ.**

ξένων πρὸς ἄλλην ἐστίαν πορεύσομαι.

**ΔΑΜΗΤΟΣ.**

οὐκ ἐστὶν, ἦναξ· μή τοσόνδ' ἔλθοι κακόν.

**ἩΡΑΚΑΗΣ.**

λυποῦμένοις όχληρος, εἰ μόλοι, ξένος.

**ΔΑΜΗΤΟΣ.**

τεθνάσων οἱ Θανόντες· ἀλλ' ἵθ' ἐσ δόμους.

**ἩΡΑΚΑΗΣ.**

αἵχρον παρὰ κλαίονσι θοινάσθημ φίλοις.
ΑΔΜΗΤΟΣ.
χωρὶς ξενῶνές εἶσον οἱ σ' ἑσάξομεν.
ΗΡΑΚΑΛΗΣ.
μέθες με, καὶ σοι μυρίαν ἔξω χάριν.
ΑΔΜΗΤΟΣ.
oὐχ ἔστιν ἄλλου σ' ἀνδρὸς ἐστίαν μολεῖν. 545
ἡγοῦ σὺ, τῶνδε δομάτων ἐξωπίους
ξενῶνας οἶξας, τοῖς τ' ἐφεστῶσιν φράσον
σῖτων παρεῖναι πλῆθος· ἐν δὲ κλῆσατε
Θύρας μεσαύλους· οὐ πρέπει θουνομένους
κλέειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους.
ΧΩΡΩΣ.
tί δρᾶς; τοσαύτης ξυμφοράς προκειμένης,
"Ἀδημητε, τολμᾶς ξενοδοχεῖν; τί μᾶρος εἶ;" 550
ΑΔΜΗΤΟΣ.
ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπῆλασα
ξένων μολόντα, μᾶλλον ἄν μ' ἐπῆνεςα; 555
οὐ δήτ', ἐπεὶ μοι ξυμφορᾶ μὲν οὐδὲν ἄν
μείων ἐγίγνετ', ἀξενώτερος δ' ἐγὼ.
καὶ πρὸς κακοίσιν ἄλλο τούτ' ἄν ἦν κακῷ,
δόμους καλεῖσθαι τοὺς ἐμοὺς ἐχθροξένους.
αὐτὸς δ' ἀρίστου τοῦδε τυγχάνω ξένου,
ἀυτοπερ Ἀργοὺς διψιάν ἐλθὼ χθόνα.
ΧΩΡΩΣ.
πῶς οὖν ἐξρυπτες τὸν παρόντα δαίμονα,
φίλου μολόντος ἀνδρὸς, ὡς αὐτὸς λέγεις; 560
ΑΔΜΗΤΟΣ.
oὐχ ἄν ποτ' ἡθέλησεν εἰσελθεῖν δόμους,
εἰ τῶν ἐμῶν τι πημάτων ἐγγύρισε.
καὶ τῷ μὲν, οἷμαι, δρῶν τῶν' οὐ φρονεῖν δοξῶ, 565
οὔτ' αἰνέσει με· τάμιὰ δ' οὐχ ἐπίσταται
μέλαθος ἀπαθεῖν υδρ᾽ ἀτιμάζειν ἕξωνος.

ΧΟΡΟΣ.

ὁ πολύζευς καὶ ἐλευθερὸς ἄνδρός ἄεί ποτ᾽ οἶκος,
σὲ τοι καὶ ὁ Πύθιος εὐλύφεις Ἀπόλλων.

ἡξίωσε ναίειν,
ἐῦλα δὲ σοῖς μηλονόμας
ἐν δόμοις γενέσθαι,
δοχμίαν διὰ κλίτων
βοσκήμασι σοῖς οὐρίζων
ποιμνῖτας ὑμεναίους.

σὺν θ ἔποιμαίνοντο χαρῇ μελέων βαλιάι τε

λύγκης,

ἐδα δὲ λιποῦσ᾽ Ὅθρυνος νάπαν λεόντων

ἄ δαφοῖνος ἤλα.

χόρευες ἃ ἀμφί σάν κιθάραν,

Φοῖβε, ποικυλόθριξ

νεβρὸς υψικόμων πέραν

βαίνονος ἐλατᾶν σφυρῷ κούφῳ,

χαίρονος ἐφφοιν μολπᾷ.

τοιγάρῳ πολυπηλόταταν

ἐστίαν οἴκει παρὰ καλλίναον

Βοιδίαν λύμαν· ἀρότοις δὲ γυνῶν

καὶ πεδίων δαπέδοις ὅρον ἀμφὶ μὲν ἀελίον κυνι-

φαίαν

ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,

πόντιον τ᾽ Ἀἰγαίον ἐπ᾽ ἀκτὰν

ἀλίμενον Πηλίου χρατύνει.

καὶ νῦν δόμον ἀμπετάσας

569 — 578. = 579 — 587.

588 — 596. = 597 — 605.
δέχεται ξείνου νοτεροί βλεφάρα, τάς φίλας κλαίων ἀλόχον νέκυν ἐν δόμασιν ἁρτιθανή, τὸ γὰρ εὐγενὲς ἐκφέρεται πρὸς αἴδω. 600
ἐν τοῖς ἀγαθοῖς δὲ πάντες ἐνεστὶν σοφίας. πρὸς δ’ ἐμαυ ψυχᾷ Θάρσου ἦσται Θεοσεβή φῶτα κεδνὰ πράξειν. 605
ΑΔΜΗΤΟΣ.
ἀνδρῶν Φεραίων εὐμενῆς παρουσία, νέκυν μὲν ἦδη πάντες ἐχοντα πρόσπολοι φέρουσιν ἁρδην ἐς τάφον τε καὶ πυράν. ὑμεῖς δὲ τὴν Ἰανοῦσαν, ὅς νομίζεται, προσεῖπατ’ ἐξιούσαι ύστατὴν ὦδὸν. 610
ΧΟΡΟΣ.
καὶ μὴν ὅρῳ σὸν πατέρα γνωριμὸ ποδὲ στείχοντ’, ὁπαδοὺς τ’ ἐν χεροῖν δόμαρτι σῇ κόσμον φέροντας, νεφτέρων ἄγαλματα.
ΦΕΡΙΣ.
ἥξω κακοίσι σοῖσι συγκάμινον, τέκνων· ἐσθλῆς γὰρ, — οὐδεὶς άντερεῖ, — καὶ σωφρονος γυναικὸς ἡμάρτηκας. ἀλλὰ ταῦτα μὲν φέρειν ἀνάγκη, καῖπερ ὅντα δύσφορα. δέχον δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς ἐτῶς τὸ ταῦτης σῶμα τιμᾶσθαι χρεών, ἤτε γε τῆς σῆς προούθανε ψυχῆς, τέκνων, καὶ μ’ οὐχ ἀπαίδ’ ἔθηκεν, οὐδ’ εἴασε σοῦ στερέντα γῆρα πενθίμῳ καταφθίνειν, πάσας δ’ ἔθηκεν εὐκλεέστατον βίον γυναιξίν, ἔργον τλάσα γενναίον τόδε. 620
ὁ τόνδε μὲν σώσας’, ἀναστήσασα δὲ


\[\text{ΑΛΚΗΣΤΙΣ}.\]

ήμασ πιτνόντας, χαίφε, καν Ἀιδοῦ δόμοις εὐ σοι γένοιτο. φημὶ τοιοῦτοις γάμους λύειν βροτοῖσιν, ἦ γαμεῖν οὐχ ἅξιον.

\[\text{ΑΔΜΗΤΟΣ.}\]

οὔτ' ἥλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεῖς τάφον οὔτ' ἐν φίλοισι σὴν παρουσίαν λέγω.

κόσμον δὲ τὸν σὸν οὐποθ' ἤδ' ἐνδύσεται· οὐ γάρ τι τῶν σῶν ἐνδέης ταφήσεται.

τὸτε ξυναλγεῖν χρῆν ο' οἱ' ἀμάντημα ἐγὼ.

οὐ δ' ἐκποιῶν στὰς καὶ παρέις ἀλλὰς θανεῖν νέον γέρων ὃν, τόνδ' ἀπομώζῃ νεκρόν;

οὐχ ἦσθ' ἄρ' ὀρθῶς τοῦδε ὑπάματος πατήρ, οὐδ' ἦ τεκεῖν φάσκουσα καὶ κεκλημένη μὴτηρ μ' ἐτικτε· δουλίον δ' ἄφ' αἵματος μαστῷ γυναικός σης ὑπεβλήθην λάθρα.

ἐδείξας εἰς ἐλεγχὸν ἔξελθον ὃς εἰ,

καὶ μ' οὐ νομίζω παίδα σὸν περικεῖαι.

ὁ τάρα πάντων διαφόρεις ἁμυχία,

ὄς τηλίκοσο'd' ὃν κατί τέρμ' ἡκὼν βίον οὐχ ἡθέλησας, οὔδ' ἐτόλμησας θανεῖν τοῦ σοῦ πρὸ παιδὸς, ἀλλὰ τῆνδ' εἰσάπτε
gυναι' ὀθνεῖαν, ἦν ἐγὼ καὶ μητέρα πατέρα τ' ἂν ἐνδίκως ἄν ἡγοίμην μόνην.

καίτοι καλόν γ' ἂν τόνδ' ἀρὼν' ἡγονίσω, τοῦ σοῦ πρὸ παιδὸς καθανών, βραχὺς δὲ σοι πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος·

καίγώ τ' ἂν ἔξην χ' ἴδε τὸν λοιπὸν χρόνον, νοῦκ ἂν μονωθεῖς ἐστεῖν κακοὶς ἐμοῖς.

καὶ μὴν ὃς' ἁνδρα χρὴ παθεῖν εὐδαίμονα πέπονθας· ἡθήσας μὲν ἐν τυμαννίδι,
παῖς δ' ἦν ἐγώ σοι τῶνδε διάδοχος δόμων, 655  
οὗτ' οὐχ ἄτεκνος καθολικῶν ἄλλοις δόμοι 
λείψειν ἐμελλες ὄρφανον διαφιάσαι. 

οὐ μὴν ἐρεῖς γε μ' ὅσ ἀπιμάζοντα σον 
γῆρας θανεῖν προούδωκας, ἄστις αἰώνωρ 
πρὸς σ' ἦν μάλιστα, καντὶ τῶνδέ μοι χάριν 
τοιάνδε καὶ σὺ χὴν τεκοῦσ' ἡλιαξάτην. 

τοιγάρ φυτεύων παῖδας οὖκέτ' ὅν φθάνοις, 
οἱ γηροδοσχῆσοναι καὶ θανώντα σε 
περιστελλόμει καὶ προθήσονται νεκρόν. 

οὐ γάρ σ' ἔγωγε τηδ' ἐμῆ θάμπω χερί. 665  
τέθνηκα γὰρ δὴ τούπτι σ'· εἰ δ' ἄλλου τυχὼν 
σωτήρος αὐγὰς εἰσορῷ, κεῖνον λέγω 
καὶ παίδα μ' εἶναι καὶ φίλον γνησιόροφον. 

μάτην ἂρ' οἱ γέροντες εὐχονται θανεῖν, 
γῆρας γέροντες καὶ μακρον χρόνον βίου. 670  
ἡν δ' ἔγγυς ἐλθη θάνατος, οὐδεὶς βουλεταί 
θυνɛσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύ. 

ΧΟΡΩΣ. 

παῦσασθ'· ἀλίς γὰρ ἡ παροῦσα συμφρα溢价 
ὁ παῖ· πατρὸς δὲ μὴ παροξύνης φρένα. 

ΦΕΡΗΣ. 

ὁ παῖ, τίν' αὐχεῖς, πότερα. Λυδῶν ἡ Φρύγα 675  
κακοῖς ἐλαιόνειν ἀγγυρόνητον σέθεν; 
οὐχ οἶσθα Θεσσαλόν με κάπο Θεσσαλοῦ 
πατρὸς γεγοῦτα, γνησίως ἐλεύθερον; 
ἀγαν υβρίζεις, καὶ νεανίας, λόγους 
ζήτων ἐς ἡμᾶς· οὐ βαλῶν οὔτως ἄπει. 680  
ἐγὼ δὲ σ' οὐκών δεσπότην ἐγεινάμην 
κάθρεψ', ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν·
οὐ γὰρ πατρὸδον τόνδ' ἐδεξάμην νόμον,
παῖδων προθυνήσαειν πατέρας, οὐδ' Ἐλληνικῶν.

σαυτῷ γὰρ, εἴτε δυστυχής εἴτε εὐτυχής,
ἐφορεῖς· ἀδ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.

πολλάν μὲν ἄρχεις, πολυπλέθροις δέ σοι γύνας
λείψω· πατρὸς γὰρ ταύτ' ἐδεξάμην πάρα.

τί δὴτά σ' ἡδίκησα; τοῦ σ' ἀποστερῶ;

μὴ Θυνήσω· ὑπὲρ τοῦδ' ἀνδρῶς, οὐδ' ἔγνω πρὸ σοῦ
χαίρεις ὅραν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;

ηὴ μὴν πολύν γε τὸν κάτω λογίζομαι
χρόνου, τὸ δὲ ξῆν σμιχρὸν, ἀλλ' ἐμίσως γλυκῦ.

σὺ γούν άναιδῶς διεμάχον τὸ μή Θανεῖν,
καὶ ξῆς παρελθῶν τὴν πεπρωμένην τύχην,

ταύτην κατακτάς· εἰτ' ἐμὴν ἄρνησαί

λέγεις, γυναικός, ἃ κάκισθ', ἡσσημένος,

ἡ τοῦ καλοῦ σοῦ προσθαναίνειν νεανίον;

σοφῶς δ' ἐφεύρεις, ὡστε μὴ Θανεῖν ποτε,

εἰ τὴν παρούσαν καθαναίνειν πείσεις ἀδεὶ

γυναῖχ', ὑπὲρ σοῦ· καὶ τ' ὀνειδίζεις φίλοις

τοῖς μὴ ξέλουσι δρᾶν τάδ', αὐτῶς ὃν κακός;

σίγα· νόμιζε δ', εἰ σύ τὴν σαυτόν φιλεῖς

ψυχὴν, φιλεῖν ἄπαντας· εἰ δ' ἡμῶς κακῶς

ἔρεις, ἀκούσει πολλὰ κοι ἑυνὴ κακά.

ΧΟΡΟΣ.

πλεῖος λέλεκται νῦν τε καὶ τὰ πρὶν κακά·

παῦσαι δὲ, πρέσβυ, παῖδα σὸν κακοφροθῶν.

ΑΔΜΗΤΟΣ.

λέγ', ὡς ἐμοὶ λέξαντος· εἰ δ' ἀλγεῖς κλῦσιν
tάληθες, οὐ χρῆν σ' εἰς ἐμ' ἐξαμαρτάνειν.

ΦΕΡΗΣ.

σοῦ δ' ἀν προθυνησάων μᾶλλον ἔξημάρτανον.


ἈΔΜΗΤΟΣ.

ταυτὸν γὰρ ἦδοντ᾽ ἀνδρὰ καὶ πρέσβυν Θανεῖν;

ΦΕΡΗΣ.

ψυχὴ μιᾷ ζήν, οὐ δυνών, ὁφείλομεν.

ἈΔΜΗΤΟΣ.

καὶ μὴν Διὸς γε μεῖζον ἄν ζῆσι χρόνον.

ΦΕΡΗΣ.

ἀρῇ γονεύσιν, οὔδὲν ἐκδίκων παθῶν;

ἈΔΜΗΤΟΣ.

μακρὸν βίου γὰρ ἴσθομην ἐφώνιά σε.

ΦΕΡΗΣ.

ἀλλ᾽ οὐ σὺ νεκρὸν ἄντι σοῦ τόνδ᾽ ἐκφέρεις;

ἈΔΜΗΤΟΣ.

σημεῖα τῆς σῆς, ὃ κάμιστ᾽, ἄνυχίας.

ΦΕΡΗΣ.

οὖτοι πρὸς ἡμῶν γ᾽ ὁλετ᾽· οὖν ἐφείος τόδε.

ἈΔΜΗΤΟΣ.

φεῦ·

ἐἴθ᾽ ἀνδρὶς ἐλθοὺς τοῦτο γ᾽ ἐσχεῖαν ποτὲ.

ΦΕΡΗΣ.

μνήστευε πολλὰς, ὡς Θάνωσι πλείονες.

ἈΔΜΗΤΟΣ.

σοὶ τούτ᾽ ὄνειδος· οὐ γὰρ Ἰθελες Θανεῖν.

ΦΕΡΗΣ.

φίλον τὸ φέγγος τούτο τοῦ θεοῦ, φίλον.

ἈΔΜΗΤΟΣ.

κακὸν τὸ λῆμα κοῦν ἐν ἀνδράσιν τὸ σῶν.

ΦΕΡΗΣ.

οὐκ ἐγγελάς γέροντα βαστάζων νεκρὸν.

ἈΔΜΗΤΟΣ.

Θανεῖ γε μέντοι δυσκλησί, ὥταν Θάνης.

ΦΕΡΗΣ.

κακὸς ἀκούειν οὐ μέλει Θανόντι μοι.
ΔΑΚΗΣΤΙΣ.

ΔΑΜΗΤΟΣ.
φεῦ φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.

ΦΕΡΗΣ.
ηδ' οὐκ ἀναιδής· τὴνδ' ἐφεύρεσ ἄφρονα.

ΔΑΜΗΤΟΣ.
ἀπελθε, καὶ με τόνδ' ἔα Θάψαι νεκρόν.

ΦΕΡΗΣ.
ἀπεμμ. Θάψαις δ' αὐτῶς ὅν αὐτής φονεύς.

δίκας δὲ δώσεις σοι θυδεσταίς ἔτι.

ἡ τάρι'' Ἀκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,

ἐι μη' σ' ἀδελφής αἶμα τιμωρήσεται.

ΔΑΜΗΤΟΣ.
ἐφόρεις νυν αὐτῶς χῆ ἔκοικήσασά σοι·

ἀπαίδε, παιδὸς ὄντος, ὅσπερ ἄξιοι,

γηράσκετ'· οὐ γὰρ τὸδε γ' ἐσ ταυτὸν στέγος

νεῖσθ'.· εἴ δ' ἀπειπεῖν χρῆν με κηρύκων ὑπὸ

τὴν σήν πατρόφαν ἐστίαν, ἀπείποι ἄν.

ἡμεῖς δὲ,—τοὺν ποσίν γὰρ οἰστέον κακὸν,—

στείχωμεν, ὡς ἄν ἐν πυρῇ Θῶμεν νεκρόν.

ΧΟΡΟΣ.

ἰω ἱώ. σχετλία τόλμης,

ὁ γενναία καὶ μεγ' ἁγίστη,

χαίρε· πρόφρων σε χθόνιος Ἐρμῆς

'Ἄιδης τε δέχοιτ'· εἴ δὲ τι κάσει

πλέουν ἔστ' ἀγαθοῖς, τούτων μετέχουσ'

'Ἄιδου νύμφη παρέδρησός.

ΘΕΡΑΠΩΝ.

πολλοὺς μὲν ἦδη κάπο παντοίας θονοῦς

ξένους μολόντας οἶδ' ἐς Ἀδημίτου δόμους,

οἶς δείπνα προὐθηκ'· ἀλλὰ τοῦτ' οὐποὶ ξένου

κακίου' ἐς τὴνδ' ἐστίαν ἐδεξάμην.
δο πρῶτα μὲν πενθοῦντα δεσπότην ὅραν ἔσθηλε κατόλομος ἀμείψαθαι πύλας.

ἀπειτὰ δ’ οὕτι σωφρόνος ἔδέκατο
tὰ προστυχόντα ἥξινα, σὺμφορὰν μαθῶν, ἀλλ’ εἰ τι μὴ φέρομεν, ὦτρυνεν φέρειν. 

ποτήρα δ’ ἐν χείρεσι κύσσινον λαβὼν πίνει μελαίνης μητρὸς εὐζωρον μέθυν, 

ἐσσε ἔθρυμν’ αὐτὸν ἀμφίβασα φλὸξ 

οὐνον· στέφει δὲ κράτα μυρσίνης κλάδοις, 

ἄμονος ὑλακτῶν, δίσσα δ’ ἢν μέλη κλύειν· 

ὁ μὲν γὰρ ἤδε, τῶν ἐν Ἀδημήτου κακῶν 

οὐδὲν προτιμῶν, οἰκέται δ’ ἐκλαίομεν 

δέσποιναν· ἦμια δ’ οὐχ ἐδείκνυμεν ἥξινα 

τέγγοντες· "Ἀδημήτος γὰρ ὥδ’ ἐφίετο. 

καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐστιῶ 

ξένον, πανούργον κλῶπα καὶ ληστὴν τινα, 

ἡ δ’ ἐξ δόµων βέβηκεν, οὐδ’ ἐφεσπόμην, 

οὐδ’ ἔξετεινα χεῖρ’, ἀπομικὼν ἐμὴν 

δέσποιναν, ἢ μοι πᾶοι τ’ οἰκέταισιν ἦν 

μῆτηρ· κακῶν γὰρ μυρίων ἔξωνέτο, 

ὁργάς μαλάσσους ἀνδρός· ἄρα τὸν ἥξινα 

στυγῶ δικαίως, ἐν κακοῖς ἀφηγίµενον;

ΠΡΑΚΛΙΩΣ.

οὐτος, τί σεµνὸν καὶ περφοντικὸς βλέπεις; 

οὐ χρὴ συνθροπὸν τοῖς ἥξινοις τὸν πρόσπολον 

εἶναι, δέχεσθαι δ’ εὐπροσηγόρῳ φρενί. 

οὐ δ’ ἀνδρ’ ἔταῖρον δεσπότου παρὸνθ’ ὄραν, 

στυγῆ προσώπῳ καὶ συνοφρυμένῳ 

δέχει, Θυραῖον πήματος σπουδὴν ἥξιν. 

δεῦρ’ ἐλθό, ὅπως ὁν καὶ σοφότερος γένη.
τὰ Ḫνητᾶ πράγματ' οἴδας ἃν ἔχει φύσιν; 780
οἴμαι μὲν ὦ· πόθεν γὰρ; ἀλλ' ἄκουε μον.
βροτοῖς ἀπασὶ καθανεῖν ὀφείλεται,
κοῦκ ἔστι Ḫνητῶν ὅστις ἐξεπίσταται
τὴν αὐριον μέλλουσαν εἶ βιῶσεται:
το τῆς τύχης γὰρ ἄφανές οἳ προβήσεται, 785
κάστ' οὐ διδακτόν, οὐδ' ἀλίσκεται τέχνη.
ταῦτ' οὖν ἄκουσας καὶ μαθὼν ἐμοὺ πάρα,
ἐὐφραίνει σαντόν, πίνε, τὸν καθ' ἢμέραν
βίων λογίζου σὸν, τὰ δ' ἀλλα τῆς τύχης.
τίμα δὲ καὶ τὴν πλείστον ἥδιστην Θεῶν 790
Κύριοιν βροτοίσιν· εὐμενῆς γὰρ ἡ Θεός.
τὰ δ' ἀλλ' ἔασον ταῦτα, καὶ πείθουν λόγοις
ἐμοίσιν, εἴπερ ὁρθά σοι δοκῶ λέγειν:
οἶμαι μὲν. οὖχον τὴν ἄγαν λύπην ἄφεὶς
πιέ μεθ' ἢμῶν τάσδ' ὑπερβαλὼν πῦλας, 795
στεφάνοις πυκασθεῖς; καὶ σάφ' οἶδ' ὀδούνεια
τοῦ νῦν σκυθρῶποι καὶ ἕννεστῶτος φρονῶν
μεθορμεῖ σε πίτυλος ἐμπεσῶν σκύρον.
ὅντας δὲ Θυητοὺς Ḫνητᾶ καὶ φρονεῖν χρεῶν,
ός τοῖς γε σεμνοῖς καὶ ξυνωφρυμένοις
ἀπασίν ἔστιν, ὁδ' ἔρωι χρῆσθαι κριτῆ,
οὐ βίος ἄληθῶς ὃ βίος, ἀλλὰ συμφορά.

ΘΕΡΑΙΩΝ.
ἐπιστάμεσθα ταῦτα· νῦν δὲ πράσσομεν
οὐχ οία κόμου καὶ γέλωτος ἀξία.

ΠΡΑΚΑΗΣ.
γυνὴ Θυραῖος ἡ Θανοῦσα· μὴ λίαν 800
πένθει· δόμοιν γὰρ ἕώς τῶνδε δεσπόται.
ΘΕΡΑΙΩΝ.
τί ἔσθιν; οὐ κάτοισθα τᾶν δόμοις κακά.
ΕΥΡΙΠΙΔΟΥ

ΠΡΑΚΑΛΗΣ.
εἰ μὴ τι σῶς με δεσπότης ἐψευθατο.
ΘΕΡΑΠΩΝ.
ἀγαν ἐκείνος ἐστὶν ἄγαν φιλόξενος.
ΠΡΑΚΑΛΗΣ.
οὐ χρῆν μὲ ὀδυνεῖον γ' οὕνεκ' εὖ πᾶσχειν νεκροῦ;
ΘΕΡΑΠΩΝ.
ἡ κάρτα μέντοι καὶ λίαν θυραῖος ἢν.
ΠΡΑΚΑΛΗΣ.
μῶν ξυμφορᾶν τιν' οὗσαν οὐκ ἐφραξέ μοι;
ΘΕΡΑΠΩΝ.
χαίρων ἢθ' ἡμῖν δεσποτῶν μέλει κακά.
ΠΡΑΚΑΛΗΣ.
ὁδ' οὐ θυραῖον πτυμάτων ἄρχει λόγος.
ΘΕΡΑΠΩΝ.
οὐ γὰρ τι κωμάζοντ' ἂν ἡχόμην σ' ὁρῶν.
ΠΡΑΚΑΛΗΣ.
ἀλλ' ἢ πέπονθα δείν' ὑπὸ ἐξενον ἐμῶν;
ΘΕΡΑΠΩΝ.
οὐκ ἠλθεῖς ἐν δέοντι δέξασθαι δόμοις·
πένθος γὰρ ἡμῖν ἐστὶ· καὶ θυραῖαν βλέπεις
μελαμπέπλους στολμοὺς τε.
ΠΡΑΚΑΛΗΣ.
τίς δ' ὁ κατθανὼν;
μῶν ἢ τέχνων τις φροῦδος ἢ πατήρ γέρων;
ΘΕΡΑΠΩΝ.
γυνὴ μὲν οὖν ὀλωλεν Ἀδριήτου, ξένε.
ΠΡΑΚΑΛΗΣ.
τί φῆς; ἔπειτα δὴτά μ' ἐξενίζετε;
ΘΕΡΑΠΩΝ.
ἡδεῖτο γὰρ σε τῶν ἄπωσασθαι δόμων.
ΠΡΑΚΑΛΗΣ.
ὡς σχέτλη', οίας ἡμπλακες ξυναόρου.
ἈΔΚΗΣΤΙΣ.

ΘΕΡΑΠΩΝ.

ἀπολόμεσθα πάντες, οὐ κείνη μόνη.

ΠΡΑΚΑΗΣ.

ἄλλ' ᾑσθόμην μὲν, ὅμι' ἰδὼν δακρυφόοουν
κουράν τε καὶ πρὸσπον. ἄλλ' ἐπειδὲ με
λέγων ὑφαίον κήδος ἐς τάφον φέρειν.
βία δὲ ὑμοῦ τάσσ' ὑπερβαλὼν πῦλας
ἐπινόν ἀνδρὸς ἐν φιλοξένου δόμοις,
πρόσοντος οὕτω. κάτα κομάξῳ κάρα
στεφάνοις πυκασθείς; ἄλλα σοῦ τὸ μὴ φράσαι,
κακοῦ τοσοῦτον δόμαιν προσκειμένου.
ποῦ καὶ σφε Θάπτει; ποῦ νῦν εὐφήσω μολὼν;

ΘΕΡΑΠΩΝ.

ὁρθὴν παρ' οἶμον, ἣ' πλ' Ἀδρισσαν φέρει,
τύμβου κατόμει ξεστὸν ἐκ προαστίου.

ΠΡΑΚΑΗΣ.

ὁ πολλὰ τλάσα καρδία ψυχή τ' ἐμῆ,
νῦν δεῖξον οἶον παιδά σ' ἡ Θυρυθία
Ἡλεκτρύνονοι ἐγείνατ' Ἀλκήνη Λι.  
δεὶ γὰρ με σῶσαι τὴν θανοῦσαν ἀρτίως
gυναῖκα κείς τόνδ' αὐθίς ἱδρύσαι δόμον
"Ἀλκηντίν, Ἀδριήτῳ ἢ' ὑπουργῆσαι χάριν.
ἔλθών δ' ἄνακτα τὸν μελάμπτευλον νεκρὸν
Θάνατον φυλαξώ, καὶ νῦν εὐφήσειν δοκῶ,
πίνοντα τύμβου πλησίον προσφαγμάτων.

χάντπερ λοχῆςας αὐτὸν ἐκ ἔδρας συνθείς
μάρφω, χύκλων δὲ περιβαλὼ χεροῦν ἐμαίν,
οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται
μοιροῦντα πλευρά, πρὸν γυναῖκ' ἐμοὶ μεθῆ.

ἐν δ' οὖν ἀμάρτῳ τῆς ἀγγας, καὶ μὴ μόλη
πρὸς αἰματηρὸν πέλανον, εἰμὶ τῶν κάτω
Κόρης ἄνακτός τ' εἰς ἄνηλίους δόμους, αὐτήσομαι τε· καὶ πέποιθ' ἄξειν ἄνω Ἀλκηνίτων, ὥστε χεράν ἐνθεύναι ξένου, ὦς μ' ἐσ δόμους ἐδέξατ' οὐδ' ἀπήλασε, καίτερ βαφεία ξυμφορά πεπληγμένος, ἐκρυπτε δ', ὥν γενναίος, αἰδεσθεὶς ἔμε. τίς τούδε μᾶλλον Θεσσαλῶν φιλόξενος; τίς Ἐλλάδ' οἰκῶν; τοιγάρ οὐκ ἐρεῖ κακόν εὐφραγετῆσαι φῶτα γενναίος γεγώς.

ΑΔΜΙΤΟΣ.

ιῶ ιῶ. στυγναὶ πρόσοδοι, στυγναὶ δ' ὠψεις χήρων μελάθρων. ιῶ μοί μοι, αἰαὶ αἰαὶ. ποὶ βῶ; παῖ στα; τί λέγω; τί δ' μή; πᾶς ἄν ὀλοίμαν.

ἡ βαφείαμονα μήτηρ μ' ἔτεκεν. ξηλῶ φθιμένους, κείνων ἡραμαι, κείν' ἐπιθυμῶ δόματα ναίειν. οὔτε γάρ αὐγᾶς καίρω προσοφῶν, οὔτ' ἐπὶ γαίας πῶδα πεζεύων· τοῖν όμηρόν μ' ἀποσυλήσας Ἁἰδη Θάνατος παρέδωκεν.

ΧΟΡΟΣ.

πρόβα πρόβα· βάθι κεῦθος οἰκῶν, ΑΔΜΙΤΟΣ.

αἰαὶ.

ΧΟΡΟΣ.

πεπονθὸς ἄξιος αἰαμάτων.

ΑΔΜΙΤΟΣ.

ζ' ζ'.
ΑΔΚΗΣΤΙΣ.

ΧΟΡΟΣ.

δι’ ὄδυνας ἔθας,
σάρ’ οἶδα.

ΑΔΜΙΤΟΣ.
φεύ φεύ.

ΧΟΡΟΣ.

τὰν νέφθε δ’ οὐδὲν ὅφελείς,

ΑΔΜΙΤΟΣ.

ιά μοί μοι.

ΧΟΡΟΣ.

τὸ μῆποτ’ εἰσίδειν·φιλίας ἀλόχου
πρόσωπον ** ἀντα [λυπρόν].

ΑΔΜΙΤΟΣ.

ἐμνησας ὅ μου φρένας ἥλκωσεν·
τί γὰρ ἄνδρὶ κακὸν μείζον ἄμαρτείν
πιστὴς ἀλόχου; μὴ ποτὲ γήμας
ἀφελον οἰκεῖν μετὰ τῆς τῆς ὁμοιός.

ζηλῶ δ’ ἀγάμους ἀτέκνους τε βροτῶν.

μία γὰρ ψυχή· τῆς ὑπεραλγείν
μέτριον ἄχθος·

παῖδων δὲ νόσους καὶ νυμφιδίους

εὐνᾶς θανάτοις κεραίζομένας

οὐ τλητὸν ὅρᾶν, ἔξον ἀτέκνους

ἀγάμους τ’ εἶναι διὰ παντός.

ΧΟΡΟΣ.

τύχα τύχα δυσπάλαιστος ἦκει.

ΑΔΜΙΤΟΣ.

αιαί.

ΧΟΡΟΣ.

πέρας δ’ οὐδὲν τίθης ἀλγέων.
ΕΥΡΙΠΙΔΟΣ

ΑΔΜΗΤΟΣ.

ε ἐ.

ΧΟΡΟΣ.

βαφέα μὲν φέρειν,
όμως δὲ

ΑΔΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

τλάθε· οὐ σὺ πρῶτος ἀλεσας

ΑΔΜΗΤΟΣ.

ιῶ μοὶ μοι.

ΧΟΡΟΣ.

γυναίκα· συμφορὰ δ' ἔτερος ἔτερα
πιέξει φανεῖσα θυατῶν.

ΑΔΜΗΤΟΣ.

ὃ μακρὰ πένθη λυπαί τε φίλων
τῶν ὑπὸ γαῖαν.

τί μ' ἐκώλυσας θῆναι τύμβου
τάφρον ἐς κοίλην, καὶ μετ' ἔκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μιᾶς Ἀιδης ψυχὰς

τὰς πιστοτάτας σὺν ἃν ἔσχεν, ὦμοῦ

χθονίαν λίμνην διαβάντε.

ΧΟΡΟΣ.

ἔμοι τις ἦν ἐν γένει, δ' ἱχόος ἠξιώθηνος

ὡχετ' ἐν θόμοις

μονόπαις· ἀλλ' ἔμπιας

ἔφερε κακὸν ἀλίς, ἀτεκνὸς ὄν,

πολιάς ἐπὶ χαῖτας

ἡδὴ προπετῆς ὄν,

βιοτὸν τε πόρσω.

903 — 910. = 926 — 934.
ἈΔΑΜΠΤΟΣ.

ὁ σχῆμα δόμων, πῶς εἰσέλθω; πῶς δ' οἰκήσω, μεταπίπτοντος
dαίμονος; οἴμοι. πολὺ γὰρ τὸ μέσον·
tότε μὲν πεύκαις σὺν Πηλιάσιν,
σὺν θ' ύμεναιοὶς ἐστειχον ἔσω,
φιλίας ἀλόχου χέρα βαστάζον.
pολυάχητος δ' εἰπετο κώμος,
tήν τε Θανοῦσαν κάμ' ὀλβίζων,
ὡς εὐπατρίδαι καὶ ἀπ' ἄμφοτέρων
ὀντες ἀριστέων σύζυγες εἶμεν,
νῦν δ' ύμεναιων γόος ἀντίπαλος,
λευκὸν τε πέπλον μέλανες στολμοὶ
pέμπνοις μ' ἔσω
λέκτρων κοίτας ἐς ἐρήμους.

ΧΟΡΟΣ.
pαρ' εὐτυχῇ σοι πότιμον ἠλθέν ἀπειροκάκῳ τόδ' ἄλγος· ἀλλ' ἔσωσάς
βίοτον καὶ ψυχάν.
ἐθανε δάμαρ, ἔλιπε φιλίαν·
tί νέον τόδε; πολλοὺς
ἡδη παρέλυεν
Θάνατος δάμαρτος.

ἈΔΑΜΠΤΟΣ.

φίλοι, γυναικὸς δαίμον' εὐτυχέστερον
tοῦμοι νομίζω, καίτερ οὐ δοκοῦνθ' ὁμως·
tῆς μὲν γὰρ οὐδὲν ἄλγος ἀμεταί ποτε,
pολλῶν δὲ μόρθων εὐχλεῖς ἐπαύσατο.
ἐγὼ δ', ὅν οὐ χρῆν ἦν, παρεῖς τὸ μόρσιμον,
λυπρὸν διάζω βίότον· ἀρτι μανθάνω.

Δ*
πῶς γὰρ δόμων τῶν 'εισόδους ανέξομαι; τίν' ἂν προσειπῶν, τοῦ δὲ προσφηθεὶς ὑπὸ, τετρυπῆς τῷ χοιμῷ ἂν εἰσόδου; ποι τρέψομαι; ἢ μὲν γὰρ ἐνδον ἐξελῇ μ’ ἐρμία, γυναικὸς εὖν ἦν ἢ τὸν εἰσίδο χενᾶς.

Θρόνους τ’ ἐν οἶδεν ἵνα, καὶ κατὰ στέρας αὐχμηρῶν οἴδας, τέκνα δ’ ἀμφὶ γούνας πίπτοντα κλαίῃ μητέρ’, οἴ δὲ δεσπότων στένασιν οἶαν ἐκ δόμων ἀπάλεσαν. τὰ μὲν κατ’ οἴκους τοιάδ’· ἔξοθεν δὲ με γάμοι τ’ ἐλοῦσι Θεσσαλῶν καὶ ξύλλογοι γυναικοπλήθεις· οὐ γὰρ ἔξανέξομαι λεύσσων δάμαρτος τῆς ἐμῆς ὅμηλικας.

ἔρει δὲ μ’ ὅστις ἔχθρος ὁν κυρεῖ τάδε· Ἰδοὺ τὸν αἰσχρὸς ἤονθ’, ὃς οὐκ ἐτλη Θανεῖν, ἀλλ’ ἣν ἐγημένι ἀντιδοὺς ἀμυχία πέφευγεν ὁ Διδην· κατ’ ἀνὴρ εἶναι δοκεῖ; στυρεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ Θέλων Θανεῖν.—τοιάνδε πρὸς κακοίς κληδόνα ἔξω. τί μοι ἢν δῆτα κύδιον, φίλοι, κακῶς κλύνοντι καὶ κακῶς πεπραγότι; X O P O Σ.

ἔγὼ καὶ διὰ μοῦσας καὶ μετάφροις ἤξα, καὶ πλείστων ἄγριμενος λόγων κρείσσον οὐδὲν ἀνάγκας εὐροῦν, οὐδὲ τι φάρμακον Ὑσῆσας ἐν σανίσον, τὸς Ὀρφεία κατέγραψεν

962 — 972. = 973 — 983.
γῆρος, οὐδ' ὅσα Φώτις 'Ασκληπιάδας ἔδωκε φάρμακα πολυπόνοις ἀντιτεμων βροτοῖσιν. μόνας δ' οὕτ' ἐπὶ βωμοῦς ἐλθεῖν οὔτε βρέτας θεᾶς ἔστιν, οὐ σφαγίων κλύει. 975 μή μοι, πότνια, μείζον ἐλθοις ἦ τὸ πρὶν ἐν βίῳ. καὶ γάρ Ζεὺς ὁ τι νεῦσῃ, σὺν σοι τούτῳ τελευτᾷ. 979 καὶ τὸν ἐν Χαλύβωι δαμάζεις σὺ βία σίδαρον, οὐδὲ τις ἄποτόμοις λήματός ἔστιν αἰδώς. καὶ σ' ἐν ἄφυκτοις χερῶν εἶλε θεὰ δεσμοῖς· τόλμα δ' ὅ γαρ ἀνάξεις ποτ' ἐνερθεν 985 κλαίων τοὺς φθιμένους ἄνω. καὶ θεῶν σκότιοι φθίνουσι παιδεῖς ἐν θανάτῳ. φίλα μὲν ὅτ' ἢν μεθ' ἡμῶν, φίλα δ' ἔτι καὶ θανοῦσα· γενναίοτάταν δὲ πασῶν ἐξεύξῳ κλισίαις ἀκοιτίν. 990 μηδὲ νεκρῶν ὡς φθιμένων χῶμα νομιζέσθω τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὀμοίως τιμάσθω, σέβας ἐμπόρων. καὶ τις δοξῆς κέλευθον ἐμβαίνον τόδ' ἐρεί· Ἀὐτὰ ποτὲ προούθαν' ἀνδρός, νῦν δ' ἐστὶ μάκαιρα δαίμων, χαῖρ', ὡ πότνι', εὔ δὲ δούλης. — τοῖς νυν προσεροῦσι φημαί. 1000 καὶ μὴν ὁδ', ὡς ἐσεικι, Ἀλκμήνης γόνος, Ἄδμητε, πρὸς σὴν ἔστίαν πορεύεται.

934 — 994. = 995 — 1005.
ΠΡΑΚΑΙΝΩ.

φιλόν πρὸς ἀνδρα χρή λέγειν ἐλευθέρως, "Αδμητε, μομφᾶς δ' οὐχ ὑπὸ σπλάγχνοις ἐχειν σηγῶντ'. ἔγω δ' ἐς σοῖς κακοίσαι ἥξιον
ἐγγὺς παρεστῶς ἐξετάζεσθαι φίλος ·
σὺ δ' οὖχ ἐφραίζει σὴς προσεκεμένον νέκνων
γυναικὸς, ἀλλά μ' ἐξένιζε ἐν δόμοις,
ὁς δ' Θυραίον πήματος σπουδὴν ἔχων.
κάστεψα κράτα καὶ Θεοῖς ἐλευθάμην
σπονδᾶς ἐν οἴκοις δυστυχοῦσι τοῖς σοῖς.
καὶ μέμφομαι δὴ μέμφομαι παθῶν τάδε,
οὐ μὴν σε λυπεῖν ἐν κακοίσι βούλομαι.
ὅν δ' οὔνεχ' ἥκω δεῦρ' ὑποστρέψας πάλιν
λέξω. γυναίκα τήνδε μοι σῶσον λαβῶν,
ἐώς ὥν ἔπουσ δεῦρο Θορκίας ἄγων
ἔλθω, τῷ παννῷ Βιστόνων κατακτανῶν.
πράξας δ' ὧ μὴ τύχοιμι,—νοστήσαμι γὰρ,—
dἶδαμι τήνδε σοῖς προσπολεῖν δόμοις.
πολλῷ δὲ μόχθῳ χείρας ἦλθεν εἰς ἐμᾶς ·
ἀγῶν γὰρ πάνημον εὐφίσκω τινὰς
tιθέντας ἀθληταῖσιν, ἀξίον πόνου,
ὅθεν κομίζω τήνδε νικητήρια
λαβῶν · τὰ μὲν γὰρ κοῦφρα τοῖς νικῶσιν ἦν
ἔπους ἄγεσθαι, τοῖς δ' αὖ τὰ μείζονα
νικῶσι, πυγμὴν καὶ πάλην, βουφόρθια ·
γυνὴ δ' ἐπ' αὐτοῖς εἰπετ' · ἐντυχόντι δὲ
αἰσχρὸν παρεῖναι κέρδος ἦν τὸδ' εὐκλεές.
ἀλλ', ἄσπερ εἰπον, σοὶ μέλειν γυναίκα χρῆ ·
oὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβῶν
ήκω · χρόνῳ δὲ καὶ σὺ μ' αἰνέσεις ἐσω.
ΑΑΚΗΣΙΣ.

ΑΔΑΜΠΤΟΣ.

οὗτοι ο’ ἀτίζων οὕδ’ ἐν ἔχθροισιν τιθεῖσ
ἐξονυ’ ἐμῆς γυναικὸς ἁθλίους τύχας·
ἀλλ’ ἀλγος ἀλγει τοῦτ’ ἂν ἦν προσκείμενον,
eτ’ τοῦ πρὸς ἀλλον δάμαθ’ ἀρμήθης ξένου·
ἀλλ’ ἐξ κλαίειν τοῦμον ἦν ἐμοὶ κακῶν.

γυναίκα δ’, εἰ πως ἔστιν, αὐτοῦμαι σ’, ἀνάξ,
ἀλλον τιν’ ὡστ’ μη’ πεπονθεν ο’’ ἐγὼ
σάζειν ἀναχθεῖ Ἐθεσαλάν· πολλοι δ’ σοι
ξένοι Φεραίων· μή μ’ ἀναμνήσῃς κακῶν.

οὐκ ἂν δυναίμην τήν’ ὅραν ἐν δάμασιν
ἀδακως εἶναι· μη’ νοσοῦντί μοι νόσον
προσθῆς· ἄλες γὰρ σμιφορᾶ βαρύνομαι.

ποῦ καὶ τρέφοιτ’ ἂν δωμάτων νέαι γυνῇ;

πότερα κατ’ ἀνδρῶν δῆτ’ ἐνοικῆσει στέγην;
καὶ πῶς ἀκραίφνης, ἐν νέοις στραφομένη,

ἔσται; τὸν ἥδωνθ’ Ἡράκλεις, ὁ’ ἄγδιον

εἰργείν· ἐγὼ δ’ σοι προμηθίαν ἔχω.

ἡ τῆς Θανοῦσης Θάλαμον εἰσβήσασιν τρέφο
καὶ πῶς ἔπεισοφῶ τήνδε τῷ κείνης λέγει;

διπλῆν φροδοῦμαι μέμψιν, ἐκ τε δημοτῶν,
μή τίς μ’ ἔλεγξῃ τὴν ἐμῆν ἐνεργείτιν
προδόντ’ ἐν ἄλλης δεμνίοις πινεῖν νέας;
καὶ τῆς Θανοῦσης,—ἀξία δε’ μοι σέβειν,—

πολλὴν πρόνοιαν δε’ μ’ ἔχειν. οὐ δ’, ὃ γύναι,

ἡτις ποτ’ εἰ σὺ, ταῦτ’ ἔχουσ’ Ἀλκιστίδι

μορφῆς μέτρ’ ὠσθ’, καὶ προσήξαι δέμας.

οἵμοι. κόμιζε πρὸς Θεῶν ἀπ’ ὀμμάτων

γυναίκα τήνδε, μή μ’ ἔλης ἄρημένον.
δοκό γάρ αυτήν εἰσορρὸν γυναιχ' ὀφαν ἐμήν. Ἡθολεὶ δὲ καρδίαν, ἐκ δ' ὀμιμάτων πηγαὶ καταδρόμασιν. ὁ τιθήμων ἔγω ὡς ἅρτι πένθους τοῦδε γεύομαι πικροῦ.

ΧΟΡΟΣ.

ἐγὼ μὲν οὐκ ἔχοιμ' ἄν εὗ λέγειν τύχην. χρῆ δ', ἵστις εἰ σὺ, καρτερεῖν θεοῦ δόσιν.

ΠΡΑΚΛΙΣ.

εἰ γάρ τοσαύτην δύναμιν εἶχον ὡστε σὴν ἐς φῶς πορεύσαι νερτέραν ἐκ δομάτων γυναῖκα, καὶ σοι τήνδε πορεύναι χάριν.

ἈΔΜΙΤΟΣ.

σάφ' οἶδα βούλεσθαί σ' ἄν. ἀλλὰ ποῦ τόδε; οὐκ ἔστι τοὺς θανόντας ἐς φάσο μολεῖν.

ΠΡΑΚΛΗΣ.

μὴ νυν ὑπέρθαλλ', ἀλλ' ἐνοικίμας φέρε. ἈΔΜΙΤΟΣ.

ξῖλον παραμεῖν ἡ παθόντα καρτερεῖν.

ΠΡΑΚΛΗΣ.

τί δ' ἄν προκόπτοις, εἰ θέλεις ἢ ἐξει στένειν;

ἈΔΜΙΤΟΣ.

ἐγνωκα καῦτος, ἀλλ' ἔρως τὶς ἔξαγει. 1080

ΠΡΑΚΛΗΣ.

τὸ γάρ φιλῆσαι τὸν θανόντ' ἄγει δάχουν.

ἈΔΜΙΤΟΣ.

ἀπόλεσέν με, κάτι μᾶλλον ἡ λέγω. 1085

ΠΡΑΚΛΗΣ.

γυναικὸς ἐσθλῆς ἡμπλακεῖς· τίς ἀντερεῖ; ἈΔΜΙΤΟΣ.

ἄστ' ἄνδρα τόνδε μηκέθ' ἡδεσθαι βίο.

ΠΡΑΚΛΗΣ.

χρόνος μαλάξει, νῦν δ' ἔθ' ἡβαὶ σοι κακὼν.
ΑΔΜΗΤΟΣ.
χρόνον λέγοις ἂν, εἰ χρόνος τὸ καθάνειν.
ΠΡΑΚΑΝΗΣ.
γυνὴ σε παύσει καὶ νέου γάμου πόθος.
ΑΔΜΗΤΟΣ.
σίγησον· οἴον εἰπᾶς. οὐκ ἂν φόμην.
ΠΡΑΚΑΝΗΣ.
τί δ'; οὐ γαμεῖς γὰρ, ἀλλὰ χηρεύσει λέχος;
ΑΔΜΗΤΟΣ.
oὐκ ἔστιν ἥτις τῶδε συγκληθήσεται. ✓
ΠΡΑΚΑΝΗΣ.
μῶν τὴν θανοῦσαν ὀφελεῖν τι προσοδοκᾶς;
ΑΔΜΗΤΟΣ.
κείνην ὁποιοτέρο ἐστι τιμᾶσθαι χρεών.
ΠΡΑΚΑΝΗΣ.
αἰνῶ μὲν αἰνῶ· μορφικὸν δ' ὀφλισκάνεις.
ΑΔΜΗΤΟΣ.
ὡς μὴποτ' ἀνδρα τὸν δε νυμφίον καλῶν.
ΠΡΑΚΑΝΗΣ.
ἐπὶνευ' ἀλόχῳ πιστὸς οὐνευ' εἰ φίλος. ✔
ΑΔΜΗΤΟΣ.
Θάνωμ' ἐκείνην καίπερ οὐκ οὔσαν προδούσ.
ΠΡΑΚΑΝΗΣ.
δέχου νυν εἰσώ τὴνδε γενναίων δόμων.
ΑΔΜΗΤΟΣ.
μὴ, πρὸς σὲ τοῦ σπείραντος ἀντομαὶ Διός.
ΠΡΑΚΑΝΗΣ.
καὶ μὴν ἁμαρτήσει γε μὴ δράσας τάδε.
ΑΔΜΗΤΟΣ.
καὶ δρῶν γε λύπη καρδίαν δηχθῆσομαι.
ΠΡΑΚΑΝΗΣ.
πιθοῦ· τόχ', ἄν γὰρ ἐς δέον πέσοι χάρις.
Adamitos.

εἰδ' ἐξ ἀγώνος τήνδε μὴ "λαβέσε ποτε.

Πράκαλης.

νικῶντι μέντοι καὶ σὺ συννικᾶς ἐμοί.

Adamitos.

καλὸς ἔλεγας· ἡ γυνὴ δ' ἀπελθέτω.

Πράκαλης.

ἀπείσων, εἰ χρὴ· πρῶτα δ' εἰ χρεῶν ἄθρει.

Adamitos.

χρῆ, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.

Πράκαλης.

εἰδῶς τι κάγω τήνδε ἔχω προθυμίαν.

Adamitos.

νίκα νῦν. σοῦ μὴν ἄνδανοντά μοι ποιεῖσ.

Πράκαλης.

άλλο ἐςθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

Adamitos.

κομίζετ', εἰ χρὴ τήνδε δέξασθαι δόμοις.

Πράκαλης.

οὐχ ἂν μεθεὶν σοῖς γυναικα προσπόλοις.

Adamitos.

σοῦ δ' αὐτὸς αὐτήν εἰσαγ', εἰ δοκεῖ, δόμοις.

Πράκαλης.

ἐσ σὰς μὲν οὖν ἐγώγε θῆσομαι χέρας.

Adamitos.

οὐχ ἂν Θήγομι, δῶμα δ' εἰσελθεῖν πάρα.

Πράκαλης.

τὴν σῇ πέποιθα χειρὶ δεξιᾷ μόνη.

Adamitos.

ἀναξ, βιάζει μ' οὐ θέλοντα ὅραν τάδε.

Πράκαλης.

tόλμα προτείναι χείρα καὶ θυγείν ἕνης.
ἌΔΙΛΗΣΤΙΣ.

ἈΔΜΗΤΟΣ.
καὶ δὴ προτείνω, Πορφύριος ὡς καρατόμω.

ὙΠΑΚΑΗΣ.

ἐξείς;

ἈΔΜΗΤΟΣ.

ἐχώ.

ὙΠΑΚΑΗΣ.

καὶ, σἀξε νυν, καὶ τὸν Διὸς

φήσεις ποτ' εἶναι παιδα γενναίον ἔνον.

βλέψων δ' ἐσ αὐτὴν, εἰ τι σὴ δοξεῖ πρέπειν

γυναικὴ; Δύτης δ' εὐτυχῶν μεθίστασό.

ἈΔΜΗΤΟΣ.

ὁ θεοί, τί λέξω; ἣν' ἀνέλπιστον τὸ δὲ

γυναικα λεύσον τῇρδ' ἐμίν' ἔτητύμως,

ἡ κέρτομος με θεοὺ της ἐκπλήσσει χαρά;

ὙΠΑΚΑΗΣ.

οὔς ἐστίν, ἀλλὰ τὴνδ' ὀργά δάμαρτα σὴν.

ἈΔΜΗΤΟΣ.

ὅρα γε μὴ τι φάσμα νεφέρων τὸδ' ἥ.

ὙΠΑΚΑΗΣ.

οὐ ψυχαγωγὸν τὸνδ' ἐποιήσω ἔνον.

ἈΔΜΗΤΟΣ.

ἀλλ' ἢν ἐθαπτον εἰσορῶ δάμαρτ' ἐμίν;

ὙΠΑΚΑΗΣ.

σάφ' ἅθο', ἀποστείν δ' οὐ σε ἑαυμαῖνω τύχῃν.

ἈΔΜΗΤΟΣ.

θύμο, προσείπῳ ἤγισην ὡς δάμαρτ' ἐμίν;

ὙΠΑΚΑΗΣ.

προσειπ'. ἔχεις γὰρ πᾶν ὀποντερ ἡθελει.

ἈΔΜΗΤΟΣ.

ὁ φιλτάτης γυναικὸς ἡμια καὶ δέμας,

ἔχο σ' ἀείλπτως, οὐποτ' ὀψεσθαι δοκῶν.

5
ΗΡΑΚΛΗΣ.

ἐχεις· φθόνος δὲ μὴ γένοιτό τις θεῶν.

ΑΔΜΗΤΟΣ.

ὁ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον, εὐδαιμονοῖς, καὶ σ’ ὁ φιτύσας πατήρ σῶζοι· σὺ γὰρ δὴ τὰμ’ ἀνάφωσας μόνος. πῶς τὴν ἐπειμνας νέρθεν ἐς φάος τόδε; ΗΡΑΚΛΗΣ.

μάχην ξυνάψας δαμίδων τῷ κυρίῳ.

ΑΔΜΗΤΟΣ.

ποῦ τόνδε Θανάτῳ φης ἀγῶνα συμβαλεῖν; ΗΡΑΚΛΗΣ.

tύμβον παρ’ αὐτὸν ἐκ λόχου μάρψας κεροῖν.

ΑΔΜΗΤΟΣ.

tὶ γὰρ ποθ’ ἤδ’ ἀναυδὸς ἐστηκεν γυνῆ; ΗΡΑΚΛΗΣ.

οὐπω θέμις σοι τῆς ὅ προσφωνημάτων κλύειν, πρὶν ἂν θεοῦς τοῖς νερτέροις ἀφαγνίσθαι καὶ τρίτον μόλῃ φάος. ἀλλ’ εἰσαγ’ εἰσῳ τὴν ἐς καὶ δίκαιος ὡν τὸ λοιπὸν, ”Αδμητ’, εὐσέβει περὶ ἐξένους. καὶ χαῖρ’· ἐγὼ δὲ τὸν προκείμενον πόνον Σθενέλου τυφάνων παιδὶ ποροσυνῳ μολαών.

ΑΔΜΗΤΟΣ.

μεῖνον παρ’ ἡμῖν καὶ ξυνέστιος γενοῦ.

ΗΡΑΚΛΗΣ.

αὕθις τὸδ’ ἔσται, νῦν δ’ ἐπείγεσθαι με δεῖ. ΑΔΜΗΤΟΣ.

ἀλλ’ εὐνυχιής, νόστιμον δ’ ἔλθοις πόδα. ἀστοῖς δὲ πάσῃ τ’ ἐννέπω τετραφιὰ χοροῦς ἐπ’ ἐσθλαις συμφοραῖσιν ἵσταναι 1155.
βαμούν τε κυνισάν βουθύτοιοι προστροπαίζειν
νῦν γὰρ μεθηρμόσεμοθα βελτίω βίον
τοῦ πρόσθεν· οὐ γὰρ εὐτυχῶν ἀρνήσομαι.

ΧΟΡΟΣ.
πολλαὶ μορφαὶ τῶν δαμιονίων,
pολλὰ δ’ ἀέλπιτως κραίνουσι θεοὶ.
καὶ τὰ δοκηθέντ’ οὔκ ἐτελέσθη,
tῶν δ’ ἀδοχήτων πόρον εὑρε θεός.
tοιοῦν’ ἀπέθη τόδε πρᾶγμα.
N. B. In the Notes, Matthiae's Grammar is referred to by the letters Mt., and by the sections of the second German edition, which are given in the last editions of Blomfield's translation. Sophocles and Euripides are usually cited according to the numbering of the verses in Dindorf's "Poetæ Scenici," who in Sophocles follows Brunck, and in Euripides, for the most part, Barnes. In quoting from Æschylus, Wellauer's edition is sometimes followed, and the lines, as Dindorf and for the most part Schütz have given them, follow in parentheses.

ON THE ARGUMENT.

Ἀπόλλων ἔτησιον. The ground of Apollo's friendship for Admetus is told in the prologue. A learned Scholiast on v. 1, says, that the commonly received story is followed by Euripides. Others say, that he slew the sons of the Cyclops; others again, that he served Admetus after having slain the dragon at Pytho; and this agrees with a whole circle of fables relating to Apollo. The vengeance of Jupiter was incurred by Æsculapius for raising some one to life. Our poet, by his use of the imperfect ἄριστη (v. 127), implies that he often exercised this power. Nine different statements as to the person raised by Æsculapius are cited by the Scholiast from as many authors. All this shows, that the story was often worked over by poets and mythographists. The time of this service was a great year, or eight years. For the philosophical examination of this mythus, Müller (History of the Dorians, Book ii. pp. 204, 320, in the German,) may be consulted with advantage.
"Αδμήτως. Both Admetus and Alcestis were of the tribe of the Minyæ, concerning whom see Müller’s "Orchomenos," especially p. 256. Cretheus and Salmoneus were brothers, and sons of Αἰολus. Pheres, father of Admetus, was a son of Cretheus; and Tyro, daughter of Salmoneus, bore Pelias, the father of Alcestis and Acastus; (see v. 732.) Jason was of the same family, being nephew of Pheres and of Pelias, and cousin of Admetus.

The name of Admetus is inwoven in the peculiarly poetical fables which relate to the Minyæ. When Jason, according to Pindar’s most beautiful description in the fourth Pythian Ode, came down from mount Pelion to claim the kingdom of Iolcus, which Pelias had wrested from his father, his relatives went to greet him. "Pheres came from the neighbourhood, and left the fountain Hypereis. Amythan came from Messene, and speedily Admetus came and Melampus with kind feelings towards their cousin." (Pyth. iv. 222 – 225.) Admetus was also one of the Argonauts (Apol. Rhod. i. 49; Orph. Arg. 176 – 179), and one of the companions of Meleager in hunting the boar (Apol. lod. p. 49, ed. Heyne.) According to the mythus preserved by this latter author (comp. also Hyginus, Fab. 50, 51), he won Alcestis through the kindness of Apollo. Pelias had promised her to whoever should yoke lions and boars together: this Apollo enabled him to do; and, on bringing a chariot drawn by these animals to Pelias, he received her in marriage. I have thought it worth while to mention these mythi, because they lie partly out of the common circle of fables, and serve to individualize the characters of the piece.

Homer alludes to Admetus in the "Catalogue of ships" (Iliad ii. 711, 764), where his son Eumelus appears as one of the Grecian leaders. He had the best horses, says the poet, of any chieftain before Troy except Achilles, for they had been reared by Apollo. In Iliad xxiii. he contends in
the chariot race, which was held in honor of Patroclus. His wife Iphthima, sister of Penelope, is mentioned Odys. iv. 798. He is a little boy in the present play, and his sister, whose name, according to the Scholiast on v. 269 (ed. Matthiae), was Perimele, appears without speaking.

οὐδείνον, neither of the other two. This must refer to Aeschylus and Sophocles, neither of whom, says the writer of the argument, wrote a drama upon this subject.

τὸ δράμα — Ἀλκμαῖος. This passage, which is the new part of the argument mentioned in the preface, calls for several remarks.

1. The first words contain a reference apparently to a chronological list of our poet's dramas. The numerals ζ are corrupt. If we read ζ for ξ, as the two letters are often confounded, the Alcestis will take the seventeenth place on the list. But as Euripides began to write for the theatre in Olymp. 81. 1, seventeen years previously, and in fifty years wrote ninety dramas; there is reason to suppose that both the numbers may have suffered in the hands of the copyists.

2. Just below I have followed Dindorf in altering τὸ ἀι into πὲ ὀλ, i. e. Olymp. 85, which the name of the Archon required. The year of the Olympiad is not given by the writer of the argument.

3. Of the tragedies mentioned, Cressae and Telephus are both referred to in the Acharnenses. (See 405. Bekker, Schol., and Telephus 405, seq.) The Alcmæon is called διὸ Ὑπομῖδος, because in passing through the Arcadian town so called Alcmæon was delivered from the attacks of the Furies. The name was used also to distinguish it from Alcmæon διὸ Κορίνθον, a play of Euripides first exhibited by his son after his death.

4. The fourth place in a tetralogy, usually occupied by a satyric drama, here belongs to Alcestis. This shows us that when a poet presented four pieces at a time, he was free to write a satyric drama or not as he pleased. But it
ALCESTIS.

throws great light also on the nature of the present play. The Alcestis is indeed far from a satyric drama, but, occupying as it does the fourth place after three tragedies, when the mind needed to be relaxed, it deserts the tragic tone. It was not intended for a tragedy. Hence it is that Hercules is put into a comic situation, and that the close is joyful, nay almost festive. The drama is more like an elegant masque than like ancient tragedy.

ἐν φερείας. This place, reputed to have been founded by Pheres, was situated near lake Bœbeis (comp. v. 590), now called Carlas, in a fertile soil, at the distance of 90 stadia from Pagasæ, its emporium. It was very near mount Pelion and not far from Iolcus. It had a celebrated fountain, Hypereis, alluded to by Homer, and which Mr. Dodwell and Sir William Gell have thought that they recognised. Pheræ arose into importance under its tyrant Jason, about 390 B. C. and sunk upon the ascendancy of Philip of Macedon. See Cramer’s Greece, i. 392, Mannert, vii. 588, and the authors there cited.

ἀνοίξεια τῆς τραγικῆς (sc. δράματα). The ancient tragic poets, notwithstanding what is here said, occasionally produced pieces which did not have a tragic termination. Such are, besides the Orestes, the Furies of Æschylus, the Philoctetes of Sophocles, the Ion, Helena, and Iphigenia in Tauris, of Euripides. But it must be confessed, that the feelings excited by tragedy are less sustained in the Alcestis, after her supposed death, than in any other tragedy that has come down to us. In its catastrophe this play bears some resemblance to the "Winter's Tale" of Shakspeare.

On the dramatis personæ it may be observed, that only two characters converse on the stage together, excepting in the scene where the boy Eumelus speaks. This is the case also in the Medea, but in no other play of Euripides, and in none of Sophocles. This arrangement would make it possible for two actors to perform all the parts except that of
the child, and would render superfluous the third one of the actors assigned to each of the contending poets by the archon. See on this subject Elmsley's Medea, notes on the dramatis personae, and his review of Marklaud's Supplices (Quart. Rev. No. 14).

ON THE PLAY.

1. ὀ δῆματα. Here there is an exclamation, without any address following it. The Andromache and Electra of Euripides begin in the same way. See Mt. § 312. 6.

2. ἵνα ὅει — ἀνεῴω, in which I deigned to put up with a hired laborer's fare. — ἕλην here denotes bearing or enduring that which is beneath one's situation. Comp. 572. — ἰησοῦσαρ, properly the feminine of ἰς, is here used adjectively instead of ἰησύς. Soph. Gr. § 136. N. 3. — αἰνεώ, to acquiesce in, put up with. This is a modification of the idea of praising or of assenting to, which αἰνεύω so often has. Faint praise, or mere assent, is acquiescence. αἰνεύω seems to have meant at first to tell, bid, advise. Hence came the signification to approve, to praise. To approve is sometimes to assent to, as in v. 525, and to consent to or grant, when a request is made, as in v. 12.

5. οἷ, on whose (or, it may be, on which) account. Verbs denoting to be angry often take a genitive of that, on account of which the feeling is aroused. Comp. Antig. 1177.

7. ἄποινα is in apposition with ἰητεύειν. Soph. Gr. § 167. N. 4. Apollo was placed in this condition, as a satisfaction or atonement for having shed blood. In this the fable copies the usages of early times in Greece, when exile, during one or more years, was an ordinary atonement for manslaughter.

8. Let the learner notice the accusative without a preposition after verbs of motion, which is exceedingly common in the tragic poets. Comp. 413, 545, 560, 872; Soph. Gr.
§ 170. — ἔβονφροβον. As Apollo is called a shepherd in v. 572, this word is probably taken here in the wide sense of tending flocks, as well as herds. So βουκολέω, in Iliad xx. 221, is used of tending horses.

9. ἔσωζον, for brevity's sake, includes σώζω also. Hence the use of ἐς τοῦ ἡμέρας is justified. — ἐς τοῦ ἡμέρας = ἐς ταύτην τὴν ἡμέραν. This and similar phrases are common both in the poets and prose writers. The genitive is that, in respect of which the demonstrative is asserted.

11. The ordinary idiom would be ὁν ἐφιδνόσειμεν μὴ θανεῖν, (Comp. Orest. 599), or ἀπό, ἐκ, θανάτου, or θανάτου without a preposition: comp. v. 770. After many verbs containing a negative idea, an infinitive usually takes μὴ; but occasionally the infinitive is annexed without μὴ. See Mt. § 434, 4, 3; Soph. Gr. § 225. 3. The distinction seems to be this; the infinitive with μὴ expresses the result of the action; without μὴ, that, in reference to which deliverance is effected.

12. Μολύςς δολώσας. According to the Scholiast, the fable made Apollo obtain this of the Fates, after he had intoxicated them with wine. The Greeks thought, that the decree of the Fates could be modified, or suspended in its execution, but not without their own consent. Comp. Herodot. 1. § 91.

13. Wakefield takes τὸν παραυτῖνα by itself, as though there were an ellipsis of χρόνον. Comp. τὸν ἄει for τὸν ἄει χρόνον, Soph. Electr. 1075. There is, however, no reason for separating these words from ΄Αιδην, which here denotes death.

14. διαλλάξαντα, on condition that he gave in exchange, sc. ἄντι ἑαυτοῦ. This compound of ἄλλωσον scarcely occurs elsewhere in the tragic poets in this sense.

16. ἐνικε. The imperfect and present participle of τίκτω are sometimes used for the aorist and aorist participle, without any difference of sense. Soph. Gr. § 210 N. 3. Comp.
NOTES.

338, Soph. Electr. 342, ÓEd. R. 1247, with the numerous passages where ἐσχον and ἡ ἐσχοῦσα are found. οἱ ἐσχοντες, however, in the sense parents, is, I suspect, alone used. See the note on Prometh. 667, for this confusion of tenses.

17. ᾨτίς really refers to an implied accusative after ἐπὶ (or rather contains in itself that accusative), and would naturally be ὀστίς; but, by a sort of attraction not uncommon in the poets, it is put in the same gender with γνωσίς.

In v. 18, μηκέτ', the old reading, broke the connexion of the members of the sentence. Hence Monk and Wakefield, after Reiske, give ἱσών for ἱσεῖν, and therefore ὀστίς for ᾨτίς. But ὀνό' ἡ', the conjecture of Musgrave and Barnes, is found in the Copenhagen MS.


20. ψυχογίγνοσα is explained by Troades 751, πνεῦμα ἀνορθότεις οἴδεν. ψυχογίγνετι occurs v. 143, which Hesychius explains by ἀνορθότατε.

22. The poets sometimes speak of the gods, as being polluted, like men, by the contact or presence of the dead. In Hippolyt. 1437, cited by Monk, Diana says, when Hippolytus is dying, "Farewell, for I may not look upon the dead, nor pollute my countenance with deadly exhalations" (i.e. with the last breath of the dying). Hermann remarks that Apollo and Diana only could not look upon a dying person, and that this notion arose from the belief that they produced death by shooting their darts from a distance. This again they were represented as doing, to indicate symbolically that they presided over natural death; the cause of which is unseen. — ξυχύ, 2 aor. from ψυχάω.

24. τόνδε may be rendered by here. "The demonstratives often stand, especially in the nominative and accusative, for the adverbs here, there, as the person or thing mentioned was, as it were, pointed at with the finger." Mt. § 471, 12; Buttmann, § 127, 1; Soph. Gr. § 149.
N. 1. See 137, 234, 507, 1006, and very many other instances.

25. ἵεψη. He is so called, as sacrificing those who die to the powers below. Comp. v. 76. The form ἦ for ἐα is common to the epic and tragic poets. See Buttm. § 52, note 1; Soph. Gr. § 44. N. 1. Elmsley held ἐα, forming, by synizesis, one syllable, to be the true reading, wherever the accus. in ἦ from ἐν is found in the tragic poets. — ὑπονότων follows ἵεψη on account of the idea of sacrificing, which lies in that word. For the genitive of the victim after ἵεψη, comp. Herc. Fur. 450.

26. συμμετρως, at the right time. σύμμετρος means corresponding in measure, thence suiting as to measure, and is then used to denote correspondence or congruity in other things, as space, time, color. In Soph. Antig. 387, ποῦς σύμμετρος προφύβην τύχη; the sense is, what circumstance did I come forward just at the right time for?

29. τί σὺ τῇδε πολεῖς, why dost thou move about here? σὺ is emphatic. Comp. Orest. 1269, τίς ὁδε πολεῖ ὁμοί μέλαιθρον; this verb is also active, as in Ἀesch. Pers. 307, πολεῖ νῆσον, haunts, or floats about, the island.

31. ἀφοριζόμενος, determinans, limitibus circumscribens. Hermann. — τιμᾶς = γέω, the prerogatives, rights, office, of the respective gods in the division of the world. Comp. v. 53, and Prometh. 229.

34. ἐπὶ τῇδ', sc. Alcestis, taken with φοινικίς. — In v. 35, ὀπλίος χέρια τοξίθησι = ὀπλίος χέρα ὡστε τοξίθησι εἶναι, i. e. τόξο. See Antig. 791.

36. τάδε refers forward to the infinitive προθαυεῖν, as the demonstratives often do. Comp. 371, where τάδε refers to γαμεῖν, 372, and Medea, 259, where τοσοῦτον refers to σημάν, 263. For τόδ' Elmsley and Monk would have us read τόδ', without any sufficient reason.


38. κεδνουὼς λογόνως, good reasons. The same phrase in
Rhesus 272, means, *words worth the hearing.* οὐδέρος is used by the Attic poets in as general a sense as ἀγαθός or ἀγαθός. — τοι is the reading of the Copenh. MS.; for which most edd. have τε.

40. Wakefield cites on this verse "nunquam humeris positurus arcum," from Horat. Od. iii. 4, 60.

41. γε in replies often answers to *yes.* The preceding remark is then admitted, but restricted: see 47, 62, 374, 404, 524; Antig. 518, 749. The student would do well to remember that this is only one of the forms, under which the affirming but limiting power of γε appears. It may also be often rendered by *certainly,* *at least,* *indeed,* *even,* or by mere emphasis. — οὐφελεῖω is followed by the dative or the accusative. Mt. § 391; Soph. Gr. § 196. N. 1.

46. ἀμείψας = διαλλάζας, v. 14, having given as a substitute. ἀμείψα, however, in 462, means *to receive in exchange.* This verb means *to pass over or across,* (1.) in the sense of going across, (2.) in that of transferring or exchanging, of giving or receiving in exchange. — ἔκειν is always in sense a perfect, denoting to have come, to be here.

47. νεφέζων ἐπὸ χθόνα, under the ground beneath, or within the earth, ad inferos = ἐπὸ χθόνα simply. This phrase is found in Herc. Fur. 335; Cresphont. frag. 16.

48. οἶδ' ἄν εἰ. ἄν here, and in similar cases, is transposed from its proper place, and really belongs to πέσωμι. Porson, regarding this transposition as too harsh, read ἄρ' for ἄν in a precisely similar passage, Medea, 937 (941). But this transposition is now admitted by all good scholars. See Mt. § 599, 3; Monk’s note on this passage; Elmsley on Medea 911; Hermann on the particle ἄν (Classical Journal, No. 72, p. 222). ἄν is necessary in this case. Comp. Xen. Cyrop. i. 6, 41, οὖν οἶδ' ἐρωτε εἰ τινα λίποις ἄν τῶν πολεμίων: Aristoph. Birds 1018, οὖν οἶδα γ' εἰ φθαίνης ἄν. These examples, cited by Matthiae and Elmsley, show it in its proper clause.
49. τοῦτο is a substitute for ιτείνειν: there is therefore no ellipsis of ποιεῖν here. Pflugk refers this to the idiom τίζων τάκτουμα, τοῦτο being the same with ταύτην τὴν τίζων, as it points to the abstract idea of the verb.

50. μελλοντι, who delay to die, when the proper time has come; i.e. who are old enough to die.

51. ἔχω λόγον, I possess, i.e. understand your meaning.

52. ἔστιν — ὅπος; is there any way in which? or, in any manner, by any means. ἔστιν is often joined with relative adverbs, and, — its proper subject being at first suppressed and then lost sight of, — forms an adverbial phrase with them. Thus οὐκ ἔστιν ὅποι, v. 113, there is no place to which, or to no place whatsoever; ἔστιν ὅτε, v. 1109, aliquando; οὔξ ἔστιν ὃς, Antig. 750. ἔστιν is also thus joined with the relative itself, as in the common phrase ἔστιν οἱ, and the word ἔστιν, according to some, is made out of ἔν for ἔστιν and οἱ. Comp. Mt. § 482. — μῶλοι. The optative in independent interrogative sentences usually takes ἄν, but not always. Thus we have τίς κατάχαροι, Antig. 605. Comp. Soph. Gr. § 217. 2.

56—59. The sense is, though she should die an old woman, she shall have a rich burial. Death replies, You make your law, Phæbus, in favor of the wealthy. Apollo. How did you say? But are you really even a logician, without my knowing it? Death. They who have the means would (in that case) purchase liberty to die old. — ἵποντων = ἵπον-των χρήματα. Comp. Cress. frag. (S Matth.), τῶν ἵποντων πάντες ἀνθρώπου Φίλου. — οἷς πάρεστι, sc. τὸ ὦνείοντα, implied in ὦροιτο. Hermann translates ὦροιτο — γηραι-οὺς θανεῖν, emerent grandavos mori quos vivere cupiunt; referring γηραιούς not merely to the subject of ὦροιτο, but to others whom they wished to keep alive. The Scholiast adopts the construction ὦροιτο γηραιούς, ὥστε θανεῖν, they would hire old men to die for them. But there was no
reason, why the rich should hire old men to die for them, rather than young.

63. ἥ μὴν, assuredly, or yet assuredly; not nihilominus, as Monk renders these particles.

67. "Ordo est," says Wakefield, "ὃχμα ἐκ τῶν Θρή-κης: currum qui est in Thracia." But it is better to take ἐκ τῶν with πέμψαντος μετα; the idea of bringing being implied in this connexion. — ἐπιεικὸν ὃχμα, like τέτορον ἀκμά, v. 483, means, the horses, without necessarily implying the chariot. Comp. ἄμμαι ἐνδίδωσι κέντος, Herc. Furr. 881; ἀσιοῦτον γυνῶς ὃχμα, chariot-horses not bound by a yoke, i. e. held only by the rein, Ion 1150, where see Musgrave's note.

72. πλέον is used as a noun, and denotes furtherance, advantage, profit. Some of the phrases in which it occurs are, τι πλέον; what is the use? οὐδὲν ἐστὶ πλέον ποιῷ, I do nothing to advantage, Soph. Æd. R. 918; τι προσθείμην πλέον; what advantage should I have accruing? Soph. Antig. 40; ὅτι οὐδὲν ἐστὶ ἐρευνῶν πλέον, when they got no advantage by searching, Id. 268. So πλέον λαβεῖν, προάσον, ἐργάζεσθαι occur. In v. 745 we have εἰ τι πλέον ἐστὶ ἀγα-θοῖς, if the good have any advantage, if they are better off.

73. η δ' οὖν γυνῆ, mulier quidem certe; Pflugk: but the woman at any rate, etc. οὖν serves to make an affirmation stronger, when a person adheres to his purpose, notwithstanding the objections of another. Mt. § 625.

74. Death performs the act, which priests were wont to do, in consecrating the victim. κατάρξομαι is almost technically used concerning the commencing rites at sacrifices, especially that of cutting off and burning hairs. Hence Hesych. defines κατάρξησθαι τοῦ ἱερείου by τῶν τριχῶν ἀπο-σπάσαι. But the term is taken in a wider sense for any of the commencing rites, e. g. sprinkling the victim with lustral water, sprinkling οὐλοχύτας or coarsely ground barley on its
head. For this note I am indebted to Monk, and especially to Küster on Aristoph. Birds 959.

75. ἵππος ἔω, devoted to the gods as a victim. The genitive is that of the possessor. Comp. Mt. § 315, 1; Soph. Gr. § 174. N.

76. ἀγνιος. Macrobius, Saturnal. 5. 19, "ἀγνιος Graeco dicunt diis consecrare." — ὁτον should regularly have ἂν with the subjunctive. Soph. Gr. § 214. 4. For its omission see Mt. § 527, Obs. 2. — ἀγγίως, used only of the spear by Homer, is taken as a general word for weapon by the tragic poets, and often, as here, answers to ζίφος.

This prologue is less awkward than many in Euripides, e. g. than that of the Troades, of Hippolytus, of Ion. Both Apollo and Death have a probable ground for being on the spot at this juncture. The opening speech of Apollo is rather an address to the audience, than a soliloquy. The ensuing dialogue wants dignity, at least where Apollo tries to chaffer with Death. Almost all the plays of Euripides begin with a direct narration of whatever the poet judged to be necessary for the understanding of the piece. This departure from the usual practice of Æschylus and Sophocles, and from the rules of art, was probably occasioned by the necessity under which Euripides was placed, of varying, for the sake of novelty, from the commonly received versions of the heroic fables.

The chorus should always have a probable ground for convening. This is the case here; for it consists of old men of Pheræ, who come to condole with their lord. In several plays of our author, either there is no reason for the assembling of the chorus in the nature of the plot, or it is placed in absurd situations. Thus in the Medea, she projects the murder of their own sovereign before the members of the chorus, and they listen patiently. The chorus divides on entering the orchestra, and the two parts question one another as to the state of the family within. A song is
then sung, the burden of which is, that the deliverance of Alcestis from death is impossible (112–136). A maid, hearing the noise without the gate, comes out and gives a minute and most affecting account of her mistress (137–212).

79. Elms. would strike out τις, as οὐδεὶς τις seldom occurs, and some MSS. omit it. Monk therefore gives πέλαξ ἕως οὐδεὶς. τις οὐδεὶς is found in Herodot. and in late writers.

80. εἰπώ is read, because that is a faulty anapaest, in which a dactyl in the second or fourth place follows an anapaest in the first or third.

88. πεπραγμένοι in Ἀesch. Choëph. 132, means confecti, those with whom all is over; and διαπεπραγμένος is often used in the same signification. But here πεπραγμένον is neuter and genitive absolute: a lament as though all was over. It is the impersonal πέπρακται put into the participial form. Soph. Gr. § 192. Ns. 3, 4.

90. σιωτίζεται = σιών ἐχει, i.e. for the purpose of announcing the event and calling in mourners.

91. μεταχύμοις άνης = μετά τῶν νυμάτων τῆς άνης. There is, perhaps, an allusion here to Castor and Pollux, who were thought to appear in storms to sailors, and to bring about a calm. The force of μετά in composition, the Scholiast illustrates by μεταχύμων, the space μεταξύ τῶν αἰχμῶν, between the spears, or armies. — For εἰ γάρ, see 536.

93. οὐ τῶν, by crasis for οὐ τοι ἄν, surely not, not though. — φθημένας, sc. αὕτης, if she were dead.

94, 95. The others deny, yet in a doubting manner, that which would account for the silence within, i.e. that she had been carried out for burial, for surely she is not gone from the dwelling. The reply is, How so? I am not confident. What encourages you? — πόθεν. Interrogative sentences often imply that a negative answer is expected, and hence some interrogative phrases usually have a nega-
tive import. Comp. πόθεν γάρ; for whence could you know it? i. e. it cannot be, 781. ποῦ τόδε; where is this? i. e. it is impossible, 1075. And so in the phrase πόθεν γάρ; πολλοῦ γε καὶ δεῖ, often used by Demosth.

96. ἔρημος. Schol. χωρίς ὀχλοῦ, private, without a procession.

98. Pollux 8. § 65 (vol. ii. p. 131, ed. Lips. 1824), says, "Those who visited the house of a mourner, when they went out, purified themselves by sprinkling with water. This water was placed in an earthen vessel, and had been brought from another house." The vessel was called ἀφδά-νιον, τὸ ὀστρακον, πήγαίον. See Küster on Aristoph. Eccles. 1033.

102. The custom of cutting off part of the hair as a sign of mourning is well known. Hence a lock was hung up at the vestibule in token of affliction within.— τομαῖος. The tragic poets observe no fixed rule about the endings of many adjectives in ὀς, but give them two or three, as best suits the metre or style. We have in the feminine δρομαῖος, 244; σκότιος, 125, but ἠκτία, 269; νυμφίδιον, 249; ὀδυεῖος, 532, but ὀδύεια, 646; ὀφαῖος, 805; ἀδλίος, 1038; and ἔρημος, 925, which last has commonly but two endings in Attic writers.— ἄ πιτεῖ. The metre shows ἄ to be a neuter plural. Musgrave's Latin version translates this phrase by quae fiunt. But it may be questioned whether πιτεῖ can have this meaning of occurring, or taking place, although it may signify to fall or turn out. If it cannot, the neuter plural must refer to χαιρα, and the verb mean to fall or be cut. For examples of this reference of a neuter plural pronoun to a feminine noun, see Mt. § 439. But the present, if an instance of this idiom, is in some respects unlike those which Mt. gives. For πιτεῖ see the note on v. 403.

103. νεολαῖο = ὁ νέος λεοίς. It is elsewhere a noun, but here, according to the Scholiast, used adjectively, = νέα.
Monk writes ῥεολαίς, making it a dative after χείρ. This word is pronounced in three syllables by synizesis, as ἡεός; so often is in one. The allusion is to the wailing women (προσευχή), who sang their παρατε, or ἰάλεμην, and in the procession went before the bier, beating their breasts. Comp. Iliad xviii. 339; Jeremiah, ch. ix. 17.

105. καὶ μὴν, and yet. These particles often mean and surely.

106. τί τόδ’ αὐθάς, what is this which you utter? The student has probably often noticed this idiom of the Greek language, by which an interrogative and a demonstrative pronoun are united in one proposition (here in the accusative), whereas in English two clauses connected by a relative would be required.

108. When the same or a similar word is repeated in a second clause, it is usually accompanied with δέ, and μέν is often omitted in the first. δέ may be conveniently rendered by yes, or I say. Comp. Medea 131, ἔβλον ημών, ἔβλον δέ βοήν.

111. ὅστις χρηστός. ὅστις may refer to the subject of περὶ θείν, or to τὸν ἀγαθὸν. (Soph. Gr. § 150. N. 5.) The latter gives, I think, the true sense. “We ought to mourn when the good are in calamity; — whenever one is in such a state, who like Admetus has been held from the first to be a worthy man.” The words thus express the recollections of the aged chorus, who had known Admetus from his boyhood.

112-117. The sense is, but one could not deliver the life of the unhappy one, even by sending an expedition to any part of the Lycian land, or the dry abode of Ammon. — αὐθά — ἐν θ’ ὅποι are taken together, and followed by ὁινᾶς. See v. 52. — ἒ — ἤτε ἔ — ἦ. Mt. § 617. — Ἀυξίας Monk changes into Ἀυξίαρ, depending on ἐπὶ, as the preposition is often expressed before the second, and not before the first of two nouns. Then ὁινᾶς would mean the earth.
But neither the construction, nor authorities for the text, demand this change. Allusion is made to the oracles in Lycia, one of which, that at Patara, was in great repute, and so were the diviners of Telmessus in early times. (Herodot. i. 78.) The oracles of remote regions are spoken of, not as being in higher credit than those of Greece, but in order to show that there was no help for Alcestis in any part of the world. — παραλύσα, sc. ἡγάτον. The construction demands the optative, although παραλύσα has the authorities for the text in its favor. This is a rare word in the Attic poets. Comp. v. 932, and Pindar, Olymp. ii. 95. τὸ τυχεῖν — παράλυει δυσφρόνων, to win, sets free from cares. ἄν is omitted as in v. 52.

116. "The worship of Ammon, long before the time of Alexander the Great, was propagated from Cyrene through Greece, and prevailed especially in Sparta, Elis, and Thebes. He was worshipped also at Athens, and sacred deputations (ὑποφίλω) were sent to his temple. Aristoph. Birds 618, κοῦν εἰς Ἀπελφοῦς ὁδὸν εἰς Ἀμμων | ἔλθοντες ἀκεῖ Θύομεν.' Boeckh's corpus inscript. 1. 352.

118. ἀπότομος, rugged, hard. Comp. 981. This word Monk first put in the place of ἀποτόμος, in order to restore the metre.

120. τίνα is often put for ὅν τίνα in indirect inquiry. ἐξω, here = οἴδα.

122–129. Ἐσκυλαπιός is here intended. See v. 4, the notes on the Argument, and Virg. Ἐν. vii. 770. There is, as Matthiae remarks, an anacoluthum in 122–126. Instead of μόνος δ' ἄν — ἔλθεν προκλητοῦσα, we should naturally have had μόνος δ' ἄν — ἔσωσεν αὐτήν. ἄν belongs to ἔλθεν, and μόνος must now be joined to the conditional clause. — εἶλε, overcame, slew.

139. δεσπότης is correlative with δοῦλος. Thus in 210–212, Admetus is called the δεσπότης of the slave, but the
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νοικαρος of his subjects. — ει τι τυγχανει is euphemistic, death being intended. Comp. 1023.

142. και πως; and how? or but how? asks with surprise, and often with objection. πως και is used, when the fact is known and the how or why is demanded. This remark, which is in substance Hermann's, explains what is noticed as a matter of fact, v. 482.

143. προωπης. This word in v. 186 denotes bending forward; in Andromache 729, forward, inclined; in Αesch. Agam. 234, prone, fallen forward. In the text it seems to denote inclined or ready to die, Schol. εις θανατον προω- νευμα.

145. παθη. Here the other reading, παθοτι, would be a solecism. Where future time is spoken of, and πως is used, it is ordinarily construed with an infinitive after an affirmative clause, and with a subjunctive and ου after a negative one. This is Elmsley's rule, note on Medea 215.

146. ελπις is followed by an infinitive, like our noun hope. The aorist after a word expressive of hope is as good Greek as the future. And so we say in English, I hope to go, and I hope that I shall go. Comp. 294, and see Lobeck's Phrynichus, p. 745, seq. — ελπις μερ, spes ut videtur. Pflugk. Is there really no hope, etc. "μερ is used in questions, where that which is asked is thought true, but expressed with the appearance of doubt." Mt. § 622. 6.

152. τις εναντιοσεως = τις οντεο. — The next line Monk translates, what must the woman be that has surpassed her? But, as τι χοι γενεος ται; ought to mean, what ought to become of? Matthiae adopts Reiske's conjecture, τις μη for τι χοι. The sense, with that reading, is, who (will dispute) that she was the nonpareil of women?

157. θεαμασει, second person of θαμασμαι, the usual future of θαμαζω. Soph. Gr. § 207. N. 5.

159. This is the only instance of trisyllabic feet concurring in trimeters in this play.
160. δόμων here means closets or chests. It is used with the latter signification in Hesiod, Op. 96. Something so ὀίκος has the sense of chamber. —— Alcestis does for herself in expectation of speedy death, what was done for the dead by surviving friends; she bathes herself and puts on her best robes.

161. ἡσυχάσατο, she arrayed herself. So Aesch. Persæ, 182, πεπλοίσα Περσικός ἡσυχείην. 

163. Most probably the goddess here addressed was Artemis or Hecate, who was especially honored at Pherae. Comp. Spanheim on Callim. H. in Ὁian. 259, cited by Monk, and Müller, Dorer i. 320.

165. ὀφθαλμοῦαι, to take care of in orphanage. Comp. 297, and for the passive 535. —— The construction changes at v. 166 from the infinitive dependent on αἰτήσομαι to the imperative, and back again in 168 to the infinitive.

167. η τεκοῦσα governs a genitive here like a noun, which is not a very common construction for the participle to take. We have, however, ὁ ἐκεῖνον τεκώρ, Eurip. Electr. 335; σοῦ τίν τεκοῦσαν, Ion 308, cited by Matthiae.

172. The myrtle was in common use for adorning the head at festivals, (759, Eurip. Electr. 778,) for crowning the altars and statues of some Gods, (Spanh. on Callim. H. in Dian. 201 – 203,) and especially, as being an evergreen, was made into chaplets worn by the dead, or placed on tombs, (Eurip. Electr. 324, 512.) In the present case Alcestis crowned the altars with myrtle, which, from its connexion with funeral ceremonies, was peculiarly appropriate, and, while praying, cut off its leaves; denoting, apparently, that, as the evergreen thus lost its leaves, so she was to be soon cut off from life.

173. οὐκαλώστος, οὐστένωτος, are here active. But such adjectives are often passive also, as is οὐκαλώστος in Antig. 29.
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174. Euripides forms both ἀφωτός and ἀφοῦς from ἄφος; the former most usually.

175. ἐπεσοῦσα has a different shade of meaning with θάλαμον and with λέχος: with the first it is bursting into, going into in a falling position; with the other, throwing herself upon.

176. δὴ makes a crasis with the ε of ἐδάκρυσε.

177. ἐλνοῦα πορεύματα, solvi virginitatem. παρθένεςa, pertaining to my maiden state. — θυόσκω περί is far rarer than θ. ὑπὲρ or θ. πρό, and Valckenaer says, that this is the only instance which he has met with. But Monk cites from Tyrtæus, frag. i. 13, περὶ παιδών θυόσκομεν.

180. μόνην, me only, i. e. no other woman has perished in a similar manner, destroyed by marriage in this way. Blomfield conjectured μόνον. — προδοῦμαι, to be faithless to.

182. This verse is parodied by Aristophanes, Knights 1250, where Cleon thus addresses his crown, which he is giving up:

ō στέφανε, χαίρον ἀπίθι, καὶ σ' ἄκων ἐγὼ λείπω· σε δ' ἄλλος τις λαβὼν νεκτήσεται, κλέπτης μὲν ὀνὶ ἄν μᾶλλον, εὔτυχῆς δ' ὑσως.

O crown, depart in peace: unwillingly
I leave thee: some one else shall take and own thee,
No greater thief, but yet perhaps more fortunate.

The reading οὐξὶ μᾶλλον was probably an early emendation for ὀνὶ ἄν μᾶλλον, in order to get rid of ἄν. οὖσα is understood, and ὀνὶ ἄν οὖσα is equivalent to ἦτες ὀνὶ ἄν εἶη. Comp. Soph. Philoct. 572, πρὸς ποῖον ἄν τόδ' ἀφτός οὐδεωςεῦς ἔπλει. i. e. ποῖος ἄν εἶη ὀδε πρὸς ὃν, etc. I owe this passage to Pflugk.

183, 184. κυνεῖ, δεύεται were first introduced into the text by Porson, instead of κυνεῖ, δεύετο. See v. 839.

186. προονωπῆς, according to Matthiae, is taken with ἐπεσοῦσα. But then στείχει stands entirely alone, and is
flat. The sense is, bursting away from off the bed, she moves on, bending forward.

187. ἐξοτομάξη, redit according to Monk. But ἐξονόμα, being future, shows that she had not yet left the chamber. It rather means, wandered around or over. This sense it has in Ion 352, and elsewhere; like the derivative ἐπιτομωφόμαι. —— Buttmann (largest Gr. § 108. Obs. 23) says that ἄνω is never, but in one or two corrupt or misunderstood places, an aorist participle, but always a present, or (like the present ἔμμα) in sense a future.

194. πανός, mean, low. —— Let the student notice here and in v. 198 the sequence οὔτω — ὅν, and τοσοῦτον — οὗ. In both cases the second clause might begin with ὅστι, which is the more ordinary mode of expression.

197. The sense is, and if he had died he would indeed have perished; i. e. and that would have been the end of his misery. —— τ’ ἄν = τοῦ ἄν. But according to Hermann τ’ is here the copulative, with which δε is joined in the next clause instead of another τε. Or, in other words, the clauses are not only joined, but also contrasted. Comp. Soph. Electr. 1097. We have μὲν — τε, below, vv. 591–595. Hermann’s version is: et perisset ille etiam moriendo, et, quum effugit mortem, non minus periti.

198. ποτ’ οὗ = οὔτοτε, as ἀτ’ οὐ = οὔκετι, Soph. ΟEd. R. 24. But in the case of οὔτοτε this transposition is very rare, and the text is doubtful. Hermann, on Soph. Trachin. 160, renders οὗ ποτ’ οὗ λελιήσεται, cujus aliquando (i. e. at any time) non immemor erit. —— The forms κεκτήσομαι (181), λελιήσομαι, the latter rather rare, coexist with the proper futures κτίσομαι, λήσομαι, without any difference in sense.

199. Ὄ ποι = ὅντως ποι, surely, I think. Elmsley, on Medea 1275, denies that Ὄ ποι can have place in interrogative sentences. If this is not always true, it is in the present case; for the chorus could not doubt so much about the
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grief of Admetus, as to inquire whether he felt it. See Hermann's remarks on Elmsley's Medea, v. 14.

200. The clause following εἰ is an explanation or epexegeis of τοιαίδε κακοῖς.

204. νόσω is to be taken both with the verb and the participle. παρειμένην νόσω, bereft of strength by disease, occurs Orest. 881, and ἀθλιον βίος is said of Pentheus carried in the hands, Bacchæ 1216, which Monk cites. Matthiae gives νόσῳ παρειμένη γε, quippe morbo soluta: comp. his Gram. § 602. Hermann reads δὴ, which I now adopt. The MSS. have δὲ.

207, 208. These same lines occur in their proper place in Hecuba 411, 412. See Valckenaer on Hippolyt. 680. (ed. Glasg.)

213. τις πᾶ. A double interrogation, like τίς, πόθεν εἰ, Odys. i. 170. πῶς — ἐκ τίνος νέως ἡκερε, Helena 1543. See also Antig. 2, 1342.

215. ἔσεσθι τις, i. e. to tell that she is living. — ἦν τέμω τρίω, i. e. or shall I mourn for her death? So the Schol. But Matthiae approves of Erfurdt's conjecture; ἦ, really, for ἦ, or. But ἦ in a question implies surprise and doubt, which would be out of place here. Major seems to have hit the sense of this place better by laying the stress on ἦδη, at once: "will any messenger come from the house, or shall we at once, without waiting for news, express our grief?"

217. δήλα. As this sentence seems to be an answer, it justifies us in dividing 213–219 between semichoruses, as Matthiae first conjectured. The maid went into the house at v. 212. I should prefer giving 220–225 to the whole chorus, for all are called on (v. 219) to join in the prayer. But if so, 234–237 must be given to it also.

223. Hermann from his own conjecture puts τοῦτο into the text after ἐφευρεῖς, and inserts a second στέναξεν in the
answering line of the antistrophe after \( \chi \delta \omega \nu \). The measure will then be trochaic dimeter, (two epitriti.)

228. \( \omega \iota \, \varepsilon \tau \rho \omega \alpha \zeta \zeta \zeta _{s} \), how thou hast fared! how much thou hast suffered! \( \pi \xi \omega \sigma \sigma \varepsilon \iota \nu \) with adverbs and some pronouns means to be placed in circumstances, to fare. Comp. 245, 605, 961, 1023.

229. \( \dot{\omega} \rho \alpha , \) nonne. \( \dot{\omega} \rho \alpha \) as well as \( \dot{\alpha} \dot{\omega} \) \( \dot{\omega} \), often implies that the answer is to be affirmative. \( \dot{\omega} \rho \alpha \ ) \( \pi \epsilon \lambda \omega \sigma \sigma \omega \iota \) is spoken with reference to Admetus. — Monk cites, in illustration of this line, Soph. OE. R. 1373, \( \omega \iota \nu \varepsilon \mu o i \, \delta \nu \omega \in \mid \varepsilon \gamma ^{i} \) \( \varepsilon \sigma t \) \( \kappa \xi \varepsilon \iota \sigma \sigma \sigma \nu \sigma \) \( \dot{\alpha} \gamma \chi \omicron \nu \eta \varepsilon \iota \gamma \mu \alpha \mu \varepsilon \nu \alpha \), i. e. deeds, for which hanging would be too good a death, would not be an expiation. In the present case, the chorus says that hanging would not sufficiently express the depth of the calamity of Admetus.

230. \( \omega \nu \varphi \alpha \nu i \omega \) \( = \mu \varepsilon \tau \omega \omega \omega , \) Schol., hung up aloft. It means (1.) of the heavens, as \( \omega \nu \varphi \alpha \nu i \omega \) \( \pi \omicron \omicron \) \( \), Prometh. 430, comp. 164; (2.) in the heavens, thence lofty, Eurip. Electr. 860; immense, Soph. Antig. 418.

237. \( \mu \alpha \varphi \alpha \nu \omega \mu \varepsilon \nu \alpha \nu \) \( \kappa a t \alpha \gamma \omicron \varsigma \) \( \pi \alpha \sigma \) ', by what is called constructio prægnans, means wasting away and going beneath the ground to. So a Scotch song has the expression "wearing away to the land of the leil."

241. \( \dot{\alpha} \nu \pi \lambda \alpha \nu \) for \( \dot{\alpha} \mu \pi \lambda \alpha \nu \), participle of \( \eta \mu \pi \lambda \alpha \nu \), \( \eta \pi \lambda \alpha \nu \) \( \kappa o n = \eta \mu \omega \tau \rho \tau \o \), an aorist from a disused present. \( \mu \) is omitted in the forms derived from this aorist when the measure requires it. The English Scholars write \( \dot{\alpha} \nu \pi \lambda \alpha \nu \), etc., on all occasions, but the forms with \( \mu \) have ample authority. The common derivation of this word is from \( \dot{\alpha} \) and \( \pi \lambda \xi \omega \); but \( \dot{\alpha} \mu \beta \lambda \alpha \varepsilon \iota \nu \) and its derivatives in Hesychius, spelt in some dialect with \( \beta \), seem to bring it nigh to \( \dot{\alpha} \mu \beta \lambda \alpha \varepsilon \iota \nu \), with which also it has some connexion in sense.

242. The sense is, he will live during the time afterwards in a manner not to be called life, i. e. will pass a life not worth living. \( \dot{\alpha} \beta i \omega \tau \rho \tau \) is the predicate of \( \chi \rho \omicron \omicron \omicron \), or \( \chi \rho \omicron \omicron \omicron \) may be again supplied with it. An adverb might stand in
its place. The phrase ἄδιωτος βίος is found in prose writers, as Demosth. c. Mid. ἄδιωτον ὑπ' αὐτῷ ἔσεσθαι τὸν βίον.

243. By a happy art of the poet, the chorus come to their sovereign's house as ignorant of the exact truth about Alcestis as the audience was; and, by their natural and sympathizing questions, place us in possession of the circumstances. Their song is most artless, and grows out of the subject. The maid has a good reason for appearing, and her touching description of her mistress prepares the way for the appearance of Alcestis herself. The poet's conception of her is psychologically correct: she is a creature of feeling and love; resolved to die for her husband, yet overwhelmed at the thought of leaving all that is joyous in life. Such tender souls, that can renounce the most under the influence of love, have the deepest sense of what they leave behind, and the strongest desire to be remembered.

In vv. 205; 206, the poet artfully gives a reason for the appearance of Alcestis without the gates:—she wishes to take a last look at the glad sunbeams, which she could not do so well in the court within. The burst of feeling in the ensuing scene is one of incomparable beauty. A tender poet, Racine, in the preface to his "Iphigénie," calls it "une scène marveilleuse," alluding especially to 252, seq.

Alcestis continues speaking to v. 391, when she bids farewell, and swoons away, seeming to die. Her little son then wails for her (393–415). Admetus orders a general mourning (420–434), and goes in to prepare for her funeral, and the chorus, left alone, sing a most exquisite ode in her praise (440–475).

244. δίων, circuits.

245. ὀην, sc. "Ἡλιος, the most prominent object that she had mentioned.

252. Pflugk cites from Aristoph. Lysistr. 605–607,

τοῦ δίει; τί ποθεῖς; χώρει σὲ τὴν ναῦν.
which is probably a parody on the beautiful passage in the text. Southey has a fine passage something like this in the Curse of Kehama, Canto 20.

“Nor boots it, with reluctant feet
To linger on the strand!
Aboard! aboard!
An awful voice
That left no choice
Sent forth its stern command.”

255. σὺ κατείδοτες τὰδε, thou retardest things here. — τοῖα is used adverbially, = οὕτως. A reading, τῶδ᾽ ἐτοιμα, in this line seems to have come from τὰδε, τοῖα με, differently divided. με was added, as often, by the scribes, but is found in all the MSS. which read τοῖα, and in others which have τοί or τι.

256. Bitter to me is this voyage which thou spakest of. Here two propositions are condensed into one, as is the case of the demonstrative and interrogative (106). There is great force and liveliness in this Greek idiom.

261. κυαναγέως, darkly beaming or glittering. This epithet is joined with the brows instead of the eyes, because the dark and frowning brows, as the most expressive feature, seemed to have the light of the eyes concentrated in them. The poet thought of Homer's famous description of Jupiter, κυανέγκαι ἐπὶ ὀφρύοι νεῦσε, or of the Jupiter Olympus of Phidias, which was modelled after these words of Homer not long before. — πτερωτός. Wings are here given to Hades, as they are to Death and Orcus in other passages of authors cited by Jacobs and Musgrave on v. 843 (859). Thus Seneca says, ΟEdip. 164, “Mors — explicat omnes alas,” and Gratius, Cyneget. 348, “Orcus — nigris orbem circumsonat alis.” Hades is also called μελαγχαίης in 438,
and µελίμωπεπλος in 843, from the association of the color with mourning and death. — τίς Ἀδας est nescio quis Orcus; id est, nescio quod simulacrum Orcl. Herm.

262. τί ἡςεις; ἡςες, are spoken to Hades.

264. τῶν, them. The article is used for the demonstrative.

266. Alcestis must be thought of, as standing and supported by her husband and attendants. μεθέτε expresses her desire, that they would not hold her up any longer.

267. σθένος ποσίν: so χειρὶ σθένεις, Cyclops 651.

272. χαίροντες here, and often, preserves its literal sense. There is a distinct wish of happiness to the person addressed. At other times it is a mere formula of parting.

Comp. 436 with 323. — δοφίτης. Monk has edited δοφίτης in obedience to a precept of Elmsley, who, on Aristoph. Acharn, 733 (698 Bek.), and Medea 1041, lays it down, that the second and third persons dual were not distinct forms, and that both ended in -ης in the historic tenses and the optative. In v. 661, all the MSS. read ἠλλαξάτης, 2nd person dual, in conformity with this rule. But Schaefer, Buttmann, and others, hesitate about admitting the truth of Elmsley's precept. Probably -ης was at first the ending of both persons in the dual; but -ον, afterwards introduced, was in good use, and was not, as Elmsley thinks, the invention of the Alexandrine grammarians.

275. Here we have the usual confused arrangement of words in entreaties, and an ellipsis of ἵκετενῳ or ἄντομῳ. The order is, (ἵκετενῳ) ἅ ε πρός θεόν, μὴ τῇς —

277. Porson on Medea 325, and editors since, have written ἄνα (= ἄνωτήθι) τόλµα in two words, as the editio princeps of Lascaris had it. ἄνωτολµῶ seems not to have been in use. τόλµα, summon the courage or strength.

278. ἐν σοὶ δ' ἐσμὲν. ἐν τοι ἐινα means to be in one's power, to depend upon one. Comp. Soph. ΟEd. R. 314.

285. According to Monk a new sentence should begin here, παρὸν being repeated after ἀλλά. But ἀλλά merely contracts σχείν — καὶ ναίειν with μὴ θανεῖν. The sentence, according to Hermann, is one with a double apodosis, and a protasis placed between them. The protasis is παρὸν — τυφαννίδι; the first apodosis ἐγὼ — ἔνθεσο; and the second, which is a repetition of the first in sense, οὐκ ἡθιλνου, etc. — For the construction of παρὸν, ἕκον, 291, and the like, see Butt. § 145, note 7. — σχείν ἄνδρα, to have for a husband, (τοῦτον) Θεσαλὸν ὤν ἡθελν. — In 286 take τυφαννίδι with ὀλβίον, flourishing with sovereign power.

288. Both ἐφεισάμην and ἔχουσα are taken with δῶρα ἡβής; only that the participle, being the nearest word, determines the case, and not the verb, which requires a genitive.

291. The sense is, while it was highly proper for them in point of age to die. ἔχειν with an adverb takes a genitive; an idiom occurring five or six times in Herodotus, and borrowed from him by later Greeks, but rare in Attic writers. See Valckenaer on Herod. vii. 157; and Mt. § 337, who has cited the three examples of its use in Euripides.

295. This line is repeated at v. 651.

298. Comp. Antig. 303.

299. Render this line, remember thankfulness for this towards me, for I shall never ask of thee a due degree of it. Comp. Thucyd. i. 137, πετομένῳ δ’ αὐτῷ χύσιν (ἐφὴ) ἀπομησοῦσαι ἄξιον. — εἰεῖν is often used in transitions.

305. ἐπιγαμεῖν, to bring by marriage over. In Orest. 589 this verb denotes to marry besides or after.

309. ἐπιοῦσα. Herod., 4. 154, uses ἐπισελθοῦσα in the same way, of a second wife entering a family after the death of a first. — μητρινᾶ has long η.

312. Repeated from 195, and plainly out of place.
313. χορεύομαι is passive, not middle, and after the analogy of ὀφανεύομαι (535) means, I am brought up during virginity.

314. This verse is an explanation of πῶς in 313. How, viz. having what kind of mother-in-law? Wüstemann cites as an instance of the same construction, Soph. Philoct. 1264, τί μ’ ἐπικαλεῖσθε; τοῦ κεχορημένοι ξένοι.

315. Supply δίδοικα before μή.

316. ouden — οὐτε — οὐτε. οὐ denies the whole, οὐτε — οὐτε the parts. So 332, 345. Comp. Mt. § 609.

321. τρίτην μητρός. Musgrave says that he can find no reason why μητρός should be used. The Schol. paraphrases the passage, as though μητρός were idle; οὐδ’ εἰς τὴν αὐθίνον τοῦ μητρὸς τούτου, οὐδ’ εἰς τὴν μετὰ τὴν αὐθίνον; and in this he appears to be right. Monk supposes an allusion in these words to the custom at Athens, of making those who were to be capitally punished drink the hemlock within three days. But this had nothing to do with the third day of the month, and the phrase simply denotes hereafter, as the Hebrews said yesterday and the day before for heretofore.

322. λέξομαι is in sense a future passive, I shall be numbered, as are many futures middle. See Buttm. § 113, 5; Soph. Gr. § 207. N. 6.

325. μητρός. Supply ἀφίκτης.

326. All the MSS. have οὗ χιάζομαι; but Barnes, and most editors since him, have divided these words so as to read οὗ ἄζομαι. This latter verb takes an infinitive in Heraclidæ 600, δυσφημεῖν γὰρ ἄζομαι ἑτέρ. The only other place where either verb occurs in Eurip. is Orestes 1116, δις θανάτον οὗ χιάζομαι, and here some MSS. have οὗ ἄζομαι, which Elmsley (Heracl. loc. cit.) prefers. But χιάζομαι, synonymous with φεύγω, suits that passage better than ἄζομαι, which has a kindred sense with δίδοικα. The former is found nowhere else in the tragic poets, but the latter is used twice by Soph., and three times by Æsch., e. g. Furies

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367. (389), τις ὁν' τάδ' αἷς ἀξέται τε καὶ δέδοικα βροτόν, where the same variant occurs.

331. The sense is, shall address this one (me) as her husband. But Hermann, followed by Pflugk, joins τόνδ' ἀνδρα (me) and separates νύμφη from Θεσσαλίς. The sense thus becomes, nulla me Thessala, ut spousa, alloquetur. The position of νύμφη before Θεσσαλίς favors this explanation.

333. ἄλλος, else, yet. Comp. v. 533.

334. ὄλις is the predicate of γενέσθαι.

336. τὸ σὸν πένθος, grief for thee. Comp. 370, 426, 895. — ἐτήσιον, during a year. Comp. 431. Adjectives especially of time and place often perform the part of a noun and preposition.

340. τὰ φίλωτα, — a favorite phrase of Eurip., — means either life, as here, or any of the dearest relatives. — For ἀγα of the next line see 229.

346. έπιλεψεν θέρεα, to lift up the mind, incite it to do (especially something inordinate or improper.) — λαξεῖν (λύσθω, ληπέω) to cry, gabble, talk aloud, is here spoken of singing to the pipe which is called Libyan, as being made out of the wood of the African lotus-tree. See Schneider, Index in Theophrast. voce λωτός.

350. Both περιπτύσσειν χεῖρας τίνι, and περιπτύσσειν τίνα are used. In the former case the preposition and verb are not so closely united as to form a proper compound. Comp. Elmsley on Medea 1175.

353. ψυχοῦν τερψεν is in apposition with the preceding sentence. See v. 7, and Mt. § 432, 5. Such clauses are usually put in the accusative, because the context implies the idea of ποιεῖν.

355. φίλος. Most MSS. and old edd. read φίλους. Two MSS. φίλοις; and so Elmsley. One has φίλος, and φίλον appears in the second edition of Eurip. by Hervagius (1544). The first reading embarrasses the sentence; and the second
may have easily sprung from it by emendation. The third is idiomatic and elegant. The latest editors prefer φίλος, in which case there is a transition, not uncommon, from the singular to the plural.

358. κεινης refers to κόην, the remote antecedent. ταύτης would have pointed at Δήμητρος.

360. κατηλθον — ἔσον ἄν, descendissem, cohibussem, not descendcrem, cohiberent, as they have been translated. The thing is conceived of as already past. See 125.

361. οὔτε δό κίων — οὔτε Χάφων ἔσον. In Greek, two nouns singular, in clauses commencing with disjunctive conjunctions, may have a plural verb, where the one does not exclude the other. Mt. § 304, 3. In fact, in the case of οὔτε, τε binds the two nominatives together, and ἔσον ἄν is asserted of both.

363. οὖρ here denotes simply congruity with what precedes. Comp. 73. — ἐκείσθε is here used, and not ἐκεῖ, because the motion of going to the world below is thought of. In v. 564, πῦ, properly an adverb of motion, taken with στῶ, "motum simul succedentemque ei quietem indicat," according to Hermann on Herc. Fur. 1236.

365. ταῖον αὐταῖς, governs σοι, and ἐπισκήψω τούτῳ θείαι is for the more common ἐπισκήψω τούτῳ θείαι. Comp. Soph. Æd. R. 252. — κιδροίς, cedar coffin; which wood was used for its supposed antiseptic powers. It renders the dead incorruptible, according to the Schol. on Nicander's Theriaca 53, cited by Monk. — πλευρά. The neuter and feminine forms, πλευρῶν, πλευρά, are both in use. Elmsley thought only the neuter to be employed by the tragic poets; but Hermann on Ajax (1389 of his ed.) has shown the contrary.

367, 368. These lines are parodied by Aristoph. Acharn. 893, 894, where Dicæopolis thus addresses the eel from lake Copais, which a Bæotian brought him during his peace with the enemy:
"But bring it in. Not even when dead may I
E'er be deprived of thee,—dressed up in beet-sauce."

371—373. For τάδε which refers to γαμεῖν, comp. v. 36. — γαμεῖν, fut. infin. for γαμέσειν. But the present infinitive is here admissible. — μὴ γαμεῖν ἄλλῃ γυναικᾳ ἑρ' ημῖν, that he will not marry another wife while you are alive. Comp. Alciphron. i. 11, ἐσεῖγεν ἐπὶ τέκνοις καὶ γυναιξίν, to go into exile with children and wives living; id. 3, ἐπὶ παιδίοις ζωτες, living with children alive; where see Bergler's note. τελευτῶν ἐπὶ παιονί, to die and leave children, is a common phrase. Here ἐπὶ denotes condition or circumstance, something like with; and οὖν is perhaps understood. But Monk makes ἑρ' ημῖν mean over you in the present instance.


378. The first γε = yes, or indeed; the second emphasizes οὖν. γε is often thus repeated in the same sentence. But Monk and Elmsley prefer πολλῇ μ' ἄναγχῃ. See Hermann on Trachin. 294.

383. οἱ προθνήσασσας. A single female speaking of herself, or addressed in the plural, uses the masculine, and a chorus of women speaking of itself does the like. Mt. § 436, 4. — For the phrase in this line, which is the same as ἦρκει ημὰς προθνήσασσαν οὖν, see Mt. § 297, and v. 1147.

386. ἀπωλόμην. The aorist applied to future time expresses the certainty of the event. To the mind of the speaker it is so real, that it is conceived of as having actually occurred. ἀπωλόμην is often so used. We employ the present for this purpose in English; e.g. "If you do that, you are ruined;" — "You are a dead man, if you stir."
387. ὀδὴν ἄν λέγοις ἐμε, call me nothing. This is said in allusion to γὰναι of 386. — λέγοις ὄν is a mild imperative. Mt. § 515; Soph. Gr. § 217. 4.

391. Wüstemann thinks, that the poet, by the elided word χαίγ', represents the expiring state of Alcestis, who could only half utter her last farewell. This is doubtful.

393. μαία, like our "mammy," is addressed both to a mother and a nurse. It is, however, a dignified word. The earth is called γαία μαία by Æsch. Choëph. 45.


403. πιτχών. It is much disputed whether πιτχεώ, with a second aorist ἐπιτηνομ, existed, or πιτχο, imperf. ἐπιτηνον. The latter is held by Elmsley on Heraclid. 77, Medea 55, and by Dindorf and others. Comp. Matthiae on Medea l. c. But Hermann on Elmsley’s Medea l. c. and elsewhere; and Buttmann (Largest Gram. voce πιτχ.) contend for πιτχεω; although the last concedes that πιτχο also was in use. There are more than eighty places where this word and its compounds occur in Pindar and the tragic poets, to whom it is almost confined; and some of them clearly prove that ἐπιτηνον, πιτχών have an aorist sense. Thus προσπιτχηνον is an aorist participle, v. 183. Alcestis did not kiss the bed, while falling, but after she fell. The same is true in 164, for which comp. Orest. 1332, ἰκέτης γ' ἱσο ήλενης γόνασι προσπιτχην βοῖ, not προσπιτχηνον. In the present line also, I would write πιτχών; but, in 1059, πιτχειν, denoting a continued state, is a present. — νεοσσος. This word is sometimes applied to children by the tragic poets. Comp. Androm. 441; Iph. in
Aul. 2648. — The middle καλούμαι means I call to me, call to come to me.

407. ματρός depends on λείπομαι, which takes a genitive, both in the sense of I am forsaken by, deprived of, and also when it means I fall short of, fall behind. — μωρόστολος, = μωρός. Comp. the note on 428, and Phæniss. 742. Its proper sense is, journeying alone, like οἰόξωρος, Soph. ÓEd. R. 846.

412. νυμφεύω in the active is used of the bride, the bride's father, and the bridegroom. The last of these senses is not noticed by Passow. It is found in Medea 625, Ion 819.

413. τέλος γήρως. Not the extreme, but the full time, or, as Monk says, the period of old age. So τέλος ἴβης, τέλος ἵπτατον.

421. προσέπτατο. The tragic poets are fond of using this word metaphorically to denote sudden or unexpected approach. Comp. Prometh. 115, 555, and 644, in which last passage it is spoken of the entrance of thoughts into the mind.

423. ἀντηχίσατε. Not per vices canite, but sing in response to me. Thus ἀντίψαλμοι ὰδυ, Iph. in Tauris 179, are songs sung in response to Iphigenia. Comp. Supplices 800.

424. The hymn addressed to the implacable god below was the wail for the dead. So the παιτὶ νύχιοι γόιοι, Eurip. Electra 141, are called the μελος ᾲδα; and Adrastus calls his wail for the chieftains, Supplices 773, ᾲδου μολπάς. παιώ, properly, a cry for aid sent to Apollo, a hymn of victory in his honor, is often used in a more general sense to denote any hymn.

426. Monk reads πέρθους with one MS.; and κοινοφθαλμωordinarily governs a genitive. But it takes an accusative in Ion 609, cited by Matthiae, as μετέχειν, μεταδιδόναι, sometimes do; and this, being the more unusual construction, is not likely to have arisen from the other.
NOTES.

427. ξυρόμεν, razor-edged, keen, actively; but cut by a razor, cut smooth, passively, as here.

428. μορφαμένος — μόρος, from μυαλός, the band around a horse’s brows. “Compound adjectives,” says Mt. § 446, Obs. 3, “are often employed to make the language more sonorous, one part of the compound being alone regarded,” i.e. in the lyric and tragic writers. But such compounds are often far from being unmeaning, and present to the mind, like the noble epithets of Homer, a vivid picture in a single word.

429. Barnes on this line quotes Herodot. ix. 24, where Mardonius and his army are said to have sheared their horses and beasts of burden, on occasion of the death of Masistius. So also, when Pelopidas died, (Plutarch. in vit. § 33,) the Thessalians and their allies are said ξείας πεποτος, ξέλησον δε και αὐτοὺς. And when Hephæstion died, (Plutarch. in vit. Alex. § 62,) Alexander ordered that all the horses and mules should be sheared, and, — what is quite apposite to this place, — αὐλοὺς κατέπανε καὶ μονακὴν ἐν τῷ στρατοπέδῳ πολὺν χρόνον.

434. ἀξία τιμᾶν. Comp. the construction in v. 1060. τιμᾶς is the easier and less probable reading.

436. εἴν, epic for ἐν, is very rare in the tragic poets. Comp. Antig. 1241.

444. πορεύω here takes two accusatives. Comp. Soph. Trach. 559, ὃς τὸν βαδύθθουν ποταμὸν Εὐγένην βροτὸν μισθοῦ πόρευε χερσίν. The accusative of the place often has διά after this verb. — The close of this sentence applies only to Charon, and not to Pluto, so that the clause ἵστω — θεὸς seems to be idle. What is said of Charon readily suggests that which the poet, studious of brevity, intended to have understood of Hades.

446. The lyre or “shell” is called ὀρχιά, from the tortoise being found upon the mountains. Monk cites from Hom. H. in Merc. 42, ὀρκεσκόμοιο χελώνης. — in the next line
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The poems in epic verse were recited only by a rhapsodist holding a branch in his hand.

448 - 452. The MSS. have κύκλος, and ὀφα or ὀφί. Scaliger read κυκλίς ὀφα, and this conjecture, approved by Hermann, Dindorf, and others, gives an easy construction, σιλάνας being absolute. Monk objects to this, that the word κυκλίς is unknown to the early poets, and with him agrees Matthiae. κύκλος governs σιλάνας according to the reading of the MSS., and ὀφί, which is then necessary, takes μηνός. The sense is, when the circle of the moon remaining all night in the sky returns at the season of the Corneian month. The Carneia was a festival in honor of Apollo, begun on the seventh day of the eleventh Spartan month, but a short time after the Olympian games, and held for nine days. A part of the solemnity consisted in erecting nine tents, in each of which nine men dwelt, who represented most of the obae or phratriæ of Sparta. The musical and other contests at this festival were famous in Greece. See Müller on Orchomenus, (p. 327, in the German.) and Clinton's Fasti on the years 480, 418, B. C.

455. See 536.

457. τέραμων. Hesych. explains τερέμνα by οἰκήματα. τερεμνα or τερέμνα occurs eight times in Eurip., and the word is scarcely to be met with in any other of the early poets.

459. ποταμίς, as rowing over Cocytus, νερτίδα, as pertaining to the infernal world. These two epithets refer artificially to the two preceding lines.

460. φίλα is a superlative in sense, as Monk remarks. The genitive following it shows that the person spoken of is eminent in her class. It is joined with a superlative in Hippolyt. 848, ὅ φίλα γυναικῶν ἄριστα τε. — μόνα here denotes the only one of its kind, excellent, and the genitive must be thought of with it.
461. αυτός. The reflexive pronoun of the third is often used for those of the first and second persons. Soph. Gr. § 145. N. 2.

462. ἐμείπωλ. See v. 46.


472. οἰζεῖ, art gone, the opposite of ἦμεῖς, hast come.

473. οὐνὸυάδος. οὐνὸυάζω, I join two together, is especially used of marrying, and οὐνὸυαμός, according to Pollux iii. 44, and Hesych., answers to γάμος and οὐζυγία. οὐνὸς, a word hardly to be met with elsewhere, ought to be synonymous with οὐζυγος. It is best taken, not as an epithet of ἀλόξου, but as a noun, like οὐζυγος in 314, 342. The meaning is, may it be mine to have such a partner for my beloved wife.—τὸ γάφ = τοῦτο γάφ.

476. Hercules enters, on his way to Thrace, expecting to be entertained by his ancient host Admetus. Finding him in affliction, he inquires the cause, and is deceived as to the person mourned for, and to be buried. Admetus, perceiving his mistake, promotes it still more, from an unwillingness to drive a guest from his doors. Hercules enters the house therefore, and is shown into a retired apartment, where he is feasting, while the funeral arrangements are going on.

The chorus praises the hospitality of the king in an elegant song, 568—605.

The fault of this scene is, that Hercules is singularly stupid in not understanding that Alcestis is dead, and seems to let himself be deceived for the poet’s purposes.

κοιμήται, members of the ἱδμαι, or, as they were called in Attica, δῆμοι: villagers dwelling in scattered hamlets, whose king lived in the πόλις.

482. καὶ ποῖ. Monk reads ποῖ καὶ, according to Porson’s rule, Phœniss. 1372, that καὶ after interrogatives is a simple copula, and, but before them makes an objection like but. This rule is verified by 1049, 1052, 1056. See v. 183,
note. — οὐξυγινµαι πλάνω, to be yoked with, bound to, obliged to go upon an adventure. So this verb is joined with οὐµφορά, Hippolyt. 1389; and with δαῖµων, Androm. 98.

483. See 67.

487. The old edd. have μ' ἦν πόνους, which Monk altered into τοῖς πόνους. Gaisford and Matthiae read τοῖς πόνους after several MSS. ἀπειπεῖν πόνους means to renounce labors; ἀπειπεῖν πόνους, to give up in undergoing them.

489. See the note on 256.

490. See 72.

493. εἰ μὴ γε, nisi forte; Pflugk: literally, it is easy, unless at least; where γε restricts what had been said to one particular case.

498. θρηκίας πέλτης ἄναξ, rex populi peltis armati; Hermann. πέλτη stands for πελταοτής, as ἀσίς for ἀσπιδοφόροι, ὀπλα for ὀπλίται. ἄναξ has been taken by Monk and Wakefield in the sense of δεσπότης. The former compares κόπης ἄναξ, Aesch. Pers. 370 (378), to which he gives the sense of remex; but the phrase means captain of oarsmen, captain of a ship. The latter cites from Ovid, Met. xiii. 2, “clypei dominus septemplicis Ajax.” I formerly adopted this interpretation, and ἄναξ may certainly be thus taken. We have, e. g. κόπης ἄνακτας, Cyclops 86, plainly oarsmen, μύλων ἄναξ, Hom. Odys. 440. And the expression ζώξουσον πέλτην occurs in its literal sense in Rhesus 370. Moreover, if πέλτης is metonymically used, there seems to be something strange in the epithet ζώξουσον applicable not to the army but to the weapon. But nevertheless the scope of the passage seems to require the sense first given. Diomedes had an army ready to oppose Hercules. The pelta was originally a Thracian weapon, and the epithet is added, on account of the gold mines of southern Thrace, at Scapte Hyle, in which at our poet’s time the historian Thucydides was an owner, and at Crenidæ, near the site of Philippi.
NOTES.

499. τούμοι διήμονος πόρον, a task such as my genius or fortune allots me, such as it has been my lot to meet with. Comp. Soph. Ajax 534, πρέπον γε τὰν ἵν διήμονος τούμοι τόδε.

500. πρὸς αὐτὸς ἐφίκετα, i. e. brings me into arduous undertakings. αὐτὸς is properly a steep place.

502, 503. Other authors make Lycaon a son of Neleus, whom Hercules slew in his attack upon Pylos. Cycnus challenged Hercules as he was going to Trachis in Thessaly. They fought in Apollo's sacred plot, not far from the scene of this play, near Pagasæ, and the combat forms the subject of Hesiod's "Shield of Hercules."

507. καὶ μήν. These particles occur repeatedly when a new character comes upon the tragic stage. Comp. 611, 1006, and see Elmsley on Heraclidæ 119. They may be rendered and sure, or but indeed, with a tone of surprise. Sometimes ὃδε μήν without καὶ is used on such occasions. — ὃδε αὐτὸς πορεύεται. Here (Admetus) himself is coming.

511. διέλοιμι ἄν, sc. καίγειν. — εἴποντι δ': here δ', which two MSS. have, expresses the opposition between the clauses: διέλοιμι ἄν is as much as to say, that it was not well with him; but he knew that Hercules wished him well.

512. τι χρῆμα; wherefore? a phrase of which Eurip. is fond. Comp. Heraclidæ 634 (Elms.), τι χρῆμα νείων; cur jaces? — πορεύεσθαι, why art thou conspicuous, why dost thou show thyself or appear? The sequence of meanings in πορεύεσθαι seems to be, 1. to be prominent or conspicuous, to appear or seem. Comp. 1050. 2. to be seemly or suitable, to become, the common signification of πορεύεσθαι. 3. to be suitable to, to be like. Comp. 1121. Buttmann, (Lexilogus, No. 8,) departing from the received explanation of πορεύεσθαι here, makes it active in the sense of οὖμαινεσθαι, and governs τι χρῆμα by it. But this verb does not, I believe, elsewhere take an accusative in the tragic poets, except
when it is used impersonally; and the answer, if the text of the next line is right, shows that a reason was asked.

520. ἐπες, sc. τὸν μύθον, or τοῦτο. The sense is, did you say this, she being dead and yet alive? —— Another reading, περί for ἐπ, adopted by Monk and Matthiae, seems to have proceeded from some copyist who sought to introduce an easier construction.

523. By the reverse of the ordinary attraction in Greek, the noun is sometimes put in its relative's case. Soph. Gr. § 151. 2. See Mt. § 474, who quotes Iliad xviii. 192, ἄλλου δ’ οὐ τευ οἶδα, τεῦ ὁν κλεῦτα τεῦχεα δύω.

525. See v. 2.

526. τότε, sc. το πατήσανειν, τὸν θάνατον ἀφῆναι. Wakefield conjectured τότε, which Elmsley likes, but thinks it an expression used only by later writers.

527. ὅ μέλλων, sc. θανεῖν.

528. τὸ μὴ νομιζέων, sc. εἶναι: are thought to be apart, different. —— τὸ ἵ εἶναι καὶ τὸ μὴ. Comp. Soph. Electr. 885, note. τε—καὶ sometimes unite entire opposites, where we should use only and, not both — and.

533. Comp. 333.

536. εἰθ’ εὑρομεν, I wish I had found. Comp. 1102. εἰ γὰρ τοσοῦτον δύναμιν εἰχον, I wish I had (i. e. now) so much power, 1072; εἰθ’ εἶπ’ ἐμοὶ μίν εἶη, I wish it could depend on me, 455. See also 92, 719. These examples are adduced, to show that εἰθε, εἰ γὰρ, with an aorist, expresses a wish as to something actual but past; with an imperfect, usually as to something actual and present; and, with an optative, as to something possible and future.

541. τεθνεῖσιν οἱ θανόντες, they who died are dead. Let the student notice the difference of the tenses: the aorist marks the event or fact; the perfect the continued state.

542. Here a short syllable in one word is lengthened before a mute and liquid in another, which ordinarily make no position. Comp. 526, 530. Porson and other English
scholars deny that this is admissible, and alter the verse: Elmsley, on Medea 1224, note u, inserts \( v \) before \( \pi a q \).

544. \( \nu o i o s \) often means *very many, very great*, in the poets, and was first used as a definite numeral by posthomeric writers.

546. \( \tau o n \ \delta o m a t o n \ \xi o n i o u s \ \xi e r o u s \). In the more splendid Greek houses, there were structures apart from the body of the house for the accommodation of guests. Vitruvius says, (vi. 7,) "On the right and left (of the andronitis or men’s apartments) there were smaller houses, having their own doors, eating-halls, and convenient chambers." — "between the peristyles (of the andronitis) and these two guest-houses are passages called mesaula on account of their lying between two courts."

548, 549. \( \epsilon n \ \delta e \ \chi l \xi o s a t e = \epsilon g \chi l \xi o s a t e \ \delta e. \) — \( \theta \upsilon \upsilon \upsilon \) \( \mu e s a u l o u s \). By these words the poet is usually supposed to mean, *the door between the men’s and the women’s apartments*. Such a door there no doubt was, and it is often spoken of. See Valesius on Harpocrat. *voce \( \alpha \upsilon \varepsilon \lambda \varepsilon o s \)*, Matthiae on Medea 135, Schneider’s Epimetrum to Xen. Mem. iii. 8, 9. But, if the guest was in remote quarters, from which there can hardly have been any communication with the female apartments, this door cannot have been intended. We are rather to suppose, that the poet had in view a door in the mesaula, or passage between the andronitis and the \( \xi e r o n \) spoken of by Vitruvius, as above, the closing of which would prevent the guest from hearing the lamentations of Admetus and his men.

559. \( \xi e r o n \) is related to \( \tau o \delta e \), as a predicate to a subject. The sense is, *I have him, or gain him for my host.*

560. \( \delta \psi i a r \). An epithet copied after Homer’s \( \pi o l u d \upsilon \psi i o n \), which denotes either the fabled state of the Argive plains before Danaus discovered springs, or rather the exposure of the upper part of the plain to drought. Pausanias (ii. 15,) says, that Neptune caused all the water of the country to
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disappear, after it had been adjudged to Juno; on which account neither the Inachus nor any other of its rivers have any supply but from the rain; and in summer all its streams are dry except those in Lerne. "The upper part of the Ar-give plain," says Colonel Leake, ("Travels in the Morea," ii. 367), "is unproductive from a deficiency of moisture; and a great part of the lower from a want of drainage."

561. πώς, Lat. cur.

568–577. ἐξεύθεψος, liberal. — ἕνδος is perhaps emphatically used of a man, as contrasted with a god. — σέ τοι. τοι is often put with emphasis after the personal pronoun. Comp. Soph. Electr. 624, 1445. — σοισ εν δόμοις. By a negligence, pardonable as causing no obscu-rity, the person is changed, and Admetus is addressed instead of the house. — ποιμήτος ύμεναλως. "Carmina pastoralia ad quorum cantum greges pascentur, vel dispersi convocantur." Wüstemann. Another explanation is given by Αelian, de nat. animal. 12. 44. αὐλημα ὅπερ εἰς ἑρωτα ἐμβάλλει, ἵππικοις τε γάμους τελεί, (I have shortened the passage.)

578–587. σύν, sc. together with the flocks. — βαλμαί = κατωσκικτοί, spotted. Comp. "lynces variæ," cited by Monk from Virg. Georg. iii. 264. — δαφνίνος. An epic epithet of lions, jackals, dragons, and indicative of color; as Iliad ii. 308, δράκων ἐπὶ νότα δαφνίνος shows. Its primitive φοῖνος is similarly used; but both words also denote bloody, cruel. Comp. Prometh. 1022. — βαλμοςα πέραν, passing beyond, going out of.

588–596. τοιγα, i. e. on account of the favor of Apollo. — ἄφοτος. The order is, τιθεται ὅφον ἄφοτος — τὴν αἰθήρα Μολόσσων. αἰθήρ, here clime, is sometimes used in the feminine by the poets. — ἀμφὶ ἄλλων κυνηγάζων ἰππόστασιν, towards the dark stopping-place of the sun's horses, i. e. the west. This phrase occurs in frag. Eurip. Phaëthon, (No. 1. Matth.) ἀμφὶ, here, like about, properly
means in the region or quarter of. — Euripides uses a poet's license in stretching the realm of Admetus across Thessaly. Homer confines the domains of his son Eumelus to Phere, Iolcos, and the land on lake Bœbeis; and this prince led to Troy the smallest force of any of the eleven Thessalian chieftains except Philoctetes. — πόντιον τε χ. τ. λ., and towards the harbourless coast of the Ἀγεαν sea, he is lord of Pelion. Here τε is irregularly used instead of δέ after μέν. Comp. Soph. Antig. 1096, where τε takes the place of μέν before δέ. By a change of style, the clauses which at first were spoken of as opposed, are afterwards considered as conjoined; or the contrary. The adjective Αἰγαίων is put for Αἰγαῖος, according to Musgrave's emendation approved by Gaisford, Hermann, and others; and so Θάρσος in the antistrophe for Θράσος. — ἀλίμενον. The Magnesian or eastern coast of Thessaly under Pelion and Ossa was exposed to easterly winds, and had no good ports. It was here that a sudden gale proved destructive to such vessels of the fleet of Xerxes as had not been drawn ashore. See Herodot. vii. 190.

600 - 605. ἐκφέστα, is carried or led on, with the idea, perhaps, of going out of the bounds of propriety. Comp. πρὸς ὄργην ἐκφέστα, Soph. Electr. 628. — αἰδώ, reverence or respect due to strangers. The sense is, his generosity of nature is urged on to pay respect to a guest. — πάντα σοφίας = πᾶσα σοφία. The aim of this sentence is, to excuse Admetus for exercising hospitality at such a time. — κεδνὰ ποιζεῖν = καλῶς ποιζεῖν. — For the meaning of ἔσωζέθη here, comp. v. 1148.

606. Admetus, who had gone within, returns with the corpse. His father Pheres here appears, intending to assist in burying the dead: Admetus rejects his aid and consolation, as coming from one who had placed him under the necessity of losing his wife; since she would have been spared to him, if Pheres had consented to give up his few
remaining years of life. An angry discussion ensues, which is terminated by the departure of Pheres. 606 – 740.

This scene is better than many rhetorical discussions in Eurip., but is frigid, because the selfishness of Admetus is continually recalled to mind. Few will agree with Wakefield, who regards it as one of the gems of Greek literature. Monk supposes the poet to have introduced it, in order that the funeral pomp, on which the choragi had no doubt lavished much expense, might stay a while on the stage before the eyes of the people. But the taste of Eurip. was none of the purest, and he loved such dialogues as this for their own sake.

\[\text{άνδρον} — \text{παρουσία, for \text{άνδρες} — εὑμενεῖς παρώντες. Comp.}\]

\[\text{σήν παρουσίαιν 630 = σε παρώντα, σον βιόν 362 = σε \text{ξοντα.}}\]

608. \text{ἀνδρή, aloft, i. e. borne upon their shoulders. Comp. Antig. 430. — πυρά, the grave, not the pyre.}

Comp. 740, Electr. 92, and Soph. Electr. 901.

610. So Soph. says, Trachin. 874, βέβηκε δημάνειρα τήν πανυστάτην ὀδόν ἀπασῶν. — The chorus does what is here requested, at v. 741.

613. \text{kόσμον includes both dress and personal ornaments, = ἔσοδον \text{kόσμον τε of v. 161. Comp. 631. — ἀγάλματα νεφέσων, delights of the dead.}}

620. \[\text{ἡ τις \text{γε, quippe quae. The relatives may often be resolved into demonstratives or personal pronouns and a causal particle. \text{γε} throws an emphasis upon \text{ἡ τις.}}\]

627. This became a proverb according to Aristides, cited by Musgrave: \[\text{τὸ τῆς παρομίας ἐφεῖς, — ἡ τοιαύτην χρῆ γαμεῖν ἡ μὴ γαμεῖν.}\]

633. \[\text{ἀλλύμην, I was just perishing.}\]

635. \[\text{ἀποιμώξει. There is another reading, \text{ἀποιμώξεις, approved by Monk and Elmsley. Matthiae observes, that the future is generally used in such increpatory sentences as this. The proper future of \text{ἀποιμώξω is \text{ἀποιμώξωμαι.}}}\]
NOTES.

640. εἰς ἔλεγχον ἔξελθων. Comp. εἰς εἰς εἰς οὖν, Soph. Philoct. 98; μολῶν, ΟEd. Col. 1297.

641. The usual idiom would omit με, and turn παιδὰ into a nominative. Comp. 668 for a similar construction. See Soph. Gr. § 158. N. 1.

642. ἦ τοῦ = ἦ τοι ἄφα. — διαπρέπεις governs a genitive from its superlative force.

645. εἰδωμε, i.e. you and my mother. The plural includes the dual, and often takes its place.

646. τὰ ἄν is Monk's conjecture for ὑφ γ᾽.

649. τοῦ—καταθαρόν is added as an explanation of τὸν ἄγωνα.

650. Here λοιπὸς qualifies the idea expressed by the two words βιοῦσιος χρόνος. It is rare that one adjective is thus the epithet of another in Greek. Comp. Medea 598, μὴ μοι γένουτο λυπὸς εὐδαίμον βιος, may I not have an unhappy life of prosperity.

651. The forms ἐξων, ἐξῆς, seem both to have been in good use; the latter being derived subsequently to the former from ἐξῆς, ἐξῆς, and ἔητα imperative, as if from ἐξῆς. In 295, where this line first occurs, most of the MSS. read ἐξῆς, which the Etymol. Mag. 413, 9, quotes in order to condemn it; and in the present line several MSS. have this reading, although others have ἐξων. Comp. Buttmann on ζάω (Largest Gram. 2, 144).

652. Comp. Αesch. Persæ 295, κεῖ στενεῖς κακοῖς ὄμοις. στενῶ ἐπὶ τινι, and ὑπερ τινος also occur, but στενῶ τι or τινὰ is more common. Still another construction is, στενῶ σε τῆς τύχης, Αesch. Prom. 397, for which see Elmsley on Medea 1202.

655. διάδοχος, a successor, lit. the receiver of any thing handed along. Hence the propriety of its taking a genitive of that which is transmitted. Comp. Prometh. 464.

658. The reading of the MSS. preferred here by Monk, and other late editors, ἀτιμάζων — ἑνείν προφύσκα ο',
seems to injure the sense. It would be unnatural that Admetus should think of his father's charging him with leaving him (the father) to die, when no such situation is alluded to. The participle ἀτριμάζων in that reading is almost unmeaning, but ἀτριμάζοντα in the text expresses the reason why the father might have deserted his son. — The form of speech is that very common one, in which the subject or object of the second clause is made the subject of the first.

661. ἡμιαξιάνη. See the note on v. 272.

662. οὖν ἂν φθάνως γυνεύων, you cannot be too soon in begetting. See Elmsley on Heraclidæ 721, who remarks, that the present participle must be used with φθάνω in this sense. Comp. Mt. § 553.


671. I formerly followed Monk here in reading οὖδ' εἰς for οὖδείς on account of Porson's canon respecting the fifth foot of Iambic trimeters. (See his Supplem. in Praef. Hecub. 35.) But Hermann has shown (Elementa doctr. metr. 2. 14. 9) that where the pause is in the middle of the fourth foot, as it is here, such a close as οὖδείς βοῦ- | λεταύ — — — — — — is unobjectionable.

675. τίν' αἰχεῖς, whom do you presume, or think. — Two questions are here condensed into one, τίνα αἰχεῖς ἔλαλενειν; and πότερα Ανδόν ἡ Φούγα αἰχεῖς ἔλαλενειν. Comp. Soph. Electr. 766. — ἔλαλενειν κακοῖς, and ἔλαλενειν alone, denote to assail with reproaches, to revile. — This line is parodied by Aristoph. Birds 1244.

678. γνησίως, legitimately, lawfully.

679. In this sentence, if καί is made to connect ἐβολίζεις and ἀπει, the two participles must denote the same action in different tenses, and be joined with the latter verb. I should
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expect too ὑποτείνεις — ἀλλ' ὦν ἀπει, rather than καὶ ὦν ἀπει. For this reason in the last edition I took καὶ ρέοντας to be equivalent to καὶ ρέοντας ὄν, though a youth, and separated ὀν — ἀπει by a colon from what precedes. But καὶ ρέοντας cannot be so understood: at least I have found no example in the tragic poets, where the participle is omitted when καὶ is so used. The colon is still retained, though with hesitation. καὶ is even. The sense is, you are very insolent in going so far as to throw out even haughty speeches against me. The asyndeton in the next clause expresses the anger of Pheres. — ὀὐ βαλὼν ὀὔτως ἀπει, thou shalt not, having made thy shot, simply (i. e. without more ado, impune,) depart. For ὀὔτως in this sense, Elmsley on Heraclidæ 375, may be consulted.

686. For the accusative following τυγχάνω, obtain, see Antig. 778, note. The genitive is like that following δῆξομαι.

690. οὐδ' ἔγω, sc. ἑαυτοῦμαι.

691. Aristoph. quotes this verse in the Thesmoph. 194, and, in the Clouds 1415, parodies it thus,

κλέονι παίδες, πατέρα δ' ὦν ἱλάτιν δοκεῖς;

694. διεμάχον τὸ μὴ θανεῖν, contended against death, used your efforts not to die.

696. "εἰτα is often used in questions expressing displeasure, or mockery." Mt. § 603. Comp. v. 831.

698. τοῦ καλοῦ ρέοντος, the pretty youth! The article is often used in expressions of contempt, or of admiration, having in them a demonstrative force.

699. The sense is, you hit on a wise plan so as never to die, if you will but persuade your wife for the time being to die instead of you. ἂτι, like our ever, has two senses, always, and at any time. In the latter, it is joined with the article, and usually follows it immediately. Comp. τοῦ κρατοῦντι ἂτι, him who at any time rules, the ruler for the
time being, Prometh. 937. οί ὑπὶ ἐπιόντες ὂθεν δεόμω ἐπὶ τοὺς ὑπὶ βοῶνας, Xen. Anab. iv. 7, 23.

702. κακὸς. Two senses of this word are played upon here, and in 704, as Porson on Phœniss. 1245, and Monk remark.

706. πλεῖον is an absolute comparative, a certain standard being implied; = πλεῖον τοῦ δέοντος, too many.

708. λεγ', ὅς ἐμὸν λέξαντος. According to Matthiae κακὸς is to be supplied, as in Antig. 1054. This L. Dindorf denies, and pronounces the sense to be, "dic uti ego dixi: Non impedio enim." Pflugk makes the meaning to be dic me jubente et permittente.

713. The MSS. have μείζων ἄν which Schaefer, Matthiae, and Monk changed into μείζωνα, because v. 714 implies that an imprecation has been uttered. And such was the reading which I formerly adopted. But Hermann, with his wonted discrimination, says, [optatio quidem continetur verbis Admeti:] "sed non tamen delendum erat ἄν. Nam eo deleto, hæc serio optantis oratio esset: servato autem, ironica est et plena contemptionis: per me licet vel Jovem vivendo superes. Ita sœpissime verteres. Sophocles Electr. 1457, καίνοις ἄν, ἐ' σοι χαριτα τυχανει τάδε." i. e. you can rejoice if you please, or I am very willing that you should rejoice.

717. σημεία is in the accusative, and in apposition with the preceding sentence. See v. 7, note.

723. εν ἀνδρῶσιν = ἀνδρεῖον. It is, perhaps, a brief expression for εν λήμμασιν ἀνδρῶν.

724. Matthiae considers ἐγγελάς as a future, like σκεδῶ, σκεδάς; but to take this verb in the present gives force to the sentence.

728. Some read ἦ δ', illa autem, instead of ἦ δ', hæc.

732. Acastus was the brother of Alcestis, and son of Pelias. See the notes on the Argument.

733. τρωγείσωμε, to take satisfaction for, here governs
two accusatives, as the kindred words τίσωσθαι, μετελθεῖν, μετείναι sometimes do. Comp. Mt. § 421.

735. Monk takes ἀπαιδε παιδὸς ὠντος together, as in the common phrase ἀπαίδε ψυγεών παιδὸν, the adjective being put for ὠνευ. But this weakens the sense, to say nothing of ὠντος, which is a predicate, and cannot therefore suit that construction. The sense is, grow old, as ye deserve, childless, though with a child living.

737. νείσθ' has a future sense like εἰμι, and like I am going. — ταῦτων στέρος τῶδε, the same house with me, (pointing to himself.) For ταῦτων, comp. Buttm. § 74, 2.

741. σχέδεια τόλμης, unhappy by reason of thy daring, (i. e. in consenting to die.) The genitive in such phrases, which are common in the poets, express the origin or the reason of the quality denoted by the adjective. Comp. μελέα πόνων, Medea 96; σχέδειος πανθέων, Androm. 1179; δείλαιε τού νοῦ τῆς τε συμφορᾶς, Soph. ΟEd. R. 1347. Major translates σχέδεια τόλμης unyielding in boldness. But he is, I apprehend, altogether wrong. σχέδειος in that sense, has something of censure attached to it, but is here used of one who is praised and pitied. A passage closely resembling this is Medea 1028, ὦ δυστάλαινα τῆς ἐμῆς αὐθαδείς.

745. πλέον. See v. 72. — τούτων, sc. the advantages of the good denoted by πλέον.

746. The chorus, as Monk remarks, here leaves the orchestra and accompanies the funeral procession. Comp. 740. This is in a measure necessary to the probability of the ensuing scene, and propriety would require the chorus to attend upon their king on such an occasion. Of the absence of a chorus during the play an example is found in Soph. Ajax 814, where they leave the theatre to search for Ajax: meanwhile the scene changes, he kills himself, and they reappear. Another example perhaps is afforded by the Helena, where, at v. 515, the chorus seems to be in ignorance of
the arrival of Menelaus, which could not but have been known, had it been present during his speech, 386, seq.

After the funeral procession had departed, the servant who waited upon Hercules comes out of the house, and, thinking him to be acquainted with the death of Alcestis, censures him in no measured terms for his revelry at such a moment. Hercules follows, and deals out to him some bacchanalian philosophy that he had imbibed with his wine. On observing his sadness, he again searches into the affair of the funeral, and, finding that Alcestis, and not a stranger, was mourned for, he reproaches Admetus with having deceived him, and himself with his revelry. Upon this he determines to wrest Alcestis from the grasp of Death, or, if that cannot be done, to bring her back from Pluto's realm.

This scene is faulty because the contrast of sorrow for the loss of friends, with mirthfulness, not to say revelry, must necessarily be revolting; and the effect on the audience must have been painful, notwithstanding the ignorance of Hercules may have excused him in their eyes. So comic and some would say undignified a scene is hardly to be found in any other ancient tragedy; but the union of the comic and tragic is not in itself objectionable. This scene is not inconsistent with the character of Hercules as conceived of by the Greeks, especially after comedy flourished. His voracity and love of wine were noted, and furnished many a joke. On the heathen principle, during the intervals of his labors, his gigantic body got the better of his mind.

755. εὖ is nearly the same here with ὅποτε, expressing with an optative repeated action in past time, and usually accompanied by an imperfect in the apodosis.

756. As κεῖσαι is only found (out of lyric passages) in Antig. 1297, Monk proposes to read ποτήριον δ' ἐν κεῖσαι, ποτήριον also being used only in Eurip. Cyclops 151. Comp. κίσσινος σκύφος γάλακτος, Eurip. Androm. frag. 33 (Mt.)
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757. εὖ ψυφον, very pure or strong. εὖ is intensive as in εὖδηνς, like our well in well-beloved.


760. μελη may be here a nominative, as is shown by a parallel construction, Xen. Anab. i. 5, 9; καὶ συνειδην δὲ ἦν τῷ προσέχοντι τὸν νοῦν ἡ μασιλε καὶ ἀφι ἡ πληθεὶν μὲν χώρας καὶ ἀνθρώπων ἵσχυρα ὁμα. But on the other hand ἦν can = ἔξην.

762. οὖδέν governs κακῶν.

763. ἐδείκτυμεν τεγγοντες. This verb here, as usually takes a participle instead of an infinitive. Comp. 154.

768. To stretch out the hand, as a salutation or mark of friendship for the deceased, was customary at funerals. The same usage is alluded to in Supplices 772-775, cited by Monk, where lifting the hand and addressing a deceased friend are brought together.

773. βλέπευν is often joined with a neuter adjective or a noun, which denotes the quality of the look. Comp. ναπτι βλέπευν, to have a mustard look, Aristoph. Knights 631; καλὸν βλέπω, I look prettily, Cyclops 553. — σεμινὸν καὶ πεφοντικὸς, grave and thoughtful.

780. οἰδας. For this form, which is rare, see Lobeck on Phrynichus, p. 236. It is also found, Odys. i. 337, where a Schol. in the Harleian MS. (see Buttman’s Scholia on the Odyssey) informs us, that Zenodotus wished to read εἰδεὶς, and Aristarchus did not object to the reading.

781. ποθεὶρ γάρ. See v. 95.

785. τὸ τῆς τεχνης, a circumlocution for ἦ τεχνη. Soph. Gr. § 176. — Elmsley on Medea 1037, remarks, that ὅλ, a definite adverb, is here used for ὅποι, an indefinite one, as ὅς and ὅσις, ἐνθα and ὅποι, and similar correlatives are sometimes confounded. In 640, ἐδείκτας, εἰς ἐλεγχον ἐξελθόν, ὅς εἰ, ὅς is properly used because a definite character is spoken of. But in such sentences as “I know not, or I
wish to know who thou art," ὅσις is ordinarily found, or τις in its place.

790. πλείστον ἡδιστη. Double superlatives sometimes occur in the tragic poets, as in Medea 1323, μέγιστον ἐκθιστη γυνή.

794. οἴμαι μέν. I should think so for my part (μέν.)

795. πιέω is from πίσμαι, the proper Attic future of πίνω. πιοῦμαι, πιεῖ is a later form. — τύχας appears instead of τύλως in the early edd., and is mentioned by the Schol.

797. The sense is, the stroke of the wine-vessel's oar falling upon you shall remove you from your present sad and morose state of mind. — πίνυλος, the stroke of the oar, is often used figuratively by Eurip. and others; and especially denotes the stroke or influence of sudden passion or madness on the mind. Comp. πίνυλος μανίας, Iph. in Taur. 307, φοβοῦ, Herc. Fur. 816. — μεθορμίζειν, properly, to bring to another mooring-place or anchorage. This word is used figuratively in Medea 258, 443.

799. ὅντας δὲ ἑρημίως, since we are mortal. — ἑρημίως φέροντ᾽, to have mortal feelings; i. e. to feel that we must soon die, and enjoy as much as possible beforehand; which is the natural feeling of a mortal, ignorant of his own immortality. 1 Cor. xv. 32.

801. ὤς γάρ ἐμοὶ χάρισμα νομή, at least to make use of me as judge, at least in my judgment. ὤς ἐμοὶ often stands alone in the same sense. Comp. Mt. §§ 388, 545.

803. Comp. 228.

807. τί ζώσιν, how live? A word is often repeated with τι, to ask for an explanation.

810. The sense is, was it not proper for me to be well treated, at least as far as a stranger's corpse was concerned, i. e. that ought not to prevent it.

811. There are two opposite readings in this line, οἰκείος and ὅφωκος, the former appearing in Monk's and most other
editions, the latter in those of Matthiae and Dindorf. οἴκεῖος can hardly be genuine, as it supersedes all further inquiry. ἡρώας, is ironically used according to Matthiae; and the tone with which it was uttered leads Hercules to suspect that something has been concealed from him.

S17. ἐν δέοντι δἐξαωθαὶ, on an occasion when it was proper to receive (visitors). Some understand καἰνῷ with δέοντι, but εἰς δέον, of advantage, opportune, v. 1101, shows that it is neuter. The infinitive is the subject of δέοντι, as, in the phrases δεῖ δἐξαωθαὶ, δέον δἐξαωθαὶ, of δεῖ and δέον.

S28. κῆδος, dead body, as being the object of sorrow. — τάφον, burial-place. Comp. 608, but in v. 96, burial.

S31. Besides the reading adopted in the text, we have καπεκόμαζον, preferred by Monk, and καὶ ἐκώμαζον. The preceding imperfects seem to have caused the alteration of κωμάζον,—which is properly used, as denoting an action not fully ended,—into ἐκώμαζον, and the other reading then easily arose. εἰσὶν is often used in questions containing indignation or displeasure. Comp. 957, and Mt. § 603.

S32. σοῦ (ἡν) τὸ μὴ φημάω, it was your part, i. e. your fault, not to tell. Monk and Matthiae regard σοῦ as an exclamation, and the infinitive as standing absolutely; so that the sense is, shame to you not to have told me! Such a construction we have in Medea 1051, ἀλλὰ τῆς ἐμῆς κάκης! τὸ καὶ προεσθαὶ μαλακους λόγους φέρει: but my cowardice! that I should even waste mild considerations upon my mind. Comp. Mt. § 544. But had this been the turn of thought, σοῦ would hardly have stood alone, without some exclamatory word.

S33. προσκείμαι κακῷ, and κακὸν πρόσκειται μοι are both said. προσκείμενον is read here, but its signification, impending, is unsuitable to the place. In v. 551, where προσκειμένης occurs without variant, προσκ. is probably to be restored. Otherwise προσκειμένος must take the sense of being present, which does not seem to be admissible.
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836. ἐν is for ἐν. See this use of ἐν after verbs of sight, in the note on Soph. Electr. 894. The dead were buried along the roads, just out of the gates of cities, both by the Greeks and Romans. Thus the Athenians buried citizens slain in war in the outer suburb Ceramicus; and tombs border the Appian Way to the walls of Rome, as well as the street which passes through the excavated suburb of Pompeii.

839. Ἡλεκτρύωνος ὑεῖνιν, the vulgar reading, is objectionable, as omitting the argument,—a license which was very seldom resorted to in trimeters, and only at the beginning of a verse. Blomfield’s conjecture, Ἡλεκτρύωνος ὑεῖνιν, has been confirmed by the Copenhagen MS., and is approved by Elmsley, Matthiæ, and Dindorf. The penult of the genitive of nouns in ὑν varies. Thus Ἀκταίων makes ὑος in Bacchæ 230, but ὑος in Apollod. iii. 4, 6. ed. Heyne.

841. ἰδοὺ εἰν taken with εἰς and an accusative, by a sort of constructio prægnans, denotes not only to set down or put in a place, but also to carry into it. Comp. αἰνοῦ νέας εἰς Ἀἴγυπτον, to convey ships to the Nile, and station them there; ἐφάνη λίς εἰς ὑον, a lion came and appeared in the way. These examples are Passow’s, from Homer.

845. πίνοντα governs προσφαγµατον partitively; drinking of the slaughtered victims;—the most common of idioms in French, and not uncommon in Greek. Comp. Mt. § 323. προσφαγµατα are victims slaughtered in front of the tomb, or upon it (see Hecuba 41, 524; Troades 619), as a gift or offering to the dead, who were supposed to be fond of blood.

849. ποίαν without υν. Porson on Medea 222, says, “Sæpe ποίαν cum subjunctivo jungunt tragici, omisso υν, quod in sermone familiari semper requiritur.” Comp. v. 145.

851. αἰματηρὸν πέλανων, bloody libation. πέλανων denotes 1. a cake in the solid form, used in oblations, and burnt; 2. a thick fluid like some libations, spoken of honey in frag. 13, of Eurip. Cressæ; of foam in madness, Orest. 219, ἐν
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δ' ὁμορφὸν ἀδέλιον | στόματος ἀφωγὴν πέλανον, ὄμματον τ' ἐμῶν. and here of blood. Comp. Rhesus 430, ἀμματηρὸς πέλανος ἡντλείτο λόγχῃ. The idea of an offering is also suggested by the word in the present instance. — τῶν κάτω is in apposition with the two next words.

852. Κόρης. Proserpine, the κόρη Δήμητρος, bore that name by eminence, as Castor and Pollux among all the sons of Jupiter were especially called Δίόσκουροι.

860. The chorus and Admetus now return. Prevost asks why Hercules did not meet them on the way. But the tragic poets are not very scrupulous as to improbabilities off the stage. The scene from 860 to 961 is taken up with the laments of Admetus and the responses of the chorus.

865. πῶς ὡς with the optative often expresses a wish. Comp. Mt. § 513.

867. Aristoph. parodies this in the Wasps 751, κεῖνων ἐραμα, κεῖθε γενολιαρ, by which words Philocleon refers to the judges and the court-house.

870. ὁμοφας denotes, 1. actively joining together, hence a hostage: 2. passively joined together, a partner, as here.

874. δ' ὄδύρας ἢβας. A periphrasis is often made by a verb of motion with a noun and δία. Such expressions properly denote to be in a course of, to pass through. Comp. Soph. Electr. sub fin.

879. The sense here is plain, but the opinions about the construction are various. Some suppose an ellipsis of ὄδυρας, which is "vix ferenda," says Schaefer on Bos (under ὄδυρας). Mt.'s opinion may be seen in his Gr. § 450, Obs. 2. Schaefer (loc. cit.) puts τι — μεῖζον in parenthesis, which is flat. Hermann on Ellipsis and Pleonasm (Opuscula, i. 206) makes ἄλοξον depend on μεῖζον, construing thus, what evil is greater in respect of losing than a faithful wife? This I presume does not satisfy any one else, nor indeed did it please its author long; for in his Notes on Elmsley's Medea, v. 633 (Opusc. iii. 204,) he construes ἄμαρτειν as in appo-
sition with ἕρων, thus: to lose a faithful wife,—what is a greater evil?

880. υἱῇ ποτὲ — δόμους, I wish that I had never married, and lived in this house with her. ὑφέλον, with the infinitive present, may denote either a wish that something were now happening which is not, or that some continued action might have been done, which was not: but, with the infinitive aorist, ὑφέλον expresses a wish relative to an event of past time. See Mt. § 513, Obs. 3, whose statement, however, is not quite accurate.

883. τῷ. See 244, note.

887. ἀντίκοις — ἀγάμους take the case of the subject of the infinitive. The tragic style abounds in instances like this; but, by the ordinary construction, they should be datives agreeing in case with a pronoun depending on εἴτε. See v. 336.


901. The old reading here was συνέχευ, but, as ἀν was thought to be required, Porson, Gaisford, and Monk read συν-εχένειν. Elmsley on Medea, 416, 417, Note p., objects that ε is not elided in the third person singular of verbs before the particle ἀν, εἰκε ἃν, Ion 353, being the only instance of the occurrence of this elision in the old editions. Adopting the remark of this most able scholar, either with Dindorf read συν ἀν ἔχεν, — which is purely conjectural, — or συνέχευ without ἀν, which might stand, if the speaker conceived of the condition (viz. throwing himself into the tomb) as being actually fulfilled. So we say in English, "I had fainted unless I had believed to see the goodness of the Lord in the land of the living," for I should have fainted; and in Latin (Horat. Carm. ii. 17,) "me truncus illapsus cerebro sustulerat, nisi Faunus ictum dextra levasset," for sustulisset. See this principle defended by Hermann, in his note on
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Soph. Elect. 902, and Treatise on the Particle ἃν. (i. 13. Opusc. iv. 71, seq.) (at the end.) As ἃ is of no use to the sense, and οὐνανέσχεν (sic) is now known to be in one MS., I have in this edition (1841) adopted Hermann's and W. Dindorf's last reading σὺν ἃν ἐσχεν. σὺν means together.

904. ἐν γένει, of kin. Comp. Soph. ΟEd. R. 1016.


909. πρόπετής, properly, falling or hanging forward, leaning over; here verging.

910. Jacobs supposes an allusion to be contained in these lines to Anaxagoras, who, when he heard of his son's death, said; "Sciebam me genuisse mortalem." That the poet alluded to this saying of his master under the person of Theseus in another play, we know from Cic. Tusc. Quaest. iii. 14, cited by Valckenaer, Diatrib. p. 28; but there is no certainty that he did here.

911. ὁ σχῆμα δόμων: a circumlocution for δόμοι.

913. μεταπίπτουσι δείμονος, now that my fortune is changing, or is different. μεταπίπτειν is properly used of dice falling with a different face upwards.

921. εἰμεν is for εἴμεν, a rarer but equally pure form. The optative stands here in oratio obliqua, the words being made use of by Admetus not as his own, but as the burden of the marriage songs.

925. See note on Antig. 425.

926. παρά, during.

931. Comp. 117. All the MSS. have πολλοῖς, which must be a false reading, unless δέμαρτος, the reading of a good MS., be adopted, — δέμαρτος in the singular is used with reference to each particular case.

949. Here οἷαν may be translated as if it were ὅτι τοιαύτην, and they (the servants who were pointed at) lament that they have lost such a mistress. But δειπνόντων properly follows στίγμῶν, upon the principle explained in the note on v. 658.
It is common for ὡς to follow verbs of lamenting, pitying, and the like, in this way. Comp. Xen. Cyrop. vii. 3, 13, καταιμένοι τὴν γυναῖκα οἶου ἄνδρος στέροιτο, καὶ τὸν ἄνδρα, οἶαν γυναῖκα καταλιπὼν οὔκ ἐτ' ὤφαιτο.


960. κυδίων, comparative of κυδών, occurs but twice in the tragic poets, here and in Androm. 639. Its proper meaning, more glorious, seems to have been generalized into more to be prized, better. κυδίων, κρείττον, ἀἰσχρώτερον, Hesych.; κυδώς, τοῦτό ἐστιν ἄγαθός, τῖμος, Etym. Mag. After this comparative τοῦ τεθνάμα is to be supplied.

961. κινδίως κλίνοντι, male audienti.

962. The sense is, I have soared both in song and in lofty speculations. μεταφορὸς points at speculations about μετέωρα or celestial phenomena, which were then a principal part of philosophy. This is spoken, as the Schol. remarks, rather in the character of the poet, than of the chorus.

964. λόγων, either discourses of a philosophical nature, or statements, propositions of that description.

967–969. ο.MustCompileξ, tablets of wood, fabled to have been preserved near Mount Hæmus. Comp. the Schol. on Hecuba 1243, (ed. Matthiae.) — τὰς, the article used as a relative. Among Attic writers only the poets do this, and that not in the masculine or feminine nominative. — Ὄρφειος γήρους is, according to Monk, a circumlocution for Orpheus. But there ought to be a reason for each particular circumlocution, and especially for so rare a one. It would not do to put Ὅρφειος ποὺς in its place. That reason is found in the fact, that the words inscribed on the tablets proceeded from the voice of Orpheus as well as from his hand.

972. ἀνατίμημεν properly denotes to cut a root as a specific against disease, to furnish a medicine. So also ἀνατίμως are specifics, especially simples.
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975. κλίων σφαγίων, i. e. hears the prayers with which the victims were offered up.

978. ὤ τι for ὤ τι ἀν. See v. 76.

980. This nation was called Ἱλάνθοι, as here, (comp. frag. Eurip. Cret.,) or more usually Ἱλάνθες, for which comp. Prometh. 715.

982. ἀπότομος. See v. 118. — The sense is, nor hast thou any shame for thy harsh spirit, i. e. thou art inflexibly stern. Comp. αἰαξίνη τῶν, shame for, Soph. Electr. 616.

983. καὶ τ. Admetus is now addressed. The change of person is the less abrupt, as it occurs at the beginning of a new strophe.

985. Comp. Eurip. Dict. frag. 1; δοξεῖς τὸν ἔδην — παιδίν ἀνήσειν τὸν σῶν, εἰ θέλεις ἄπει στέιειν.

989. σκότιοι, Schol. νὸθοι. He quotes from Iliad vi. 24, σκότιοι δὲ ἐ γελνατο μήτηρ. But Hermann translates σκότιοι φθινονσι more correctly by ad Orcl tenebras abeunt. σκοτιοι = ἐν σκότω, οὐσί ἐν σκότω ἐλαι.

994. κλίων. Schol., οἶκοις. And Wakefield says, that it is indifferent whether we translate this word house or bed. This would be true if ἐξεύσασθαι γυναῖκα λέξει were not a natural and ordinary expression. Comp. Ion 900. I doubt if the other, ἐξεύσασθαι γυναῖκα οἴκῳ, were ever used. κλίων has this sense of bed or place for lying down, in Iph. in Taur. 857, εἰς κλίωνα λέκτων δολλαν, which resembles the expression used above, v. 925.

995. φθιμένων ῥεκρῶν, the dead that have wasted away, whose existence is no more manifested to men, like that of the δαιμόνες.

1000. δοξηλν κάλεσθον, obliquum callem. “Intellige semitam quae de via publica ad sepulcrum ducit.” Wüstemann. (?)

1006. In the ensuing scene, Hercules, having forced Death to yield up his prey, brings back Alcestis veiled, and, that the poet may produce an effect by contrast of situation
and by surprise, pretends that she is a prize just won in the games, and requests Admetus to keep her in his house until his own return from Thrace. After many objections Admetus consents to admit her, and even to lead her in by the hand; when her veil is taken off and the discovery is made. The vale is not mentioned, but may be inferred from vv. 1050, 1124. This scene is well managed, but essentially comic, as it ends in producing a pleasant surprise.

1009. ἔχειν μομφᾶς ὑπὸ σπλάγχνων, to keep blame within his breast, sc. concealed.

1015. Of ἐλευψάμην Matthiae says, "Nec in Sophocle nec in Euripide hac significatione legere me memini, multo minus in forma media." But he forgot Ion 1032, ἐναν σπονδᾶς θεῖοι μέλλωσι λείσειν. And as σπένδω is used both in the active and middle, when spoken of libations, so may λείσω be used, denoting I make my libations. ἐλευψάμην is a word, which the correcting hand of a Scholiast would rather erase than insert; and proceeded from the poet himself, who wished to avoid using σπένδω and σπονδᾶς together. For the same reason Sophocles says, σπένδοντα λοιβᾶς, Electr. 270.

1023. πράσεις δ' ὃ μη τίχοιμι, but if I fare in a way in which may I not chance to fare, i. e. if I suffer what I hope I may not. Supply πράσεις after τίχοιμι. — τοστήσωμι γάρ, for may I return.

1025. The reading πολλῶν μόχθων has strong claims for the preference here. μόχθων is the genitive of price.


1037. ἐν ἐξήρωσί τιθείς, putting among enemies, counting as an enemy. Matthiae and others read αἰσχροῖς, which has much MS. authority. The sense would then be, not counting the sad lot of my wife among things to be ashamed of. But this is not a natural thought, particularly as Hercules,
when he first came, knew of the measures relating to the death of Alcestis.

1040. *eιπερ*, the reading of Monk, = *siquidem*, and not *si*, as Mt. remarks. But *si* is wanted here.


1049. *ποιν καλ.* See 482.

1050. *πρεπει*, appears. See 512.

1051. *ἐνοικεϊν* is sometimes transitive, as τὴν ἐνοικήσεις πόλιν, Soph. ΟEd. Col. 1533, and often intransitive; as in Androm. 857, ὁκεῖτι τὴν ἐνοικήσω στέγη. — The student hardly needs to be reminded, that, in Greek houses, the men's and women's apartments were separate.

1052. *ἀφαιρηθής*. This word, used three or four times by the tragic poets, means *unmixed, pure*. It is usually applied to things; but in Soph. ΟEd. Col. 1147, to persons; ἀφαιρηθείς τῶν κατηπειλημένων, unhurt by the threats that have been made against them. Here it means, as explained by the Schol., ἄφθορος ἄρδιον.

1055. In this and the following verses, Admetus does not speak of marriage, but only of permitting her to live in the women's apartment, and in his wife's chamber. — εἰσβήσας. The first aorist and future active of *βαίνω*, used only in Ionic and poetic style, have an active sense like *βιβάζω*.


1063. ἵσθι ἔχουσα. Comp. 150. — *προσήγω*, art like to her. Hesych. *προσήκται, προσέοικε*. This form, which is hardly to be met with elsewhere, follows the analogy of the Homeric word ἡκτο, pluperf. pass. of the obsolete *εἴνω*. *εἰκεῖν* meant to liken, make like, and the passive would thus be to be made like, be like.

1065. *ἐλέγχεισθενον, perdas perditum*, Buchan. Schol., ἐλέγχε, φονεύῃς, κρατήσῃς. The sense is, lest you overcome (i. e. with grief excited by the presence of one like
Alcestis in form) me, who have been already overcome with that grief.

1068. κατηφόρῳ, burst down, burst out and fall down, gush down. The idea down is however often lost, as in the expression, γέλως κατηφορή. Let the student notice that this second perf. is a present in a neuter sense. Soph. Gr. §§ 205. N. 2: 209. N. 4.

1069. ὃς ἄγα, how but just now.

1071. ὅτις ἐι σὺ, a general remark, and rather out of place here. Hermann alters the text into ὅτις ἐι σὺ. "Sensus est," he says, "opportet dei, quisquis veniet, dona sustinerere, i.e. sive beneficus veniet, sive inimicus."

1072. See 536.

1075. ἥν qualifies βούλεσθαι, which here answers to the imperfect indicative with ἥν = ἔβουλου ἥν, ὅφ' οἴδα.

1077. ὑπερβάλλειν, to shoot beyond, to surpass, is often used intransitively, in the sense to go to excess. The second aor. imperative (Dindorf's reading) is faulty here not only because μή takes a present imperative but an aorist subjunctive (for that is a general rule, although it is in some few cases transgressed), but also because continued and not momentary action is contained in this word as much as in φέρε. — νῦν. This is Monk's reading for νῦν. The enclitic νῦν, which has here its usual meaning with the imperative, is shown by Monk to be sometimes long, though usually short in the Attic poets. Others write νῦν with the same sense, if the syllable is long, so that the question becomes one about accent. — ἐναισίμως. Schol., ἀθηκόντως.

1079. προκόπτοις — εἰ θέλεις. Where that which is under condition, is assumed as a matter of fact, but the consequence only is conjectured, εἰ takes an indicative in the one clause, and a verb in the optative appears in the other.

1080. μ' εἰκάγει. This is quoted by Galen without μ'. The pronoun interferes with Porson's canon concerning the
fifth foot in iambics (see 671), and there is a certain elegance of style in omitting it. — ἕως τις, Schol., τοῦ ἐφηνείν.

1085. ἤπωι οὖν. ἤβοσκεῖ, the other reading, would mean, according to Mt., Monk, and Blomfield, is growing up to its prime, not is at its prime, and the word does not occur in the Attic poets. Hermann, Pflugk, and others deny this and read ἤβοσκεῖ.

1086. you might say time, if to die were time, i. e. that only can soothe me.

1088. οὖν ἄν ὄφον, I should not think, sc. that you said it, if I had not heard. This phrase may compare with our English one, you cannot think, which is often used elliptically in common life.

1089. ἀλλὰ χρειόσει λέγος, but will your bed be widowed? This reading is preferable to ἀλλὰ χρειόσεις μόνος, which Monk adopts.

1093. The accusative of a noun signifying some quality, is often joined with ὀφλιοκάνω to denote that, the reputation of which is incurred, and the dative of a person is the person in whose opinion it is incurred. Thus ὀφλιοκάνειν μωγίαν τινὶ denotes to be chargeable with folly in any one's view; ὁ. γελωτὰ τινὶ, to be ridiculous in one's eyes. κτάσθαι, φέσειν, and ἔχειν take an accusative in a somewhat similar sense. Comp, Antig. 924, τὴν δυσσεβεῖαν εὐσεβοῦσ' ἐκτησάμην, by acting piously I gained the reputation of impiety; Soph. Electr. 968, εὐσεβεῖαι ἐν πατρὸς οἴσει, thou wilt get praise for piety from our father; Medea 297, χωρίς ἀφίας ἢς ἐχονοι, beside the indolence that they get the credit of; Id. 218. δύσκελειαν ἐκτήσαμοι καὶ ὄμηθμιν.

1094. καλὸν is future. Matthiae supplies οὕτως ὑσθι, but perhaps οὕτως αἰνει may be more naturally understood from the preceding clause. Wustemann makes the sentence interrogative, and supplies μωγίαν ὀφλῆσω.

1095. A number of aorists, and none more frequently than ἐπήνεα, seem to be used in a similar manner with the
present. See Hermann's Notes on Viger, note 162, for examples. Although the present might be used in such cases and express the truth, yet the mind reverts to a past time, when the feeling or thought first began. Comp. Soph. Gr. § 212, N. 4.

1096. καίπερ οὖν οὖσα, though she is no more. καίπερ μῇ οὖσα would mean, though she were no more.

1098. Comp. v. 275, for the order of the words.

1101. εἰ δὲν πέσοι, may turn out of advantage. See 817. Comp. Helena 1082, τὸ δ' ὑδίλιον καῦν εὕνας τὸν ἄν πέσοι, but that misery may perhaps turn out fortunate. Our verb to fall has the same sense as this of πίπτειν.

1106. The sense is, she ought, unless at least thou art about to be angry with me (for so saying); ὃς γαίνειν is neuter also in Soph. Trachin. 552, quoted by Matthæus.

1112. Monk reads δούμος, thinking that the syntax demands an accusative. But see Mt. § 402, c, for examples of other verbs compounded with εἰς, which take an accusative or dative indifferently. Here perhaps the dative may be used by constructio praegnans; the verb of motion implying not only leading into, but also placing in the house.

1117. προτείναι. The aorist, and not the present infinitive, is required here, as a momentary act is spoken of. πρότεινε, the reading of some MSS., was put for προτείναι by the copyists, who pronounced αὐ and ε' alike; and from πρότεινε, προτείνειν naturally arose.

1118. ὃγγον' is an instance of the elision of ι in the dative singular. The same elision in the dative plural is nowhere found in the Attic poets. Nine instances like the present have been noticed by Elmsley, on Heraclidæ 693, in the tragic poets, all of which he attempts to amend, and in this passage reads καρατόμον, making ὃγγον' an accusative dependent on ἓιδομέρος, which may be supplied from the preceding line. But the MSS. all support the received text; the subaudition of ἓιδομέρος is harsh; and ἕιγεῖν rarely
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governs an accusative. Porson (Suppl. ad. Praef. Hec. p. 22.) cites this passage in defence of the elision, and with him agree Matthiae (note on the place, and Gr. § 44.) and others. But Hermann (Elem. p. 35, ed. Glasg.) very rationally supposes, that there may be a synizesis, or union in pronunciation of i and o without actual elision. Comp. Prometh. 680, where αἱρεῖν, the best reading, can have but three syllables. — Τογγόν ζειοτής, the beheaded Gorgon; but her head is meant.

1119. The MSS. connect ναὶ with ξιω, but Monk remarks, that it ought to begin a sentence; and should precede ξιω if taken with it. It may be rendered well then.

1121. For πηπειν, see the note on 512.

1123. The sense is, or does some heart-cutting (mocking, deceitful) joy from a god throw me out of my senses? i.e. is this pleasant sight which overpowers me, produced by some god to mock me?

1126. τήδε δόγας δάμαστα οίν, here you see your wife. See the note on v. 24.

1128. The sense is, this one whom you made your guest is no necromancer: literally, you made this one your guest, not being a necromancer. Buchanan’s version and others give to ἔποιησα the sense of accounting, taking for.

1130. αὐποτείν τίχην. τίχην and not τίξην appears to be the true reading. αὐποτείν τίχην, is, according to Hermann, non credere verum esse quod accidit, αὐποτείν τίξην, fortuna non fidere.

1134. oὐποτε is taken with δοξῶ, not with ὁψεοθαί, which would require μῇ. See Elmsley on Medea 487, and Hermann’s remarks on that edition.

1135. ὕθόνις δὲ. The Greeks held, that, when a man had an excess of good fortune, or felt unduly elevated above the condition of mortals, the gods were envious or indignant, and reduced him to the common level. The same general feeling was called νεμεισι, i.e. the assignment of the
proper share, retribution, retributive anger. Nemesis, this feeling or course of providence personified, crushed the pride and greatness of men by reverses of fortune. Comp. Soph. Electr. 1466, 1467.

1140. δαίμονων τῶν κυρίων. Jacobs, followed by Monk,—and by Matthiae in his text,—reads νεφίσων for δαίμονων, because the Scholiast says, ἣ τῶν νεφίσων κυρίων. But they seem not to have noticed, that he immediately adds ζασι γάρ τοὺς νεφίσως δαίμονας, whence it appears that he read δαίμονων, and that νεφίσων was a mere explanation. There is then no support for the correction of Jacobs. Nor is the Scholiast in the right; for, though some philosophers may have called the manes in general δαίμονες, no traces of this appear, I believe, in Euripides. Matthiae, in his notes, favors δαίμονων, and governs it by τῶν, so that the sense is, with that one of the deities who is lord (in this business, i. e. who has power, εἰς Ἀιδοῦ δόμους κατάγειν, v. 26). Hermann adopts this construction, but supplies with κυρίῳ τοῦ ζην ἥ μὴ ζην. Where the words supplied by him or by Matthiae are obtained from, it is not easy to see. May not the sense be simply, with the lord or chief of the deities,—a boastful and exaggerated description of Death? So Eurip. (frag. Aug. 3,) calls Cupid ἑπάντων δαίμονων ὑπερτατόν. Comp. Antig. 338. The nature of the case showed who was meant.

1146. ἡφυγίσῃςαι. This verb means, according to Heath, with whom Monk agrees, not purifcare, but desecrare. He adds, that a contrary ceremony is intended by it to that denoted by ἡγνίσῃ, v. 76. But what ceremony contrary to cutting off a lock of hair can be conceived of? ἡφυγίσω is a rare word in the early Greek writers. Wakefield adduces from Hippocrates de Morbo Sacro, ἡφυγίσωσσαι μύσος, to purify one's self from pollution. Harpocratation defines ἠφοισίων by ἀποκαθαίρον, ἡφυγίσω. Hence the sense seems to be here, before she shall have purified herself, i. e. offered
purificatory sacrifices to the gods below. She was polluted by the contact of death, as those were who touched a dead body. Plutarch, in his "Quaestiones Romanæ, No. 5, speaking of persons supposed to be dead, who reappeared, or came to life again, says, that "the Greeks did not regard as pure, nor suffer to associate with themselves, nor allow to come to sacred places, those who had been laid out and buried for dead: and the Romans would not permit such persons to return through the door, but required them to go over the roof into the open court within the house, because almost all their purifications are performed in the open air."

— τριτον φῶς. Another kind of pollution mentioned by Tibullus, ii. 1, 11, excluded in like manner from the altars until the third day, or the day but one after. — The poet had his own private reason for not allowing Alcestis to speak. He had, as we have seen, but two grown-up actors, one of whom was now playing Hercules, having previously appeared as Alcestis, and in several other characters.

1147. δικαιός ὄν, being obligated, as in justice bound. δικαιός εἰμι often stands for δικαιόν ἐστιν ἐμε. So Musgrave and Monk explain δικαιός here, but Matthiae prefers its more common signification. The passage would then mean, being just, hereafter show piety (i. e. that respect which divine laws demand) towards thy guests. But, with this rendering, δικαιός ὄν, to say the least, is nearly idle. What Hercules meant to utter is a sort of moral derived from the play: "Treat your guests well hereafter, as in duty bound to do, after what you have experienced from one of them."

1153. νόστιμον δ' ἐλθοις πόδα. There are three readings in this line, ὄδον, δόμον, πόδα. Of these the first has the least authority, and wears the look of an emendation, but appears in most editions, as it affords an easy sense. The second has more, but νόστιμον δόμον is a phrase without meaning. πόδα has the most, and the singularity of ἐλθοις πόδα gave rise to the other readings. This reading is, I
think, fully defended by many similar passages, in which πόδα follows an intransitive verb of motion; e. g. ἐπὶ γαῖας πόδα πεζέων, above, v. 869; τειχέων μὲν ἐντὸς οὐ βαίνω πόδα, Eurip. Electr. 94; οὐδὲ βαίνοντι ἐξ οἴκων πόδα, Id. 1173; (see Seidler on v. 94); ἐκβάς τεθριππὼν Ἄτλος ὑμμάτων πόδα ἔστη, Heraclidæ 802; ἀπαλλάσσον πόδα, Medea 729. Other examples of πόδα after ἑβαίνειν, προβαίνειν, may be found in Porson's note on Orestes 1427. But if βαίνω or ἔστη πόδα can be said, why not ἔλθων πόδα? nor does the adjective change the analogy. In these cases it is probable that the verbs become transitive, like ἀκοομιο in Soph. Ajax 40, where see Hermann's note. It is remarkable, that, to step, an intransitive, adopts the same construction with foot, and we sometimes hear to tread foot also.

1154. τετρωμχιά. This was the division of Thessaly in our poet's day, and probably long before, having been introduced by Aleuas the Red-haired, in very early times. The same division was observed by Philip of Macedon, when he gained the mastery over Thessaly. See Harpocrate vοce τετρωμχία, whom several commentators cite. See also Buttman on the Aeluadæ, in the Berlin Academy's Philolog. Trans. for 1822-1823, and Boeckh on Pindar, Pyth. 10.

1157. μεθημομοςέως. This verb denotes, in the middle, to assume or adopt, in lieu of something expressed or implied. Comp. Prometh. 309, μεθήμομοσαι τρόπον υένος; Meleagr. Epigr. cxxv. 6. ἥμενας σιγαθείς, γοηθον φθέγμα μεθημομόσατο.

1158. ού γὰρ εὑτυχῶν ἀφοίσουα. Soph. Gr. § 222. 2. Comp. ἀφνεῖ κατακτᾶς; dost thou deny having slain? Orest. 1598 (1581). This verb more commonly takes an infinitive.

1159. These closing anapaests are found at the end of Medea (excepting the first line), of Helena, Bacchæ, and Andromache.
METRES.

28 — 37. An anapaestic system, sc. of dimeters.

77 — 85. Two anapaestic systems, 77 — 82, and 83 — 85. V. 78 closes with a hiatus, which is not admissible in anapaestic systems, unless the speaker is changed, or for some other extraordinary reason.

86 — 92. = 98 — 104. 
Verse 1. Iambic dimeter.
2. = 1.
3. Choriambus and iambus. (Choriam. dimeter.)
4. Dactylic penthemim. with basis.
5. The same with anacrusis.
6. Dactyl. trimeter catalectic. in dissyllabum with anacrusis.
7. Dochmius hypercatalectic.

See Hermann’s Elementa, ii. 21, 12. Or this line may be a Bacchiac dimeter.

93 — 97. Anapæstic verses, but not a regular system. V. 1, and v. 5, parœmiacs; the rest, dimeters. See Herm. El. ii. 32, 13.

105 — 111. Anapæstic verses. V. 1, and v. 3, parœmiacs; v. 2. a monometer catalectic, if the text is right: the rest form a regular system.

112 — 121. = 122 — 131. 
Verse 1. Iambic dipody and creticus. or cretic dimeter with anacrusis.
2. Ithyphallicus, i.e. trochaic tripody. _ _ _
3. Choriambus with basis. _ _ _
4. = 3. _ _ _
5. Adonius with anacrus. = ΟEd. R. 896.
6. Pherecrateus. _ _ _
7. Iambic dimeter. _ _ _
8 = 7.
9. Dochmius. _ _ _
10. Logaëdic dactyl. (one dact., two trochees, or choriamb. dimeter catalectic.)

For the form of v. 3. comp. Ajax 195. For the hiatus after ιχω in the strophe, comp. Herm. El. ii. 21, 9. Monk gives ουξ ιχω πι, a trochaic dipody, with a logaëd. anapaest. for the next line.

132 — 136. Epode of the foregoing, like 105 — 111, with three anapaests less. Vv. 1, 2, are regarded by Herm. as a choriamb. trimeter hypercatalectic.

213 — 225. = 226 — 237.
Verse 1. Dochmius and trochaic penthemim.

3. Uncertain.
4. Choriamb. tetrameter catalectic. This is one form of the versus Priapeus. Comp. ΟEd. Col. 1695, 1696.
5. Two trochaic penthemim.
6. Iambic penthemim. and logaëd. dactyl. A
verse like this is cited by Herm., El. iii. 8, 25.

7. Two iambuses, pronounced apart. \( \frac{1}{2} \) \( \frac{1}{2} \)

8. Iamb. trimeter.


10. Uncertain.

11. Logaœd. anapaestic verse with iambic bases.

12. Logaœd. anapæst.

Verse 3, according to Matthiae, begins with a spondee and an anapæst. Monk gives \( \ddot{e} \) to the preceding line, making it a choriamb. dimeter. It may be choriamb. dimeter with anacrusis.

Verse 10 is \( \_ \_ \_ \_ \_ \_ \) in the strophe, but \( \_ \_ \_ \_ \_ \_ \) in the antistrophe. Monk produces uniformity by expelling \( \kappa \alpha \lambda \nu \nu \), and \( \tau \nu \nu \); and forms a troch. dimeter out of this verse and part of the foregoing. But \( \kappa \alpha \lambda \nu \nu \) is plainly necessary. The text of this verse is otherwise doubtful.

239—242. An anapaestic system.

243—246. = 247—251.

Verse 1. Logaœd. dactyl. (Comp. Herm. El. ii. 30, 2.)

2. Dochmius, and Choriamb. dimeter catalectic.

3, 4. Iambic trimeters.

252—258. = 259—265.

Verse 1. Iamb. dipody, and two logaœd. anapæst. clauses.

This verse can be variously divided.

2. Iamb. tetrameter catalectic.

3. Choriamb. dimeter hypercatalectic, with basis;
and a logaëdic dactylic close. Comp. Philoct. 710, for the first part.

\[
\sim \sim | \sim \sim \sim \sim \sim \sim \sim |
\]

4, 5. Iambic trimeters.

266 — 272. Epode of the foregoing. For these lines, as arranged by Herm., see his El. ii. 22, 6. As divided in the text they are,

Verse 1. Iamb. dimeter catalect.

2. Troch. dimeter catalect.

3. Adonius.

4. Two iamb. penthemim., the first with a double anacrusis. Comp. Ajax 717.

5. Dochmius.

For the hiatus and short final syllable, comp. Herm. El. ii. 21, 8.

6. Dochmius and molossus (which is read like a bacchius).

See Seidler de Vers. Dochm. i. § 56.


273 — 279. An anapæstic system.

393 — 403. = 406 — 414.

Verse 1. Dochmius, and troch. penthemim. = 213.

2. Iamb. dimeter.

3. Dochmius.


5. Dochmius.
6, 7. Two iambic tripodies. \( \beta \lambda \) makes no position, according to Hermann, as in Bacchæ 1801.


10. Two dactyls.

11. Dochmius and dochmius hypercatalectic.

For v. 11, comp. Herm. El. ii. 30, 4.

\[ 435 - 444 = 445 - 454. \]

Verse 1. Dactyl. penthemim.

2. Logaœd. dactyl. (a versus Alcaicus) with anacrusis.

3. Logaœd. anapæst. (two anapæsts and iambic penthemim.)

4. Two Dactyl. trimeters catalectic. in dissyl. (or dactyl. hexameter) with anacrusis.

\[ 5 = 1. \]

6. Ithyphal.

7 = 3.

8 = 215, with anacrusis.

\[ 455 - 465 = 466 - 475. \]

Verse 1. Logaœd. dactyl. (one dact., two trochees.)

2. Pherecrateus.

3. Logaœd. anapæst. (two anapæsts, and iamb. dipody catalectic.)

4 = 2.

5. Antispast. and iamb. penthemim.

\[ 6 = v. 3 \] of the first strophe of this ode.
7 = 106. Probably a short anapæstic line, and not an Ionicus a minore.
8. Logœd. anapæst. (one anapæst, and iamb. penthemim.) with basis.

9. Four anapæstic spondees.
10. Dactyl. tetrameter.
11 = 10, followed by two trochees. (logœd. dactyl.)

569 — 578. = 579 — 587.

Verse 1. Troch. dipody, (epitritus,) and a logœd. dactyl. clause, (called versus Praxilleus.)
2. Logœd. dactyl. with anacrusis, (two dactyls, three trochees.)
3. Ithyphal.

5 = 3.
7. Glyconic (one syllable shorter than the Glyconeæan at the beginning) with a trochee.

8. Pherecrateæan.

588 — 596. = 597 — 605.

Verse 1. Dactyl. penthemim. with anacrusis.
2. Dactyl. penthemim. preceded by troch. dipody.
3 = 2.
4. Logœd. dactyl. (five dactyls, two trochees.)
5. A logœd. or Glyconic clause with anacrusis, followed by a choriamb.

6. Creticus and dochmius hypercatalectic. (or two Bachii.)
7. Antispast, and iamb. penthemim.

\[ \text{127} \]

For the last two verses see Herm. El. iii. 13, 3.

741 — 746. An anapæstic system.

861 — 871, 878 — 888, 895 — 902, 911 — 925, anapæstic systems.

872 — 877. = 889 — 894.

Verse 1. Two iamb. penthemim.

\[ \text{127} \]

2. Antispast. and dochmius.

\[ \text{127} \]

3. Dochmius.

\[ \text{127} \]

4. Iamb. penthemim. and iamb. tripod. = Soph. Electr. 477. \[ \text{127} \] This verse is interrupted by the interjections.

5. Iambelegus, i.e. iamb. penthemim. and dactyl. penthemim.

\[ \text{127} \]

6 = 465. Antispast. and troch. dipody. The interjections correspond in the strophe and antistrophe, but are not here given.

903 — 910. = 926 — 934.

Verse 1. Iamb. dipody and dactyl. tetram. catalect.

\[ \text{127} \]

2. Ithyphal.

3. Anapæst. monometer hypercatalect.

\[ \text{127} \]

4. Iamb. dimeter.

\[ \text{127} \]

5 = 3.

6 = 3.

7. Logaöed. anapæst.
962—972. = 973—983.
Verse 1. Pherecratean.
2. Glyconean.
3 = 2.
4 = 1.
5 = 2.
6 = 1.
7 = 1.
9 = 415. Dochmius and logaöed. dactyl.
984—994. = 995—1005.
Verse 1. Choriamb. trimeter. and trochee. For this close of choriambic verses see Herm. El. ii. 36, 3 and 10.
2. Choriamb. dimeter hypercatalectic. with basis.
3. Choriamb. dimeter catalectic. with basis and choriambus.
5. Choriamb. dimeter catalectic., or logaöed. dactyl. with anacrusis.
6 = 5.
7 = 5.
8. Choriamb. dimeter catalectic., or logaöed. dactyl. with basis.
1159—1163. An anapaestic system.
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