I Scanning Greek Iambics

Greek meters are described as the *alternations of long and short syllables in regular patterns.* Iambics are the meter closest to ordinary conversation.

> πολλοὶ γοὺν μέτρα ιομβικὰ λαλοῦσιν σῶκ εἴδότες ---- Demetrius

Many people speak iambics without realizing it.

**Iamb** v__ (short/long -- half note/note)

In dramatic verse these are in groups of two (i.e. dipodic units).

The most common line of dialogue consists of six iambics or three such groups (i.e. iambic trimeter in dipodic units).

Substitutions (resolutions) are allowed:

- **Spondee** _ _ (two longs) for the first iamb in each unit.
- **Tribrach** v v v (three shorts < βραχύς) in the first five iambics.
- **Anapest** v _ _ (short short long) anywhere a spondee can occur.
- **Dactyl** _ v v (long short short "finger") anywhere a spondee can occur.

A last short can be counted as long (syllaba aneps).

Longs and shorts:

A syllable is **long** if it contains a long vowel or diphthong or a short vowel followed by two or more consonants. (A mute followed by a liquid λ, ρ may cause the vowel not to count as long)

A syllable is **short** if its vowel is short (and is followed by only one consonant or by a mute + liquid).

Examples:

- Εἰθ’ ὥφελ’ Ἄργος μῆ διαπτάσθαι σκάφος
  _ _ v _ _ _ _ v _ _ _ >

- Κόλκων ἐς αἰαν κυνέας Συμπληγάδας
  _ _ _ _ _ _ _ _ _ _ _ _ v _

Scan lines 3 and 11

3 μηδ’ ἐν νάπασι Πηλίου πεσείν ποτε

11 ξῖνον ἄνδρὶ καὶ τέκνοισιν ἀνδάνουσα μὲν

**Exercise:**

1. Scan lines 1-15.
2. Scan and learn a ten line speech or with a colleague a twenty line scene.
II Bibliography:

A. Euripides, Tragedy, *Medea*


**Abbreviations:**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>AJP</td>
<td><em>American Journal of Philology</em></td>
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<tr>
<td>BICS</td>
<td><em>British Institute of Classical Studies</em></td>
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<td>CA</td>
<td><em>Classical Antiquity</em></td>
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<td>CJ</td>
<td><em>Classical Journal</em></td>
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<td>CP</td>
<td><em>Classical Philology</em></td>
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<td>CW</td>
<td><em>Classical World</em></td>
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<td>G&amp;R</td>
<td><em>Greece and Rome</em></td>
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<tr>
<td>HSCP</td>
<td><em>Harvard Studies in Classical Philology</em></td>
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<tr>
<td>TAPA</td>
<td><em>Transactions of the American Philological Association</em></td>
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<tr>
<td>YCS</td>
<td><em>Yale Classical Studies</em></td>
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**B: Aids to Textual Study**


C: Bibliographies

*L'Annee Philologique* for the yearly production of books and articles
*Classical World* 49 (1955):81-92 (Miller)
*Classical World* 60 (1966-7):177-87 (Miller)
*Diotima* http://www.uky.edu/Arts-Sciences/Classics/gender.html

D: Cultural Questions

III Projects and Topics

A. Concordance work:
Exercise:
Using the Concordance and/or Ibycus, study some recurrent words and themes in the Medea. Collect the examples and write a short paper about the theme. Suggested word groups:

- Friend/enemy: φίλος -- ἔχθρος -- πολέμιος
- Marriage, sex: λέχος -- λέκτρον -- εὐνή -- γάμος -- πόσις -- ἀνήρ
- Children, parenting: παις -- τέκνον -- τεκνῶ
- Land: χθόν -- γῆ -- γαία
- The divine element: θεός -- δαίμων
- Family matters: πατήρ -- μήτηρ -- ἄδελφος
- Sky gods: Ζεύς -- ἥλιος
- Body parts: χείρ -- θυμός
- Old/new, change: πάλαιος -- νέος -- καινός

B. Topics for consideration in reading and discussing the play:
Parallel characters and scenes
Reversals (cf 1196 ff, 410-445)
Barbarian/Greek: distinction blurred? (1339)
Children in the play (entrances and exits of the children)
Myth in the play: the past in the present; the present changes the past?
Gods in the play
Male and Female: staging the scenes
Medea's plans
Medea's θυμός
Medea's past
Medea's "wisdom" and power
Sympathy for Medea
Medea and Jason: three scenes from a marriage
Aegeus and the flying machine: two irrational episodes
The "rationality" and passion of Jason and Medea
Offstage actions
Medea and the Erinys
Oath, Prayer, Curse: the use of effective language
Imagery of Violence
Controlling the stage
Exile, homelessness
Status: freedom, slavery.
IV  Notes and questions

Exercise: Read the play in English.
First reading in class.
Exercise: Choose a scene for presentation in English.
Exercise: At the end of semester present the scene in Greek.

Structure: Outline the play to examine its symmetrical structure (see sample outline)

Prologue: monologue (Nurse); dialogue (Nurse + paedagogue)
Parodos: entrance of chorus
First episode, first stasimon to exodos...

In your outline, jot down:
--who is on stage
--what information is gained
--notice times when the children are on stage
--in a sentence or two tell what is the subject of the scene or song
--what progress is made in Medea's plans
--is there forward movement toward the catastrophe

Some questions and topics for discussion and cogitation:

The appearance of Aegeus: he arrives out of the blue. Can this be justified by themes, by logic, by structure? Is it prepared for? Does it prepare for anything else?

The murder of the children: is it prepared for?

Magic chariot: is this necessary or is it Euripides' way of writing himself out of a corner? Does anything prepare for it?

What are the major themes of the play? Notice words that are repeated. Notice associations with:
-the bed (connected with love, marriage, lust, ambition, children)

-justice and vengeance: the ethic of helping one's friends and hurting one's enemies (what in the play's terms is wrong with such an ethic?)

-Greek/barbarian polarity: is this really the question? Is Jason right when he says "no Greek woman could have done this"?
-children/childlessness: notice how often this question comes up and especially how often those poor children are trotted out: we see them in various situations. Not only do the adult characters in the Medea exploit them but the playwright uses them—mutae personae though they are—for all they are worth.

-reason/passion "my thumos is mightier than my plans": is the Medea we meet at her first entrance the one we expect after hearing her cries? Is she a victim of uncontrolled passion? Or is she the person who uses reason most successfully.

Medea's plans: how do they develop? Does she make progress in each episode?

Where are the gods? Out to lunch? On Medea's side?

Medea's past: how is it let into the play? Why is it let in? What is told of her past criminal career? In what scenes is it especially mentioned? How is Medea's past made to serve a double purpose: both to produce sympathy for her and to show that the Medea we see now is the same as she has always been?
The chorus: how is it made to act as an accomplice in the action? How does the fact that these are women and Corinthians affect the play?

Heroism: who is the hero? Is there a hero? What character breaks the barrier usually open to a human being? How does Jason measure up to a heroic standard? Is heroism consonant with the bourgeois mode of living of this particular ex-hero?

Victim/tormentor; sufferer/doer: how do these roles reverse? Is Medea as amechanos (helpless, without resources) as she claims? What has she got going for her?

How does the structure of the play work to enhance the meaning? Notice parallel or repeated actions.

Male/female: notice the series of scenes in which a man comes to impose his will on Medea. What argument does she use with these men? What does she appeal to?

I'll cry tomorrow: does Medea have a future?
V Outline of *MEDEA*

**Prologue** (1-130)
- Nurse; Nurse, Paedagogus
  - *Entrance of the man from the outside: the structure of every scene.*
- Medea (within)
  - *Summary of Medea’s career (by nurse)*
  - *children brought in*

**Parodos** (131-212)
- Medea (within), Nurse, Chorus

**First Episode** (213-409)
- Medea
- Medea, Creon
  - *fatherland and children -- exile: Creon punishes Medea*

**First Stasimon** (410-445)
- Chorus on the reversal of things

**Second Episode** (446-626)
- # Jason (1), Medea
  - *screaming battleground*

**Second Stasimon** (627-662)
- Chorus on immoderate loves; ἀμηχανία

**Third Episode** (663-823)
- Aegaeus and Medea
- Medea's PLANS βουλεύματα
  - *Until the middle, she does not control the entrances. After Aegaeus everyone is either sent for by her or comes in response to what she has done.*

**Third Stasimon** (824-865)
- Chorus on Athens the land of moderation

**Fourth Episode** (866-975)
- # Jason (2), Medea
  - "reconciliation"
= Paedagogus leaves with children

**Fourth Stasimon** (976-1001)
Chorus on the murders and the robe

**Fifth Episode** (1002-1250)
Paedagogus and Medea
= Paedagogus returns with children
Choral song on women's Muse and the virtues of childlessness
Messenger
  + *Death of Creon's child (and Creon): Medea punishes Creon*

**Fifth Stasimon** (1251-1292)
Chorus and children (within) The Murder of the children

**Exodos** (1293-1414) and choral tag (1414-19)
# Jason, Medea on μηχανή
  * Summary of Medea's career by Jason.
  = dead children

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**Videos to see**
Robinson Jeffers’ *Medea*
*Thelma and Louise*
Pasolini’s *Medea*
New York Ancient Theatre Company, *Medea* (in Greek)
VI Notes, Questions, Vocabulary

Purpose: Read the *Medea* (little by little)
Fill in the blanks: parse/answer questions.
Learn * vocabulary.

1 εἰθ' ὁφελ' "would that" "it ought [not] to be that"
   ὁφείλω (ὁφέλον, aor.) *owe*
   Ἄργος < Ἄργῳ *the Argo*
   διαπέτονται < διαπέτομαι *fly through*
   σκάφος *ship* (that which is hollowed out)
2 Κόλχων *of the Colchians*
   * αἷα = γαῖα, γῆ *land*
   * κυάνος -α-ν *dark blue*
3 νάπη *glen, woody valley*
   πεσεῖν < *πίπτω *fall*
4 τίθεις < *τέμνω *cut*
   τεύχη *fir tree*
   ἐρετμός *furnish with oars*
5 πάγχρυσος *all golden, solid gold*
   δέρας, τό (= δέρμα) *skin, hide, fleece*
6 Πελίας *Pelias*
   μετήλθην < μετέρχομαι *go after*
   * δέσποινα -ης, η *mistress, woman of the house*
7 πύργος *tower*
   τύργος is terminal accusative. *In poetry the preposition is often omitted.*
   ἐπλέυσα < πλέω *sail*
   οὐ ... ἄν ... ἐπλέυσε contrary to fact "would not have sailed"
8 θυμόν *accusative of the part affected ("in her θυμός")*
   ἐκπλαγείσα < ἐκπλήττω / ἐκπλήθσοι *strike out* (of one's wits),
9 κτανεῖν = (ἀπο)κτεῖναί *2nd aorist infinitive*
   κόρη *daughter*
10 κατόκει < κατ-οικέω
   τήνδε γῆν *often in poetry the article is omitted with the demonstrative and a noun. In prose you would find _____ _____ .*
11 -οισι = -οις
   ἀνδάνω *please*
12 πολιτῶν *for πολίταις, attracted into the case of ὅν*
   ἀφίκετο < ἀφικνόμαι
13 συμφέρω *agree*
   αὐτῇ which use? Note that it is nominative and without a noun.
14 σωτηρία *safety, act/means of saving*
15 διχοστατέω stand apart, disagree

16 * ἔχθρος hated; as a noun: enemy
νοσέω (< * νόσος) be sick
* φίλτατος < φίλος
17 * προδούς < * προδίδωμι betray
dεσπότις = * δέσποινα
18 εὐνάζω put to bed; passive: go to bed
19 γήμας < γαμέω

αἰσιμνάω govern (+ gen.)
20 δύστηνος, -ον unhappy
ήτιμασμένη < ἀτιμάζω

21 * βοάω howl
* ὀρκος oath
* δεξία (χειρ) right hand
22 * πίστις faith, pledge
μαρτύρομαι call to witness
23 * οἶνος -α -ον what sort of, of what sort
* ἁμοιβή exchange, recompense
* κυρέω meet with [+ gen.], come about that [+ participle]
24 * κείμαι lie (down)

ἀσίτος without eating, foodless

υφείσια < υφίσμαι send under, submit (look up ἵημι in voc. and study the compounds)

ἀλγηδόν pain, grief
25 συντήνω melt together
δάκρυ / δάκρυνον tear
26 * ἡσθόμην < αἰσθάνομαι
πρός with gen., by
27 * δώμα -ατος, το eye
ἐπαίρω (* αἰρω) lift, raise
* ἀπαλλάσσω / ἀπαλλάττω set free, remove, escape; pass. depart from
28 * πρόσωπον face, mask, person
29 κλύδων wave (of the sea)
νουθετέω advise, warn
30 ἦν μὴ ποτε [idiom] "sometimes"
* στρέφω turn

πάλλευκος all white δέρη (δειρή) neck
31 review intensive and reflexive pronouns

ἀποιμόζω wail loudly
32 review lines 17 and 12 for vocabulary
33 * σφε third person personal pronoun. G&G 364, 367, 369, 371a. The tragedians use σφε (masculine, feminine accusative plural, but sometimes used as singular) and σφιν (masculine, feminine dative plural, rarely used as singular). They also use *νιν as a personal pronoun in all
genders in both singular and plural accusative. Σφε, σφιν, νιν are all enclitic. They mean what they have to mean (him, her, it, them).

34 ἐγνωκε < γιγνώσκω
tάλας, τάλαινα, τάλαν wretched, suffering
35 πατρώος of the father, paternal
36 στυγέο hate
eὑφράινομαι rejoice, gladden one's heart
38 φρήν, φρενός, ἥ diaphragm, the seat of the emotions, heart, thought
ανέξεται < ἀνέχω hold up; mid. tolerate
39 ἐγώδα = ἐγὼ οἴδα
δεμαίνω fear

νιν see above, note on line 33
40 θηκτός whetted, sharpened

ωθέω thrust
φιάγανον sword
* ἤπαρ, ἤπατος, τό liver
41 σιγή silence

eἰσβάσα < εἰσβαίνω ________________ (Review βαίνω)
Collect compounds of βαίνω.

ίνα where
λέχος στορέννυναι to lay (spread, make) a bed
* λέχος bed, marriage

42 κτάνη = ἀποκτείνη

44-5 συμβάλλειν ἔχθραν "join hatred, enter enmity with her"
καλλίνικος -ον gloriously victorious; neut. as a noun "glorious victory"
οἴσεται < φέρω (recite pr. pts.)

46 οἴδε these = "here come" "here are"

τρόχος running course, place for running (playground)
47 * στείχω come, go, walk

ἐννοεῖ have in mind, think about
48 * φροντίς care, thought, anxiety

ἀλγέω grieve, be distressed

φιλέω "be accustomed" (like)

50 πύλη door, gate

ἐρημία solitude

ἐρημίαν ἀγεῖν keep alone

51 ἐστηκας < ἱστημι

θρόμοι wail, lament

όπαδός attendant

52 σοὖ gen. of separation with μόνος

55 πίτυν = πίπτω (see line 3)

ἀνθάπτομαι lay hold of seize < ἀντί + ἀπτω Mid. "touch" + gen.
56 ἀλγηδῶν (24)
57 ῥεμόρς desire, love
κούρανώ < καὶ οὐρανώ
58 μολοῦσα < ἐμολον I came, went
59 * γόος wailing, groaning
60 ζηλώ envy, admire
* πῆμα, -ατος, τό suffering, misery
μεσόω be in the middle, reach a height
61 μώρος -α -ον (-ος -ον) stupid
62 γεραίος old
φθονέω begrudge, envy

64 μεταγιγνώσκω repent, change one's mind [μετα- as a prefix, "change"]
eἰρημένα "λέω (pr. pts.)
65 γένειον beard, chin πρός γενείον "by your beard"
σύνδουλος, ὁ/ἡ fellow slave
* σέθεν = σου / σού
66 θόρομαι < * τίθημι
tώνδε πέρι = περι τώνδε [note change in accent]
67 * του = τινος (notice the lack of accent)
* κλώ hear, listen, be said to be
68 πεσσός stone for playing a board game
* ἔνθα where
69 θάσσω sit
* σεμνός solemn, holy, august; pompous
70 ἐλάν < ἐλαύνω drive
𝜔ς = ὅτι indirect statement with the optative in secondary sequence
71 κοιρανός leader, ruler
72 * σαφής clear, certain, sure
74 ἔξανέχω tolerate, put up with
75 * διαφορά difference, disagreement
76 * καινός new, strange
* κήδεωμα, -ματος, τό marriage alliance
78 προσοίσμεν < προς + φέρω bring to, add
79 ἐξεντληκέναι < ἔξαντλάω drain out, endure to the end
81 ήσυχάζω be quiet, stay still
σίγα < σιγάω (check IMPERATIVES; note ACCENT)
84 ἀλίσκομαι be caught, be convicted
85 θνητός mortal
* ἄρτι just now
86 ὁ πέλας one's neighbor
87 κέρδος -ους, τό gain
χάριν for the sake of
88 οὖνεκα on account of which; therefore
στέργω love, be fond of
89 ἔσω within [+ gen.]
90 ἐρημοῦ make alone, cause to be solitary
91 πελάζω approach, go near to
δυσθυμώ be melancholy, be despondent
92 νιν (see note for line 33)
ταυρόω change into a bull; Mid. look savagely (like a bull)
93 δρασείω have in mind to do
94 * χόλος bile, anger
κατασκήπτω rush down on, fall upon
95 δράσει < δράω

96 * μέλεος vain, unhappy, wretched
99 κινέω set in motion, move, stir up

Words to learn 100-212:
100 * σπεύδω urge on, hasten; hurry
103 * στυγερός hateful, hated
104 * αὐθάδης self-willed, stubborn
110 ἐδήχθην < * δάκνω bite, sting
111 * τλῆμων daring, suffering
117 * ἔχθω hate
119 * λῆμα, -ατος, τό temper, will, spirit
121 * ὀργή anger
122 * ἔθιζω accustom; ἐθίζομαι become used to
127 λόγος best (Give 3 SYNONYMS)
129 * ἄτη madness, destruction
131 βοή cry, shout
133 ἡπίος gentle, mild
gηραιός old
135 * μέλαθρον hall; pl. house
139 φρούδος gone away
140 * λέκτρον bed; pl. marriage
141 * θάλαμος bedroom, chamber
148 * ἁίω, impf. ἄινον hear; observe
149 ἡχή sound, roar
152 κοίτη bed
* μάταιος foolish, reckless, pointless 201 * μάτην in vain, pointlessly
154 * λίσσομαι pray, beg
155 * πόσις husband
161 * λεύσσω look at
167 κάσις brother
184 * πένθος -ους, τό sorrow, misfortune
186 * μόχθος labor, hardship
190 * σκαλίς left-handed, unlucky, clumsy
194 * τερπνός pleasant, delightful
195 * στύγιος hated (pertaining to the Styx)
      * λύπη pain, grief
206 ἄχος, -ους, τό pain, distress
207 * προδότης betrayer

Notes and Questions lines 214-291
214 δόμων what case and why? ______________ (see line 7)
215 γεγονάς < γίγνομαι (pf. ptcpl.)
218 ἐκτήσαντο < κτάμαι *
       ἐνεστ' = ἐνεστι < ἐνεμι
221 δεδορκώς < δέρκομαι see
225 προσπέσον < προσπίπτω *
227 μεθείσαι < μεθίημι *
       καθανεῖν < -θησκο
229 ἐκβήβη' = ἐκβήθηκε < ἐκβαίνω turn out
235 * κάν = καὶ ἐν
237 ἀνήνασθαι < ἀναίνομαι deny, say no to
246 τραπεῖς < < τρέπω
249 ζώμεν < * ζάω
251 τεκεῖν < * τίκτω give birth
252 αὐτός = __ ______ (+ λόγος)
255 οὖσ' = ______ < εἰμι _______
256 λελησμένη < λη'ζομαι "carry off as booty"
258 μεθορμίζω < ὀρμίζω "moor, come to anchorage" MID. change anchorage
260 ἐξευρεθῇ < -εὑρίσκω ______________
261 ἀντιτείσασθαι < * τίνα, τείσω, ἔταισα pay MID. exact payment
       πλέως, πλέα, πλέων full
265 ἡδικημένη ______________
267 ἐκτείσῃ (261) __________________
271 σκυθρωπός sour-pussed "of gloomy mein"
       Cf. ὅτ'αν δὲ νηστεύῃ, μή γίνεσθε ὡς οἱ ὑποκρίται, σκυθρωποί
274 μή μέλλειν: μή is used because it is an indirect command. εἶπον "I told you not to...")
      "delay"
278 ἔξιάσι < ἴμι
       κάλων < κάλως, κάλω (acc. κάλων) reeving rope, cable
279 εὐπρόσοιστος easy to approach
       ἐκβασίς (βαίνω) place to get off
280 ἔρησομαι < * ἔρομαι ask
281 ἐκατι + τίνος
παραμπίσχειν cover παρα- + ἀμφ + -σχω (= ἔχω)

283 ἀντήκεστος -ον irreparable, incurable
285 τεφυκας φύω ________ pf. be by nature, be
286 λυπή < λυπέω
   εστηρεμένη < στερέω deprive __________
287 ἀπειλέω threaten
288 δόντα < δίδωμι ________
289 ἀπεχθάνομαι incur the hatred of

Questions and notes lines 292-409:
293 εἰργάσται < ἐργάζομαι do, work (ἐργον)
294 τεφυκ' (285) (see line 285)
295 ἐκδιδάσκω * -διδάσκω (ἐκ-)
297 ἀλφάνω gain, earn
299 ἀχρείος useless (< χρεία cf. χρόομαι)
300 * εἰδέναι < * οἴδα
301 νομισθείς < __________ ____________
302 καύτη _____ + _________
   τηθεὶ τύχης genitive with κοινωνο
304 θατέρου (θάτερον one or the other)
306 πάθης < __________ ____________
307 τρέσης < τρέω fear
309 ἔξεδου < ἐκδίδωμι
311 ἔδρας < * δράω
314 ἐάτε < * ἐάω
321 ἔξιθ' = ἔξιθι (εἴμι) (imperative)
322 ἀφαρε < ἀφαρίσκω fix (intrans. pf. "it is settled/fixed")
323 μενείς ________________
325 ἀναλῶ spend, waste
326 ἔξελάς < ἔξελαύω
331 παραστώσιν (ἵστημι) ________________
332 λάθοι < * λανθάνω ________________
333 ἀπάλλαξον < ἀπαλλάσσω remove, rid, release (aor. imperative)
334 κεχρήμεθα < χράομαι
335 ὀσθήσθη < * ὀδέω ________________ (40)
   παρέξεις < * παρέχω provide, supply, furnish
340 ἔσασον < * ἔσω ________________ (see ἀπάλλαξον, 333)
348 ἔφυ < * φύω
349 διεφθορά < * διαφθείρω
351 τευξη < τυγχάνω ________________ in sense of meet with, obtain + genitive
   προοννεπό = προ-ἐννέπω say in advance, proclaim
352 ὀψεται < * ὀράω (recite pr. pts.)
354 θανή (= ἀποθανεῖ) ________________
364 ἀντερεῖ ἀντι-ερῶ will contradict (speak against), will deny
366 εἰσ' = εἰσί (recite present and imperfect)
367 ομικρός = μικρός
370 ἡφάμην < ἄππω touch, kindle
    χεροῖν dual genitive of ______ (partitive gen. with ἄππω)
371 (see line 56)
372 ἐξόν < ἐξεστὶ it is possible
    * ἐξόν Accusative Absolute "it being possible"
    ἐλεῖν < * αἰρέω
373 ἀφῆκεν < ἀφίμη (ἵμι) ____________________________
375 θῆσω ____________________________
378 υφάψω (ἄπτω) touch, kindle ὑπ- secretly
379 ὤσω < * ωθέω (40, 335)
380 ἐσβασ' (* βαίνω)
    ἔστρωται < στόρνυμι spread
381 προσάντης, πρόσαντες in the way
    ληφθήσομαι < λαμβάνω ____________________________
382 ὑπεσβαίνουσα ἐσ- into ὑπ- secretly
386 τεθνάσι < ἀποθνήσκω ____________________________
387 ἐχέγγυος secure
    παρασχών < παρέχω
390 μέτειμι (εἵμι) go between, go about, execute
    σφε (acc.) them σφίν (399) (dat.) to/for them (see note on pronouns at 33)
392 (see line 56)
396 εἰλόμην (see note on 372) MID. choose
401 εἶα "come on"
401 ὄφλεῖν < ὄφλισκάνω owe, be liable to pay ____________________________
407 πρός δὲ .... (πρός is used as an adverb) "but besides"

446-626
447 τραχύς, τραχεία, τραχύ harsh, rough
448 πάρέν (= πάρεμι) is an accusative absolute, "it being possible for ..."
449 κούφως lightly
    φερούσῃ with σοι
450 ἐκπεσῆ (< -πῖτπω) What form? _______________
451 μὴ παύσῃ What use of the subjunctive? _______________
454 ἔγοι (< ἔγειμαι) imperative, "think!" "consider!"
    ζημιομένη participle in indirect statement (ζημιῶ punish)
456 ἀφήρουν < ἀφαιρέω "conative" imperfect: "I kept trying to remove"
457 ἀνίεις (< -ίημι) abandon, give up
459 ἀπειρηκώς -- ἀπολέγω give up on
460 * ἥκω have come
What use of the subjunctive?

*προ-σκοπέω*

461 ὡς ... ἐκπέσης What use of the subjunctive?

*ἀχρήμων* penniless, destitute, without resources

462 του = τινος
drag

463 *στυγέω* hate

464 *φρονέω* with adverb: "be in a certain frame of mind"

476 Σ « πλεονάζει ο στίχος τῷ σ ὅθεν καὶ Πλάτων ἐν ταῖς Ἐορταῖς φησιν· ἔσωσάς ἐκ τῶν σίγμα τῶν Εὐριπίδου.» (Πλάτων the comic poet)

έσωσα < σώζω

477 συνεισέβησαν < --βαίνω

479 σπερούντα < σπείρω sow (future ptcpl)

γύφ field

480 ἀμπέχων (-έχω) surround

482 ἀνέσχον (-έχω) hold up

483 προδόσα < *προ-δίδωμι betray

487 ἐξείλον < *αιρέω "I wiped [them] out"

489 προδίδωκας = προ-δίδωκας (-δίδωμι)

ἐκτήσω < *κτάωμαι possess, get What form? __________ (cf. ἐλύσω)

490 ἴσθ' = ἴσθα (recite εἰμί in the present and imperfect)

495 σύνοισθα < *σὺν-οίδα be conscious of + participle

497 κεχρώσμεθα < χράζω touch

502 τράπωμαι < τρέπω turn

505 κατέκτανον < -κτέινω

507 καθέστηχ' (< καθίστημι) "I have come to be"

510 ὕθηκας < τίθημι

512 ἐκβεβλημένη < -βάλλω

515 ἀλάσθαι < ἀλάσμαι wander

517 ὁπάσας < *ὁπάζω give, grant

518 ὅτω by which

dιειδέναι < -οίδα know apart, distinguish

519 ἐμπέφυκε < -φύω be on

522 φῦναι (< φύω) to be

524 ύπεκδραμεῖν (-τρέχοι run) run out from under

526 πυργώ [ < πῦργος] tower up, boast

527 *Κύπρις Aphrodite

529 *λεπτός fine, subtle

532 *ἄκριβως exactly, accurately

533 ὅπῃ at what point

535 *οὖνοσα < ὄνινημι benefit; Mid. get the benefit of
20

537 ἐπίστασαι < ἐπίσταμαι
538 νόμοις ... χάριν "to make use of laws, not with a view to the
gratification of force" (Page)
539 ἱσθοντο < αἰσθάνομαι
540 ἐπίσημος illustrious, successful
541 προοιήκας = προ-ἐθηκας < -τίθημι
542 όνειδίσας < ὀνειδίζω reproach
543 ἀλλ' ἔχ' ἰσυχος just keep quiet
544 μετέστην < -ιστήμι move
545 κνίζῃ (568, 599) < κνίζω wear out, irritate, rankle
546 πεπληγμένος < *πλήσω strike
547 θρέψαμι < τρέφω rear, nourish, bring up
548 σπείρας < σπείρω sow, beget
549 ἐς ταύτό = τὸ αὐτὸ
550 θείν < τίθημι __________
551 ξυναρτήσας < -αρτάω fasten, join together
552 *λύει it profits, brings profit
553 ὄνησαι < ὄνινημι (see line 533)
554 μόνω interrogative particle expecting "no" for an answer
555 λόστα = βέλτιστα, ἀριστα, κράτιστα
556 χούτως = καὶ οὕτως
557 ἐκόσμησας < κοσμέω
558 παρὰ γνώμην: "contrary to my better judgment" or "contrary to your
expectation"
559 κεριστελεῖν < κεριστέλλω clothe, wrap, cloak, cover
560 εὔσχημων plausible
561 ἐκτενεῖ < ἐκ-τεῖνω stretch out
562 πεισάντα < πείσω
563 ύπηρέτεις < ύπηρετέω "do service as a rower on a ship", serve
564 μεθείσα < -ιθημι
565 ἐξέβαινε σοι "was turning out for you"
566 ἵσθι < οἴδα __________
567 μέτευξαι « μετ-εὔχομαι change one's prayer
568 εἴλου < αἴρεω take; Mid. choose
569 αἰτιάσωμαι accuse, hold responsible
570 ύπουργέω serve
571 ἔξωπιος out of sight of

663-823
666 ἐπιστρωφόω turn over, visit
667 χρηστήριον seat of the oracle
668 ἐστάλῃς < στέλλω send; Pass. visit, journey
669 ἑρευνάω search, seek
676 χρησμός oracle
678 χράω give an oracular response
689 συντήτης < τήκω melt
700 ἐράω, Aor. pass. ἥρασθην with active meaning love
707 ἐπήνεα < -αινέω approve, praise
727 μεθό -ημι
737 συμβάς < συμ-βαίνω come to an agreement, come to terms
    ἀνώμοτος unsworn
738 ἑπικηρύκευμα a demand by a herald
754 ἡμένων = ἐμένων abiding by
770 κάλων (see line 278)
787 ἀμφιθη < ἀμφι-τίθημι
    χροῖ Dative of χρῶς skin
800 ἐξελιμπάνων < ἐκ-λιμπάνω (= ἐκ-λείπω) abandon
804 τὸ λοιπὸν in future ("for the rest of time")
806 αφιερώσω her
813 ξυλλαμβάνω assist
    ἔννεπω say
    ἀπεννέπω forbid, tell not to
817 δηχθεῖ < δάκνω sting, bite

866-975
866 κελεύω give principal parts

867 ἀμαρτάω give principal parts

870 *συγγνώμων forgiving
871 *εἰκός [ἐστι] [it is] reasonable
872 ἀφικνέωμαι give principal parts

873 λοιδορέω revile
878 ἀπαλλάττω give principal parts

879 πορίζω provide what construction is θεόν πορίζοντων?
882 αἰσθάνομαι give principal parts

886 μετέιναι < - εἰμί
887 παρεστάναι < ἱστημι
892 παράγεω < ἵτημι
895 *ασπάζομαι greet (with affection)
896 διαλλάττω reconcile
900 κεκρυμένον < κρύπτω
902 ὁρέγω stretch out
905 ἐπλησα < πίμπλημι
906 ὠρμηθη < ὑρμάω
910 ? "When he barters for another marriage."
930 ἐξηχοῦ < -ἐχομαι
938 ἀπάρω lift anchor
939 ἐκτραφώσαι < τρέφω
946 συλλῆψομαι < λαμβάνω
956 λάζωμαι take, grasp
963 προθήσει < -τίθημι
969 εἰσελθόντε dual participle, nom.
974 ἔρα < ἔραω

1002-1080
1002 ἀφείνται < - ἑμι
1005 συγχέω confuse, confound
1008 συνωδός in harmony with
1010 σφάλλω make to trip, ruin
1012 κατηφθώ be downcast
1015 κάτει < είμι you will come home [come down]
1020 ποροῦνω provide
1023 ἐστερημένοι < στερέω deprive
1027 ἀγάλλω deck, decorate
1030 καταξάινω shred, wear down
1034 περιστέλλω clothe
1040 προσδέρκομαι see, look at
1052 προσέσθαι < προσήμη let come, allow, admit
1057 ἐσαυν < ἐαω
φείσαι < φείδομαι spare
1074 ἀφείλετε < ἀφαιρέω

1116-1250
1117 καραδοκέω expect eagerly
προβηθοτεί < προβαινω
1118 δέδορκα < δέρκομαι look, see
1119 ἡρεθισμένον < ἐρεθίζω excite
1122-3 ναίαν ἀπήνην "carriage of a ship" (transportation by sea)
1128 τὸ λοιπόν for the future
1130 ἡκισμένη < αἰκίζω treat appallingly, outrage
1133 μὴ σπέχου "don't be in a hurry"
1134 λέξον aor. imperative
1138 ήσθημεν < ἥδομαι
1140 ἐσπεῖσθαι < σπένδω *make a truce*
1143 ἐσπόμην < *ἔπομαι* follow
1149 μυσάττομαι be disgusted
1150 ἀφήρει < ἀπό + ἀφέω
1151 * οὐ μή + future: a strong prohibition
1155 ἀφείναι < ἀπό + ἵμαι
1156 ἰνέσχετο < ἰνέχομαι resist
1157 * αἴνεω approve
1159 ἀμπέχω fold around, put on
1160 σχηματίζω
1163 ἀναστάσα < -ϊστημι ______________________
1168 λέχριος tottering, leaning, staggering
1174-5 "rolling eyeballs from the sockets"
1176 ἦκεν < ἵμαι
1181-2 "And a quick walker, turning the limb of the course would now be touching the goal." (See note in Elliott)
1184 ἐγείρω rouse (look up conative imperfect)
1193 "The gold held its fastenings"
1199 συμφύρω mix together
1206 οἴμοξω cry οἴμοι
1217 σπαράσσω tear
1218 σβέννυμι quench, extinguish, snuff
1222 ἐστώ 3rd person imperative present of εἰμί "let it be ___"
1295 Note that this is the first (and last) time Jason utters the syllables Mh/deia.
APPENDIX: The Lyric Passages Roughly Englished

Medea 96-130 -- Prologue:

Medea (inside)
Oh unhappy I and sorrowful for my troubles.
Ah me, ah me, how will I die?

Nurse
This is it dear children: your mother
sets in median her heart, sets her wrath in motion
Hurry more quickly inside the house
and do not draw near her eye
nor go to her
but guard against
the fierce character and hateful nature
of the self-willed spirit.
Go now. Move as quickly as possible inside.
It is clear that she will soon kindle the cloud of grief rising from its onset to greater anger.
What will her spirit do, greatly wrathful, hard to stop,
stung with miseries?

Medea (inside)
Alas,
unhappy, I have suffered, have suffered
things worthy of great sadness; oh cursed
children of a hateful mother, may you perish
with your father and the whole house go to ruin.

Nurse
Ah me, ah me, ah unhappy
What do the children share in the wrong of their father?
Why do you hate them? alas,
children how I grieve in case you suffer something
Dreadful are the tempers of kings and how
ruled in few things, in many things ruling
with difficulty do they change from anger.
Yes, to be used to living on an equal basis
is better. For me to be sure not among the great
but in security may it be possible to grow old.
first to say the name of moderation
wins out, but to use it is by far
the best for mortals. Excess
works on no occasion for mortals.
But it pays back greater destruction
whenever a daimon is enraged at the house.

ΠΑΡΟΔΟΣ (131-212)

Chorus
I heard a voice, I heard a cry
of the unhappy Colchian, not yet
gentle. But, old woman,
speak: for at the gate from inside the halls a cry
I heard. I am sorry, woman, for the sufferings
of the house, since it is dear to me.
Nurse

There is no house. It is all gone now.
For the royal bed holds him,
but she wastes away her life in her room,
my mistress, not at all soothed
in her spirit by the words of any of her friends.

Medea (inside)

Ayay! Oh Zeus and Earth and Light!
Through my head a fire from heaven
passes. What do I gain by living?
Yiyi. May I be released in death
leaving behind a hated life.

Chorus

Did you hear? Oh Zeus and Earth and Light.
what a cry the unhappy
bride utters?
What is this love of the unapproachable
bed, pointless?
The finality of death will rush [to you]
do not pray for it.
But if your husband pays court to a new bed,
that is his business. Do not be enraged.
Zeus will set these things right for you. Do not
be too much worn away grieving for your bed mate.

Medea (inside)

Oh great Themis and Lady Artemis
do you see what I suffer, with great oaths
binding my cursed husband?
Whom I would gladly see with his bride
--house and all--scraped away to nothing
such wrongs they have done to me first.
Oh father, oh city from which I am separated
after killing my brother, shamelessly.

Nurse

Do you hear what she says and cries out to
Themis invoked in prayer and Zeus, who is
by custom keeper of oaths for mortals?
There is no way that in something small
my mistress will bring her anger to an end.

Chorus

How could she come into our sight
and receive the sound of words spoken?
If only would somehow put aside
her deep-hearted anger and temper,
let not my willingness be far from friends.
But [you] go in and bring her here
out of the house. Say these things also friendly.
Hurry before she hurts those inside.
Her grief is greatly stirred up.

Nurse

I will do that, but I am afraid I will not
persuade my mistress.
But I will give the favor of my effort.
And yet the look of a lioness who has just given birth
she glares bull-like at the servants whenever anyone
bringing a word stirs near.
You would not go wrong in saying that they were silly and nowise wise, those mortals of olden
times
who devised songs for festivals,
feasts and dinner parties
joyful sounds of life.
But no one has found a way by music to stop
the hateful torments of mortals with many-stringed songs,
from which deaths and terrible fates throw down houses.
And yet it would help people to cure these with songs.
Where there are well served dinners, why raise the voice pointlessly? The fullness of the feast at
hand has delight from itself for mortals.

Chorus
I heard the sound full of sorrow of lament
she cries shrill sad sounds of mourning
at the betrayer of her bed, evil husband.
Suffering injustice she invokes
Themis keeper of oaths, daughter of Zeus,
who brought her/into Greece across the way
over the sea by night upon the key of the open sea, hard to cross.

First Stasimon: 410-445
The streams of holy rivers flow up
justice and all things are turned back.
For men the counsels are deceitful, but of the gods
no longer is [men's] faith [vowed to them] settled;
and legends will convert my life so that it will have glory;
honor comes to the female of the species;
no longer will bad-sounding rumor hold women.

But Muses will cease from their ancient born songs
singing of our faithlessness.
For not to our intellect has Phoebus granted
the inspired song of the lyre;
[Phoebus] the leader of tunes; since I will sing a song in response
to the race of men. But long life has
many things to tell of our side and of men's.

But you have sailed from your father's home with maddened heart,
passing between the double rocks of the sea
and you dwell in a foreign land
desolate in your marriage bed made manless;
unhappy one and an exile from the land
you are driven without rights.
But the grace of oaths has gone, nor any longer does shame
remain in glorious Hellas, but it has flown to the skies
and to you no longer is the house of your father,
unhappy one to harbor you
from troubles. And over the bed
another queen more powerful stands now in the house.

Second Stasimon: 627-662

Loves in excess coming on do not give glory nor virtue to men. But if Kypris comes on in moderation, no other goddess is so gracious. Never, oh goddess, may you let fly at me an inescapable arrow from your golden bow, drenching it in desire.

But may soundness of mind love me, the fairest gift of the gods. Never may dread Kypris cast quarrelsome angers and insatiable strifes, after stinging my heart for other beds, but honoring warless bed, may she wisely distinguish the loves of women.

O fatherland, o home, may I not be without a city, having a life of helplessness, hard to get through, of most pitiable sorrows. By death, by death may I be subdued before reaching that day; for of troubles there is no other beyond being separated from one's native land.

I have seen, I do not have this story to reflect upon from others; no city, no friend pities you suffering the most terrible of sufferings. May he perish utterly thankless, for whom it is possible not to honor friends having opened the bar of the pure heart. To me he will never be a friend.

Third Stasimon (824-65)

Children of Erectheus, wealthy of old and children of the blessed gods, from a land holy and unconquered, feeding on most glorious wisdom always through the brightest air moving delicately, where once the nine Muses of Pieria—they say—produced golden Harmony.

They sing the tale that Kypris drawing water at the streams of fair-flowing Kephisos breathes moderate sweet-smelling breezes of winds over the land; but always putting on her hair a sweet-scented garland of rose blossoms, she send the Loves, alies of wisdom, helpers of every sort of goodness.

How then will the city of holy river, the land that gives safe-passage to friends, welcome you, child-killer, not holy with others? Look at the blow to the children; look at such a murder you are undertaking. Do not, by your knees, in every way we beseech you, do not kill your children.

Where will you get the boldness of mind or for your hand or heart, bringing to it terrible daring? But, how, casting your eyes upon the children will you have a tearless share in their murder? No, you cannot—when your children fall begging—wet your hand in blood with iron-willed heart.

Fourth Stasimon 976-1001

1 Now no longer have I hopes for the children's life no longer. They go now to murder. The bride will take, the unhappy woman will take the doom of the golden diadem; on her golden hair she will put Death's adornment, herself taking it in her hands.

2 The beauty and unfading glow of the golden robe will persuade her to put on the crafted crown. For those below now she will dress as a bride. Into such a snare she will fall and destiny of death, unhappy girl. And she will not escape her doom.

3 But you, unhappy, ill-wedded son-in-law of kings unknowing, to your children you are bringing death and to your wife hateful death. Unhappy how far you have strayed from your destiny.

4 And I lament your grief, o unhappy mother of children whom you will murder --
children, for the sake of the marriage bed, which lawlessly deserting your husband dwells with another spouse.

1081-1115

Often now through the more subtle stories I have gone and I have entered greater disputes than is suitable for the feminine gender to investigate. But in fact we too have a muse who associates with us for the sake of wisdom. Not to all, for small indeed is the kind you would find among many and not unmused is womankind. And I say those of mortals who are altogether inexperienced and have not had children, excel in happiness those who are parents. For the childless through inexperience whether children turn out sweet for humans or a misery by not meeting with many troubles are free from them.

But those who have in their houses the sweet growth of children--them I see worn down by care all the time, first how they will bring them up right and how they will leave a livelihood for their children. But still from these whether they toil for worthless or for good [children] this is unclear. But one misfortune--last of all for all mortals--I will speak forth: Yes {suppose} they have found sufficient living and the children have grown up to adulthood and they have turned out good [people]. If the god should happen so, gone to Hades is Death carrying the bodies of the children. How then does it profit in addition to the others that the gods cast upon mortals this bitterest grief for the sake of children?

Fifth Stasimon 1251-1292

Oh, Earth and all-shining ray of the sun, look down, look on the accursed woman before on the children she lays her murderous, kin-killing hand. For from your golden genes they are sprung, and there is terror for the blood of a god to fall by the hands of men. But, oh Zeus-born light, prevent her, stop her, drive from the house the murderous wretched Erinys (Fury) (made murderous) by the avengers.

In vain is the toil over the children gone; in vain did you bear the dear offspring, oh you who left the most inhospitable entrance of the dark blue Clasher rocks? Wretched one, why does heavy anger of the heart and hateful murder fall on you? Hard for mortals the taints of kindred bloodshed are exchanged upon the earth, grief in tune from the gods falling upon the murderers' houses.

Do you hear the cry? Do you hear the children?
Oh miserable, illfated woman!
Ah me, what will I do? Where will I run from the hand of my mother?
I do not know, dear brother, for we are lost.
Should I go into the house. I think I should ward off
murder from the children.
Yes, by the gods, help. We need you.
How near we are to the snare of the sword.
Unhappy one, how you were made of rock or iron
who the children
whom you birthed with death by your own hand you will kill.

I have heard of one woman before this
to have laid her hand on her dear children:
Ino maddened by the gods, when the wife of Zeus
sent her wandering from her home.
She falls, unhappy one, into the sea, with the
impious death of the children,
stretching her foot over the seashore
dying with her two children she is lost.
What could be still more awful? Oh
marriage bed of women
full of pain, how many things you have done to mortals (all of them) bad!