

The MEDEA of Euripides (Selections).

Greek Summer School 2018.

Brief notes by P. G. Brown



Figure 1. Medea. A.F.A Sandys. Painted 1866-8.

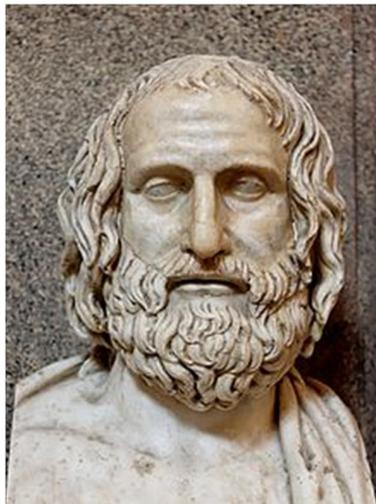


Figure 2. Roman copy of bust of Euripides.

Euripides:

- Born 480 B.C. (It was said that he was born on the day the battle of Marathon took place), son of Mnesarchus and Cleito in the village of Phlya in the central Attica.
- He had very little success during his life. He rarely won first prize but his plays became greatly admired and revived after his death. Although not liked by the Athenian judges he was well respected outside of Athens. He is the most often quoted of writers in antiquity.
- His artistic form is very traditional and stiff. Arguments presented in his plays are very logically structured: 'on the one hand ... on the other ...', 'firstly ... secondly...' and so on, yet his ideas are often speculative and innovative. He used ancient myths but modifies them more ambitiously than any other playwright (judging by the extant plays). 17 of his plays (out of possibly as many as 92) survive, which exceeds the total number of surviving plays by Aeschylus and Sophocles. In comparing Sophocles and Euripides, Porson said: *illum admiramus, hunc legimus* ('we admire the one and read the other').
- He grew up during the 'golden age' of Athens, with its artistic rise to greatness and its limitless confidence after the defeat of the Persians, followed by its arrogance and decline during the years of the Peloponnesian Wars.
- He is often portrayed by comic writers (especially Aristophanes) as a 'hater of women' and an 'atheist'. As we read his plays, the former of these charges seems strange, since his heroines are often treated with greater interest and insight than his male heroes. The Athenian audience probably expected their women to be presented in an idealised way rather than as real human beings. In fact one of the Greek philosophers said 'the greatest glory for a woman is to be as little mentioned as possible among men'. Notwithstanding Klytemnestra in Aeschylus and Antigone in Sophocles, women in these playwrights (as far as we can glean from the surviving plays) do not generally have much of a 'presence'. Euripides also mirrors in some of his plays, the speculative

theology that was rife among the Sophists, but to call him an 'atheist' is to miss the point of his works. His apparent disrespect towards the goddess Hera and Aphrodite must be understood in the context of *myth* (μῦθος). The *Bacchae* also, in my mind, leaves no doubt as to his view of the power of the gods in the lives of men.

- In 408 he went to Macedonia as an exile (cause unknown) at the age of 71, invited by Archelaos, who had gathered many other 'men of learning' at his court. He died approximately two years later. The plays *Iphigeneia at Aulis*, *Alcmaeon* (lost) and *Bacchae* were found among his possessions and performed posthumously.

Metre:

Most of the dialogue passages we will read are in Iambic Trimeter. This consists of 6 feet, each foot being made up from one of:

- The Iambus $\sim \bar{\quad}$ e.g. Διός
- The Spondee $\bar{\quad} \bar{\quad}$ e.g. ἔς καί
- The Tribrach $\sim \sim \sim$ e.g. ἰκέτις
- The Anapaest $\sim \sim \bar{\quad}$ e.g. προγόνου
- The Dactyl $\bar{\quad} \sim \sim$ e.g. κλωπικός

The 6 feet may consist

(a) entirely of iambs,

κενήν δόκησιν, οὐκ || ἔχων. τὰ δὲ αὖ Διὸς

(b) of two short syllables (a Pyrrhic) standing in place of the last iamb, e.g.

ὅς ἀντὶ δίας ψακάδας Αἰγύπτου πέδον

(c) of a spondee in any of the odd feet, (i.e. 1st, 3rd or 5th)

Νείλου μὲν αἶδε καλλιπάρθενοι ῥοαί

(d) resolution of the two short syllables for one long one giving a tribrach. This may happen in any of the first 4 feet (rarely in the fifth), but more than one tribrach in a line is very rare.

ἰκέτις, ἴνῃ ἀνδρὶ τὰ μὰ διασώση λέχη

(e) a dactyl for a spondee in the 1st or 3rd foot,

ὄς δόλιον εὐνήν ἐξέπραξ' ὀφθαίετου

(f) an Anapaest in the first foot (or if a proper name, in any one of the first five feet),

Τελαμών, Σαλαμῖς δὲ πατρίς ἡ θρέψασά με

(Note: The above examples are taken from the *Helen*.)

Caesura: In all the above examples there was a word break in either the 3rd or 4th foot (denoted by //), most commonly in the 3rd. This is called a caesura.

Rule of the Cretic Ending: The combination $\bar{\quad} \sim \bar{\quad}$ is called a Cretic. In tragic verse, a word or phrase of this shape cannot end a line if it is preceded by a long syllable (with the exception that that syllable is a preposition or some other monosyllable closely attached to the Cretic word).

The Greek Theatre:

- The plays were performed once only at the Theatre of Dionysus at Athens, which holds about 17,000. The theatre consisted of an ὄρχήστρα where the Chorus sang, a high wooden stage, the σκῆνη which was painted and possibly an altar in the middle of the ὄρχήστρα. A crane, μηχανή, was used to bring the god or goddess into view above the stage to speak the an epilogue, (*deus ex machina*).
- Wealthy citizens (*choregoi*) paid for the chorus.
- All actors were male. They wore elaborate masks and high platform shoes. This made facial expression and rapid movement impossible. Gestures and voice modulation were probably the main techniques for expressing emotion.
- Chorus rarely takes part in the action, but rather comment on it. This is less true in Euripides' plays.

Short Bibliography.

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Brief Notes:

In class we will read:

Lines 1-95, 214-409, 446-626, 1002-1080, 1136-1250. (About 666 lines in all.)

1-95: Prologos:

1. εἶθε – this word is redundant but used with ὠφέλε in poetry for emphasis.

διαπετάσθαι - 'winged its way'.

3. Mount Pelion is in Thessaly, the home of Jason.

4. ἐρετμῶσαι - 'supply with oars'. The subject is the 'pine trees' which were hewn into oars.



Figure 3. 4th century coin from Iolkos, showing the Argo

6. Περία - 'at the bidding of Peleus'. Peleus was Jason's uncle, the brother of Aison. He had stolen the throne and set a quest as a condition for its return to Jason.

9. One version of the story was that Medea convinced the daughters of Peleus that she had the power to restore a dead and dismembered body to life. They then murdered and dismembered their father but Medea then refused the potions to perform the restoration.

11b-12. 'having pleased by her exile the citizens of the land she had come to'. We would expect the dative πολιτᾶς, which appears in more modern editions, on which see Page. She pleased them by averting a plague.

13. Συμφέρουσα - 'helping'.

16. νοσεῖ τὰ φίλτατα - 'the closest ties of affection have soured'.

18. 'is bedding down a royal match'.

19. αἰσυμνα - 'rules, governs' connected with αἶσα. Only here in tragedy.

21-22a. 'calls upon (Jason's) oaths and invokes pledge of his right hand, the strongest of oaths'.

23. 'what sort of treatment she meets with from Jason'.

24b. 'handing over her body to pain'.

25. συντήκουσα - 'wasting away', we say 'dissolved into tears'.

29. κλύδων - 'wave'.

29b. Either 'she listens as she is admonished by her friends' or 'being admonished, she hears her friends'.

31. ἀποιμώζω - 'to bewail'.

35. οἶον - 'what a good thing it is'.

ἀπολείπεσθαι - 'to be shut out, be bereft of'.

37-45. These lines may be/contain a later interpolation. See Mastronarde ad loc.

38. ἀνέξεται - 'will she endure it'.
44. συμβαλὼν ἔχθραν - 'engaging in a feud with her'.
46. τρόχων - 'running', so 'exercises'. (Note τροχῶν - 'wheels'.)
48. οὐκ ... φιλεῖ- 'is not won't to'.
50. ἄγουσα ἐρημίαν - 'keeping solitude'.
51. θρέομαι - 'bewail'.
52. i.e. 'how can she do without you?'
53. ὀπαδός - 'attendant'.
54. sc. ἐστί with the neuter plural subject and render ξυμφορά as 'a cause of trouble'.
55. ἀνθάπτομαι - 'fasten on, sting'. (Again in 1360).
56. Lit. 'For I have come to this degree of grief'.
58. μολούση – dative instead of accusative after με.
60. ζηλῶ σε sc. 'your ignorance'. The sense is 'you don't know the half of it'. The metaphor in the second half is possibly from medicine.
61. μῶρος refers to Medea despite the ending.
64. μετέγνων - 'I take back (unsay)'.
66. σιγὴν ... θήσομαι = σιγήσομαι.
68. πεσσοῦς - 'the place where draughts are played'.
69. Peirene is the most famous spring in Korinth.
76. 'For old marriages are superseded by (are abandoned in favour of) new ones'.
- 79b. Lit. 'before we have bailed out the old', tr. 'before we have dealt with the present troubles'.
82. 'how badly your father behaves towards you'.

84. ὦν ... ἀλίσκεται- 'he is convicted of being', so 'he is proven to be'.

85a. 'who amongst mortals is not?'

87. This line is suspect and obscures the connection between lines 86 and 88.

88. εἰ - 'seeing that, since'. The γε is causal.

90. ἐρημώσας- tr. 'out of sight'.

92. 'For I saw her bull-like in her gaze ...'. (Mastronarde).

93. τοῖσδε belongs to the previous line.

δρασεῖουσαν - 'she is on the verge of doing something (bad)'. The suffix -σεῖω has a desiderative effect.

94b. 'before she strikes someone'.

96-130. The metre is now anapaestic, and acts as a bridge to the first choral ode as well as giving an agitated air to the scene.

96. μελέα - 'wretched'.

214-409: First Episode:

216. σεμνούς - 'haughty'.

ὀμμάτων ἄπο - 'out of public gaze', possibly 'from my own observation'.

217. ἐν θυραίοις - 'in public', possibly 'from among strangers', i.e. 'by hearsay'.

217b. i.e. 'from a quiet way of life'. Tr. 'Some by their quiet mode of life have a bad reputation and one of idleness'.

218. ῥαθυμία - originally 'easiness of temperament' but later 'laziness, indifference'.

220. σπλάγχνον - 'true nature'.

221. στυγεῖ δεδορκώς - 'loathes the sight (of him)'.

222ff. 'Now a foreigner must make himself agreeable to the city, nor do I praise a citizen who is stubborn and causes his fellow-citizens pain by his lack of good sense'.

226. οἴχομαι –tr. 'I am undone'.

228. 'for my husband in whom all my welfare lies ...'.

For γιγνώσκει read γιγνώσκω.

230. Lit. 'as many as are alive and have reason'.

232. ὑπερβολή - 'excess'.

234. Note that Verrall's edition changes this line dramatically. The sense here is that having to buy a husband is bad enough but then having him as master over one's very body is worse. Verrall's line means that not having a husband in the first place is worse.

235. Lit. 'in this the contest is greatest'. Tr. 'the stakes of this contest are of supreme importance'.

236a. sc. πόσιν.

236. εὐκλεῖς ἀπαλλαγί – 'reputable escape'.

237. ἀνάίνομαι - 'to say no to'.

239b. 'since she has not learned this at home'.

240. χρήσεται - 'best manage, deal with'.

241. κάν= καὶ ἐάν.

ἐκπονουμένοισι - the middle form if this verb is rare and indicates 'working hard at something (for their own advantage)'.

242. βίᾳ- 'reluctantly'.

245. ἄση- 'satiety' tr. 'stress'. In medicine it is the word for nausea.

246. ἤλικας - 'comrades'. The line is likely to be a later addition inserted to remove the possible implication that the husband might be off with a prostitute.
- 250a. 'How wrong they are!'
252. ἥκει - tr. 'applies'.
256. λελησμένη - 'I was carried off as booty'.
258. μεθορμίσασθαι - the sense is 'to have as a safe anchorage to turn to from my troubles'.
262. Probably another interpolation.
264. 'a coward at fighting and looking upon a sword'.
266. μαιφονωτέρα - 'more murderous, more blood-thirsty'.
272. ἀπείπον - 'I order'.
274. βραβεύς - 'umpire', here 'enforcer'.
278. κάλως - acc. κάλων 'rope (holding the sails)', tr. 'are making full sail (against me)'. cf. our idiom 'to pull out all the stops'.
279. εὐπρόσιτος - 'easily accessible', a continuation of the nautical metaphor.
282. παραμπίσχειν - 'to wrap or cloak in deceit'.
283. ἀνήκεστον - 'terrible, deadly'.
284. 'Many things contribute to this fear'. Mastronarde and others read τοῦδε δείγματα, with the sense of 'points of evidence'.
293. ἔβλαψε δόξα - 'my reputation has done me harm'.
294. ἀρτίφρων - 'sensible, of sound mind'.
296. 'for apart from the other disadvantage, namely idleness'.
297. ἀλφάνω - 'to earn, gain'. The aorist is found in Homer, but the present is very rare.

φθόνον ... δυσμενῆ - 'hostile ill-will'.

298. σκαίος - 'foolish, stupid'. Take προσφέρων first.

300. τῶν ... δοκούντων - gen. of comp.

ποικίλον -tr. 'special'.

Tr. 'and if the city regards you as greater than those with a reputation for cleverness, you will be thought vexatious'.

301. λυπρός -tr. 'annoying'.

304. Possible interpolation and the line is hard to extract meaning from. Lit. 'to those of the other sort (? the clever), I am too quiet'.

305. προσάντης - 'adverse, ungenial'.

306. πλημμελής - 'discordant, harmful'.

307a. 'I am not like that', 'or I am not in a position to do this'.

309. ἔξαμαρτάνειν - 'to commit a crime'.

312. τὸ μὲν σόν - 'your affairs'.

316. ἀκούσαι - epexegetic infinitive.

318. τοσῶδε - 'to such a degree that'.

πέποιθα - 'I trust'.

320. 'is easier to guard against than a cunning one who holds her tongue'.

322a. tr. 'since my resolve is fixed'.

τέχνην - tr. 'where-with-all'.

330. 'What an evil thing is passionate love'.

331. 'according as misfortune attends it', picking up the previous line.

333b-4. 'rid me of my troubles'; Med. 'I have troubles too and I have no need of yours'.

337. 'you are causing trouble so it seems'. ὄχλος can have the sense of 'trouble'.

338. i.e. 'it was not exile I sought reprieve of'.

341. ξυμπερᾶναι φροντίδα - 'to think out', lit. 'to bring my mind to full completion'.

342. ἀφορμὴν - 'means of livelihood'.

343. προτιμᾶ = ἐπιμελεῖται.

μηχανήσασθαι – tr. 'make provisions for'.

347. συμφορᾷ κεχρημένους - 'being in trouble'.

348. λῆμα - 'temper'.

349. αἰδούμενος –tr. 'by showing mercy'.

355-356. Some editors have bracketed these lines, but Mastronarde retains them.

357-363. Anapaestic interlude, used twice in this play but otherwise uncommon.

Poor woman, alas, alas, misery added to your grief. Wherever will you turn, what guest-friend or house or land will you find as saviour from your troubles? Thus, Medea, does the god convey you into a hopeless flood of troubles.

365. 'by no means will things go along in this way (as you expect), don't think that yet'.

366. νυμφίοις - 'the newly-weds'.

367. τοῖς κηδεύουσιν - 'to him who made the marriage tie', poetic plural, referring to Kreon.

368. τόνδε θωπεύσαι - 'to have fawned on this man'.

369. 'unless it were in some way to my advantage and my plotting'.

370. sc. αὐτόν.

372. ἐξὸν αὐτῷ - 'while it lay in his power'.

ἐλεῖν - 'to disarm'.

377. ἐγχειρῶ - 'undertake'.

381. πρόσαντης - 'adverse'.

383. γέλων - 'an opportunity for mockery'.

384a. 'a direct approach is best'. sc. ὁδὸν ἰέναι.

387. 'by granting (to me) a land that will protect me from being seized and a secure house'.

391. μέτειμι - 'pursue'. The word order is odd here. 'I will pursue this murder with guile and with stealth'.

392. ξυμφορὰ ἀμήχανος - 'hopeless misfortune'.

395. οὐ γὰρ μά - 'I swear by ... that + negative'.

398. With οὐ γὰρ μά from 395, 'no-one will grieve my heart with impunity'.

400. κῆδος - 'marriage alliance'.

400b. 'my (bitter) exile from this land'.

401-7. Medea addresses herself.

403b. 'now the trial of courage'.

404b-5. 'You must not suffer mockery from this Sisyphean marriage of Jason'. Sisyphos was a byword for treachery and was once a king of Korinth.

408. 'incapable when it comes to noble acts'.

446-626: Second Episode:

Note that Jason appears on stage unannounced.

447. ὀργήν - 'temper'.

447b. `that is impossibly evil'.

450. ματαίων -`foolish'.

453. ἄ- `but in respect of those things which'.

454a. `regard yourself lucky'.

456. ὀργὰς ἀφῆρουν -`I tried to remove the anger', i.e. `I tried to calm things down'.

459-60. `but even after this I have not come having given up (ἀπειρηκῶς) on those (once) dear, but acting in your best interests'.

466. `for this is the worst reproach I can utter with my tongue against your cowardice/lack of manliness'.

468. Identical to 1324 and so may be a later interpolation to heighten the tension.

469. εὐτολμία -`courage'.

473-4. Join λέξασα ... κακῶς σε.

476. Note the alliteration using the sigmas.

478. ἐπιστάτην -tr. `to master'.

479. θανάσιμον γύην -`the deadly field', that is, `the field which produced the deadly crop'.

The `crop' was the army of `sown men', who sprang from the dragon's teeth.

480. ἀπέχων -`encircling'.

481. σπείραις ... πολυπλόκοις -`with its sinuous coils'.

483. φάος σωτήριον -`the light of safety'.

486. ὥσπερ ἄλγιστον -`in the most grievous manner possible'.

487. παίδων -`daughters'.

490. παίδων γεγώτων -`even though there were children'.

493. τοὺς τότε- 'those then (in power)', before whom we swore.

495. 'since you must surely know that you have broken your word to me'.

497b. 'how idly we were supplicated'.

499. κοινώσομαι - 'I will share (my thoughts) ...', sarcastic. This sentence is an aside to herself and we should image she has turned her back on Jason at this point. Tr. 'Do I imagine that I will share my thoughts with you, expecting to do well in some way at your hand? No, but it must be done anyway'.

500. But by my asking you, you will appear even more base'.

506a. 'For this is how things are'.

509. πολλὰ ἴσιν - 'in the eyes of many'.

510. ἀντὶ τῶνδε - 'in return for these things', the help she gave in Kolchis.

516. κίβδηλος - 'counterfeit'. Tr. 'why have you given sure signs to men when gold is counterfeit ...'.

522. κακὸν φῦναι λέγειν - 'to show myself poor at speaking'.

523-5. 'but like the trusty helmsman of a ship using the upper edge of the sail, escape from your wearisome prattling'.

526. 'you exaggerate overmuch your favours to me'.

πυργοῖς - 'you build up', tr. 'exaggerate'.

527. Kypris is used rather than Aphrodite for metrical reasons.

ναυκληρία - 'seafaring'.

529. λεπτός - 'subtle, clever'.

529b-530a. 'it is an invidious story to go through, how ...'.

532. A metaphor from money, 'I would not place (reckon) too much importance on this.' Lit. 'I shall not count this point too strictly'.



Figure 4. Jason and Medea. Waterhouse 1907.

533. `for where you have benefited me, you did not do badly`.

534. τῆς ἐμῆς σωτηρίας -`in return for my being saved`.

538. μὴ πρὸς ἰσχύος χάριν – lit. `not with a view that gives gratification by force`, tr. `in a way that does not give free reign to violence`, `not in favour of the strong`.

540. δόξαν -`renown`.

543. ὑμνῆσαι –tr. `the ability to sing`.

544. `if it were not my lot to have high renown!`.

ἐπίσημος -`notable`.

545. πόνων -`labours`. These are the tasks imposed upon him by Peleus which Medea helped him with.

546. ἄμιλλαν -`contest`.

552. `bringing in addition many misfortunes hard to deal with`.'

555. `and not, which is what rankles you, that I despised our marriage bed`.

557. ἄμιλλαν πολύτεκνον-`eager desire for many children`. Lit. `setting my heart on a competition to produce many children`.

561. `every friend keeps well away from a poor man`.

564. εἰς ταὐτὸ θείην - 'put them in the same category'.

ξυναρτήσας - 'having joined together'.

566. λύει = λυσιτελεῖ - 'it benefits'.

566-7. 'For me, it is advantageous to use future children to benefit those already born'.

568. 'except that you are annoyed in regards to sex'.

569ff. 'But you women have come to this, that if all is well in bed you think you have everything, while if some misfortune in that domain occurs, you regard your best and truest interests as your worst enemies'.

577. παρὰ γνώμην - 'contrary to your judgement'.

580. ἐμοί - 'in my judgement'.

581. πέφυκε - tr. 'has the gift'.

582. περιστελεῖν = κοσμήσειν. 'For being so confident that he can cleverly cloak his injustice with his speech, he dares to do even greater evil'.

584. εὐσχήμων γένη - 'make a show of goodness'. The sense is 'do not use specious arguments with me', 'do not try to pull the wool over my eyes with your clever speeches'.

εὐσχήμων - 'a seemly facade'

585b. 'for one word will lay you flat'; a metaphor from wrestling.

586b. πείσαντά με - 'having gained my consent'.

587b. Lit. 'in secrecy from your dear ones', i.e. 'behind my back'.

588. τῷδ' ὑπηρετεῖς λόγῳ - 'assisted this proposal'.

591a. 'This was not what was on your mind'.

592. Lit. 'with the approach of old age, a barbarian wife was, as you saw it (σοί), not going to turn out to be respectable.' There are other interpretations.

594. We have here an infinitive after οἶδα rather than a participle.

596. ὁμοσπόρους- 'from the same father'.

597. τυράννους παίδας –tr. 'princes'.

598. 'May I never get a prosperous life that brings me pain'.

600. The idiom οἶσθ' ὡς + imperative is rare. The meaning is 'Do you know that you ought to do - Change your attitude (lit. prayer)!'. μετεύχομαι is here only in Greek literature. Most other editions read the imperative μετεύξαι.

603. ἀποστροφή - 'refuge, retreat, means of escape'.

605. ἀίτιῶ < ἀιτιάου - imperative.

607. ἀρωμένη - 'having invoked'.

608. ἀραία - 'curse'. (Adjective).

609. κρινούμαι –tr. 'dispute'. (Could be middle or passive).

τὰ πλείονα - 'the rest', tr. 'any further'.

613. σύμβολα - 'tokens'. A coin or knuckle bone would be broken in two with each party having a piece. If someone recommended a friend to the other party he would give them a piece to take and match with the other - hence the name.

624. ἀίρη - 'you are taken'.

ἐχώπιος -lit. 'out of sight of', a Euripidean word, here = ἔξω.

625. νύμφευε - 'play the bridegroom'.

628. ἀρνεῖσθαι - 'renounce'. Dodds suggested the reading θρηνηῖσθαι. Then translate 'for perhaps you will make such a marriage as to cause you to weep'.

1002-1080, 1136-1250: Fifth Episode:

1002. ἀφείνται - 'are reprieved'.

1004. τὰκεῖθεν- 'the situation there'.

1005. συγχυθεῖσα - 'distraught'.

1008. ξυνῳδα - 'in tune'.

1009. τύχην - 'disaster'.

1010b. 'was I in error thinking that I brought good news?'

1013a. Almost 'I have no other choice'.



Figure 5. Medea and children, Feuerbach 1829-80.

1013b-4. 'The gods, and I in my madness, have contrived it so.'

1015. 'You will return from exile at the hands of your children'.

κάτει < κάτειμι.

1016. Ambiguous. The basic meaning is 'I would sooner bring back others from exile (rather than myself)', but the audience could interpret it referring to the imminent demise of her children.

1020. πόρουνε - 'make preparations for'.

1021. The tutor leaves the stage and Medea is left with the children

1025. 'before I have enjoyment of you and see you happy'.

1027. ἀγάλλω - 'make splendid'.

'before I make splendid your wedding baths, wives and marriage bed'.

1028. τῆς ἐμῆς αὐθαδίας – genitive of cause.

1029. ἄλλως - 'in vain'.

1030. καταξάινω – lit. 'to card wool', so 'to be tortured', 'torn to shreds'.

1031. 'bearing barren pangs at your birth'.

1034. εὖ περιστελεῖν – i.e. 'prepare for burial'.

1039. σχῆμα - 'mode'.

1041. πανύστατον – this word is always used in tragedy in connection with death.

1042b. The sense is 'my resolve has gone'.

1046-7. Lit. 'Why must I, causing grief to their father with their sufferings (τῶνδε τοῖς τούτων κακοῖς), win for myself such evils twice as bad'.

1049. τί πάσχω – tr. 'what's coming over me?'

1050. ἀζημίους – 'unpunished'.

1051b. 'such cowardice on my part', exclamatory genitive.

1052. προσέσθαι - 'to admit, to allow into' < προσίημι.

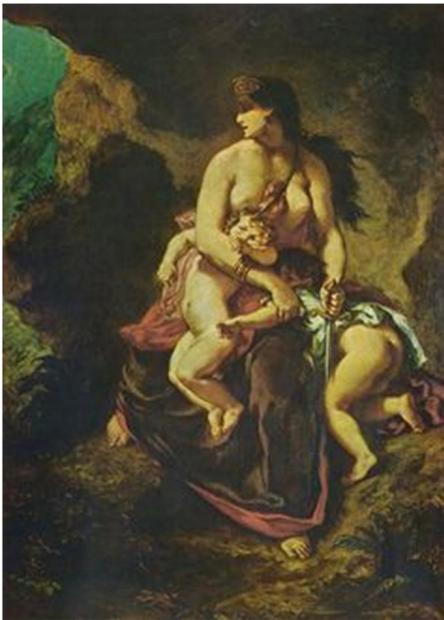


Figure 6. Medea about to kill her children. Delacroix

1053b. A grim parody of the requirement that all who were defiled in some way must withdraw before the sacrifice begins. `Anyone for whom it is not lawful to attend my sacrifice let him take note`.

1055. διαφθερῶ - `weaken`. Tr. `weaken my resolve`.

1062-3. Same as 1240-1 and so probably an interpolation.

1069. προσειπεῖν - `say farewell`.

1073. εὐδαιμονοῖτον – dual optative.

1074. προσβολή - `embrace`.

1077-8. Text uncertain. Lit. `I am not such as to look at you`, tr. `I can no longer look upon you`.

1079. θυμός - `anger`.

1136. τέκνων σῶν ... δίπτυχος γονή - `the two sons borne of you`. Lit. `the two-fold offspring consisting of your children`.

1138. ἔκαμνομεν - `we (who) were distressed`.



Figure 7. Glauke and the children.

1139. `our ears buzzed with ...`.

1140. ἐσπείσθαι < σπένδομαι.

1141. κυνέϊ - `kisses`, historic present.

1143. στέγας – tr. `chambers`.

1144. θαυμάζομεν - `honour`.

1145. ξυνωρίς - 'pair'.

1146. 'looked with loving anticipation towards Jason'. (Mastronarde).

1149. μυσσυχθεῖσα < μυσάττομαι - 'being disgusted at'.

1157. ἤνεσε - 'consented'.

1158. For στάσιν read σέθεν. Some take it with 'children', others carry it to the next line.

1162. ἄψυχον εἰκω - 'lifeless image', since it lies in the mirror. An ominous portent of her death.

1165. πολλὰ πολλάκις - 'again and again'.

1166. Lit. 'looking with her eyes at her outstretched leg'.

1168b. λεχρία πάλιν χωρεῖ - 'she stepped back tottering'.

λεχρία - 'sideways'.

1172. ὀργάς - 'seizures'.



Figure 8. Glauke.

1173. ἀνωλόλυξε - 'she raised a festal shout' probably intending to appease whatever god was thought to be passing through.

1176. 'then in contrary strain (to her former cry) she let forth a great wail (κωκυτόν) of lamentation'.

1181ff. 'and by now a swift runner doubling back along the length of the six-plethron course, would have been reaching his goal, when she ...'.

For ἀνεγκῶν possibly read ἀνέλθων.

1183. `from her lack of speech and her closed eyes`.

1185. ἐπεστρατεύετο - `was attacking`.

1187. νᾶμα - `stream`.

1193b-4. `and when she shook her hair, it blazed up twice as high`.

1196b. `very difficult to recognise`.



Figure 9. Death of Glauke.

1197ff. `her eyes no longer had their usual form, and her face was disfigured. Blood mixed with fire dripped from the top of her head and flesh dropped from her bones like dripping resin from the pine torch by the unseen jaws of the poisons`.

1200. πεύκινον δάκρυ - `dripping resin`.

1207. κυνεί - `he kissed her`.

1209. `this old grave to be bereft of you`.

1216. ἀντελάζυτο - `was pulling him down`.

ἄγοι - tr. `pulled`.

1218. ἀπέσβη - `he was overcome, exhausted`.

1219. `for he was not victorious over (ὑπέρτερος) his calamity’.

1221. Regarded by some as an interpolation.

1222. ἐκποδῶν ... λόγου - Lit. `out of reckoning, without mention’.

Tr. `but as for your involvement, I will say nothing’.

1223. For ἀποστροφὴν - read ἐπιστροφὴν - `visitation’.

1224. `Not now for the first time do I consider mortal life but a shadow’.

1225a. `I would not be fearful to say ...’.

1226. μεριμνητάς - `careful thinkers’, tr. `those who craft carefully their words’.

1229. `for in the accumulation of wealth’.

1234. For δόμους the manuscripts read πέλας.

1242. εἶα - `come then’, exclamatory particle.

1245. `advance to the painful starting point (βαλβίς)’, a metaphor from running. These were grooves in the starting place for the race.

1248a. `forget for this brief day’.

1250a. `nevertheless they were dear to you’.