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Harvard College
Cambridge
Mass.
THE
ALCESTIS
OF
EURIPIDES,
WITH
NOTES,
FOR
THE USE OF COLLEGES IN THE UNITED STATES.

By THEODORE D. WOOLSEY,
PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

BOSTON AND CAMBRIDGE:
JAMES MUNROE AND COMPANY.
1856.
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 written before 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 puriores, a quorum ακριβεία absunt cæteræ omnes, aliae quidem propius, ut Hecuba, aliae vero longius, ut Orestes." While 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, 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 of his other dramas.

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 “merveilleuse.” And George Buchanan has the following words in the preface to hismetrical 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 aliæ tragœdiae plenæ 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 praeepta tradiderunt; ac nescio an etiam præferre debeam.”

The subject of Alcestis, however, is not highly tragic, and the way in which the poet has managed it renders it still less so. We may, indeed, conceive a wife, who sacrifices herself for her husband, to be placed amid the most powerful conflicts of feeling, and in situations of the deepest interest: but in the case of Alcestis there is no conflict; the situations awaken none but gentle and tender sentiments; and these sentiments are somewhat weakened in their depth by the knowledge, which is derived from the prologue, of the result. Admetus also, for whom she dies, is not an interesting character. Admit that the good of their children, and of the state, required that he should consent to her suffering in his place,—put yourself in the position of a Greek auditor, if you please, and admit most ungallantly that

*eis ἀνήρ κρέσσων γυναικῶν μνησὶν ὡρᾶν φάος,—*

yet a man who, for whatever good reason, purchases life by the death of another person, is not one with whom we sym--
pathize; and we cannot help suspecting that he is glad to save himself even at such a price. Hence, when Admetus reproaches his father (v. 629, seq.) with a cowardly love of life, and he in his defence asserts the principle that every body must take care of himself,—sorry as is the figure which the old man cuts, we feel that there may be an argumentum ad hominem in his words, and that selfishness may be the animating spirit of the son also. We hesitate, therefore, to ascribe great depth to his sorrow for the loss of his wife, for he preferred that loss and its consequences to his own death. Nay, he persuaded her to die on his behalf.

If the subject falls necessarily below the level of higher tragedy, the management is still less conformable to that standard. This is shown in three principal parts of the piece.

1. The prologue, by informing us that Alcestis will be rescued from the grasp of Orcus, and how this will be effected, takes away the stimulus of curiosity; we know more of the future than the characters in the piece do, and thus enter but weakly into feelings which are soon to be displaced in their minds.

2. Hercules, the deliverer of Alcestis, must be brought into such a relation to the principal persons of the drama, as to furnish a motive for his undertaking a labor of that description. This the poet effects by bringing him to the house of Admetus at the very time of the funeral; by making him gather, obtusely enough, from the ambiguous words of Admetus, that a stranger was to be interred; and then, on the discovery of the truth, by exciting his compunction for his ill-timed revelry; so that he is led, as an atonement for his fault and a compensation for the self-denying hospitality of his friend, to undertake the combat with Orcus. Here, not to mention that a comic side of Hercules is turned outwards, there is nothing in the situations of the parties
which is tragic, nor in the motives — the kindness of Admetus towards a guest, and the regret of Hercules for his mistake — which is particularly lofty.

3. When Hercules has rescued Alcestis, she must be restored to her husband within the limits of the drama. The poet has effected this much more skilfully than if a messenger had narrated the affair; but the situations necessarily border on the comic. Hercules, in his turn keeping Admetus in ignorance of the truth, wishes to produce a pleasant surprise. The struggle in the mind of the latter against lodging the supposed stranger under the veil in the female apartments of his house, being founded on ignorance, must soon be succeeded by very different feelings, which are already, from the first, in the spectators' minds; who, therefore, rather enjoy his pain than suffer with him.

It may be said, in defence of the structure of this play, that the comic can heighten by contrast the effect of the tragic.* This is true, but does not apply in the present case. The comic must not be so linked in with the tragic, that succeeding portions of the drama shall grow out of it. It heightens the effect of sorrow to give a glimpse, as Shakespeare has often done, of mirth and insensibility close by its side; but the mirth must not be the cause which determines the progress of the action. It must stand over against the tragic, and not mingle with it.

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* Patin (Études sur les Tragiques Grecs, Paris, 1843, Tom. III.), in a highly laudatory critique upon Alcestis, quotes with commendation from Vilmains an opinion of the purport mentioned in the text. In the same work may be found a sketch of the attempts of sundry French dramatic writers, and of Alfieri, to make the plot of Alcestis more tragic and better suited for the modern stage. The attempts, even of the celebrated Italian dramatist, seem to be abortive. Another recent writer, an earnest partisan of Euripides, Hartung, in his Euripides Restitutus (Hamburg, 1843), I. 216—234, gives a very favorable criticism of this drama.
A passage in the second argument prefixed to this play, which was brought to light from a Vatican manuscript by William Dindorf, in his Oxford edition of 1834, seems to show that Euripides himself despaired of giving a thoroughly tragic color to the fable of Alcestis. We are there informed that the play occupied the fourth place in a tetralogy which was usually assigned to a satyric drama. It thus came after three tragedies, in which the stronger emotions had been excited, and brought into the place of agitation a quiet and satisfied feeling of joy. In this Euripides showed his good sense; the subject being unfit for tragedy proper, and yet in part deeply pathetic, he did not seek to raise it up on stilts, and put it into a category where it did not belong. It is a drama of domestic love, full of sweetness, tenderness, and grace; but has none of that moral depth, and world-wide application, which tragedy has when it is an interpreter of the relations of human ignorance or crime to Divine Providence.

The time when this drama was exhibited is ascertained by means of the new portion of the second argument, to which we have above referred. It is there said to have been performed when Glaucinus was archon at Athens; and although neither the reading is correct where the Olympiad is named, nor the year of the Olympiad is given, there can be no doubt that the second year of Olymp. 85 was intended. In that year, Glaucides, as Diodorus calls him, or Glaucinus, as the Scholiast on Aristoph. Acharn. 67 must have read the name, was archon. It was but a short time before that the Antigone of Sophocles had been acted; the Peloponnesian war began eight years afterwards, and Euripides was now about forty-one years old.

The text which was adopted by the present editor in his first edition (1833) closely followed that of W. Dindorf in his Poetae Scenici Graeci (London and Leipzig, 1830).
In the successive revisions of the years 1837 and 1841, several changes were made, and others still more numerous may be found in the present edition. The text is now more nearly like Dindorf's in his Oxford edition of 1834, and like Witzschel's, who has used Dindorf's readings, than like any other. Yet it departs less frequently from the vulgar text, than that of the last-mentioned editor. Nothing has been said of the text in the notes to this edition, unless it seemed necessary for the purposes of interpretation and of exercising the judgment of young students. Teachers, who wish to decide upon the merits of the text here exhibited, will naturally consult Matthiae's and Dindorf's collections of various readings.

The notes, too, and the exhibition of the metres, have been considerably altered in this fourth edition. Several errors have been corrected; a number of important notes have been inserted, and others are left out, as being superseded by the excellent helps which are now in the hands of American students. The notes are more copious than the comparative ease of the style demands; because in the editor's plan, since carried out, this play formed an introduction to the study of the Attic drama.

The editions of Alcestis, whether published by itself or with other pieces, which have been consulted, are chiefly the following: the Glasgow edition of the Works of Euripides (1821, containing the notes of Barnes, Musgrave, Markland, Monk, Kuinoel, etc.; Monk's special edition appeared in 1816); Wüstemann's (Leipzig, 1823, with Monk's and his own notes); Hermann's (Leipzig, 1824); Matthiae's, in his edition of Euripides (Leipzig, 1813–1829); Dindorf's, of the text, already mentioned; Pfugk's, in the Gotha series (1834); Major's (London, 1838); and Witzschel's (Jena, 1845). To these may be added reviews of Dindorf's, Pfugk's, and Witzschel's editions in Jahn's Jahrbücher for the years 1836, 1837, and 1847, and of Monk's
in the London Quarterly for April, 1816. The editor has aimed to make due acknowledgments for whatever is not fairly the common property of scholars; but in a work of so small compass as the present, this is not always possible.

Yale College, New Haven.
October, 1852.
ΕΤΡΙΠΙΔΟΥ ΔΑΚΗΣΤΙΣ.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ. ΘΕΡΑΠΩΝ.
ΘΑΝΑΤΟΣ. ΛΔΜΗΤΟΣ.
ΧΟΡΟΣ ΠΡΕΣΒΕΤΤΩΝ ΘΕΡΑΠΩΝ.
ΘΕΡΑΠΩΝΑ. ΕΤΜΗΛΟΣ.
ΑΛΚΣΤΩΝ. ΗΡΑΚΛΗΣ.
ΑΛΚΣΤΙΣ. ΦΕΡΗΣ.

ΤΠΟΘΕΣΙΣ.

'Απόλλων ἤμισατο παρὰ τῶν Μοιρῶν ὅπως ὁ 'Αδμήτως τελευτᾶν μέλλων παράσχει τινά τὸν ἐπὶ στοικού ἐκόντα τεθνησόμενον, ἵνα ἵσον τῷ προτέρῳ χρόνῳ ζῆσῃ. καὶ δὴ Ἀλκησίς ἡ γυνὴ τοῦ 'Αδμήτου ἐπέδωκεν βαίνην, οὐδετέρον τῶν γονέων Θελήσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' ὧν πολὺ δὲ τούτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγιγνόμενος καὶ μαθὼν παρὰ τίνος θεράπων τὰ περὶ τὴν Ἀλκησίν, ἐπορεύθη ἕπι τῶν τάφων, καὶ τὸν Θάνατον ἀποστῆναι ποιήσας ἔστητη καλύπτει τὴν γυναῖκα. τὸν δὲ 'Αδμήτου ἥξιον λαβόντα αὐτὴν τρεῖν· εἰληφέναι γὰρ αὐτῆς πάλις ἄθλον ἔλεγε. ὑπὸ βουλουμένου δὲ ἔκλειν, ἀποκαλύψας ἔδειξεν ἢν ἐπέκειθη.

ΑΛΛΑΣ.

'Αλκησίς ἡ Πάλλου θυγάτηρ ὑπομείνασα ὑπὲρ τοῦ ἱδίου ἄνδρός τελευτᾶσαι Ἡρακλέως ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ διασωζέται, βιασμένων τοὺς θυνίους θεοὺς καὶ ἀφελομένου τῆς γυναίκας. παρὰ οὖδετέρῳ κεῖται ἡ μνείαποια. τὸ δράμα ἐποιήθη Ἡ. ἐθιδάχθη ἐπὶ Γλαυκίνου ἀρχοντὸς πε ὑλ. πρώτος ἡ Σοφικής, δεύτερος Εὐριπίδης Κρήσασις, Ἀλκαϊων τῷ διὰ Ψιφίδιος, Τηλέφος, Ἀλκησίδης. τὸ δὲ δράμα κωμικοτέραν ἔχει τὴν κατασκευήν. ἢ μὲν σκηνή τοῦ δράματος ὑπόκειται ἐν Φεραῖς μεῖ τοίς τῆς Θετταλίας. δὲ δὲ χρόνος συνεστηκέν ἐκ τινῶν πρεσβυτῶν ἐπιστῶν, ο郤 καὶ παραγίνονται συμπαθήσοντες ταῖς Ἀλκησίδος συμφοράς. προλογιζεῖ δὲ Ἀπόλλων. εἰσὶ δὲ χορηγοὶ. τὸ δὲ δράμα ἐστὶ σατυρικότερον, διὶ εἰς χαρὰν καὶ ἡδονὴν καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλεται ὡς ἀνοίκεια τῆς τραγικῆς ποιήσεως ὀ τὸ Ὄρειστις καὶ ἡ Ἀλκησίς, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰτ ἐνδαμονεῖν δὲ καὶ χαρὰν καταλήξατα. ἢστι δὲ μᾶλλον κωμῳδίας ἔχομενα.
ΛΑΚΗΣΤΙΣ.

ΑΠΟΛΛΩΝ.

'Ω δόματ' Ἀδμητε', ἐν οἷς ἔτην ἐγὼ θήσαν τράπεζ' αἰνέσαι, θεός περ ἄν.

Ζεῦς γὰρ κατακτᾶς παῖδα τὸν ἔμον αἰτίος Ἀσκληπίον, στέφνοις ἐμβαλὼν φλόγα•

οὕ τῇ χολωθεῖς τέκτονας δίουν πυρὸς κτείνον Κύκλωπας· καὶ με θητεῦειν πατήρ

Θνητῷ παρ' ἀνδρὶ τῶν ἀποιν' ἡναγκασαν.

ἐλθὼν δὲ γαῖαν τήνθ' ἑδονόφθοιν ζένω, καὶ τόνδ' ἐσαὼν οἶχον ἐς τόδ' ἡμέρας.

ὅσιον γὰρ ἄνδρος ὁσίος ὃν ἔτύγχανον, παιδὸς Φήστος, ὅν θανεῖν ἐξοδομήν, Μοῖρας δολώσας· ἦνεσαν δὲ μοι θεαὶ

"Ἀδμητὸν Ἀδην τὸν παραντῖξ' ἐξφυγεῖν, ἄλλον διαλλάξαντα τοῖς κάτῳ νεκρόν.

πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους, πατέρα γεραιάν ἢ' ἢ σφ' ἐτίκετε μητέρα,

οὐχ εὑρε πλὴν γυναικὸς ἤτις ἤθελε

θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσοφαῖν φῶς•

ἡ νῦν κατ' οἴχους ἐν χεροῖν βαστάζεται

ψυχοφάγοισα· τηδὲ γὰρ σφ' ἐν ἡμέρα

θανεῖν πέρποται καὶ μεταστῆναι βίον.

ἔγὼ δὲ, μὴ μίσοι μ' ἐν δόμοις χίχη,

λείπω μελαθρῶν τῶνδε φιλτάτην στέγην.
ΕΥΡΙΠΙΔΟΣ

ηδη δε τόνδε Θάνατον εἰσορῶ πέλας,
ιερη Θανόντων, ὤς νιν εἰς "Αἰδον δόμους
μέλλει κατάξειν· συμμετέρως δ' ἀφίκετο
φρουρόν τοῦ ἠμαρ, δ' θανεῖν αὐτὴν χρεῶν.

ΘΑΝΑΤΟΣ.

ά α δ. α.
tί συ πρὸς μελάθρωσ; τί συ τῇδε πολεῖς,
Φοίβ, ἀδικεῖς αὖ τιμᾶς ἐνέραν
ἀφορίζομενος καὶ καταπαυῶν.

αὐξ ἡρασεά σοι μόρον Ἄθμητον
diakalvósai, Μοῖρας δολίω
φήλαινι τέχνη; νῦν δ' ἐπὶ τῇδ' αὖ
χέρα τοξηρή φρουρεῖς ὀπλίσας,

η τόδ' ὑπέστη πόσιν ἐκλύσας
αὐτὴ προθανεῖν Ἡπείρον παῖς.

ΑΠΟΛΛΩΝ.

θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑΝΑΤΟΣ.

τί δήτα τοξων ἔργων, εἰ δίκην ἔχεις;

ΑΠΟΛΛΩΝ.

σύνηθες αἰε ταύτα βαστάζειν ἐμοί.

ΘΑΝΑΤΟΣ.

καὶ τοιαδέ γ' οἴκοις ἐκδίκως προσώφελεῖν.

ΑΠΟΛΛΩΝ.

φίλου γαρ ἀνδρός συμφοραῖς βαρύνομαι.

ΘΑΝΑΤΟΣ.

καὶ νοοφεῖς με τούδε δευτέρου νεκροῦ;

ΑΠΟΛΛΩΝ.

ἀλλ' οὖν ἐκεῖνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑΝΑΤΟΣ.

πῶς οὖν ὑπὲρ γῆς ἔστι κοῦ χθονὸς κάτω;
ἈΛΚΗΣΤΙΣ.

ἈΠΟΛΛΩΝ.

δάμαςτ' ἀμείψας, ἢν σὺ νῦν ἥκεις μέτα.

ΘΑΝΑΤΟΣ.

κατάξομαι γε νεφτέραν ὑπὸ χόνα.

ἈΠΟΛΛΩΝ.

λαθὼν ἵθ'. οὐ γὰρ οἶδ' ἂν εἰ πείσαμί σε —

ΘΑΝΑΤΟΣ.

κτείνειν ὃν ἂν χρῆ; τοῦτο γὰρ τετάγμεθα. —

ἈΠΟΛΛΩΝ.

οὐχ, ἀλλὰ τοῖς μέλλουσι Θάνατον ἐμβαλεῖν.

ΘΑΝΑΤΟΣ.

ἐξω λόγον δὴ καὶ προθυμίαν σίδεν.

ἈΠΟΛΛΩΝ.

ἐστ' οὖν ὅπως Ἀλκηστις ἐς γῆρας μόλοις;

ΘΑΝΑΤΟΣ.

οὐχ ἐστὶ· τιμαῖς κάμε τέρπεσθαι δόκει.

ἈΠΟΛΛΩΝ.

οὗτοι πλέον γ' ἂν ἡ μίαν ψυχὴν λάβοις.

ΘΑΝΑΤΟΣ.

φέων φθινόντων μείζων ἄρνυμαι γέρας.

ἈΠΟΛΛΩΝ.

χὰν γραῦς ὀληται, πλουσίως ταφήσεται.

ΘΑΝΑΤΟΣ.

πρὸς τῶν ἔχοντων, Φοῖβε, τὸν νόμον τίθης.

ἈΠΟΛΛΩΝ.

πῶς εἶπας; ἀλλ' ἡ καὶ σοφὸς λέληθας ὡν;

ΘΑΝΑΤΟΣ.

ὡνοιτ' ἂν οἷς πάρεστι γηραιοὺς Θανείν.

ἈΠΟΛΛΩΝ.

οὖχουν δοκεῖ σοι τὴνδε μοι δοῦναι χάριν;

ΘΑΝΑΤΟΣ.

οὖ δὴ' ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.
ΑΠΟΛΛΩΝ.

έχθροὺς γε θνητοὺς καὶ θεοὺς συνομιλεόντων.

ΘΑΝΑΤΟΣ.

οὐκ ἂν δύνασθοι πάντες ἔχειν ἡ μὴ σε δεῖ.

ΑΠΟΛΛΩΝ.

ἡ μὴν σὺ παύσει καλύτεροι ἀμών ἂν ἀγαν·
τοίοις Φέρητος εἰσὶ πρὸς δόμους ἀνὴρ,
Εὐφυσθείως πέμψαντο ἢπειρον μέτα
ὀχύρα Θηρίκης ἐκ τῶν δυσχειμέρων,
διὶ δὴ ἐξενωθεὶς τοῖσι ἐν Ἄδημητοι δόμοις
θία γυναῖκα τήνδε σφαιρήσεται·
κοῦθ' ἡ παρ' ἦμῶν σοι γενήσεται χάρις
dράσεις θ' ὀμοίως ταῦτ', οπεχθήσει δ' ἐμοί.

ΘΑΝΑΤΟΣ.

πάλλ' ἂν σὺ λέξας οὐδὲν ἂν πλέον λάθοις·
ἡ δ' οὖν γυνὴ κάτεσσιν εἰς "Αἰδοιν δόμους.
στείχοι δ' ἔπ' αὐτὴν, ὡς κατάρχησαι εἰσεῖ·
ιερὸς γὰρ ὁις τῶν κατὰ χθονὸς θεῶν
Ἀτοῦ τόδ' ἔγχος πρατός ἀγνίσχο τρίχα.

ΗΜΙΧΟΡΙΟΝ.

τί ποθ' ἤνωξε πρόθεσι μελάθρων;
τί σεσίγηται δόμοις Ἄδημητοι;

ΗΜΙΧΟΡΙΟΝ.

ἀλλ' οὐδὲ φίλον πέλας οὐδείς,
ὄστις ἂν εἶποι πότερον φθιμένην
βασιλείαν χρὴ πενθεῖν, ἡ ζώο·
ἐτι φῶς λέυσει Πελίου παῖς
Ἀλκησίς, ἐμοὶ πᾶσι τῇ ἀρίστῃ
dόξασα γυνὴ
πόσιν εἰς αὐτῆς γεγενήθησαί.

ΗΜΙΧΟΡΙΟΝ.

κλίει τις ἡ στεγαγμὸν ἡ

86—92. = 98—104.
ΔΑΚΗΣΤΙΣ.

χερῶν κτύπων κατὰ στέγας
η γόνων ὡς πεπραγμένων;
οὐ μᾶν οὖδὲ τις ἀμφιπόλων
στατίζεται ἀμφὶ πύλαις.
εἰ γὰρ μεταχύμιος ἄτας,
οὶ Παιάν, φανεῖς.

ΗΜΙΧΟΡΙΟΝ.

οὐ τὰν φθιμένας γ’ ἐσιάπων.

ΗΜΙΧΟΡΙΟΝ.

οὐ γὰρ δὴ φρούδος γ’ ἐξ οὐκὼν.

ΗΜΙΧΟΡΙΟΝ.

πόθεν; οὖκ αὐχῶ. τί σε ἡφοινεὶ;

ΗΜΙΧΟΡΙΟΝ.

πῶς ἂν ἔρημον τάφον ὁ Ἀδημήτως
κεδνής ἂν ἔφραξε γυναικός;

ΗΜΙΧΟΡΙΟΝ.

πυλῶν πάροιθε δ’ οὖχ ὄρο
πηγαῖαν ὡς νομίζεται
χέρνης ἐπὶ φθιτῶν πύλαις,
χαίτα τ’ οὔτε ἐπὶ προθύρως
tομαῖος, ὡς ἡ νεκύαν
πένθει πιτνεί, οὐδὲ νεολαία
δουπεῖ χεῖρ γυναικῶν.

ΗΜΙΧΟΡΙΟΝ.

καὶ μὴν τόδε κύριοιν ἥμαρ—

ΗΜΙΧΟΡΙΟΝ.

τί τόδ’ αὐθάς;

ΗΜΙΧΟΡΙΟΝ.

ὁ χρή σφε μολεῖν κατὰ γαίας.

ΗΜΙΧΟΡΙΟΝ.

ἐθύγεσ ψυχᾶς, ἐθύγες δὲ φρενῶν.
 Xml parsing in progress...
ΑΛΚΗΣΤΙΣ.

άλλα ἦδ’ ὀπαδῶν ἐκ δόμων τις ἔρχεται
dαχυφόρουσα· τίνα τύχην ἀκούσομαι;
pενθεῖν μὲν, εἰ τι δεσπόταις τυγχάνει,
συγγνωστόν· εἰ δ’ ἔτ’ ἔστιν ἐμπνυχος γυνή
εἰτ’ οὖν ὀλολευ εἰδέναι βουλοίμεθ’ ἂν.
ΘΕΡΑΠΑΙΝΑ.
καὶ ζώον εἰπεῖν καὶ ἰδούσαν ἔστι σοι.
ΧΟΡΩΣ.
καὶ πῶς ἂν αὐτὸς καθάνοι τε καὶ βλέποι;
ΘΕΡΑΠΑΙΝΑ.
ἡδ’ προονόηην ἔστι καὶ γυνηχρήγει.
ΧΟΡΩΣ.
ὡ τλήμον, οἷς οἷος ἂν ἁμαρτάνεις.
ΘΕΡΑΠΑΙΝΑ.
οὐπο τόδ’ οἶδε δεσπότης, πρὶν ἂν παθῇ.
ΧΟΡΩΣ.
ἐλπίς μὲν οὐκεῖτ’ ἔστι σώζεσθαι βίον;
ΘΕΡΑΠΑΙΝΑ.
pεπρωμένη γὰρ ἤμερα βιάζεται.
ΧΟΡΩΣ.
oὐκον ἐπ’ αὐτῇ πράσσεται τὰ πρόσφορα;
ΘΕΡΑΠΑΙΝΑ.
kόσμος γ’ ἔτοιμος, ὦ σφε συνθάγει πόσις.
ΧΟΡΩΣ.
ὁστώ γυν εὐκλεῖς γε καθανομένη
gυνὴ τ’ ἀρίστῃ τῶν ύφ᾽ ἡλίῳ μακρῷ.
ΘΕΡΑΠΑΙΝΑ.

πῶς δ’ οὐκ ἀρίστῃ; τίς δ’ ἐναντιώσεται;
tί χρῆ γενέσθαι τὴν ὑπερθεολημένην
γυναῖκα; πῶς δ’ ἂν μᾶλλον ἐνδείξαιτο τις
πόσιν προτιμῶσ’ ἡ Θέλουσ’ ὑπερθανεῖν;
καὶ ταῦτα μὲν δὴ πᾶσ’ ἐπίσταται πόλις.
ΕΥΡΙΠΙΔΟΣ

α δ’ εν δόμοις ἔδρασε θαυμάσει κλύων.
ἐπεὶ γὰρ ἦσθε οἱ ημέραν τὴν κυρίαν ἠκουσαν, ὑδαί ποταμίοις λευκῶν χρώα ἔλούσατ’, ἐν δ’ ἔλούσα κεδρίνων δόμων ἔσθητα κόσμον τ’ εὐπρεπῶς ἐσκήσατο,
καὶ στάσα πρόσθεν ἐστίας κατηγζατο.  
Δέσποιν’,— ἐγὼ γὰρ ἐρχομαί κατὰ χθονὸς,—
πανυσίατόν σε προσπιτνοῦσ’ αἰτήσομαι,
tεκν’ ὀφρανεύσαι τάμα, καὶ τῷ μὲν φίλῳ σύζευξιν ἄλοχον, τῇ δὲ γενναίον πόσιν.
μηδ’ ὀσπέρ αὐτῶν ἡ τεκνοῦσ’ ἀπόλλυμαι
θανεῖν ἅφοροσ παῖδας, ἀλλ’ εὐδαίμονας ἐν γῇ πατροφα τερπνὸν ἐκπλήσσαι βίον.—
πάντας δὲ βασιλιάς οὐ κατ’ Ἀδμήτου δόμους
προσήλθε καβεστεψε καὶ προσηνζάτο,
πτόρθων ἄποσχίζουσα μυρσίνης φόβην,
ἀχλαντος, ἀστένακτος, οὐδ’ τοῦπον
κακῶν μεθίστη χρωτος εὐείδη φύσιν.

κάπετα Θάλαμον ἔσπεσοῦσα καὶ λέχος,
ἔνταθοι δὴ ’δάρκυσε καὶ λέγει τάδε,
’Ω λέξτρον, ἐνθα παρθένει ’ἐλυο’ ἐγὼ
κορεύματ’ ἐκ τοῦδ’ ἀνδρός, οὐ θυγήσκω πέρι,
χαῖρ’ οὐ γὰρ ἔχοιρον σ’. ἀπάλεσας δὲ με
μόνην προδοῦναι γάρ σ’ ὀνοῦσα καὶ πόσιν
θυγήσκω. σὲ δ’ ἄλλῃ τις γυνὴ κατῆρεται,
σώφρων μὲν οὐκ ἄν αὐτὸν, εὐτυχῆς δ’ ἵσσε.—
κυνεὶ δὲ προσπιτνοῦσα, πάν δὲ δέμνιον
ὄρθαλμοτέχνη αὐτῆς πλημμυρίδι.
ἐπεὶ δὲ πολλῶν δακρύων εἰχεν κόρον,
στείχει προνωπῆ ἐκπεσοῦσα δεμνῶν,
καὶ πολλὰ θάλαμον ἐξιοῦσ’ ἐπεστράφη, καῆθίςμεν αὕτην αὖθις ἐς κοίτην πάλιν. παῖδες δὲ πέπλαν μητρὸς ἐξηρτημένου ἐκλαιον· ἢ δὲ λαμβάνουσ’ ἐς ἀγκάλας ἡπάζετ’ ἄλλοτ’ ἄλλον, ἡς θανομένη. πάντες δ’ ἐκλαιον οἰκεῖαι κατὰ στέγας δέχονταν οἰκτείροντες. ἢ δὲ δεξιὰν προὔτειν’ ἐκάστας, κοὔτις ἢν οὔτω κακὸς ὅν ὑπ’ προσείτε καὶ προσεξοῦσθη πάλιν. τοιαῦτ’ ἐν οἴκους ἐστὶν ’’Αδμήτου κακᾶ. καὶ καθαναν τ’ ἂν ἄλετ’, ἐκφυγὼν δ’ ἔχει τοσοῦτον ἄλγος, οὐ ποτ’ οὐ λελήσεται.

ΧΩΡΟΣ.

Ἡ ποὺ στενάζει τοιοῦτ’ ’’Αδμήτου κακῶς, ἐσθλῆς γυναικὸς εἰ στερηθήναι σφε χρῆ. ΘΕΡΑΠΑΙΝΑ.

κλαῖει γ’, ἀκοίτεν ἐν χειρὶν φίλην ἔχων, καὶ μή προδοῦναι λίσσεται, τάμήχανα ζητῶν’ φθίνει γὰρ καὶ μαφαίνεται νόσφ παρεμένη δὴ, χειρὸς ἄθλιον βάρος. ὄμως δὲ καίτερ σοιχόρον ἐμπένευσ’ ἔτι βλέπαι πρὸς αὐγάς βούλεται τὰς ἥλιου.

[ὅς οὔποτ’ αὖθις, ἀλλὰ νῦν πανύστατον ἀκτινὰ κύκλον Θ’ ἥλιον προσόγεται.] ἀλλ’ εἶμι καὶ σὴν ἀγγελῶ παρούσαιν· οὐ γὰρ τὶ πάντες εὖ φρονοῦσι κοιράνιοι, ὅστ’ ἐν κακοῖσιν εὐμενεῖς παρεστάναι. οὐ δ’ εἰ παλαιός δεσπόταις ἐμοῖς φίλος.

ΠΜΙΧΟΡΙΟΝ.

τῷ Ζεὺ, τίς ἂν πά πόροι κακῶν γένοιτο καὶ λύσις τύχας ὁ πάρεστι κοιράνιοι;
ΗΜΙΧΟΡΙΟΝ.

ἐξεισὶ τις; ἡ τέμω τρίγα,
καὶ μέλανα στολμὸν πέπλων ἀμφιθαλάμεθ᾽ ἡδη; 215
ΗΜΙΧΟΡΙΟΝ.

δῆλα μὲν, φίλοι, δῆλα γ', ἀλλ' ὅμως
θεοῖς εὐχάμεσθα. θεῶν δύναμις μεγίστα.
ΗΜΙΧΟΡΙΟΝ.

ἀνάξ Παῖαν,

ἐξευφημήσαν τιν' Ἀθηνᾶς ὁμοῖον,
πόριζε δὴ πόριζε· καὶ πάρος γὰρ
τοῦτ' ἐφεύρες, καὶ νῦν
λυτήριος ἐκ Θανάτου γενοῦ,
φονίών τ' ἀπόπασσον Ἄιδαν. 225
ΗΜΙΧΟΡΙΟΝ.

παπαῖ, φεῦ, παπαῖ, φεῦ. ἰὼ ἰὼ.
ὁ παῖ Φερητος, οὗ ἔπραξας δάμαρτος σάς στεφεῖς
ΗΜΙΧΟΡΙΟΝ.

δὲ ἀργὸς τάδε,
καὶ πλὴν τοῦ δέρην οὐφανίων πελάσσαι; 230
ΗΜΙΧΟΡΙΟΝ.

τὰν γὰρ οὖ φίλαν, ἀλλὰ φιλήταν
γυναῖκα καταθανοῦσαν ἐν ἡμαί τοῖς ἐπονεῖ.
ΗΜΙΧΟΡΙΟΝ.

ποτέ ἤδων,

ἡ δὲ ἐκ δόμων δὴ καὶ πόσις πορεύεται.
βόασον δ', στέναξεν δ' Φιραία
χθόν, τὰν ἀφίσταν
γυναῖκα μαραίνομέναν νόσο
κατὰ γὰς, χθόνιον παρ' Ἄιδαν. 235
ΧΩΡΟΣ.

οὕποτε φήσω γάμον εὐφραίνειν
πλέον ἢ λυπεῖν, τοῖς τε πάροιθεν
τεκμαιρόμενος καὶ τάδε τύχας
λεύσσων βασιλέως, ὅστις ἀρίστης
ἀπλακὼν ἁλόχον τῆδε ἀδίωτον
τὸν ἐπείτα χρόνον βιοτεύσει.

ἈΛΚΗΣΤΙΣ.

"Ἄλει καὶ φῶς ἀμέμβας,
οὐράνιαὶ τε δίναι νεφέλας δρομαίου,——

ἈΔΜΗΤΟΣ.

ὅρῳ σε κάμε, δύο κακῶς πεπραγότας,
οὔδεν θεους δράσαντας ἀνθ' ὅτου θανεῖ.

ἈΛΚΗΣΤΙΣ.

gaĩά τε καὶ μελάθρον στέγαι
νυμφίδιοι τε κοίται πατρίδας Ἰωλκοῦ.

ἈΔΜΗΤΟΣ.

ἐπάφερε σαυτὴν, ὦ τάλαινα, μῆ προδός·
λίσσον δὲ τοὺς κρατοῦντας οἰκτείραι θεοῦς.

ἈΔΜΗΤΟΣ.

ὅρῳ δίκωπον ὄρῳ σκάφος, νεκύων δὲ πορθμένος
ἐχον χέρ' ἐπὶ κοντὶ ἄρον μ' ἡδη καλεί· Τί
μέλλεις;

ἐπείγον· οὐ κατείργεις τάδε — τοῖς σπερχόμενος
ταχύνει.

ἈΔΜΗΤΟΣ.

οἴμοι· πικράν γε τήνδε μοι ναυληρίαν
ἐλέξας. ὃ δύσδαιμον, οὐ πάσχομεν.

ἈΛΚΗΣΤΙΣ.

ἀγεὶ μ' ἀγεὶ μέ τις,—οὐχ ὄρᾳς;—νεκύων ἐς αὐλὰν
ὑπ' ὀφρύις κυνανγέσι βλέπων πτερωτὸς ᾿Αἰδας.

τί δέξεις; ἄφες. οἶκαν ὁδὸν ἀ δεικνυότατα προθαίνω.

ἈΔΜΗΤΟΣ.

οἰκτρῶν φίλοισιν, ἔκ δὲ τῶν μάλιστ' ἐμοί

2 243 — 246. = 247 — 251.
252 — 258. = 259 — 265.
καὶ παιδίν, οἷς δὴ πένθος ἐν κοινῷ τόδε. 265

ἈΛΚΗΣΤΙΣ.

μέθετε μὲ μέθετε μ’ ἡδή.
κλίνατ’, οὐ οὐδὲν ποσίν.
πλησίον’ Ἄιδας.
σκοτία δ’ ἐπ’ ὀσσοις νῦξ ἐφέρπει.
τέκνα τέκν’, οὐκέτι
οὐκέτι δὴ μάτηρ σφῶν ἔστιν.
χαίροντες, ὃ τέκνα, τόδε φῶς ὑφ’ ἦτον.

ἈΔΜΗΤΟΣ.

οὗμοι· τόδ’ ἔπος λυπρὸν ἀκουό
καὶ παντὸς ἐμοὶ Θανάτου μείζον.
μὴ πρὸς σε θεῶν τί λέησ με προδοῦναι,
μὴ πρὸς παίδαν, οὔς ὀφρανεῖς,
ἀλλ’ ἀνα τόλμα·
σοῦ γὰρ φθιμένης οὐκέτι ἄν εἴην.
ἐν σοὶ δ’ ἐσμὲν καὶ ζήν καὶ μὴ·
σὴν γὰρ φιλίαν σεβόμεσθα. 279

ἈΛΚΗΣΤΙΣ.

‘Ἀδμηθ’,— ὅρας γὰρ τῶμα πράγμαθ’ ὡς ἔχει, —
λέξαι Θέλω σοι πρὶν θεαίν εἰ βουλομαι.
ἐγὼ σε προσδεύονσα καντι τῆς ἐμῆς
ψυχῆς καταστήσασα φῶς τόδ’ εἰσορὰν,
Θηνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν,
ἀλλ’ ἄνδρα τε σχείν Θεσσαλόν ὁν ἥθελον,
καὶ δῶμαι ναίειν ὀλβιόν τυραννίδι,
οὐχ ἡθέλησα ζῆν ἀποστασθείσα σοι
καὶ παιδίν ὀφρανοῖσον· οὖδ’ ἐφεισάμην,
ἡθῆς ἱχουσα δῶρ’, ἐν οἷς ἑτερόμην.
καίτιοι σ’ ὦ φύσας χή τεκούσα προῦδοσαν,
καλῶς μὲν αὐτοῖς καθανείν ἤχον βίον,
καλῶς δὲ σῶσαι παίδα κεύκλεως θανείν. μόνος γὰρ αὐτοῖς ᾦθα, κούτις ἐλπὶς ἦν σοῦ καθανόντος ἄλλα φιτύσειν τέχνα.

κάγω τ’ ἄν ἔξων καὶ σὺ τὸν λοιπὸν χρόνον, κοῦχ ἄν μονωθεὶς σής δάμαρτος ἔστενε, καὶ παῖδασ ὀφφανενε. ἀλλὰ ταύτα μὲν θεῶν τις ἐξεπραξεν ὅσθ’ οὕτως ἔχειν.

εἶν· σὺ νῦν μοι τῶν ἀπόμηνσαι χάριν· αἰτήσομαι γὰρ σ’ ἀξίαν μὲν οὕποτε,—

ψυχῆς γὰρ οὐδὲν ἐστὶ τιμιώτερον—

δίκαια δ’, ὥσ φήσεις σὺ· τοῦσκε γὰρ φιλεῖς οὐχ ἠλων ἣ γὰρ παῖδας, εἰπερ εῦ φρονεῖς· τούτους ἀνάσχον δεσπότας ἐμῶν δόμων,

καὶ μὴ πιγήμης τοῦτο μητρικὰν τέχνοις, ἦτες κακίων οὔσ’ ἐμοὶ γνυνη φθόνφ

tois soiak kámois paioi xeíra prosbalei.

μὴ δήτα δράσης ταῦτά γ’, αἰτοῦμαι σ’ ἕγα.

ἐχθρά γὰρ ἡ πιοῦσα μητρικὰ τέχνοις tois prósθ’, ἐχίδνης οὐδὲν ἦπιατέρα.

καὶ παῖς μὲν ἄραν πατέρ’ ἔχει πύργων μέγαν, —

[ὅν καὶ προσεύξε καὶ προσεφρήθῃ πάλιν.]

σὺ δ’ ὁ τέχνον μοι πῶς κορενθήσει καλῶς;

ποίας τυχοῦσα συζύγου τῷ σῷ πατρί;

μὴ σοὶ τιν’ αἰσχρὰν προσβαλοῦσα κληδόνα ἥμης ἐν ἀχμῇ σοὺς διαφθείρῃ γάμους,

οὐ γὰρ σε μήτηρ οὕτε νυμφεύσει ποτε οὕτ’ ἐν τόχοισι σοίσι θαρούνει, τέχνον,

παροῦν’, ἐν’ οὐδὲν μητρὸς εὐμενέστερον.

dei γὰρ θανείν με· καὶ τῶδ’, οὐχ ἐς αὔριον οὐδ’ ἐς τρίτην μοι μηνὸς ἔρχεται κακὸν,

ἀλλ’ αὐτίχ’ ἐν τοῖς οὐκέτι’ οὐσὶ λέξομαι.
χαίροντες ευφραίνοντες· καὶ σοὶ μὲν, πόσι, γυναίξ· ἀριστήν ἔστι κυματάαι λαθεύν, ὑμῖν δὲ, παίδες, μητρὸς ἔκπεφυκέναι.

ΧΟΡΟΣ.

oriously πρὸ τοῦτον γὰρ λέγειν οὐχ ἀξιοῦν· δράσει τάδ', εἰπὲρ μὴ φρενῶν ἀμαρτάνεις.

ΛΑΜΙΤΟΣ.

ἔσται τάδ' ἐσται, μὴ τρέσης· ἐπεὶ σὲ ἐγὼ καὶ ζώσαν εἶχον καὶ θανοῦσ' ἔμη γυνὴ

μόνη κεκλησεῖ, κοῦτις ἀντὶ σοῦ ποτε
tόνδε ἀνδρὰ νύμφη Θεσσαλίς προσφθέγξεται·

οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς

οὔτ' εἴδου ἄλλως ἐκπρεπεστάτη γυνή.

άλις δὲ παῖδαν τῶνδ' ὄνησαν εὐχομαι

θεοῖς γενέσθαι· σοῦ γαρ οὐκ ὄνημεθα.

οὐσώ δὲ πένθος οὐκ ἐτήσιον τὸ σὸν,

ἀλλ' ἦς τι ἄν αἰῶν οὐμὸς ἀντέχῃ, γύναι,

στυγῶν μὲν ἢ μ' ἐτίχτην, ἐχθαῖραν δ' ἐμὸν

πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργο φίλοι.

σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα

ψυχῆς ἐσώσας. ἄρα μοι στένειν πάρα
tοῖον' ἀμαρτάνοντι οὐζύγου σέθεν·

παῦσῳ δὲ κόμους ἐμπιπτοῖν Θ' ὁμιλίας

στεράνους τε μοῦδάν Θ', ἢ κατείχ' ἐμοῦς δόμους.

οὐ γὰρ ποτ' οὔτ' ἄν βαρβίτου ὑγίοιμ' ἔτι

οὔτ' ἄν φρεν' ἔξαιροιμ πρὸς Λίβνων λαχεῖν

αὐλῶν· οὐ γὰρ μοι τέρψιν ἔξειλον βίον.

σοφῆ δὲ χειρὶ τεκτῶνων δέμας τὸ σὸν

εἰκασθέν ἐν λέκτροιοι ἐκταθήσεται,

ὁ προσπεσοῦμαι καὶ περιπτύσσων χέρας.
όνομα καλῶν σών τὴν φίλην ἐν ἄγκαλαις
dόξῳ γυναίκα καίπερ οὐκ ἔχων ἔχειν,
ψυχήν μὲν, οἴμαι, τέρατιν, ἀλλ' ὅμως βάφος
ψυχῆς ἀπαίτητοιν ἂν· ἐν δ' ὁνείρασι
φοιτῶσά μ' εὐφραίνοις ἂν. ἂδυ γὰρ φίλους
κἀν νυκτὶ λεύσειν, ὄντιν ἂν παρῇ χρόνον.
εἰ δ' ὁρφέως μοι γλῶσσα καὶ μέλος παρῆν,
ὡς' ἡ κόρην Ἀμήντρος ἡ κείνης πόσιν
ὑμνοις κηλήσαντι ὦ ἐξ ' Ἀιδοῦ λαδεῖν,
kατῆλθον ἂν, καὶ μ' οὖθ' ὁ Πλούτανος κύων
οὖθ' οὐπὶ κάτη ψυχοπομπὸς ἂν Χάρων
ἔσχων, πρὶν ἐς φῶς σῶν καταστῆσαι βίον.
ἀλλ' οὖν ἔκειτα προσδόχα μ', ὅταν θάνα,
καὶ δῶμ' ἐτοιμαζ', ὡς συνοικῆσον μοι.
ἐν ταῖς αὐταῖς γὰρ μ' ἐπισκήνῳ κέδροις
σοὶ τούσδε θεῖναι πλευρὰ τ' ἑκτεῖναι πέλας
πλευροίσι τοῖς σοῖς· μηδὲ γὰρ θανὸν ποτὲ
σοῦ χαρῖς εἶν τῆς μόνης πιστῆς ἐμοί.

ΧΟΡΟΣ.

καὶ μὴν ἔγώ σοι πένθος ὡς φίλος φίλῳ
λυπφότιν συνοίσω τήσδε· καὶ γὰρ ἄξια.

ΑΛΚΙΣΤΙΣ.

δ' παίδεσ, αὐτοὶ δ' τάδ' εἰσηκούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἅλλην τινὰ
γυναῖκ' ἐφ' ὑμῖν, μηδὲ ἀτιμάσειν ἐμὲ.

ΑΔΜΗΤΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΛΚΙΣΤΙΣ.

ἐπὶ τούσδε παίδας χειρὸς ἐξ ἐμῆς δέχον.

ΑΔΜΗΤΟΣ.

δέχομαι, φίλον γε δῶρον ἐκ φίλης χερὸς.
ΑΛΚΗΣΤΙΣ.
σὺ νῦν γενοῦ τοιοῦτ̄ον ἄντι ἐμοῦ μὴ τέκνοις.

ΑΔΜΗΤΟΣ.
πολλῆ γ' ἀνάγχη σοῦ γ' ἀπεστερημένοις.

ΑΛΚΗΣΤΙΣ.
ὦ τέκν', ὦτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

ΑΔΜΗΤΟΣ.
oi̇mou, tī drāsō dēta sōu monounēn; 330

ΑΛΚΗΣΤΙΣ.
χρόνος μαλάξει σ' οὐδὲν ἔσθ' ὁ καθανάν.

ΑΔΜΗΤΟΣ.
ἀγου μὲ σὺν σοὶ πρὸς θεῶν ἀγου κάτω.

ΑΛΚΗΣΤΙΣ.
ἀρχοῦμεν ἥμεν σὶ προθυπήκοντες σέθεν.

ΑΔΜΗΤΟΣ.
ὥ δαίμον, ὃς σὺζήγου μ' ἀποστερεῖς.

ΑΛΚΗΣΤΙΣ.
καὶ μὴν σκοτεινὸν ὃμμα μον βαρύνεται.

ΑΔΜΗΤΟΣ.
ἀπαλόμην ἄρ', εἰ μὲ δὴ λείψεις, γῦναι.

ΑΛΚΗΣΤΙΣ.
ὡς οὐκέτ' οὐσαν οὐδὲν ἄν λέγοις ἐμὲ.

ΑΔΜΗΤΟΣ.
ὁρθον πρόσωπον, μὴ λίπης παιδὰς σέθεν.

ΑΛΚΗΣΤΙΣ.
οὐ δῆθ' ἐκούσα γ', ἀλλὰ χαίρετ', ὦ τέκνα.

ΑΔΜΗΤΟΣ.
βλέψου πρὸς αὐτοὺς βλέψουν.

ΑΛΚΗΣΤΙΣ.
οὐδὲν εἰµ' ἔτι.

ΑΔΜΗΤΟΣ.
τί δρασ; προλεῖπεις;

ΑΛΚΗΣΤΙΣ.
χαῖρ.
ΑΔΜΗΣΤΙΣ.

ΑΔΜΗΣΤΟΣ.
ἄπωλόμην τάλας.

ΧΟΡΟΣ.
βέβηκεν, οὐκέτ' ἔστιν ᾿Αδμήτου γυνή.

ΕΤΜΗΛΟΣ.

ιδί μοι τύχας. μαῖα δὴ κάιω
βέβακεν, οὐκέτ' ἔστιν, ὡ
πάτερ, ὕφ' ἀλίφ.
προλιποῦσα δ' ἀμιὸν βίον
ἀφφάνισεν τλάμων.

ἔδε γὰρ ἐδε βλέφαρον
καὶ παρατόνους χέρας.

ὑπάκουσον, ἁκοῦσον, ὡ μάτερ, ἀντιάξα ὁ'.

ἔγω ὁ' ἔγω, μάτερ,

καλοῦμαι ὁ

σὸς ποτὶ σοίσι πιτνῶν στόμασιν νεοσσός.

ΑΔΜΗΣΤΟΣ.

τὴν οὖ κλύουσαν οὖθ' ὀρῶσαν· ὥστ' ἔγω
καὶ σφῶ βαρείᾳ συμφορᾷ πεπλήγμεθα.

ΕΤΜΗΛΟΣ.

νέος ἔγω, πάτερ, λείπομαι φίλας
μονόστολος τε ματρός· ὡ
σχέτλια δὴ παθῶν
ἔγω ἔργα * σύ τε,

σὺγκασί μοι κούφα,

καλοῦμαι ὁ

συνέταλας.

δ' πάτερ,

ἀνόνατ' ἀνόνατ' ἐνύμφευσας, οὖθε γῆρας

ἔδας τέλος σὺν τῇ.

ἔφθιτο γὰρ πάρος,
οιχομένας δὲ σοῦ, μάτερ, ὦλωλεν οἶχος.

ΧΟΡΟΣ.

"Αδμητ', ἀνάγχη τάσσει συμφορᾶς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοίθροι βροτῶν
γυναικὸς ἔσθλης ἡμελλακες· γίγνασκε δὲ
όσ πάσιν ἡμῖν καθανεῖν ὁφείλεται.

ἈΔΜΗΤΟΣ.

ἐπίσταμαι τε κούκ άφρω κακὸν τόδε
προσέπτατ'· εἰδὼς δ' αυτ' ἐτειρόμην πάλαι.
ἀλλ', — ἔκφορὰν γάρ τούδε θήσομαι νεκροῦ, —
πάρεστε καὶ μένοντες ἀντηχήσατε
παιᾶνα τῷ κάτωθεν ἂπονδοὺ θεῷ.

πάσιν δὲ Θεσσαλοῦσιν ὃν ἐγὼ κρατῶ
πένθος γυναικὸς τῆς κοινοῦσθαι λέγω
κουφη ἑυρήκει καὶ μελαμπέπλω στολῆ·
τέθριππα θ' οἱ ξεύγνυσθε καὶ μονάμπυνας
πάλους, σιδήρῳ τέμνετ' αὐχένων φόβην.

αὐλῶν δὲ μη κατ' ἄστυ, μη λύφας κτύπος
ἐστα σελήνας δάδεικ' ἐκπληρούμενας·
οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν
tούδ' οὐδ' ἀμέλιν τ' εἰς ἐμ'. ἀξία δὲ μοι
tιμάν, ἐπεὶ τέθνηκεν ἀντ' ἐμοῦ μόνη.

ΧΟΡΟΣ.

ὁ Πελίον θύγατερ,
χαίροντα μοι εἰν ʹΑἰδα δόμοιαι
tὸν ἀνάλιον οἶχον οἰκετεύοις.

ἔστω δ' ʹΑἴδας ὃ μελαγχαίτας θεὸς, δε τ' ἐπὶ
κόπτῃ

πηδαλίῳ τε γέρων

νεκροπομπός ὑζεῖ,

435 — 444. = 445 — 454.
πολύ δὴ πολύ δὴ γνωαίκ’ ἀρίσταν
λίμναν Ἀχερόντιαν πορεύσασ εἴλατ θρίαμβον
πολλά σε μουσόπολοι
μέλυνοι καθ’ ἐπτάτον ρόδειαν
χέλουν ἐν τ’ ἀλύροις κλέοντες ὑμνοῖς,
Σπάρτα κύκλος ἀνίκα Καρνιέιον περινισσεται δρα
μηνὸς άειρομένας
παννύχων σελάνας,
λιπαραῖσι τ’ ἐν ὄλβίαις Ἄθανασις.
τοῖαν ἔλιπες θανούσα μολίπαν μελέων ἀοιδοῖς.
εἴδ’ ἐπ’ ἐμοὶ μὲν εἰη,
δυναῖμαν δὲ σε πέμψαι
φάος ἐξ Ἄιδα τεράμων
Κοκυτοῦ τε ρέθραν
ποταμία νερέρα τε κάπα.
σὺ γὰρ, δ’ μόνα, δ’ φίλα γυναικῶν,
σὺ τὸν αὐτᾶς
ἐτλας πόσων ἀντὶ σὰς ἀμείημαι
ψυχὰς ἐξ Ἄιδα. κούφα σοι
χοῦν ἐπάνωθε πέσου, γύναι. εἰ δὲ τι
καίνων ἔλοιπο λέγος πόσις, ἦ μάλ’ ἐμοὶ γ’ ἄν εἴη
στυγθείς τέκνοις τε τοῖς σοῖς.
ματέρος οὐ θελούσας
πρὸ παιδὸς χοῦνε χρύσαι
dέμας, οὐδὲ πατρὸς γεραιοῦ,

* * *

ἄν ἔτεξαν δ’, οὐκ ἔτελαν δύεσθαι
σχετλίω, πολιαν ἔκοντε χαῖταν.
σὺ δ’ ἐν ἦβα
νέα προθανοῦσα φωτὸς οἶχε.

455—465. = 466—475.
τοιαύτας εἰς μοι κύροςιν
συνδυάδος φιλίας ἀλόχου τὸ γὰρ
ἐν βιότοις σπάνιον μέρος ἡ γὰρ ἐμοί γ'. ἀλυποῦν
δι' αἰῶνος ἂν ζυνεῖν.

ὙΠΑΚΑΗΣ.
ξένοι, Φεραίας τῆς διψᾶται χθονός,
"]_ Ἀδμητον ἐν δόμοισιν ἄφα χίλχάνῳ;
ΧΟΡΟΣ.
ἔστ' ἐν δόμοισιν παίς Φέρητος, ὙΠΑΚΛΕΙΣ.
ἀλλ' εἰπὲ χρεία τίς σε Θεσσαλόν χθόνα
πέμπει, Φεραίων ἄστιν προσῆναι τόδε.

ὙΠΑΚΑΗΣ.
Τιμωθίῳ πράσῳ τιν' Ἐύφωτεῖ τοῦν.
ΧΟΡΟΣ.
καὶ ποί πορεύετι; τῷ προσέξειξαι πλάνῳ;
ὙΠΑΚΑΗΣ.
Θρηκῶς τέτρωφον ἀφίμα Διομήδους μέτα.
ΧΟΡΟΣ.
πῶς οὖν δυνήσει; μᾶν ἀπειρος εἰ ξένου;
ὙΠΑΚΑΗΣ.
ἀπειρος· οὐπος Βιστόνων ήλθον χθόνα.
ΧΟΡΟΣ.
οὐχ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης.
ὙΠΑΚΑΗΣ.
ἀλλ' οὐθ' ἀπειπεῖν τοῦς πόνους οἴον τέ μοι.
ΧΟΡΟΣ.
κτανὼν ἄρ' ήξεις ἡ θανῶν αὐτοῦ μενεῖς.
ὙΠΑΚΑΗΣ.
οὐ τόνδ' ἀγῶνα πρῶτον ἂν ὁράμοιμ' ἐγώ.
ΧΟΡΟΣ.
τί δ' ἂν πρατήσας δεσπότην πλέον λάβοις;
ΠΑΙΛΟΥΣ ἈΠΑΞΕ ΧΟΙΡΑΝΘΙΟ ΧΟΡΟΣ.
ΟΥΧ ΕΥΜΑΡΕΣ ΧΑΛΙΝΟΝ ἘΜΒΑΛΕΙΝ ΓΝΑΘΟΙΣ.
ΗΡΑΚΛΗΣ.
ΕΙ ΜΗ ΓΕ ΠΥΡ ΠΝΕΟΥΣΙ ΜΥΚΤΗΡΩΝ ΆΠΟ.
ΧΟΡΟΣ.
ΑΛΛΑ ΑΝΔΡΑΣ ΑΡΤΑΜΟΥΣΙ ΛΩΜΗΡΑΙΣ ΓΝΑΘΟΙΣ.
ΗΡΑΚΛΗΣ.
ΘΗΡΑΙΟΝ ΘΡΕΙΩΝ ΧΟΡΤΟΝ, ΟΥΧ ἘΠΙΤΟΝ, ΛΕΓΕΙΣ.
ΧΟΡΟΣ.
ΦΑΤΝΑΣ ΙΔΟΙΣ ΆΝ ΑΙΜΑΣΙΝ ΠΕΡΙΨΟΜΕΝΑΣ.
ΗΡΑΚΛΗΣ.
ΤΙΝΟΣ Δ Ο ΘΡΕΨΑΣ ΠΑΙΣ ΠΑΤΡΟΣ ΧΟΜΠΑΖΕΤΑΙ;
ΧΟΡΟΣ.
"ἈΡΕΟΣ, ΖΑΧΡΥΣΟΝ ΘΡΗΧΙΑΣ ΠΕΛΤΗΣ ἈΝΑΖ.
ΗΡΑΚΛΗΣ.
ΚΑΙ ΤΟΝΔΕ ΤΟΥΜΟΥ ΔΑΙΜΟΝΟΙ ΠΩΝΟΝ ΛΕΓΕΙΣ,—
ΣΧΛΗΡΟΣ ΓΑΡ ΆΕΙ ΚΑΙ ΠΡΟΣ ΑΙΠΟΣ ΕΡΧΕΤΑΙ,—
ΕΙ ΧΡΗ ΜΕ ΠΑΙΩΝ ΟΥΣ." ἈΡΕΗΣ ΕΓΕΙΝΑΤΟ
ΜΑΧΗΝ ΞΝΑΙΜΑΙ, ΠΡΟΣΑ ΜΕΝ ΑΙΧΑΟΝΙ,
ΑΥΘΙΣ ΔΕ ΚΥΚΛΩ, ΤΟΝΔΕ Δ ΕΡΧΟΜΑΙ ΤΡΙΤΟΝ
ἈΓΑΝΑ ΠΑΙΛΟΙΣ ΔΕΣΠΟΤΗ ΤΕ ΣΗΜΒΑΛΟΝ.
ΑΛΛΑ ΟΥΤΙΣ ΕΣΤΙΝ ΟΣ ΤΟΝ 'ΑΛΚΜΗΝΗΣ ΓΩΝΟΝ
ΤΡΕΣΑΝΤΑ ΧΕΙΡΑ ΠΟΛΕΜΙΩΝ ΠΟΤ ΟΨΕΤΑΙ.
ΧΟΡΟΣ.
ΚΑΙ ΜΗΝ ΟΘ ΑΥΤΟΣ ΤΗΣΔΕ ΧΟΙΡΑΝΟΣ ΧΘΟΝΟΣ
ἌΔΜΗΤΟΣ ΕΞΩ ΔΟΜΑΤΩΝ ΠΟΡΕΥΕΤΑΙ.
ἌΔΜΗΤΟΣ.
ΧΑΙΔ', Δ ΛΙΩΣ ΠΑΙ ΠΕΡΕΩΣ Τ' ΆΡ' ΑΙΜΑΤΟΣ.
ΗΡΑΚΛΗΣ.
"ἌΔΜΗΤΕ, ΚΑΙ ΟΥ ΧΑΙΔΕ, ΘΕΣΑΛΟΝ ἈΝΑΖ." 510
ΕΥΡΙΠΙΔΟΣ

Θέλομεν' ἀν' εὑνουν δ' ὅντα σ' ἕξεπισταμαι.

ΠΡΑΚΑΛΗΣ.

τί χρῆμα κουφᾶ τῇδε πενθίμῳ πρέπεις;

ΑΑΜΗΤΟΣ.

Θάπτειν τιν' ἐν τῇδ' ἡμέρᾳ μέλλω νεκρόν.

ΠΡΑΚΑΛΗΣ.

ἀπ' οὖν τέκναν σῶν πηρονήν εἰργοι Θεός.

ΑΑΜΗΤΟΣ.

ζῶσιν κατ' οἶκους παῖδες οὐς ἐφυσ' ἐγὼ.

ΠΡΑΚΑΛΗΣ.

πατήρ γε μὴν οραῖος, εἴπερ οἰκεῖται.

ΑΑΜΗΤΟΣ.

κάκεινος ἐστὶ χῆ τεκούσα μ', Ἡράκλεις.

ΠΡΑΚΑΛΗΣ.

οὐ μὴν γυνὴ γ' ὀλωλεν' Ἀλκηστὶς σέθεν;

ΑΑΜΗΤΟΣ.

διπλῶς ἐκ' αὐτῆς μῦθος ἐστὶ μοι λέγειν.

ΠΡΑΚΑΛΗΣ.

πότερα θανοῦσης εἰπας ἢ ζώσης ἔτι;

ΑΑΜΗΤΟΣ.

ἔστιν τε κουκέτ' ἔστιν, ἀλῆνει δέ με.

ΠΡΑΚΑΛΗΣ.

οὔδεν τι μᾶλλον· οἶδ'· ἄσιμα γὰρ λέγεις.

ΑΑΜΗΤΟΣ.

οὐχ οἶδα μοίρας ἃ τυχεῖν αὐτῆς χρεῶν;

ΠΡΑΚΑΛΗΣ.

οἶδ'· ἀντὶ σοῦ γε καθανεῖν ύπειμένην.

ΑΑΜΗΤΟΣ.

πῶς οὖν ἐτ' ἔστιν, εἴπερ ἤνεσεν τάδε;

ΠΡΑΚΑΛΗΣ.

ἀ, μὴ πρόκλαι· ἄχοιτιν, ἐς τόδ' ἀναβαλοῦ.
ἈΛΚΗΣΤΙΣ.

ΑΔΜΗΤΟΣ.

τέθνηκ' ὁ μέλλων, κούκετ' ἔσθ' ὁ καθανόν.

ΠΡΑΚΑΙΗΣ.

χωρὶς τὸ τ' εἶναι καὶ τὸ μὴ νομίζεται.

ΑΔΜΗΤΟΣ.

σὺ τῇδε κρίνεις, Ἦρακλεις, κείνη δ' ἔγω.

ΠΡΑΚΑΙΗΣ.

τὸ δὴ τα ἱκλαίεις; τὸς φίλὸν ὁ καθανόν;

ΑΔΜΗΤΟΣ.

γυνὴ· γυναικὸς ἀρτίος μεμνημέθα.

ΠΡΑΚΑΙΗΣ.

ἀθνεῖος, ἢ σοι συγγενῆς γεγοῦσάς τις;

ΑΔΜΗΤΟΣ.

ἀθνεῖος, ἄλλως δ' ἤν ἄναγκαία δόμοις.

ΠΡΑΚΑΙΗΣ.

πῶς οὖν ἐν οἴκοις σοι καὶ ἄλεσεν βίον;

ΑΔΜΗΤΟΣ.

πατρὸς θανόντος ἐνθάδ' ὀφρανεύετο.

ΠΡΑΚΑΙΗΣ.

φεῦ.

εἶθ' εὐφρομέν σ', Ἄδμητε, μὴ λυπούμενον.

ΑΔΜΗΤΟΣ.

ἀδ' ἢ τὶ δράσαν τόνδ' ὑποβάλλετεις λόγον;

ΠΡΑΚΑΙΗΣ.

ξένων πρὸς ἄλλην ἔστιν πορεύσομαι.

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν, ἄναξ· μὴ τοσόνδ' ἔλθοι κακῶν.

ΠΡΑΚΑΙΗΣ.

λυπομένεις ὀχληρὸς, εἰ μόλοι, ξένος.

ΑΔΜΗΤΟΣ.

τεθνάσιν οἱ θανόντες· ἀλλ' ἵθ' ἐς δόμους.

ΠΡΑΚΑΙΗΣ.

αἰσχρὸν παρὰ κλαίονοι θοινάσθαι φίλοις.
ΔΑΜΗΤΟΣ.
χωρίς ξενώνες εἰσὶν οἱ σὲ ἔσαξομεν.
ἩΡΑΚΛΗΣ.
μέθες με, καὶ σοι μυρίαν ἔξω χάριν.
ΔΑΜΗΤΟΣ.
οὖν ἔστιν ἄλλον σὲ ἀνδρός ἔστιν μολέιν.
ἡγοῦ σὺ, τἀυτὶ δωμάτων ἔξωποις
ξενώνας οἴξας, τοῖς τ᾽ ἐφεστῶσιν φράσον
σίτων παρεῖναι πλήθος· εὕν δὲ κλήσατε
Θύρας μεσαίους· οὐ πρέπει θοινωμένους
κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους.
ΧΟΡΩΣ.
τί δρᾶς; τοιαύτης ξυμφορᾶς προκειμένης,
"Ἀδριτός, τολμᾶς ξενοδοχεῖν; τί μῶρος εἶ;
ΔΑΜΗΤΟΣ.
ἀλλ᾽ εἰ δόμων σφε καὶ πόλεως ἀτήλασα
ξένον μολόντα, μᾶλλον ἂν μ᾽ ἐπήνεσας;
οὐ δὴ, ἐκεῖ μοι ξυμφορὰ μὲν οὐδὲν ἂν
μεῖν ἐγίγνητε, ἄξενωτερος δ᾽ ἐγὼ.
καὶ πρὸς κακοίσιν ἄλλο τοῦτ᾽ ἂν ἦν κακὸν,
δόμους καλεῖσθαι τοὺς ἐμοὺς κακοξένους.
αὐτὸς δ᾽ ἀφίστον τοῦτδε τυγχάνοι ξένου,
ὅταν ποτ᾽ ᾿Αγγυς διησάν ἐλθὼ χθόνα.
ΧΟΡΩΣ.
πῶς οὖν ἔχρυπτες τὸν παρόντα δαίμονα,
φίλου μολόντος ἀνδρός, ὡς αὐτὸς λέγεις;
ΔΑΜΗΤΟΣ.
οὖν ἂν ποτ᾽ ἁθέλησεν εἰσελθεῖν δόμους,
εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.
καὶ τὰ μὲν, οἴμαι, ὁδὸν τὰθ᾽ οὐ φρονεῖν δοθῶ, 568
οὐδ᾽ αἰνέσει με· τὰμὰ δ᾽ οὐκ ἐπίσταται
ΑΔΚΗΣΤΙΣ.

μέλαθρ' ἀπωθεῖν σοῦ ἀτιμᾶζειν εἴν. ξένους.

ΧΩΡΟΣ.

ὁ πολύξεινος καὶ ἔλευθερος ἀνδρὸς ἀεί ποι' οἶχος, σὲ τοῖς καὶ ὁ Πυθίος εὔλυφας Ἀπόλλων

ὑξίωσε ναίειν,

ἐτλὴ δὲ σοῖσι μηλονόμας ἐν δόμοις γενέσθαι,

δοκμῶν διὰ κλιτῶν

βοσκήμασι σοῖσι συρίζων ποιμνίταις ὑμεναίους.

σὺν δ' ἐποιμαίνοντο χαρῇ μελέων βαλιαί τε λύγχες,

ἐδα δὲ λιποῦσ' ὁθροὺς νάπαν λεόντων

ἀ δαφνώδ' ἑλα.

χόρευε δ' ἀμφὶ σὰν κιθάραν,

Φοίβε, ποικιλόθροξ

νεβρὸς ὑμικόμοιν πέραν

βαίνουσ' ἐλατῶν σφυρῷ κοῦφῳ,

χαίρονσ' ἐυφρονι μολτά.

τοιγὰρ πολυμηλοτάταν ἐστὶν οἰκεὶ παρὰ κάλλιναν

Βοιδίαν λίμναν ἀράτοις δὲ γυνῶν

καὶ πεδίων δαπέδους ὄρον ἀμφὶ μὲν ἀελίου κνεφοίαν

ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,

πόντιον τ' Αἰγαίων ἐπ' ἀκτῶν

ἀλίμενον Πηλίου κρατύνει.

καὶ νῦν δόμον ἀμπητάσας

569 — 578. = 579 — 587.

588 — 596. = 597 — 605.
δέξατο ξείνον νοτερῷ βλεφάρφι,
τὸς φίλας κλαύαν ἀλόχου νέκυν ἐν
δῶμασιν ἀρτιθανή· τὸ γαρ εὐγενεῖς ἔχρεται
πρὸς αἰδῶ.

ἐν τοῖς ἀγαθοῖσι δὲ πάντ᾽ ἐνεστίν σοφίας.
πρὸς δ᾽ ἐμὴ γυνὴ θάρσος ἦσται
θεοσεβής φῶτα κεννὰ πράξειν.

ἈΔΜΙΤΟΣ.

ἀνδρῶν Φεραίων εὐμενῆς παρουσία,
νέκυν μὲν ἢδη πάντ᾽ ἔχοντα πρόσπολοι
φέρουσιν ἄρκην ἐς τάφον τε καὶ πυρὰν.
ἔμεις δὲ τὴν θανούσαν, ὡς νομίζεται,
pροσεύπατ᾽ ἐξεύσασα ἠστάτην ὀδόν.

ΧΟΡΟΣ.

καὶ μὴν ὅρῳ σὸν πατέρα γηραιῷ ποδί
στείχοντ᾽, ὦπαδοὺς τ᾽ ἐν χερῶν δέμαρτε σῆ
κόσμον φέροντας, νεφέρων ἄγαλματα.

ΦΕΡΗΣ.

ἥκω κακοίς σοισι συγκάμναν, τέχνον.
ἐσθλῆς γὰρ, — οὐδεὶς ἀντερεῖ, — καὶ σώφρονος
γνωαίκος ἡμάρτηχας. ἀλλὰ ταύτα μὲν
φέρειν ἀνάγκη, καίπερ ὄντα δύσφορα.
δέχον δὲ κόσμον τόνδε, καὶ κατὰ χρόνος
ἐτῶ· τὸ ταύτης σῶμα τιμᾶσθαι χρεών,
ἡτις γε τῆς σῆς προὔθωνε ψυχῆς, τέχνων,
καὶ μ᾽ οὐχ ἀπαίδ᾽ ἔθηκεν, οὐδ᾽ εἰσε σοῦ
στερέντα γῆρα πενθίμω καταφθίνειν,
πάσαις δ᾽ ἔθηκεν εὐκλεστάτον βίον
γνωαίτιν, ἔργον τλάσα γενναῖον τόδε.
ὁ τόνδε μὲν σώσασ᾽, ἀναστήσασα δὲ
ἡμᾶς πιτνόντας, χαῖρε, καὶ Ἄδων δόμοις εὖ σοι γένοιτο. φημὶ τοιούτους γάμους λύειν βροτοίσιν, ἦ γαμεῖν οὐκ ἄξιον.

ΑΔΜΗΤΟΣ.

οὔτε ἥλθες ἐς τόνδ᾽ ἐξ ἐμοῦ κληθεῖς τάφον οὔτε ἐν φίλοις σήν παρουσίαν λέγω.

κόσμον δὲ τὸν σὸν οὐποθ᾽ ἦδ᾽ ἐνδύσεται· οὐ γάρ τι τῶν σῶν ἐνδείξες ταφήσεται.

τότε ξυναλγεῖν χρῆν σ᾽ ὅτ᾽ ἀλλύμην ἐγώ. οὐ δ᾽ ἐξποδῶν στᾶσ καὶ παρεῖς ἄλλῳ θανεῖν νέῳ γέραν ὅν, τόνδ᾽ ἀποιμάζεις νεκρόν; οὐχ ἦσθ᾽ ἄρ᾽ ὄρθως τοῦτε σόματος πατὴρ, οὐδ᾽ ἦ τεκεῖν φάσκονσα καὶ κεκλημένη μήτηρ μ᾽ ἔτικτε· δονλίον δ᾽ ἄρ᾽ αἴματος μαστῷ γυναικὸς σῆς ὑπεθλήθην λάθρα.

ἐδείξας εἰς ἔλεγχον ἐξελθὼν ὃς εἶ, καὶ μ᾽ οὐ νομίζω παιδα σῶν πεφυκέναι.

ἡ τάφα πάντων διαπρέπεις ἀρνυχία, ὅσ τηλίκοσσ᾽ ὅν κατὶ τέρμ᾽ ἡχὸν βίον οὐχ ἡθέλησας, οὐδ᾽ ἐτόλμησας θανεῖν· τού σοῦ περὶ παιδὸς, ἄλλα τήνδ᾽ εἰάσατε γυναῖκ᾽ ὄνδείαν, ἦν ἐγώ καὶ μητέρα πατέρα τ᾽ ἄν ἐνδίκως ἄν ἡγοίμην μόνη.

καίτοι καλών γ᾽ ἄν τόνδ᾽ ἄγων ἡγανίσω, τού σοῦ περὶ παιδὸς καθανῶν, βραχὺς δὲ σοι πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος· καὶ ἁγὰ τ᾽ ἄν ἔσον χῇδε τὸν λοιπὸν χρόνον, κοίκ᾽ ἄν μονοθεῖς ἐστενον κακοῖς ἐμοῖς. καὶ μὴν ὅτ᾽ ἄνδρα χρῆ παθεῖν εὐδαίμονα πέπονθας· ἡθησας μὲν ἐν τυραννίδι,
παῖς δ' ἦν ἔγα σοι τῶνδε διάδοχος δόμων, ὧστ' οὐχ ἄτεκνος καθανανών ἄλλοις δόμων λείψειν ἔμελλες ὄρφανον διαρπάσαι. οὐ μὴν ἔρεις γέ μ' ὡς ἀτιμάξων τὸ σὸν γήρας θανεῖν προοῦδαχά σ' ὅστις αἰδόφρων πρὸς σ' ἦν μάλιστα, κάντε τῶνδε μοι κάριν τοιαῦδε καὶ σοὶ γ' τεκνοῦ ἠλλαξάτην. τοιγάρ φυτεύων παίδας οὐκέτ' ἄν φθάνοις, οὐ γηροδοσιήσουι καὶ θανόντα σε περιστελοῦσι καὶ προθήσονται νεκρόν. οὐ γάρ σ' ἔγονε τῆθ' ἑμὴ θάμως χερί. τέθνηκα γάρ δὴ τούτι σ' · ἐι δ' ἄλλου τυχῶν σωτήρος αὐγὰς εἰσοφῶ, κεῖνον λέγο καὶ παïδά μ' εἶναι καὶ φίλον γηροτρόφον. μάτην ὅρ' οἱ γέροντες εὐχονται θανεῖν, γήρας ψέγοντες καὶ μαχῶν χρόνον βίου. ἦν δ' ἔγγυς ἔλθῃ θάνατος, οὔθεις βούλεται θνησκεῖν, τὸ γήρας δ' οὐκέτ' ἔστ' αὐτοῖς βαφ.·

ΧΟΡΟΣ.

παῦσασθ' · ἄλις γάρ ἡ παροῦσα συμφορά, ὃ παῖ · πατρὸς δὲ μὴ παροξύνης φρένας.

ΦΕΡΗΣ.

ὁ παῖ, τίν' αὐχεῖς, πότερα Ἀυδῶν ἡ Φθύγα κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν; οὐκ οὖθα Θεσσαλῶν με κάπο Θεσσαλοῦ πατρὸς γεγοῦτα, γνησίως ἔλεύθερον; ἄγαν ὑφρίζεις καὶ νεανίας λόγους δίπτων ἐς ἡμᾶς· οὐ βαλῶν οὕτως ἀπελ. ἔγα δὲ σ' οἰκὸν δεσπότην ἐγεινάμην κάθρεψ', ὄρειλω δ' οὖχ ὑπερθυγάκειν σέθεν·
οὐ γὰρ πατρῴον τόνδ’ ἐδεξάμενην νόμον,
paidón προθυσκεῖν πατέρας, οὐδ’ Ἐλληνικόν.
σαυτῷ γὰρ, εἰτε δυστυχῆς εἰτ’ εὐτυχῆς,
ἐφεσ’ ὁ δ’ ἤμων χρῆν σε τυχχάνειν, ἔχεις.
pολλῶν μὲν ἄρχεις, πολυπλέθρους δὲ σοι γῦνες
λείψαν πατρὸς γὰρ ταύτ’ ἐδεξάμενην πάρα.
tί δήτα σ’ ἡδίκησα; τοῦ σ’ ἀποστερῶ;
μὴ θυνῆχ’ ὑπὲρ τοῦ τ’ ἀνδρός, οὐδ’ ἔγω πρὸ σοῦ
χαίρεις ὁμῶν φῶς, πατέρα δ’ οὐ χαίρεις δοκεῖς;
ἡ μὴν πολὺν γε τὸν κάτω λογίζομαι
χρόνον, τὸ δὲ ζῆν σμικρόν, ἀλλ’ ὄμως γλυκύ.
οὐ γοῦν ἀναιδῶς διεμάχοι τὸ μὴ Θανεῖν,
kai ζῆς παρελθὼν τὴν πεπρωμένην τύχην,
tαύτην κατακτᾶς· εἰτ’ εἰμὴν ἀμυχίαν
λέγεις, γυναικὸς, ὁ κάκισθ’ ἡσσημένος,
ἡ τοῦ καλοῦ σοῦ προθύανεν νεανίον;
σοφὰς δ’ ἔφευρες, ὥστε μὴ Θανεῖν ποτὲ,
ei τὴν παροῦσαν καθήκανεν πείδεις ἀεὶ
gυναῖχ’ ὑπὲρ σοῦ· καὶ’ ὅνειδίζεις φίλοις
τοῖς μὴ Θέλουσι δραίν τάδ’, αὐτὸς ὄν κακός;
σίγα’ νόμιζέ δ’; εἰ σοὶ τὴν σαυτοῦ φιλεῖς
ψυχὴν, φιλεῖν ἀπαντᾷς· εἰ δ’ ἤμᾶς κακῶς
ἔφεις, ἀκούσει πολλα’ κού ψευδή κακά.

ΧΩΡΟΣ.
pλείω λέλεκται νῦν τε καὶ τὰ πρὸν κακὰ·
παῦσαι δὲ, πρέσβυ, παῖδα σον κακοφρόθων.

ΑΔΜΙΤΟΣ.
λέγ’, ὡς ἐμοῦ λέξαντος· εἰ δ’ ἄλγεις κλύων
ταλῆθες, οὐ χρῆν σ’ εἰς εἰμ’ ἔξαμαρτάνειν.

ΦΕΡΗΣ.
sοῦ δ’ ἄν προθυσκοῦν μᾶλλον ἐξημάρτανον.
ΕΤΡΙΠΙΔΟΥ

ΔΑΜΗΤΟΣ.

tαυτὸν γὰρ ἦδωντι ἀνδρα καὶ πρέσεις πανεῖν;

ΦΕΡΗΣ.

ψυχῆ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν.

ΔΑΜΗΤΟΣ.

καὶ μὴν Δίον γε μείζον ἄν ἢς χρόνον.

ΦΕΡΗΣ.

ἀρὰ γονεύσιν, οὐδὲν ἔκδικον παθῶν;

ΔΑΜΗΤΟΣ.

μαχρῷ βίον γὰρ ἔσθομεν ἐρώτατα σε./

ΦΕΡΗΣ.

ἀλλʼ οὐ σὺ νεκρὸν ἀντὶ σοῦ τὸν ἐκφέρεις;

ΔΑΜΗΤΟΣ.

σημεῖα τῆς σῆς, ὁ κάκιστο, ἀυγεῖας.

ΦΕΡΗΣ.

οὗτοι πρὸς ἡμᾶν γʼ ἀλετʼ· οὐχ ἐρείς τόδε.

ΔΑΜΗΤΟΣ.

φεῦ:

eἰδʼ ἄνθρωπος ἔλθοις τοῦτε γʼ ἐσ χρείαν ποτέ.

ΦΕΡΗΣ.

μνήστενε πόλλας, ὡς θάνωσι πλεῖονες.

ΔΑΜΗΤΟΣ.

σοὶ τούτʼ ὁνειδος· οὐ γὰρ ἠθέλες πανεῖν.

ΦΕΡΗΣ.

φίλον τὸ φέγγος τούτο τοῦ θεοῦ, φίλον.

ΔΑΜΗΤΟΣ.

κακὸν τὸ λῆμα κοῦν ἐν ἀνδράσιν τὸ σῶν.

ΦΕΡΗΣ.

οὐχ ἐγγελάς γέροντα βαστάζων νεκρὸν.

ΔΑΜΗΤΟΣ.

Θανεῖ γε μέντοι δυσκλήσ, ὡταν θάνης.

ΦΕΡΗΣ.

κακῶς ἀκούεις οὐ μέλει Θανόντι μοι.
ἈΔΚΗΣΤΙΣ.

ἈΔΗΜΙΤΟΣ.

φεῦ φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέαν.

ΦΕΡΗΣ.

ηδ' οὐκ ἀναιδής· τὴνδ' ἐφεύρης ἀφρόνα.

ἈΔΗΜΙΤΟΣ.

ἀπελθε, καμὲ τὸνδ' ἔα θάψαι νεκρόν.

ΦΕΡΗΣ.

ἀπειμι· θάψεις δ' αὐτὸς ὃν αὐτῆς φονεύς.

δίκας δὲ δώσεις σοις κηδεστάις έτι.

η τάργα Ακαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,

εἰ μη' σ' ἄδελφης αἶμα τιμωρήσεται.

ἈΔΗΜΙΤΟΣ.

ἔφοις νυν αὐτὸς χ' ἐγνοικήσασα σοι·

ἀπαίδε, παιδὸς ὅντος, ὀσπερ' ἄξιοι,

γηράσκετ'· οὔ γὰρ τὸ δέ γ' ἐς ταυτὸν στέγον

νεισθ'· εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὑπὸ

τὴν σὴν πατρίδαν ἐστιάν, ἀπεικον αὖ.

ἡμεῖς δὲ,—τούν ποσίν γὰρ οἰστέον κακῶν,—

στείχομεν, ὦς ἂν ἐν πυρι' θάμεν νεκρόν.

ΧΟΡΟΣ.

ὡ' ἱώ. σχετλία τόλμης,

ὡ γενναία καὶ μεγ' ἀρίστη,

χαίρε· πρόφρων σε χθόνιος θ' Ἐρμῆς

Ἀδην' τε δέχοτ'· εἰ δὲ τι κάκει

πλέον ἐστ' ἀγαθοῖς, τοτὲν μετέχοντ' 745

"Ἀδην' νύμφη παρέδρευοις.

ΘΕΡΑΠΩΝ.

πολλοὺς μὲν ηδ' κατὸ παντοίας χθονὸς

ξένους μολόντας οἴδ' ἓς 'Ἀδημήτου δόμους,

οἷς δεϊπνα προւθηκ'· ἄλλα τὸνδ' οὖν ξένου

κακίον· ἓς τὴνδ' ἐστίαν ἐδεξάμην.
δε πράτα μὲν πενθοῦντα δεσπότην ὅραν ἐσήλθε κατόλμησι' ἀμείλμασθαι πύλασ.
ἐπειτα δ' οὕτι σωφρόνως ἐδέξατο
tά προστυχόντα ξένια, συμφορὰν μαθὼν,
ἀλλ' εἰ τι μὴ φέρομεν, ὀτρυννεν φέρειν.
ποτῆρα δ' ἐν χείσεσι κίσαυνον λαβὼν
pίνει μελαίνης μητρὸς εὐξώρον μέθυν,
ἐως ἔθερμην' αὐτὸν ἀμφιδάσα φλόξ
οἶνου· στέφει δὲ κράτα μυροῖνοι κλάδοις,
ἀμοῦυ' ὑλακτών, διὸσα δ' ἦν μέλη κλύειν·
ὁ μὲν γὰρ ἤδη, τῶν ἐν Ἁδμήτου κακῶν
ουθὲν προτιμών, οἰκεῖται δ' ἐκλαίομεν
dέσποιναν ὄμμα δ' οὐκ ἐδείκνυμεν δένυν
tέγγυστες· Ἀδμήτος γαρ ὅδ' ἐφέτο.
καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐστιὼ
ξένον, πανούργον κλάμπα καὶ λῃστὴν τινα,
ἡ δ' ἐν δόμων βέβηκεν, οὔδ' ἐφεσώμην,
οὔδ' ἐξέτεινα χειρ', ἀποιμάζον ἐμὴν
dέσποιναν, ἥ μοι πάσι τ' οἰκετασίων ἦν
μητῆρι· κακῶν γὰρ μυρίων ἐξίθυτο,
ὁργὸς μαλάσσου' ἄνδρος· ἄρα τὸν ξένον
στυγῶ δικάιος, ἐν κακοῖς ἀφιγμένον;

ΗΡΑΚΛΗΣ.

οὕτως, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;
οὐ χρή συνθρωπὸν τοῖς ξένοις τὸν πρόσπολον
εἶναι, δέχεσθαι δ' εὐπροσηγόρος φρενί.

sov δ' ἄνδρ' ἔταιρον δεσπότου παρόνθ' ὁρῶν,
στυγνὸς προσώπῳ καὶ συναφρομένῳ
dέει, Θυραιοῦ πήματος σπουδὴν ἔχων.
δεῦρ' ἔλθ', ὅποσ αὖ καὶ σοφότερος γένη.
τὰ Ὀνητὰ πράγματ’ ὀλίσα ἦν ἔχει φύσιν; οἷμαι μὲν οὐ· πόθεν γὰρ; ἀλλ’ ἄχουνέ μου.
βροτοῖς ἀπασὶ καθανεῖν όφείλεται,
κὼς ἔστι Ὀνητῶν δοσὶς ἐξεπίσταται
τὴν αὐριον μέλλουσαν εἰ βιάσεται·
τὸ τῆς τύχης γὰρ ἀφανὲς οὐ προβηκήσεται,
καστ’ οὐ διδακτῶν, οὖθ’ ἀλίσκεται τέχνη.
ταῦτ’ οὖν ἀκούσας καὶ μαθῶν ἐμὸν πάρα,
εὐφραίνω σαντὸν, πίνε, τὸν καθ’ ἡμέραν
βίον λογίζου σοι, τὰ δ’ ἄλλα τῆς τύχης.
τίμα δὲ καὶ τὴν πλείστων ἠδίστην θεῶν
Κύπριν βροτοῖς· εὐμενὴς γὰρ ἡ θεῶς.
τὰ δ’ ἄλλ’ ἔσοσον ταῦτα, καὶ πείθον λόγοις
ἐμοίσας, εἰπὲρ ὀρθά σοι δοκῶ λέγειν·
οἶμαι μὲν. οὖχον τὴν ἀγαν λύπην ἄφεις
πίει μεθ’ ἡμῶν τάσσ’ ὑπερθαλῶν πύλας,
στεφάνοις πυκασθεῖς; καὶ σάρ’ οἶδ’ ὀδούνεκα
τοῦ νῦν συνθρωποῦ καὶ ξυνεστάτος φρενῶν
μεθορμεῖ σε πίτυλος ἐμπεσών σχῦρον.
Οἵνας δὲ Ὀνητοὺς Ὀνητὰ καὶ φρονεῖν χρεῶν,
ὡς τοῖς γε σεμνοῖς καὶ ξυνωφρυμένοις
ἀπασίν ἔστιν, ὡς γ’ ἐμοὶ χρήσθαι κρίτη,
οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.

ΘΕΡΑΠ.ΩΝ.
εἰπιστάμεσθα ταῦτα· νῦν δὲ πράσσομεν
οὐχ οἷα κόμου καὶ γέλατος ἀξία.

ΗΡΑΚΛΗΣ,
γυνὴ θυραῖος ἡ θανοῦσα· μὴ λίαν
πένθει· δόμων γὰρ ζωὴ τῶνδε δεσπόται.

ΘΕΡΑΠ.ΩΝ.
τί ζῶσιν; οὐ κάτοικθα τὰν δόμως κακά;
ΕΥΡΙΠΙΔΟΣ

ΠΡΑΚΑΛΗΣ.

εἰ μὴ τι σός με δεσπότης ἐμφέυσατο.

ΘΕΡΑΠΩΝ.

ἀγαν ἐκεῖνος ἐστὶ, ἀγαν ρημάξεις.

ΠΡΑΚΑΛΗΣ.

οὐ χρῆν μ᾽ ὁθνείον γ᾽ οὕνεκ᾽ εὐ πάρχειν νεκροῦ;

ΘΕΡΑΠΩΝ.

ἡ κάρτα μέντοι καὶ λίαν ἰθαῖος ἦν.

ΠΡΑΚΑΛΗΣ.

μῶν ξυμφοροῖν τίνος οὖν σοὶ οὐκ ἔφραξε μοι;

ΘΕΡΑΠΩΝ.

χαῖρον ἦδ᾽ ἦμῖν δεσποτῶν μέλει κακά.

ΠΡΑΚΑΛΗΣ.

οὐ ὡς ἰθαῖον πημάτων ἀρχηγὰ λόγος.

ΘΕΡΑΠΩΝ.

οὐ γὰρ τι κωμᾶζων ἀν ἰχθύμην σ᾽ ὀρὸν.

ΠΡΑΚΑΛΗΣ.

ἄλλ᾽ ἡ πέπονθα δείν᾽ ὑπὸ ἕξον αἰμῶν;

ΘΕΡΑΠΩΝ.

οὐχ ἡλθες ἐν δέοντι δεξασθαι δόμων·

πένθος γὰρ ἦμῖν ἐστι· καὶ κουφὰν βλέπεις

μελαμπέλους στολμοὺς τε.

ΠΡΑΚΑΛΗΣ.

τίς δ᾽ ὁ καθανάν;

μῶν ἡ τέχνην τι φροῦδον ἡ πατὴρ γέρων;

ΘΕΡΑΠΩΝ.

γυνὴ μὲν οὐν ὀλωλεν Ἀδμήτων, ἐνε. ΗΡΑΚΑΛΗΣ.

τὶ φήσ᾽ ἐπείτα δὴτα μ᾽ ἐξενίζετε;

ΘΕΡΑΠΩΝ.

ηδεῖτο γὰρ σε τῶν ἀπασασθεὶ δόμων.

ΗΡΑΚΑΛΗΣ.

ὁ σχέτλι, οἷς ἢμπλακες ἐμναόφοι.
ΔΑΚΗΣΙΣ.

ΘΕΡΑΠΩΝ.

ἀπωλόμεσθα πάντες, οὐ κείνη μόνη.

ΗΡΑΚΛΗΣ.

ἀλλ' ἡμῶν μὲν, ὃμι' ἵδων διαφυγόνον κουράν τε καὶ πρόσωπον· ἀλλ' ἔπειθε με λέγων θυραίον κήδος ἐς τάφον φέρειν.

βιά δὲ ἰαμωτ' τάσθ' ὑπερβαλὼν πῦλας ἔτινον ἀνδρὸς ἐν φιλοξένου δόμοις,

πρόσοντος οὖτοι. κάτα καμάζω κάφα στεφάνους πυκνασθέεις; ἀλλ' σοῦ τὸ μῆ φράσαι,

κακοῦ τοσοῦτον δόμασιν προσκειμένον.

ποῦ καὶ σφε θάπτει; ποῦ νῦν εὐφήσω μολὼν;

ΘΕΡΑΠΩΝ.

ὁρθὸν παρ' οἴμον, ἥ'πι Λάμισον φέρει,

τύμβον κατόμει ξεστὸν ἐκ προαστίων.

ΗΡΑΚΛΗΣ.

ὅ πολλὰ τλάσα καρδία καὶ χείρ ἐμῆ,

νῦν δεῖξον οἶλον παῖδά σ' ἡ Τυφνθία

'Ἡλεκτρύνον ἐγείνατ' Ἁλκηνή Λί.  

δεῖ γάρ με σώσαι τὴν Θανοῦσαι ἁρτίως

γυναίκα κεῖς τόνδ' αὖθις ἰδρύσαι δόμον

''Ἀλκηστίν, Ἀδμήτῳ Θ' ὑποφυγήσαι χάριν.

ἐλθὼν δ' ἄνακτα τὸν μελάμπελλον νεκρῶν

Θάνατον φυλάξαι, καὶ νῦν εὐφήσειν δοκῶ,

πίνοντα τύμβον πλησίον προσφαγμάτων.  

κάνπερ λοχήσας αὐτὸν ἐξ ἔδρας συνθείς

μάρτυριν, κύκλον δὲ περιβαλὼ χεροῖν ἐμαίνην,

οὐχ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται

μογοῦντα πλευρᾶ, πρὸν γυναῖκ' ἐμοὶ μεθῆ.

ἣν δ' οὖν ἀμάρτω τῆθ' ἄγγας, καὶ μὴ μόλη

πρὸς αἵματηρον πέλανον, εἰμι τῶν κάτω
Κόρης ἀνακτὸς τ' εἰς ἀνηλίους δόμους, αἰτήσομαι τε· καὶ πέποθ' ἂξειν ἄνω
'Αλκηστὶν, ὡς τε χεραίν ἐνθείναι ξένου,
ὅς μ' ἔσ δόμους ἐδέξατ' οὐδ' ἀπήλασε,
καίπερ βαρείας ξυμφορὰς πεπληγμένος,
ἐξερπύτε δ', ἰν γενναῖος, αἰδευθείσ' ἐμὲ.
τίς τούτε μάλλον Θεσσαλῶν φιλόξενος;
τίς 'Ελλάδ' οἶχὼν; τοιγὰρ οὐχ ἐφει κακὸν
ἐνεργητῆσαι φάτα γενναῖος γεγός.

ΑΛΜΗΤΟΣ.

ιὸν ἵλ. στυγναί πρόσεωι,
στυγναί δ' ὁψεις χῆρων μελάθραν.
ἰό μοι μοι, αἰαί αἰαϊ.
ποί βῶ; πά στῶ; τί λέγω; τί δὲ μή;
πῶς ἀν ὁλοίμαν.

ἡ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
ζηλὼ φθομένους, κείνων ἔραμαι,
κεῖν' ἐπιθυμῶ δάματα ναέειν.
οὔτε γὰρ αὐγάς χαίρων προσοφῶν,
οὔτ' ἐπὶ γαίας πόδα πεξεῦων·
τοῖον ὁμηρὸν μ' ἀποσυλήσεις
"Αἰδη Θάνατος παρέδωκεν.

ΧΟΡΟΣ.
πρόβα πρόβα· βάθι κείθος οἶχων,
ΑΛΜΗΤΟΣ.

αἰαῖ.

ΧΟΡΟΣ.
περιπνθῶς ἂξι' αἰαγμάτων.
ΑΛΜΗΤΟΣ.

ἐ ἐ.

872 — 877. = 889 — 894.
ΔΑΚΗΣΤΙΣ.

ΧΟΡΟΣ.

δι' οδύνας ἔδας,
σοφ' οἶδα·

ΔΑΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

tὸν νέφθε δ' οὐδὲν ὀφελεῖς,
ΔΑΜΗΤΟΣ.

ιό μοὶ μοι.

ΧΟΡΟΣ.

tὸ μῆτοι εἰσίδειν φιλίας ἀλόχου
πρόσωπον ἀντα [λυπῶν].

ΔΑΜΗΤΟΣ.

ἐμνήσας δ' μου φρένας ἠλαξασθεν·
tί γὰρ ἀνδρὶ κακόν μεῖζον ἄμαρτεὶν
πιστῆς ἀλόχου; μὴ ποτε γῆμας
ὁφελον οἰκεῖν μετὰ τῆς ὁδοῦ.

χηλῶ δ' ἄγαμους ἀτέκνους τε βροτῶν.

μία γὰρ ψυχή· τῆς ὑπεραλγείον
μέτριοι κἀγαθοὶ·

παίδων δὲ νόσους καὶ νυμφιδίους
εὑνὰς θανάτους κεφαίζομένας
οὐ τὴν ἀφανήν ἐξὸν, ἔξων ἀτέκνους
ἀγάμους τ' εἶναι διὰ παντὸς.

ΧΟΡΟΣ.

tυχα τυχα δυσπάλλαιος ἦκει·
ΔΑΜΗΤΟΣ.

αἰαι.

ΧΟΡΟΣ.

πέρας δ' οὐδὲν τίθης ἀλγέων.
ΕΤΡΙΠΙΔΟΤ

ΔΑΜΗΤΟΣ.

ἐ ἐ.

ΧΟΡΟΣ.

βαφέα μὲν φέρειν,

δὲ

οὐ σὺ πρῶτος ἁλεσας

ΔΑΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

τιλάθ᾽ ἐστὶν ἐμὸν πρῶτος ἁλεσας

ΔΑΜΗΤΟΣ.

ἰδο μοι μοι.

ΧΟΡΟΣ.

γυναῖκα· συμφορᾷ θ᾽ ἔτερον ἔτερα

πιέζει φανείσα ὑνατᾶν.

ΔΑΜΗΤΟΣ.

ἀ μαχρὰ πένθη λύπαι τε φίλων

τῶν ὑπὸ γαῖαν.

τί μ᾽ ἐξάλυσας ὃ χαίρει τύμβου

τάφρον ἐς κοίλην, καὶ μετ᾽ ἐκεῖνης

τῆς μέγ᾽ ἀρίστης κεῖσθαι φθίμενον;

ὁδὸ θ᾽ ἄντι μᾶς Ἀιδῆς γυνάς

τὰς πιστοτάτας σοῦ ἡν ἔσχεν, ὅμοι

χθονίαν λίμνην διαβάντε.

ΧΟΡΟΣ.

ἐμοί τις ἡν ἐν γένει, ὃ κόρος ἀξιόθρηνος

ἔχετ᾽ ἐν δόμοισι

μονόπαις· ἄλλ᾽ ἐμπας

ἔφρο παρὰν ἄλλος, ἑπεκνος ἄν,

πολιὰς ἐπὶ χαῖτας

ἦν προπετής ἄν,

βιῶτον τε πόρσω.

903 — 910. = 926 — 934.
ἈΔΚΗΣΤΙΣ.

ἈΔΜΗΤΟΣ.

ὁ σχῆμα δόμων, πῶς εἰσέλθω; πῶς δ’ οἰκήσω, μεταπίπτοντος δαίμονος; οίμοι. πολυ γὰρ τὸ μέσον·
tότε μὲν πεῦκαις σὺν Πηλιᾶσιν, σὺν θ’ ύμεναιοις ἑστειχον ἔσσω, φιλίας ἀλόχου χέρα βαστᾶταν.
πολυχζτος δ’ εἴπετο κόμος, τὴν τε θανοῦσαν καὶ ὦλθέων, ὁς εὐπατρίδαι καὶ ἀπ’ ἀμφοτέρον ὄντες ἁριστέων σύζυγες εἰμεν,
νῦν δ’ ύμεναιον γόος ἀντίπαλος, λευκάν τε πέπλαιν μέλανες στολμοὶ πέμποντι μ’ ἔσσω
λέκτραν κοίτας ἐς ἐρήμους.

ΧΟΡΟΣ.

παρ’ εὐτυχῆ σοι πότιμον ἠλθεν ἀπειροκάρφ τὸδ’ ἄλγος· ἀλλ’ ἔσσως
βιότον καὶ ψυχάν.
ἐθανε δάμαρ, ἐλίπε φιλίαν·
tί νέον τόδε; πολλοῖς
ἡγη παρέλυσεν
Θάνατος δάμαρτος.

ἈΔΜΗΤΟΣ.

φίλοι, γυναικῶς δαίμον’ εὐτυχέστερον
τούμοι νομίζα, καίτερ οὐ δοκοῦνθ’ ὄμως·
tῆς μὲν γὰρ οὕδεν ἄλγος ἀγεται ποτε,
pολλῶν δὲ μόχθων εὐχλεῆς ἐπαύσατο.
ἐγὼ δ’, ὅν οὐ χρήν ζῆν, παρεῖς τὸ μόρομον,
λυπήν διὰ βιότον’ ἄρτι μανθάνω.

Δ*
πῶς γὰρ δόμων τῶν ἐισόδους ἀνέξομαι; 
τίν’ ἂν προσειπών, τοῦ δὲ προσφηθεὶς ὑπὸ, 
τερπνῆς τῶχοιμ’ ἂν εἰσόδου; ποὶ πρέψομαι; 
ἤ μὲν γὰρ ἔνδον ἐξελά μ’ ἐφημία, 
γυναικὸς εὐνῶς εὐτ’ ἂν εἰσίδω κενᾶς 
Θρόνους τ’ ἐν οἶκοι ζε, καὶ κατὰ στέγας ἀφεσθῆρον οἶδας, τέχνα δ’ ἀμφὶ γούνας 
pίπτοντα κλαιή μητέρ’, οἱ δὲ δεσπότων 
στένωσιν οἶκαν ἐκ δόμων ἀπάλεσαν. 
τὰ μὲν καὶ’ οἶκοι τοιάδ’ ἔξωθεν δὲ μὲ 
γάμοι τ’ ἐλάοι Θεσσαλῶν καὶ ξύλλογοι 
γυναικοπληθεῖς’ οὐ γὰρ ἔξανέξομαι 
λεύσον δάμαρτος τῆς ἔμης ὡμήλικας. 
ἔρει δὲ μ’ ὅστις ἔσθρος ὃν κυρεὶ τάδε· 
Ἰδοὺ τὸν αἰχροῖς χῶν’, δόσον ἐτηρ Θανεῖν, 
ἀλλ’ ἰὴν ἔρημεν ἄντιδους ἄμνιχα 
πέρευγεν Ἀίδην· εἰτ’ ἀνὴρ εἶναι δοκεῖ; 
στυγεὶ δὲ τοὺς τεκόντας, αὐτὸς οὐ Θέλων 
Θανεῖν.—τοιάνδε πρὸς καχοῦς κληδόνα 
ἔξω. τί μοι ἦν δὴτα κύδιων, φίλοι, 
κακᾶς κλύνοτι καὶ κακῶς πεπραγότι; 
ΧΟΡΟΣ.

ἐγὼ καὶ διὰ μοῦσας 
καὶ μετάρσιος ἥξα, καὶ 
πλείστων ἄμμανενος λόγων 
κρείσσον οὐδὲν ἀνάγχας 
ἐύρον, οὐδὲ τὸ φόρμαχον 
Θρήσασις ἐν σανίσιν, τὰς 
Ὀρφεία κατέγραψεν 

962 — 972. = 973 — 963.
γῆρυς, οὐδ’ ὅσα Φοῖδος Ἀσκληπιάδαις ἔδωκε χάρμαχα πολυπόνοις ἀντιτεμῶν βροτοῖσιν.  
μόνας δ’ οὐτ’ ἐπὶ βωμοὺς ἐλθεῖν οὕτε βρέτας θεάς ἔστιν, οὐ σφαγίαιν κλυέι.  
μὴ μοι, πότνια, μείζων ἐλθοίς ἢ τὸ πρὸν ἐν βίᾳ.  
καὶ γὰρ Ζεὺς ὁ τι νεύσῃ, σὺν σοι τούτο τελευτᾷ.  
καὶ τὸν ἐν Χαλύβωις δαμάζεις σὺ βιάς σίδαραν, οὐδὲ τις ἀποτόμοι λήματος ἔστιν αἰδός.  
καὶ σ’ ἐν ἀφρύκτοις χερῶν εἶλε θεὰ δεσμοῖς· τόλμα δ’ · οὐ γὰρ ἀνάξεις ποτ’ ἐνερθεν κλαίων τοὺς φθιμένους ἁνώ. καὶ θεῶν σκότιοι φθίνουσι παιδεῖς ἐν Θανάτῳ.  
φίλα μὲν ὤτ’ ἦν μεθ’ ἡμῶν, φίλα δ’ ἔτι καὶ Θανοῦσα.  
γενναίοτάταν δὲ πασῶν ἐξεύξου κλισίαις ἄκοιτιν.  
μηδὲ νεκρῶν ὅσ φθιμένων χῶμα νομιζέσθω τύμβους σάς ἀλόχον, θεοῖσι δ’ ὁμοίως  
τιμάσθω, σέθασ ἐμπόροιν. καὶ τις δοχιμών κέλευθον ἐμβαίνων τόδ’ ἔρει.  
Ἄστα ποτὲ προῡθαν’ ἄνδρος, νῦν δ’ ἐστὶ μάκαιρα δαίμον,  
χαῖρ’, ὧ πότνι’, εὖ δὲ δοῖς. —  
tοιαὶ νῦν προσερούσιοι φῆμαι.  
καὶ μὴν δ’, ὥσ εὖκες, Ἀλκμήνης γόνος, Ἄδμητε, πρὸς σὴν ἑστίαν πορεύεται.  
984 — 994. = 995 — 1005.
ΕΥΡΙΠΙΔΟΣ

ΗΡΑΚΛΗΣ.

φίλον πρὸς ἄνδρα χρῆ λέγειν ἐλευθέρας, 'Αδμητε, μομφᾶς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν σιγῶντ'. ἔγω δὲ σοὶς κακοίσιν ἡξίον
ἔγγυσ παρεστώς ἐξετάζεσθαι φίλος· σοὶ δ' οὐχ ἐφραζεῖς σὴς προκείμενον νέκν
γυναικὸς, ἀλλὰ μ' ἐξένιζες ἐν δόμοις,
ὡς δὴ θυραίον πῆματος σπουδὴν ἔχων.
κατέτη θράτα καὶ θεοῖς ἐλευσάμην
σπονδᾶς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
καὶ μέμφομαι μὲν μέμφομαι παθὼν τάδε,
οὐ μήν σε λυχνίν ἐν κακοίσθι βουλομαι.

ἀν δ' οὖν εξ' ἠκο δεύρ' ύποστρέψας πάλιν
λέξοι. γυναῖκα τὴνδε μοι σῶσον λαβὼν,
ἐγὼ δὲν ἵπποις δεύρο Θρηκίας ἄγων
ἐλθὼ, τῷ πάντων Βιστόνων κατακτανών.

πράξας δ' δ μῆ τύχοιμι,—νοστήσαιμι γὰρ,—
δίδωμι τὴνδε σοῖσι προσποιεῖν δόμοις.

πολλῷ δὲ μόχθῳ χεῖρας ἒλθεν εἰς ἐμᾶς·
ἀγάνα γὰρ πάνθημον εὐφίσχῳ τινάς
τιθέντας ἄθληταιοι, ἄξιον πόνον,
ὅθεν κομίξω τὴνδε νικητήρια

λαβῶν· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
ἵππους ἄγεσθαι, τοῖσι δ' αὐ τὰ μεῖζονα

ηκόσι, πυμην καὶ πάλην, βουφόρβοια·
γυνὴ δ' ἐπ' αὐτοῖς εἴπετ' ἐντυχόντι δὲ

αἰσχρὸν παρεῖναι κέρδος ἦν τὸδ' εὐχλεῖς.

ἀλλ', ἄστερ εἴπον, σοὶ μέλειν γυναῖκα χρῆ
οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβῶν

ήκας· χρόνῳ δὲ καὶ σὺ μ' αἰνέσεις ἰσως.
ΑΔΜΗΣΤΙΣ.

οὖτοι σ’ ἀτίζαν οὐδ’ ἐν ἔχθροισιν τιθεῖσιν ἔχρυσ’ ἔμης γυναικὸς ἀδέλφους τύχας· ἀλλ’ ἄλγος ἄλγει τούτ’ ἂν ἦν προσκείμενον, εἰ τοῦ πρὸς ἄλλον δόμαθ’ ὁμήθης ξένου· ἀλλις δὲ κλαίειν τούμον ἦν ἐμοὶ κακὸν. γυναῖκα δ’, εἰ πασ ἔστιν, αἰτοῦμαι σ’, ἀναξ, ἄλλον τιν’ ὁτις μὴ πέπονθεν ο’ ἐγὼ σάζειν ἀναχθῆ Θεσαλῶν· πολλοί δὲ σοι ξένους Φεραίων· μὴ μ’ ἀναμνήσῃς κακῶν. οὐκ ἄν δυναίμην τὴν ὁδόν ἐν δάμασιν ἀδαχρός εἶναι· μὴ νοσοῦντί μοι νόσον προσθῆς· ἀλλις γὰρ συμφορὰ βαρύνομαι. ποῦ καὶ τρέφοιτ’ ἂν δωμάτων νέα γυνῆ; νέα γὰρ, ὥς ἔσθητι καὶ κόσμῳ πρέπει. πότερα κατ’ ἀνδρῶν δὴν ἐνοικίσει στέγην; καὶ πῶς ἀρραβώνις, ἐν νέοις στρατοφυμένη, ἔσται; τῶν ἠδὼν’, Ὁράκλεις, οὐ ραδίων εἰργείν· ἐγὼ δὲ σου προμηθίαν ἔχω.

ἡ τῆς Θανοῦσης Θάλαμον εἰσδήσασι τρέφοι; καὶ πῶς ἐπεισόφω τῇνδε τῷ κέινης λέχει; διπλὴν φοβοῦμαι μέμνην, ἐκ τε δημοτῶν, μὴ τίς μ’ ἐλέγξῃ τὴν ἐμὴν ἐνεργείτιν προδόντ’ ἐν ἄλλης δεμνίοις πιτεύν νέας, καὶ τῆς Θανοῦσης,—αξία δὲ μοι σέθειν,—πολλὴν πρόνοιαν δεῖ μ’ ἔχειν. σοί δ’, ὡς γύναι, ἥτις ποτ’ εἰ σοῦ, ταύτ’ ἔχουσ’ Ἀλκησίδι μορφῆς μέτρ’ ἔσθι, καὶ προσήξας δέμας. οἴμοι. χόμιζε πρὸς θεῶν ἐξ ὀμμάτων γυναίκα τήνδε, μὴ μ’ ἔλης ἰφημένον.
δοκῶ γὰρ αὕτην εἰσορῶν γυναίξ᾽ ὅραν ἔμην. Θολοὶ δὲ καρδίαι, ἐκ δ᾽ ὁμάτων πηγαὶ κατεδράγασιν. ὃ τλήμαν ἐγὼ ὡς ἄρτι πένθους τοῦδε γενόμαι πικροῦ.

ΧΟΡΩΣ.

ἐγὼ μὲν οὐχ ἔχοιμι, ἂν εὖ λέγειν τύχην. χρῆ δ᾿, ὡστε εἰ γὰρ, καρτερεῖν θεοῦ δόσιν.

ἩΡΑΚΛΗΣ.

εἰ γὰρ τοσαῦτην δύναμιν εἶχον ὡστε σὴν ἐς φῶς πορεύσαι νεφέρον ἐκ δομάτων γυναίκα, καὶ σοὶ τὴν ὑπὸ ποροῦναι χάριν.

ἈΔΜΗΤΟΣ.

σάρη ὀλίθῳ βούλεσθαι σ᾿ ἂν. ἀλλὰ ποῦ τόδε; οὐκ ἔστι τούς θανόντας ἐς φῶς μολεῖν.

ἩΡΑΚΛΗΣ.

μὴ νῦν ὑπερβαλλ', ἀλλ' ἐναισίμως φέρε. ἈΔΜΗΤΟΣ.

ὁδὸν παρανεῖν ἢ παθόντα καρτερεῖν.

ἩΡΑΚΛΗΣ.

τί δ᾿ ἄν προκόπτοις, εἰ θέλεις ἢ ei στένειν; ἈΔΜΗΤΟΣ.

ἐγνωκα καυτὸς, ἀλλ᾽ ἔρως τις ἐξάγει. ἩΡΑΚΛΗΣ.

τὸ γὰρ φιλῆσαι τὸν θανόντι’ ἄγει δάχρυν.

ἈΔΜΗΤΟΣ.

ἀπώλεσέν με, κάτι μάλλον ἢ λέγω. ἩΡΑΚΛΗΣ.

γυναικὸς ἐσθλῆς ἡμπλακεῖς. τις ἀντερεῖ; ἈΔΜΗΤΟΣ.

ὡς' ἀνδρα τόνδε μηχεὸ ϝδεσθαι βίῳ. ἩΡΑΚΛΗΣ.

χρόνος μαλάξει, νῦν δ᾽ ἔθι ἥδα σοι κακὸν.
ΔΑΚΗΣΤΙΣ.

ΑΔΜΗΤΟΣ.

χρόνον λέγοις ἂν, εἰ χρόνος τὸ καθαρέιν.

ἩΡΑΚΛΗΣ.

γυνὴ σε παύσει καὶ νέου γάμου πόθοι.

ΑΔΜΗΤΟΣ.

σίγησον· οἶον εἴπας. οὐχ ἂν φόμην.

ἩΡΑΚΛΗΣ.

τί δὲ; οὐ γαμεῖς γαρ, ἀλλὰ χρησάσεις λέχος;

ΑΔΜΗΤΟΣ.

οὐχ ἔστιν ἤτις τοῖς υἱκλιθήσεται.

ἩΡΑΚΛΗΣ.

μᾶν τὴν θανοῦσαν ὀφελεῖν τι προσδοκᾶς;

ΑΔΜΗΤΟΣ.

κεῖνην ὅπουπέρ ἔστι τιμᾶσθαι χρεάν.

ἩΡΑΚΛΗΣ.

αἰνῶ μὲν αἰνῶ· μαρίαν δὲ ὀρφισκάνεις.

ΑΔΜΗΤΟΣ.

ὡς μήποτ' ἄνδρα τόνδε νυμφίον καλῶν.

ἩΡΑΚΛΗΣ.

ἐπήνεσ' ἀλόχρο πιστὸς οὖνεκ' εἰ φίλος.

ΑΔΜΗΤΟΣ.

Θάνοιμ' ἐκείνην καίπερ οὐχ οὕσαν προδούν.

ἩΡΑΚΛΗΣ.

δέχον νῦν εἰσὶ τῷ τῆν δενναίων δόμων.

ΑΔΜΗΤΟΣ.

μη, πρὸς σε τοῦ σπείραντος ἀντωμαι Διός.

ἩΡΑΚΛΗΣ.

καὶ μὴν ἀμαρτήσει γε μὴ δράσας τάδε.

ΑΔΜΗΤΟΣ.

καὶ δρῶν γε λύπη καρδίαν δηχθήσομαι.

ἩΡΑΚΛΗΣ.

πιθοῦ· τάχα ἂν γὰρ ἐς δέον πέσοι χάρις.
Φεῦ.
εἶδ᾽ ἐξ ἀγώνου τήνδε μη ἐλαβέσ ποτε.

Ἡρακλῆς.
νικῶντι μέντοι καὶ σὺ συννικάς ἐμοὶ.

Ἁμηντος.
καλῶς ἔλεξας· ἢ γυνὴ δ᾽ ἀπελθέτω.

Ἡρακλῆς.

Ἄπεισων, εἰ χρῆ· πρῶτα δ᾽ εἰ χρεῶν ἄθρει.

Ἁμηντος.

χρῆ, σοῦ γε μη μέλλοντος ὀργαίνειν ἐμοὶ.

Ἡρακλῆς.

εἰδὼς τι κἀγὼ τὴνδ᾽ ἔχω προθυμίαν.

Ἁμηντος.

νῖκα νῦν. οὐ μην ἀνδάνοντά μοι ποιεῖς.

Ἡρακλῆς.

ἀλλ᾽ ἔσθ᾽ ὅθ᾽ ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

Ἁμηντος.

κομίζετ᾽, εἰ χρῆ τήνδε δέξασθαι δόμοις.

Ἡρακλῆς.

οὐκ ἂν μεθείην τὴν γυναῖκα προσπόλοις.

Ἁμηντος.

οὐ δ᾽ αὐτὸς αὐτὴν εἰδαγ᾽, εἰ βούλει, δόμοις.

Ἡρακλῆς.

ἐς σάς μὲν οὖν ἔγωγε θήσομαι χέρας.

Ἁμηντος.

οὐκ ἂν θύγοιμι, δῶμα δ᾽ εἰσελθεῖν πάρα.

Ἡρακλῆς.

τῇ σῇ πέποιθα χειρὶ δέξαι τὸν θείας.

Ἁμηντος.

ἀναξ, βιδξεὶ μ᾽ οὖ θέλοντα δράν τάδε.

Ἡρακλῆς.

τόλμα προτεῖναι χειρὰ καὶ θυγείν δένῃσ.
ΑΔΚΗΣΤΙΣ.

ΑΔΜΠΤΟΣ.
καὶ δὴ προτείνω, Γοργών' ὡς καρατόμῳ.
ΗΡΑΚΑΗΣ.

ἐχεις;

ΑΔΜΗΤΟΣ.

ἐχω.

ΗΡΑΚΑΗΣ.

ναὶ, σοίξε νῦν, καὶ τὸν Διὸς
φήσεις ποτ’ εἶναι παῖδα γενναίον ἐξὸν.
βλέψον δ’ ἐσ αὐτήν, εἰ τι σῇ δοκεῖ πρόπειν
γυναῖκι· λύπης δ’ ἐνυχῶν μεθίστασο.

ΑΔΜΗΤΟΣ.

ὡ θεῷ, τί λέγω; θαύμω ἀνέλπιστον τόδε·
γυναῖκα λεύσος τήνδ’ ἐμὴν ἐπητύμως,
ἡ κέρτωμός με θεοῦ τίς ἐπελήσει χαρά;

ΗΡΑΚΑΗΣ.

οὐχ ἔστων, ἀλλὰ τήνδ’ ὄργας δάμαρτα σὴν.

ΑΔΜΗΤΟΣ.

δόρα γε μὴ τι φάσμα νεφτέρων τόδ’ ἡ.

ΗΡΑΚΑΗΣ.

οὐ ψυχαγωγὸν τόνδ’ ἐπούσα ἐξὸν.

ΑΔΜΗΤΟΣ.

ἄλλ’ ἦν θαπτον εἰσορῷ δάμαρτ’ ἐμὴν;

ΗΡΑΚΑΗΣ.

σάφ’ ἱσθ’. ἀπιστεῖν δ’ οὐ σε θαυμάζω τίχην.

ΑΔΜΗΤΟΣ.

θύγω, προσεῖπο σῶσαν ὡς δάμαρτ’ ἐμὴν;

ΗΡΑΚΑΗΣ.

πρόσειπ’. ἐχείς γὰρ πάν ὃσονπερ ἠθέλεις.

ΑΔΜΗΤΟΣ.

ὣς φιλτάτης γυναικὸς ὃμιμα καὶ δέμας,
ἐχῶ σ’ ἀνέλπως, οὔποτ’ ὁμοσθαί δοκῶν.
πως τήνδε έπεμψας νέρθεν ἐς φάος τόδε;

ἩΡΑΚΛΗΣ.

μάχην ξυνάψας δαμόνων τῷ κυρίῳ.

ἌΔΜΗΤΟΣ.

ποῦ τόνδε Θανάτῳ φης ἁγῶνα συμβαλεῖν;

ἩΡΑΚΛΗΣ.

τύμβον παρ' αὐτὸν ἔκ λόχου μάρμαρας χεροῖν.

ἌΔΜΗΤΟΣ.

τι γάρ ποθ' ἡδ' ἄναυδος ἔστηκεν γυνή;

ἩΡΑΚΛΗΣ.

οὕπω Θέμις σοι τήσδε προσφωνημάτων κλάειν, πρὶν ἀν Ὁσεία τοῦτῃ νεκτεροῖς ἀφαγνίσχηται καὶ τρίτον μόλη φάος.

ἄλλ' εἰςαρ' εἰσὶς τήνδε· καὶ δίκαιος ἐν τῷ λοιπόν, "Ἄδμητ", εὔσέβει περὶ ξένων. καὶ χαῖρ'· ἐγὼ δὲ τὸν προκείμενον πόνον Σθενέλου τυράννῳ παιδί ποροννῷ μολῶν.

ἌΔΜΗΤΟΣ.

μείνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.

ἩΡΑΚΛΗΣ.

αὕτως τόδ' ἔσται, νῦν δ' ἐπείγεσθαι με δεῖ.

ἌΔΜΗΤΟΣ.

ἄλλ' εὐτυχοῖς, νόστημον δ' ἔλθοις πόδα. αὕστοις δὲ πάσῃ τ' ἐννέπω τετραγχίᾳ χοροῦς ἐπ' ἐσθλαῖσι συμφοραῖσιν ἴσταναι
βωμοὺς τε κυνἰσᾶν βουθύτοις προστραπαίς.
νῦν γὰρ μεθηριμόσμεθα βελτίω βίον
tοῦ πρῶτον... οὐ γὰρ εὐνυχῶν ἁρνήσομαι.
ΧΟΡΟΣ.
pολλαὶ μορφαὶ τῶν δαιμονίων,
pολλαὶ δὲ ἁέλπτως κραῖνον τὰ θεοὶ.
καὶ τὰ δοξηθέντα οὐκ ἔτελέσθη,
tῶν δὲ ἀδοξήτων πόρον εὑρεῖ θεὸς.
tοιὸνδὲ ἀπέθη τὸ ὑπὸ πράγμα.

Ὁ οὗτος αἵματι θετήθη τεθηκεί.
NOTES.
NOTES.

N. B. Mt. = Matthiae's Grammar; B. = Robinson's Buttmann (New York, 1851); K. = Kühner's (Andover, 1844); Cr. = Crosby's; Soph. = that of Sophocles (ed. of 1847).

ON THE ARGUMENTS.

I.

Ἀπόλλων ἔρηατο. 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 Αἰεκλαπίους for raising some one to life. Our poet, by his use of the imperfect ἄωτη (v. 127), implies that he often exercised this power. Nine different statements as to the person raised by Αἰεκλαπίους are cited by the Scholiast from as many authors. All this shows, that the story was often worked over by poets and mythographers. 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.
"Ἄδμητος. Both Admetus and Alcestis were of the tribe of the Minyæ, concerning whom see Müller’s "Orchomenos," especially p. 256. Cretheus and Salomoneus were brothers, and sons of Αἰολος. Pheres, father of Admetus, was a son of Cretheus; and Tyro, daughter of Salomoneus, 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 neighborhood, 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 Admetus 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 in part 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. Eumelus 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 con
tends 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.

II.

οὐδεὶς, 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. Sophocles, however, introduced Admetus into one of his dramas, from which Plutarch (De Defect. Orac. § 15) has quoted a line referring to the service of Apollo:

Οἷμος δ’ ἀλέκτωρ αὐτῷ ἤγει πρὸς μύην,

where Admetus, who according to Plutarch utters the words, must be speaking of Apollo’s going to his servile labor in the mill at the crowing of the cock. Welcker, however, (Griech. Trag. I. 344, seq.) explains ἀλέκτωρ as the same here with ἀλοχος, puts the passage in the mouth of Alcestis, and even calls the play by her name. Another fragment (Soph. Frag. incert. 758, Dind.),

"Α γῇ Φεραία, χαίρε, συγγονδήθ' ὑδωρ
Τοίρεια κρήνη, νάμα θεοφιλέστατον,

belonged probably to the same play, and may be a part of the farewell of Alcestis. Glum (De Eurip. Alcest. Comment., Berlin, 1836) assigns this fragment to a drama called Eumelus (the son of Alcestis), but the existence of such a drama is doubtful. (Welcker, u. s., I. 66.)

τὸ δράμα . . . . Ἀλκήστιδ. 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 ἢ
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 before the date of this play, 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 το λε into πε δλ, i. e. Olymp. 85, which the name of the Archon required. The year of the Olympiad (which was the second) is not given by the writer of the argument.

3. Of the tragedies mentioned, Cressæ and Telephus are both referred to in the Acharnenses. (Comp. the Scholia on Acharn. 408—448, ed. Bekker.) The Alcmæon is called δια Ποιεῖν, 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 δια κοπίνθου, 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, at the date of this play, when a poet presented four pieces at a time, he was free to write a satyric drama or not as he pleased. But it throws great light also on the nature of the present play, as will have appeared to the reader of the Preface. The drama is more like an elegant masque than like ancient tragedy. In its catastrophe it bears some resemblance to the “Winter’s Tale” of Shakespear.

ἐν Φεραίς. This place, reputed to have been founded by Pheres, was situated near Lake Boebeis (comp. v. 590), now called Carlas, or the Lake of Carla (comp. v. 588), in a fertile soil, at the distance of ninety stadia from Pagasæ, its emporium. It was very near Mount Pelion, and not far from Iolcus. It had a celebrated fountain, Hypereia, al-
NOTES.

luded to by Homer, and of which Colonel Leake (Northern Greece, IV. 440) has given a particular description. Phe-
reæ rose 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; and comp. the note on v. 587.

εἰσι δὲ χορηγοὶ. The text here is corrupt or deficient; and
in one of the two MSS. containing these words, there is
a lacuna of about four letters after δέ. Glum supplies δῶο,
supposing that the writer took χορηγὸς in the sense of leader
of the Chorus, and referred to the division into semi-chor-
uses at v. 213. Dindorf reads Εἰσιδότος δ' εἰχορήγει. This
name occurs on Athenian monuments, and the choragus is
mentioned by name in the argument to Agamemnon.

ἀνοίκεια τῆς τραγῳδίας (sc. δράματα). The ancient tragic
poets, notwithstanding what is here said, occasionally pro-
duced 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.

On the dramatis personae 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. Thus, for example, one actor might sustain the
parts of Apollo, Alcestis, Hercules, and Pheres; and the
other, those of Orcus, the maid, Admetus, and the servant.
But however we divide the parts, Apollo, who withdraws
from the house, must at v. 243 come out of the house; then
one of the characters who have entered the house must reappear as Hercules, coming from abroad; and the servant, who after v. 836 would naturally enter the house, must reappear, in a very short time, as Admetus returning from the grave. See on this subject Elmsley's Medea, notes on the *dramatis personae*, and his review of Markland's Supplices (Quart. Rev. No. 14).

The parts of the drama, according to the technical divisions are,— 1. Prologue. 1–76. Apollo and Orcus on the stage in their appropriate costumes. (Comp. vv. 39, 76, 843.) Both leave the stage, the latter entering the house. 2. Parodus (or portion recited or sung by the Chorus first after entering the orchestra, the parodus proper being a choral song). 77–136. The Chorus divides into halves, which respond to one another partly in anapaests. Then the whole Chorus sings. 3. First Episodium (so called from the entrance of a new speaker, beside the Chorus, and including all the dialogue between the choral songs). 137–212. A maid from the house informs the Chorus of the occurrences within, and then returns. 4. First Stasium (or song of the Chorus after it has taken its station. But this is unlike the odes properly so called, and is of the kind called κομματικά by K. O. Müller in his edition of the Furies of Æschylus). 213–242. Sung in part at least by portions of the Chorus, and closed by anapaests recited by the Coryphæus. 5. Second Episodium. 243–434. Composed of an impassioned antistrophic dialogue (of the description termed τὰ ἀπὸ σκηνῆς), cooling down through some anapaests of Admetus into trimeters. Just as Alcestis has closed her eyes in death, her little son sings forth a monody, which is antistrophic. The deceased lady is carried into the house, whither Admetus goes also after some directions to the Chorus. 6. Second Stasium. 435–475. In praise of Alcestis. 7. Third Episodium. 476–567. Hercules, known no doubt to the spectators by his usual
NOTES.

costume and not announced, stops at his friend’s house for entertainment, is deceived by him as to the state of the family, and goes in to lodge. 8. Third Stasimus. 568–605. In praise of the hospitable nature of Admetus. 9. Fourth Episodium. 606–961. The father of Admetus, coming to the funeral, is forbidden to have a part in it. The procession, to which the Chorus joins itself, moves for the grave. (See v. 746, note.) A servant comes out from the house and blames the unseasonable jollity of Hercules, who, while chiding the moroseness of the servant, discovers his own misimpression, and, stung by regret, goes off to snatch Alcestis from Orcus. The procession returns. A dialogue ensues between Admetus and the Chorus, to be called perhaps a κομμός, in which the former utters anapests, or mere interjections. 10. Fourth Stasimus. 962–1005. The inexorableness of fate, and the heroism of Alcestis deserving of immortality. Admetus remains on the stage through the choral song, as if unwilling to enter his desolate dwelling. 11. Exodus. 1006–1163. Hercules returns bringing a veiled mute woman, who turns out to be Alcestis. The Chorus retires, pronouncing a few closing anapests.

ON THE PLAY.

1. ἡ δέμαρα. 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.

1, 2. ἐν οἷς . . . αἰνίσαυ, in which I deigned to put up with a hired laborer’s fare. — ἐν ἔνθα denotes bearing or enduring that which is beneath one’s situation. Comp. v. 572. — ἔθεσαν, properly the feminine of ἔθε, is here used adjectively instead of ἔθευσιν. Soph. § 156, N. 4; Cr. § 652. — αἰνει-
ALCESTIS.

σου, to acquiesce in, put up with. This is one modification of the idea of praising or of assenting to, which ἀδεια so often has, as in v. 525; another is that of consenting to or granting, which we find in v. 12.

4. φλόγα, fulmen, as vv. 5, 129 show. So also Δος φλογός, Helena 1162, σφραγια φλόξ, Medea 144, are used.

5. οῦ, 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. ἵππων is in apposition with θητείων. K. § 266. 2, R. 2; Soph. § 156. c; Cr. § 501. 8. 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. See note on the arguments, page 55.

8. ἄπων γαίω. The accusative of the place whither, without a preposition, after verbs of motion, is exceedingly common in the tragic poets. Comp. vv. 413, 545, 560, 872; K. § 277; Cr. § 628; Soph. § 186. 1. — ἔμπορ-βου. 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. ἵππων, for brevity's sake, includes σώζω also, and thus is taken with ἰς τῶν ἡμέρας. Hermann’s remark on this and the preceding imperfect is, that they are used quia ad- huc serviebat Admeto. He must have taken ἰς τῶν ἡμέρας with ἔμποροβον as well as with ἵππων. But there is no evidence that the poet thought of Apollo as still in the service of Admetus, into which he entered before the marriage with Alcestis. Comp. the choral ode, v. 568, seq., where that service is spoken of as a past event. And why did he appear as a God here, if he were now tending herds?
NOTES.

Both imperfects denote duration, and the latter only is taken with ἕκ τῶν ημέρας. Of this latter phrase Wüstemann says, "non significat usque ad hunc diem, sed usque ad hoc temporis momentum." Comp. until now-a-days.

11. The ordinary idiom would be δι' ἐρήμωμην μὴ διαίνω (comp. Orest. 599), or ἀπὸ, ἐκ, διαὶνω, or διαίνω 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. 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. Μοίρας δολόφος. 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. I. § 91.

13. Wakefield takes τῶν παραντικα by itself, as though there were an ellipsis of χρόνον. Comp. τῶν δέλ for τῶν δει χρόνον, Soph. Electr. 1075. There is, however, no reason for separating these words from Αἰθήν, which here denotes death.

14. διάλλαξαρα, on condition that he gave in exchange, sc. ἀντὶ λαυροῦ. This compound of διάλλασσω occurs nowhere else in the tragic poets in this sense.

15, 16. Πάρας φίλους ... πατέρα, etc. The apposition here is peculiar in this, that only the two most prominent persons in the class of friends are named. We may translate his friends especially his father, etc. — τίκτε. The imperfect and present participle of τίκτω are often used by the tragic poets, where the aorist forms might be expected. In such cases τίκτω denotes I am a parent. A number of presents, says Krueger (Gram. § 53. 1), besides their
proper sense, have a kind of perfect one; as, φεύγω, I flee
and I am an exile; νικάω, I conquer and am a victor; ἄδικα,
I do wrong and am a wrong-doer. Comp. the note on Pro-
meth. 667.

17. πλῆν γυναῖκας ἡτίς. Here we should expect the more
general word δοτίς, and not its feminine. I formerly ac-
counted for ἡτίς, as a case of attraction. It is better to say
that in the form of words “he found not save his wife any
one who”; the poet implies that “he found one, who, name-
ly, his wife,” and accommodates the gender to this implied
thought.—In v. 18, μηδὲν’, the old reading, broke the
connection of the members of the sentence. Hence Monk
and Wakefield, after Reiske, give βανῶν for βανέων, and
therefore δοτίς for ἡτίς. But μηδ’ ἆτ’, the conjecture of
Musgrave and Barnes, is found in two of the best MSS.

20. ψυχορραγοῦσα is explained by Troades 751, πνεύμ
ἀποφθέγματα σέθεν. Ψυχορράγει occurs v. 143, which Hesy-
chius explains by ἀποθνήσκει.

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 Hip-
polytus 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 only Apollo and Diana 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.

24. τόνδε may be rendered by here. “The demonstra-
atives often stand, especially in the nominative and accusa-
tive, 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. § 163, N. 2
NOTES. 

See vv. 137, 234, 507, 1006, and very many other instances. — Apollo announces Orcus; as was very generally done for the benefit of the audience when new characters appeared on the Greek stage. Comp. vv. 137, 234, 611, 1006, but not 476, where, however, Hercules would be readily recognized by his costume.

25. λεπη. He is so called, as sacrificing those who die to the powers below. Comp. v. 76. The form ἁ for ἂ is common to the epic and tragic poets. See Buttm. § 52, note 1; Soph. § 52. Elmsley held ἂ, forming, by synizesis, one syllable, to be the true reading, wherever the accus. in ἁ from εὐς is found in the tragic poets. — θανόω-των follows λεπη on account of the idea of sacrificing, which lies in that word. For the genitive of the victim after λεπη, comp. Here. Fur. 450.

26. συμμέτρος, at the right time. συμμετρος means corresponding in measure, thence suit[ing as to measure, and is then used to denote correspondence or congruity in other things, as space, time, color. In Soph. Antig. 387, πολις σύμμετρος προβήθη τῆς; the sense is, What circumstances did I come forward just at the right time for?

29. τι σοῦ τηδε πολεῖς; why dost thou move about here? σοῦ is emphatic. Comp. Orest. 1269, τις βδε πολεί ἀμφι μέλαθρων. This verb is also active, as in Εsch. Pers. 307, πολεῖ νῆφων, haunts, or floats about, the island.

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

34. ἐπὶ τῆς, sc. Alcestis, taken with φρουρεῖς. — In v. 35, ὀπλίςας χέρα τοξηρη = ὀπλίςας χέρα δότε τοξηρη εἶναι, i. e. τοξηρη. See Antig. 791, my note.

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

36, 37. For ἢ ... Πελιον παῖς, see K. § 332. 15.

38. καθότι λογίως, good reasons. The same phrase in Rhesus 272 means words worth the hearing.

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

41. γι in replies often answers to yes. The preceding remark is then admitted, but restricted; see vv. 47, 62, 374, 404, 524; Antig. 518, 749. — ἀφελέω is rarely followed by the dative except in the poets. Mt. § 391; K. § 279, R. 1.

46. ἀμείβατο = διαλλάζασ, v. 14, having given as a substitute. ἀμείβατο, however, in v. 462, means to receive in exchange.

48. οὐδ' ἄν ἢ. ἄν here, and in similar cases, is transposed from its proper place, and really belongs to πείσαμι. Porson, regarding this transposition as too harsh, read ἄπο 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, οὐκ οὔδ' ἔγγει ἢ τίνα λίτοις ἄν τῶν πολεμίων: Aristoph. Birds 1018, οὐκ ἄδα γ' ἢ φθαίνης ἄν. These examples, cited by Matthiæ and Elmsley, show it in its proper clause.

49. τοῦτο is a substitute for κτίνων; there is, therefore, no ellipsis of ποιεῖσθαι here. Pfliegk refers this to the idiom τάξω τάσσομαι, τοῦτο being the same with ταύτην τήν τάξιν, as it points to the abstract idea of the verb.

50. τοῖς μέλλουσι (sc. θανέω implied in θάνατον), cunctantibus, Hermann, and the Scholiast’s γεγραφον shows perhaps that he understood it so, = those who delay to die when the natural time of death has come. Others, better
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morituris, = those who are in the act of dying and cannot be retained in life, as well as those who are, like old persons, just ready to die. Comp. v. 527.

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

52. ἵνα .... ἐνομιστε: is there any way in which? or, in any manner, by any means. ἵνα 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 ἵνα ἔοι, v. 113, there is no place to which, or to no place whatsoever; ἵνα δέ, v. 1109, aliquando; οὖν ἵνα ἐκ, Antig. 750. ἵνα is also thus joined with the relative itself, as in the common phrase ἵνα ὅλω and the word ἐνομιστε, according to some, is made out of ἐν for ἐνομιστε and ὅλω. Comp. Mt. § 482.—μελεω. The optative stands in questions without ἀπ, when the speaker would convey the notion of uncertainty or doubt. Kühner, largest Gr. § 839. Hermann gives the force of the optative by his rendering estne igitur ut Alcestis ad senectutem perventura putetur.

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. — ἵνατων = ἐκὸνων χαμαρα. Comp. Cress. frag. (S Dind.), τῶν ἰχόνων πάντες ἀνθρώποι φίλοι. — οἷς πάρεστι, sc. τὸ ἀνείθαλ, implied in ἀνείθαλο. — Hermann translates ἀνείθαλο .... γεραιοῦς ταῦτα, emerent grandævos mori quos vivere cupidint; referring γεραιοῦς not merely to the subject of ἀνείθαλο, but to others whom they wished to keep alive. The Scholiast adopts the construction ἀνείθαλο γεραιοῦς, ταῦτα ταῦτα, 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.
64. ἡ μῆ, assuredly, or yet assuredly; not nihilominus, as Monk renders these particles.

65. Φήρτως πρὸς δήμους, i. e. the city of Pheræ, the abode of Pheres. Comp. v. 614.

67. "Ordo est," says Wakefield, "δἰκημα ἐκ τῶν Ἐθρηνίων: currum qui est in Thracia." But it is better to take ἐκ τῶν with πέρων μέτα; the idea of bringing being implied in this connection. — ἱππεῖοι δἰκημα, like τῖτρων ἱππα, v. 483, means the horses, without necessarily implying the chariot. Comp. ἱππας ἱδίδωσι κινπον, Herc. Fur. 881; ἄντιπροι ζυγοὶ δἰκημα, chariot-horses not bound by a yoke, i. e. held only by the rein, Ion 1150, where see Musgrave's note.

70, 71. By oβτε . . . . τε . . . . τε three clauses are connected, the last of which Monk, without sufficient reason, would put in opposition to the second, and write δε. ὁπῶς ταῦτα means you shall do this just as much as if you complied with my wishes, and ταῦτα refers to giving up Alcestis, which is the main subject of discourse, and is implied in v. 69.

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? οἶδὲν εἰ πλέον ποιῶ, I do nothing to advantage, Soph. Ĉed. R. 918; τι προσθείμων πλέον; what advantage should I have accruing? Soph. Antig. 40; ἐν οἴδεν ἐν ἔρωτοις πλέον, when they got no advantage by searching, Id. 268. So πλέον λαβῶν, πράσσων, ἐργάζεσθαι occur. In v. 745 we have εἰ τι πλέον ἐπ' ἁγαθοῖς, if the good have any advantage, if they are better off. — This verse seems to have been spoken whilst Apollo was departing.

73. ἡ δ' οὖν γυνη, 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. *κατάρχομαι* is almost technically used concerning the *commencing rites* at sacrifices, especially that of *cutting off and burning hairs*. Hence Hesych. defines *κατάρχασθαι τοῦ ἱερείου* by *τῶν πριχῶν ἀποσπάσω*. But the term is taken in a wider sense for any of the commencing rites, e. g. *sprinkling the victim with lustral water*, *sprinkling ρύλοχότας* or *coarsely ground barley on i's head*. Comp. Küster on Aristoph. Birds 959.

75. *ἱερὸς θεῶν*, *devoted to the gods as a victim*. The genitive is that of the possessor. Comp. Mt. § 315. 1; K. § 273. 2; Cr. § 573; Soph. § 187. 3.

76. *ἀγγείον*. Macrobius, Saturnal. 5. 19, "*ἀγνίσαι θρεπτικόν* dicunt *dis consecrare*." — *ὁικος* should regularly have *ἐπί* with the subjunctive. For its omission see Mt. § 527, Obs. 2. — *ἰχνος*, 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 *ἄρως*.

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 Αeschylus and Sophocles, and from the rules of art, may have been 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 Phææ, 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 (vv. 112–136). A maid, hearing the noise without the gate, comes out and gives a minute and most affecting account of her mistress (vv. 137–212).

79. Formerly τίς stood before πάλαι, in this line, which thus became a dimeter. It is now omitted, on the authority of the best MSS., and the line is a paroemiac. τις σοθεῖς is found in Herodot. and in late writers.

80. εἴτει. So the best MSS. The vulgar reading ἐνεῖοι introduced an anapaest after a dactyl in the same dipody, which is against the usage of the tragic poets.

88. πεπραγμένοι in Esch. Choëph. 132 means confecti, those with whom all is over; and διαπεπραγμένοι is often used in the same signification. But here πεπραγμένοι is neuter and genitive absolute: a lament as though all was over. It is the impersonal πέπραχθα put into the participial form.

90. στατικέται = στάσω ἵπποι, i. e. for the purpose of announcing the event and calling in mourners.

91. μετακύμοις ἄτας = μετὰ τῶν κυμάτων τῆς ἄτης. 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 μετὰ in composition the Scholiast illustrates by μεταλέον, the space μεταξὺ τῶν αἰχμῶν, between the spears, or armies. — For εἰ γάρ, see v. 536.

93. οὗ τάν, by crasis for ὅ τοι àν, surely not. not though. — φθομένας, sc. αἰτης, if she were dead.
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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? But Hermann translates οὐκ αὐξᾶ non exulto, "non enim adeo certum esse dicit vivere mulierem, ut quis gaudere possit." — πόθεν. Interrogative sentences often imply that a negative answer is expected, and hence some interrogative phrases usually have a negative import. Comp. πόθεν γὰρ; for whence could you know it? i.e. it cannot be, v. 781. ποῦ τάδε; where is this? i.e. it is impossible, v. 1075. And so in the phrase πόθεν γὰρ; πολλοῦ γε καὶ δει, often used by Demosth. —

After verse 94 in several of the best MSS. follows κίνεις άδη. These words, however, are trailing and unnecessary to the sense; and we should expect here, where the curiosity and feeling of the Chorus are highly excited, the greatest brevity. They seem to have been added by some one who thought that φρούδος standing alone was ambiguous, and are unknown to the Scholiast.

96. ζημιον. Schol. χωρὶς χλόου, 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 δρόμαιον, τὸ δοστρακόν, πηγαίον. 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 ἀ, but give them two or three, as best suits the metre or style. We have in the feminine δρομαίος, 244;
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ανδριος, 125, but ἕκτρια, 269; νυμφίδιοι, 249; ἄδειος, 532, but ἄθειος, 646; τένθυμος, 622; θυραῖος, 805; ἄθλιος, 1038, and ἱφθιος, 925, which last has commonly but two endings in Attic writers.—Δ πιτει. The metre shows Δ to be a neuter plural, since the last syllable of στατικται in the strope must be short. Musgrave's Latin version translates this phrase by quae fiunt. But it may be questioned whether πιτει 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 πιτει see the note on v. 403.

103. νεάλα = ὁ νίος λεῖς. It is elsewhere a noun, but here, according to the Scholiast, used adjectively, = νία. This word is pronounced in three syllables by synizesis, as θείς often is in one. The allusion is to the wailing women (προσφικες), who sang their ληλεῖς, or λεῖμοι, and in the procession went before the bier, beating their breasts. Comp. Iliad xviii. 339; Jeremiah ix. 17.

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

106. τί τοῦ οἴδας; what is this which you utter? An interrogative and a demonstrative pronoun are in Greek often united in one proposition (here in the accusative), where 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 δὲ, and μὲν is often omitted in the first. δὲ may be conveniently rendered by yes, or I say. Comp. Medea 131, ἐλεον φωνᾶν, ἐλεον δὲ βοῶν. —— For the aorist ἐθνοις, comp. v. 1095, note.
111. ἄστις χρηστός. ἄστις may refer to the subject of πενθεῖν, or to τὼν ἀγαθῶν. (K. § 332. 5; Soph. § 172. e). 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. — οἴδη ἄπιθρή ὅπως are taken together, and followed by αἰας. See v. 52. — ἡ ἐπὶ ἑκένω ἡ ἑκένω. Mt. § 617. — Allusion is made to the oracles in Lycia, one of which, that at Patara, was in great repute, as 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.—παραλύων, sc. θανάτου. The construction demands the optative (for which without ἄν comp. v. 52, note), although παραλύων 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 . . . παραλύει δυσφρόνων, to win sets free from cares.

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 (θεωρίαι) were sent to his temple. Aristoph. Birds 618, κατὰ εἰς Δελφοὺς οὗτος εἰς "Ἀμμὼν" ἐλθόντες ἐκεὶ θύσωμεν." Boeckh's Corpus Inscription. i. 352.

118. ἀπόρομος, rugged, hard. Comp. v. 981. This word which is Bloomfield's conjecture, takes the place of ἀπόρμος in all the later editions on account of the metre.
120. τινα is often put for ἄν τινα in indirect inquiry. ἢΧω here = ὁδα.

122—129. Ἐσκυλάπιος is here intended. See v. 4, the notes on the Argument, and Virg. Αἰν. vii. 770. There is, as Matthiae remarks, an anacoluthum in vv. 122—126. Instead of μόνος ὃ ἄν ... ἡθέν προλυτοῦσα, we should naturally have had μόνος ὃ ἄν ... ἡσωσθεν αὐτὴν. ἄν belongs to ἡθέν, and μόνος must now be joined to the conditional clause. — εἰς, overcame, slew.

139. δεσπότης is correlative with δοῦλος. Thus in vv. 210—212, Admetus is called the δεσπότης of the slave, but the κοίρανος of his subjects. — εἰ τι τυχάνει is euphemistic, death being intended. Comp. v. 1023.

142. καὶ πῶς; and how? or but how? asks with surprise, and often with objection. πῶς καὶ is used, when the fact is known and the how or why is demanded = how too, how also. And so of the other interrogatives. From Hermann. Comp. vv. 482, 834, 1049, 1052, 1056.

143. προωνῆς. This word in v. 186 denotes bending forward; in Andromache 729, forward, inclined; in Αἰσχ. Αγαμ. 234, prone, fallen forward. In the text it may denote inclined or ready to die, Schol. εἰς θάνατον προ- νευκεύα.

145. πάθη. Here the reading of the MSS., πάθοι, would be a solecism. Where future time is spoken of and πρὶν is used, it is ordinarily construed with an infinitive after an affirmative clause, and with a subjunctive and ἄν after a negative one.

146. ἔλπις, like our noun hope, may be followed by an infinitive, which, according to the shade of thought, can be an aorist or present, or future. And so we say in English, I hope to go, and I hope that I shall go. Comp. v. 293, and see Lobeck's Phryniclus, p. 745, seq. — ἔλπις μὲν, spes ut videtur. Pflugk. Is there really no hope, etc. "μὲν is used in questions, where that which is asked is thought
true, but expressed with the appearance of doubt." Mt. § 622. 6.

151. Join μακρὸν ἀφίστη.

152. τὸς ἐναντὶωσηται = τὸς ἀντερεῖ. —— The next line Monk translates, What must the woman be that has surpassed her? Hermann’s rendering of it is, Quid fiat ea muliere quae eam superet.

157. θαυμάσει, second person of θαυμάσωμαι, the usual future of θαυμάζω. Soph. § 209, N. 5; K. § 154.

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 οἶκος 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. ἧσκησαν, she arrayed herself. So Αesch. Persæ 182, πίπλουσι Περσικοῖς ἰσχυμένη.

163. Δίστοινα. Hestia, or Vesta, the guardian of the hearth and of the household.

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

167. ἡ τεκοῦσα governs a genitive here like a noun, which is not a very common construction for the participle to take. We have, however, ὁ ἐκεῖνος τεκών, Eurip. Electr. 335; σοὶ τὴν τεκοῦσαν, Ion 308, cited by Matthiae.

172. The myrtle was in common use for adorning the head at festivals (v. 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 connection 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. ἄδελφος, ἄδειμας, are here active. But such adjectives are often passive also, as is ἄδελφος in Ἀντιγ. 29.

174. Euripides forms both χρωτὰς and χροὸς from χρῶ; the former most usually.

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

176. δὴ makes a crisis with the ε of ἔδάκρυσε.

177, 178. Ἡλικὼ τοῖς γυναικαῖς, solvi virginitatem. — παρθενερα, pertaining to my maiden state. — θύσικα περὶ is far rarer than θ. ὑπὸ or θ. πρὸ, and Valckenaeer says, that this is the only instance which he has met with. But Monk cites from Tyrtæus, Frag. i. 13, περὶ παίδων θύσικαμεν.

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

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

δ ὁ τέφανε, χαιρόν ἄτυχη, καὶ σοὶ ἄκουν ἐγὼ
λείπω· σὲ δὲ ἄλλος τις λαβὼν κεκτήσεται,
κλέπτῃ μὲν οὐκ ἄν μᾶλλον, εὐκυχῆς δὲ ἰσω.

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.

With οὐκ ἄν μᾶλλον, οδης is understood, and οὐκ ἄν οδη is
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equivalent to ἦτε οὐκ ἂν εἶν. Comp. Soph. Philoct. 572, πρὸς
ποῖον ἂν τὸν οὗτος οὐδενορεις ἔπλει, i. e. ποῖος ἂν εἶν ὃδε πρὸς
ἀν, etc. I owe this passage to Pfugk.

183, 184. κύνει, δεύτερα, were first introduced into the
text by Porson, instead of κυνεί, δεύτερα. See v. 839.

186. προκριμένη, according to Matthiae, is taken with ἐκπε四川省.
But then στείχει stands entirely alone, and is flat.
The sense is, Bursting away from off the bed, she moves on,
bending forward.

187. καὶ πολλά, etc. And oftentimes, while in the act
of going out, she wandered over, or, with Liddell and Scott,
she turned and looked about upon, the chamber. Monk
renders ἐπεστράφη rēdiīt, a signification which it does not
seem to have, and which would require ἐξωῦσα to have an
aorist sense, which does not belong to it. (Comp. Buttm.
largest Gram. § 108, Obs. 23.) For ἐπεστράφην in the sense
of wandering over, comp. Ion 352, πολλ' ἐπεστράφη πίδον,
she often wandered over the ground. But the sense of
turning to, or in the direction of, hence of visiting, may
be given to the word here, and in our text. For this sense
comp. Helena 83, πόθεν γῆς τὴν ἐπεστράφης πίδον; and
768, ὡς ἐπεστράφην πόλεως.

190. ἐς ἄγκαλαις, taking them into her arms. So the best
MSS. read for the vulgar ἐν ἄγκαλαις.

194. κακός, mean, low. —— Let the student notice here,
and in v. 198, the sequence ὀὖτω . . . . ὅν, and τοσοῦτον
. . . . ὅτι. In both cases the second clause might begin
with ὅστε, which is the more ordinary mode of expres-
sion.

195. καὶ προσεκάμπθη, i. e. καὶ ὅψ' οὗ οὗ π.

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. —— ῥ' ἂν = τοι ἂν. But according to Her-
mann ῥ' is here the copulative, with which ὅ 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 μὴν . . . τε, below, vv. 591–595. Hermann's version is: Et perisset ille etiam moriendo, et, quam effugit mortem, non minus periiit.

198. ποι' οὐ = ὠπορε, as ἐρ' ὁνά = ὠνέδη, Soph. Ὀδ. R. 24. But in the case of ὠπορε this transposition is very rare, and the text is doubtful. Hermann, on Soph. Trachin. 160, renders οὐ ποι' οὐ λελέσται, cuius aliquando (i. e. at any time) non immemor erit. —— λελέσται, scarcely to be met with elsewhere, = the more common λήσται. Strictly they might differ in sense like to be forgetful and to forget.

199. ἃ ποι = δεῖτος ποι, surely, I think. Elmsley, on Medea 1275, denies that ἃ 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 grief of Admetus, as to inquire whether he felt it. See Hermann's remarks on Elmsley's Medea, v. 14.

200. The clause following εἶ is an explanation or epexegesis of τοιοῦτος κακοῖς.

204. ρόσφ is to be taken both with the verb and the participle. παρεμένα νόσφ, bereft of strength by disease, occurs Orest. 881, and δόλων βάρος is said of Pentheus carried in the hands, Baccchae 1216, which Monk cites. Matthiae gives νόσφ παρεμένα γε, quippe morbo soluta: comp. his Gram. § 602. Hermann reads δή, which I adopt. The MSS. have δι.

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

213. τίς πά. A double interrogation, like τίς, πόθεν εἶ, Odys. i. 170. πόσ . . . . εκ τῶν νεῶν ἦκεν, Helena 1543. See also Antig. 2, 1342.

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

217. δῆλα. Supply, that we must cut our hair, etc. As this sentence seems to be an answer, it justifies us in dividing vv. 213—219 between semi-choruses, as Matthiae first conjectured. The maid went into the house at v. 212. I should prefer giving vv. 220—225 to the whole Chorus, for all are called on (v. 219) to join in the prayer. But if so, vv. 234—237 must be given to it also.

223. τοῦτο, sc. κακοῦ. Supply μηχανήν. You devised before a means of escape from this calamity. But the text is doubtful, as the metre shows.

228. οὕτως ἐπραξας, how thou hast fared! how much thou hast suffered! πρᾶσας with adverbs and some pronouns means to be placed in circumstances, to fare. Comp. vv. 245, 605, 961, 1023. —— ἐπραξας στερεῖσ. The certain future event is spoken of as actually past.

229. ἦρα, nonne. ἦρα, as well as ἦρ'] ou, often implies that the answer is to be affirmative. ἦρα πελάσσαι is spoken with reference to Admetus. —— Monk cites, in illustration of this line, Soph. Æd. R. 1373, ὅπε ἐμοὶ δεοῦ | ἔργα ἐστὶ πρᾶσον ἐγχόμη εἰργασμένα, 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. οὐράνιος = μετεώρος, Schol., hung up aloft. It means (1.) of the heavens, as οὐράνιος πόλος, Prometh. 430, comp. v. 164; (2.) in the heavens, thence lofty, Eurip. Electr. 860, immense, Soph. Antig. 418.
237. μαραμοῦναν καὶ γὰς νυπὰ means wasting away and going beneath the ground to. So a Scotch song has the expression “wearing awa’ to the land of the leil.”

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. ἄβιωτος is the predicate of χρόνον, or χρόνον may be again supplied with it. An adverb might stand in its place. The phrase ἄβιωτος βίος is found in prose-writers, as Demosth. c. Mid. ἄβιωτον ἄν’ αὐτῷ ἐνεσθαύ 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.

Alcestis continues speaking to v. 391, when she bids farewell, and swoons away, seeming to die. Her little son then waits 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).
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244. δίνα, circuits.

245. ὅρα, sc. Ἡλίως, the most prominent object that she had mentioned.

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

τοῦ δέει; τί ποθεῖς; χόρει τε τὴν ναῦν.
ὁ Χάρων σε καλεῖ,
σὺ δὲ καλύεις ἀνάγεσθαι.

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. οὐ κατείργεις τάδε, thou retardest things here.—
tοία is used adverbially, = oúτως. A reading, τάδε ἐτώμα, in this line, seems to have come from τάδε, τοία με, differently divided. με was added, as often, by the scribes, but is found in all the MSS. which read τοία, and in others which have τοι or τι.

256. The sense is, Bitter to me is this voyage which thou spakest of. Here two propositions are condensed into one, as in the case of the demonstrative and interrogative (v. 106).

261. κἀναργυρός, 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, καυκάσιων ἐν ὀφρύσι πεῦσε, or of the Jupiter Olympus of Phidias, which was modelled after these words of Homer, not long before he wrote.—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 (659). Thus Seneca says, Edip. 164, "Mors.... explicat omnes alas," and Gratius, Cyneget. 348, "Orcus.... nigris orbem circumsonat alis." Hades is also called μελάγχαίης in v. 438, and μελάμπειελοι in v. 843, from the association of the color with mourning and death. — τίς Άιδες est nescio quis Orcus, id est, nescio quod simulacrum Orci. Herm.

262. τί πέφυς; ἄφες, 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. μέθετε expresses her desire that they would not hold her up any longer.

267. οὖν ποιήσε τέρων: so κεφετί οὖν, 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. v. 436 with v. 323. — ὑπερτόν. Monk has edited ὑπερτόν in obedience to a precept of Elmsley, who, on Aristoph. Acharm. 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 -ην in the historic tenses and the optative. In v. 661, all the MSS. read ἀλαζάτην, 2d person dual, in conformity with this rule. But Buttmann, Hermann, and others, hesitate about admitting the truth of Elmsley’s precept. Probably -ην 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 ἵκετε οὐ or ἄντομα. The order is, (ἵκετε οὐ) σε πρὸς θεών, μὴ τῇς —

277. Porson on Medea 325, and editors since, have writ-
ten ἅμα (= ἀνάστηθι) τὸλμα in two words, as the editio princeps of Lascaris had it. ἀναστήλμαω seems not to have been in use. τὸλμα, summon the courage or strength.

278. ἐν σοί καὶ ἐσμέν, we depend on you. Comp. Soph. Ed. R. 314.


285. According to Monk a new sentence should begin here, παρὼν being repeated after ἄλλα. But ἄλλα merely connects σχεῖν . . . 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 παρὼν . . . τυραννίς; the first apodosis ἔγω . . . θησκά, and the second, which is a repetition of the first in sense, οὐκ ἥθελεν, etc. — σχεῖν ἄνδρα, to have for a husband, (τοῦτον) Ἡσσαλὼν ἐν ἰθέλον. —— In v. 286 take τυραννίς with ἀλβίον, flourishing with sovereign power. —— For the construction of παρὼν, ἤκον, v. 291, and the like, see B. § 145, note 10.

288. Both ἱφεισάμην and ἤχουσα are taken with ἀσπρα ἤβης; 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. ἤκειν 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. Elsewhere it has a personal subject.

295. This line is repeated at v. 651, where see the note for ἤξων.

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, πειθομένη δ' αὐτῷ χαρίν
ALCESTIS.

(ἄφη) ἄπομηνοσθα αἴξαν. — elen is often used in transitions.

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

309. ἔνωσα. Herod., iv. 154, uses ἐπειλθοῦσα in the same way, of a second wife entering a family after the death of a first. — μηρπα has long ā.

312. Repeated from v. 195, and probably out of place here. The aorists also, denoting a general truth, seem out of place. If genuine, the line can only serve to give the reason why the father is a tower of defence to the son, as consisting in the freedom of access and address between them.

313. κορέωμαι is passive, not middle, and after the analogy of ὅρφανωμαι (v. 535) means, I am brought up during virginity.

314. This verse is an explanation of πός in v. 313. How, viz. having what kind of mother-in-law? Wüstemann cites as an instance of the same exegesis, Soph. Philoct. 1264, τι μ’ ἐκκαλείσθε; τοῦ κεκρημένοι, ξίνοι;

315. Supply δίδωκα before μή.

317. οὐ . . . . οὕτε . . . . οὕτε. οὐ denies the whole, οὕτε . . . . οὕτε the parts. So vv. 332, 345.

321. τρίτην μηρός. Musgrave says that he can find no reason why μηρός should be used. Monk supposes an allusion in these words to a 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, nor does such a custom seem to have existed. The Reviewer of Monk in the Quarterly thinks that the appointed day for the death of Alcestis was the first of the month. The Scholiast’s paraphrase οὖδ’ εἰς τὴν αὔριον τοῦ μηρός τοῦτον, οὖδ’ εἰς τὴν μετὰ τὴν αὔριον, makes μηρός idle. Some find a reference to days of grace granted by the creditor to the debtor, and to the payment of monthly interest, the time for which may have been the day of
new moon. But for all this, there is, so far as I know, no evidence of facts.

322. I read here, with the earlier editors, ὅμερτι, instead of which the recent editors and the better MSS. give ῥμερτί, which seems to be entirely out of place here. It could only mean, among such as are no more, whoever they are; which is too indefinite to be used in a positive statement of fact. — λέγομαι is in sense a future passive, I shall be numbered, as are many futures middle. See B. § 113. 6; Soph. Gr. § 209, N. 5.

325. μητρός. Supply ἀφιέρως.

326. All the MSS. have ὅχαξομαι; but Barnes, and most editors since him, have divided these words so as to read ὅχαξομαι. This latter verb takes an infinitive in Heracleiae 600, δυσφθειν μνήρ ἀξομαι θεῶν. The only other place where either verb occurs in Eurip. is Orestes 1116, δις θανῶν ὅχαξομαι, and here some MSS. have ὅχαξομαι, which Elmsley (Heracl. loc. cit.) prefers. But ὅχαξομαι, synonymous with φεύγω, suits that passage better than ἀξομαι, which has a kindred sense with δίδωκα. The former is found nowhere else in the tragic poets, but the latter is used twice by Soph., and three times by Ἀesch., e. g. Furies 367 (389), τίς ὅν τάδ ὅνχαξομαι τε καὶ δίδωκε βροτῶν, where the same variant occurs.

331. The sense, according to Wüstemann, is, shall address this one (me) as her husband. But Hermann, followed by Pflugk, joins τόν άνδρα (me) and separates νυμφη from θεσσαλίς. The sense thus becomes, nulla me Thessalae, ut sponsa, alloquetur. The position of νυμφη before θεσσαλίς favors this explanation.

333. Ἀλλως, else, yet. Comp. v. 533.

334. Ἀγις is the predicate of γενέωθαν.

336. τό ὅν πίνος, grief for thee. Comp. vv. 370, 426, 895. — ἕτοιμον, during a year. Comp. v. 431. Adjectives especially of time and place often perform the part of
a noun and preposition. The adjective stands in the relation of a predicate to its noun.

340. τὰ φιλαργυρὰ — a favorite phrase of Euripides — means either *life*, as here, or *any of the dearest relatives*. —— For ἀρα of the next line see v. 229.

346. ἐξαίρωμαι. A different tense from θύγατρι is chosen, because the one action, that of touching, is momentary, while the other has duration. ἐξαίρωμα φρένα is to lift up the mind, incite it to do (especially something inordinate or improper.) —— λακεῖον is rarely used of *singing*. The pipe is called Libyan, as being made out of the wood of the African lotus-tree. See Schneider, Index in Theophrast. *voce λακεῖον*.

350. Both περιπτύσσομεν κεῖσας τιν, and περιπτύσσομεν τινά 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. ψυχρῶν τερψίν is in apposition with the preceding sentence, not with the infinitive alone, as in v. 7.

355. The best MSS. have φιλοὺ here, the most φιλος, which gives no good sense, and one φιλος. The subject of παρῇ is any one of such friends seen in the visions of the night.

358. κεῖσας refers to κόρην, the remote antecedent. ταύτης would have pointed at Δήμητρος.

360. κατῆλθον ἄν . . . ἵσχον ἄν, descendissem, cohibuisset, not descendeream, cohiberent, as they have been translated. The thing is conceived of as already past. See v. 125.

361. οὗτος ὁ κύρων . . . οὗτος Ἰάρων ἵσχον. In Greek, two nouns singular, in clauses commencing with disjunctive conjunctions or with οὗτος, may have a plural verb, where the one does not exclude the other. Mt. § 304. 3.

363. ὅσιν here denotes simply congruity with what precedes. Comp. v. 73. —— ἰκεῖον is here used, and not ἰκεῖ, because the motion of going to the world below is thought

365. ταῖσιν αὐτάις governs σοι, and ἐπισκήψω τούτοις θεῖαι is for the more common ἐπισκήψω τούτοις θεῖαι. Comp. Soph. ΟEd. R. 252.—κίδροις, 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.

366. πλευρά. The neuter and feminine forms, πλευράν, πλευρά, are both in use. Elmsley thought only the neuter to be employed in the plural 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 Boeotian brought him during his peace with the enemy:

Δόλ' ἔσφερ' αὐτήν· μηδὲ γὰρ θανόν ποτὲ
σοῦ χωρὶς εὑν ἑνετευάλανωμένης.

"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 anticipates γαμέων, comp. v. 36. —γαμέων, fut. infin. for γαμέσεων. But the present infinitive is here admissible. —μὴ γαμέων ἀλλὰ γυναῖκα ἵφ' ύμιν, that he will not marry another wife while you are alive. Comp. Alciphron. i. 11, φεύγων ἐπὶ τέκνοις καὶ γυναῖκιν, το go into exile with children and wives living; id. 3, ἐπὶ παιδίων ζώντες, living with children alive; where see Bergler's note. τελευτᾶν ἐπὶ παυσιν, to die and leave children, is a common phrase. Here ἐπὶ denotes condition or circumstance, something like with; and ὑμῖν is perhaps understood.

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

383. οἱ προδυνάσκοντες. A single female speaking of herself, or addressed in the plural, and a chorus of women speaking of itself, may use the masculine. Mt. § 436. 4.

— For the phrase in this line, which is the same as ἀρκεῖ ἡμᾶς προδυνάσκειν σοῦ, see Mt. § 297, and v. 1147.

386. ἄπωλόμην. 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. ἄπωλόμην 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. οὐδὲν ἄν λέγοις ἵπτε, call me nothing. This is said in allusion to γύναι of v. 386. λέγοις ἄν is a mild imperative.

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

393. μαῖα, like our “mammy,” is addressed both to a mother and a nurse. It is, however, a dignified word. The earth is called γαῖα μαῖα by Aesch. Choëph. 45.


403. πιτυόν. It is much disputed whether πιτυόν, with a second aorist ἵπτικον, existed, or πιτυό, imperf. ἵπτον. The latter is held by Elmsley on Heraclid. 77, Medea 53, 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 πιτυ.) contend for πι-
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τνέω; although the last concedes that πίνω 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 ἐπινόω, πίνων have an aorist sense. Thus προσπινοῦσα is an aorist participle, v. 183. Alcestis did not kiss the bed while falling, but after she fell. The same is true in v. 164, for which comp. Orest. 1332, ικίτης γὰρ Ελίνης γόνας προσπεσων βοῶ, not προσπινῶν. In the present line also, I would write πινῶν; but in v. 1059, πινεῖν, denoting a continued state, is a present.—νεοσώσ. This word is sometimes applied to children by the tragic poets. Comp. Androm. 441; Iph. in Aul. 1248. — The middle καλοῦμαι means, I call to me, call to come to me.

404. τὴν οὐ. Hermann reads τὴν γ' οὐ. No MS. has γ', and the style without it is more unstudied, and better suited to the abruptness of grief. So in substance Klotz in Jahn's Jahrb. for 1837, p. 295.

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. — μονόστολος = μόνος. Comp. the note on v. 428, and Phæniss. 742. Its proper sense is, journeying alone, like οἰόζων, Soph. ΟEd. R. 846.

412. νυμφέω 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. τίλος γῆρως. Not the extreme, but the full time, or, as Monk renders it, the period of old age. So τίλος ἡβης, τίλος βανάτου.

421. προσπινατο. 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.

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423. ἀναρχοῖσας. Not per vices canite, but sing in response to me. Thus ἀνάφαλμοι φίλαι, 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 παρι νόχιοι γώι, Eurip. Electra 141, are called the μέλος ἀνίσθα; and Adrastus calls his wail for the chieftains, Supplices 773, Ἀδήναυ μολύνας. παιάν, 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 πίθονε with one MS.; and κοινονόθεω ordinarily governs a genitive. But it takes an accusative in Ion 609, cited by Matthiae, as μετίχειν, μεταδόθων, sometimes do; and this, being the more unusual construction, is not likely to have arisen from the other.

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

428. μονάμωνξ = μόνος, from ἀμωξ, 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 κεῖται ἵππους, κεῖται θάλας δὲ καὶ αὐτῶς. And when Hephaestion died (Plutarch. in Vit. Alex. § 72), Alexander ordered that all the horses and mules should be sheared, and — what is quite apposite to this place — αὐλοὺς κατέφανοι καὶ μονοκῆν ἐν τῷ στρατοπέδῳ πολὺν χρόνου.
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434. ἀξια τιμᾶν. Comp. the construction in v. 1060. τιμᾶς is the easier and less probable reading.

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

444. πορεύω here takes two accusatives. Comp. Soph. Trach. 559, ὡς τῶν βαβύρθρων ποταμὸν Εὔρυν βροτοῦ μυσθοῦ πόρευ μιση. The accusative of the place often has διὰ after this verb. ——The close of this sentence applies only to Charon, and not to Pluto, but what is said of Charon, by the figure zeugma, readily suggests that which the poet, studious of brevity, intended to have understood of Hades.

446. The lyre or "shell" is called ὀρεία, from the tortoise being found upon the mountains. Monk cites from Hom. H. in Merc. 42, ὀρεισκόντο χελώνης. ——In the next line ἀλυσις ὑμων is carmina epica. (Hermann.) The poems in epic verse were not sung, but recited by a rhapsodist holding a branch in his hand.

448—452. The MSS. have κύκλος, and ὧνα or ὧνα. Scaliger read κυκλᾶς ὧνα, and this conjecture, approved by Hermann, Dindorf, and others, gives an easy construction, σελάνας being absolute. Monk objects to this, that the word κυκλᾶς is unknown to the early poets, and with him agrees Matthiae. κύκλος governs σελάνας according to the reading of the MSS., and ὧνα, which is then necessary, takes μηνῶς. The sense is, When the circle of the moon remaining all night in the sky returns at the season of the Carneian month. The Carneia was a festival in honor of Apollo, begun on the seventh day of the Spartan month Carneius (in August), 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 odae or phratriae 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 v. 536.

457. τεράμων. Hesych. explains τίρεμα by οὐκήματα. τίρεμα or τίρεμα occurs eight times in Euripides, but is scarcely to be met with in any other of the early poets.

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

460. φιλα is a superlative in sense, and the genitive following it shows that the person spoken of is eminent in her class. It is joined with a superlative in Hippolyt. 848, 3 φιλα γυναικον δριτα τη. — μόνα here denotes the only one of its kind, excellent, and the genitive must be thought of with it also.

461. αὐτάς. The reflexive pronoun of the third is often used for those of the first and second persons.

462. άμειγαι. See v. 46.


472. οίχει, art gone, the opposite of ήκεις, last come.

473. συνδιάδος. συνδιάζω, I join two together, is especially used of marrying, and συνδιαμός, according to Pollux iii. 44, and Hesych., answers to γάμος and σύζυγος. συνδιάζω, a word hardly to be met with elsewhere, ought to be synonymous with σύζυγος. It is best taken, not as an epithet of ἀλόχον, but as a noun, like σύζυγος in vv. 314, 342. The meaning is, May it be mine to have such a partner for my beloved wife. — τὸ γάρ = τοῦτο γάρ.

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. 476–567.
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The Chorus praises the hospitality of the king in an elegant song, 568 – 605.

A 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.

κωμηται, members of the κωμα, villagers dwelling in scattered hamlets, whose king lived in the πολις. Α κωμη was also a ward of Athens, and κωμηται were members of the same ward, and hence neighbors, υευρονες, as Suidas explains the word. It has according to Monk and others this meaning here; but what can be the sense of neighbors of the Pheraean land? The words cannot fairly mean Pheraeans living in the neighborhood of Admetus.

482. καί ποί. Monk reads ποί καί, according to Porson’s rule, Phœniss. 1373, that καί after interrogatives is a simple copula, and, but before them makes an objection like but. No change is needed. See v. 143, note. — προσυγγναι πλωφ, to be yoked with, bound to, obliged to go upon an adventure. So συγγναι is joined with συμφορά, Hippolyt. 1389; and with δαλμον, Androm. 98.

483. See v. 67.

487. Of the two readings ἀπεικεῖν τοὺς πόνους and ἀπ. τοῖς πόνους, the former, which means to renounce or refuse to go on with my labors, has much less manuscript authority than the other, which means to give out, or flag in undergoing them. In the former case οἶν τέ refers to the outward necessity of obeying Eurystheus; in the latter, to the moral necessity lying in his own courage and will. This latter thought seems not natural here, and I therefore read πόνους, with Hermann, Witzschel, and others.

489. See the note on v. 256.

490. See v. 72.

493. ει μή γε, nisi forte; Pflugk: literally, it is easy, unless at least; where γε restricts what had been said to one particular case.
496. αἵμασιν, with spots of blood.

498. Ἐρρκίας πέλτης ἀναξ, rex populi peltis armati; Hermann. πέλτη stands for πελταστής, as ἄσσις for ἀσπιδοφόροι, ὅπλα for ὅπλητα. The pelta was originally a Thracian weapon, and the epithet is added, on account of the gold mines of Southern Thrace, at Scape Hyle, (in which at our poet's time the historian Thucydides was an owner,) and at Crenidæ, near the site of Philippi. ἀναξ has been taken by Monk and Wakefield in the sense of ἀντιόργης. The former compares κόπης ἀναξ, Αesch. 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 septemplices Ajax." I formerly adopted this interpretation, and ἀναξ may certainly be thus taken. We have, e. g., κόπης ἀνακες, Cyclops 86, plainly oarsmen; μῆλων ἄναξ, Hom. Odys. ix. 440. And the expression ζαχρόνον πέλτην occurs in its literal sense in Rhesus 370. Moreover, if πέλτης is metonymically used, there seems to be something strange in the epithet ζαχρόνον, 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.

499. τοῦμοι δαίμονος τῶν, a task such as my genius or fortune allots me, such as it has been my lot to meet with. Comp. Soph. Ajax 534, πρέπει γέ τάν ἦν δαίμονος τοῦμοι τόδε.

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

501. Several of the best MSS. read ὃν ἔγεινα for the vulgar ὃς. The attraction of the relative is now and then neglected by the best writers.

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

507. καὶ μὴ. These particles occur repeatedly when a new character comes upon the tragic stage. Comp. vv. 611, 1006, and see Elmsley on Heraclæa 119. They may be rendered and sure, or but indeed, with a tone of surprise. Sometimes δὲ μὴ without καὶ is used on such occasions.

— ὅδε αὐτὸς πορεύεται, Here (Admetus) himself is coming.

511. θέλομεν ἄν, sc. χαίρεται. — ἐσὼν ὅ: here ὅ, which two MSS. have, expresses the opposition between the clauses: θέλομεν ἄν is as much as to say, that it was not well with him; but he knew that Hercules wished him well.

512. τί χρημα; wherefore? a phrase of which Euripides is fond. Comp. Heraclæa 634 (Elms.), τί χρημα κεῖσαι; cur jaces? — πρίτες, why art thou conspicuous, why dost thou show thyself or appear? The sequence of meanings in πρίτες seems to be, — 1. to be prominent or conspicuous to appear or seem; comp. v. 1050; 2. to be seemly or suitable, to become, the common signification of πρίτες; 3. to be suitable to, to be like; comp. v. 1121. Buttmann, (Lexilogus, No. 8,) departing from the received explanation of πρίτες here, makes it active in the sense of σημαίνεις, and governs τί χρημα 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. εἰσα, sc. τὸν μύθον, or τοῦτο. The sense is, Did you say this, she being dead or yet alive? — Another reading, περί for ἐρί, 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. K. § 332, 7; Cr. § 752; Soph. § 175. 2.
525. See v. 2.

526. τῶθε, sc. τὸ καθαρτῶν, τῶν θάνατον αὐτῆς. Wakefield conjectured τὸς, which Elmsley likes, but thinks est τὸς an expression used only by later writers.

527. δ ὑμῖν, sc. θανεῖν. The sense is, that one who is about to die, or is on the eve of death, is the same as dead.

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

533. Comp. v. 393.

536. εἰθω εὐροίμην, I wish I had found. Comp. v. 1102. εἰ γὰρ τοσαῦτην δύναμιν εἶχον, I wish I had (i. e. now) so much power, v. 1072; εἰθω εἰπεν ἐμοὶ μὲν εἰμι, I wish it could depend on me, v. 455. See also vv. 92, 719. These examples are adduced, to show that εἰθω, εἰ γὰρ, with an aorist, express 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.

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

546. τῶν δεματῶν ἓξαπλοιον ἕξενῶν. 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 mesaulæ on account of their lying between two courts.”

548, 549. ἐν δὲ κλῆσατε = εὐκλῆσατε δὲ. —— ὥρας μεσαύ—
λους. 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 undoubtedly was, and it is often spoken of. See Valesius on Harpocrat. voce αξιευς; 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 mesaulus, or passage between the andronitis and the ξενον spoken of by Vitruvius, as above, the closing of which would prevent the guest from hearing the lamentations of Admetus and his men.

559. ξενον is related to τοῦδε, as a predicate to a subject. The sense is, I have him, or gain him for my host.

560. δυσλαυ. An epithet copied after Homer's πολυδύςδον, 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 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 Argive 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. πᾶς, Lat. cur.

565. τῷ = τοῦτῳ, Hercules.

568–577. λεονθος, liberal. — ἀνδρὸς is perhaps emphatically used of a man, as contrasted with a god. — σι τοι. τοι is often put with emphasis after the personal pronoun. Comp. Soph. Electr. 624, 1445. — σοιον εν δομοις. By a negligence, pardonable as causing no obscu-
rituity, the person is changed, and Admetus is addressed instead of his house. — ποιμήνας ὑμεναίος. "Carmina pastoralia ad quorum cantum greges pascuntur, vel dispersi convocantur." Wüstemann. Another explanation is given by Aelian, De Nat. Animal. xii. 44, ατλημα ὅπερ εἰς ἔρωτα ἴμβάλλει.


588—596, νομός, i. e. on account of the favor of Apollo. — πολυμελόταταν. "The numerous flocks on the heights around Káprena and Kanália illustrate the epithet πολυμελότατη bestowed upon Bæbe by a dramatic poet who was a careful observer of manners and topography." Leake, North. Greece, IV. 431. The same traveller describes this lake as lying in a hollow embraced by parts of Mount Pelion, and as chiefly dependent for its water upon the overflow from the Peneus passing through the Lake Nessanis. — καλλίναος. This epithet, like καλλίφρος, is elsewhere used of fountains and rivers, not of lakes. Does it point to the water moved to and fro by the winds? — ἄροι. The order is, τιθεταὶ ἄροι ἄροι . . . τὴν αἰθέρα Μολοσσῶν. αἰθῆρ, here clime, is sometimes used in the feminine by the poets. — ἀμφι ἐκλογ κυνηγαλω ἢπόστησιν, towards the dark stopping-place of the sun’s horses, i. e. the west. This phrase occurs in frag. Eurip. Phaethon (No. 1 Matth.). ἀμφι, 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 Bæbeis; and this prince led to Troy the
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smallest force of any of the eleven Thessalian chieftains except Philoctetes. — πάντων τε κ. τ. ι., and towards the harborless coast of the Aegean Sea, he is lord of Pelion. Here τε is irregularly used instead of δε after μιν. Comp. Soph. Antig. 1096, where τε takes the place of μιν before δε. By a change of style, the clauses, which at first were spoken of as opposed, may afterwards be considered as conjoined; or the contrary. — 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. ἐκφερέται, is carried or led on, with the idea, perhaps, of going out of certain bounds. Comp. vv. 346, 1080, and πρὸς ὅργην ἐκφερέται, Soph. Electr. 628.— αἰλοῦ, 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. — καθώ τρέζειν = καλῶς τρέζειν. — For the meaning of θεωρεῖν 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 Euripides, 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.

ἀνδρῶν .... παρουσία, for ἄνδρες .... εὐμενεῖς παρόντες. Comp. σὺν παρουσίαν, v. 630, = σε παρόντα, σόν βίον, v. 362, = σε ζωντα.

608. ἀπὸν, aloft, i. e. borne upon their shoulders. Comp. Antig. 430 — πυρά, the grave, not the pyre. Comp. v. 740, Electr. 92, and Soph. Electr. 901.


613. κόσμον includes both dress and personal ornaments, = ἐσθήτα κόσμον τε of v. 161. Comp. v. 631. — ἀγάλματα νεφελῶν, delights of the dead.

620. ἦτε γε, quippe qua. The relatives may often be resolved into demonstratives or personal pronouns and a causal particle. γε throws an emphasis upon ἦτε.

627. This became a proverb according to Aristides, cited by Musgrave: τὸ τῆς παρουσίας ἐρείς, — ἦ τοιαύτην χρῆ γαμεῖν ἕ μη γαμεῖν.

628. λύνει = λυστελεῖν.

630. ἐν φύσις. Neuter, according to Wüstemann. Rather masculine, inter amicos, since σὺν παρουσίαν contains σε.

633. ἀλλήλημην, I was just perishing.


641. The usual idiom would omit με, and turn παῖδα into a nominative. Comp. v. 668 for a similar construction.

645. ελάστατε, i. e. you and my mother.

646, 647. Of καὶ followed by τί Hermann writes, "Quum non καὶ .... τε, ut τί .... καὶ, conjungantur, apertum est,
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ubi dixit καὶ μητέρα, requi debuisse καὶ πατέρα. Sed mutat structuram, quia quicum loquitur ipse pater est, cui, quo acerbius exprobrat ignaviam, sic loquitur: quam ego et matrem, patremque adeo duco solam. Nusquam καὶ . . . τε, aut apud Latinos, et . . . que, in dividendo conjunguntur, nisi per hujusmodi anacoluthum."

649. τοῦ . . . καθαρών, if you had died for your son, is added as an explanation of τῶν ἀγώνα.

650. Here λους qualifies the idea expressed by the two words βιωσιμος χρόνος. It is rare that one adjective is thus the epithet of another in Greek. Comp. Medea 598, μη μοι γένοτο λυπόσ ευδαιμων βιος, may I not have an unhappy life of prosperity.

651. The forms ζῶν, ζῶν, seem both to have been in good use; the latter being derived subsequently to the former from ζῆς, ζῆς, and ζῆ imperative, as ἰ from ζῆμ. In v. 295, where this line first occurs, most of the MSS., but not the best, read ζῶν, 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 ζῶν. Comp. Buttmann on ζῶ (Largest Gram. 2. 144).

652. Comp. Ἀσχ. Persse 295, κεί στένεις κακοὶς διομοι. στένω ἐν τινι and ὑπέρ τινος also occur, but στένω τι or τωλι is more common. Still another construction is, στένω σε τῆς τίχνης, Ἀσχ. 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.


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

662. οὐκ ἂν φθάνοις φυτεύων, you cannot be too soon in begetting. See Elmsley on Heraclidæ 721, who remarks,
that the present participle must be used with φανε in this sense. Comp. Mt. § 553.


671. I formerly followed Monk here in reading ὅπει ἐκ for ὅπεις on account of Porson's canon respecting the fifth foot of iambic trimeters. (See his Supplem. in Pref. 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 ὅπεις βούλεται, — — , — — , is unobjectionable.

675. τινὶ ἀνείς, whom do you presume.——Two questions are here condensed into one, τίνα αἰνεῖς ἱλανω; and πῶτερα Λυδῶν ἡ Φρύγα αἴνεις ἱλανω. Comp. Soph. Electr. 766. — ἱλανω κακοίς, and ἱλανω alone, denote to assai with reproaches, to revile.——This line is parodied by Aristoph. Birds 1244.

678. γνωσίως, legitimately, lawfully.

679. In this sentence, if καὶ is make to connect ἰβρίζεσ and ἄμει, the two participles must denote the same action in different tenses, and be joined with the latter verb. I should expect, too, ἰβριζεῖ... ἀλλ' ὅκ περί, rather than καὶ ὅκ περί. For this reason I have separated ὅκ... ἄμει by a colon from what precedes. 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. ——οὐ βαλὼν οὖνος ἄμει, thou shalt not, having made thy shot, simply (i.e. without more ado, impune) depart. For οὖνος 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 δι- ἱκραμ.
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690. οὐδ' ἔγώ, sc. διανύμαι.

691. Aristoph. quotes this verse in the Thesmoph. 194, and in the Clouds 1414 parodies it thus:

κλάουν παιδες, παιερά δ' οὗ κλάειν δοκεῖς;

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

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

698. τοῦ καλοῦ μανιου, the pretty youth! or, such a 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. ἄει, 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. τὸν κρατοῦσ' ἄει, him who at any time rules, the ruler for the time being, Prometh. 937. οἱ ἄει ἐπιστάντες θεοὺς δρύμω ἐν τοῖς ἄει βοῶντας, Xen. Anab. iv. 7. 23.

702. κακὸς. Two senses of this word are played upon here, and in v. 705, as Porson on Phæniss. 1245 and Monk remark.

706. πλεῖω is an absolute comparative, a certain standard being implied; = πλεῖο τοῦ διόνυσος, too many.

708. λέγ', ὡς ἐμοῦ λέγαντος. According to Matthiae and the Scholiast, 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. Witzschel denies that the Greek words can take either of these last two meanings, and accepts Hermann's emendation ἔγε- εντος, which he defends by the Scholiast's gloss ἔλεγεντος. The sense with this reading is, dic nam refutabo te.
ALCESTIS.

713. The MSS. have μελικάν ἀν, which Schaefer, Matthiae, and Monk changed into μελικόνα, because v. 714 implies that an imprecation has been uttered. But Hermann, with his wonted discrimination, says, [optatio quidem continentur verbis Admeti:] "sed non tamen delendum erat ἀν. Nam eo deleto, hac serio optantis oratio esset: servato autem, ironica est et plena contemptionis: per me licet vel Jovem vivendo superes. Ita sæpissime veteres. Soph. Electr. 1457, χαίροις ἄν, εἰ σοι χαρὰ τυγχάνει τάδε." i. e. you can rejoice if you please, or I am very willing that you should rejoice.

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

723. εἰ ἀνδρῶν, in accordance with, or suitable for men.
Mt. § 577.

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

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

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

735. Monk takes ἀπαθέει παῖς ὅντος together, as in the common phrase ἀπαθέει ἄρρητων παιδῶν, the adjective being put for ἄρρητων. But this weakens the sense, to say nothing of ὅντος, which is a predicate, and cannot therefore suit that construction. The true sense is, Grow old, as ye deserve, childless, though with a child living.

737. κεισθ' has a future sense like εἰμι, and like I am going. — ταύτων στίγος τάδε, the same house with me (pointing to himself). For ταύτων, comp. Buttm. § 74. 2.

741. σχέδων τῶν, 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; σχέτλιος παθεών, Androm. 1179; δεῖλαι τοῦ νοῦ τῆς τε συμφορᾶς, Soph. CEd. R. 1347. Major translates σχετλία τόλμης, unyielding in boldness. But σχέτλιος in that sense has something of censure attached to it, while here it is used of one who is praised and pitied.


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. v. 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 is afforded by the Helena, where, at v. 386, they enter into the house with Helena, and are thus kept in ignorance of the person of Melelaus after he makes himself known to the audience (v. 515 seq.).

After the funeral procession has 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, 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, is
necessarily revolting; and the effect on the audience must
have been painful, notwithstanding the ignorance of Her-
cules may have excused him in their eyes. This scene,
however, 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. it is nearly the same here with ὅτε, expressing
with an optative repeated action in past time, and usually
accompanied by an imperfect in the apodosis.

756. This epic form χεῖρεσσι is found (out of lyric pas-
sages) in Antig. 1297, and scarcely elsewhere. Monk
proposes to read πυτήρων δ’ ἐν χερσὶ, πυτήρ also being used
only in Cyclops 151. For κίσσωνos comp. κίσσων οὖκφος
γελακτος, Eurip. Androm. frag. 33 (Mt.).

757. μελανης μητρος. τῆς ἀμπελοῦ, Schol. “At tamen
uam non vitem hic ab Euripide dictam putaverim.” Witz-
schel.

758. Comp. Odys. ix. 362, Κύκλωπα περὶ φρένας ἡλυθην
ὀνος.

760. μῆλη may be here a nominative, as is shown by a
parallel construction, Xen. Anab. i. 5. 9: καὶ σωμιδεῖν δ’ ἦν
τῇ προσέχοντι τῶν νοῦν ἡ βασιλίως ἀρχὴ πλῆθει μὲν
χώρας καὶ ἀνθρώπων ἱσχυρὰ οὖνα. But on the other hand ἦν
can = ἵδθῃ.

761. κακῶν depends on προτιμῶν, as in Ἀesch. Agam.
1672.

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.
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773. βλέπειν is often joined with a neuter adjective or a noun, which denotes the quality of the look. Comp. ναίντι βλέπειν, to have a mustard look, Aristoph. Knights 631; καλῶν βλέπο, I look prettily, Cyclops 553. — σεμνῶν καὶ πεφρονικῶς, grave and thoughtful.

780. οἶδας. This form, which is rare, is also found Odys. i. 337, where a Schol. informs us that Zenodotus wished to read εἶδεις, but that Aristarchus did not object to the present reading.

781. πόθεν γάρ; See v. 95.

785. τὸ τῆς τύχης, a circumlocution for ἡ τύχη. Cr. § 694. — αὖ, a definite adverb, is here used for ὅπως, an indefinite one, as δὲ and ὅστε, ἐνθα and ὅπως, and similar correlatives, are sometimes confounded. In v. 640,— ἴδεικας εἰς ἔλεγχον ἐξελθὼν δέ ἐν. — δέ 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," ὅστε is ordinarily found, or τίς in its place.

790. πλείστων ἡδίστην. Double superlatives sometimes occur in the tragic poets, as in Medea 1323, μέγιστον ἱλιατη γυνή.

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

795. πει is from ποιμαί, the proper Attic future of πινω. ποιμαί, πει is a later form. — τύχας appears instead of πόλας in most of the MSS. 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 Euripides and others; and especially denotes the stroke or influence of sudden passion or madness on the mind. Comp. πίνυλος μανίας, lph. in Taur. 307; φοβο, Herc. Fur. 816. — μεθορμίζειν, properly, to bring to another mooring-place or anchorage. This word is used figuratively in Medea, 258, 443.
799. ὅν ταῖς ὑμῖν, since we are mortal. — Ὑμῖν ὑποίπτα, 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. ὃς γ’ ἐμοὶ χρῆσθαι κριτῇ, at least to make use of me as judge, at least in my judgment. ὃς ἐμοὶ often stands alone in the same sense. Comp. Mt. §§ 388, 545.

803. Comp. v. 228.

807. τι ζεύγω; how live? A word is often repeated with τι, to ask for an explanation. — ὦ ... κακά. Most editors put a period after κακά, but Wakefield and Firnhaber (Jahn’s Jahrb. for 1836, No. 4) prefer a mark of interrogation. Did the servant (vv. 751, 754, 761) believe that Hercules knew the afflictions in the family or not? It seems to me that he supposed him under no mistake. Hence, when Hercules in vv. 805, 806 shows his ignorance as to who had died, he is astonished; and it is more natural that in his astonishment he should ask a question. The answer, too, of Hercules favors the interrogative form here.

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, ὁλείσθαι and θυραίος, the former having the most authority in its favor, the other preferred by all the later editors. ὁλείσθαι can hardly be genuine, as it supersedes all further inquiry. θυραίος is ironically used, according to the Schol.; and the tone with which it was uttered leads Hercules to suspect that something has been concealed from him.

817. ἐν δέοι, διάστασι, on an occasion when it was proper to receive (visitors). Some understand κατά with δέοι, but εἰς δέο, of advantage, opportune, v. 1101, shows that it is neuter. The infinitive is the subject of δέοι, as of ὑμῖν and δέο in the phrases ὑμῖν διάστασι, δέο διάστασι.
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827. The imperfect ἐπεθε δεnotes he endeavored to persuade.

828. κῆδος, dead body, as being the object of sorrow. — τάφος, burial-place, as in v. 608; but in v. 96, it means burial.

831. Besides the reading adopted in the text, we have κοιμόμαζων, preferred by Monk, and κατ' ἐκόμαζων. The preceding imperfects seem to have caused the alteration of κομάζω — which is properly used as denoting an action not fully ended — into ἐκόμαζω, and the other reading then easily arose. — For εἰτα, comp. v. 696, note.

832. σοῦ (ἡν) τὸ μὴ φράσαι, 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 ἔμης κάκης· τὸ καὶ πρόκειται ὑπάκουες λόγους φρενί· 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.

833. πρόσκειμαι κακῇ and κακὸν πρόσκειμαι μοι are both said. The reading προκείμενον is found here, but its signification, impending, is unsuitable to the place. In v. 551, where προκείμενος occurs without variant, προσκ. is probably to be restored. Otherwise προκείμενος must take the sense of being present, which does not seem to be admissible.

836. ἐκ is by attraction for ἐν. See, for this use of ἐκ after verbs of sight, 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.
837. καὶ χείρ. This reading of the best MSS. I now substitute for the vulgar ψυχή τ'. καρδία καὶ χείρ ἓμη form a periphrase for Hercules; and hence σε refers to them in the next line.

839. Ἡλεκτρώνος 'γείνατ', the vulgar reading, is objectionable, as omitting the augment,—a license which was very seldom resorted to in trimeters, and only at the beginning of a verse. Blomfield’s conjecture, Ἡλεκτρώνος ἕγεινατ’, has been confirmed by one good MS., and is adopted by all the later editors. Both forms of the oblique cases of this noun have manuscript authority. So, in his Bacchæ, Euripides has, from Ἀκτάλων, -όνος, v. 230, but -όνος and accus. -ωνα, vv. 337, 1227, unless Ἀκτέωνος -ώνα are there the true readings.

841. ἰδρῶν 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. στῆναι Ϝις εἰς Ἀγριππο, to convey ships to the Nile, and station them there; ἰφάνη λίς εἰς ὅδον, a lion came and appeared in the way. These examples are Passow’s, from Homer.

845. πίνοντα governs προσφαγμάτων partitively; drinking of the slaughtered victims. προσφάγματα are victims slaughtered in front of the tomb, or ὑπὸν it (see Hecuba 41, 524, Troades 619), as a gift or offering to the dead, who were supposed to be fond of blood.

849. πρὶν without ἀν. Porson on Medea 222 says: “Sæpe πρὶν cum subjunctivo jungunt tragedi, omissō ἀν, quod in sermone familiari semper requiritur.” Comp. v. 145.

851. αἰματηρὸν πίλανον, bloody libation. πίλανος denotes, 1. a cake of meal 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, ἐκ δ’ ὀμορφοῦ ἀθλίου | στόματος ἀφφώδη πίλανον, ὀμμάτων τ’ ἐμῶν; and here of blood. Comp. Rhesus 430, αἰματηρὸς πί.
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λανος ἠντελεύτο λάγχη. The idea of an offering is also suggested by the word in the present instance. — τῶν κάτω is in apposition with the next two 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 Δίσκοντες.

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 v. 860 to v. 961 is taken up with the laments of Admetus and the responses of the Chorus.

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

867. Aristoph. parodies this in the Wasps 751, κεῖνον ἱραμαί, κεῖθε γενολμαν, by which words Philocleon refers to the judges and the court-house.

870. ὑπροσ denotes, 1. actively joining together, hence a hostage : 2. passively joined together, a partner. The Scholiast adopts the former sense, Alcestis being a hostage for the life of Admetus, delivered over to Hades. But the sense partner is better, because she was torn away from him by Orcus, and because the loss of a partner is the principal subject of thought.

872–877. The text stands as elegantly emended by Hermann; viz. πενθύμας for πένθος, and νέφθε δ' for νέφθεν. The words of the Chorus and the measure are thus interrupted by the exclamations of Admetus, as in the antistrophe. By the same analogy ὁμελεῖς . . . τὸ μῆτορ' should be in one sentence. For this reason, and because the Chorus, when undertaking to console Admetus, would not heighten his grief, as is done in the existing verses 876, 877, Hermann suspects λυπίω and supplies στενάζων, i. e. You aid not her who is gone below (by lamenting) that you shall never see her face before you.
874. δι' ἀδύνασ τις. A periphrase is often made by a verb of motion with a noun and διά. 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 ἵνα, which is "vix ferenda," says Schaefer (on Bos under ὅποια), who there puts τὶ... μείζων in parenthesis, which is flat. Hermann on Ellipsis and Pleonasm (Opuscula, I. 206) makes ἀλοχον depend on μείζων, construing thus: What evil is greater in respect of losing, than a faithful wife? This did not please its author long; for in his Notes on Elmsley's Medea, 633 (Opusc. III. 204), he construes ἀμαρτεῖν as in apposition with κακῶν, thus: To lose a faithful wife,—what is a greater evil?

880. μή ποτὲ... ὀδύνως, I wish that I had never married, and lived in this house with her. ὀφελον, 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, ὀφελον expresses a wish relative to an event of past time.

883. τῆς. See v. 264, note.

887. ἀνέκνου... ἄγαμος 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 dative agreeing in case with a pronoun depending on ἐχων.

895. λήπας. See v. 336.

897. ὑψός, sc. ἐμαυρων. Comp. Cyclops 166, cited by Monk.

900-902. ὑψάς... δυσβάννε. K. § 241. 5; Soph. § 157; Cr. §§ 503, 648.

901. The old reading here was συνέσχεν, but as ἄν was thought to be required, Porson, Gaisford, and Monk read
νυνίσχι άν. To this Elmsley on Medea 416, 417, note p, objected that ε is not elided in the third person singular of verbs before the particle άν; είς άν, Ion 353, being the only instance of the occurrence of this elision in the old editions. This being admitted, either Hermann’s emendation σὸν άν ἵσχεν must be received, or συνισχεν without άν can be explained on the ground that 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 icum dextra levasset,” for sustulisset. Comp. Hermann’s note on Soph. Elect. 902, and Treatise on the Particle άν (i. 13. Opusc. IV. 71, seq.). As γε is of no use to the sense, and συνισχεν (sic) is now known to be in one MS., I prefer to admit into the text Hermann’s conjecture σὸν άν ἵσχεν. σὸν means together.


909. προπετής, 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. Quest. iii. 14, cited by Valckenaer, Diatrib. p. 28; but there is no certainty that he did here.

911. καὶ σκῆμα δόμων. A circumlocution for δόμοι.

913. μεταπίπτοντος δαίμονος, now that my fortune is changing, or is different. μεταπίπτεω is properly used of dice falling with a different face upwards.

921. εἴμεν is for εἴημεν, 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.


926. παρά, during.


949. Here οἱν may be translated as if it were ὅτι τοιούτην, and they (the servants who were pointed at) lament that they have lost such a mistress. δεσπότων follows στίνων, by being attracted out of the subordinate clause. It is common for οἶνος to follow in this way verbs of lamenting, pitying, and the like. Comp. Xen. Cyrop. vii. 3. 13, κατακτήσθην τὴν γυναῖκα οἰνοῦ ἀνδρός στίρωστο, καὶ τὸν ἄνδρα, οἰνον γυναίκα καταληψάν τικετί δύοιτο.

951. γὰμοι some render conjuges. Why not rather nuptiae, wedding-feasts, since γὰμοι is conjux, but not, I believe, conjuges; and the other sense agrees better with διόπολος.


960. κυδὼν, comparative of κυδός, 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. κυδὼν, κρείττων, αἰρετῶτερον, Hesych.; κυδός, τοῦτ οὖν ἀγαθὸς, τίμος, Etym. Mag. After this comparative τοῦ τεθνάς is to be supplied.

961. κακὸς κλόουτι, male audienti. Comp. v. 726.

962. The sense is, I have soared both in song and in lofty speculations. μετάρασσος 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, discourses of a philosophical nature.

967–969. σαπίδες, tablets of wood, fabled to have been preserved near Mount Hæmus. Comp. the Schol. on Hecuba
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1243 (ed. Matthiae). — τάς, the article used as a relative. Among Attic writers only the poets do this, and that not in the masculine or feminine nominative. — 'Oρφεία γῆρος 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 ὁ Ὀρφεῖος ποῖς 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. ἀντιέμων properly denotes to cut a root as a specific against disease, to furnish a medicine. So also ἀντίρομα are specifics, especially simples.

973. The sense is, There is no approach to the altars of the goddess (Necessity) alone.

975. κλίνει σφαγίων, i. e. hears the prayers with which the victims were offered up.

978. ἡ τί νεύσῃ. See v. 76.

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

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

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

985. Comp. Eurip. Dict. frag. 1: δοκεῖς τὸν άδην ... παῖδις αἰχμών τῶν σῶν, εὖ δέλεας δεὶ στένειν; 989. σκότως, Schol. νόθος. He quotes from Iliad vi. 24, σκότων δὲ ἦ γείναστο μήτηρ. But Hermann translates σκότως φόνοισι more correctly by ad Orci tenebras adeunt. σκότως = έν σκότῳ, or δοτε ἐν σκότῳ εἶναι.

994. λίχαις. Schol., οἶκοις. And Wakefield says, that it is indifferent whether we translate this word house or bed. This would be true if ζεῖσαι θαυμαία λίγει were not a
natural and ordinary expression. Comp. Ion 900. I doubt if the other, ζύβασθα τοναίκα σίκφ, were ever used. κλωτα has this sense of bed, or place for lying down, in Iph. in Taur. 857, εἰς κλωταν λέκτρων δολίων.

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

1000. δοξιάω κιλευθον, 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 veil 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 μομφάς ὑπὸ σπλάγχνους, to keep blame within his breast, sc. concealed.

1015. Of ἀλεξαφάμην Matthiae says, “Nec in Sophocle hac significacione legere me memini, multo minus in forma media.” But he forgot Ion 1032, ὅταν σπονδάς θεοὶ μέλλωσιν λείβειν. And as σπένθω is used both in the active and middle, when spoken of libations, so may λείβω be used, denoting, I make my libations.

1023. πράξας ὅ ὁ μὴ τίχομι, 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 πράξας after τίχομι.—νοστήσωμε γὰρ, for may I return.

1029. νεκῶν τὰ κοῦφα, sc. ἄνα, ἄν οὐν, ἄν οὐν. "Notum est Graecos dixisse νεκῶν μάχην, ἄγων, ἄθλον." Monk. Wüstemann re-
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marks that τὰ κούφα τοῖς νυκῶσι is a rare collocation for τοῖς τὰ κούφα νυκῶσι.

1037. ἐν ἱχθρῴι τιθεὶς, putting among enemies, counting as an enemy. Matthiæ and others read ἀλχρῴι, which has some 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. εἰ τοῦ. So the best MSS. The old read εἴσηπ, siquidem, gave no good sense.

1050. πρίσις, appears. See v. 512.

1051. ένοικείν is sometimes transitive, as τὴν ένοικήσες πόλιν, Soph. OEd. Col. 1533, and often intransitive; as in Androm. 857, οὐκέτι τῇ ἐνοικήσω στῆγῃ. — καὶ ἄνδρῶν στῆγην. In Greek houses the men’s and women’s apartments were separate.

1052. ἀκραυφός. This word, used three or four times by the tragic poets, means unmixed, pure. It is usually applied to things; but in Soph. OEd. Col. 1147, to persons; ἀκραυφός τῶν κατηπελημένων, unhurt by the threats that have been made against them. Here it means, as explained by the Schol., ἀφθορος ἄνδρῶν.

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

1060. ἀδίκια σέβειν. See v. 434.

1063. ἵσθι ἔχοννα. Comp. v. 150. — προσήμιζαι, art like to her. Hesych. προσήμιμαι, προσίμω. This form, which is hardly to be met with elsewhere, follows the analogy of the Homeric word ἕκτο, pluperf. pass. of the obsolete ἐκω. ἐκεῖν meant to liken, make like, and the passive would thus be to be made like, be like.
1064. εξ ὁμάτων. This reading of the best MSS. for ὁμάτων is justly preferred by Witzschel, who compares Ἀσχ. Suppl. 949, κομίζου δ' ὡς τάχιστ' εξ ὁμάτων.

1065. ἐλης ἵρμηνυν, perdas perditum, Buchan. Schol., ἐλης, φωνίης, κρατήριος. 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. κατερρύθμασα, burst down, burst out and fall down, gush down. The idea down is, however, often lost, as in the expression, γέλας κατερρύθμη.

1069. ὡς ἀρτί, how but just now.

1071. δοτι εἰ σοῦ, a general remark, and rather out of place here. Hermann alters the text into δοτι εἰσι. "Sensus est," he says, "opportun dei, quisquis veniet, dona sustinerere, i. e. sive beneficus veniet, sive inimicus."

1072. See v. 536.

1075. ὅω qualifies βούλεσθαι, which here answers to the imperfect indicative with ὅω = ἔβολου ὅω, σάφ' οἴδα. 1077. ἰπερβαλλεῖν, to shoot beyond, to surpass, is often used intransitively, in the sense to go to excess. ἰπερβάλ' the reading of a number of MSS., 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. — — ἐναισίμως. Schol., καθηκόντως.

1079. προκόπτους . . . . εἰ βίλεις. 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. ἔρωτις. Schol., τοῦ θρηνείν. — — ἐξαγεί. ἐξ denotes out of due bounds, beyond my own control. Comp. ἐκφέρεται, v. 601. — — For the relation of this line with μ', which
many editors omit after a reading in Galen, to Porson’s canon respecting the fifth foot in trimeters, see Munk’s Metres, Amer. transl., p. 168.

1085. ἡβὰ σου. ἡβάσκει, the other reading, of less authority but preferred by several of the best editors, should 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.

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

1088. οὐκ ἄν φῶμεν, 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. χηρούσει is in the second person.

1093. The accusative of a noun signifying some quality is often joined with ὀφλισκάω 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 ὀφλισκάων μορίαν τινί denotes to be chargeable with folly in any one’s view; ἀ. γίλωτα τινί, to be ridiculous in one’s eyes. κατάθω, φέρεω, and ἔχεω take an accusative in a somewhat similar sense. Comp. Antig. 924, τὴν δυσφέβεαιν εὔνεβοον ἐκτῆσά-μην, by acting piously I gained the reputation of impiety; Soph. Electr. 968, εὐεβεῖαν ἐκ παράδειγμα ὡς, thou wilt get praise for piety from our father; Medea 297, χωρίς ἀργίας ἃς ἴχονσιν, beside the indolence that they get the credit of; Id. 218, δύσκλειαν ἐκτῆσαντο καὶ ἑβαθμίαν.

1094. καλῶν is future. Matthiae supplies οὕτως ἢ ὡς, but οὕτως αἰνεῖ is better understood from the preceding clause.

1095. A number of aorists, and none more frequently than ἐπηρέα, are used where we should use the present. See Hermann’s Notes on Viger, note 162, for examples. Although the impression continues into the present time yet the mind reverts to a past time, when it first began.
1096. καίσαρ ὴκ ὴδικα, though she is no more. καίσαρ μὴ ὴδικα would mean though she were no more.

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

1101. ἡ ἔνων πεῖνον, may turn out of advantage. See v. 817. Comp. Helena 1082, τὸ δ' ἄθλον κεῖν' ξυνυχῆς τάξι' ἐν πεῖνον, but that misery may perhaps turn out fortunate.

1103. This verse is intentionally ambiguous. Hercules means that Admetus reaps the fruits of victory with him, while Admetus thinks him to refer to taking an interest in a friend's victory.

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

1112. Monk reads δόμους, 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 in sensu prænunci; the verb of motion implying not only leading into, but also placing in the house.

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

1118. Γόργον is an instance of the elision of ε 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 Γόργον' an accusative dependent on θηλόμενος, which, as he thinks, may be supplied from the preceding line. But the MSS. all support the received text; the subaudition of θηλόμενος is harsh; and θηγεῖω rarely governs an accusative. Porson (Suppl. ad. Præf. Hec. p. 22) cites this passage in defence of the
NOTES.

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 syn-izesis, or union in pronunciation of ι and ο without actual elision. Comp. Prometh. 680, where αλφιδιος, the best reading, can have but three syllables. ———Γοργόν καραγόμφ, the beheaded Gorgon; but her head is meant. The sense is, that he stretches forth his hand with averted eyes, as for the Gorgon’s severed head. But the words denote rather the beheaded Gorgon (i.e. the headless body, which would not be an object of aversion or terror) than the Gorgon’s head. Lobeck, therefore (on Ajax 802, second ed.), and Witzschel propose to read Γοργόν’ ός καραγομάς, i.e. as if, like Perseus, I were cutting off a Gorgon’s head.

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

1121. The sense is, If she seems to be like your wife. Comp. v. 512, note. Klotz (in Jahn’s Jahrb. for 1837, p. 301) reads with the best MSS. σει for σε, and translates, If it seem to you (to be proper, or) to belong to the woman that you should look on her. But how can πρεσμεν mean to be proper in respect of, or towards, to be due to, or γνωμεν alone, without a demonstrative, denote the woman whom I now unveil and show to you?

1125. 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. ηυδ’ ὅρες δᾶμαρα σήν, 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.

1130. ἀναστίων τοῖχιν. τοῖχιν, and not τοῖχη, appears to be
the true reading. ἀποτείχι τοῦχα, is, according to Hermann, non credere verum esse quod accidit; ἀποτείχι τοῦχα, fortuna non sīdēre.

1134. obvoro is taken with δοκῶ, not with ὑπεσθαί, which would require ὑπ.

1135. φθόνος δέ. 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 νεμεσίς, 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. δαμών τῷ κυρίῳ. Jacobi, followed by Monk,—and by Matthiae in his text,—reads νεκρῶν for δαμών, because the Scholiast says, ἢ τῷ τῶν νεκρῶν κυρίῳ. But they seem not to have noticed, that he immediately adds φασί γὰρ τοὺς νεκροὺς δαμώνας, whence it appears that he read δαμώνων, and that νεκρῶν 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 δαμώναις, no traces of this appear, I believe, in Euripides. Matthiae, in his notes, favors δαμώνων, and governs it by τῷ, so that the sense is, with that one of the deities who is lord (in this business, i. e. who has power, εἰς Ἀιθὼν δόμον καταγεῖν, v. 26). Hermann adopts this construction, but with κυρίῳ supplies τοῦ κυρίου ἢ μὴ κυρίου. Whence the words supplied by him or by Matthiae are obtained, 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 ἀντίτοθα δαμώον ἰπέρτατον. Comp. Antig. 338. The nature of the case showed who was meant. κυρίῳ, the reading of some good MSS. and old edd., favors this view.
1146. ἀφανισθείσης. The sense seems to be, 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 who touched a dead body. Plutarch, in his Quæstiones Romanæ, No. 5, 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.” — τρίτον φῶς. Other kinds of pollution, excluded in like manner from the altars until the third day, or the day but one after. Comp. Tibullus, ii. 1. 11. — 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 the part of Hercules, having previously appeared as Alcestis, and in several other characters.

1147. δίκαιος εὖ, being obligated, as in justice bound, sc. εὑρεθεῖν. δίκαιος εἷς often stands for δίκαιον ἐστιν ἐμέ. 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.” To translate the words quum sis justus, as Hermann does, gives nearly the same sense.

1153. νόστιμον ὅλθος πόδα. There are three readings in this line, ὄδον, δόμον, πόδα. Of these the first wears the look of an emendation, but appears in most editions, as it affords an easy sense. The second gives us a phrase without meaning. πόδα has the most authority, and the singularity of Ἔλθειν πόδα gave rise to the other readings. This reading is defended by many similar passages, in which πόδα follows an intransitive verb of motion; e.g. ἐν γαῖαι πόδα πεζεύων, v. 869; τειχεῖν μὲν ἐντὸς οὐ βαίνων πόδα,
Eurip. Electr. 94; οἱ δὲ βαίνοντες ἐξ οἰκῶν πόδα, Id. 1173 (see Seidler on v. 94); ἐκβὰς τεθρίππων ἢλιος ἁρμάτων πόδα ἵστῃ, Heraclides 802; ἄπαλλάσσου πόδα, Medea 729. Other examples of πόδα after ἐμβαίνειν, προβαίνειν, may be found in Porson's note on Orestes 1427. Comp. Kühner, largest Gram. § 552. 7. It is remarkable that to step, an intransitive, adopts with foot the same construction, and we sometimes hear to tread foot also.

1154. τεταρχία. 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 Boeckh on Pindar, Pyth. 10.

1157. μεθημώσασθα. This verb denotes, in the middle, to assume or adopt, in lieu of something expressed or implied. Comp. Prometh. 309, μεθάρμοσα τρόπους νέους; Meleagris. Epigr. cxxv. 6, τρέμανσον στρατεύον γερανοφόρα μεθαρμόσατο.

1158. οὐ γὰρ εὐνυχών ἄρνησομαι. Comp. ἄρνει κατακράς; dost thou deny having slain? Orest. 1581. This verb more commonly takes an infinitive.

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

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

77—85. Anapæstic systems. V. 78 closes with a hiatus, which is not admissible in anapæstic systems, unless the speaker is changed, or for some other extraordinary reason. V. 79, as now read, is a parœmiac.

86—92 = 98—104.
Verse 1. Iambic dimerter.
2. = 1.
4. Dactylic penthemim. with basis.
   \[ \frac{\downarrow \downarrow}{\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow} \]
5. The same with anacrusis. \[ \frac{\downarrow}{\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow} \]
6. Dactyl. trimeter catalectic in dissyllabum with anacrusis. \[ \frac{-}{\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow} \]
7. Dochmius hypercatalectic. \[ \frac{\downarrow \downarrow}{\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow} \]
See Hermann’s Elementa, II. 21. 12, and comp. Munk, p. 120.

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.
126 — ALCESTIS.

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. Dactyl. pentemim.  

6. Pherecrateus.  
7. Iambic dimeter.  
8.  
9. Dochmius.  
10. Logaeidic dactyl. (one dact., two trochees, or  
choriamb. dimeter catalectic. See Munk, p. 90).

The dochmius in this verse of the strophe has the syllaba  
ceps, and hiatus in the antistrophe at the close. This  
verse may have been uttered in a different time and key  
from the rest of the ode.

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

213 — 225 = 226 — 237.

Verse 1. Dochmius and trochaic pentemim.

2. Iambic dimeter and trochaic dimeter catalectic.  
Called by Hephestion, versus Euripides.  
3. Uncertain. Choriamb. dimeter, or logaeid. dactyl.  
with anacrus.  
4. Choriamb. tetrameter catalectic., or two logaeid.  
dactyl. clauses.
5. Two trochaic pentheemim.

6. Iambic pentheemim. and logacæd. dactyl. A verse like this is cited by Herm., El. III. 8. 25.

7. Two iambuses, pronounced apart. ⊥ — ⊥ —

8. Iamb. trimeter.


10. Uncertain, as is the text.

11. Logacæd. anapæstic verse with iambic basis.

12. Logacæd. anapæst. ⊥ ⊥ ⊥ ⊥ ⊥ ⊥ —

239 — 242. An anapæstic system.

243 — 246 = 247 — 251.
Verse 1. Logacæd. dactyl. (Comp. Herm. El. II. 30. 2.)

2. Two logacæd. dactyl. clauses.

3, 4. Iambic trimeters.

252 — 258 = 259 — 265.
Verse 1. Glyconeæan with anacrus. and anapæst. clause.

For the first part see Munk, p. 93. This verse can be variously divided.

2. Iamb. tetrameter catalectic.

3. Choriamb. dimeter hypercatalectic. with basis, and a logacæd. dactyl. close. Comp. Philoct. 710, for the first part.

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 catalectic. \( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
2. Troch. dimeter catalectic.
3. Adonius.
\( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
5. Dochmius. \( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
For the hiatus and short final syllable, comp. Herm. El. II. 21. 8, 9.
6. Dochmius and molossus (which is read like a bacchius). \( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ ? \)
See Seidler de Vers. Dochm. i. ¶ 56. The metre and text are doubtful.

273—279. An anapestic system.

393—403 = 406—414.
Verse 1. Dochmius, and troch. penthemim. = v. 213.
2. Iamb. dimeter.
3. Dochmius. \( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
4. Iamb. dipody with a double anacrusis and cro-
ticus. Comp. v. 269 and Soph. Electr. 207.
\( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
Or dochmius with an anapest preceding it.
\( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
5. Dochmius. \( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
6, 7. Two iambic tripodies. θκα makes no position, according to Hermann, as in Soph. Electr. 440.
\( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
8. Logaced. anapest. and ithyphallicus.
\( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
\( \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \ \cdot \)
METRES.

10. Two dactyls.
11. Dochmius and dochmius hypercataleict.

\[ \text{For v. 11, comp. Herm. El. II. 30. 4.} \]

\[ 435 - 444 = 445 - 454. \]
Verse 1. Dactyl. penthemim.

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

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

4. Two dactyl. trimeters cataleict. in dissyl. with anacrusis.

\[ 455 - 465 = 466 - 475. \]
Verse 1. Logaœd. dactyl. (one dact., two trochees.)

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

4. \[ = 2. \]

5. Antispast. and iamb. penthemim

\[ \text{Logaœd. anapæst. = v. 3 of the first strophe of this ode.} \]

7. \[ = v. 106. \text{Probably a short anapaestic line, and not an Ionicus a minore.} \]

8. Logaœd. anapæst. (one anapaest. and iamb. penthemim.) with basis, or logaœd. dactyl. with anacrusis.
9. Four anapaestic spondees.
10. Dactyl. tetrameter.
11. \(=10\), followed by two trochees (logæd. dactyl.).
\[
\begin{array}{cc}
\text{\text{- \text{- \text{-}}}} & \text{\text{- \text{- \text{-}}}} \\
\end{array}
\]

\(569 - 578 = 579 - 587.\)

Verse 1. Troch. dipody (epitritus) and a logæd. dactyl. clause (three dactyls, two trochees the same as the versus Praxilleus).

2. Logæd. dactyl. with anacrusis (two dactyls, three trochees).
\[
\begin{array}{cc}
\text{\text{- \text{- \text{- \text{-}} \text{- \text{- \text{-}} \text{- \text{- \text{-}}}}}} \\
\end{array}
\]

3. Ithyphal.
\[
\begin{array}{cc}
\text{\text{- \text{- \text{- \text{-}}}} \text{\text{- \text{- \text{-}}}} \\
\end{array}
\]

5. \(=3.\)

6. Logæd. anapæst. (Witzschel calls it a Glycon. with a pyrrhic for basis. But this was not allowed.)

7. Glyconic (one syllable shorter than the Glyco- nean at the beginning) with a trochaic \textit{ecbasis} (Munk, p. 63, who treats of this kind of line, pp. 92, 263).
\[
\begin{array}{cc}
\text{\text{- \text{- \text{- \text{-}} \text{- \text{- \text{-}}}} \text{\text{- \text{- \text{-}}}} \text{- \text{- \text{-}}}} \\
\end{array}
\]

8. Pherecratean.

\(588 - 596 = 597 - 605.\)

Verse 1. Dactyl. penthemim. with anacrusis.

2. Dactyl. penthemim. preceded by troch. dipody.
3. \(=2.\)

4. A dactyl. tetrameter followed by a logæd. clause of one dactyl, two trochees.

5. A logæd. clause with anacrusis, followed by a smaller logæd. clause \(\Rightarrow\) a choriamb.
\[
\begin{array}{cc}
\text{\text{- \text{- \text{- \text{-}} \text{- \text{- \text{-}} \text{- \text{- \text{-}}}} \text{\text{- \text{- \text{-}}}} \text{- \text{- \text{-}}}} \\
\end{array}
\]

6. Creticus and dochmius hypercatalectic.
\[
\begin{array}{cc}
\text{\text{- \text{- \text{- \text{-}}}} \text{\text{- \text{- \text{- \text{-}} \text{- \text{- \text{-}} \text{- \text{- \text{-}}}}}} \\
\end{array}
\]
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7. Antispast. and iamb. penthemim., or creticus
and ithyphallic.  
For the last two verses see Herm. El. III. 13. 3.

741 — 746. An anapestic system.

861 — 871, 873 — 888, 895 — 902, 911 — 925, ana-
peastic systems.

872 — 877 = 889 — 894.
Verse 1. Two iamb. penthemim.

2. Antispast. and dochmius.

3. Dochmius.


Electr. 477.

This verse is interrupted by the interjections.

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

penthemim.


The interjections correspond in the strophe and anti-
strophe, but are not here given.

903 — 910 = 926 — 934.
Verse 1. Iamb. dipody and dactyl. tetram. catalect.

2. Ithyphal.

3. Anapaest line. (?)

4. Iamb. dimer.

5. = 3.

6. = 3. (?)

7. Logaceid. anapest.

962 — 972 = 973 — 983.
Verse 1. Pherecratean.
2. Glyconeæ.
3. = 2.
4. = 1.
5. = 2.
6. = 1.
7. = 1.
9. = v. 415. Two logæd. dactyl. clauses. In the first the arsis of the trochee following the dactyl is resolved.

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. dimer hypercatalect. with basis.

3. Choriamb. dimer catalect. with basis and choriambus.

4. Iamb. penthesim. and choriambus.

5. Choriamb. dimer catalect., or logæd. dactyl with anacrusis.

6. = 5.
7. = 5.

8. Choriamb. dimer catalect., or logæd. dactyl. with basis.

For verses like 3, 5, 6, 7, 8, consisting of a choriambus and a logædæd. close with a prefix, see Munk, pp. 132, 140.

1159 — 1163. An anapestic system.

THE END.