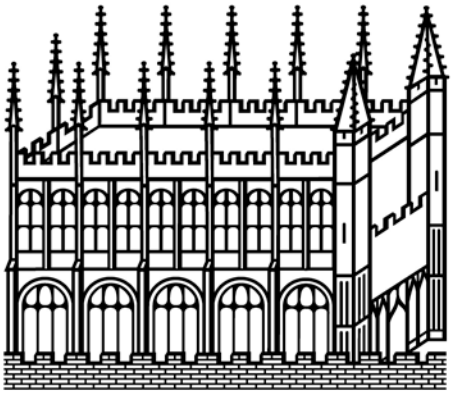

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THE HIPPOLYTUS OF EURIPIDES.

ΕΥΡΙΠΙΔΟΥ ΙΠΠΟΛΥΤΟΣ.

THE

HIPPOLYTUS OF EURIPIDES.

EDITED,

With Introduction, Notes, and Appendix,

BY

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INTRODUCTION.

THE *Crowned Hippolytus*, as we have it, is the second edition of the play, altered and improved by the poet himself, so that it not only obtained first prize (428 B.C.), but was held one of the greatest of his works. We do not know its companions in the Trilogy; but here, as in other cases, the poet seems to have rested his claims on the merit of one piece above the rest, and this is the piece preserved to us. It is remarkable that the earlier edition survived, and is quoted up to the time of Stobaeus. The author of our *Argument* thinks it very inferior to the extant play, and doubtless the poet would have suppressed it, had it been possible. But it seems that even before 430 B.C. copies of books spread with such rapidity at Athens, that as soon as a play came out it became public property, and thus we have several instances quoted of double editions, both surviving, and acknowledged by the author.

It would be very interesting to know what changes Euripides introduced. Some have inferred from the extant Latin tragedy on this subject, that in the earlier shape Phaedra declared herself in person to Hippolytus, whose attitude may have given the title

(ὁ καλυπτόμενος) to the first edition. We have the first conclusion preserved by Stobaeus ;* it is strictly germane to the argument, whereas in our version the poet inserted lines expressing the public sorrow for Pericles. This is all the more remarkable, as he often transferred his concluding lines from one play to another.† It is commonly said (since Hermann suggested it) that in the noise and confusion of the departing audience, the concluding words were not audible, and that therefore the author took no trouble about them. The case before us rather points to this particular moment as that when a contemporary allusion was usual, and the stock conclusion may only have been placed there to stop the gap, and to be removed when, at the last moment, the poet caught the feeling uppermost in his audience, and expressed his sympathy with it. Thus the ending of the *Orestes* and *Phoenissae* ‡ could only have been tolerated after a recent victory, certainly not after a recent defeat.

But if this conjecture be not adopted, the double version in question proves even more clearly that our text was a careful revision, containing the poet's maturest work, and therefore unlikely to contain either slovenly writing or confused thinking. And yet it requires no deep study to discover that the

* *Vid.* note *ad. fin.* of the Comm.

† *Vid. ad. fin.* of the *Helena, Bacchae, Andromache, Alcestis, Medea,* also the *Orestes* and *Phoenissae.*

‡ ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχεις
καὶ μὴ λήγοις στεφανοῦσα.

latter especially—indeed both—are frequent throughout the play.* It is therefore certain that we have not the text in a condition at all approaching its original purity. Our MS. authority for it is as good as that for any of the poet's plays; we have it preserved in copies of both families, so to speak—that represented by the Marcian A and the Copenhagen E, as well as that preserved in the Palatine *B* and the Florentine *C*. In most of the doubtful places the sentences are grammatical, and it is rather the metre or the logic which is faulty, and which leads us to suspect some early confusion. Hence this play, once considered amongst the purest in condition, is now held by the best critics to be exceedingly corrupt. It is very likely that the similarity of the two editions was a principal cause, and lines suitable to the earlier context have strayed into this.

It is not to be assumed that the poet himself was guilty of such inaccuracies. But pedantic and foolish readers will often fill their margin with parallel passages, and these have misled later copyists. The number of good variants, indicated by the γρ. καὶ of the scholiasts, show that the verbal changes made by the poet had been carefully noted.

These are the reasons which have induced recent foreign editors—in our opinion rightly—to treat the text boldly, and not to hesitate in pointing out artistic and logical flaws, as unworthy of Euripides, still more of his reconsidered and revised work. It is, of

* Cf. notes ad vv. 93 *sq.*, 294, 376 *sq.*, 419, 500, 1012 *sq.*, 1034, 1195, 1441.

course, much more difficult to heal than to discover these wounds; many of them of such long standing that their origin is only to be conjectured; and there will not be wanting those who argue that what has satisfied other generations of critics must be sound enough, and is at all events beyond the reach of any fruitful questioning. Nevertheless, *prudens interrogatio dimidium scientiae;* we can never tell when a reasonable question will not suggest to another critic the proper answer; and, in any case, the frame of mind which finds difficulties and exposes them is one not to be reproved. Even in a smaller edition of a text, intended mainly for younger students, such questions are not the least out of place. They stimulate the reader to approach his author not in a spirit of blind reverence, but of intelligent appreciation, and teach him to exercise on the poetry of the Greeks that just criticism which rejects what is false and trivial in the productions of his own day. It is indeed not easy to defend the minute study of these texts, if reasonable exercise be not allowed to the critical faculty.

But it is among us rather the fashion to discourage than to praise this higher criticism, on account of its alleged abuse among our Dutch and German neighbours. In philology, at least, the English are thorough Tories, and think it rather the duty of an editor to defend and explain what he finds written than to substitute for it conjectures of his own. They urge, with their usual good sense, that it is our first duty to find out what the best MSS. say; our

next, to endeavour, if possible, to explain it without alterations. But the *if possible* marks the field of conflict; for what one man thinks quite a possible exegesis, another cannot bring himself to attribute to a great classical poet. Thus a different standard lies at the root of many of these disputes. To us, for example, such lines as vv. 383 and 1441 seem impossible, in their construction, from such an artist as Euripides. There are many better scholars in England who will not feel this difficulty, and who will make out an interpretation of some kind, which satisfies them. At worst they will say that we must allow the possibility of loose writing, and that the poet was guilty of some confusion of thought or expression. The Germans would reply that to assume this was to assume that the literary standard of the Greeks was low, and that their leading poets gained a reputation cheaper than they would in our day. The Dutch school might probably add that the value of classical study as a mental training would soon be denied, if we are to explain away bungling, and make excuses for weak and trivial writing. They hold that the great classical masters were real artists, to whom it is an insult to ascribe such defects.

Here, then, are the extremes between which an editor must steer his course. There is no chance of his pleasing everybody. If he is conservative, he is called by that school safe—by his opponents dull and unsuggestive. If he is sceptical, he is called brilliant by one side—rash and reckless by the other. If he pursues an eclectic course, possibly he will incur

the censure of both. But, on the whole, the conservatives are the most numerous, and perhaps the most intolerant. For they are supported by the herd of second-hand scholars, who are afraid or unable to think for themselves, or suggest anything new, and who naturally cry out against a sort of criticism which they dislike, if they do not envy it. We have thought it right, however, out of respect for the genuine section of this opinion, to disturb the text as little as possible, pointing out by brackets, and in notes, where doubts have been suggested. We have also been careful to admit as few of our own conjectures as possible, knowing how insecure is men's judgment of their own work, and how likely they are to be carried away by the ambition to make successful emendations.

As regards the economy of the play, and the character painting, I will not repeat here what has been already said in my *Greek Literature* (i., § 204). A few words must be added about the editions consulted, and the MS. authority. Since Valckenaer's monograph (with Latin trans. and notes), a most valuable work, the most important older commentary is that of Monk (1811, four plays). Recently we have in England Mr. Paley's *Euripides;* in France, Weil's *Sept Tragédies;* in Germany, Barthold's monograph. These have been used throughout, and in them have been found many stray suggestions of older scholars, which are referred to their authors. Wecklein's articles have also been utilized, and thus we hope that nothing important as to exegesis has

been passed over. We have given frequent citations from Racine's *Phèdre*, as the finest modern representation of Euripides' idea. The metres have been analyzed in their simplest form, so as to tempt the student, if possible, to make himself familiar with the metrical reading of the choral odes. Indeed, most of these lyrics are in this play so simple, that, with very little trouble, the reader can recover the rythm of the Greek poet.

As regards the criticism of the text, we have given no systematic *apparatus*, as, with the exception of a special collation of a few passages in *C* by Mr. Bury, we had nothing to add to the critical work of Kirchhoff, whose principles were first announced in the Preface to his *Medea* (1852). In his critical edition of the collected plays, he separates the extant MSS. into two families, the one derived from an archetype of 9 plays, the other from an archetype of at least 19 plays. The *Hippolytus* appears in both families. The former (cf. p. xiii.), which he regards the better, are noted as A, B, C, D, E, with apographs from them a, b, c, d, &c. The latter are noted as *A*, *B*, *C*. This notation is decidedly confusing; and as we are almost exclusively concerned with AC of the first and *BC* of the second, we name them as (1) the Marcianus A, of the twelfth century, at Venice, containing 1–1234 of the *Hippolytus*, and accounted the best; (2) the Palatine P (Kirchhoff's *B*), of the fourteenth century; (3) the Florentine C (Kirchhoff's *C*), of the same age, but containing many variants from P, and generally a copy not inferior to it of the same archetype.

Kirchhoff's C we call the *codex Havniensis*, as we seldom refer to it.

The critical help from the *Christus Patiens* we have found considerable, and we have therefore printed all the lines borrowed from this play by the pseudo-Gregory. There is also given some account of the theory of correspondence or symmetry in the dialogue, which has of late suggested many emendations.

The labour of sifting the materials, and composing the notes, has mainly been undertaken by Mr. Bury; but in the critical suggestions, the illustrations, and the opinions propounded, we have always worked conjointly, and have each of us tested every vexed question independently.

J. P. MAHAFFY.

KIRCHHOFF'S CLASSIFICATION OF THE MSS. CONTAINING THE HIPPOLYTUS.

First Class.

(1). A, codex Marcianus 471.—A parchment MS. of the twelfth century, containing the *Hecuba*, *Orestes*, *Phoenissae*, *Andromache*, and ll. 1–1234 of the *Hippolytus*, with scholia in the margin, and glosses between the lines. This is the best MS. of these plays.

(2). B, codex Vaticanus 909.—Of about the twelfth or thirteenth century, containing the same plays as (1), with the remainder of the *Hippolytus*, the *Medea*. *Alkestis*, *Troades*, and most of the *Rhesus*. This MS. has also scholia and glosses.

(3). C, codex Havniensis. — Contains the same plays as (2).

(4). E, codex Parisinus 2712.—Of the thirteenth century.

Second Class.

(5). *B*, codex Palatinus 287.—Probably of the fourteenth century; contains *Alkestis*, *Andromache*, *Bacchae*, *Herakleidae*, *Supplices*, *Iph. A.*, *Iph. T.*, *Ion*,

Cyclops, *Medea*, *Rhesus*, *Troades*, and *Hippolytus*. This MS. is in the Vatican at Rome.

(6). *C*, codex Laurentianus plut., xxxii.—Of the fourteenth century, at the Medicean Library in Florence; contains all the extant plays of Euripides except the *Troades* and end of the *Bacchae*.

The codices of these two classes have been taken from two different originals, and these originals again from another copy, which was itself probably late and bad. This is shown by the fact that in numerous corrupt passages all agree in the vitiated reading.

EXTRACTS

FROM

THE CHRISTUS PATIENS.

In this play on the passion of Christ, attributed to Gregory Nazianzen, we find very numerous verses taken from the *Hippolytus*, *Medea*, and *Bacchae*—sometimes literally—sometimes altered for the purpose of the context. The following is a collection of the passages taken from *Hippolytus* :—

Hipp.	Χριστ. Πασχ.	
1 *sq.*	103	Πολλὴ μὲν ἐν βροτοῖσι κοὐκ ἀνώνυμος ἀγνὴ κεκλήσει τῆσδε γῆς ὅσοι πέδον ναίουσι.
47	751	εἶμ' εὐκλεὴς μὲν ἀλλ' ὅμως ἀπόλλυμαι.
62 *sq.*	560	καλλίστα πότνα σεμνοτάτα παρθένε.
73, 4	2582, 3	καί σοι στεφανον πλεκτὸν ἐξ ἀκηράτου λειμῶνος, ὦ δέσποινα, κοσμήσας φέρω.
87	2587	τέλος δὲ κάμψαιμ', ὥσπερ ἠρξάμην, βίου
117 *sq.*	1041	δέσποινα κούρη, χρή σε συγγνώμην ἔχειν, εἴ τις ὑφ' ἥβης σπλάγχνον εὔτονον φέρων μάταια βάζει· μὴ δόκει τούτων κλύειν· σοφωτέραν γὰρ ἴδμεν οὖσάν σε βροτῶν.
316	703	ἁγνὰς γὰρ ἁγνὰς χεῖρας αἱμάτων φέρεις.

Hipp.	Χριστ. Πασχ.	
318	707, 8	οὐδ ἐξ ἐπακτοῦ τινὸς ἐχθρῶν πημονῆς,
319		φίλος δ' ἀπόλλυσ' οὐκ ἄκονθ' ἑκουσίως.
353	109	οἴμοι τί λέξεις; ὡς μ' ἀπώλεσας, γύναι.
354	370	γυναῖκες οὐκ ἀνασχέτ' οὐκ ἀνέξομαι.
356		βίψω μεθήσω σῶμ', ἀπαλλαγήσομαι
357		βίου θανοῦσα· χαίρετ'. οὐκέτ' εἰμ' ἐγώ.
431, 2	548, 9	τὸ σωφρονεῖν ἐν πᾶσιν εἰδυῖ' ὡς καλὸν
		καὶ δόξαν ἐσθλὴν πανταχοῦ κομίζεται.
450	50	ὧν πάντες ἐσμὲν οἱ κατὰ χθόν' ἔκγονοι.
458	1065	στέργουσι δ' αὐτὸν συμφοραῖς νικώμενοι.
498	111, 439	ὦ δεινὰ λέξασ', οὐχὶ συγκλῄσεις στόμα.
		καὶ πᾶν μεθήσεις ἀπρεπὲς ῥῆμ' ἐκφέρειν.
565	848	σιγήσατ', ὦ γυναικῆς, ἐξειργάσμεθα.
567	849	ἐπίσχετ' αὐδήν.
571	134	τίνα θροεῖς αὐδάν; τίνα βοᾷς λόγον;
		ἔνεπε, τίς φοβεῖ, σε φάμα, γύναι, φρένας ἐπίσσυτος.
599	611	οὐκ οἶδα πλὴν ἓν κατθανεῖν εἰ μὴ τάχει
		τῶν νῦν παρόντων πημάτων ἄκος λάβω.
601	267, 8	ὦ γαῖα μῆτερ ἡλίου τ' ἀναπτυχαὶ
		οἷων λόγων ἄρρητον εἰσήκουσ' ὄπα.
606	1276	μὴ μὴ προσοίσῃς χεῖρα, μήδ' ἅψῃ νεκροῦ.
614	1445	ἀπέπτυσ' οὐδεὶς ἀσεβὴς θεῷ φίλος.
	Cf. 345	ἀπέπτυσ', in a similar connexion.
615	818	σύγγνωθ' ἁμαρτεῖν εἰκὸς ἄνθρωπον, τέκνον.
653	223	ῥυτοῖς νασμοῖσιν.
682	344	διαφθορεῦ φιλίας.
684	343	πρόρριζον ἐκτρίψειεν οὐτάσας πυρί.
690	209	ἐρῶν καθ' ὑμῶν Πατρὶ σὴν ἁμαρτίαν
708	229	ἀλλ' ἐκποδὼν ἄπιθι καὶ σαυτοῦ πέρι
		φρόντιζε· ταὐτοῦ δ' αὐτὸς εὖ γε θήσεται.
779	232	πρῶτα κρεμαστοῖς ἐν βρόχοις ἠρτημένος.

Hipp.	Χριστ. Πασχ.	
823 *sq.*	419	Ναὶ, ναὶ κακῶν πέλαγος ἡ τάλαιν' ὁρῶ τοσοῦτον ὥστε μήποτ' ἐκνεῦσαι πάλιν μήδ' ἐκπερᾶσαι κῦμα τῆσδε συμφορᾶς.
836 *sq.*	902	τὸ κατὰ γᾶν θέλω, τὸ κατὰ γᾶν κνέφας. τανῦν μετοικεῖν σῆς θέας στερουμένη.
846	905	οὐ τλητόν οὐδὲ ῥητόν· ἀλλ' ἀπωλόμην.
	and 715	οὐ τλητὸν οὐδὲ λεκτόν· ἀλλ' ἀπωλόμην.*
881	419	αἲ αἲ κακῶν ἀρχηγὸν ἐκφαίνεις λόγον.
902	843	κραυγῆς ἀκούσασ' ἐκπέπληγμαι παντλά- μων ἐγὼ· τὸ μέντοι πρᾶγμ' ἐφ' ᾧ τανῦν στένεις οὐκ οἶδα βουλοίμην δ' ἂν ἐκ σέθεν κλύειν.
907 *sq.*	860 *sq.*	ὃν ἀρτίως ἔδρακον ὅς φάος τόδε οὔπω χρόνον παλαιὸν εἰσεδέρκετο. τί χρῆμα πάσχει; τῷ τρόπῳ διόλλυσαι, τέκνον; πυθέσθαι βούλομαι σέθεν πάρα.
912 *sq.*		ἡ γὰρ ποθοῦσα καρδία πάντ' εἰδέναι κἀν τοῖς κακοῖσι λίχνος οὖσ' ἁλίσκεται.
	2122	ἡ γὰρ ποθοῦσα καρδία πάντ' εἰδέναι ἐν τοῖς ἀγητοῖς λίχνος οὖσ' ἁλίσκεται.
936, 7	423	φεῦ τῆς Ἑβραίων πῇ προβήσεται φρενός; τί τέρμα τόλμης καὶ θράσους γενήσε- ται.
990, 1	518	ὅμως δ' ἀνάγκη, ξυμφορᾶς ἀφιγμένης, γλῶσσαν μ' ἀφεῖναι. πρῶτα δ' ἄρξομαι λεγειν.
1003	520	λέχους γὰρ ἁγνὸν ἐς τόδ' ἡμέρας δέμας. οὐκ οἶδα τέρψιν ἢ λόγῳ κλύειν φέρω γραφῇ τε λεύσσων· οὐδὲ ταῦτα γὰρ σκοπεῖν ἐγὼ πρόθυμος, παρθένον ψυχὴν δ' ἔχω.

* That this passage is taken from l. 846, with the change of λεκτόν for ῥητὸν, and not from l. 587, where λεκτὸν is spurious, is indicated by ἀλλ' ἀπωλόμην.

Hipp.	Χριστ. Πασχ.	
1026	525	ὕμνυμι τὸν σύμπαντα σαφῶς εἰδότα μὴδ' ἂν θελῆσαι, μήδ' ἂν ἔννοιαν λαβεῖν ἢ κατολοίμην ἀκλεὴς ἀνώνυμος.
1033	532	ταῦτ οἶδα, νῦν γὰρ οὐ πέρα θέμις λέγειν.
1090	838	ἄραρεν, ὡς ἔοικεν· ὦ τάλαιν' ἐγὼ.
1091	606	ὡς οἶδα μὲν πόλλ', οἶδα δ' οὐχ ὅπως φράσω.
	720	οἶδ', οἶδα μὲν τάδ'· οἶδα δ' οὐχ ὅπως φράσω.
1099	686	προσείπατ' αὐτὸν καὶ προπέμψατε χθονός.
1151, 2	1860, 1	καὶ μὴν ὀπαδῶν τιν' εἰσορᾶν δοκῶ σπουδῇ σκυθρωπὸν ἐνθάδ' ἐφορμημένον.
1153 *sq.*	1863 *sq.*	Πῇ πῇ μολὼν εὕροιμ' ἂν Ἰησοῦ μήτερα εἴπατέ μοι γυναῖκες, εἴπερ ἴστε, μοι σημήνατ'· ἆρα τῶνδε δωμάτων ἔσω;
1162, 3	650, 1	παῖς νῦν σὸς οὐκέτ' ἔστιν, ὡς εἰπεῖν ἔπος· δέδορκε μέντοι φῶς ἐπὶ σμικρᾶς ῥοπῆς.
1182	1127	τί ταῦτ' ἀλύω; πειστέον τοῖς σοῖς λόγοις.
1193	257	ἤτοι θανόντες ἢ φάος δεδορκότες.
1215 *sq.*	857 *sq.*	οὗ πᾶσα μὲν χθὼν φθέγματος πληρουμένη φρικῶδες ἀντεφθέγξατ', εἰσορῶσι δε θέαμα κρεῖσσον ὀμμάτων ἐφαίνετο.
1250 *sq.*	1290 *sq.*	ἀτὰρ τοσοῦτον οὐ δυνήσομαί ποτε τὸν σὸν πιθέσθαι παῖ δ' ὅπως οὐκ ἐσθλὸς ἦν, οὐδ' εἰ τὸ σύμπαν τῶν βροτῶν λέγει γένος καὶ τὴν ὀρεινὴν γραμμάτων πλήσειέ τις ὑλήν, ἐπεί μιν ἐσθλὸν ὄντ' ἐπίσταμαι.
	322 *sq.*	οὐ γὰρ τοσοῦτον σὺ δυνήσῃ πώποτε οὐδ' εἰ γένος πᾶν δαιμόνων σοι συνδράμῃ καὶ γῆν ἅπασαν ῥημάτων πλήσει κακῶν.
1261 *sq.*	1284	πῶς δ' οὖν κομίζειν, ἢ τί χρὴ δεδρακότας τὸν νεκρὸν ἡμᾶς σῇ χαρίζεσθαι φρενί, φρόντιζ'· ἐμοῖς δὲ χρωμένη βουλεύμασι σιγῇ φερ'.

Hipp.	Χριστ. Πασχ.	
1264	1288	*οὐδ ὠμὸν εἰς σὸν Παῖδα τεθνεῶτ' ἴδῃς.*
1265	1478	*κόμιζετ' αὐτὸν ὡς ἰδοῦσ' ἐν ὄμμασι.*
1296	260	*ἄκου', Ἰούδα, σῶν κακῶν κατάστασιν.*
1389	803	*ὦ τλῆμον, οἵᾳ συμφορᾷ συνεζύγης.*
1391 *sq.*	1325, 6	*ὦ θεῖον ὀδμῆς ἆσθμα· καὶ γὰρ ἐν κακοῖς οὖσ' ἠσθόμην σου κἀνεκουφίσθην κέαρ.*
1408	893	*ὄλωλα, τέκνον, οὐδέ μοι χάρις βίου.*
1439	149	*ὁρῶ γὰρ ἤδη τόνδε πλήσιον μόρου.*
1441	851	*μακρὰν λιπόντα ῥᾳδίως ὁμιλίαν.*
1447	901	*ὄλωλα καὶ δὴ νερτέρων ποθῶ δόμους.*
1454	802	*ὤμοι φρενὸς σῆς εὐγένους τε κἀγαθῆς.*
1458	1453	*κρύψατε γοῦν πρόσωπον ὡς τάχος πέπλοις.*

It will be seen from comparing the passages of Χριστός Πάσχων with the original passages in Euripides, that they are always copied word for word except where a change is necessary in the circumstances—in the case, *e. g.* of proper names, genders, &c.; and even in some places, where an alteration would have been a great improvement to the appropriateness of the transcription, no alteration has been made.

In the first passage, for example, it is plain that *θεά, Κύπρις, οὐρανοῦ ἔσω,* and the whole third line of the Hippolytus, could not be used of the Virgin Mary, and a change was necessary. In the second passage the speaker is talking of herself, and hence a change of person. The names of Ζεὺς and other Grecian gods were of course inadmissible, and must necessarily be altered. In almost every case we can find a reason for the change. The least obvious case is in Χριστ. Πασχ. 857–861, which is made up

of *Hippol.* 1215–1217 and 907, 908. Apart from the genders, this passage has been altered in two places: in ll. 859, 860. In the latter line, ἔδρακον was necessarily substituted for ἔλειπον of Euripides, because the speaker had not *left* him of whom he was talking. This is evident; but it is not so evident, at first sight, why Euripides' verse 1217,

κρεῖσσον θέαμα δεργμάτων ἐφαίνετο,

was changed to

θέαμα κρεῖσσον ὀμμάτων ἐφαίνετο.

The explanation, however, is not far to seek. The author probably first wrote the original line of Euripides, but when he had joined on the next two lines, with the necessary change of ἔδρακον, he found δεργμάτων, ἔδρακον, εἰσεδέρκετο, occurring in three successive lines; the tautology offended his ear, and he made the easy change of δεργμάτων to ὀμμάτων, which necessitated the transposition of κρεῖσσον and θέαμα.

This play has been employed in one case to correct l. 903 (on which see note). But there are other places, also, in which it preserves the true reading.

It will be seen from the preceding list that l. 1091 has been reproduced in two places in Χριστ. Πασχ., in both cases with a reading different from that of our MSS. In ll. 605, 606, we have

ὦ δυστάλαινα τῶν ἐμῶν ἀλγημάτων
ὡς οἶδα μὲν πόλλ', οἶδα δ' οὐχ ὅπως φράσω.

Now, if ταῦτα had been the true reading in Euripides, it would certainly not have been altered here, inas-

much as it would be much more appropriate than πολλά, and would refer expressly to ἀλγημάτων of the preceding line. In ll. 720, 721 it was necessary, for the meaning of the speaker, to change πολλά to τάδε:

> οἶδ', οἶδα μὲν τάδ' · οἶδα δ' οὐχ ὅπως φράσω
> καὶ συνιῶ μὲν οἷα ταῦτ' ἔσται τάχει.

And notice that the change is to τάδε, not to ταῦτα, for ταῦτα is not used in the sense of "the present things," "these things *generally*"; it must refer to something already mentioned. In the second line it is quite regular, referring to τάδε of the line preceding. The repetition, οἶδ', οἶδα, for ὡς οἶδα, is made with the purpose of expressing reflection, and these words are intended to be spoken slowly and meditatively.

ARGUMENT.

Πρόλογος.

PROLOGUE (in its stricter sense), spoken by Aphrodite, explaining the position of affairs, and her anger with the too chaste Hippolytus.

Enter Hippolytus and his companions of the chase. They sing a hymn in honour of Artemis, and then Hippolytus crowns the image of the goddess with flowers. There follows a conversation between Hippolytus and one of the attendants, who advises him not to neglect the worship of Aphrodite (58–113). Exit Hippolytus.

The attendant remaining behind soliloquizes piously (114–120).

Πάροδος.

The chorus of married ladies of Troezen enters, and sings an ode (of two strophes and antistrophes, and an epode), telling what news they have learnt about Phaedra's illness, and wondering what the cause of it can be (121–169). Cf. note on l. 121.

Ἐπεισόδιον ά.

Entrance of Phaedra, which anapaests of the Coryphaeus (170–175) announce. Then an anapaestic dialogue between Phaedra and her nurse (176–266). The Coryphaeus questions the nurse about the condition of the queen (267–287); then the nurse, adjuring Phaedra to unfold the secret of her ailment, leads to

the avowal by Phaedra of her passion for Hippolytus (288–361). A dochmiac strophe of the Coryphaeus follows (362–371); and then Phaedra's noble speech, in which she resolves to die (372–430); after which, separated by two verses of the Coryphaeus, come the evil counsels of the nurse, followed by a dialogue between her and Phaedra (372–524). Exit the nurse.

Στάσιμον ά.

The chorus sings an ode on the power of Eros (Love) (525–564).

Ἐπεισόδιον Β′.

A noise is heard in the palace, caused by Hippolytus' anger at the communications from the nurse respecting Phaedra's passion for him. Phaedra and the Coryphaeus speak agitatedly (in alternating iambics and dochmiacs), conjecturing, and gradually learning, the cause of the disturbance (565–600).

Hippolytus, followed by the nurse, comes out of the palace. Stichomuthia of Hippolytus and the nurse (601–615). Misogynistic speech of Hippolytus (615–668). Exit Hippolytus.

Dochmiac strophe of Phaedra (corresponding to 362–371), followed by dialogue between Phaedra and the nurse (669–709); then between Phaedra and the chorus (710–731).

Στάσιμον Β′.

The chorus, in the first pair of strophes, wishes to flee far from this world that is so full of misery; in the second pair, apostrophizes the ship that, under bad auspices, bore Phaedra from Crete (732–775).

Ἐπεισόδιον γ′.

The suicide of Phaedra announced by a maid, with whom the Coryphaeus converses (776–789).

Enter Theseus. Dialogue of Theseus and Coryphaeus (790–810).

The palace opens by the Ἐκκύκλημα, and the corpse of Phaedra is exposed to view. Theseus gives vent to his grief, which the

chorus shares in alternating iambics and dochmiacs (811–855). Theseus sees a tablet in Phaedra's hand; and, at its revelation, breaks out in fury against Hippolytus (856–898).

Enter Hippolytus. Dialogue of Hippolytus and Theseus, including Hippolytus' long self-defence and Theseus' answer (899–1101).

Στάσιμον γ'.

The chorus indulges in philosophical reflections, and laments the misfortune of Hippolytus (1102–1150).

Ἔξοδος.

Enter a messenger, bringing the news of Hippolytus' catastrophe, the details of which he narrates. Theseus directs that his son, still breathing, be brought to his presence (1151–1267). The chorus sings a short hymn on the power of Kypris and Eros (1268–1282).

Artemis appears (ἐπὶ μηχανῆς), and informs Theseus of the truth, excusing his error on the ground of ignorance (1283–1346).

Enter Hippolytus, supported by attendants. He speaks in anapaests; and then follows an iambic dialogue between Artemis and Hippolytus, Hippolytus and Theseus; then Artemis delivers a farewell speech and vanishes (1347–1439).

Reconciliation of Hippolytus and Theseus; death of Hippolytus. The scene closes by three iambics of Theseus, and the usual anapaests of the chorus marching off the stage (1440–1466).

ΙΠΠΟΛΥΤΟΣ ΣΤΕΦΑΝΗΦΟΡΟΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΦΡΟΔΙΤΗ.

ΙΠΠΟΛΥΤΟΣ.

ΘΕΡΑΠΟΝΤΕΣ.

ΧΟΡΟΣ ΤΡΟΙΖΗΝΙΩΝ ΓΥΝΑΙΚΩΝ.

ΤΡΟΦΟΣ.

ΦΑΙΔΡΑ.

ΕΞΑΓΓΕΛΟΣ.

ΘΗΣΕΥΣ.

ΑΓΓΕΛΟΣ.

ΑΡΤΕΜΙΣ.

ΥΠΟΘΕΣΙΣ.

Θησεὺς μὲν ἦν Αἴθρας καὶ Ποσειδῶνος, βασιλεὺς δὲ Ἀθηναίων· γήμας δὲ μίαν τῶν Ἀμαζονίδων Ἱππολύτην, Ἱππόλυτον ἐγέννησε κάλλει τε καὶ σωφροσύνῃ διαφέροντα. ἐπεὶ δὲ ἡ συνοικοῦσα τὸν βίον μετήλλαξεν, ἐπεισηγάγετο Κρητικὴν γυναῖκα, τὴν Μίνω τοῦ Κρητῶν βασιλέως θυγατέρα Φαίδραν. ὁ δὲ Θησεὺς Πάλλαντα ἕνα τῶν συγγενῶν φονεύσας φεύγει εἰς Τροιζῆνα μετὰ τῆς γυναικός, οὗ συνέβαινε τὸν Ἱππόλυτον παρὰ Πιτθεῖ τρέφεσθαι· θεασαμένη δὲ τὸν νεανίσκον ἡ Φαίδρα εἰς ἐπιθυμίαν ὤλισθεν, οὐκ ἀκόλαστος οὖσα, πληροῦσα δὲ Ἀφροδίτης μῆνιν, ἣ τὸν Ἱππόλυτον διὰ σωφροσύνην ἀνελεῖν κρίνασα τέλος τοῖς προτεθεῖσιν ἔθηκε. στέγουσα δὲ τὴν νόσον χρόνῳ πρὸς τὴν τροφὸν δηλῶσαι ἠναγκάσθη, κατεπαγγειλαμένην αὐτῇ βοηθήσειν· ἥτις κατὰ τὴν προαίρεσιν λόγους προσήνεγκε τῷ νεανίσκῳ. τραχυνόμενον δὲ αὐτὸν ἡ Φαίδρα καταμαθοῦσα τῇ μὲν τροφῷ ἐπέπληξεν, αὐτὴν δὲ ἀνήρτησε. καθ' ὃν καιρὸν φανεὶς Θησεὺς καὶ καθελεῖν σπεύδων τὴν ἀπηγχονισμένην, εὗρεν αὐτῇ προσηρτημένην δέλτον, δι' ἧς Ἱππολύτου φθορὰν κατηγόρει καὶ ἐπιβουλήν. πιστεύσας δὲ τοῖς γεγραμμένοις τὸν μὲν Ἱππόλυτον ἐπέταξε φεύγειν, αὐτὸς δὲ τῷ Ποσειδῶνι ἀρὰς ἔθετο, ὧν ἐπακ-

οὑσας ὁ θεὸς τὸν Ἱππόλυτον διέφθειρεν. Ἄρτεμις δὲ τῶν γεγενημένων ἕκαστον διασαφήσασα Θησεῖ, τὴν μὲν Φαίδραν οὐ κατεμέμψατο, τοῦτον δὲ παρεμυθήσατο υἱοῦ καὶ γυναικὸς στερηθέντα· τῷ δὲ Ἱππολύτῳ τιμὰς ἔφη γῆς ἐγκαταστήσεσθαι.

ἡ σκηνὴ τοῦ δράματος ἐν Τροιζῆνι κεῖται. ἐδιδάχθη ἐπὶ Ἐπαμείνονος ἄρχοντος ὀλυμπιάδι πζ΄ ἔτει δ΄. πρῶτος Εὐριπίδης, δεύτερος Ἰοφῶν, τρίτος Ἴων. ἔστι δὲ οὗτος Ἱππόλυτος δεύτερος, καὶ ΣΤΕΦΑΝΙΑΣ προσαγορευόμενος. ἐμφαίνεται δὲ ὕστερος γεγραμμένος· τὸ γὰρ ἀπρεπὲς καὶ κατηγορίας ἄξιον ἐν τούτῳ διώρθωται τῷ δράματι. τὸ δὲ δρᾶμα τῶν πρώτων.

ΕΥΡΙΠΙΔΟΥ

ΙΠΠΟΛΥΤΟΣ ΣΤΕΦΑΝΗΦΟΡΟΣ.

ΑΦ. Πολλὴ μὲν ἐν βροτοῖσι κοὐκ ἀνώνυμος
θεὰ κέκλημαι Κύπρις οὐρανοῦ τ' ἔσω·
ὅσοι τε πόντου τερμόνων τ' Ἀτλαντικῶν
ναίουσιν εἴσω φῶς ὁρῶντες ἡλίου,
τοὺς μὲν σέβοντας τἀμὰ πρεσβεύω κράτη,
σφάλλω δ' ὅσοι φρονοῦσιν εἰς ἡμᾶς μέγα.
ἔνεστι γὰρ δὴ κἀν θεῶν γένει τόδε,
τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.
δείξω δὲ μύθων τῶνδ' ἀλήθειαν τάχα·
ὁ γάρ με Θησέως παῖς, Ἀμαζόνος τόκος
Ἱππόλυτος, ἁγνοῦ Πιτθέως παιδεύματα,
μόνος πολιτῶν τῆσδε γῆς Τροιζηνίας
λέγει κακίστην δαιμόνων πεφυκέναι,
ἀναίνεται δὲ λέκτρα κοὐ ψαύει γάμων·
Φοίβου δ' ἀδελφὴν Ἄρτεμιν Διὸς κόρην
τιμᾷ μεγίστην δαιμόνων ἡγούμενος·
χλωρὰν δ' ἀν' ὕλην παρθένῳ ξυνὼν ἀεὶ
κυσὶν ταχείαις θῆρας ἐξαιρεῖ χθονός,
μείζω βροτείας προσπεσὼν ὁμιλίας.
τούτοισι μέν νυν οὐ φθονῶ· τί γάρ με δεῖ;

ἃ δ' εἰς ἔμ' ἡμάρτηκε, τιμωρήσομαι
Ἱππόλυτον ἐν τῇδ' ἡμέρᾳ· τὰ πολλὰ δὲ
πάλαι προκόψασ', οὐ πόνου πολλοῦ με δεῖ.
ἐλθόντα γάρ νιν Πιτθέως ποτ' ἐκ δόμων
σεμνῶν ἐς ὄψιν καὶ τέλη μυστηρίων
Πανδίονος γῆν πατρὸς εὐγενὴς δάμαρ
ἰδοῦσα Φαίδρα καρδίαν κατέσχετο
ἔρωτι δεινῷ τοῖς ἐμοῖς βουλεύμασι.
καὶ πρὶν μὲν ἐλθεῖν τήνδε γῆν Τροιζηνίαν,
πέτραν παρ' αὐτὴν Παλλάδος κατόψιον
γῆς τῆσδε ναὸν Κύπριδος ἐγκαθείσατο,
ἐρῶσ' ἔρωτ' ἔκδηλον· Ἱππολύτῳ δ' ἔπι
τὸ λοιπὸν ὠνόμαζεν ἱδρῦσθαι θεάν.
ἐπεὶ δὲ Θησεὺς Κεκροπίαν λείπει χθόνα,
μίασμα φεύγων αἵματος Παλλαντιδῶν,
καὶ τήνδε σὺν δάμαρτι ναυστολεῖ χθόνα,
ἐνιαυσίαν ἔκδημον αἰνέσας φυγήν,
ἐνταῦθα δὴ στένουσα κἀκπεπληγμένη
κέντροις ἔρωτος ἢ τάλαιν' ἀπόλλυται
σιγῇ· σύνοιδε δ' οὔτις οἰκετῶν νόσον.
ἀλλ' οὔτι ταύτῃ τόνδ' ἔρωτα δεῖ πεσεῖν·
δείξω δὲ Θησεῖ πρᾶγμα, κἀκφανήσεται.
καὶ τὸν μὲν ἡμῖν πολέμιον πεφυκότα
κτενεῖ πατὴρ ἀραῖσιν, ἃς ὁ πόντιος
ἄναξ Ποσειδῶν ὤπασεν Θησεῖ γέρας,
μηδὲν μάταιον εἰς τρὶς εὔξασθαι θεῷ.
ἡ δ' εὐκλεὴς μέν, ἀλλ' ὅμως ἀπόλλυται,
Φαίδρα· τὸ γὰρ τῆσδ' οὐ προτιμήσω κακὸν
τὸ μὴ οὐ παρασχεῖν τοὺς ἐμοὺς ἐχθροὺς ἐμοὶ
δίκην τοσαύτην ὥστ' ἐμοὶ καλῶς ἔχειν.
ἀλλ' εἰσορῶ γὰρ τόνδε παῖδα Θησέως

στείχοντα θήρας μόχθον ἐκλελοιπότα,
Ἱππόλυτον, ἔξω τῶνδε βήσομαι τόπων.
πολὺς δ' ἅμ' αὐτῷ προσπόλων ὀπισθόπους
κῶμος λέλακεν Ἄρτεμιν τιμῶν θεὰν
ὕμνοισιν· οὐ γὰρ οἶδ' ἀνεῳγμένας πύλας
Ἅιδου, φάος δὲ λοίσθιον βλέπων τόδε.

ΙΠ. ἕπεσθ' ἄδοντες ἕπεσθε
τὰν Διὸς οὐρανίαν
Ἄρτεμιν, ᾇ μελόμεσθα.
ΘΕ. πότνια πότνια σεμνοτάτα,
Ζανὸς γένεθλον,
χαῖρε χαῖρέ μοι, ὦ κόρα
Λατοῦς Ἄρτεμι καὶ Διός,
καλλίστα πολὺ παρθένων,
ἃ μέγαν κατ' οὐρανὸν
ναίεις εὐπατέρειαν αὐλάν,
Ζηνὸς πολύχρυσον οἶκον.
χαῖρέ μοι, ὦ καλλίστα
καλλίστα τῶν κατ' Ὄλυμπον
παρθένων, Ἄρτεμι.

ΙΠ. σοὶ τόνδε πλεκτὸν στέφανον ἐξ ἀκηράτου
λειμῶνος, ὦ δέσποινα, κοσμήσας φέρω,
ἔνθ' οὔτε ποιμὴν ἀξιοῖ φέρβειν βοτὰ
οὔτ' ἦλθέ πω σίδηρος, ἀλλ' ἀκήρατον
μέλισσα λειμῶν' ἐαρινὴ διέρχεται·
Αἰδὼς δὲ ποταμίαισι κηπεύει δρόσοις,
ὅστις διδακτὸν μηδέν, ἀλλ' ἐν τῇ φύσει
τὸ σωφρονεῖν εἴληχεν εἰς τὰ πάνθ' ὁμῶς,
τούτοις δρέπεσθαι· τοῖς κακοῖσι δ' οὐ θέμις.

ἀλλ' ὦ φίλη δέσποινα, χρυσέας κόμης
ἀνάδημα δέξαι χειρὸς εὐσεβοῦς ἄπο.
μόνῳ γάρ ἐστι τοῦτ' ἐμοὶ γέρας βροτῶν·
σοὶ καὶ ξύνειμι καὶ λόγοις σ' ἀμείβομαι,
κλύων μὲν αὐδήν, ὄμμα δ' οὐχ ὁρῶν τὸ σόν.
τέλος δὲ κάμψαιμ' ὥσπερ ἠρξάμην βίου.

ΘΕ. ἄναξ, θεοὺς γὰρ δεσπότας καλεῖν χρεών,
ἆρ' ἄν τί μου δέξαιο βουλεύσαντος εὖ;

ΙΠ. καὶ κάρτα γ'· ἦ γὰρ οὐ σοφοὶ φαινοίμεθ' ἄν.

ΘΕ. οἶσθ' οὖν βροτοῖσιν ὃς καθέστηκεν νόμος;

ΙΠ. οὐκ οἶδα· τοῦ δὲ καί μ' ἀνιστορεῖς πέρι;

ΘΕ. μισεῖν τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλον.

ΙΠ. ὀρθῶς γε· τίς δ' οὐ σεμνὸς ἀχθεινὸς βροτῶν;

ΘΕ. ἐν δ' εὐπροσηγόροισιν ἔστι τις χάρις;

ΙΠ. πλείστη γε, καὶ κέρδος γε σὺν μόχθῳ βραχεῖ.

ΘΕ. ἦ κἀν θεοῖσι ταὐτὸν ἐλπίζεις τόδε;

ΙΠ. εἴπερ γε θνητοὶ θεῶν νόμοισι χρώμεθα.

ΘΕ. τιμαῖσιν, ὦ παῖ, δαιμόνων χρῆσθαι χρεών.

ΙΠ. ἄλλοισιν ἄλλος θεῶν τε κἀνθρώπων μέλει.

ΘΕ. πῶς οὖν σὺ σεμνὴν δαίμον' οὐ προσεννέπεις;

ΙΠ. τίν'; εὐλαβοῦ δὲ μή τι σοῦ σφαλῇ στόμα.

ΘΕ. τήνδ' ἣ πύλαισι σαῖς ἐφέστηκεν Κύπρις.

ΙΠ. οὐδείς μ' ἀρέσκει νυκτὶ θαυμαστὸς θεῶν.

ΘΕ. σεμνή γε μέντοι κἀπίσημος ἐν βροτοῖς.

ΙΠ. πρόσωθεν αὐτὴν ἁγνὸς ὢν ἀσπάζομαι.

ΘΕ. εὐδαιμονοίης νοῦν ἔχων ὅσον σε δεῖ.

ΙΠ. χωρεῖτ' ὀπαδοί, καὶ παρελθόντες δόμους
σίτων μέλεσθε· τερπνὸν ἐκ κυναγίας
τράπεζα πλήρης· καὶ καταψήχειν χρεὼν
ἵππους, ὅπως ἂν ἅρμασι ζεύξας ὕπο
βορᾶς κορεσθεὶς γυμνάσω τὰ πρόσφορα·

τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω.

ΘΕ. ἡμεῖς δέ, τοὺς νέους γὰρ οὐ μιμητέον,
[φρονοῦντες οὕτως ὡς πρέπει δούλοις λέγειν,]
προσευξόμεσθα τοῖσι σοῖς ἀγάλμασι,
δέσποινα Κύπρι. χρὴ δὲ συγγνώμην ἔχειν,
εἴ τίς σ' ὑφ' ἥβης σπλάγχνον ἔντονον φέρων
μάταια βάζει· μὴ δόκει τούτου κλύειν·
σοφωτέρους γὰρ χρὴ βροτῶν εἶναι θεούς.

ΧΟ. Ὠκεανοῦ τις ὕδωρ στρ. α
στάζουσα πέτρα λέγεται
βαπτὰν κάλπισιν εὔρυτον
παγὰν προϊεῖσα κρημνῶν,
ὅθι μοί τις ἦν φίλα,
φάρεα πορφύρεα
ποταμίᾳ δρόσῳ
τέγγουσα, θερμᾶς δ' ἐπὶ νῶτα πέτρας
εὐαλίου κατέβαλλ'· ὅθεν μοι
πρώτα φάτις ἦλθε δέσποιναν
τειρομέναν νοσερᾷ ἀντ. α
κοίτᾳ δέμας ἐντὸς ἔχειν
οἴκων, λεπτὰ δὲ φάρεα
ξανθὰν κεφαλὰν σκιάζειν.
τριτάταν δέ νιν κλύω
τάνδε κατ' ἀμβροσίου
στόματος ἀμέραν
Δάματρος ἀκτᾶς δέμας ἁγνὸν ἴσχειν,
κρυπτῷ πάθει θανάτου θέλουσαν
κέλσαι ποτὶ τέρμα δύστανον.
οὐ γὰρ ἔνθεος, ὦ κούρα, στρ. β

εἴτ' ἐκ Πανὸς εἴθ' Ἑκάτας
ἢ σεμνῶν Κορυβάντων
φοιτᾷς ἢ ματρὸς ὀρείας
οὐδ' ἀμφὶ τὰν πολύθηρον
Δίκτυνναν ἀμπλακίαις
ἀνίερος ἀθύτων πελάνων τρύχει;
φοιτᾷ γὰρ καὶ διὰ λίμνας
χέρσον θ' ὑπὲρ πελάγους
δίναισιν νοτίας ἅλμας.
ἢ πόσιν τὸν Ἐρεχθειδᾶν ἀντ. β
ἀρχαγὸν τὸν εὐπατρίδαν
ποιμαίνει τις ἐν οἴκοις
κρυπτὰ κοίτα λεχέων σῶν;
ἢ ναυβάτας τις ἔπλευσεν
Κρήτας ἔξορμος ἀνὴρ
λιμένα τὸν εὐξεινότατον ναύταις,
φάμαν πέμπων βασιλείᾳ,
λύπᾳ δ' ὑπὲρ παθέων
εὐναία δέδεται ψυχάν;
φιλεῖ δὲ τᾷ δυστρόπῳ γυναικῶν ἐπῳδ.
ἁρμονίᾳ κακὰ δύστανος
ἀμηχανία συνοικεῖν
ὠδίνων τε καὶ ἀφροσύνας.
δι' ἐμᾶς ἦξέν ποτε νηδύος ἄδ' αὔρα
τὰν δ' εὔλοχον οὐρανίαν
τόξων μεδέουσαν ἀύτευν
Ἄρτεμιν, καί μοι πολυζήλωτος ἀεὶ
σὺν θεοῖσι φοιτᾷ.

ἀλλ' ἥδε τροφὸς γεραιὰ πρὸ θυρῶν
τήνδε κομίζουσ' ἔξω μελάθρων·

στυγνὸν δ' ὀφρύων νέφος αὐξάνεται.
τί ποτ' ἔστι μαθεῖν ἔραται ψυχά,
τί δεδήληται
δέμας ἀλλόχροον βασιλείας.

ΤΡ. ὦ κακὰ θνητῶν στυγεραί τε νόσοι.
τί σ' ἐγὼ δράσω; τί δὲ μὴ δράσω;
τόδε σοι φέγγος, λαμπρὸς ὅδ' αἰθήρ·
ἔξω δὲ δόμων ἤδη νοσερᾶς
δέμνια κοίτας.
δεῦρο γὰρ ἐλθεῖν πᾶν ἔπος ἦν σοι
τάχα δ' εἰς θαλάμους σπεύσεις τὸ πάλιν.
ταχὺ γὰρ σφάλλει κοὐδενὶ χαίρεις,
οὐδέ σ' ἀρέσκει τὸ παρόν, τὸ δ' ἀπὸν
φίλτερον ἡγεῖ.

κρεῖσσον δὲ νοσεῖν ἢ θεραπεύειν·
τὸ μέν ἐστιν ἁπλοῦν, τῷ δὲ συνάπτει
λύπη τε φρενῶν χερσίν τε πόνος.
πᾶς δ' ὀδυνηρὸς βίος ἀνθρώπων,
κοὐκ ἔστι πόνων ἀνάπαυσις·
ἀλλ' ὅ τι τοῦ ζῆν φίλτερον ἄλλο
σκότος ἀμπίσχων κρύπτει νεφέλαις.
δυσέρωτες δὴ φαινόμεθ' ὄντες
τοῦδ' ὅ τι τοῦτο στίλβει κατὰ γῆν,
δι' ἀπειροσύνην ἄλλου βιότου
κοὐκ ἀπόδειξιν τῶν ὑπὸ γαίας·
μύθοις δ' ἄλλως φερόμεσθα.

ΦΑΙ. αἴρετέ μου δέμας, ὀρθοῦτε κάρα·
λέλυμαι μελέων σύνδεσμα, φίλαι.
λάβετ' εὐπήχεις χεῖρας, πρόπολοι.

βαρύ μοι κεφαλῆς ἐπίκρανον ἔχειν·
ἄφελ', ἀμπέτασον βόστρυχον ὤμοις.

ΤΡ. θάρσει, τέκνον, καὶ μὴ χαλεπῶς
μετάβαλλε δέμας.
ῥᾷον δὲ νόσον μετά θ' ἡσυχίας
καὶ γενναίου λήματος οἴσεις·
μοχθεῖν δὲ βροτοῖσιν ἀνάγκη.

ΦΑΙ. αἰαῖ·
πῶς ἂν δροσερᾶς ἀπὸ κρηνῖδος
καθαρῶν ὑδάτων πῶμ' ἀρυσαίμαν;
ὑπό τ' αἰγείροις ἔν τε κομήτῃ
λειμῶνι κλιθεῖσ' ἀναπαυσαίμαν.

ΤΡ. ὦ παῖ, τί θροεῖς;
οὐ μὴ παρ' ὄχλῳ τάδε γηρύσει
μανίας ἔποχον ῥίπτουσα λόγον;

ΦΑΙ. πέμπετέ μ' εἰς ὄρος· εἶμι πρὸς ὕλην
καὶ παρὰ πεύκας, ἵνα θηροφόνοι
στείβουσι κύνες
βαλιαῖς ἐλάφοις ἐγχριμπτόμεναι·
πρὸς θεῶν, ἔραμαι κυσὶ θωΰξαι
καὶ παρὰ χαίταν ξανθὴν ῥῖψαι
Θεσσαλὸν ὅρπακ', ἐπίλογχον ἔχουσ'
ἐν χειρὶ βέλος.

ΤΡ. τί ποτ', ὦ τέκνον, τάδε κηραίνεις;
τί κυνηγεσίων καὶ σοὶ μελέτη;
τί δὲ κρηναίων νασμῶν ἔρασαι;
πάρα γὰρ δροσερὰ πύργοις συνεχὴς
κλιτύς, ὅθεν σοι πῶμα γένοιτ' ἄν.

ΦΑΙ. δέσποιν' ὁμαλᾶς Ἄρτεμι Λίμνας
καὶ γυμνασίων τῶν ἱπποκρότων,
εἴθε γενοίμαν ἐν σοῖς δαπέδοις,

πώλους Ἐνέτας δαμαλιζομένα.
ΤΡ. τί τόδ' αὖ παράφρων ἔρριψας ἔπος;
νῦν δὴ μὲν ὄρος βᾶσ' ἐπὶ θήρας
πόθον ἐστέλλου, νῦν δ' αὖ ψαμάθοις
ἐπ' ἀκυμάντοις πώλων ἔρασαι.
τάδε μαντείας ἄξια πολλῆς,
ὅστις σε θεῶν ἀνασειράζει
καὶ παρακόπτει φρένας, ὦ παῖ.
ΦΑΙ. δύστανος ἐγώ, τί ποτ' εἰργασάμαν;
ποῖ παρεπλάγχθην γνώμης ἀγαθῆς;
ἐμάνην, ἔπεσον δαίμονος ἄτῃ.
φεῦ φεῦ, τλάμων.
μαῖα, πάλιν μου κρύψον κεφαλάν.
αἰδούμεθα γὰρ τὰ λελεγμένα μοι.
κρύπτε· κατ' ὄσσων δάκρυ μοι βαίνει,
καὶ ἐπ' αἰσχύνην ὄμμα τέτραπται.
τὸ γὰρ ὀρθοῦσθαι γνώμην ὀδυνᾷ,
τὸ δὲ μαινόμενον κακόν· ἀλλὰ κρατεῖ
μὴ γιγνώσκοντ' ἀπολέσθαι.
ΤΡ. κρύπτω· τὸ δ' ἐμὸν πότε δὴ θάνατος
σῶμα καλύψει;
πολλὰ διδάσκει μ' ὁ πολὺς βίοτος.
χρῆν γὰρ μετρίας εἰς ἀλλήλους
φιλίας θνητοὺς ἀνακίρνασθαι
καὶ μὴ πρὸς ἄκρον μυελὸν ψυχῆς,
εὔλυτα δ' εἶναι στέργηθρα φρενῶν
ἀπό τ' ὤσασθαι καὶ ξυντεῖναι.
τὸ δ' ὑπὲρ δισσῶν μίαν ὠδίνειν
ψυχὴν χαλεπὸν βάρος, ὡς κἀγὼ
τῆσδ' ὑπεραλγῶ.
βιότου δ' ἀτρεκεῖς ἐπιτηδεύσεις

φασὶ σφάλλειν πλέον ἢ τέρπειν
τῇ θ' ὑγιείᾳ μᾶλλον πολεμεῖν.
οὕτω τὸ λίαν ἧσσον ἐπαινῶ
τοῦ μηδὲν ἄγαν·
καὶ ξυμφήσουσι σοφοί μοι.

ΧΟ. γύναι γεραιά, βασιλίδος πιστὴ τροφὸς
Φαίδρας, ὁρῶ μὲν τάσδε δυστήνους τύχας,
ἄσημα δ' ἡμῖν ἥτις ἐστὶν ἡ νόσος·
σοῦ δ' ἂν πυθέσθαι καὶ κλύειν βουλοίμεθ' ἄν.
ΤΡ. οὐκ οἶδ' ἐλέγχουσ'· οὐ γὰρ ἐννέπειν θέλει.
ΧΟ. οὐδ' ἥτις ἀρχὴ τῶνδε πημάτων ἔφυ;
ΤΡ. εἰς ταὐτὸν ἥκεις· πάντα γὰρ σιγᾷ τάδε.
ΧΟ. ὡς ἀσθενεῖ τε καὶ κατέξανται δέμας.
ΤΡ. πῶς δ' οὔ, τριταίαν οὖσ' ἄσιτος ἡμέραν;
ΧΟ. πότερον ὑπ' ἄτης ἢ θανεῖν πειρωμένη;
ΤΡ. θανεῖν· ἀσιτεῖ δ' εἰς ἀπόστασιν βίου.
ΧΟ. θαυμαστὸν εἶπας, εἰ τάδ' ἐξαρκεῖ πόσει.
ΤΡ. κρύπτει γὰρ ἥδε πῆμα κοὔ φησιν νοσεῖν.
ΧΟ. ὁ δ' εἰς πρόσωπον οὐ τεκμαίρεται βλέπων;
ΤΡ. ἔκδημος ὢν γὰρ τῆσδε τυγχάνει χθονός.
ΧΟ. σὺ δ' οὐκ ἀνάγκην προσφέρεις, πειρωμένη
νόσον πυθέσθαι τῆσδε καὶ πλάνον φρενῶν;
ΤΡ. εἰς πᾶν ἀφῖγμαι κοὐδὲν εἴργασμαι πλέον·
οὐ μὴν ἀνήσω γ' οὐδὲ νῦν προθυμίας,
ὡς ἂν παροῦσα καὶ σύ μοι ξυμμαρτυρῇς
οἷα πέφυκα δυστυχοῦσι δεσπόταις.

ἄγ', ὦ φίλη παῖ, τῶν πάροιθε μὲν λόγων
λαθώμεθ' ἄμφω, καὶ σύ θ' ἡδίων γενοῦ
στυγνὴν ὀφρὺν λύσασα καὶ γνώμης ὁδόν,

ἐγώ θ' ὅπῃ σοι μὴ καλῶς τόθ' εἰπόμην
μεθεῖσ' ἐπ' ἄλλον εἶμι βελτίω λόγον.
κεἰ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν,
γυναῖκες αἵδε [συγκαθιστάναι νόσον]·
εἰ δ' ἔκφορός σοι συμφορὰ πρὸς ἄρσενας,
λέγ', ὡς ἰατροῖς πρᾶγμα μηνυθῇ τόδε.

εἶεν· τί σιγᾷς; οὐκ ἐχρῆν σιγᾶν, τέκνον,
ἀλλ' ἤ μ' ἐλέγχειν, εἴ τι μὴ καλῶς λέγω,
ἢ τοῖσιν εὖ λεχθεῖσι συγχωρεῖν λόγοις·
φθέγξαι τι, δεῦρ' ἄθρησον·—ὦ τάλαιν' ἐγώ.
γυναῖκες, ἄλλως τούσδε μοχθοῦμεν πόνους,
ἴσον δ' ἄπεσμεν τῷ πρίν· οὔτε γὰρ τότε
λόγοις ἐτέγγεθ' ἥδε νῦν τ' οὐ πείθεται.
ἀλλ' ἴσθι μέντοι, πρὸς τάδ' αὐθαδεστέρα
γίγνου θαλάσσης, εἰ θανεῖ, προδοῦσα σοὺς
παῖδας πατρῴων μὴ μεθέξοντας δόμων,
μὰ τὴν ἄνασσαν ἱππίαν Ἀμαζόνα,
ἣ σοῖς τέκνοισι δεσπότην ἐγείνατο
νόθον φρονοῦντα γνήσι', οἶσθά νιν καλῶς,
Ἱππόλυτον—ΦΑΙ. οἴμοι. ΤΡ. θιγγάνει σέθεν τόδε;

ΦΑΙ. ἀπώλεσάς με, μαῖα, καί σε πρὸς θεῶν
τοῦδ' ἀνδρὸς αὖθις λίσσομαι σιγᾶν πέρι.
ΤΡ. ὁρᾷς; φρονεῖς μὲν εὖ, φρονοῦσα δ' οὐ θέλεις
παῖδάς τ' ὀνῆσαι καὶ σὸν ἐκσῶσαι βίον.
ΦΑΙ. φιλῶ τέκν'· ἄλλῃ δ' ἐν τύχῃ χειμάζομαι.
ΤΡ. ἁγνὰς μέν, ὦ παῖ, χεῖρας αἵματος φέρεις;
ΦΑΙ. χεῖρες μὲν ἁγναί, φρὴν δ' ἔχει μίασμά τι.
ΤΡ. μῶν ἐξ ἐπακτοῦ πημονῆς ἐχθρῶν τινος;
ΦΑΙ. φίλος μ' ἀπόλλυσ' οὐχ ἑκοῦσαν οὐχ ἑκών.
ΤΡ. Θησεύς τιν' ἡμάρτηκεν εἰς σ' ἁμαρτίαν;

ΦΑΙ. μὴ δρῶσ' ἔγωγ' ἐκεῖνον ὀφθείην κακῶς.
ΤΡ. τί γὰρ τὸ δεινὸν τοῦθ' ὅ σ' ἐξαίρει θανεῖν;
ΦΑΙ. ἔα μ' ἁμαρτεῖν· οὐ γὰρ εἰς σ' ἁμαρτάνω.
ΤΡ. οὐ δῆθ' ἑκοῦσά γ', ἐν δὲ σοὶ λελείψομαι.
ΦΑΙ. τί δρᾷς; βιάζει χειρὸς ἐξαρτωμένη;
ΤΡ. καὶ σῶν γε γονάτων, κοὐ μεθήσομαί ποτε.
ΦΑΙ. κάκ', ὦ τάλαινα, σοὶ τάδ', εἰ πεύσει, κακά.
ΤΡ. μεῖζον γὰρ ἢ σοῦ μὴ τυχεῖν τί μοι κακόν;
ΦΑΙ. ὀλεῖ· τὸ μέντοι πρᾶγμ' ἐμοὶ τιμὴν φέρει.
ΤΡ. κἄπειτα κρύπτεις χρήσθ' ἱκνουμένης ἐμοῦ;
ΦΑΙ. ἐκ τῶν γὰρ αἰσχρῶν ἐσθλὰ μηχανώμεθα.
ΤΡ. οὐκοῦν λέγουσα τιμιωτέρα φανεῖ.
ΦΑΙ. ἄπελθε πρὸς θεῶν δεξιᾶς τ' ἐμῆς μέθες.
ΤΡ. οὐ δῆτ', ἐπεί μοι δῶρον οὐ δίδως ὃ χρῆν.
ΦΑΙ. δώσω· σέβας γὰρ χειρὸς αἰδοῦμαι τὸ σόν.
ΤΡ. σιγῷμ' ἂν ἤδη· σὸς γὰρ οὑντεῦθεν λόγος.

ΦΑΙ. ὦ τλῆμον, οἷον, μῆτερ, ἠράσθης ἔρον,
ΤΡ. ὃν ἔσχε ταύρου, τέκνον, ἢ τί φὴς τόδε;
ΦΑΙ. σύ τ', ὦ τάλαιν' ὄμαιμε, Διονύσου δάμαρ,
ΤΡ. τέκνον, τί πάσχεις; συγγόνους κακορροθεῖς;
ΦΑΙ. τρίτη δ' ἐγὼ δύστηνος ὡς ἀπόλλυμαι.
ΤΡ. ἔκ τοι πέπληγμαι· ποῖ προβήσεται λόγος;
ΦΑΙ. ἐκεῖθεν ἡμεῖς οὐ νεωστὶ δυστυχεῖς.
ΤΡ. οὐδέν τι μᾶλλον οἷδ' ἃ βούλομαι κλύειν.

ΦΑΙ. φεῦ·
πῶς ἂν σύ μοι λέξειας ἁμὲ χρὴ λέγειν;
ΤΡ. οὐ μάντις εἰμὶ τἀφανῆ γνῶναι σαφῶς.

ΦΑΙ. τί τοῦθ' ὃ δὴ λέγουσιν ἀνθρώπους ἐρᾶν;

ΤΡ. ἥδιστον, ὦ παῖ, ταὐτὸν ἀλγεινόν θ' ἅμα.
ΦΑΙ. ἡμεῖς ἂν εἴμεν θατέρῳ κεχρημένοι.
ΤΡ. τί φής; ἐρᾷς, ὦ τέκνον, ἀνθρώπων τίνος;
ΦΑΙ. ὅστις πόθ' οὗτός ἐσθ' ὁ τῆς Ἀμαζόνος—
ΤΡ. Ἱππόλυτον αὐδᾷς;

ΦΑΙ. σοῦ τάδ', οὐκ ἐμοῦ κλύεις.

ΤΡ. οἴμοι, τί λέξεις, τέκνον; ὥς μ' ἀπώλεσας.
γυναῖκες, οὐκ ἀνασχέτ', οὐκ ἀνέξομαι
ζῶσ'· ἐχθρὸν ἦμαρ, ἐχθρὸν εἰσορῶ φάος.
ῥίψω, μεθήσω σῶμ', ἀπαλλαχθήσομαι
βίου θανοῦσα· χαίρετ'· οὐκέτ' εἰμ' ἐγώ.
οἱ σώφρονες γὰρ οὐχ ἑκόντες, ἀλλ' ὅμως
κακῶν ἐρῶσι. Κύπρις οὐκ ἄρ' ἦν θεός,
ἀλλ' εἴ τι μεῖζον ἄλλο γίγνεται θεοῦ,
ἥ τήνδε κἀμὲ καὶ δόμους ἀπώλεσεν.

ΧΟ. ἄιες ὤ, ἔκλυες ὦ στρ.
ἀνήκουστα τᾶς
τυράννου πάθεα μέλεα θρεομένας.
ὀλοίμαν ἔγωγε, πρὶν σᾶν, φίλα,
κατανύσαι φρενῶν. ἰώ μοι, φεῦ φεῦ.
ὦ τάλαινα τῶνδ' ἀλγέων·
ὦ πόνοι τρέφοντες βροτούς.
ὄλωλας, ἐξέφηνας εἰς φάος κακά.
τίς σε παναμέριος ὄδε χρόνος μένει;
τελευτάσεταί τι καινὸν δόμοις.
ἄσημα δ' οὐκέτ' ἐστὶν οἳ φθίνει τύχα
Κύπριδος, ὦ τάλαινα παῖ Κρησία.

ΦΑΙ. Τροιζήνιαι γυναῖκες, αἳ τόδ' ἔσχατον
οἰκεῖτε χώρας Πελοπίας προνώπιον,

ἤδη ποτ' ἄϋπνος νυκτὸς ἐν μακρῷ χρόνῳ
θνητῶν ἐφρόντισ' ᾗ διέφθαρται βίος.
καί μοι δοκοῦσιν οὐ κατὰ γνώμης φύσιν
πράσσειν κάκιον, ἔστι γὰρ τό γ' εὖ φρονεῖν
πολλοῖσιν, ἀλλὰ τῇδ' ἀθρητέον τόδε·
τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκομεν,
οὐκ ἐκπονοῦμεν δ', οἱ μὲν ἀργίας ὕπο,
οἱ δ' ἡδονὴν προθέντες ἀντὶ τοῦ καλοῦ
ἄλλην τιν'. εἰσὶ δ' ἡδοναὶ πολλαὶ βίου,
[μακραί τε λέσχαι καὶ σχολή, τερπνὸν κακόν,]
* * * δισσαὶ δ' εἰσίν, ἡ μὲν οὐ κακή, αἰδώς τε
ἡ δ' ἄχθος οἴκων. εἰ δ' ὁ καιρὸς ἦν σαφής,
οὐκ ἂν δύ' ἦστην ταὔτ' ἔχοντε γράμματα.
ταῦτ' οὖν ἐπειδὴ τυγχάνω φρονοῦσ' ἐγώ,
οὐκ ἔσθ' ὁποίῳ φαρμάκῳ διαφθερεῖν
ἔμελλον, ὥστε τοὔμπαλιν πεσεῖν φρενῶν.
λέξω δὲ καὶ σοὶ τῆς ἐμῆς γνώμης ὁδόν·
ἐπεί μ' ἔρως ἔτρωσεν, ἐσκόπουν ὅπως
κάλλιστ' ἐνέγκαιμ' αὐτόν. ἠρξάμην μὲν οὖν
ἐκ τοῦδε σιγᾶν τήνδε καὶ κρύπτειν νόσον.
γλώσσῃ γὰρ οὐδὲν πιστόν, ᾗ θυραῖα μὲν
φρονήματ' ἀνδρῶν νουθετεῖν ἐπίσταται,
αὐτὴ δ' ὑφ' αὑτῆς πλεῖστα κέκτηται κακά.
τὸ δεύτερον δὲ τὴν ἄνοιαν εὖ φέρειν
τῷ σωφρονεῖν νικῶσα προυνοησάμην.
τρίτον δ', ἐπειδὴ τοισίδ' οὐκ ἐξήνυτον
Κύπριν κρατῆσαι, κατθανεῖν ἔδοξέ μοι
κράτιστον, οὐδεὶς ἀντερεῖ, βουλευμάτων.
ἐμοὶ γὰρ εἴη μήτε λανθάνειν καλὰ
μήτ' αἰσχρὰ δρώσῃ μάρτυρας πολλοὺς ἔχειν.
τὸ δ' ἔργον ᾗδη τὴν νόσον τε δυσκλεᾶ,

γυνή τε πρὸς τοῖσδ' οὖσ' ἐγίγνωσκον καλῶς,
μίσημα πᾶσιν. ὡς ὅλοιτο παγκάκως
ἥτις πρὸς ἄνδρας ἤρξατ' αἰσχύνειν λέχη
πρώτη θυραίους. ἐκ δὲ γενναίων δόμων
τόδ' ἦρξε θηλείαισι γίγνεσθαι κακόν.
ὅταν γὰρ αἰσχρὰ τοῖσιν ἐσθλοῖσιν δοκῇ,
ἦ κάρτα δόξει τοῖς κακοῖς γ' εἶναι καλά.
μισῶ δὲ καὶ τὰς σώφρονας μὲν ἐν λόγοις,
λάθρα δὲ τόλμας οὐ καλὰς κεκτημένας.
αἳ πῶς ποτ', ὦ δέσποινα ποντία Κύπρι,
βλέπουσιν εἰς πρόσωπα τῶν ξυνευνετῶν
οὐδὲ σκότον φρίσσουσι τὸν ξυνεργάτην
τέρεμνά τ' οἴκων μή ποτε φθογγὴν ἀφῇ;
[ἡμᾶς γὰρ αὐτὸ τοῦτ' ἀποκτείνει, φίλαι,]
ὡς μήποτ' ἄνδρα τὸν ἐμὸν αἰσχύνασ' ἁλῶ,
μὴ παῖδας οὓς ἔτικτον·
[ἀλλ' ἐλεύθεροι 1st Ed?
παρρησίᾳ θάλλοντες οἰκοῖεν πόλιν
κλεινῶν Ἀθηνῶν, μητρὸς οὕνεκ' εὐκλεεῖς.
δουλοῖ γὰρ ἄνδρα, κἂν θρασύσπλαγχνός τις ᾖ,
ὅταν ξυνειδῇ μητρὸς ἢ πατρὸς κακά.]

μόνον δὲ τοῦτό φασ' ἁμιλλᾶσθαι βίῳ, 2nd Ed?
γνώμην δικαίαν κἀγαθήν, ὅτῳ παρῇ.
κακοὺς δὲ θνητῶν ἐξέφην', ὅταν τύχῃ,
προθεὶς κάτοπτρον ὥστε παρθένῳ νέᾳ
χρόνος. παρ' οἷσι μήποτ' ὀφθείην ἐγώ.

ΧΟ. φεῦ φεῦ· τὸ σῶφρον ὡς ἅπανταχοῦ καλὸν
καὶ δόξαν ἐσθλὴν ἐν βροτοῖς καρπίζεται.

ΤΡ. δέσποιν', ἐμοί τοι συμφορὰ μὲν ἀρτίως
ἦ σὴ παρέσχε δεινὸν ἐξαίφνης φόβον·

νῦν δ' ἐννοοῦμαι φαῦλος οὖσα· κἀν βροτοῖς
αἱ δεύτεραί πως φροντίδες σοφώτεραι.
ἐρᾷς· τί τοῦτο θαῦμα; σὺν πολλοῖς βροτῶν.
οὐ γὰρ περισσὸν οὐδὲν οὐδ' ἔξω λόγου
πέπονθας· ὀργαὶ δ' εἰς σ' ἐπέσκηψαν θεᾶς.
κἄπειτ' ἔρωτος οὕνεκα ψυχὴν ὀλεῖς;
οὔ τἄρα λύει τοῖς ἐρῶσι [τῶν πέλας
ὅσοι τε μέλλουσ'] εἰ θανεῖν αὐτοὺς χρεών·
Κύπρις γὰρ οὐ φορητός, ἢν πολλὴ ῥυῇ·
ἢ τὸν μὲν εἴκονθ' ἡσυχῇ μετέρχεται,
ὃν δ' ἂν περισσὸν καὶ φρονοῦνθ' εὕρῃ μέγα,
τοῦτον λαβοῦσα, πῶς δοκεῖς; καθύβρισεν.
φοιτᾷ δ' ἀν' αἰθέρ', ἔστι δ' ἐν θαλασσίῳ
κλύδωνι Κύπρις, πάντα δ' ἐκ ταύτης ἔφυ·
ἥδ' ἐστὶν ἡ σπείρουσα καὶ διδοῦσ' ἔρον,
οὗ πάντες ἐσμὲν οἱ κατὰ χθόν' ἔκγονοι·
ὅσοι μὲν οὖν γραφάς τε τῶν παλαιτέρων
ἔχουσιν αὐτοί τ' εἰσὶν ἐν μούσαις ἀεί,
ἴσασι μὲν Ζεὺς ὥς ποτ' ἠράσθη γάμων
Σεμέλης, ἴσασι δ' ὡς ἀνήρπασέν ποτε
ἡ καλλιφεγγὴς Κέφαλον εἰς θεοὺς Ἕως
ἔρωτος οὕνεκ'· ἀλλ' ὅμως ἐν οὐρανῷ
ναίουσι κοὐ φεύγουσιν ἐκποδὼν θεούς,
στέργουσι δ', οἶμαι, συμφορᾷ νικώμενοι.
σὺ δ' οὐκ ἀνέξει; χρῆν σ' ἐπὶ ῥητοῖς ἄρα
πατέρα φυτεύειν ἢ 'πὶ δεσπόταις θεοῖς
ἄλλοισιν, εἰ μὴ τούσδε γε στέρξεις πόνους.
πόσους δοκεῖς δὴ κάρτ' ἔχοντας εὖ φρενῶν
νοσοῦνθ' ὁρῶντας λέκτρα μὴ δοκεῖν ὁρᾶν;
πόσους δὲ παισὶ πατέρας ἡμαρτηκόσι
συνεκκομίζειν Κύπριν; ἐν σοφοῖσι γὰρ

τάδ' ἐστὶ θνητῶν, λανθάνειν τὰ μὴ καλά.
οὐδ' ἐκπονεῖν τοι χρὴ βίον λίαν βροτούς·
οὐδὲ στέγην γὰρ ἧς κατηρεφεῖς δοκοὶ
κανὼν ἀκριβώσει' ἄν· †εἰς δὲ τὴν τύχην
†πεσοῦσ' ὅσην σὺ πῶς ἂν ἐκνεῦσαι δοκεῖς;
ἀλλ' εἰ τὰ πλείω χρηστὰ τῶν κακῶν ἔχεις,
ἄνθρωπος οὖσα κάρτα γ' εὖ πράξειας ἄν.
ἀλλ' ὦ φίλη παῖ, λῆγε μὲν κακῶν φρενῶν,
λῆξον δ' ὑβρίζουσ'· οὐ γὰρ ἄλλο πλὴν ὕβρις
τάδ' ἐστί, κρείσσω δαιμόνων εἶναι θέλειν·
τόλμα δ' ἐρῶσα· θεὸς ἐβουλήθη τάδε,
νοσοῦσα δ' εὖ πως τὴν νόσον καταστρέφου.
εἰσὶν δ' ἐπῳδαὶ καὶ λόγοι θελκτήριοι·
φανήσεταί τι τῆσδε φάρμακον νόσου.
ἦ τἄρ' ἂν ὀψέ γ' ἄνδρες ἐξεύροιεν ἄν,
εἰ μὴ γυναῖκες μηχανὰς εὑρήσομεν.

ΧΟ. Φαίδρα, λέγει μὲν ἥδε χρησιμώτερα
πρὸς τὴν παροῦσαν συμφοράν, αἰνῶ δὲ σέ.
ὁ δ' αἶνος οὗτος δυσχερέστερος ψόγων
τῶν τῆσδε καὶ σοὶ μᾶλλον ἀλγίων κλύειν.

ΦΑΙ. τοῦτ' ἔσθ' ὃ θνητῶν εὖ πόλεις οἰκουμένας
δόμους τ' ἀπόλλυσ', οἱ καλοὶ λίαν λόγοι.
οὐ γάρ τι τοῖσιν ὡσὶ τερπνὰ χρὴ λέγειν,
ἀλλ' ἐξ ὅτου τις εὐκλεὴς γενήσεται.

ΤΡ. τί σεμνομυθεῖς; οὐ λόγων εὐσχημόνων
δεῖ σ', ἀλλὰ τἀνδρὸς ὡς τάχος διιστέον,
τὸν εὐθὺν ἐξειπόντας ἀμφὶ σοῦ λόγον.
εἰ μὲν γὰρ ἦν σοι μὴ 'πὶ συμφοραῖς βίος
[τοιαῖσδε, σώφρων δ' οὖσ' ἐτύγχανες γυνή,
οὐκ ἄν ποτ' εὐνῆς οὕνεχ' ἡδονῆς τε σῆς]
οὐκ ἦγον ἄν σε δεῦρο· νῦν δ' ἀγὼν μέγας

σῶσαι βίον σόν, κοὐκ ἐπίφθονον τόδε.

ΦΑΙ. ὦ δεινὰ λέξασ', οὐχὶ συγκλῄσεις στόμα
καὶ μὴ μεθήσεις αὖθις αἰσχίστους λόγους;

ΤΡ. ἀλλ' αἴσχρ' ἀμείνω τῶν καλῶν τάδ' ἐστί σοι.
κρεῖσσον δὲ τοὔργον, εἴπερ ἐκσώσει γέ σε,
ἢ τοὔνομ' ᾧ σὺ κατθανεῖ γαυρουμένη.

ΦΑΙ. [καὶ μή γε] πρὸς θεῶν, εὖ λέγεις γάρ, αἰσχρὰ δέ.
πέρα προβῇς τῶνδ'· ὡς ὑπείργασμαι μὲν οὐ
ψυχὴν ἔρωτι, τἀσχρὰ δ' ἢν λέγῃς καλῶς,
εἰς τοῦθ' ὃ φεύγω νῦν ἀναλωθήσομαι.

ΤΡ. εἰ τοι δοκεῖ σοι, χρῆν μὲν οὔ σ' ἁμαρτάνειν·
εἰ δ' οὖν, πιθοῦ μοι· δευτέρα γὰρ ἡ χάρις.
ἔστιν κατ' οἴκους φίλτρα μοι θελκτήρια
ἔρωτος, ἦλθε δ' ἄρτι μοι γνώμης ἔσω,
ἃ σ' οὔτ' ἐπ' αἰσχροῖς οὔτ' ἐπὶ βλάβῃ φρενῶν
παύσει νόσου τῆσδ', ἢν σὺ μὴ γένῃ κακή.
[δεῖ δ' ἐξ ἐκείνου δή τι τοῦ ποθουμένου
σημεῖον, ἢ λόγον τιν' ἢ πέπλων ἄπο
λαβεῖν, συνάψαι τ' ἐκ δυοῖν μίαν χάριν.]

ΦΑΙ. πότερα δὲ χριστὸν ἢ ποτὸν τὸ φάρμακον;

ΤΡ. οὐκ οἶδ'· ὄνασθαι, μὴ μαθεῖν βούλου, τέκνον.

ΦΑΙ. δέδοιχ' ὅπως μοι μὴ λίαν φανῇς σοφή.

ΤΡ. πάντ' ἂν φοβηθεῖσ' ἴσθι· δειμαίνεις δὲ τί;

ΦΑΙ. μή μοί τι Θησέως τῶνδε μηνύσῃς τόκῳ.

ΤΡ. ἔασον, ὦ παῖ· ταῦτ' ἐγὼ θήσω καλῶς.
μόνον σύ μοι, δέσποινα ποντία Κύπρι,
συνεργὸς εἶης. τἄλλα δ' οἷ' ἐγὼ φρονῶ
τοῖς ἔνδον ἡμῖν ἀρκέσει λέξαι φίλοις.

ΧΟ. Ἔρως Ἔρως, ὁ κατ' ὀμμάτων στρ. α
στάζων πόθον, εἰσάγων γλυκεῖαν

ψυχαῖς χάριν οὓς ἐπιστρατεύσῃ,
μή μοί ποτε σὺν κακῷ φανείης
μήδ' ἄρρυθμος ἔλθοις.
οὔτε γὰρ πυρὸς οὔτ'
ἄστρων ὑπέρτερον βέλος,
οἷον τὸ τᾶς Ἀφροδίτας
ἵησιν ἐκ χερῶν
Ἔρως ὁ Διὸς παῖς.
ἄλλως ἄλλως παρά τ' Ἀλφεῷ ἀντ. α
Φοίβου τ' ἐπὶ Πυθίοις τεράμνοις
βούταν φόνον Ἑλλὰς αἰ' ἀέξει·
Ἔρωτα δὲ τὸν τύραννον ἀνδρῶν,
τὸν τᾶς Ἀφροδίτας
φιλτάτων θαλάμων
κληδοῦχον, οὐ σεβίζομεν,
πέρθοντα καὶ διὰ πάσας
ἰόντα συμφορᾶς
θνατοῖς, ὅταν ἔλθῃ.
τὰν μὲν Οἰχαλίᾳ στρ. β
πῶλον ἄζυγα λέκτρων
ἄνανδρον τὸ πρὶν καὶ ἄνυμφον, οἴκων
ζεύξασ' ἄπ' †εἰρεσίᾳ, δρομάδα
τὰν Ἄιδος ὥστε Βάκχαν,
σὺν αἵματι, σὺν καπνῷ
φονίοις θ' ὑμεναίοις
Ἀλκμήνας τόκῳ Κύπρις ἐξέδωκεν·
ὦ τλάμων ὑμεναίων.
ὦ Θήβας ἱερὸν ἀντ. β
τεῖχος, ὦ στόμα Δίρκας,
συνείπαιτ' ἂν ἃ Κύπρις οἷον ἕρπει.
βροντᾷ γὰρ ἀμφιπύρῳ τοκάδα

τὰν Διογόνοιο Βάκχου
νυμφευσαμένα πότμῳ
φονίῳ κατέλυσεν.
δεινὰ γὰρ πάντα γ' ἐπιπνεῖ, μέλισσα δ'
οἵα τις πεπόταται.

ΦΑΙ. σιγήσατ', ὦ γυναῖκες· ἐξειργάσμεθα.
ΧΟ. τί δ' ἔστι, Φαίδρα, δεινὸν ἐν δόμοισι σοῖς;
ΦΑΙ. ἐπίσχετ'· αὐδὴν τῶν ἔσωθεν ἐκμάθω.
ΧΟ. σιγῶ· τὸ μέντοι φροίμιον κακὸν τόδε.

ΦΑΙ. ὤμοι, αἰαῖ αἰαῖ· στρ. α
ὦ δυστάλαινα τῶν ἐμῶν παθημάτων.
ΧΟ. τίνα θροεῖς αὐδάν; τίνα βοᾷς λόγον; στρ. β
ἔνεπε, τίς φοβεῖ
σε φάμα, γύναι, φρένας ἐπίσσυτος;
ΦΑΙ. ἀπωλόμεσθα. ταῖσδ' ἐπιστᾶσαι πύλαις
ἀκούσαθ' οἷος κέλαδος ἐν δόμοις πίτνει.
ΧΟ. σὺ παρὰ κληῖθρα· σοὶ μέλει πομπίμα στρ. γ
φάτις δωμάτων.
ἔνεπε δ' ἔνεπέ μοι, τί ποτ' ἔβα κακόν;
ΦΑΙ. ὁ τῆς φιλίππου παῖς Ἀμαζόνος βοᾷ
Ἱππόλυτος, αὐδῶν δεινὰ πρόσπολον κακά.
ΧΟ. ἰὰν μὲν κλύω, σαφὲς δ' οὐκ ἔχω ἀντ. γ
γεγωνεῖν ὅποῖ'
ἔμολεν ἔμολε σοὶ διὰ πύλας [βοά].
ΦΑΙ. καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν,
τὴν δεσπότου προδοῦσαν ἐξαυδᾷ λέχος.
ΧΟ. προδέδοσαι, φίλα, πρόδοτος ἐκ φίλων. ἀντ. β
τί σοι μήσομαι;
τὰ κρύπτ' ἄρα πέφηνε, διὰ δ' ὄλλυσαι.

ΦΑΙ. ὤμοι ἐγὼ κακῶν· ἀντ. α
ἀπώλεσέν μ' εἰποῦσα συμφορὰς ἐμάς,
ΧΟ. φίλως μέν, οὐ καλῶς δ' ἰωμένη νόσον·
πῶς οὖν; τί δράσεις, ὦ παθοῦσ' ἀμήχανα;
ΦΑΙ. οὐκ οἶδα πλὴν ἔν, κατθανεῖν ὅσον τάχος
τῶν νῦν παρόντων πημάτων ἄκος μόνον.

ΙΠ. ὦ γαῖα μῆτερ ἡλίου τ' ἀναπτυχαί,
οἷων λόγων ἄρρητον εἰσήκουσ' ὄπα.
ΤΡ. σίγησον, ὦ παῖ, πρίν τιν' αἰσθέσθαι βοῆς.
ΙΠ. οὐκ ἔστ' ἀκούσας δείν' ὅπως σιγήσομαι.
ΤΡ. ναὶ πρός σε τῆς σῆς δεξιᾶς εὐωλένου.
ΙΠ. οὐ μὴ προσοίσεις χεῖρα μηδ' ἅψει πέπλων;
ΤΡ. ὦ πρός σε γονάτων, μηδαμῶς μ' ἐξεργάσῃ.
ΙΠ. τί δ', εἴπερ ὡς φὴς μηδὲν εἴρηκας κακόν;
ΤΡ. ὁ μῦθος, ὦ παῖ, κοινὸς οὐδαμῶς ὅδε.
ΙΠ. τά τοι κάλ' ἐν πολλοῖσι κάλλιον λέγειν.
ΤΡ. ὦ τέκνον, ὅρκους μηδαμῶς ἀτιμάσῃς.
ΙΠ. ἡ γλῶσσ' ὀμώμοχ' ἡ δὲ φρὴν ἀνώμοτος.
ΤΡ. ὦ παῖ, τί δράσεις; σοὺς φίλους διεργάσει;
ΙΠ. ἀπέπτυσ'· οὐδεὶς ἄδικός ἐστί μοι φίλος.
ΤΡ. σύγγνωθ'· ἁμαρτεῖν εἰκὸς ἀνθρώπους, τέκνον.
ΙΠ. ὦ Ζεῦ, τί δὴ κίβδηλον ἀνθρώποις κακὸν
γυναῖκας εἰς φῶς ἡλίου κατῴκισας;
εἰ γὰρ βρότειον ἤθελες σπεῖραι γένος,
οὐκ ἐκ γυναικῶν χρῆν παρασχέσθαι τόδε,
ἀλλ' ἀντιθέντας σοῖσιν ἐν ναοῖς βροτοὺς
ἢ χρυσὸν ἢ σίδηρον ἢ χαλκοῦ βάρος
παίδων πρίασθαι σπέρμα, τοῦ τιμήματος
τῆς ἀξίας ἕκαστον· ἐν δὲ δώμασι
ναίειν ἐλευθέροισι θηλειῶν ἄτερ.

[νῦν δ' εἰς δόμους μὲν πρῶτον ἄξεσθαι κακὸν
μέλλοντες ὄλβον δωμάτων ἐκτίνομεν.]
τούτῳ δὲ δῆλον ὡς γυνὴ κακὸν μέγα·
προσθεὶς γὰρ ὁ σπείρας τε καὶ θρέψας πατὴρ
φερνὰς ἀπῴκισ', ὡς ἀπαλλαχθῇ κακοῦ·
ὁ δ' αὖ λαβὼν ἀτηρὸν εἰς δόμους φυτὸν
γέγηθε κόσμον προστιθεὶς ἀγάλματι
καλὸν κακίστῳ καὶ πέπλοισιν ἐκπονεῖ
δύστηνος, ὄλβον δωμάτων ὑπεξελών.
ἔχει δ' ἀνάγκην, ὥστε κηδεύσας καλοῖς
γαμβροῖσι χαίρων σώζεται πικρὸν λέχος,
ἢ χρηστὰ λέκτρα, πενθεροὺς δ' ἀνωφελεῖς
λαβὼν πιέζει τἀγαθῷ τὸ δυστυχές.
ῥᾷστον δ' ὅτῳ τὸ μηδέν οὔσ' ἀνωφελὴς
εὐηθίᾳ κατ' οἶκον ἵδρυται γυνή.
σοφὴν δὲ μισῶ· μὴ γὰρ ἔν γ' ἐμοῖς δόμοις
εἴη φρονοῦσα πλείον' ἢ γυναῖκα χρή.
τὸ γὰρ κακοῦργον μᾶλλον ἐντίκτει Κύπρις
ἐν ταῖς σοφαῖσιν· ἡ δ' ἀμήχανος γυνὴ
γνώμῃ βραχείᾳ μωρίαν ἀφῃρέθη.
χρῆν δ' εἰς γυναῖκα πρόσπολον μὲν οὐ περᾶν,
ἄφθογγα δ' αὐταῖς συγκατοικίζειν δάκη
θηρῶν, ἵν' εἶχον μήτε προσφωνεῖν τινα
μήτ' ἐξ ἐκείνων φθέγμα δέξασθαι πάλιν.
νῦν δ' αἱ μὲν ἔνδον νῶσιν αἱ κακαὶ κακὰ
βουλεύματ', ἔξω δ' ἐκφέρουσι πρόσπολοι.
ὡς καὶ σύ γ' ἡμῖν πατρός, ὦ κακὸν κάρα,
λέκτρων ἀθίκτων ἦλθες εἰς συναλλαγάς·
ἀγὼ ῥυτοῖς νασμοῖσιν ἐξομόρξομαι,
εἰς ὦτα κλύζων. πῶς ἂν οὖν εἴην κακός,
ὃς οὐδ' ἀκούσας τοιάδ' ἁγνεύειν δοκῶ;

εὖ δ' ἴσθι, τοὐμόν σ' εὐσεβὲς σώζει, γύναι·
εἰ μὴ γὰρ ὅρκοις θεῶν ἄφρακτος ἠρέθην,
οὐκ ἄν ποτ' ἔσχον μὴ οὐ τάδ' ἐξειπεῖν πατρί.
νῦν δ' ἐκ δόμων μέν, ἔστ' ἂν ἔκδημος χθονὸς
Θησεύς, ἄπειμι· σῖγα δ' ἕξομεν στόμα.
θεάσομαι δὲ σὺν πατρὸς μολὼν ποδὶ
πῶς νιν προσόψει καὶ σὺ καὶ δέσποινα σή·
τῆς σῆς δὲ τόλμης εἴσομαι γεγευμένος.
ὄλοισθε. μισῶν δ' οὔποτ' ἐμπλησθήσομαι
γυναῖκας, οὐδ' εἴ φησί τίς μ' ἀεὶ λέγειν·
ἀεὶ γὰρ οὖν πώς εἰσι κἀκεῖναι κακαί.
ἢ νύν τις αὐτὰς σωφρονεῖν διδαξάτω,
ἢ κἄμ' ἐάτω ταῖσδ' ἐπεμβαίνειν ἀεί.

ΦΑΙ. τάλανες ὦ κακοτυχεῖς ἀντ.
γυναικῶν πότμοι.
τίν' αὖ νῦν τέχναν ἔχομεν ἢ λόγους
σφαλεῖσαι κάθαμμα λύειν λόγου;
ἐτύχομεν δίκας· ἰὼ γᾶ καὶ φῶς.
πᾷ ποτ' ἐξαλύξω τύχας;
πῶς δὲ πῆμα κρύψω, φίλαι;
τίς ἂν θεῶν ἀρωγὸς ἢ τίς ἂν βροτῶν
πάρεδρος ἢ συνεργὸς ἀδίκων ἔργων
φανείη; τὸ γὰρ παρ' ἡμῖν πάθος
παρὸν δυσεκπέραντον ἔρχεται βίου.
κακοτυχεστάτα γυναικῶν ἐγώ.

ΧΟ. φεῦ φεῦ· πέπρακται, κοὐ κατώρθωνται τέχναι,
δέσποινα, τῆς σῆς προσπόλου, κακῶς δ' ἔχει.

ΦΑΙ, ὦ παγκακίστη καὶ φίλων διαφθορεῦ,

οἵ' εἰργάσω με. Ζεύς σ' ὁ γεννήτωρ ἐμὸς
πρόρριζον ἐκτρίψειεν οὐτάσας πυρί.
οὐκ εἶπον, οὐ σῆς προυνοησάμην φρενός,
σιγᾶν ἐφ' οἷσι νῦν ἐγὼ κακύνομαι;
σὺ δ' οὐκ ἀνέσχου· τοιγὰρ οὐκέτ' εὐκλεεῖς
θανούμεθ'. ἀλλὰ δεῖ με δὴ καινῶν λόγων.
οὗτος γὰρ ὀργῇ συντεθηγμένος φρένας
ἐρεῖ καθ' ἡμῶν πατρὶ σὰς ἁμαρτίας,
[ἐρεῖ δὲ Πιτθεῖ τῷ γέροντι συμφορὰς]
πλήσει δὲ πᾶσαν γαῖαν αἰσχίστων λόγων.
ὅλοιο καὶ σὺ χὥστις ἄκοντας φίλους
πρόθυμός ἐστι μὴ καλῶς εὐεργετεῖν.

ΤΡ. δέσποιν', ἔχεις μὲν τἀμὰ μέμψασθαι κακά·
τὸ γὰρ δάκνον σου τὴν διάγνωσιν κρατεῖ·
ἔχω δὲ κἀγὼ πρὸς τάδ', εἰ δέξει, λέγειν.
ἔθρεψά σ' εὔνους τ' εἰμί· τῆς νόσου δέ σοι
ζητοῦσα φάρμαχ' εὗρον οὐχ ἁβουλόμην·
εἰ δ' εὖ γ' ἔπραξα, κάρτ' ἂν ἐν σοφοῖσιν ἦν·
πρὸς τὰς τύχας γὰρ τὰς φρένας κεκτήμεθα.

ΦΑΙ. ἦ γὰρ δίκαια ταῦτα κἀξαρκοῦντά μοι,
τρώσασαν ἡμᾶς εἶτα συγχωρεῖν λόγοις;

ΤΡ. μακρηγοροῦμεν· οὐκ ἐσωφρόνουν ἐγώ,
ἀλλ' ἔστι κἀκ τῶνδ' ὥστε σωθῆναι, τέκνον.

ΦΑΙ. παῦσαι λέγουσα· καὶ τὰ πρὶν γὰρ οὐ καλῶς
παρῄνεσάς μοι κἀπεχείρησας κακά.
ἀλλ' ἐκποδὼν ἄπελθε καὶ σαυτῆς πέρι
φρόντιζ'· ἐγὼ δὲ τἀμὰ θήσομαι καλῶς.

ὑμεῖς δέ, παῖδες εὐγενεῖς Τροιζήνιαι,
τοσόνδε μοι παράσχετ' ἐξαιτουμένῃ,
σιγῇ καλύπτειν ἀνθάδ' εἰσηκούσατε.

ΧΟ. ὄμνυμι σεμνὴν Ἄρτεμιν Διὸς κόρην,
μηδὲν κακῶν σῶν εἰς φάος δείξειν ποτέ.
ΦΑΙ, καλῶς ἔλεξαθ'. ἓν δὲ προτρέπουσ' ἐγὼ
εὕρημα δῆτα τῆσδε συμφορᾶς ἔχω,
ὥστ' εὐκλεᾶ μὲν παισὶ προσθεῖναι βίον,
αὐτή τ' ὄνασθαι πρὸς τὰ νῦν πεπτωκότα.
οὐ γάρ ποτ' αἰσχυνῶ γε Κρησίους δόμους,
οὐδ' εἰς πρόσωπον Θησέως ἀφίξομαι
αἰσχροῖς ἐπ' ἔργοις οὕνεκα ψυχῆς μιᾶς.
ΧΟ. μέλλεις δὲ δή τι δρᾶν ἀνήκεστον κακόν;
ΦΑΙ. θανεῖν· ὅπως δέ, τοῦτ' ἐγὼ βουλεύσομαι.
ΧΟ. εὔφημος ἴσθι.
ΦΑΙ. καὶ σύ γ' εὖ με νουθέτει.
ἐγὼ δὲ Κύπριν, ἥπερ ἐξόλλυσί με,
ψυχῆς ἀπαλλαχθεῖσα τῇδ' ἐν ἡμέρᾳ
τέρψω· πικροῦ δ' ἔρωτος ἡσσηθήσομαι.
ἀτὰρ κακόν γε χἀτέρῳ γενήσομαι
θανοῦσ', ἵν' εἰδῇ μὴ 'πὶ τοῖς ἐμοῖς κακοῖς
ὑψηλὸς εἶναι· τῆς νόσου δὲ τῆσδέ μοι
κοινῇ μετασχὼν σωφρονεῖν μαθήσεται.

ΧΟ. ἠλιβάτοις ὑπὸ κευθμῶσι γενοίμαν, στρ. α
[ἵνα με] πτεροῦσσαν ὄρνιν
θεὸς εἰνὶ ποταναῖς ἀγέλαις θείη.
ἀρθείην δ' ἐπὶ πόντιον
κῦμα τᾶς Ἀδριηνᾶς
ἀκτᾶς Ἠριδανοῦ θ' ὕδωρ·
ἔνθα πορφύρεον σταλάσσουσ'
εἰς οἶδμα πατρὸς τάλαιναι
κόραι Φαέθοντος οἴκτῳ δακρύων
τὰς ἠλεκτροφαεῖς στάγας.

Ἑσπερίδων δ' ἐπὶ μηλόσπορον ἀκτὰν ἀντ. α
ἀνύσαιμι τᾶν ἀοιδῶν,
ἵν' ὁ ποντομέδων πορφυρέας λίμνας
ναύταις οὐκέθ' ὁδὸν νέμει,
σεμνὸν τέρμονα ναίων
οὐρανοῦ, τὸν Ἄτλας ἔχει,
κρῆναί τ' ἀμβρόσιαι χέονται
Ζηνὸς μελάθρων παρὰ κοίταις,
ἵν' ὀλβιόδωρος αὔξει ζαθέα
χθὼν εὐδαιμονίαν θεοῖς.
ὦ λευκόπτερε Κρησία στρ. β
πορθμίς, ἃ διὰ πόντιον
κῦμ' ἀλίκτυπον ἅλμας
ἐπόρευσας ἐμὰν ἄνασσαν
ὀλβίων ἀπ' οἴκων,
κακονυμφοτάταν ὄνασιν.
ἦ γὰρ ἀπ' ἀμφοτέρων ἦν
Κρησίας τ' ἐκ γᾶς δύσορνις
ἔπταθ' ὡς κλεινὰς Ἀθήνας,
Μουνίχου τ' ἀκτᾶς ἵν' ἐκδή-
σαντο πλεκτὰς πεισμάτων ἀρ-
χὰς ἐπ' ἀπείρου τε γᾶς ἔβασαν.
ἀνθ' ὧν οὐχ ὁσίων ἐρώ- ἀντ. β
των δεινᾷ φρένας Ἀφροδί-
τας νόσῳ κατεκλάσθη·
χαλεπᾷ δ' ὑπέραντλος οὖσα
συμφορᾷ, τεράμνων
ἀπὸ νυμφιδίων κρεμαστὸν
ἅψεται ἀμφὶ βρόχον λευ-
κᾷ καθαρμόζουσα δείρᾳ,
δαίμονα στυγνὰν καταιδε-

σθεῖσα τάν τ᾽ εὔδοξον ἀνθαι-
ρουμένα φάμαν ἀπαλλάσ-
σουσά τ᾽ ἀλγεινὸν φρενῶν ἔρωτα.

ΘΕΡ. ἰοὺ ἰού·
βοηδρομεῖτε πάντες οἱ πέλας δόμων·
ἐν ἀγχόναις δέσποινα, Θησέως δάμαρ.
ΧΟ. φεῦ φεῦ, πέπρακται· βασιλὶς οὐκέτ᾽ ἔστι δὴ
γυνή, κρεμαστοῖς ἐν βρόχοις ἠρτημένη.
ΘΕΡ. οὐ σπεύσετ᾽; οὐκ οἴσει τις ἀμφιδέξιον
σίδηρον, ᾧ τόδ᾽ ἄμμα λύσομεν δέρης;
ΗΜΙΧ. φίλαι, τί δρῶμεν; ἢ δοκεῖ περᾶν δόμους
λῦσαί τ᾽ ἄνασσαν ἐξ ἐπισπαστῶν βρόχων;
ΗΜΙΧ. τί δ᾽; οὐ πάρεισι πρόσπολοι νεανίαι;
τὸ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίου.
ΘΕΡ. ὀρθώσατ᾽ ἐκτείναντες ἄθλιον νέκυν,
πικρὸν τόδ᾽ οἰκούρημα δεσπόταις ἐμοῖς.
ΧΟ. ὄλωλεν ἢ δύστηνος, ὡς κλύω, γυνή·
ἤδη γὰρ ὡς νεκρόν νιν ἐκτείνουσι δή.

ΘΗ. γυναῖκες, ἴστε τίς ποτ᾽ ἐν δόμοις βοή;
ἠχὴ βαρεῖα προσπόλων μ᾽ ἀφίκετο.
οὐ γάρ τί μ᾽ ὡς θεωρὸν ἀξιοῖ δόμος
πύλας ἀνοίξας εὐφρόνως προσεννέπειν.
μῶν Πιτθέως τι γῆρας—εἴργασται νέον;
πρόσω μὲν ἤδη βίοτος, ἀλλ᾽ ὅμως ἔτ᾽ ἂν
λυπηρὸς ἡμῖν τούσδ᾽ ἂν ἐκλίποι δόμους.
ΧΟ. οὐκ εἰς γέροντας ἥδε σοι τείνει τύχη,
Θησεῦ· νέοι θανόντες ἀλγυνοῦσί σε.
ΘΗ. οἴμοι· τέκνων μοι μή τι συλᾶται βίος;
ΧΟ. ζῶσιν, θανούσης μητρὸς ὡς ἄλγιστά σοι.

ΘΗ. τί φής; ὄλωλεν ἄλοχος; ἐκ τίνος τύχης;
ΧΟ. βρόχον κρεμαστὸν ἀγχόνης ἀνήψατο·
ΘΗ. λύπῃ παχνωθεῖσ' ἢ ἀπὸ συμφορᾶς τίνος;
ΧΟ. τοσοῦτον ἴσμεν· ἄρτι γὰρ κἀγὼ δόμοις,
Θησεῦ, πάρειμι σῶν κακῶν πενθήτρια.
ΘΗ. αἰαῖ· τί δῆτα τοῖσδ' ἀνέστεμμαι κάρα
πλεκτοῖσι φύλλοις, δυστυχὴς θεωρὸς ὤν;
χαλᾶτε κλῆθρα, πρόσπολοι, πυλωμάτων,
ἐκλύεθ' ἁρμούς, ὡς ἴδω πικρὰν θέαν
γυναικός, ἥ με κατθανοῦσ' ἀπώλεσεν.

ΧΟ. ἰὼ ἰὼ τάλαινα μελέων κακῶν· στρ. α
ἔπαθες, εἰργάσω
τοσοῦτον ὥστε τούσδε συγχέαι δόμους.
αἰαῖ τόλμας, ὦ βιαίως θανοῦσ'
ἀνοσίῳ τε συμφορᾷ, σᾶς χερὸς
πάλαισμα μελέας·
τίς ἄρα σάν, τάλαιν, ἀμαυροῖ ζωάν;
ΘΗ. ὤμοι ἐγὼ πόνων· ἔπαθον, ὦ πόλις, στρ. β
τὰ μάκιστ' ἐμῶν κακῶν. ὦ τύχα,

ὥς μοι βαρεῖα καὶ δόμοις ἐπεστάθης,
κηλὶς ἄφραστος ἐξ ἀλαστόρων τινός.

κατακονὰ μὲν οὖν ἀβίοτος βίου·
κακῶν δ' ὦ τάλας πέλαγος εἰσορῶ

τοσοῦτον ὥστε μήποτ' ἐκνεῦσαι πάλιν
μηδ' ἐκπερᾶσαι κῦμα τῆσδε συμφορᾶς.

τίνα λόγον τάλας, τίνα τύχαν σέθεν

βαρύποτμον, γύναι, προσαυδῶν τύχω;

ὄρνις γὰρ ὥς τις ἐκ χερῶν ἄφαντος εἶ,
πήδημ' ἐς Ἅιδου κραιπνὸν ὁρμήσασά μοι.

αἰαῖ αἰαῖ, μέλεα μέλεα τάδε πάθη.
πρόσωθεν δέ ποθεν ἀνακομίζομαι
τύχαν δαιμόνων
ἀμπλακίαισι τῶν πάροιθέν τινος.

ΧΟ. οὐ σοὶ τάδ', ὦναξ, ἦλθε δὴ μόνῳ κακά·
πολλῶν μετ' ἄλλων δ' ὤλεσας κεδνὸν λέχος.

ΘΗ. τὸ κατὰ γᾶς θέλω, τὸ κατὰ γᾶς κνέφας ἀντ. β
μετοικεῖν τανῦν ὁ τλάμων θανών,

τῆς σῆς στερηθεὶς φιλτάτης ὁμιλίας·
ἀπώλεσας γὰρ μᾶλλον ἢ κατέφθισο.

τίνα κλύω; πόθεν θανάσιμος τύχα,
γύναι, σὰν ἔβα, τάλαινα, κραδίαν;

εἴποι τις ἂν τὸ πραχθέν, ἢ μάτην ὄχλον
στέγει τύραννον δῶμα προσπόλων ἐμῶν;

ὤμοι μοι σέθεν * * * * * *
μέλεος, οἷον εἶδον ἄλγος δόμων,

οὐ τλητὸν οὐδὲ ῥητόν· ἀλλ' ἀπωλόμην·
ἔρημος οἶκος, καὶ τέκν' ὀρφανεύεται.

* * * ἔλιπες ἔλιπες, ὦ φίλα
γυναικῶν ἀρίστα θ' ὁπόσας ἐφορᾷ

φέγγος ἀελίου
τε καὶ νυκτὸς ἀστερωπὸν σέλας

ΧΟ. ἰὼ, ἰὼ τάλας· ὅσον ἔχει κακὸν
δόμος * * *
* * * * * * *
* * * * * * *
δάκρυσί μου βλέφαρα καταχυθέντα τέγ-
γεται σᾷ τύχᾳ·
τὸ δ' ἐπὶ τῷδε πῆμα φρίσσω πάλαι.

ΘΗ. ἔα ἔα·
τί δή ποθ' ἥδε δέλτος ἐκ φίλης χερὸς
ἠρτημένη θέλει τι σημῆναι νέον;
ἀλλ' ἦ λέχους μοι καὶ τέκνων ἐπιστολὰς
ἔγραψεν ἡ δύστηνος ἐξαιτουμένη;
θάρσει, τάλαινα· λέκτρα γὰρ τὰ Θησέως
οὐκ ἔστι δῶμά θ' ἥτις εἴσεισιν γυνή.
καὶ μὴν τύποι γε σφενδόνης χρυσηλάτου
τῆς οὐκέτ' οὔσης τῆσδε προσσαίνουσί με.
φέρ', ἐξελίξας περιβολὰς σφραγισμάτων
ἴδω τί λέξαι δέλτος ἥδε μοι θέλει.

ΧΟ. [φεῦ φεῦ· * τόδ' αὖ νεοχμὸν ἐκδοχαῖς
ἐπιφέρει θεὸς κακόν. ἐμοὶ μὲν οὖν
ἀβίοτος βίου τύχα πρὸς τὸ κρανθὲν εἴη τυχεῖν.
ὀλομένους γάρ, οὐκέτ' ὄντας λέγω,
φεῦ φεῦ, τῶν ἐμῶν τυράννων δόμους.]
ὦ δαῖμον, εἴ πως ἔστι, μὴ σφήλῃς δόμους,
αἰτουμένης δὲ κλῦθί μου· πρὸς γάρ τινος
ὄρνιθος ὥστε μάντις εἰσορῶ κακόν.

ΘΗ. οἴμοι· τόδ' οἷον ἄλλο πρὸς κακῷ κακόν,

οὐ τλητὸν οὐδὲ λεκτόν. ὦ τάλας ἐγώ.
ΧΟ. τί χρῆμα; λέξον, εἴ τί μοι λόγου μέτα.
ΘΗ. βοᾷ βοᾷ δέλτος ἄλαστα. πᾷ φύγω
βάρος κακῶν; ἀπὸ γὰρ ὀλόμενος οἴχομαι,
οἷον οἷον εἶδον ἐν γραφαῖς μέλος
φθεγγόμενον τλάμων.
ΧΟ. αἰαῖ, κακῶν ἀρχηγὸν ἐκφαίνεις λόγον.
ΘΗ. τόδε μὲν οὐκέτι στόματος ἐν πύλαις
καθέξω δυσεκπέρατον, ὀλοὸν
κακόν· ἰὼ πόλις.
Ἱππόλυτος εὐνῆς τῆς ἐμῆς ἔτλη θιγεῖν
βίᾳ, τὸ σεμνὸν Ζηνὸς ὄμμ' ἀτιμάσας.
ἀλλ' ὦ πάτερ Πόσειδον, ἃς ἐμοί ποτε
ἀρὰς ὑπέσχου τρεῖς, μιᾷ κατέργασαι
τούτων ἐμὸν παῖδ', ἡμέραν δὲ μὴ φύγοι
τήνδ', εἴπερ ἡμῖν ὤπασας σαφεῖς ἀράς.
ΧΟ. ἄναξ, ἀνεύχου ταῦτα πρὸς θεῶν πάλιν·
γνώσει γὰρ αὖθις ἀμπλακών· ἐμοὶ πιθοῦ.
ΘΗ. οὐκ ἔστι· καὶ πρός γ' ἐξελῶ σφε τῆσδε γῆς,
δυοῖν δὲ μοίραιν θατέρᾳ πεπλήξεται·
ἢ γὰρ Ποσειδῶν αὐτὸν εἰς Ἅιδου δόμους
θανόντα πέμψει τὰς ἐμὰς ἀρὰς σέβων,
ἢ τῆσδε χώρας ἐκπεσὼν ἀλώμενος
ξένην ἐπ' αἶαν λυπρὸν ἀντλήσει βίον.
ΧΟ. καὶ μὴν ὅδ' αὐτὸς παῖς σὸς εἰς καιρὸν πάρα,
Ἱππόλυτος· ὀργῆς δ' ἐξανεὶς κακῆς, ἄναξ
Θησεῦ, τὸ λῷστον σοῖσι βούλευσαι δόμοις.

ΙΠ. κραυγῆς ἀκούσας σῆς ἀφικόμην, πάτερ,
σπουδῇ· τὸ μέντοι πρᾶγμ' ἐφ' ᾧ τὰ νῦν στένεις
οὐκ οἶδα, βουλοίμην δ' ἂν ἐκ σέθεν κλύειν.

ἔα, τί χρῆμα; σὴν δάμαρθ' ὁρῶ, πάτερ,
νεκρόν· μεγίστου θαύματος τόδ' ἄξιον·
ἦν ἀρτίως ἔλειπον, ἣ φάος τόδε
οὔπω χρόνον παλαιὸν εἰσεδέρκετο.
τί χρῆμα πάσχει; τῷ τρόπῳ διόλλυται;
πάτερ, πυθέσθαι βούλομαι σέθεν πάρα.
σιγᾷς; σιωπῆς δ' οὐδὲν ἔργον ἐν κακοῖς·
ἡ γὰρ ποθοῦσα πάντα καρδία κλύειν
κἀν τοῖς κακοῖσι λίχνος οὖσ' ἁλίσκεται.
οὐ μὴν φίλους γε κἄτι μᾶλλον ἢ φίλους
κρύπτειν δίκαιον σὰς, πάτερ, δυσπραξίας.

ΘΗ. ὦ πολλὰ μαστεύοντες ἄνθρωποι μάτην,
τί δὴ τέχνας μὲν μυρίας διδάσκετε
καὶ πάντα μηχανᾶσθε κἀξευρίσκετε,
ἓν δ' οὐκ ἐπίστασθ' οὐδ' ἐθηράσασθέ πω,
φρονεῖν διδάσκειν οἷσιν οὐκ ἔνεστι νοῦς;

ΙΠ. δεινὸν σοφιστὴν εἶπας, ὅστις εὖ φρονεῖν
τοὺς μὴ φρονοῦντας δυνατός ἐστ' ἀναγκάσαι.
ἀλλ' οὐ γὰρ ἐν δέοντι λεπτουργεῖς, πάτερ,
δέδοικα μή σου γλῶσσ' ὑπερβάλῃ κακοῖς.

ΘΗ. φεῦ, χρὴν βροτοῖσι τῶν φίλων τεκμήριον
σαφές τι κεῖσθαι καὶ διάγνωσιν φρενῶν,
ὅστις τ' ἀληθής ἐστιν ὅς τε μὴ φίλος·
δισσάς τε φωνὰς πάντας ἀνθρώπους ἔχειν,
τὴν μὲν δικαίαν, τὴν δ' ὅπως ἐτύγχανεν,
ὡς ἡ φρονοῦσα τἄδικ' ἐξηλέγχετο
πρὸς τῆς δικαίας, κοὐκ ἂν ἠπατώμεθα.

ΙΠ. ἀλλ' ἦ τις εἰς σὸν οὖς με διαβαλὼν ἔχει
φίλων, νοσοῦμεν δ' οὐδὲν ὄντες αἴτιοι;
ἔκ τοι πέπληγμαι· σοὶ γὰρ ἐκπλήσσουσί με
λόγοι παραλλάσσοντες ἕξεδροι φρενῶν.

ΘΗ. φεῦ τῆς βροτείας (ποῖ προβήσεται;) φρενός·
τί τέρμα τόλμης καὶ θράσους γενήσεται;
εἰ γὰρ κατ' ἀνδρὸς βίοτον ἐξογκώσεται,
ὁ δ' ὕστερος τοῦ πρόσθεν εἰς ὑπερβολὴν
πανοῦργος ἔσται, θεοῖσι προσβαλεῖν χθονὶ
ἄλλην δεήσει γαῖαν, ἢ χωρήσεται
τοὺς μὴ δικαίους καὶ κακοὺς πεφυκότας.
σκέψασθε δ' εἰς τόνδ', ὅστις ἐξ ἐμοῦ γεγὼς
ἤσχυνε τἀμὰ λέκτρα κἀξελέγχεται
πρὸς τῆς θανούσης ἐμφανῶς κάκιστος ὤν.
δεῖξον δ', ἐπειδή γ' εἰς μίασμ' ἐλήλυθας,
τὸ σὸν πρόσωπον δεῦρ' ἐναντίον πατρί.
σὺ δὴ θεοῖσιν ὡς περισσὸς ᾖν ἀνὴρ
ξύνει; σὺ σώφρων καὶ κακῶν ἀκήρατος;
οὐκ ἂν πιθοίμην τοῖσι σοῖς κόμποις ἐγὼ
θεοῖσι προσθεὶς ἀμαθίαν φρονεῖν κακῶς.
ἤδη νυν αὔχει καὶ δι' ἀψύχου βορᾶς
σίτοις καπήλευ', Ὀρφέα τ' ἄνακτ' ἔχων
βάκχευε πολλῶν γραμμάτων τιμῶν καπνούς·
ἐπεί γ' ἐλήφθης. τοὺς δὲ τοιούτους ἐγὼ
φεύγειν προφωνῶ πᾶσι· θηρεύουσι γὰρ
σεμνοῖς λόγοισιν, αἰσχρὰ μηχανώμενοι.
τέθνηκεν ἥδε· τοῦτό σ' ἐκσώσειν δοκεῖς;
ἐν τῷδ' ἁλίσκει πλεῖστον, ὦ κάκιστε σύ·
ποῖοι γὰρ ὅρκοι κρείσσονες, τίνες λόγοι
τῆσδ' ἂν γένοιντ' ἄν, ὥστε σ' αἰτίαν φυγεῖν;
μισεῖν σε φήσεις τήνδε καὶ τὸ δὴ νόθον
τοῖς γνησίοισι πολέμιον πεφυκέναι·
κακὴν ἄρ' αὐτὴν ἔμπορον βίου λέγεις,
εἰ δυσμενείᾳ σῇ τὰ φίλτατ' ὤλεσεν.
ἀλλ' ὡς τὸ μῶρον ἀνδράσιν μὲν οὐκ ἔνι,

γυναιξὶ δ' ἐμπέφυκεν; οἶδ' ἐγὼ νέους
οὐδὲν γυναικῶν ὄντας ἀσφαλεστέρους,
ὅταν ταράξῃ Κύπρις ἡβῶσαν φρένα·
[τὸ δ' ἄρσεν αὐτοὺς ὠφελεῖ προσκείμενον.]
νῦν οὖν τί ταῦτα σοῖς ἁμιλλῶμαι λόγοις
νεκροῦ παρόντος μάρτυρος σαφεστάτου;
ἔξερρε γαίας τῆσδ' ὅσον τάχος φυγάς,
καὶ μήτ' Ἀθήνας τὰς θεοδμήτους μόλῃς,
μήτ' εἰς ὅρους γῆς ἧς ἐμὸν κρατεῖ δόρυ.
εἰ γὰρ παθών γε σοῦ τάδ' ἡσσηθήσομαι,
οὐ μαρτυρήσει μ' Ἴσθμιος Σίνις ποτὲ
κτανεῖν ἑαυτόν, ἀλλὰ κομπάζειν μάτην,
οὐδ' αἱ θαλάσσῃ σύννομοι Σκειρωνίδες
φήσουσι πέτραι τοῖς κακοῖς μ' εἶναι βαρύν.

ΧΟ. οὐκ οἶδ' ὅπως εἴπσιμ' ἂν εὐτυχεῖν τινα
θνητῶν· τὰ γὰρ δὴ πρῶτ' ἀνέστραπται πάλιν.

ΙΠ. πάτερ, μένος μὲν ξύστασίς τε σῶν φρενῶν
δεινή· τὸ μέντοι πρᾶγμ' ἔχον καλοὺς λόγους,
εἴ τις διαπτύξειεν, οὐ καλὸν τόδε,
ἐγὼ δ' ἄκομψος εἰς ὄχλον δοῦναι λόγον,
εἰς ἥλικας δὲ κώλίγους σοφώτερος.
ἔχει δὲ μοῖραν καὶ τόδ'· οἱ γὰρ ἐν σοφοῖς
φαῦλοι παρ' ὄχλῳ μουσικώτεροι λέγειν.
ὅμως δ' ἀνάγκη, συμφορᾶς ἀφιγμένης,
γλῶσσάν μ' ἀφεῖναι. πρῶτα δ' ἄρξομαι λέγειν,
ὅθεν μ' ὑπῆλθες πρῶτον ὡς διαφθερῶν
οὐκ ἀντιλέξοντ'. εἰσορᾷς φάος τόδε
καὶ γαῖαν· ἐν τοῖσδ' οὐκ ἔνεστ' ἀνὴρ ἐμοῦ,
οὐδ' ἢν σὺ μὴ φῇς, σωφρονέστερος γεγώς.
ἐπίσταμαι γὰρ πρῶτα μὲν θεοὺς σέβειν,
φίλοις τε χρῆσθαι μὴ ἀδικεῖν πειρωμένοις,

ἀλλ' οἷσιν αἰδὼς μήτ' ἐπαγγέλλειν κακὰ
μήτ' ἀνθυπουργεῖν αἰσχρὰ τοῖσι χρωμένοις·
οὐκ ἐγγελαστὴς τῶν ὁμιλούντων, πάτερ,
ἀλλ' αὐτὸς οὐ παροῦσι κἀγγὺς ὢν φίλος.
ἑνὸς δ' ἄθικτος, ᾧ με νῦν ἑλεῖν δοκεῖς·
λέχους γὰρ εἰς τόδ' ἡμέρας ἁγνὸν δέμας.
οὐκ οἶδα πρᾶξιν τήνδε πλὴν λόγῳ κλύων
γραφῇ τε λεύσσων· οὐδὲ ταῦτ' ἄγαν σκοπεῖν
πρόθυμός εἰμι, παρθένον ψυχὴν ἔχων.
καὶ δὴ τὸ σῶφρον τοὐμὸν οὐ πείθει σ' ἴσως·
δεῖ δή σε δεῖξαι τῷ τρόπῳ διεφθάρην.
πότερα τὸ τῆσδε σῶμ' ἐκαλλιστεύετο
πασῶν γυναικῶν; ἢ σὸν οἰκήσειν δόμον
ἔγκληρον εὐνὴν προσλαβὼν ἐπήλπισα;
ἥκιστά γ', εἰ μὴ τὰς φρένας διέφθορε
[θνητῶν ὅσοισιν ἀνδάνει] μοναρχία.
ἀλλ' ὡς τυραννεῖν ἡδὺ τοῖσι σώφροσιν;
μάταιος ἆρ' ἦν, οὐδαμοῦ μὲν ὢν φρενῶν.
πράσσειν γὰρ εὖ πάρεστι, κίνδυνός τ' ἀπὼν
κρείσσω δίδωσι τῆς τυραννίδος χάριν.
[ἐγὼ δ' ἀγῶνας μὲν κρατεῖν Ἑλληνικοὺς
πρῶτος θέλοιμ' ἄν, ἐν πόλει δὲ δεύτερος
σὺν τοῖς ἀρίστοις εὐτυχεῖν ἀεὶ φίλοις.]
ἓν οὐ λέλεκται τῶν ἐμῶν, τὰ δ' ἄλλ' ἔχεις·
εἰ μὲν γὰρ ἦν μοι μάρτυς οἷός εἰμ' ἐγώ,
καὶ τῆσδ' ὁρώσης φέγγος ἠγωνιζόμην,
ἔργοις ἂν εἶδες τοὺς κακοὺς διεξιών.
νῦν δ' ὅρκιόν σοι Ζῆνα καὶ πέδον χθονὸς
ὄμνυμι τῶν σῶν μήποθ' ἅψασθαι γάμων
μηδ' ἂν θελῆσαι μηδ' ἂν ἔννοιαν λαβεῖν.
ἦ τἄρ' ὀλοίμην ἀκλεὴς ἀνώνυμος,

ἄπολις ἄοικος, φυγὰς ἀλητεύων χθόνα,
καὶ μήτε πόντος μήτε γῆ δέξαιτό μου
σάρκας θανόντος, εἰ κακὸς πέφυκ' ἀνήρ.
εἰ δ' ἥδε δειμαίνουσ' ἀπώλεσεν βίον
οὐκ οἶδ'· ἐμοὶ γὰρ οὐ θέμις πέρα λέγειν.
ἐσωφρόνησε δ' οὐκ ἔχουσα σωφρονεῖν,
ἡμεῖς δ' ἔχοντες οὐ καλῶς ἐχρώμεθα.

ΧΟ. ἀρκοῦσαν εἶπας αἰτίας ἀποστροφήν,
ὅρκους παρασχών, πίστιν οὐ σμικράν, θεῶν.

ΘΗ. ἆρ' οὐκ ἐπῳδὸς καὶ γόης πέφυχ' ὅδε,
ὃς τὴν ἐμὴν πέποιθεν εὐοργησίᾳ
ψυχὴν κρατήσειν τὸν τεκόντ' ἀτιμάσας;

ΙΠ. καὶ σοῦ γε κάρτα ταῦτα θαυμάζω, πάτερ·
εἰ γὰρ σὺ μὲν παῖς ἦσθ', ἐγὼ δὲ σὸς πατήρ,
ἔκτεινά τοί σ' ἂν κοὐ φυγαῖς ἐζημίουν,
εἴπερ γυναικὸς ἠξίους ἐμῆς θιγεῖν.

ΘΗ. ὡς ἄξιον τόδ' εἶπας· οὐχ οὕτω θανεῖ,
ταχὺς γὰρ Ἅιδης ῥᾷστος ἀνδρὶ δυσσεβεῖ·
ἀλλ' ἐκ πατρῴας φυγὰς ἀλητεύων χθονός
ὥσπερ σὺ σαυτῷ τόνδε προύθηκας νόμον·
[ξένην ἐπ' αἶαν λυπρὸν ἀντλήσεις βίον·
μισθὸς γὰρ οὗτός ἐστιν ἀνδρὶ δυσσεβεῖ].

ΙΠ. οἴμοι, τί δράσεις; οὐδὲ μηνυτὴν χρόνον,
<(ὅς τοι) διέρπων πάντ' ἀληθεύειν φιλεῖ,>
δέξει καθ' ἡμῶν, ἀλλά μ' ἐξελᾷς χθονός;

ΘΗ. πέραν γε πόντου τερμόνων τ' Ἀτλαντικῶν,
εἴ πως δυναίμην, ὡς σὸν ἐχθαίρω κάρα.

ΙΠ. οὐδ' ὅρκον οὐδὲ πίστιν οὐδὲ μάντεων
φήμας ἐλέγξας ἄκριτον ἐκβαλεῖς με γῆς;

ΘΗ. ἡ δέλτος ἥδε κλῆρον οὐ δεδεγμένη
κατηγορεῖ σου πιστά· τοὺς δ' ὑπὲρ κάρα

φοιτῶντας ὄρνεις πόλλ' ἐγὼ χαίρειν λέγω.
ΙΠ. ὦ θεοί, τί δῆτα τοὐμὸν οὐ λύω στόμα,
ὅστις γ' ὑφ' ὑμῶν, οὓς σέβω, διόλλυμαι;
οὐ δῆτα· πάντως οὐ πίθοιμ' ἂν οὕς με δεῖ,
μάτην δ' ἂν ὅρκους συγχέαιμ' οὓς ὤμοσα.
ΘΗ. οἴμοι· τὸ σεμνὸν ὥς μ' ἀποκτείνει τὸ σόν.
οὐκ εἶ πατρῴας ἐκτὸς ὡς τάχιστα γῆς;
ΙΠ. ποῖ δῆθ' ὁ τλήμων τρέψομαι; τίνος ξένων
δόμους ἔσειμι τῇδ' ἐπ' αἰτίᾳ φυγών;
ΘΗ. ὅστις γυναικῶν λυμεῶνας ἥδεται
ξένους κομίζων καὶ συνοικούρους κακῶν.
ΙΠ. αἰαῖ· πρὸς ἦπαρ δακρύων τ' [ἐγγὺς] τόδε,
εἰ δὴ κακός γε φαίνομαι δοκῶ τέ σοι.
ΘΗ. τότε στενάζειν καὶ προγιγνώσκειν σ' ἐχρῆν,
ὅτ' εἰς πατρῴαν ἄλοχον ὑβρίζειν ἔτλης.
ΙΠ. ὦ δώματ', εἴθε φθέγμα γηρύσαισθέ μοι
καὶ μαρτυρήσαιτ' εἰ κακὸς πέφυκ' ἀνήρ.
ΘΗ. εἰς τοὺς ἀφώνους μάρτυρας φεύγεις σοφῶς·
τὸ δ' ἔργον οὐ λέγον σε μηνύει κακόν.
ΙΠ. φεῦ·
εἴθ' ἦν ἐμαυτὸν προσβλέπειν ἐναντίον
στάνθ', ὡς ἐδάκρυσ' οἷα πάσχομεν κακά.
ΘΗ. πολλῷ γε μᾶλλον σαυτὸν ἤσκησας σέβειν
ἢ τοὺς τεκόντας ὅσια δρᾶν, δίκαιος ὤν.
ΙΠ. ὦ δυστάλαινα μῆτερ, ὦ πικραὶ γοναί·
μηδείς ποτ' εἴη τῶν ἐμῶν φίλων νόθος.
ΘΗ. οὐχ ἕλξετ' αὐτόν, δμῶες; οὐκ ἀκούετε
πάλαι ξενοῦσθαι τόνδε προυννέποντά με;
ΙΠ. κλαίων τις αὐτῶν ἆρ' ἐμοῦ γε θίξεται·
σὺ δ' αὐτός, εἴ σοι θυμός, ἐξώθει χθονός.
ΘΗ. δράσω τάδ', εἰ μὴ τοῖς ἐμοῖς πείσει λόγοις·

οὐ γάρ τις οἶκτος σῆς μ᾽ ὑπέρχεται φυγῆς.

ΙΠ. ἄραρεν, ὡς ἔοικεν· ὦ τάλας ἐγώ·
ὡς οἶδα μὲν πόλλ᾽, οἶδα δ᾽ οὐχ ὅπως φράσω.
ὦ φιλτάτη μοι δαιμόνων Λητοῦς κόρη
σύνθακε συγκύναγε, φευξούμεσθα δὴ
κλεινὰς Ἀθήνας. ἀλλὰ χαίρετ᾽, ὦ πόλις
καὶ γαῖ᾽ Ἐρεχθέως· ὦ πέδον Τροιζήνιον,
ὡς ἐγκαθηβᾶν πόλλ᾽ ἔχεις εὐδαίμονα,
χαῖρ᾽· ὕστατον γάρ σ᾽ εἰσορῶν προσφέγγομαι.
ἴτ᾽, ὦ νέοι μοι τῆσδε γῆς ὁμήλικες,
προσείπαθ᾽ ἡμᾶς καὶ προπέμψατε χθονός·
ὡς οὔποτ᾽ ἄλλον ἄνδρα σωφρονέστερον
ὄψεσθε, κεἰ μὴ ταῦτ᾽ ἐμῷ δοκεῖ πατρί.

ΧΟ. ἦ μέγα μοι τὰ θεῶν μελεδήμαθ᾽, ὅταν φρένας ἔλθῃ, στρ. α
λύπας παραιρεῖ·
ξύνεσιν δέ τιν᾽ ἐλπίδι κεύθων
λείπομαι ἔν τε τύχαις θνατῶν καὶ ἐν ἔργμασι λεύσσων·
ἄλλα γὰρ ἄλλοθεν ἀμείβεται,
μετὰ δ᾽ ἵσταται ἀνδράσιν αἰὼν
πολυπλάνητος ἀεί.
εἴθε μοι εὐξαμένᾳ θεόθεν τάδε μοῖρα παράσχοι, ἀντ. α
τύχαν μετ᾽ ὄλβου
καὶ ἀκήρατον ἄλγεσι θυμόν·
δόξα δὲ μήτ᾽ ἀτρεκὴς μήτ᾽ αὖ παράσημος ἐνείη·
ῥᾴδια δ᾽ ἤθεα τὸν αὔριον
μεταβαλλομένα χρόνον ἀεὶ
βίον συνευτυχοίην.
οὐκέτι γὰρ καθαρὰν φρέν᾽ ἔχω τὰ παρ᾽ ἐλπίδα λεύσ- στρ. β
σων,
ἐπεὶ τὸν Ἑλλανίας

φανερώτατον ἀστέρ᾽ Ἀθάνας
εἴδομεν εἴδομεν ἐκ πατρὸς ὀργᾶς
ἄλλαν ἐπ᾽ αἶαν ἱέμενον.
ὦ ψάμαθοι πολιήτιδος ἀκτᾶς
δρυμός τ᾽ ὄρειος, ὅθι κυνῶν
ὠκυπόδων μέτα θῆρας ἔναιρεν
Δίκτυνναν ἀμφὶ σεμνάν,
οὐκέτι συζυγίαν πώλων Ἐνετᾶν ἐπιβάσει ἀντ. β
τὸν ἀμφὶ Λίμνας τρόχον
κατέχων ποδὶ γυμνάδος ἵππου·
μοῦσα δ᾽ ἄυπνος ὑπ᾽ ἄντυγι χορδᾶν
λήξει πατρῷον ἀνὰ δόμον·
ἀστέφανοι δὲ κόρας ἀνάπαυλαι
Λατοῦς βαθεῖαν ἀνὰ χλόαν·
νυμφιδία δ᾽ ἀπόλωλε φυγᾷ σᾷ
λέκτρων ἄμιλλα κούραις.
ἐγὼ δὲ σᾷ δυστυχίᾳ δάκρυσι διοίσω ἐπῳδ.
πότμον ἄποτμον· ὦ τάλαινα
μᾶτερ, ἔτεκες ἀνόνατα· φεῦ,
μανίῳ θεοῖσιν·
ἰὼ ἰὼ συζύγιαι Χάριτες,
τί τὸν τάλαν᾽ ἐκ πατρίας γᾶς
τὸν οὐδὲν ἄτας αἴτιον
πέμπετε τῶνδ᾽ ἀπ᾽ οἴκων ;

καὶ μὴν ὀπαδὸν Ἱππολύτου τόνδ᾽ εἰσορῶ
σπουδῇ σκυθρωπὸν πρὸς δόμους ὁρμώμενον.

ΑΓΓ. ποῖ γῆς ἄνακτα τῆσδε Θησέα μολὼν
εὕροιμ᾽ ἄν, ὦ γυναῖκες ; εἴπερ ἴστε, μοι
σημήνατ᾽· ἆρα τῶνδε δωμάτων ἔσω ;

ΧΟ. ὅδ' αὐτὸς ἔξω δωμάτων πορεύεται.
ΑΓΓ. Θησεῦ, μερίμνης ἄξιον φέρω λόγον
σοὶ καὶ πολίταις οἵ τ' Ἀθηναίων πόλιν
ναίουσι καὶ γῆς τέρμονας Τροιζηνίας.
ΘΗ. τί δ' ἔστι; μῶν τις συμφορὰ νεωτέρα
δισσὰς κατείληφ' ἀστυγείτονας πόλεις;
ΑΓΓ. Ἱππόλυτος οὐκέτ' ἔστιν, ὡς εἰπεῖν ἔπος·
δέδορκε μέντοι φῶς ἐπὶ σμικρᾶς ῥοπῆς.
ΘΗ. πρὸς τοῦ; δι' ἔχθρας μῶν τις ἦν ἀφιγμένος,
ὅτου κατῄσχυν' ἄλοχον ὡς πατρὸς βίᾳ;
ΑΓΓ. οἰκεῖος αὐτὸν ὤλεσ' ἁρμάτων ὄχος
ἀραί τε τοῦ σοῦ στόματος, ἃς σὺ σῷ πατρὶ
πόντου κρέοντι παιδὸς ἠράσω πέρι.
ΘΗ. ὦ θεοὶ Πόσειδόν θ', ὡς ἄρ' ἦσθ' ἐμὸς πατὴρ
ὀρθῶς, ἀκούσας τῶν ἐμῶν κατευγμάτων.
πῶς καὶ διώλετ'; εἰπέ· τῷ τρόπῳ Δίκης
ἔπαισεν αὐτὸν ῥόπτρον αἰσχύναντ' ἐμέ;
ΑΓΓ. ἡμεῖς μὲν ἀκτῆς κυμοδέγμονος πέλας
ψήκτραισιν ἵππων ἐκτενίζομεν τρίχας
κλαίοντες· ἦλθε γάρ τις ἄγγελος λέγων
ὡς οὐκέτ' ἐν γῇ τῇδ' ἀναστρέψοι πόδα
Ἱππόλυτος, ἐκ σοῦ τλήμονας φυγὰς ἔχων.
ὁ δ' ἦλθε ταὐτὸν δακρύων ἔχων μέλος
ἡμῖν ἐπ' ἀκταῖς· μυρία δ' ὀπισθόπους
φίλων ἅμ' ἔστειχ' ἡλίκων ὁμήγυρις.
χρόνῳ δὲ δήποτ' εἶπ' ἀπαλλαχθεὶς γόων·
τί ταῦτ' ἀλύω; πειστέον πατρὸς λόγοις.
ἐντύναθ' ἵππους ἅρμασι ζυγηφόρους,
δμῶες· πόλις γὰρ οὐκέτ' ἔστιν ἥδε μοι.
τοὐνθένδε μέντοι πᾶς ἀνὴρ ἠπείγετο,
καὶ θᾶσσον ἢ λέγοι τις ἐξηρτυμένας

πώλους παρ᾽ αὐτὸν δεσπότην ἐστήσαμεν.
μάρπτει δὲ χερσὶν ἡνίας ἀπ᾽ ἄντυγος,
αὐταῖσιν ἀρβύλαισιν ἁρμόσας πόδας.
καὶ πρῶτα μὲν θεοῖς εἶπ᾽ ἀναπτύξας χέρας·
Ζεῦ, μηκέτ᾽ εἴην, εἰ κακὸς πέφυκ᾽ ἀνήρ·
αἴσθοιτο δ᾽ ἡμᾶς ὡς ἀτιμάζει πατὴρ
ἤτοι θανόντας ἢ φάος δεδορκότας.
κἀν τῷδ᾽ ἐπῆγε κέντρον εἰς χεῖρας λαβὼν
πώλοις· ὁμαρτῇ πρόσπολοι δ᾽ ἐφ᾽ ἅρματος
πέλας χαλινῶν εἱπόμεσθα δεσπότῃ
τὴν εὐθὺς Ἄργους κἀπιδαυρίας ὁδόν.
ἐπεὶ δ᾽ ἔρημον χῶρον εἰσεβάλλομεν,
ἀκτή τις ἔστι τοὐπέκεινα τῆσδε γῆς
πρὸς πόντον ἤδη κειμένη Σαρωνικόν.
ἔνθεν τις ἠχὼ χθόνιος ὡς βροντὴ Διὸς
βαρὺν βρόμον μεθῆκε φρικώδη κλύειν·
ὀρθὸν δὲ κρᾶτ᾽ ἔστησαν οὖς τ᾽ ἐς οὐρανὸν
ἵπποι· παρ᾽ ἡμῖν δ᾽ ἦν φόβος νεανικὸς
πόθεν ποτ᾽ εἴη φθόγγος. εἰς δ᾽ ἁλιρρόθους
ἀκτὰς ἀποβλέψαντες ἱερὸν εἴδομεν
κῦμ᾽ οὐρανῷ στηρίζον, ὥστ᾽ ἀφῃρέθη
Σκείρωνος ἀκτὰς ὄμμα τοὐμὸν εἰσορᾶν·
ἔκρυπτε δ᾽ Ἰσθμὸν καὶ πέτραν Ἀσκληπιοῦ.
κἄπειτ᾽ ἀνοιδῆσάν τε καὶ πέριξ ἀφρὸν
πολὺν καχλάζον ποντίῳ φυσήματι
χωρεῖ πρὸς ἀκτάς, οὗ τέθριππος ἦν ὄχος.
αὐτῷ δὲ σὺν κλύδωνι καὶ τρικυμίᾳ
κῦμ᾽ ἐξέθηκε ταῦρον ἄγριον τέρας,
οὗ πᾶσα μὲν χθὼν φθέγματος πληρουμένη
φρικῶδες ἀντεφθέγγετ᾽, εἰσορῶσι δὲ
κρεῖσσον θέαμα δεργμάτων ἐφαίνετο.

εὐθὺς δὲ πώλοις δεινὸς ἐμπίπτει φόβος
καὶ δεσπότης μὲν ἱππικοῖσιν ἤθεσι
πολὺς ξυνοικῶν ἥρπασ᾽ ἡνίας χεροῖν,
ἕλκει δὲ κώπην ὥστε ναυβάτης ἀνὴρ
ἱμᾶσιν εἰς τοὔπισθεν ἀρτήσας δέμας·
αἱ δ᾽ ἐνδακοῦσαι στόμια πυριγενῆ γναθμοῖς
βίᾳ φέρουσιν, οὔτε ναυκλήρου χερὸς
οὔθ᾽ ἱπποδέσμων οὔτε κολλητῶν ὄχων
μεταστρέφουσαι. κεἰ μὲν εἰς τὰ μαλθακὰ
γαίας ἔχων οἴακας ἰθύνοι δρόμον,
προυφαίνετ᾽ εἰς τοὔμπροσθεν, ὥστ᾽ ἀναστρέφειν,
ταῦρος φόβῳ τέτρωρον ἐκμαίνων ὄχον·
εἰ δ᾽ εἰς πέτρας φέροιντο μαργῶσαι φρένας,
σιγῇ πελάζων ἄντυγι ξυνείπετο
εἰς τοῦθ᾽ ἕως ἔσφηλε κἀνεχαίτισεν,
ἀψῖδα πέτρῳ προσβαλὼν ὀχήματος.
σύμφυρτα δ᾽ ἦν ἅπαντα· σύριγγές τ᾽ ἄνω
τροχῶν ἐπήδων ἀξόνων τ᾽ ἐνήλατα.
αὐτὸς δ᾽ ὁ τλήμων ἡνίαισιν ἐμπλακεὶς
δεσμὸν δυσεξήνυστον ἕλκεται δεθείς,
σποδούμενος μὲν πρὸς πέτραις φίλον κάρα,
θραύων δὲ σάρκας, δεινὰ δ᾽ ἐξαυδῶν κλύειν·
στῆτ᾽, ὦ φάτναισι ταῖς ἐμαῖς τεθραμμέναι,
μή μ᾽ ἐξαλείψητ᾽· ὦ πατρὸς τάλαιν᾽ ἀρά.
τίς ἄνδρ᾽ [ἄριστον] βούλεται σῶσαι παρών;
πολλοὶ δὲ βουληθέντες ὑστέρῳ ποδὶ
ἐλειπόμεσθα. χὠ μὲν ἐκ δεσμῶν λυθεὶς
τμητῶν ἱμάντων οὐ κάτοιδ᾽ ὅτῳ τρόπῳ
πίπτει, βραχὺν δὴ βίοτον ἐμπνέων ἔτι·
ἵπποι δ᾽ ἔκρυφθεν καὶ τὸ δύστηνον τέρας
ταύρου λεπαίας οὐ κάτοιδ᾽ ὅπου χθονός.

δοῦλος μὲν οὖν ἔγωγε σῶν δόμων, ἄναξ,
ἀτὰρ τοσοῦτόν γ' οὐ δυνήσομαί ποτε
τὸν σὸν πιθέσθαι παῖδ' ὅπως ἐστίν κακός,
οὐδ' εἰ γυναικῶν πᾶν κρεμασθείη γένος,
καὶ τὴν ἐν Ἴδῃ γραμμάτων πλήσειέ τις
πεύκην, ἐπεί νιν ἐσθλὸν ὄντ' ἐπίσταμαι.

ΧΟ. αἰαῖ· κέκρανται συμφορὰ νέων κακῶν,
οὐδ' ἔστι μοίρας τοῦ χρεών τ' ἀπαλλαγή.

ΘΗ. μίσει μὲν ἀνδρὸς τοῦ πεπονθότος τάδε
λόγοισιν ἤσθην τοῖσδε· νῦν δ' αἰδούμενος
θεούς τ' ἐκεῖνόν θ', οὕνεκ' ἐστὶν ἐξ ἐμοῦ,
οὔθ' ἥδομαι τοῖσδ' οὔτ' ἐπάχθομαι κακοῖς.

ΑΓΓ. πῶς οὖν; κομίζειν ἢ τί χρὴ τὸν ἄθλιον
δράσαντας ἡμᾶς σῇ χαρίζεσθαι φρενί;
φρόντιζ'· ἐμοῖς δὲ χρώμενος βουλεύμασιν
οὐκ ὠμὸς εἰς σὸν παῖδα δυστυχοῦντ' ἔσει.

ΘΗ. κομίζετ' αὐτόν, ὡς ἰδὼν ἐν ὄμμασι
τὸν τἄμ' ἀπαρνηθέντα μὴ χρᾶναι λέχη
λόγοις τ' ἐλέγξω δαιμόνων τε συμφοραῖς.

ΧΟ. σὺ τὰν θεῶν ἄκαμπ-
τον φρένα καὶ βροτῶν ἄγεις, Κύπρι·
σὺν δ' ὁ ποικιλόπτερος ἀμφιβαλὼν
ὠκυτάτῳ πτερῷ ποτᾶ-
ται 'πὶ γαῖαν εὐάχητόν θ'
ἁλμυρὸν ἐπὶ πόντον.
θέλγει δ' Ἔρως, ᾧ μαινομέναᾳ κραδίᾳ
πτανὸς ἐφορμάσῃ
χρυσοφαής,
φύσιν ὀρεσκόων
σκυλάκων πελαγίων θ'

ὅσα τε γᾶ τρέφει,
τὰν Ἅλιος αἰθομέναν δέρκεται,
ἄνδρας τε· συμπάντων δὲ
βασιληίδα τιμάν, Κύπρι,
τῶνδε μόνα κρατύνεις.

ΑΡ. σὲ τὸν εὐπατρίδαν Αἰγέως κέλομαι
παῖδ' ἐπακοῦσαι·
Λητοῦς δὲ κόρη σ' Ἄρτεμις αὐδῶ.
Θησεῦ, τί τάλας τοῖσδε συνήδει,
παῖδ' οὐχ ὁσίως σὸν ἀποκτείνας,
ψευδέσι μύθοις ἀλόχου πεισθεὶς
ἀφανῆ; φανερὰν δ' ἔσχεθες ἄταν.
πῶς οὐχ ὑπὸ γῆς τάρταρα κρύπτεις
δέμας αἰσχυνθείς,
ἢ πτηνὸς ἄνω μεταβὰς βίοτον
πήματος ἔξω πόδα τοῦδ' ἀπέχεις;
ὡς ἔν γ' ἀγαθοῖς ἀνδράσιν οὔ σοι
κτητὸν βιότου μέρος ἐστίν.
ἄκουε, Θησεῦ, σῶν κακῶν κατάστασιν·
καίτοι προκόψω γ' οὐδέν, ἀλγυνῶ δὲ σέ.
ἀλλ' εἰς τόδ' ἦλθον, παιδὸς ἐκδεῖξαι φρένα
τοῦ σοῦ δικαίαν, ὡς ὑπ' εὐκλείας θάνῃ,
καὶ σῆς γυναικὸς οἶστρον ἢ τρόπον τινὰ
γενναιότητα· τῆς γὰρ ἐχθίστης θεῶν
ἡμῖν, ὅσαισι παρθένειος ἡδονή,
δηχθεῖσα κέντροις παιδὸς ἠράσθη σέθεν.
γνώμῃ δὲ νικᾶν τὴν Κύπριν πειρωμένη
τροφοῦ διώλετ' οὐχ ἑκοῦσα μηχαναῖς,
ἢ σῷ δι' ὅρκων παιδὶ σημαίνει νόσον.
ὁ δ' ὥσπερ ὢν δίκαιος οὐκ ἐφέσπετο

λόγοισιν, οὐδ' αὖ πρὸς σέθεν κακούμενος
ὅρκων ἀφεῖλε πίστιν, εὐσεβὴς γεγώς.
ἡ δ' εἰς ἔλεγχον μὴ πέσῃ φοβουμένη
ψευδεῖς γραφὰς ἔγραψε καὶ διώλεσε
δόλοισι σὸν παῖδ', ἀλλ' ὅμως ἔπεισέ σε.

ΘΗ. οἴμοι.

ΑΡ. δάκνει σε, Θησεῦ, μῦθος; ἀλλ' ἔχ' ἥσυχος,
τοὐνθένδ' ἀκούσας ὡς ἂν οἰμώξῃς πλέον.
ἆρ' οἶσθα πατρὸς τρεῖς ἀρὰς σαφεῖς ἔχων;
ὧν τὴν μίαν παρεῖλες, ὦ κάκιστε σύ,
εἰς παῖδα τὸν σόν, ἐξὸν εἰς ἐχθρόν τινα.
πατὴρ μὲν οὖν σοι πόντιος φρονῶν καλῶς
ἔδωχ' ὅσονπερ χρῆν, ἐπείπερ ἤνεσεν·
σὺ δ' ἔν τ' ἐκείνῳ κἀν ἐμοὶ φαίνει κακός,
ὃς οὔτε πίστιν οὔτε μάντεων ὄπα
ἔμεινας, οὐκ ἤλεγξας, οὐ χρόνῳ μακρῷ
σκέψιν παρέσχες, ἀλλὰ θᾶσσον ἢ σ' ἐχρῆν
ἀρὰς ἐφῆκας παιδὶ καὶ κατέκτανες.

ΘΗ. δέσποιν', ὀλοίμην.

ΑΡ. δείν' ἔπραξας, ἀλλ' ὅμως
ἔτ' ἔστι καὶ σοὶ τῶνδε συγγνώμης τυχεῖν·
Κύπρις γὰρ ἤθελ' ὥστε γίγνεσθαι τάδε,
πληροῦσα θυμόν. θεοῖσι δ' ὧδ' ἔχει νόμος·
οὐδεὶς ἀπαντᾶν βούλεται προθυμίᾳ
τῇ τοῦ θέλοντος, ἀλλ' ἀφιστάμεσθ' ἀεί.
ἐπεὶ σάφ' ἴσθι, Ζῆνα μὴ φοβουμένη
οὐκ ἄν ποτ' ἦλθον εἰς τόδ' αἰσχύνης ἐγὼ
ὥστ' ἄνδρα πάντων φίλτατον βροτῶν ἐμοὶ
θανεῖν ἐᾶσαι. τὴν δὲ σὴν ἁμαρτίαν
τὸ μὴ εἰδέναι μὲν πρῶτον ἐκλύει κάκης·
ἔπειτα δ' ἡ θανοῦσ' ἀνάλωσεν γυνὴ

λόγων ἐλέγχους ὥστε σὴν πεῖσαι φρένα.
μάλιστα μέν νυν σοὶ τάδ' ἔρρωγεν κακά,
λύπη δὲ κἀμοί· τοὺς γὰρ εὐσεβεῖς θεοὶ
θνήσκοντας οὐ χαίρουσι· τούς γε μὴν κακοὺς
αὐτοῖς τέκνοισι καὶ δόμοις ἐξόλλυμεν.

ΧΟ. καὶ μὴν ὁ τάλας ὅδε δὴ στείχει,
σάρκας νεαρὰς ξανθόν τε κάρα
διαλυμανθείς. ὦ πόνος οἷκων,
οἷον ἐκράνθη δίδυμον μελάθροις
πένθος θεόθεν [καταληπτόν.]

ΙΠ. αἰαῖ αἰαῖ·
δύστανος ἐγώ, πατρὸς ἐξ ἀδίκου
χρησμοῖς ἀδίκοις διελυμάνθην.
ἀπόλωλα τάλας, οἴμοι μοι.
διά μου κεφαλας ᾄσσουσ' ὀδύναι,
κατὰ δ' ἐγκέφαλον πηδᾷ σφάκελος.
σχές, ἀπειρηκὸς σῶμ' ἀναπαύσω.—
ὦ στυγνὸν ὄχημ' ἵππειον, ἐμῆς
βόσκημα χερός,
διά μ' ἔφθειρας, κατὰ δ' ἔκτεινας.
φεῦ φεῦ· πρὸς θεῶν, ἀτρέμας, δμῶες,
χροὸς ἑλκώδους ἅπτεσθε χεροῖν.
τίς ἐφέστηκεν δεξιὰ πλευροῖς;
πρόσφορά μ' αἴρετε, σύντονα δ' ἕλκετε
τὸν κακοδαίμονα καὶ κατάρατον
πατρὸς ἀμπλακίαις. Ζεῦ Ζεῦ, τάδ' ὁρᾷς;
ὅδ' ὁ σεμνὸς ἐγὼ καὶ θεοσέπτωρ,
ὅδ' ὁ σωφροσύνῃ πάντας ὑπερσχὼν
προῦπτον ἐς Ἅιδαν στείχω κατὰ γᾶς,
ὀλέσας βίοτον· μόχθους δ' ἄλλως

τῆς εὐσεβίας
εἰς ἀνθρώπους ἐπόνησα.
αἰαῖ αἰαῖ·
καὶ νῦν ὀδύνα μ᾽ ὀδύνα βαίνει.
μέθετέ με τάλανα·
καί μοι Θάνατος Παιὰν ἔλθοι.
προσαπόλλυτέ μ᾽ ὄλλυτε τὸν δυσδαίμον᾽·
* ἀμφιτόμου λόγχας ἔραμαι
διαμοιρᾶσαι,
διά τ᾽ εὐνᾶσαι τὸν ἐμὸν βίοτον.
ὦ πατρὸς ἐμοῦ δύστανος ἀρά,
μιαιφόνων τε συγγόνων,
παλαιῶν προγεννητόρων
ἐξορίζεται κακὸν οὐδὲ μέλλει,
ἔμολέ τ᾽ ἐπ᾽ ἐμὲ
τί ποτε τὸν οὐδὲν ὄντ᾽ ἐπαίτιον κακῶν;
ἰώ μοι, τί φῶ;
πῶς ἀπαλλάξω βιοτὰν
[ἐμὰν] τοῦδ᾽ ἀναλγήτου πάθους;
εἴθε με κοιμίσειε τὸν δυσδαίμον᾽
Ἄιδου μέλαινα νύκτερός τ᾽ ἀνάγκα.

ΑΡ. ὦ τλῆμον, οἵαις συμφοραῖς συνεζύγης·
τὸ δ᾽ εὐγενές σε τῶν φρενῶν ἀπώλεσεν.
ΙΠ. ἔα·
ὦ θεῖον ὀδμῆς πνεῦμα· καὶ γὰρ ἐν κακοῖς
ὢν ᾐσθόμην σου κἀνεκουφίσθην δέμας·
ἔστ᾽ ἐν τόποισι τοισίδ᾽ Ἄρτεμις θεά;
ΑΡ. ὦ τλῆμον, ἔστι, σοί γε φιλτάτη θεῶν.
ΙΠ. ὁρᾷς με, δέσποιν᾽, ὡς ἔχω, τὸν ἄθλιον;
ΑΡ. ὁρῶ· κατ᾽ ὄσσων δ᾽ οὐ θέμις βαλεῖν δάκρυ.

ΙΠ. οὐκ ἔστι σοι κυναγὸς οὐδ' ὑπηρέτης,
ΑΡ. οὐ δῆτ'· ἀτάρ μοι προσφιλής γ' ἀπόλλυσαι.
ΙΠ. οὐδ' ἱππονώμας οὐδ' ἀγαλμάτων φύλαξ.
ΑΡ. Κύπρις γὰρ ἡ πανοῦργος ὧδ' ἐμήσατο.
ΙΠ. ὤμοι· φρονῶ δὴ δαίμον' ἥ μ' ἀπώλεσε.
ΑΡ. τιμῆς ἐμέμφθη, σωφρονοῦντι δ' ἤχθετο.
ΙΠ. τρεῖς ὄντας ἡμᾶς ὤλεσ', ᾗσθημαι, Κύπρις.
ΑΡ. πατέρα τε καὶ σὲ καὶ τρίτην ξυνάορον.
ΙΠ. ᾤμωξα τοίνυν καὶ πατρὸς δυσπραξίας.
ΑΡ. ἐξηπατήθη δαίμονος βουλεύμασιν.
ΙΠ. ὦ δυστάλας σὺ τῆσδε συμφορᾶς, πάτερ.
ΘΗ. ὄλωλα, τέκνον, οὐδέ μοι χάρις βίου.
ΙΠ. στένω σὲ μᾶλλον ἢ 'μὲ τῆς ἁμαρτίας.
ΘΗ. εἰ γὰρ γενοίμην, τέκνον, ἀντὶ σοῦ νεκρός.
ΙΠ. ὦ δῶρα πατρὸς σοῦ Ποσειδῶνος πικρά.
ΘΗ. ὡς μήποτ' ἐλθεῖν ὤφελ' εἰς τοὐμὸν στόμα.
ΙΠ. τί δ'; ἔκτανές τἄν μ', ὡς τότ' ἦσθ' ὠργισμένος.
ΘΗ. δόξης γὰρ ἦμεν πρὸς θεῶν ἐσφαλμένοι.
ΙΠ. φεῦ
εἴθ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος.
ΑΡ. ἔασον· οὐ γὰρ οὐδὲ γῆς ὑπὸ ζόφον
θεᾶς ἄτιμοι Κύπριδος ἐκ προθυμίας
ὀργαὶ κατασκήψουσιν εἰς τὸ σὸν δέμας
[σῆς εὐσεβείας κἀγαθῆς φρενὸς χάριν].
ἐγὼ γὰρ αὐτῆς ἄλλον ἐξ ἐμῆς χερὸς
ὃς ἂν μάλιστα φίλτατος κυρῇ βροτῶν
τόξοις ἀφύκτοις τοῖσδε τιμωρήσομαι.
σοὶ δ', ὦ ταλαίπωρ', ἀντὶ τῶνδε τῶν κακῶν
τιμὰς μεγίστας ἐν πόλει Τροιζηνίᾳ
δώσω· κόραι γὰρ ἄζυγες γάμων πάρος
κόμας κεροῦνταί σοι, δι' αἰῶνος μακροῦ

πένθη μέγιστα δακρύων καρπουμένῳ.
ἀεὶ δὲ μουσοποιὸς εἰς σὲ παρθένων
ἔσται μέριμνα, κοὐκ ἀνώνυμος πεσὼν
ἔρως ὁ Φαίδρας εἰς σὲ σιγηθήσεται.
σὺ δ', ὦ γεραιοῦ τέκνον Αἰγέως, λαβὲ
σὸν παῖδ' ἐν ἀγκάλαισι καὶ προσέλκυσαι·
ἄκων γὰρ ὤλεσάς νιν· ἀνθρώποισι δὲ
θεῶν διδόντων εἰκὸς ἐξαμαρτάνειν.
καὶ σοὶ παραινῶ πατέρα μὴ στυγεῖν σέθεν,
Ἱππόλυτ'· ἔχεις γὰρ μοῖραν ἣ διεφθάρης.
καὶ χαῖρ'· ἐμοὶ γὰρ οὐ θέμις φθιτοὺς ὁρᾶν
οὐδ' ὄμμα χραίνειν θανασίμοισιν ἐκπνοαῖς·
ὁρῶ δέ σ' ἤδη τοῦδε πλησίον κακοῦ.

ΙΠ. χαίρουσα καὶ σὺ στεῖχε, παρθέν' ὀλβία· μακρὰν δὲ λείπεις ῥᾳδίως ὁμιλίαν. 1441
λύω δὲ νεῖκος πατρὶ χρῃζούσης σέθεν·
καὶ γὰρ πάροιθε σοῖς ἐπειθόμην λόγοις.

αἰαῖ, κατ' ὄσσων κιγχάνει μ' ἤδη σκότος·
λαβοῦ, πάτερ, μου καὶ κατόρθωσον δέμας.
ΘΗ. ὤμοι, τέκνον, τί δρᾷς με τὸν δυσδαίμονα;
ΙΠ. ὄλωλα καὶ δὴ νερτέρων ὁρῶ πύλας.
ΘΗ. ἦ τὴν ἐμὴν ἄναγνον ἐκλιπὼν φρένα;
ΙΠ. οὐ δῆτ', ἐπεί σε τοῦδ' ἐλευθερῶ φόνου.
ΘΗ. τί φής; ἀφήσεις αἵματός μ' ἐλεύθερον;
ΙΠ. τὴν τοξόδαμνον Ἄρτεμιν μαρτύρομαι.
ΘΗ. ὦ φίλταθ', ὡς γενναῖος ἐκφαίνει πατρί.
ΙΠ. τοιῶνδε παίδων γνησίων εὔχου τυχεῖν.
ΘΗ. ὤμοι φρενὸς σῆς εὐσεβοῦς τε κἀγαθῆς.
ΙΠ. ὦ χαῖρε καὶ σύ, χαῖρε πολλά μοι, πάτερ.
ΘΗ. μή νυν προδῷς με, τέκνον, ἀλλὰ καρτέρει.
ΙΠ. κεκαρτέρηται τἄμ'· ὄλωλα γάρ, πάτερ·

κρύψον δέ μου πρόσωπον ὡς τάχος πέπλοις.

ΘΗ. ὦ κλεὶν' Ἀθηνῶν Παλλάδος θ' ὁρίσματα,
οἷου στερήσεσθ' ἀνδρός· ὦ τλήμων ἐγώ·
ὡς πολλά, Κύπρι, σῶν κακῶν μεμνήσομαι.

ΧΟ. κοινὸν τόδ' ἄχος πᾶσι πολίταις
ἦλθεν ἀέλπτως.
πολλῶν δακρύων ἔσται πίτυλος·
τῶν γὰρ μεγάλων ἀξιοπενθεῖς
φῆμαι μᾶλλον κατέχουσιν.

NOTES.

1, 2. **Πολλὴ κέκλημαι** is explained by Monk as meaning I *am* powerful, and he quotes numerous instances in which *κέκλημαι = sum*. But surely Weil is right in giving more force to the verb, and explaining *πολύ μου κλέος ἐστίν*. **κοὐκ ἀνώνυμος** means "and not inglorious." Mr. Paley explains it *πολλὰ ὀνόματα κεκλημένη*, but that is *πολυώνυμος*, whereas *οὐκ ἀνώνυμος* always means glorious, e.g. in *Helena*, 16. So in Χρ. Πασχ. 103, this line is put into the mouth of the virgin-mother, who could not say that she had many names.

3. **πόντου**, the Euxine : cf. Plato *Phaed.* 109, B, *τοὺς μέχρις Ἡρακλείων στηλῶν ἀπὸ Φάσιδος*.

6. **σφάλλω** is a regular word for the inspiration of passion by Aphrodite, implying of course misfortune. Mr. Paley quotes several instances of this use.

8. For this sentiment, cf. *Supplices*, 232; *Bacchae*, 321.

10. **Ἀμαζόνος**; Antiopa, or some say Hippolyte, was her name.

11. **παιδεύματα.** For this plural use Weil compares the Latin *deliciae :* cf. *Hec.* 265, where *προσφάγματα* is used of *one* victim; also *Orest.* 1053, and Soph. *Phil.* 36.

19. **προσπεσών**, the scholiast explains by *ἐντυχών*. This is hardly accurate, for we can say *ἐντυχὼν Ἀρτέμιδι*, but not *ἐντυχὼν ὁμιλίᾳ Ἀρτέμιδος*. Compare with *προσπεσών* a passage in Euripides' *Fragments* (Fr. 29), *εἰς ὁμιλίαν πεσόντα*, which suggests *εἰσπεσών* as the true reading, for we must notice that the present is the only passage where *προσπεσών* is found with a direct acc.; elsewhere with a preposition or the dative.

20. **τούτοισι**, sc. Artemis and Hippolytus, not as Mr. Paley explains, Phoebus and Artemis. Phoebus has nothing to do with the matter, and is not even mentioned as being honoured

by Hippolytus. What Aphrodite means is: "I am going to punish Hippolytus, not through envy of his affection for Artemis, but through anger at his neglect of me."

23. **προκόψασ'**; schol. *προκατασκευάσασα*. "The metaphor," says Monk, "seems taken from cutting down wood and other hindrances on a march." There is a change of construction here: the poet begins with the nominative and then changes to an accusative construction.

25. **ὄψιν καὶ τέλη μυστηρίων.** *τέλη* was the general word for initiation; *ὄψις* was the initiation into and sight of the higher mysteries, and so those privileged to see these more solemn rites were called *ἐπόπται*. Cf. Andokides, *On the Mysteries*, § 31: *μεμύησθε καὶ ἑωράκατε τοῖν θεοῖν τὰ ἱερά.*

27. **κατέσχετο.** Monk changed to *κατείχετο*, on the grounds that a passive is required and *κατεσχόμην* cannot be used passively.

30. **κατόψιον** is to be joined with *ναὸν*, "a temple commanding a view of this land," *i.e.* Troezen.

31, 32. **ἐγκαθείσατο**, Dawes' correction for *ἐγκαθίσατο*; Monk reads *καθείσατο*. In the next line we find in the MSS. both *ἔκδηλον* and *ἔκδημον*, the latter of which is adopted by most editors, and interpreted *a love for one not at home*. Monk considered 32 and 33 spurious, noticing among other grounds that it was inconsistent with the plot that Phaedra, who concealed her love, should openly call a temple after the name of Hippolytus. Valckenaer reads *ναῷ Κύπριδος ἐγκαθείσατο, ἐρῶσ', Ἔρωτ' ἔκδημον*, "deeply in love, she placed in Kypris' temple an image of Amor Absens." Weil proposes to alter all these lines: in l. 29, considering *Τροιζηνίαν de trop*, he would read *τήνδε γαῖαν εἵσατο*, and in 31 *Κύπριδος, Ἱππολύτῳ δ' ἔπι*, omitting altogether *ἐρῶσ' ἔρωτ' ἔκδηλον*, and l. 33. He refers to the *Corpus Inscr. Att.* to show that the temple (on the south slope of the Acropolis) was called *Ἀφροδίτης ἐπὶ Ἱππολύτῳ*, and thinks 33 was added in late times to explain. But this is far too bold a change. Reading *ἔκδηλον*, we may obtain good sense from these lines. There is a contrast intended between what Phaedra did in Athens and in Troezen, between *πρὶν μὲν ἐλθεῖν*, κ.τ.λ., and *ἐπεὶ δὲ Θησεὺς*, κ.τ.λ.: in Athens she loved him, and by founding a temple called after his name made her love visible (*ἔκδηλον*); whereas in Troezen she concealed her passion, which was there more violent in consequence of his presence.

33. For *ὠνόμαζεν* Kirchhoff reads *ὀνομάσουσι*.

35. **Παλλαντιδῶν.** The sons of Pallas, who were first cousins of Theseus (for Pallas was the younger brother of Aegeus), attempted to gain the rule at Athens, and were killed by Theseus.

36. Weil proposes **πόλιν** for **χθόνα** on account of **χθόνα** in 34.

37. **ἐνιαυσίαν φυγήν.** This was called **ἀπενιαυτισμός.**

38. **ἀινέσας,** "having acquiesced in."

41. **πεσεῖν,** turn out: **ταύτῃ** in this way; that is, as it would if silence were preserved.

42. **δείξω δὲ Θησεῖ πρᾶγμα.** It has been objected that this is inconsistent with the argument of the play, as Aphrodite does not reveal to Theseus Phaedra's passion, and Weil proposes **δεῖξαι δεήσει πρᾶγμα,** which seems to us feeble. The expression merely means "I will cause the matter to come to Theseus' ears"; Euripides does not add that it was to be represented in a false light, for his prologue is only to give a sketch of the plot, not to enter closely into the details. **κἀκφανήσεται** is tautological.

43. **πεφυκότα.** Some MSS. have **νεανίαν,** apparently a gloss on **πεφυκότα.**

47. **ἡ δ' εὐκλεὴς, κ. τ. λ.** "She shall die, as a woman of honour it is true, but yet she shall die." This is Weil's correct interpretation, who quotes l. 687: **οὐκέτ' εὐκλεεῖς θανούμεθα,** and adds, The present, **ἀπόλλυται,** denotes an irrevocable sentence: cf. Aesch. *Choeph.* 549: **ἐκδρακοντωθεὶς ἐγὼ κτείνω νιν.**

48. **οὐ προτιμήσω.** "I will not take into account": cf. *Alkestis,* l. 761, **τῶν ἐν Ἀδμήτου κακῶν οὐδὲν προτιμῶν.**

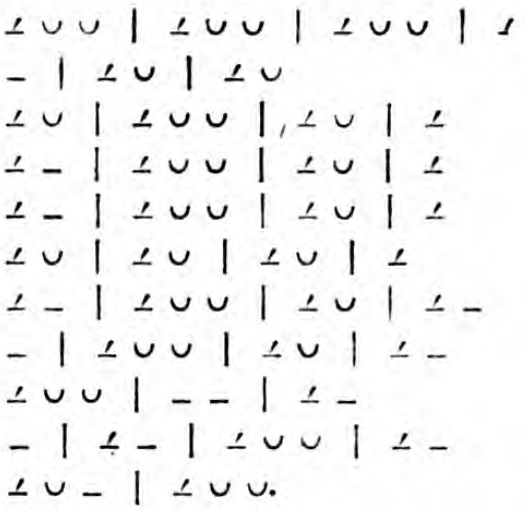
49. For this use of **μὴ οὐ,** where **μὴ** might seem to us sufficient, cf. Soph. *O. T.* 283, **μὴ παρῇς τὸ μή οὐ φράσαι;** *Trach.* 90, **οὐδὲν ἐλλείψω τὸ μὴ οὐ πᾶσαν ἀλήθειαν πυθέσθαι.**

58, 59, 60: Metre

$$\cup \mid \angle - \mid \angle \cup \cup \mid \angle \cup$$
$$\angle \cup \cup \mid \angle \cup \cup \mid \angle$$
$$\angle \cup \cup \mid \angle \cup \cup \mid \angle \cup.$$

61. Here is a chorus of **Θεράποντες** in addition to the regular chorus, which enters afterwards, a very rare device in Greek tragedy. It was called a **παραχορήγημα.** It is said to have been also used in Euripides' lost plays, the *Alexander* and the *Antiope.* We have it in the *Cyclops* and in Aristophanes' *Frogs.* Weil considers the marriage song, which is left to us among the fragments of the *Phaethon,* to have been sung by an accessory chorus (see Mahaffy's *Hist. of Classical Greek Literature,* vol. i. p. 335).

Metre of 61—72:



68. **εὐπατέρειαν αὐλάν**, a poetical expression for *εὐδαίμονα πατρὸς αὐλάν*, Monk. Many changes have been proposed. Weil reads *ἃ μεγάλαν κατ' οὐρανὸν ναίεις εὐπατέρειαν αὐλάν*· Following Cobet's proposal of *αἰγληέντα* for *ἃ μέγαν*, Wecklein would read *αἰγλαέντα κατ' οὐρανὸν ναίουσ' εὐπατέρεια Ζ. π. αὐλάν*, which is certainly an improvement. The next three lines are considered spurious by Weil; in some MSS., which Mr. Paley follows, they are given to Hippolytus.

73. Hippolytus enters bearing a wreath to present to Artemis. Some have thought that these lines are merely allegorical (for a pure heart), but this is unnecessary.

76. **ἀκήρατον**. The repetition of this word from l. 74 seems natural and effective. Weil proposes *παρθένον*, and in the next line reads *ἐαρινή* (A) for *ἠρινόν* (P C), after the scholiast, which is approved by Kirchhoff, Wecklein, and Barthold.

77. **Αἰδώς**. An untranslatable word, including the ideas of modesty, reverence, and purity.

78. **ὅστις**. So Porson, followed by Monk, Nauck, and Weil, for the MSS. *ὅσοις*, because this necessitates *εἴληχεν* being taken in a neuter sense, which is very unusual. Nearly the same words occur in *Bacchae*, 315: *ἀλλ' ἐν τῇ φύσει τὸ σωφρονεῖν ἔνεστιν ἐς τὰ πάντ' ἀεί*, there also in reference to chastity. The sentiment is designedly anti-Sokratic: cf. l. 376 *sq.*, where the theory of Sokrates that virtue consists in knowledge, vice in ignorance, is opposed at some length.

86. There seems to have been a feeling among the ancients that sight of the gods was attended with evil consequences: cf. l. 1391, where it is by the *θεῖον ὄδμα* that Artemis is recognized by Hippolytus. Cf. also *Acts*, ix. 7, where the men with

St. Paul "stood speechless, hearing a voice, but seeing no man." But Saul, who saw Christ, was struck blind. With Homer we do not find this feeling. Vision of the gods is granted to their favourites: cf. π, 161, *οὐ γάρ πως πάντεσσι θεοὶ φαίνονται ἐναργεῖς.*

87. "May I reach the completion of life as I have begun it." We must not be misled by *κάμπτω* into confusing *τέλος* with *τέρμα*, and taking it to be the turning-point or middle of life: *τέλος* means *completion*. *κάμπτω* is often found thus metaphorically used with *βίος*: *Electra*, 955, *πρὶν ἂν πέλας γραμμῆς ἵκηται καὶ τέλος κάμψῃ βίου.* **Τούτοις** is antecedent to **ὅστις** by a not uncommon change.

88. **ἄνα, κ.τ.λ.** "King—I do not call thee Lord, for the gods and them alone is it right to call Lords." Weil aptly quotes Xenophon, *Anab.* iii. 2. 13: **Οὐδένα ἄνθρωπον δεσπότην ἀλλὰ τοὺς θεοὺς προσκυνεῖτε.**

90. **ἦ γὰρ, κ.τ.λ.** Understand *εἰ μὴ δέξασθαι θέλοιμεν.*

93 *sq.* **τὸ σεμνὸν.** Cold reserve. The following passage, as it stands, has always presented insurmountable difficulty, which we have sought to lessen by changing the order of the verses in the present edition. The old order is noted on the margin of the text. Thus *σεμνὸς* is used in 93, 94 of an objectionable quality, whereas in 99, 103 (according to old reading) it is used as a term of praise and honour. It seems hardly credible that Euripides would have made the Attendant ask—"Is not *τὸ σεμνόν* a highly objectionable quality with men and gods?" and then, on Hippolytus' admission of this, ask—"Why, then, honourest thou not such a *σεμνὴ θεά* as Aphrodite?" Tournier proposed *σεπτήν* and *σεπτή* in 99 and 103, but this takes away the point from l. 100, where the Eumenides, *σεμναὶ θεαί* are referred to: cf. *Orest.* 37: *ὀνομάζειν γὰρ αἰδοῦμαι θεὰς Εὐμενίδας.* Most probably some lines have fallen out after 98, in which the difference of *τὸ σεμνόν* in gods and in men was brought out. Going down further we find l. 105 (according to common order) out of its place, for it should immediately precede 108, being plainly, as Gomperz and Weil have seen, the last line of the stichomuthia. On this account they transposed 104, 105, after 106, 107. In the present edition we have transposed 107, 104 so as to follow 98, and interchanged 102 with 106, for 102 is spoken as Hippolytus goes off, and is clearly his last word. Possibly 98 reverses the poet's real meaning.

94. Join *οὐ* with *ἀχθεινός.*

101. There was a statue of Kypris on the stage.

102. **πρόσωθεν ἀσπάζομαι**, an expression equivalent to *χαίρειν λέγω*, but more refined. Cf. Aristoph. *Plut.* 322.

106. Cf. Eurip. *Meleagros*, fr. 528: *ἡ γὰρ* **Κύπρις** *πέφυκε τῷ σκότῳ φίλη.*

107. "May you fare well, having sense in as great a degree as you require it." *ὅσον* is adverbial.

112. **γυμνάσω τὰ πρόσφορα.** "Give the horses their proper exercise." It would seem that the horses had not been out with him in the morning: he had been hunting on foot with his dogs.

115. This verse, which, as it stands, is quite pointless, must be either corrupt or spurious. Reiske has suggested to read *φρονεῖν* for *λέγειν*. Weil proposes *δούλοις θεῶν*, comparing l. 88, which would give excellent sense, but *θεῶν* would not very easily be confounded with *λέγειν*. Vater puts a comma at *φρονοῦντες*, removing that after *λέγειν*, and so interprets, "We who have sense will pray to your images in such words as are becoming for slaves to use"; but this, though ingenious, will be accepted by few. The line is probably an interpolation.

119. **μὴ δόκει τούτου κλύειν.** "Appear not to hear him."

120. In *Bacchae*, 1348, we have the same sentiment: *Ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.*

121. Arnoldt wishes to arrange the following choral ode differently, considering it not to have been sung throughout by the whole chorus together. He assigns the first strophe and antistrophe to the whole; the second strophe and antistrophe each to a semi-chorus; and the epode to the Coryphaeus. Hense and Barthold wish to give the first pair also to semi-choruses, and Barthold proposes even to divide the strophes themselves. There is, however, no evidence for these divisions.

Str. 121–130 = Ant. 131–140.

121, 131. ⏑ ⏑ | ⏑ ⏑ | ⏑
122, 132. – | ⏑ ⏑ | ⏑ ⏑ | ⏑
123, 133. – – | ⏑ ⏑ | ⏑ ⏑ | ⏑
124, 134. – | ⏑ ⏑ | ⏑ ⏑ | ⏑ –
125, 135. ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑
126, 136. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏓
127, 137. ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑
128, 138. – ⏑ | ⏑ – | ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ –
129, 139. – | ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ –
130, 140. – | ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ – | –

121 *sq.* These lines refer to a spring near Troezen, which the scholiast tells us was mentioned by Dionysodorus, who wrote a work "On Rivers," as being large enough to plunge

pitchers in, which is the meaning of *βαπτὰν κάλπισι*. Mr. Paley considers these two words to mean "drinkable." **Εὔρυτον** is the emendation of Weil for the MSS. *ῥυτὰν*, to which he was led by the scholiast's *ἐν τῇ εὐύδρῳ πηγῇ*. This rectifies the metre. We may translate the lines thus: "There is a certain (well-known) rock, dripping ocean water, sending from its steep a rich spring, in which pitchers are dipped, and it was there that I had a friend washing purple robes in the stream, and she was spreading them out on the face of a sunny rock." It is interesting to compare the English expression corresponding to the Greek *ἐπὶ νῶτα*. For *δρόσος*, in the sense of water, see *Iph. in Aul.* 178: *ἐπὶ κρηναίαισι δρόσοις; Helena*, 1384, *χρόνια νίπτρα ποταμίας δρόσου;* Monk aptly compares "Rore puro Castaliae" of Horace. Wecklein's way of rendering the first two lines is remarkable; he translates, "There is a place known by the rock which drops water of the ocean," and compares *Orest.* 331, *ἵνα μεσόμφαλοι λέγονται μυχοί*: Soph. *Trach.* 638, *ἐνθ' Ἑλλάνων ἀγοραὶ Πυλάτιδες καλεῦνται*: also *Oed. Kol.* 1594.

130. **δεσποίνας**. "About my mistress"; so Soph. *Ajax*, 221, *ἀνδρὸς ἀγγελίαν*. The general reading is *δέσποιναν*, but both are found in the MSS.; and *δεσποίνας*, which is the more difficult, was probably changed by some one who did not understand the construction; besides, as Weil, who prefers the genit., remarks, it gives us the rest of a comma at the end of the strophe ("un petit repos et une virgule"), which is very desirable.

131 *sq.* "That pining on a bed of sickness she keeps (herself, *lit.* her body) within the house." Weil prefers to take *δέμας* with *τειρομέναν*, and consequently in 133 changes *οἴκων* to *οἶκον*, making it the subject, and *τειρομέναν* the object, of *ἔχειν*. Wecklein proposes to read *τειρομέναν νοσερᾶς αὐτὰν δέμας ἐντὸς ἔχειν κοίτας*.

135 *sq.* Take *τριτάταν τάνδε ἀμέραν* together: "I hear that this is the third day that she," &c. The construction here is rightly explained by Weil, who says, "After *κατ' ἀμβροσίου στόματος* we expect *οὐ καθιέναι σῖτον*. Instead of that the poet proceeds thus—'to keep her body in abstinence from the fruit of Ceres.'" Remark that both *ἀμβρόσιος* and *Δήμητρος ἀκτή* are Homeric, and this is a reason against changing the former with Hartung and Wecklein to *τάνδ' ἀβρωσίᾳ*.

141. **οὐ**. Lachmann corrected the MS. *σύ*, which violates the metre, to *οὐ*, and so in 145 he has changed *σὺ δ'* into *οὐδ'*, where some have proposed *εἴτ'*. But as it is at least questionable whether Euripides would have used such a mode of expressing conjectures as to the origin of Phaedra's illness, we have, whilst retaining Lachmann's ΟΥ—which is palaeographi-

cally almost the same as CΥ—followed a suggestion of Mr. Tyrrell's, and placed a note of interrogation after *τρύχει*. With this reading there is no difficulty in the following *φοιτᾷ γὰρ, κ.τ.λ.*, which means, "for, if you offended Diktynna in Crete, she is able to pursue you across the sea."

Str. 141–150 = Ant. 151–160.

141, 151. ⏑ – | ⏑ – – | ⏑ – | –
142, 152. – – | ⏑ – | ⏑ – – | ⏑
143, 153. – – | ⏑ – – | ⏑ –
144, 154. – | ⏑ – | ⏑ – – | ⏑ –
145, 155. – | ⏑ – | ⏑ – – | ⏑ –
146, 156. – | ⏑ – | ⏑ – – | ⏑
147, 157. – ⏑ – | ⏑ – | ⏑ – – | ⏑ – | –
148, 158. – | ⏑ – | ⏑ – – | ⏑ –
149, 159. – | ⏑ – | ⏑ – – | ⏑
150, 160. – – | ⏑ – – | ⏑ – | –

147. **ἀνίερος ἀθύτων πελάνων.** "Unholy through unperformed sacrifices." Weil, for the sake of the metre, reads *ἄθυτος ἀνίρων πελάνων*. Diktynna was the goddess corresponding to Artemis, whom they worshipped in Crete, the native land of Phaedra.

148, 149. These lines are very suspicious. Dindorf proposes *χέρσου* for *χέρσον*, translating it "barren." Monk reads *χέρσον θ' ὕπερ*: the meaning would then be "For she wanders over waters and beyond the dry land, on the sea-eddies of wet brine." Weil at first conjectured *χωροῦσ'*, which Wecklein approves; but in his second edition returns to the MSS.

153. **ποιμαίνει.** Schol. *βουκολεῖ, ἐξαπατᾷ*, "beguile by charms"; so Theocritus xi. 80: *οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα μουσίσδων*. Similarly, *βουκολεῖν* is used of beguiling, Aesch. *Ag.* 669: *ἐβουκολοῦμεν φροντίσιν νέον πάθος*: Aristoph. *Eccl.* 81: *βουκολεῖν τὸν δήμιον*. Monk and others read *πημαίνει*, "injures."

154. **κρυπτὰ, κ.τ.λ.** Here *λεχέων σῶν* depends on *κρυπτά*. Trans.: "a connexion concealed from thee." Monk and Paley read *κρυπτᾷ κοίτᾳ* with all the MSS., except one.

160. "But, confined to bed, has she her mind engrossed with grief for her sufferings?" Monk reads *εὐναίᾳ ψυχᾷ;* Weil, *εὐναίᾳ ψυχάν*. *εὐναία* is suggested by the schol., and one late MS. for the *εὐναίᾳ* of the rest.

161. "But a wretched feeling of distress, resulting from the depression of approaching travail, is an usual symptom of the wayward temperament of women." Weil assigns the meaning of delirium to *ἀφροσύνας*, which must be taken thus closely with *ὠδίνων*. The rest of the epode shows that it does not mean amorous desire. The schol. notes a v. l. *δυσφροσύνας*. For *κακά* there is another reading, *κακᾷ*.

Epod. 161–169.

161. ∪ ⏑ | ∪ – | ⏑ ∪ | ⏑ ∪ | ⏑ –
162. ⏑ ∪ ∪ | ⏑ ∪ | ⏑ – | ⏑ ∪
163. ∪ | ⏑ ∪ ∪ | ⏑ ∪ | ⏑ –
164. ⏑ – | ⏑ ∪ ∪ | ⏑ ∪ ∪ | –
165. ∪ ∪ | ⏑ – | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑ – | –
166. – | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑
167. – | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑ –
168. ⏑ ∪ | – – | ⏑ ∪ | – – | ⏑ ∪ | – –
169. ⏑ ∪ | ⏑ ∪ | ⏑ –

167. **ἄϋτευν**, an Aeolism, of which we have another instance in *Medea*, 423: *ὑμνεῦσαι = ὑμνοῦσαι*.

168. **καί μοι, κ. τ. λ.** Weil shows the force of these two lines by his remark: "Instead of saying, 'and she assisted me,' they say what is the consequence of it, 'and always revered by me, she walks in the number of the gods.'" Mr. Paley takes *σὺν θεοῖσι*, "thanks to the gods."

170. **γεραιά.** Here *αι* is short, which is not very common: see *Hec.* 64: *γεραΐᾶς χειρὸς προσλαζύμενοι.*

172. Compare Soph. *Ant.* 528: *νεφέλη δ' ὀφρύων ὕπερ αἱματόεν ῥέθος αἰσχύνει.*

174. **δεδήληται**, active, "has spoiled," though we find it sometimes passive in Herodotus. In the next line *ἀλλόχροον* is proleptic.

175. This line and the following would be very appropriate in 428 B. C., and call up in the minds of the Athenians the ravages of the plague which was then raging.

178 *sq.* Racine renders as follows:

> "Vous-même, rappelant votre force première,
> Vous vouliez vous montrer et revoir la lumière,
> Vous la voyez, madame; et, prête à vous cacher,
> Vous haïssiez le jour que vous veniez chercher!"

The whole of this beautiful scene is closely copied by Racine,

Phèdre, acte I., scène iii., down to the fine speech of Phaedra, beginning at l. 372, where Racine puts into her mouth a romantic history of her love for Hippolytus, instead of Euripides' speculations.

183. **σφάλλει**, "find yourself mistaken, are disappointed." Racine has "Comme on voit tous ses voeux l'un l'autre se détruire!"

186. Here the nurse probably turned to the audience, and addressed to them the seven following ethical verses.

188. **χερσίν τε πόνος.** The genitive *χειρῶν* would be expected; and Porson, followed by Monk, reads *χειροῖν*, a quite unnecessary alteration, for in Greek writers, especially Thukydides, such changes of construction are quite common.

191. Weil prefers *τούτου* to *τοῦ ζῆν*, considering the latter a gloss. It is read by the schol. on Arist. *Ran.* 1082.

194. **τοῦδ' ὅ τι τοῦτο στίλβει**, "of this thing, whatever it is, that presents such a bright appearance." There is another reading, *ὅτι*, which is much less forcible. With the sentiment of these lines compare Eur. *Phrixos* (frag. 830, ed. Nauck.):

> *τίς δ' οἶδεν εἰ ζῆν τοῦθ' ὃ κέκληται θανεῖν*
> *τὸ ζῆν δὲ θνήσκειν ἐστί; πλὴν ὅμως βροτῶν*
> *νοσοῦσιν οἱ βλέποντες, οἱ δ' ὀλωλότες*
> *οὐδὲν νοσοῦσιν οὐδὲ κέκτηνται κακά.*

196. **οὐκ ἀπόδειξιν**, to be taken closely together, "non-revelation": cf. *Bacchae*, 455, *οὐ πάλης ὕπο.*

201. Compare Racine, *Phèdre*, acte I. scène iii., who renders the passage thus:

> "Que ces vains ornements, que ces voiles me pèsent!
> Quelle importune main, en formant tous ces noeuds
> A pris soin sur mon front d'assembler mes cheveux?"

202. **ὤμοις.** There is good MS. authority for *ὦμοι* or *οἴμοι.*

214. **μανίας ἔποχον λόγον**, lit.: "a word mounted on madness," *i. e.* a word of which madness is the support or basis. Liddell and Scott compare *Odyssey*, i. 297: *οὐδὲ τί σε χρὴ νηπιάας ὀχέειν*, which is not a close parallel.

215. The scholiast has the following note here: "At this passage it is necessary for the actor to become excited in both gesture and voice, and when he comes to the words *εἶμι πρὸς ὕλην* he must leap up, as if Phaedra were actually going."

220. **παρὰ χαίταν.** This refers to holding up the dart beside the ear in order to poise it. Valckenaer aptly compares Verg. *Aen.* ix. 417: *summa telum librabat ab aure.*

223. **κηραίνεις.** "Why, my child, are you excited about these things?" *κηραίνω* means to care for, with a notion of anxiety. In Aeschylus it means "destroy," according to some; *Supp.* 999: *θῆρες δὲ κηραίνουσι καὶ βροτοί, τί μήν*: but it can be taken quite well in the sense of "care for," which it elsewhere bears.

225. Dindorf and Jahn propose to transpose ll. 225, 226, 227, so as to succeed l. 211, changing places with 213 and 214. Weil approves of this, asking, "Why should the nurse put off censuring what she considered strange in the first desire of Phaedra until she had heard another?" But the difficulty, if any, is too small to countenance such a change. The passage reads quite naturally as it stands.

226. **πύργοις συνεχής**, adjoining the towers of the city wall.

228. **Λίμνας**, a town on the sea-coast, near Troezen, where Artemis was worshipped, and where there was a gymnasium, as we see in l. 1133 of this play, whence the appropriateness of the place being introduced in this context. The MSS. reading is *δέσποινα δίας* or *ἁλίας*, but the schol. has *ὦ δέσποινα τῆς ἰσοπέδου Λίμνης*: and Hesychius gives *ἰσόπεδον* as the meaning of *ὁμαλόν*, whence Heimsoeth's emendation, *ὁμαλᾶς*. **OM** fell out after **OIN**, and a gloss *λείας* was introduced in the text. Most editors read *ἁλίας*.

233. Some construct *ἐστέλλου ἐπὶ θήρας πόθον*, taking *βᾶσ'* with *ὄρος*, but it is preferable to join *ἐστέλλου* with *ὄρος*, and *βᾶσ'* with *ἐπὶ θήρας πόθον*, as Weil does.

237. **ἀνασειράζειν** is interpreted by Suidas by *ἀναχαλινοῦν*, "draw back by the bridle, and so turn out of the straight course." Weil compares Vergil's words, "Frena furenti concutit . . . Apollo," said of the sybil.

238. **παρακόπτειν**, here used actively, "to drive mad," is generally found neuter, "to be mad."

239 *sq.* Racine renders:

> "Insensée, où suis-je? et qu' ai-je dit?
> Où laisse-je égarer mes vœux et mon esprit?
> Je l'ai perdu, les dieux m'en ont ravi l'usage.
> Œnone, la rougeur me couvre la visage:
> Je te laisse trop voir mes honteuses douleurs;
> Et mes yeux malgré moi se remplissent de pleurs."

244. Remark the mixed use of the plural and singular, *αἰδούμεθα . . . μοι.*

248. **τὸ μαινόμενον**, "to be mad," = *τὸ μαίνεσθαι.* This use of the participle is often found in Euripides and Thukydides In *Orest.* 250 we have *τῷ παρειμένῳ*: *Hec.* 299, *τῷ θυμουμένῳ.*

249. **κρατεῖ** = *κρεῖσσόν ἐστι.*

253. These verses on friendship have been made use of by Cicero in his *de Amicitia*, xiii. 45: "Fugiendas esse nimias amicitias," and "commodissimum esse quam laxissimas habenas habere amicitiae," &c. (Weil). Cf. also the reflection of Friar Lawrence (*Romeo and Juliet*, ii. 6):

> "These violent delights have violent ends
> And in their triumph die, like fire and powder,
> Which as they kiss consume: the sweetest honey
> Is loathsome in his own deliciousness,
> And in the taste confounds the appetite:
> Therefore love moderately; long love doth so;
> Too swift arrives as tardy as too slow."

254. **ἀνακίρνασθαι φιλίας.** This expression is supported by passages quoted by Porson, *Herod.* iv. 152: *φιλίαι συνεκρήθεσαν*: vii. 151: *φιλίην συνεκεράσαντο*, and others.

261. **βιότου ἀτρεκεῖς ἐπιτηδεύσεις**, "unswerving," *i. e.* "engrossing pursuits," *e. g.* "engrossing oneself in friendship's service to exclusion of all else." This interpretation is in accordance with the etymological connexion of *ἀτρεκής* (*térq*, root of Lat. *torqueo*).

263. **τῇ ὑγιείᾳ**, "of mind as well as body."

265. **μηδὲν ἄγαν**, *nihil nimis*, was a common proverb.

269. **ἄσημα**, for *ἄσημον*, an instance of an use that we find often in Thukydides, to which Shilleto gives the name of *pluralism.*

271. **οὐκ οἶδ' ἐλέγχουσ'.** "I do not know by questioning her." Nauck reads *ἐλέγχους.*

274. **κατέξανται**, a common metaphor for being wasted away by misfortune.

275. **τριταίαν ἡμέραν**, a mixture of the constructions *τρεῖς ἡμέρας* and *τριτάια.*

287. When speaking of women in the plural, the masc. is used.

291. "And if in any point I did not speak to you well on former occasions, giving up that method, I," &c. Weil reads in 290 *ἐγὼ* for *ὁδὸν*, and in 291 *ὁδῶν θ'* for *ἐγώ θ'*, thus making *γνώμης ὁδῶν θ'* depend on *μεθεῖσ'*. But the expression *γνώμης ὁδόν* was a very common one: cf. l. 390.

294. **συγκαθιστάναι.** This word is generally taken to mean "help to set right." But *καθιστάναι* never bears this sense. There is nowhere any passage quoted to support it. Moreover, we

should not expect to find *νόσον* after *νοσεῖς* of the preceding line. (Cf. *Hermathena*, No. vii. p. 89.) That the words are corrupt is further proved by the scholiast's note, which shows that he did not read *συγκαθιστάναι*, viz. "*γυναῖκες αἵδε· συνδιοικήσουσι, ἀποκαταστήσουσι* (this could hardly be a gloss on *συγκαθιστάναι*, and points to a future verb or a participle in the text), *θεραπεύσουσι τὴν μοιχείαν. συμπράξουσι, συνεργήσουσι. γυναῖκες γὰρ οὖσαι ἐν ταῖς τοιαύταις συμβάλλονται νόσοις, αἱ μὲν πειραθεῖσαι, αἱ δὲ προσδοκῶσαι πείσεσθαι. καὶ γὰρ εὐεπίβατον ἄγαν εἰς τὰ τοιαῦτα τὸ τῶν γυναικῶν γένος. ἔοικε δὲ λέγειν ἔρωτας ἢ τοιοῦτον ἀπόρρητον.*" From this note it seems not unlikely that the right reading is *συνδιοικήσουσί σοι*, and that the scholiast cites the whole phrase from the text. *Διοικεῖν* would be a very appropriate word, and the compound *συνδιοικεῖν* is found in Demosthenes. The MSS. *συγκαθιστάναι* may owe its insertion in the text to the scholiast's *ἀποκαταστήσουσι*.

303. **ἐτέγγεθ'**. For this use of *τέγγω*, Monk compares Aesch. *Prom.* 1007: *τέγγει γὰρ οὐδὲν οὐδὲ μαλθάσσει κέαρ λιταῖς*, and Soph. *Oed. Tyr.* 336. The MSS. vary it with *ἐθέλγεθ'*.

304. **πρὸς τάδ'**, "so." Weil compares Soph. *Oed. Tyr.* 343: *πρὸς τόδ' εἰ θέλεις θυμοῦ δι' ὀργῆς. πρὸς τάδ' θαλάσσης* is a parenthesis.

305. **προδοῦσα σούς, κ.τ.λ.** Racine:

> "Vous trahissez enfin vos enfants malheureux,
> Que vous précipitez sous un joug rigoureux.
> Songez qu'un même jour leur ravira leur mère
> Et rendra l'espérance au fils de l'étrangère," &c.

309. **νόθον φρονοῦντα γνήσι'**, "a bastard of no bastard sentiments."

310. **Ἱππόλυτον**. Notice the very artistic way in which Euripides from l. 307 to l. 310 prepares for and yet delays to pronounce the name of Hippolytus.

310. **θιγγάνει σέθεν τόδε**. Racine: "Ce reproche vous touche?"

316. **ἁγνὰς μέν**. The explanation of interrogations like this which begin with *μέν* is, that the speaker commenced with an assertion, and changed at the end to an interrogatory tone of voice.

317. Racine has:

> "Grâces au ciel mes mains ne sont pas criminelles,
> Plût aux dieux que mon coeur fût innocent comme elles!"

318. **ἐπακτοῦ**, "brought on you by an enemy through witchcraft," is the scholiast's correct explanation. Weil compares

Plato, *Laws*, 933 D: ἐπαγωγαῖς ἤ τισιν ἐπῳδαῖς . . . ὅμοιος βλάπτοντι.

322. **ἐξαίρει**, "rouses, impels," lit. "raises up."

324. **οὐ δῆθ' ἑκοῦσα.** Understand ἐάσω, from ἔα in the preceding line. **ἐν δὲ σοὶ λελείψομαι**, "not willingly will I leave you to transgress, for it is with you if I fail," *i. e.* "my failing to discover what is the matter with you will be at your own door."

326. **κοὐ.** The common reading is οὐ, but the *Codex Marcianus* gives καὶ οὐ, whence many editors have properly adopted the reading in the text.

327. σοὶ is emphatic, not being enclitic, "evil *to you*."

328. **μὴ τυχεῖν** is interpreted by the schol. στερηθῆναι: by Mr. Paley, "not to gain you over to my views." Hartung proposes σοῦ γ' ἀμπλακεῖν, considering μὴ τυχεῖν a gloss; and Weil introduces this reading into the text: στερηθῆναι would be a correct explanation of ἀμπλακεῖν. But μὴ τυχεῖν is quite correct for "not to hit," *i. e.* "not to find out, your feelings."

329. **ὀλεῖ.** Monk gives this word to the nurse, which destroys the stichomuthia. If we take ὀλεῖ as the second pers. sing. of ὀλοῦμαι, we have a remark of little force. Why should the nurse die? Weil construes ὀλεῖ, 3rd sing. active, with τὸ πρᾶγμα as nom., and ἐμέ as object; an hyperbaton construction to which he compares l. 403, which, however, bears no resemblance. ὀλεῖ seems to be corrupt, for no thoroughly satisfactory account can be given of it.

330. Hirzel plausibly suggests to transpose l. 330 with l. 332. Wecklein considers 330, 331 spurious.

335. **σέβας χειρὸς τὸ σόν** = τὸ σῆς χειρὸς σέβας.

337. **μῆτερ**, Pasiphae. Racine follows this highly artistic manner of introducing Phaedra's revelation, Acte I. sc. 3:

> "O haine de Vénus! O fatale colère!
> Dans quels égarements l'amour jeta ma mère."

339. **ὄμαιμε**, Ariadne.

341. Racine has:

> "Puisque Vénus le veut, de ce sang déplorable
> Je péris la dernière et la plus misérable."

343. **ἐκεῖθεν**, *i. e.* "from love," but the comma usually printed after ἡμεῖς should be omitted.

345. This verse is copied by Aristophanes, *Knights*, 16, and in both places Bergk and Nauck, followed by Kirchhoff and Weil, read χρῇς (a poetical form of χρῄζεις) instead of χρή.

347. "What is it they mean when they talk of people *being*

in love?" Weil reads *ἐν βροτοῖς* for *ἀνθρώπους*, and Reiske *λέγουσ' ἐν ἀνθρώποις*.

349. **θατέρῳ** = *τῷ ἀλγεινῷ*: "It seems we have only found it the latter."

352. **σοῦ τάδ', οὐκ ἐμοῦ κλύεις.** Racine has "C'est toi qui l'as nommé!" Notice how the dialogue begins (l. 310) and ends with the name **Ἱππόλυτος.**

353. **τί λέξεις.** The future is used, "as if she were waiting for the confirmation of the incredible thing which she has just heard," Weil. There are numerous instances, e. g. *Hec.* 511.

354. **οὐκ ἀνασχέτ'.** See note on l. 269.

357. For *θανοῦσα* Herwerden reads *φθάνουσα*, and Weil proposes *μαθοῦσα*, considering *θανοῦσα* superfluous after *ἀπαλ. βίου. θανοῦσα* is, however, supported by *Χριστ. Πασχ.* 372.

358. **ἀλλ' ὅμως.** Barthold remarks that this phrase occurs in fifteen other places at the end of a line in Euripides, and notices that Aristophanes makes fun of this *mannerism* (as he evidently considered it) in the *Acharnians*, ll. 402 and 407.

359. **κακῶν**, "evil things."

362–371. These lyric lines correspond to 668–679, as strophe to antistrophe.

Metre:

Str. 362–372 = Ant. 668–679.

362, 668.	∪ ∪ ∪ – | ∪ ∪ ∪ –	Resolved Cretic.
362, 669.	∪ – | – ∪ –	Dochmiac.
363, 670.	∪ – | – ∪ ⏑̲ ‖ ∪ ∪ ∪ | ⏑̲ ∪ –	Dochmiac.
363, 671.	∪ – | – ∪ – ‖ ∪ – | – ∪ –	Dochmiac.
364, 672.	∪ ∪ ∪ | – ∪ – ‖ ∪ – | – – –	Dochmiac.
365, 673.	– ∪ | – ∪ – | – ∪ –	Cretic (with initial trochee).
366, 674.	– ∪ | – ∪ – | – ∪ –	do.
367, 675.	Iambic Trimeter.	
368, 676.	⏑̲ ∪ ∪ | – ∪ ⏑̲ ‖ ∪ ∪ ∪ | – ⏑̲ –	Dochmiac.
369, 677.	∪ – | – ∪ – ‖ ∪ – | – ∪ –	Dochmiac.
370, 678.	Iambic Trimeter.	
371, 679.	∪ ∪ ∪ | – ∪ – ‖ ∪ – | – ∪ –	Dochmiac.

363. This line and the next are much disputed. The MSS. have *φιλίαν* and *φίλαν*, *καταλῦσαι* and *κατανῦσαι*. Elmsley emends, *πρὶν σᾶν, φίλα, κατανύσαι φρενῶν*, "before arriving at your state of feelings." Wecklein proposes *πρὶν σὰν ὀφλεῖν κατάλυσιν φρενῶν*. If we read the MS. *φίλαν* we can take

it, "before thou who art dear to us hast accomplished thy intentions." On the whole, perhaps the simple emendation of Elmsley which we have in our text is the best.

368. **τίς σε, κ. τ. λ.** "What kind of day is this which awaits you?" *i.e.* "what does this day reserve for you before its close?" Monk and Weil correctly interpret *παν. ὅδε χρόνος* by *ἥδε ἡμέρα*, but Monk reads *τί* for *τίς*. Bothe and Paley explain: "What sort of life will you spend all day long here?"

370. **φθίνει**, *cadit*, "metaphor taken from the sun or a star on the point of setting," Monk. Weil punctuates at *ἐστίν*, and reads *ἢ φθίνεις τύχᾳ*, following the scholiast, who has *διεφθάρης ἐρωτικῷ παθει· ἀποφαντικῶς*.

374. **ἄϋπνος**. This is the emendation of Nauck for the *ἄλλως* of the MSS. The scholiast has *πολλάκις διαγρυπνήσασα ἐν νυκτὶ ἐσκόπησα*, and Aristophanes, parodying this line in *Frogs*, 931: *Ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα*.

376 *sq.* This passage is accepted by all editors up to Barthold, and still finds defenders, but seems to us corrupt, whatever be its proper restoration; for *αἰδώς* cannot possibly be classed as a species of *ἡδονή*; and if it be supposed a third kind of danger to men, co-ordinate with *ἀργία* and *ἡδονή*, it is wholly irrelevant, and stands isolated in the argument; for the following words, *δισσαί δ' εἰσίν*, &c., cannot be construed with *αἰδώς*, as has hitherto been done, (1) because Euripides would then have written *δισσὴ δ' ἐστίν*, there being no case of the plural of *δισσός* being used with a singular noun, not to say with a noun which has no plural. This is so even when it merely means *two*, e. g. *δισσὴ μέριμνα* in *Hecuba*, 897, *a fortiori* where it means of two kinds, *e.g. διττὴ γὰρ ἡ θήρα* in Plato. (2) **Αἰδώς** is generally personified by the Greeks, and known by statues; it always represents an honourable and venerable quality (cf. v. 78), though on some occasions it brings men into difficulties, *e.g. ἣ μέγα σίνεται, ἠδ' ὀνίνησι* in Hesiod, *οὐκ ἀγαθὴ κεχρημένῳ ἀνδρί*, *Od.* ρ, 347, and especially in Eurip. *Erechtheus*, frag. 12:

> Αἰδοῦς δὲ καὐτὸς δυσκρίτως ἔχω πέρι
> καὶ δεῖ γὰρ αὐτῆς κἄστιν οὐ κακὸν μέγα.

(3) But to describe either its noble side, as *οὐ κακή*, or its occasional inexpediency, as *ἄχθος οἴκων*, is absurd, while these epithets are quite applicable to pleasure. Thus *αἰδώς τε* is a gloss added by some reader who remembered the line in Hesiod.

Similar objections may be raised to *μακραί τε λέσχαι καὶ σχολή, τερπνὸν κακόν*, as a closer definition of *ἡδοναί*, *in a sentence where ἡδονή is opposed to ἀργία*. It would rather be an explanation of *ἀργία*. For the argument of Euripides is plainly this: "They fail either from want of energy, or from misplaced

energy, from indolence, or from the pursuit of positive pleasures. To describe these pleasures pursued from passion as philosophic talking is absurd. The line is therefore misplaced. Logically it would come after τό γ' εὖ φρονεῖν, as the whole passage is certainly an attack on the Socratic doctrine that virtue is knowledge. This was suggested in *Hermathena*, VII. p. 82, but perhaps the passage does not read smoothly enough to warrant that change. Barthold reads it ἄλλην τιν' ἄλλος. εἰσὶ δὲ φθοραὶ βίου, which makes good sense, but he leaves the αἰδώς τε untouched.

377. **πράσσειν κάκιον**, "fare worse." Weil reads τὰ χείρον', considering that the question is not of how men fare, but of how they act; but διέφθαρται in l. 375 supports the text.

379. For sentiment, cf. Ovid, *Metam.* vii. 20: video meliora proboque, Deteriora sequor.

401. There is another reading, βουλεύμασιν.

402. **καλά** depends on δρώσῃ in the next line.

405. Weil places ἐγίγνωσκον καλῶς as a parenthesis within brackets, and makes οὖσα depend on ᾔδη.

411. **τοῖσιν ἐσθλοῖσιν**, "the noble," and, in 412, τοῖς κακοῖς, "the common people." "This mode of speaking," says Weil, "is one of the relics of old time preserved in the complete democracy."

413. **λάθρα** appears as λάθρη in Homer. Many editors write λάθρᾳ, but this appears unnecessary, though the word was probably originally the dat. of a noun, as it is always found adverbially, and has not ι in the MSS.

418. Compare Aesch. *Agam.* 37: οἶκος δ' αὐτὸς εἰ φθογγὴν λάβοι σαφέστατ' ἂν λέξειεν.

419 *sq.* Lines 421–425 are quite inconsistent with the last five lines of the speech, 426–430. The former speak of illegitimate birth as an unmitigated evil; the latter assert that a noble mind (irrespective of all other conditions) is the sole thing that is lasting. Hence it seems probable that ll. 421–425 belonged to one edition of the HIPPOLYTUS, ll. 426–430 to the other, and that in later times both passages were brought together. This view is confirmed by the fact that shortly before B. C. 428, the year in which the second edition of HIPPOLYTUS (the Ἱππόλυτος Στεφανίας) was brought out, Perikles, in consequence of the death of his legitimate children, had a law passed for the legitimizing of his son by Aspasia—in fact, repealing the very law that he had before enacted himself. It would at this time have been an open attack on the memory of Perikles, and on his son, to have spoken as the text does in ll. 421-425; and thus we must suppose that these lines were in the first edition, and that in the

second edition he substituted for them ll. 426–430. When in later times ll. 421–425 were introduced again into the text, l. 419 may have been foisted in as a connecting link with the foregoing, and it may be that ll. 413–418 were not in the first edition; but this, of course, cannot be more than conjectured. Line 1083 evidently belonged to the first edition, and Euripides, by an oversight, did not change it, and also perhaps. l. 1453.

424. **θρασύσπλαγχνος.** *θρασύστομος* is the reading quoted by Diog. L.

426. **ἁμιλλᾶσθαι**, *durando certare*, "last as long as."

431. **φεῦ, φεῦ**: not "alas!" but "well, well!" an exclamation of admiration, not grief. Weil compares *Heracl.* 535: *Φεῦ, φεῦ, τί λέξω παρθένου μέγαν λόγον κλύων*, a similar remark made after the noble speech of Makaria.

432. **καρπίζεται**, "produces." Mr. Paley has shown in his note on Aesch., *Seven against Thebes*, 601, the distinction between *καρπίζομαι* and *καρποῦμαι*, the latter of which means "to reap the fruit of." The other reading, *κομίζεται*, adopted by Monk, is only a gloss, and points to the true interpretation of *καρπίζεται*. It is found in P C and Stobæus.

435. **φαῦλος** means "foolish" here. Barthold proposes *κἀν σοφοῖς* for the MSS. *κἀν βροτοῖς*, by which change *καὶ* would have a meaning, "even," while at present it has none.

437. This line has hitherto been always printed before 440. But in that case, what is the meaning of *γὰρ* in *οὐ γὰρ πέρισσον*?

438. If the anger of the goddess were meant, as it is usually taken, the nurse could not say *οὐδὲν περισσὸν πέπονθας*, for the anger of Aphrodite would be *περισσότατον*. It is remarkable that *ὀργαὶ* in the plural generally means not wrath, but passions; and here *ὀργαὶ θεᾶς* are the "ordinary passions inspired by the goddess."

441. **λύει** = *λυσιτελεῖ*, a common use in Euripides. *τἄρα* is crasis for *τοι ἄρα*. This is Valckenaer's emend. for the MSS. *οὔτ' ἄρα γ' οὐ δεῖ*.

442. The words *τῶν πέλας* and *ὅσοι τε μέλλουσι* are certainly corrupt. Wecklein proposes *νόσον μαλάσσειν* for *ὅσοι τε μελλουσ'*.

443. Horace has *In me tota ruens Venus*.

445. **περισσόν**, as in 437, "extraordinary, unnatural, one who despises love."

446. **πῶς δοκεῖς**, used to give liveliness to narration: cf. *Hecuba*, 1160: *κἀτ' ἐκ γαληνῶν, πῶς δοκεῖς; προσφθεγμάτων*. We have it often in Aristophanes.

447 *sq.* Cf. l. 1268 *sq.* of this play. So Sophokles talks of

Eros in his celebrated chorus in the *Antigone*, and in the following fragment of his lost *Phaedra :*

> Ἔρως γὰρ ἄνδρας οὐ μόνους ἐπέρχεται,
> οὐδ' αὖ γυναῖκας ἀλλὰ καὶ θεῶν ἄνω
> ψυχὰς χαράσσει κἀπὶ πόντον ἔρχεται.
> καὶ τόνδ' ἀπείργειν οὐδ' ὁ παγκρατὴς σθένει
> Ζεὺς ἀλλ' ὑπείκει καὶ θέλων ἐγκλίνεται.

But the fullest expression of these ideas is in a fragment from an unknown play of Sophokles, preserved by Stobaeus:

> ὦ παῖδες, ἥ τοι Κύπρις οὐ Κύπρις μόνον
> ἀλλ' ἐστὶ πολλῶν ὀνομάτων ἐπώνυμος.
> ἔστιν μὴν Ἀΐδης, ἔστι δ' ἄφθιτος βία
> ἔστιν δὲ λύσσα μαινὰς, ἔστι δ' ἵμερος
> ἄκρατος, ἔστ' οἰμωγμός. ἐν κείνῃ τὸ πᾶν
> σπουδαῖον, ἡσυχαῖον, ἐς βιάν ἄγον.
> ἐντήκεται γὰρ πνευμόνων ὅσοις ἔνι
> ψυχή. τίς οὐχὶ τῆσδε τῆς θεοῦ βορά;
> εἰσέρχεται μὲν ἰχθύων πλωτῷ γένει,
> ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ·
> νωμᾷ δ' ἐν οἰωνοῖσι τοὐκείνης πτερὸν,
> ἐν θηρσὶν, ἐν βροτοῖσιν, ἐν θεοῖς ἄνω.
> τίν' οὐ παλαίουσ' ἐς τρὶς ἐκβάλλει θεῶν;
> εἴ μοι θέμις, θέμις δε τἀληθῆ λέγειν,
> Διὸς τυραννεῖ πνευμόνων· ἄνευ δορὸς,
> ἄνευ σιδήρου πάντα τοι συντέμνεται
> Κύπρις τὰ θνητῶν καὶ θεῶν βουλεύματα.

451. This surely means not pictures, but literature, and does not refer to the same kind of representation as Hippolytus mentions in v. 1005, where the singular is used. *ἐν μούσαις* means *literature*, chiefly poetical. The amours of the gods were favourite subjects with the old logographers and genealogical poets. *γραφή* commonly means writing, not pictures. Cf. 1311.

452. **αὐτοί τ' εἰσὶν**, κ.τ.λ., "and are themselves engaged in literary studies."

458. **στέργουσι νικώμενοι**, "acquiesce in defeat."

459. **ἐπὶ ῥητοῖς ἄρα**, "on particular specified conditions." *ἄρα* is ironical: cf. Thukyd. i. 13: *ἐπὶ ῥητοῖς γέρασι πατρικαὶ βασιλεῖαι.*

460. **ἢ 'πὶ**, κ.τ.λ., "or with different gods for masters."

461. **κάρτ' ἔχοντας εὖ φρενῶν** (some MSS. *φρονεῖν*), "very sensible persons." In next line, *μὴ δοκεῖν ὁρᾶν* means "pretend not to see."

465. **συνεκκομίζειν**, "to assist," is equivalent here to *κρύπτειν.*

467. The ordinary reading, *χρῆν* (for *ἐχρῆν*), would imply that men really did elaborate their conduct very finely, which is not true. The old reading, *χρή*, is found in the scholiast, and should be retained.

468. The usual reading after the MSS., but which is almost by all admitted to be corrupt, gave *δόμοι* for *δοκοί*, and *καλῶς ἀκριβώσειαν* in the following line; this was supposed to mean, "For not even can men (*βροτοί*) make with perfect accuracy a roof with which houses are covered in." This is not Greek, for *ἄν* is required, and *ἧς κατηρεφεῖς δόμοι* is highly unsatisfactory. Monk thinks that a line has fallen out. Musgrave ingeniously proposed *κανὼν ἀκριβώσει᾽ ἄν;* and Seidler *δοκοί* for *δόμοι*, which we have followed. Wecklein, utilizing these hints, would read *οὐδὲ στέγην ἄν εἰς κατηρεφεῖς δοκούς κανὼν ἀκριβώσειεν*, but this is unnecessary. The changes of Musgrave and Seidler are drawn from the scholium: *καὶ τὸ μέτρον τοῦ διαστήματος τῶν δόμων* (read *δοκῶν*) *φυλάξειαν ὡς μήτε ἐκείνην πολὺ ἀπέχειν μήτε τὴν ἄλλην πλησιάζειν. Εἶτα πρὸς μὲν ξύλων συνθέσεις καὶ κανόνας εὐσυνθέτους οὐκ ἐφίκετο τῆς ἀκριβείας.* Barthold rejects 468, 469, 470 altogether.

469. **εἰς δὲ τὴν τύχην ὅσην σύ.** This is a strange expression, though *δυστυχίαν* would be quite natural. Weil considers that *τύχην* has arisen from *ταραχήν*, a customary gloss of *κλύδων* when used in a metaphorical sense, and reads *εἰς κλύδωνα δέ* (*ὅσον* in next line), originally conjectured by Gomperz from the scholium *εἰς δὲ πέλαγος*. Such a word as *κλύδων* is very probable on account of *ἐκνεῦσαι*, yet this correction does not seem satisfactory, for the next line cannot stand as it is. *ὅσην σύ* implies some one with whom a comparison is made. We suggest to read *ἤν δέ τις τύχῃ πεσὼν ἐς ἄντλον*, on which the scholium *πέλαγος* would be just what we should expect. For *ἄντλος*, cf. note on l. 767. Barthold rejects the lines 468–470 altogether, thinking the last part a bad imitation of lines 822–824.

471. "But if you have more good points than bad ones in your character, you will fare very well, considering you are human." These words are a confusion, or rather composition, of two constructions, viz., *εἰ πλείω τὰ χρηστὰ τῶν κακῶν ἔχεις* and *εἰ τὰ πλείω χρηστὰ ἢ κακὰ ἔχεις.*

472. What is the force of *γε* after *κάρτα*? After a limitative word like *ἐπιεικῶς* it would be natural, but after *κάρτα* it is unintelligible, and therefore corrupt. With Cobet only it has not passed muster; he proposes *κάρτ᾽ ἂν εὖ.*

475. Aristophanes was thinking probably of this line in *Clouds*, 1082, where the *Ἄδικος Λόγος* says: *Καίτοι σὺ θνητὸς ὢν θεοῦ πῶς μεῖζον ἄν δύναιο*, in excusing improper love. So also

Eur. *Troad.* 948, Helen says: *τὴν θεὸν κόλαζε καὶ Διὸς κρείσσων γένου ὅς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος, κείνης δὲ δοῦλός ἐστι. συγγνώμη δ' ἐμοί.*

477. Barthold omits the five last lines as spurious.

484. **ψόγων**. This is Weil's emendation for MSS. *λόγων;* being antithetical to *αἶνος*, it gives the true point to the sentence.

485. **μᾶλλον ἀλγίων**, pleonasm, as in *Hecuba*, 377: *μᾶλλον εὐτυχέστερος*, and to which there are many English parallels in Shakspere.

491. **τἀνδρὸς διιστέον**. Schol. explains *πειρατέον τῆς γνώμης τοῦ Ἱππολύτου ποῖος ἔσται πρὸς τὰ λεγόμενα.* Weil says *τἀνδρὸς* is for *τὰ ἀνδρὸς*, not *τοῦ*; but *τοῦ* is certainly required; and though in the few examples we have of the use of *διειδέναι* we find the accusative following it, yet it is easier to suppose that it can be used with the genitive of respect, than the omission of *τοῦ*. The old reading, which placed a full stop at *τἀνδρός*, making it depend on *δεῖ*, put into the mouth of the nurse a very coarse expression, as Weil calls it. The new punctuation is due to Nauck. Mr. Paley, in the small Cambridge edition, explains the right reading in his notes; but, by some oversight, leaves the old one in the text, which he also has in his large edition. In the Florentine C the punctuation is unmistakably after *σ'*, not after *τἀνδρός*, and in the Pal. there is no stop in the line at all. Barthold, retaining the stop at *τἀνδρός*, reads *ᾧ τάχος διοιστέον τὸν εὐθύν, κ. τ. λ.*

493 *sq.* "For if your life were not in danger of such misfortunes, and if you were a woman of strong self-restraint, I should never, for the sake of your lustful pleasures, have urged you to this course, whereas," &c. There is something unsatisfactory in this. Nauck considers lines 494, 495 spurious, and reads *πῶς ἦγον* for *προῆγον* in 496. Weil emends *οἷς* for *σοι*, and *βίου* for *βιος*, in 493, and omits *δ'* in 494, and renders: "if there were means by which you would be able to preserve your honour without such great danger to your life"; but this is objectionable: *ἂν* is indispensably required with *ἐτύγχανες* in such a sense. We agree with Nauck in thinking them interpolated; but read *οὐκ*, not *πῶς*, in 496, on account of *οὐκ ἄν ποτ'* in 495.

500. **ἀλλ' αἴσχρ'**. MSS. *αἴσχρ' ἀλλ'*, in which there is a logical difficulty. "The transition from this verse to the next leaves something to be desired," says Weil, and he proposes *ἀλλ' εἴ γ' ἀμείνω*, which is hardly satisfactory. Nauck and Barthold would omit the line. The real difficulty is that the nurse should confess at once, "yes they are *αἰσχρά*": what we should expect her to say is, "call my words *αἰσχρά* if

you like." We have emended ἀλλ' αἴσχρ', "But these things you call disgraceful are better for you than your own principles of honour." Some MSS. read κακῶν.

503. καὶ μή γε. καί gives no sense. Weil emends μή μοί γε. Hense and Barthold read μὴ νῦν γε: Kirchhoff, μὴ μή σε. It is impossible to decide the right reading.

504. οὐ, Nauck's emendation for εὖ. Cobet would read ὑπώργασμαι, but ὑπεργάζω only occurs in a comic fragment, in a meaning which seems quite out of place here. This is the only place in which ὑπέργαζομαι is found in this metaphorical sense; and all editors, except Weil, through not attending to the proper meaning, have lost the point of the word. It does not mean to subject to, but to prepare for, as *e. g.* to prepare a field for the reception of seed, Xen. *Oec.* 16. 10: τῷ σπόρῳ νεὸν ὑπεργάζεσθαι. Weil, though interpreting this word correctly, loses the contrast of μέν and δέ by retaining εὖ. The real meaning of the passage is, "as, though I have tried to prevent my soul being a receptacle for love, yet, if you speak so plausibly, I shall be beguiled into sin."

506. ἀναλωθήσομαι (διαφθαρήσομαι, schol.) does not agree with φεύγω, so Weil proposes ἀνειληθήσομαι = revolvar, a word which he also introduces in *Medea*, 1181, reading ἀνειλῶν for ἄν ἕλκων. He compares *Orestes*, 171: πάλιν ἀνὰ πόδα σὸν εἱλίξεις. Barthold reads λανθάνουσ' ἁλώσομαι, and Wecklein suggests πάλιν ἰοῦσ' ἁλώσομαι. It seems very likely that ὠθήσομαι is the last word in the line, a wrong form for ὠσθήσομαι, but one often found in the MSS. The schol. has δέδοικε γὰρ ἡ Φαίδρα μὴ λαθοῦσ' ἁλῷ τῇ πιθανότητι, so we might read λανθάνουσ' ὠσθήσομαι, but that ὠθέω seems always used of violent pushing, and is therefore inappropriate with λανθάνουσ'.

507. "If you think so, you should not have fallen in love; but as you have done so, obey me; for I have thought of a second plan." δευτέρα γὰρ ἡ χάρις is corrupt, and is not yet satisfactorily emended. Weil, holding that the word ἁμαρτάνειν is wholly inappropriate as said by the nurse of an unwished and striven-against passion, and remarking that εἴ τοι δοκεῖ σοι is generally followed by an imperative phrase, and, moreover, that δευτ. γὰρ ἡ χάρ. implies that the second favour was indicated in the preceding words, reads:

χρή τέ μ' ἑνὸς ἁμαρτάνειν,
τόδ' οὖν πιθοῦ μοι.

This change is not at all convincing; ἁμαρτάνειν is used of improper love, like νοσεῖν, without any special blame. The difficulty lies in δευτέρα γὰρ ἡ χάρις. Barthold proposes οὐδ' οὖν,

πιθοῦ μοι, δεύτερόν σοι κατθανεῖν, without any authority or probability.

512. **κακή**, "cowardly."

513–515 are incompatible with 516, and are rightly considered spurious by Kirchhoff, Weil, and Nauck.

524. **τοῖς φιλοῖς**, *i. e.* Hippolytus.

α. Str. 525–534 = Ant. 535–544.

525, 535. ∪ | ∠ ∪ | ∠ ∪ ∪ | ∠ ∪ | –
526, 536. – | ∠ ∪ ∪ | ∠ ∪ | ∠ ∪ | ∠ –
527, 537. – | ∠ ∪ ∪ | ∠ ∪ | ∠ ∪ | ∠ –
528, 538. – | ∠ ∪ ∪ | ∠ ∪ | ∠ ∪ | ∠ –
529, 539. – | ∠ ∪ ∪ | ∠ –
530, 540. ∠ ∪ | ∠ ∪ ∪ | –
531, 541. – | ∠ ∪ | ∠ ∪ | ∠ ∪ ⏑
532, 542. – | ∠ ∪ | ∠ ∪ ∪ | ∠ ∪
533, 543. – | ∠ ∪ | ∠ ∪ | ∠
534, 544. ∪ | ∠ ∪ ∪ | ∠ ∪

β. Str. 545–555 = Ant. 555–564.

545, 555. ∠ ∪ ∠ ∪ ∪ ∠
546, 556. ∠ ∪ ∠ ∪ ∪ ∠ –
547, 8; 557, 8. ∪ – ∠ ∪ ∠ ∪ ∪ ∠ ∪ ∠ –
549, 559. – ∠ ∪ ∠ ∪ ∪ ∠ ∪ ∪ ∪
550, 560. – ∠ ∪ ∪ ∠ ∪ ∠ –
551, 561. ⏑ ∠ ∪ ∪ ∠ ∪ ∠
552, 562. ∪ ∪ ∠ ∪ ∪ ∠ –
553, 563. – – ∠ ∪ ∠ ∪ ∪ ∠ ∪ ∪
554, 564. ∠ – ∠ ∪ ∪ ∠ –

525. **ὁ . . . στάζων.** This is (in A only) the right reading, which Weil has adopted in his text. *ὅ* is not found for *ὅς* in the tragedians; *στάζων* is Wecklein's emendation; MSS have *στάζεις*.

Nauck proposed *ἰείς. κατ' ὀμμάτων*, the eyes of the lover. Of the first strophe and antistrophe of this ode there is a fine version by Mr. R. Browning, in the *Primer on Euripides*, p. 116. *ψυχᾷ* is the reading of PC.

531. **ὑπέρτερον οἷον** = *ὑπέρτερον ἤ*, so we have in Theocritus *γλυκερώτερον ὅσσον.*

535. The sense of ll. 535–541 is: it is in vain that Greece does splendid homage to Zeus and Phoebus, if it neglects Eros. Plato, *Symposion* 177 A and 189 C, notices that the Greeks neglected the worship of Eros: he had no temple in Athens. Line 534 is the only place in ancient writers in which Eros is spoken of as son of Zeus. Similarly Hecuba (*Hec.*, l. 816) complains of the neglect of the worship of Peithô:

> *πειθὼ δὲ τὴν τύραννον ἀνθρώποις μόνην*
> *οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν*
> *μισθοὺς διδόντες μανθάνειν, ἵν' ἦν ποτε*
> *πείθειν ἃ τις βούλοιτο, τυγχάνειν θ' ἅμα.*

537. **αἳ'** was added by Hermann to restore the metre.

542. **διὰ πάσας . . . θνατοῖς,** "coming with all kinds of utter misfortune to mortals," a phrase on the analogy of *διὰ πολέμου, διὰ δίκης, κ. τ. λ.* For *πάσας* A reads *πλεῖστας.*

546. As Weil has shown, *πῶλον* and *ἄζυγα* go together, whereas *λέκτρων* depends on *ἄνανδρον.* Most editors take *ἄζυγα* with *λέκτρων*, thus making *ἄνανδρον* feeble and unpoetical. The girl referred to is Iole, to gain possession of whom Herakles sacked Oechalia.

548. Most of the editors have adopted the emendation of Matthiae, *ἄπ' εἰρεσίᾳ*, for the MSS. *ἀπειρεσίαν.* Weil has propounded a theory as to the original construction of the sentence, but has offered no emendation: *τὰν*, which he reads in the next line as relative, would require a finite mood preceding, whose subject would be *Ἔρως* from the last line of the strophe. The scholiast has *ἀποζεύξασα καὶ ἀποχωρίσασα τῶν οἴκων.* Perhaps we should read *ζεύξασ' ἄπ' Εὐρυτίων*, which had been proposed by Monk (who also suggests *Εὐρυτιδᾶν*), but had passed into oblivion among subsequent editors. *Εὐρύτιος* would be a poetical form of the regular adj. *Εὐρυτεῖος*, like *Βάκχιος* for *Βακχεῖος.* Eurutos was Iole's father. For the use of *ἀποζεύγνυμι* cf. *Phoen.* 329, *ἀπήνας ὁμοπτέρου τᾶς ἀποζυγείσας δόμων.* The word is probably used with reference to the preceding *πῶλον*, a point to which editors have not drawn attention.

550. **Ἄιδος Βάκχαν**: cf. *Βάκχαι Ἄϊδου*, said in *Hecuba*, 1076, of Trojan captives. From the reading *ναΐδ' ὅπως τε Βάκχαν* Wecklein draws *μαινάδα τιν' ὥστε Βάκχαν.*

551. **καπνῷ,** "flame," as Weil observes.

552. **θ' ὑμεναίοις.** Weil's emendation seems likely, viz., *ὑφ' ὕμνοισιν*, for the repetition of *ὑμεναίων* in v. 554 offends us. In the antistrophe in v. 562 he retains *κατεύνασεν* for *κατέλυσεν*, forgetting that the *α* in *κατεύνασεν* is short.

553. **ἐξέδωκεν**, *vox propria*, of "giving in marriage."

561. **νυμφευσαμένα**, Kirchhoff's emendation for *νυμφευσαμέναν*. *Βροντᾷ ἀμφ.*, "double-flamed thunder" (alluding to representations in art of the thunderbolt, with tongues of flame above and below), depends on *νυμφ.*

562. **κατέλυσεν**, *v.* note on 552. Paley reads *κατέπαυσεν*.

563. The metre of this line does not correspond with the strophe. Mr. Paley, with probability, adopts *δεινὰ γὰρ τὰ πάντ' ἐπιπνεῖ*, "breathes over the world" (the reading of C).

567. *ὡς μάθω*, C.

569. The following is one of those remarkable scenes in which Euripides so effectively combines staid iambics with excited dochmiacs: see l. 817 *sq.* of this play, *Herc. Fur.*, 1163, *Alkestis*, 243 (cf. Mahaffy's *Hist. of Greek Literature*, i. p. 382).

576. **κέλαδος ἐν δόμοις πίτνει** is a curious expression. Wecklein's emendation is *κέλαδος* ᾿ΕΝΔΟΝ ᾿ICTATAI. For *ἱστάναι*, with words meaning noise, compare *Herakleid.* 128, *βοὴν ἔστησε*: *Iph. Aul.* 1039, *ἔστασεν ἰαχάν*: *Iph. Taur.* 1307, *ἵστησιν βοήν*.

585. The scholium *γρ. ἰωὰν, ἀντὶ τοῦ φωνὴν παρὰ τὸ ἵεναι καὶ ἀναπέμπεσθαι* has led Weil to his good emendation *ἵαν* for the MS. *ἰαχὰν* (or Elmsley's *ἀχάν*).

586. The usual reading—

> *γεγωνεῖν ὅπᾳ* (libri *ὅπα*)
> *διὰ πύλας ἔμολεν ἔμολε σοὶ βοά,*

gives quite inappropriate sense; the chorus can hear distinctly that the sound proceeds from the house, but cannot distinguish the words. Nauck proposes to read *ὅτου* for *ὅπᾳ*, but Weil seems here again successful in his correction—

> *γεγωνεῖν ὁποῖ'*
> *ἔμολεν ἔμολε σοὶ διὰ πύλας* * *

A word has fallen out here, and *βοά*, which makes bad sense, proceeds from the schol. *διὰ τὸ μὴ ἀκούειν οὖν τῶν λόγων οὐδὲ εἰπεῖν δύναται τίς ἡ βοή*. Weil suggests as the right word *μαθεῖν* or *ἔπη*. *τάδε* might be preferable.

597. *φίλως, καλῶς δ' οὐ τήνδ' ἰωμένη νόσον* is the adapted reading from A (*φίλως μὲν καλῶς*), but produces an ill-sounding collocation of the two adverbs. The Florentine C has *φίλως μὲν οὐ*

ἀνὴρ δ' ἀμείνων πόσις, in which we must punctuate after μέν. A, and the best cursives of the same class, have ὀλίγος μεν ἀνὴρ δ' ἀ unmetrically; consequently our text has the best MS. authority.

197. ἀναστρωφᾶ. Weil renders *ihm eins*, suggested by the retracting of the eyelids.

198. Ἐν τῷ τῷ. Weil reads τῷδε of some MSS., considering the vulgate a gloss.

199. 'I have forgotten memem mumcum gere': so is the famous line rendered by Lucr. iii. 950, who defends the sentiment. See Munro's *Ed. of Lucr.* i. p. 335. In three passages in Aeschylus it is caricatured.

200. ἀστόργως: so we have, that is ὀλίγως: cf. *Soph. Ant.* 1161, where Ἀστόργως in answer to the question τί δῆτα κοινὸν οἱ θανόντες ἐξ ἐμοῦ θ' ἕκατι κἀξ ἐκείνου κτάνω; that is the very reason.

201. For the sentiment in this and following lines, cf. *Soph. Ant.* 523-525

> ἐκ γὰρ τοιῶνδε τῶνδε δυστυχῆ
> πολλὰς ἀνάγκας, ὥστε τ' ἐκ τοῦ τοῦδε κἀκ τοῦδε πόνου
> χρῆναι με τὸν θανόντα τοῦδε κἀκείνου κλύειν.

In l. 201, Weil with his usual acumen finds a difficulty in ἀποστερεῖ, remarking that χρυσὸν ἀποστερεῖν could be said, but not ἀποστερεῖν ἀποβάλλειν: he therefore reads ἀποστερεῖ IV τόκοις: but no change is necessary, as in Pl. *Rep.* 563 A, we find ἀποστερεῖν with χρήματα, but as ἀποβάλλειν, Pl. *Gorg.* 493 A, is misleading: hence ταῦτα ἃ ' ἀποβάλλω ταῦτα.

202. τοὺς τιμήσαντας τῆς οἴκοι δόξης, 'each according to the valuation of his deposit.'

205, 206. These two verses are spurious, as Nauck has shown. They have a quantity defiance which does not conform to the tragedians' use, they are suspiciously like 190, 193, and they do not read smoothly. Mr. Paley keeping the lines reads ἀντείπωμεν (with A and P), quoting *Hdt.* 3. 65, ἐς τὸν ἀντεῖπε: but in the sense of lay law, a term borrowed from the palaestra. But surely while there it is quite appropriate, referring to a conflict of words, here it would be strained.

Weil alters this line by reading ἐς τε ἀβίωτον κακὸν, saying that there is no question of an inevitable alternative, as in Il. 6. 458, 459. The change is unnecessary, for though of course not fairly, makes the alternative a true. Unwisely, there only a remark added afterwards, is a particular case of the first alternative, viz.: An unmarried life is best unpleasant when it is through [illegible] the will is [illegible].

637. **πιέζει**, "tries to stifle," Weil.

638. **τὸ μηδὲν οὖσ'** is Weil's emendation for *τὸ μηδὲν, ἀλλ'*. If we keep *ἀλλ'* we have an unmeaning contrast between *τὸ μηδὲν* (which without *οὖσα* is hardly good Greek) and *ἀνωφελής, i.e.* between two negatives. Probably ΑΛΛ arose from repetition of AN, in *ἀνωφελής*, which word, however, is itself slightly suspicious, on account of *ἀνωφελεῖς* in 636. Wecklein approves of Nauck's *οὖσα νωχελής*, and proposes *ῥᾷον* for *ῥᾷστον* in the beginning of the line.

642. **πανοῦργον**, PC. 643 and 644 are in the margin in C.

644. **μωρίαν** means here, as constantly, impure desires. For *ἀφῃρέθη* used in a similar way, cf. line 1207.

646. **ἄφθογγα δάκη θηρῶν**, "beasts which bite, not talk."

647. **ἵν' εἶχον, κ.τ.λ.** "In which case they (the women, of course) would have no one to speak to, and, if they did speak, would receive no answer from the beasts (*ἐκείνων*)." That this is the meaning of this sentence seems so plain from the context that no note would be required, but that Mr. Paley finds a difficulty, and makes *θῆρες* subject of *εἶχον*. *τινα* is governed by *προσφωνεῖν*, and *εἶχον* is taken absolutely.

649. The MSS. reading, *δρῶσιν βουλεύματ'*, is not good sense. The schol. has *μηχανῶνται*, which would not explain *δράω*. We have adopted Weil's conjecture, *νῶσιν*, and we thus have a slight play of words. "As it is, our women spin—not wool—but wicked plans," &c. This line is omitted in the Flor. C and in P. Wecklein proposes *ἐννοοῦσιν* for *ἔνδον δρῶσιν*.

654. **πῶς ἂν κ.τ.λ.**, *i.e.* "How should I commit such a wicked act, if I consider myself polluted by the very hearing of it?" Hippolytus, after a long general preface, replies in the negative by these words to Phaedra's proposition.

657. This line directly contradicts the much censured 612, and shows how strictly Hippolytus adhered to his obligation.

660. **σῖγα** is an adverb.

661. "I will see how you behold him," an uncommon use of *πῶς* for *ὅπως*.

665. **οὐδ' εἰ, κ.τ.λ.** These words are out of place, and require correction according to Weil, who would read *οὐδὲ φείσομαι λέγειν κακῶς*, making thus a correspondence between *κακῶς* and *κακαί* in next line; but *ἀεί* in 666 requires a preceding *ἀεί* almost imperatively, while *κακαί* at the end does not. Mr. Paley has shown the real interpretation to be that *οὐδ' εἰ . . . λέγειν* are spoken in the person of the poet, already remarkable for supposed misogynism, and are addressed to the audience.

669. This antistrophe corresponds to 362–372, and is evidently spoken by the one person, Phaedra, as Nauck and Weil print it, not as Monk and Mr. Paley. The Paris MS. 2712 supports this. *τάλανες* is Barnes's emend. for MS. *τάλαινες*.

670. So Nauck. Vulg. *τίνα νῦν τέχναν*. Weil, *τέχνας νῦν τίνας ἔτ' ἔχομεν*. Monk, Paley, &c., *τίνας νῦν τέχνας*.

671. **σφαλεῖσαι κάθαμμα λύειν λόγου.** Weil remarks that these are metaphors from the palaestra. *κάθαμμα* is "the grip." *λόγου* is probably corrupt, or perhaps *λόγους* in the preceding line, which has a variant *λόγον*. Monk corr. MSS. *λύσειν*.

675 *sq.* Aristophanes, *Thesm.* 715, has imitated these lines:

> *Τίς οὖν σοι τίς ἂν ξύμμαχος ἐκ θεῶν*
> *Ἀθανάτων ἔλθοι ξὺν ἀδίκοις ἔργοις;*

677. **τὸ γὰρ παρ' ἡμῖν—βίου.** This is corrupt. The schol. interprets *τὸ γὰρ νῦν πάθος παρὸν παντὸς τοῦ βίου δυσεκπέρατόν ἐστιν*, but this way of taking *βίου* will hardly recommend itself to anyone. Weil reads *βίῳ*, translating "the misfortune which I experience advances against my life as a thing difficult to pass; *i. e.* conducts me to a violent death." Here and v. 883 the MSS. read *δυσεκπέραντον*.

686. **κακύνομαι**, "I am dishonoured."

691. This line is wanting in one Paris MS., and is generally considered to be spurious.

696. Take *σου* with *τὴν διάγνωσιν*, "For the sting of grief overcomes thy judgment."

700. **εὖ γ' ἔπραξα.** Cobet has corrected to *ἐξέπραξα*.

703. **τρώσασαν, κ.τ.λ.** The meaning, according to the editors, must be "having injured me first, then to enter into an argument with me," and the scholiast has *ἄτοπον τὸ καὶ ἐθέλειν σε ἰσολογεῖν μοι καὶ ἐκ τῶν ἴσων ἀμφισβητεῖν τρώσασάν με*. But *συγχωρεῖν* does not express this. Tournier emends *εἶθ' ὁμόσε χωρεῖν*, which Weil reads. But may not *συγχωρεῖν* be taken in its ordinary sense: "Is it just and a sufficient excuse, now that you have wounded me, to confess in words that you have done so?"—to add insult to injury. For *ἦ γὰρ* (APC) most edd. read *ἦ καὶ*.

708, 709. Racine, *Phèdre*, iv. 6: Va, laisse-moi le soin de mon sort déplorable. Weil remarks that the nurse does not, as is generally supposed, re-enter the palace. For *δὲ* PC read *γάρ*.

713. The chorus appeals to the altar of the goddess on the stage. PC read *καλύψαθ'*.

715, 716. These two lines as they stand are corrupt. For *προτρέπουσ'* there is another reading, *προστρέπουσ'*. The schol.

has *ζητοῦσα καὶ ἐξερευνῶσα, μετατρέπουσα, φησὶ, καὶ πολλὰ δοκιμάζουσα καὶ εἰς πολλὰ μεταφέρουσά μου τὴν γνώμην ἓν μόνον ἴαμα τῆς συμφορᾶς εὗρον.* From this, combined with the facts that *μετατρέπουσα, μεταφέρουσα* are found elsewhere as glosses on *στρέφουσα*, and that in Aesch. fr. 314 (*Herm.*) *ἴαμα* is a gloss of the uncommon word *ῥῦμα*, Weil proposes:

ἓν δὲ, πᾶν στρέφουσ', ἐγὼ
εὑροῦσα ῥῦμα τῆσδε συμφορᾶς ἔχω,

and with his usual boldness introduces it into the text: *εὑροῦσα ῥῦμα*, according to his theory, became *εὕρημα*, and *δῆτα* was afterwards inserted. His *πᾶν στρέφουσ'* is very tempting, but his change in l. 716 is more than doubtful. *εὑροῦσ' ἴαμα* seems much more probable. The MSS. vary between *δῆτα* and *δή τι*; hence it seems likely that *δή* occurs in the words whatever they be. Wecklein emends *ἓν δὲ πᾶν στρέφουσ' ἔπος εὑροῦσ' ἄκος δή*: there might then be a play on *ἄκος* in l. 722.

718. **πρὸς τὰ νῦν πεπτωκότα**, "so far as is possible, considering the circumstances."

721. **μιᾶς**, "for the sake of one poor life," *i.e.* her own.

731. **σωφρονεῖν μαθήσεται**, "learn to be wise," *i.e.* not to despise love. Surely the double sense which Mr. Paley finds in *σωφρονεῖν*, as implying both wisdom and chastity, is out of place here.

732. Cf. Mr. Jebb's beautiful translation. (*Translations*, pp. 35–37.)

Metre: Str. l. 732–741 = Ant. 742, 751.

732, 742. ⏑ – ⏑ ⏑ | ⏑ – ⏑ ⏑ | ⏑ ‖ ⏑ – ⏑ ⏑ | ⏑ –

733, 743. – ⏑ ⏑ | ⏑ – ⏑ | ⏑ – ⏑ | ⏑ –

734, 744. – ⏑ ⏑ | ⏑ – ⏑ ⏑ | ⏑ ‖ ⏑ – ⏑ ⏑ | ⏑ – | –

735, 745. ⏑ – | ⏑ – ⏑ ⏑ | ⏑ – ⏑ | ⏑

736, 746. ⏑ – | ⏑ – ⏑ ⏑ | ⏑ –

737, 747. ⏑ ⏑ | ⏑ – ⏑ ⏑ | ⏑ – ⏑ | ⏑

738, 748. ⏑ ⏑ | ⏑ – ⏑ ⏑ | ⏑ – ⏑ | ⏑ –

739, 749. – | ⏑ – ⏑ ⏑ | ⏑ – ⏑ | ⏑ –

740, 750. ⏑ | ⏑ – ⏑ ⏑ | ⏑ – ⏑ | ⏑ ‖ ⏑ – ⏑ ⏑ | ⏑

741, 751. ⏑ – | ⏑ – ⏑ ⏑ | ⏑ – ⏑ | ⏑

Str. 752–763 = Ant. 764–775.

752, 764. ⏑ – | ⏑ ∪ ∪ | ⏑ ∪ | ⏑

753, 765. ⏑ – | ⏑ ∪ ∪ | ⏑ ∪ | ⏑

754, 766. ⏑ ∪ | ⏑ ∪ ∪ | ⏑ –

755, 767. ∪ ∪ | ⏑ ∪ ∪ | ⏑ ∪ | ⏑ ∪

756, 768. ⏑ ∪ | ⏑ ∪ | ⏑ –

757, 769. ∪ ∪ | ⏑ ∪ ∪ | ⏑ ∪ | ⏑ ∪

758, 770. ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑ –

759, 771. ⏑ ∪ | ⏑ – | ⏑ ∪ | ⏑ –

760, 772. ⏑ ∪ | ⏑ – | ⏑ ∪ | ⏑ –

761, 773. ⏑ ∪ | ⏑ – | ⏑ ∪ | ⏑ –

762, 774. ⏑ ∪ | ⏑ – | ⏑ ∪ | ⏑ –

763, 775. ⏑ ∪ | ⏑ – | ⏑ ∪ | ⏑ ∪ | ⏑ ∪

732. Cf. Hesiod, *Theog.* 483: Ἄντρῳ ἐν ἠλιβάτῳ ζαθέης ὑπὸ κεύθεσι γαίης. Ἠ-λίβατος, used originally as epithet of rocks, meant "washed and smoothed by rain," and so "naked, steep." Hence it came to be used in the sense of "inaccessible," and be applied to caverns. The word is connected with λείβω, "pour," Lat. *lubricus*, "slippery, smooth," and the words λίψ, ἄλιψ, meaning *rock*. The derivations given by Liddell and Scott are not to be accepted.

733. **ἵνα με** must be spurious, as it is not sense to say, "would that I were in the caves of the earth, and may the god make me *there* a bird among the winged herds." Herwerden proposes χθόνος, ἢ πτ. ο. θ. ἔν με π. α. θ.

739. **πατρός**, *i.e.* the sun.

741. MSS. give ἠλεκτροφαεῖς αὐγάς. But in the first place it is not good sense to say σταλάσσειν αὐγάς in speaking of drops, and has only a false air of poetry: secondly, αὐγάς does not agree with the antistrophic θεοῖς. We follow Weil's emendation, στάγας: the nom. στάγες occurs in *Apoll. Rhod.* 4, 624.

749. **παρὰ κοίταις** does not agree with the line in the strophe where τάλαιναι has been rightly restored for τριτάλαιναι. Several emendations have been proposed, but Hermann's παρ' εὐναῖς is far the best.

757. **κακονυμφοτάταν ὄνασιν**, in apposition to the sentence.

Prof. Jebb felicitously translates "to bless her with a marriage most unblest."

758–761. These are Weil's elegant and necessary changes of the corrupt MSS. reading:

> ἤ γὰρ ἀπ' ἀμφοτέρων ἤ
> Κρησίας ἐκ γᾶς δύσορνις
> ἔπτατ' ἐπὶ κλεινὰς Ἀθήνας
> Μουνύχου δ' ἀκταῖσιν ἐκδήσαντι, κ.τ.λ.

The schol. has, *ὄντως γὰρ ἀπὸ τῶν δύο, ἀπό τε τῆς Κρήτης καὶ τῆς Ἀττικῆς, κακὰ σημεῖα ἐφάνησαν αὐτῇ.* Translate—"for surely it was attended with bad omens from both countries, from the Cretan when it sped off to famous Athens, and then in that part of the shore of Munichus where they," &c. The shore of Munichus refers of course to the port Munichia. With antiquarian accuracy the poet represents the ship landing at the open roadstead of Phaleron, not at the later harbour of Piraeus. The MSS. have **Μουνυχίου**, but as we find **Μούνιχος** always on inscriptions, it must be what Euripides originally wrote, as the corruption to **Μούννυχος** cannot have been so early as the fifth century B.C. Notice that, with Weil's reading, l. 760 corresponds to the antistrophic line.

762. **πεισμάτων ἀρχάς**, "the ends of the ropes."

764. **ἀνθ' ὧν**, "wherefore," or more strictly, "in accordance with which" (the omens). Both *οὐχ ὁσίων ἐρώτων* and **Ἀφροδίτας** depends on *νόσῳ*, "the disease, caused by Aphrodite, consisting of forbidden love."

767. **ὑπέραντλος**, "overcharged." This is the only place in classical Greek in which the word occurs. In Plutarch and Lucian, &c., it is used of ships being water-logged. We may take this opportunity of discussing the words *ἀντλέω* and **ἄντλος**, whose intimate etymological connexion has never yet been doubted. In establishing philological affinity two things are to be taken into account—sound and meaning. As far as sound goes these words are identical; when we come to meaning it is harder to see the relation. *ἀντλέω* is for *ἀγκλέω*, Lat. *anclare*, and is used originally of drawing water: the metaphorical sense (in expressions like *ἀντλεῖν κακά, τύχην, βίον*, cf. l. 898) is explained by the analogy of *haurio* (orig. "draw water"), *exhaustus*, and the old Latin expression *anclare labores*. **Ἄντλος**, on the other hand, means, in the oldest passages in which we find it, *bilge water* (not *hold*), *Odyssey*, xii. 411, and xv. 479: also in the fragment of *Alcaeus* (*περ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει*) it is better taken bilge water than hold. In Pindar it means a sheet of water, as in Eur. *Hec.* 1025: *ἐς ἀλίμενα ἄντλον πεσών.*

In most other places it means bilge water, and is sometimes used metaphorically, like πέλαγος, for a sea of trouble (cf. l. 822 *sq.*). The original meaning is evidently stagnant water, and it became associated with ἀντλέω on account of its form, combined with the accidental circumstance that ἀντλέω is sometimes used of pumping or baling out bilge water. What then is the etymological connexion of ἄντλος? We can hardly hesitate to place it with the Latin *sent-ina* of the same meaning, σ having fallen off as in ἔτεος (Sansk. *satyas*), ὀρός (Lat. *serum*), ἄλοχος (for σάλοχος), &c. We may, perhaps, put both words among those that Fick groups under *sa*, *san* (e. g. *sino*, *positus*, *situs*); they would thus originally have expressed stationary, as opposed to running, water. Ὑπέραντλος is of course formed from ἄντλος, and means "overcharged with bilge water," just like ὑπέρυδρος, "overfilled with water, dropsical." In the present passage misfortune is the ἄντλος. It is interesting to remark how Plutarch evidently considers ὑπέραντλος connected with ἀντλέω, for he uses the expression ἐπηντλημένοι φροντίσιν and ὑπέραντλοι φροντίσιν as equivalent.

δείρᾳ, Markland for MS. δέρᾳ.

776, 7. Weil has seen that these verses and the others spoken by the same person were spoken behind the scenes, and, therefore, cannot be attributed to an ἄγγελος. Consequently from "one inferior MS. and the old editions" he assigns them to a Θεράπαινα. So Kirchhoff. The Flor. C ascribes 776, 777 to a Θεράπαινα, but 780, 781, 786, 787 to an Ἄγγελος. For δόμων, P and C read δρόμῳ.

780. **ἀμφιδέξιος**, probably said of a man who can use both his hands equally well, and hence transferred to a double-edged sword or knife.

787. Schol. τὴν ἀτυχῆ οἰκουρόν.

791. Nauck proposed and Weil reads ἠχῇ for ἠχώ.

794. Weil says νέον τι is nominative, γῆρας Πιτθέως accusative. Mr. Paley takes γῆρας nom. and compares οἵ' ἐτολμήθη πατήρ (*Elect.* 277). The most satisfactory way is to suppose Theseus to begin a sentence, then pause at γῆρας, and finish it with a different construction.

795. Some MSS. read ὅμως ἐστ' ἄν, after which Nauck and Weil correct βίοτός ἐστιν ἀλλ' ὅμως. But the ordinary reading is quite defensible. The force of ἔτι will best appear if we consider it as the opposite of οὐκέτι.

809. In Lascaris' and Aldus' ed. this line is repeated after v. 824. The palace is opened by the eccyclema.

811. For the alternating dochmiacs and iambics in the following scene, cf. note on l. 569. At the beginning of l. 811,

either the first syllable is an anacrusis—which, comparing l. 830, seems more probable, or the first ἵω is pronounced as a monosyllable.

817. MSS. have πόνων ὧν ἔπαθον, ὦ πόλις, and for πόλις there are variants τάλας and τάλαινα. The usual reading is as in the text, omitting ὧν; but Weil reads, πόνων ἔπαθον ὧν πολὺς (= ἔπαθον ὧν πολλῶν). For πόλις, cf. l. 884.

821. Schol. καταφθορὰ ζωῆς ἀβιωτοποιός. κατακονὰ (from κατακαίνω, as καταφθορά from καταφθείρω, κτόνος from κτείνω, &c.) means destruction.

834, 835. The same consolation is given in the *Alkestis* to Admetos, l. 417: οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν γυναικὸς ἐσθλῆς ἥμπλακες.

836. MSS., μετοικεῖν σκότῳ θανὼν ὁ τλάμων. Barthold says, "σκότῳ does not admit of being joined either with θανών or μετοικεῖν satisfactorily." He reads μετοικεῖν θανὼν ὁ τλάμων ἐγώ. Reiske reads σκότῳ συνών, and Weil, changing the order, after Enger, reads συνὼν ὁ τλάμων σκότῳ; but συνὼν could hardly be right, as Barthold has seen; συνεσόμενος would be required. σκότῳ is certainly due to a gloss on κνέφας (schol. κνέφας· σκότος). The true reading is probably μετοικεῖν ΤΑΝΥΝ ὁ τλάμων θανών. This adds much force to Theseus' exclamation: "I desire to go *this very moment*," &c., *i.e.* not wait for my natural death. By a mistake of a copyist, ὁ τλάμων was transposed with θανών, before which the very similarly written τανῦν fell out, and σκότῳ was inserted from a gloss. This reading is confirmed by *Christus Patiens*, l. 902, 3, where the author quotes l. 836 in full, and in the next line has τανῦν μετοικεῖν, a transposition which he made for the sake of his iambic metre (such as it is).

840. τίνα κλύω; what must I hear? κλύω is subjunctive.

841. For the not very common construction of an accus. with βαίνω, Mr. Paley quotes Arist., *Clouds*, l. 30, ἄταρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;

845. We must consider οἷον as relative, not interrogative: "I am wretched for such misfortunes as I have seen." Weil compares ὠκύμορος δή μοι, τέκος, ἔσσεαι οἷ' ἀγορεύεις. *Il.* xviii. 95. Cf. also l. 879, *infra*.

848. From symmetry with the strophe, it is evident that Kirchhoff is right in assigning ll. 848–851 to Theseus, and not to the chorus: cf. Excursus. In 849 ὁρᾷ, not ἐφορᾷ, should probably be read.

851. The ordinary reading, σελάνα, does not agree with the antistrophe. Jacobs' correction, σέλας, supported by a line

in the fragments of Kritias, τὸ τ' ἀστερωπὸν οὐρανοῦ σέλας, is surely right.

858. The genitives are to be taken with ἐπιστολὰς ἔγραψεν, "has she written commands about." Cf. Soph. *Trach.*, 1122, τῆς μητρὸς ἥκω τῆς ἐμῆς φράσων.

861. At first sight δῶμα θ' ἥτις, κ.τ.λ., seems strange, as after οὐκ ἔστι we expect οὐδέ. Weil proposes—

> θάρσει, τάλαινα, λέκτρα τἀμά· Θησέως
> οὐκ ἔστι δώμαθ' ἥτις εἴσεισιν γυνή,

an elegant and satisfactory change, especially as Cod. A and the schol. have the reading δώμαθ'. But still it is unnecessary to alter if we consider οὐκ ἔστι as an almost positive idea.

867. ἐμοὶ μὲν οὖν, κ.τ.λ. This passage is unintelligible, and generally agreed to be corrupt. Weil proposes οἷ' ἂν τύχοι for εἴη τυχεῖν, "Such are the evils which can happen, to judge from what that which has befallen." But Kirchhoff, following the scholiast's hint, rejects 871–3.

873. To Hartung is due the emendation ὄρνιθος for οἰωνόν, which probably found its way into the text from some gloss.

875. λεκτόν cannot be right, on account of the following verse. Weil formerly wished to transpose them, but now he follows, as he thinks, Reiske in reading στεκτόν for λεκτόν, but he seems to have misunderstood Reiske's emendation, which is οὐ στεκτὸν οὐδὲ λεκτόν, and is accepted by Barthold. The scholiast has a note on l. 846, ὃ οὔτε σιωπᾶν δύναμαι (μέγα γάρ ἐστιν) οὔτε λέγειν, which does not apply there, and is generally referred to here. We propose οὐ τλητὸν οὐδ' ANEKTON: cf. *Hec.*, 158, δουλείας τᾶς οὐ τλατᾶς, τᾶς οὐ φερτᾶς, and consider that the scholiast's note, if it points to anything, points to reading οὐ στεκτὸν οὐδὲ ῥητόν in 846.

882. Cf. the Homeric ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.

884. ἰὼ πόλις. This has been considered inappropriate, and has been changed by Dindorf to ἰὼ τάλας, while Weil proposes ἰὼ πόποι. But ἰὼ πόλις is an appeal for sympathy to the city; the actor turned to the Athenian audience. Theseus also cries ὦ πόλις, on seeing Phaedra's corpse, l. 817.

891. The correction ἀνεύχου, for the MS. ἀπεύχου, is due to Valckenaer.

898. ἀντλήσει βίον, "eke out a piteous life." See note on l. 767.

903. ἐφ' ᾧ τὰ νῦν. This reading is preserved in Χριστὸς Πάσχων. The MSS. have ἐφ' ᾧτινι and ἐφ' ὦ νῦν.

907. **οὔπω, κ. τ. λ.** = *οὔπω χρόνος παλαιὸς ἐξ οὗ φάος τόδε εἰσεδέρκετο.*

911. This line is transposed by Markland and Weil so as to follow 913. But the manuscript order is preferable, as *κἀν τοῖς κακοῖσι* takes up the preceding *ἐν κακοῖς*: thus, "you have no profit from keeping silence in misfortunes; for be assured that a heart which takes an interest in all your experiences cannot refrain from showing curiosity even when those experiences are unhappy; nay, it is not right, father, for you to conceal your misfortunes from those who are friends and more than friends." L. 914 explains what is meant by *ποθοῦσα πάντα κλύειν*. Weil acutely remarks that *κἄτι μᾶλλον ἢ φίλους* will sound as an irony in Theseus' ears. We must add that Markland's change finds some support from the fact that in **Χριστ. Πασχ.**, where ll. 909–913 are quoted, l. 911 is omitted.

916–920. Euripides, when he wrote these lines, was probably thinking of the words of Theognis (430) :—

οὐδείς πω τοῦτό γ' ἐπεφράσατο
Ὅστις σώφρον' ἔθηκε τὸν ἄφρονα κἀκ κακοῦ ἐσθλόν.

But the popular sophists were attacked or defended in this way every day. In l. 916 what is the meaning of the MSS. reading, *ἁμαρτάνοντες μάτην*? It does not agree with the following lines, and *μάτην* is superfluous. The schol. seems to have had a variant *μανθάνοντες* for *ἁμαρτάνοντες*, from which Weil emends *μαστεύοντες*, which we have accepted.

923. **λεπτουργεῖς** = *λεπτολογεῖς*, a word not often found. It occurs in Plato's *Politicus*, 249 D.

924. **ὑπερβάλῃ**, "strikes beyond the mark," *i.e.* "runs wild," "speaks not to the point."

929. **τὴν δ' ὅπως ἐτύγχανεν.** Weil has the note : "Theseus would that truth and falsehood were distinguished by the nature of the voice, by the organ. The true speech should have the sound which we are accustomed to; the false speech another sound of some kind or other, which he cannot indicate more exactly, *ὅπως ἐτύγχανεν*. The editors do not seem to have understood these words." We should rather say that the just voice should have a fixed sound, by which as a standard every other kind of voice could be tested. But it is not clear whether Euripides meant to say a just *sound*, and any other *sound* you like, or a just voice, and a voice speaking in any other way you like except for justice. But this does not affect the general sense.

930. **Ὡς**, used with the past indicative for an unfulfilled consequence, as we often find *ἵνα*. Cf. l. 1079.

931. **κοὐκ ἄν ἠπατώμεθα**, "and we would not be liable to deception."

935. **παραλλάσσοντες, ἔξεδροι φρενῶν** are mild terms for *μαινόμενοι*.

938. The meaning of *κατ' ἀνδρὸς βίοτον* is shown by the next line: "from generation to generation."

940. **θεοῖσι, κ. τ. λ.** On these words we find the scholium *ὀφείλομεν δεήσεις τοῖς θεοῖς ἀνενεγκεῖν, ἵνα ἄλλην γῆν τινα ἀπομερίσῃ ἥτις τοὺς κακοὺς χωρήσει*, which with our present reading is unintelligible. Nauck draws out the reading—

θεοῖσιν εὔχεσθαι χρεών
ἄλλην πορίζειν γαῖαν.

946. **εἰς μίασμ' ἐλήλυθας**, is a kind of parody on *εἰς λόγους ἐλήλυθας*.

951. **θεοῖσι, κ. τ. λ.**, "Be guilty of the folly of attributing ignorance to the gods." *φρονεῖν* depends on *πιθοίμην*.

953. **καπήλευε**, "boast, show off," a metaphor from petty retailers exposing their goods to sale, and praising them; *σίτοις* presents difficulty, and various corrections have been proposed, but Weil has perhaps found the true reading in *τροφάς*, which he says is found, every letter, in a scholium otherwise absurd.

961. **τῆσδ'**, sc. *δέλτου*. Theseus holds up the tablet containing the accusation of Phaedra.

964. "Well, then, you say that she made a bad bargain with her life," lit. "was a bad bargainer of."

970. What the force of this line is in this place it would be hard to say. The schol. explains *συγγνώμην αὐτοῖς παρέχει τὸ ἄνδρας εἶναι ἐν ἁμαρτίαις, ταῖς γυναιξὶ δὲ οὐ*, which is the natural meaning. It is probably interpolated from another play. It also disarranges the symmetrical construction of Theseus' monologue: cf. *Excursus*.

977. Sinis and Skiron were two robbers of legend who infested the Isthmus of Corinth. The former used to bind wayfarers between two tall trees, which he bent down together and then let go, so that the victim was pulled in pieces. Skiron, after forcing the traveller to wash his feet, used to kick him down from the rocks into the sea, to become food for a monstrous tortoise. Theseus destroyed them both by their own tortures. By some oversight Mr. Paley, in his Cambridge edition of this play, has confused together the two distinct persons.

979. **σύννομος** is properly used of horses and cows feeding in the same pastures, hence transferred to other animals. In Aesch.

Cho. 598, it is used metaphorically: *ἔρωτες ἄταις σύννομοι*, and Euripides has in *Hel.* 1488, *πταναὶ σύννομοι νεφέων δρόμου*. Lidd. and Scott seem to understand the *πέτραι* to be the **Συμπληγάδες**. MSS. give both *θαλάσσῃ* and *θαλάσσης*.

982. **τὰ πρῶτα** probably refers to the high fame and good name of Hippolytus, which are now being quite overthrown: this is more pointed than if we take it as the highest prosperity.

983. **ξύστασις** is contraction, and means that Theseus' mind was in a high state of tension. We have in *Alkestis*, 797, *τοῦ νῦν σκυθρωποῦ καὶ ξυνεστῶτος φρενῶν*.

988. **ἔχει δὲ μοῖραν καὶ τόδ'**. Hippolytus says: "I am at loss for words in the presence of a multitude, though before a few friends I find myself more eloquent; and it is quite right and orderly that it should be so, for on the other hand," &c. *ἔχει δὲ, κ.τ.λ.*, lit. this also has a fair arrangement or division. Schol. renders the general sense *ἔχει δὲ καὶ τοῦτο λόγον*. The sentiment reminds us of the case of Isokrates, who had no ability for speaking publicly: cf. Mahaffy's *Hist. of Greek Literature*, ii. p. 214.

998. "But those who would be ashamed to propose to their friends what is wicked, or to render them a base service, if proposed." Take *τοῖσι χρωμένοις* with *ἐπαγγέλλειν* as well as with *ἀνθυπουργεῖν*.

1003. *Christus Patiens*, 521, has a different order of words: *ἀγνὸν ἐς τόδ' ἡμέρας*, which Weil adopts. In regard to euphony the MS. reading is preferable.

1005. **γραφῇ**, "painting." This is important, showing that erotic pictures were already common in 428 B. C., though of course the reference here is an anachronism. The MSS. have *οὐδὲ ταῦτα γὰρ*, but *γὰρ* is totally out of place. We follow Kirchhoff's emendation *ἄγαν*.

1012. **οὐδαμοῦ μὲν ὢν φρενῶν**: cf. such phrases as *ποῦ φρενῶν εἶ*. The ordinary reading, *οὖν φρονῶν*, was corrected by Markland to *οὖν φρενῶν* after the scholiast. *οὐδαμοῦ φρονῶν* is without analogy. The participle *ὢν*, however, is required; hence we read *ὢν* for *οὖν*.

1012 *sq.* The manuscripts presented this passage in a very corrupt state. In the first place, *μάταιος—φρενῶν* was no answer to ll. 1010, 1011, which in the MSS. it immediately succeeded, and was followed by another question, *ἀλλ' ὡς, κ.τ.λ.* (1015). Secondly, *εἰ μὴ τὰς φρένας—μοναρχία* is quite tautological. Weil essayed to restore these lines by placing the note of interrogation after *τυραννεῖν ἡδὺ*, instead of after *σώφροσιν*, and reading *τιμή* for *γ' εἰ μὴ*. Thirdly, the three bracketed lines, *ἐγὼ δ' ἀγῶνας, κ. τ. λ.*, are quite out of place in the mouth of

Hippolytus, whose sole delight was in hunting in the woods, in the company of Artemis. They are, probably, a late addition. We have attempted to restore the order of the passage, and it now reads naturally, save for the corrupt words *θνητῶν ὅσοισιν ἀνδάνει* (which must be considered a gloss), for which we are to understand words to the effect *ἢ κακοῖς θνητῶν ἀνδάνει*. The argument, then, beginning at l. 1010, runs thus: "Did I hope by union with Phaedra to possess your kingdom? That could not be, save despotic sway, which the base of mortals love, had corrupted my mind. But you will say that to be despot is pleasant, not alone to the base, but even to the chaste. I should have been foolish," &c. Unchastity was associated by the Greeks with tyrants: cf. Herod. iii. 80, *βιᾶται γυναῖκας, κτείνει τε ἀκρίτους*.

1018. **φίλοις** is of course predicate "with the noblest for my friends." Weil proposes to read *συνὼν ἀρίστοις ἐντυχεῖν ἀεὶ φίλοις*.

1019. Nauck and most editors read (with PC) *πράσσειν τε γὰρ*; but is *πράσσειν* in this absolute sense admissible? Weil proposes *τὸ δρᾶν*. We do not hesitate to retain the (A) reading, which Monk and M. Paley follow, *πράσσειν γὰρ εὖ*.

1022. "If I had a witness to my character."

1029. This line, which was suspected by many editors on account of l. 1048, is now to be retained after Weil's restoration of the latter passage to its right place (see note on 1045).

1034, 1035. As they stand, these lines do not give sense, though of course the editors have tortured meanings out of them, especially by taking *οὐ ἔχουσα* as = *οὐ δυναμένη*, a sense which it does not well bear; it usually means "not having the opportunity," implying an external, not an internal, preventive. Weil proposes *οὐκ ἔχουσ' ἄλλως φρονεῖν* and *κακῶς* for *καλῶς* in the following line; thus we should have excellent sense: "She was continent because she had not the chance of being anything else, whereas I, who had the opportunity of incontinence, did not abuse it." The change is rather bold. Perhaps, instead of *ἄλλως φρονεῖν*, we might read *ἀσωφρονεῖν*, which, though never found, would yet be a normal formation. The schol. *γρ. οὐχ ἑκοῦσα* points to that reading, with the comma placed *before* *σωφρονεῖν*. This gives good sense: "she was chaste against her will, but we having the means of showing chastity did so to no good purpose."

1039. **εὐοργησία**, "coolness." Cf. *Bacchae*, 641: *πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον' εὐοργησίαν*.

1045 *sq*. Weil has restored the right order here (cf. text), at the same time showing the genuineness of l. 1029, which,

on account of its similarity to l. 1048, had been generally considered interpolated. ὥσπερ σὺ, κ.τ.λ., following ἐκ πατρῴας, κ.τ.λ., shows that Theseus quotes the words of Hippolytus.

1049. This is interpolated from 898, and 1050: a stupid variation of 1046, was added on to complete it: the scholiast says that some MSS. omitted it.

1051 and 1053, between which we have inserted a line, originally ran thus:—"Alas, what wilt thou do? wilt thou receive not even time as an informer in respect of us, but wilt thou banish me?" This certainly left something to be desired: we expect to read, "time that maketh all things plain." As it stands, the meaning does not appear quite clear. Moreover, the symmetrical arrangement demands three lines here, not two: Barthold has exercised his ingenuity in suggesting arrangements, but unsuccessfully. The missing line is probably that quoted by Stobaeus (*Ecl.* i. 8. 25), as from the Ἱππόλυτος, thus:

χρόνος διέρπων πάντ' ἀληθεύειν φιλεῖ,

but as it does not occur in our MSS., it was naturally attributed to the *first Hippolytus*. In a proverbial quotation the original relative (conjecturally ὅς τοι rather than ὅσπερ, for τοι is a regular word for introducing a gnome) would naturally be replaced by the subject, χρόνος, which fitted exactly in the Iambic line. The symmetry of this scene is now complete (l. 1038–1063): 3, 4, 4, 3: 4, 3, 4 (cf. *Excursus*).

1057. **κλῆρον.** "This tablet in my hand (ἥδε), though it has received no prophetic characters," &c. Schol. κλῆροι λέγονται τὰ σημεῖα τῆς πτήσεως τῶν οἰωνῶν ἐξ ὧν οἱ μάντεις προλέγουσιν. Cf. *Phoenissae*, 838, κλήρους τέ μοι φύλασσε παρθένῳ χερί οὕς ἔλαβον οἰωνίσματ' ὀρνίθων μαθών.

1058, 1059. Notice the modern tone of thought which Euripides puts in the mouth of Theseus, which is really an anachronism. An ancient prince would have considered such a remark an impious heterodoxy.

1060, 1061. Spoken aside. For other instances of *asides*, compare Mahaffy's *Hist. of Greek Literature*, i. p. 345.

1064. **ἀποκτείνει** is suspicious. Cobet would read ἀποκναίει, which may be right.

1069. **συνοικούρους κακῶν**, apparently = κακούς (κακοῖς συζῶντας), seems unsatisfactory to Weil, who would read καλῶν (fr. καλέω) for κακῶν.

1070, 1071. "Alas! this wounds me to the heart (liver), and brings me nigh to tears, that I should thus appear unrighteous, and that you should believe me so." In an English writer this would be quite natural, but in a Greek writer it would seem

ridiculous. A very small misfortune was sufficient to excite tears in a Greek, *a fortiori* to bring him nigh to tears: he would weep at a distress which did not at all wound his ἦπαρ. Thus we have here in ἐγγὺς δακρύων an anticlimax instead of a climax. It is evident that Euripides wrote to the effect "too great for tears": we might suggest some such word as ἐκτός, as ἐγγὺς is the very opposite of what is required. This is confirmed by l. 1079.

1077. **οὐ λέγον**, "though it speaketh not," far stronger than Weil's unnecessary change to ἄφθογγον.

1079. **ὡς ἐδάκρυσ'**, "in which case I should have wept." Hippolytus means if he were an independent witness standing opposite to himself, he could not have preserved dry eyes. For ὡς with indic. cf. 930.

1080. Theseus takes up Hippolytus as if he had said "Would I could see my own face in a mirror," and replies, "yes, you are fonder of worshipping your own beauty than of honouring your parents."

1081. **δίκαιος ὤν**, "as you should." Beware of translating it, "with all your justice."

1083. See note on l. 419, *sq.*

1085. **πάλαι ξενοῦσθαι τόνδε**, "that he is long ago made a ξένος of," *i. e.* he is no longer a citizen.

1091. MSS. ὡς οἶδα ταῦτ'. What does this mean? What are the ταῦτ'? ταῦτα must refer to something explicit and just mentioned, as to the direct subject of conversation: it cannot be used in a general sense, such as Barthold would give it, comparing l. 1041, but there ταῦτα is used directly referring to what Hippolytus explains in the following two lines, and is not in the least general. Mr. Paley renders οἶδα δ' οὐχ ὅπως φράσω, "How I can give expression to them, *i. e.* my grief at the fate that awaits me," which implies that he takes ταῦτα, "my grief at my fate"; but ταῦτα can only refer to "my fate," φυγῆς, cf. 1089, and what is more frigid than "I know my fate, but I know not how I can express it"! Tournier proposed ὅς γ' οἶδα μὲν τἄργ'. We propose πόλλ' for ταῦτ' as the true reading: by writing the line in capitals it will be seen how easily it fell out, owing to the numerous similar letters Α, Λ, and Δ. This conjecture is confirmed by the line in Χριστος Πάσχων (l. 606), which is this very line, with the exception of πόλλ' for ταῦτ', of the MSS. In turning from Theseus to bid his farewell, Hippolytus utters what is purposely general and unexplicit for Theseus, but quite understood by the audience:

"How much have I that I could tell, but I know not how to tell it"!

1092. He turns to the statue of Artemis on the stage.

1093. "We shall have to flee from the renowned Athens." Mr. Paley, quoting the scholiast, takes Ἀθήνας = to Athens (εἰς Ἀθήνας); but this implies both inconsistency and doubtful grammar. In the first place, φεύγω, with the direct accusative, never means flee *to*, always flee *from*: in the second, we should have Hippolytus saying, "We shall flee to Athens. But farewell Athens and Attica (city and land of Erechtheus)"! for though *land* of Erechtheus might possibly, as the schol. seems to imply, be used for Troezen, yet city of Erechtheus can mean nothing but Athens. Hippolytus (see line 974) was banished from Athens as well as Troezen.

1102. As the scholiast has noticed, κεύθων and λεύσσων, masculine *singular*, occur in the sceptical strophe α, and λεύσσων again in the sceptical line 1120, whereas in the orthodox antistrophe α, we have εὐξαμένα, μεταβαλλομένα, in the proper person of the chorus. This is certainly intentional, and we may suppose the poet speaking in his own person. As a general rule we find Euripides expressing his own sentiments in the first strophe and antistrophe of his choral odes (cf. Mahaffy's *Hist. of Greek Literature*, vol. i. p. 324), but here he gives special prominence to his personal belief by using the masculine singular.

Metre:—

Str. 1102–1110 = Ant. 1111–1118.

1102, 3; 1111, 12. ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | – –
[Dactylic Hexameter.

1104, 1113. – | ⏑ ⏑ – | ⏑ –

1105, 1114. ⏑ ⏑ | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ –

1106, 7; 1115, 16. ⏑ ⏑ – | ⏑ ⏑ – | ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ –
[Hexameter.

1108, 1117. ⏑ ⏑ – | ⏑ ⏑ – ‖ ⏑ ⏑ – | ⏑ ⏑ –

1109, 1118. ⏑ ⏑ | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ –

1110, 1119. ⏑ | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ –

Str. 1120–1130 = Ant. 1131–1141.

1120, 1; 1131, 2. ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ – [Hexameter.

1122, 1133. ⏑ | ⏑ ⏑ – | ⏑ ⏑ – Cretic.

1123, 1134. ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ –

1124, 1135. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ –

1125, 1136. – | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑

1126, 1137. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ –

1127, 8; 1138, 9. – | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ ⏑ –

1129, 1140. ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –

1130, 1141. – | ⏑ ⏑ | ⏑ ⏑ | ⏑ –

Epod. 1142–1150.

1142, 3. ⏑ ⏑ | ⏑ – ‖ ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ –

1144. ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑

1145. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑

1146. ⏑ ⏑ ⏑ ⏑ ⏑ ⏑

1147. ⏑ ⏑ | ⏑ – ‖ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑

1148. ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ –

1149. ⏑ | ⏑ ⏑ | ⏑ – | ⏑ ⏑ –

1150. ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ –

1103. **τὰ θεῶν μελεδήμαθ'.** If we take this to mean the care of the gods for men, we have an inconsistency, as the chorus would first assert that the gods do care for men, and then express serious doubts on the subject, as fortune is so uncertain, and deeds so unfairly recompensed. Take *θεῶν* as objective genitive, and the chorus says, "Thoughts about and respect towards the gods, whenever I indulge in them, have a soothing influence, but though I do entertain a secret hope that there is a *Providence*, yet, when I see," &c. *ξύνεσιν* means the supreme Intelligence. *λύπας* may either be genitive, cf. *Heracl.* 908, *φρονήματος παραιρῶν*, or accus., cf. *Hec.* 591, *τὸ λίαν παρεῖλες.*

1106. "I am at a loss both in the fortunes and in the deeds (compared together) of mortals when I look at them."

1111. "Strange that the chorus, after having just expressed its doubt in a divine providence, expects, nevertheless, the fulfilment of its wishes by the Deity (*θεόθεν*). The substitution of *μοῖρα* appears to be intended somewhat to conceal this contradiction." So Barthold; but there was little necessity for this observation: the words are merely a poetical, periphrastic way of expressing a wish. In 1113 PC read *ἀγήραον*.

1115. **δόξα δὲ, κ.τ.λ.** To take *δόξα* here as signifying reputation would force the meaning of *ἀτρεκής*, would not agree with *ἐνείη*, which evidently implies *θυμῷ*, and is not at all appropriate in connexion with either the foregoing or the following lines. The first two strophes refer entirely to *belief* and scepticism. The wish is: "May I have good fortune and wealth, and a mind and temper (*θυμός*) untainted by despair and uncertainty (these are the *ἄλγη* referred to), so that I can enjoy my fortune; may my *opinions* be neither uncompromising (rigid and unswerving), nor yet hypocritical, but accommodating my habits to the morrow as it comes (*ἀεί*), may I live a happy life." Weil interprets l. 1115, "About human affairs I wish not to have opinions too true, nor errors too gross"; but the chorus does not object to *true* opinions, but to bigoted and decided opinions on subjects of whose real truth we cannot be sure. The metaphor *παράσημος* (counterfeit coin, like *κίβδηλος*) is perhaps carried on in *μεταβαλλομένα*: the idea then is—my opinions must be not unswerving (money of too pure metal), lest in the exchange I should obtain less than I give, nor yet not genuine (bad coin), lest I fail in exchanging them at all: they must suit whatever be the currency of the day. The force of *ἀεί* is the same as in such passages as *ὑπὸ τινῶν ἀεὶ πλείονων* (*Thuk.* 1, 2). The force of *συν* in *συνευτυχοίην* is not clear to Weil, who reads *βίοτον εὐτυχοίην*. We consider *βίον συνευτυχοίην* poetical for *εὐτυχῶς συζώην* (*ἤθεσι τοιούτοις*).

1119. **καθαράν**, orthodox, pure from the taint of scepticism.

1121. Weil is right in taking *Ἑλλανίας* separately from *Ἀθάνας*, and understanding *γᾶς* with it: "This star of Athens, the most brilliant in Greece."

1133. **τρόχον**, "hippodrome." *ἀμφὶ* is unusual with the genitive in the meaning of place; but cf. Herod. viii. 104, *ἀμφὶ ταύτης τῆς πόλιος*.

1134. "Occupying the chariot course with the feet (*ποδί* for *ποσί*) of his trained horse." *γυμνάδας ἵππους* of the MSS.

cannot be right, for it could only be taken of riding (*ποδί* referring to Hippolytus' foot), which is not meant here, as appears in l. 1131). All editors follow Reiske's emendation.

1135. **μοῦσα, δ', κ.τ.λ.** "But the muse that did not sleep beneath the lute-strings shall be heard no more in thy father's house." The melody is supposed to dwell beneath the *χόρδαι*. *ἄντυξ* is not a bridge, for there was none in ancient musical instruments; the strings, as in our guitar, were on the same level; and it was the *ζύγον*, a transverse piece of wood which fastened the strings at one end. *ἄντυξ χορδᾶν* (this combination here only) may refer to the curved rim of the lyre, from which the strings stretched to the *ζύγον*, like the reins from the *ἄντυξ* of a chariot.

1142. **ἐγὼ δὲ.** "I, the married woman," opposed to the *κούραις* of 1141.

1143. **πότμον ἄποτμον.** Euripides is very fond of such expressions. The negative adjective expresses that what is denoted by the positive substantive should not have been by right: here *e.g.* the fate that is no fate, that is no proper, worthy fate: the fate that should not have been thy fate. Of course it ultimately means unfortunate: cf. *γάμος ἄγαμος, ἄγονον γένος, ἀπόλεμος πόλεμος.*

1147. **συζύγιαι** is a strange adjective. Dindorf reads *ζύγιαι*, which with *χάριτες* would mean love of husband and wife, and refer to Theseus' affection for Phaedra. If we take **Χάριτες** of the three Graces, *συζύγιαι* will refer to their arms twined round one another, as we see them in sculpture; and the point of mentioning them here will be explained by an inscription (Preller, *Gr. Mythol.* i. 396) which represents their worship in Athens to have been connected with that of Artemis.

1148. **ἐκ πατρίας γᾶς** and *τῶνδ' ἀπ' οἴκων* can hardly stand together thus. Weil reads

> *τί τὸν τάλαν' ἐκ πατρῴας*
> *ἄτας, τον οὐδὲν αἴτιον,*
> *πέμπετε τῶν δ' ἀπ' οἴκων;*

1161. **ἀστυγείτονας πόλεις,** "neighbouring cities": Athens and Troezen called neighbouring although they were separated by the sea, just as in Herodotus, vi. 99, of *Athens and Eretria*: *οὔτε ἔφασαν ἐπὶ πόλιας ἀστυγείτονας στρατεύεσθαι, λέγοντες Ἐρέτριάν τε καὶ Ἀθήνας.* Ἀστυγείτων meant properly "neighbouring city," but the first part, *ἄστυ*, gradually lost all force, so that, as here, it could be used with *πόλεις*; and in Herod. ix. 122, of two countries.

1163. **ἐπὶ σμικρᾶς ῥοπῆς**, "depending on a small turn of the scale," *i. e.* "the slightest movement will be sufficient to kill him outright"; as we say, his life hangs on a thread: cf. Plato, *Rep.* 556, *σῶμα νοσῶδες μικρᾶς ῥοπῆς ἔξωθεν δεῖται προσλαβέσθαι πρὸς τὸ κάμνειν*; Soph., *Oed. Tyr.*, *σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή*. Euripides, instead of saying *ὁ βίος αὐτοῦ ἐστιν ἐπὶ σμικρᾶς ῥοπῆς*, says *δέδορκε φῶς ἐπὶ, κ. τ. λ.*

1169. **τε** here connects genus and species, which is elsewhere expressed by *τε καὶ*: cf. *Τρῶές τε καὶ Ἕκτωρ.*

1176. **ἀναστρέψοι πόδα**: Lat. *versari.*

1179. Kirchhoff reads *ἀκτάς.*

1182. "Why am I thus vacillating?" **ἀλύω** means to be in a *wandering*, distracted state of mind.

1186. **καὶ θᾶσσον ἢ λέγοι τις**, the reading of the MSS. is not Greek; *ἄν* is indispensable with *λέγοι*. Barthold defends it by comparing *Androm.* 929, *εἴποι τις*, which is not to the point, as it means "suppose one to urge"; and *Iph. Taur.* 837, *κρεῖσσον ἢ λέγοι τις*, which is Hartung's proposal, and not the MSS. reading, which is *λόγοισιν*. Hartung would probably adduce the present passage to support his reading, but it can certainly not be conversely adduced to support this. In that place we should, perhaps, read *λέγειν τιν'*. The schol. has *ἀντὶ τοῦ ταχέως, ἅμα τοῖς λόγοις καὶ πρὸ τοῦ πληρῶσαι αὐτὸν τὸν λόγον*, whence Weil draws *ἢ λέγειν νιν*, considering that the present reading arose from a variant *τιν'*, and comparing *Bacchae*, 746, *θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ ἢ σὲ ξυνάψαι βλέφαρα* (where Köechly proposes *σὺ ξυνάψαις*). But l. 1185 is against this reading, especially *τοὐνθένδε*, which means *after* Hippolytus had spoken, and *ἠπείγετο* involves some time. We may suggest *λέγειν ἐμ'*, which, while it involves no difficulties, is to the point, and quite corresponds to the scholium. It would originally have been written **ΛΕΓΕΙΝΕΜ**, and the copyist might have left out either of the two similar syllables **ΕΙΝ** or **ΕΜ**. *Λέγοι τις* was then a late makeshift to complete the line.

1188. **ἀπ' ἄντυγος**, from the rail of the car he snatches the reins which were hung thereon.

1189. The common interpretation of *αὐταῖσιν ἀρβύλαισιν*, boots and all, booted as he was, is so ridiculous that it scarce deserves mention. *ἀρβύλαι* are the hollows in the chariot made to receive the feet, in which Hippolytus, though he leaped so quick, fitted his feet *exactly;* so the scholiast, *τοῖς τόποις ἐν οἷς πατοῦσιν οἱ ἡνίοχοι. αὐταῖσιν* presents difficulty: we have rendered it by *exactly. γλυπταῖσιν* and *ἁπταῖσιν* have been suggested. *πόδας* does not sound well after al the sibi-

lants in the line. There is a variant **πώδα**. Kirchhoff reads **πώδε**.

1194. **κέντρον**, the schol. says, is used for **μάστιξ**, but in Xenophon, *Cyrop.* vii. 1. 29, we have **ἐνίει οὐδὲν φειδόμενος τῶν ἵππων ἀλλὰ ἰσχυρῶς ἐξαιμάττων τῷ κέντρῳ**.

1195. Mss. **πώλοις ὁμαρτῇ· πρόσπολοι δ' ἐφ' ἅρματι** (C and E); P has **ὑφ' ἅρματος**, A **ἐφασκου** corrected to **ἐφάρματος**. The usual reading is **ἐφ' ἅρματος**. Nauck proposed **ἄκασχ' ὁμοῦ** (**ἄκασκα** means *gently*), and Hartung **ἀμφ' ἅρματι**, while Weil considers **ἐφ' ἅρματος** a gloss on **ὀχουμενῳ**. We have retained **ἐφ' ἅρματος**, not without hesitation: **ἐφ' ἅρματι** will mean **παρὰ τῷ ἅρματι**, for which use of **ἐπὶ** the scholiast quotes **Ἀθηναίης ἐπὶ γούνασι κεῖται**, to which we may add, among other instances, **ἐπὶ θύρῃσι**. But there are two objections to this—(1) In the only passages that can be quoted in support of this use, **ἐπὶ** denotes rest, and is not used of motion, which is intended here, so that they are not really parallel; (2) **ἐφ' ἅρματι** could hardly mean anything but "in the chariot," like **ἐφ' ἵππῳ**, **ἐφ' ἵπποις**. We may suggest **ἐθ' ἅρματος**, a simple change of **ἐφ' ἅρματος**: "we attendants still near the reins of the chariot followed our master," our attendance did not cease when we had yoked the car: or might **πρόσπολοι** be taken with **ἅρματος**, "we still attendant on the chariot"?

The edd. place the stop after **ὁμαρτῇ**: that would mean that Hippolytus goaded all the horses *at the same time!* Nauck proposes to transpose **ἐπῆγε** with **ὁμαρτῇ**, which then along with **ἐν τῷδ'** would mean "simultaneously," "at this point," "just at this moment." We have followed Barthold in punctuating after **πώλοις** and connecting **ὁμαρτῇ** with the following sentence, even though **δ'** is thus out of its usual position. Barthold proposes to read **ὁμαρτῇ δ' ἀναβοῶντες πρόσπολοι**, which violates Porson's canon.

1197. **τὴν εὐθὺς κ.τ.λ.** The road from Troezen to Argos runs in a north-westerly direction, but inland, not along the coast, for the mountains Kólaki and Ortholithi which go down to the sea render the line of coast almost impassable. It is strange that Euripides should have taken such a liberty as to represent the road running along the shore, for the Athenians must have been well acquainted with the topography. Later tradition made the scene of Hippolytus' destruction on the east shore opposite Kalauria.

1200. Strabo informs us that the Saronic Gulf was called **κόλπος**, **πόντος**, **πέλαγος**, or **πόρος**.

1201 *sq.* Racine imitates this passage, though with many changes, *Phèdre*, v. 6. It is interesting to compare his detailed

description of the monster with Euripides' simple *ταῦρον ἄγριον τέρας* :

"Un effroyable cri, sorti du fond des flots,
Des airs en ce moment a troublé le repos ;
Et du sein de la terre une voix formidable
Répond en gémissant à ce cri redoutable.
Jusqu' au fond de nos coeurs notre sang s'est glacé:
Des coursiers attentifs le crin s'est hérissé.
Cependant, sur le dos de la plaine liquide,
S'élève à gros bouillons une montagne humide:
L'onde approche, se brise et vomit à nos yeux
Parmi des flots d' écume, un monstre furieux.
Son front large est armé de cornes menaçantes ;
Tout son corps est couvert d' écailles jaunissantes ;
Indomptable taureau, dragon impétueux,
Sa croupe se recourbe en replis tortueux ;
Ses longs mugissements font trembler le rivage
Le ciel avec horreur voit ce monstre sauvage."

1201. **χθόνιος ὡς βροντὴ Διός**, "like an earthquake" : cf. *Electr.* 748, *νερτέρα βροντὴ Διός. Βρόντειον* is used by the modern Boeotians of a mountain north of Thebes, which constantly makes a rumbling sound.

1204. **νεανικός**, the scholiast explains by *μέγας, ἰσχυρός.*

1206. **ἱερόν**, supernaturally great : cf. *Cycl.* 265, *ἱερὰ κύματα.*

1207. **οὐρανῷ στηρίζον**, poetical use of the dative = *πρὸς οὐρανὸν στηρίζον* : cf. *Bacchae*, 972, *οὐρανῷ στηρίζον κλέος. ὥστ' ἀφῃρέθη*, &c., lit. "so that my eye was deprived of the beaches of Skeiron, so as to see them."

1212. **ἀκτάς**, parts of the beach.

1220. **πολὺς ξυνοικῶν**, "quite at home with horses."

1222. **ἱμᾶσιν** is better taken with *ἀρτήσας* than with *ἕλκει*, which is quite in accordance with the parallel of the helmsman.

1223. Racine :

"La frayeur les emporte ; et, sourds à cette fois,
Ils ne connaissent plus ni le frein ni la voix."

1226. **μεταστρέφουσαι**, "carrying for," "attending to." The middle *μεταστρεφόμεναι* is generally found in this sense.

1230 *sq.* Racine :

"A travers les rochers la peur les précipite ;
L'essieu crie et se rompt ; l'intrépide Hippolyte
Voit voler en éclats tout son char fracassé ;
Dans les rênes lui-même il tombe embarassé."

1232. **ἔσφηλε κἀνεχαίτισεν.** Notice the aorist tenses in contrast to the preceding imperfects. *ἀναχαιτίζω* is, like *ἐκτραχηλίζω*, often used for overthrowing, metaphorically.

1233. **ἀψῖδα**, properly the felloe of the wheel, then the wheel itself, as here. The Marcian A breaks off at v. 1234.

1235. **σύριγγες τροχῶν**, axle-boxes of the wheels. *ἀξόνων ἐνήλατα*, the pins driven into the axle, *i. e.* the linchpins.

1241. **ὦ πατρὸς τάλαιν' ἀρά** evidently refers to the curse of l. 886 *sq.*, though Hippolytus is not represented as having heard it.

1242. **Αριστον** seems corrupt. It is hardly conceivable that Euripides should have put such an epithet into Hippolytus' mouth. What sounds more ridiculous than "Who will come save me, most excellent man that I am?" We suggest *ἀρωγός*.

1247. **Ἵπποι δ' ἔκρυφθεν.** This form is for *ἐκρύφθησαν*, if it be correct, but stands without analogy in the tragedians. Hence Nauck has proposed *δὲ φροῦδοι*; Weil, *ὄχος δ' ἐκρύφθη*. Barthold is probably right in retaining *ἔκρυφθεν*, supported by such forms as *ἔσταν* (*Phoen.* 1246, which Nauck changes to *στήτην*), and in choral passages, *ἀνέσταν*, *ἔβαν*, *ἀπέδραν*, &c.

1249 *sq.* Racine has:

> "J'ai vu des mortels périr le plus aimable
> Et j'ose dire encor, seigneur, le moins coupable."

Barthold remarks that the youthful *Ἄγγελος* here plays in relation to the elder Theseus the same part as, in the beginning of the drama, the old servant had played towards the youthful Hippolytus.

1253. "And if we were to fill all the pine-wood in Ida with writing"; that is, tablets made of pine-wood. Ida may have a reference to Phaedra's Cretan origin, though Weil denies any reference thereto. In any case, *τὴν ἐν Ἴδῃ πεύκην* means the pine-wood of Mount Ida in the Troad, and is a proverbial expression.

1257. The manner in which Theseus receives the news of his son's misfortune is a contrast to the parallel scenes in Racine and Seneca, where his paternal love is represented as at once overcoming all his wrath.

1258. **ἥσθην.** "I was pleased," in opposition to the present *ἥδομαι* of l. 1260. *Ἥσθην* is very commonly found in a present sense not only in comedy, but in tragedy: for example, in Soph. *Philoct.*, *ἥσθην πατέρα τε τὸν ἐμὸν εὐλογοῦντά σε αὐτόν τέ μ'*, "I am pleased to hear you praising," &c.

1268. Metre:

1268. ∪ | ⏑ ∪ | ⏑ ∪ | ⏑
1269. ⏑ ∪ ∪ | ⏑ ∪ | ⏑ ∪ | ⏑ ∪ ∪
1270. ⏑ ∪ | ⏑ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑
1271. ⏑ ∪ ∪ | ⏑ ∪ | ⏑ ∪ | ⏑
1272. ⏑ ∪ | ⏑ ∪ | – ⏑ | – ⏑
1273. ⏑ ∪ | ∪ ∪ ∪ | ⏑ ∪
1274. – | ⏑ ∪ | ⏑ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑
1275. ⏑ ∪ ∪ | – ⏑ | –
1276. ⏑ ∪ ∪ | ⏑
1277. ∪ ∪ ∪ | ⏑ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ∪ –
1278. ∪ ∪ ∪ | ⏑ ∪ | –
1279. – | ⏑ ∪ ∪ | ⏑ ∪ ∪ | – ⏑ | ∪ ⏑
1280. – | ⏑ ∪ | ⏑ – | ⏑ ∪
1281. ∪ ∪ | ⏑ ∪ ∪ | – ⏑ | – ∪
1282. ⏑ ∪ ∪ | ⏑ ∪ | ⏑ –

1271. **πτερῷ**, a winged dart. Schol. *βέλει*. So *Herc. Fur.* 424, *βέλεσι τ' ἀμφέβαλλε*.

1274. **μαινομένᾳ κραδίᾳ**. Weil prefers the accus., and reads *μαινομέναν κραδίαν*. But *μαινομένᾳ κραδίᾳ* may be taken as equal to *μαινόμενον*, proleptically; it of course refers to *ᾧ*, not *Ἔρως*.

1277. **φύσιν ὀρεσκόων**, &c. Barthold thinks that these words are not governed by *θέλγει* as epexegetical of the antecedent of *ᾧ*, but that some verb has fallen out, which he does not attempt to restore, and adds that *φύσις ὀρνίθων αἰθερίων* is left out, so that "the enumeration is illogical"; he compares the passage in Sophokles' *Antigone* (343), where Man *κουφονόων τε φῦλον ὀρνίθων ἀμφιβαλὼν ἄγει καὶ θηρῶν ἀγρίων ἔθνη, πόντου τ' εἰναλίαν φύσιν σπείραισι*. But there the whole purpose is to give a full description of all the powers and achievements of man: here are merely a few words inserted in a hymn which treats of the power of Kupris and Eros over *man*, not over all animals. 1277–1279 are merely an unessential addition, so the omission of *ὀρνίθων* does not present any difficulty. As to a participle having fallen out, that is possible (*ἄγων* might have dropped out after

σκυλάκων); but there is no reason for supposing this, as the lines afford an easy sense.

1281. **βασιληίδα τιμάν κρατύνεις**, "thou possessest the honoured power of a queen."

1283. **εὐπατρίδαν**, "of noble family," belonging to the Eupatridae.

1288 *sq.* = "By the false tale of your wife persuaded of what had no certain or visible proof; but a visible and certain retribution did you get." Barthold considers a line to have fallen out, of which ἀφανῆ formed one word, and the meaning of the passage to have been, "You hastened to avenge an *uncertain* λώβη: you have heaped on yourself a certain retribution." We cannot determine how the lines ran originally, but there is certainly a corruption somewhere. ἔσχεθες, Markland, for MS. ἔσχες.

1292. **μεταβὰς βίοτον**. Weil transposes these words, so as to take πόδα with μεταβὰς, like βαίνω πόδα in *Elektra*, 94.

1293. The MSS. waver between ἀπ and ἀνέχεις.

1294. **ἀγαθοῖς ἀνδράσιν**, "men of honour." As the best MSS. read τ', Weil, considering ἀγαθοῖς a gloss, reads χρηστοῖς.

1295. On κτητόν the scholiasts have κατατεταγμένον and εἰς ἀγαθοὺς ἄνδρὰς οὐκέτι μετρηθήσεταί σου ὁ βίος, which are not very appropriate, so Weil proposes νεμετόν, a form not found, but which he supports by νεμέτωρ.

1297. Valckenaer remarks that this line was probably borrowed by Menander, for we have in Terence, *Andr.* iv. 1. 16, Atqui aliquis dicat 'nil promoveris': Multum; molestus certe ei fuero. For προκόψω, cf. l. 23: "I will make no preparation to put it as gently as possible to you, but will not hesitate to pain you."

1302. **ὅσαισι**, to be taken with ἐχθίστη, most hateful to all who delight in virgin purity.

1303. The reading of the MSS., δηχθεῖσα, does not suit κέντροις. πληγεῖσα, πληχθεῖσα have been proposed; but Weil has suggested the most probable, δμηθεῖσα, quoting *Herc. Fur.* 20: Ἥρας ὕπο κέντροις δαμασθείς. The schol. has the gloss συσχεθεῖσα πόνοις; and elsewhere (*Orest.* 845) δαμείς is explained by συσχεθείς.

1312. **ἀλλ' ὅμως** takes up ψευδεῖς and δόλοισι. Weil translates διώλεσε, "tried to destroy"; but that would be naturally expressed by the imperfect.

1316. So Theseus to Hippolytus (l. 959), ὦ κάκιστε σύ. Παρεῖλες, "misused."

1317. **ἐξὸν**, nominative absolute, = *ὅτε ἐξὸν ἦν*, not accusative absolute, as is generally explained. Cf. Plato, *Protagoras*, cap. vi.: *Δόξαν ἡμῖν ταῦτα, ἐπορευόμεθα*, where *δόξαν ἡμῖν ταῦτα* must be explained *ἐπεὶ ἡμῖν ταῦτα δόξαντα ἦν* (= *ἐδοξεν*), and in the nom. absol. construction the sing. *δόξαν*, not the plur. *δόξαντα*, is used, on the analogy of a neuter plur. with a sing. verb.

1320. **ἐν τ' ἐκείνῳ**, "both in his eyes," &c.

1324. **ἐφῆκας**. This is Nauck's reading for vulg. *ἀφῆκας*, after the Copenhagen MS.

1325. **δεῖν' ἔπραξας**, "thou hast acted terribly," not "thou hast done terrible things," which would be *δεῖν' ἐποιήσας*. *πράττειν* is used of the subjective, moral action; *ποιεῖν*, of the actual objective effect.

1328. **πληροῦσα**, "satiating the wish of her soul." In prose, *ἀποπίμλημι* is found in this sense: Plat. *Laws*, 717, *ἀποπιμπλᾶσι τὸν θυμόν*; and Thuk. vii. 68, *ἀποπλῆσαι τῆς γνώμης τὸ θυμούμενον*.

1328. **θεοῖσι δ' ὧδ' ἔχει νόμος**. This passage is very interesting, as exhibiting a Greek notion of the dealings of gods with men, and an attempt to reconcile a just, overseeing Providence with the numerous injustices—the calamities of the good and prosperity of the undeserving—which constantly occur. The gods are supposed to have made an arrangement among themselves which enables any of them to pursue his or her own ends, evil or otherwise, without the interference of the rest, who are bound to stand aloof; and Zeus sees that this arrangement is carried out, as is shown by *Ζῆνα μὴ φοβουμένη*, l. 1331. The gods, as a body, wish justice to be strictly meted out—the pious to be free from misfortunes, the evil to be destroyed, with all their belongings (cf. ll. 1339–41); they do not delight in the death of the pious; but they are yet, in consequence of this *νόμος*, unable to prevent one of their number satisfying private malice, and sacrificing justice to spite and vengeance. This conception is an endeavour to solve the ethical problem of reconciling a just governor with the unjust occurrences that take place in the world. It was often the rule of the aristocratic states in Greece.

1335. **κάκης**, "baseness," "villainy."

1336. **ἀνάλωσεν**, "spent," "exhausted."

1342. The word *στείχει*, Weil remarks, shows that Hippolytus was not carried, but walked, supported by servants.

1346. **καταληπτόν** is untranslatable. A present participle like *κατασκῆπτον* (which does not suit the metre) is required. Gomperz proposed *κατάπαλτον*, *sc.* hurled down.

1349. **χρησμοῖς**. Schol. *αἰτήσεσι, κατάραις*. It here means

"*votis*," imprecations, from the notion of a father's *dictum*, as oracular, divine.

1354. **ἀναπαύσω** is subj. after *σχές*, just as in 567, *ἐκμάθω* is subj. after *ἐπίσχετε*. Here, after *ἀναπαύσω*, there was a pause, as is shown by the hiatus with *ὦ* which begins the next line.

1360. **δεξιά** = *ἐκ δεξιᾶς*. Weil, however, renders it "dexterously." Some MSS. read *ἐνδέξια*.

1366. After *προῦπτον ἐς Ἅιδαν*, Weil considers *κατὰ γᾶν* and *ὀλέσας βίοτον* to be "deux chevilles"; and from a variant *κατ' ἄκρας* deduces *κατάραις*, which he reads. But are the two latter weaker than the former? Hippolytus is gradually intensifying agony: it is the losing of life that is the worst thing that can happen. Theseus himself had already been in Hades, under the earth, but *alive*. Some MSS. give *κατάκρας*.

1372. The short syllables are suited to the peevish exclamations of Hippolytus to the servants, in his great pain.

1373. **καί μοι Θάνατος Παιὰν ἔλθοι**: so Aeschylus (*Fr.* 244):

> *ὦ Θάνατε Παιάν, μὴ μ' ἀτιμάσῃς μολεῖν,*
> *μόνος γὰρ εἶ σὺ τῶν ἀνηκέστων κακῶν*
> *ἰατρός,*

which Sophocles modifies into *ὦ θάνατε, θάνατε, νῦν μ' ἐπίσκεψαι μολών*, *Phil.* 797—a metrical licence avoided in his earlier plays.

1374. This anapaestic verse has a syllable beyond the metre.

1378. The metre changes from anapaests to dactylic and trochaic lines, with some dochmiacs.

Metre:

1378–1388.

1378. – | ⏑ ⏑ – | ⏑ – | ⏑ ⏑ – | –
1379. ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | –
1380. ⏑ – | – ⏑ – | – ⏑ – Dochmiac and Cretic.
1381. ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ –
1382. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑
1383. ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | – |
1384. ⏑ ⏑ | – ⏑ ⏑ Dochmiac.
1385. ⏑ ⏑ | ⏑ – | ⏑ ⏑ ⏑ | ,
1386. ⏑ ⏑ | ⏑ – | ⏑ ⏑ | ⏑
1387. ⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ – | ⏑ ⏑
1388. – | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ –

1379. **μιαιφόνων τε συγγόνων.** Schol. *ἀναφέρει δὲ καὶ ἐπὶ τὸν τῶν Παλλαντιδῶν φόνον.* Barthold thinks that *σύγγονοι* and *προγεννήτορες* do not refer to different persons, and he finds in *προγεννήτορες* Tantalos and Pelops, as Pittheus, the grandfather of Hippolytus on the mother's side, is called son of Pelops in *Medea*, 683. The expression is probably quite vague: cf. Theseus' words in l. 832.

1381. **ἐξοριζεται,** MSS.; schol., *ἀπὸ τοὺ ὅρου ἐκείνων εἰς ἐμὲ ἔρχεται,* that is, "the crime (of my ancestors) goes beyond the bounds of its authors, and comes upon me." L. and S. take *ἐξορίζ.*, with the preceding genitives, in the sense "come forth from"; but it is better either to take it, with Barthold, "The evil is now being driven over the boundaries and tarries not," that is, "the crime of my forefathers is now in the process of being completely done away with, atoned for by my death" (we may compare the Latin *exterminare*); or to follow the scholiast, and his explanation is supported by the following words: *ἔμολε τ' ἐπ ἐμὲ τί ποτε, κ.τ.λ.* To this sense of *ἐξορίζομαι* we may compare the French *déborder*. Hence Ovid's lines:

> num generis fato, quod nostros *errat* in annos,
> Tantalides matres apta rapina sumus.

Cf. Mr. Palmer's note on *Heroides*, viii. 65. Weil proposed *ἐπουρίζεται κακὸν τόδ'*, and Wecklein, *ἐξακρίζεται.*

1386. **ἀναλγήτου,** "insensible to pain, and so feeling no sympathy or pity." The word came to be so generally used for merciless, ruthless, that it is here actually applied to a *thing*, *πάθους.*

1387. **ἐμὰν** is not found in the codex Havniensis.

1391. Cf. Aesch. *Pr.* 115: *τίς ὁδμὰ προσέπτα μ' ἀφεγγὴς θεόσυτος.*

1398. **τοι δύσποτμος** in some MSS.

1399. **ἱππονώμας,** for *ἱπποννώμης*, a Doric form, like *κυναγός.*

1401. **φρονῶ,** "I recognise": cf. *Bacchae*, 1259: *φρονήσασαι μὲν οἷ' ἐδράσατε ἀλγήσετ' ἄλγος δεινόν.*

1403. **ἤσθημαι.** The perfect is here evidently used in a present sense. "I perceived whilst you spoke," as Barthold takes it, is quite inappropriate, and would be *ἠσθόμην*, as in *Iph. Taur.* 351: *τοῦτ' ἄρ' ἦν ἀληθές, ἠσθόμην, φίλαι,* which he actually quotes. *ὤλεσεν μία κύπρις,* C.

1409. **τῆς ἁμαρτίας,** "thy error," is not to be taken with *'μὲ*, as might seem at first sight from the order.

1413. **ἔκτανες τἄν** (*τοιἄν*) **μ',** "you would have killed me in any case."

1415. Translate "would that men might bring a curse on the gods." This leaves it open whether it mean "be the cause of curses to the gods," which is supported by *Medea*, 608, *καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις*, and by *Iph. Taur.* 778: or mean, as Barthold takes it, "be able to curse the gods *with effect.*"

1416–1418. In these lines there seems to be a corruption. Weil's emendations are *θεοῖς ἄτιμον* for *θεᾶς ἄτιμοι*, and *ἆται* for *ὀργαὶ*: he reads *ζόφῳ* in 1416. *κατασκήπτουσιν*, PC.

1419. An inappropriate verse, and evidently a repetition of 1454. Most edd. exclude it.

1420. Weil reads *αὖθις* for *αὐτῆς*, and in next line, *μάλισθ' οἱ* for *μάλιστα*.

1421. Instance of double superlative.

1424. *Pausanias*, ii. 32. *Ἱππολύτῳ δὲ τῷ Θησέως τέμενός τε ἐπιφανέστατον ἀνεῖται, καὶ ναὸς ἐν αὐτῷ καὶ ἄγαλμά ἐστιν ἀρχαῖον· καὶ ταῦτα μὲν Διομήδην λέγουσι ποιῆσαι, καὶ προσέτι θῦσαι τῷ Ἱππολύτῳ πρῶτον· Τροιζηνίοις δὲ ἱερεὺς μέν ἐστιν Ἱππολύτου τὸν χρόνον τοῦ βίου πάντα ἱερώμενος καὶ θυσίαι καθεστήκασιν ἐπέτειοι. Δρῶσι δὲ καὶ ἄλλο τοιόνδε· ἑκάστη παρθένος πλόκαμον ἀποκείρεταί οἱ πρὸ γάμου, κειραμένη δὲ ἀνέθηκεν ἐς τὸν ναὸν φέρουσα. Ἀποθανεῖν δὲ αὐτὸν οὐκ ἐθέλουσι συρέντα ὑπὸ τῶν ἵππων, οὐδὲ τὸν τάφον ἀποφαίνουσιν εἰδότες· τὸν δὲ ἐν οὐρανῷ καλούμενον ἡνίοχον, τοῦτον εἶναι νομίζουσιν ἐκεῖνον Ἱππόλυτον τιμὴν παρὰ θεῶν ταύτην ἔχοντα.*

1427. **πένθη δακρύων** = *πένθη δακρυόεντα*.

1429. **κοὐκ ἀνώνυμος πεσὼν σιγηθήσεται** = *οὐκ, εἰς ἀνωνυμίαν πεσών, σιγηθήσεται*, "will not fall into oblivion and be untalked of": *ἀνώνυμος*, proleptic.

1434. **θεῶν διδόντων**, "when the gods put it in the way of men"; *διδόντων* here used of a bad gift, we should expect, as Barthold says, *θελόντων* or *ἀγόντων*.

1436. **ἔχεις**, "thou knowest," as in l. 1021, *τὰ δ' ἄλλ' ἔχεις*.

1437. **καὶ χαῖρ'**, more usually *ἀλλὰ χαῖρε*. "Euripides has this combination nine times, Aeschylus once (*Eum.* 775), Sophokles not at all." Barthold. *ἐμοὶ γὰρ*, κ.τ.λ. So Apollo in *Alkestis*, 22, says—

> *ἐγὼ δε μὴ μίασμα μ' ἐν δόμοις κίχῃ*
> *λείπω μελάθρων τῶνδε φιλτάτην στέγην.*

1439. This verse is suspected by Cobet, and is generally considered spurious. It is supported, however, by *Χριστ. Πασχ*, 149.

1441. The line is some stupid reader's note. Such a reproach is quite out of harmony with the rest of Hippolytus' words from 1390 on. Euripides could not have made Hippolytus

say in this parenthetical and casual manner, "You are not very sorry at leaving your old friend," and yet express no further concern at her indifference. Throughout the scene Artemis has shown the greatest sympathy. Musgrave has essayed the reading of one MS. λείποις, Valckenaer μιαρὰν for μακράν, *sc.* polluting. But the line is copied in the *Christ. Pat.*, which shows an old corruption.

1448. For φρένα some MSS. read χέρα.

1451. The MS. reading Ἄρτεμιν is perhaps a gloss on τοξόδαμνον παρθένον, an expression which occurs in a fragment of Diphilus, with an allusion to its use in tragedy, Λητῶς Διός τε τοξόδαμνε παρθένε, Ὡς οἱ τραγῳδοί φασιν: so Nauck.

1453. We have followed Barthold in transposing lines 1453 and 1455. Hippolytus thus takes up the word γενναῖος, said of him by Theseus in 1452, and bids him pray that he may have sons with no stain on their birth, and of equal γενναιότης—γνήσια φρονοῦντες (cf. l. 309).

1457. "My endurance is endured"; I can hold out no longer. Compare the words of Lancelot in Tennyson's *Lancelot and Elaine:*

> "Diamond me
> No diamonds! for God's love, a little air!
> Prize me no prizes, for my prize is death!"

1464. πίτυλος. This word occurs very frequently in Euripides. It is used of the plashing of oars, of the blows of the spear, of the beating of the breast and cheeks in mourning, of drops falling into a cup, here of tears, and also metaphorically of passion, as πίτυλος μανίας.

1465–6. These verses seem to allude to the death of Perikles, which happened near the time of the representation of this play. Μᾶλλον expresses a comparison with the other victims of the plague. Euripides changed the final verses as they stood in the first edition in order to suit the occasion. The end of the first Hippolytus is preserved to us by Stobaeus, *Flor.* 5, 16:

> ὦ μάκαρ, οἵας ἔλαχες τιμάς,
> Ἱππόλυθ' ἥρως, διὰ σωφροσύνην·
> οὔποτε θνητοῖς
> ἀρετῆς ἄλλη δύναμις μείζων·
> ἦλθε γὰρ ἥ πρόσθ' ἡ μετόπισθεν
> τῆς εὐσεβίας χάρις ἐσθλή.

Another reference to the plague is probably in line 176 *sq.*

1466. κατέχουσιν: schol. ἐπικρατοῦσιν.

1232. **ἔσφηλε κἀνεχαίτισεν.** Notice the aorist tenses in contrast to the preceding imperfects. *ἀναχαιτίζω* is, like *ἐκτραχηλίζω*, often used for overthrowing, metaphorically.

1233. **ἀψῖδα**, properly the felloe of the wheel, then the wheel itself, as here. The Marcian A breaks off at v. 1234.

1235. **σύριγγες τροχῶν**, axle-boxes of the wheels. *ἀξόνων ἐνήλατα*, the pins driven into the axle, *i. e.* the linchpins.

1241. **ὦ πατρὸς τάλαιν' ἀρά** evidently refers to the curse of l. 886 *sq.*, though Hippolytus is not represented as having heard it.

1242. **Αριστον** seems corrupt. It is hardly conceivable that Euripides should have put such an epithet into Hippolytus' mouth. What sounds more ridiculous than "Who will come save me, most excellent man that I am?" We suggest *ἀρωγός*.

1247. **ἵπποι δ' ἔκρυφθεν.** This form is for *ἐκρύφθησαν*, if it be correct, but stands without analogy in the tragedians. Hence Nauck has proposed *δὲ φροῦδοι*; Weil, *ὄχος δ' ἐκρύφθη*. Barthold is probably right in retaining *ἔκρυφθεν*, supported by such forms as *ἔσταν* (*Phoen.* 1246, which Nauck changes to *στήτην*), and in choral passages, *ἀνέσταν*, *ἔβαν*, *ἀπέδραν*, &c.

1249 *sq.* Racine has:

> "J'ai vu des mortels périr le plus aimable
> Et j'ose dire encor, seigneur, le moins coupable."

Barthold remarks that the youthful *Ἄγγελος* here plays in relation to the elder Theseus the same part as, in the beginning of the drama, the old servant had played towards the youthful Hippolytus.

1253. "And if we were to fill all the pine-wood in Ida with writing"; that is, tablets made of pine-wood. Ida may have a reference to Phaedra's Cretan origin, though Weil denies any reference thereto. In any case, *τὴν ἐν Ἴδῃ πεύκην* means the pine-wood of Mount Ida in the Troad, and is a proverbial expression.

1257. The manner in which Theseus receives the news of his son's misfortune is a contrast to the parallel scenes in Racine and Seneca, where his paternal love is represented as at once overcoming all his wrath.

1258. **ἥσθην.** "I was pleased," in opposition to the present *ἥδομαι* of l. 1260. *Ἥσθην* is very commonly found in a present sense not only in comedy, but in tragedy: for example, in Soph. *Philoct.*, *ἥσθην πατέρα τε τὸν ἐμὸν εὐλογοῦντά σε αὐτόν τέ μ'*, "I am pleased to hear you praising," &c.

1268. Metre:

1268. ∪ | ⏑ ∪ | ⏑ ∪ | ⏑
1269. ⏑ ∪ ∪ | ⏑ ∪ | ⏑ ∪ | ⏑ ∪ ∪
1270. ⏑ ∪ | ⏑ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑
1271. ⏑ ∪ ∪ | ⏑ ∪ | ⏑ ∪ | ⏑
1272. ⏑ ∪ | ⏑ ∪ | – ⏑ | – ⏑
1273. ⏑ ∪ | ⏑ ∪ ∪ | ⏑ ∪
1274. – | ⏑ ∪ | ⏑ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑
1275. ⏑ ∪ ∪ | – ⏑ | –
1276. ⏑ ∪ ∪ | ⏑
1277. ∪ ∪ ∪ | ⏑ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑
1278. ∪ ∪ ∪ | ⏑ ∪ | –
1279. – | ⏑ ∪ ∪ | ⏑ ∪ ∪ | – ⏑ | ∪ ⏑
1280. – | ⏑ ∪ | ⏑ – | ⏑ ∪
1281. ∪ ∪ | ⏑ ∪ ∪ | – ⏑ | – ∪
1282. ⏑ ∪ ∪ | ⏑ ∪ | ⏑ –

1271. **πτερῷ**, a winged dart. Schol. *βέλει*. So *Herc. Fur.* 424, *βέλεσι τ' ἀμφέβαλλε*.

1274. **μαινομένᾳ κραδίᾳ**. Weil prefers the accus., and reads *μαινομέναν κραδίαν*. But *μαινομένᾳ κραδίᾳ* may be taken as equal to *μαινόμενον*, proleptically; it of course refers to *ᾧ*, not *Ἔρως*.

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σκυλάκων); but there is no reason for supposing this, as the lines afford an easy sense.

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1283. **εὐπατρίδαν**, "of noble family," belonging to the Eupatridae.

1288 *sq.* = "By the false tale of your wife persuaded of what had no certain or visible proof; but a visible and certain retribution did you get." Barthold considers a line to have fallen out, of which **ἀφανῆ** formed one word, and the meaning of the passage to have been, "You hastened to avenge an *uncertain* **λώβη**: you have heaped on yourself a certain retribution." We cannot determine how the lines ran originally, but there is certainly a corruption somewhere. **ἔσχεθες**, Markland, for MS. **ἔσχες**.

1292. **μεταβὰς βίοτον**. Weil transposes these words, so as to take **πόδα** with **μεταβὰς**, like **βαίνω πόδα** in *Elektra*, 94.

1293. The MSS. waver between **ἀπ** and **ἀνέχεις**.

1294. **ἀγαθοῖς ἀνδράσιν**, "men of honour." As the best MSS. read **τ'**, Weil, considering **ἀγαθοῖς** a gloss, reads **χρηστοῖς**.

1295. On **κτητόν** the scholiasts have **κατατεταγμένον** and **εἰς ἀγαθοὺς ἄνδρὰς οὐκέτι μετρηθήσεταί σου ὁ βίος**, which are not very appropriate, so Weil proposes **νεμετόν**, a form not found, but which he supports by **νεμέτωρ**.

1297. Valckenaer remarks that this line was probably borrowed by Menander, for we have in Terence, *Andr.* iv. 1. 16, Atqui aliquis dicat 'nil promoveris': Multum; molestus certe ei fuero. For **προκόψω**, cf. l. 23: "I will make no preparation to put it as gently as possible to you, but will not hesitate to pain you."

1302. **ὅσαισι**, to be taken with **ἐχθίστη**, most hateful to all who delight in virgin purity.

1303. The reading of the MSS., **δηχθεῖσα**, does not suit **κέντροις**. **πληγεῖσα, πληχθεῖσα** have been proposed; but Weil has suggested the most probable, **δμηθεῖσα**, quoting *Herc. Fur.* 20: **Ἥρας ὕπο κέντροις δαμασθείς**. The schol. has the gloss **συσχεθεῖσα πόνοις**; and elsewhere (*Orest.* 845) **δαμείς** is explained by **συσχεθείς**.

1312. **ἀλλ' ὅμως** takes up **ψευδεῖς** and **δόλοισι**. Weil translates **διώλεσε**, "tried to destroy"; but that would be naturally expressed by the imperfect.

1316. So Theseus to Hippolytus (l. 959), **ὦ κάκιστε σύ. Παρεῖλες**, "misused."

1317. **ἐξὸν**, nominative absolute, = *ὅτε ἐξὸν ἦν*, not accusative absolute, as is generally explained. Cf. Plato, *Protagoras*, cap. vi.: *Δόξαν ἡμῖνταῦτα, ἐπορευόμεθα*, where *δόξαν ἡμῖν ταῦτα* must be explained *ἐπεὶ ἡμῖν ταῦτα δόξαντα ἦν* (= *ἐδοξεν*), and in the nom. absol. construction the sing. *δόξαν*, not the plur. *δόξαντα*, is used, on the analogy of a neuter plur. with a sing. verb.

1320. **ἐν τ' ἐκείνῳ**, "both in his eyes," &c.

1324. **ἐφῆκας**. This is Nauck's reading for vulg. *ἀφῆκας*, after the Copenhagen MS.

1325. **δεῖν' ἔπραξας**, "thou hast acted terribly," not "thou hast done terrible things," which would be *δεῖν' ἐποιήσας*. *πράττειν* is used of the subjective, moral action; *ποιεῖν*, of the actual objective effect.

1328. **πληροῦσα**, "satiating the wish of her soul." In prose, *ἀποπίμλημι* is found in this sense: Plat. *Laws*, 717, *ἀποπιμπλᾶσι τὸν θυμόν*; and Thuk. vii. 68, *ἀποπλῆσαι τῆς γνώμης τὸ θυμούμενον*.

1328. **θεοῖσι δ' ὧδ' ἔχει νόμος**. This passage is very interesting, as exhibiting a Greek notion of the dealings of gods with men, and an attempt to reconcile a just, overseeing Providence with the numerous injustices—the calamities of the good and prosperity of the undeserving—which constantly occur. The gods are supposed to have made an arrangement among themselves which enables any of them to pursue his or her own ends, evil or otherwise, without the interference of the rest, who are bound to stand aloof; and Zeus sees that this arrangement is carried out, as is shown by *Ζῆνα μὴ φοβουμένη*, l. 1331. The gods, as a body, wish justice to be strictly meted out—the pious to be free from misfortunes, the evil to be destroyed, with all their belongings (cf. ll. 1339–41); they do not delight in the death of the pious; but they are yet, in consequence of this *νόμος*, unable to prevent one of their number satisfying private malice, and sacrificing justice to spite and vengeance. This conception is an endeavour to solve the ethical problem of reconciling a just governor with the unjust occurrences that take place in the world. It was often the rule of the aristocratic states in Greece.

1335. **κάκης**, "baseness," "villainy."

1336. **ἀνάλωσεν**, "spent," "exhausted."

1342. The word *στείχει*, Weil remarks, shows that Hippolytus was not carried, but walked, supported by servants.

1346. **καταληπτόν** is untranslatable. A present participle like *κατασκῆπτον* (which does not suit the metre) is required. Gomperz proposed *κατάπαλτον*, *sc.* hurled down.

1349. **χρησμοῖς**. Schol. *αἰτήσεσι, κατάραις*. It here means

"*votis*," imprecations, from the notion of a father's *dictum*, as oracular, divine.

1354. **ἀναπαύσω** is subj. after *σχές*, just as in 567, **ἐκμάθω** is subj. after *ἐπίσχετε*. Here, after *ἀναπαύσω*, there was a pause, as is shown by the hiatus with *ὦ* which begins the next line.

1360. **δεξιά** = *ἐκ δεξιᾶς*. Weil, however, renders it "dexterously." Some MSS. read *ἐνδέξια*.

1366. After *προῦπτον ἐς Ἅιδαν*, Weil considers *κατὰ γᾶν* and *ὀλέσας βίοτον* to be "deux chevilles"; and from a variant *κατ' ἄκρας* deduces *κατάραις*, which he reads. But are the two latter weaker than the former? Hippolytus is gradually intensifying agony: it is the losing of life that is the worst thing that can happen. Theseus himself had already been in Hades, under the earth, but *alive*. Some MSS. give *κατάκρας*.

1372. The short syllables are suited to the peevish exclamations of Hippolytus to the servants, in his great pain.

1373. **καί μοι Θάνατος Παιὰν ἔλθοι**: so Aeschylus (*Fr.* 244):

> *ὦ Θάνατε Παιάν, μὴ μ' ἀτιμάσῃς μολεῖν,*
> *μόνος γὰρ εἶ σὺ τῶν ἀνηκέστων κακῶν*
> *ἰατρός,*

which Sophocles modifies into *ὦ θάνατε, θάνατε, νῦν μ' ἐπίσκεψαι μολών*, *Phil.* 797—a metrical licence avoided in his earlier plays.

1374. This anapaestic verse has a syllable beyond the metre.

1378. The metre changes from anapaests to dactylic and trochaic lines, with some dochmiacs.

Metre:

1378–1388.

1378. ⏑ – | ⏑ ⏑ – | ⏑ – | ⏑ ⏑ – | –
1379. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | –
1380. ⏑ – | – ⏑ – | – ⏑ – — Dochmiac and Cretic.
1381. ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ ⏑ – | ⏑ ⏑ – | ⏑ –
1382. ⏑ ⏑ ⏑ – | ⏑ ⏑ ⏑ –
1383. ⏑ ⏑ | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | – |
1384. ⏑ ⏑ | – ⏑ ⏑ — Dochmiac.
1385. ⏑ ⏑ – | ⏑ – | ⏑ ⏑ ⏑ – |
1386. ⏑ ⏑ – | ⏑ – | ⏑ ⏑ – | ⏑
1387. ⏑ ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ – | ⏑ ⏑ –
1388. – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ –

1379. **μιαιφόνων τε συγγόνων.** Schol. *ἀναφέρει δὲ καὶ ἐπὶ τὸν τῶν Παλλαντιδῶν φόνον.* Barthold thinks that *σύγγονοι* and *προγεννήτορες* do not refer to different persons, and he finds in *προγεννήτορες* Tantalos and Pelops, as Pittheus, the grandfather of Hippolytus on the mother's side, is called son of Pelops in *Medea*, 683. The expression is probably quite vague: cf. Theseus' words in l. 832.

1381. **ἐξοριζεται,** MSS.; schol., *ἀπὸ τοὺ ὅρου ἐκείνων εἰς ἐμὲ ἔρχεται,* that is, "the crime (of my ancestors) goes beyond the bounds of its authors, and comes upon me." L. and S. take *ἐξορίζ.*, with the preceding genitives, in the sense "come forth from"; but it is better either to take it, with Barthold, "The evil is now being driven over the boundaries and tarries not," that is, "the crime of my forefathers is now in the process of being completely done away with, atoned for by my death" (we may compare the Latin *exterminare*); or to follow the scholiast, and his explanation is supported by the following words: *ἔμολε τ' ἐπ ἐμὲ τί ποτε, κ.τ.λ.* To this sense of *ἐξορίζομαι* we may compare the French *déborder*. Hence Ovid's lines:

> num generis fato, quod nostros *errat* in annos,
> Tantalides matres apta rapina sumus.

Cf. Mr. Palmer's note on *Heroides*, viii. 65. Weil proposed *ἐπουρίζεται κακὸν τόδ'*, and Wecklein, *ἐξακρίζεται.*

1386. **ἀναλγήτου,** "insensible to pain, and so feeling no sympathy or pity." The word came to be so generally used for merciless, ruthless, that it is here actually applied to a *thing*, *πάθους.*

1387. **ἐμὰν** is not found in the codex Havniensis.

1391. Cf. Aesch. *Pr.* 115: *τίς ὁδμὰ προσέπτα μ' ἀφεγγὴς θεόσυτος.*

1398. **τοι δύσποτμος** in some MSS.

1399. **ἱππονώμας,** for *ἱππονώμης*, a Doric form, like *κυναγός.*

1401. **φρονῶ,** "I recognise": cf. *Bacchae*, 1259: *φρονήσασαι μὲν οἵ' ἐδράσατε ἀλγήσετ' ἄλγος δεινόν.*

1403. **ᾔσθημαι.** The perfect is here evidently used in a present sense. "I perceived whilst you spoke," as Barthold takes it, is quite inappropriate, and would be *ᾐσθόμην*, as in *Iph. Taur.* 351: *τοῦτ' ἄρ' ἦν ἀληθές, ᾐσθόμην, φίλαι,* which he actually quotes. *ὤλεσεν μία κύπρις,* C.

1409. **τῆς ἁμαρτίας,** "thy error," is not to be taken with *'μὲ*, as might seem at first sight from the order.

1413. **ἔκτανες τἄν** (*τοιἄν*) **μ',** "you would have killed me in any case."

1415. Translate "would that men might bring a curse on the gods." This leaves it open whether it mean "be the cause of curses to the gods," which is supported by *Medea*, 608, *καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις*, and by *Iph. Taur.* 778: or mean, as Barthold takes it, "be able to curse the gods *with effect*."

1416–1418. In these lines there seems to be a corruption. Weil's emendations are *θεοῖς ἄτιμον* for *θεᾶς ἄτιμοι*, and *ἆται* for *ὀργαὶ*: he reads *ζόφῳ* in 1416. *κατασκήπτουσιν*, PC.

1419. An inappropriate verse, and evidently a repetition of 1454. Most edd. exclude it.

1420. Weil reads *αὖθις* for *αὐτῆς*, and in next line, *μάλισθ' οἱ* for *μάλιστα*.

1421. Instance of double superlative.

1424. *Pausanias*, ii. 32. *Ἱππολύτῳ δε τῷ Θησέως τέμενός τε ἐπιφανέστατον ἀνεῖται, καὶ ναὸς ἐν αὐτῷ καὶ ἄγαλμά ἐστιν ἀρχαῖον· καὶ ταῦτα μὲν Διομήδην λέγουσι ποιῆσαι, καὶ προσέτι θῦσαι τῷ Ἱππολύτῳ πρῶτον· Τροιζηνίοις δὲ ἱερεὺς μέν ἐστιν Ἱππολύτου τὸν χρόνον τοῦ βίου πάντα ἱερώμενος καὶ θυσίαι καθεστήκασιν ἐπέτειοι. Δρῶσι δὲ καὶ ἄλλο τοιόνδε· ἑκάστη παρθένος πλόκαμον ἀποκείρεταί οἱ πρὸ γάμου, κειραμένη δὲ ἀνέθηκεν ἐς τὸν ναὸν φέρουσα. Ἀποθανεῖν δὲ αὐτὸν οὐκ ἐθέλουσι συρέντα ὑπὸ τῶν ἵππων, οὐδὲ τὸν τάφον ἀποφαίνουσιν εἰδότες· τὸν δὲ ἐν οὐρανῷ καλούμενον ἡνίοχον, τοῦτον εἶναι νομίζουσιν ἐκεῖνον Ἱππόλυτον τιμὴν παρὰ θεῶν ταύτην ἔχοντα.*

1427. **πένθη δακρύων** = *πένθη δακρυόεντα*.

1429. **κοὐκ ἀνώνυμος πεσὼν σιγηθήσεται** = *οὐκ, εἰς ἀνωνυμίαν πεσὼν, σιγηθήσεται*, "will not fall into oblivion and be untalked of": *ἀνώνυμος*, proleptic.

1434. **θεῶν διδόντων**, "when the gods put it in the way of men"; *διδόντων* here used of a bad gift, we should expect, as Barthold says, *θελόντων* or *ἀγόντων*.

1436. **ἔχεις**, "thou knowest," as in l. 1021, *τὰ δ' ἄλλ' ἔχεις*.

1437. **καὶ χαῖρ'**, more usually *ἀλλὰ χαῖρε*. "Euripides has this combination nine times, Aeschylus once (*Eum.* 775), Sophokles not at all." Barthold. *ἐμοὶ γὰρ*, κ.τ.λ. So Apollo in *Alkestis*, 22, says—

> *ἐγὼ δε μὴ μίασμα μ' ἐν δόμοις κίχῃ*
> *λείπω μελάθρων τῶνδε φιλτάτην στέγην.*

1439. This verse is suspected by Cobet, and is generally considered spurious. It is supported, however, by *Χριστ. Πασχ*, 149.

1441. The line is some stupid reader's note. Such a reproach is quite out of harmony with the rest of Hippolytus' words from 1390 on. Euripides could not have made Hippolytus

say in this parenthetical and casual manner, "You are not very sorry at leaving your old friend," and yet express no further concern at her indifference. Throughout the scene Artemis has shown the greatest sympathy. Musgrave has essayed the reading of one MS. λείποις, Valckenaer μιαρὰν for μακράν, *sc.* polluting. But the line is copied in the *Christ. Pat.*, which shows an old corruption.

1448. For φρένα some MSS. read χέρα.

1451. The MS. reading Ἄρτεμιν is perhaps a gloss on τοξόδαμνον παρθένον, an expression which occurs in a fragment of Diphilus, with an allusion to its use in tragedy, Λητῶς Διός τε τοξόδαμνε παρθένε, Ὡς οἱ τραγῳδοί φασιν: so Nauck.

1453. We have followed Barthold in transposing lines 1453 and 1455. Hippolytus thus takes up the word γενναῖος, said of him by Theseus in 1452, and bids him pray that he may have sons with no stain on their birth, and of equal γενναιότης—γνήσια φρονοῦντες (cf. l. 309).

1457. "My endurance is endured"; I can hold out no longer. Compare the words of Lancelot in Tennyson's *Lancelot and Elaine:*

> "Diamond me
> No diamonds! for God's love, a little air!
> Prize me no prizes, for my prize is death!"

1464. **πίτυλος.** This word occurs very frequently in Euripides. It is used of the plashing of oars, of the blows of the spear, of the beating of the breast and cheeks in mourning, of drops falling into a cup, here of tears, and also metaphorically of passion, as πίτυλος μανίας.

1465–6. These verses seem to allude to the death of Perikles, which happened near the time of the representation of this play. **Μᾶλλον** expresses a comparison with the other victims of the plague. Euripides changed the final verses as they stood in the first edition in order to suit the occasion. The end of the first Hippolytus is preserved to us by Stobaeus, *Flor.* 5, 16:

> ὦ μάκαρ, οἵας ἔλαχες τιμάς,
> Ἱππόλυθ' ἥρως, διὰ σωφροσύνην·
> οὔποτε θνητοῖς
> ἀρετῆς ἄλλη δύναμις μείζων·
> ἦλθε γὰρ ἥ πρόσθ' ἥ μετόπισθεν
> τῆς εὐσεβίας χάρις ἐσθλή.

Another reference to the plague is probably in line 176 *sq.*

1466. **κατέχουσιν**: schol. ἐπικρατοῦσιν.

EXCURSUS

ON THE

SYMMETRICAL ARRANGEMENT OF DIALOGUE IN EURIPIDES.

THROUGHOUT the *Hippolytus* we find that the scenes are artistically constructed in form, in the number of lines assigned to the speakers in dialogue, and in the arrangement of the monologues. These points of symmetry are very interesting. Hirzel was the first to treat of them scientifically; Weil and Barthold have added much to his views; but there is great danger in over subtlety, and we here confine ourselves to the most obvious arrangements.

Lines 1–57. The prologue is introduced by 9 lines, and closes with 7. The body of the speech consists of 21 lines (20–40), enclosed by 10 on either side. Thus, 9 : 10 : 21 : 10 : 7.

Lines 82–120. The dialogue between Hippolytus and Attendant (88–107) is preceded by 6 lines of Hippolytus (82–87) presenting the wreath to Artemis, and followed by six lines of the same speaker, and the scene concludes with 6 more lines spoken by the Attendant (considering 115 spurious). Thus,

6 : 20 : 6 : – 6.

Lines 176–266. The Nurse speaks 5 (176–180) + 5 (181–185) + 12 (186–197) lines; Phaedra speaks 5 (198–202); the Nurse 5 (203–207). This is the first part. Then Phaedra begins her wild wishes with 4 lines (208–211); the Nurse, 3 (212–214); Phaedra, 4 + 4 (215–218–221); Nurse, 5 (223–227); Phaedra, 4 (228–231); Nurse, 4 + 3 (232–235–238); Phaedra, 4 (239–242). The third part begins with Phaedra's command that her head be covered (l. 243), followed by 6 verses (244–249); the Nurse

answers in 2 (250, 251), and moralizes in 6 + 3 + 6 (252–258–260–266). The scene, then, is arranged as follows:

1 (176–207). 5 : 5 : 12 : 5 : 5.
2 (208–242). 4 : 3 : 4 : 4 : $\underline{5}$: 4 : 4 : 3 : 4.
3 (243–266). 1 + 6 : 2 + 6 : $\underline{3}$ + 6.

Lines 267 *sq.* The stichomuthia of 13 lines is preceded by 4 of the Chorus, and followed by 4 of the Nurse, after which follow another 13 lines (287–296) of the Nurse (4 : 13 : 4 : 13). Then follow 7 + 7 (296–303–310), then 16 = 4 + 8 + 4 (311–326), which are followed by 3 sets of 9 verses in stichomuthia (327–335–344–353), and then 8 lines of the Nurse. Thus:

4 : 13 : 4 : 13 : : 7 : 7 : : 4 : 8 : 4 : : 9 : 9 : 9 : : 8.

Lines 372 *sq.* (Phaedra's Monologue). The first 30 lines (372–401), as they stand in our text, break up in accordance with transition of thought into 8 (372–378), 7 (379–386), 7 (387–393), 8 (394–401; the scheme is thus, 8 : 7 ‸ 7 : 8. This is an advantage won by the transposition of l. 384, for else we could only divide into 15 + 15. We cannot attempt to arrange the remaining part of the speech, as we cannot tell accurately how they stood in either first or second edition.

Lines 433–481 (the Nurse's Monologue). The scheme is easily seen (retaining ll. 468 *sq.*, which Barthold rejects):

4 : 6 : 4 : $\underline{20}$: 4 : 6 : 4.

Lines 481–524. 4 lines of the Chorus followed by 4 of Phaedra; 6 of the Nurse (omitting 494, 495), 5 of Phaedra and Nurse, 4 of Phaedra, 6 of Nurse, 5 of Phaedra and Nurse, 4 of Nurse:

4 : 4 : : 6 : 5 : 4 : : 6 : 5 : 4.

Lines 565 *sq.* The lyric dialogue between Phaedra and the Chorus is divided in two parts by the 2 Iambics of Phaedra (581, 582), and is preceded and followed by 4 lines between Phaedra and Chorus (565–569 = 596–600). Then follow 15 lines of Hippolytus and Nurse, equal in number to the preceding 15 utterances of Phaedra and Chorus.

Lines 616–668 (Hippolytus' Monologue). This may, perhaps, be arranged (omitting 625 + 626):

2 : 7 : 7 : : 6 : 5 : 6 : 5 : : 5 : 3 : 5.

Lines 693–731. The scheme is evidently

2 : 7 : 2 : : 2 : 7 : 2 : : 7 : 3 : 7.

Lines 776–810. Seven pairs of lines are spoken by the Chorus and the Maid (776–789), and then Theseus, entering, speaks 7 single lines, which are followed by 2 of the Chorus, 5 of stichomuthia, 2 of Chorus, and 5 of Theseus. Thus :

$$7 \times 2 : 7 : : 2 : 5 : 2 : 5.$$

Lines 811 *sq.* Between strophe β and antistrophe β, spoken by Theseus, are two consolatory lines of the Chorus (834, 5). We have followed Weil in supposing a gap between 852 and 853, for these lines should evidently form an antistrophe to ll. 811–815. Lines 848–851 belong to Theseus, not to the Chorus, for they correspond to 830–833.

Lines 885–935. Theseus 6; Chorus 2; Theseus 6; Chorus 3; Hippolytus 3; Hippolytus 6 + 5; Theseus 5; Hippolytus 4; Theseus 7; Hippolytus 4. Thus :

$$6 : 2 : 6 : : 6 : 6 : : 5 : 5 : : 4 : 7 : 4.$$

Lines 936–980 (Theseus' speech). Ten lines (936–945) open before he begins his arguments, and 10 lines pronouncing sentence of banishment conclude. The intermediate 24 lines consist of two sets of 12 (946–957 = 958–969; we do not account the spurious l. 970), each of which can in turn be divided into two sixes. Hence the scheme :

$$10 : 6; 6 : 6; 6 : 10.$$

Lines 983–1035 (Hippolytus' Defence). We cannot be quite certain of the arrangement, as we cannot know what lines may be lost in the neighbourhood of l. 1020. Taking the speech as it is, but omitting ll. 1018–20, we may arrange :

$$7 : 6 : 6 : 5 : 5 : 6 : : 4 : 7 : 4.$$

But if we suppose that the three rejected have taken the place of two Euripidean lines, we get the much more symmetrical scheme :

$$7 : 6; 6 : 5; 5 : 6; 6 : 7;$$ and 4 concluding verses.

Lines 1037–1064. Omitting ll. 1049, 1050, and counting the line inserted after 1051, we get the symmetrical scheme :

$$3 : 4 : 4 : 3 : : 4 : 3 : 4.$$

Lines 1064–1092 fall into two parts (1064–1077 and 1078–1092), separated by the interjection φεῦ. Each consists of seven distichs. Hippolytus' farewell address in 10 lines (1093–1101) concludes the scene.

1153–1172. 4 lines between Messenger and Chorus are followed by 3 of Messenger and 2 of Theseus; then in the centre are the two lines (1162, 1163) announcing Hippolytus' death, which are followed by 2 of Theseus, 3 of Messenger, and 4 of Theseus. Thus:

4 : 3 : 2 : 2 : 2 : 3 : 4.

Lines 1296–1341. 17 lines of Artemis are followed by an exclamation from Theseus; then come 12 lines of Artemis, and another exclamation of Theseus, after which Artemis speaks 17 lines again, if we count δεῖν' ἔπραξας ἀλλ' ὅμως (1325) as a whole. Thus:

17 : ½ : 12 : ½ : 17.

Lines 1389–1414. 4 lines (2 + 2) precede the monostichs of Artemis and Hippolytus. 1393–1406 fall into halves of 7 lines each. The 8 lines between Hippolytus and Theseus (1407–1414) also fall into two tetrads. Thus:

2 : 2 : 7 : 7 : : 4 : 4.

Lines 1416–1443. Artemis' speech begins with 6 lines respecting Kupris; then come 8 foretelling the future honours of Hippolytus; then 6, reconciling Hippolytus and Theseus. Her three farewell lines correspond to the three of Hippolytus (1440–1443, omitting l. 1441). Thus:

6 : 8 : 6 : : 3 : 3.

Lines 1444–1458. The 11 monostichs (1446–1456) are enclosed on each side by a distich:

2 : 11 : 2.

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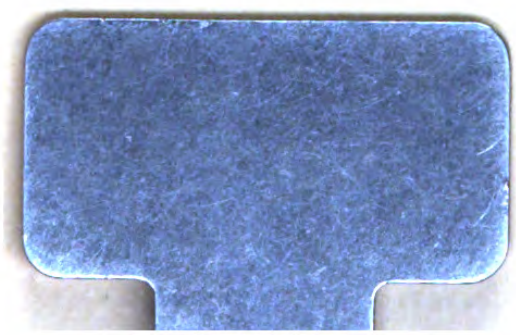
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