

Greek Reading

Euripides, *Medea*

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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 γοῦν μέτρα ἰαμβικὰ λαλοῦσιν οὐκ εἰδότες ---- Demetrius
Many people speak iambics without realizing it.

Iamb υ _ (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 iambs 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 υ υ υ (three shorts < βραχύς) in the first five iambs.

Anapest υ υ _ (short short long) anywhere a spondee can occur.

Dactyl _ υ υ (long short short "finger") anywhere a spondee can occur

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

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:

Εἴθ' ὤφελ' Ἄργουῶς μὴ διαπτάσθαι σκάφος
_ _ υ _ _ υ _ _ υ >

Κόλκων ἐς αἶαν κυανέας Συμπληγάδας
_ _ υ _ υ υ _ _ υ _

Scan lines 3 and 11

3 μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε

11 ξὺν ἀνδρὶ 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.

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Abbreviations:

| | |
|----------------|--|
| <i>AJP</i> | <i>American Journal of Philology</i> |
| <i>BICS</i> | <i>British Institute of Classical Studies</i> |
| <i>CA</i> | <i>Classical Antiquity</i> |
| <i>CJ</i> | <i>Classical Journal</i> |
| <i>CP</i> | <i>Classical Philology</i> |
| <i>CW</i> | <i>Classical World</i> |
| <i>G&R</i> | <i>Greece and Rome</i> |
| <i>HSCP</i> | <i>Harvard Studies in Classical Philology</i> |
| <i>TAPA</i> | <i>Transactions of the American Philological Association</i> |
| <i>YCS</i> | <i>Yale Classical Studies</i> |

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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 -- ἐχθρός -- πολέμιος |
| Marriage, sex | λέχος -- λέκτρον -- εὐνή -- γάμος -- πόσις -- ἀνήρ |
| Children, parenting | παῖς -- τέκνον -- τεκνῶ |
| Land | χθών -- γῆ -- γαῖα |
| The divine element | θεός -- δαίμων |
| Family matters | πατήρ -- μήτηρ -- ἀδελφός |
| Sky gods | Ζεὺς -- 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)

Aegeus and Medea

Medea's PLANS βουλεύματα

Until the middle, she does not control the entrances. After Aegeus 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*

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 εἶθ' ὄφελ' "would that" "it ought [not] to be that"

ὀφείλω (ὄφελον, aor.) *owe*

Ἄργους < Ἄργώ *the Argo*

διαπτάσθαι < διαπέτομαι *fly through*

σκάφος *ship* (that which is hollowed out)

2 Κόλχων *of the Colchians*

* αἶα = γαῖα, γῆ *land*

* κυάνεος -α -ον *dark blue*

3 νάπη *glen, woody valley*

πεσεῖν < * πίπτω *fall* _____

4 τμηθεῖς < * τέμνω *cut* _____

πεύκη *fir tree*

ἔρετμόω *furnish with oars*

5 πάγχρυσος *all golden, solid gold*

δέρας, τό (= δέρμα) *skin, hide, fleece*

6 Πελίας *Pelias*

μετήλθον < μετέρχομαι *go after*

* δέσποινα -ης, ἡ *mistress, woman of the house*

7 πύργος *tower*

πύργους is terminal accusative. * In poetry the preposition is often omitted.

ἔπλευσα < πλέω *sail*

οὐ ... ἄν ... ἔπλευσε contrary to fact "would not have sailed"

8 θυμόν accusative of the part affected ("in her θυμός")

ἐκπλαγείσα < ἐκπλήττω / ἐκπλήσσω *strike out* (of one's wits),

9 κτανεῖν = (απο)κτεῖναι 2nd aorist infinitive

κόρη *daughter*

10 κατώκει < 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 ὧν

ἀφίκετο < ἀφικνέομαι

13 συμφέρω *agree*

αὐτή which use? Note that it is nominative and without a noun.

14 σωτηρία *safety, act/means of saving*

15 διχοστατέω *stand apart, disagree*

16 * ἐχθρός *hated*; as a noun: *enemy*

νοσέω (< * νόσος) *be sick*

* φίλτατος < φίλος

17 * προδούς < * προδίδωμι *betray*

δεσπότης = * δέσποινα

18 εὐνάζω *put to bed*; passive: *go to bed*

19 γήμας < γαμέω _____

αἰσυμνάω *govern (+ gen.)*

20 δύστηνος, -ον *unhappy*

ἠτιμασμένη < ἀτιμάζω _____

21 * βοάω *howl*

* ὄρκος *oath*

* δεξιὰ (χείρ) *right hand*

22 * πίστις *faith, pledge*

μαρτύπομαι *call to witness*

23 * οἶος -α -ον *what sort of, of what sort*

* ἀμοιβή *exchange, recompense*

* κυρέω *meet with [+ gen.], come about that [+ participle]*

24 * κεῖμαι *lie (down)*

ἄσιτος *without eating, foodless*

ὑφείσα < ὑφίημι *send under, submit* (look up ἴημι in voc. and study the compounds)

ἀλγηδών *pain, grief*

25 συντήνω *melt together*

δάκρυ / δάκρυον *tear*

26 * ἠσθόμην < αἰσθάνομαι

πρός with gen., *by*

27 * ὄμμα -ατος, τό *eye*

ἐπαίρω (* αἶρω) *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 μή ποτε [idiom] "sometimes"

* στρέφω *turn*

πάλλευκος *all white* δέρη (δειρή) *neck*

31 review intensive and reflexive pronouns

ἀποιμῶζω *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 ἔγνωκε < γινώσκω

τάλας, τάλαινα, τάλαν *wretched, suffering*

35 πατρῶος *of the father, paternal*

36 στυγέω *hate*

εὐφραίνομαι *rejoice, gladden one's heart*

38 φρήν, φρενός, ἦ *diaphragm, the seat of the emotions, heart, thought*

ανέξεται < ἀνέχω *hold up; mid. tolerate*

39 ἐγῶδα = ἐγὼ οἶδα

δειμαίνω *fear*

νιν see above, note on line 33

40 θηκτός *whetted, sharpened*

ὠθέω *thrust*

φάσανον *sword*

* ἦπαρ, ἦπατος, τό *liver*

41 σιγή *silence*

εἰσβάσα < εἰσβαίνω _____ (Review βαίνω)

Collect compounds of βαίνω.

ἵνα *where*

λέχος στορέννυαι *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 οἶδε these = "here come" "here are"

τρόχος *running course, place for running (playground)*

47 * στείχω *come, go, walk*

ἐννοέω *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 ἄγειν *keep alone*

51 ἔστηκας < ἴστημι

θρέομαι *wail, lament*

ὀπαδός *attendant*

52 σοῦ gen. of separation with μόνος

55 πίτνω = πίπτω (see line 3)

ἀνθάπτομαι *lay hold of seize* < ἀντί + ἄπτω Mid. "touch" + gen.

- 56 ἀλγηδών (24)
- 57 ἔμερος *desire, love*
κούρανῶ < καὶ οὐρανῶ
- 58 μολοῦσα < * ἔμολον *I came, went*
- 59 * γόος *wailing, groaning*
- 60 ζηλώω *envy, admire*
* πῆμα, -ατος, τό *suffering, misery*
μεσῶω *be in the middle, reach a height*
- 61 μῶρος -α -ον (-ος -ον) *stupid*
- 63 γεραιός *old*
φθονέω *begrudge, envy*
- 64 μεταγιγνώσκω *repent, change one's mind* [μετα- as a prefix, "change"]
εἰρημένα "<" λέγω (pr. pts.)
- 65 γένειον *beard, chin* πρὸς γενείου "by your beard"
σύνδουλος, ὁ/ἡ *fellow slave*
* σέθεν = σου / σοῦ
- 66 θήσομαι < * τίθημι
τῶνδε πέρι = περὶ τῶνδε [note change in accent]
- 67 * του = τινος (notice the lack of accent)
* κλύω *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 ἐλᾶν < ἐλαύνω *drive*
ὡς = ὅτι indirect statement with the optative in secondary sequence
- 71 κοιρανός *leader, ruler*
- 72 * σαφής *clear, certain, sure*
- 74 ἐξανέχω *tolerate, put up with*
- 75 * διαφορά *difference, disagreement*
- 76 * καινός *new, strange*
* κήδευμα, -ματος, τό *marriage alliance*
- 78 προσοίσομεν < προς + φέρω *bring to, add*
- 79 ἐξηντληκέναι < ἐξαντλάω *drain out, endure to the end*
- 81 ἡσυχάζω *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 οὐνεκα *on account of which; therefore*
 στέργω *love, be fond of*
- 89 ἔσω *within [+ gen.]*
- 90 ἐρημόω *make alone, cause to be solitary*
- 91 πελάζω *approach, go near to*
 δυσθυμέω *be melancholy, be despondent*
- 92 νιν (see note for line 33)
 ταυρόω *change into a bull; Mid. look savagely (like a bull)*
- 93 δρασεῖω *have in mind to do*
- 94 * χόλος *bile, anger*
 κατασκήπτω *rush down on, fall upon*
- 95 δράσειε < 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 * ἀυθάδης *self-willed, stubborn*
- 110 ἐδήχθη < * δάκνω *bite, sting*
- 111 * τλήμων *daring, suffering*
- 117 * ἔχθω *hate*
- 119 * λῆμα, -ατος, τό *temper, will, spirit*
- 121 * ὀργή *anger*
- 122 * ἐθίζω *accustom; ἐθίζομαι become used to*
- 127 λῶστος *best (Give 3 SYNONYMS)* _____
- 129 * ἄτη *madness, destruction*
- 131 βοή *cry, shout*
- 133 ἥπιος *gentle, mild*
 γηραιός *old*
- 135 * μέλαθρον *hall; pl. house*
- 139 φρούδος *gone away*
- 140 * λέκτρον *bed; pl. marriage*
- 141 * θάλαμος *bedroom, chamber*
- 148 * αἶω, impf. ἄιον *hear; observe*
- 149 ἦχή *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 * σκαιός *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 *betrayed*

Notes and Questions lines 214-291

- 214 δόμων what case and why? _____ (see line 7)
 215 γεῶτας < γίγνομαι (pf. ptcpl.)
 218 ἐκτήσαντο < κτάομαι *
 ἔνεσ' = ἔνεστι < ἔνειμι
 221 δεδορκώς < δέρκομαι *see*
 225 προσπεσόν < προσπίπτω *
 227 μεθείσα < μεθίημι *
 καθθανεῖν < -θνησκω
 229 ἐκβέβηχ' = εκβέβηκε < ἐκβαίνω *turn out*
 235 * κᾶν = καὶ ἐν
 237 ἀνήνασθαι < ἀναίνομαι *deny, say no to*
 246 τραπεῖς < * τρέπω
 249 ζῶμεν < * ζᾶω
 251 τεκεῖν < * τίκτω *give birth*
 252 αὐτὸς = _____ (+ λόγος)
 255 οὐσ' = _____ < εἶμι _____
 256 λελησμένη < ληίζομαι "carry off as booty" _____
 258 μεθορμίζω < ὀρμίζω "moor, come to anchorage" MID. *change anchorage*
 260 ἐξευρεθῆ < -εὔρισκω _____
 261 ἀντιτείσασθαι < * τίνω, τείσω, ἔταισα *pay* MID. *exact payment*
 πλέως, πλέα, πλέων *full*
 265 ἡδίκημένη _____
 267 ἐκτεῖση (261) _____
 271 σκυθρωπός *sour-pussed "of gloomy mein"*
 Cf. ὅταν δὲ νηστεύητε, μὴ γίνεσθε ὡς οἱ ὑποκριταὶ, σκυθρωποὶ
 274 μὴ μέλλειν: μὴ is used because it is an indirect command. εἶπον "I told you not to..."
 "delay"
 278 ἐξιᾶσι < ἴημι
 κάλων < κάλως, κάλω (acc. κάλων) *reefing rope, cable*
 279 εὐπρόσοιστος *easy to approach*
 ἔκβασις (βαίνω) *place to get off*
 280 ἐρήσομαι < * ἔρομαι *ask*
 281 ἔκατι + τίνος

- παραμπύσχειν *cover* παρα- + άμπ + -ισχω (= έχω)
 283 άνήκεστος -ον *irreparable, incurable*
 285 πέφυκας φύω _____ pf. *be by nature, be*
 286 λυπή < λυπέω
 έστερημένη < στερέω *deprive* _____
 287 άπειλέω *threaten*
 288 δόντα < δίδωμι _____
 289 άπεχθάνομαι *incur the hatred of*

Questions and notes lines 292-409:

- 293 εΐργασται < έργάζομαι *do, work* (έργον)
 294 πέφυκ' (285) (see line 285)
 295 έκδιδάσκω * -διδάσκω (έκ-)
 297 άλφάνω *gain, earn*
 299 άχρείος *useless* (< χρεία cf. χράομαι)
 300 * ειδέναι < * οΐδα
 301 νομισθείς < _____
 302 καύτη _____ + _____
 τήσδε τύχης *genitive with κοινωνώ*
 304 θατέρου (θάτερον *one or the other*)
 306 πάθης < _____
 307 τρέσης < τρέω *fear*
 309 έξέδου < έκδίδωμι
 311 έδρας < * δράω
 314 έάτε < * έάω
 321 έξιθ' = έξιθι (είμι) (*imperative*)
 322 άραρε < άραρίσκω *fix* (*intrans. pf. "it is settled/fixed"*)
 323 μενεΐς _____
 325 άναλώω *spend, waste*
 326 έξελας < έξελαύνω
 331 παραστώσιν (ΐστημι) _____
 332 λάθοι < * λανθάνω _____
 333 άπάλλαξον < * άπαλλάσσω *remove, rid, release* (*aor. imperative*)
 334 κεχρήμεθα < χράομαι
 335 ώσθήση < * ώθέω _____ (40)
 παρέξεις < * παρεχω *provide, supply, furnish*
 340 έασον < * έάω _____ (*see άπάλλαξον, 333*)
 348 έφυ < * φύω
 349 διέφθορα < * διαφθείρω
 351 τεύξη < τυγχάνω _____ *in sense of meet with, obtain + genitive*
 προϋννέπω = προ-εννέπω *say in advance, proclaim*
 352 όψεται < * όράω (*recite pr. pts.*)
 354 θανή (= άποθανεί) _____

- 364 ἀντερεῖ ἀντι-εἶπω *will contradict (speak against), will deny*
 366 εἶσ' = εἰσί (recite present and imperfect)
 367 μικρός = μικρός
 370 ἠψάμην < * ἄπτω *touch, kindle*
 χεροῖν dual genitive of _____ (partitive gen. with ἄπτω)
 371 (see line 56)
 372 ἐξόν < ἔξεστι *it is possible*
 * ἐξόν **Accusative Absolute** "it being possible"
 ἐλεῖν < * αἰρέω
 373 ἀφήκεν < ἀφίημι (ἴημι) _____
 375 θήσω _____
 378 ὑφάψω (ἄπτω) *touch, kindle* ὑπο- *secretly*
 379 ὤσω < * ωθέω (40, 335)
 380 ἐσβασ' (* βαίνω)
 ἔστρωται < στόρνυμι *spread*
 381 προσάντης, πρόσαντες *in the way*
 ληφθήσομαι < λαμβάνω _____
 382 ὑπεσβαινουσα ἐσ- *into* ὑπ- *secretly*
 386 τεθνᾶσι < ἀποθνήσκω _____
 387 ἐχέγγυος *secure*
 παρασχών < παρέχω
 391 μέτειμι (εἶμι) *go between, go about, execute*
 σφε (acc.) *them* σφιν (399) (dat.) *to/for them* (see note on pronouns at 33)
 394 (see line 56)
 396 εἰλόμην (see note on 372) MID. *choose*
 401 εἶα "come on"
 404 ὀφλεῖν < ὀφλισκάνω *owe, be liable to pay* _____
 407 πρὸς δὲ ... (πρός is used as an adverb) "but besides"

446-626

- 447 τραχύς, τραχεῖα, τραχύ *harsh, rough*
 448 παρόν (< πάρειμι) is an accusative absolute, "it being possible for ..."
 449 κούφως *lightly*
 φερούση with σοι
 450 ἐκπεσῆ (< -πίπτω) What form? _____
 451 μὴ παύση What use of the subjunctive? _____
 453 ἐστί σοι λελεγμένα perfect passive with dative of agent
 454 ἠγοῦ (< ἠγέομαι) imperative, "think!" "consider!"
 ζημιουμένη participle in indirect statement (ζημιόω *punish*)
 456 ἀφήρουν < ἀφαιρέω "conative" imperfect: "I kept trying to remove"
 457 ἀνίεις (< ἴημι) *abandon, give up*
 459 ἀπειρηκώς -- ἀπολέγω *give up on*
 460 *ἦκω *have come*

- προ-σκοπέω*
- 461 ὡς ... ἐκπέσης What use of the subjunctive?
ἀχρήμων *penniless, destitute, without resources*
- 462 του = τινος
ἔλκω *drag*
- 463 *στυγέω *hate*
- 464 *φρονέω with adverb: "be in a certain frame of mind"
- 476 Σ « πλεονάζει ὁ στίχος τῷ σ ὅθεν καὶ Πλάτων ἐν ταῖς Ἑορταῖς φησιν· ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου.» (Πλάτων the comic poet)
ἔσωσα < σώζω
- 477 συνεισέβησαν < --βαίνω
- 479 σπεροῦντα < σπείρω *sow* (future ptcl)
γύη *field*
- 480 ἀμπέχων (-ἔχω) *surround*
- 482 ἀνέσχον (-ἔχω) *hold up*
- 483 προδοῦσα < *προ-δίδωμι *betray*
- 487 ἐξείλον < -*αίρέω "I wiped [them] out"
- 489 προῦδωκας = προ-ἔδωκας (-δίδωμι)
ἐκτήσω < *κτάομαι *possess, get* What form? _____ (cf. ἐλύσω)
- 490 ἦσθ' = ἦσθα (recite εἰμί in the present and imperfect)
- 495 σύννοισθα < *σύν-οἶδα *be conscious of* + participle
- 497 κεχρώσμεθα < χρώζω *touch*
- 502 τράπωμαι < τρέπω *turn*
- 505 κατέκτανον < -κτείνω
- 507 καθέστηχ' (< καθίστημι) "I have come to be"
- 510 ἔθηκας < τίθημι
- 512 ἐκβεβλημένη < -βάλλω
- 515 ἀλάσθαι < ἀλάομαι *wander*
- 517 ὤπασας < *ὀπάζω *give, grant*
- 518 ὅτῳ *by which*
διειδέναί < -οἶδα *know apart, distinguish*
- 519 ἐμπέφυκε < -φύω *be on*
- 522 φύναι (< φύω) *to be*
- 524 ὑπεκδραμεῖν (-τρέχω *run*) *run out from under*
- 526 πυργόω [< πύργος] *tower up, boast*
*λίαν *too much*
- 527 *Κύπρις *Aphrodite*
- 529 *λεπτός *fine, subtle*
- 532 *ἀκριβῶς *exactly, accurately*
- 533 ὅπῃ *at what point*
ὤνησας < ὀνίνημι *benefit; Mid. get the benefit of*
- 535 εἴληφας < λαμβάνω _____

- 537 ἐπίστασαι < ἐπίσταμαι
- 538 νόμοις ... χάριν "to make use of laws, not with a view to the gratification of force" (Page)
- 539 ἦσθοντο < αἰσθάνομαι _____
- 544 ἐπίσημος *illustrious, successful*
- 546 προὔθηκας = προ-ἔθηκας < -τίθημι
- 547 ὠνειδίσας < ὠνειδίζω *reproach*
- 550 ἀλλ' ἔχ' ἤσυχος *just keep quiet*
- 551 μετέστην < -ἵστημι *move*
- 555 κνίζη (568, 599) < κνίζω *wear out, irritate, rankle*
- 556 πεπληγμένος < *πλήσσω *strike*
- 562 θρέψαιμι < τρέφω *rear, nourish, bring up*
- 563 σπείρας < σπείρω *sow, beget*
- 564 ἐς ταυτό = τὸ αὐτό
θεῖην < τίθημι _____
ξυναρτήσας < -αρτάω *fasten, join together*
- 566 *λύει *it profits, brings profit*
- 567 ὀνήσαι < ὀνίνημι (see line 533)
μῶν interrogative particle expecting "no" for an answer
- 572 λῶστα = βέλτιστα, ἄριστα, κράτιστα
- 575 χούτως = καὶ οὕτως
- 576 ἐκόσμησας < κοσμέω
- 577 παρὰ γνώμην: "contrary to my better judgment" or "contrary to your expectation"
- 582 περιστελεῖν < περιτέλλω *clothe, wrap, cloak, cover*
- 584 εὐσχήμων *plausible*
- 585 ἐκτενεῖ < ἐκ-τείνω *stretch out*
- 586 πείσαντα < πείθω
- 588 ὑπηρέτεις < ὑπηρετέω "do service as a rower on a ship", *serve*
- 590 μεθεῖσα < -ἵημι
- 591-2 ἐξέβαινέ σοι "was turning out for you"
- 593 ἴσθι < οἶδα _____
- 600 μέτευξαι « μετ-εὔχομαι *change one's prayer*
- 605 εἴλου < αἰρέω *take; Mid. choose*
αἰτιάομαι *accuse, hold responsible*
- 620 ὑπουργέω *serve*
- 624 ἐξώπιος *out of sight of*
- 663-823**
- 666 ἐπιστροφάω *turn over, visit*
- 667 χρηστήριον *seat of the oracle*
- 668 ἐστάλης < στέλλω *send; Pass. visit, journey*
- 669 ἐρευνάω *search, seek*

- 676 χρησμός *oracle*
 678 χράω *give an oracular response*
 689 συντέτηχ' < τήκω *melt*
 700 ἐράω, Aor. pass. ἠράσθην with active meaning *love*
 707 ἐπήνεσα < -αίνέω *approve, praise*
 727 μεθῶ -ῖημι
 737 συμβάς < συμ-βαίνω *come to an agreement, come to terms*
 ἀνώμοτος *unsworn*
 738 ἐπικηρύκευμα *a demand by a herald*
 754 ἰμμένων = ἐμμένων *abiding by*
 770 κάλων (see line 278)
 787 ἀμφιθῆ < ἀμφι-τίθημι
 χροί Dative of χρώς *skin*
 800 ἐξελίμπανον < ἐκ-λιμπάνω (= ἐκ-λείπω) *abandon*
 804 τὸ λοιπὸν *in future* ("for the rest of time")
 806 σφ' = σφε *her*
 813 ξυλλαμβάνω *assist*
 ἐννέπω *say*
 ἀπεννέπω *forbid, tell not to*
 817 δηχθείη < δάκνω *sting, bite*

866-975

866 κελεύω *give principal parts*

867 ἀμαρτάνω *give principal parts*

870 *συγγνώμων *forgiving*

871 *εἰκός [ἔστι] *[it is] reasonable*

872 ἀφικνέομαι *give principal parts*

873 λοιδορέω *revile*

878 ἀπαλλάττω *give principal parts*

879 πορίζω *provide* what construction is θεῶν πορίζόντων?

882 αἰσθάνομαι *give principal parts*

886 μετεῖναι < -εἰμί

887 παρεστάναι < ἴστημι

892 παριέμεσθα < -ῖημι

895 *ασπάζομαι *greet (with affection)*

896 διαλλάττω *reconcile*

900 κεκρυμμένων < κρύπτω

902 ὀρέγω *stretch out*

- 905 ἔπλησα < πίμπλημι
 906 ὠρμήθη < ὀρμάω
 910 ? "When he barter for another marriage."
 930 ἐξήυχου < -εὔχομαι
 938 ἀπαίρω *lift anchor*
 939 ἐκτραφῶσι < τρέφω
 946 συλλήψομαι < λαμβάνω
 956 λάζυμαι *take, grasp*
 963 προθήσει < -τίθημι
 969 εἰσελθόντε dual participle, nom.
 974 ἐράω < ἐράω

1002-1080

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

1116-1250

- 1117 караδοκέω *expect eagerly*
 προβήσεται < προβαίνω
 1118 δέδορκα < δέρομαι *look, see*
 1119 ἠρεθισμένον < ἐρεθίζω *excite*
 1122-3 ναίαν ἀπήνην "carriage of a ship" (transportation by sea)
 1128 τὸ λοιπὸν *for the future*
 1130 ἠκισμένη < αἰκίζω *treat appallingly, outrage*
 1133 μὴ σπέχου "don't be in a hurry"
 1134 λέξον aor. imperative
 1138 ἤσθημεν < ἤδομαι

- 1140 ἐσπεῖσθαι < σπένδω *make a truce*
- 1143 ἐσπόμην < * ἔπομαι *follow*
- 1149 μυσάττομαι *be disgusted*
- 1150 ἀφήρει < ἀπό + αἰρέω
- 1151 * οὐ μή + future: a strong prohibition
- 1155 ἀφείναι < ἀπό + ἴημι
- 1156 ἠνέσχετο < ἀνέχομαι *resist*
- 1157 * αἰνέω *approve*
- 1159 ἀμπέχω *fold around, put on*
- 1160 σχηματίζω
- 1163 ἀναστᾶσα < -ἴστημι _____
- 1168 λέχριος *tottering, leaning, staggering*
- 1174-5 "rolling eyeballs from the sockets"
- 1176 ἦκεν < ἴημι
- 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 οἰμώζω *cry* οἶμοι
- 1217 σπαράσσω *tear*
- 1218 σβέννυμι *quench, extinguish, snuff*
μεθῆχ' < -ἴημι _____
- 1222 ἔστω 3rd person imperative present of εἶμι "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!