

## GREEK WINTER SCHOOL 2024.

### Selections from the *Helen* of Euripides.

#### Short Bibliography:

Editions: *Helen* A.M. Dale, (1967)  
*Helen* W. Allan, (2008)

#### Other books:

*Euripides and His Age*, G. Murray (1913)  
*The Imagery of Euripides*, S. Barlow (1971)  
*Euripides' Escape Tragedies*, M. Wright (2005)  
*The Greek Tragic Theatre*, H.C. Baldry  
 (1971)

#### Papers:

*The Basic seriousness of Euripides' Helen*, A.J. Podlecki, TAPhA, Vol. 101, pp. 401-41 (1970).

**Lines:** We will read lines **1-163, 386-514, 528-624, 865-946, 998-1106, 1165-1249** (could leave out 1250-1300), **1512-1692**. (Total 845 lines.)

**NOTES:**Lines 1-163.

Scene: Egypt, at the mouth of the Nile and before the royal palaces. Downstage is the tomb of Proteus where Helen is sitting as suppliant. Teucros will enter in front of the palace walls and then discover Helen at the tomb.

1. δίας ψακάδος - 'rain from heaven' (orig. 'drop of rain').

They are 'fair maiden (streams)' since the (female) river goddesses look after them.

2,3. ὑγραίνει - governs both πέδον and γύας, so 'the fields, land of Egypt'.

Herodotos rejected the 'melting snow' theory of the Nile's source, but the inflow of water from the high rainfall in Ethiopia was not known to the Greeks.

4. Homer make Proteus 'the old man of the sea', but he is a king in Herodotus. Here his prophetic powers are transferred to his daughter Eido=Theonoe.

5. Alexander the Great built a mole connecting Pharos with the mainland, but in Homer (as here) it is an island.

6. κατ' οἶδμα - 'in the sea'.

7. We are not told why she 'divorces' Aiacos, but as a goddess she can do so with impunity. This new marriage may be an invention of Euripides. (Aiacos was the son of Zeus and Aigina, a daughter of the river god Asopos and later king of the island of Aigina. Alexander the Great traced his ancestry back to him on his mother's side.)

9-10. The bracketed words are unmetrical and probably should be deleted as a later gloss explaining the name Theoklymenos.

διαφέρω - 'lived, spent (his life)'.

11. ἀγλαίσμα - 'glory, pride'.

15. Nereus was son of Pontos and Gaia; a titan who fathered the Nereids.

17,18. ἔστιν δὲ δὴ λόγος...-the word δὴ (tr. 'supposedly') implies that Helen herself does not necessarily believe this story.

εἰς - 'towards'

19. κύκνου - 'of a swan, in fact'.

20. '(Pretending) that he was escaping from an eagle, by trickery he successfully contrived to have sex with her'. ἐξέπραξ' cf. our 'he had his way'.

σαφής - 'true', as often.

23. κάλλους πέρι - '(for judgement) about their beauty'

24. κευθμών - 'a mountain vale'. Lit. 'hiding place', so hidden and mysterious.

26. διαπεραίνω - in the middle this denotes 'to get something decided', 'to settle'.

μορφῆς...κρίσιν — 'beauty contest'.

27. '..if what brings misfortune can be beautiful'.

28. γαμεῖ is future.

προτείνω — 'promise' (the sense is 'offering as a lure').

29. Paris was exposed as a child and reared to be a cow-herd. He was later recognized and restored to the royal family.

31. Euripides is the first to mention Hera as the creator of the phantom.

32. ἐξηνέμωσε - 'turned to thin air', so 'made void my marriage to Alexander'.

34. ξυνθεῖσ' - 'having fashioned'.

Compare this with Odyssey 4:796.

εἶδωλον ποίησε, δέμας δ' ἦικτο γυναικί

where Athena makes an 'image' of Iphthime who will speak to Penelope in a dream. The εἶδωλον is described (e.g. at line 835) as ἄμαυρόν ('dim', perhaps 'spectral').

36. κενὴν δοκήσιν – this accusative phrase is in apposition to the whole sentence, 'a vain illusion'.

37. ἄλλα - 'and besides', i.e. the plans of Zeus and Hera, although different in intention, happen to coincide in this instance. συμβαίνει- 'work in with', 'reinforce', lit. 'agree with'.

39,40. ὄχλου ... πλήθους – a hendiadys, genitive of separation 'from the crowded multitude'.

40. This explanation of the Trojan War first appears in a fragment of the Cypria, quoted by the Homeric Scholiast.

41. i.e. Achilles.

42. Φρυγῶν δ' ἐς ἄλκην = The Trojan War, ἄλκη can have the meaning of 'battle'.

προυτέθην - 'I was set up, put forward (as a prize)'

43. ..'as a prize for the Greeks to win by force'. cf. αἰχμάλωτος.

44. ἐν πτυχάϊσιν αἰθέρος - tr. 'in the enfolding air'.

45. Litotes

48. ἀκέραιος - 'unsullied' (from κεράννυμι)

50. τὰς ἐμὰς ἀναρπαγὰς – lit. 'hunts down my seizure', tr. 'me his ravished wife', (abstract for concrete, as often in tragedy.)

55. συνάψαι - lit. 'join together', so 'to have brought...upon', perhaps 'to have ignited'.

58. γνόντος- possibly with Hermes, but more likely part of a GA with αὐτοῦ

(referring to Menelaus) to be supplied from ἀνδρί.

59. sc. 'he said this' ... ἵνα... + subj. ὑποστρώσω < ὑποστόρνυμι.

61. ἄσυλος ἦ γάμων – lit. 'I was inviolate in regard to my marriage', so 'my chastity was inviolate', or 'I was safe from a forced marriage'.

63. τόν παλαι...πόσιν - 'my previous husband'.

65. 'That I might remain chaste'.

67. τὸ σῶμα γ' - 'my real self at least'.

68.ff Teucros is the son of King Telamon of Salamis, who fought alongside his half-brother Ajax at Troy. He was known as the best archer among the Greeks. His purpose here in the play is simply to inform Helen of the fall of Troy and the supposed death of Menelaus at sea. As such there is little character development. He does, however, reinforce the notion that Helen, despite her innocence, is universally hated and held responsible for all the terrible things that have happened.

ἐρυμνῶν - 'fortified', 'sturdy'.

69. lit. 'this house is fit to be likened to (the house) of Ploutos.

70. ἀμφίβλημα - 'battlement'.

ἔδραι - 'buildings'.

75. ἀποπτύω - 'loathe, spurn'.

'you are the spitting image of Helen'.

76. εὐστόχος - 'well-aimed', 'true-winged', 'unerring'.

77. ἀπόλαυσιν.... - 'as a reward (accusative in apposition to the whole sentence, or perhaps to be explained as simply an extended internal accusative) for your likeness to the daughter of Zeus'.

78. Broken speech (anacolouthon) to signify astonishment. 'Poor wretch, why, whoever you are, have you turned away from me.....?'

79. Dative of cause, 'her predicament'.

82. ἡμῖν - probably ethic dative, 'I pray you'.

83. ἐπιστρέφω - middle and passive, 'to turn towards'.

86. τίνος - 'whose son', αὐδᾶν- 'to declare'. There are a variety of readings here but the sense is clear.

87,88. Teucros' brother Ajax committed suicide after not being given the arms of the dead Achilles (they were given, of course, to Odysseus) and their father banished Teucros for not sharing his brother's death. Teucros eventually founds a new Salamis in Cyprus, but (in Euripides' version) visits Egypt on the way.

91. The potential optative is almost equivalent to an exclamation.

92. The meaning here is that his father is the last person you would expect to do this. Lit. 'Whom would you have more dear?'

93. 'Herein lies some great calamity', or better 'such an action (being sent away) has disastrous consequences for you'.

96. ἄλμα – is the subject and οἰκεῖον ('his own') probably goes with ξίφος.

99. This detail not elsewhere in the surviving legends.

100. 'Contest for arms'.

102. Odysseus, of course, was the winner.

103. νοσέεις - 'are you afflicted...?'

104. γε - 'yes,...'

ὁθύνεκ' = ὅτου ἔνεκα.

106. Tmesis; 'having joined in sacking the city'.

ἀνταπόλλυμαι - 'I was ruined in return'.

107. ἄπτω - 'burn', κατεργάζομαι - 'I destroy, level, devastate'.

108. The usual rule of οὐ + indicative and μή + infinitive in a consecutive clause is broken here.

σαφές - 'to be seen', 'visible'.

112. Lit. 'almost seven fruitful cycles of years', i.e. 'almost seven full years with their crops'.

114. δέκα διελθούσας ἔτη - lit. 'which passed through 10 years', so 'which completed the period to 10 years', 'thus making 10 years in all'.

119. 'Be careful that you (plural, referring generally to the Greeks) were not seeing some fancy/illusion (sent) from the gods'.

121,122. These lines should probably be deleted. Teucros has just asked her to change the subject, although of course she does not, but, more importantly, why should she persist in this very odd (even if we know it to be true) suggestion that the Helen they all saw was a 'fancy' from the gods? In verse 122 the supposed allusion to a famous philosophical maxim of Epicharmos ('The mind sees and the mind hears, all else is dumb and blind') is rather far-fetched and so the whole line is rather silly. Also εἰδόμην is very rare in Euripides.

[ 121. 'and do you think your fancy was so genuine?'

122. The second half of the verse has been emended as εἰ καὶ νῦν σε ὄρω, although the text as it stands may have the sense of 'I can still see it in my mind's eye'.]

124. Ἑυρώτα - Doric gen.

125. A rather cryptic line. Perhaps 'to those whom you speak this bad news, the news you speak is (indeed) bad'.

126. sc. ἴσθι.

127. πορθμός - 'crossing' (i.e. of the Hellespont).

129. 'among what waves (lit. 'backs') of the salt sea?' i.e. 'at what part of the journey did the storm hit?'

128. ἄλλος' ἄλλον ὥρισεν - 'determined a different course in different directions'.

130. περῶσιν - dat. plur. part. from περάω.

132. θανὼν δὲ κληίζεται - 'for he is said to have died'.

135. κλέος - 'scandal'.

138-9. This is the kind of clever rhetorical trick that Aristophanes parodied in his comedies.

141. θάτερον = τὸ ἄτερον - 'the other account'.

142. This line is still dependent on φάσι from two lines earlier.

σφαγαῖς - 'suicide'. Another Euripidean invention. Its' falsehood is shown by the appearance of the two, as gods, at the end of the play.

143. διπλᾶ - first by suffering and then recounting. A now commonplace idiom in Euripides. cf. Hecuba 518. διπλᾶ με χρήξεις δάκρυα κερδᾶναι, γύναι.

146. προξενέω - act as πρόξενος - a 'go-between', 'intermediary'. The noun is a technical term for those who act as guide at an oracular shrine.

147. 'where I should steer (στείλαιμ') the wing of my ship on a favourable wind...'

150. ἐκεῖ - lit. 'there', tr. 'far away'.

154. πεποιθώς - lit. 'relying on his hounds', so 'following the hounds'.

φοναῖς - 'bloody'.

155. cf. Iph. Taur. 38-9:

θύω γὰρ ὄντος τοῦ νόμου καὶ πρὶν πόλει

ὅς ἂν κατέλθῃ τήνδε γῆν " Ἕλληνα ἀνὴρ.

156. ὅτου δ' ἕκαστι - 'for what reason'.

Th. kills Greeks for fear that they might take Helen away. So she cannot answer the question without revealing who she is.

159. ἀντιδωρησαίαιτο- third person plur. Ionic form, common in Herodotos.

#### Lines 164-385:

A Choral ode now follows in which the Chorus bewail the cruel fate that has befallen Helen.

Helen herself laments the irony that her beauty, a thing desired by most women, has proved her undoing and the cause of her misery.

The Chorus then advises Helen to consult Theonoe to find out if Menelaus has, in fact, been killed. After further lament she leaves the stage.

Lines 386-434: Menelaus enters dressed in rags, since he has just survived a ship wreck. These lines constitute a sort of second prologue.

387. ἐξαμιλλάομαι -(dep. pass.) 'to engage in contest', 'to compete with', so 'competed in the four horsed contest...'

Pelops defeated Oinomaus king of Pisa at Olympia and thereby married Hippodameia, Oinomaus' daughter. Atreus was their son.

388-9. These lines are rather difficult. Pelops was himself served up to the gods by his father and eaten. Afterwards, his body was reconstituted, except for one arm

which was replaced by a marble one. Thus the writer is here saying: 'Would that that experiment of allowing yourself (πεισθείς ?) to be eaten by the gods had ended differently and you had not been remade'. Allen reads

εἴθ' ὥφελες τότ' [ ἥνίκ' ἔρانون εἰς θεοὺς  
πειθεὶς ἐποίεις ] ἐν δρόμοις λιπεῖν βίον

and makes the line refer only to the famous chariot race which Pelops won.

ἔρανος - 'feast'.

ἐν θεοῖς - 'in the presence of the gods'.

393. πλεῖστον with στράτευμα.

ζυγόν - 'team'.

διορίζω - 'carry abroad'.

κώπη = 'ship' (*par pro toto*, as often in poetry).

395,6. The statement is expressed firstly in the negative and then repeated in the positive. 'I was in no way a tyrant leading (his men) by force, but one who led the willing young men of Greece'.

ἄρχω + dat. (instead of the normal genitive) - 'to rule over' occurs in Homer and Aeschylus.

397. ἀριθμῆσαι πάρα - 'we may count'.

398. '... and others as having escaped....'.

401. χρόνον ὅσον περ - 'ever since'.

404. ἐπιδρομάς - 'approaches, harbours' – acc. of motion towards.

406. οὐρίον (sc. πνεῦμα) 'favourable'.

408. ναυαγός - 'adj. 'shipwrecked'.

409. ἐξέπεσον - 'I have been cast up'. ἐκπίπτω is often used as a passive for βάλλω.

410. πολλοὺς ἀριθμούς - '(into) many fragments'. Acc. of result.

τὸ ναυάγιον - 'piece of wreck'.

ἄγνυμι - 'break up, shatter'.

411. τρόπῃς - 'keel', ποικίλων ἁρμοσμάτων - 'of the various fittings'. (The last noun is a hapax legomenon.)

415. ἐσπεσεῖν - 'to go among (the crowd)', tr. 'stumble'.

417. ὑπ' αἰδοῦς τῆς τύχης - 'from shame at my misfortune'.

418. ἀηθίαν - 'unfamiliar state' so 'he falls into an unfamiliar state worse than one who has always been unfortunate' (since he is not used to it).

421,2. Lit.. 'it is possible to liken these (clothes) that I am wearing to the remnants of the ship'. One of the jibes made by Aristophanes against Euripides is that his characters are often wearing rags.

423. ἀμφιβλήματα - 'garments'.

424. χλιδάς - 'costly ornaments'.

427. λέχη - 'wife', by metonymy.

428. νοστῶ - simply 'come' (as in line 474).

429. πρόσφορα - 'provisions'.

430. περιφέρεις - 'surmounted'.

431. σεμνάς - 'impressive'.

434. ἔχοιεν ἄν - 'would they be able to...'.

Lines 435-482:

An old female keeper of the door comes out and warns him to depart at once since her master is not welcoming to Greeks. She also tells him that he has come to Egypt and that Helen is living in the palace.

Note the contrast between the idea of Menelaus, the great hero (he himself speaks of the noble pair), dressed in rags and bantering here with the door keeper. Many of Eur.' (heroic) characters are very different to their elevated alter egos as presented in Aeschylus or Sophocles.

#### Lines 483- 527:

Menelaus ponders how there can be two Helens and decides to wait for the king, despite the danger. The Chorus have overheard that Menelaus is not dead after all.

#### Lines 528- 596:

Helen enters and rejoices in the news that Menelaus is alive. She meets Menelaus but does not immediately recognize him. When she reveals to him the truth, he rejects her and makes to leave.

528. 'Behold I am come again to my seat at this tomb...'.

532. πορθμούς - 'straits'.

531. ἄμον for ἔμον as often in tragedy, *metri gratia*.

533. οὐδ' ἀγυμνάστον -lit. 'not unexercised', litotes for 'worn-out'.

534. λάβη - 'he reaches'.

536. ἀπέστην - 'I refrained from'.

537. '...since I was so happy when...'. ἡσθεῖς < ἡδομαι.

539. ἐκπεσόντα - 'having been cast up/ cast ashore'. ἐκπίπτω is often used as a passive for βάλλω.

540. 'How welcome will be your coming'.

541. κρυπτεύομαι - 'I am being ambushed'.

542. ἀσέπτου - 'impious', 'unholy' (< σέβομαι).

544. ξυνάψω κῶλον - lit. 'shall I join my leg to...?' so 'shall I approach/go over to...?' She wants to reach the tomb so that she may claim (religious) asylum.

546. sc. καλῶ as the main verb.

Tr. 'Hey there! You who have endeavoured (struggled) with dreadful effort to reach the edge of the tomb and the pillars where the burnt offerings are made'.

ἡμιλλημένην < ἀμιλλάομαι - 'endeavour, struggle'.

ἐπί - 'to reach'.

548. ὥς - 'since'.

ἔκπληξιν...ἀφάνιαν - 'speechless amazement'.

549. A typical response in recognition scenes.

550. εἴργω - 'to keep away'.

553. οὐχ for οὐδέ.

554. ἄμορφον - 'unsightly'.

555. λαίψηρόν - 'swift'.

556. ἐφάπτομαι - 'I touch', so 'I have reached my destination'.

557. Lit. 'what is this face of yours that I am looking upon'.

558. 'The same question grips both you and me' i.e. 'We are in the same situation'.

559. lit. 'a form more like (to Helen's)'.

560. The second θεός is to be translated 'divine', 'a divine gift'.

561. This is a 'missing line' which appears to have dropped out of an early manuscript owing to two lines beginning with the same word. Happily, it was preserved in Aristophanes *Thesmophoriazousai* 907.

562. τὸ σόν - 'your story'.

563. ὁμοίαν δὴ μάλιστ' - 'most like'.

564. φῶ -subjunctive.

565. ἔγνωσ- 'you have recognised'.

566. Helen runs from the tomb and tried to embrace Menelaos who pushes her back. This again is a common scenario in recognition scenes.

χρόνιος - 'at last'.

569. φωσφόρ' - possibly 'torch bearing', since she is a goddess who appears at night.

570. νυκτίφαντον - 'appearing in the night'.

πρόπολον - 'attendant', so the whole phrase may be rendered 'nocturnal attendant'.

Ἐνοδίας - a title of Hecate, 'goddess of the crossway'.

571. οὐ μὴν...γε - 'nor again..., and nor...' (firm rejection.)

575. νοσεῖ - 'faulty'.

577-8. Possible interpolation here since 579 follows 576 very naturally. The second half of 577 means 'the certainty ( that she is in the cave) deprives me (of the belief that you are Helen)' or possibly 'certainty fails me', so 'I can't really be sure'.

Line 578 is unmetrical. σοῦνδεῖ = σε οὔν δεῖ - 'what more do you want?'

Allen here reads:

Με. τὸ σῶμ' ὅμοιον, τὸ δὲ σαφὲς γ' ἀποστατεῖ.

Ελ. σκέψαι· τί σοι δεῖ πίστεως σαφεστέρας;

with ἀποστατεῖ - 'is lacking', and the second line meaning 'what clearer evidence do you need?'.  
 581. νοσοῦμεν - 'my trouble is'.  
 583. βλέποντα - 'living'.  
 586. διάλλαγμα - 'substitute'.  
 590. κέν' ...λέχη - 'a wife who doesn't exist'.  
 591. προσφερής - similar to'.  
 ὁθύνεκ' - 'since'.  
 593. 'The greatness of my troubles there (at Troy)....'. The point is that if this is the real Helen then all the suffering at Troy to regain the phantom Helen were pointless. Menelaus cannot countenance this possibility.

#### Lines 597-624:

A messenger arrives from the cave to tell Menelaus that his wife has vanished into the sky.

597. μαστεύω = ματεύω - 'seek after'.

601. 'It is amazing – but *'amazing'* is too weak a word for what really happened'.

602. 'Since by your haste (perhaps 'seriousness') you bring something strange'.

613. μόριμον - 'destiny'.

σῶσασα - 'having completed'.

οὐρανόν -cf. line 584.

615. ἄλλως - 'all for nothing', 'without reason'.

616. The real Helen now appears in view of the Messenger.

618. ὑπόπτερον - 'winged' (he is being sarcastic here.)

619. φοροίης - 'you possess' (lit. 'carry')

620. ἄδην - 'to one's fill', 'sufficient'.

622. τοῦτ' ἔστ' ἐκεῖνο - a colloquialism, 'so **this** is what has happened!'

'These words of hers have turned out to be true'.

624. λαβεῖν – epexegetic infinitive.

#### Lines 625-872:

Menelaus and Helen now rejoice together and tell each other the story of their respective adventures. Helen tells her husband of the danger that threatens him from Theoklymenos and that their only hope lies in the intervention of Theonoe. Menelaus says that he will kill himself, and her, if all else fails. Theonoe processes in.

#### Lines 873 -946:

Theonoe tells them that Hera is no longer angry with them but that Aphrodite will try to prevent their return. Helen and Menelaus appeal to Theonoe for her assistance.

873. πῶς ἔχει - 'how do they stand?' (parenthetical).

875. μιμήματος - 'false image'.

877. '...(or) whether'. A strangely constructed sentence.

878. σύλλογος - 'assembly'.

πᾶρεδρος - 'sitting beside, near', so that Zeus is seen as an arbitrator .

883. ψευδονύφευτος γάμος - 'a false marriage'. The adjective is a hapax legomenon.

885-6. These lines are difficult. 'So that she may not be reproved nor appear having bought her (prize for) beauty by the unfulfilled (lit. unprofitable) marriage to Helen'. This leaves οὐνεκ' unexplained. Allen translates 'as far as Helen is concerned'.

887. 'The final decision rests with me'.

888. λέξασ' + acc. + part.

890. κρύψασ' - 'keep hidden from' sc. σ' ἐνθάδ' ὄντα.

901. νοστέω - here meaning 'come'.

892. Since her attendants had departed (see line 872), Theonoe must be making this request to one of the Chorus. Allen sees this and the following lines as a later interpolation introduced to heighten the tension.

893. τοῦμόν - 'my position'. Theonoe is obviously frightened of her brother, with, as we see later in the play, good reason.

895. προσκαθίζω θᾶκον -lit. 'I sit a seat', internal accusative. Tr. 'I sit in forlorn posture'.

897. ἐπ' ἀκμῆς + inf. 'on the edge of', 'run the risk of'. cf. Homer Il. 10:173, ἐπὶ ξυροῦ ἀκμῆς - 'on the razor's edge'.

898. κατείπης - 'denounce'.

901. προδῶς - tr. 'sell out'.

902. χάριτας - 'tokens of gratitude (that are wicked and unjust)'.

903. βίαν - 'use of force'.

904. ἐς ἀρπαγᾶς -adverbial 'not by way of unlawful seizure'.

905. Delete – unmetrical. 'Away with wealth that is gained unjustly'.

907. ἀναπληρουμένους - 'for men filling up their houses (with possessions)'.

908. τὰλλότρια = τὰ ἄλλότρια - 'what belongs to others'.
909. μακαρίως - Badham (and Allan) here read καιρίως - 'timely', which seems to give better sense. 'It was timely but also unfortunate'.
910. πόσει - 'for my husband'.
911. κάπολάζυσθαι - 'to take me back', is a hapax legomenon, but λάζομαι (λάζυμαι in Homer and here) is a common poetic equivalent for λαμβάνω.
- 912-914 are deleted in the OCT.
912. κείνος – refers to Theonoe's father Proteus.
914. ἤδη - 'Now is the time to consider...'.
915. τὰ τῶν πέλας - 'what belongs to another'.
917. πλέον νέμειν - 'defer to', 'pay respect to'.
920. τὸ δίκαιον - 'the just reputation'.
921. The reading here is uncertain. Reiske's δώσεις χάριν ('do him a favour') is very tempting, and is accepted by Allan.
922. 'it is shameful that you know well...'
925. Lit. 'granting this in addition to my fate (fortune)'; possible translation: 'granting this remedy to my sad lot', or perhaps 'granting an extra grace of fortune'. For τύχης Allen reads δίχης.
926. sc. ἔστι.
930. κλύοντες εἰσίδοντες – an example of asyndeton. The second participle strengthens the first.
931. ὥλοντ' - 'they were ruined'.
932. 'They will restore me to virtue (to my virtuous reputation)'.
934. ἐνθάδε – lit. 'here' but translate 'behind'.

ἀλητείαν - here 'beggary'; the original meaning is 'wandering'.

935. i.e. 'my own money, in my own house'.

936. i.e. in Troy.

937. πρόσω - 'far away'.

ἂν ἡγάπων - 'I would have shown my respect...'

940. τοὺς τρόπους - 'behaviour'.

In 943 we have an acc. of respect.

943. ταῦτόν = τὸ αὐτόν = τὸ αὐτό - 'comes to be the same (as his parents in character)', gnomic aorist.

944-6. These lines are given to the Chorus, but ought possibly be given to Theonoe.

οἰκτρόν - 'a pitiful thing', sc. ἐστί.

οἱ παρόντες ἐν μέσῳ λόγοι - there is a variety of possible meanings here. It may mean 'the words spoken since I last spoke', i.e. 'the intervening words', or possibly 'the speech we have before us', 'words under consideration'.

#### Lines 947- 997:

Menelaus gives his appeal to Theonoe to save himself and Helen.

#### Lines 998- 1082:

Theonoe decides to honour her father's good name and keep silent regarding the presence and plans of Helen and Menelaus. After she leaves the stage, Helen and Menelaus discuss their plans for escape. Helen will pretend that she has had news that Menelaus is dead and convince Theoklymenos to give her a ship to perform a funeral ceremony for her dead, absent, husband. Menelaus pretends to be the last surviving sailor from the shipwreck.

999. 'I am true to myself'.

1002. This metaphor of the 'great temple of Dike' recalls the 'altar of Dike' from Aeschylus. Euripides is novel in his application of this traditional concept to an internal mental state.

1004. ἔχουσα σῶζειν ... πειράσομαι- 'I will try to hold it secure'.

1006. Allen, and others, read Κύπρις ('the Cyprian', i.e. Aphrodite) for Χάρις.

1007. Συμβέβηκε δ' οὐδαμοῦ - 'for she has never come to terms with (me)', perhaps 'we really don't have much in common' - the sense being made clear from the following line. Perhaps 'we really don't agree on much'.

1009. The ἄ refer to the reproaches uttered by Menelaus in the earlier passage which we did not read. Allen reads πατρός for πατρί. If the latter is read, then it must mean 'in regard to my father'.

1010. 'These same words are mine.' i.e. 'I entirely agree'.

1013. '... both against the dead and all men above'. cf. Alcman's

ἔστι τις θιῶν τίσις (Parthen. 36)

1014. νοῦς - '(conscious) mind'. Recall that Theonoe is Egyptian, but speculation on life after death was common in fifth century Athenian philosophy.

1015. γνώμη - tr. 'knowledge'.

1016. ἐμπεσών - 'when it plunges'.

1017. 'I will not lecture (you) at length'.

1020. 'I am (really) helping him...'.

1021. Tr. 'if I can restore him to holiness from his impiety'.

1026. ἐν ταύτῳ - 'the same'.

1027. τὴν ἔννοιαν... σωτηρίας - 'her intention of (providing) safety'.

1029. κεκλήση- future perfect passive, used as a simple future of wish.

1030-1. These lines of the Chorus allow Theonoe to leave the stage before Helen and Menelaus hatch their plot.

1032 ff. Note that the double stichomythia is rare in Euripides and signifies that serious planning is taking place – not just ‘banter’.

1033. τούνθενδε ‘from this point on’.

τοὺς λόγους φέροντα- ‘offering advice’.

1034. ξυνάπτειν - ‘to devise’.

1036. συντέθραψαι –(2<sup>nd</sup> p. perf. pass.) ‘have lived with’, ‘have grown familiar with’.

1037. ἐλπίδας - ‘expectation’.

1038. ὥς δῆ + fut. part. is often used to denote a degree of scepticism.

νῶν - both here and in 1040 and 1055 this is a dative dual.

1040. δίφρους -tr. ‘a chariot’, or perhaps ‘means of transport’.

‘what direction would we flee in?’

1042. ἄπειροι - ‘inexperienced’.

πεδίων βαρβάρου τε χθονός - hendiadys for the Egyptian plains.

1043. ἀδύνατον εἶπας -tr. ‘Put like that it is hardly possible’.

1045. ἀνάσχοιτο - aor. opt. ‘she would not allow you’.

1048. ἣν - ‘that which’.

1049. Note that Menelaus makes the first two suggestions, neither of which is practical, and then Helen comes up with final solution to their dilemma.

1050. βούλη - verb. Note the accent.

λόγω - ‘in pretence’.

1053. γυναικείοις - two termination adjective.

Optative + ἄν (pl. for sing.) for polite future.

1054. κουρά - 'cutting the hair short'.

τὸν ἀνόσιον = Theoklymenos.

1055. σωτηρίας ... ἄκος - 'saving remedy'. τί - 'how'.

1056. παλαιότης - Tr. 'This is a bit of a stale old line surely!' Some see a humorous reference to the same ploy being used in earlier plays such as Sophocles' *Electra*.

lit. 'There is some staleness in this suggestion', with τῷ λόγῳ - 'suggestion'.

1057. ὥς ... ἐνάλιον - 'as though you died at sea'.

1059. καὶ δὲ παρέϊκεν - 'Suppose he agrees to this.' (The verb is perfect from παρίημι.)

1060. κenoταφoύντ(ε) - dual. '(us) honouring with an empty tomb'.

1062. κόσμον - 'offering'.

1064. σκῆψις - 'excuse', 'alleged reason', so 'your alleged reason avails us naught'.

1065. νομίζειν - 'to be the custom'. Notice how Euripides portrays his 'barbarians' as though they were accepting of Greek culture and prepared to accept 'logical' arguments.

1067. τοῦτ' αὖ κατορθοῖς - 'you have solved this problem also'.

1071. ἐπ' ἀγκύρας - 'at anchor'.

1072. i.e. Menelaus will have his men stand in battle formation.

1073. βραβεύω - 'arrange, decide'. A βραβεύς is a 'judge' or 'arbiter' but the derivation of this word is unknown. The meaning here is late since the word usually means 'to judge, arbitrate'.

1074. sc. ἔστω.

1076. ἄτάρ - often denotes a sudden change of topic.

τοῦ = τίνος - 'from whom'.

1079. ἀμφίβληστρον - 'wrapping' (used of 'nets' in NT Greek).

ἑρείπιον - 'wreck'.

1081. 'It (the loss of your clothes) has turned out to be advantageous now, although at the time the loss was harmful'.

1082. ἄν πέσοι - 'may turn out...'.

#### Lines 1083- 1192.

Helen completes her plans and utters a prayer to the gods. As she goes off to prepare herself for the deception, the Chorus sings an ode on the futility of war and its effect on the women left behind.

Theoklymenos enters and sees Helen in mourning clothes.

#### Lines 1193-1249:

Helen relates the 'news' of her dead husband and agrees to marry the king, provided he allows her to conduct the burial service for her dead husband out at sea.

1195. τᾶμα 'my hopes'.

τῷ - interrogative, with partitive gen., so tr. 'What misfortune has befallen you , what has happened?'

1999. ὅτ(ε).

1201. οἶ - 'where' and possibly γάρ for εἰ γάρ + opt. There is, of course, a *double entendre* here. The ostensible meaning is that she would prefer the survivor to go to hell, since he has brought her such bad news. A similar statement is made in 1205. By deprecating the 'sailor', Helen perhaps hopes to take Theoklymenos' attention away from him. cf. the expression εἰς κόρακας.

1203. ὑποπτήσσω - 'cower'.

1204. πρέπει - 'he suits'.

1205. ὥδ' ἔχειν - 'would be so (dressed)'.

1206. κατέσχε - 'he put in'.

1209. οἰκτρόταθ' - adverb.

1210. ναυσθλούμενον < ναυσθλόω a contraction of ναυστολέω - 'to carry by sea'. (Only Euripides uses this verb in tragedy.)

1211. ἐκπесόντα - 'driven against'.

1212. κοινωνῶν πλάτης - 'since he shared the same ship (lit. oar)'. (Metonymy)

1213. κακίους = κακίονες.

1214. 'Where did he leave the wreckage of the ship before coming here?'

1215. 'Where he should have perished instead of Menelaus.' The curse is a convenient way of evading the question.

1219. νεφέλης... ἄγαλμ' - 'image made of cloud', as in line 705.

1220. ἔρρω - 'come to ruin'.

1225. The current line is meaningless. 'He is dear, whoever he is, that is near'. Diggle emends as φίλος γάρ ἐστιν, ὥς ποτ' ἦν, ἔτ, ἐνθάδ' ὦν - 'he is still as dear (to me) here as he once was' or perhaps 'he is still as dear (to me) as he once was, when he was here (i.e. alive)'. This gives a double entendre in the last phrase.

1226. This is usually taken as a question. 'Is this tragedy justly wept over (or feigned)?' i.e. 'Are you really so upset that this has happened (or are you just putting it on)?' This then explains the following line. The sense being, 'Well, if I were putting it on, then your sister would know.'

1227. The γούν is sarcastic. 'It is really so easy to fool your sister!', which, of course, it isn't.

1228. 'will you continue to make this tomb your home?' i.e. 'will you continue to mope here in the graveyard?'

1229,1230. Jackson has convincingly shown that these lines should be transposed, making line 1230 read: πιστὴ γάρ εἰμι τῷ πόσει φεύγουσά σε. Thus Helen says: 'By rejecting you I remain faithful to my husband' and Theoklymenos says 'Why do you mock me instead of leaving the dead be'.

1232. τάδε is both the subject of ἦλθεν and the object of αἶνω.

1233. οἶσθ'.... δρᾶσον - The idiomatic use of οἶσθ' ὃ + imper. is used in Euripides and in comedy. The phrase here means 'Do you know what must be done?'

1235. διαλλάσσω - 'be reconciled'.

1236. το νεῖκος τὸ σόν - 'my quarrel with you'.

ὑπόπτερον - 'swift flying', so 'Let it take wings'. (We say 'To hell with it!').

1237. sc. ἵκετεύω.

1238. ὀρέγομαι - 'I reach out for'.

1240. ἀπόντων - 'for the lost'.

1241. A similar appeal to 'Greek custom' to deceive a barbarian king occurs in Euripides *Iphigeneia among the Taurians*.

1242. 'clever' is, of course, ironic.

1243. 'to bury them with empty garments'.

1244. κτερείζω - 'I bury with due honours'.

1246. ἐς πόντον .... ἐξορμίζομεν - 'we take out to sea'.

#### Lines 1250-1284:

The sailor (Menelaus) and Theoklymenos discuss the details of the sea funeral.

#### Lines 1285-1641:

Thus the matter is settled and the Chorus then sings an ode describing Demeter and her mourning for the lost Persephone. Theoklymenos tells his men to obey the Greek sailor (really Menelaus) in all respects and begins planning his marriage ceremony. A messenger enters and tells Theoklymenos that Helen and Menelaus have escaped and gives a long account of the details of the fight. Theoklymenos states that he will kill Theonoe for her treachery.

#### Lines 1642-1687:

The Dioscuroi now appear as *dei ex machina* and resolve the story by explaining the will of heaven and the gods' future plans for Helen and Menelaus.

Theoklymenos agrees to relent from his death threats and praises the virtue of Helen.

1642. αἶσιν - 'against those whom'.

1647. The Nereid goddess is Psamathe mentioned in line 7.

1650. ἐς - 'up to'.

1651. Take αἶεί with ἐχρήν.

1652. ἐξανεστάθη - 'have been destroyed'.

1653. Very elliptical. '... she has lent her name to the gods, (she) no longer (will continue to dwell in your house).' There may be some corruption here and Dale

suggests we delete 1253-4, leaving the two infinitives in 1655 dependent on ἐχρήν.

1658. 'We should have saved our sister before'. πάλαι... πρίν is a pleonasm, 'long ago'.

1659. The worship of the Dioscuri, accompanied by θεοξενία, was very popular in Attica.

1660. ἥσσονα - 'weaker than'.

1665. παριππεύοντε - 'riding on'.

1667. κεκλήση - future perfect passive 2<sup>nd</sup> p.s. – a rare grammatical form.

1670. οὗ - 'the place where'.

ῥίσειν - 'placed', 'set you down'. The word is to be taken with τὸν κατ' οὐρανὸν δρόμον - so is literally: 'he put a limit to your flight through the heavens'.

The son of Maia is Hermes.

1671. δρόμον -tr. 'flight'.

1673. φρουρόν - 'as a guard'.

This rocky island called 'Helen' is now known as Makronissos and lies off the south-east coast of Attica. Akte is just 'the coast' and so often just meaning 'Attica'.

1679. 'But the(ir) troubles are more than those of no account'.

ἀναριθμήτων - 'numberless hordes'.

1684. ἴστον - 'know!' (dual, as is γεγῶτ(ε)) tr. 'know that you are born from the same blood as a most excellent and virtuous sister'.

1686. 'I wish you well for the sake of..'

1687. γνώμη – tr. 'soul'

ὅ - 'a quality which', despite the feminine antecedent.

1692. ἀπέβη - 'has turned out'.