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GIFT OF
FRANCIS M. WELD,
OF
WEST ROXBURY,
(J. U. 1860.)
Rec. 5 June, 1882.
WM. JAS. HAMERSLEY,

PUBLISHER AND BOOKSELLER,

HARTFORD, CONN.,

Has recently issued a new edition of the FIRST LESSONS ON NATURAL PHILOSOPHY—PART SECOND. By Miss MARY A. SWIFT, formerly Principal of the Litchfield Female Seminary. From the notices in his possession, he would call the attention of Teachers and others to the following:

From the Hartford Watchman.

This author has unusual skill in writing a child's book of natural science. We can testify to the adaptedness of her former work to the minds of children from observation; and this last surpasses it in some respects. Children are better pleased with ideas than words; and it would not be easy to find a spare word in the whole of this little book. It is beautifully concise and simple.

From the New Haven Palladium.

Its contents are admirably adapted to their capacities, the science being illustrated by the things most familiar to their sight and understanding. The "First Part" of the same work was extremely well received.

From the New York Weekly Messenger.

So simple, plain, easy, instructive and entertaining, that the child, under the care of a suitable teacher, is anxious to go forward until the whole is learned. When the tasks of children are thus rendered pleasing instead of painful, there is not only a hope but a certainty of improvement.

From the Connecticut Observer.

This little volume is an admirable counterpart to the first that was published, and which exhibited the tact of the writer for addressing youthful minds on subjects of this nature. It shows how such a subject can be made interesting to those who, in the early developments of thought, begin to inquire into the sense of things, and are full of curiosity with regard to the objects around them. The modes of explanation are very judicious; the style, as it should be, simple; and the chain of consecutive reasoning clearly and brightly preserved. It is matter of rejoicing to all parents and teachers of youth, that minds like that of the writer are devoting their powers to such works—forming a new era in the juvenile literature of the country.

From the Fall River Monitor.

These lessons are admirably adapted to the capacities of children. Part First is now used in the schools in this town, and we hope Part Second may be introduced without delay.

From the New York Plaindealer.

This book is obviously the production of one who understands the wants and capacities of very young students, and what is more rare, understands how to accommodate herself to their immature intellects.
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.

HARTFORD:
HAMERSLEY & CO.
1876.
JUN 5 1882

Francis H. Wild.

TO PROFESSORS AND TUTORS OF GREEK AND OTHERS.

The following works by President Woolsey of Yale College have, during the present year, been carefully examined by him, assisted by Prof. Packard, all desirable changes have been made, and a new set of references to Prof. Hadley's Greek Grammar, added:

ALCESTIS OF EURIPIDES, with notes, for the use of Colleges in the United States.

ANTIGONE OF SOPHOCLES, with notes, for the use of Colleges in the United States.

PROMETHEUS OF AESCHYLUS, with notes, for the use of Colleges in the United States.

ELECTRA OF SOPHOCLES, with notes, for the use of Colleges in the United States.

GORGIAS OF PLATO, with notes, for the use of Colleges in the United States.

September, 1869.

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ENTERED according to Act of Congress, in the year 1869, by HAMERSLEY AND COMPANY, in the Clerk's Office of the District Court for the District of Connecticut.

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VALUABLE BOOKS.

SOPHOCLES FIRST BOOK IN GREEK, for the use of beginners.

SOPHOCLES GREEK LESSONS, new edition, adapted to the revised edition of the Author's Greek Grammar.

SOPHOCLES GRAMMAR, revised edition, for the use of Schools and Colleges.

SOPHOCLES GREEK EXERCISES, with an English and Greek vocabulary.

SOPHOCLES GREEK GRAMMAR, for the use of learners, being the first edition of the Author's Grammar.

FELTON'S GREEK READER, containing selections in Prose and Poetry, with notes, a Lexicon and references to the Grammars of Profs. Sophocles, Hadley and Crosby.
PREFAECE.

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 ha-bent severiores et pueriores, a quorum ἄριστερ absunt cæteræ omnes, aliiæ quidem propius, ut Hecuba, alius 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 "merveil-
leuse." 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 reliquo-
rum, quibus aliae tragœdiae plenæ sunt, scelerum nulla prorsus
hic mentio, nullum omnino vestigium. Contra vero,
conjugalis amoris, pietatis, humanitatis, et aliorum officio-
rum adeo plena sunt omnia, ut non verear hanc fabulam
comparare cum libris eorum philosophorum, qui ex professo
virtutis præcepta tradiderunt; ac nescio an etiam præsérer
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 sacri-
fices herself for her husband, to be placed amid the most
powerful conflicts of feeling, and in situations of the deep-
est interest: but in the case of Alcestis there is no conflict;
the situations awaken none but gentle and tender senti-
ments; 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 con-
sent to her suffering in his place,—put yourself in the posi-
tion of a Greek auditor, if you please, and admit most un-
gallantly that

eis ἀνὴρ κρείσσων γυναικῶν μυρίων ὑψίσιν φάòσ,—

yet a man who, for whatever good reason, purchases life by
the death of another person, is not one with whom we sym-
PREFACE.

pathiz; 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.

* Patin (Études sur les Tragiques Grecs, Paris, 1843, Tom. III.), in a highly laudatory critique upon Alcestis, quotes with commendation from Villemain 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 Reritatus (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 Glauceius 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 Glauceius, 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 Poeta Scenici Graci (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, Kruinoel, 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; Pflugk's, in the Gotha series (1834); Major's (London, 1838); and Witzschel's (Jena, 1845). To these may be added reviews of Dindorf's, Pflugk's, and Witzschel's editions in Jahn's Jahr-bücher 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.
ΕΥΡΙΠΙΔΟΥ ΔΑΚΗΣΤΙΣ.
ΤΑ ΤΟΤ ΔΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ. ΘΕΡΑΠΩΝ.
ΘΑΝΑΤΟΣ. ΛΑΜΗΤΟΣ.
ΧΟΡΟΣ ΙΡΕΒΩΤΩΝ ΦΕΡΑΙΩΝ. ΕΤΜΗΔΟΣ.
ΘΕΡΑΠΑΙΝΑ. ΗΡΑΚΛΗΣ.
ΑΛΚΗΣΤΙΣ. ΦΕΡΗΣ.

ΥΠΟΘΕΣΙΣ.

'Απόλλων μετάποτα παρά τῶν Μοιρῶν ὅπως ὁ 'Αδμήτος τελευ-
τάν μέλλων παράσχοι τινά τόν ὑπέρ Ιακοῦ ἐκόνη τεθυρίζομενον,
ἐνα Ἰσον τῷ προτέρῳ χρόνου ζήσῃ. καὶ δὴ Ἀλκησίς ἢ γυνὴ
tοῦ Αδμήτου ἑπεδωκεν ἱπτῆν, οὐδετέρῳ τῶν γυναικῶν Θελάτοντος
ὑψήρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὖ πολὺ δὲ ταύτῃ τῆς συν-
φοράς γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὴν παρὰ τίνος
θεράποντος τὰ πιθή τῆς Ἀλκησί, ἐπορεύθη ἐπὶ τῶν τάφον,
cαὶ τὸν Θάνατον ἀποστῆναι ποιήσας ἐκόπη καλύπτει τὴν γυναῖκα.
tὸν δὲ Ἀδμήτου ἑδοὺ λαβόντα αὐτὴν τήρησεν ἐλήφθη γὰρ
αὐτὴν πάλιν ᾗδον ἔλεγεν. μῆ βούλωμένοι δὲ ἔκαπεν, ἀποκα-
λύφας ἔδειξεν ἥν ἐπένθη.

ΑΛΔΩΝ.

'Ἀλκησίς ἡ Πελλοῦ Θυγατὴρ ὑπομένεια ὑπὲρ τοῦ ἱδίου ἄν-
δρος τελευταίας Ἡρακλέους ἐπιδημόσαντος εἰ τῇ Θεσσαλίᾳ δια-
ασκέται, βιασμοῖς τοὺς χρῶνοις θεοὺς καὶ ἀφρολόμενον τὴν
γυναῖκα. παρ' οὐδετέρῳ κεῖται ἡ μυθόποιοι. τὸ δράμα ἑποιήθη
ἐξ ἑδιάθεν ἐπὶ Πελοπίνοις ἀρχιτόν πε ὅλης πρῶτος ἡν Σο-
φοκλῆς, δεύτερος Εὐριπίδης Κρήσασις, Ἀλκμάων τοῦ διὰ Ψωφί-
δος, Τηλέφος, Ἀλκησίδης. τὸ δὲ δράμα κωμικότεραν ἔχει τὴν κατα-
σκευήν. ὡς μὲν ακηνὴ τοῦ δράματος ὑποκείται ἐν Φεραίς μὴ
πόλει τῆς Θεσσαλίας. ὡς χορὸς συνέτηκεν ἐκ τινῶν πρωτεύον
ἐντομῶν, οὗ καὶ παραγίνεται συμπαθήσαντες τάς Ἀλκησίδος,
Ἀλκησίδος. προλογίζει δὲ Ἀπόλλων. εἰσὶ δὲ χορηγοὶ. τὸ δὲ
δράμα ἔστι συντριβωτέρον, ὅτι εἰς χορὰν καὶ ἂδονῃ καταστρέφει.
παρὰ τοῖς τραγικοῖς ἐκβάλλεται ὡς ἀνοίκεια τῆς τραγικῆς ποιή-
σεως ὡς τῷ Ὀρίστῃ καὶ ὡς Ἀλκησίς, ως ἀναφορὰς μὲν ἄρχο-
μενα, εἰτ εὐθαμομολοῦν δὲ καὶ χορὰν καταλήγειντα. ἔστι δὲ μάλλον
.....νδίας ἔχομεν.
ἈΛΚΗΣΤΙΣ.

ἈΠΟΛΛΩΝ.

'Ω δόματ' Ἀδμήτει', ἐν οἷς ἔτην ἔγῳ θέρειαν τράπεζαν αἰνέσαι, θεός περ ὡν. Ζεῦς γὰρ κατατάσσει παῖδα τὸν ἕμον αἰτίος Ἀσκληπιὸν, στέρνοισιν ἐμβαλὼν φλόγα· οὐ δὴ χολοθεῖς τέκτωνας δίοις πυρὸς κτείνω Κύκλωπας· καὶ με θητεύειν πατήρ θυρτῷ παρ' ἄνδρι τῶν ἅπαν' ἡμάχασιν. ἐλθὼν δὲ γαῖαν τὴν ἐδουρφόθην ἥνω, καὶ τῶν ἐσωθον οἰκὸν ἐς τὸ δ' ἡμέρας. διόν γαρ ἄνδρος οἰος ὃν ἔτυγχανον, παίδος Φέρητος, δὴ θανεῖν ἐρ ὑσιαίαν, Μοῖρας δολόσας· ἤςεσαν δὲ μοι θεαὶ Ἀδμήτων 'Ἀδην τὸν παραυτίκ' ἐκφυγεῖν, ἅλλον διαλλάξαντα τοῖς κάτω νεκρόν. πάντας δ' ἐλέγχας καὶ διεξελθὼν φίλους, πατέρα γεραιάν θ' ἤ σφ' ἔτικτε μητέρα, οὐχ εὖρε πλὴν γνωσικὸς κτεὶς θελε θανεῖν πρὸ κείνου μηδ' ἤτ' εἰσορᾶν φάος· ἢ νῦν κατ' οἰκὸν ἐν χεροῖν βασταζέται ψυχοφιγγαοῦσα· τῇδε γὰρ σφ' ἐν ἡμέρᾳ θανεῖν πέπραται καὶ μεταστήναι βίον. ἐγὼ δὲ, μη μισομά μ' ἐν δόμοισ κίχη, λείπω μελάθρων τῶνδε φιλτάτην στέγην.
ΕΥΡΙΠΙΔΟΥ

ηδη δε τοντε Θανατον εισορω πειλας,
ηερη Θανοντων, οσ νιν εις "Αιδου δομον
μελει καταξειν· συμμετρως δ' αφικετο
φρουραν τοδ' ήμαρ, δ' Θανειν αυτην χρεων.
ΘΑΝΑΤΟΣ.

α· δ' α· δ.

τι συ προς μελαθροις; τι συ τηδε πολεις,
Φοίδ', αδικεις αυ τιμας ενερον
αφοριζομενοι και καταγαλοιο.
ουκ ηρκεσε σοι μορον 'Αδμητου
diaxolūsai, Μοίρας δολιφ
σφηλαντε τεχνη; νυν δ' επε τηθ' ααι
χερα τοξηρη φρουρεις οπλισας,
η τοδ' υπεστη ποσιν εκλυσασ'
αυτη προθανειν Πελιου παις.

ΑΠΟΛΑΩΝ.
θαρσει· δικην τοι και λογους κεδνους εχω.
ΘΑΝΑΤΟΣ.

ti δητα των ξυγων, ει δικην εχεις;

ΑΠΟΛΑΩΝ.
syneiotes ae ταυτα βασταξειν εμοι.

ΘΑΝΑΤΟΣ.

και τοιονε γ' οικοις εξεδικας προσωφελειν.

ΑΠΟΛΑΩΝ.

φιλου γαρ ανδρος συμφοραεις βαρινομαι.

ΘΑΝΑΤΟΣ.

και νοσφεις με τυηθε δευτερου νεχρου;

ΑΠΟΛΑΩΝ.

αλλ' ουδ' εκεινων προσ βλαν σ' αφειλομην.

ΘΑΝΑΤΟΣ.

πως ουν υπερ γης εστι κου χθονος κατω;
ΑΑΚΗΣΤΙΣ.

ΑΠΟΛΑΩΝ.

δάμαστ' ἀμείψας, ἥν σοι νῦν ἴκεις μέτα.

ΘΑΝΑΤΟΣ.

καπάξομαι γε νεφτέραν ὑπὸ χθόνα.

ΑΠΟΛΑΩΝ.

λαβὼν θ', οὐ γὰρ οἴδ' ἂν εἰ πείσαιμί σε —

ΘΑΝΑΤΟΣ.

κτείνειν ὅν ἂν χρῆ; τοῦτο γὰρ τετάγμεθα.

ΑΠΟΛΑΩΝ.

οὖχ, ἀλλὰ τοῖς μέλλοντι θάνατον ἐμβαλεῖν.

ΘΑΝΑΤΟΣ.

ἐχω λόγον δὴ καὶ προθυμίαν σέθεν.

ΑΠΟΛΑΩΝ.

ἐστ' οὖν ὅποις "Αλκηστίς ἐς γῆρας μόλοι;

ΘΑΝΑΤΟΣ.

οὖχ ἐστι· τιμαῖς κἀμὲ τιρπεσθαί δόκει.

ΑΠΟΛΑΩΝ.

οὕτοι πλέον γ' ἂν ἡ μίαν ψυχὴν λάθοις.

ΘΑΝΑΤΟΣ.

νέων φθινόντων μείζον ἄργυροι γέρας.

ΑΠΟΛΑΩΝ.

κἂν γραφὴς οληται, πλουσίως ταφήσεται.

ΘΑΝΑΤΟΣ.

πρὸς τών ἐχόντων, Φοῖβε, τῶν νόμων τίθης.

ΑΠΟΛΑΩΝ.

πῶς εἴπας; ἄλλ', ἂν καὶ σοφὸς λέληθας ἂν;

ΘΑΝΑΤΟΣ.

ἀνοίγω' ἂν οἷς πάρεστι γηραιοὺς θανεῖν.

ΑΠΟΛΑΩΝ.

οὐχοὖν δοκεῖ σοι τήνδε μοι δοῦναι χάριν;

ΘΑΝΑΤΟΣ.

οὗ θῆτ'· ἐπιστασαι δὲ τοὺς ἐμοὺς τρόπους.
ΑΠΟΛΛΩΝ.

ἐχθροὺς γε θνητοῖς καὶ θεοῖς συγνυμένους.

ΘΑΝΑΤΟΣ.

OWNER ἂν δύναιο πάντι ἔχειν ἂ μὴ σε δεῖ.

ΑΠΟΛΛΩΝ.

ἡ μὴν σοὶ παύσει καίτερ ὁμός ἂν ἁγαν·

τοῖος Φέρητος εἶτι πρὸς δόμους ἀνὴρ,

Εὐρυσθέως πέμψαντο ἵππειον μέτα

ὄχημα Θρήκης ἐκ τόπων δυσχείμερον,

ὅσ ση ἤξενοιος τοῖοδ’ ἐν Ἄδμητον δόμοις

βία γυναικα τήνδε ο’ ἤξειρήσεται·

خوف ἢ παρ’ ἡμῶν σοι γενησεται χάρις

δράσεις θ’ ὁμοίως ταῦτ’ ἀπεχθῆει τ’ ἐμοὶ.

ΘΑΝΑΤΟΣ.

πόλλ’ ἂν σὺ λέξας ὀψέν ἂν πλέων λάμοις·

ἡ δ’ οὖν γυνῇ κάτεισιν εἰς "Αἰδον δόμους.

στείχω δ’ ἐπ’ αὐτῆν, ὅσ κατάβαζοις γίφετε·

ἰερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν

ὅτιν τόδ’ ἤχος κρατῶς ἄγνισθ’ τρίχα.

ΗΜΙΧΟΡΙΟΝ.

τί ποθ’ ἄσυχία πρόκειθε μελάθρων;

τί σεσύγηται δόμος Ἄδμητον;

ΗΜΙΧΟΡΙΟΝ.

ἀλλ’ ὀψὲ φίλαν πέλασ ὀψέδεις,

ὅστις ἂν εἰποὶ πότερον φθιμένην

βασίλειαν χρῆ πενθεῖν, ἡ ζῶο’

ἐτὶ φῶς λεύσσει Πελίον παῖς

Ἀλκηστίς, ἐμοὶ πάσι τ’ ἀρίστῃ

δόξασα γυνὴ

πόσιν εἰς αὐτῆς γεγενησθαι.

ΗΜΙΧΟΡΙΟΝ.

κλῦει τις ἡ στεναγμὸν ἦ

86—92 = 98—104.
χερῶν κτύποιν κατὰ στέγας
η γύον ὡς πεπραγμένων;
οὐ μάν οὔδὲ τις ἀμφιπόλων
στατίζεται ἄμφι πύλας.
eἰ γὰρ μετακύμιοι ἀτας,
ὁ Παιᾶς, φανεῖται.

_HMIXOPION._
οὐ τὰν φθιμένας γ’ ἔσισώπων.

_HMIXOPION._
οὐ γὰρ δὴ φρούδος γ’ ἐξ οἴκων.

_HMIXOPION._
πόθεν ὡς αὐχόοι. τί σὲ ἡμαρσύνει;

_HMIXOPION._
pᾶς ἄν ἔρημων τάφον ᾍδημίτος
κεδνῆς ἃν ἐπραξέ ḿνακίκος;

_HMIXOPION._
pυλῶν πάροικε δ’ οὐχ ὁρῶ
πηγαῖν ὡς νομίζεται
χέρονι, ἐπὶ φθιτῶν πύλαις,
χαίτα τ’ οὐτίς ἐπὶ προθύροις
tομαῖος, ὥ δὴ νεκύων
πένθει πιτυεί, οὐδὲ νεολαίᾳ
dουπεὶ χεῖρ γυναικῶν.

_HMIXOPION._
καὶ μὴν τὸδὲ κύριον ἡμαρ —

_HMIXOPION._
τί τὸδ’ αὐδᾶς;

_HMIXOPION._
ὁ χρῆ σφε μολεῖν κατὰ γαίας.

_HMIXOPION._
ἔθιγες γυνᾶς, ἔθιγες δὲ φρενῶν.
ΕΥΡΙΠΙΔΟΣ

ΗΜΙΧΟΡΙΟΝ.

χρη τῶν ἀγαθῶν διακανομένων
tενθεῖν ὅσις
χρηστὸς ἀπ’ ἀρχῆς νενόμισται.

ΧΟΡΟΣ.

ἀλλ’ οὐδὲ ναυκηρίαν
ἐσθ’ ὅποι τις άιας
στείλας ή Αντίας
ἐιτ’ ἐπὶ τὰς ἀνύδρους
Ἄμμωνίδας ἔδρας
dυστάνον παραλύσαι
ψυχάν: μῶρος γὰρ ἀπότομος
πλάθει: θεῶν δ’ ἐπ’ ἐσχάρας
ὀψιν ἔχο ἐπὶ τίνα
μηλοθύται πορευθώ.
μόνος δ’ ᾳν, εἰ φῶς τόδ’ ἦν
ομίμασιν δεδορκῶς
Φοίδου παῖς, προλιποῦσ’
ἡλθεν ἔδρας σκοτίους

"Ἄδα τε πυλώνας:
διαθέντας γὰρ ἀνίστη,
πρὶν αὐτὸν εἴλε διόδουλον
πλάκτρον πυρός κεραυνίου,

νῦν δὲ τίν’ ἐτι βίον
ἐλπίδα προσδέχομαι;
πάντα γὰρ ἡδή τετελεσται
θεαλεύσιν,
πάντων δὲ θεῶν ἐπὶ βομβός
αἰμόφραντοι ὑψοῖ πλήσεις,
οὐδ’ ἔστι κακῶν ἀχος οὐδέν.

112 — 121. = 122 — 131.
ΑΔΚΗΣΤΙΣ.

καὶ τῇ Ἀθήνῃ ὑπάγουν ἐκ δόμων τις ἔρχεται
dακορυφοῦσα· τίνα τύχην ἀκούσομαι;
pενθεῖν μὲν, εἰ τι δεισώταισι τυγχάνει,
συγγνώστον· εἰ δ' ἔτ' ἐστὶν ἐμιμαχεῖς γυνὴ
eἰτ' ὁξὺν ὀλοκλεῖν εἰδέναι βουλοῦμεθ' ἂν.
ΘΕΡΑΠΑΙΝΑ.
kαὶ ἔφειν καὶ θανοῦσαν ἐστὶ σοι.
ΧΟΡΟΣ.
kαὶ πῶς ἂν αὐτοῖς καταθάνοι τε καὶ βλέποι;
ΘΕΡΑΠΑΙΝΑ.
ηθὶς προνομὴς ἔστι καὶ γνησιοδαχεῖ.
ΧΟΡΟΣ.
οὐκ ὀλίγον, οἷς οἷς ὁ ἄραινάντες.
ΘΕΡΑΠΑΙΝΑ.
οὕτω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ.
ΧΟΡΟΣ.
ἐλπίς μὲν οὐκέτ' ἔστι σαφφεσθαι βίον;
ΘΕΡΑΠΑΙΝΑ.
πεπρωμένη γὰρ ἤμερα βιάζεται.
ΧΟΡΟΣ.
oὐχον εἰτ' αὐτῇ πρᾶσσεται τὰ πρόσφορα;
ΘΕΡΑΠΑΙΝΑ.
κόσμος γ' ἔτοιμος, ὃ σφε συνθάμει πόσις.
ΧΟΡΟΣ.
ἐστω νυν εὐκλείης γε κατθανοῦμενη
gυνὴ τ' ἀφίση τῶν ύπ' ἢλίῳ μαχροῦ.
ΘΕΡΑΠΑΙΝΑ.
pῶς δ' οὐκ ἀφίση; τίς δ' ἐναντιώσεται;
tί χρῆ γενέσθαι τὴν ὑπερβεβλημένην
gυναῖκα; πῶς δ' ἄν μᾶλλον ἐνδείκτα τις
πόσιν προτιμῶν' ἡ θέλων' ὑπερβανεῖν;
kαὶ ταύτα μὲν δὴ πᾶσ' ἐπισταται πόλις.
Δ' ἐν δόμοις ἐδρασε Θανυμάει κλύων. ἐπεὶ γὰρ ἠθεθή ἦμέραν τὴν κυρίαν ἦκουσαν, ὡδαί ποταμίοις λευκών χρώα ἔλυσετ', ἐκ δ' ἐλοῦσα κεδρίνων δόμων ἐσθήτα κόσμον τ' εὐπρεπῶς ἱσχύσατο, καὶ στάσα πρόσθεν ἑστίας κατημένατο.

Δέσποιν', — ἐγὼ γὰρ ἔρχομαι κατὰ χθονὸς,— πανιστατόν σε προσπιτνοῦ καὶ ἁτέσσομαι, τρόχν' ὀρφανεύσα τάμα, καὶ τῷ μὲν φίλην σύξευσαν ἄλοχον, τῇ δὲ γενναίον πόσιν. μηδ' ὁπερ αὐτῶν ἢ τεχνοῦ ἀπόλλυμαι Θανείν αἵρεσας παίδας, ἄλλ' εὐδαίμονας ἐν γῇ πατρίδα τερπνόν ἐκπλήσσαι βιόν.— πάντας δὲ θαμοὺς οὗ κατ' Ἀδμήτου δόμους προσήλθος καξέστεψε καὶ προσηγέσατο, πτόρθων ἀποσχίζουσα μυραίνης φόδην, ἔκλαυστος, ἀστέναχτος, οὐδὲ τούτων κακὸν μεθόστη χρωτὸς εὐειδὴ φύσιν.

κάπετα Θάλαμον ἐσπεσοῦσα καὶ λέχος, ἐνταῦθα δὴ ἄξαρφος καὶ λέγει τάδε, 'Ο Λέκτρον, ἐνθα παρθένει' ἐλυσ' ἐγὼ κορεύματ' ἐκ τούθ' ἄνδρος, οὗ θυνόκιο πέρι, χαίρ'. οὐ γὰρ ἔχθαίρω σ'. ἀπάλεσας δὲ με μόνην προδοῦναι γάρ σ' ὀξυνοῦσα καὶ πόσιν θυνόκιο. σὲ δ' ἀλλή τις γυνὴ κεκτήσεται, σώφρον μὲν ἐκν ἀν μάλλον, εὐτυχῆς δ' ἵσσο. — κυνεὶ δὲ προσπιτνοῦσα, πάν δὲ δέμνιον ὀφθαλμοτέγκτω δεῦται πλημμυρίδι. ἐπεὶ δὲ πολλῶν δαχρύων εἶχεν κόρον, στείχει προνοιή ἐκπεσοῦσα δεμνίων,
ενεχθεὶ
tai polllh Thalamov ekinoi epistrafh, xardhyme autin avthi es koitein palin. paiDei de peplon mythos ekphrtemenoi eklaion h de laibadounou es ankhala hapaxetai allot allo, ods theanumveni. pantes de eklaion oiketai kata stegas deispoian oikeiafroutes. h de dezi an proouten ekastof, koitias hyn outo xakos on ou proaeipe kai proselphi the palin. toiaut en oikios estin Athmou xakai. kai xathanov te an olete, ekfrugon de exeis tosoouton elligos, ods poti ou lelhsetai.

ΧΟΡΟΣ.

h pon stevazet toisid Athmous xakoi, estheis gunnaikos ei stethynai sfe chrh.

ΘΕΡΑΠΑΙΝΑ.

klaiei y, akoiin en xeroin filin ekhoi, kai meprodoynai lissetai, tamhaxa zetov phines gar kai maraivetai nosph paremweni de xerou thelion barios. dmos de kaitper smikrion empentemoi eti blesoi pros aynas boyletai tas hlios. [os oupoti avthis, alla vyn painustatov akina xiklon de hlios prosopwetai.] all iem kai sfn anghel eli parousian. ou gar ti pantes ev phronousi xoiranois, esti en xakoi syn emeneis parestanai. ou de i eilxoi koi leoptais eimois filous.

ΗΜΙΧΟΡΙΟΝ.

io Zev, tis an pao poros xakon genoiuto kai lusis tychas de pahesti xoiranois;

213 — 225. = 226 — 237.
ΕΤΡΙΠΙΔΟΥ

ΗΜΙΧΟΡΙΟΝ.

ἐξείσε τις; ἡ τέμω τρίχα,
καὶ μέλανα στολισαν πέπλων ἀμφιθαλάμεθ ἤδη;

ΗΜΙΧΟΡΙΟΝ.

δὴ λα μὲν, φίλοι, δὴ λα γ', ἀλλ' ὁμως
θεοῖσιν εὐχόμεσθα· θεῶν δύναμις μεγίστα.

ΗΜΙΧΟΡΙΟΝ.

ἄναξ Παιάν,

ἐξευφέρεσιν πολλάν τιν. Ἀδμήτης κακῶν,
πόριζε δὴ πόριζε· καὶ πὰρος γὰρ
τοῦτο ἐφεύρεσ χεὶ καὶ νῦν
μυθήριος ἐκ Θανάτου γεννοῦ,
φόνιον τ' ἀπόπαιανν Ἦλιαν.

ΗΜΙΧΟΡΙΟΝ.

παπαῖ, φεῦ, παπαῖ, φεῦ. ἰῳ ἰῳ.

ὁ ραὶ Φέρητοι, οἰ ἐγραμας δάμαρτος σᾶς στηρεῖς

ΗΜΙΧΟΡΙΟΝ.

ἄρ' ἄξια καὶ σφαγάς τάδε,
καὶ πλέουν ἡ βρόχῳ δέρην οὐρανίῳ πελάσομαι;

ΗΜΙΧΟΡΙΟΝ.

τὰν γὰρ οὖ φίλαν, ἀλλὰ φιλτὰταν
γυναικα καθαναύσαν ἐν ἦματι τῶδ' ἐπόγει.

ΗΜΙΧΟΡΙΟΝ.

ἰδοὺ ἵδιοι,

ἡδ' ἐκ δομῶν δὴ καὶ πόσις πορεύεται.
βόασον δ', στέναξον δ' Φεραία
χθῶν, τὰν ἄρισταν
γυναῖκα μαραίνομεναν νόσφ
κατὰ γὰς, χθόνιον παρ' Ἀίδαν.

ΧΟΡΟΣ.

οὐποτε φήσω γάμον εὐφραίνειν
πλέουν ἡ λυπεῖν, τοῖς τε πάροιθεν
ΑΛΚΗΣΤΙΣ.

"Αλιε και φάος άμέρας,
συφαναί τε δίναι νεφέλας δρομαίον, —

ΑΛΜΗΤΟΣ.

όρη σε κάμη, δύο κακώς πεπραγότας,
ουδέν θεούς δράσαντας ἀνθ' οίτον Θανεί.

ΑΛΚΗΣΤΙΣ.

γαϊά τε και μελάθρων στέγαι
νυμφίδιοι τε κοίται πατρόφας 'Ιωλχοῦ.

ΑΛΜΗΤΟΣ.

ἐπαρε σαυτήν, ὧ τάλαινα, μὴ προδός·
λίσσιν δὲ τοὺς κρατοῦντας οἰκτείραι θεοῦς.

ΑΛΚΗΣΤΙΣ.

όρῳ δίχωπον ὄρῳ σκάφος, νεκύων δὲ πορθμεῦς
ἐχων χέρ' ἐπὶ κοντῷ Χάρων μ' ἡδη καλεί· Τῇ
μέλλεις;

ἐπείγου· σὺ κατείργησις τάδε — τοῖα σπερχόμενος
tαχύνει.

ΑΛΜΗΤΟΣ.

οἵμοι· πικράν γε τήνδε μοι ναυκληρίαν
ἐλέξας. ὃ δύσδαιμον, οἷα πάσχομεν.

ΑΛΚΗΣΤΙΣ.

ἀγει μ' ἀγεί με τις, —οὐχ ὄρας; —νεκύων εἰς αὐλαν
ὑπ' ὀφρύσι κυαναγές βλέπων πτερωτός ᾧ Λιδας.
τῇ δέξεις; ἀφες. οίκαν ὦδον ἀ δειλαίοτάτα προδαίνω.

ΑΛΜΗΤΟΣ.

νυκτιρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ

243 — 246. = 247 — 251.
252 — 258. = 259 — 265.
καὶ παισίν, οἷς ἔδη πένθος ἐν κοινῷ τόδε. —

ΑΑΚΗΣΤΙΣ.

μέθετέ με μέθετε μ’ ἡδη.
κλίνατ’, οὐ σθένω ποσίν·
πλησίον "Αἰδας·
σκοία δ’ ἔπ’ ὀσσοίς νυξ ἐφέρπει.
τέκνα τέκν’, οὐκέτι
οὐκέτι δὴ μάτηρ σφαῖν ἔστιν.
χαίροντες, ὡ τέκνα, τόδε φάος ὄρφον.

ἈΔΜΙΣΤΟΣ.
οἷμοι· τῶδ’ ἔπος λυπρὸν ἀκοινῷ
καὶ παντὸς ἔμοι θανάτου μεῖζον.
μὴ πρὸς σε θεῶν τις με προδοῦναι,
μὴ πρὸς παίδων, οὐδ’ ὀφραντεῖς,
ἀλλ’ ἁνα τόλμα·
σοῦ γὰρ φθιμένης οὐκέτ’ ἃν εἰχὲν·
ἐν σοὶ δ’ ἐσμὲν καὶ ζην καὶ μή·
σὴν γὰρ φιλίαν σεβόμεσθα.

ΑΑΚΗΣΤΙΣ.

"Ἀδμηθ’, — ὀρφὸς γὰρ τῶμα πράγμαθ’ ὁς ἔχει, —
λέξαι θέλω σοι πρὶν Θανείν ἤ βούλομαι.
ἐγώ σε προσδεύνοσα χάντι τῆς ἐμῆς
ψυχῆς καταστήσασα φῶς τὸδ’ εἴσορᾶν·
Θηνήσκο, παρόν μοι μὴ Θανείν ὑπὲρ σέθεν,
ἀλλ’ ἀνδρα τε σχεῖν Θεσαλῶν ὑπ’ ἠθελόν,
καὶ δὰμα ναίειν ὀλὸν τυφαννίδι,
οὐκ ἠθέλησα σὴν ἀποσπασθεῖσα σου
ἐξεν παισίν ὀφρανοῖν· οὐδ’ ἐφεισάμην,
ἡδῆς ἔχουσα δῶρ’, ἐν οἷς ἑτερόμην.
καίτοι σ’ ὁ φύσας χεῖ τεκοῦσα προοῦσαν,
καλῶς μὲν αὐτοῖς καθανεῖν ἥχων βίον,
καλῶς δὲ σῶσαι παίδα κεῦκλεάς θανεῖν.
μόνος γὰρ αὐτοῖς ἡσθα, κοὐτίς ἐλπίς ἤν
σοῦ καθανώντος ἄλλα φιτύσειν τέκνα.
χάγῳ τ’ ἂν ἔξων καὶ εὖ τὸν λοιπὸν χρόνον,
κοὐκ ἂν μονοθεῖς σὲς δάμαρτος ἔστενες,
καὶ παῖδας ὄρφανενς. ἀλλὰ ταῦτα μὲν
θεῖν τὶς ἐξέφραξεν ὡς’ οὕτως ἐξείν.
ἐἶν· σὺ νῦν μοι τῶν’ ἀπόμνησαι χάριν·
αἰτήσομαι γὰρ σ’ ἀξίαν μὲν οὖποτε,—
μνηχῆς γὰρ οὐδέν ἐστι τιμιότερον—
δίκαια δ’, ὡς φήσεις σὺ· τοῦδε γὰρ φιλεῖς
οὐχ ἡσοῦν ἢ γὰρ παῖδας, εἴπερ εὖ φρονεῖς·
τούτους ἀνάχοι δεσπότας ἔμαν δόμων,
καὶ μὴ πιγήμης τοῦδε μητρινὰν τέκνοις,
ἡτίς κακῶν οὖσ’ ἐμοῦ γυνὴ φρόνφ
τοῖς σοῖς κάμῳς παις χείρα προσδαλεῖ.
μὴ δὴτα δράσης ταῦτα γ’, αἰτοῦμαί σ’ ἔγα.
ἔχθρα γὰρ ἡ πιοῦσα μητρινὰ τέκνοις
τοῖς πρόσθ’, ἐξίδνης οὐδέν ἄμειστέρα.
καὶ παῖς μὲν ἀργὴν πατέρ’ ἔχει πύργον μέγαν,
[ὅθεν καὶ προσεῖτε καὶ προσεφήγηθή πάλιν.] 380
οὐ δ’ ὡ τέκνον μοι πῶς κορευθήσει καλῶς;
ποίας τυχοῦσα συξύγον τῷ σῷ πατρὶ;
μὴ σοὶ τίν’ αἰσχρὰν προσβάλωσα χληδόνα
ἣς ἐν ἀκήθη σους διαφθείρῃ γάμους.
οὐ γὰρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
οὔτ’ ἐν τόξοις σοῦσι θαρσοῦνει, τέκνον,
παροῦ’ ἐν’ οὐδὲν μητρός εὐμενέστερον.
δεῖ γὰρ θανεῖν με’ καὶ τὸδ’ σὺν ἐσ’ αὐξίον
οὐδ’ ἐσ’ τρίτην μοι μηνὸς ἐφχεται κακὸν,
ἀλλ’ αὐτίκ’ ἐν τοῖς οὐκέτ’ οὕτι λέξομαι.
χαίροντες εὐφραίνοισθε· καὶ σοὶ μὲν, πόσι, γυναῖξ' ἀφίστην ἔστι κομπάσαι λαθεῖν, ὅμιν δὲ, παιδεῖς, μητρὸσ ἐκπεφυκέναι.

ΧΩΡΟΣ.

Θάρσει· πρὸ τούτον γὰρ λέγειν οὖν ἄξομαι· δράσει τάδ', εἰπερ μὴ φρενῶν ἀμαρτάνει.

ΑΔΜΗΤΟΣ.

ἔσται τάδ' ἔσται, μη τρέσης· ἐπειδ' ὦ ἐγὼ καὶ ἔσασαν εἰχον καὶ Θανοῦ· ἐμὴ γυνὴ μόνη κεκλησει, κοίτις ἀντὶ σοῦ ποτὲ τόνδ' ἀνδρα νύμφῃ Θεσσαλίς προσφηγεῖται· οὐκ ἔστιν οὕτως οὗτε πατρὸς εὐγενοῦς οὔτ' εἴδος ἄλλος ἐκπεφυσάθη γυνη. ἀλις δὲ παῖδον τόνδ' ὄνησιν εὐχομαι Θεοῖς γενέσθαι· οὕτοι γὰρ οὖν ὄνημεθα. ὦ σοι δὲ πένθος οὐκ ἐτήσιον τὸ ὅνω, ἀλλ' ἐς τ' ἀν αἰῶν οὕμος ἀντέχῃ, γύναι, στυγὸν μὲν ἤ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν πατέρα· λόγῳ γὰρ ἦσαν οὖν ἔργῳ φίλοι. οὐ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλητα

ψυχῆς ἔσωσας. ἄρα μοι στένειν πάρα τοιάδ' ἀμαρτάνοντει οὐχ' οὐκέθεν; παῦσω δὲ κάμον ξυπνοτῶν ἰ' ὀμελίας στεφάνους τε μοῦσάν δ', ἢ κατειχ' ἐμοὺς δόμους. οὐ γὰρ ποτ' οὔτ' ἢν βαρβίτων θύγοιρ' ἔτι οὔτ' ἢν φρένι ἐξαιρομι πρὸς Δίηνων γαλαίν αὐλόν· σοὶ γὰρ μον τέρψιν ἐξελὼν βίον. σοφῆ δ' ἐχεῖρι τεκτόνων δέμας τὸ σῶν εἰκασθέν ἐν λέξτροισιν ἐκταθήσεται, ἢ προσπεσοῦμαι καὶ περιπτύσσων χέρας.
Δινομα καλὸν σον τὴν φίλην ἐν ἀγκάλαις
dόξῳ γυναῖκα καίπερ σον ἐχὼν ἔχειν,
ψυχράν μὲν, οἴμαι, τέρψειν, ἀλλὰ ὁμοι βάρος
ψυχῆς ἀπαντλοῖν ἀν... ἐν δ' ὀνείρασι
φοιτῶσα μ' εὐφραίνοις ἀν. ἢδυ γὰρ φίλους
καὶ νυκτὶ λεύσειν, ὅπειρ' ἀν παρῇ χρόνον.
τὶ δ' Ὀρφέας μοι γλώσσα καὶ μέλος παρῆν,
ἀπὸ τ' ἡκόν Αήμιτρος ἢ κείνης πόσιν
ὑμνοῖς κηλήσαντι σ' ἐξ Ἀιδοῦ λαβείν,
κατήλθον ἀν, καὶ μ' ὅθεν ὁ Πλοῦτωνος κύων
οὖθ' οὐπὶ καπηρ γυνοπομπὸς ἀν Χάρων
ἐσχὼν, πρὶν ἐς φῶς σον καταστήσαι βίον.
ἀλλ' οὖν ἔκεισε προσδόξα μ', δέκαν θάνω,
καὶ δὰμ' ἐτοίμας', ὡς συνοικήσουσά μοι.
ἐν ταῖσιν αὐταῖς γὰρ μ' ἐπισκήνησα κέφρος
σοι τούσδε Θείαι πλευρά τ' ἐκτείναι πέλας
πλευροῦσα τοῖς σοῖς... μηδὲ γὰρ θανῶν ποτὲ
σοῦ χαρίς εἰην τῆς μόνης πιστῆς ἐμοί.
χόρος.
καὶ μὴν ἔγα μοι πένθος ὡς φίλος φίλῳ
λυπῶν συνοίσω τίςδε... καὶ γὰρ ἀξία.'

ἈΛΚΗΣΤΙΣ.

ὦ παιδέ, αὐτοὶ δὴ τάδ' εἰσπούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἀλλὴν τινά
γυναῖξ' ἐφ' ύμίν, μηδ' ἀτιμάσειν ἐμε.

ΑΛΜΗΤΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ἈΛΚΗΣΤΙΣ.

ἐπὶ τούσδε παιδές χειρὸς ἐξ ἐμῆς δέχον.

ΑΛΜΗΤΟΣ.

δέχομαι, φίλον γε δώσον ἐκ φίλης χειρός.
ΕΥΡΙΠΙΔΟΣ

ΑΛΚΗΣΤΙΣ.
οὐ νῦν γενοῦ τοίοθ᾿ ἄντε ἐμοῦ μήτηρ τέκνοις.
ΑΔΜΗΤΟΣ.
pολλὴ γ᾿ ἀνάγκη σοῦ γ᾿ ἀπεστερημένοις.
ΑΛΚΗΣΤΙΣ.
ὁ τέκνῃ, ὅτε ζῆν χρῆν μ’, ἀπέρχομαι κάτω.
ΑΔΜΗΤΟΣ.
oἴμοι, τί δράσω δὴ τα σοῦ μονούμενος;
ΑΛΚΗΣΤΙΣ.
χρόνος μαλάξει σ᾿ ὀυδέν ἔσθ᾿ ὁ καθανάν.
ΑΔΜΗΤΟΣ.
ἀγου με σύν σοι πρὸς θεῶν ἄγουν κάτω.
ΑΛΚΗΣΤΙΣ.
ἀφθούμεν ἦμεῖς οἱ προθνήσκοντες σέθεν.
ΑΔΜΗΤΟΣ.
ὁ δαῖμον, οἰας σοῦγον μ’ ἀποστερεῖς.
ΑΛΚΗΣΤΙΣ.
καὶ μὴν σκοτεινὸν οὐμα μοι βαρύνεται.
ΑΔΜΗΤΟΣ.
ἀπωλόμην ἄφρ’, εἰ με δὴ λείψεις, γονατ.
ΑΛΚΗΣΤΙΣ.
ὡς οὐκέτ᾿ οὔσαν οὐδέν ἂν λέγως ἐμὲ.
ΑΔΜΗΤΟΣ.
ὁρθον πρὸς σωπον, μὴ λίπης παιδας σέθεν.
ΑΛΚΗΣΤΙΣ.
οὐ δῆθ᾿ ἐκούσα γ’, ὅλλα ἤφιέτ’, ὥ τέχνα.
ΑΔΜΗΤΟΣ.
βλέψων πρὸς αὐτοὺς βλέψων.
ΑΛΚΗΣΤΙΣ.
οὐδέν εἰμ᾿ ἐτ.
ΑΔΜΗΤΟΣ.
tί δρᾶς; προλείπεις;
ΑΛΚΗΣΤΙΣ.
χαίρ'.
Ἀ Λ Κ Η Σ Τ Ι Σ.

ἈΔΜΗΤΟΣ.

ἀπωλόμην τάλας.

ΧΟΡΟΣ.

βέβηκεν, οὐκέτ’ ἔστιν ᾽Αδρήπτου γυνῆ.

ΕΤΜΗΛΟΣ.

ιά μοι τύχας. μαῖα δή κάιω βέβακεν, οὐκέτ’ ἔστιν, ὃ
pάτερ, ὁφ’ ἀλίῳ.

προλιπόσα δ’ ἀμὸν βίον ἀφφάνισεν τλάμων.

икε γὰρ ἱδὲ βλέφαρον καὶ παρατόνους χέρας.

ὑπάκουσον, ἄκουσον, ὃ μάτερ, ἀντιάξω σ’.

ἐγώ σ’ ἐγώ, μάτερ,

* * καλοῦμαι ὦ

σός ποτί σοι ἐπιτών στόμασιν νεοσσός.

ἈΔΜΗΠΤΟΣ.

τήν οὐ κλύουσαν οὐδ’ ὄροσαν· ὃσι’ ἐγὼ καὶ σφῶ βαρεία συμφορὰ πεπλήγμεθα.

ΕΤΜΗΛΟΣ.

νέος ἐγὼ, πάτερ, λείπομαι φίλας

μονόστολός τε ματρός· ὃ

σχέτικα δὴ παθῶν

ἐγὼ ἔργα * σὺ τε,

σύγκασί μοί κοῦφα,

* * συνετίλασ.

* * ὦ πάτερ,

ἀνόνατ’ ἀνόνατ’ ἐνύμφευσας, οὐδὲ γῆρας

ἐδας τέλος σὺν ταῦ·

ἐφθιτο γὰρ πάρος,

393 — 403. = 406 — 414.
καὶ παιδίν, οἷς δὴ πένθος ἐν κοινῷ τόδε.

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ΑΛΚΗΣΤΙΣ.

μέθετε με μέθετε μ’ ἦδη.

κλίνατ’, οὐ σθένω ποσίν.

πληθίνον Ἀιδας.

σκοτία δ’ ἐπ’ ὀσσοις νυξ ἐφέρπει.

τέκνα τέχν’, οὐκέτι

οὐκέτι δὴ μάτηρ σφόν ἔστιν.

χαίροντες, ὁ τέκνα, τόδε φάος ὅρφων.

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ΑΔΜΗΤΟΣ.

οἴμοι· τόδ’ ἔπος λυπρὸν ἀχοῦν

καὶ παντὸς ἐμοὶ θανάτου μεῖζον.

μὴ πρὸς σε θεῶν τλῆς με προδοῦναι,

μὴ πρὸς παῖδων, οὐδὲ ὀρφανεῖς,

ἀλλ’ ἁνα τόλμα.

οὐ γὰρ φθιμένης οὐκέτ’ ἄν εἰχήν·

ἐν σοί δ’ ἐσμεν καὶ ζην καὶ μὴ·

σὴν γὰρ φιλίαν σεβόμεσθα.

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ΑΛΚΗΣΤΙΣ.

"Αδμηθ’,— ὅρας γὰρ τάμα πράγμαθ’ ὡς ἔχει,—

λέξαι θέλω σοι πρὶν θανεῖν οὐ βουλομαι,

ἔγω σε προσδεύουσα κάντι τῆς ἐμῆς

ψυχῆς καταστήσασα φῶς τόδ’ εἰσορᾶς.

θυησκώ, παρὸν μοι μὴ θανεῖν ὑπέρ σέθεν,

ἀλλ’ ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἦθελον,

καὶ δῶμα ναίειν ὅλιον τυραννίδι,

οὐχ ἡθέλησα ζην ἀποσπασθείον σου

ἐν παιδίν ὀρφανοῖς· οὐδ’ ἐφεύρημην,

‥‥‥

καίτοι ς’ ὁ φύσας χή τεκοῦσα προοδοσων,

καλῶς μὲν αὐτοῖς καθανεῖν ἥκων βίου,
ΑΔΚΗΣΤΙΣ

καλὸς δὲ σῶσαι παιδὰ κενικλεὼς θανεῖν.
μόνος γὰρ αὐτοῖς ἡδόνα, κοὐτὲς ἐλπὶς ἢν
σοῦ καθανόντος ἄλλα φιτύσειν τέκνα.
χάργο τι' ἄν ἔξων καὶ σὺ τὸν λοιπὸν χρόνον,
κοῦκ ἀν μονωθεὶς σῆς δάμαρτος ἑστενες,
καὶ παῖδας ὥρφανενες. ἀλλὰ ταῦτα μὲν
θεῖν τις ἐξεπραξέν ὀδὸς οὕτως ἔξειν.
εἶν· σὺ νῦν μοι τῶν’ ἀπομνησαί χάριν
αἰτήσομαι γὰρ σ’ ἀξίαν μὲν οἴποτε,—
ψυχῆς γὰρ οὐδὲν ἔστι τιμιότερον—
δίκαια δ’, ὡς σφήσεις σῦ· τοῦδε γὰρ φιλεῖς
οὐκ ἤσσον ἣ γὰρ παῖδας, εἴπερ εὖ φιλεῖς
τούτους ἀνάχον δεσπότας ἐμῶν δόμων,
καὶ μὴ πτιγήμης τοῦδε μητριώταν τέκνοις,
ἡτις κακίων οὖσ’ ἐμοῦ γυνῆ φθόνος
τοῖς σοι καμοίς παιδὶ χειρὰ προσθαλεῖ.
μὴ δὴ τὰ δρᾶς ταῦτά γ’, αἰτοῦμαι σ’ ἐγώ.
ἐχθρᾶ γὰρ ἡ πιοῦσα μητριώτα τέκνοις
tοῖς πρόσθ’, ἐξίδηνθης οὐδὲν ἁμιστέρα.
καὶ παῖς μὲν ἀρσὴν πατέρ’ ἔχει πύργον μέγαν.
[ὁν καὶ προσεῖπε καὶ προσεφῆσθη πάλιν.]
σὺ δ’ ὁ τέκνων μοι πῶς κρευθήσει καλῶς;
ποίας τυχοῦσα συχύγων τῷ σῷ πατρὶ;
μὴ σοι τιν’ αἰσχρὰν προσβαλοῦσα κληρόνα
ἡδῆς ἐν ἀχῳ σους διαφθείρῃ γάμους.
οὐ γὰρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
οὐτ’ ἐν τόξοισι σοῖς ἐθαρανεῖ, τέκνων,
παροῦσ’, ἐν οὐδὲν μητρῶς εὐμενέστερον.
δεῖ γὰρ θανεῖν με· καὶ τὸδ’ οὔκ ἡς αὐριον
οὐδ’ ἐσ τρίτην μοι μηνὸς ἐχχεται κακὸν,
ἀλλ’ αὐτίκ’ ἐν τοῖς οὐχεῖ’ οὔσι λέγομαι.
χαίροντες ευφράνοντος· καὶ σοὶ μὲν, πόσι, γυναῖκι ἀφίστην ἔστι κομπάσαι λαβεῖν, ὑμῖν δὲ, παῖδε, μητρὸς ἐκπερφυκέναι.

ΧΟΡΟΣ.

Θάρσει· πρὸ τοῦ θοῦ γὰρ λέγειν οὐχ ἄξομαι· δράσει τάδ', εἴπερ μὴ φρενῶν ἄμαρτάνει.

ἈΔΜΗΤΟΣ.

ἐστιν τάδ' ἐσται, μὴ τρέσης· ἔπει ò ἐγὼ καὶ γάζαν εἶχον καὶ θανοῦθ' ἐμὴ γυνή μόνη κεκλησί, κοῦτις ἀντὶ σοῦ ποτε τόνδ' ἄνδρα νύμφη Θεσσαλίς προσφέρειται· οὐκ ἔστιν οὐτως οὔτε πατρὸς εὐγενοὺς οὔτε εἴδος ἄλλως ἐκπερεστάτη γυνή, ἄλλας δὲ παῖδων τόνδ' ὄνησιν εὐχομαι Θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὁνήμεθα. οἶοι δὲ πένθος οὔκ ἐτήσιον τὸ σὸν, ἀλλ' ἐς τ' ἀν αἰῶν οὐμὸς ἀντέχῃ, γύναι, συναγὸν μὲν ἢ μ' ἔτικτεν, ἑκθαίρων δ' ἐμὸν πατέρα· λόγῳ γὰρ ἤσαν οὐκ ἔργα φίλοι. σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα ψυχῆς ἔσωσα. ἄρα μοι στένειν πάρα τοιαῦτ' ἁμαρτάνοντι συνύγου σέθεν; παῖσω δὲ κάμους ἄμμοποτῶν θ' ὀμίλησε στεφάνους τε μοῦσάν θ', ἡ κατεἰχ' ἐμὸν δόμους. οὐ γὰρ ποτ' οὔτ' ἀν βαρβίτου θύγοιμ' ἔτι οὔτ' ἀν φρεν' ἐξαιροῖ μι πρὸς Δίδυμον λακεῖν αὐλὸν· οὐ γὰρ μον τέρψιν ἐξείλου βίον. σοφὴ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν εἰκαζοῦν ἐν λέξτοισιν ἐκταθησέται, ᾽δ' προσπεσοῦμαι καὶ περιπτύσσων χέρας.
ἈΛΚΗΣΤΙΣ.

όνομα καλῶν σον τὴν φίλην ἐν ἀγχάλαις
dόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
ψυχράν μὲν, οὐμαί, τέρψιν, ἀλλ' ὅμως βάρος
ψυχῆς ἀπαντλοῦν ἄν· ἐν δ' ὀνείρας
φοιτῶσα μ' εὐφράινοις ἄν. ἦδ' γὰρ φίλους
κἀν νυκτὶ λευσείν, ὄντιν ἄν παρῇ χρόνον.
εἰ δ' ὁρφέως μοι γλῶσσα καί μέλος παρῆν,
ἀστ' ἡ κόρην Ἀήμιτρος ἡ κεῖνης πόσιν
ὑμνοῦσι κηλήσαντα σ' ἐξ' Ἀιδοῦ λαβείν,
κατηλθῶν ἄν, καὶ μ' οὖθ' ὁ Πλουτώνος κύων
οὖθ' οὐπεῖ κἀφη ψυχομοτις ἄν Ὑπαρξ
ἔσχων, πρὶν ἐς φῶς σὸν καταστῆσαι βίον.
ἀλλ' οὖν ἔκειση πρὸσδόξα μ', ὅταν Ἰάνω,
καὶ δόμε ἐτοίμας', ὡς συνοικήσουσά μοι.
ἐν ταῖσιν αὐταῖς γὰρ μ' ἐπισκῆψα ἔδροις
σοὶ τούσδε Θείαν πλευρά τ' ἔκτειναι πέλας
πλευρότας τοὺς σοῖς· μηδὲ γὰρ θανάν ποτὲ
σοῦ χαρίς εἰσὶν τῆς μόνης πιστῆς ἔμοι.

ΧΟΡΩΣ.

καὶ μὴν ἑγὼ σοι πένθος ὡς φίλος φίλω
λυπῶν συνοίσω τῆς δ'· καὶ γὰρ ἰξίά.

ἈΛΚΗΣΤΙΣ.

ὁ παιδες, αὐτοὶ δὴ τάδ' εἰσεχούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἀλλ' ἀλλήν τινὰ
γυναῖκα ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.

ἈΛΜΗΤΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτῆσω τάδε.

ἈΛΚΗΣΤΙΣ.

ἐπὶ τούσδε παιδας χειρὸς ἔξ' ἐμῆς δέχον.

ἈΛΜΗΤΟΣ.

δέχομαι, φίλου γε δῶσον ἐκ φίλης χερός.
ΑΛΚΗΣΤΙΣ.

οὐ νῦν γενοῦ τοιοῦτ' ἄντι ἐμοῦ μήτηρ τέκνους.

ΑΔΜΗΤΟΣ.

πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΛΚΗΣΤΙΣ.

ὁ τέκν', ὅτε ἦν χρῆν μ', ἀπέθανεν κάτω.

ΑΔΜΗΤΟΣ.

οἶμοι, τί δράσω δήτα σοῦ μονούμενος;

ΑΛΚΗΣΤΙΣ.

χρόνος μαλάξει σ'. οὐδέν ἐσόθ' ὁ καθανόν.

ΑΔΜΗΤΟΣ.

ἄγου με σῶν σοι πρὸς θεῶν ἄγου κάτω.

ΑΛΚΗΣΤΙΣ.

ἀρχοῦμεν ἡμεῖς οἱ προθισδόχοντες σέθεν.

ΑΔΜΗΤΟΣ.

ὁ δαίμον, ἀλας συζύγου μ' ἀποστερεῖς.

ΑΛΚΗΣΤΙΣ.

καὶ μὴν σχοτεινὸν ὄμμα μοι βαρύνεται.

ΑΔΜΗΤΟΣ.

ἀπολύμην ἀφ', εἰ με δῆ λείψεις, γνώναι.

ΑΛΚΗΣΤΙΣ.

ὡς οὐκέτ' οὔσαν οὐδέν ἄν λέγοις ἔμε.

ΑΔΜΗΤΟΣ.

ὁρθοὺν πρόσωπον, μὴ λίπης παιδᾶς σέθεν.

ΑΛΚΗΣΤΙΣ.

οὐ δῆθ' ἐκουσά γ', ἀλλὰ χαίρετ', ὁ τέκνα.

ΑΔΜΗΤΟΣ.

βλέψον πρὸς αὐτοὺς βλέψον.

ΑΛΚΗΣΤΙΣ.

οὐδέν εἰμ' ἔτι.

ΑΔΜΗΤΟΣ.

τί δράσ'; προλείπεις;

ΑΛΚΗΣΤΙΣ.

χαίρ'.
ΑΔΚΗΣΤΙΣ.

ΑΔΜΗΤΟΣ.
ἀπαλόμην τάλας.

ΧΟΡΟΣ.
βέθηκεν, οὐκέτ᾽ ἔστιν Ἀδμήτου γυνὴ.

ΕΤΜΙΛΟΣ.

ιά μοι τύχας. μαία δὴ κάτω
βέθακεν, οὐκέτ᾽ ἔστιν, ὁ
πάτερ, ὃς ἀλίφ.

προλιποῦσα δ᾽ ἀμών βίον
ἀφράνουσεν τλάμων.

ἐδε γὰρ ἐδε βλέφαρον
καὶ παρατόνους χέρας.

ὑπάκουον, ἀκουον, ὁ μάτερ, ἀντιδίω σ᾽.

ἐγώ σ᾽ ἐγώ, μάτερ,
* * καλοῦμαι ὁ

σοῦ ποτὶ σοιᾷ πιτνῶν στόμασιν νεοσσός.

ΑΔΜΗΤΟΣ.

τὴν οὐ κλύουσαν οὐθ᾽ ὀφθάσαν· ὡστ᾽ ἐγὼ
καὶ σφώ βαρεία συμφορά πεπλήγμεθα.

ΕΤΜΙΛΟΣ.

νέος ἐγὼ, πάτερ, λείπομαι φίλας
μονόστολος τε ματρός· ὁ
σχέτλια δὴ παθῶν
ἐγὼ ἔφγα * σύ τε,

σύγκασι μοι κούφα,
* * ανέτλας.

* * ὁ πάτερ,
ἀνόνατ’ ἀνόνατ’ ἐνύμφευσας, οὐδὲ γῆρως
ἐβας τέλος σὺν τάδ᾽·

ἐφθιτό γὰρ πάνες,

393 — 403. = 406 — 414.
οἰχομένας δὲ σοῦ, μάτερ, ὀλωλευν οἶχος.

ΧΟΡΟΣ.

"Ἀδμητῇ, ἀνάγχη τάσις συμφορὰς φέρειν·
οὐ γὰρ τι πρῶτος οὐδὲ λοισθιος βροτῶν
γυναικὸς ἔσθλης ήμπλακες· γίγνωσκε δὲ
ὡς πᾶσιν ἡμῖν καθαναίην ὑφείλεται.

ΑΔΜΗΤΟΣ.

ἐπισταμαι τε κοῦχ ἁφνω καχὸν τόδε
προσέπται· εἰδὼς δὲ αὐτῆ ἔτειρομην πάλαι,
ἀλλ’, ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ,—
πάρεσται καὶ μένοντες ἀντηχήσατε
παιάνα τῷ κάτωθεν ὁσπόνδῳ θεῷ.

πάσιν δὲ Θεσπαλοῖσιν δὲν ἐγὼ κρατῶ
πένθος γυναικὸς τήσδε κοινοῦσθαι λέγω
κοφαζεῖν καὶ μελαμπέμελε θολὴ
tέθριππα τῇ οὐ ξεύγυνοσθε καὶ μονάμπηκας
πάλους, σεθερος τέμνετ’ αὐχέναν φόβην.

αὐλῶν δὲ μή κατ’ ἄστιν, μη λύφας κτύπος
ἔστω σελήνας δάδεξ’ ἑκπληρομένας·
οὐ γὰρ τιν’ ἄλλον φίλτερον θάνυον νεκροῦν
tοῦδ’ οὐδ’ ἀμείειν’ εἰς ἔμ’ ἀξία δὲ μοι
τιμᾶν, ἐπεὶ τεθνήκεν ἄντ’ ἐμοῦ μόνη.

ΧΟΡΟΣ.

ὁ Πελίον θύγατερ,

χαίρονσα μοι εἰν’ Ἀιδὰ δόμωσι
τὸν ἀνάλιον οἰχον οἰκετεῦσῃ.

ἵςτω δὲ Ἀιδᾶς ὁ μελαγχαῖτας θεὸς, δεὶ τ’ ἐπὶ
κόπα.

πηδαλίῳ τε γέφων

νεκροποιῶ τ’ ζει,  

435—444 = 445—454.
πολὺ δὴ πολὺ δὴ γυναῖκ' ἀφίσταν
λίμναν Ἀχερόντιαν πορεύσας ἐλάτη δικώπρ.
pολλὰ σὲ μουσοπόλοι
μέλισσαι καθ' ἐπάτον ἔτει ὁρείαν
χέλιν ἐν τ' ἀλύμοις κλέοντες ὑμνοῖς,
Σπάρτα κύκλος ἄνικα Καρνείου περινύσσεται ὁφι
μηνὸς ἀειρομένας
παννύχου σέλανας,
λιπαραῖοι τ' ἐν ὀλβίαις Ἀθάνασ.
tοῖς ἑλίμπες θανοῦσα μολπὰν μελέαν ἄοιδοις.
eἴθ' ἐπ' ἐμοὶ μὲν εἰπ',
δυναίμαν δὲ σὲ πέμψαι
φαός ἐξ Ἀίδα τεράμνων
Κοσμυτοῦ τε ἄρεσθαν
ποταμία γέρτερα τε κάτα.
οὺ γὰρ, ὅ μόνα, ὁ φίλα γυναικῶν,
os τὸν αὐτὸς
ἐλαὶς πόσιν ἀντὶ σάς ἀμείβαι
ψυχὰς ἐξ Ἀίδα. κοῦφα σοι
χθῶν ἐπάναθε πέσοι, γύναι. εἰ δὲ τω
καίνων ἔλοιπο λέχος πόσις, ἢ μάλ' ἐμοὶ γ' ἄν εἰπ
συγχρῆσεις τέκνωι τε τοῖς σοῖς.

ματέριος οὐ θελοῦσας
πρὸ παιδὸς χθονὶ θρύψαι
dίμας, οὔθε πατρὸς γεραιοῦ,

δὴ εὐτεχὸν δ', οὐκ εἶλαν ὑνεσθαι
σχετλία, πολλὰν ἐχοντε χαϊταν.
οὐ δ' ἐν ἣβα
νέα προθαμοῦσα φωτὸς οἴχει.

455—465. = 466—475.
τοιαύτας εἰ ἡ μοι κὑρσαὶ
συνυνάδος φιλίας ἀλόχου· τὸ γὰρ
ἐν βίοτῳ σπάνιων μέρος· ἢ γὰρ ἐμοὶ γ' ἄλυποι,
δι' αἰῶνος ἄν ξυνεῖν.

ΗΡΑΚΛΗΣ.

ξένοι, Φεραίας τῆς δε χαμήται χθονὸς,
"Αδμητόν ἐν δόμοισιν ἄρα κνῆκται;
ΧΟΡΟΣ.

ἐστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.
ἀλλ' εἰπὲ χρεία τίς σε Θεσσαλῶν χθόνα
πέμπει, Φεραίαν ἂντι προσθήκαι τόδε.

ΗΡΑΚΛΗΣ.

Τιμυνθίας πρᾶσσε τιν' Ἐυρυσθεῖ πόνον.
ΧΟΡΟΣ.

καὶ ποὶ πορεύει; τῷ προσέζευξαι πλάνῳ;
ΗΡΑΚΛΗΣ.

Θρησκὸς τέτραφον ἄρμα Διομήδους μέτα.
ΧΟΡΟΣ.

πῶς οὖν δυνήσει; μῶν ἄρεις εἰ̄ ξένον;
ΗΡΑΚΛΗΣ.

ἀρείους· οὕτω Βιστόναν ἔλθον χθόνα.
ΧΟΡΟΣ.

οὐχ ἔστιν Ἱππὶ δεσπόται σ' ἀνεν μάχης.
ΗΡΑΚΛΗΣ.

ἀλλ' οὐδ' ἀρειπεῖν τοὺς πόνους οἷς τὲ μοι.
ΧΟΡΟΣ.

κτανῶν ἄρ' ἦξεις ἢ Θανῶν αὐτοῦ μενεῖς.
ΗΡΑΚΛΗΣ.

οὐ τόνδ' ἄγων πράττειν ἄν δράμοιμ' ἐγὼ.
ΧΟΡΟΣ.

τὶ δ' ἄν κρατήσας δεσπότην πλέον λάβοις;
ΔΑΚΗΣΙΩΣ.

Πάλους ἀπάξω κοιράνῳ Τιφυνθω. ΧΟΡΟΣ.

οὐχ εὐμαρίας χαλινῶν ἐμβαλεῖν γνάθους
ΗΡΑΚΛΗΣ.

εἶ μὴ γε πῦρ πνέουσι μυκτήρων ἄπτο.
ΧΟΡΟΣ.

ἀλλ' ἄνδρας ἀφταμοῦσι λαυρηραῖς γνάθους.
ΗΡΑΚΛΗΣ.

Θηρῶν ὄρειῶν χύρτον, οὐχ ἵππων, λέγεις.
ΧΟΡΟΣ.

φάτνας ἰδοις ἄν αἴμασιν πεφυρμένας.
ΗΡΑΚΛΗΣ.

τίνος δ' ὁ Θρέγμας παῖς πατρός κομπάζεται;
ΧΟΡΟΣ.

"Αρεσο, ζαχρύσου Θρήκιας πέλτης ἄναξ.
ΗΡΑΚΛΗΣ.

καὶ τόνδε τοῦμοὶ δαίμονος πόνον λέγεις,—
σκληρὸς γὰρ ἄεὶ καὶ πρὸς αἰτίον ἔρχεται,—
εὶ χρῆ με παισίν οὖς Ἀρης ἐγείνατο
μάχην ξυνάψαι, πρώτα μὲν Αὐκάονι,
αὖτις δὲ Κύκνῳ, τόνδε δ' ἔρχομαι τρίτον
ἀγάνα πάλους δεσποτὴ τε συμβαλὼν.
ἀλλ' οὕτως ἔστίν ὃς τὸν Ἀλκμήνης γόνον
τρέσαντα χείρα πολεμίων ποτ' ὀψεῖται.
ΧΟΡΟΣ.

καὶ μὴν ὃδ' αὐτὸς τῆσδε κοιράνως χθονῶς
Ἀδμητὸς ἔξω δωμάτων πορεύεται.
ΑΔΜΗΤΟΣ.

χαῖρ', ὥς Δίως παί Περσέως τ' ἀφ' αἵματος.
ΗΡΑΚΛΗΣ.

"Ἀδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ."
οἶχομένας δὲ σοῦ, μάτερ, ὀλωλεν οἶκος.

ΧΟΡΟΣ.

"Αδμὴτ', ἀνάγχη τάδε συμφορὰς φέρειν οὐ γὰρ τι πρῶτος οὐδὲ λοίθος βροτῶν γυναικὸς ἐσθλὴς ἦμπλακες· γίγνωσκε δὲ ὁς πᾶσιν ἡμῖν καθανείν ὑφείλεται.

ἈΔΜΗΤΟΣ.

ἐπίσταμαι τε κοιχ ἀφινω κακῶν τόδε προσέπται· εἰδὼς δ' αὖτ' ἐτειρμήν πάλαι, ἀλλ', ἐκφορὰν γὰρ τούδε θήσομαι νεκροῦ, πάρεστε καὶ μένοντες ἀντηχήσατε παῖανα τῷ κάτωθεν ἀσπόνδῳ Θεῷ.

πᾶσιν δὲ Θεσσαλοῖσιν ὃν ἤγε γρατῶ πένθος γυναικὸς τῆς ὁ κοινοῦσθαι λέγω κουφῇ ξυρῆσει καὶ μελαμπέπλω στολῇ· τέθριππα θ' οὐξεύγνυσθε καὶ μονάμπευκας πόλους, σιδήρω τέμνετ' αἰχένων φόβην· αὖλῶν δὲ μή κατ' ἀστίν, μὴ λύφας κτύπος ἐστω σελήνας δώδεξ' ἐκπλησσομένας· οὐ γὰρ τιν' ἄλλον φίλτερον θάψω νεκρόν τοῦδ' οὐδ' ἁμείνον' εἰς ἐμ' ἀξία δὲ μοι τιμῶν, ἐπεὶ τέθνῃξεν ἄντε ἐμοῦ μόνη.

ΧΟΡΟΣ.

δ' Πελίον θύγατερ,

χαῖρονσά μοι εἰν' Ἀῖδα δόμοισι τὸν ἀνάλον οἶκον οἰκετεῦσι.

ἰστὼ δ' ᾧ Ἀίδας ὁ μελαγχαίτας Θεὸς, δἐ τ' ἐπὶ κάπη

πηδαλίῳ τε γέρων

νεκροπομπῶς ᾧτε,

435—444 = 445—454.
ΑΔΚΗΣΤΙΣ.

ΑΔΜΙΤΟΣ.
tέθνηκ' ὁ μέλλων, κούκει ἕσθ' ὁ καθανάν.
ΗΡΑΚΛΗΣ.
χωρὶς τὸ τ' εἶναι καὶ τὸ μὴ νομὶζεταί.
ΑΔΜΗΤΟΣ.
sὺ τῇ δε κρίνεις, Ἡράκλεις, κείνη δ' ἐγώ.
ΗΡΑΚΛΗΣ.
tι δῆτα κλαίεις; τίς φίλων ὁ καθανάν;
ΑΔΜΗΤΟΣ.
γυνή· γυναικὸς ἀρτίως μεμνήμεθα.
ΗΡΑΚΛΗΣ.
οθεῖος, ἡ σοὶ συγγενῆς γεγοῦσα τις;
ΑΔΜΗΤΟΣ.
oθεῖος, ἄλλως δ' ἦν ἀναγχαία δόμοις.
ΗΡΑΚΛΗΣ.
pῶς οὖν ἐν σιχοῖς σοῖσιν ἀλεσθεν βίον;
ΑΔΜΗΤΟΣ.
πατρὸς Θανόντος ἐνθάδ' ἀφφανενετο.
ΗΡΑΚΛΗΣ.

φεῦ.
eἰθ' εὐφομέν σ', "Αδίμητο, μὴ λυπούμενον.
ΑΔΜΗΤΟΣ.
οὐς δὴ τι δράσσων τόνδ' ὑποφάττεις λόγον;
ΗΡΑΚΛΗΣ.
ξένων πρὸς ἄλλην ἐστίαν ποφεύσομαι.
ΑΔΜΗΤΟΣ.
oὐχ ἔστιν, ἄναξ· μὴ τοσόνθ' ἐλθοι κακών.
ΗΡΑΚΛΗΣ.
λυπουμένωις ὀχληρῶς, εἰ μόλοι, ξένωι.
ΑΔΜΗΤΟΣ.
τεθνάσαι οἱ Θανόντες· ἀλλ' ὦθ' ἐς δόμους.
ΗΡΑΚΛΗΣ.
aἰσχρὸν παρὰ κλαίουσι θυνάσθαι φίλοις.
ΑΔΜΗΤΟΣ.
χαρίς ξενώνει εἶσαι ὁι σ' ἐσάξομεν.
ΗΡΑΚΛΗΣ.
μέθες με, καὶ σοι μυρίαν ἔξω χάριν.
ΑΔΜΗΤΟΣ.
"ἐὰν ἔστιν ἄλλον σ' ἀνδρὸς ἑστίαν μολεῖν. 645
ημοῖοι σὺ, τῶνδε δωμάτων ἐξωπίους
ξένων ως οἶκας, τοῖς τ' ἐφεστῶσιν φράσον
αἵτων πλείναι πλῆθος· ἐν δὲ κλήσατε
θύρας μεσαίους· οὐ πρέπει δοῦνων
κλέειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους.
ΧΟΡΟΣ.
τί δρᾶς; τοιαύτης ἥμμαρσως προχειριμένης,
"Ἄδμητε, τολμᾶς ξενισοχεῖν, ἵ τ' ὁμός εἶ; 550
ΑΔΜΗΤΟΣ
ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπηρωμα μὲν δολόντα, μᾶλλον ἃν μ' ἐπήνεσα·
οὐ δὴ, ἐπεὶ μοι ἥμμαρσα μὲν οὐδὲν ἃν
μείαν ἐγκύνετ', ἄξενοτέρος δ' ἔγα.
καὶ πρὸς κακοῖς ἄλλο τούτ' ἃν ἢν κακος.
δόμους καλείοσαι τοῖς ἔμοις κακοξένους.
αὐτὸς δ' ἀφίστου τοῦτο τυγχάνοι δένον,
ἵτων ποτ' ᾿Αργοὺς διηρίαν ἐλθω χθόνα.
ΧΟΡΟΣ.
πῶς οὖν ἐκρύπτες τὸν παρόντα δαίμονα,
φίλου μολόντος ἀνδρὸς, ὡς αὐτὸς λέγεις;
ΑΔΜΗΤΟΣ.
οὖχ ἂν προ' ἡθέλησεν εἰσελθεῖν δόμους,
εἰ τῶν ἐμῶν τι πημάξων ἐγνώρισε.
καὶ τῷ μὲν, οὖμαι, δρῶν τῶν· οὐ φρονεῖν δοκῶ,
οὖδ' αἵνεσι με· τὰμὰ δ' ο网首页 ἔπισταται.
μέλαθρος ἀποθείν οὐδὲ ἀτιμάζειν ἕξενοι.

ΧΟΡΟΣ.

ὁ πολύξεινος καὶ ἔλευθερος ἄνδρος ἀεὶ ποτὲ οἶκος,
σὲ τοι καὶ ὁ Πύθιος εὐλύφας Ἀπόλλων
ηζίσως ναίειν,

ἐτλά δὲ σοισὶ μηλονόμας
ἐν δόμοις γενέσθαι,

δοχμιᾶς διὰ κλιτών

βοσκήμασι σοἰσι σὺρίζαν

ποιμνίτις ὑμεναῖος.

σὺν δὲ ἐποιμαίνοντο χαρὰ μελέων βαλιαὶ τε λύγχες,

ἐδα δὲ λιτοῦσα Ὁθρονος νάπαν λεόνταν

ἂ δαφοῦνος ἢλα.

χὸρευσε δὲ ἀμφὶ σὰν χιθάραν,

Φοῖβε, ποικιλόθριξ

νεβρὸς ὕμικόμαν πέριν

βαινοῦσα ἐλατᾶν σφυρῷ κούφος,

χαίρουσα εὐφρονι μολπῆ.

τοιγὰρ πολυμηλόταταν

ἐστὶν οἰκεὶ παρὰ καλλίναον

Βοιβίαν λίμναν ἀφότοις δὲ γυνὴν

καὶ πεδίων δαπέδους δρόν άμφὶ μὲν ἄελιον κνε-

φοίαν

ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,

πόντιον τ' Ἀιγαίον' ἐπ' ἀκτᾶν

ἀλίμενον Πηλίου κρατίνει.

καὶ νῦν δόμον ἀμπετάσας

569 — 578. = 579 — 587.

588 — 596. = 597 — 605.
δέξατο ξείνον νοτερὸς βλεφάρος,  
tάς φίλας κλαίων ἀλόχου νέκνην ἐν  
δόμασιν ἀρτιθανῆ· τὸ γὰρ εὐγενὲς ἐκφερεται  
πρὸς αἰῶν.  
ἐν τοῖς ἄγαθοις δὲ πάντ' ἐνεστιν σοφίας.  
πρὸς δ' ἐμῆς ψυχῆς Θάρσου ἥται  
θεοσεβὴς φῶτα κενά πράξειν.  

ΑΔΜΗΤΟΣ.  
ἀνδρῶν Φεραίων εὐμενῆς παρουσία,  
nέκνην μὲν ἡδὴ πάντ' ἔχοντα πρόσπολοι  
φέρονταν ἀρδην ἐς τάφον τε καὶ πυρᾶν·  
ὑμεῖς δὲ τὴν Θανόουαν, ὡς νομίζεται,  
προσεῖπατ' ἐξισούσαν ὑστάτην ὀδόν.  

ΧΟΡΟΣ.  
καὶ μὴν ὦρῷ σὸν πατέρα γηραιὸς ποδὶ  
στείχοντ', ὀπαδοῦς τ' ἐν χεῖρον δόμαρτι σῇ  
kόσμον φέροντας, νερτέφον ἀγάλματα·  

ΦΕΡΗΣ.  
ηχὼ κακοίοι σοις συγκάμμανον, τέχνων·  
ἐσθλῆς γὰρ, — οὐδεὶς ἀντερεῖ, — καὶ σάφρωνος  
γυναικὸς ἰμαρτηκάς· ἀλλὰ ταῦτα μὲν  
φέρειν ἀνάγκη, καίπερ ὄντα δύσφορα.  
δέχον δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς  
tω· τὸ ταύτης σώμα τιμᾶσθαι χρεῶν,  
ἡτις γε τῆς σῆς πρόθυμεν ψυχῆς, τέχνων,  
καὶ μ' οὐκ ἄπαιδ' ἔθηκεν, οὐδ' εἰσε σοῦ  
στερέντα γῆρα πενθίμω καταφθίνειν,  
πάσαις δ' ἔθηκεν εὐκλεέστατον βίον  
γυναιξίν, ἔργον τλᾶσα γενναίον τόδε.  
ὁ τόνδε μὲν σάσασ' ἀναστήσασα δὲ
ἈΛΚΗΣΤΙΣ.

. ἡμᾶς πιτυόντας, χαῖρε, καὶ Ἄιδου δόμοις εὐ̂ σοι γένοιτο. φημὶ τοιούτους γάμους λύειν βροτοῖς, ἥ γαμεῖν ὑμᾶ ᾽ξιον.

ΑΔΜΗΤΟΣ.

οὗτ' ἧλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεῖς τάφον οὗτ' ἐν φίλοια ἡν παρουσίαν λέγο. κόμον δὲ τὸν σὸν οὐποθ' ἤδ' ἐνδύσεται· οὐ γὰρ τὰ τῶν σῶν ἐνδείξ ταρθήσεται.

τότε ἐναλνεῖν χρῆν σ' ὧτ' ὁλλύμην ἐγώ. σὺ δ' ἔκποδων στὰς καὶ παρεῖς ἄλλῳ θανεῖν νέος γέρων ἃν, τόνδ' ἀπομάζεις νεκρόν; οὐκ ἤθος ἀφ' ὀρθῶς τούθε σῶματος πατήρ, οὗτ' ἡ τεκεῖν φάσκουσα καὶ κεκλημένη μήτηρ μ' ἔτικτε· δουλίου δ' ἀφ' αἰματος μαστῶ γυναικὸς σής υπεδήθην λάθρα. ἔδειξας εἰς ἐλεγχον ἔξελθὼν δός εἰ, καὶ μ' οὐ νομίζω παιδα σὸν περνέκειναι. ἦν τὰρα πάντων διαπρεπεῖς ἀθανατί, ὑπ' τῆλισον ἃν καὶ τέμι' ἠκούν βίον οὐκ ἰτέλησας, οὐδ' ἐτόλησας θανεῖν τοῦ σοῦ πρὸ παιδος, ἀλλ' τῆνδ' εἰάσατε γυναῖκ' ὀνείαν, ἦν ἐναὶ καὶ μητέρα πατέρα τ' ἀν ἐνδίκοις ἃν ἰτρόιμην μόνην. καίτοι καλόν γ' ἃν τόνδ' ἀγών' ἰτρόνσω, τοῦ σοῦ πρὸ παιδος καθανῶν, βραχὺς δὲ σοι πάντως ὁ λουτός ἦν βιώσιμοι χρόνος· καρύ τ' ἀν ἐξον χόδε τὸν λοιπὸν χρόνον, καὶ καὶ μοναχεῖς ἔστενον κακοῖς ἐμοῖς. καὶ κρίν' ὑπ' ἀνήρ χρῆ παθεῖν εὐθαίμονα πέπονθας· ἡθησας μὲν ἐν τυφαννίδι,
παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχος δόμων, 655
ὦστ' οὐχ ἀτεξνος καθανῶν ἄλλοις δόμων
λείψειν ἔμελλες ὁφρανὸν διαρπάσαι.
οὐ μὴν ἔρεες γέ μοι ὁς ἀτιμάζων τὸ σὸν
γῆρας θανεῖν προῦδασα σ' ὁσίοις αἰδόφρων
πρὸς σ' ἦν μάλιστα, κάντε τῶνδε μοι χάριν
τοιᾶνδε καὶ σὺ χῇ τεκοῦσ' ἧλλαξάτην.
τοιγὰρ φυτεύων παιδάς οὐκέτ' ἂν φθάνοις.
οἱ γνησίωςκήσουσι καὶ θανόντα σε
περιστελοῦσι καὶ προθήσονται νεκρόν.
οὐ γάρ σ' ἔγγει τῇδ' ἐμὴ θάμαι χερί.
665
tέθνηκα γάρ δῇ τούτι σ' · εἴ δ' ἄλλου τυχὼν
σωτήρος αὐγάς εἰσορι, κείνου λέγω
καὶ παιδά μ' εἶναι καὶ φίλων γηροτρόφων.
μάτιν ἄρ' ὦν γέροντες εὐχονται θανεῖν,
γῆρας ψέγοντες καὶ μαχρόν χρόνον βίον.
670
ἡν δ' ἐγγὺς ἐλθη θάνατος, οὐδεὶς βούλεται
θησκεῖν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύ.

ΧΩΡΟΣ.

παύσασθ' · ἀλίς γάρ ἡ παρόνσα συμφορὰ,
ὡς παῖ· πατρὸς δὲ μὴ παροξύνης φρένας.

ΦΕΡΙΣ.

ὡς παῖ, τίν' αὐχεῖς, πότερα Λυδόν ἡ Φρύγα
κακοῖς ἔλαινεν ἀγνωφόνητον σέθεν;
οὐχ οἴσθα Ἡθεσαλών μὲ κατ' Ἡθεσαλῶν
πατρὸς γεγοτα, γνησίως ἐλεύθερον;
ἄγαν ὕδριζες καὶ νεανίας λόγους
ζῆταν ἐς ἡμᾶς· οὐ βαλῶν οὖτως ἄπει.
675
ἔγω δὲ σ' οἴσχαν δεσπότην ἐγενώμην
κάθρεψ', ὀρείλω δ' οὐχ ὑπερθυγκαίειν σέθεν

660

665

670

675

676
ΑΔΚΗΣΤΙΣ.

οὐ γὰρ πατρῴον τόνδ’ ἐδεξάμην νόμον,
paídων προθνῆσκειν πατέρας, οὐδ’ Ἔλληνικόν.
saútō γὰρ, εἰτε δυστυχῆς εἰτ’ ευτυχῆς,
ἐφος: ὃ δ’ ἡμῖν χρῆν σε τυγχάνειν, ἔχεις.
pollōn μὲν ἄρχεις, πολυπλῆθοις δὲ σοι γύας
λείψω· πατρὸς γὰρ ταύτ’ ἐδεξάμην πάρα.
ti δὴνα σ’ ἡδίκηκα; τοῦ σ’ ἀποστερῶ;
μὴ θανηχ’ ὑπὲρ τούτ’ ἀνδρός, οὐδ’ ἔγα πρὸ σοῦ.
χαίρεις ὃρων φῶς, πατέρα δ’ οὐ χαίρειν δοκεῖς;
ἡ μὴν πολῶν γε τὸν κάτω λογίζομαι
χρόνον, τὸ δὲ ἦν σιμφρόν, ἀλλ’ ὅμως γλυκύ.
σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ Θανεῖν,
καὶ ζῆς παρελθῶν τὴν πεπρωμένην τύχην,
taύτην κατακτάς· εἰτ’ ἐμὴν ἀψυχίαν
λέγεις. γυναίκος, ὃ γάκισθ’, ἡσσημένος,
ἡ τοῦ χαλόου σοῦ προθάνανε νεανίον;
σοφός δ’ ἐφεύρεσ, ὡστε μὴ Θανεῖν ποτε,
ei τὴν παροῦσαν καθαναίνει πείσεις ἀεὶ
gυναῖχ’ ὑπὲρ σοῦ· κατ’ ὄνειδίζεις φίλοις
toῖς μὴ Θέλουσι δραίν τάδ’, αὐτὸς ἃν κακός;
σίγα νόμιζε δ’. εἰ οὗ τὴν σαυτοῦ φιλεῖς
ψυχὴν, φιλεῖν ἀπαντᾶς· εἰ δ’ ἡμὰς κακῶς
ἐρείς, ἀκούσει πολλά κοῦ γενήθη κακά.

ΧΟΡΟΣ.

πλεῖω λέλεκται νῦν τε καὶ τὰ πρὶν κακά·
paußai δὲ, πρέσβυ, παῖδα σὸν κακοφροθῶν.

ΑΔΜΗΤΟΣ.

λέγ’, ὡς ἔμου λέξαντος· εἰ δ’ ἄλγεις κλύσον
tάληθες, σὺ χρῆν σ’ εἰς ἐμ’ ἐξαμαρτάνειν.

ΦΕΡΗΣ.

αὐ δ’ ἄν προθνῆσκοι μᾶλλον ἐξημαρτάνον.
ΕΤΡΙΠΙΔΟΤ

ΔΑΜΗΤΟΣ.

tαυτόν γὰρ ἡδῶνε ἄνδρα καὶ πρέσβην θανεῖν

ΦΕΡΗΣ.

ψυχῆ μιᾷ ζῆν, οὗ δυναῖ, ὀφείλομεν.

ΔΑΜΗΤΟΣ.

καὶ μὴν Διὸς γε μείζων ἄν ζῆσις χρόνον.

ΦΕΡΗΣ.

ἀρα γονεύσων, οὐδὲν ἔκδικον παθῶν.

ΔΑΜΗΤΟΣ.

μακροῦ βίου γὰρ ἱσθομήν ἐραστὰ σε.

ΦΕΡΗΣ.

ἀλλ᾽ οὐ σὺ νεκρὸν ἀντί σοῦ τόνδ᾽ ἐκφέρεις.

ΔΑΜΗΤΟΣ.

σημεῖα τῆς σῆς, ὅ νάκιστ᾽, ἀψυχίας.

ΦΕΡΗΣ.

οὗτοι πρὸς ἡμῶν γ᾽ ἀλείτ᾽ ὅνικ ἔρεις τοῦτε.

ΔΑΜΗΤΟΣ.

φεῖ

εἴθ᾽ ἄνδρὸς ἔλθοις τοῦτον γ᾽ ἐσ χρείαν ποτέ.

ΦΕΡΗΣ.

μνήστευε πολλὰς, ὥς Θάνασι πλείονες.

ΔΑΜΗΤΟΣ.

οὐ τοῦτ᾽ ὁνειδός οὐ γὰρ ἠθέλες θανεῖν.

ΦΕΡΗΣ.

φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

ΔΑΜΗΤΟΣ.

κακὸν τὸ λίμα κοῦκ ἐν ἄνδράσιν τὸ σῶν.

ΦΕΡΗΣ.

οὐχ ἐγγελάς γέροντα βασιλέων νεκρῶν.

ΔΑΜΗΤΟΣ.

θανεῖ γε μέντοι δυσκλήσις, ὅταν θάνης.

ΦΕΡΗΣ.

αὖθ᾽ ἀκούειν οὐ μέλει Θανόντι μοι.
ΑΑΚΗΣΤΙΣ.

ΑΛΜΙΤΟΣ.
φεῦ φεῦ· τὸ γῆρας ὡς ἀναίδειας πλέων.

ΦΕΡΙΣ.
ηδ' οὖν ἀναίδης· τῆν δ' ἐφεύρει ἄφρονα.

ΑΛΜΙΤΟΣ.
ἀπελθε, κἀμὲ τόνδ' ἔα θάψαι νεκρόν.

ΦΕΡΙΣ.
ἀπειμ.· θάψεις δ' αὐτὸς ὡν αὐτῆς φονεύς.
δίκας δὲ δώσεις σοίς κηδεσταίς ἔτι.
η τὰρ' Ἀκαστός οὐκέτ' ἔστ' ἐν ἀνδράσιν,
εἰ μη' σ' ἀδελφῆς αἶμα τιμωρήσεται.

ΑΛΜΙΤΟΣ.
ἔρθοις νυν αὐτὸς χῇ ἐννοικήσασα σοι.
ἀπαιδε, παιδὸς ὅντος, ὅπερ ἄξιοι,
γηράσκετ'· οὗ γὰρ τῷ δ' ὑς ταύτων στέγος
νείσθ'· εἰ δ' ἀπειπεῖν χρῆν με κηρύχων ὑπὸ
tὴν σήν πατρίδαν ἐστίαν, ἀπεῖπον ἄν.

ΗΜΕΧ' δὲ,—τοὺν ποσὸν γὰρ οἰστέον κακὸν,—
στείχωμεν, ὡς ἂν ἐν πυρὶ Θῶμεν νεκρόν.

ΧΟΡΟΣ.

ἰδ' ἰδ. σχέτλα τόλμης,
ὦ γενναία καὶ μεγ' ἀρίστη,
χαίρε· πρόφρον σε χθόνιος· Ἔρμης
"Αἰδης τε δέχοιτ·· εἰ δε τι κακεῖ
πλέων ἔστ' ἄγαθοῖς, τοῦτων μετέχουσ'
"Αἰδον νῦμφη παρεδρέουσιν.

ΘΕΡΑΠΩΝ.

πολλοὺς μὲν ἦδ' κἀτῳ παντοῖας χθονὸς
ξένους μολόντας οἶδ'· ἐς ᾧ Ἀδμήτου δόμους,
οῖς δείπνα προούθηκ'· ἀλλὰ τοῦτ' οὐκὼ ξένου
νακίον·· τῆνδ' ἔστειαν ἐδεξάμην.
δὲ πρῶτα μὲν πενθοῦντα δεσπότην ὅραν 
ἐσῆλθε κατῴκηντο εἰς εἰς ἑαυτοῦ, ἀμείωτον πύλας.  
ἐπειτα δ' οὐτὶ σωφρόνως έδέξατο 
τὰ προστυχόντα ἡμῖν, συμφορῶν μαθῶν, 
ἀλλ' εἰ τι μὴ φέροιμεν, ὀστρον ἑρείαν. 
πόρηρα δ' ἐν χείρεσι ξίσοιν λαβῶν 
πίνει μελαῖνος μητρὸς εὐχαροῦν μέθιν, 
τεσσ’ ἔθεμψεν' αὐτὸν ἀμφιβάσα φλοξ 
οἵν οὖν· στέφει δὲ κράτα μνείονοι κλάδοις, 
ἄμονο' ὕλακτον, δισά δ' ἡ μέλη κλυσίμι.  
ὁ μὲν γὰρ θάνε, τῶν ἐν Αδμήτου κακῶν 
οὐδὲν προτιμῶν, οἰκεῖται δ' ἐκλαίομεν 
δέσποιναν ομμα δ' οὐκ ἐδείκνυμεν ἐν 
τέγγοντες· "Αδμήτως γάρ οὖθ' ἐφιέτο. 
καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἑσιῶ 
ἐν ξένον, πανόργον κλάπα καὶ ληστὴν τινα, 
ἡ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφεσάνυμην, 
οὐδ' ἐξετείνα χείρ', ἀποιμάζων ἐμὴν 
δέσποιναν, ἦ' μοι πασί τ' οἰκείοις ἐμ 
μήτηρι· κακῶν γὰρ μνείον ἐφ' ἑξαρχή, 
ἄργας μαλάσσους ἀνδρὸς· ἀρμάζον ἡ 
συγινδικαίως, ἐν κακοῖς ἀφριγμένον.

ΠΡΑΚΛΗΣ.

οὖτος, τι σεμνὸν καὶ πιερροντικὸς βλέπεις; 
οὐ χρῆ σκοτωσίν τοῖς ἡμῖν τοῦ πρόσκοπον 
eίναι, δέχεσθαι δ' εὐπροσηγόρος φρενί.

οὐ δ' ἁνδόρ' εταῖρον δεσπότου παρόνθ' ἔδραν, 
συγνιν' προαύον καὶ συναφρομένοι 
δέχετε, θυραίον πῆματος σπουδήν ἔχων. 
δεῦρ' ἐλθ', ὅπως ἄν καὶ σοφάτερος γένη.
ἈΛΚΗΣΤΙΣ.

τὰ θνητὰ πράγματ᾽ οἴδας ἂν ἔχει φύσιν; 780
οἴμαι μὲν οὐ· πόθεν γάρ; ἄλλ᾽ ἀκούε μου.
βροτοῖς ἀπασὶ καθανεῖν ὑφεῖλεται,
καὶ ξέστι θνητῶν ὅσις ἔξεπισταται
τὴν αὐριον μέλλουσαν εἰ βιώσεται·
τὸ τῆς τύχης γὰρ ἀφανές οὐ προδήσεται,
καὶ οὐ διδακτόν, οὐδ᾽ ἀλίσκεται τέχνη.
ταῦτ᾽ οὖν ἀκούσας καὶ μαθὼν ἔμοι πάρα,
εὐφραίνε σαυτόν, πίνε, τὸν καθ᾽ ἤμεραν
βίον λογίζου σον, τὰ δ᾽ ἄλλα τῆς τύχης.
τίμα δὲ καὶ τὴν πλείστον ἡδίστην θεᾶν
Κύπριον βροτοῖσιν· εὐμενής γὰρ ἡ θεάς.
τὰ δ᾽ ἄλλ᾽ ἔσον ταύτα, καὶ πειθον λόγοις
ἐμοίσιν, εἰπέρ ὁρθὰ σοι δοκῶ λέγειν·
οἴμαι μὲν· οὐκον τὴν ἁγαν λύπην ἄρεις
πεῖ μεθ᾽ ἤμων τάσοδ᾽ ὑπερθαλὼν πῦλας,
στεφάνοις πυκασθεῖσιν· καὶ σάφ᾽ οἶδ᾽ θωύνεκα
τοῦ νῦν συνθρόπου καὶ ἕνεστάτος φρενὸν
μεθορμεῖσι σε πίτυλος ἐμπεσών σχύφουν.
ἀγγας δὲ θνητοὶ θνητὰ καὶ φρονεῖν χρεῶν,
ὡς τοῖς ἡμῶν καὶ ἔκνωσομένοις
ἀπάσιν, ἔστιν, ὡς γ′ ἐμοί χρησθαί κριτῇ,
οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ σουμφορᾶ.
ΟΕΡΑΙΩΝ.

ἐπιστάμεσθα ταύτα· νῦν δὲ πράσσομεν
οὐχ οἷα κόμον καὶ γέλωτος ἄξια.
ΠΡΑΚΑΙΣ.

γυνὴ θυραῖος ἡ θανοῦσα· μὴ λιαν
πένθει· δόμων γὰρ ζῶσι τῶνδε δεσπόται.
ΘΕΡΑΙΩΝ.

τί ζῶσιν; οὐ κάτοισθα τὰν δόμοις κακά;
ΕΤΡΙΠΙΔΟΥ

ΠΡΑΚΑΛΗΣ.
εἰ μὴ τι σὸς μὲ δεσπότης ἐψεύσατο.
ΘΕΡΑΠΩΝ.
ἀγαν ἐκεῖνος ἐστι' ἀγαν φιλόξενος.
ΠΡΑΚΑΛΗΣ.
οὐ χρην μ' ὅθεν οὖν γ' οὖνεκ' εῦ πάσχειν νεκροῦ;
ΘΕΡΑΠΩΝ.
ἡ κάρτα μέντοι καὶ λίαν θυραῖος ἤν.
ΠΡΑΚΑΛΗΣ.
μῶν εὐμφοράν τιν' οὖναν οὐκ ἔφραξέ μοι;
ΘΕΡΑΠΩΝ.
χαίρον ίθ' ἣμῖν δεσποτῶν μέλει κακά.
ΠΡΑΚΑΛΗΣ.
ὁδ' οὐ θυραῖον πημᾶτων ἄρχει λόγος.
ΘΕΡΑΠΩΝ.
οὐ γὰρ τι καμάζοντε' ἂν ἥχθῳμην σὸν ὀρῶν.
ΠΡΑΚΑΛΗΣ.
ἀλλ' ἡ πέπονθα δεῖν' ὑπὸ ἕναν ἐμῶν;
ΘΕΡΑΠΩΝ.
οὐχ ἥλθες ἐν δέοντι δέξασθαι δόμοις
πένθος γὰρ ἡμῖν ἔτι' καὶ κουραν βλέπεις
μελαμπέπλους στολμούσ τε.
ΠΡΑΚΑΛΗΣ.
τις δ' ὁ καθανόν;
μῶν ἡ τέκνων τι προοῦδον ἡ πατὴρ γέρον;
ΘΕΡΑΠΩΝ.
γυνὴ μὲν οὖν ἐλαλεῖν Ἀδμήτου, ἔξειν.
ΠΡΑΚΑΛΗΣ.
τι φῆς; ἔπειτα δὴτα μ' ἔξενιζετε;
ΘΕΡΑΠΩΝ.
ἡδεῖτο γὰρ σε τῶνδ' ἀπώσασθαι δόμων.
ΠΡΑΚΑΛΗΣ.
ἀ οὐκετὶ', οὐας ἡμπλακες ἐνναόρου.
ΔΛΚΗΣΤΙΣ.

ΘΕΡΑΠΩΝ.

ἀπωλόμεσθα πάντες, οὐ κείνη μόνη.

ΠΡΑΚΑΙΛΣ.

ἀλλ' ἁσθομὴν μὲν, ὃμι' ἰδὼν δακτυλίδοις κοιμάν τε καὶ πρόσωπον ᾧ ἀλλ' ἔπειθε μὲ λέγον θυραίον κῆδος ἐς τάφον φέρειν.

Βία δὲ θυμοῦ τάσοι ὑπερβαλὼν πῦλας ἔπινον ἄνδρὸς ἐν φιλοξένου δόμοις, πράσοντος οὐτω. κότα καμάξω κάρα στεφάνωι πυκνασθεῖς; ἀλλὰ σοῦ τὸ μὴ φράσαι, κακοῦ τοσοῦτον δόμασιν προσκειμένον.

ποῦ καὶ σφε θάπτει; ποῦ νῦν εὐφήσῳ μολὼν;

ΘΕΡΑΠΩΝ.

ὁρθὴν παρ' οἷον, ἡ' πε Δάφισαν φέρει, τύμβον κατόμουξε γείστον ἐκ προσαστίου.

ΠΡΑΚΑΙΛΣ.

ἄ πολλὰ τλάσα καρδία καὶ χείρ ἐμῆ, νῦν δείξον οἶον παιδά σ' ἡ Τιμυθία Ἡλεκτρύνοις ἐγείνατ' Ἀλκιθήνη Διή.

δὲ γάρ με σῶσαι τὴν θανοῦσαν ἀφτίως γυναίκα κεῖσ τόν, αὖθις ἰδρύσαι δόμον Ἀλκηστιν, Ἀθηνή θ' ὑποφηγήσαι χάριν. ἐλθὼν δ' ἀνακτά τὸν μελάμπελον νεκρῶν Θάνατος φυλάξω, καὶ νῦν εὐφήσειν δοξῶ, πίνοντα τύμβον πλησίον προσφαγμάτων.

κάνπερ λοχήσας αὐτοὺς ἐξ ἔδρας συνθεῖσ μάρτυς, κύκλων δὲ περιβάλλω χερῶν ἐμαῖν, οὐχ ἔστων ὅσις αὐτοῦ ἐξαφθησαίται μυγοῦντα πλευρά, πρὸν γυναίκ' ἐμοι μεθ' ἦν δ' οὖν ἀμάρτω τῆς ἄγρας, καὶ μὴ μόλη πρὸς αἰματηρὸν πέλανον, εἴμι τῶι κάτω.
ΕΥΡΙΠΙΔΟΣ

Κόρης ἀνακτός τ' εἰς ἀνηλίους δόμους, αἰτήσομαι τε· καὶ πέποιθ' ἄξενον ἀνώ
"Ἀλκηστιν, ὡστε χερσίν ἐνθείναι ξένου, ὃς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε, καὶ περὶ βαρείας ἱμαροφαὶ πεπληγμένοις, ἐξυπή δ', ἄν γενναίος, αἰδεαθεῖς ἐμὲ. τίς τούδε μᾶλλον Θεσσαλῶν ψιλόξενος; τίς 'Ελλάδ' οἰκῶν; τοιγάρ οὐχ ἔρει κακῶν ἐνεργεύτησαι φῶτα γενναίος γεγός. ΑΔΜΗΤΟΣ.

ἰῶ ᾿ιῶ. στυναί πρόσοδοι, στυναί δ' ὅψεις χήρων μελάθρων. ἰὼ μοί μοι, αἰαί αἰαί.

ποῖ βῶ; πᾶ στῶ; τί λέγω; τί δὲ μὴ; πῶς ἂν ὀλοίμαν.

ἣ βαρυδαιμονα μήτηρ μ' ἔτεκεν. ἤλῳ φθιμένους, κεῖνον ἔραμαι, κεῖν' ἐπιθυμῷ δόματα ναίειν.

οὐτε γὰρ αὔγας χαίρω προσορίον, οὐτ' ἐπὶ γαῖας πόδα πεζεύον τοῖν ὀμηρόν μ' ἀποσυλήσας "Αἰδή Θάνατος παρέδωκεν.

ΧΟΡΟΣ.

πρόδα πρόδα· βάθι κεύθος οἴκων,

ΑΔΜΗΤΟΣ.

αἰαί.

ΧΟΡΟΣ.

πεπονθὼς ἄξι' αἰαγμάτων.

ΑΔΜΗΤΟΣ.

ἐ ᾿ε.

872 — 877. = 889 — 894.
ΔΑΚΗΣΤΙΣ.

ΧΟΡΟΣ.

δι' ὀδύνας ἔδας,
σάρ' οίδα·

ΑΔΜΗΤΟΣ
φεϊ φεϊ·

ΧΟΡΟΣ.

τὰν νέρθε δ' οὐδὲν ὄφελεῖς,
ΑΔΜΗΤΟΣ.

ιὸ μοί μοι.

ΧΟΡΟΣ.

tὸ μητὸς εἰσίδειν φιλίας ἀλόχου
πρόσωπον ἀντὰ [λυριόν],

ΑΔΜΗΤΟΣ.

ἐμνησάς δ' μου φρένας ἠλωσαν·
tί γὰρ ἀνδρὶ κακὸν μείζον ἁμαρτείν
πιστῆς ἀλόχου; μὴ ποτὲ γῆς
ἄφελον οἰκεῖν μετὰ τῆςδε δόμους.
ζηλω δ' ἁγάμους ἀτέκνους τε βροτῶν.
μία γὰρ συκῆ· τῆς ὑπεράλγειν
μέτριον ἄχθος·

παίδων δὲ νόσους καὶ νυμφίδιους
εἰνάς θανάτους κεραιζομένας
οὐ τιλητὸν ὅραν, ἐξὸν ἀτέκνους
ἀγάμους τ' εἶναι διὰ πάντος.

ΧΟΡΟΣ.

τύχα τύχᾳ δυσπάλαιστος ἢκεί·
ΑΔΜΗΤΟΣ.

αἰαί.

ΧΟΡΟΣ.

πέρας δ' οὐδὲν τίδης ἀλγέων.
ΕΤΡΙΠΙΑΟΤ

ΑΔΜΗΤΟΣ.

ξ ει.

ΧΟΡΩΣ.

βαφέα μὲν φέρειν,
όμως δὲ

ΑΔΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΩΣ.

τλάθ'· οὖ σὺ πρῶτος ἀλεσαὶ

ΑΔΜΗΤΟΣ.

ιά μοι μοι.

ΧΟΡΩΣ.

γυναῖκα· συμφορὰ δ' ἔτέρους ἐτέρα
πιέξει φανείσα θνατῶν.

ΑΔΜΗΤΟΣ.

ὁ μακρὰ πένθη λύπαί τε φίλων
τῶν ὑπὸ γαϊὰν.

τί μ' ἐκάλυπας ἥγηι τύμβου
τάφρου ἐσ κοίλην, καὶ μετ' ἑκείνης
τῆς μέγ' ἀφίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μᾶς "Αἰδής ψυχάς
τάς πιστοτάτας σὺν ἀν ἔσχεν, ὀμοῦ
χθονίαν λίμνην διαβάντει.

ΧΟΡΩΣ.

ἐμοὶ τις ἢν ἐν γένει, ὃ χόρος ἀξιόθηθηνος
ἐχεῖ' ἐν δόμοισι

ιονοπαισ· ἀλλ' ἔμπας

ἐφέρε κακὸν ἀλις, ἀτεκνὸς ἄν,

πολιάς ἐπὶ χαῖτας

ἡδη πρόπετης ἄν,

θιότου τε πόρασ.

903—910. = 926—934.
ἈΔΚΗΣΤΙΣ.

ἈΔΜΙΤΟΣ.

ὅ σχῆμα δόμον, πῶς εἰσέλθω; πῶς δ' οἰκῆσω, μεταπίπτοντος δαίμονος; οὐ μοι. πολὺ γὰρ τὸ μέσον· τότε μὲν πεύκαις σὺν Πηλιάσιν, σὺν θ' ὑμεναίους ἔστειχον ἔως, φιλίας ἀλόχου χέρα βαστάζων.

πολυάχητος δ' ἔπετο κάμος, τήν τε θανοῦσαν κάμ' ὀλίζων, ὁς εὐπαρθίδαι καὶ ἀπ' ἀμφοτέρων ὄντες ἀριστέων σύζυγες εἰμεν, νῦν δ' ὑμεναίων γόσον ἀντίπαλος, λευκῶν τε πέπλων μέλανες στολμοὶ πέρποντοι μ' ἔως.

λέκτρων κοίτας ἐς ἔρημον.

ΧΟΡΩΣ.

παρ' εὐτυχῆ σοι πότιον ἤλθεν ἀπειροκάρφ τῶν ἄλγος· ἄλλ' ἔσωσας βίοτον καὶ γυναῖ.

ἐθανε δάμαρ, ἐλπίς φιλίαν· τί νέον τόδε; πολλοῖς ἥδη παρέλυσεν θάνατος δάμαρτος.

ἈΔΜΙΤΟΣ.

φίλοι, γυναικῶς δαίμον' εὐτυχέστερον τοῦμοι νομίζω, καίτερ ὡς δοκοῦνθ' ὄμως· τῆς μὲν γὰρ ὀυδὲν ἄλγος ἀμεταί ποτε, πολλῶν δὲ μόχθων εὐκλείης ἐπαύσατο.

ἐγὼ δ', ὅποι νύ χρῆν ἔρημ. παρεῖς τὸ μόρομον, λυπρὸν διάξω βίοτον· ἀρτί μανθάνω.

490
Πῶς γὰρ δόμων τῶν εἰσόδους ἀνέξομαι; τίν᾽ ἂν προσελπῶ, τοῦ δὲ προσφητεῖς ὑπὸ, τερπνὴς τύχοιμ᾽ ἂν εἰσόδου; ποῖ τρέψωμαι; ἢ μὲν γὰρ ἐνδον ἐξελᾷ μ᾽ ἐρημία, γυναικὸς εὐνὰς εὑρ᾽ ἂν εἰσίδω κενᾶς 
Θόρνους τ᾽ ἐν οἶνον ἴε, καὶ κατὰ στέγας αὐχμηρὸν οὐδας, τέκνα δ᾽ ἀμφὶ γούνασι πιπεροντα κλαίρῳ μητέρ᾽, οἱ δὲ δεσπότων 
στένοσιν οῖν ἐκ δόμων ἀπάλεσαν. 
τὰ μὲν καὶ ὕδαξον τοιάδ᾽ ἐξωθέν δὲ μὲ γάμοι τ᾽ ἐλὼσι Θεσσαλῶν καὶ ἐξόλλογοι γυναικοπληθεῖς ὅτι γὰρ ἐξανεξόμα 
λεύσαν δάμαρτος τῆς ἐμῆς ὁμήλικας. ἔρει δὲ μ᾽ ὅστις ἔχορος ὅν κυρεῖ τάδε ἔδον τὸν ἄιχρός ζωνθ᾽, ὅς οὖν ἐκεὶ Θανεῖν, 
ἀλλ᾽ ὅν ἔγημεν ἀντίδους ἄρµαχα 
πέφυγεν Ἀἰδῆν· ἢτ᾽ ἂν ἦνας δοκεῖ; 
στυγεῖ δὲ τοὺς τεχόντας, αὐτὸς οὐ Θέλων 
Θανεῖν.—τοιάδε πρὸς κακοῖς κληθὸνα 
ἐξο. τί μοι ἤν δὴ ἥτα κυθιον, φίλη, 
κακῶς κλύοντι καὶ κακῶς πεπραγότι; 
ΧΟΡΟΣ.

ἐγὼ καὶ διὰ μούσας 
καὶ μετάρσιος ἤξα, καὶ 
πλείστων ἀγάμους λόγων:
χρείσον οὐδὲν ἀνάγχας 
ἐνθαν, οὔτε τι φάρμακον 
Θρήσοις ἐν σανίσιν, τὰς 
Ὀρφεία κατέγραψεν

962 — 972. = 973 — 983.
γῆρος, οὗτ' ὁσιος Φοῖθος Ἀσκληπιάδαις ἔδωκε 970
φάρμακα πολυπόνους ἀντιτειμὼν βροτοῖς.
mόνας δ' οὔτ' ἐπὶ βομμὸς 975
ἐλθεὶν οὕτε βρέτας θεᾶς
ἐστιν, οὐ σφαγίων χλύει.
μὴ μοι, πότνια, μείζων
ἐλθοι τ' ἥ το πρὶν ἐν βίῳ.
kαὶ γὰρ Ζεὺς ὁ τ' νεύσῃ,
σὺν σοι τούτο τελευτᾷ.
kαὶ τὸν ἐν Χαλύβοις δαμάζεις οὐ βίᾳ σίδαρον, 979
οὐδὲ τὸς ἀποτόμων λήματός ἐστιν αἰδός.
καὶ σ' ἐν ἀφύκτουι χερῶν ἠλεθ' θεὰ δεσμοῖς·
tόλμα δ' οὖ γὰρ ἀνάξεις ποτ' ἐνερθέν 985
χλαῖον τοὺς φθιμένους ἄνω. καὶ θεῶν σχότοιο
φθινοῦσι παῖδες ἐν θανάτῳ.
φίλα μὲν δ' ἂν μεθ' ἡμῶν,
φίλα δ' ἐτι καὶ θανοῦσα·
γενναστάταιν δὲ πασῶν
ἐξεύξῳ κλοσίαις ἄκοιτιν.
μηδὲ νεκρῶν ὡς φθιμένων χώμα νομιζέσθω 990
τύμβος σὰς ἀλόχος, θεοῖς δ' ὀμοίως
tιμάσθω, σέβας ἐμπόρων. καὶ τὸς ὁχύρων
κέλευθον ἐμβαίνων τὸδ' ἔρει·
Ἀύτα ποτὲ προσθαν' ἄνδρος,
νῦν δ' ἐστὶ μάχαιρα δαίμων,
χαῖρ', δ' πότνι', εὖ δ' ὁδηγοι. — 1000
τοιαί νιν προσεροῦσι φημαί.
καὶ μὴν οὖ', ὡς ὑοίχεν, Ἀλκμήνης γόνος,
Ἀθηνῆς, πρὸς σὴν ἐστίν πορεύεται.

984 — 994. = 995 — 1005.
ΕΤΡΙΠΙΔΟΤ

ΠΡΑΚΑΙΣ.
φίλον πρὸς ἄνδρα χρῆ λέγειν ἐλευθέρως, Ἀδμητε, μοιρᾶς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν σιγώντι. ἐγὼ δὲ σοὶς κακοῖς ἡξίουν ἔγγὺς παρεστῶς ἐξετάζεσθαι φίλος· οὐ δ' οὐχ ἔφραζες σῆς προκείμενουν νέουν γυναικὸς, ἀλλὰ μ' ἐξενίζεσ εἰς δόμοις, ὡς δὴ θυραῖον τήματος σπονδῆν ἔχον. κατετερα κράτα καὶ θεοῖς ἐλευθαίρην σπονδᾶς εἰς οἶχοις δυστυχοῦσι τοιαὶ σοῖς. καὶ μεμφομαι μὲν μέμφομαι παθῶν τάδε, οὐ μὴν σε λυπεῖν εἰς κακοῖς βούλομαι.  

dv δ' οὐνεχ' ἡξω δεῦρ' ὑποστρέψας πάλιν λέξα, γυναῖκα τῆς μοι σῶσον λαβῶν, ἔως ἂν ἱπποὺς δεῦρο Θηρκίας ἁγον ἔλθω, τύφαννον Βιστόνων κατάκτανων. πράξας δ' ὃ μὴ τύχοιμι, νοστήσαμι γὰρ, δίδωμι τὴνδε σοὶ προσπολείν δόμοις. πολλῷ δὲ μόχθοι χεῖρα ἠλθεν εἰς ἐμὰς ἀγάνα γὰρ πάνθημον εὐφρίακω τινῶς 

τιθέντας ἀθλητάισιν, ἄξιον πόνου, ὅθεν κομίζω τὴνδε νικητήρια λαβῶν· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἂν ἱπποὺς ἁγεσθαι, τοῦτο δ' αὖ τὰ μείζονα νικῶσι, πυγμῆν καὶ πάλην, βοεφόρβια· γυνὴ δ' ἐπ' αὐτοῖς ἐπετε' ἐντυχόντι δὲ αἰχρῶν παρεῖναι κέρδος ἂν τόδ' εὐκλέεις. ἀλλ', ὥσπερ εἴπον, σοι μέλειν γυναίκα χρῆ· οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβῶν ἡξω· χρόνον δὲ καὶ σύ μ' αἰνέσεις ἰσωσ.
ΑΔΚΗΣΤΙΣ.

ΔΑΜΗΤΟΣ.
oútoi σ' ἀτίζων οὔδ' ἐν ἔχθροις πνεύμ.
ἐμεῖς γυναικός ἀδίους τύχας.
ἀλλ' ἄλγος ἀλγεῖ τοῦτ' ἂν ἦν προσκείμενον,
εἰ τούν πρὸς ἄλλον δόμαθ' ὁμήθης ἔξονοι.
ἄλις δὲ κλαίειν τούμον ἦν ἐμοὶ κακόν.

gυναῖκα δ', εἰ πως ἔστιν, αἰτοῦμαι σ', ἀναξ,
ἄλλον τιν' ὅστις μὴ πέπονθεν οὗ' ἔγαρ
σάζειν ἀναχθεὶ Θεσαλῶν· πολλοὶ δὲ σοι
ἔξοι Θεραίων· μὴ μ' ἀναμνήσῃς κακόν.
οὐχ ἄν δυναίμην τίνθ' ὅραν ἐν δάμασαι
ἀδαχρός εἶναι· μὴ νοσούντι μοι νόσον
προσθῆς· ἄλῃ γὰρ συμφορῇ βαρύνομαι.
ποῦ καὶ τρέφοιτ' ἂν δαμάσων νέα γυνὴ;


πότερα κατ' ἀνθρών δὴν' ἐνοικῆσει στέγην;
καὶ πῶς ἀχραιφης, ἐν νέοις στραφωμένη,
ἔσται; τὸν ἡδῶνθ', Ἡράκλεις, οὐ ὄρδιον
εἴργειν· ἕγαρ δὲ σοι προμηθίαν ἔχω.


ἡ τῆς θανούσης Θαλαμόν εἰσόδοις τρέφος;
καὶ πῶς ἐπεισφῷ τὴνδε τῷ κείνης λέχει;


δικλὴν φοβοῦμαι μέμισιν, ἐκ τε δημοτῶν,


μὴ τὸς κ' ἐλέγξῃ τὴν ἐμὴν εὐφρέτειν
προδέντ' ἐν ἄλλης δεμνίοις πιτνεῖν νέας,
καὶ τῆς θανούσης,—ἀξία δὲ μοι σέθειν,—


πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ἂ γύναι,


ήτις ποτ' εἰ σὺ, ταῦτ' ἔχουσ' 'Ἀλκηστιδὶ


μορφῆς μέτρ' ἵσθι, καὶ προσηξκεῖ δέμας.


οἴκου. κόμιξε πρὸς Θεῶν ἐξ ὁματων


γυναῖκα τήνδε, μὴ μ' ἔλης ἥρημένον.
πῶς γὰρ δόμων τῶν εἰσόδους ἀνέξομαι; τίν’ ἂν προσειπών, τοῦ δὲ προσφηθεὶς ὑπο, τερπνῆς τύχουμ’ ἂν εἰσόδου; ποί τρέψομαι; ἡ μὲν γὰρ ἐνδον ἐξελὰ μ’ ἐρημία, γυναιχὸς εἰνάς εὗτ’ ἂν εἰσίδω κενάς
θρόνους τ’ ἐν οἰκίσ εἰς, καὶ κατὰ στέγας αὐχμηρὸν οὐδας, τέχνα δ’ ἀμφί γούνασι πίπτοντα κλαίη μητέρ’, οἱ δὲ δεσπότων στένωσιν οἶαν ἐκ δόμων ἀπώλεσαν.
τὰ μὲν κατ’ οἶκον τοιάδ’ ἐξεθεῖν δὲ με γάμοι τ’ ἐλάβο τὴ σαμαλῶν καὶ ξύλλοιοι γυναικοπληθεῖς οὐ γὰρ ἐξανέξομαι λεύσσων δάμαρτοσ τῆς ἐμῆς ὁμήλικας
ἐρεῖ δὲ μ’ ὅστις ἐχθρὸς ὅν κυρεῖ τάδε Ἐθνών τὸν αἰσχρὸς ζῶνθ’, ὃς οὐκ ἐτήλῃ Θανεῖν, ἀλλ’ ἦν ἔγημεν ἀντιδοὺς ἀψυχία.
πέρευγεν ὁ Άιδην ἐςτ’ ἄνήρ εἰναι δοκεῖ; στυγεῖ δὲ τοὺς τεχόντας, αὐτὸς οὐ Θέλων Θανεῖν. — τοιάνδε πρὸς καχοῖς κληδόνα ἔξω. τί μοι ἦν δήτα κύδιον, φίλοι, κακῶς κλύνοντι καὶ κακῶς πεπραγότι; ΧΟΡΟΣ.
ἐγὼ καὶ διὰ μούσας καὶ μετάρσους ἡξα, καὶ πλείστων ἀψάμενοι λόγων χρείσσον οὐδὲν ἀνάγκας εὔφοιν, οὐδὲ τι φάρμακον Θρήσσος ἐν σανίσιν, τὰς Ὀρφεία κατέγραψεν
962 — 972. = 973 — 983.
γῆρος, ούδ’ ὃσα Φοῖδος Ἀσκληπιάδας ἔδωκε
φάρμακα πολυτόνους ἀντίτεμών βροτοῦν.
μόνας δ’ οὔτ’ ἐπὶ βομοῦσ
ἐλθεῖν οὔτε βρέτας Θεᾶς
ἐστὶν, οὐ σφαγίων κλύει.
μὴ μοι, πότνια, μείζον
ἐλθοίς ἢ τὸ πρῖν ἐν βίᾳ.
καὶ γὰρ Ζεὺς ὁ τι νεῦσῃ,
σὺν σοί τοῦτο τελευτᾷ.
καὶ τὸν ἐν Χαλύβδοις δαμάζεσιν οὐ βίᾳ οἴδαρον,
οὔτε τὰς ἀποτόμους λήματος ἐστὶν αἰθός.
καὶ σ’ ἐν ἀργύττοισι χερῶν εἰλὲ θεά δεομοῖς
τόλμα δ’ οὐ γὰρ ἀνάξεις ποτ’ ἐνερθέν
κλαίον τοὺς φθιμένους ἄνω. καὶ θεῶν σχότοι
φθίνοντο παιδεῖς ἐν θανάτῳ.
φίλα μὲν ὅτ’ ἢν μεθ’ ἡμῶν,
φίλα δ’ ἔτι καὶ θανῶσα
γενναίοτάταν δὲ πασάν
ἐξεύξασε κλίσιας ἀκουτιν.
μηδὲ νεκρῶν ὃς φθιμένων χῶμα νομιζέσθω
τῶν ὁμός σας ἄλοχον, ἠκοίσι δ’ ὁμοίως
tιμᾶσθω, σέβασ ἐμπόρον. καὶ τὶς δοχυῖαν
κέλευθον ἐμβαίνων τὸδ’ ἔρει:
Ἄυτα ποτὲ προούθαν ἄνδρος,
νῦν δ’ ἐστὶ μάκαρα δαίμων,
χαῖρ’, ὡς πότνι’, εὖ δὲ δοίης.—
tοιαὶ νῦν προσεροῦσι φήμαι.
καὶ μὴν ὅδ’, ὃς ἔοικεν, Ἀλκμηνῆς γόνος,
"Αδριτή, πρὸς σὴν ἐστίαν πορεύεσθαι."
ΕΤΡΙΠΙΛΟΤ

ΗΡΑΚΛΗΣ.

φίλον πρὸς ἀνδρα χρή λέγειν ἐλευθέρως,
Ἄδημητε, μομφᾶς δ’ οὐχ ὑπὸ σπλάγχνοις ἔχειν
σιγῶντ’. ἐγὼ δὲ σοὶ καχοῖσιν ἡξίονν
ἐγγὺς παρεστὼς ἐξετάζεσθαι φίλος.
οὐ δ’ οὐχ ἐφοράξες σῆς προτείμενον νέκν
γυναικὸς, ἀλλὰ μ’ ἐξενίζες ἐν δόμοις,
ός δὴ θυραίον πήματος σπονδὴν ἔχαν.
χάστειρα κράτα καὶ θεοῖς ἔλειψάμην
σπονδάς ἐν οἴκοις δυστυχοῦσι τοῖς σοῖς.
καὶ μέμφομαι μὲν μέμφομαι παθῶν τάδε,
οὐ μὴν σε λυπεῖν ἐν καχοῖσι βουλομαι.
δῶν δ’ οὐνεχ’ ἥκω δεῦρ’ ὑποστρέψαι πάλιν
λέξα. γυναῖκα τήνδε μοι σάσον λαβὼν,
ἔως ἢν ἵππους δεῦρο Θρησκίας ἄγων
ἐλθὼ, τύφαννοι Βιστόνων κατακτανῶν.

πρᾶξας δ’ ὁ μὴ τύχομι,—νοστήσαι μι γὰρ,—
δίδωμι τήνδε σοίς προσπολεῖν δόμοις.
πολλῷ δὲ μάχθρο χεῖρας ἠλθέν εἰς ἐμὰς.
ἀγάνα γὰρ πάνθημον εὐφίσκα τινάς
τιθέντας ἀθλητάσιν, ἄξιον πόνων,
ὅθεν κομίζω τήνδε νικητήρια

λαβὼν· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
ἵππους ἁγεσθαι, τοῖσι δ’ αὐ· τὰ μείζονα

νικῶσιν, πυγμὴν καὶ πάλην, βουφόρβια.
γυνὴ δ’ ἐπ’ αὐτοῖς εἶπε· ἐντυχόντι δὲ

αἰσχρῶν παρεῖναι κέρδος ἦν τὸν· εὐκλεῖς.

ἀλλ’, ὡσπερ εἶπον, σοι μέλειν γυναῖκα χρῆ·

οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν

ἡκὼ· χρόνῳ δὲ καὶ σὺ μ’ αἰνέσεις ἵσως.
ΑΛΚΗΣΙΟΣ.

οὐτοὶ σ’ ἀτίξων οὐδ’ ἐν ἐξηροῖσαι τιδεῖς ἔκοψιν ἐμὴς γυναικὸς ἀδελφοὺς τύχας· ἀλλ’ ἄλγος ἄλγει τούτ’ ἂν ἦν προσκείμενον, εἰ τοὺς πρὸς ἄλλον δόμαθ’ ἀφρῆθησι δένου· ἀλλις δὲ κλαίειν τοῦμον ἦν ἐμοὶ καχῶν.

γυναῖκα δ’, εἰ ποις ἔστιν, αἰτοῦμαι σ’, ἀναξ, ἄλλον τιν’ δʼ ὅτις μὴ πέπονθεν οἱ’ ἐγὼ σῶζειν ἀναχθεὶ Θεσσαλῶν· πολλοὶ δὲ σοι δένοι Θεραίαν· μὴ μ’ ἀναμνήσῃς καχῶν.

οὐκ ἄν δυναίμην τὴν’ ὅραν ἐν δόμασιν ἀδαχυός εἶναι· μὴ νοσούντες μοι νόσον προσθῆς· ἀλλις γὰρ συμφορᾶς βαρύνομαι.

ποῦ καὶ τρέφοιτ’ ἃν δωμάτων νέα γυνή; νέα γὰρ, ὡς ἔσσθητι καὶ κόσμῳ πρέπει.

πότερα κατ’ ἀνδρῶν δὴτ’ ἐνοικήσει στέγην; καὶ πῶς ἄχραιρυνη, ἐν νέοις στραφωμένη, ἔσται; τὸν ἡδῶνθ’, Ὑράκλεις, οὐ διδίων ἐιρρθεῖν. ἐγὼ δὲ σου προμηθίαν ἔχο.

ἡ τῆς Θανούσης Θάλαμον εἰσθήσας τρέφοι; καὶ πῶς ἐπεισοφῳ τήνδε τῷ κείμην λέξει; διαλήθην φροδοῦμαι μέμιμην, ἐκ τε ἐνιστῶν, μὴ τίς μ’ ἐλέγξῃ τὴν ἐμήν ἐνεργεῖτιν προδόντι’ ἐν ἄλλης δεμνίοις πιτυνεῖν νέας,

καὶ τῆς Θανούσης,—ἀξία δὲ μοι σέβειν,—πολλήν πρόνοιαν δεῖ μ’ ἔχειν. σοὶ δ’ ὧν γύναι, ἦτες ποτ’ εἰ σοῦ, ταῦτ’ ἔχουσο ὠ. Ἀλκηστίδη μορφῆς μέτρ’ ἅσθι, καὶ προσημέχαι δέμας.

οἴμοι. κόμιζε πρὸς θεῶν ἐξ ὀμμάτων γυναίκα τήνδε, μὴ μ’ ἔλης ἡμιμένον.
δοκῶ γὰρ αὐτῆν εἰσορῶν γυναῖχ’ ὦρῶν ἐμῆν. Θολοὶ δὲ καρδίαν, ἐκ δ’ ὄμματων θηγαί κατεσφόγασιν. ὃς τθήμαν ἔγω ὡς ἄρτι πένθους τούδε γεύομαι πικροῦ.

ΧΟΡΩΣ.

ἐγὼ μὲν οὖν ἔχωμι’ ἄν εὖ λέγειν τίχην. χρῆ δ’, ὡστὶς εἰ σὺ, καρτερεῖν θεοῦ δόσων.

ΗΡΑΚΛΗΣ.

εἰ γὰρ τοσαύτην δύναμιν εἰχὼν ὡστε σὴν ὃς φῶς πορεύοιει νεφέραν ἐκ δομάτων γυναίκα, καὶ σοι τήνδε πορεύναι χάριν.

ΑΔΜΗΤΟΣ.

σὰρ’ οἶδα βούλεσθαι σ’ ἀν. ἀλλὰ ποὺ τόδε; οὖν ἐστὶ τοῦς θανόντας ἐς φῶς μολεῖν.

ΗΡΑΚΛΗΣ.

μὴ νῦν ὑπέρθαλλ’, ἀλλ’ ἐναισίμως φέρε. ΑΔΜΗΤΟΣ.

ὁρὼν παραγείνῃ ἡ παθόντα καρτερεῖν.

ΗΡΑΚΛΗΣ.

τί δ’ ἂν προκόπτωι, εἰ θέλεις ἀεὶ στένειν;

ΑΔΜΗΤΟΣ.

ἐγνώκα καῦτος, ἀλλ’ ἔρως τις ἔξάγει.

ΗΡΑΚΛΗΣ.

τὸ γὰρ φιλήσαι τὸν θανόντ’ ἀγεὶ δάχφυ.

ΑΔΜΗΤΟΣ.

ἀπόλεσέν με, κατ’ ἀλλὸν ἂ λέγω.

ΗΡΑΚΛΗΣ.

γυναικὸς ἑσθῆσ’ ἡμιπλακές’ τίς ἀντερεῖ;

ΑΔΜΗΤΟΣ.

ὁστ’ ἀνδρά τὸν ποὺ κήθεθ’ ἡδεσθαι βίω.

ΗΡΑΚΛΗΣ.

χρόνος μαλάξει, νῦν δ’ ἔθ’ ἤδι’ σοι κακόν.
ἈΔΚΗΣΤΙΣ.

ἈΔΜΗΤΟΣ.
χρόνον λέγοις ἂν, εἰ χρόνος τὸ καθανεῖν.
ἩΡΑΚΑΗΣ.
γυνὴ σε παύσει καὶ νέου γάμου πόθοι.
ἈΔΜΗΤΟΣ.
sήγησον: οἶδον εἶπας. οὐκ ἂν φόμην.
ἩΡΑΚΑΗΣ.
tί δ’; οὐ γαμεῖς γάρ, ἀλλὰ χηρεύσει λέχος;
ἈΔΜΗΤΟΣ.
οὐκ ἔστιν ἦτις τῷ ηὔος συγκλιθήσεται.
ἩΡΑΚΑΗΣ.
μᾶν τὴν θανοῦσαν ὀψελεῖν τι προσδοκήσει;
ἈΔΜΗΤΟΣ.
κείνην δ’ οπουτέρος ἔστι τιμᾶσθαι χρείαν.
ἩΡΑΚΑΗΣ.
αἰνῶ μὲν αἰνῶ· μαρλάθαν δ’ ὁφλισκάνεις.
ἈΔΜΗΤΟΣ.
ὡς μῆποτ’ ἄνδρα τόνδε νυμφίον καλῶν.
ἩΡΑΚΑΗΣ.
ἐπήνευσ’ ἀλόχω πιστὸς οὖνεκ’ εἰ φίλος.
ἈΔΜΗΤΟΣ.
θάνοιμ’ ἐκείνην καίτερο οὖκ οὖσαν προδούσε.
ἩΡΑΚΑΗΣ.
δέχον νῦν εἶσε τῷ̣ νδε γενναίον δόμων.
ἈΔΜΗΤΟΣ.
μὴ, πρὸς σε τοῦ σπείραντος ἄντομαι Δῖος.
ἩΡΑΚΑΗΣ.
kai μὴν ἀμαρτήσει γε μὴ δράσας τἄδε.
ἈΔΜΗΤΟΣ.
kai δρῶν γε λύπη καρδίαν δηχθήσομαι.
ἩΡΑΚΑΗΣ.
πιθοῦ· τάχ’ ἂν γὰρ ἐς δέον πέσοι χάρις.
ΕΤΡΙΠΙΔΟΥ

ΑΔΜΗΤΟΣ.

φεῦ.
eίθ' ἐξ ἀγώνος τήνδε μή "λαβέσες ποτε.  
ΗΡΑΚΛΗΣ.

νικῶντι μέντοι καὶ οὔ συννικῆς ἐμοί.
ΑΔΜΗΤΟΣ.

καλῶς ἐλέξασ' ἡ γυνὴ δ' ἀπελθέτω.  
ΗΡΑΚΛΗΣ.

ἐπεὶς, εἰ χρή πρῶτα δ' εἰ χρεών ἀθρεῖ.  
ΑΔΜΗΤΟΣ.

χρή, σοῦ γε μὴ μέλλοντος ὁργαίνειν ἐμοί.  
ΗΡΑΚΛΗΣ.

εἰδὼς τι κάγῳ τήνδ' ἔχω προσθημιᾶν.  
ΑΔΜΗΤΟΣ.

νίκα νυν. οὐ μὴν ἀνδάνοντά μοι ποιεῖς.  
ΗΡΑΚΛΗΣ.

ἀλλ' ἔσοθ' ὦ ἡμᾶς αἰνέσεις· πιθοῦ μόνον.  
ΑΔΜΗΤΟΣ.

κομίζετ', εἰ χρή τήνδε δέξασθαι δόμοις.  
ΗΡΑΚΛΗΣ.

οὐχ ἂν μεθεῖν τὴν γυναῖκα προσπόλοις.  
ΑΔΜΗΤΟΣ.

οὐ δ' αὐτὸς αὐτὴν εἴσαγ', εἰ βούλει, δόμοις.  
ΗΡΑΚΛΗΣ.

ἐς σας μὲν οὖν ἐγραγε Θήσομαι χέρας.  
ΑΔΜΗΤΟΣ.

οὐχ ἂν τίγομι, δόμα δ' εἰσελθεῖν πάρα.  
ΗΡΑΚΛΗΣ.

τῇ σῇ πέποιθα χειρὶ δεξίᾳ μόνη.  
ΑΔΜΗΤΟΣ.

ἀναξ, βιδίζει μ' οὐ θέλοντα δρᾶν τάδε.  
ΗΡΑΚΛΗΣ.

tάλμα προτείναι χεῖρα καὶ θυγείν ξένης.
ΔΛΚΗΣΤΙΣ.

ΑΔΜΠΤΟΣ
καὶ δὴ προτείνα, Γοργών’, ὥς καρατίμφ.
ΠΡΑΚΑΛΗΣ.

ξεῖς;

ΑΔΜΗΤΟΣ

ξη.

ΠΡΑΚΑΛΗΣ.

καὶ, σῶζε νῦν, καὶ τὸν Διὸς
φήσεις ποτ’ εἶναι παιὸν γενναίον ξένον.
βλέψον δ’ ἐς αὐτὴν, εἰ τι σῇ δοκεῖ πρέπειν
γυναῖκι· λύπης δ’ εὐτυχῶν μεθίστασο.

ΑΔΜΗΤΟΣ.

ὁ θεός, τί λέξω; θαύμα ἀνέλπιστον τόδε·
γυναῖκα λεύσας τὴν, ἐμὴν ἐπητύμως,
ἡ κέρτομος με θεοῦ τοῖς ἐκδηλῶσει χαῖρα;

ΠΡΑΚΑΛΗΣ.

οὐχ ξέτιν, ἀλλὰ τὴν’ ὧς δάμαστα σὴν.

ΑΔΜΗΤΟΣ.

ὅρα γε μή τι φάσμα νεφτέρον τόδ’ ἡ.

ΠΡΑΚΑΛΗΣ.

οὐ ψυχαγωγὸν τὸν’ ἐποίησαι ξένον.

ΑΔΜΗΤΟΣ.

ἀλλ’ ἡν ἔθαπτον εἰσοφό δάμαστ’ ἐμὴν;

ΠΡΑΚΑΛΗΣ.

σάρ’ ἵθ’ ἀπιστεῖν δ’ οὐ σε θαυμᾶσCHIP τῇχν

ΑΔΜΗΤΟΣ.

θίγα, προσεῖπτω ζῶσαι ὧς δάμαστ’ ἐμὴν;

ΠΡΑΚΑΛΗΣ.

πρόσειπ’. ξεῖς γὰρ πᾶν δοσολπὲρ ἥθελε.

ΑΔΜΗΤΟΣ.

ὅ φιλτότης γυναικός ὀρμα καὶ δέμας,
ξην’ ἀξέπτωτο, οὐκοτ’ ὄρεσθαι δοκῶν.
ΗΡΑΚΛΗΣ.

ἐχεῖς· φθόνος δὲ μὴ γένοιτό τις θεάν.

ΔΑΜΗΣΟΣ.

ὁ τοῦ μεγίστου Ζηνὸς εὐγενῆς τέκνον,

ἐυδαμονοῦντας, καὶ σὺ οἱ φιτύσας πατήρ

σώζων· σὺ γὰρ δὴ τὰ ταῦτα ἀνάφθεωσις μόνως.

πῶς τὴν’ ἐκείμην νέφθειν ἐς φάος τόδε ἢ

ΗΡΑΚΛΗΣ.

μὴ χείριν ξυνάψως δαιμόνων τῷ κυρίῳ.

ΔΑΜΗΣΟΣ.

ποῦ τόνδε Θανάτῳ φῇς ἄγωνα συμβαλεῖν ἢ?

ΗΡΑΚΛΗΣ.

τύμβον παρ’ αὐτόν ἐκ λόγου μάρτυς χέροιν.

ΔΑΜΗΣΟΣ.

τῷ γὰρ ποθ’ ἤδ’ ἀναυὸς ἐστηκεν γυνή ἢ?

ΗΡΑΚΛΗΣ.

οὐποθ θέσις σοι τῇδε προσφορημάτων

κλέειν, πρὶν ἂν θεοῖς τοῖς νεφέροις

ἀφαγνίσηται καὶ τρίτων μόλη φάος.

ἀλλ’ εἰσαγ’ εἰσά τινδε· καὶ δίκαιος ἂν

τὸ λοιπὸν, Ἄθμητ’, εὐσίξει περὶ ἕξονις.

καὶ χαῖρ’ ἡγῶ δὲ τὸν προσείμηνον πόνον

Σθενέλου τυφάννοι παιδὶ πορονῷ μολὼν.

ΔΑΜΗΣΟΣ.

μεῖνον παρ’ ἡμῶν καὶ ξυνέστιος γενοῦ.

ΗΡΑΚΛΗΣ.

ἀδίσε τόδ’ ἐσται, νῦν δ’ ἐπείγεσθαι μὲ δεῖ.

ΔΑΜΗΣΟΣ.

ἀλλ’ εὔνυχοτης, νόστομον δ’ ἐλθοῖς πόδα.

ἄτοις δὲ πάσῃ τ’ ἐννέα τετραγχίᾳ

χορῷ ἐς ἐν’ ἐσθλαῖσι συμφοραῖσιν ἑστάναι

ΗΡΑΚΛΗΣ.
βομούς τε κυισάν βουθύτοιοι προστροπαῖς.

νῦν γὰρ μεθηρμόςμεθα βελτίω βίον
tοῦ πρόσθεν· οὐ γὰρ εὐνυχῶν ἀρνήσομαι.

ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαίμονίων,

πολλὰ δὲ ἀέλπιτως κραίνουσι θεοῖ.

καὶ τὸ δοξηθέντ' οὐχ ἐτελέσθη,
tῶν δὲ ἀδοξητῶν πόρον εὑρε θεός.

tοιῶνδ' ἀπέθη τόδε πρᾶγμα.
NOTES.
NOTES.

N.B. Mr. = 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.

Ἀττιλαν ὡπόστο. 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 Ἀσκλαπιός for raising some one to life. Our poet, by his use of the imperfect ὑμνή (v. 127), implies that he often exercised this power. Nine different statements as to the person raised by Ἀσκλαπιός 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 μυθος, Müller (History of the Dorians, Book II.) pp. 204, 320, in the German) may be consulted with advantage.
"Admetus. Both Admetus and Alcestis were of the tribe of the Minyæ, concerning whom see Müller's "Orchomenos," especially p. 256. Cretheus and Salmoneus were brothers, and sons of Æolus. Pheres, father of Admetus, was a son of Cretheus; and Tyro, daughter of Salmoneus, bore Pelias, the father of Alcestis and Acastus (see v. 732). Jason was of the same family, being nephew of Pheres and of Pelias, and cousin of Admetus.

The name of Admetus is inwoven in the peculiarly poetical fables which relate to the Minyæ. When Jason, according to Pindar's most beautiful description in the fourth Pythian Ode, came down from Mount Pelion to claim the kingdom of Iolcus, which Pelias had wrested from his father, his relatives went to greet him. "Pheres came from the 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. i. 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.

οὐδὲν, 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:

Όμως δ' ἀλέκτρω ως τὸν ἤγε πρὸς μύλην,

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 ἀλέκτρω as the same here with ἀλεξιος, puts the passage in the mouth of Alcestis, and even calls the play by her name. Another fragment (Soph. Frag. incert. 758, Dind.),

"Ο γὰρ Φιραλα, χαῖρε, συγγαγὸν θ' ἤδωρ
"Χπέρεια κρής, νάμα θεοφίλεστανον,

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 .... "Alexander. 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 Τη
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 λείπουinto πελείποι, 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, Cressè and Telephus are both referred to in the Acharnenses. (Comp. the Scholia on Acharn. 408–448, ed. Bekker.) The Alcmaeon is called διὰ Ψυφίδων, because, in passing through the Arcadian town so called, Alcmaeon was delivered from the attacks of the Furies. The name was used also to distinguish it from Alcmaeon διὰ Κορινθίων, 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 Shakespeare.

ἐν Φεραισ. This place, reputed to have been founded by Pheres, was situated near Lake Bœbeis (comp. v. 590), now called Carias, 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
Iuded to by Homer, and of which Colonel Leake (Northern Greece, IV. 440) has given a particular description. Phereæ rose into importance under its tyrant Jason, about 390 B.C., and sunk upon the ascendency 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.

eis το χορηγός. 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 δι. Gilm supplies διο, supposing that the writer took χορηγός in the sense of leader of the Chorus, and referred to the division into semi-choruses at v. 213. Dindorf reads Εἰσίδορος τοῦ ἔχορηγος. This name occurs on Athenian monuments, and the choragus is mentioned by name in the argument to Agamemnon.

dékka τῆς τραγουδον (sc. δράματα). The ancient tragic poets, notwithstanding what is here said, occasionally produced pieces which did not have a tragic termination. Such are, besides the Orestes, the Furies of Αeschylus, the Philoctetes of Sophocles, the Ion, Helena, and Iphigenia in Taurias, 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 parodos proper being a choral song). 77–136. The Chorus divides into halves, which respond to one another partly in anapests. Then the whole Chorus sings. 3. First Episodion (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 Stasimon (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 κομματικα by K. O. Müller in his edition of the Furies of Aeschylus). 213–242. Sung in part at least by portions of the Chorus, and closed by anapests recited by the Corypheus. 5. Second Episodion. 243–434. Composed of an impassioned antistrophic dialogue (of the description termed τὰ δὲ κρηστηρία), cooling down through some anapests 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 Stasimon. 435–475. In praise of Alcestis. 7. Third Episodion. 476–567. Hercules, known no doubt to the spectators by his usual
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 Stasium. 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 anapaests, or mere interjections. 10. Fourth Stasium. 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 anapaests.

ON THE PLAY.

1. ἀ 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. ἀνὸς . . . ἀλλίσως, in which I designed to put up with a hired laborer's fare. — ἀλλίσων denotes bearing or enduring that which is beneath one's situation. Comp. v. 572. — ἀλισω, properly the feminine of ἄλισι, is here used adjectively instead of ἄλισαν. Soph. § 156, N. 4; Cr. § 652. — also
62  .  ALCESTIS.

or, to acquiesce in, put up with. This is one modification of the idea of praising or of assenting to, which ἄνευ 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 Δώς φλογώς, Helena 1162, ὀφραῖα φλάξ, Medea 144, are used.

5. ὁδε, 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. ἀπομα is in apposition with θηρεῖν. 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. ἐθήνε γαῖα. 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. — ἔσοντο-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 θολοκέω, in Iliad xx. 221, is used of tending horses.

9. οὐκον, for brevity's sake, includes σέκω also, and thus is taken with ἐς τῶν ἡμέρας. Hermann's remark on this and the preceding imperfect is, that they are used quia adnuc serviebat Admeto. He must have taken ἐς τῶν ἡμέρας with ἔσοντο-βου as well as with οὐκον. 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 ἐστὶν ἡμέρας. 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 δὲ ἐφροσύνη μὴ θανέω (comp. Orest. 599), or ἀπό, εἰς, θανάτου, or θανάτου without a preposition: comp. v. 770. After many verbs containing a negative idea, an infinitive usually takes μὴ; but occasionally the infinitive is annexed without μὴ. See Mt. § 434. 4. 3. 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 δολώσας. According to the Scholiast, the fable made Apollo obtain this of the Fates, after he had intoxicated them with wine. The Greeks thought, that the decree of the Fates could be modified, or suspended in its execution, but not without their own consent. Comp. Herodot. I. § 91.

13. Wakefield takes τὸν παρανικός by itself, as though there were an ellipsis of χρόνος. Comp. τὸν δὲ for τὸν δὲ χρόνος, Soph. Electr. 1075. There is, however, no reason for separating these words from Ἀιδην, which here denotes death.

14. διαλλάξαντα, on condition that he gave in exchange, sc. ἀριτί λατερίον. This compound of διαλάσσω occurs nowhere else in the tragic poets in this sense.

15, 16. Πάντας 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.—τικτός. The imperfect and present participle of τικτοί are often used by the tragic poets, where the aorist forms might be expected. In such cases τικτοί 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, φείδω, I flee and I am an exile; μυκῶ, I conquer and am a victor; ἀδίκω, I do wrong and am a wrong-doer. Comp. the note on Pro- meth. 849.

17. κληρ γυναικὸς ἡμέ. Here we should expect the more general word ὅτις, and not its feminine. I formerly ac- counted for ἡμέ, 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, μηδέ, the old reading, broke the connection of the members of the sentence. Hence Monk and Wakefield, after Reiske, give θανῶν for θανῶν, and therefore ὅτις for ἡμέ. But μηδέ ἐκ, the conjecture of Musgrave and Barnes, is found in two of the best MSS.

20. ψυχορραγοῦσα is explained by Troades 751, πνεῦμα ἀποβρήξεις αἰθερ. ψυχορράγει occurs v. 143, which Hesy- chius explains by ἀποβρύσκει.

22. The poets sometimes speak of the gods as being polluted, like men, by the contact or presence of the dead. In Hippolyt. 1437, cited by Monk, Diana says, when Hippolytus is dying, “Farewell, for I may not look upon the dead, nor pollute my countenance with deadly exhalations” (i e. with the last breath of the dying). Hermann remarks that 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. τόπος may be rendered by here. “The demonstra- tives 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. ἵππη. He is so called, as sacrificing those who die to the powers below. Comp. v. 76. The form ἃ for ἴα is common to the epic and tragic poets. See Buttm. § 52, note 1; Soph. § 52. Elmsley held ἴα, forming, by *synizesis, one syllable, to be the true reading, wherever the accus. in ἃ from ἰω is found in the tragic poets. — βαίνων follows ἵππη on account of the idea of sacrificing, which lies in that word. For the genitive of the *victim after ἵππης, comp. Herc. Fur. 450.

26. συμμέτρος, at the right time. σύμμετρος means corresponding in measure, thence suitting as to measure, and is then used to denote correspondence or congruity in other things, as space, time, color. In Soph. Antig. 387, ποιήσε σύμμετρος προσβήν τίχης; the sense is, What circumstances did I come forward just at the right time for?

29. τι οὖ τῇ βολέίς; why dost thou move about here? οὖ is emphatic. Comp. Orest. 1269, τίς οὖν βολέίς ἀμφὶ μέλαθρον. This verb is also active, as in Ἀesch. Pers. 307, βολεῖ νῆσον, haunts, or floats about, the island.

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

34. εἰ πί τῇ β', sc. Alcestis, taken with φρουρεῖς. — In v. 35, ὀπλὸς αὐτῆς τοξῆς = ὀπλὸς αὐτῆς διοτε τοξῆς εἶται, i. e. τοξ. See Antig. 791, my note.

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

36, 37. For ᾧ . . . Πελλύν παῖς, see K. § 332. 15.

38. κεδανός λογόν, 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. γε in replies often answers to yes. The preceding remark is then admitted, but restricted; see vv. 47, 82, 374, 493, 524; Antig. 518, 749. — ἄφελεω is rarely followed by the dative except in the poets. Mt. § 391; K. § 279, R. 1.

46. ἀμέιψας = διαλλάξας, v. 14, having given as a substitute. ἀμέιψα, however, in v. 462, means to receive in exchange.

48. οἶδ᾽ ἄν εἰ. 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 ἀρ 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, ὥξ οἶδ᾽ ἔγαγε εἰ τινα λίπος ἄν τῶν πολεμίων: Aristoph. Birds 1018, ὥξ οἶδα γ’ εἰ φθαῖνῃ ἄν. These examples, cited by Matthiae and Elmsley, show it in its proper clause.

49. ταῦτα is a substitute for κτείνειν; there is, therefore, no ellipsis of ποιεῖν here. Pflugk refers to the idiom τάξιν τάσσουμαι, τοῦτο being the same with ταῦτην τὴν τάξιν, as it points to the abstract idea of the verb.

50. τοῖς μέλλονοι (sc. θανεῖν implied in θάνατον), cunctantibus, Hermann, and the Scholiast’s γεγηρακόσι 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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moritorius, = 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 λέγω, I possess, i. e. understand your meaning.

52. ἐστι . . . ἐστιν; is there any way in which? or, in any manner, by any means. ἐστι 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, ὅπωτε ἐστιν, v. 113, there is no place to which, or to no place whatsoever; ἐστὶν ὅπωτε, v. 1109, aliquando; ὅπω ἐστὶν ὅς, Antig. 750. ἐστὶ is also thus joined with the relative itself, as in the common phrase ἐστὶν ὅπωτε and the word ἐν, according to some, is made out of ἐν for ἐστὶν and ὅπωτε. Comp. Mt. § 482. — μόλοι. The optative stands in questions without ἀν, 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 estine 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, Phoebus, 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. — ἐκόνων = ἐκόνων χρήματα. Comp. Cress. frag. (8 Dind.), τῶν ἐκόνων πάντες ἀνθρώποι φίλοι. — ois πάρεστι, sc. τὸ ἀνθρώπος, implied in ἄνωτο. — Hermann translates ἄνωτο . . . γηραιοῦσε θανεῖν, emerent grandævos mori quos vivere cupiunt; referring γηραιοῦσε not merely to the subject of ἄνωτο, but to others whom they wished to keep alive. The Scholiast adopts the construction ἄνωτο γηραιοῦσε, ὅστε θανεῖν, they would hire old men to die for them. But there was no reason why the rich should hire old men to die for them, rather than young.
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64. ἡ μῆν, assuredly, or yet assuredly; not nihilominus, as Monk renders these particles.

65. Φίρηνος πρὸς δόμους, i.e. the city of Pherae, the abode of Pherae. Comp. v. 614.

67. "Ordo est," says Wakefield, "ἑχῆμα ἐκ τόπων ἐσόμης: currum qui est in Thracia." But it is better to take ἐκ τόπων with πειμαντος μέτα; the idea of bringing being implied in this connection.—ίππειον ἑχημα, like τέρματων ἀρμα, v. 483, means the horses, without necessarily implying the chariot. Comp. ἀρμασιν ἐνιδῶσιν κίνητον, Herc. Fur. 881; ἄσειρων ἐνοικῖς ἑχημα, chariot-horses not bound by a yoke, i.e. held only by the rein, Ion 1150, where see Musgrave's note.

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

72. πλεον is used as a noun, and denotes furtherance, advantage, profit. Some of the phrases in which it occurs are, τι πλεον; what is the use? οὐδὲν ἐστι πλεον ποιῶ, I do nothing to advantage, Soph. OEd. R. 918; τι προσθειμν πλεον; what advantage should I have accruing? Soph. Antig. 40; δε οὐδὲν ἦν ἐρευνῶσιν πλεον, when they got no advantage by searching, Id. 268. So πλεον λαβείων, πράσοσιν, ἐργάζομαι occur. In v. 745 we have εἶ τι πλεον ἠττ' ἀγαθοῖς, 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 γυνή, 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.
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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 κατάρχομαι τοῦ ιεροῦ by τῶν τριχῶν ἀποσπάσαι. But the term is taken in a wider sense for any of the commencing rites, e. g. sprinkling the victim with lustral water, sprinkling ὁλοχύτας or coarsely ground barley on its head. Comp. Küster on Aristoph. Birds 959.

75. ιερὸς θεῶν, devoted to the gods as a victim. The genitive is that of the possessor. Comp. Mt. § 315. 1; K. § 273. 2; Cr. § 391; Soph. § 187. 3.

76. ὄγγος. Macrobius, Saturnal. 5. 19, “ὄγγοις Ελλάδος Греκες dicunt diis consecrare.” — οὐν should regularly have ἐν with the subjunctive. For its omission see Mt. § 527, Obs. 2. — ἤγχος, 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 ἡγεῖσαι.

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 chaffier 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 Ἀeschylus 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 Phere, who come to console 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 vis stood before πλας, in this line, which thus became a dimer. It is now omitted, on the authority of the best MSS., and the line is a parainiac. vis oūdeis is found in Herodot. and in late writers.

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

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

90. σταυρίζων = στάσθ, i. e. for the purpose of announcing the event and calling in mourners.

91. μεταχύμονος ἄρας = μετὰ τῶν κυμάτων τῆς ἀνη. 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 μεταχυμών, the space μεταξῆ τῶν αἰχμῶν, between the spears, or armies. — For εἰ γάρ, see v. 536.

93. ὁ τῶν, by crasis for ὁ τοί αὖ, surely not. not though. — φθομάς, sc. αὐτῆς, if she were dead.
94, 95. The others deny, yet in a doubting manner, that which would account for the silence within, i. e. that she had been carried out for burial, for surely she is not gone from the dwelling. The reply is, How so? I am not confident. What encourages you? But Hermann translates ὅκ αὐχώ non exsulto, “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 γάρ; for whence could you know it? i. e. it cannot be, v. 781. ποῦ τόδε; where is this? i. e. it is impossible, v. 1075. And so in the phrase πόθεν γάρ; πολλῶν γε καὶ δει, often used by Demosth. — After verse 94 in several of the best MSS. follows νίκυς ἦδη. 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. ἵππων. Schol. χωρὶς ἵππων, 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 ἄνσων, τὸ δοτρακὸν, πηγαιόν. 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 ὁ, but give them two or three, as best suits the metre or style. We have in the feminine δομαῖος, 244;
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ἀκόειν, 125, but σκοτία, 269; νυμφίδιον, 249; ὀδευεῖν, 582 but ὀδυνεῖ, 646; πάνθωμος, 622; ὄνωπος, 805; ἄλλως, 1038 and ἔρημος, 925, which last has commonly but two endings in Attic writers. — ἄ πιτρεῖ. The metre shows ἄ to be a neuter plural, since the last syllable of σταυρεῖα in the strophe must be short. Musgrave’s Latin version translates this phrase by quae fiunt. But it may be questioned whether πιτρεῖ 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 χαίρε, 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 πιτρεῖ see the note on v. 403.

103. νεολαία = ὰ νιος λεώς. It is elsewhere a noun, but here, according to the Scholiast, used adjectively, = νιά. This word is pronounced in three syllables by synizesis, as θεός often is in one. The allusion is to the wailing women (πρεσβία), who sang their νεθέες, or ἑλεμον, and in the procession went before the bier, beating their breasts. Comp. Iliad xviii. 339; Jeremiah ix. 17.

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

106. τί τόδε αἰτίας; 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 δέ, and μὲν is often omitted in the first. δέ may be conveniently rendered by yes, or I say. Comp. Medea 131, ἐκλογον φωνάν, ἐκλογον δέ βοῶν. — For the aorist ἐθύγε, comp. v. 095, note.
111. ὅτις χρηστός. ὅτις may refer to the subject of πενθῶν, or to τῶν 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. ——οὖν ἡ τοῦ φθορῆς ὅταν are taken together, and followed by ἀλας. See v. 52. —— ἦ...εἰ...τὰ = ἦ...η... 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. ——παραλίσαι, sc. θανάτου. The construction demands the optative (for which without ἅν comp. v. 52, note), although παραλίσαι 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...παραλίσαι δυσφρόνω, to win sets free from cares.

116. "The worship of Ammon, long before the time of Alexander the Great, was propagated from Cyrene throughout 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, καὶ εἰς Δελφοὺς ὃς εἰς Ἀμμων ἐθέθη τοι ἔκει θέασθαι." Boeckh's Corpus Inscript. 1. 352.

118. ἀπόρομα, rugged, hard. Comp. v. 981. This word which is Bloomfield's conjecture, takes the place of ἀπορμώ in all the later editions on account of the metre.
120. τίνα is often put for ὅν τίνα in indirect inquiry. ἢχω here = ὀδα.

122—129. Αἰσχūλους is here intended. See v. 4, the notes on the Argument, and Virgil. Ἀν. v. 770. There is, as Matthiae remarks, an anacoluthum in vv. 122—126. Instead of μόνος ὅ ἤν.... ἤλθεν προλεποῦσα, we should naturally have had μόνος ὅ ἤν.... ἢνωσεν αὐτήν. ἢν belongs to ἤλθεν, and μόνος must now be joined to the conditional clause. — εἰς, overcame, slew.

139. δεσπότης is correlative with δοῦλος. Thus in vv. 210—212, Δαμετος is called the δεσπότης of the slave, but the κολπανος 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, 634, 1049, 1052, 1056.

143. προσωπή. This word in v. 186 denotes bending forward; in Andromache 729, forward, inclined; in Ἀσεχ. Ἀγαμ. 234, prone, fallen forward. In the text it may denote inclined or ready to die, Schol. εἰς θάνατον προσωπηκοία.

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 ἤν after a negative one.

146. ἄπις, 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 Phrynichus, p. 745, seq. — ἄπις 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 μακρό ἄριστη.

152. τις ἐναντίωσεν = τις ἄντερει. —— 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 θαυμάσομαι, 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. δόμω 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. ἡσαρσαρο, she arrayed herself. So Aesch. Persæ 182, πέπλουσι Περσικῶι ησικηθῆν.  

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

165. ἀρεφανείσα, 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 αἰτήσομαι 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, ὅ ἐκείνου τεκών, Eurip. Electr. 335; στῶ 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. αἰκλαυτος, ἀστίνακτος, are here active. But such adjectives are often passive also, as is ἀκλαυτος in Antig. 29.

174. Euripides forms both χρώτος and χρῶς from χρῶς; the former most usually.

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

176. ἄτι makes a crasis with the e of ἱδάκρυσ.

177, 178. Ἀλισα κορέματα, solvi virginitatem. — παρθενω, pertaining to my maiden state. — θνήσκω περὶ is far rarer than ὁ. ὑπὲρ or ὁ. πρὸ, and Valckenaer says, that this is the only instance which he has met with. But Monk cites from Tyrtaeus, Frag. i. 13, περὶ παῖδων θνήσκωμεν.

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

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

ὡς στεφανε, χαίρων ἁπει, καὶ ο’ ἄκων ἐγὼ λείπω· σε δ’ ἄλλος τις λαβὼν κεκτήσεται, 
κλέσθης μὲν οὐκ ἄν μᾶλλον, εὐτυχὴς δ’ οὖσ.

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, οὐσα is understood, and οὐκ ἄν οὖσα is
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Equivalent to ἂν ἔτι ἐν ἔτι. Comp. Soph. Philoct. 572, πρὸς ποῖον ἐν τοῖς αὐτὸς αὐτοῦ οὐδεμία ἐπλεῖ, i.e. ποῖος ἐν ἔτι ὁδε πρὸς ἐν, etc. I owe this passage to Pflugk.

183, 184. κυνέος, δεύτερον, were first introduced into the text by Porson, instead of κυνέος, δεύτερο. See v. 839.

186. ἐπεστράφη, according to Matthiae, is taken with ἐπεστράφη. But then ἐπεστράφη 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 reedit, a signification which it does not seem to have, and which would require ἐξελθα to have an aorist sense, which does not belong to it. (Comp. Buttm. largest Gram. § 108, Obs. 23.) For ἐπεστράφη in the sense of wandering over, comp. Ion 352, πολλ' ἐπεστράφη πέδων, 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, πάντων γῆς τῆς ἐπεστράφης πέδων; and 768, ὅς ἐπεστράφη πόλεις.

190. ἐστι ἀγκάλας, taking them into her arms. So the best MSS. read for the vulgar ἐν ἀγκάλαις.

194. κακός, mean, low. ——Let the student notice here, and in v. 198, the sequence οὕτω... ἐν, and τούτων... ὅτι. In both cases the second clause might begin with ἦστε, which is the more ordinary mode of expression.

195. καὶ προσερήβη, i.e. καὶ ὅπως ὁδε. In 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. ——r ἐν = τοι ἐν. But according to Hermann r is here the copulative, with which δὲ 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 μὴ ... τα, below, vv. 591–595. Hermann’s version is: *Et perisset ille etiam moriendo, et, quum effugit mortem, non minus perit.*

198. πωτ' οὐ = οὐποτε, αὖ ἐτ' οὐκ = οὐκέτι, Soph. ΟΕδ. R. 24. But in the case of οὐποτε this transposition is very rare, and the text is doubtful. Hermann, on Soph. Trachin. 160, renders οὐ πωτ' οὐ λαλίσσεται, cuius aliquando (i. e. at any time) non immemor erit. —— λαλίσσωμαι, scarcely to be met with elsewhere, = the more common λαλοῦμαι. Strictly they might differ in sense like to be forgetful and to forget.

199. ἥ που = εἰρως ποῦ, surely, I think. Elmsley, on Medea 1275, denies that ἥ που 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 *et* is an explanation or exegesis of τουτή κακοῖς.

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

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

213. τίς πά. A double interrogation, like τίς, πόθεν εἶ, Odys. i. 170. πῶς ... ἐκ τίνος νεῶς ἤκερε, Helena 1543. See also Antig. 2, 1342.

215. ἦσαί τις, i. e. to tell that she is living. —— ἥ τιμα
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τρώχα, i. e. or shall I mourn for her death? So the Schol. Matthiae approves of Erfurdt's conjecture: ἢ, really, for ἦ, or. But ἦ in a question implies surprise and doubt, which would be out of place here. Major seems to have hit the sense of this place by laying the stress on ἡδη, 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. τοῦθ, sc. κακῶ. Supply μηχανήν. You devised before a means of escape from this calamity. But the text is doubtful, as the metre shows.

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

229. ἄρα, nonne. ἄρα, as well as ἄρ' οὖ, often implies that the answer is to be affirmative. ἄρα πελάσασθαι is spoken with reference to Admetus.——Monk cites, in illustration of this line, Soph. ÓEd. R. 1373, οἷν ἔμοι δνοιν | ἵπποι ἔστι κρείσσον' ἀγχόντως σφυγμένα, 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. οὐρανός = μετεώρος, Schol., hung up aloft. It means (1) of the heavens, as οὐράνος πάλαι, Prometh. 430, comp. v. 164; (2) in the heavens, thence lofty, Eurip. Electr. 860, immense, Soph. Antig. 418.
237. μαρακωξίναυ κατὰ γὰς παρὰ means wasting away and
go in beneath the ground to. So a Scotch song has the
expression "wearing away to the land of the leil."
242. The sense is, He will live during the time after-
wards in a manner not to be called life, i.e. will pass a
life not worth living. ἀβιωτοῦν is the predicate of χρόνον, or
χρόνον may be again supplied with it. An adverb might
stand in its place. The phrase ἀβιωτοῦν βίος is found in
prose-writers, as Demosth. c. Mid. ἀβιωτοῦν ἄτιν' αὐτῷ ἐνεόθαι
τῶν βίων.
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 circum-
stances. 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 concep-
tion 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 wails for her (393-415). Admetus orders a general
mourning (420-434), and goes in to prepare for her fu-
neral, and the Chorus, left alone, sing a most exquisite ode
in her praise (440-475).
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244. κινεῖ, circuits.

245. ὅρη, sc. Ἡλίος, the most prominent object that she had mentioned.

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

ταῦ δέει; τι ποθείς; χώρει τε τὴν ναῦν.
ἀδῶνις σὺ καλεῖ,
σὺ δὲ καλύεσαι 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. σὺ κατείργεις τάδε, thou retardest things here.—

τοῖα is used adverbially, = σότως. A reading, τάδ’ ἐπομα, in this line, seems to have come from τάδε, τοῖα με, differently divided. με was added, as often, by the scribes, but is found in all the MSS. which read τοῖα, and in others which have τοῖ 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. κανανάγοις, 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, κανανάγοις ἐν’ ἀφρώδεις πενής, 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 (859). Thus Seneca says, OEdip. 164, "Mors ... explicat omnes alas," and Gratius, Cyneget. 348, "Orcus ... nigris orbem circumsonat alis." Hades is also called μελαγχαίρης in v. 438, and μελάμπετος in v. 843, from the association of the color with mourning and death. — τις Ἀδας est nescio quis Orcus, id est, nescio quod simulacrum Orci. Herm.

262. τι μέτεις; 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. σθίνω ποιέω: so χειρι σθίνεις, Cyclops 651.

272. χαίρωντες 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. — ἀφέων. Monk has edited ἀφήνω in obedience to a precept of Elmsley, who, on Aristoph. Acharn. 733 (698 Bek.), and Medea 1041, lays it down, that the second and third persons dual were not distinct forms, and that both ended in -η in the historic tenses and the optative. In v. 661, all the MSS. read ἡλλαξάνη, 2d person dual, in conformity with this rule. But Buttmann, Hermann, and others, hesitate about admitting the truth of Elmsley's precept. Probably -ηυ was at first the ending of both persons in the dual; but -ων, 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 ἵκετεύω or ἄνωμαι. The order is, (ἵκετεύω) σε πρὸς θεῶν, μη τῇς —

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

278. εἰν σοί δὲ ἐσομέν, we depend on you. Comp. Soph. Ed. R. 314.


285. According to Monk a new sentence should begin here, παρὼν being repeated after ἀλλὰ. But ἀλλὰ merely connects σχεῖν ... καὶ ναίειν with μὴ βανεῖν. The sentence, according to Hermann, is one with a double apodosis, and a protasis placed between them. The protasis is παρὼν ... τυραννίδι; the first apodosis ἐγὼ ... ὑπήκοο, and the second, which is a repetition of the first in sense, οὐκ ἡθέλοισα, etc. — σχεῖν ἄνδρα, to have for a husband, (τούτον) Θεσσαλῶν ἢν ἰδέλον. — In v. 286 take τυραννίδι with ὀλβίον, flourishing with sovereign power. — For the construction of παρὼν, ἰδεόν, v. 291, and the like, see B. § 145, note 10.

288. Both ἐφευσάμην and ἱχουσα are taken with δώρα 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. ἰδεόν 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 Valsekenaer 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 ἰδεόν.

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, πεπολμέορ δ' αὐτῷ χάρῳ
(ἐφί) ἀντωνήσεως ἀξίων. — eiν is often used in transitions.

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

309. ἵππωσα. Herod., iv. 154, uses ἱππεῖλθωσα in the same way, of a second wife entering a family after the death of a first. — μηρωνά has long á.

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

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

315. Supply δέδοκα before μή.

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

321. τρίτην μηνὸς. Musgrave says that he can find no reason why μηνὸς 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 ὀδ’ εἰς τὴν αὐριῶν τοῦ μηνὸς τοῦτον, ὀδ’ εἰς τὴν μετὰ τὴν αὐριῶν, makes μηνὸς 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
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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, οὐκέτι, instead of which the recent editors and the better MSS. give μηκέτι, 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. — λέξομαι 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. μητέρα. Supply ἀείτης.

326. All the MSS. have οὖ χάζομαι; but Barnes, and most editors since him, have divided these words so as to read οὐ χαζομαι. This latter verb takes an infinitive in Heraclidan 600, δοσφημείν γὰρ ἄξομαι θείν. The only other place where either verb occurs in Eurip. is Orestes 1116, δις θεόν οὖ χάζομαι, and here some MSS. have οὐ χάζομαι, which Elmsley (Heracl. loc. cit.) prefers. But χάζομαι, synonymous with φεύγω, suits that passage better than ἄξομαι, which has a kindred sense with δίδομαι. The former is found nowhere else in the tragic poets, but the latter is used twice by Soph., and three times by Αἰσχ., e. g. Furies 367 (389), τίς οὖν τὰδ' οἷς ἄξεσαι τε καὶ δίδομε βροτών, 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 τῶν ἄνδρα (me) and separates νῖμφη from Θεσσαλίς. The sense thus becomes, nulla me Thessala, ut sponsa, alloquetur. The position of νῖμφη before Θεσσαλῖς favors this explanation.

333. ἄλως, else, yet. Comp. v. 533.

334. Δις is the predicate of γενίσθου.

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

340. τὰ φίλωσι - 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. ἔξαφρομι. A different tense from θίγομι is chosen, because the one action, that of touching, is momentary, while the other has duration. ἔξαφρον φρέσκον is to lift up the mind, incite it to do (especially something inordinate or improper.) — λακεῖω 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 λακεῖος.

350. Both περιπτύσσειν χεῖρας τίμω, and περιπτύσσει τιμῶ 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. ψυχρὰν τέρψων is in apposition with the preceding sentence, not with the infinitive alone, as in v. 7.

355. The best MSS. have φιλοὺς here, the most φιλοις, 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. κείμην refers to κόρην, the remote antecedent. ταῖ-της would have pointed at Δήμητρος.

360. κατῆλθον ἄν .... ἐσχον ἄν, descenderem, cohíbuissem, not descenderem, cohíberent, as they have been translated. The thing is conceived of as already past. See v. 125.

361. οὕτω δ κίνων . . . οὗτῳ Χάρων ἔσχον. In Greek, two nouns singular, in clauses commencing with disjunctive conjunctions or with οὕτω, may have a plural verb, where the one does not exclude the other. Mt. § 304. 3.

363. οὖ here denotes simply congruity with what precedes. Comp. v. 73. — ἐκέινε is here used, and not ἐκεῖ, because the motion of going to the world below is thought
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365. τὰίνων αὐτὰς governs σοι, and ἐπισκήψω· αὐτὰς τείνω is for the more common ἐπισκήψω τοίσδε βίου. Comp. Soph. Οἰ. 252. — κεδρός, 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, πλευρόν, πλευρᾶ, are both in use. Elsmse thought only the neuter to be employed in the plural by the tragic poets; but Hermann on Ajax (1839 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 Bœotian brought him during his peace with the enemy:

Διὰ οὗτος αὐτήν · μηδὲ γὰρ βασών ποτὲ
σοῦ καρπὸς εἰ ἐπεκτενεθάναμεν.

“But bring it in. Not even when dead may I
E’er be deprived of thee,—dressed up in beet-sauce.”

371-373. For τίδε which anticipates γαμεῖν, comp. v. 36. — γαμεῖν, fut. ininf. for γαλείσειν. But the present infinitive is here admissible. — μὴ γαμεῖν ἀλλὰ γυναῖκα ἐφ’ ὑμῖν, that he will not marry another wife while you are alive. Comp. Alciphron. i. 11, φιάγειν ἐπὶ τίκνοις καὶ γυναῖκι, to go into exile with children and wives living; id. 3, ἐπὶ παυδίων ζωντες, living with children alive; where see Bergler’s note. τελευτάν ἐπὶ παιῶν, to die and leave children, is a common phrase. Here ἐπὶ denotes condition or circumstance, something like with; and ὀσίω 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 πωλλή μ’ ἀνάγκη. See Hermann on Trachin. 294.

383. οἱ προδήσκουσες. 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 ἀρκεὶ ἧμᾶς προδήσκες σοῦ, see Mt. § 297, and v. 1147.

386. ἀπωλόμην. The aorist applied to future time expresses the certainty of the event. To the mind of the speaker it is so real, that it is conceived of as having actually occurred. ἀπωλόμην is often so used. We employ the present for this purpose in English; e. g. “If you do that, you are ruined”; “You are a dead man, if you stir.”

387. οὐδέν ἂν λέγοις ἣμεῖ, call me nothing. This is said in allusion to γίνοι of v. 386. λέγοις ἂν is a mild imperative.

391. Wüstemann thinks that the poet, by the elided word χαρ’, 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 Æsch. Choëph. 45.


403. πιτνών. It is much disputed whether πιτνῶ, with a second aorist ἐπιτνον, existed, or πιτνο, imperf. ἐπιτνον. 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 πιτν.) contend for πι-
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τινο; 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 ἐπινυ, πινυ have an aorist sense. Thus προσπιτνοίσα 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, ἰέτης γάρ Ἐλένης γόνας προσπεσὼν βοῶ, not προσπίπταν. In the present line also, I would write πινυ; but in v. 1059, πινείν, denoting a continued state, is a present. —νεοσσός. 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 οἶ. Hermann reads τὴν γ' οἶ. 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. μαρὸς depends on λειπομε, 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 Phoeniss. 742. Its proper sense is, journeying alone, like ολόξωνος, Soph. ΟEd. R. 846.

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

413. τῖλος γῆρος. Not the extreme, but the full time, or, as Monk renders it, the period of old age. So τῖλος ἔβης, τῖλος θανάτου.

421. προσίππαρο. The tragic poets are fond of using this word metaphorically to denote sudden or unexpected approach. Comp. Prometh. 115, 555, and 644, in which fast passage it is spoken of the entrance of thoughts into the mind.
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423. ἀντήχησατε. Not per vices canite, but sing in response to me. Thus ἀντίψαλμοι 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 παρὶ νόχωι γόοι, Eurip. Electra 141, are called the μέλος Ἀίδα; and Adrastus calls his wail for the chieftains, Supplices 773, Ἀιδοὺ μολπάς. παιῶν, 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 πέσδων with one MS.; and κωνοφθάλμι ordinarily governs a genitive. But it takes an accusative in Ion 609, cited by Matthiæ, as μετῆχειν, μεταθεῖναι, sometimes do; and this, being the more unusual construction, is not likely to have arisen from the other.

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

428. μονάμανξ = μόνος, from ἀμανξ, 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 κείραι ίππους, κείρασθαι 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 opposite to this place — αὐλὼς κατέπαυε καὶ μουσικὴν ἐν τῷ στρατοπέδῳ πολὺν χρόνον.
434. ἥξια τιμᾶν. Comp. the construction in v. 1060. τιμᾶς is the easier and less probable reading.

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

444. πορεύομαι here takes two accusatives. Comp. Soph. Trach. 559, δὲ τὸν βασιλέα τῆς παιδείας ἐφήνου βροτος μποροῦν πάρευς χειρόν. 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 ὅρεια, from the tortoise being found upon the mountains. Monk cites from Hom. H. in Merc. 42, ὁρεικόμου χελώνης. — In the next line ἀναρχο ἴμοι 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 ὅρα or ὅρα. Scaliger read κυκλᾶς ὅρα, 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 ὅρα, which is then necessary, takes μνημός. 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 ὀβαὶ or phratries of Sparta. The musical and other contests at this festival were famous in Greece. See Müller on Orchemenus (p. 327, in the German), and Clinton's Fasti on the years 480. 418, B. C.
455. See v. 536.

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

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

460. φίλα 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, ἡ φίλα γυναίκών ἀρίστα τε. — μόνα here denotes the only one of its kind, excellent, and the genitive must be thought of with it also.

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

462. ἁμαρτα. See v. 46.


472. οἴχει, art gone, the opposite of ἔχεις, hast come.

473. συνδυάζον. Συνδυάζω, I join two together, is especially used of marrying, and συνδυασμός, according to Pollux iii. 44, and Hesych., answers to γάμος and σύζυγα. Συνδυάζω, 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.

κωμῆται, members of the κόμαι, villagers dwelling in scattered hamlets, whose king lived in the πόλις. A κώμη was also a ward of Athens, and κωμῆται were members of the same ward, and hence neighbors, γείτονες, 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. καὶ ποί. Monk reads ποί καὶ, according to Porson’s rule, Phoeniss. 1373, that καὶ after interrogatives is a simple copula, and, but before them makes an objection like but. No change is needed. See v. 142, note. — προσδυγήναι πλάνα, to be yoked with, bound to, obliged to go upon an adventure. So συζυγήναι is joined with συμφορά, Hippolyt. 1389; and with δαίμων, Androm. 98.

483. See v. 67.

487. Of the two readings ἀπείπειν τοὺς πόνους and ἀπ. τοὺς 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 ὅλων τε 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. ei μὴ τε, nisi forte; Pflugk: literally, it is easy, unless at least; where τε restricts what had been said to one particular case.
496. αἷμα ὑμαν, with spots of blood.

498. Ὠρπειας πέλτης ἄναξ, rex populi peltis armati; Hermann. πέλτη stands for πελτασθής, as donis for δοσιδοφόροι, ὤλα for ὤλινα. The pelta was originally a Thracian weapon, and the epithet is added, on account of the gold mines of Southern Thrace, at Sceapt Hyle, (in which at our poet’s time the historian Thucydidæ was an owner,) and at Crenide, near the site of Philippi. ἄναξ has been taken by Monk and Wakefield in the sense of δοσιδοφόροι. The former compares κότης ἄναξ, Ἀesch. Pers. 370 (378), to which he gives the sense of remex; but the phrase means captain of oarsmen, captain of a ship. The latter cites from Ovid, Met. xiii. 2, “clypei dominus septemplicis Ajax.” I formerly adopted this interpretation, and ἄναξ may certainly be thus taken. We have, e. g., κότης ἄνατυς, Cyclops 86, plainly oarsmen; μῆλον ἄναξ, Hom. Odys. ix. 440. And the expression ζηχρόνων πέλτην occurs in its literal sense in Rhesus 370. Moreover, if πέλτης is metonymically used, there seems to be something strange in the epithet ζηχρόνων, 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 δαμονος πῶνον, a task such as my genius or fortune allots me, such as it has been my lot to meet with. Comp. Soph. Ajax 534, πρέπων γε τῷ ἦν δαμονος τοῦμοι τόδε.

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

501. Several of the best MSS. read ὀβείλατο for the vulgar ὑεῖα. 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. Cycnus challenged Hercules as he was going to Trachis in Thessaly. They fought in Apollo’s sacred plot, not far from the
scene of this play, near Pagase, 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 Heraclidæ 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.

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

511. θέλομεν ἄν, sc. χαίρειν. — εἶναι δ’: here δε, 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. τι χρῆμα; wherefore? a phrase of which Euripides is fond. Comp. Heraclidæ 634 (Elms.), τι χρῆμα κεῖσαι; cur jaces? — πρέπεις, why art thou conspicuous, why dost thou show thyself or appear? The sequence of meanings in πρέπεις 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 πρέπεις; 3. to be suitable to, to be like; comp. v. 1121. Buttmann, (Lexilogus, No. 8,) departing from the received explanation of πρέπεις here, makes it active in the sense of συμπάθεις, and governs τι χρῆμα by it. But this verb does not, I believe, elsewhere take an accusative in the tragic poets, except when it is used impersonally; and the answer, if the text of the next line is right, shows that a reason was asked.

520. εἶνας, sc. τῶν μῦθον, or τῶν. The sense is, Did you say this, she being dead or yet alive? — Another reading, περὶ for ἦν, 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. τόδε, sc. τὸ κατθανεῖν, τῶν θάνατον αὐτῆς. Wakefield conjectured τὸτε, which Elmsley likes, but thinks ἐσ τὸτε an expression used only by later writers.

527. ὅ μελλων, 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. νομίζοντι, sc. εἶναι: are thought to be different. —— τὸ τ’ εἶναι καὶ τὸ μὴ. Comp. Soph. Electr. 885, note. τε . . . καὶ sometimes unite entire opposites, where we should use only and, not both . . . . and.

533. Comp. v. 333.

536. εἴθ’ εὐρομέν, I wish I had found. Comp. v. 1102. εἶ γὰρ τοιούτην δύναμιν εἴχον, I wish I had (i. e. now) so much power, v. 1072; εἶθ’ εἴν’ εἰμι μὲν εἶν, I wish it could depend on me, v. 455. See also vv. 92, 719. These examples are adduced, to show that εἴθε, εἶ 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. 529 530. 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 διομάτων ἐξωτίων ἔξωνως. 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 mesaulae on account of their lying between two courts.”

548, 549. ἐν δὲ κλήσατε = ἐγκλήσατε δὲ. —— θύρας μεσαῖο
λόγοι. 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 αθλευορ; Matthiæ 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 ξενῶν spoken of by Vitruvius, as above, the closing of which would prevent the guest from hearing the lamentations of Admetus and his men.

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

560. δύσιον. An epithet copied after Homer’s πολυφέριον, 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. τὸς, Lat. cur.

565. τῷ = τοῦτῳ, Hercules.

568 — 577. ἀλεθερός, liberal. — ἀθρός is perhaps emphatically used of a man, as contrasted with a god. — στὸς τοῦ τοῦ is often put with emphasis after the personal pronoun. Comp. Soph. Electr. 624, 1445. — σοιῶν ἐν δήμοισι. By a negligence, pardonable as causing no obscu-
ritv, the person is changed, and Admetus is addressed instead of his house. — πομπήσα ὑμεῖς. "Carmina pastoralia ad quorum cantum greges pascuntur, vel dispersi convocantur." Wüstemann. Another explanation is given by Ælian, De Nat. Animal. xii. 44, αἰθήμα διπέρ εἰς ἱερὰ ἐμβάλλει.


588–596. τογάρ, i.e. on account of the favor of Apollo. — πολυμνῆταν. "The numerous flocks on the heights around Káprena and Kanália illustrate the epithet πολυμνήσταν bestowed upon Boebe 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 Nessos. — καλλιναώ. This epithet, like καλλίπρους, is elsewhere used of fountains and rivers, not of lakes. Does it point to the water moved to and fro by the winds? — ἄρανν. The order is, τίθεται ὄρον ἄρανν . . . τὴν αἰθήμα Ἀσοῦσον. αἰθήμ, here clime, is sometimes used in the feminine by the poets. — ἀμφί ἄλλων κεφαλαί ἰπτόστασιν, towards the dark stopping-place of the sun's horses, i.e. the west. This phrase occurs in frag. Eurip. Phaethon (No. 1 Matth.). ἀμφί, here, like about, properly means in the region or quarter of. — Euripides uses a poet's license in stretching the realm of Admetus across Thessaly. Homer confines the domains of his son Eumelus to Phere, Iolcos, and the land on Lake Bœbeis; and this prince .ed to Troy the
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smallest force of any of the eleven Thessalian chieftains except Philoctetes. — πώνιαν τε κ. τ. λ., and towards the harborless coast of the Αἰγεαν Σea, he is lord of Pelion. Here τε is irregularly used instead of δι after μήν. Comp. Soph. Antig. 1096, where τε takes the place of μήν before δι. By a change of style, the clauses, which at first were spoken of as opposed, may afterwards be considered as conjoined; or the contrary. — ἀλμενον. 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 Χαρξες as had not been drawn ashore. See Herodot. vii. 190.

600 - 605. ἰκφιεται, is carried or led on, with the idea, perhaps, of going out of certain bounds. Comp. vv. 346, 1080, and πρὸς ὀργῆν ἰκφιεται, Soph. Electr. 628. — αἰδῶ, reverence or respect due to strangers. The sense is, His generosity of nature is urged on to pay respect to a guest. — πάντα σοφία = πᾶσα σοφία. The aim of this sentence is, to excuse Admetus for exercising hospitality at such a time. — κεδα ἑρατί = καλὸς ἑρατί. — For the meaning of θεοσφή here, comp. v. 1148.

606. Admetus, who had gone within, returns with the corpse. His father Phæres 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 Phæres had consented to give up his few remaining years of life. An angry discussion ensues, which is terminated by the departure of Phæres. 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 ἀνδρόν . . . . εὐμενείς παρόντες. Comp. σὺν παρουσίαν, v. 630, = σὲ παρώντα, σὺν βίον, v. 362, = σὲ ζώντα.

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


613. κόσμον includes both dress and personal ornaments, = ἐσθῆτα κόσμον τὲ of v. 161. Comp. v. 631. — ἀγάλματα μετέρων, delights of the dead.

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

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

628. λύειν = λυσιτελεῖν.

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

633. ἀλλάμην, 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. εἰλάσσετε, i. e. you and my mother.

646, 647. Of καὶ followed by τί Hermann writes, "Quam non καὶ . . . . τί, ut τί . . . . καὶ, conjungantur, apertum est,
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ubi dixit καλ λητέρα, sequi debuisse καλ πατέρα. Sed mutat structuram, quia quicum loquitur ipse pater est, cui, quo acerbius exprobret ignaviam, sic loquitur: quam ego et ma- trem, patremque adeo duco solam: Nusquam καλ . . . . τε, aut apud Latinos, et . . . . que, in dividendo coniunguntur, nisi per hujusmodi anacoluthum."

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

650. Here λομόσ qualifies the idea expressed by the two words βιώσιμος χρόνος. It is rare that a one adjective is thus the epithet of another in Greek. Comp. Medea 598, μή μοι γένοιτο λυπόσ εὐθαίμων βίος, may I not have an unhappy life of prosperity.

651. The forms ἔζων, ἔζην, seem both to have been in good use; the latter being derived subsequently to the former from ἔζης, ἔζη, and ἔζη imperative, as if from ἔζημι. In v. 295, where this line first occurs, most of the MSS., but not the best, read ἔζην, 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 ἔζων. Comp. Buttmann on ἔω (Largest Gram. 2. 144).

652. Comp. Ἑσχ. Persæ 295, κει στένεις κακοῖς ὅμως. στένο τινι and ὑπέρ τινος also occur, but στένο τι or τινά is more common. Still another construction is, στένο σε τῆς τύχης, Ἑσχ. 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. ἡλλαξάτην. See the note on v. 272.

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


671. I formerly followed Monk here in reading οὖν εἰς for οὖν εἰς on account of Porson’s canon respecting the fifth foot of iambic trimeters. (See his Supplem. in Praef. He-cub. 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 οὖν εἰς θωιτατο... is unobjectionable.

675. τίν οὐχεῖς, whom do you presume. — Two questions are here condensed into one, τίνα αὐχεῖς ἔλαινεν; and πάντα αὐ χεῖς ἔλαινεν. Comp. Soph. Electr. 766. — ἔλαινεν κακοῖς, and ἔλαινεν alone, denote to assail with reproaches, to revile. — This line is parodied by Aristoph. Birds 1244.

678. γνοσις, legitimately, lawfully.

679. In this sentence, if καὶ is made to connect ὑβρίζεις and ἄπει, the two participles must denote the same action in different tenses, and be joined with the latter verb. I should expect, too, ὑβρίζεις... ἅλλ' οὖν ἄπει, rather than καὶ οὖν ἄπει. For this reason I have separated οὖ... ἄπει 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 oυτῶς ἄπει, thou shalt not, having made thy shot, simply (i. e. without more ado, impune) depart. For oυτῶς in this sense, Elmsley on Heraclide 375 may be consulted.

686. For the accusative following τυγχάνω, obtain, see Antig. 778, note. The genitive is like that following διχομαι.
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690. οὐδὲ ἐγὼ, sc. θανόμαι.

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

κλάοντι παιδές, πατέρα δ' οὐ κλάειν δοκεῖς;

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

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

698. τοῦ καλοῦ μεγίου, 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. τε, 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 κρανοῦτ' τε, him who at any time rules, the ruler for the time being, Prometh. 937. οί δὲ εἰπώνει εἰθεὶ δρομῷ εἰλ τοὺς δὲι βοῶνας, Xen. Anab. iv. 7. 23.

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

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

708. λέγ', ὥς ἵμοι λέγαντος. According to Matthiae and the Scholiast, κακός is to be supplied, as in Antig. 1054. This L. Dindorff 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 λέγαντος, which he defends by the Scholiast's gloss ἐλεγάντος. The sense with this reading is, dic nam refutabo te.
ALCESTIS.

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

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

723. ἐν ὀλόφαν, in accordance with, or suitable for men. Mt. § 577.

724. Matthiae considers ἐγγελη as a future, like σκεδᾶ, 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. τυμωρεῖσθαι, to take satisfaction for, here governs two accusatives, as the kindred words τύπασθαι, μετελθεῖν, μετεῖναι sometimes do. Comp. Mt. § 421.

735. Monk takes ἄποδε παῦδος ἄνορ together, as in the common phrase ἄποις ἄρρέων παῦδων, the adjective being put for ἄνευ. But this weakens the sense, to say nothing of ὄνος, 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. νικηθ’ has a future sense like εἴμι, and like I am going. — ταῦτας στέγοι τῷ δὲ, the same house with me (pointing to himself). For ταῦτα, comp. Buttm. § 74. 2.

741. σχεδία 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. μελία πόνων, Medea 96; σχέτλιος παθίων, Androm. 1179; δείλαι τού νοῦ τῆς τε συμφορᾶς, Soph. ÓEd. R. 1347. Major translates σχετλία τάλμης, 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. πλεῖον. See v. 72. — τούτων, sc. the advantages of the good denoted by πλεῖον.

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 Menelaus 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.
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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 Hercules 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 ὅποτε, expressing with an optative repeated action in past time, and usually accompanied by an imperfect in the apodosis.

756. This epic form χείρεσσι is found (out of lyric passages) in Antig. 1297, and scarcely elsewhere. Monk proposes to read ποτήριον δ' εν χερσί, ποτήρ also being used only in Cyclops 151. For κίσσας comp. κίσσαν σκίφος γέλακτος, Eurip. Androm. frag. 33 (Mt.).

757. μελαίνης μπρός. τῆς ἀντίλου, Schol. “At tamen uam non vitem hic ab Euripide dictam putaverim.” Witzschel.


760. μέλη may be here a nominative, as is shown by a parallel construction, Xen. Anab. i. 5. 9: καὶ συνδεῖν δ' ἤν τῷ προσέχουντι τὸν νοῦν ἡ βασιλέως ἄρχῃ πλήθει μὲν χώρας καὶ ἀνθρώπων ἱσχυρὰ ὀδύα. But on the other hand ἤν can = ἔγν.

761. κακῶν depends on προτιμῶν, as in Esch. 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. μετ' βλέπειν, to have a mustard look, Aristoph. Knights 631; καλῶν βλέπω, I look prettily, Cyclops 553. — σεμνῶν καὶ πεφρονηκός, grave and thoughtful.

780. οἶδας. This form, which is rare, is also found Odys. 1. 337, where a Schol. informs us that Zenodotus wished to read οἶδεῖς, but that Aristarchus did not object to the present reading.

781. πόθεν γὰρ; See v. 95.

785. τὸ τῆς τύχης, a circumlocution for ἡ τύχη. Cr. § 477. — αἱ, a definite adverb, is here used for ἐπού, an indefinite one, as ὅς and ὅσις, ἐνθα and ἐποῦ, and similar correlatives, are sometimes confounded. In v. 640, — ἐδείκεις εἰς ἔλεγχον ἐξελθὼν ὅς ἦ, — ὅς is properly used because a definite character is spoken of. But in such sentences as "I know not," or "I wish to know who thou art," ὅσις is ordinarily found, or τίς in its place.

790. πλεῖστῳ ἡδονή. Double superlatives sometimes occur in the tragic poets, as in Medea 1323, μέγιστον ἐλπίστη γυνὴ.

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

Major.

795. πεῖ is from ποιμαί, the proper Attic future of πινω. ποιμαί, πεῖ 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. — πίνυς, 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 μαρίς, Iph. in Taur. 307; φόβου, Herc. Fur. 816. — μεθορμίζειν, properly, to bring to another mooring-place or anchorage. This word is used figuratively in Medea, 258, 443.
799. ἄνως δὲ θυμοῖς, since we are mortal. — θυμὸς φρονεῖν, 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. ὡς γὰρ ἐμοὶ χρῆσθαι κρίνειν, at least to make use of me as judge, at least in my judgment. ὡς ἐμοὶ often stands alone in the same sense. Comp. Mt. §§ 388, 545.

803. Comp. v. 228.

807. τί ζῶσιν; how live? A word is often repeated with τι, to ask for an explanation. —οὗ... κακὰ. Most editors put a period after κακὰ, 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, οἰκεῖος and θυραῖος, the former having the most authority in its favor, the other preferred by all the later editors. οἰκεῖος can hardly be genuine, as it supersedes all further inquiry. θυραῖος 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 διώτι δίξασθαι, on an occasion when it was proper to receive (visitors). Some understand καρπῷ with διώτι, but ἐν διῷ, of advantage, opportune, v. 1101, shows that it is neuter. The infinitive is the subject of διώτι, as of δεῖ and διὸ in the phrases δεῖ δίξασθαι, διὸ δίξασθαι.
827. The imperfect ἐπείθε δενotes he endeavored to persuade.

828. κτίς, 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 κατεκώμαζον, preferred by Monk, and κατ' ἐκώμαζον. The preceding imperfects seem to have caused the alteration of κομάζω — which is properly used as denoting an action not fully ended — into ἐκώμαζον, and the other reading then easily arose. — For ἔτρα, comp. v. 696, note.

832. σοῦ (ἥν) 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 ἡμῖν κάπης· τὸ καὶ προσθαμα μαθαιον λόγους φρει· 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 κακό and κακὸν πρόσκειμαι μοι are both said. The reading προκειμένου is found here, but its signification, impending, is unsuitable to the place. In v. 551 where προκειμένης 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 εἰ. 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.
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837. καὶ χειρ. This reading of the best MSS. I now substitute for the vulgar ψυχή τ'. καρδία καὶ χειρ ἐμὴ form a paraphrase for Hercules, and hence σὲ refers to them in the next line.

839. Ἡλεκτρῶνος ἔχειν, 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, Ἡλεκτρῶνος ἔγειναι, 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 Bacchae, Euripides has, from Ἀκτέων, -ονος, v. 230, but -ωνος and accus. -ων, v. 337, 1227, unless Ἀκτέωνος -ων are there the true readings.

841. ἰδρύων 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. σήσαι νεαν εἰς Ἀγαμῆνος, to convey ships to the Nile, and station them there; ἐφάνη λιον εἰς ὀδόν, a lion came and appeared in the way. These examples are Passow's, from Homer.

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


851. ἀλματηρῶν πιλανόν, bloody libation. πιλανόν 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, εἰ δ' ὄρμος ἄφθων | στόματος ἀφρόδη πιλανόν, ὀμμάτων τ' ἐμῶν; and here of blood. Comp. Rhesus 430, ἀλματηρῶς πι
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λανος ἔμπλεκτος λόγγη. 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 Διδακτοροι.

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 ἂν with the optative often expresses a wish. Comp. Mt. § 513.

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

870. ὅμοιος 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. πεπονθας for πέπονθας, and νίρβη δ for νιρβεν. The words of the Chorus and the measure are thus interrupted by the exclamations of Admetus, as in the antistrope. By the same analogy ἄφελες . . . τὸ μύτορ' 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 λυπρῶν and supplies στέφανων, i. e. You did not her who is gone below (by lamenting) that you shall never see her face before you.
874. δι’ ἀδύνας Ἡμας. A paraphrase 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 ἥ,
which is "vix ferenda," says Schaefer (on Bos under ἥ),
who there puts τι...μεῖζων in parenthesis, which is flat.
Hermann on Ellipsis and Pleonasm (Opuscula, I. 206)
makes ἀλοχοῦ depend on μεῖζων, 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 Elms-
ley’s Medea, 633 (Opusc. III. 204), he construes ἀμαρτείων
as in apposition with κακῶν, thus: To lose a faithful wife,—
what is a greater evil?

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

883. τῆς. See v. 264, note.

887. δρέκων...ἀγρύψων take the case of the subject
of the infinitive. The tragic style abounds in instances
like this; but, by the ordinary construction, they should
be datives agreeing in case with a pronoun depending
on ἓπνων.

895. λείπαν φίλον. See v. 336.

897. πείσα, sc. ἐπανέρων. Comp. Cyclops 166, cited by
Monk.

900 – 902. ψυχὰς...διαβάντε. K. § 241. 5; Soph.
§ 157; Cr. §§ 503, 648.

901. The old reading here was σωμεθεν, but as ἄρ was
thought to be required, Porson, Gaisford, and Monk read
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συνίσχεν. To this Elmsley on Medea 416, 417, note p objected that e is not elided in the third person singular of verbs before the particle áv; εἰχ' áv, Ion 353, being the only instance of the occurrence of this elision in the old editions. This being admitted, either Hermann's emendation σῶν áv ἓρσεν must be received, or συνίσχεν without áv 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 icturn dextra levasset," for sustulisset.

Comp. Hermann's note on Soph. Elect. 902, and Treatise on the Particle áv (i. 13. Opusc. IV. 71, seq.). As γε is of no use to the sense, and συνανισχεν (sic) is now known to be in one MS., I prefer to admit into the text Hermann's conjecture σῶν áv ἓρσεν. σῶν means together.

904. εὖ γένει, of kin. Comp. Soph. ÓEd. R. 1016.

906, 907. μονός = μόνος. See vv. 407, 428. — Δις = μὴριῶς. Comp. εἰ Δις ἐλθοὶ Κύπρος, Medea 630.

909. ἀπορετῖς, 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. ζ οὐχὶμα δόμων. A circumlocution for δόμων.

913. μεταπίστως δαίμονος, now that my fortune is changing, or is different. μεταπίστης 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 οἳ may be translated as if it were ὅσι τουατην, and they (the servants who were pointed at) lament that they have lost such a mistress. δεσπότων follows στέροσιν, by being attracted out of the subordinate clause. It is common for οὗς to follow in this way verbs of lamenting, pitying, and the like. Comp. Xen. Cyrop. vii. 3. 13, κατειρωμον την γυναίκα οὗν ἀνδρὸς στέρουσι, καὶ τὸν ἀνδρα, οὗν γυναικα καταλησίων οὐκείτ' ὀψαίτο.

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


960. κυδίων, comparative of κυδρὸς, occurs but twice in the tragic poets, here and in Andr. 639. Its proper meaning, more glorious, seems to have been generalized into more to be prized, better. κύδων, κρείττων, αἰρετότερον, Hesych.; κυδρός, τούτον ἕστιν ἄγαθος, τίμως, Etym. Mag. After this comparative τοῦ τεθνάναι is to be supplied.

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

962. The sense is, I have soared both in song and in lofty speculations. μετάρρωσις 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. σανίδες, tablets of wood, fabled to have been reserved 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. — Ὄρφεια γηρᾶς is, according to Monk, a circumlocution for Orpheus. But there ought to be a reason for each particular circumlocution, and especially for so rare a one. It would not do to put Ὅρφειος ποῦς 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. ἀντίτειμων properly denotes to cut a root as a specific against disease, to furnish a medicine. So also ἀντίταμα are specifics, especially simples.

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

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

978. δι τι νέωσ. See v. 76.

980. This nation was called Χαλεβιοι, as here, (comp. frug. Eurip. Cret.,) or more usually Χαλεβης, for which comp. Prometh. 715.

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

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

985. Comp. Eurip. Dict. frag. 1: δοκεῖς τὸν ἄδην . . . παῖδ' ἀνήσεῖν τῶν σῶν, εἰ δῆλεις δέι σέτενεν;

989. σκότων, Schol. νόθα. He quotes from Iliad vi. 24, σκότων δὲ ἐ ν γείνατο μήτηρ. But Hermann translates σκότων φθινοναι more correctly by ad Orçι tenebras abeunt. σκότων = ἐν σκότω, or ὁστε ἐν σκότῳ εἶναι.

994. κλισίαις. Schol., οἶκων. And Wakefield says, that it is indifferent whether we translate this word house or bed. This would be true if γείςασθαι γυναικα λίξει were not a
natural and ordinary expression. Comp. Ion 900. I doubt if the other, κηδεσθαι γυναικα οίκον, were ever used. κηδεσθαι has this sense of *bed, or place for lying down,* in Iph. in Taur. 857, εἰς κηδεσθαι λεκτρων δολιαν.

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

1000. δοξίαν κηδεσθον, obliquum callem. "Intellige semitam quo 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 μομφᾶς ἅπα σπλάγχνοι, *to keep blame within his breast,* sc. concealed.

1015. Of ἀλειψάμεν Matthiae says, "Nec in Sophocle nec in Euripide hac significacione legere me memini, multo minus in forma media." But he forgot Ion 1032, ὅταν σπονδᾶς θεοῖς μελλώσι λείβειν. And as σπένδω 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 τι τύχομι, 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 τύχομι. — νοστήσαμι γάρ, for may I return.

1029. μικώσι τὰ κοίφα, sc. ἄθλα. "Notum est Græcos dixisse μικῶν μάχην, ἀγώνα, ἄθλον." Monk. Wüstemann re-
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marks that τὰ κοῦφα τοίς νυκῶσι is a rare collocation for τοῖς τὰ κοῦφα νυκῶσι.

1037. ἐν ἱχθροῖσι τιθέσι, putting among enemies, counting as an enemy. Matthiae and others read ἀλχροῖσι, 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. εἴ του. So the best MSS. The old read εἰκερ, siquidem, gave no good sense.

1050. πρέπει, appears. See v. 512.

1051. ἑνοικεῖν is sometimes transitive, as τῇ ἑνοικήσει πόλεω, Soph. CEd. Col. 1533, and often intransitive; as in Androm. 857, οὐκ οὐτὶ τῇ ἑνοικήσει στέγη. — καὶ ἄνδρῳ στέγην. In Greek houses the men’s and women’s apartments were separate.

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

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. — εἰσβοήσει. The first aorist and future active of βαίνω, used only in Ionic and poetic style, have an active sense, like βιβάζω.

1060. δέιγμα σίβαν. See v. 434.

1063. ἵστη ἵξουσα. Comp. v. 150. — προσήκεια, art like to her. Hesych. προσήκεια, προσίκουε. This form, which is hardly to be met with elsewhere, follows the analogy of the Homeric word ἱκτρο, pluperf. pass. of the obsolete ἵκω. ἵκειν meant to liken, make like, and the passive would thus be to be made like, be like.
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1064. ἐς ὀμίατων. This reading of the best MSS. for ὀμίατων is justly preferred by Witzschol, who compares Ἕsch. Suppl. 949, κομίζου δὲ ὡς τάξιον ἐς ὀμίατων.

1065. ἐλεις ἠρημῖνον, perdas perditum, Buchan. Schol., ἐλεις, φωνεύσῃς, πραγμάσῃς. 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. κατερράγη, burst down, burst out and fall down, gush down. The idea down is, however, often lost, as in the expression, γίλως κατερράγη.

1069. ὡς ἄρι, how but just now.

1071. ὅσας εἰ σοῦ, a general remark, and rather out of place here. Hermann alters the text into ὅσας εἰς. “Sensus est,” he says, “opertet dei, quisquis veniet, dona sustineret, i.e. sive beneficus veniet, sive inimicus.”

1072. See v. 586.

1075. ἄν qualifies βουλέσθω, which here answers to the imperfect indicative with ἄν = ἐβούλου ἄν, αὐφ' οἶδα.

1077. ἰπέρβαλλειν, to shoot beyond, to surpass, is often used intransitively, in the sense to go to excess. ἰπέρβαλλον the reading of a number of MSS., is faulty here, not only because μὴ 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 φίλος. — ἐναυώματος. Schol., καθηκόντως.

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

1080. ἔρως τις. Schol., τοῦ ϑρηνίν. — ἐξαγεῖ. ἐς denotes out of due bounds, beyond my own control. Comp. ἐκφερε-ταμ, 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. ἡβδομενος, 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 ἐν φῶνῃ, 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. Χρείας is in the second person.

1093. The accusative of a noun signifying some quality is often joined with ὠφλισκάω 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 ὠφλισκάων μωρίαν των denotes to be chargeable with folly in any one's view; δ. γέλωτα των, to be ridiculous in one's eyes. κράοθα, φέρων, and ἔχων take an accusative in a somewhat similar sense. Comp. Antig. 924, τὴν δυσσείβειαν εἰσεβοῦσαν ἐκτῆσαμην, by acting piously I gained the reputation of impiety; Soph. Electr. 968, εὑσσείβειαν ἐκ παρῴς ὠποιεί, thou wilt get praise for piety from our father; Medea 297, χωρὶς ἀργίας ἐς ἐκοςων, beside the indolence that they get the credit of; Id. 218, δυσκέλειαν ἐκτῆσανος καὶ μαθουσιαν.

1094. καλῶν is future. Matthiæ supplies οὕτως οὖν, but οὕτως οἷς is better understood from the preceding clause.

1095. A number of aorists, and none more frequently than ἔπηκεος, 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. καίστερ οὐκ ὁσιαν, though she is no more. καίστερ μὴ ὁσιαν would mean though she were no more.

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

1101. ἐς δὲν πῖσσω, may turn out of advantage. See v. 817. Comp. Helena 1082, τὸ δ' ἀδλιών κείν' εὐτυχὲς τὰς ἀν πῖσσω, 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); ὀργαίνω is neuter also in Soph. Trachin. 552, quoted by Matthiae.

1112. Monk reads δούμου, 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 praegnanti; 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, προτείνειν naturally arose.

1118. Γόργων 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 κατάβομ, making Γόργων an accusative dependent on διέπομενος, which, as he thinks, may be supplied from the preceding line. But the MSS. all support the received text; the subaudition of διέπομενος is harsh; and γονεῖν rarely governs an accusative. Porson (Suppl. ad Pref. Hec. p. 22) cites this passage in defence of the
elision, and with him agree Matthiae (note on the place, and Gr. § 44) and others. But Hermann (Elem. p. 35, ed. Glasg.) very rationally supposes, that there may be a syn-
izesis, or union in pronunciation of ι and ω without actual elision. Comp. Prometh. 680, where αἰθρίδως, the best reading, can have but three syllables. —Γοργών καραγόμω, 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 Γοργώ’ ἄσ καραγόμων, i.e. as if, like Perseus, I were cutting off a Gorgon’s head.

1119. The MSS. connect νολ with ἵχω, but Monk re-
marks, that it ought to begin a sentence; and should precede ἵχω 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. σοι for ση, 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 πρέπει mean to be proper in respect of, or towards, to be due to, or γυναῖκι 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. τήνδ’ ὀρᾶς δέμαρα σῆν, 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. ἀπιστῶν τίχνη. τίχνη, and not τίχνη, appears to be
the true reading. *αυτοὶ τῷ ἐσπήρα τινι παρακαταλήκοντος, non credere verum esse quod accidit; *αυτοὶ τῷ ἐσπήρα, fortunæ non sibi.

1134. *οἰκτεις taken with δοκῶν, not with δεισθαι, which would require μή.

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 *νέμεσις, 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. *δαμόνων τῷ κυρίῳ. Jacobs, followed by Monk, — and by Matthiae in his text, — reads νεκρέων for δαμόνων, because the Scholiast says, ἦ τῷ τῶν νεκρῶν κυρίῳ. But they seem not to have noticed, that he immediately adds ἰατρὸς τοῦ νεκρῶν δαμόνας, whence it appears that he read δαμόνων, 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 *μανής in general δαμόνας, no traces of this appear, I believe, in Euripides. Matthiae, in his notes, favors δαμόνων, 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, *ἐσ ἁπάντως ἰπόστασις, v. 26). Hermann adopts this construction, but with κυρίῳ supplies τῶν ἰπόστασις τῷ κυρίῳ. 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 *ἀπάντων δαμόνων ἰπόστασις. 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.
NOTES.

1146. ἀφαίρητη. 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 were who touched a dead body. Plutarch, in his Quæstiones Romanae, 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.” — τρίτων 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 δὲ, being obligated, as in justice bound, sc. εὐερετεῖν. δίκαιος έλιμ often stands for δίκαιον έστιν έμί. 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. ρόστιμον ὧν ἄλθοι πόδα. There are three readings in this line, ὃδων, ὃμοιον, 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 ἄλθειν 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. ἐπὶ γαίας πόδα πεθεῖν, v. 869; τειχῶν μὲν ἵντος οὐ βάλλων πόδα,
ALCESTIS.

Eurip. Electr. 94; οίδε βαίνουσι εἰς οἴκων πόδα, Id. 1173 (see Seidler on v. 94); ἐκβᾶς τεθριπτων Ἄλλος ἄρματων πόδα ἔτη, Heraclidæ 802; ἀπαλλάσσου 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. τετραρχία. 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. μεθηρμόσμεθα. This verb denotes, in the middle, to assume or adopt, in lieu of something expressed or implied. Comp. Prometh. 309, μεθάρμοσα τρόπους νέους; Meleagr. Epigr. cxxv. 6, Υμένως σιγαθεὶς γορφῶν φθέγμα μεθαρμόσατο.

1158. σοι γὰρ εὐνοῦρ ἄρνησομαι. Comp. ἄρ νεὶ κατακτᾶς; dost thou deny having slain? Orest. 1581. This verb more commonly takes an infinitive.

1159. These closing anapaests are found at the end of Medea (excepting the first line), of Helena, Bacchæ, and Andromache.
M E T R E S.

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. Dactyl. penthemim. with basis.

5. The same with anacrusis.

6. Dactyl. trimeter catalectic in dissyllabum with anacrusis.

7. Dochmius hypercatalectic.

See Hermann's Elementa, II. 21. 12, 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.
ALCESTIS.

112 — 121 = 122 — 131.
Verse 1. Iambic dipody and creticus. \( \frac{7}{6} \) | \( \frac{2}{1} \)
Or cetic dimeter with anacrusis.
2. Ithyphallicus, i.e. trochaic tripody. \( \frac{1}{1} \) | \( \frac{2}{1} \)
3. Choriambus with basis. \( \frac{1}{1} \) | \( \frac{1}{1} \)
4. Dactyl. penthemim. \( \frac{1}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \)
5. Adonius with anacrus. \( \approx \) Soph. CEd. R. 896.
\( \frac{1}{1} \) | \( \frac{4}{3} \) | \( \frac{4}{3} \)
6. Phererateus. \( \frac{1}{1} \) | \( \frac{1}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \)
7. Iambic dimeter. \( \frac{7}{6} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \)
8. \( \approx \) 7.
9. Dochmius. \( \frac{5}{4} \) | \( \frac{3}{2} \) | \( \frac{2}{1} \)
10. Logaëdic dactyl. (one dact., two trochees, or
choria. dimeter catalect. See Munk, p. 90).

The form of v. 3, comp. Soph. Ajax 195. For the hia-
tus after \( \gamma \)X\( \omega \) in the strophe, v. 9, comp. Herm. El. II. 21. 9.
The dochmius in this verse of the strophe has the syllaba-
anceps, 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 anapæsts less. Vv. 1, 2, are regarded by Herm
as a choriamb. trimeter hypercatalect.
\( \frac{7}{6} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \)

213 — 225 = 226 — 237.
Verse 1. Dochmius and trochaic penthemim.
\( \frac{1}{1} \) | \( \frac{1}{1} \) | \( \frac{1}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \)
2. Iambic dimeter and trochaic dimeter catalect.
Called by Hephæston, versus Euripideus.
3. Uncertain. Choriamb. dimeter, or logaëd. dac-
ty. with anacrus. \( \frac{1}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \) | \( \frac{2}{1} \)
4. Choriamb. tetrameter catalect., or two logaëd
dactyl. clauses.
METRES.

5. Two trochaic penthemim.

\[ \sim \bar{\sim} \sim \bar{\sim} \sim | \bar{\sim} \sim \bar{\sim} \sim \bar{\sim} \sim \]

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

\[ \sim \bar{\sim} \sim \bar{\sim} | \bar{\sim} \sim \bar{\sim} \sim \bar{\sim} \sim \bar{\sim} \sim \]

7. Two iambuses, pronounced apart. \( \sim \bar{\sim} \sim \bar{\sim} \sim \)

8. Iamb. trimeter.


10. Uncertain, as is the text.

11. Logaœd. anapestic verse with iambic basis.

\[ \sim \sim \bar{\sim} \sim \sim \bar{\sim} \sim \sim \]

12. Logaœd. anapest.

\[ \sim \sim \sim \bar{\sim} \sim \bar{\sim} \sim \sim \]

239 — 242. An anapestic system.

243 — 246 = 247 — 251.

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

\[ \sim \bar{\sim} \sim \sim \bar{\sim} \sim \bar{\sim} \sim \bar{\sim} \sim \bar{\sim} \sim \]

2. Two logaœd. dactyl. clauses.

\[ \sim \bar{\sim} \sim \sim \sim \bar{\sim} \sim \bar{\sim} \sim \]

3, 4. Iambic trimeters.

252 — 258 = 259 — 265.

Verse 1. Glyconeae with anacrus. and anapest. clause.

\[ \sim \sim \sim \sim \sim \sim | \sim \bar{\sim} \sim \sim \]

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

2. Iamb. tetramerter catalectic.

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

\[ \sim \sim \sim \sim \sim \sim | \sim \bar{\sim} \sim \sim \sim \sim \]

4, 5. Iambic trimeters.

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

Verse 1. Iamb. dimeter catalectic. 

2. Troch. dimeter catalectic.

3. Adonius.


5. Dochmius. 

For the hiatus and short final syllable, comp. Herm. El. II. 21. 8, 9.

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

(?)

See Seidler de Vers. Dochm. i. § 56. The metre and text are doubtful.


273—279. An anapaestic system.

393—403 = 406—414.

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

2. Iamb. dimeter.

3. Dochmius.


Or dochmius with an anapaest preceding it.

5. Dochmius.

6, 7. Two iambic tripodies. $\beta$ makes no position, according to Hermann, as in Soph. Electr. 410.

8. Logacæd. anapaest. and ithyphallicus.

10. Two dactyls.
11. Doxhmious and doxhmius hypercatalectic.

$$\begin{align*}
\text{For v. 11, comp. Herm. El. II. 30. 4.}
\end{align*}$$

$$435 - 444 = 445 - 454.$$ 

Verse 1. Dactyl. penthemim.

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

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

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

5. = 1.
6. Ithyphal.
7. = 3.
8. Two logaœd. dactyl. clauses with anacrusis. Munk, p. 94.

$$455 - 465 = 466 - 475.$$ 

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

2. Pherecrateus.

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

4. = 2.
5. Antispast. and iamb. penthemim

6. Logaœd. anapæst. = v. 3 of the first strophe of this ode.

7. = v. 106. Probably a short anapæstic line, and not an Ionicus a minore.
8. Logaœd. anapæst. (one anapæst. and iamb. penthemim.) with basis, or logaœd. dactyl. with anacrusis.
10. Dactyl. tetrameter.
11. = 10, followed by two trochees (logaænd. dactyl.).

\[ \text{\_\_\_\_ | \_\_\_\_} \]

569 — 578 = 579 — 587.

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

2. Logaænd. dactyl. with anacrusis (two dactyls, three trochees). 

3. Ithyphal.


5. = 3.

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

7. Glyconic (one syllable shorter than the Glyconean at the beginning) with a trochaic \textit{ebasis} (Munk, p. 63, who treats of this kind of line, pp. 92, 263).

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 logaænd. clause of one dactyl, two trochees.

5. A logaænd. clause with anacrusis, followed by a smaller logaænd. clause = a choriamb.

\[ \text{\_\_\_\_ | \_\_\_\_} \]

6. Creticus and dochmius hypercatalectic.
7. Antispast. and iamb. penthemim., or creticus and ithyphallic.  
\[ \quad \parallel \quad \parallel \quad \parallel \parallel \]
For the last two verses see Herm. El. III. 13. 3.

741 — 746. An anapæstic system.

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

872 — 877 = 889 — 894.

Verse 1. Two iamb. penthemim.
\[ \quad \parallel \quad \parallel \quad \parallel \parallel \quad \parallel \parallel \]

2. Antispast. and dochmius.
\[ \quad \parallel \quad \parallel \quad \parallel \parallel \]

3. Dochmius.  
\[ \quad \parallel \quad \parallel \]

\[ \quad \parallel \quad \parallel \quad \parallel \quad \parallel \quad \parallel \quad \parallel \]
This verse is interrupted by the interjections.

5. Iambelegus, i.e. iamb. penthemim. and dactyl. penthemim.  
\[ \quad \parallel \quad \parallel \quad \parallel \quad \parallel \quad \parallel \quad \parallel \]


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

903 — 910 = 926 — 934.

Verse 1. Iamb. dipody and dactyl. tetram. catalect.
\[ \quad \parallel \quad \parallel \quad \parallel \quad \parallel \quad \parallel \quad \parallel \quad \parallel \]

2. Ithyphal.

3. Anapaesic line. (?)  
\[ \quad \parallel \quad \parallel \quad \parallel \]

4. Iamb. dimeter.
\[ \quad \parallel \quad \parallel \quad \parallel \quad \parallel \]

5. = 3.
\[ \quad \parallel \quad \parallel \quad \parallel \]

6. = 3. (?)  
\[ \quad \parallel \quad \parallel \quad \parallel \]

7. Logaced. anapaest.  
\[ \quad \parallel \quad \parallel \quad \parallel \quad \parallel \]

962 — 972 = 973 — 983.

Verse 1. Pherecratean.
ALCESTIS.

2. Glyconean.
3. = 2.
4. = 1.
5. = 2.
6. = 1.
7. = 1.
   \[ \begin{array}{ccccccc}
   \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} \\
   \end{array} \]
9. = v. 415. Two logacēd. dactyl. clauses. In the first the arsis of the trochee following the dactyl is resolved.
   \[ \begin{array}{ccccccc}
   \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} \\
   \end{array} \]
984 — 994 = 995 — 1005.

Verse 1. Choriamb. trimeter. and trochee. For this close of choriambic verses see Herm. El II. 36. 3 and 10.

2. Choriamb. dimeter hypercatalectic. with basis.
   \[ \begin{array}{ccccccc}
   \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} \\
   \end{array} \]
3. Choriamb. dimeter catalectic. with basis and choriambus.
   \[ \begin{array}{ccccccc}
   \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} \\
   \end{array} \]
   \[ \begin{array}{ccccccc}
   \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} \\
   \end{array} \]
5. Choriamb. dimeter catalectic., or logacēd. dactyl with anacrusis.
   \[ \begin{array}{ccccccc}
   \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} \\
   \end{array} \]
6. = 5.
7. = 5.
8. Choriamb. dimeter catalectic., or logacēd. dactyl. with basis.
   \[ \begin{array}{ccccccc}
   \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} & \text{\textdagger} \\
   \end{array} \]

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

1159 — 1163. An anapestic system.
REFERENCES

TO

HADLEY’S GRAMMAR.

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