

ARIS & PHILLIPS CLASSICAL TEXTS

# EURIPIDES

## Hippolytus

Euripides works with a common story pattern – a young man (Hippolytus) becomes the object of a married woman's (Phaedra's) desire, rebuffs her sexual overtures, and is then falsely accused to the woman's husband (Theseus, Hippolytus' father) of rape. To this familiar tale Euripides adds the story of divine vengeance – Aphrodite has brought about this passion in Phaedra in order to punish Hippolytus for condemning her and neglecting her realm of sex and marriage. The play explores the themes of passion and moderation, speech and silence, honour and shame, and the relationship between gods and mortals. This play holds a particular place in Euripidean studies, not only because of its acknowledged excellence and influence, but also because it allows the unique opportunity to observe the playwright's 'rewriting' of his earlier play on the same mythological topic, remarkably replacing the brazen Phaedra of earlier legend and previous treatments with a virtuous woman.

**Michael R. Halleran** is author of *Stagecraft in Euripides* (1985) and numerous articles, translations and commentaries on Greek literature and culture. He is Professor of Classical Studies and Provost at the College of William & Mary, Williamsburg.

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# EURIPIDES

## Hippolytus

EDITED WITH AN INTRODUCTION, TRANSLATION & COMMENTARY BY

Michael R. Halleran

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EURIPIDES  
**Hippolytus**

*Michael R. Halleran*



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## Contents

General Editor's Foreword	ix
Preface	xi
General Introduction to the Series	
I. The Ancient Theatre	1
II. Greek Tragedy	3
III. Euripides	15
Introduction to <i>Hippolytus</i>	
I. Hippolytus: Mythological Background and Cult	21
II. <i>Hippolytus I</i>	25
III. The Play	37
A Note on the Text and Translation	50
General Bibliography	51
Abbreviations and Bibliography for <i>Hippolytus</i>	56
Manuscripts and Sigla	60
<i>Hippolytus</i> : Text and Translation	62
Commentary	144
Index	270

## General Editor's Foreword

Euripides's remarkable variety of subject, ideas and methods challenges each generation of readers—and audiences—to fresh appraisal and closer definition. This Series of his plays is in the general style of Aris and Phillips' Classical Texts: it offers university students and, we hope, sixth-formers, as well as teachers of Classics and Classical Civilization at all levels, new editions which emphasise analytical and literary appreciation. In each volume there is an editor's introduction which sets the play in its original context, discusses its dramatic and poetic resources, and assesses its meaning. The Greek text is faced on the opposite page by a new English translation which attempts to be both accurate and idiomatic. The Commentary, which is keyed wherever possible to the translation rather than to the Greek, pursues the aims of the Introduction in analyzing structure and development, in annotating and appreciating poetic style, and in explaining the ideas; since the translation itself reveals the editor's detailed understanding of the Greek, philological comment is confined to special phenomena or problems which affect interpretation. Those are the guidelines within which individual contributors to the Series have been asked to work, but they are free to handle or emphasise whatever they judge important in their particular play, and to choose their own manner of doing so. It is natural that commentaries and commentators on Euripides should reflect his variety as a poet.

These last points are being borne out by the volumes as they appear, all of them different in emphasis and style. Reviewers in a very wide range of journals have been generally sympathetic to the purpose of the Series and appreciative of what it offers. Some of the warmest welcomes have come from countries where English is not the first language. The publisher and I are strongly encouraged and intend if we can to include eventually all the plays ascribed to Euripides and, before long, the first of two volumes containing the major fragmentary plays.

*Hippolytus* is the eighth play in the Series. The General Introduction, by Shirley Barlow, is once again reprinted (pp. 1-20) and the General Bibliography slightly revised (pp. 51-5). The Greek text is again reprinted from the Oxford Classical Text of Dr. James Diggle, to whom, and to the Clarendon Press, the publisher and I once more express our thanks.

Christopher Collard  
University College of Swansea

## Preface

For the past twelve years I have had the good fortune to work in the Classics Department at the University of Washington in Seattle. For the stimulating and happy environment it has provided I am grateful to my colleagues and students. During the last six of these years I have spent much of my time working on this Commentary, and I am pleased to record here debts incurred along the way.

Teaching this play many times in English and in Greek has sharpened my thinking about old questions and raised new ones. I am especially grateful to the students in my Euripides class in Autumn 1993 who used an early draft of this Commentary.

Leave in Autumn 1990 afforded me sustained time in which to make progress on the first draft of the ms. I acknowledge my gratitude to the University and College for granting that leave. Deans Joe Norman and John Simpson of the College of Arts & Sciences have been generous in facilitating my scholarly work while I have served as Chair of my Department.

Several colleagues, here and elsewhere, have provided assistance on a wide variety of topics. I want to make sure I don't forget to thank Cathy Connors, Martin Cropp, Alain Gowing, Michael Haslam, Pierre MacKay, Richard Martin, and Jeff Rusten. Francis Dunn and John Gibert kindly sent me ms. versions of their work relating to the play. Doug Machle, our Department's Administrative Assistant, solved various computing questions. Tracy Griffin compiled bibliography and performed a number of other tasks. Her untimely death three years ago cut short her own scholarly career. Stephen Thielke checked references, proofread the ms., and made helpful suggestions on the Index. In the final stages of production, the staff of the College's Center for Advanced Research Technology in the Arts and Humanities (CARTAH) offered valuable aid on computing matters.

Those who commented on the ms. improved it greatly. Stephen Hinds read a nearly final version of the *Introduction* and offered several helpful comments. Mary Whitlock Blundell and Bill McCulloh read the whole ms. (at different stages), and I have happily incorporated many of their very useful suggestions.

Chris Collard has been an ideal Series Editor. He generously applied his learning to the entire ms., and it is much the better for it. His patience, encouragement, and good cheer have been a great help over the course of this project. I even learned to decipher his handwriting. For allowing me to exceed the standard page limit for this Series I am particularly grateful.

My greatest and most happily incurred debt is to my wife Erin. She talked to me about this project, listened to and answered innumerable questions (substantive and stylistic), and improved the ms. with her customary good sense and acute judgment. More importantly, her support, patience, interest, and humor have made working on this Commentary possible. Our children contributed in different ways. Rebecca and Thomas are old enough to have taken an interest and offered their questions and comments—and also to have complained about my working. Andrew's arrival nearly a year ago delayed the completion of this project but has added great joy to our

household. To Erin, Rebecca, Thomas and Andrew I lovingly dedicate this book.

July 14, 1995  
Seattle, Washington

## Preface to the Second Printing

I have taken the opportunity of this printing to correct some errors and make a few changes in the translation.

MRH  
June, 2000  
Seattle, Washington

## General Introduction

### General Introduction to the Series by Shirley A. Barlow

#### I. The Ancient Theatre

The contemporary theatre consists of many different types of performance, and these are on offer most of the time at numerous small theatres in many places, particularly in centres like London and New York where the cultural choice is vast. Audiences go to only one play at a time—unless, that is, they are attending something special like Wagner's *Ring Cycle*—and they go primarily for entertainment, not to be overtly instructed or to discharge a religious obligation. The choice includes musicals, ballets, operas, variety shows, classical plays, contemporary plays, thrillers, serious prose plays, verse dramas, domestic comedies and fringe theatre. Audiences range from the highly intellectual, who might be devotees of serious opera, or of Becket or Eliot or Stoppard, to the self-acknowledged low-brow, who go to the theatre to escape from real life and have a night out away from the harassments of home and work. In spite, however, of this range in type of audience, the English speaking theatre-going public has long been, and probably still is, predominantly middle class. It is not representative of all strata of the population.

I mention all these obvious things merely to draw a contrast with the ancient theatre. For the classical Greek theatre did not have this fragmentation of genre, location or audience. The genres were few, all in verse, consisting of only four types—tragedy, satyric drama, comedy and dithyramb. There were neither scattered small theatres, nor performances on offer all the time. Theatres were outdoor, few and far between, and performances were concentrated into one or two dramatic festivals held at select times of the year. One could not go to the theatre all the time in ancient Greece. Audiences were vast mass ones (probably 14,000, for instance, at the theatre of Dionysus in Athens) and were drawn from a wide section of the population. Moreover their reasons for going were as much religious, or to glean instruction, as for pure entertainment. They would not have expected their tragedies to allow them to escape into a fantasy world which bore little relation to reality—or to escape into another *private* domestic world which had no public relevance.

Greek Tragedy was in no way portrayed on a small canvas, nor was it personal in character. It was grand and large, and it dealt with elevated social, political, religious, and moral issues in elevated poetic language. It conveyed these themes through traditional myth, and was thus communal in another sense than just having a mass audience—it had a mass audience with a shared heritage about to be presented on stage. This heritage had both religious and secular associations.

First, religious. Tragedy, like the other dramatic genres, was an offering to the God Dionysus whose statue stood in the theater throughout dramatic performances. The main festival at Athens, the Great Dionysia, happened once a

## General Introduction

year for a few days in the Spring when tragedies, comedies, satyr plays and dithyrambs were performed in open competition in Dionysus' honor. The occasion was for the whole community and a kind of carnival air reigned. The law courts were closed. Distraints for debt were forbidden. Even prisoners were released, according to Demosthenes, and any outrage committed during the performance was treated as a sacrilegious act.

Although such *religious* ceremonial was essential to the presentation of drama at Athens, it was the state which managed the production side. A selected official, an archon, in charge of the festival, initially chose the poets and plays, and was responsible for the hiring and distribution of actors. Thus the theatre was also a state function.

Peisistratus had been the one to institute tragic contests recognised by the state, and the first competition was held in 534 B.C. when Thespis won first prize. At each festival from then on, three poets were appointed as competitors, and each exhibited four plays (three tragedies and a satyr play). The general name for the group of plays was *didaskalia* or teaching, because the author taught (*edidaxe*) the plays to the actors.

A herald proclaimed the victorious poet and his choregus (trainer of the Chorus), and these were crowned with ivy garlands. The poet and choregus who won a prize were listed on public monuments, and in later times actors' names were also recorded on official lists. The monuments, and in later times actors' names were also recorded on official lists. The monuments of stone erected near the choregus, or the dedication of masks, marble tablets or sculptural reliefs and the *didaskaliai*, show how high a place the tragic poet held in society. The place of the poet in ancient fifth century society is thus different from the way poets or dramatists are regarded by most people today. His place was in a context of the whole community and so was the subject matter of his plays.

### Note

The most scholarly and detailed discussions and evidence for the festivals, staging and performances of the ancient Greek theatre may be found in A. W. Pickard-Cambridge, *The Dramatic Festivals of Athens* and *The Theatre of Dionysus in Athens*; among newer literature see esp. J. J. Winkler, F. Zeitlin (eds.), *Nothing to do with Dionysos?*, including the essay by S. Goldhill, 'The Great Dionysia and Civic Ideology', pp. 97-129. Shorter and more easily digestible treatments, also suitable for the Greekless reader, may be found in H. C. Baldry, *The Greek Tragic Theatre*; J. Gould, 'Tragedy in Performance' in *The Cambridge History of Classical Literature*, I, 263-81; G. Ley, *Ancient Greek Theatre*; R. Rehm, *Greek Tragic Theatre*, Part I, pp. 3-42; P. Walcot, *Greek Drama in its Social and Theatrical Context*; E. Simon, *The Ancient Theatre*. (See General Bibliography, Section VIII.) A. E. Haigh's *The Attic Theatre* (Oxford, 1907<sup>3</sup>), though very old now, and in many ways superseded, has some very useful details on ancient sources.

## General Introduction

### II. Greek Tragedy

Greek Tragedy treats passions and emotions of an extreme kind (fear, anger, hate, madness, jealousy, love, affection) in extreme circumstances (murder, suicide, incest, rape, mutilation). Its potency is felt all the more because such circumstances and such emotions occur within the close confines of a family.<sup>1</sup> Were the protagonists unrelated, such intensity would be lacking. Yet offsetting all this violence is the concentrated and controlled form of the plays which serves as a frame for the action. Of all art forms Greek Tragedy is one of the most formalised and austere. The combination of such formality with the explosive material it expresses, is what gives this drama its impact.

In life, extremes of emotion do not often have shape and ordered neatness. They are incoherent and chaotic. The newspapers show every day the havoc wrought by acts like murder, incest, rape and suicide—the very stuff of Greek Tragedy. Amid such havoc the perpetrators or victims of violent deeds seldom have either the temperament or the opportunity to express in a shaped form how they feel or felt at the time. Lawyers may later impose an order for them, but it cannot be *their own* response as it was at the actual moment of disaster. What Greek Tragedy does is to create an imagined action, through myth, where the characters *are* able to articulate the thoughts and emotions which drive them, and where the audience is given the thoughts and emotions of those involved with the main actors, i.e., relatives, friends, outsiders. It does this moreover in such a way that the lasting effect is not one of repugnance, but of acceptance and understanding.

The material of Greek Tragedy is shaped and transformed into art in two main ways. One is through the creative harnessing of ancient myth and more modern insights. The other is through the formal conventions of language and structure.

First the combination of myth with more contemporary elements. By this I mean the blending of traditional stories, the shared heritage, with the perspectives which come from the city state, particularly fifth century Athens. This means an explosive mixture of past and present. Consider first the mythical element:

- 1) Myth means *the past* to a Greek tragedian, a past which he has inherited over centuries, ever since the earliest stories were recited to his ancestors.
- 2) This past myth is usually concerned with the *heroic*—the great heroes as they are presented in epic and lyric poetry.
- 3) In this telling of the heroic, the *individual* is important. It is the single figure and his greatness which stands out, whether Achilles or Agamemnon or Odysseus or Ajax or Philoctetes or Heracles.
- 4) This single figure is so glorified that he may often have become, in epic and particularly in lyric poetry, a *model*, an archetype of heroic qualities.

<sup>1</sup>Aristotle, *Poetics*, ch. XIV, 1453b, 19-22.

## General Introduction

Against this let us set the other side—the contemporary world of the poet which must confront this mythical material.

- 1) It is the present with present values and attitudes.
- 2) It is not a heroic world—it is the *city state* with its keen interest in contemporary politics and social issues.
- 3) It is interested in *collective values* much more than in the lone outstanding individual. The community matters.
- 4) It is interested in asking *questions*, not in eulogising the great heroes—at least not exclusively. As Vernant says, when past heroes become incorporated into contemporary tragedy, they turn into problems and cease to be models.

In the creation of tragedy, therefore, we have the meeting of the mythical past, with its stress on the greatness of the hero, with the contemporary present, with its stress on collective values and the asking of fundamental questions. Vernant puts it very elegantly. "Tragedy is a debate with a past that is still alive" and "Tragedy confronts heroic values and ancient religious representations with new modes of thought that characterise the advent of law within the city state".<sup>2</sup>

So too Nestlé, "Tragedy is born when myth starts to be considered from the point of view of an (ordinary) citizen".<sup>3</sup>

The heritage of myth is well represented by epic poetry in the shape of Homer, and lyric poetry in the shape of Pindar.

Tragedy borrows heavily from the stories told by Homer. In fact Aeschylus was said to have called his plays "rich slices from the banquet of Homer".<sup>4</sup> From the *Iliad* we meet again in tragedy the heroes Agamemnon, Ajax, Menelaus, and Odysseus, as well as Hecuba, Andromache, Helen and Clytemnestra. Other figures from the other epic cycles such as Philoctetes, Heracles, Theseus and Oedipus form the main subject of tragedies.

Agamemnon for instance plays a leading role in Homer's *Iliad* and Aeschylus' *Oresteia*, yet in the transformation from one author to another, setting, concept and climate have changed. Agamemnon is no longer seen as prestigious leader against the backdrop of a glorious war. The new domestic situation in which he is depicted strips him both of prestige and of a glorious cause. The righteousness of the Trojan war is questioned, Agamemnon's motives are questioned, his weaknesses dwelt upon rather than merely lightly indicated. In this new setting our concept of the hero is found to undergo a change, but it is not only that the setting alone brings about that change, it is that the tragic poet explores a complexity of motive, both human and divine, which would have been inconceivable in Homer's day. It is not simply the *greatness* of the heroic figure which interests Aeschylus, but the weakness and complex negative traits which

<sup>2</sup>Vernant & Vidal-Naquet, 10; 4.

<sup>3</sup>Cited *ib.*, 9.

<sup>4</sup>Athenaeus, 347e.

## General Introduction

underlie the *reputation* of that heroic greatness. He uses the familiar epic frame in which to paint a new picture in a dramatic form.

In Homer, whatever the heroes' faults, they are unquestionably great and glorious. Eulogy is implicit in the very epithets used to describe them. Pindar also eulogises several of the great hero figures who become later the subject of tragedies. Among them are Ajax, Heracles, Jason and Philoctetes.

Homer and Pindar both celebrate Ajax's greatness, particularly his physical strength. Homer calls him "great", "huge", "strong", "tower of defence", "rampart of the Achaeans", "like a blazing lion".<sup>5</sup> He defended the ships against the onslaughts of Hector. He was pre-eminent in the battle for the body of Patroclus. He held a special place of honor at one end of the Greek encampment.<sup>6</sup> Even in the *Odyssey*, in the Underworld, where he turns his back on Odysseus, his silence is majestic and impressive.<sup>7</sup> Pindar glorifies Ajax in the fourth *Isthmian* and pays tribute also to Homer's celebration of the hero's greatness. Neither Homer nor Pindar, however, ask fundamental questions about the nature of the man—they are content merely to celebrate him as a hero. But Sophocles begins from where Homer and Pindar left off. He too acknowledges this hero's greatness, but he asks stringent questions at the same time. His play *Ajax* is the vehicle for such questions: How can the world comfortably contain such an individual? How can society function properly with one such as him in its midst? How can Ajax himself survive when he confuses so tragically the rôles of comrade-in-arms and arch enemy? What does it mean to him mentally to take the decision to kill himself?

In this play we see Ajax not only as a glorious single heroic figure, but also as a tragic character who is so because he is isolated from others, and is unable to communicate with them successfully. He is seen in the perspective of those around him—Odysseus, Tecmessa, Teucer, Agamemnon and Menelaus. Undoubtedly he has that epic *star quality* which the others do not possess and the continuity with the heroic past is important and a fundamental part of the whole conception—but that is not the whole of it. He is a problem both for himself and for others, and because he is a problem we see the tragedy unfold. The heroic individual is balanced against the collective values of a more modern society, represented particularly by Odysseus, and to some extent by Agamemnon and Menelaus—odious though they are.<sup>8</sup> What makes the drama of the play is precisely this tension between the old heroic individual concerns (the core of the

<sup>5</sup>Homer, *Il.* 23.708, 842; 3.229; 7.211; 17.174, 360; *Od.* 11.556; *Il.* 3.229; 6.5; 7.211.

<sup>6</sup>*Il.* 11.5-9.

<sup>7</sup>*Od.* 11.543ff.

<sup>8</sup>See especially Soph., *Aj.* 121ff. where Odysseus rejects the traditional Greek view of the rightness of hating one's enemies and 1067ff. where Menelaus complains of the problems an individual such as Ajax poses for the army as a whole and its discipline.



myth), and the newer collective values of society which had more relevance to Sophocles' own time. Of course this is an over-simplification—there are problems *implicit* in epic too, as in Achilles' case, but they are not articulated as problems, they are just told and the audience must draw its own conclusions.

One of the most eulogised heroes in Pindar is Heracles. He is celebrated as the glorious hero *par excellence*—monster-slayer and civiliser of the known world. In the first *Nemean* Pindar introduces him, and then goes on to describe his miraculous exploits as a baby when Hera sent snakes to destroy him in his cradle.<sup>9</sup> In the ninth *Pythian* are the words:

Stupid is the man, whoever he be, whose lips defend not Herakles,  
who remembers not the waters of Dirke that gave him life, and Iphicles.  
I, who have had some grace of them, shall accomplish my  
vow to bring them glory; let only the shining  
light of the singing Graces fail me not.<sup>10</sup>

In the fourth *Isthmian* he speaks of Heracles' ascension to Olympus after civilising the known world, and in the second *Olympian* he greets Heracles as the founder of the Olympic games.<sup>11</sup>

Euripides takes the spirit of the Pindaric celebration and incorporates it early in his play, *The Mad Heracles*, in an ode somewhat reminiscent of Pindar.<sup>12</sup> In it the chorus eulogises the great labors of Heracles, stressing his superhuman strength and effortless valour. But this dramatist too is concerned ultimately not with mere celebration but with problems. The end of the play shows a transformation: not the glorious invincible hero, but a vulnerable human being struck down by madness. This is a disgraced and humiliated Heracles who is broken and dependent. It is society who rescues him in the shape of Theseus his friend and Amphitryon his father. As the hero is brought down to the level of others, the superhuman isolation goes and human social values are seen to count. Once again the tension between the lone heroic figure and socially co-operative values are worked through in the course of the drama.

Perhaps nowhere is this blend of archaic myth and more recent thought, of the clash between the heroic individual and collective co-operation, seen more clearly than in Aeschylus' *Oresteia*. There, an archaic story of the heroic Mycenaean age ends up in Athens—not famous in Mycenaean times at all, and an Athens, at that, with contemporary resonances. The old story of a family's blood feud is played out in the *Agamemnon* and *Libation Bearers* where the tribal law of vendetta rules, and blood is shed for blood in seemingly endless succession. In the last play of the trilogy—the *Eumenides*—a modern legal solution is imposed, and by means of a new jury system at the court of the Areopagus at Athens, a public not

<sup>9</sup>Pindar, *Nem.* 1.33ff.

<sup>10</sup>*Pyth.* 9.87ff., transl. by R. Lattimore.

<sup>11</sup>*Isth.* 4.56ff., *Ol.* 2.3ff.

<sup>12</sup>*HF* 348ff.

a private judgement is made on the crime of murder. The setting up of this court in the play reflects an historical event, the confirmed attribution to the Areopagus of homicide cases in 462 B.C. by Ephialtes, and the patronage which Athene, the patron goddess of Athens, extended to this institution and to Athens as a whole. Thus the present community of the whole city is inextricably blended with what is ostensibly an archaic drama recounting an ancient myth.

Thirty-two tragedies survive, and of these, nineteen have as their setting a city or *polis*, a *polis* with a ruler, a community and political implication which have a bearing on contemporary issues. Of these nineteen, the *Eumenides* is set in Athens itself, Sophocles' *Oedipus at Colonus* is set at Colonus, very near Athens, Euripides' *Suppliants* is set at Eleusis very near Athens, and his *Heracleidae* is set in Athens itself. The rest are in Greek cities like Corinth, Thebes, Mycenae, or Troizen. All these cities have a *turannos* or sole ruler. The setting and the form of rule are ostensibly archaic to fit the traditional myth, but again and again the dramatist imports contemporary resonances which will be of particular interest to his audience.

Two of Sophocles' plays—the *Antigone* and *Oedipus the King*—are set in a *polis*, though that of Thebes not Athens, and both, particularly the *Antigone*, are to some extent concerned with the question of rule in relation to the ruler and his citizens.

Sophocles was not on the whole aiming to make *specific* references to the contemporary political scene<sup>13</sup> although the plague at Thebes in *Oedipus the King* will have awoken familiar echoes in the audiences' minds of their own privations from plague at Athens in the opening years of the Peloponnesian War.<sup>14</sup> But this aside, Sophocles was concerned in these plays much more with general questions of what makes a good ruler in a city, what stresses affect him and what should be his relations with the citizens. Such questions would be of perennial interest to the inhabitants of a city like Athens, even though the mechanisms of rule were no longer the same as they had been under the tyrants, and even though the dramatic location was Thebes not Athens.

Such examples show that in Greek tragedy the archaic myths are transmitted not only to preserve their traditional features—though this transmission of the past is a vital ingredient of the dramatic conceptions and indeed forms an assumption from which to view the whole dramatic development<sup>15</sup>—but they are also permeated by a sense of what the present and the city state mean. The old

<sup>13</sup>Unless the use of the term *ton strategon* 'the commander' *Ant.* 8, and *andron proton* 'first of men' *OT* 33 are veiled references to Pericles who was *strategos* 'general', and whose influence was very much that of first citizen. See Thuc. II.65.10; V. Ehrenberg, *Sophocles and Pericles* (Oxford, 1954), 105ff.

<sup>14</sup>*OT* 168ff.

<sup>15</sup>In fact Aristophanes set great store by what he saw as the rôle of tragedy to preserve traditional heroic features and criticised Euripides strongly for debasing such features. See next section.

hero is put in a new context where new judgements are made on him. There is a sense of the community, sometimes represented by the comments of the chorus of ordinary citizens, e.g. in the *Antigone*, *Oedipus the King*, *Medea* and *Hippolytus* and sometimes by the comments of other characters who represent the common good like Odysseus in the *Ajax*, Theseus in the *Heracles*, the messengers in the *Bacchae*. The hero may have greatness, as he often has in Sophocles, but the greatness does not go unchallenged. It is not flawless. In Euripides the greatness may disappear altogether, as in the case of Jason, once the great hero of the Argonauts, and now a paltry mean-minded person caught in a shabby domestic situation, or Menelaus as he appears in the *Helen* or Agamemnon in the *Iphigenia in Aulis*.

This questioning spirit so characteristic of Greek Tragedy is also important when one considers it as a religious event. It has often been said that tragedy's origins lie in ritual.<sup>16</sup> This may be true. But that implies repetition, dogma and unquestioning belief, and classical tragedy was never like this, although its performance was sacred to a god, and its content still reflected to some extent the relations between gods and men. For gods as well as heroes were inherited from earlier myth and the innovations the dramatists bring to religious consciousness are just as important as the developing complexity in their grasp of human behavior. In fact the two are inextricably linked. It is not too much to say that the gods dominate the world of tragedy and those gods are no longer the sunny Olympians of Homer. In the interval between the eighth century and the fifth, moral consciousness has been born and the gods become associated with the implacable punishment of men's wrongdoing. Whether Aeschylus' all-seeing Zeus who is associated with Justice, or Sophocles' relentless oracles which always come true in the fulness of time, or Euripides' pitiless Aphrodite or Dionysus, the gods hover above the heroes' actions watching men trip themselves up. And whether it is the passionate belief of Aeschylus, or the inscrutable acceptance of Sophocles, or the protesting criticism of Euripides, the gods are always there at the heart of tragedy and the new problematic lives of the heroes must be seen against this divine background. But tragedies are not sacred texts. By classical times the art form was emancipated, and the authors free to change traditional treatments, criticise even the divine figures and sometimes, as Euripides did, show radical scepticism about the gods, their morals and even their very existence. This is all the result of a creative meeting between two worlds—the archaic, traditional, aristocratic, heroic world of myth, and the newer contemporary values of the democratic, highly social city state where the ordinary citizen's views counted in the general reckoning of human conduct and achievement, and where contemporary thinkers were questioning moral and theological issues.

<sup>16</sup>For a recent analysis of ritual elements in Greek Drama see F. R. Adrados, *Festival, Comedy and Tragedy* (Leiden, 1975), chs. II, VII, VIII, XI; R. Seaford, *Ritual and Reciprocity* (Oxford, 1994), 238-75.

The tragedians had available to them all the resources of inherited myth which they incorporated into their own experience as beings within the *polis*. They also had to work through the contrived shapes of language and structure which conventionally belonged to the dramatic genre of tragedy. As we see them, these contrived shapes are overt and analyzable, and their variety of style and development is largely responsible for the rich and complex experience which comes from watching this drama. Through them the dramatic action is assimilable: through them the reactions of those watching and listening are orchestrated. In other words they filter through their disciplined structures the inherent turbulence of the basic material, thus controlling by form and pace the responses of the audience.

First the verse form. Greek Tragedy was written in verse in an elevated and traditional poetic language. Most translations, even the verse ones, are misleading in that they do not record the variety of verse forms employed in the different sections of the plays. Spoken dialogue was in iambic trimeter. The sung portions, choral odes and solo arias, and some exchanges between actor and chorus, were in lyric metres of which there was a wide range and variety to express different moods. Rhyme was not used. Music would accompany the lyric portions, often on the pipe but the music accompanying the drama has unfortunately not survived except for tiny almost unintelligible fragments.

The long spoken episodes, rather like acts, stand between shorter sung choral odes, or *stasima* as they are sometimes called, of which there are usually three or four in the course of the play. A processional song called the *parodos* marks the first entrance of the chorus into the orchestra and the name is clearly associated with that of the *parodoi* or side-entrances.

The choral odes were danced as well as sung, and had elaborate choreography which again has not survived. Modern productions have to use imagination in providing steps and music in which to express the lyric parts of tragedy, but they can on the whole successfully reproduce the basic metrical rhythms and recurring patterns of the words themselves. The language in which iambic speech and choral lyric are written differs. The former is in the Attic dialect, the latter includes elements from a Doric form of Greek, perhaps reflecting the Peloponnesian origins of choral songs. There is the utmost contrast in Greek Tragedy between the spoken portion and the lyric. The former, though in verse, resembles more nearly ordinary conversation and, with occasional colloquialisms, particularly in Euripides, its language also owes much to rhetoric, particularly in the set debate and the longer speeches. Euripides' language here is outstanding for its fluency and clarity of diction whether employed in argument, appeal, statement of feeling or philosophical reflection.<sup>17</sup>

The lyrics on the contrary are in more elaborate metres and highly poetic language containing more ornament, more images, more condensed syntactical

<sup>17</sup>Collard (1981), 20-3, 25-7; on the formal conventions and "rhetoric" of Tragedy see esp. Heath (1987) and Goldhill (1986), 222-43; cf. nn. 27 and 28 below.

structures and more compressed thought patterns.<sup>18</sup> They are composed in the tradition of the great lyric poets, particularly Pindar whose somewhat obscure but highly colorful and elaborate style was famous in antiquity and would have been familiar to the dramatists' audience.

It is hard to communicate in a few words just what the lyric metres achieve in Greek Drama. And indeed we do not always know. But one can say that they characterise and control pace, mood, and tone. They act as a kind of register of emotion. Certain metres, like the dochmiac, for instance, are associated with high points of excitement, others like the ionic rhythms have cult associations, others, like the dactylic, convey a strong sense of insistent and forward movement, or may recall the hexameter beat of epic. Frequently it is the subtle blend and changing of rhythms which create special effects as for instance when the opening ionics of the *Bacchae parodos*, evoking religious and cult associations, turn eventually through choriambic and glyconics to excited dactyls as the pace gathers momentum and the women sing of rushing off to the mountains,<sup>19</sup> or when the primarily iambic first *stasimon* of the *Trojan Women* is given an epic flavor at the beginning by its opening dactyls.

The lyric metres, more emotional than iambic trimeters, are often used in contrast with the trimeter in mixed dialogues where one actor sings in lyrics and another replies in spoken utterance or where an actor will speak his lines and the chorus reply in sung lyrics. In this way the different emotional levels are offset as for instance at *Alc.* 244, where Alcestis, in a semi-delirious trance, as she has a vision of approaching death, is given lyrics, and the uncomprehending Admetus speaks in iambs.

The chorus are always at the heart of the play. Singing and dancing to music, they have a function which is both a part of, and yet slightly separated from, the main action. Placed in the orchestra, the circular dancing space, the chorus are physically distanced from the actors and like the messenger they are usually, though not always, outsiders who look at the happenings from a slightly different point of view from the protagonists. They are ordinary citizens,<sup>20</sup> the protagonists are not. The chorus' task is to change the gear of the action, interrupting its forward flow and examining it in new perspectives. Their look at events allows time for reflection and judgement, leisure to consider motivation and causal explanations. They may as so often in Aeschylus—e.g. in the *parodos* of the *Agamemnon* (40 ff.)—bring to light a whole realm of background material which sets into relief the immediate events, or they may as in the ode on Man in the *Antigone* (332 ff.), cast specific actions in a more universal context. Their rôle is that of an interested commentator who is able not only to reflect, but to

<sup>18</sup>*ib.* 26-7; cf. Heath (1987), 137-40.

<sup>19</sup>*Bacch.* 64ff. and Dodds' analysis, *Bacchae* (1960), 72-4.

<sup>20</sup>Not in the technical sense of course since women were not full citizens but in the sense of people concerned at issues in the community.

look *around* as well as directly *at* an action, providing a sort of philosophical pause in highly poetic form. But sometimes, as in the *Bacchae*, for instance, they are strongly involved in the action as participants, and here their songs actually enact the religious rituals which are at the heart of the play's experience. Here there is no detachment, only devotion to the god. The choral function is complex and multiple, and varies from context to context, particularly in Euripides. The varied lyric metres show a fine register of different emotions and indicate tone and mood. Frequently they change as an ode proceeds.

Lyric is however not restricted to the chorus, and the solo aria is often a *tour de force* in the play and associated with high emotion expressed through the lyric metres in which it is cast. This actor's song in lyric is called a monody. Not all plays have one but some, as for instance the *Ion*, *Trojan Women* and *Phoenician Women* of Euripides, have two or more. The monodies of Greek tragedy formed high points of sympathetic identification with hero or heroine—more usually the latter since only a very few male characters are given one to sing in all of extant Greek tragedy. Here the author sought to move his audience with stirring music and words that excited pity. The monody is often designed to present a subjective and partial point of view which reflects the strong preoccupations of the singer, but which may be at variance with other views presented in the play. Euripides, the most renowned composer of monodies, gives his singers just such passionate commitment and bias.<sup>21</sup> Examples are *Ion*'s adoration of Apollo, *Creousa*'s blasphemy against the same god, *Hecuba*'s aching despair, *Cassandra*'s delirious wedding song, or *Electra*'s passionate grief.<sup>22</sup> The monody has a lyric non-logical structure with images, personal apostrophes, laments and prayers predominating.<sup>23</sup>

Among the spoken parts of the play are certain set pieces, easily recognisable in formal terms, such as the messenger speech, *agon* (debate), *rhesis* (single set speech) and *stichomythia* (line dialogue). In Euripides these are much more obviously marked off than in Sophocles and Aeschylus so that they sometimes seem almost crystallised and isolable in themselves rather than merging into one another or growing naturally. Euripides no doubt had his own reasons for this and indeed often the sharp contrast between modes creates a dramatic excitement of a peculiarly impelling kind.<sup>24</sup>

<sup>21</sup>On the function of the monody see Barlow, ch. III, 43ff.

<sup>22</sup>*Ion* 82ff., 859ff.; *Tro.* 308ff., 98ff.; *El.* 112ff.

<sup>23</sup>E.g. *Hipp.* 817ff.; *Ion* 82ff., 859ff.; *Tro.* 98ff. See also Barlow, 45ff.

<sup>24</sup>See for instance the contrasts in *Trojan Women* between the prologue and *Hecuba*'s monody, between *Cassandra*'s monody and her iambic *rhesis*, between the great debate and the subsequent choral ode, between the iambic dialogue at 1260ff. and the lyric *koinmos* which ends the play; on these conventional variations see Heath in nn. 17 and 18 above.

The messenger speech, much beloved by Euripides, is one such spoken device.<sup>25</sup> It is a set narrative speech in iambs, reporting offstage action to the actors on the stage and to the audience. Perhaps here the rôle of the imagination for the audience is at its height. A whole scene is set for the spectator with exact detail sketched in so that visual and auditory images etch themselves sharply on the mind. Gone are the personal apostrophes, images, laments and prayers of the lyric style. Here, instead, is ordered narrative in strict chronological sequence, full of verbs of action and graphic physical detail. Unlike the monodist, the messenger is an outsider, a third person objective witness who records events in an unbiassed way and in such a manner that the audience can make their own judgements.

It would be a mistake to think of the messenger's report as a poor substitute which fails to make up for what cannot be shown on the stage. On the contrary it is superior to spectacle. The Greeks delighted in narrative ever since the performances of the epic rhapsodes were formally instituted by Peisistratus, and long before that no doubt, and such extended reports will have given special pleasures in themselves. As Aristotle saw, there were disadvantages to mere horror spectacles even had it been feasible to stage them.<sup>26</sup> For they produce confusion and shock—so that their impact would preclude proper assimilation of the events. What the messenger does is to control and stage the experience so that it is assimilable to the spectator bit by bit in an ordered way.

Euripides' messenger speeches with their quiet pictorial beginnings, their slow build-ups, their fragments of recorded conversation, and their graphic descriptions of the climactic acts of horror in visual terms, are masterpieces of the art of narrative. The two in the *Bacchae* for instance not only tell the audience *what* has happened, but make imaginable through pictures the whole Bacchic experience. Here the narrative is indispensable, for it is inconceivable that the audience would ever be able to view directly the mass attack of the women upon the cattle or upon Pentheus. It would be utterly beyond stage resources. But if by any chance they were allowed to view it, it is unlikely that they would emerge with as clear and as objective a picture as the messenger is able to give. Narrative enables greater total understanding than mere spectacle, and can condense more into a short space of time. In that it is one degree removed from direct sight, and is delivered by an imperial witness, it practises a kind of *distancing* which reduces the crude horror of the tragic action and requires balanced judgement as well as an emotional response.

Many tragedies contain a set debate or '*agon*' where one character presents a case in formal terms, and another, as adversary, responds point for point in a counter speech. Euripides, particularly, formalised such debates, so that they often resembled law-court speeches, and they are indeed sometimes cast in formal

<sup>25</sup>On the messenger speech see Barlow, 61ff.; Heath (1987), 149-50, 153-7; de Jong (1991).

<sup>26</sup>Aristotle, *Poetics*, ch. XIII, 1453b, 8-10.

rhetorical terms.<sup>27</sup> Examples are Medea's great debate with Jason, or Hecuba's with Helen in the *Trojan Women*. In these, logical and orderly exposition is more important than naturalism. It is never possible entirely to separate feelings from reasoned thought—nor should it be. But the modes of tragedy assault both, in differing degrees, by different routes. The solo aria is a direct appeal to the feelings through emotive sound and image, through words of personal address and reaction. The messenger speech appeals to the audience's consciousness through an ordered evocation of the senses so that one perceives and hears a chronological sequence of events in the mind's eye and ear. The *agon*, on the other hand, captures the audience's hearts and minds by persuasion through reasoned argument. Although the result may involve the emotions, the method is more intellectual than in either the aria or the messenger speech. Thus the *agon* in the *Trojan Women* with its sharp development of points of debate gives an academic edge to an action which is otherwise predominantly lyric in mood.

The *rhexis* is a set speech of an actor which works by persuasive and ordered logic and which may none the less often make strong appeal to the emotions. It is the commonest of all dramatic forms and one of the most varied, and overlaps with other parts. It may, for example, form part of a debate scene, it may convey extended dialogue or it may stand on its own in monologue. Its tenor may be argumentative, reflective, pathetic, informative or questioning. Many set speeches take the form of a monologue where the speaker examines his or her motive and actions in an intense process of self-examination.<sup>28</sup> Such are Medea's speech to the women of Corinth at *Med.* 214 ff. or her monologue at 1021 ff., Phaedra's speech at *Hipp.* 373 ff. or Hippolytus' at 616 ff., Hecuba's speech at *Hec.* 585 ff.

Often it is hard to separate the emotional element from the thought element when the poet gets the balance right. For instance Medea's speech at *Med.* 1021 ff., where she debates whether she can bring herself to kill her own children, has a tight logical structure, but through this makes strong appeal also to the emotions.<sup>29</sup> There is a delicate balance between direct apostrophe, a simple expression of raw feeling, and reasoned alternatives which are worked out logically. But the dramatist brilliantly gives the impression that the logic is forced out desperately by a person fighting for control in a situation where the emotions threaten to take over. The result is a powerful speech which assaults both our emotional and our thinking faculties, made no less effective by the violent swings of stance which Medea takes as she is torn between the immediate

<sup>27</sup>On the *agon* see J. Duchemin, *L'Agon dans la tragédie grecque*<sup>2</sup> (Paris, 1968); C. Collard, *G&R* 22 (1975), 58-71 (with Addendum in I. McAuslan, P. Walcot (eds.), *Greek Tragedy*, 153-66); Lloyd (1992).

<sup>28</sup>Collard (1981), 21-2; Lloyd (1992), 19-36.

<sup>29</sup>In *G&R* 36 (1989), 165-6 and n.22 I accept Kovacs' arguments for deleting 1056-64 but keeping 1065-80 (*pace* Diggle who in his Oxford Classical Text deletes all of 1056-80).

sight of her children before her, and the more long-term thought of her future life as it must follow from present circumstances.

*Stichomythia* is a special kind of formal dialogue where the characters speak in single line exchanges. It is not the only kind of dialogue or even the commonest in tragedy but I single it out here because of its regular and easily identifiable form. Such a tight and formal framework permits speed, concentrated and pointed utterance within its compass.<sup>30</sup> It is particularly suited to scenes of interrogation such as we see in the *Bacchae* where it communicates with its economy and rapid pace the extreme tension and changing shifts between the god Dionysus and Pentheus the King.<sup>31</sup>

All these items, monody, choral ode, messenger speech, set debate, *rhesis* and *stichomythia* make up the 'formal' elements of Greek Tragedy. Now 'formal' sometimes conjures up an image of fossilisation and aridity, but this is far from the case. On the contrary, the variety of metre, language, dialect and mode within the compass of one tragedy, and the alternation of song and speech, and of lyric and dialogue, made Greek Tragedy a rich experience offering a range seldom even dreamt of today. Each mode approaches the same dramatic action in a new way, with its own perspective and its own style, so that the audience is constantly exposed to shifts of perception, and the contrasts such shifts imply. Moreover each mode would have had its own associations—lyric arousing echoes of the great lyric tradition in Greece, narrative, reminiscent of epic, catering for the pleasure in story-telling the Greeks always had. And each mode carried with it its own responses which contrasted with others. Thus the great debates provided intellectual stimulus and were set off against the more emotional colouring of choral odes and arias. All were combined within the one dramatic action.

With great range of form went an economy and concentration lacking in much modern drama. The action was usually confined to twenty-four hours in one place, and was so arranged that all the parts could be taken by three actors. Scenery was sparse, subtle gestures and expressions were precluded by masks, heavy costumes and the sheer size of the theatre. But these things in themselves explain why the burden must be on the language (speech and song) and why the words were so important. In them were all the things which today are done by elaborate costume, make-up, close-up photography, lighting, scenery, stage directions, and all the rest. To the Greeks the expressed utterance was all—*c.* almost all.<sup>32</sup>

So it was that the very great range of form in Greek Tragedy evinced in the different modes of speech and sung lyric, was matched by an equal range of expressions of complex human emotion, action, and thought made to fit those

<sup>30</sup>Collard (1981), 22; contrast Heath (1987), 128-30.

<sup>31</sup>*Bacch.* 463-508, 647-55, 802-41. N.B. the change to *two*-line dialogue, i.e. *distichomythia*, at 923-62.

<sup>32</sup>But for the rôle of the non-verbal in theatrical performance see Taplin (1978), *passim*; Heath (1987), 140-5; Gould (*Note* on p. 2 above).

forms and channelled into patterns of plot, setting and action of extreme economy. It was this rich content within a controlling structure which involved too a creative harmonising of past and present attitudes through use of myth, as I outlined at the beginning, which gave, and still does give, Greek tragedy its forceful, concentrated impact.

### III. Euripides

Euripides was the youngest of the three great Athenian tragedians (c. 484-406 B.C.) although Sophocles, his slightly older contemporary, outlived him by a few months. In his lifetime he was not as popular with the Athenian public as the others, winning fewer prizes (four first prizes out of twenty two occasions) and ending his life in voluntary exile away from Athens at the court of Archelaus of Macedon.<sup>33</sup> More of his work has survived than the meagre seven plays each we have of Aeschylus and Sophocles. Nineteen plays entire have come down to us under his name including the satyr play *Cyclops*, the *Alcestis*, a substitute for a satyr play, and the probably spurious *Rhesus*. Perhaps because of the wider sample known to us, part of which has been preserved by accident and not by deliberate selection, his work seems uneven and diverse in range.<sup>34</sup> There are the great tragedies of a very high order such as the *Medea*, *Hippolytus*, *Trojan Women* and *Bacchae*. But there are also plays where tragic themes mix with lighter elements and the ending is happy, such as the *Alcestis*, *Ion*, *Iphigenia in Tauris*, *Helen*. Attempts to categorise Euripides' style and plot by chronological criteria, thematic groupings, or structural elements, have largely failed, since there always seem to be exceptions which prevent such categories being watertight.<sup>35</sup> Euripides is the most elusive of dramatists and the most resistant to fixed labels.

Not that his contemporaries hesitated to fix labels upon him. The comic poet Aristophanes was one such, a sharp critic who *parodied* him for his choice of subject matter, characters, plots, opinions and style.<sup>36</sup> Aristophanes saw him as ultra-trendy, undermining traditional religious and moral beliefs in a dangerous way and introducing outrageous musical innovations. He saw Euripides'

<sup>33</sup>See the chart of chronology and award of prizes in Collard (1981), 2; charts also in M. Cropp, G. Fink, *BICS Supplement* 43 (1985), 5, 22, 23, 70.

<sup>34</sup>Barrett, *Hippolytos* (1964), 50ff.; Collard (1981), 3; Michélini (1987), 19-51.

<sup>35</sup>Collard (1981), 5; cf. Michélini (1987), 48-51.

<sup>36</sup>Criticisms of Euripides occur extensively in *Frogs*, *Thesmophoriazusae*, substantially in *Acharnians* and in scattered references throughout Aristophanes' other works. See G. M. A. Grube, *The Greek and Roman Critics* (London, 1965), 22-32; P. Rau, *Paratragodia* (München, 1967); K. J. Dover, *Aristophanic Comedy* (London, 1972), 183-9; on *Thesmophoriazusae* see esp. A. M. Bowie, *Aristophanes* (Cambridge, 1993), 217-27. D. Kovacs, *Euripidea* (Leiden and New York, 1994) gives English translations of the principal Aristophanic passages but also of the most important ancient testimonies to Euripides' life and work.

characters, particularly his women characters, as unprincipled and shameful, too clever for their own or anybody else's good. He thought that Euripides elevated the ordinary to an absurd degree, making the trivial seem important, and low characters appear too significant. He therefore saw him as destroying the old heroic values and introducing instead ambiguous moral standards.<sup>37</sup>

A rebel in fact of a most subversive kind.

This is quite a catalogue of blemishes. How misleading is it? Aristophanes is concerned of course mainly with raising a laugh—and for this, gross exaggeration is necessary. None the less much of his criticism is apt, if in a superficial way.

Euripides does introduce women characters who are criminal in their actions, like Medea who kills her children and two others, or like Phaedra who falsely incriminates her stepson thus indirectly causing his death. But Aeschylus had portrayed Clytemnestra—surely a woman of towering criminality. Why the fuss now? Perhaps because Euripides led the audience to see the action from these characters' points of view, whereas Aeschylus hardly encourages us to sympathise with Clytemnestra. Euripides was able to show what it *felt* like to have to kill your children or your mother; to be consumed by devouring jealousy or a desire for revenge; to fight in overmastering love and struggle with the consequences of madness.<sup>38</sup> And in so doing, unlike Sophocles, who on the whole portrayed characters who retained their wholeness and integrity throughout their tragedies, he explored weakness not strength, and exposed those elements in character which revealed disintegration and the split *persona*. Electra, Orestes, Pentheus, Phaedra, Admetus and even Medea or the great Heracles all reveal in some degree traits which characterise such disintegration and a nature divided against itself.<sup>39</sup>

<sup>37</sup>Religious beliefs: *Frogs*. 888ff. Immorality: *Frogs* 771ff., 1079ff., *Thesm.* 389ff. Musical innovations: *Frogs* 1298ff., 1331ff. Women characters: *Frogs* 1049ff., *Thesm.* 389ff. Cleverness: *Frogs* 775ff., 956ff., 1069ff. Stress on the ordinary or the sordid, the antiheroic: *Frogs* 959ff., 1013ff., 1064, *Ach.* 410ff.

<sup>38</sup>A point made by Vickers, 563-4 and 566 (apropos of the *Electra*). See Medea's agonised speech at 1021ff., Electra's remorse at 1183ff., Hermione's vindictive jealousy expressed in the scene at *And.* 147ff., Hecuba's gloating revenge over Polymestor at *Hec.* 1049ff. and her justification before Agamemnon 1233ff., Phaedra's struggle with her love at *Hipp.* 373ff. particularly 380-1 and 393ff., Heracles' struggle to face the consequences of his madness from *HF* 1089 to the end.

<sup>39</sup>Electra and Orestes in the *Electra* both suffer remorse for their murder of their mother. Orestes in the *Orestes* is reduced to madness through guilt and tormented by conscience (*sunesis*). Pentheus is destroyed by the very thing he professes to despise, ending his life as voluntary spectator at a Bacchic revel from which he had previously dissociated himself. Phaedra knows how she should be but cannot achieve it. Her love overrides her better judgement as does Medea's hate (*Hipp.* 380-1, *Med.* 1078-9). Admetus suffered acute remorse for letting Alcestis give her life for him (*Alc.* 861ff. and 935ff.). Heracles is on the brink of total disintegration (*HF* 1146ff.).

To say that in so presenting his characters Euripides was debunking the heroic is only part of the truth. Undeniably in a play like the *Electra* all the old heroic assumptions and settings are undermined or changed. *Electra* and *Orestes* are no longer the single-minded champions of justice. Clytemnestra and Aegisthus are no longer the uncompromising villains they were in Aeschylus. The murders are no longer performed in such a way that they can be seen as heroic actions. Even the setting has changed from grand palace to impoverished hovel.

And in other plays too such as *Iphigenia in Aulis*, great leaders of the heroic tradition like Agamemnon and Menelaus appear in particularly despicable lights, shifting their ground, arguing for expediency and promoting personal ambition at the expense of principles.

Yet it would be a mistake to say that Euripides had no concept of what it meant to be heroic if we think of this word not in its narrow archaic sense of military and physical valor, but in more general terms. It is that often he redefines traditional heroic qualities or else transfers them to *women*, placed in different situations from male heroes. Medea for instance, although a woman, shows many of the great heroic qualities of say an Ajax or an Achilles: bravery, desire to preserve her own honor, refusal to be laughed at by her enemies, the decisive nature to act in revenge.<sup>40</sup> What makes her interesting is the combination of these traditional qualities with her rôle as a woman and mother.

In the *Trojan Women*, Hecuba the old queen of Troy is heroic in her endurance of the sufferings inflicted on her by the Greeks, and in her fight to preserve her family. And when Euripides in the first stasimon makes the chorus "Sing, Muse, of Ilium, a lament consisting of *new songs*"<sup>41</sup> he is redefining the old epic notions of glorious war and transferring them to a setting where it is the victims who are seen as the true heroes—a point Cassandra also makes in her speech at *Tro.* 365 ff.

Several women characters voluntarily surrender their lives for a noble cause—such as Iphigeneia in *Iphigenia in Aulis*, the *parthenos* in the *Heracleidae*, or Evadne in the *Suppliants*, not to mention Alcestis who dies to save her husband. These are all examples of heroism, though not in the traditional masculine mold.

In the *Heracles* where the protagonist is male, Euripides contrasts the old traditional and active heroism of Heracles in performing the labours, with the more passive qualities of endurance he must display in facing up to the terrible consequences of his subsequent madness. He rejects the traditional hero's solution to disgrace, namely suicide—the way Ajax had taken—and decides to live on in the company of his humiliation and misery. A new heroism perhaps for a newer age.<sup>42</sup>

<sup>40</sup>B. M. W. Knox, "The *Medea* of Euripides," *YCS* 25 (1977), 193-225, esp. 198-9; see my *G&R* 36 (1989), 161-3.

<sup>41</sup>*Tro.* 511ff. See my note on this passage.

<sup>42</sup>See esp. H. H. O. Chalk, 'Arete and Bia in Euripides' *Herakles*,' *JHS* 82 (1962), 7ff.; see my *G&R* 29 (1982), 115-25 (now also in I. McAuslan, J. Walcott (eds.), *Greek*

Aristophanes, through the mouthpieces of Aeschylus and Dionysus in the *Frogs*, regretted the passing of the old standards and saw nothing but demeaning and undignified negativism in their place. "*Oikeia pragmata*", "ordinary things", to him were not worthy of tragedy. But Euripides' celebration of the ordinary, if so it may be called, is often a positive and important part of the way he saw events and actions.

It is not only in settings and small actions we see it at work,<sup>43</sup> but also in characters. Again and again relatively humble characters play a significant rôle in a play's events. The farmer husband of Electra is arguably the only sane person in the *Electra*. The old servant in the *Hippolytus* has the wisdom Hippolytus lacks. The two messengers in the *Bacchae* grasp the truth of the Dionysiac phenomenon with an instinctive sense denied to all the other characters in the play.<sup>44</sup> They in fact carry the message of the play—that it is dangerous to deny such instinctive wisdom and to mock at belief. Aristophanes was therefore right when he said that Euripides introduced the ordinary into tragedy. He did. The ordinary person is listened to and often proved right. And if this is regarded as an overturning of values, it is a positive and significant one and should not be dismissed as mere rabble rousing.

What Aristophanes saw as frivolity and irresponsibility in Euripides in fact sprang from a deep care for the world and a wish to protest at its wrongs. This is what his characters show. It was not to abandon a portrayal of the heroic but to redefine it. And all the charges of agnosticism or heresy which the comic poet loved to heap upon Euripides' shoulders are likewise superficially true, but in a deeper sense misleading.

Aristophanes was wrong to see Euripides' own views in every character who railed against the gods. Indeed his own views are difficult to recognise since he is usually much too good a dramatist to intrude his own *persona*. His characters display many different beliefs as their rôle and the occasion demands. It is true however that attack on the gods is a persistent and recurring theme from major characters. Repeatedly his leading characters—Hecuba, Iphigeneia, Amphitryon, Heracles, Ion, Creousa, Electra, Orestes—express their despair at a Universe negligently managed by divine beings.<sup>45</sup> But his despair springs not from a

*Tragedy*, 193-203); D. J. Furley, "Euripides and the Sanity of Heracles" in *Studies in Honour of T. B. L. Webster*, Vol. I (Bristol, 1986), 108ff.

<sup>43</sup>Settings such as the farmer's cottage in the *Electra* or the drab tents of the Greek encampment in the *Trojan Women*. Often ordinary actions are described such as when the chorus and companions are doing the washing (*Hipp.* 121ff., *Hel.* 179ff.) or Ion is sweeping out the temple with a broom (*Ion* 112ff.) or Hypsipyle sweeping the step (*Hyps.* fr. 1.ii Bond), or the chorus describe themselves getting ready for bed (*Hec.* 914ff.).

<sup>44</sup>*Bacch.* 769ff., 1150ff.

<sup>45</sup>*Trojan Women* 469ff., 1240ff., 1280ff. *IT* 384ff. *IIF* 339ff., 1340ff. *Ion* 435ff., 1546ff., 911ff. *El.* 979, 1190, 1246.

reluctance to believe at all on their part, but from an outrage that gods, as they are commonly understood, can be so amoral and utterly uncaring of human well-being. It is the disillusion of the perfectionist that Euripides so often portrays. As Heracles is made to say,

but I do not believe the gods commit  
adultery, or bind each other in chains.

I never did believe it; I never shall;  
nor that one god is tyrant of the rest.

If god is truly god, he is perfect,

lacking nothing. These are poets' wretched lies.<sup>46</sup>

Such sentiments come not from the frivolity of his characters, but from their taking the Universe too seriously. If there is a fault it is the latter not the former, that should be laid against Euripides' door. And no one who has heard or read the *Bacchae* could possibly accuse its creator of either agnosticism or superficiality. There are depths in it still being explored today.

The very characteristics in Euripides' work which disturbed Aristophanes and his contemporaries—his moral ambiguity, his scepticism, his anti-heroic stance and his common touch—are what appeal to the modern reader for they seem more in keeping with our own age. In the twentieth century we have been preoccupied with doubt and disintegration, demythologising and rationalising, and this is what Euripides epitomises. We can admire the sheer brilliance with which he manipulates the myths in a way which both uses and exposes their assumptions. While keeping the traditional stories as a frame, he yet undercuts them by rationalising many of the attitudes which have previously underpinned them. Notions of the very gods he uses come under attack: old conceptions about pollution and guilt are questioned; traditional criteria for judging character are scrutinised and found wanting. And in this problematic climate his characters like Electra, Orestes, Medea, Phaedra or Pentheus, pick their way, on the verge of collapse under the strain, as their rational grip loses the battle with the forces of disintegration.

But the drama he created did not always offer purely negative perspectives. Again and again positive human values are seen to triumph over divine neglect or apathy—the friendship of Amphitryon and Theseus, the supporting love of Hecuba for her family and her courage, the integrity of Ion, the compassion of Cadmus and Agape, the selfless sacrifice of Iphigeneia, Alcestis, the *parthenos* in the *Heracleidae*, and the cheerful sanity of ordinary people like messengers, or servants.

In the importance he attached to supporting rôles and to the close interaction between his characters, Euripides prefers not to focus upon one dominating protagonist. The *whole* social context is what matters, and environment and social factors play a much larger part in determining the main character's rôle and

<sup>46</sup>1341-6 transl. by W. Arrowsmith; cf. *IT* 384ff.

## General Introduction

the course of the action than they do in Sophocles (with the exception perhaps of the *Philoctetes*).<sup>47</sup>

In short Euripides was adventurous—adventurous above all in his treatment of myth. And adventurousness here meant an entirely new perspective on plot, character, moral and religious values, and social factors. But he was adventurous too in treatment of form and structure. He experimented with music and lyrics, with metrical forms and with the breaking up of dialogue. He increased the rôle of the solo aria and messenger speech and he sometimes changed the traditional function of the chorus. He introduced more colloquialism into the dialogue and more elaboration than Sophocles into the late lyrics, thus increasing contrasts between the modes.

What is clear is that he reshaped tragedy in a radical way so that it could never be quite the same again. He went as far as he could in giving it a new image without abandoning its basic conventions. And there is common agreement that his work is, at its best, of the first rank.

Of course there are faults and unevennesses in the plays: echoes from the soap-box occasionally, irrelevant rhetorical excrescences sometimes, self-indulgence in over-elaborate ornamentation of some of the later lyrics, too blatant melodrama perhaps in certain plays, loose plot construction in others.<sup>48</sup> But informing all is an understanding of a very powerful sort, a mind which for all its critical sharpness, also knew the human heart and dissected it not only with uncanny perception but also with compassion. It was Aristotle who called Euripides *tragikotatos ton poieton*, "the most emotionally moving of the poets",<sup>49</sup> a paradox one might think for one who was also the most intellectual of dramatists, but a paradox that for him somehow makes sense.

<sup>47</sup>See n. 43.

<sup>48</sup>These points are covered by Collard (1981), e.g. rhetorical excrescences 25-6, over-ornamentation of lyrics 26-7, melodrama to be seen in last minute rescues or recognitions 6. Many plays have been criticised for their plot construction in the past; see my article on *HF* in *G&R* 29 (1982), 115-25, although, as I have pointed out, opinions on this subject are now changing.

<sup>49</sup>Aristotle, *Poetics*, ch. XIII, 1453a, 28-30.

## I. Hippolytus: Mythological Background and Cult

The basic story pattern is an old and common one: a young man becomes the object of a married woman's desire, rebuffs her sexual overtures, and is then falsely accused to the woman's husband of rape. With variations, Greek mythology told this tale about Bellerophon and Sthenoboa, Phoenix and his father's concubine, Peleus and Astydamia, and versions of it are found in many cultures.<sup>1</sup> This common mythological pattern developed also around Hippolytus and Phaedra, only in this case the situation is further complicated by the woman being the wife of the young man's father, Theseus. Although in some form the story with these three figures may stem from the archaic period (or beyond), it does not come into prominence until given shape by fifth-century tragedy.

Hippolytus leaves little trace of any sort before the fifth century. His very name is elusive. It suggests something about horses and loosing, and may very well refer to the circumstances of his death—"loosed by horses".<sup>2</sup> Apollodorus (3.10.3) reports that in the epic *Naupactia* (composed perhaps in the sixth century) Asclepius raises him from the dead (frag. 10c Davies), a story which Pindar tells allusively (*Pyth.* 3.54ff.). He does not appear in Greek art until the following century, the earliest representations being on Italian vases showing his death by his horses.<sup>3</sup>

Hippolytus was also the object of cult worship, both in Athens and especially in Trozen, and this latter cult likely goes back to the Bronze Age. At the end of this play, Artemis establishes a cult, as Euripidean gods often do in the *exodos*, in honor of Hippolytus, in which young Trozenian women will offer him locks of

<sup>1</sup>This common motif is often named after Potiphar's wife from the version of the story in *Genesis* 39. In general see S. Thompson, *Motif-Index of Folk-Literature*, rev. ed. (Bloomington 1955-8), 4.474-5 ("Potiphar's Wife") and 5.386, ("Lustful Stepmother"). On this aspect of the Hippolytus myth, see Roscher III.2, 2224-6. Many scholars have traced the Hippolytus story to near-eastern analogues; see most fully W. Fauth, *Hippolytos und Phaidra: Bemerkungen zum religiösen Hintergrund eines tragischen Konflikts*. Abh. Mainz 1958 (9) and 1959 (8) and also *RE Suppl.* 13.1187-8, and Burkert (1979), 111-8. Among the many accounts of the Hippolytus story and its background, see esp. L. Séchan, "La légende d'Hippolyte dans l'antiquité," *REG* 24 (1911), 105-51, and H. Herter, *RE Suppl.* 13.1183-97. Interestingly, Euripides produced several other plays (surviving only in fragments) based on myths involving this motif—*Sthenoboa*, *Phoenix*, and *Peleus*; see Webster (1967), 77-86.

<sup>2</sup>Although there is no definite etymology, parallels with the adjectives *ἰππόδρομος* ("run-over by horses") and *ἰππόβοτος* ("grazed by horses"), both found in Homer, suggest that "loosed by horses" is plausible. Vergil (*Aen.* 7.767), Ovid (*Fast.* 3.265) and Seneca (*Phaedra* 1106) all implicitly play with this etymology, and even if the actual etymology is different, Eur. may well have interpreted it in this way. Alternatively, one might, on analogy with *βουλυτός* ("[time] for unyoking oxen"), connect the name with a ritual of "unharnessing horses"; see Burkert (1979), esp. 112-4.

<sup>3</sup>See *LIMC* s.v. "Hippolytus I", figs. 101-5.



## Hippolytus: Mythological Background and Cult

their hair before their weddings. The cult to which she refers was active at least through the second century C.E., when the traveler Pausanias (2.32.1) reports this cult practice. Pausanias also implies the great antiquity of the cult in recording that it was established by Diomedes, a figure imagined to be from the late Bronze Age.<sup>4</sup> In this passage (2.32.3) we also learn that in the same enclosed area the Trozenians had a stadium named in Hippolytus' honor above which stood a temple of Aphrodite *Kataskopia* (the "Spy"), so named because from there Phaedra would gaze at her beloved exercising. Nearby was a statue of the god Asclepius (2.32.4),<sup>5</sup> who in the *Naupactia* and other, later accounts of the myth was responsible for resurrecting Hippolytus.

Just as Artemis at the end of the play refers to the cult of Hippolytus in Trozen, Aphrodite at the beginning alludes to the cult of Hippolytus in Athens. The goddess explains that Phaedra, stricken with passion for her stepson, established on the acropolis a temple to Aphrodite to be named later "in memory of Hippolytus" (Ἱππολύτῳ δ' ἔπι, 32). Inscriptions dated (coincidentally?) to the time of or a few years after the production of this play link the veneration of Aphrodite to that of Hippolytus on the south slope of the acropolis.<sup>6</sup> While we know next to nothing about this shrine to Hippolytus, it clearly was associated with Aphrodite, and it stood near the sanctuary of Asclepius (Pausanias 1.22.1). Thus in both Trozen and Athens, these two are linked in worship and associated, if only tangentially, with Asclepius.

The only mention of Phaedra before the fifth century occurs in the *Nekuia* of Homer's *Odyssey* (11.321),<sup>7</sup> where she is named, along with Procris and Ariadne, among the women in the underworld. The association with Procris, the daughter of the Athenian king Erechtheus, and the Cretan Ariadne, Phaedra's sister (elsewhere

<sup>4</sup>Pausanias also relates that the Trozenians, although they were aware of Hippolytus' grave, did not show it, believing that he had not been killed by his horses but had become the "Charioteer" in the sky. This is one of several indications that Hippolytus may have at one point been imagined as a god. The common story of his resurrection is another sign of this. Cf. Diodorus 4.62, and see Burkert (1979), 112.

<sup>5</sup>According to Pausanias, the Trozenians said that the image was of Hippolytus, not Asclepius.

<sup>6</sup>IG<sup>2</sup> 324.69 (=SEG X.227.66) reads ἀφροδίτες ἐν Ἱππολύτῳ ("Aphrodite in [the precinct of] Hippolytus"); IG<sup>2</sup> 310.280 (cf. SEG X.225), more lacunose, reads ἀφροδίτες ἐπὶ Ἱππολύτῳ ("Aphrodite near/in memory of Hippolytus"). (On the interpretation of ἐπὶ, see 30-3n.) The scholiast on *Hipp.* 30 also records that in his time this temple was called the Hippolyteion, i.e., a shrine to Hippolytus. A proposed identification of the site for the tomb and the shrine has been made on the SW slope of the acropolis; see S. Walker, "The Sanctuary of Isis on the South Slope of the Acropolis," *ABSA* 74 (1979), 248. On the possible significance of the play's presenting these two tombs of Hippolytus, one in Athens, another in Trozen, see Dunn (1992).

<sup>7</sup>The passage was thought to be a later Athenian addition by Wilamowitz, *Homerische Untersuchungen* (Berlin 1884), 149.

## Hippolytus: Mythological Background and Cult

and likely here), indicates a presumed association with both Athens and Crete. Phaedra is the daughter of Minos and Pasiphaë and much is made in the play of her Cretan past. Because, according to most accounts, Minos refused to sacrifice a certain bull to Poseidon, the god took vengeance by making his wife enamored of the bull.<sup>8</sup> Assisted by the disguise of a wooden cow fashioned by Daedalus, Pasiphaë satisfied her desire and produced a hybrid bull-child, the Minotaur (cf. *Hipp.* 337-8).<sup>9</sup> When Theseus came to Crete in order to stop the Athenian tribute of young men and women to the Minotaur, he was aided by Ariadne, who had fallen in love with him. About what happened after Theseus killed the Minotaur our sources differ: at some point Dionysus becomes Ariadne's husband and in some accounts (see esp. *Od.* 11.324-5) this ends unhappily (cf. *Hipp.* 339).<sup>10</sup> Phaedra has virtually no mythology apart from her Cretan associations and the tale linking her with Hippolytus; the circumstances leading up to her wedding to Theseus are not known.

By the sixth century Theseus became the major figure in Athenian mythology, a character modeled on the great pan-Hellenic hero Heracles. He had close associations with both Athens and Trozen. Like many heroes (Heracles being the most notable example), Theseus had a mortal and an immortal father, his mortal father Aegeus being king of Athens, his immortal father Poseidon worshipped as king (βασιλεύς) in Trozen.<sup>11</sup> His mother, Aethra, was Trozenian,<sup>12</sup> and an essential part of the Theseus legend was his journey from Trozen to Athens to be accepted by Aegeus, during which he encountered and dispatched many villains. His adventure with the Amazons is confusing in many details, but clear in linking him amorously with one of the Amazons, whom he abducts in most, especially early, treatments. This woman's name is most commonly (and on sixth-century vases exclusively) Antiope,<sup>13</sup> and she becomes the mother of Hippolytus. In *Hippolytus*, she is simply referred to as "the

<sup>8</sup>Bulls play a prominent role in the mythology relevant to the Hippolytus story. Minos is the child of Europa and Zeus in the form of a bull; Poseidon has a special association with bulls, as seen here and in his sending a bull against Hippolytus' horses; Pasiphaë, too, has an obvious involvement with bulls; Theseus, in addition to slaying the Minotaur, also, shortly after his arrival in Athens, captures the dangerous bull of Marathon.

<sup>9</sup>On treatments of this tale in tragedy and comedy, see Collard, Cropp and Lee, eds., *Selected Fragments of Euripides*, vol. 1, 59.

<sup>10</sup>On Ariadne as an unhappy lover, see Reckford (1974), 323 n.23. The *Hipp.* makes no reference to Theseus' involvement with Ariadne. In general on the varying accounts of this aspect of the myth, see Gantz, 114-6.

<sup>11</sup>Pausanias 2.30.6.

<sup>12</sup>According to Plutarch (*Thes.* 3.3-4), Aethra's father tricked the visiting Aegeus into sleeping with his daughter.

<sup>13</sup>She is also called Hippolyte, and even Melanippe.

Amazon", and great stress is laid on Hippolytus' bastard status (see 10-2n.).<sup>14</sup> Accounts of how her liaison with Theseus ended vary (most commonly she is killed in battle either against or on the side of Theseus), and sometime after this union, Theseus marries Phaedra and has children by her.

When *Hippolytus*, the earliest extant full treatment of this story, opens, the ingredients for the tragedy are already in place. As Aphrodite herself explains in the prologue, she has taken action to ensure Hippolytus' punishment for willfully neglecting her. When Hippolytus came from Trozen to Athens to participate in the Mysteries, Phaedra, because of Aphrodite's power, fell in love. Later, exiled from Athens for killing his cousins, the Pallantids, Theseus took up residence with Phaedra in Trozen. When the play opens, Theseus is out of the country, and Phaedra, unwilling to yield to an overpowering desire for her step-son, has already determined, as we learn later, to die by starvation. Phaedra's Nurse determines the cause of Phaedra's malady and with this information approaches Hippolytus. The young man is shocked at the Nurse's proposition of a sexual encounter with his stepmother and leaves the stage, promising to return. Phaedra, fearing that Hippolytus will damage her good reputation by reporting the Nurse's proposition as her own, writes a letter falsely accusing Hippolytus of rape, and takes her own life. When Theseus returns to discover his wife's corpse and letter, he exiles and curses his son. This curse proves effective, as Poseidon grants his wish that Hippolytus be killed, by sending a terrifying bull from the sea. Hippolytus' horses, overcome with fear, bring about their master's death. Finally, with the appearance of Artemis, Theseus learns the truth about what really happened.

In watching this play in 428, spectators at the City Dionysia in Athens witnessed a remarkable event: Euripides' *Hippolytus* was the *second* treatment the playwright had given to the myth, the only certain instance of an Athenian tragedian rewriting a play.<sup>15</sup> Earlier he had produced a different play on this topic, a play which was a failure, apparently because it contained elements that were "unseemly and worthy of condemnation".<sup>16</sup> These elements, we are told in that same source, were corrected, and *Hippolytus* and the other plays produced by Euripides in 428 were awarded first prize in the dramatic competition. Audience expectations were thus shaped not only by versions of the myth that were current,

<sup>14</sup>It is possible that in versions prior to this play, Hippolytus was in fact the legitimate offspring of Theseus and Antiope; see *RE* Suppl. 13.1153, 22ff. The issue of legitimacy would resonate deeply among the Athenians, who in 451/0 passed a highly restrictive citizenship law, limiting full rights to those with *two* citizen parents.

<sup>15</sup>On the topic of revisions, see Pickard-Cambridge (1990), 99. For a highly skeptical assessment of our knowledge concerning the relative dates of these two plays, see J. Gibert, "Aristophanes, Euripidean "Bad Women," and the Date of *Hippolytus*" (forthcoming).

<sup>16</sup>This information is found in the ancient plot summary (*hypothesis*) to the second play; see p. 25 below.

but in particular by the version Euripides had created earlier. Fragments of that earlier play permit an attempt at its reconstruction.<sup>17</sup>

## II. *Hippolytus I*

Aristophanes of Byzantium in his hypothesis to *Hippolytus* (printed on p. 62) explains that the surviving play must have been second because it "corrected" what was unseemly in the first. About that first play, at times called *Hippolytos* (*Katakaluptomenos* ("Hippolytus Veiled") (Poll. 9.50, schol. Theoc. 2.10), we have much conjecture but relatively little hard information. Actual fragments, all from later "book" sources, number, according to most scholars, only 19 (there are in addition 2 paraphrases of lines or short scenes), and none of them is more than four lines long. The recently discovered hypothesis to this play (see below) is too fragmentary to offer much information and we lack any other ancient plot summary (Hyginus' account is clearly based on the surviving play), although we do have other late sources (esp. Asclepiades of Tragilus, *FGrHist* 12 F 28, and Apollodorus, *Epit.* 1.18-9), which *might* inform us about the first play. What Aristophanes of Byzantium meant by "corrected" is probably indicated in an ancient *Life* of Euripides (p. 5.4-7 Schwartz [= Kovacs §24.1-5]) and the comic playwright Aristophanes' *Frogs* (1043, 1052-4), which both suggest a Phaedra intent upon adultery. Such a Phaedra must come from *Hippolytus I* and would conform to the mythological stereotype of "Potiphar's wife" (see above, p. 21) and contrast sharply with the virtuous and discreet Phaedra of *Hippolytus*. Crucial to any reconstruction of the lost play is a determination of the degree to which Seneca's play *Phaedra* is modeled on it. This is a thorny and contested issue, complicated by our scanty knowledge of Sophocles' play on the same myth, his *Phaedra*. When Seneca diverges from the surviving *Hippolytus* is he following *Hippolytus I*, Sophocles' play, his own design or something else? Those who give Seneca a prominent role in reconstructing *Hippolytus I* include Friedrich, 110-33, C. Zintzen, *Analytisches Hypomnema zu Senecas Phaedra* (Meisenheim am Glan 1960), Snell, 23-46, and O. Zwierlein, *Senecas Phaedra und ihre Vorbilder* (Stuttgart 1987); greater skepticism has been voiced by Barrett, esp. 16-7, and Lloyd-Jones (1990), 419-21, 212-3. I take a cautious position, having serious doubts about Seneca as a close source for the lost play, although I suspect

<sup>17</sup>Sophocles, too, wrote a play on this tale, a *Phaedra*, the relative date of which is unknown, and the fragments of which reveal relatively little about the particulars of Sophocles' treatment. Two elements, however, merit attention: Theseus' absence was explained by his journey to Hades, and his presumed death mitigated the impropriety of Phaedra's passion, and the supernatural nature of passion was recognized (see esp. F 680 and 684). For a reconstruction of Sophocles' play, see Barrett, 15-45 (embedded in a discussion of *Hipp.* I), and D. Sutton, *The Lost Sophocles* (Lanham, New York, London 1984), 102-4.

that he follows *Hippolytus I* in many of its broad outlines. In my treatment of the individual fragments I try to distinguish between what is virtually certain, probable, possible, and unlikely. In the following sketch of *Hippolytus I* I offer what I think of as a reasonably likely account of the first play. Much, however, remains unknown or uncertain. Beneath the translation of each fragment is a brief suggestion about its speaker and/or location in the play; a fuller discussion is found in the Commentary on the fragments.

*A sketch:* Like all extant Euripidean plays, *Hippolytus I* presumably began with an expository prologue, to which very likely belongs F 443, spoken by Phaedra, very probably the first lines of the play. Contrary to the commonly held assumption that the action took place in Athens, the fragmentary hypothesis to this play (P. Mich. 6222A) seems to imply that the play was set in Trozen (fr. C.4 and see W. Luppe, *ZPE* 102 [1994], 32-3), which would have been clearly indicated in this speech (see 10-2n.). Phaedra's Nurse, a staple of the story, must have been a character in this play, even though she left no definite traces in the fragments. We can say very little about the chorus, who would have entered after the opening scene, except that, like the chorus in *Hippolytus*, they were female and probably Trozenian. Either in the prologue scene, or in the first episode, Phaedra and the Nurse had a scene in which they discuss Phaedra's passion. From such a scene would come the fragment implied by Plutarch (*Moralia* 27f-28a) and F 430, perhaps F 433 (the Nurse urging Phaedra on?), and maybe the fragment suggested by the scholium to Theoc. 2.10. Certainly, in typical Euripidean (and Sophoclean) fashion, Hippolytus was depicted in a scene before his encounter with Phaedra; F 428, advice not to be unbending in chastity, *might* come from that scene, which *may* have included a servant (or comrade) of Hippolytus. A direct confrontation between Phaedra and Hippolytus is assumed universally, and suggested by the fragments (434, 435, 436). (I think it is unlikely that the iconic representations of the Nurse carrying [Phaedra's] letter to Hippolytus [see *LIMC*, vol. 5.456] suggest, as proposed by F. Leo [*L. Annaei Senecae Tragoediae*, vol. 1 [Berlin 1878], 178-9], that such a scene came from this play.) In this confrontation, Phaedra would have most likely spoken F 434 as she tried to seduce Hippolytus with the lure of Theseus' throne; F 435, spoken by Phaedra, might come from this scene, as Hippolytus tries to reject Phaedra's supplication. An oath from Hippolytus was probably secured in this scene. F 436, also seemingly spoken by Hippolytus, might belong to this scene as well.

The distinguishing epithet sometimes given to the title of the first play (*Kata*)*kaluptomenos*, very plausibly stems from a scene in which the shocked Hippolytus covered himself with his cloak in response to Phaedra's overtures. (For self-veiling on stage in shame and fear, cf. *Hipp.* 243ff. and *Iler.* 1159ff.) In response to this scene the chorus might very well have sung the song that includes F 429, although this fragment might come later in the play, after Phaedra has in some way falsely accused Hippolytus to Theseus, who has been conveniently out of the picture. How the false allegation of rape was made to Theseus (Phaedra directly? by falsified evidence?) is unclear, but it obviously must occur before the

confrontation between Theseus and Hippolytus. F 440, difficult to locate, is spoken to Theseus probably *before* his confrontation with Hippolytus; Hippolytus' servant (if he was a character in this play) is the most likely speaker. Like most Euripidean plays (including *Hippolytus*), this play probably had an *agon*, between Theseus and Hippolytus. Several fragments might well come from here, such as F 437 and F 438 (in stichomythia between the two?), F 439 (Theseus' lament over clever rhetoric), and F 432 (Hippolytus challenging Theseus), and maybe F 441. At some point Theseus must pronounce his curse against Hippolytus (it was a fixture of the myth); I posit that it was hurled *after* the *agon*. (The artful contrivance of the curse in *Hippolytus* [see 887-90n. and 893-8n.] suggests, in part, an attempt at differentiation from an earlier treatment.) Hippolytus might have also been banished with exile, but his departure could equally be an (understandable) response to his father's curse.

There can be no doubt that this play had a messenger scene describing Hippolytus' disastrous chariot ride. F 442 belongs to this scene. The fragments are completely silent about Phaedra's suicide, which most probably occurred *after* Hippolytus' death. (Hippolytus' death would itself have happened off-stage; the scene in the second play of his final pain-wracked moments and his reconciliation with his father seems very much unique to it.) Perhaps, like Deianeira in *Soph., Trach.* and Eurydice in *Soph., Ant.*, Phaedra responds to the news of Hippolytus' death with (an off-stage) suicide, which could then have been reported by the Nurse. It is improbable that Phaedra reveals the truth to Theseus, as she does in Seneca's play; the Nurse or the divinity appearing at the end of the play most likely performed this function. The last part of the play would be very pressed if upon the debate between father and son, there followed a) a report of Hippolytus' death, b) Phaedra's revelation of the truth to Theseus, c) a report of her death, and d) appearance of a divinity. That there was a divine appearance is clear from F 446. This choral tag, referring to Hippolytus' future cult, allows one to infer that the play conformed to many other Euripidean dramas in having a *deus ex machina* (see 1283-1466n.), who, among other things, predicted Hippolytus' future cult. The most likely candidate for this role is Artemis, Hippolytus' patron. Since the play was *not* set in Athens, Aphrodite's connection to Hippolytus' cult there makes her irrelevant in this context; Poseidon, Theseus' father and responsible for fulfilling Theseus' curse, is a (less likely) possibility.

*Date:* We have no external evidence for the date of *Hippolytus I*, aside from Aristophanes' inference setting it before *Hippolytus II*, i.e. sometime prior to 428. Metrical analysis of the fragments (M. Cropp and G. Fick, *Resolutions and Chronology in Euripides: The Fragmentary Tragedies*. *BICS* Suppl. 43 [London 1985], 80) does not produce any more precise dating. Nor can one do more than guess at the chronological relationship of Sophocles' *Phaedra* to the two Euripidean plays.

Hippolytus I Fragments

F 443 (= A Barrett)

ὦ λαμπρὸς αἰθὴρ ἡμέρας θ' ἀγνὸν φάος,  
ὡς ἡδὺν λεύσσειν τοῖς τε πράσσουσιν καλῶς  
καὶ τοῖσι δυστυχοῦσιν, ὧν πέφυκ' ἐγώ.

Plu., *Moralia* 27f-28a (p. 491 Nauck) (= B Barrett)

τὴν . . . Φαίδραν καὶ προσεγκαλοῦσαν τῷ Θησεῖ πεποίηκεν [sc. Εὐριπίδης] ὡς διὰ τὰς ἐκείνου παρανομίας ἐρασθεῖσαν τοῦ Ἴππολύτου.

F 430 (= C Barrett)

ἔχω δὲ τόλμης καὶ θράσους διδάσκαλον  
ἐν τοῖς ἀμηχάνουσιν εὐπορώτατον,  
Ἔρωτα, πάντων δυσμαχώτατον θεόν.

F 433 (= P Barrett)

ἔγωγέ φημι καὶ νόμον γε μὴ σέβειν  
ἐν τοῖσι δεινοῖς τῶν ἀναγκαίων πλέον.

Schol. Theoc. 2.10 (p. 491 Nauck) (= E Barrett)

ταῖς ἔρωτι κατεχομέναις τὴν εὐλήνην ἀνακαλεῖσθαι κύνηθεσ, ὡς καὶ Εὐριπίδης ποιεῖ τὴν Φαίδραν ἐν τῷ Καλυπτομένῳ Ἴππολύτῳ.

F 428 (= F Barrett)

οἱ γὰρ Κύπριν φεύγοντες ἀνθρώπων ἄγαν  
νοσοῦσ' ὁμοίως τοῖς ἄγαν θηρωμένοις.

F 434 (= D Barrett)

οὐ γὰρ κατ' εὐσέβειαν αἱ θνητῶν τύχαι,  
τολμήμασιν δὲ καὶ χερῶν ὑπερβολαῖς  
ἀλίσκεται τε πάντα καὶ θηρεύεται.

F 435 (= G Barrett)

τί δ' ἦν λυθείς με διαβάλης παθεῖν σε δεῖ;

443 Stob. 4.52.12 430 Stob. 4.20.25 433 Stob. 3.12.10 Schol.  
Theoc. 2.10 ἀνακαλεῖσθαι EAG: μετακαλεῖσθαι K καλυπτομένῳ KA:  
κατακαλυπτομένῳ EG 428 Stob. 4.20.3, Plut., *Moralia* 778b 434 Stob.  
4.10.13 435 Erotian. s.v. διεβλήθησαν λυθείς . . . διαβάλης Stephanus:  
λυθῆς . . . διαβαλεῖς codd.

Hippolytus I Fragments

F 443 (=A Barrett)

O bright air and holy light of day,  
how sweet it is to gaze on you for those who fare well  
and for those who are unfortunate; to this group I belong.  
*Phaedra speaking; very likely the play's opening lines.*

Plu., *Moralia* 27f-28a (p. 491 Nauck) (= B Barrett)

And [Euripides] represented Phaedra also as accusing Theseus that she fell in love with Hippolytus on account of his [Theseus'] transgressions.  
*Probably early in the play.*

F 430 (= C Barrett)

But I have as an instructor of boldness and daring  
Eros, most resourceful in impossible circumstances,  
and the hardest god of all to fight against.  
*Phaedra speaking, perhaps in an early dialogue with the Nurse.*

F 433 (= P Barrett)

I say not to revere even custom  
in terrible straits more than constraints.  
*Probably Phaedra or her Nurse, about Phaedra's situation.*

Schol. Theoc. 2.10 (p. 491 Nauck) (= E Barrett)

It is customary for women possessed by passion to invoke the moon, as Euripides has Phaedra do in the *Veiled Hippolytus*.  
*Perhaps reported by Phaedra in the prologue scene.*

F 428 (= F Barrett)

For people who flee Cypris too much  
are sick just like those who hunt her down too much.  
*Spoken to Hippolytus, but the speaker is difficult to identify.*

F 434 (= D Barrett)

For the fortunes of mortals are not in accordance with their piety,  
but by acts of daring and superiority of force  
everything is gained and hunted down.  
*Most likely Phaedra talking to Hippolytus, trying to persuade him.*

F 435 (= G Barrett)

But if, released, you slander me, what should you suffer?  
*Spoken to Hippolytus while he is being supplicated, probably by Phaedra.*

F 436 (= H Barrett)

ὦ πότνι' αἰδῶς, εἴθε τοῖς πᾶσιν βροτοῖς  
 κυνοῦσα τἀναίχχυντον ἐξήριου φρενῶν.

F 429 (= J Barrett)

ἀντὶ πυρός γὰρ ἄλλο πῦρ  
 μείζον ἐβλάστομεν γυναῖ-  
 κες πολὺ δυσμαχώτερον.

F 440 (= K Barrett)

Θησεῦ, παραινῶ σοι τὸ λῶιστον, εἰ φρονεῖς·  
 γυναικὶ πείθου μηδὲ τάληθῆ κλύων.

F 437 (= L Barrett)

ὀρῶ δὲ τοῖς πολλοῖσιν ἀνθρώποις ἐγῶ  
 τίκτουςαν ὕβριν τὴν πάροισ' εὐπραξίαν.

F 438 (= M Barrett)

ὕβριν τε τίκτει πλοῦτος, οὐ φειδῶ, βίου.

F 439 (= N Barrett)

φεῦ φεῦ, τὸ μὴ τὰ πράγματ' ἀνθρώποις ἔχειν  
 φωνήν, ἴν' ἦσαν μηδὲν οἱ δεινοὶ λέγειν·  
 νῦν δ' εὐρόοισιν στόμασι τάληθέστατα  
 κλέπτουσιν, ὥστε μὴ δοκεῖν ἄ χρῆ δοκεῖν.

F 432 (= Q Barrett)

αὐτός τι νῦν δρῶν εἶτα δαίμονας κάλει·  
 τῶι γὰρ πονοῦντι καὶ θεὸς συλλαμβάνει.

F 441 (= O Barrett)

χρόνος διέρπων πάντ' ἀληθεύειν φιλεῖ.

436 Stob. 3.31.3 429 Stob. 4.22.176, Clem. Al., Strom. 6.12.2 ἐβλάστομεν  
 Dobree: ἐκβλάστωμεν Stob.: βλάστον (μείζον καὶ δυσμαχώτερον βλάστον  
 γυναῖκες) Clem. Al. 440 Stob. 4.22.180. σοι Gaisford: καὶ codd. εἰ suppl.  
 Gaisford 437 Stob. 4.41.43 438 Stob. 4.31.55. οὐ Nauck: ἢ codd. 439  
 Stob. 2.2.8; (1-2) Plut., *Moralia* 802a; (3-4) Clem. Al., Strom. 1.41.1 432 (1-2)  
 Schol. T II. 4.429; (1) Suid. s.v. αὐτός τι; (2) Schol. B. II. 4.429, Stob. 3.29.33,  
 Clem. Al., Strom. 5.16.8, 6.10.6, Theodoret., Graec. Aff. 1.87, Anecd. Ox. IV.255.11.  
 441 Stob. 1.8.25

F 436 (= H Barrett)

O august Reverence, would that dwelling with all mortals  
 you were removing shamelessness from their minds.  
*Maybe Theseus, but Hippolytus is the more likely speaker.*

F 429 (= J Barrett)

For in return for fire we women  
 are another greater fire  
 much harder to fight against.  
*The chorus of Trozenian women, either shortly before or after Phaedra's response  
 to Hippolytus' rebuff.*

F 440 (= K Barrett)

Theseus, I advise you for the best, if you have sense:  
 Don't believe a woman even when you hear the truth.  
*No clear speaker; it comes most likely after Phaedra's charge against Hippolytus.*

F 437 (= L Barrett)

I see that for most people  
 former success begets excess.

F 438 (= M Barrett)

Wealth in life, not thrift, begets excess.  
*Both fragments are from the same dialogue, probably the agon between Theseus (F  
 437) and Hippolytus (F 438).*

F 439 (= N Barrett)

Alas, alas, that the facts have no voice  
 for humans, so that those who are clever at speaking would be nothing.  
 But as things are, they conceal with glib tongues  
 what is truest, so that what ought to appear to be so does not.  
*Either Theseus (complaining about Hippolytus) or Hippolytus (complaining about  
 Phaedra or Theseus).*

F 432 (= Q Barrett)

Do something now yourself and then call upon the gods.  
 For god too assists the one who toils.  
*Most likely Hippolytus to Theseus after his punishment is threatened.*

F 441 (= O Barrett)

Time, moving slowly, is wont to speak the truth about everything.  
*A commonplace, difficult to assign to a specific speaker.*

F 442 (= R Barrett)

πρὸς ἵππων εὐθὺς ὀρμήσας στάειν.

F 444 (= S Barrett)

ὦ δαῖμον, ὡς οὐκ ἔστ' ἀποστροφή βροτοῖς  
τῶν ἐμφύτων τε καὶ θεηλάτων κακῶν.

F 445 (= T Barrett)

ἀλλ' οὐ γὰρ ὀρθῶς ταῦτα κρίνουσιν θεοί.

F 446 (= U Barrett)

ὦ μάκαρ, οἷας ἔλαχες τιμάς,  
'Ἴππόλυθ' ἥρωσ, διὰ σωφροσύνην  
οὔποτε θνητοῖς  
ἀρετῆς ἄλλη δύναμις μείζων  
ἦλθε γὰρ ἢ πρόσθ' ἢ μετόπισθεν  
τῆς εὐσεβίας χάρις ἐσθλή.

5

F 447

δίοπος

442 Pollux 9.50 444 Stob. 4.34.50 445 [Iust. Mart.], *De Mon.* 5, p.146 Otto  
446 Stob. 3.5.2 447 Erotian. s.v. δίοπω

F 443 (=A Barrett)

Almost certainly spoken by Ph., whose misfortunes are prominent in the play (and cf. *Hipp.* 679); the Nurse has less claim on calling herself unfortunate, but cf. *Hipp.* 186-8, 250-1. It must come from the opening of a soliloquy, most likely at the start of the play, where such invocations to the elements would be appropriate. (It could, somewhat less plausibly, come from later in the prologue scene; cf., e.g., *El.* 54ff.) Ph., like the Nurse in *Med.* (56-8), might have come out to reveal her misfortunes to the elements.

1. **bright air:** perhaps echoed at *Hipp.* 178; the phrase λαμπρὸς αἰθήρ appears only 3 other times in tragedy.

Plu., *Moralia* 27f-28a (= B Barrett)

Th. was well known for his many erotic involvements (cf. Plu., *Thes.* 29.1), as the chorus in *Hipp.* (151-4, 320) suggest. It is indeed a very different Ph. in this play if she offered her husband's indiscretions as excuse for her own. The parallel situation occurs, although not explicitly, in Aesch., *Ag.* (1434ff.),

F 442 (= R Barrett)

Heading out at once towards the horses' stable.  
*From the messenger speech.*

F444 (= S Barrett)

O divinity, how there is for mortals no refuge  
from innate and god-sent ills!  
*Probably from later rather than earlier in the play.*

F 445 (= T Barrett)

For the gods do not determine these things rightly.  
*Impossible to locate or to assign to a speaker.*

F 446 (= U Barrett)

O blessed hero Hippolytus,  
what honors you have obtained for your virtue.  
Never for mortals  
is another power greater than excellence.  
For either sooner or later comes  
the good reward for piety.

5

*The Chorus; perhaps the concluding lines of the play.*

F 447

ruler

where Clytemnestra implicitly justifies her consorting with Aegisthus by reference to Agamemnon's adultery. The lines to which Plut. refers probably come from Ph. in the prologue, or in an early scene with the Nurse. See, however, Danek, 23-4.

F 430 (= C Barrett)

Can only be spoken by Ph. Its placement in the play is difficult to determine: it could occur in the prologue scene, or perhaps (better) later in a scene with the Nurse. The δέ (1) very likely marks a contrast: Ph. is explaining that her (bold) undertaking is possible because Eros is her teacher. Unusually three successive lines end in the same sound; cf. F 434 and see 218-20n. and 688b-92n.

1. **teacher:** for Eros as a teacher; cf. *Sthen.*, F 663. For this metaphor in other contexts, cf., e.g., *And.* 946, *Thuc.* 3.82, and *Lucian, Tim.* 33.3.

3. **hardest to fight against:** for Eros as warrior, see on *Hipp.* 527; for the adj. δύσμαχος, see F 429n.

## F 433 (= P Barrett)

Difficult both to locate and to identify the speaker. It might be spoken by Ph. about herself—from her perspective her passion puts her in dire straits. Or it might be spoken by the Nurse to Ph., if, as in Seneca, Ph. at some point hesitates to act on her passion. Other possibilities proposed by Barrett, 21, that either Hipp. or Th. speaks these lines in the *agon*, are less likely.

## Schol. Theoc. 2.10 (= E Barrett)

Barrett argues that since the play opens in daylight (F 443), Ph. cannot call upon the moon and thus this would refer to Ph.'s *reported* activity, related by Ph. herself or her Nurse. This may be right, but Webster (66-7), taking the scholiast to refer to an actual prayer on-stage, suggests that Ph. might have prayed to Hecate, identified with the moon. If this is simply a reported activity, it could very likely be from the prologue scene; if, however, it refers to an on-stage prayer, it is more difficult to locate, except that it would most likely occur before Ph.'s approach to Hipp.

## F 428 (= F Barrett)

These lines are probably spoken to Hipp. by someone advising him about the foolishness of rejecting passion altogether (cf., e.g., *Hipp.* 443-6). But who is giving this advice? We do not have sufficient information to do more than guess. Ph. is a possible candidate, but her Nurse or a character like the servant in *Hipp.* is more likely. It is similar at any rate to the moderation urged on Hipp. by the servant in *Hipp.* (88ff.). Alternatively these lines could be spoken by Ph. (or the Nurse) in defense of her position.

2. **hunt down:** the image often appears in sexual contexts; see 955-7n. It also resonates with Hipp.'s customary activity.

## F 434 (= D Barrett)

The most likely speaker is Ph., trying to win Hipp. over with an appeal to power (such is the implication of **superiority of force**). A trace of this argument about seizing power might be found in *Hipp.* (1013-5), where the argument is alluded to, only to be dismissed by Hipp.

1. **piety:** Hipp. may have made a reference to his piety (see 82-3n.), to which this argument in part replies, but the sentiment would be common enough.

## F 435 (= G Barrett)

E. R. Dodds (in Barrett, 19 n.4) well explains this line: *λυθείς* (**released**) refers to Hipp. being released from the grasp of supplication (presumably Ph.'s; less plausibly the Nurse's) and the line alludes to the penalty that Hipp., like any oath taker (see 1028-31n.), would invoke upon himself for swearing falsely. Similar language (in *stichomythia*, as most likely this line also) is found at *Med.* 754. On physical contact in supplication, and the use of *stichomythia* for

scenes of face-to-face supplication, see *Hipp.* 324n. **slander:** with Ph.'s fear of Hipp. denouncing her, cf. *Hipp.* 689-92.

## F 436 (= H Barrett)

The sentiment could be spoken by Th., in response to Hipp.'s brazenness (from Th.'s perspective) in their *agon* (cf. *Hipp.* 936-7); for comparable wishes for a different world, see 616-24n. But the lines could also belong to Hipp., in shocked response to Ph.'s proposal. The adj. *πότνια* (**august**) might suggest a greater feeling for this virtue, such as we see in Hipp. in the second play (see esp. 73ff.).

1. **Reverence:** see 78n. and 385-6a n.

## F 429 (= J Barrett)

The Aeolic meter (choriambic dimeter) places this fragment in a choral song (less likely a monody), and the self-reference confirms the identity of the choristers as women. It presumably comes shortly in advance of or shortly after Ph.'s response to Hipp.'s rejecting her proposal.

1. **fire:** metaphors of *πῦρ* are common; see *LSJ* II. It is used to describe female anger at *And.* 487 and *El.* 1183.
3. **harder to fight against:** *δυςμαχώτερον* echoes the earlier (?) use of the adj. of Eros (F 430.3), thereby aligning the women with Eros in battle. This adj. is relatively uncommon in tragedy, appearing elsewhere only 5x, including F 544 (of women in general).

## F 440 (= K Barrett)

The address **Theseus** rules out Hipp. as the speaker, and the sentiment excludes the chorus leader, a figure generally prone to such *sententiae*. If there was a servant, as in the second play, he might be the speaker here, offering advice to Th. after Ph.'s accusations but before his response (although it is not easy to see how the play would develop to allow him a scene with Th.). A less likely candidate would be the messenger. If so, his statement is generic advice, a reflection on the events (cf. *Hipp.* 1249ff., and see Webster, 69-70). The untrustworthiness of women was a commonplace; cf. *Sthen.*, F 671 and *Soph.*, F 811.

2. **believe:** on persuasion, esp. Ph.'s of Th., in *Hipp.*, see 1288-9n.

## F 437 and 438 (= L and M Barrett)

These two fragments come from the same context—the repetitions of *ὑβρίν* and *τίκτουςαν/τίκτει* suggest that F 438 is from a reply to F 437, while the *τε* of F 438 tells us that it does not immediately follow F 437—either an exchange between Ph. and Hipp. or (more likely) an *agon* between Hipp. and Th. (Snell, 42 n.24, tries, unpersuasively, to show how these two passages could both come from the Nurse, a missing line of Ph.'s intervening.) If they come from the former context, the *hubris* (excess) would presumably be Ph.'s passion

## Hippolytus I

(from Hipp.'s point of view) or Hipp.'s refusal to yield (from Ph.'s perspective; cf. *Hipp.* 474-5). Webster, 67-8, who argues that these frags. come from such a context, offers a somewhat different interpretation. (He also connects these frags. with F 428.) If they come from an *agon* (as favored by Barrett, 20), F 437 is spoken by Th., as he blames Hipp.'s *hubris* (here the alleged assault of Ph.) on his former success, while Hipp. speaks F 438, pleading his innocence by asserting that wealth, not austerity (the kind of life he leads) begets *hubris*. With wealth (or prosperity) begetting *hubris*, cf. Aesch., *Ag.* 763ff., Theognis 153 = Solon, fr. 6.3.

### F 439 (= N Barrett)

This commonplace complaint against the dangers of rhetoric could come from two or three scenes; the most likely candidate is the *agon*, Th. complaining about the false rhetoric of Hipp.'s words—or perhaps Hipp. complaining about either Ph.'s charge or Th.'s indictment. For such impossible wishes, see F 436n.; with the wish for a voice for the speechless, cf. *Hipp.* 1074; and for complaints against rhetoric, see 486-7n.

2. For the syntax of the indic. ἦσαν in a purpose clause, see 645-8n.

### F 432 (= Q Barrett)

This challenge could be Ph.'s to Hipp. (thus Webster, 67), or Ph.'s to Th. (inciting him to action against Hipp.), or, more likely, Hipp.'s to Th. when faced with his father's pronouncement of his penalty. Cf. *Hipp.* 1087.

### F 441 (= O Barrett)

A commonplace (see 428-30n. and 1051n.), it could come from the *agon* or, less likely, from the messenger scene.

### F 442 (= R Barrett)

Most likely from a messenger speech. It *could* be spoken by Hipp., explaining his plans for exile, but the aor. aspect of the part. makes this unlikely.

### F 444 (= S Barrett)

These lines suggest a reflection on the events of the play more than an early assessment of Ph.'s situation (as proposed by Friedrich, 119).

1. **divinity:** δαίμων can refer to a god (or spirit), as well as to an impersonal fate (like μοῖρα or τύχη), or a personalized destiny of an individual. These senses cannot always be distinguished. (On distinctions between the second two, see Stevens on *And.* 98.) Here it seems to be a rough equivalent of τύχη, but the lack of a broader context makes this uncertain.
2. **innate:** it would be interesting to know to what extent Eur. in this play developed the notion of innate, i.e. inherited, predisposition towards wrongdoing. For *Hipp.*, see 337-43n., and cf. Sen., *Ph.* 113ff. **god-sent:**

## The Play

θειλατος is also used by Pasiphaë of her passion (*Cretans*, F 472e.30), and of its four occurrences in Soph. one is in his *Phaedra*, F 680.3.

### F 445 (= T Barrett)

There is no way to determine the context (or speaker) of this line: it could come from the prologue (a comment on a general statement), the epilogue (a comment on the events of the play), or almost anywhere in between. Identifying the line's speaker is no less speculative.

### F 446 (= U Barrett)

The anapestic meter (with the concluding paroemiac) and the reference to Hipp.'s cult inform us that these lines belong to the chorus at the end of the play. They could in fact be the play's conclusion.

1. **honors:** see 1424n. The reference is to the cult promised him in Trozen.
2. **hero:** i.e. the object of hero worship (see *LSJ* I.3); ἦρωσ only here in Eur. **virtue:** the concept most fundamental in *Hipp.*; see 78-80n.
6. **piety:** see F 434.1n.

### F 447

The word διοπος (**ruler**) is rare, found in extant poetry only in Aesch., *Pers.* 44 and *Rhes.* 741, and identified by Erotian as appearing in Aesch.'s *Sisyphos* (F 232) and Eur.'s *Hipp.* Since in *Pers.* and *Rhes.* the word appears in anapaests, that might place it in such a context in this play.

## III. The Play

### Plot, Structure, and Design

While the fundamental story of the play conforms to the motif of "Potiphar's Wife", another story pattern is grafted onto this one, that of revenge tragedy.<sup>18</sup> What drives this play is not simply Phaedra's passion for Hippolytus, but also Aphrodite's revenge against him. The two patterns are clearly joined in Aphrodite's prologue speech when she explains that she will punish Hippolytus by having his stepmother fall in love with him.<sup>19</sup> Many have observed that the actions of the play are credible without the divinities' direct participation—the destructive force of illicit passion is readily understandable. But with this "divine frame" it is a very different drama. Phaedra's passion becomes in a sense sec-

<sup>18</sup>In general on the blending of different dramatic patterns in Euripides, see Burnett (1971), although she does not address the case of *Hipp.*

<sup>19</sup>This combination of patterns accounts for two peculiarities: 1) this is a rare, if not unique, instance where the young man in the "Potiphar's Wife" story does not (eventually) prosper and 2) this is the only time when Aphrodite does not exact her vengeance *directly* from the one she feels has offended her.



ondary; Hippolytus' violent rejection is seen as a rebuff not only of his step-mother, but of a divinity; and human actions are subject to a different kind of moral calculus. And, of course, dramatic irony permeates the whole play to a degree that would be impossible without Aphrodite's speech explaining her intervention. It is possible that the deities were added directly to this play as part of the decision to rewrite the earlier one; that is, the role of Aphrodite was introduced to mitigate Phaedra's culpability.<sup>20</sup> Whatever the motivation, such a prologue alters the prism through which we view the play. The added dimension of the divine does not displace the mortal one but rather complicates it.

The formal excellence of *Hippolytus* has never been challenged. Part of that excellence is its artful structure, one which, while dealing with two disparate motifs, joins them in a balanced whole. The play seems to fall into two roughly even halves, the first (1-775) devoted chiefly, although not exclusively, to Phaedra (and Hippolytus), the second (776-1466), chiefly to Hippolytus (and Theseus). With the conclusion of the second stasimon (775), Phaedra is dead, her brave fight against her passion and for her good name over, and the action turns to Hippolytus' combat against the false charge of rape and for his reputation before his father's eyes. A long episode of roughly equal length dominates each of the play's halves (170-524 [355 lines] and 776-1101 [326 lines, or, with some likely deletions, 322]). In the first one, the Nurse extracts from a silent and reluctant Phaedra the truth about her sexual passion for Hippolytus and engages her in debate about it (see 373-524n. for this scene). In the second, Theseus believes Phaedra's lying note about Hippolytus' (alleged) sexual violation of his wife and then, after condemning him, debates with Hippolytus about this charge (902-1101).

As already noted, the play offers a "divine frame": Aphrodite appears at the beginning, Artemis appears at the end.<sup>21</sup> Although Euripides very frequently introduced gods into the beginnings and ends of his dramas, this is only one of three plays (*Ion* and *Bacch.* being the other two) in which gods appear both at the beginning and at the end. While these two goddesses stand on opposite sides (against and for Hippolytus), and can be read symbolically as representing different aspects of the world (e.g., sexuality and chastity), they have much in common in their motives and language (see 1283-1466n.), and these similarities underscore the play's symmetrical structure. A brief astrophic song to Artemis follows immediately Aphrodite's departure; a brief astrophic song to Aphrodite precedes Artemis' entrance.

Other structural and visual parallels give shape to the drama. When Phaedra first arrives on stage, she is half-dead, carried by attendants and giving lyric expres-

<sup>20</sup>See, e.g., Griffin, 132-3. It is highly unlikely that Aphrodite gave the prologue in *Hipp. I*; see above F 443n.

<sup>21</sup>This frame is imperfect in that Artemis' appearance is interrupted by Hippolytus' return to the stage and the goddess herself leaves before the play's conclusion; see end of 1283-1466n.

sion to her woes. Later in the play Hippolytus arrives half-dead, supported by attendants and speaking initially in lyrics. (For further similarities between these two entrances, see 1342-6n.) Upon Phaedra's arrival, the chorus and Nurse in ignorance ask about the cause of her plight. When Hippolytus returns to the stage (901), he is ignorant of and inquires about Theseus' situation. Two acts of supplication, from sequential scenes, also provide parallel structures. Phaedra's refusal to tell her Nurse what afflicts her is met with the extreme (and successful) act of supplication, which ultimately breaks Phaedra's silence. In the following scene, the Nurse attempts another act of supplication, this time of Hippolytus, to obtain not his speech, but his silence. This time, the supplication itself fails (although a previously extracted oath holds).

#### *Human Characters and the Gods*

Few among the surviving Greek tragedies have attracted as much interest in their characters as *Hippolytus*. The chaste and tortured Phaedra, the religiously dedicated and proud Hippolytus have been the subject of many studies. Theseus and the Nurse do not demand the same sort of attention, but interestingly among these four characters there is no huge difference in the number of lines spoken by each.<sup>22</sup> While this play is not primarily a psychological drama, the characters are drawn carefully, in relation both to each other and to the gods.

Aphrodite offers the first portrait of Hippolytus: he is an arrogant young man who should be punished for his contempt for her world. Hippolytus presents himself as a devoted follower of Artemis. His opening address to her (73-87) reflects a pious and committed soul.<sup>23</sup> Yet these same words also reflect an exclusivity and narrowness. These traits, already observed by Aphrodite, are revealed again in the scene between Hippolytus and his servant, as he expresses his reservations about gods "worshipped at night" (106) and his disrespect for Aphrodite (113). His response to the Nurse's proposition is extraordinary, leading him not only to condemn all women, but even to wish for a world in which there were no women at all (616-24). Yet in this furious attack, he vows to maintain his oath of silence, a vow that he will keep, even at the cost of his own life (see 1060-3n.). His fury, moreover, makes some sense in the context of the Nurse's falsely asserting that her mistress seeks a sexual union with him. Those who fault Hippolytus for his outrageous conduct here also condemn what they see as his frigid and self-righteous behavior towards his father later on and his proud self-proclamations of virtue then and in the concluding scene. Hippolytus has, to be sure, no small opinion of himself and follows a rigid and exclusive adherence to one divinity, but he also possesses an impressive piety and religious devotion. His pious devotion and his ruin are part of the same cloth (see 1402).

<sup>22</sup>Knox (1952=1979), 205, observes this and discusses its implications.

<sup>23</sup>On this speech, see 73-87n.

Phaedra in this play is no longer the brazen and intemperate woman of *Hippolytus I*, but rather is presented as virtuous and intent on doing the right thing. Her virtue is proclaimed by Aphrodite (47-8) and Artemis (1300-6) alike; the Nurse, at the very moment when she learns of her mistress' passion for Hippolytus, includes her among the chaste (358-9); and even Hippolytus has grudging admiration for her (1034-5). The early part of the play especially shows her deep struggle against her passion and her valiant attempts to retain her virtue. A different Phaedra requires a different Hippolytus; the new Phaedra of the second *Hippolytus* needs a more subtle and ambiguous figure to play against. Hippolytus is now presented as one in comparison to whom the suffering Phaedra appears the more sympathetic, and against whom her false accusations seem less reprehensible. Writing the lying tablet cannot—and should not—be dismissed; it is (at least in part) vindictive and destructive. But the characterization of Hippolytus leavens judgment against Phaedra. Several other factors also militate against viewing her behavior in an unfavorable light: Aphrodite, a powerful and external force, is seen as the cause of her passion; Phaedra herself has tried greatly to master this illicit desire; the Nurse, not Phaedra, brings about her confession of this desire and the conveying of it to Hippolytus. Another important aspect is Phaedra's Cretan past.<sup>24</sup> Her mother Pasiphaë was afflicted with passion for a bull, her sister is said to be ill-fated in love, and throughout the play we are reminded of this Cretan background (esp. 337-41, and cf. 372, 719 and 752ff.). In fighting against her passion, Phaedra is trying to overcome her family lineage, while also contrasting with her literary predecessor of the earlier play.

Conveniently absent from the first part of the play, Theseus, on his return, immediately following Phaedra's death, is confronted with his wife's corpse and lying note. He responds with grief and outrage, condemning his son and punishing him with a curse and exile. Like Hippolytus, Theseus himself comes from an illegitimate union (between Aethra and Aegeus—or Poseidon), and he is unsure of his paternity. (For him the efficacy of the curse establishes Poseidon as his father, 1169-70.) His reaction is rash, as the chorus (891-2), Hippolytus (1051-2) and Artemis (1321-4) all claim. But this rashness is needed for the plot and is in keeping with his character as a man of action. At the end of the play, he reveals his remorse and his eagerness to be reconciled with his son.

Euripides, famed for "domesticating" tragedy, nowhere else developed so fully a non-aristocratic character like Phaedra's Nurse. She is essential not only as a catalyst for the plot (without her, Phaedra would die and Aphrodite's revenge fizzle), but also in serving as an interlocutor and foil for Phaedra. Phaedra's passion could be explored in a monologue (by Phaedra) only so far; the Nurse, with her persistent questions, forceful supplication, and opposing views, allows for an extended examination of it. She contrasts with Phaedra at almost every turn. She is ignorant when Phaedra is tormented by knowledge of her passion; she

<sup>24</sup>This aspect of the play is well developed by Reckford (1974).

is eager for speech when Phaedra is for silence; she is stunned while Phaedra talks; she wants action while Phaedra wants a good name; she wants Phaedra's life when Phaedra has already chosen death. Her chief motivating force is her interest in Phaedra's life. Unlike Phaedra, however, she has no concern for other moral standards and judges things only with a pragmatist's interest in results (700-1). Her role in the plot should not be undervalued, but to think of her as an agent of Aphrodite is to overstate the case and to misread the gods' role in the drama.

The goddesses, appearing at the play's beginning and end, have much to do with its outcome, but, as often in Greek literature, they rely very much on human behavior to effect it. Aphrodite causes Phaedra to fall in love with her stepson, but she does not compel her response to this passion or the other responses that ripple from it. She predicts most of the major events of the play,<sup>25</sup> but that is not the same as causing them. Phaedra, the Nurse, Hippolytus, and Theseus all respond as autonomous individuals under the circumstances created by the divinity.<sup>26</sup> It is true that vital decisions are made under misconceptions and in ignorance, but these are made by the mortals, not the gods. Not only Aphrodite, but many mortals contribute to the play's tragic outcome. Phaedra's intense desire for her good name; the Nurse's relaying Phaedra's passion to Hippolytus; Hippolytus' own savage response; Theseus' rashness in punishing his son—these all contribute to Hippolytus' and Phaedra's deaths and Theseus' desolation. Poseidon, to be sure, also contributes by sending the bull from the sea, but, as Artemis says (1318-9), he did only what he had to, fulfilling one of the prayers he promised to Theseus, and Hippolytus is traveling along the shore, where the bull attacks, because he has been exiled by Theseus. Artemis, in explaining matters to Theseus and Hippolytus; lays the primary blame on her fellow divinity (1301-3, 1325-8, 1400, 1416-22), but she also finds fault with Phaedra (1310-2), the Nurse (1305-6), and especially Theseus (1285-95, 1297, 1316-7, 1321-4, 1325). There is plenty of blame to go around.

The gods' power is clear; the rightness of it is not. Hippolytus' servant remarks that gods should be wiser than mortals and forgive someone like Hippolytus (114-20). There is no reason to regard this as privileged discourse, the "voice of the poet", but it does offer the suggestion that Aphrodite's planned punishment is excessive, at least from a mortal perspective. Artemis, in sharing many traits with Aphrodite, is open to the same criticisms. She could not prevent Aphrodite's vengeance, but will in return exact vengeance from a mortal, one of Aphrodite's favorites (1420-2). The play's violence, triggered by a goddess's vengeance, will thus continue against another mortal. Artemis does assist in

<sup>25</sup>See 42n.

<sup>26</sup>The metaphor of mortals as "puppets" of the gods is misleading for this play, and, in my view, for all of Greek literature. A more attractive metaphor, suggested by Kovacs (1987), 74, is the mortal agent as a chess novice against a chess master (the god). Similarly, while I find much to admire in Knox's essay (1952=1979), I do not accept his overall thesis about the severe limits of human freedom and choice.

reconciling father and son (1435), but she does not stay with Hippolytus as he dies (1437-8). Hippolytus' response, "Easily you leave a long companionship" (1441) is difficult to interpret neutrally.<sup>27</sup> His entire relationship with Artemis, although special, is asymmetrical: he cannot see her (85-6; cf. 1391-2), and her concern for him has real limits. The divine frame is, as already noted, only partial. Artemis is gone before the play ends. Its final moments show Theseus embracing his son, Hippolytus forgiving his father. Aphrodite's evils will not be forgotten (1461), but neither will the human actions that dominate the drama. The concluding choral tag (1462-6) ignores the gods and focuses entirely on the grief for Hippolytus and the fame born of great men.

### Speech, Silence, and Deception

It has long been recognized that this play is deeply concerned with speech, silence, and their consequences.<sup>28</sup> Words for speech and silence permeate the play, and each character makes important decisions about speech and silence; the consequences of these decisions give the drama much of its shape. The importance of silence is announced in Aphrodite's prologue when she explains that Phaedra is dying in silence (39). Phaedra breaks this silence in a series of lyric outbursts (198ff.), only to return to silence in shame at what she has said (244). The Nurse then deliberately seeks to break through this silence, succeeding finally through supplication, and only gradually and partially does Phaedra bring herself to speak out about her passion. Hearing of this passion functionally silences the Nurse, while Phaedra gives a *rhesis* in which she explains that her first effort at combating her passion was silence and concealment (394). Phaedra is soon afraid that the Nurse will succeed in using "overly fine words" that prove destructive; she wants the Nurse to be silent (498-9). The Nurse will not be silent and reveals to Hippolytus her mistress' desire for him. This is the first of several important misrepresentations in the play. The Nurse, acting from a brand of pragmatism and taking advantage of many verbal ambiguities (see 507-8n., 509-12n., 513-5n.), presents Phaedra as other than she wants—or intends—to be. Without this misrepresentation the play's disastrous actions would not proceed. But the resourceful Nurse does, in advance of making her case to Hippolytus, secure from him an oath of silence. Although the young man will implicitly threaten to break this oath (612), he will ultimately abide by it and keep silent because of his piety. Shocked, however, by the Nurse's proposal, he issues a long and violent speech against women, which includes the wish that women had only *voiceless* beasts as attendants (646-7). This speech proves destructive, since in response to it Phaedra fears that he will in fact reveal her passion (689-92) and wants to punish him for his arrogance (729-31). The chorus's complicity in her plotting is secured by their

<sup>27</sup>See 1440-5n.

<sup>28</sup>Knox (1952=1979) laid out elegantly the basic issues and many, most notably Goff, have developed them.

own oath of silence (710-4). However one imagines Phaedra's location during Hippolytus' speech (see 601-68n.), the two main characters never address one another in this play of many miscommunications.

In going to her death, Phaedra explains that she needs "new words" (688). These words prove to be the written tablet she leaves for Theseus in which she falsely accuses Hippolytus of rape. This tablet "speaks" for her and in Theseus' description it is repeatedly personified (see 856-7n.). Phaedra has created a false but persuasive representation of Hippolytus, to which Theseus responds with two speech acts of his own: a curse on his son (to be fulfilled by Poseidon) and a proclamation of exile. When Hippolytus returns to the stage, Theseus is initially silent and Hippolytus tries to elicit speech from him (911), but at the end of this scene it is Hippolytus who becomes silent because of his oath (1060-3), and wishes for mute witnesses to his character (1074-7). Also in this scene Theseus wishes for a world in which everyone would have two voices, one of which could refute the lying one (925-31). Words that break through the lies and misrepresentations come from Artemis, who explains Aphrodite's role, Phaedra's lying words, and the Nurse's tricks, while condemning Theseus' own hasty actions. Two important speech acts remain, one promised, the other enacted. Hippolytus will be commemorated in a cult in which his name will not pass into oblivion and Phaedra's passion for him will not grow silent (1429-30). Finally, Hippolytus forgives his father in words that, unlike most in the play, effect reconciliation and not destruction.<sup>29</sup>

### Reputation, Shame, and Honor

Phaedra's desire for a good reputation (*eukleia*) ranks high among her many motivations. In sharp contrast to her counterpart in *Hippolytus I*, this Phaedra is determined to act virtuously, to preserve her good name at all costs. It is important to remember that fifth-century Athens was still predominantly a "shame culture", that is, one in which excellence and its opposite were measured by external standards and one's worth was not easily distinguished from one's reputation.<sup>30</sup> Accordingly, one often finds expressions such as "may I not be seen doing X" where we might say "may I not do X". In her prologue, Aphrodite predicts

<sup>29</sup>Another aspect of this motif of speech and silence is persuasion, which proves alternately futile or destructive, until the play's end; see 1288-9n.

<sup>30</sup>In general on this point, see Dover (1974), 226-29 (with many citations), and Williams, 74-102, esp. 95-8 (on this play). While the distinctions between so-called "shame" and "guilt" cultures often collapse upon closer inspection (see, e.g., Cairns, 1-47), the terms, at least when qualified with quotation marks, serve a purpose. At the very least, Greeks from the fifth century (and earlier), while aware of guilt as well as shame, described their emotional responses differently from the way we do. As Dover (1974), 220 n.3 remarks, "the difference between 'guilt-cultures' and 'shame-cultures' (cf. Dodds, 28-50) seems to me a difference more in the way people talk than in the way they feel".

that even in death Phaedra will have a good reputation (47). Phaedra herself emphasizes the importance of this reputation explicitly by using the word *euklees* (the adjectival form of *eukleia*) and its opposite several times of herself and her children. When the play opens she has already determined to take her own life, knowing that illicit passion brought a bad reputation (401-5) and being unwilling to compromise her children's good reputation coming from their mother (419-23); after the Nurse's revelation to Hippolytus, Phaedra fears that she will no longer die with such a reputation (687); but then she finds a remedy to ensure her children's good name after all (717). The chorus confirms the importance of her good name in the song that follows her exit to her death (772-3). Hippolytus, when he is faced with exile, prays that he not die with no fame (1028) if he is evil, and Artemis, at the end of the play, acknowledges Phaedra's "nobility" (1301), but explains that she has come so that Hippolytus may die in good repute (1299).

In order to ensure her good reputation, Phaedra seeks to avoid anything that might cause disgrace. She cannot bear the thought of disgracing her husband (420, 721) or her Cretan home (719). In these cases the word used for "disgrace" is the verb *aischuno* or its related adjective. After expressing her desire for the mountains and horses, she checks herself out of shame at her words (244). The word used to express shame here is *aidos*. *Aidos*, prominent in the play, refers to a complex set of emotions which include the feeling that inhibits one from improper action; it is "that which renders one sensitive to the general values of society and inhibits departure from them".<sup>31</sup> In part, it keeps one from conduct that would jeopardize one's good name. It is also what one feels having committed such action; thus it suggests "shame" as well as "reverence, respect".<sup>32</sup> At the crucial juncture where Phaedra yields to the Nurse's supplication, she explains, "I respect [feel *aidos* before] the reverence inspired by your supplication" (335). Later, after this respect for the Nurse's supplication leads to what she feels will be certain disgrace, she kills herself, feeling, the chorus imagine, shame (*aidos*) at her misfortune (772). *Aidos* is also significantly placed in her major speech explaining the motives of her actions.<sup>33</sup> For Hippolytus, a personified *aidos* tends his exclusive, inviolate meadow (78). It is the feeling that operates in those he would consider his friends (998). While the word appears in connection with Theseus only in explaining his curtailed joy at his son's death (1258), he implicitly refers to this concept when he imagines that if he does not punish his son he will seem inferior in the eyes of the brigands he has already punished (976-80).

The reference to another's gaze, fundamental to the dynamics of a "shame culture", appears several times in this play. It is reflected in the words of all three

<sup>31</sup>Cairns, 154.

<sup>32</sup>*Aidos* implies a response based on an awareness of one's image of one's self and one's esteem in relation to others (real or imagined). In general on *aidos*, see Cairns, 1-47, and on it in this play, 314-40, and Segal (1970b), 283-8.

<sup>33</sup>On the controversy on the word in that passage, see 385-6a n.

main characters: Phaedra wonders how adulterers can look their husbands in the eye (416), and explains that she will never come before Theseus after doing disgraceful deeds (720); Hippolytus threatens that when he returns he will observe how Phaedra and her Nurse can look at Theseus (661-2); Theseus commands Hippolytus to show his face to his father (946-7), and hopes to refute his son face to face (1265).<sup>34</sup>

Honor forms another part of this matrix. Honor is an outward manifestation of one's worth, and gods and mortals display a keen interest in it. Aphrodite in her prologue explains the role of honor as a general principle—gods like being honored (8). Hippolytus honors Artemis (16; cf. 55), not Aphrodite, who will punish Hippolytus for her perceived lack of it from him (21). The word for "punish" which Aphrodite uses (*τιμωρήσομαι*, 21) is etymologically related to words for "honor" (the root is *tim-*), punishment being a way of establishing or protecting one's worth, one's honor. Hippolytus' refusal to honor Aphrodite lies at the center of his tragedy, and this refusal is underscored in his exchange with his servant (88ff., esp. 107 and 104) and confirmed by Artemis (1402). Phaedra's intended suicide will, she feels, bring her honor (329). And in writing the lying tablet she will punish Hippolytus (see esp. 728-31, although no word from the root *tim-* is used). Theseus mocks Hippolytus' (seemingly) feigned honoring of mystic texts (954). After learning of Hippolytus' destruction, the chorus sing of Aphrodite's extraordinary "power" (1281), another sense of the word *time*. At the end of the play Artemis declares that Aphrodite's anger against her favorite will not be "unavenged" (*ἄτιμοι*, 1417), but, like Aphrodite, she will herself both take vengeance (*τιμωρήσομαι*, 1422; cf. 21) and establish a Trozenian cult in which Hippolytus will receive honors (*τιμᾶς*, 1424).

### *Sophrosune*

No word is more fundamental to any Greek play than *sophrosune* is to this one, and in no other play do words from this root appear so often (18 times—*Bacch.* with 12 occurrences is the next highest). In its most radical sense the word means "safe-mindedness", the quality which allows one to act sensibly. In Plato's *Symposium* (196c) it is defined by Agathon as "being in control of pleasures and desires", while Antiphon (frag. 59 D-K) sees its essence in not merely not desiring what is evil, but in overcoming temptation. Its semantic sphere came to include various senses, including the several found in this play—good sense, self-control, sexual self-control, i.e., chastity, and virtue (in general).<sup>35</sup> In the play Hippolytus himself claims several times that no one is more *sophron* (the adj. of the noun) than he (995, 1100, 1365), condemns women who are not *sophron* (617-68, see esp. 667), wishes that his being *sophron* could persuade his father of his innocence

<sup>34</sup>See Goff, 20-6, on the "gaze" in the play, and 946-7n.

<sup>35</sup>In the translation, I have rendered this word, and its cognates, as "moderation, moderate", "virtue, virtuous", "chastity, chaste", "sensible" depending on the context, but its full semantic range should be borne in mind.

(1007), and realizes that Phaedra was in some sense better able to use *sophrosune* than he (1034-5; and see 1034-5n.). He also defends himself to his father with an argument about those who are, like him, *sophron* (1013), while Artemis defends him as being *sophron* (1402). Phaedra tries to conquer her passion by being *sophron* (399), hates those who are *sophron* only in words (413), and dies hoping that Hippolytus will learn to be *sophron* (731; and see 730-1n.). From the Nurse's perspective, Phaedra is not *sophron* (358, 494), nor is she herself, she admits, in telling Hippolytus about Phaedra's passion (704), and, from Theseus' point of view, neither is Hippolytus (949). The chorus voices the commonplace that *sophrosune* is a good thing (431-2). The different claims about *sophrosune* and its varying shades of meaning conform with and help to create the ambiguities, paradoxes, and failures of understanding which permeate and animate the drama.<sup>36</sup>

Hippolytus' assertion that he is *sophron* is matched by his assertion that he is *semnos*: "Here I am the pious (*semnos*) and god-revering, here I am the one who surpassed everyone in *sophrosune*" (1364-5). But the word *semnos* is ambiguous and charged. It is used in both negative ("arrogant", "proud") and positive ("august", "revered", "pious") senses. In a telling scene with his servant, this word appears three times in shifting senses. This dialogue suggests that it is one thing for a god to be *semnos* (in its positive sense), another for a mortal to be *semnos* (in its negative sense) (88-105; see 88-120n.). Aphrodite has already made clear that Hipp. will be punished for his refusal to reverence her. Hence his claim to being *semnos*, juxtaposed to the paradoxical claim of surpassing everyone in *sophrosune*, rings ominously.

### Passion and Reason

Sexual passion, refused by Hippolytus and combated by Phaedra, drives the play's action, and much of the play can be read as a discourse on passion. Aphrodite faults Hippolytus for reviling her (12-3; and cf. 113) and also, strikingly, not for neglecting her altar but for refusing her realm, the realm of marriage and sex (14). But what she wants from him is impossible if he is going to be a virgin follower of Artemis. And this impossibility is the essence of his tragedy. Artemis explains the situation concisely: "She [Aphrodite] found fault with your homage, and she was vexed at your virtue" (1402). Hippolytus has no place in his world for sex. In his extraordinary response to the Nurse's proposition (616-68), his world has no place for women at all, and he even thinks he has been sullied by the Nurse's words (654-5). He consistently (and futilely) asserts his chastity and purity in his debate with his father (esp. 1003-6). For Phaedra, not passion *per se*, but an illicit passion for her stepson is at issue. This passion is imagined as a

<sup>36</sup>See further on this important concept, North (1966), esp. 68-84, Gill, esp. 80 for the semantics of the word, Goff, 39-48, esp. 39-42, Goldhill, 132-5, and Segal (1970b), 278-83. See also Plato's *Charmides*, which is devoted to a discussion and attempted definition of the term.

disease. The word *nosos* is used frequently both of the passion itself and of the effects it has on Phaedra (see 38-40n.). It is a sickness because it is illicit and too strong; it threatens the good name that is so important to her.

The Nurse, on the other hand, sees sexual passion, of whatever sort, simply as part of life, something sent from the Aphrodite (437-40) that afflicts the gods as well as mortals (451-61). When it leads to illicit acts, it is best to ignore them (462-9). She recognizes the important role Aphrodite plays throughout the universe (447-50) and even sees her as something greater than divinity (359-60). She argues that the one who opposes Aphrodite is struck that much harder by the goddess (443-6), and that it is even *hubris* to try to fight passion (473-6). Theseus, like the Nurse, responds to the effects of passion, but, unlike the Nurse, responds to a distorted version of those effects. He readily accepts Phaedra's version of what happened, not only because of the damning evidence of the corpse and the lying note, but because the false tale she created conforms to his belief about young men (966-70).

The choral songs, especially the first stasimon, contribute to the play's exploration of passion. The *parodos* ironically considers Theseus' infidelity as a possible cause of Phaedra's distress (151-4). The next choral song (525-64), sung after the revelation of Phaedra's desire for Hippolytus and while the Nurse approaches the young man within, offers the play's most extended reflection on passion.<sup>37</sup> The chorus describe Eros as a warrior, yet, paradoxically, one who brings "sweet delight" to those he attacks, echoing the motif of Eros the bittersweet already introduced by the Nurse (348). These women of Trozen pray that this god not come to them with evil intent or "out of measure", recognizing that it is under such circumstances that Eros is intolerable. This prayer reflects the dynamics of the play: passion under "proper" circumstances is (implicitly) welcome, and benign; otherwise it can be ruinous. The rest of the song focuses on the destructive power of desire, proclaiming the lack of ritual observance Eros receives and then recounting the specific examples of destructive passion in the cases of Zeus and Semele and Heracles and Iole. Permeating the second half of the song are terms and images associated with weddings, used so as to suggest the perversion of wedding rituals (see esp. 553n., 554n., 558-62n.). Broadly the song points to the destructiveness of passion, which brings down, directly or indirectly, all three of the play's main characters. More specifically, it hints that the perversion of these rituals leads to these characters' ruin. Phaedra does not violate her marriage, but it is the fear that she might that leads her to her death. Hippolytus' violation of marital norms is in his extraordinary refusal to participate in them, announced by Aphrodite and obliquely echoed in this song's concern with the lack of observance paid to Eros. Theseus' "violation" of these norms is oblique. His sexual transgressions were notorious, but what draws attention in this play is the bastardy of Hippolytus. Repeatedly we are reminded that the unstable familial situation (a

<sup>37</sup>For a fuller discussion of this song, see Halleran (1991).

bastard child who poses a sexual temptation to Theseus' wife) stems from his sexual transgression. And, as already noted, his ready assumptions about a male's sexual behavior lead him to condemn his son precipitously.

Following Phaedra's exit to her death, the chorus wish to escape from their present plight and revert, in the second half of the song, to Phaedra's ill-omened wedding voyage from Crete to Athens. They connect this directly with her suffering and her current illicit passion, caused by Aphrodite, which is leading to her death. At Hippolytus' departure, the chorus laments the loss of Hippolytus, including the loss to maidens of a contest for his hand (1140-1). The invocation of the "yoked Graces" (1148) might evoke images of a wedding (see 1148n.). The brief choral song preceding the *exodos* is devoted fully to the overwhelming force of passion, hymning the power of Eros and Aphrodite. Here, near the play's conclusion, the song emphasizes the universal, procreative, and overwhelming power of these gods or forces, rather than their destructiveness. In her final speech, Artemis establishes Hippolytus' paradoxical connection with marriage rites, promising that Trozenian maidens before their weddings will honor him in cult and will remember Phaedra's passion for him in song.

Passion has several forces opposing it in this play. Moderation and reason in particular are imagined in opposition to it (ultimately without success). *Sophrosune*, as discussed above, although frequently approximating English "virtue" or "moderation", literally refers to one's intellect ("safe-mindedness"). So even *sophrosune*'s opposition to passion can be viewed as part of a larger opposition of reason and passion. Phaedra clearly imagines her struggle in terms of intellection. Words for intellection dominate the entire speech in which she explains her course of actions (see 373-430n.). She describes her struggle against her passion for Hippolytus in cerebral terms, concluding that, since she could not subjugate it, she must choose death. The chorus, as they conclude their song in response to her presumed death, describe it, using the same opposition, as Phaedra's attempt to rid this passion from her mind (774-5). Earlier Phaedra attributed her expressions of desire (198ff.) to madness and ruin (241), which led her away from the course of good thinking (240). And the Nurse, after recovering from her initial shock at the object of Phaedra's passion, tells her that she suffers nothing "beyond reason" (437). For Hippolytus there is no comparable internal conflict. His *sophrosune* brings about his ruin, and his power of speech, curtailed by his sworn oath, and his argumentation are unable to save him. Sexual passion overcomes him, but only indirectly. Theseus acts rashly, his powers of reflection and considered judgment overtaken by the anger induced by Phaedra's lying note (1310-2, 1336-7; and cf. 1413). In the play as a whole, speech is typically portrayed as destructive, while reason is shown to be unable to cope with the forces of passion.

### Ignorance

Aphrodite's opening speech creates at once a fundamental dramatic irony—we know (more or less) what is going to transpire, while the play's characters do not.

Such dramatic irony is not uncommon, especially in plays in which a god delivers the prologue, but ignorance, real and feigned, resonates throughout this play, in big ways and small.<sup>38</sup> Aphrodite explains that none of the servants knows Phaedra's malady (40), and that Hippolytus does not know that the gates of Hades lie open for him (56-7). The servant introduces his exchange with Hippolytus with a question about his master's knowledge (91-2); the chorus's first words when the Nurse enters reflect their ignorance about Phaedra's condition (173-5; and cf. 270 and 282-3), and the Nurse herself is ignorant of the cause of Phaedra's illness (271), and shows her confusion in response to Phaedra's "delirium". The Nurse does evoke a response from a silent Phaedra when she mentions the name of Hippolytus, whom, she says, "you know well" (309), but only gradually does she learn what she wishes to know (see 344, 346). Phaedra's speech on knowledge and our limitations in carrying out the good forms another part of this matrix. The Nurse does not so much persuade Phaedra as dupe her, resorting to an evasive claim of ignorance about her own plans (517). When she learns Hippolytus' response to what the Nurse has actually done, Phaedra says, "I don't know, except one thing—to die as quickly as possible" (599). Hippolytus himself is ignorant of the full import of his oath to the Nurse. And this oath compels him to feign ignorance in the confrontation with his father (1033), after an initial honest claim of ignorance about the cause of Theseus' alarm (904). At the end of the scene with his father, he refers enigmatically to the constraints of this oath, "I know these things, but I don't know how to reveal them" (1091). The chorus's oath to Phaedra also constrains them to lie about their knowledge in response to Theseus' question about her death (804-5). Theseus laments that mortals do not yet know how to teach good sense (919-20); he does, however, claim to know how young men are affected by passion (967-9), a general statement which does not apply to his son. Hippolytus, in this debate with his father, asserts his knowledge of proper behavior (996ff.) and his ignorance of sex (1004-5), an ignorance that has ignited Aphrodite's wrath.

Because of the lying tablet and the sworn oaths, Theseus acts in the most profound and destructive ignorance. Yet this very ignorance acquits him, in Artemis' view, from the charge of wickedness (1334-5). Ignorance, as much as anything else, separates mortals from the gods and defines the human condition. Human characters make crucial choices—for speech, for silence, for vengeance—in ignorance. Phaedra claims that mortals know what is right but cannot carry it out. The play, however, strongly suggests that mortals too often do not know enough even to begin to make the right decisions, and do not seek out further information. Passion is an overwhelming force in mortals' lives, and so is ignorance. Both forces act on mortals to bring about the play's multiple acts of destruction.

<sup>38</sup>More fully on the themes of knowledge and ignorance in the play, see esp. Luschignig, 75-90.

## A Note on the Text and Translation

Following the splendid work of W. S. Barrett, James Diggle produced an excellent text of *Hippolytus* in the Oxford Classical Text series (Oxford 1984). Since I diverge from Diggle's text in only about a dozen places (all discussed in the Commentary), it seemed best to print his text. Accordingly, with the kind permission of the author and publisher, it is printed here, with four minor corrections. Two of these (εὐθὺν for εὐθὺς at 492, and μῶρον for σῶφρον at 966) are noted by Diggle in Vol. 3 of his OCT (*Addenda et Corrigenda in Tomis I-II*, p. 480); as noted by J. Gibert, rev. W. Stockert, ed. *Hippolytus* (Stuttgart 1994), *BMCR* 6 (1995), at 1288 ψευδέει should be paroxytone, not proparoxytone; at 1261 the abbreviation for the speaker should be Αγ. The *apparatus criticus* is selected from Diggle's, following (in general) this principle: when the text accepts a conjecture, is particularly vexed, is discussed or departed from in the Commentary, full information is given in the *apparatus* for the word, line, or section involved. I make no attempt, however, to condense Diggle's thorough *apparatus* for all textual issues. Matters of orthography, punctuation, and the like are reported only rarely. Where applicable, I have incorporated corrections in attribution made by Diggle (1994), 519. In a few cases I have added more recent information.

In keeping with the design of this series, the translation aims chiefly to indicate my interpretation of the Greek. It is hoped that it succeeds in this purpose, while not being overly literal. Grammatical discussions in the Commentary are confined to unusual or particularly noteworthy matters.

## General Bibliography

(This Bibliography has been compiled by the General Editor, and concentrates on works in English. A following list of works cited in the Commentary by author's name alone, which serves as a supplementary Bibliography for *Hippolytus*, has been compiled by the editor of this volume).

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## Abbreviations and Bibliography for *Hippolytus*

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### Journal Abbreviations

AJP	<i>American Journal of Philology</i>
BICS	<i>Bulletin for the Institute of Classical Studies</i>
BMCR	<i>Bryn Mawr Classical Review</i>
CA	<i>Classical Antiquity</i>
CQ	<i>Classical Quarterly</i>
CR	<i>Classical Review</i>
G&R	<i>Greece &amp; Rome</i>
GRBS	<i>Greek, Roman, and Byzantine Studies</i>
HSCP	<i>Harvard Studies in Classical Philology</i>
ICS	<i>Illinois Classical Studies</i>
JHS	<i>Journal of Hellenic Studies</i>
MD	<i>Materiali e Discussioni</i>
RM	<i>Rheinisches Museum</i>
SO	<i>Symbolae Osloenses</i>
TAPA	<i>Transactions of the American Philological Association</i>
WS	<i>Wiener Studien</i>
YCS	<i>Yale Classical Studies</i>

## Manuscripts and Sigla

### Codices

K	Berolinensis P. 5005 (vv. 243-459, 492-515)	saec. vi-vii
M	Marcianus gr. 471 (vv. 1-1234)	xi
B	Parisinus gr. 2713	xi
O	Laurentianus 31.10	c. 1175
A	Parisinus gr. 2712	xiii ex.
$\omega$ = MBOA (vel BOA, absente M); $\omega$ = MBA vel MOA		
V	Vaticanus gr. 909	c. 1250-80
H	Hierosolymitanus τάρου 36 (vv. 320-68, 469-518, 1136-86, 1290-1336)	x-xi
C	Vaticanus gr. 910 (vv. 1-659, 688-1123, 1365-1466)	xiv
D	Laurentianus 31.15	xiv
E	Athous, Μονή Ἰβήρων 209 (olim 161)	xiv in.
L	Laurentianus 32.2	xiv in.
P	Palatinus gr. 287	xiv in.

$\Lambda$  = HCDELP (vel quotquot adsunt);  $\Lambda$  =  $\Lambda$  minus aut C aut D aut E  
 $\Delta$  = HCDE (vel horum tres, uno absente)

Pv	raro memorantur Palatinus gr. 343	xv ex.
Hn	Hauniensis 417	c. 1475
Ox	Oxonienis, Bodl. Auct. T 4.10	xvi
Nv	Neapolitanus Vind. gr. 17	c. 1500
Va	Palatinus gr. 98 (cod. V apographum)	xiv
N	memoratur etiam in scholiis Neapolitanus II.F.41	xvi in.

### Papyri et Ostraca

Π1	P. Mil. Vogl. 44 [Pack <sup>2</sup> 398]: argumenti pars	i p.C.
Π2	P. Sorbonne 2252 [Pack <sup>2</sup> 393]: vv. 1-57, 73-106	iii-ii a.C.
Π3	P. Oxy. 3152: vv. 225-59, 269-87, 357-67, 371-94, 442-55	ii p.C.
Π4	P. Berol. 9772 [Pack <sup>2</sup> 1568]: vv. 403-4, 406-10, 413-23	ii a.C.
Π5	P. Oxy. 2224 [Pack <sup>2</sup> 395]: vv. 579-604 <sup>1</sup>	ii p.C.
Π6	Ostracon Berol. 4758 [Pack <sup>2</sup> 396]: vv. 616-24	ii a.C.

<sup>1</sup>Vide etiam Oxyrhynchus Papyri 44 (1976) 34-5.

## Manuscripts and Sigla

Π <sup>7</sup>	P. Berol. 9773 [Pack <sup>2</sup> 1573]: vv. 664-8	ii a.C.
Π <sup>8</sup>	P. Lit. Lond. 73 [Pack <sup>2</sup> 397]: vv. 1165-79, 1194-1204	iii a.C.

### Gnomologia

gV	Vatopedianus 36	xii
gB	Vaticanus Barberini gr. 4	c. 1300
gE	Escorialensis gr. X. 1.13	xiv in.

### Sigla

(codicem A exempli causa adhibui)

A <sup>c</sup>	A post correctionem incertum qua manu factam
A <sup>1c</sup>	A post correctionem a prima manu factam
A <sup>2</sup>	codicis A manus secunda (sive in textu sive supra lineam)
A <sup>s</sup>	in A supra scriptum a prima manu
A <sup>uv</sup>	A ut videtur
A <sup>?</sup>	A non certo legitur
(A)	A a lectione memorata pusillum discrepat
[A]	A non legibilis vel deest
<A>	lectio in A non legibilis ex indicio nescioquo colligi potest
A <sup>m</sup>	A in margine
A <sup>r</sup>	codicis A rubricator
A <sup>gl</sup>	glossema in A
A <sup>YP</sup>	varia lectio in A cum nota γρ(ἀφεται) vel sim.
Tr	Demetrius Triclinius codicis L emendator
Σ	scholiasta, scholia
Σ <sup>a</sup>	lectio quam disertim testatur scholiasta codicis A
lΣ <sup>a</sup>	lemma scholiastae codicis A
iΣ <sup>a</sup>	lectio quam in textu invenisse scholiastam codicis A ex eius interpretatione colligitur
γρΣ <sup>a</sup>	varia lectio in Σ <sup>a</sup> cum nota γρ(ἀφεται) vel sim.
~	lectio cum ceteris codicibus consentit contra lectionem vel coniecturam modo memoratam
*	littera erasa vel oblitterata

## ΥΠΟΘΕΣΙΣ ΙΠΠΟΛΥΤΟΥ

Θησεύς υἱὸς ἦν Αἰθρας καὶ Ποσειδῶνος, βασιλεὺς δὲ Ἀθηναίων γῆμας δὲ μίαν τῶν Ἀμαζονίδων Ἰππολύτην Ἰππόλυτον ἐγέννησε, κάλλει τε καὶ σωφροσύνη διαφέροντα. ἐπεὶ δὲ ἡ συνοικοῦσα τὸν βίον μετέλλαξεν, ἐπεισιγάγετο Κρητικὴν γυναῖκα, τὴν Μίνω τοῦ Κρητῶν βασιλέως καὶ Πασιφάης θυγατέρα Φαίδραν. ὁ δὲ Θησεύς Πάλλαντα ἓνα τῶν συγγενῶν φονεύσας φεύγει εἰς Τροίζηνα μετὰ τῆς γυναικός, οὐ συνέβαινε τὸν Ἰππόλυτον παρὰ Πιτθεῖ τρέφεσθαι. θεασαμένη δὲ τὸν νεανίσκον ἡ Φαίδρα εἰς ἐπιθυμίαν ὤλισθεν, οὐκ ἀκόλαστος οὖσα, πληροῦσα δὲ Ἀφροδίτης μῆνιν, ἢ τὸν Ἰππόλυτον διὰ σωφροσύνην ἀνελεῖν κρίναςα τὴν Φαίδραν εἰς ἔρωτα παρώρμησεν, τέλος δὲ τοῖς προτεθείσιν ἔθηκεν. στέργουσα δὲ τὴν νόσον χρόνῳ πρὸς τὴν τροφὸν δηλῶσαι ἠναγκάσθη, ἥτις κατεπαγγελιαμένη αὐτῇ βοηθήσειν παρὰ τὴν προαίρεσιν λόγους προσήνεγκε τῷ νεανίσκῳ. τραχυνόμενον δὲ αὐτὸν ἡ Φαίδρα καταμαθοῦσα τῇ μὲν τροφῷ ἐπέπληξεν, ἑαυτὴν δὲ ἀνήρτησεν. καθ' ὃν καιρὸν φανείς Θησεύς καὶ καθελεῖν σπεύδων τὴν ἀπηρχονισμένην, εὖρεν αὐτῇ προσηρτημένην δέλτον δι' ἧς Ἰππολύτου φθορὰν κατηγορεῖ καὶ ἐπιβουλήν. πιστεύσας δὲ τοῖς γεγραμμένοις τὸν μὲν Ἰππόλυτον ἐπέταξε φεύγειν, αὐτὸς δὲ τῷ Ποσειδῶνι ἄρας ἔθετο, ὧν ἐπακούσας ὁ θεὸς τὸν Ἰππόλυτον διέφθειρεν. Ἄρτεμις δὲ τῶν γεγενημένων ἕκαστα διασαφήςασα Θησεῖ, τὴν μὲν Φαίδραν οὐ κατεμέμψατο, τοῦτον δὲ παρεμυθήσατο υἱοῦ καὶ γυναικὸς στερηθέντα· τῷ δὲ Ἰππολύτῳ τιμὰς ἔφη γῆι ἐγκαταστήσασθαι.

## 〈ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ〉

ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν τῇ Θήβαισι. ἐδιδάχθη ἐπὶ Ἐπαμείνονος ἀρχόντος ὀλυμιάδι πζ ἔτει δ'· πρῶτος Εὐριπίδης, δεύτερος Ἰοφῶν, τρίτος Ἴων. ἔστι δὲ οὗτος Ἰππόλυτος δεύτερος, ὃς καὶ στεφανίας προσαγορευόμενος. ἐμφαίνεται δὲ ὕστερος γεγραμμένος· τὸ γὰρ ἀπρεπὲς καὶ κατηγορίας ἄξιον ἐν τούτῳ διώρθωται τῷ δράματι. τὸ δὲ δράμα τῶν πρώτων.

τὰ τοῦ δράματος πρόσωπα· Ἀφροδίτη, Ἰππόλυτος, οἰκέτης, τροφός, Φαίδρα, θεράπεινα, Θησεύς, ἄγγελος, Ἄρτεμις, χορός.

## Hypothesis to the Hippolytus

Theseus was the son of Aethra and Poseidon, and king of the Athenians. After he married Hippolyte, one of the Amazons, he fathered Hippolytus, outstanding in his looks and virtue. And when his wife died, he married a Cretan woman, daughter of Minos, king of the Cretans, and of Pasiphaë, Phaedra. And after Theseus had killed Pallas, one of his relatives, he went into exile in Trozen with his wife, where, it so happened, Hippolytus was being brought up by Pittheus. Phaedra, when she saw the young man, fell in love with him, not because she was wanton, but sating the anger of Aphrodite, who having decided to kill Hippolytus on account of his virtue had stirred Phaedra into passion, and fulfilled what she had intended. Putting up with the disease, in time Phaedra was forced to reveal it to her Nurse, who after promising to help her, made a proposal to the young man contrary to Phaedra's wishes. But Phaedra, learning his harsh response, rebuked the Nurse, and hanged herself. At this moment Theseus appeared and, hastening to lower the hanged woman, discovered a tablet attached to her on which she accused Hippolytus of violation and treachery. Trusting what was written, he commanded Hippolytus to go into exile and himself invoked curses in Poseidon's name, which the god heard and then destroyed Hippolytus. But Artemis, making clear to Theseus everything that had happened, did not blame Phaedra, but offered him solace, since he was bereft of his son and wife. She said that she would establish rites for Hippolytus in the land.

## 〈Hypothesis of Aristophanes of Byzantium〉

The scene of the drama lies in ~Thebes~. It was produced in the archonship of Epameinon in the fourth year of the 87th Olympiad. Euripides was first, Iophon second, Ion third. This is the second *Hippolytus*, the one also called the *Wreathbearer*. It is evident that it was written second. For what was unseemly and worthy of condemnation has been corrected in this drama. The drama is among the best.

The characters in the play: Aphrodite, Hippolytus, Household Slave, Nurse, Phaedra, Female Servant, Theseus, Messenger, Artemis, Chorus.

## ΙΠΠΟΛΥΤΟΣ

## ΑΦΡΟΔΙΤΗ

Πολλή μὲν ἐν βροτοῖσι κοῦκ ἀνώνυμος  
 θεὰ κέκλημαι Κύπρις οὐρανοῦ τ' ἔσω·  
 ὅσοι τε Πόντου τερμόνων τ' Ἀτλαντικῶν  
 ναίουσιν εἴσω φῶς ὀρώντες ἡλίου,  
 τοὺς μὲν σέβοντας τάμ' ἀπρεσβεύω κράτη,  
 σφάλλω δ' ὅσοι φρονούσιν εἰς ἡμᾶς μέγα.  
 ἔνεστι γὰρ δὴ κὰν θεῶν γένει τόδε·  
 τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.  
 δείξω δὲ μύθων τῶνδ' ἀλήθειαν τάχα.  
 ὁ γὰρ με Θησεύς παῖς, Ἀμαζόνος τόκος,  
 Ἴππόλυτος, ἀγνοῦ Πιτθέως παιδεύματα,  
 μόνος πολιτῶν τῆσδε γῆς Τροζηνίας  
 λέγει κακίστην δαιμόνων πεφυκέναι·  
 ἀναίνεται δὲ λέκτρα κοῦ ψαύει γάμων,  
 Φοῖβου δ' ἀδελφὴν Ἄρτεμιν, Διὸς κόρην,  
 τιμᾶι, μεγίστην δαιμόνων ἠγούμενος,  
 χλωρὰν δ' ἀν' ὕλην παρθένωι ξυνὼν αἰεὶ  
 κυσὶν ταχείαις θῆρας ἐξαιρεῖ χθονός,  
 μείζω βροτείας προσπεσῶν ὁμιλίας.  
 τούτοις μὲν νυν οὐ φθονῶ· τί γὰρ με δεῖ;  
 ἅ δ' εἰς ἔμ' ἠμάρτηκε, τιμωρήσομαι  
 Ἴππόλυτον ἐν τῆιδ' ἡμέραι· τὰ πολλὰ δὲ  
 πάλαι προκόψας, οὐ πόνου πολλοῦ με δεῖ.  
 ἐλθόντα γὰρ νιν Πιτθέως ποτ' ἐκ δόμων  
 σεμνῶν ἐς ὄψιν καὶ τέλη μυστηρίων  
 Πανδίωνος γῆν πατρὸς εὐγενῆς δάμαρ  
 ἰδοῦσα Φαίδρα καρδίαν κατέσχετο  
 ἔρωτι δεινῶι τοῖς ἐμοῖς βουλευμάσιν.  
 καὶ πρὶν μὲν ἐλθεῖν τήνδε γῆν Τροζηνίαν,  
 πέτραν παρ' αὐτὴν Παλλάδος, κατόψιον  
 γῆς τῆσδε, ναὸν Κύπριδος ἐγκαθείκατο,  
 ἔρως ἔρωτ' ἐκδημον, Ἴππολύτῳ δ' ἐπι  
 τὸ λοιπὸν ὀνομάσουσιν ἰδρῦσθαι θεάν.  
 ἐπεὶ δὲ Θησεὺς Κεκροπίαν λείπει χθόνα  
 μίασμα φεύγων αἵματος Παλλαντιδῶν  
 καὶ τήνδε σὺν δάμαρτι ναυστολεῖ χθόνα

12 Τροζ- Wilamowitz: τροιζ- codd. (item 29, 373, 710, 1095, 1159, 1424) 33  
 ὀνομάσουσιν Jortin: ὠνόμαζεν codd.: [Π<sup>2</sup>]

## Hippolytus

*Aphrodite enters from one of the eisodoi.*

*Aphrodite:* Powerful and not without a name among mortals and within the heavens, I am called the goddess Cypris. Of those who dwell within Pontus and the boundaries of Atlas and see the light of the sun, to those who revere my power I give preference, (5) but I trip up those who are proud towards me. For this holds also among the race of the gods: they enjoy being honored by mortals. I shall presently show you the truth of these words: Theseus' son, Hippolytus, the offspring of the Amazon, (10) reared by pure Pittheus, alone of the citizens of this land of Trozen says that I am inherently the most vile of divinities. He spurns the bed and doesn't touch marriage, but Apollo's sister, Artemis, the daughter of Zeus, (15) he honors, considering her the greatest of divinities, and through the green wood always consorting with the virgin, he rides the land of beasts with swift dogs, having met with a more than mortal companionship. I don't begrudge them these things; why should I? (20) But for the wrongs he has done me I will punish Hippolytus this day; since long before this I prepared most of what has to be done, I do not need much toil.

For when he once came from Pittheus' house to the land of Pandion for the viewing and rites at the holy Mysteries, (25) his father's noble wife Phaedra looked at him and was seized in her heart with a terrible passion, according to my plans. And before coming to this land of Trozen she set up there a temple to Cypris beside Pallas' very rock, overlooking (30) this land, in love with one who was distant; in the future people will name the goddess as established there because of Hippolytus. And after Theseus, escaping the pollution of the Pallantids' blood, left the land of Cecrops (35) and, resigned to a year away in exile, sailed with his wife to

ἐνιαυσίαν ἔκδημον αἰνέσας φυγὴν,  
 ἐνταῦθα δὴ στένουσα κάκπεπληγμένη  
 κέντροις ἔρωτος ἢ τάλαιν' ἀπόλλυται  
 κυγῆι, ξύννοιδε δ' οὔτις οἰκετῶν νόσον. 40  
 ἀλλ' οὔτι ταύτη τόνδ' ἔρωτα χρή πεσεῖν,  
 δείξω δὲ Θησεῖ πράγμα, κάκφανήσεται.  
 καὶ τὸν μὲν ἡμῖν πολέμιον νεανίαν  
 κτενεῖ πατὴρ ἀραΐειν ἃς ὁ πόντιος  
 ἀναξ Ποσειδῶν ὠπάσεν Θησεῖ γέρας, 45  
 μηδὲν μάταιον ἐς τρίς εὐξασθαι θεῶν  
 ἢ δ' εὐκλείης μὲν ἀλλ' ὅμως ἀπόλλυται  
 Φαίδρα· τὸ γὰρ τῆσδ' οὐ προτιμήσω κακὸν  
 τὸ μὴ οὐ παρασχεῖν τοὺς ἐμοὺς ἐχθροὺς ἐμοί 50  
 δίκην τοσαύτην ὥστε μοι καλῶς ἔχειν.  
 ἀλλ' εἰσορῶ γὰρ τόνδε παῖδα Θησεῶς  
 στείχοντα, θήρας μόχθον ἐκλελοιπότα,  
 Ἴππόλυτον, ἔξω τῶνδε βήσομαι τόπων.  
 πολὺς δ' ἄμ' αὐτῶι προσπόλων ὀπισθόπους 55  
 κῶμος λέλακεν, Ἄρτεμιν τιμῶν θεῶν  
 ὕμνοισιν· οὐ γὰρ οἶδ' ἀνεωιγμένας πύλας  
 Ἄιδου, φάος δὲ λοίσιθιον βλέπων τόδε.

### ΙΠΠΟΛΥΤΟΣ

ἔπεσθ' αἰδοντες ἔπεσθε  
 τὰν Διὸς οὐρανόθεν  
 Ἄρτεμιν, αἰ μελόμεσθα.

### ΙΠ. ΚΑΙ ΘΕΡΑΠΟΝΤΕΣ

πότνια πότνια σεμνοτάτα,  
 Ζηνὸς γένεθλον,  
 χαῖρε χαῖρέ μοι, ὦ κόρα  
 Λατοῦς Ἄρτεμι καὶ Διός, 60  
 καλλίστα πολὺ παρθένων,  
 ἃ μέγαν κατ' οὐρανὸν  
 ναίεις εὐπάτερειαν αὐ-  
 λάν, Ζηνὸς πολύχρυσον οἶκον.

41 χρή LP: δεῖ ὠνδ: δεῖ Π<sup>2</sup> 42 lectio suspecta θησεῖ δὲ δείξω V του]τοῖς  
 πράγμα Π<sup>2</sup> (suppl. ed. pr.) 58<sup>n</sup> ἱπ. codd.: aut ἱπ. aut θεράποντες ἰσ<sup>m</sup>nbv 60  
 ἄρτεμιν ἄρτεμιν LP (~Tr) 61<sup>n</sup> ἱπ. καὶ θεράποντες Barrett: χο. fere codd. (χορὸς  
 τῶν κυνηγῶν D et B<sup>2</sup>: cf. Σ<sup>m</sup>nbv χορὸς νεανιῶν τῶν κυνηγῶν ἱππολύτου):  
 Θερ- fere edd., Χο. Κυνηγῶν Murray: vide ad 1102

this land, now, the poor woman, moaning and overwhelmed by the goads of  
 passion, is dying in silence. None of the household knows her disease.  
 (40) But not at all in this way is this love destined to turn out; I will  
 reveal the matter to Theseus and it will be brought to light. And as for the  
 young man who wars against me, his father will kill him with the curses  
 the lord of the sea, Poseidon, gave to Theseus as a gift (45), that he could  
 pray to the god up to three times and not in vain. And she, Phaedra,  
 although keeping her good reputation, still she will die. For I do not value  
 her suffering more than my enemy's paying me such a penalty that I am  
 satisfied. (50)

But I see the son of Theseus coming here, Hippolytus, who has just  
 abandoned the toil of the hunt; I will depart from this place. A lively band  
 of many attendants follows after and shouts with him, honoring the goddess  
 Artemis (55) in hymns; for he does not know that the gates of Hades lie  
 open and that this is the last light he sees.

*Aphrodite exits by the same eisodos she entered from.*

*Hippolytus and his attendants enter from the opposite eisodos.*

*Hippolytus:* Follow me, follow, singing of the child of Zeus, heavenly  
 Artemis, who cares for us. (60)

*Hippolytus and Attendants:* Lady, lady, most revered, offspring of Zeus, hail,  
 hail, I say, daughter of Leto and Zeus, Artemis (65), most beautiful by far  
 of maidens, you who in the expanse of heaven dwell in the hall of your  
 great father, in the gold-rich house of Zeus. Hail, I say, most

χαῖρέ μοι, ὦ καλλίστα  
καλλίστα τῶν κατ' Ὀλυμπον.

70  
71

*Ιπ.* σοὶ τόνδε πλεκτὸν στέφανον ἐξ ἀκηράτου  
λειμῶνος, ὦ δέσποινα, κομήσας φέρω,  
ἐνθ' οὔτε ποιμὴν ἀξιοῖ φέρβειν βοτὰ  
οὔτ' ἤλθέ πω σίδηρος, ἀλλ' ἀκήρατον  
μέλισσα λειμῶν' ἠρινὴ διέρχεται,  
Αἰδῶς δὲ ποταμίαισι κηπεύει δρόσοις,  
ὄσοις διδακτὸν μηδὲν ἀλλ' ἐν τῇ φύσει  
τὸ σωφρονεῖν εἴληχεν ἐς τὰ πάντ' αἰί,  
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 ἀμείβομαι,  
κλύων μὲν αὐδῆς, ὄμμα δ' οὐχ ὄρων τὸ σὸν.  
τέλος δὲ κάμψαιμ' ὥσπερ ἠρξάμην βίου.

73

75

80

85

## ΘΕΡΑΠΩΝ

ἄναξ, θεοὺς γὰρ δεσπότης καλεῖν χρεῶν,  
ἄρ' ἂν τί μου δέξαιο βουλευσάντος εὖ;  
*Ιπ.* καὶ κάρτα γ' ἢ γὰρ οὐ σοφοὶ φαινοίμεθ' ἂν.  
*Θε.* οἷσθ' οὖν βροτοῖσιν ὃς καθέστηκεν νόμος;  
*Ιπ.* οὐκ οἶδα· τοῦ δὲ καὶ 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 ἐστὶ τις χάρις;  
*Ιπ.* πλείστη γε, καὶ κέρδος γε σὺν μόχθῳ βραχεῖ.  
*Θε.* ἢ κὰν θεοῖσι ταῦτόν ἐλπίζεις τόδε;  
*Ιπ.* εἴπερ γε θνητοὶ θεῶν νόμοισι χρώμεθα.  
*Θε.* πῶς οὖν σὺ σεμνήν δαίμον' οὐ προσεννέπεις;  
*Ιπ.* τίς; εὐλαβοῦ δὲ μή τί σου σφαλῆι στόμα.  
*Θε.* τήνδ' ἢ πύλαισι σαῖς ἐφέστηκεν Κύπρις.  
*Ιπ.* πρόσσωθεν αὐτὴν ἀγνὸς ὦν ἀσπάζομαι.  
*Θε.* σεμνή γε μέντοι κάπισημος ἐν βροτοῖς.  
*Ιπ.* οὐδεὶς μ' ἀρέσκει νυκτὶ θαυμαστὸς θεῶν.

90

95

100

103

106

70<sup>n</sup> *Ιπ.* hic (non ad 73) VCE et Tr 71-2 ὀλυμπον O, sicut conii. Nauck: ὄ-  
παρθένων ἄρτεμι ΩVΛ et O<sup>c</sup>: ὄ- θεῶν PνHnOx 77 -ινῆ Valckenaer (cl. Σ<sup>bν</sup>  
ἐαρινὴν δὲ αὐτὴν εἶπεν κτλ.): -ινὸν codd. et O<sup>rio</sup>: [Π<sup>2</sup>] 88-114<sup>n</sup> θεράπων BAA  
(paragraphos 93-107 L): θερ- 88, οἰκέτης 91-114 MV: θερ- 88-93, nullam notam 95,  
οἰκ- 97-114 O: [Π<sup>2</sup>] 101 κύπριν B<sup>2</sup>A<sup>5</sup>; π[ε]λας Π<sup>2</sup>, fort. recte 104-5 post 107  
traī. Gomperz

beautiful, (70) most beautiful of those on Olympus.

*Hippolytus:* For you, mistress, I bring this plaited wreath, which I fashioned from an untouched meadow, where neither shepherd thinks it right to feed his flocks (75) nor the iron has yet come, but a bee goes through the untouched meadow in springtime, and Reverence cultivates it with river water for those for whom nothing is taught, but in whose nature moderation has been allotted in everything always (80)—for these to cull; for the bad it is not right. But, dear mistress, receive a band for your golden hair from a reverent hand. For I alone of mortals have this privilege: you are my companion and I converse with you, (85) hearing your voice, though not seeing your face. May I reach the end of my life's course just as I began it!

*A servant enters from the palace.*

*Servant:* Lord—for we must call the gods masters—would you take some good advice from me?

*Hippolytus:* Yes indeed. Otherwise I wouldn't seem wise. (90)

*Servant:* Now, do you know the law that is established among mortals?

*Hippolytus:* I don't know. What are you asking me about?

*Servant:* To hate what's proud and not friendly to all.

*Hippolytus:* Rightly—for what mortal who is proud is not irksome?

*Servant:* And there is a charm in being affable? (95)

*Hippolytus:* Very much so, and profit with little effort.

*Servant:* Do you suppose that this same thing holds among the gods too?

*Hippolytus:* Yes, if we mortals use the same laws as the gods.

*Servant:* Why then don't you address a proud goddess?

*Hippolytus:* Whom? Be careful lest your tongue slip in some way. (100)

*Servant:* This one, who stands near your gates.

*Hippolytus:* Since I am pure, I greet this one from afar.

*Servant:* And yet she is proud and renowned among mortals. (103)

*Hippolytus:* None of the gods who is worshipped at night pleases me. (106)



Θε. τιμαῖσιν, ὦ παῖ, δαιμόνων χρῆσθαι χρεῶν. 107  
 Ιπ. ἄλλοισιν ἄλλος θεῶν τε κἀνθρώπων μέλει. 104  
 Θε. εὐδαιμονοίης, νοῦν ἔχων ὅσον σε δεῖ. 105  
 Ιπ. χωρεῖτ', ὀπαδοί, καὶ παρελθόντες δόμους 108  
 σίτων μέλεσθε· τερπνὸν ἐκ κυναγίας  
 τράπεζα πλήρης· καὶ καταψήχειν χρεῶν 110  
 ἵππους, ὅπως ἂν ἄρμασι ζεύξασ ὑπο  
 βορᾶς κορεσθεῖς γυμνάσω τὰ πρόσφορα.  
 τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω.  
 Θε. ἡμεῖς δέ, τοὺς νέους γὰρ οὐ μιμητέον 115  
 φρονούντας οὕτως, ὡς πρέπει δούλοις λέγειν  
 προσευξόμεσθα τοῖσι σοῖς ἀγάμασιν,  
 δέσποινα Κύπρι. χρῆ δὲ συγγνώμην ἔχειν.  
 εἴ τις ε' ὑφ' ἧβης σπλάγχνον ἔντονον φέρων  
 μάταια βάζει, μὴ δόκει τούτου κλύειν·  
 σοφωτέρους γὰρ χρῆ βροτῶν εἶναι θεοῦς. 120

## ΧΟΡΟΣ

Ἵκεανοῦ τις ὕδωρ στάζουσα πέτρα λέγεται, [στρ. α  
 βαπτᾶν κάλπιδι πα-  
 γὰν ῥυτᾶν προιεῖσα κρημνῶν. 125  
 τόθι μοί τις ἦν φίλα  
 πορφύρεα φάρεα  
 ποταμίαι δρόσῳ  
 τέγγουσα, θερμᾶς δ' ἐπὶ νῶτα πέτρας  
 εὐαλίου κατέβαλλ' ὅθεν μοι  
 πρῶτα φάτις ἦλθε δεσποίνας, 130  
 τειρομένην νοσερᾶί κοίται δέμας ἐντὸς ἔχειν [ἀντ. α  
 οἴκων, λεπτὰ δὲ φά-  
 ρη ξανθὰν κεφαλὰν κσιάζειν·  
 τριτάταν δὲ νιν κλύω 135  
 τάνδ' ἀβρωσίαι  
 στόματος ἀμέραν  
 Δάματρος ἀκτᾶς δέμας ἀγνὸν ἴσχειν,  
 κρυπτῶι πάθει θανάτου θέλουσαν  
 κέλσαι ποτὶ τέρμα δύστανον. 140

123-4 παγὰν ῥυτᾶν Willink (CQ n.s. 18 [1968] 37): ῥ- π- codd. 129 κατέβαλλ'  
 Burges: -βαλλεν Δ: -βαλ' ὦ: -βαλεν VLP et C<sup>2uv</sup> (pot. qu. -λ- C, -λλ- C<sup>2</sup>) 136  
 τάνδ' ἀβρωσίαι Hartung: τάνδε κατ' ἀμβροσίου codd. (ἀμβρο- C, ἀβρο- D) et gB  
 139 πάθει Burges: πένθει codd. et gB

*Servant:* One must, child, engage in the honors due the gods. (107)  
*Hippolytus:* Among both gods and mortals one cares for one, another for  
 another. (104)  
*Servant:* May you be fortunate, having all the sense you need. (105)  
*Hippolytus:* Go, attendants, enter the house and take care of the meal; a full  
 table after hunting is a pleasurable thing; and it's necessary to comb down  
 (110) the horses, so that after I have sated myself with food I may yoke  
 them to the chariot and give them their proper exercise. And to that Cypris  
 of yours I say good riddance.

*Hippolytus and his attendants exit into the palace.*

*Servant:* But I—for the young when they think that way should not be  
 imitated—as is fitting for slaves to speak, (115) will pray to your statue,  
 mistress Cypris; and you should be forgiving. If someone because of his  
 youth has an intense spirit and speaks rashly about you, pretend not to hear  
 him; for gods ought to be wiser than mortals. (120)

*The servant exits into the palace.*

*The chorus, fifteen women of Trozen, enter from one of the eisodoi,  
 presumably the same one used by Hippolytus and his attendants.*

*Chorus:*

*Strophe A*

There is a rock which drips water from Oceanus, they say, pouring forth from  
 its cliffs a flowing stream where pitchers are dipped. There a friend of mine  
 (125) was soaking purple robes in the stream's water and laying them  
 down on the back of a hot, sun-struck rock; from there word of my mistress  
 first came to me: (130)

*Antistrophe A*

that wasting away in bed with a sickness, she keeps herself within the house,  
 and delicate robes shadow her blond head; and I hear that this is the third  
 (135) day that she has kept her body pure of Demeter's grain by starvation,  
 wishing because of a secret trouble to run ashore at the wretched boundary  
 that is death. (140)

- τὸν γὰρ ἔνθεος, ὦ κούρα,  
εἴτ' ἐκ Πανός εἶθ' Ἐκάτας  
ἢ σεμνῶν Κορυβάντων  
φοιτᾶις ἢ ματρὸς ὀρείας;  
τὸν δ' ἄμφι τὰν πολυθή-  
ρον Δίκτυναν ἀμπλακίαις  
ἀνιέρος ἀθύτων πελανῶν τρύχηι;  
φοιτᾶι γὰρ καὶ διὰ Λί-  
μνας χέρσον θ' ὑπερπελάγους  
δίνας ἐν νοτίαις ἄλμας. 145
- ἢ πόσι, τὸν Ἐρεχθιδᾶν  
ἀρχαγόν, τὸν εὐπατρίδαν,  
ποιμαίνει τις ἐν οἴκοις  
κρυπταῖ κοίταις λεχέων ἄνω;  
ἢ ναυβάτας τις ἐπλευ-  
σεν Κρήτας ἔξορμος ἀνήρ  
λιμένα τὸν εὐξεινότατον ναύταις  
φήμαν πέμπων βασιλεί-  
αι, λύπαι δ' ὑπὲρ παθέων  
εὐναία δέδεται ψυχᾶ; 150
- φιλεῖ δὲ ταῖς δυστρόπωις γυναικῶν  
ἀρμονίαις κακὰ  
δύστανος ἀμηχανία συνοικεῖν  
ὠδίνων τε καὶ ἀφροσύνας.  
δι' ἐμᾶς ἤξεν ποτε νηδύος ἄδ'  
αὔρα τὰν δ' εὐλοχὸν οὐρανίαν  
τόξων μεδέουσιν αὐτεὺς  
Ἄρτεμιν, καὶ μοι πολυζήλωτος αἰεὶ  
σὺν θεοῖσι φοιτᾶι. 155
- ἀλλ' ἦδε τροφὸς γεραιὰ πρὸ θυρῶν  
τῆνδε κομίζουσι ἔξω μελάθρων.  
στρυγνὸν δ' ὀφρύων νέφος αὐξάνεται  
τί ποτ' ἐστὶ μαθεῖν ἔραται ψυχῆ,  
τί δεδήληται 170

141 ἢ γὰρ Nauck, ἢ σὺ γ' Metzger, μὴ γὰρ Fitton (Pegasus 8 [1967] 27) ὦ κούρα] φοιτᾶις DYP αὐτὸ Σ<sup>mn</sup>; ὦ κούρα φοιτᾶ E 144 φοιτᾶις ἢ μ- ὁ- Bothe: ἢ μ- ο- φοιτᾶς M (φοιτᾶις, incertum quo loco positum, etiam Σ<sup>mnbn</sup>): ἢ μ- ο- φοιταλέου BOAVΛ (-τολ- D, -έας E): ἢ μ- ο- φοιταλέου φοιτᾶς P<sup>v</sup>HnOx: vide etiam ad 141 145 ἄρ' Barrett, εἴτ' Nauck, μηδ' Fitton 172 post 180 tral. Wilamowitz

## Strophe B

Are you frenzied, girl, possessed by Pan or Hecate, or the holy Corybantes or the mountain mother? Or are you wasting away (145) because of offenses against Dictynna of many animals, neglecting to make ritual offerings? For she roams also through the Mere and over the sandbar in the wet whirlpools of the brine. (150)

## Antistrophe B

Or does someone in the house cherish your husband the leader of the Erechtheids, noble-born, with a union hidden from you: marriage bed? Or has a seafarer, (155) setting out from Crete, sailed with a message for the queen into the harbor most welcoming to sailors, and she is bound to her bed in grief over her troubles? (160)

## Epode

A bad wretched helplessness stemming from labor pangs and mindlessness is wont to dwell with women's difficult temperament. Once this breeze rushed through my womb; (165) and I called to the heavenly helper of labor, ruler of arrows, Artemis, and causing me to be envied, with the gods' blessing, she always comes.

*The Nurse enters from the palace with Phaedra on a couch or bed carried by attendants.*

*Chorus Leader:* Look—here before the doors the old nurse (170) brings her outside the house. And a hateful cloud grows upon her brows. My soul desires to learn what in the world it is—why the queen's body is marred so

δέμας ἀλλόχροον βασιλείας.

175

## ΤΡΟΦΟΣ

ὦ κακὰ θνητῶν στυγεραὶ τε νόσοι·  
 τί σ' ἐγὼ δράσω, τί δὲ μὴ δράσω;  
 τόδε σοι φέγγος, λαμπρὸς ὄδ' αἰθήρ,  
 ἔξω δὲ δόμων ἤδη νοσερᾶς  
 δέμνια κοίτης.

180

δεῦρο γὰρ ἔλθειν πᾶν ἔπος ἦν σοι,  
 τάχα δ' ἐς θαλάμους σπεύσεις τὸ πάλιν.  
 ταχύ γὰρ σφάλῃ κούδενι χαίρεις,  
 οὐδέ σ' ἀρέσκει τὸ παρὸν, τὸ δ' ἀπὸν  
 φίλτερον ἡγή.

185

κρείσσον δὲ νοσεῖν ἢ θεραπεύειν·  
 τὸ μὲν ἔστιν ἀπλοῦν, τῷ δὲ συνάπτει  
 λύπη τε φρενῶν χερσίν τε πόνος.  
 πᾶς δ' ὀδυνηρὸς βίος ἀνθρώπων  
 κούκ ἔστι πόνων ἀνάπαυσις.  
 ἀλλ' ὅτι τοῦ ζῆν φίλτερον ἄλλο  
 σκότος ἀμπίσχων κρύπτει νεφέλαις.  
 δυσέρωτες δὴ φαινόμεθ' ὄντες  
 τοῦδ' ὅτι τοῦτο στίλβει κατὰ γῆν  
 δι' ἀπειροσύνην ἄλλου βίτου  
 κούκ ἀπόδειξι τῶν ὑπὸ γαίας,  
 μύθοις δ' ἄλλως φερόμεθα.

190

195

## ΦΑΙΔΡΑ

αἴρετέ μου δέμας, ὀρθοῦτε κάρα·  
 λέλυμαι μελέων σύνδεσμα φίλων.  
 λάβετ' εὐπήχεις χεῖρας, πρόπολοι,  
 βαρὺ μοι κεφαλῆς ἐπίκρανον ἔχειν·  
 ἄφελ', ἀμπέτασον βόστρυχον ὦμοις.

200

Τρ.

θάρσει, τέκνον, καὶ μὴ χαλεπῶς  
 μετάβαλλε δέμας·

205

ῥαῖον δὲ νόσον μετὰ θ' ἡσυχίας  
 καὶ γενναίου λήματος οἴσεις.  
 μοχθεῖν δὲ βροτοῖσιν ἀνάγκη.

Φα.

αἰαῖ·  
 πῶς ἂν δροσερᾶς ἀπὸ κρηνίδος  
 καθαρῶν ὑδάτων πῶμ' ἄρυσαιμαν,  
 ὑπὸ τ' αἰγείροις ἐν τε κομήτηι  
 λειμῶνι κλιθεῖς ἀναπαυσαίμαν;

210

that her complexion has changed color. (175)

*Nurse:* O the ills and hateful diseases of mortals! What am I to do for you, what not to do? Here is your daylight, here your bright air. Now the bed where you lie sick is outside the house. (180) For your every word was to come here, but soon you'll rush back into the house. You're quickly frustrated and delight in nothing, and what's at hand does not please you, but what's absent you think dearer. (185) It's better to be sick than to care for the sick: the one is simple, but to the other attaches both mental anguish and toil for the hands. All life is painful for mortals and there is no cease from toils. (190)

But whatever else is dearer than life, darkness surrounds and hides it with clouds. Indeed we clearly are madly in love with this, whatever this is that shines on earth, because of inexperience of another life (195) and non-revelation of the things beneath the earth; we are carried along vainly by tales.

*Phaedra:* Lift up my body, hold my head upright! My limbs are slack. Seize my beautiful arms, attendants! (200) It's heavy to wear a head-dress on my head. Take it off, spread out my locks on my shoulders!

*Nurse:* Take heart, child, and don't move your body so impatiently. You will bear the disease more readily with (205) calm and a noble spirit. It is necessary for mortals to toil.

*Phaedra:* Ah! How I wish I could draw a drink of pure water from a fresh spring, and lie down beneath poplars (210) in a grassy meadow and take my rest!

- Tr.* ὦ παῖ, τί θροεῖς;  
οὐ μὴ παρ' ὄχλωι τάδε γηρύσει,  
μανίας ἔποχον ρίπτουσα λόγου;
- Φα.* πέμπετέ μ' εἰς ὄρος· εἶμι πρὸς ὕλαν 215  
καὶ παρὰ πεύκας, ἵνα θηροφόνοι  
στείβουσι κύνες  
βαλιαῖς ἐλάφοις ἐγχιριπτόμεναι.  
πρὸς θεῶν· ἔραμαι κυκὶ θωύξαι 220  
καὶ παρὰ χαίταν ξανθὰν ρίψαι  
Θεσσαλὸν ὄρπακ', ἐπίλογχον ἔχουσ'  
ἐν χειρὶ βέλος.
- Tr.* τί ποτ', ὦ τέκνον, τάδε κηραίνεις;  
τί κυνηγεσίων καὶ σοὶ μελέτη; 225  
τί δὲ κρηναίων νασμῶν ἔρασαι;  
πάρα γὰρ δροσερὰ πύργοις συνεχῆς  
κλειτύς, ὅθεν σοὶ πῶμα γένοιτ' ἄν.
- Φα.* δέσποιν' ἀλίας Ἄρτεμι Λίμνας  
καὶ γυμνασίων τῶν ἵπποκρότων, 230  
εἶθε γενοίμαν ἐν σοῖς δαπέδοις  
πώλους Ἐνετὰς δαμαλιζομένα.
- Tr.* τί τόδ' αὖ παράφρων ἔρριψας ἔπος;  
νῦν δὴ μὲν ὄρος βᾶς' ἐπὶ θήρα 235  
πόθον ἐστελλοῦ, νῦν δ' αὖ ψαμάθοις  
ἐπ' ἀκυμάντοισι πώλων ἔρασαι.  
τάδε μαντείας ἄξια πολλῆς,  
ὅστις σε θεῶν ἀνασειράζει  
καὶ παρακόπτει φρένας, ὦ παῖ.
- Φα.* δύστηνος ἐγώ, τί ποτ' εἰργασάμην;  
ποῖ παρεπλάγχθην γνώμης ἀγαθῆς; 240  
ἐμάνην, ἔπεσον δαίμονος ἄτηι.  
φεῦ φεῦ τλήμων.  
μαῖα, πάλιν μου κρύψον κεφαλὴν,  
αἰδούμεθα γὰρ τὰ λελεγμένα μοι.  
κρύπτε· κατ' ὄσσω δάκρυ μοι βαίνει 245  
καὶ ἐπ' αἰσχύνῃ ὄμμα τέτραπται.  
τὸ γὰρ ὀρθοῦσθαι γνώμην ὀδυνᾷ,  
τὸ δὲ μαινόμενον κακόν· ἀλλὰ κρατεῖ  
μὴ γιγνώσκοντ' ἀπολέσθαι.
- Tr.* κρύπτω· τὸ δ' ἐμὸν πότε δὴ θάνατος 250  
σῶμα καλύψει;  
πολλὰ διδάσκει μ' ὁ πολὺς βίотος·  
χρῆν γὰρ μετρίας εἰς ἀλλήλους

- Nurse:* Child, what are you crying aloud? *Don't* say these things before a crowd, hurling words mounted on madness.
- Phaedra:* Take me to the mountains! I will go to the woods (215) and to the pine trees, where the beast-slaying dogs run on the heels of dappled deer. Please, by the gods! I desire to shout to dogs and with a pointed weapon in my hand hurl a Thessalian spear (220) past my yellow hair.
- Nurse:* Why in the world, child, are you distressed at heart in this way? Why do you care about hunting? Why do you desire flowing spring water? (225) There's a hillside with water here, near the city walls, where you could have a drink.
- Phaedra:* Artemis, mistress of the sea's Mere and the hippodrome which resounds with hoof beats, I wish that I could be on your plain (230) breaking in Eneitic foals!
- Nurse:* What now is this word you have hurled, out of your mind? You just set out to go to the mountains in your desire for the hunt, but now in turn you desire foals on the waveless sands. (235) These things warrant much divination to tell who of the gods is jerking on your reins and knocking you out of your wits, child.
- Phaedra:* Wretched me, what in the world have I done? Where have I wandered from good thinking? (240) I was mad, I fell because of ruin from a divinity. Alas, alas, miserable one! Dear Nurse, cover my head again, for I am ashamed of what I have said. Cover me. Tears come from my eyes. (245) And my look is turned to shame. For to have one's thinking made straight is painful, but madness is an evil. To die without awareness is best.
- Nurse:* I'm covering you; but when will death conceal (250) my body? A long life has taught me many things: mortals should mix with one another

- φιλίας θνητοὺς ἀνακίρνασθαι  
καὶ μὴ πρὸς ἄκρον μυελὸν ψυχῆς,  
εὐλύτα δ' εἶναι στέργηθρα φρενῶν  
ἀπὸ τ' ὥσασθαι καὶ ξυντεῖναι  
τὸ δ' ὑπὲρ διςσῶν μίαν ὠδίνειν  
ψυχὴν χαλεπὸν βάρος, ὥς κἀγὼ  
τῆσδ' ὑπεραλγῶ.  
βιότου δ' ἀτρεκέϊς ἐπιτηδεύσεις  
φασὶ σφάλλειν πλεόν ἢ τέρπειν  
τῆι θ' ὑγίειαι μᾶλλον πολεμεῖν.  
οὔτω τὸ λίαν ἥσσον ἐπαινῶ  
τοῦ μηδὲν ἄγαν  
καὶ ξυμφήσουσι σοφοί μοι.
- Χο. γύναι γεραία, βασιλίδος πιστὴ τροφῆ,  
Φαίδρας ὀρῶμεν τάδε δυστήνους τύχας,  
ἄσχημα δ' ἡμῖν ἥτις ἐστὶν ἡ νόσος·  
σοῦ δ' ἂν πυθέσθαι καὶ κλύειν βουλοίμεθ' ἄν.  
οὐκ οἶδ', ἐλέγχουσι· οὐ γὰρ ἐννέπειν θέλει.  
οὐδ' ἥτις ἀρχὴ τῶνδε πημάτων ἔφυ;  
ἔς ταῦτόν ἦκει· πάντα γὰρ σιγαῖ τάδε.  
ὥς ἀσθνεῖ τε καὶ κατέξανται δέμας.  
Τρ. πῶς δ' οὐ, τριταίαν γ' οὐς' ἄσιτος ἡμέραν;  
Χο. πότερον ὑπ' ἄτης ἢ θανεῖν πειρωμένη;  
Τρ. θανεῖν; ἀσιτεῖ γ' εἰς ἀπόσταςιν βίου.  
Χο. θαυμαστὸν εἶπας, εἰ τάδ' ἐξαρκεῖ πόσει.  
Τρ. κρύπτει γὰρ ἦδε πῆμα κοῦ φησιν νοσεῖν.  
Χο. ὃ δ' ἐς πρόσωπον οὐ τεκμαίρεται βλέπων;  
Τρ. ἐκδημος ὦν γὰρ τῆσδε τυγχάνει χθονός.  
Χο. κύ δ' οὐκ ἀνάγκην προσφέρεις, πειρωμένη  
νόσον πυθέσθαι τῆσδε καὶ πλάνον φρενῶν;  
Τρ. ἐς πάντ' ἀφίγμαι κοῦδὲν εἵργασμαι πλέον.  
οὐ μὴν ἀνήσω γ' οὐδὲ νῦν προθυμίας,  
ὥς ἂν παροῦσα καὶ κύ μοι ξυμμαρτυρῆς  
οἷα πέφυκα δυστυχοῦσι δεσπότηαις.  
ἄγ', ὦ φίλη παῖ, τῶν πάροιθε μὲν λόγων  
λαθώμεθ' ἄμφω, καὶ κύ θ' ἠδίων γενοῦ  
εὐχνην ὀφρῦν λύσασα καὶ γνώμης ὁδόν.

271<sup>n</sup> θεράπεινα M usque ad 433 (sed 310 τροφός), tum τροφός 490-704 271  
ἐλέγχουσι Π<sup>3</sup> (-caI) BAVΛ et I Σ<sup>b</sup> et Σ<sup>mnv</sup> et I Σ<sup>mnbv</sup>; ἐλέγχουσι O et I Σ<sup>n</sup>;  
ἐννέπουσα M: [K] 277 θανεῖν; Murray: θανεῖν codd.: οὐκ οἶδ' Wilamowitz,  
ἀδηλ' Musgrave: cf. Studies 50-2 γ' Purgold: δ' fere codd. (-εἰ δ' V<sup>1c</sup>, -εἶν V; [K])  
288 ἀλλ' <L>P et D<sup>2</sup>γρ (-Tr et gE); [K]

in moderate friendships and not to the inmost marrow of the soul, (255) and the mind's affections should be able to be easily loosed—easy to push aside and to draw tight. But for one person to labor over two, as I feel pain for this one, is a difficult burden. (260) They say that exacting conduct in life brings about falls more than delight and is more at war with health. So I praise excessiveness less than “nothing in excess”; (265) and the wise will agree with me.

*Chorus Leader:* Old woman, trusted nurse of the queen, I see here the wretched fortunes of Phaedra, but it is unclear to me what the sickness is; I would like to learn and hear about it from you. (270)

*Nurse:* I don't know, despite my questions; for she doesn't wish to tell.

*Chorus Leader:* Nor what the source of these pains is?

*Nurse:* You've come to the same point; for she's silent about all these things.

*Chorus Leader:* How weak she is and how her body is wasted away!

*Nurse:* Of course, when it's been three days since she has eaten. (275)

*Chorus Leader:* Because of some madness or trying to die?

*Nurse:* To die, you ask? This fasting will end her life.

*Chorus Leader:* What you say is remarkable, if her husband accepts this.

*Nurse:* She hides her pain and denies that she is sick.

*Chorus Leader:* But can't he infer it by looking at her face? (280)

*Nurse:* No, he's actually abroad, away from this land.

*Chorus Leader:* But aren't you using force in trying to learn about her sickness and the wandering of her wits?

*Nurse:* I've gone to all lengths and yet have accomplished nothing. Even so I will not now give up my zeal (285), so that you may be present and bear witness to how I naturally am to a mistress in misfortune. Come now, dear child, let's both forget our earlier words, and you become more pleasant in loosening your gloomy brow and path of thought, (290) and where I

- ἐγὼ θ' ὅππῃ σοι μὴ καλῶς τόθ' εἰπόμην  
 μεθεῖς ἐπ' ἄλλον εἶμι βελτίω λόγον.  
 κεῖ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν,  
 γυναῖκες αἶδε συγκαθιστάναι νόσον·  
 εἰ δ' ἔκφορος σοι συμφορὰ πρὸς ἄρκενας, 295  
 λέγ', ὡς ἰατροῖς πρᾶγμα μηνυθῆι τόδε.  
 εἶέν, τί σιγαῖς; οὐκ ἔχρῃν σιγᾶν, τέκνον,  
 ἀλλ' ἢ μ' ἐλέγχειν, εἰ τι μὴ καλῶς λέγω,  
 ἢ τοῖσιν εὖ λεχθεῖσι συγχωρεῖν λόγοις.  
 φθέγξαι τι, δεῦρ' ἄθρησον. ὦ τάλαιν' ἐγὼ, 300  
 γυναῖκες, ἄλλως τοὺςδε μοχθοῦμεν πόνους,  
 ἴσον δ' ἀπεσμεν τῶι πρίν· οὔτε γὰρ τότε  
 λόγοις ἐτέγγεθ' ἦδε νῦν τ' οὐ πείθεται.  
 ἀλλ' ἴσθι μέντοι—πρὸς τὰδ' ἀνθαδεστέρα  
 γίγνου θαλάσσης—εἰ θανῆι, προδοῦσα σοὺς 305  
 παῖδας, πατρῶϊων μὴ μεθέξοντας δόμων,  
 μὰ τὴν ἄνασσαν ἰππίαν Ἀμαζόνα,  
 ἢ σοῖς τέκνοισι δεσπότην ἐγείνατο,  
 νόθον φρονούντα γνήσι', οἷσθ' ἂν καλῶς,  
 Ἴππόλυτον . . . Φα. οἴμοι. Τρ. θιγγάνει σέθεν τόδε;  
 ἀπώλεσάς με, μαῖα, καὶ σε πρὸς θεῶν  
 τοῦδ' ἀνδρὸς αὐθις λίσσομαι σιγᾶν πέρι.  
 Τρ. ὀραῖς; φρονεῖς μὲν εὖ, φρονούσα δ' οὐ θέλεις  
 παῖδας τ' ὄνῃσαι καὶ σὸν ἐκῶσαι βίον.  
 Φα. φιλῶ τέκν'· ἀλλῆι δ' ἐν τύχῃ χειμάζομαι. 315  
 Τρ. ἀγνάς μὲν, ὦ παῖ, χεῖρας αἵματος φορεῖς;  
 Φα. χεῖρες μὲν ἀγναί, φρῆν δ' ἔχει μίαςμά τι.  
 Τρ. μῶν ἐξ ἐπακτοῦ πημονῆς ἐχθρῶν τινος;  
 Φα. φίλος μ' ἀπόλλυς· οὐχ ἔκοῦσαν οὐχ ἐκῶν.  
 Τρ. Θησεύς τιν' ἡμάρτηκεν ἐς σ' ἁμαρτίαν;  
 Φα. μὴ δρῶς· ἐγωγ' ἐκείνον ὀφθειῖν κακῶς.  
 Τρ. τί γὰρ τὸ δεινὸν τοῦθ' ὅ σ' ἐξαίρει θανεῖν;  
 Φα. ἔα μ' ἁμαρτεῖν· οὐ γὰρ ἐς σ' ἁμαρτάνω.  
 Τρ. οὐ δῆθ' ἐκοῦσά γ', ἐν δὲ σοὶ λελείφομαι.  
 Φα. τί δρᾶις; βιάζῃ χειρὸς ἐξαρτωμένη;  
 Τρ. καὶ σῶν γε γονάτων, κού μεθήσομαί ποτε. 325  
 Φα. κάκ' ὦ τάλαινά σοι τὰδ', εἰ πεύσει, κακά.  
 Τρ. μείζον γὰρ ἢ σοῦ μὴ τυχεῖν τί μοι κακόν;  
 Φα. ὄλῃι. τὸ μέντοι πρᾶγμ' ἐμοὶ τιμὴν φέρει.  
 Τρ. κᾶπειτα κρύπτεις, χρήσθ' ἰκνουμένης ἐμοῦ;  
 Φα. ἐκ τῶν γὰρ αἰσχυρῶν ἐσθλὰ μηχανώμεθα. 330  
 Τρ. οὐκουν λέγουσα τιμωτέρα φανῆι;

302 τῶι Scaliger (cf. Σ<sup>mnbv</sup> τοῖς πρίν ῥήμασιν): τῶν codd.: τοῖς B<sup>2</sup>

didn't follow you well before, I'll give that up and move on to better words.  
 And if you have a sickness that can't be spoken of, women are here to help  
 treat the disease. But if your misfortune can be divulged to men, (295)  
 speak, so that this thing can be mentioned to doctors.

So, why are you silent? You shouldn't be silent, child, but either refute  
 me, if I say something wrong, or agree with good advice. Say something,  
 look over here. Poor me! (300) Women, we labor at these toils in vain,  
 and we're no closer than before. For then she was not softened by words  
 and she is not being persuaded now. But know *this*—and then be more  
 stubborn than the sea—if you die, you will betray your (305) children,  
 who will not have a share of their father's house, no by the Amazon,  
 mistress of horses, who gave birth to a master for your children, a bastard  
 who thinks himself legitimate, you know him well, Hippolytus . . .

*Phaedra:* Oh no!

*Nurse:* Does this touch you? (310)

*Phaedra:* You've destroyed me, dear nurse, and by the gods I beg you to be  
 silent about this man from now on.

*Nurse:* You see? You have your wits, but even though you do, you don't  
 wish to help your children and save your life.

*Phaedra:* I love my children; I am storm-tossed in another fortune. (315)

*Nurse:* Are your hands, child, pure of blood?

*Phaedra:* My hands are pure, but my mind has some pollution.

*Nurse:* This isn't from harm conjured by one of your enemies, is it?

*Phaedra:* No, a dear one unwillingly destroys me unwilling.

*Nurse:* Theseus—has he committed some fault against you? (320)

*Phaedra:* May I not be seen doing him harm.

*Nurse:* So what is this terrible thing that incites you to die?

*Phaedra:* Let me err; for I'm not erring against you.

*Nurse:* I will *not*, not willingly, but my failure will lie with you.

*Phaedra:* What are you doing? Are you using force, hanging upon my hand?  
 (325)

*Nurse:* Yes, and your knees, and I will never let go.

*Phaedra:* Bad, bad these things will be for you, wretched one, if you learn  
 them.

*Nurse:* Why, what could be worse for me than not to succeed with you?

*Phaedra:* You will die. The deed, however, brings me honor.

*Nurse:* And then you hide it, although I'm supplicating for your good?  
 (330)

*Phaedra:* Yes; I'm trying to devise good from what's disgraceful.

*Nurse:* Won't you then appear more honorable if you speak?

- Φα. ἀπελθε πρὸς θεῶν δεξιάν τ' ἐμήν μέθεσ.  
 Τρ. οὐ δῆτ', ἐπεὶ μοι δῶρον οὐ δίδως ὁ χρῆν.  
 Φα. δῶσω· εἴβας γὰρ χειρὸς αἰδοῦμαι τὸ σόν.  
 Τρ. σιγῶμι' ἂν ἤδη· σὸς γὰρ οὐντεῦθεν λόγος.  
 Φα. ὦ τλήμων, οἶον, μήτηρ, ἠράσθης ἔρον.  
 Τρ. ὄν ἔσχε ταύρου, τέκνον; ἢ τί φῆς τόδε;  
 Φα. κύ τ', ὦ τάλαιν' ὄμαιμε, Διονύσου δάμαρ.  
 Τρ. τέκνον, τί πάσχεις; συγγόνους κακορροθεῖς;  
 Φα. τρίτη δ' ἐγὼ δύστηνος ὡς ἀπόλλυμαι.  
 Τρ. ἔκ τοι πέπληγμαι· ποῖ προβήσεται λόγος;  
 Φα. ἐκέῖθεν ἡμεῖς, οὐ νεωστί, δυστυχεῖς.  
 Τρ. οὐδέν τι μᾶλλον οἶδ' ἂ βούλομαι κλύειν.  
 Φα. φεῦ  
 Τρ. πῶς ἂν κύ μοι λέξιας ἀμὲ χρῆ λέγειν;  
 Φα. οὐ μάντις εἰμὶ τάφανῃ γυνῶναι σαφῶς.  
 Τρ. τί τοῦθ' ὁ δὴ λέγουσιν ἀνθρώπους ἐρᾶν;  
 Φα. ἡδιστον, ὦ παῖ, ταῦτόν ἀλγεινόν θ' ἄμα.  
 Τρ. ἡμεῖς ἂν εἶμεν θατέρωι κεχρημένοι.  
 Τρ. τί φῆς; ἐρᾶς, ὦ τέκνον; ἀνθρώπων τίνος;  
 Φα. ὅστις ποθ' οὐτός ἐσθ', ὁ τῆς Ἀμαζόνος . . .  
 Τρ. Ἴππόλυτον αὐδαῖς; Φα. σοῦ τάδ', οὐκ ἐμοῦ, κλύεις.  
 Τρ. οἴμοι, τί λέξεις, τέκνον; ὡς μ' ἀπώλεσας.  
 Φα. γυναῖκες, οὐκ ἀνασχέτ'· οὐκ ἀνέξομαι  
 ζῶς· ἐχθρὸν ἡμᾶρ, ἐχθρὸν εἰσορῶ φάος.  
 Τρ. ρίψω μεθήσω σῶμ', ἀπαλλαχθήσομαι  
 βίου θανοῦσα· χαίрет', οὐκέτ' εἶμ' ἐγώ.  
 Φα. οἱ σῶφρονες γάρ, οὐχ ἐκόντες ἀλλ' ὅμως,  
 Τρ. κακῶν ἐρῶσι. Κύπρις οὐκ ἄρ' ἦν θεός,  
 Φα. ἀλλ' εἴ τι μείζον ἄλλο γίγνεται θεοῦ,  
 Τρ. ἢ τήνδε κάμῃ καὶ δόμους ἀπώλεσεν.  
 Χο. αἶες ὦ, ἐκλυες ὦ,  
 ἀνήκουστα τᾶς  
 τυράννου πάθεα μέλεα θρεομένας;  
 Τρ. ὀλοίμαν ἐγωγε, πρὶν εἶναι φίλα,  
 Φα. κατανύσαι φρενῶν. ἰὼ μοι, φεῦ φεῦ·  
 Τρ. ὦ τάλαινα τῶνδ' ἀλγέων·  
 Φα. ὦ πόνοι τρέφοντες βροτούς.  
 Τρ. ὄλωλας, ἐξέφηνας ἐς φάος κακά.  
 Φα. τίς σε παναμέριος ὄδε χρόνος μένει;

354<sup>n</sup> φα. CE (359<sup>n</sup> τρ. ante Κύπρις C); [D] 364 φίλα Elmsley: φίλαν BOC<L>P et Tr: φιλίαν MAVHDE et B<sup>1c</sup>C<sup>2</sup>: [Π<sup>3</sup>K]: cf. Σ<sup>nbv</sup> τήν εὐν φιλίαν, Σ<sup>mnbv</sup> σου τὰς προσφιλεῖς φρένας

- Phaedra: Go away, please by the gods, and let go of my right hand!  
 Nurse: I will *not*, since you're not giving me the gift you ought.  
 Phaedra: I will give it, for I respect the reverence inspired by your supplication. (335)  
 Nurse: I'll be silent now; from here the word is yours.  
 Phaedra: O wretched mother, what a passion you had!  
 Nurse: The one she had for the bull, child? Or what is this you're saying?  
 Phaedra: And you, my poor sister, wife of Dionysus!  
 Nurse: Child, what's wrong? Are you reviling your kin? (340)  
 Phaedra: And I the third unfortunate one, how I'm dying!  
 Nurse: I'm alarmed. Where will this story end up?  
 Phaedra: From there, not recently, comes my misfortune.  
 Nurse: I'm no closer to knowing what I want to hear.  
 Phaedra: Ah! If only you could say for me what I must say! (345)  
 Nurse: I am not a prophet who can know the unclear surely.  
 Phaedra: What is this thing which they call people being in love?  
 Nurse: It's both most pleasant, child, and painful at the same time.  
 Phaedra: My experience would be the second one.  
 Nurse: What are you saying? You're in love, child? With what man? (350)  
 Phaedra: Whoever this one is, the Amazon's . . .  
 Nurse: You mean Hippolytus?  
 Phaedra: You hear this from yourself, not me.  
 Nurse: Oh no! What are you saying, child? How you've destroyed me!  
 Women, this is unendurable, I will not endure living. I look upon a hateful day, a hateful light. (355) I will hurl my body, throw it down, I will die and be free of life. Farewell, I am no longer. For those who are virtuous desire what's bad, against their will but still they do. Cypris then is no god, but whatever else is greater than god, (360) who has destroyed Phaedra here, and me and the house.

Chorus Leader: Did you note, ah!, did you hear, ah!, the wretched sufferings, not to be heard, which the queen cried aloud? May I die, dear one, before I arrive at your state of mind! Oh no! Alas, alas! (365) Oh wretched woman because of these griefs! Oh the pains that hold mortals! You're ruined, you've exposed bad things to the light. What awaits you this whole

τελευτάσεται τι καινὸν δόμοις·  
ἄσχημα δ' οὐκέτ' ἐστὶν οἱ φθίνει τύχα  
Κύπριδος, ὦ τάλαινα παῖ Κρησία.

370

Φα.

Τροζήνιαι γυναῖκες, αἱ τόδ' ἔσχατον  
οἰκεῖτε χώρας Πελοπίας προνώπιον,  
ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῶι χρόνῳ  
θυητῶν ἐφρόντις· ἢ διέφθαρται βίος.  
καὶ μοι δοκοῦσιν οὐ κατὰ γνώμης φύσιν  
πράσσειν κακίον· ἐστὶ γὰρ τό γ' εὖ φρονεῖν  
πολλοῖσιν· ἀλλὰ τῆιδ' ἀθρητέον τόδε·  
τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκωμεν,  
οὐκ ἐκπονοῦμεν δ', οἱ μὲν ἀργίας ὑπο,  
οἱ δ' ἠδονὴν προθέντες ἀντὶ τοῦ καλοῦ  
ἄλλην τιν'· εἰς δ' ἠδοναὶ πολλαὶ βίου,  
μακρὰι τε λέσχαι καὶ σχολή, τερπνὸν κακόν,  
αἰδῶς τε· δις αἱ δ' εἰσὶν, ἢ μὲν οὐ κακή,  
ἢ δ' ἄχθος οἴκων· εἰ δ' ὁ καιρὸς ἦν σαφής,  
οὐκ ἂν δὴ ἦσθην ταῦτ' ἔχοντε γράμματα.  
ταῦτ' οὖν ἐπειδὴ τυγχάνω φρονοῦς· ἐγὼ,  
οὐκ ἔσθ' ὅποιώι φαρμάκῳ διαφθερεῖν  
ἔμελλον, ὥστε τοῦμπαλιν πεσεῖν φρενῶν.  
λέξω δὲ καὶ σοι τῆς ἐμῆς γνώμης ὁδόν.  
ἐπεὶ μ' ἔρωσ ἐτρῶσεν, ἐσκόπουν ὅπως  
κάλλιστ' ἐνέγκαιμ' αὐτόν. ἠρξάμην μὲν οὖν  
ἐκ τοῦδε, σιγᾶν τήνδε καὶ κρύπτειν νόσον·  
γλώσσει γὰρ οὐδὲν πιστόν, ἢ θυραῖα μὲν  
φρονήματ' ἀνδρῶν νοουθετεῖν ἐπίσταται,  
αὐτὴ δ' ὑφ' αὐτῆς πλείστα κέκτηται κακά.  
τὸ δεύτερον δὲ τὴν ἀνοιαν εὖ φέρειν  
τῶι σωφρονεῖν νικῶσα προνοησάμην.  
τρίτον δ', ἐπειδὴ τοις ἰδ' οὐκ ἐξήνυτον  
Κύπριν κρατῆσαι, κατθανεῖν ἔδοξέ μοι,  
κράτιστον (οὐδεὶς ἀντερεῖ) βουλευμάτων.  
ἐμοὶ γὰρ εἴη μήτε λαυθάνειν καλὰ  
μήτ' αἰσχρὰ δρώσει μάρτυρας πολλοὺς ἔχειν.  
τὸ δ' ἔργον ἤδη τὴν νόσον τε δυσκλεᾶ,  
γυνὴ τε πρὸς τοῖσδ' οὐς· ἐγίγνωσκον καλῶς.  
μίσημα πᾶσιν· ὥς ὄλοιτο παγκάκως  
ἦτις πρὸς ἀνδρας ἠρξατ' αἰσχύνειν λέχη

375

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385

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395

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405

day? Something untoward for the house will be accomplished. (370) It is no longer unclear where the fortune sent from Cypris ends, o wretched child from Crete.

*Phaedra:* Women of Trozen, you who dwell in this farthest forecourt of Pelops' land, already at other times during night's long expanse (375) I have thought in general about the ruin of mortals' lives. And they seem to me to do worse not because of their natural judgment; for many are capable of sensible thinking. No, it must be looked at like this: we know what's good and we recognize it, (380) but we don't toil to accomplish it, some through laziness, others because they have given priority to some pleasure other than the good. There are many pleasures in life, long conversations and leisure—a delightful evil—and respect; and there are two kinds, one not bad, (385) the other a burden on the house. If what is appropriate were clear, there would not be two with the same letters. So since this is in fact what I think, there is no drug by which I was going to weaken it and fall into the opposite thinking. (390)

I will tell you my path of thought also. When passion wounded me, I started to consider how I might best bear it. So I began with this, to keep quiet about this disease and conceal it; for nothing can be trusted to the tongue, which knows how (395) to admonish the thoughts of others, but itself possesses the most evils by its own doing. Secondly, I took care to bear the folly well, subduing it with moderation. And third, when I couldn't manage (400) to master Cypris in these ways, it seemed to me good to die, the best of plans (no one will deny it). For may I neither be unnoticed when I do good things, nor have many witnesses when I do disgraceful ones. I knew that the deed and the sickness brought a bad name, (405) and in addition to this I knew that I was a woman, an object of hatred to all. May she perish most wretchedly, whoever first began to

378 κακίον· man. sec. cod. Oxon. Cyrilli Alex. de ador. 6 p. 455. sicut conl. Herwerden (Exerc. crit. [1862] 135): κακίον codd. (ambiguum K) et gV et Cyr.: [Π<sup>3</sup>]  
388 προγνοῦς· A; [Π<sup>3</sup>] 400 τοις ἰδ' Valckenaer: τοῖσιν codd.



πρώτη θυραίουσ. ἐκ δὲ γενναίων δόμων  
 τὸδ' ἦρξε θηλείαισι γίγνεσθαι κακόν·  
 410 ὅταν γάρ, αἰσχρὰ τοῖσιν ἐσθλοῖσιν δοκῆι,  
 ἢ κάρτα δόξει τοῖσ κακοῖσ γ' εἶναι καλά.  
 μισῶ δὲ καὶ τὰς σῶφρονας μὲν ἐν λόγοις,  
 λάθραι δὲ τόλμασ οὐ καλὰσ κεκτημένασ·  
 415 αἰ πῶσ ποτ', ὦ δέσποινα ποντία Κύπρι,  
 βλέπουσιν ἐσ πρόσωπα τῶν ξυνευετῶν  
 οὐδὲ σκότον φρίσσοισ τὸν ξυνεργάτην  
 τέραμνά τ' οἰκων μὴ ποτε φθογγὴν ἀφήι;  
 ἡμᾶσ γάρ, αὐτὸ τοῦτ' ἀποκτείνει, φίλαι,  
 420 ὥσ μήποτ' ἄνδρα τὸν ἐμόν αἰσχύνασ' ἀλῶ,  
 μὴ παῖδασ οὐσ ἔτικτον· ἀλλ' ἐλεύθεροι  
 παρρησίαι θάλλοντεσ οἰκοῖεν πόλιν  
 κλεινῶν Ἀθηνῶν, μητρόσ οὐνεκ' εὐκλεεῖσ.  
 δουλοῖ γάρ, ἄνδρα, κᾶν θρασύσπλαγχνόσ τισ ἦι,  
 425 ὅταν ξυνειδῆι μητρόσ ἢ πατρόσ κακά.  
 μόνον δὲ τοῦτὸ φασ' ἀμιλλᾶσθαι βίωι,  
 γνώμην δικαίαν κάγαθὴν ὅτωι παρῆι·  
 κακοὐσ δὲ θνητῶν ἐξέφην' ὅταν τύχηι,  
 προθεῖσ κάτοπτρον ὥστε παρθένωι νέαι,  
 430 χρόνοσ· παρ' οἰσ μήποτ' ὀφθειῖν ἐγῶ.  
 φεῦ φεῦ, τὸ σῶφρον ὥσ ἀπανταχοῦ καλόν  
 καὶ δόξαν ἐσθλήν ἐν βροτοῖσ καρπιζεται.  
 Τρ. δέσποιν', ἐμοῖ τοι συμφορὰ μὲν ἀρτίωσ  
 ἢ σὴ παρέσχε δεινὸν ἐξαίφνησ φόβον·  
 435 νῦν δ' ἐννοοῦμαι φαῦλοσ οὔσα, κᾶν βροτοῖσ  
 αἰ δεῦτεραί πωσ φροντίδεσ σοφώτεραι.  
 οὐ γάρ, περισσοῦν οὐδὲν οὐδ' ἔξω λόγου  
 πέπονθασ, ὄργαι δ' ἐσ σ' ἀπέσκησαν θεᾶσ.  
 ἐρᾶισ (τί τοῦτο θαῦμα;) σὺν πολλοῖσ βροτῶν·  
 440 κάπειτ' ἔρωτοσ οὐνεκα ψυχὴν ὀλεῖσ;  
 οὐ τᾶρα λυεῖ τοῖσ ἐρῶσι τῶν πέλασ,  
 ὅσοι τε μέλλουσ', εἰ θανεῖν αὐτοῦσ χρεῶν.  
 Κύπρισ γάρ, οὐ φορητόν ἦν πολλὴ ρυτῆι,  
 ἢ τὸν μὲν εἰκοθ' ἠσυχῆι μετέρχεται,  
 445 ὄν δ' ἂν περισσοῦν καὶ φρονοῦνθ' εὐρηι μέγα,  
 τοῦτον λαβοῦσα πῶσ δοκεῖσ καθύβρισεν.  
 φοιτᾶι δ' ἂν αἰθέρ', ἔστι δ' ἐν θαλασσίωι  
 κλύδωνι Κύπρισ, πάντα δ' ἐκ ταύτησ ἔφυ·  
 ἢ δ' ἐστὶν ἢ σπεῖρουσα καὶ διδοῦσ' ἔρον,  
 450 οὐ πάντεσ ἐσμέν οἱ κατὰ χθόν' ἔκγονοι.

441 λυεῖ Valckenaer (cl. Σ<sup>mc</sup>bv λυσιτελεῖ): γ' οὐ δεῖ codd.: [K]

disgrace her bed with other men! It was from noble households that this  
 evil began among women. (410) For whenever disgraceful things seem  
 fine to the noble, very much will they seem good to the base. And I hate  
 also women who are chaste in reputation but secretly have engaged in bad,  
 reckless acts. How in the world, Cypris, mistress from the sea, can they  
 (415) look their spouses in the eye and not shudder that the darkness, their  
 accomplice, and the timbers of the house might at some time speak.

This is the very thing that is killing me, dear ladies, so that I will never  
 be convicted of disgracing my husband (420), nor the children I gave birth  
 to. No, may they flourish and dwell in the famous city of Athens as free  
 men with free speech, with a good reputation in regard to their mother. For  
 this enslaves a man, even one who is boldhearted, whenever he is aware of  
 his mother's or father's wrongdoings. (425) This alone, they say,  
 contends with life, having a just and good mind. But time reveals the base  
 among mortals, whenever it happens to, placing before them a mirror, as  
 before a young maiden; may I never be seen in company with these. (430)  
*Chorus Leader:* Ah! Ah! Everywhere moderation is a fine thing and harvests  
 a good reputation among mortals!

*Nurse:* Lady, your situation just now scared me terribly for a moment. But  
 now I realize that I was foolish; and among mortals (435) second thoughts  
 are somehow wiser. For what you've experienced is nothing extraordinary  
 or unaccountable: the anger of the goddess struck against you. You're in  
 love (what's remarkable about that?) along with many mortals; and will  
 you then destroy your life on account of passion? (440) There is surely  
 then no advantage to those who desire others, and those who are going to do  
 so, if they must die. For Cypris, when she flows greatly, is something  
 that cannot be borne; she goes gently after the one who yields, but  
 whomever she finds thinking extravagant and proud thoughts, (445) she  
 takes him and you can't imagine how she abuses him. Cypris goes  
 through the air and is in the swell of the sea, everything is born from her;  
 she is the one who sows and gives desire, from which all of us who live  
 upon the earth are born. (450)

ὅσοι μὲν οὖν γραφάς τε τῶν παλαιτέρων  
 ἔχουσιν αὐτοὶ τ' εἰσὶν ἐν μούσαις αἰεὶ  
 ἴσασι μὲν Ζεὺς ὡς ποτ' ἠράσθη γάμων  
 Σεμέλης, ἴσασι δ' ὡς ἀνήρπασέν ποτε  
 ἡ καλλιφεγγής Κέφαλον ἐς θεοὺς "Ἐως  
 ἔρωτος οὐνεκ'· ἀλλ' ὅμως ἐν οὐρανῶι  
 ναίουσι κού φεύγουσιν ἐκποδῶν θεοῦς,  
 στέργουσι δ', οἶμαι, ξυμφορᾶι νικώμενοι.  
 κύ δ' οὐκ ἀνέξει; χρῆν ε' ἐπὶ ῥητοῖς ἄρα  
 πατέρα φυτεύειν ἢ πὶ δεσπόταις θεοῖς  
 ἄλλοισιν, εἰ μὴ τοῦδε γε στέρξεις νόμου.  
 πόρους δοκεῖς δὴ κάρτ' ἔχοντας εὐ φρενῶν  
 νοσοῦνθ' ὀρώντας λέκτρα μὴ δοκεῖν ὄραν;  
 πόρους δὲ παισὶ πατέρας ἡμαρτηκόσιν  
 συνεκκομίζειν Κύπριν; ἐν σοφοῖσι γὰρ  
 τόδ' ἐστὶ θνητῶν, λαυθάνειν τὰ μὴ καλά.  
 οὐδ' ἐκπονεῖν τοι χρῆ βίον λίαν βροτούς·  
 οὐδὲ στέγην γὰρ ἢι κατηρεφεῖς δόμοι  
 καλῶς ἀκριβώσαις ἄν· ἐς δὲ τὴν τύχην  
 πεσοῦς' ὄσσην κύ, πῶς ἄν ἐκνεῦσαι δοκεῖς;  
 ἀλλ' εἰ τὰ πλείω χρηστὰ τῶν κακῶν ἔχεις,  
 ἄνθρωπος οὔσα, κάρτα γ' εὐ πράξιαις ἄν.  
 ἀλλ', ὦ φίλη παῖ, λῆγε μὲν κακῶν φρενῶν,  
 λῆξον δ' ὑβρίζουσ', οὐ γὰρ ἄλλο πλήν ὑβρις  
 τὰδ' ἐστὶ, κρείσσω δαιμόνων εἶναι θέλειν,  
 τόλμα δ' ἐρώσα· θεὸς ἐβουλήθη τάδε·  
 νοσοῦσα δ' εὐ πως τὴν νόσον καταστρέφου.  
 εἰσὶν δ' ἐπωιδαὶ καὶ λόγοι θελκτήριοι·  
 φανήσεται τι τῆςδε φάρμακον νόσου.  
 ἢ τὰρ' ἄν ὄψέ γ' ἄνδρες ἐξεύροισιν ἄν,  
 εἰ μὴ γυναῖκες μηχανὰς εὐρήσομεν.  
 Χο. Φαίδρα, λέγει μὲν ἦδε χρησιμώτερα  
 πρὸς τὴν παροῦσαν ξυμφορὰν, αἰνῶ δὲ σέ.  
 ὁ δ' αἶνος οὗτος δυσχερέστερος λόγων  
 τῶν τῆςδε καὶ σοὶ μᾶλλον ἀλγίων κλύειν.  
 Φα. τοῦτ' ἔσθ' ὁ θνητῶν εὐ πόλεισιν οἰκουμένας  
 δόμους τ' ἀπόλλυς', οἱ καλοὶ λίαν λόγοι·  
 οὐ γὰρ τι τοῖσιν ὡςὶ τερπνὰ χρῆ λέγειν  
 ἀλλ' ἐξ ὄτου τις εὐκλεῆς γενήσεται.  
 Τρ. τί σεμνομυθεῖς; οὐ λόγων εὐσχημόνων

466 τόδ' Wilamowitz: τάδ' codd. et gV 468 ἢ Valckenaer: ἦc codd. 469 ἀκριβώσαις ἄν Hadley: ἀκριβώσαιαν fere codd.

Now those who know the writings of the ancients and themselves are constantly engaged in poetry know how Zeus once desired a union with Semele, and they know how beautiful-shining Eos once snatched Cephalus up into the company of the gods, (455) because of desire; but still they dwell in heaven and do not flee out of the way of the gods, but they put up, I think, with being conquered by misfortune. And will *you* not bear it? Then your father ought to have begotten you on set conditions or under the rule of other gods, (460) if you will not put up with these laws.

How many indeed do you think of those who are very sensible, when they see their marriage bed is sick, pretend not to? And how many fathers help their errant sons to bear their passion? For this is held among the wise principles (465) of mortals: what isn't good goes unnoticed. Surely, mortals should not try too hard to perfect their lives; for nor would you make too precise the roof with which a house is covered. Since you've fallen into as much misfortune as you have, how do you think you could swim out of it? (470) But if, being human, what you have is more good than bad, you'd be very well off.

Come on, dear child, stop your bad thinking and stop acting outrageously—for this is nothing other than outrage to wish to be mightier than the gods—(475) and endure your passion; a god has willed this. And even though you are sick, in some good way bring an end to your sickness. There are incantations and bewitching words; some drug for this sickness will appear. Certainly men would be late in discovering contrivances, (480) if we women are not going to discover them.

*Chorus Leader:* Phaedra, she speaks more helpfully for the present circumstances, but it's you I praise. But this praise is harder to handle than her words and more painful for you to hear. (485)

*Phaedra:* This is what destroys the well-governed cities and homes of mortals, overly fine words; for one should not at all speak what's pleasant to the ear but what will give good repute.

*Nurse:* Why this lofty speech? It's not refined words (490) you need but the

- δεῖς' ἀλλὰ τάνδρος. ὡς τάχος διαιτέον,  
τὸν εὐθὺν ἐξαιπόντας ἀμφὶ σοῦ λόγον.  
εἰ μὲν γὰρ ἦν σοὶ μὴ πρὸς συμφοραῖς βίος  
τοιαῖσδε, σὺ φρονῶν δ' οὐκ ἐτύγχανες γυνή,  
οὐκ ἂν ποτ' εὐνῆς οὐνεχ' ἡδονῆς τε σῆς  
προῆγον ἂν σε δεῦρο· νῦν δ' ἀγῶν μέγας,  
σῶσαι βίον σόν, κοῦκ ἐπίφθονον τόδε. 495
- Φα. ὦ δεινὰ λέξας', οὐχὶ συγκλήσεις στόμα  
καὶ μὴ μεθήσεις αὐθις αἰσχίτους λόγους;  
Τρ. αἰσχρ', ἀλλ' ἀμείνω τῶν καλῶν τάδ' ἐστὶ σοὶ  
κρείσσον δὲ τοῦργον, εἴπερ ἐκώσσει γέ σε,  
ἢ τοῦνομ', ὧι σὺ κατθανῆι γαυρουμένη. 500
- Φα. ἄ μὴ σε πρὸς θεῶν, εὖ λέγεις γὰρ αἰσχρὰ δέ  
πέρα προβῆς τῶνδ'· ὡς ὑπείργασμαι μὲν εὖ  
ψυχὴν ἔρωτι, ταίσχρο δ' ἦν λέγεις καλῶς  
ἐς τοῦθ' ὁ φεύγω νῦν ἀναλωθήσομαι. 505
- Τρ. εἴ τοι δοκεῖ σοι, χρῆν μὲν οὐ σ' ἀμαρτάνειν,  
εἰ δ' οὖν, πιθοῦ μοι· δευτέρα γὰρ ἡ χάρις.  
ἔστιν κατ' οἴκους φίλτρα μοι θελκτῆρια  
ἔρωτος, ἤλθε δ' ἄρτι μοι γνώμησ' ἔσω,  
ἄ σ' οὐτ' ἐπ' αἰσχροῖς οὐτ' ἐπὶ βλάβηι φρενῶν  
παύσει νόσου τῆσδ', ἦν σὺ μὴ γένηι κακή. 510
- Φα. δεῖ δ' ἐξ ἐκείνου δὴ τι τοῦ ποθομένου  
σημεῖον, ἢ πλόκον τιν' ἢ πέπλων ἄπο,  
λαβεῖν, συνάψαι τ' ἐκ δυοῖν μίαν χάριν. 515
- Φα. πότερα δὲ χριστὸν ἢ ποτὸν τὸ φάρμακον;  
Τρ. οὐκ οἶδ'· ὀνάσθαι, μὴ μαθεῖν, βούλου, τέκνον.  
Φα. δέδοιχ' ὅπως μοι μὴ λίαν φανῆς σοφῆ.  
Τρ. πάντ' ἂν φοβηθεῖς ἴσθι. δαιμαίνεις δὲ τί;  
Φα. μὴ μοί τι Θησεῶς τῶνδε μηνύσης τόκωι. 520
- Τρ. ἔασον, ὦ παῖ· ταῦτ' ἐγὼ θήσω καλῶς.  
μόνον σὺ μοι, δέσποινα ποντία Κύπρι,  
συνεργὸς εἶης· τὰλλα δ' οἱ ἐγὼ φρονῶ  
τοῖς ἔνδον ἡμῖν ἀρκέσει λέξαι φίλοις.
- Χο. Ἔρωσ Ἔρωσ, ὁ κατ' ὀμμάτων  
στάζων πόθον, εἰσάγων γλυκεῖαν 526

491 διαιτέον BOVCDEL et <sup>1</sup>Σ<sup>nb</sup>; διαιτέον MAHP 496 προῆγον Scaliger et <sup>1</sup>Σ<sup>π</sup>  
(προετρεπόμην): προσῆγον codd.: [K] 503 ἄ μὴ σε Weil (σε iam Porson): καὶ μὴ  
γε fere codd. (μὴν H, μὴ H<sup>c</sup> uv; τε C): [K] 514 πλόκον Reiske: λόγον KΩΛ et  
<sup>1</sup>Σ<sup>nb</sup>; λόγων V et <sup>1</sup>Σ<sup>v</sup> 526 στάζων Bothe: στάσεις BOALA et gB et Eust.:  
ὅστις στάσεις M (-ζ- M<sup>2</sup>)

- man. As quickly as possible we must understand things clearly, speaking  
out about you frankly. For if your life were not in such circumstances and  
you were in fact a chaste woman, I would never for the sake of your sexual  
pleasure (495) be leading you on to this point; but, as it is, the contest is  
a great one—to save your life, and this shouldn't be begrudged.
- Phaedra*: You've spoken terrible things; won't you shut your mouth and not  
utter such disgraceful words again?
- Nurse*: Disgraceful, but these are better for you than the fine ones; (500) and  
the deed is better, if it will save you, than the name, in which you will  
exult and die.
- Phaedra*: Ah! Don't, by the gods—for you speak well but disgracefully—go  
beyond this, since my soul is well tilled by passion, and if you speak finely  
about what's disgraceful (505) I will be consumed on that which I'm now  
fleecing.
- Nurse*: Fine, if this seems best to you . . . you ought not to be erring, but if  
in fact you are, obey me; the favor is second best. I have in the house love-  
charms which are enchantments for passion, and it just occurred to me  
(510) that they will stop you from this disease without disgrace and  
without harming your mind, if you don't become cowardly. But we need to  
get some token of that one who's desired, either a lock of hair or something  
from his garments, and join together one delight from two. (515)
- Phaedra*: Is this remedy something rubbed on or drunk?
- Nurse*: I don't know; wish to profit, child, not to learn.
- Phaedra*: I'm afraid that you'll appear too clever for me.
- Nurse*: Know that you'd fear everything. What *do* you fear?
- Phaedra*: Please don't mention any of this to Theseus' offspring. (520)
- Nurse*: Let it be, child. I'll arrange these things well. Only may you,  
mistress from the sea, Cyprus, be my accomplice. The other things I have  
in mind it will suffice to tell to friends within.
- The Nurse exits into the palace.*
- Chorus:*  
*Strophe A*  
Eros, Eros, you who drip desire (525) down into the eyes as you lead sweet

ψυχᾷ χάριν οὐκ ἐπιστρατεύσει,  
μή μοί ποτε σὺν κακῶι φανείησ  
μηδ' ἄρρυθμος ἔλθοις.  
οὔτε γὰρ πυρὸς οὔτ' ἄστρων ὑπέρτερον βέλος 530  
οἷον τὸ τᾶς Ἀφροδίτας ἴησιν ἐκ χειρῶν  
Ἔρωσ ὁ Διὸς παῖς.

ἄλλως ἄλλως παρά τ' Ἀλφεῶι [ἀντ. α  
Φοίβου τ' ἐπὶ Πυθίῳις τεράμνοις 536  
βούταν φόνον Ἑλλάς (αἴ) ἀέξει,  
Ἔρωτα δέ, τὸν τύραννον ἀνδρῶν,  
τὸν τᾶς Ἀφροδίτας 540  
φιλτάτων θαλάμων κληιδούχον, οὐ σεβίζομεν,  
πέρθοντα καὶ διὰ πάσας ἰέντα συμφορᾶς  
θνατοὺς ὅταν ἔλθῃ.

τὰν μὲν Οἰχαλίαι [στρ. β  
πῶλον ἄζυγα λέκτρων, 546  
ἀνανδρον τὸ πρὶν καὶ ἀνυμφον, οἴκων  
ζεύξας' ἀπ' Εὐρυτίων  
δρομάδα ναῖδ ὅπως τε Βάκ- 550  
χαν σὺν αἵματι, σὺν καπνῶι,  
φονίοισι νυμφείοις  
Ἄλκμήνας τόκωι Κύπρις ἐξέδωκεν ὦ  
τλάμων ὑμεναίων.

ὦ Θήβας ἱερὸν [ἀντ. β  
τεῖχος, ὦ στόμα Δίρκας, 556  
συνείποιτ' ἂν ἂ Κύπρις οἶον ἔρπει  
βροντᾶι γὰρ ἀμφιπύρῳι  
τοκάδα τὰν διγόνοιο Βάκ- 560  
χου νυμφευσαμένα πότμωι  
φονίωι κατηύνασεν.  
δεινὰ γὰρ πάντ' ἐπιπνεῖ, μέλισσα δ' οἶ-  
α τις πεπόταται.

533 χειρῶν Aldina: χειρῶν codd. 537 (αἴ) Hermann 543-4 ἰέντα . . . θνατοὺς  
Dobree: ἰόντα . . . θνατοῖς codd. (θνα- BLP, θνη- (WVΔ) 549 ἀπ' Εὐρυτίων  
Buttmann: ἀπειρεσίαν codd.: ἀπ' ut. vid. ἰσ<sup>n</sup>b<sup>v</sup>, sed quid legerit pro εἰρεσίαν non  
apparet 552 φονίοισι νυμφείοις Barrett: φονίοις θ' ὑμεναίοις fere codd. (φονίοις  
C; φοινία P, -ίαν P<sup>c</sup>) 558 ἂ Κύπρις οἶον Bothe: οἶον ἂ κ- fere codd. (οἶα B<sup>c</sup>,  
οἶαν B<sup>?</sup>; ἡ VD, om. C) 561 νυμφευσαμένα Kirchhoff: -μέναν codd.

delight to the souls of those you war against, never may you appear to me  
with harm nor come out of measure. For neither the shaft of fire nor of the  
stars is superior (530) to that of Aphrodite which Eros, the son of Zeus,  
sends forth from his hands.

*Antistrophe A*

In vain, in vain along the Alpheus (535) and in the Pythian home of  
Phoebus the <land> of Hellas increases its slaughter of oxen, but Eros, the  
tyrant of men, the holder of the keys to Aphrodite's dearest inner chambers,  
we do not venerate, (540) although he destroys morals and sends them  
through every misfortune whenever he comes.

*Strophe B*

The filly in Oechalia, (545) unyoked in marriage, with no man and no  
wedding previously, Cypris yoked her away from Eurytus' house, like a  
running Naiad or a Bacchant, (550) with blood, with smoke, in a bloody  
wedding, and gave her away in marriage to Alcmene's son. Oh wretched in  
your wedding!

*Antistrophe B*

Holy wall (555) of Thebes, mouth of Dirce, you could confirm how Cypris  
is when she comes. For giving the mother of twice-born Bacchus in  
marriage (560) to a flaming thunderbolt she brought her to sleep in a  
bloody doom. For terrible, she blows on all there is, and like a bee she  
flits.

Euripides

Φα.	σιγήσατ', ὦ γυναῖκες· ἐξειργάσμεθα.	565
Χο.	τί δ' ἐστί, Φαίδρα, δεινὸν ἐν δόμοισί σοι;	
Φα.	ἐπίσχετ', αὐδὴν τῶν ἔσωθεν ἐκμάθω.	
Χο.	σιγῶ· τὸ μὲντοι φροῖμιον κακὸν τόδε.	
Φα.	ἰὼ μοι, αἰαῖ·	
	ὦ δυστάλαινα τῶν ἐμῶν παθημάτων.	570
Χο.	τίνα θροεῖς αὐδάν; τίνα βοᾷς λόγον;	
	ἔνεπε, τίς φοβεῖ σε φήμα, γύναι,	
	φρένας ἐπίσχυτος;	
Φα.	ἀπωλόμεσθα· ταῖς δ' ἐπιστάσαι πύλαις	575
	ἀκούσασθ' οἷος κέλαδος ἐν δόμοις πίτνει.	
Χο.	εὐ παρά κληῖθρα, σοὶ μέλει πομπίμα	
	φάτις δωμαίων·	
	ἔνεπε δ' ἔνεπέ μοι, τί ποτ' ἔβα κακόν;	580
Φα.	ὁ τῆς φιλίππου παῖς Ἀμαζόνος βοᾷ	
	Ἴππόλυτος, αὐδῶν δεινὰ πρόσπολον κακά.	
Χο.	ἴαν μὲν κλύω, σαφὲς δ' οὐκ ἔχω·	585
	γεγώνει δ' οἷα διὰ πύλας ἔμολεν	
	ἔμολε σοὶ βοᾷ.	
Φα.	καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν,	
	τὴν δεσπότην προδοῦσαν ἐξαυδαὶ λέχος.	590
Χο.	ὦ μοι ἐγὼ κακῶν· προδέδοσαι, φίλα.	
	τί σοι μήσομαι;	
	τὰ κρυπτά γὰρ πέφηνε, διὰ δ' ὄλλυσαι,	
	αἰαῖ ἔ, πρόδοτος ἐκ φίλων.	595
Φα.	ἀπώλεσέν μ' εἰποῦσα συμφορὰς ἐμάς,	
	φίλωσ καλῶς δ' οὐ τήνδ' ἰωμένη νόσον.	
Χο.	πῶς οὔν; τί δράσεις, ὦ παθοῦς· ἀμήχανα;	
Φα.	οὐκ οἶδα πλὴν ἓν, κατθανεῖν ὅσον τάχος,	
	τῶν νῦν παρόντων πημάτων ἄκος μόνον.	600
Ιπ.	ὦ γαῖα μῆτερ ἡλίου τ' ἀναπτυχαί,	
	οἷων λόγων ἄρρητον εἰσήκουε· ὄπα.	
Τρ.	σίγησον, ὦ παῖ, πρὶν τιν' αἰσθέσθαι βοῆς.	
Ιπ.	οὐκ ἔστ' ἀκούσας δεῖν' ὅπως σιγήσομαι.	
Τρ.	ναί, πρὸς σε τῆσδε δεξιᾶς εὐωλένου.	605
Ιπ.	οὐ μὴ προσοίσεις χεῖρα μηδ' ἄψην πέπλων;	

566 σοι Elmsley: σοῖς ΩVΛ: om. E 573 ἔνεπε Aldina: ἔνν- codd. 584 ἴαν Π<sup>5</sup>, sicut cor: Weil: ἰῶν γρ Σ<sup>nb</sup>: ἰαχάν ΩVΛ 586 γεγώνει δ' Schroeder (Euripidis Cantica [1910] 24): γεγώνει ΩVΛ: γεγω[ Π<sup>5</sup> οἷα nescioquis ap. Valckenaer: ὄπα(ι) ΒΔ et A<sup>c</sup>Tr et Σ<sup>nb</sup>: ὄπα ΩVLP: [Π<sup>5</sup>]

Hippolytus

*Phaedra is standing near the palace door.*

*Phaedra:* Silence, women! We are destroyed. (565)

*Chorus Leader:* What in the house terrifies you, Phaedra?

*Phaedra:* Hold on; let me learn fully the voice of those within.

*Chorus Leader:* I'm silent. But this is an inauspicious prelude.

*Phaedra:* Woe is me! Ah! Wretched because of my sufferings. (570)

*Chorus Leader:* What speech are you crying aloud, what words are you shouting? Tell me what report rushes over your mind and scares you, lady.

*Phaedra:* We're ruined. Stand by these gates (575) and hear what sort of clamor falls within the house.

*Chorus Leader:* You're by the door, it's your job to convey the talk within the house. Tell me, tell me, what in the world is the ill that has come? (580)

*Phaedra:* The child of the horse-loving Amazon, Hippolytus, cries aloud, reviling my attendant terribly.

*Chorus Leader:* I hear a voice, but I have nothing clear. (585) Shout out what sort of cry has come, come through the gates to you.

*Phaedra:* Look, now he clearly declares her "matchmaker of evils", "betrayer of your master's bed". (590)

*Chorus Leader:* Woe is me for these ills! You are betrayed, my dear. What can I devise for you? For what was hidden has been revealed. You're ruined—ah!, woe, woe!—betrayed by friends. (595)

*Phaedra:* By speaking of my misfortunes she destroyed me, trying to cure this disease, as a friend, but improperly.

*Chorus Leader:* What now? What will you do, you who have suffered what can't be remedied?

*Phaedra:* I don't know, except one thing, to die as quickly as possible, the only cure for my present miseries. (600)

*Phaedra withdraws from the palace door, but does not exit.*

*Hippolytus enters from the palace, followed by the Nurse.*

*Hippolytus:* O mother earth, and the sun-filled sky, what unspeakable words I heard uttered!

*Nurse:* Be quiet, child, before someone hears your cry!

*Hippolytus:* It's not possible, when I've heard terrible things, to be silent.

*Nurse:* Yes, I beg you by this fair right arm of yours. (605)

*Hippolytus:* Don't bring your hand near me, don't touch my robes!

*Tr* ὦ πρὸς σε γονάτων, μηδαμῶς μ' ἐξεργάσῃ.  
*Ip.* τί δ', εἴπερ, ὡς φῆς, μηδὲν εἴρηκας κακόν;  
*Tr.* ὁ μῦθος, ὦ παῖ, κοινὸς οὐδαμῶς ὄδε.  
*Ip.* τὰ τοι κάλ' ἐν πολλοῖσι κάλλιον λέγειν.  
*Tr.* ὦ τέκνον, ὄρκους μηδαμῶς ἀτιμάσῃς.  
*Ip.* ἢ γλῶσσε' ὁμώμοχ', ἢ δὲ φρήν ἀνώμοτος.  
*Tr.* ὦ παῖ, τί δράσεις; σοὺς φίλους διεργάσῃ;  
*Ip.* ἀπέπτυσ'· οὐδεὶς ἀδικὸς ἐστὶ μοι φίλος.  
*Tr.* σύγγνωθ'· ἀμαρτεῖν εἰκὸς ἀνθρώπου, τέκνον.  
*Ip.* ὦ Ζεῦ, τί δὴ κίβδηλον ἀνθρώποις κακὸν  
 γυναικας ἐς φῶς ἡλίου κατώκικας;  
 εἰ γὰρ βρότειον ἤθελες σπεῖραι γένος,  
 οὐκ ἐκ γυναικῶν χρῆν παρασχέσθαι τόδε,  
 610 ἀλλ' ἀντιθέντας σοῖσιν ἐν ναοῖς βροτοῦς  
 ἢ χαλκὸν ἢ σίδηρον ἢ χρυσοῦ βάρος  
 παιδῶν πρίασθαι σπέρμα του τιμήματος,  
 τῆς ἀξίας ἕκαστον, ἐν δὲ δώμασιν  
 ναίειν ἐλευθέροισι θηλειῶν ἄτερ.  
 [νῦν δ' ἐς δόμους μὲν πρῶτον ἀξεσθαι κακὸν  
 625 μέλλοντες ὄλβον δωμαίων ἐκπίνομεν.]  
 τούτῳ δὲ δῆλον ὡς γυνὴ κακὸν μέγα  
 προσθεῖς γὰρ ὁ σπείρας τε καὶ θρέψας πατῆρ  
 φερνάς ἀπώκιε', ὡς ἀπαλλαχθῆι κακοῦ.  
 ὁ δ' αὖ λαβῶν ἀτηρὸν ἐς δόμους φυτὸν  
 630 γέγηθε κόσμον προστιθεῖς ἀγάλματι  
 καλὸν κακίστῳ καὶ πέπλοισιν ἐκπνεῖ  
 δύστηνος, ὄλβον δωμαίων ὑπεξελών.  
 [ἔχει δ' ἀνάγκην· ὥστε κηδεύσας καλῶς  
 635 γαμβροῖσι χαίρων σὼίζεται πικρὸν λέχος,  
 ἢ χρηστὰ λέκτρα πενθεροῦς δ' ἀνωφελεῖς  
 λαβῶν πιέζει τὰ γαθῶι τὸ δυστυχές.]  
 ῥᾶϊστον δ' ὅτῳ τὸ μηδέν· ἀλλ' ἀνωφελῆς  
 εὐηθία κατ' οἶκον ἴδρυται γυνή.  
 640 σοφὴν δὲ μισῶ· μὴ γὰρ ἐν γ' ἐμοῖς δόμοις  
 εἴη φρονοῦσα πλείον' ἢ γυναῖκα χρῆ.  
 τὸ γὰρ κακοῦργον μᾶλλον ἐντίκτει Κύπρις  
 ἐν ταῖς σοφαῖσιν· ἢ δ' ἀμήχανος γυνὴ  
 γνώμη βραχεία μωρίαν ἀφηρέθη.

622 του Stinton (JHS 97 [1977] 141-2): τοῦ codd. (ambiguum. Π<sup>6</sup>) 625-6 del. Bothe 634-7 del. Barthold 634 καλῶς Kirchhoff: καλοῖς codd. et Eust. in Il. p. 572.44

*Nurse:* Oh, I beg you by your knees, *don't* destroy me!  
*Hippolytus:* Why do you say that, if, as you say, you've spoken nothing  
 bad?  
*Nurse:* That conversation was *not* for all.  
*Hippolytus:* Surely what's good is better when spoken among many. (610)  
*Nurse:* Child, *don't* dishonor your oath!  
*Hippolytus:* My tongue is sworn, my mind unsworn.  
*Nurse:* Child, what will you do? Will you destroy your friends?  
*Hippolytus:* I spit this out! No one who's unjust is a friend of mine.  
*Nurse:* Forgive; it is natural that humans err, child. (615)  
*Hippolytus:* Zeus, why did you settle women in the sun's light as  
 counterfeit, an evil for human beings? For if you wanted to propagate the  
 human race, you should have provided this not from women, but mortals  
 ought to place (620) bronze or iron or a weight of gold in your temples  
 and buy in exchange offspring at a valuation, each one for its price, and  
 dwell in their homes free, with no females. [But, as it is, first of all, when  
 we are about to lead an evil into the house, (625) we pay out the wealth of  
 the house.]  
 And it's clear that a woman is a great evil from this: a father who has  
 begotten and reared her, gives in addition a dowry, and sends her out of the  
 house so he can be rid of the evil. And the one who in turn takes this  
 ruinous creature into his house (630) rejoices when he adds a pretty  
 ornament to the worst statue and toils, wretch, to deck her out with robes as  
 he drains the prosperity of the house. [This must happen: he marries well  
 and enjoying his in-laws keeps for himself a bitter marriage bed (635) or  
 getting a good marriage and harmful in-laws he suppresses the misfortune  
 with the good.] It's easiest for him who has a nothing; but a woman set up  
 in silliness in the house is harmful. And I hate a clever woman; not in my  
 house (640) may there be one with more thoughts than a woman should  
 have. For Cyprus engenders wickedness more in the clever ones; the  
 clueless woman is deprived of foolish wantonness by her slight

χρῆν δ' ἐς γυναῖκα πρόςπολον μὲν οὐ περᾶν,  
 ἀφθογγα δ' αὐταῖς συγκατοικίζειν δάκη  
 θηρῶν, ἴν' εἶχον μήτε προσφωνεῖν τινα  
 μήτ' ἐξ ἐκείνων φθέγμα δεξασθαι πάλιν.  
 νῦν δ' ταί μὲν ἔνδον δρῶσιν αἱ κακαὶ κακὰ  
 βουλευμάτ', ἔξω δ' ἐκφέρουσι πρόςπολοι.  
 ὦς καὶ σύ γ' ἡμῖν πατρός, ὦ κακὸν κάρα,  
 λέκτρων ἀθίκτων ἦλθες ἐς συναλλαγὰς·  
 ἀγῶ ῥυτοῖς νασμοῖσιν ἐξομόρξομαι  
 ἐς ὧτα κλύζων. πῶς ἂν οὖν εἶην κακός,  
 ὅς οὐδ' ἀκούσας τοιάδ' ἀγνεύειν δοκῶ;  
 εὖ δ' ἴσθι, τούμὸν σ' εὐσεβὲς σῶζει, γύναι·  
 εἰ μὴ γὰρ ὄρκοις θεῶν ἀφαρκτος ἠιρέθην,  
 οὐκ ἂν ποτ' ἔσχον μὴ οὐ τάδ' ἐξειπεῖν πατρί.  
 νῦν δ' ἐκ δόμων μὲν, ἔστ' ἂν ἐκδημῆι χθονὸς  
 Θησεύς, ἄπειμι, σῖγα δ' ἔξομεν στόμα·  
 θεάσομαι δὲ σὺν πατρός μολῶν ποδὶ  
 πῶς νιν προσόψῃ, καὶ σύ καὶ δέσποινα σή.  
 [τῆς σῆς δὲ τόλμης εἶσομαι γεγευμένος.]  
 ὄλοισθε. μισῶν δ' οὐ ποτ' ἐμπλησθήσομαι  
 γυναῖκας, οὐδ' εἴ φησί τις μ' αἰεὶ λέγειν·  
 αἰεὶ γὰρ οὖν πῶς εἰσι κακῆναι κακαί.  
 ἢ νῦν τις αὐτὰς σωφρονεῖν διδαξάτω  
 ἢ κάμ' ἐάτω ταῖς δ' ἐπεμβραίνειν αἰεὶ.

Φα. τάλανες ὦ κακοτυχεῖς  
 γυναικῶν πότμοι·  
 τίς ἢ νῦν τέχνην ἔχομεν ἢ λόγον  
 σφαλεῖσαι κάθαμμα λύειν λόγου;  
 ἐτύχομεν δίκας. ἰὼ γὰρ καὶ φῶς·  
 πᾶι ποτ' ἐξάλυξω τύχας;  
 πῶς δὲ πῆμα κρύψω, φίλαι;  
 τίς ἂν θεῶν ἀρωγὸς ἢ τίς ἂν βροτῶν

645

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665

[ἀντ.]

670

675

intelligence. A servant should not go inside to a woman, (645) but one should settle voiceless savage beasts to dwell with them, so that they can neither address anyone nor hear from them any word in turn. But, as things are, they devise evil (650) plans within, and servants carry them outside.

So you too, evil one, you came to traffic with me about my father's undefiled marriage bed; these things I will wash away with flowing river water, splashing it against my ears. How could I be base, who even hearing such things don't think I'm pure? (655) But know well, woman, my piety saves you: if I hadn't been caught off guard by taking oaths to the gods, I would never have kept from declaring this to my father. But, as things are, I will go away from the house so long as Theseus is out of the country, and I will keep my mouth silent. (660)

But I'll return when my father does and I will watch how you look at him, you and that mistress of yours. [I will know that I have tasted your daring.] May you perish! I will never have my fill of hating women, not even if someone says that I'm always saying this. (665) For truly they too are, always somehow evil. Either then let someone teach them to be chaste, or let me always trample on them.

*Hippolytus exits down the eisodos by which he first entered*

*Phaedra:* Oh wretched, ill-fated destinies of women! What device or word do we have now, (670) since we've been tripped up, to loose the knot of words? We've met with retribution. Oh earth and light! Wherever will I escape this fortune? How, friends, will I hide my pain? What god could appear as a helper, what mortal (675) as ally or accomplice in unjust

649 om. LP (~gE) ἔνδον om. V (~1Σ<sup>n</sup> et V<sup>2</sup> et gE) δ' αἰ μὲν ἐννοοῦσιν Wecklein, δ' ἔνδον ἐννοοῦσιν Heiland 657 ἀφαρκτος Dindorf: ἀφρακτος codd. (εὐφ- E) ἠιρέθην Pierson (cl. Σ<sup>n</sup>bn ἐλήφθην): εὐρέθην codd. 663 quem in suspicionem vocavit Herwerden del. Barrett 664-8 in suspicionem vocavit Valckenaer: certe ex Hippolyti sententia (79 seqq.) σωφροσύνη non discendo capitur 669<sup>n</sup> φα. A et in rasura B: χο. (et 672<sup>n</sup> φα.) MOVELP: [D] 670 τίς ἢ νῦν Page, Conomis (Hermes 92 [1964] 36): τίνα νῦν ἢ Λ et Σ<sup>n</sup>bn: τίνα νῦν (V et B<sup>1c</sup>L<sup>c</sup> et 1Σ<sup>bn</sup>: τίνας νῦν <B<sup>2</sup>?> et B<sup>s</sup> 671 λύειν Musgrave: λύειν OΛ et B<sup>2</sup>V<sup>3</sup> et 1Σ<sup>n</sup>: λύειν (V (-cc- M<sup>2</sup>, -c- M<sup>2</sup>? et E<sup>s</sup>Tr et 1Σ<sup>v</sup> λόγου BOAL et 1Σ<sup>n</sup>bn(1) (τῶν ἐγκλημάτων): λόγους MV et 1Σ<sup>v</sup> et 1Σ<sup>n</sup>bn(2): λόγων B<sup>1c</sup> 672 ἰὼ Heath: ὦ codd.

πάρεδρος ἢ ξυνεργὸς ἀδίκων ἔργων  
φανεῖη; τὸ γὰρ παρ' ἡμῖν πάθος  
πέραν δυσεκπέρατον ἔρχεται βίου.  
κακοτυχεστάτα γυναικῶν ἐγώ.

- Χο. φεῦ φεῦ, πέπρακται, κού κατώρθωνται τέχνηαι,  
δέσποινα, τῆς σῆς προσπόλου, κακῶς δ' ἔχει. 680
- Φα. ὦ παγκακίστη καὶ φίλων διαφθορεῦ,  
οἷ εἰργάσω με. Ζεὺς σε γεννήτωρ ἐμὸς  
πρόρριζον ἐκτρίψειεν οὐτάσας πυρί.  
οὐκ εἶπον, οὐ σῆς προουνοσάμην φρενός,  
685  
σιγᾶν ἐφ' οἷσι νῦν ἐγὼ κακύνομαι;  
εὐ δ' οὐκ ἀνέσχου· τοιγὰρ οὐκέτ' εὐκλεεῖς  
θανούμεθ'. ἀλλὰ δεῖ με δὴ καινῶν λόγων·  
οὗτος γὰρ ὀργῆι συντεθηγμένος φρένας  
690  
ἐρεῖ καθ' ἡμῶν πατρί σὰς ἀμαρτίας,  
ἐρεῖ δὲ Πιτθεῖ τῶι γέροντι συμφοράς,  
πλήσει τε πᾶσαν γαῖαν αἰσχίτων λόγων.  
ὄλοιο καὶ εὐ χῶστις ἄκοντας φίλους  
πρόθυμὸς ἐστὶ μὴ καλῶς εὐεργετεῖν.  
695  
δέσποινα, ἔχεις μὲν τὰ μὰ μέμψασθαι κακά,  
τὸ γὰρ δάκνον σου τὴν διάγνωσιν κρατεῖ·  
ἔχω δὲ κάγω πρὸς τὰδ', εἰ δέξῃ, λέγειν.  
ἔθρεπά σ' εὐνοῦς τ' εἰμί· τῆς νόσου δὲ σοι  
ζητοῦσα φάρμαχ' ἠῦρον οὐχ ἀβουλόμην.  
700  
εἰ δ' εὐ γ' ἔπραξα, κάρτ' ἂν ἐν σοφοῖσιν ἦ  
πρὸς τὰς τύχας γὰρ τὰς φρένας κεκτῆμεθα.  
Φα. ἦ γὰρ δίκαια ταῦτα κάξαρκοῦντά μοι,  
τρῶσασαν ἡμᾶς εἶτα συγχωρεῖν λόγοις;  
705  
Τρ. μακρηγοροῦμεν· οὐκ ἐσώφρονουν ἐγώ.  
ἀλλ' ἐστὶ κακ' τῶνδ' ὥστε σωθῆναι, τέκνον.  
Φα. παῦσαι λέγουσα· καὶ τὰ πρὶν γὰρ οὐ καλῶς  
παρήνεσάς μοι κάπεχείρησας κακά.  
ἀλλ' ἐκποδῶν ἀπελθε καὶ καυτῆς πέρι  
φρόντιζ'· ἐγὼ δὲ τὰ μὰ θῆσομαι καλῶς.  
710  
ὕμεις δὲ, παῖδες εὐγενεῖς Τροζήνιαι,  
τοσόνδε μοι παράσχετ' ἐξαιτουμένη·  
σιγῆι καλύψαθ' ἀνθάδ' εἰσηκούσατε.  
Χο. ὄμνημι σεμνήν Ἄρτεμιν, Διὸς κόρην,  
μηδὲν κακῶν σῶν ἐς φάος δεῖξειν ποτέ.

deeds? For my trouble goes across the boundary of life, a difficult crossing.  
I am the most ill-fated of women.

*Chorus Leader:* Alas, alas, it's all over, and your servant's schemes, (680)  
lady, have failed; things go badly.

*Phaedra:* O most evil one and destroyer of friends, what you've done to me!  
May Zeus my ancestor destroy you by the roots, striking you with fire.  
Didn't I tell you—didn't I anticipate your mind?—(685) to be silent about  
the things over which I now am disgraced? But you didn't control yourself;  
so no longer will I die with a good reputation. Ah, I need new words: for  
this man, his mind whetted by anger, will denounce me to his father for  
your errors, (690) will tell aged Pitheus the situation, and will fill the  
entire land with the most disgraceful words. May you perish, you and  
whoever is eager to help unwilling friends improperly!

*Nurse:* Mistress, you can fault what I did wrong, (695) for this biting pain  
conquers your judgment. But I too can speak to this, if you'll accept it. I  
reared you and am devoted to you; in seeking remedies for your disease I  
found not what I wished. But if I had fared well, indeed I'd be held among  
the wise. (700) For we get a reputation for intelligence in proportion to  
our fortune.

*Phaedra:* What?! Is this just and satisfactory for me, that you wound me and  
then give way in words?

*Nurse:* We're talking too much. I wasn't moderate. But it's possible, child,  
to be saved even from this. (705)

*Phaedra:* Stop talking. You didn't give me good advice *before* and you  
attempted bad things. But go, out of the way, and take thought for  
yourself; I will arrange my own things well.

*The Nurse exits into the palace.*

But you, noble-born children of Trozen, grant me this much at my request:  
(710) conceal in silence what you have heard here.

*Chorus Leader:* I swear by proud Artemis, daughter of Zeus, that I will never  
reveal any of your ills to light.

678 πέραν Wilamowitz: παρὸν codd. 683 Ζεὺς σε Wolff: Ζεὺς σ' ὁ ΩΕ et Tr:  
Ζεὺς' ὁ V: Ζεὺς ὁ DLP 691 quem om. A del. Brunck πιτθεῖ om. CD (-C<sup>2</sup>) 700 ἦ  
Nauck: ἦν codd.



- Φα. καλῶς ἐλέξαθ'· ἐν δὲ †προτρέπους' ἐγὼ† 715  
 εὐρημα δὴ τι τῆσδε συμφορᾶς ἔχω  
 ὡς† εὐκλεᾶ μὲν παισὶ προσθεῖναι βίον  
 αὐτῆ τ' ὄνασθαι πρὸς τὰ νῦν πεπτωκότα.  
 οὐ γάρ ποτ' αἰσχυνῶ γε Κρησίουσ δόμουσ  
 οὐδ' ἐσ πρόσωπον Θησέωσ ἀφίξομαι 720  
 αἰσχροῖσ ἐπ' ἔργοισ οὐνεκα ψυχῆσ μιᾶσ.  
 Χο. μέλλεισ δὲ δὴ τί δρᾶν ἀνήκεστον κακόν;  
 Φα. θανεῖν· ὅπωσ δέ, τοῦτ' ἐγὼ βουλευόσομαι.  
 Χο. εὐφημοσ ἴσθι. Φα. καὶ σύ γ' εὐ με νουθέτει.  
 ἐγὼ δὲ Κύπριν, ἥπερ ἐξόλλυσι με, 725  
 ψυχῆσ ἀπαλλαχθεῖσα τῆιδ' ἐν ἡμέραι  
 τέρψω· πικροῦ δ' ἔρωτοσ ἡσσηθήσομαι.  
 ἀτὰρ κακόν γε χιτέρωι γενήσομαι  
 θανοῦσ', ἴν' εἰδῆι μὴ 'πὶ τοῖσ ἐμοῖσ κακοῖσ  
 ὑψηλόσ εἶναι· τῆσ νόσοσ δὲ τῆσδέ μοι 730  
 κοινῆι μετασχῶν σωφρονεῖν μαθήσεται.
- Χο. ἠλιβάτοισ ὑπὸ κευθμῶσι γενοίμαν, 735 [στρ. α  
 ἴνα με πτεροῦσσαν ὄρνι  
 θεὸσ ἐν ποταναῖσ  
 ἀγέλαισ θεῖη·  
 ἀρθεῖην δ' ἐπὶ πόντιον  
 κῦμα τᾶσ Ἀδριηνασ  
 ἀκτᾶσ Ἡριδανοῦ θ' ὕδωρ,  
 ἐνθα πορφύρεον σταλάσ-  
 σουσ' ἐσ οἶδμα τάλαιναι 740  
 κόραι Φαέθοντοσ οἰκτωι δακρύων  
 τᾶσ ἠλεκτροφαεῖσ ἀυγάσ·
- 'Ἐσπερίδων δ' ἐπὶ μηλόσπορον ἀκτᾶν 745 [ἀντ. α  
 ἀνύσαιμι τᾶν αἰοιδῶν,  
 ἴν' ὁ πορφυρέασ πον-  
 τομέδων λίμνασ  
 ναύταισ οὐκέθ' ὁδὸν νέμει,  
 σεμνὸν τέρμονα κυρῶν  
 οὐρανοῦ, τὸν Ἄτλασ ἔχει,

715 προτρέπους' WVEP et Tr et 1<sup>σ</sup>nbv: προστρέπους' D·L> et B<sup>c</sup>: πρέπους' C:  
 πρὸσ τούτοισ (cum ἔρω) Barthei, [ort. recte ἐγὼ] ἔρω Hadley 716 δὴ τι ΒΛ:  
 δῆτα WV 734 ἀγέλαισ Musgrave: -αισι BOAVP et Tr et gB: -η(ι)αι MΔL 738  
 σταλάσσουσ' Barnes: -άσσουσιν WVDP et L<sup>c</sup>: -ά\*\*\*αι L (ort. -άσουσι): -άσουσιν  
 gB 739 οἶδμα Barthold: οἶδμα πατρὸσ codd. et gB 744 πορφυρέασ  
 ποντομέδων Maas: ποντ- πορφ- codd.

- Phaedra: Well spoken—thank you. I will tell you one thing further: (715)  
 I have a remedy for this misfortune so that I can hand over a life of fair  
 repute to my children and myself profit considering how things have fallen  
 out. For I will never disgrace my Cretan home, nor will I come before  
 Theseus' face (720) with disgraceful deeds done, for the sake of one life.  
 Chorus Leader: What incurable ill are you about to do?  
 Phaedra: To die; but how, this I will plan.  
 Chorus Leader: Speak no words of bad omen.

Phaedra: And you, give me no bad advice. In being rid  
 of my life on this day, (725) I will delight Cypris, the very one who  
 destroys me. I will be worsted by a bitter passion. But in death I will be a  
 bane for the other, so that he may learn not to be haughty at my ills; and  
 sharing this disease (730) in common with me he will learn to be  
 moderate.

Phaedra exits into the palace.

Chorus:

Strophe A

May I be within the hidden recesses of the steep mountain; there may a god  
 make me a winged bird among the flying flocks! And may I fly high over  
 the sea waves (735) of the Adrian coast and the water of the Eridanus,  
 where the unhappy girls drip amber-gleaming tears into the dark-colored  
 swell (740) in lamentation over Phacathon!

Antistrophe A

May I reach the apple-sown shore of the Hesperides, the singers, where the  
 lord of the sea's dark-colored mere no longer provides a path for sailors,  
 (745) ordaining a holy boundary of heaven, which Atlas holds, and the

κρῆναί τ' ἀμβρόσιαι χέον-  
ται Ζηνὸς παρὰ κοίταις,  
ἴν' ὀλβιόδωρος αὖξει ζαθέα  
χθῶν εὐδαιμονίαν θεοῖς. 750

ὦ λευκόπτερε Κρησία  
πορθμῖς, ἃ διὰ πόντιον  
κῦμ' ἀλίκτυπον ἄλμας  
ἐπόρευσας ἐμὰν ἄνασσαν ὀλβίων ἀπ' οἴκων 755  
κακονυμφοτάταν ὄνασιν·  
ἦ γὰρ ἀπ' ἀμφοτέρων οἱ Κρησίας <τ'> ἐκ γὰρ δύσκορnis  
ἔπτατο κλεινὰς Ἀθήνας Μουνίχου τ' ἀ- 760  
κταῖσιν ἐκδήσαντο πλεκτὰς πεισμάτων ἀρ-  
χὰς ἐπ' ἀπίεου τε γὰρ ἔβασαν.

ἀνθ' ὧν οὐχ ὀσίων ἐρώ-  
των δεινᾷ φρένας Ἀφροδί-  
τας νόσῳ κατεκλάσθη·  
χαλεπαῖ δ' ὑπέραντλος οὐσα συμφοραῖ τεράμνων  
ἀπο νυμφιδίων κρεμαστὸν 770  
ἄφεται ἀμφὶ βρόχον λευκαῖ καθαρμόζουσα δειραῖ,  
δαίμονα στυγνὸν καταιδεσθεῖσα τάν τ' εὐ-  
δοξον ἀνθαιρουμένα φήμαν ἀπαλλάσ-  
κουσά τ' ἀλγεινὸν φρενῶν ἔρωτα. 775

## ΤΡΟΦΟΣ (ἔσωθεν)

ιοῦ ἰοῦ·  
βοηδρομεῖτε πάντες οἱ πέλας δόμων·  
ἐν ἀγχόναις δέσποινα, Θεσέως δάμαρ.  
Χο. φεῦ φεῦ, πέπρακται βασιλῆς οὐκέτ' ἔστι δῆ 780  
γυνή, κρεμαστοῖς ἐν βρόχοις ἠρτημένη.  
Τρ. οὐ σπεύσεται; οὐκ οἶσει τις ἀμφιδέξιον  
κίδηρον, ὧι τόδ' ἄμμα λύσομεν δέρης;  
Χο. φίλαι, τί δρωμέν; ἦ δοκεῖ περᾶν δόμους  
λύσαι τ' ἄνασσαν ἐξ ἐπισπαστῶν βρόχων;  
— τί δ'; οὐ πάρεσι πρόσπολοι νεανία;

749 Ζηνὸς Barthold; Ζηνὸς μελάθρων codd. 759 οἱ Willink: ἦ Β<sup>1</sup>OCD<L>P et Tr et Σ<sup>m</sup>: ἦ AVE et B<sup>2</sup>: [M]: δῆ Weil <τ'> Weil 761 Μουνίχου Weil (Μουνύχου iam Hermann): μουνιχίου L: μουνυχίου fere ΩVΔP τ' Weil: δ' codd. 771 δειραῖ(i) Markland: δέρα(i) codd. (-ρη M et E<sup>s</sup>) 776<sup>n</sup> (ante ἰοῦ ἰοῦ) τροφός O<sup>2</sup>: θεράπαινα Λ: ἄγγελος MBO: ἐξάγγελος AV et B<sup>2</sup>: ei tr. et ἐξάγ. agnoscit Σ<sup>h</sup>bn (ante βοηδρομεῖτε) nullam notam BOAA: tr. MV 784<sup>n</sup> ἡμιχ. MBVΛ: ἔτερον ἡμιχ. A: om. O

ambrosial springs flow past where Zeus lay, where very holy earth, the giver of prosperity, (750) increases blessedness for the gods!

## Strophe B

O white-winged Cretan ship, you who conveyed my mistress from her prosperous home through the roaring sea waves of the deep, (755) a delight that proved most ruinous for the marriage. For indeed there were evil omens at both ends of her journey—both when she flew from the land of Crete to glorious Athens and when they tied (760) the woven rope-ends to the shores of Munichus and stepped onto the mainland.

## Antistrophe B

Because of this her wits were crushed by a terrible disease (765) of impious passion from Aphrodite; and foundering under this hard misfortune she will attach from the beams of the bridal chamber a suspended noose, fitting it around her white neck, (770) since she feels shame at her hateful fortune, choosing instead a repute of good fame and ridding her mind of its painful passion. (775)

Nurse (Within) Oh! Oh! Everybody around the palace. come and help! Our mistress, the wife of Theseus, is hanging.

Chorus Leader: Alas, alas! It's all over. The queen is no more, hanging in a suspended noose.

Nurse (Within): Won't you hurry? Won't someone bring a two-edged (780) blade so we can loose this knot around her neck?

Chorus Leader: Friends, what should we do? Do you think we should enter the house and free the queen from the tightly drawn noose?

Another Chorus Member: What?! Aren't young servants at hand? Meddling

- 785  
 Τρ. τὸ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίῳ.  
 ὀρθώσατ' ἐκτείναντες ἄθλιον νέκυν·  
 Χο. πικρὸν τόδ' οἰκούρημα δεσπότηαι ἐμοῖς.  
 ὄλωλεν ἡ δύστηνος, ὡς κλύω, γυνή·  
 ἤδη γὰρ ὡς νεκρὸν νιν ἐκτείνουσι δῆ.
- ΘΗΧΕΥΣ  
 790  
 γυναῖκες, ἴστε τίς ποτ' ἐν δόμοις βοή  
 τήχῳ βαρεῖα προσπόλωντ' ἀφίκετο;  
 οὐ γάρ τί μ' ὡς θεωρὸν ἀξιοῖ δόμος  
 πύλας ἀνοίξας εὐφρόνως προσενέπειν.  
 μῶν Πιτθέως τι γῆρας εἴργασται νέον;  
 πρόσω μὲν ἤδη βίωτος, ἀλλ' ὅμως ἔτ' ἄν  
 λυπηρὸς ἡμῖν τοῦδε ἄν ἐκλίποι δόμους.  
 795  
 Χο. οὐκ ἐς γέροντας ἦδε σοι τείνει τύχη,  
 Θησεῦ· νέοι θανόντες ἀλγύνουσί σε.  
 οἶμοι, τέκνων μοι μή τι κυλάται βίος;  
 800  
 Χο. ζῶσιν, θανούσης μητρὸς ὡς ἀλγιστά σοι.  
 Θη. τί φῆσι; ὄλωλεν ἄλοχος; ἐκ τίνος τύχης;  
 Χο. βρόχον κρεμαστὸν ἀγχόνης ἀνήψατο.  
 Θη. λύπηι παχνωθεῖς ἢ ἀπὸ συμφορᾶς τίνος;  
 Χο. τοσοῦτον ἴμεν· ἄρτι γὰρ κἀγὼ δόμους,  
 805  
 Θη. Θησεῦ, πάρειμι σὼν κακῶν πενήτηρια.  
 αἰαῖ, τί δῆτα τοῖσδ' ἀνέστεμμαι κάρα  
 πλεκτοῖσι φύλλοις, δυστυχῆς θεωρὸς ὦν;  
 χαλᾶτε κληῖθρα, πρόσπολοι, πυλωμάτων,  
 ἐκλύεθ' ἄρμους, ὡς ἴδω πικρὰν θέαν  
 810  
 γυναικός, ἢ με κατθανοῦς ἀπώλεσεν.
- Χο. ἰὼ ἰὼ τάλαινα μελέων κακῶν·  
 ἔπαθες, εἰργάσω  
 τοσοῦτον ὥστε τοῦδε συγγέαι δόμους,  
 αἰαῖ τόλμας,  
 βιαίως θανοῦς ἀνοσίωι τε συμ-  
 815  
 φορᾷ, σᾶς χερὸς πάλαισμα μελέας.  
 τίς ἄρα σάν, τάλαιν', ἀμαυροῖ ζόαν;

786<sup>n</sup> Τρ. MOV: ἀγ. ΒΛ: om. A 791 ἡχῳ βαρεῖα ΜΡ<sup>ac</sup>?; ἡχοῖ βαρεῖαι Musgrave; κήχῳ Heinze (BICS 31 [1984] 113-4) προσπόλων μ' Markland, διὰ πύλας e.g. Barrett v. del. Barthold 798 ἀλγύνουσί AC ei gE: ἀλγυνοῦσί ΜΒΟΥΛ (-γειν- V) 809 ἐκλύεθ' ἄρμους ὡς ἴδω πικρὰν θέαν post 824 habent BVA (non ω); hoc loco habent codd. omnes ἐκλύεαθ' ἄρμους ὡς ἴδω δυσδαίμονα (τὸν δαίμονα ΟΥ) 816 ζόαν Monk: ζόαν P: ζώαν WCL ei P<sup>2</sup>: ζώαν E: ζωήν VD

- doesn't bring safety in life. (785)  
 Nurse (Within): Stretch out the wretched corpse and make it straight; this was a bitter tending of the home for my master.  
 Chorus Leader: She's dead, the unhappy woman, from what I hear: they're already stretching her out as a corpse.
- Theseus enters from one of the eisodoi.*
- Theseus:* Women, do you know what in the world is the shouting ~of the servants (790) ringing deeply~ in the house that has reached me? For the house doesn't see fit to open its doors and give me a friendly greeting upon my return from the oracle. It can't be that something bad has happened to old Pittheus, can it? His life is already advanced, but still even so (795) his departure from this house would be painful.  
 Chorus Leader: Your misfortune doesn't concern the old, Theseus; the death of the young pains you.  
*Theseus:* Oh no! It's not my children's life that is plundered, is it?  
 Chorus Leader: They're alive, but their mother is dead, the most painful thing possible for you. (800)  
*Theseus:* What are you saying? My wife is dead? By what fortune?  
 Chorus Leader: She fixed a suspended noose to hang herself.  
*Theseus:* Chilled by grief or from what misfortune?  
 Chorus Leader: We know only so much; for I too just arrived at the house, Theseus, to mourn your troubles. (805)  
*Theseus:* Ah! Why am I wreathed with these plaited leaves on my head, since my visit to the oracle brought me misfortune? Open the doors of the gate, servants, unloose their fastenings, so I may see the bitter sight of my wife, who in dying has destroyed me. (810)
- As the chorus sing, the ekkyklema is wheeled out with Phaedra's corpse.*

*Chorus:* Oh, oh wretched one because of your miserable ills! You suffered, you did so much that you've confounded the house. Ah for your reckless daring, dying violently and by an unholy misfortune in the wrestling match with your own miserable hand! (815) Who, wretched one, consigns your life to darkness?

- Θη. ὦμοι ἐγὼ πόνων· ἔπαθον, ὦ τάλας,  
τὰ μάκιτ' ἐμῶν κακῶν. ὦ τύχα,  
ὥς μοι βαρεῖα καὶ δόμοις ἐπεστάθης,  
κηλὶς ἄφραστος ἐξ ἀλαστόρων τινός·  
κατακονὰ μὲν οὖν ἀβίωτος βίου.  
κακῶν δ', ὦ τάλας, πέλαγος εἰσορῶ  
τοσοῦτον ὥστε μήποτ' ἐκνεῦσαι πάλιν  
μηδ' ἐκπερᾶσαι κῦμα τῆσδε συμφορᾶς.  
τίνι λόγῳ, τάλας, τίνι τύχῃν σέθεν  
βαρύποτμον, γύναι, προσαιδῶν τύχῃ;  
ὄρνις γὰρ ὡς τις ἐκ χερῶν ἄφαντος εἶ,  
πήδημ' ἐς "Αἴδου κραιπνὸν ὀρμήσασά μοι.  
αἰαῖ αἰαῖ, μέλεα μέλεα τάδε πάθη·  
πρόσωθεν δέ ποθεν ἀνακομίζομαι  
τύχῃν δαιμόνων ἀμπλακίαισι τῶν  
πάροικόν τινος.
- Χο. οὐ σοὶ τάδ', ὦναξ, ἦλθε δὴ μόνῳ κακά,  
πολλῶν μετ' ἄλλων δ' ὤλεσας κεδνὸν λέχος.
- Θη. τὸ κατὰ γὰρ θέλω, τὸ κατὰ γὰρ κνέφας  
μετοικεῖν σκότῳ θανῶν, ὦ τλάμων,  
τῆς σῆς στερηθεὶς φιλότατης ὀμιλίας·  
ἀπώλεσας γὰρ μάλλον ἢ κατέφθισο.  
τίτινος κλύωτ πόθεν θανάσιμος τύχα,  
γύναι, σὰν ἔβα, τάλαινα, κραδίαν;  
εἶποι τις ἂν τὸ πραχθέν, ἢ μάτην ὄχλον  
στέγει τυραννὸν δῶμα προσπόλων ἐμῶν;  
ὦμοι μοι < > σέθεν,  
μέλεος, οἶον εἶδον ἄλγος δόμων,  
οὐ τλητὸν οὐδὲ ῥητόν. ἀλλ' ἀπωλόμην·  
ἔρημος οἶκος, καὶ τέκν' ὀρφανεύεται.  
<αἰαῖ αἰαῖ> ἔλιπες ἔλιπες, ὦ φίλα  
γυναικῶν ἀρίστα θ' ὀπόσας ὄραῖ  
φέγγος θ' ἀλίσιο καὶ νυκτὸς ἀ-  
στερωπὸν σέλας.

825 vide ad 809 826 τίνι λόγῳ . . . τίνι Diggle: τίνα λόγον . . . τίνα codd. 837  
ὦ τλάμων Elmsley: ὁ τλάμων WE: ὁ τλήμων LP et V<sup>2</sup>: ὦ τλήμων VCD 840  
τίς desiderat Barrett 841 κραδίαν Kirchhoff: καρδίαν codd., quo servato τάλαινα,  
ἔβα Elmsley 844 lac. indic. Seidler (ἰὼ μοι <τάλας, ἰὼ μοι> σέθεν) 848 <αἰαῖ  
αἰαῖ> Kirchhoff 849 ὄραῖ Hartung (ed. IA [1837] 62): ἐφορᾶ(ι) codd.: [M] 850 θ'  
ἀλίσιο Kirchhoff: ἀελίου τε codd. et GB: [M] 850-1 ἀστερωπὸν σέλας Jacobs:  
ἀστερωπὸς σελάνα fere codd. et GB (-ωπὸς BVCDP, -οπὸς WEL et GB)

*Theseus*: Woe for my pains! I, wretched me, have suffered the greatest of my  
ills. O fortune, how heavily you've come upon me and the house, an  
unperceived stain from some malignant spirit—no, the destruction that  
makes my life unlivable! (820) O wretch, I see a sea of ills so great that I  
will never swim back out of it or pass through the wave of this misfortune.  
With what word, wife, with which one shall I, wretched me, correctly  
address your heavy-fated fortune? For like a bird you are vanished from my  
hands, rushing from me with a swift leap to Hades. Ah, ah, miserable,  
miserable are these sufferings! (830) From somewhere long ago I am  
recovering a bad fortune sent by the divinities because of the faults of some  
ancestor.

*Chorus Leader*: Not to you alone have these ills come, lord, but along with  
many others you have lost your cherished wife. (835)

*Theseus*: Beneath the earth, beneath the earth, I want to die and move to the  
gloom there and dwell in darkness, oh wretched me, since I am bereft of  
your dearest companionship. For you destroyed more than you perished.  
From where did this deadly fortune (840) come, wretched wife, to your  
heart? Could someone say what happened, or is it in vain that the royal  
house holds a throng of my servants? Woe is me, <wretched> because of  
you, <woe,> what a pain I have seen for the house, (845), unendurable,  
unspeakable! Oh, I'm destroyed. The house is empty, and the children are  
orphaned. <Ah, ah!> You left, you left us, o dear and best of women, of  
however many the light of the sun and night's starry-faced brightness  
(850) see.

- Χο. ὦ τάλας, ὅσον κακὸν ἔχει δόμος.  
δάκρυσί μου βλέφαρα καταχυθέντα τέγ-  
γεται σᾶι τύχαι.  
τὸ δ' ἐπὶ τῶιδε πῆμα φρίσσω πάλαι. 855
- Θη. ἔα ἔα·  
τί δὴ ποθ' ἦδε δέλτος ἐκ φίλης χερὸς  
ἠρτημένη; θέλει τι σημῆναι νέον;  
ἀλλ' ἢ λέχους μοι καὶ τέκνων ἐπιστολὰς  
ἔγραψεν ἢ δύστηνος, ἐξαιτουμένη;  
θάρσει, τάλαινα· λέκτρα γὰρ τὰ Θησέως  
οὐκ ἔστι δῶμά θ' ἦτις εἴσεισιν γυνή.  
καὶ μὴν τύποι γε σφενδόνης χρυσηλάτου  
τῆς οὐκέτ' οὐσης οἶδε προσκαίνουσί με.  
φέρ' ἐξελίξας περιβολὰς σφραγισμάτων  
ἴδω τί λέξαι δέλτος ἦδε μοι θέλει. 860
- Χο. φεῦ φεῦ, τόδ' αὖ νεοχμὸν ἐκδοχαῖς  
ἐπεισφρεῖ θεὸς κακόν· τέμοι [μὲν οὖν ἀβίωτος βίου]  
τύχα πρὸς τὸ κρανθέν εἶη τυχεῖν·  
ὀλομένους γάρ, οὐκέτ' ὄντας, λέγω,  
φεῦ φεῦ, τῶν ἐμῶν τυράννων δόμους.  
[ὦ δαίμον, εἴ πως ἔστι, μὴ σφήλις δόμους,  
αἰτουμένης δὲ κλυθί μου· πρὸς γὰρ τινοσ  
οἰωνὸν ὥστε μάντις εἰσποῶ κακόν.] 865
- Θη. οἶμοι, τόδ' οἶον 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,  
οἶον οἶον εἶδον γραφαῖς μέλος  
φθειγγόμενον τλάμων. 870
- Χο. αἰαῖ, κακῶν ἀρχηγὸν ἐκφαίνεις λόγον.  
Θη. τόδε μὲν οὐκέτι στόματος ἐν πύλαις 875

852<sup>n</sup> Χο. Musgrave: ἡμιχ. BVL: θη. M (item O, sed ante βλέφαρα 853): om. AD  
852 ὦ τάλας Barrett: ὦ τάλας ὦ τάλας ὦ (prius ὦ τ- in fine v. 851 MO, ita ut  
personae notam antecedit in M): ἰὼ τάλας ὦ τάλας BVL et MYP 863 οἶδε  
Wilamowitz: τῆςδε codd. 867 ἐπεισφρεῖ J. U. Powell (CR 17 [1903] 266):  
ἐπεισφέρει BVL: ἐπιφέρει ὦ et V<sup>3</sup> aliquid ex 821 itepsisse vidit Burges (CJ 10  
[1815] 42) 871-3 del. Nauck (cl. Σ<sup>b</sup> ἐν τισιν οὐ φέρονται οὔτοι) 875 del.  
Wilamowitz, vix recte 879 γραφαῖς Hartung: ἐν γ- codd.

*Chorus:* O wretched Theseus, how much ill this house holds; my eyes are  
wet with floods of tears at your fortune. But I've been shuddering for some  
time at the calamity to come. (855)

*Theseus:* Ah, ah! *What* in the world is this tablet hanging from her dear  
hand? Does it wish to declare something new? *What*—did the unhappy one  
write me a letter about our marriage bed and children, asking for something?  
Take heart, wretched one: Theseus' bed and house, there is no woman  
(860) who will come into these. Look, here the impression of the gold-  
wrought seal of the dead woman seeks my attention. Come, let me unwind  
the strings of the seal and see what this tablet wishes to say to me. (865)

*Chorus Leader:* Alas, alas, a god brings in this further, new ill in succession.  
~In light of what has happened, what terrible thing could there be to meet  
with?~ For ruined, no longer living, I say—alas, alas!—is the house of my  
masters. (870) [O spirit, if it's somehow possible, don't overturn the  
house, but listen to my prayer; for from something I see, like a prophet, a  
bird of bad omen.]

*Theseus:* Oh woe! What an ill upon ill this is, another one, unendurable,  
unspeakable! Oh wretched me! (875)

*Chorus Leader:* What is it? Tell me, if I may be told at all.

*Theseus:* The tablet cries out, cries out insufferable things. Where can I  
escape the weight of ills? For I'm gone, ruined, since I've seen, wretched  
me, such, such a song giving voice in writing. (880)

*Chorus Leader:* Ah! You are revealing a word that is the leader of ills.

*Theseus:* I will no longer keep within the gates of my mouth this destructive

- καθέξω δυσεκπέρατον ὀλοὸν  
κακόν· ἰὼ πόλις.  
Ἴππόλυτος εὐνῆς τῆς ἐμῆς ἔτλη θιγεῖν  
βίαι, τὸ σεμνὸν Ζηνοῦς ὄμμ' ἀτιμάσας.  
ἀλλ', ὦ πάτερ Πρόσειδον, ἄς ἐμοὶ ποτε  
ἀράς ὑπέσχου τρεῖς, μιᾷ κατέργασαι  
τούτων ἐμὸν παῖδ', ἡμέραν δὲ μὴ φύγοι  
τὴνδ', εἴπερ ἡμῖν ὦπασας σαφεῖς ἀράς.  
Χο. ἀναξ, ἀπεύχου ταῦτα πρὸς θεῶν πάλιν,  
γνωσθῆναι γὰρ αὐθις ἀμπλακῶν· ἐμοὶ πιθοῦ.  
Θη. οὐκ ἔστι καὶ πρὸς γ' ἐξελῶ σφε τῆςδε γῆς,  
δυοῖν δὲ μοίραιν θατέραι πεπλήξεται  
ἢ γὰρ Ποσειδῶν αὐτὸν εἰς Ἄιδου δόμοις  
θανόντα πέμψει τὰς ἐμὰς ἀράς σέβων  
ἢ τῆςδε χώρας ἐκπεσῶν ἀλώμενος  
ξένην ἐπ' αἴαν λυπρὸν ἀντλήσει βίον.  
Χο. καὶ μὴν ὄδ' αὐτὸς παῖς σὸς ἐς καιρὸν πάρα  
Ἴππόλυτος· ὄργῃς δ' ἐξαεῖς κακῆς, ἀναξ  
Θησεῦ, τὸ λῶιστον σοῖσι βούλευσαι δόμοις.  
Ιπ. κραυγῆς ἀκούσας σῆς ἀφικόμην, πάτερ,  
σπουδῆν· τὸ μέντοι πρᾶγμ' ὅτῳ στένεις ἐπι  
οὐκ οἶδα, βουλοίμην δ' ἄν ἐκ σέθεν κλύειν.  
905 ἔα, τί χρῆμα; σὴν δάμαρθ' ὀρώ, πάτερ,  
νεκρὸν· μεγίστου θαύματος τόδ' ἄξιον·  
ἦν ἀρτίως ἔλειπον, ἢ φάος τόδε  
οὐπω χρόνος παλαιὸς εἰσεδέρκετο.  
τί χρῆμα πάσχει; τῷ τρόπῳ διόλλυται;  
910 πάτερ, πυθέσθαι βούλομαι σέθεν πάρα.  
σιγαῖς; σιωπῆς δ' οὐδὲν ἔργον ἐν κακοῖς.  
[ἢ γὰρ ποθοῦσα πάντα καρδία κλύειν  
κάν τοῖς κακοῖσι λίχνος οὐς' ἀλίσκεται.]  
οὐ μὴν φίλους γε, κάτι μᾶλλον ἢ φίλους,  
κρύπτειν δίκαιον σάς, πάτερ, δυσπραξίας.  
915 Θη. ὦ πόλλ' ἀμαρτάνοντες ἄνθρωποι μάτην,  
τί δὴ τέχνας μὲν μυρίας διδάσκετε  
καὶ πάντα μηχανᾶσθε κάξευρίσκετε,

- evil, hard to express. O city! Hippolytus dared to touch my marriage bed  
(885) by force, showing no honor for the revered eye of Zeus. Well, father  
Poseidon, you once promised me three curses; with one of these make an  
end of my son, and may he not escape this day, if the curses you gave me  
are sure. (890)  
*Chorus Leader:* Lord, by the gods, take this back and undo this prayer; for  
you will recognize later that you erred. Listen to me.  
*Theseus:* Impossible. And in addition I will drive him from this land, and he  
will be stricken by one of two fates: either Poseidon, revering my curses,  
will send him (895) dead into the house of Hades, or exiled from this  
country he will wander over a foreign land and drag out a painful life.  
*Chorus Leader:* Look, here your son himself is at hand, at just the right  
moment, Hippolytus. Relax your evil anger, lord (900) Theseus, and plan  
what's best for your house.

*Hippolytus enters with some attendants by the same eisodos by which he  
departed.*

- Hippolytus:* I heard your shout, father, and came quickly. And yet I don't  
know the matter you're groaning over; but I'd like to hear it from you. Ah!  
What's this? Your wife, father, I see that she is (905) dead. This is most  
remarkable: she whom I just left, she was looking at this light not long  
ago. What has happened to her? How did she perish? Father, I wish to  
learn from you. (910) You're silent. But there is no place for silence in  
troubles. [For the heart desiring to hear everything even in troubles is  
convicted of being greedy.] It is not just, father, for you to conceal your  
misfortunes from your *friends* and those even more than friends. (915)  
*Theseus:* O mankind, so often wrong and useless, *why* do you teach  
countless skills and devise and discover everything, but one thing you do

884 ἰὼ Elmsley: ὦ codd. 895 πύλας M 903 ὅτῳ στένεις ἐπι Diggle:  
ἐφ' ὧ(ι)τινι στένεις fere codd. et Chr. Pat. 844 (ὧ(ι)τινι vel ὧτινι ΩVCL, ὧτι νῦν  
DE, ὧτινιν P, ὧτινι νῦν D<sup>2</sup>P<sup>c</sup>, ὧι τὰ νῦν et ὧν τὰ νῦν codd. Chr. Pat.) 907  
ἔλειπον ΩELP et Priscianus 18.167: ἔλιπον OVCD (-T-D) 908 χρόνος παλαιὸς  
Lehrs: χρόνον παλαιὸν codd. et Prisc. et Chr. Pat. 861 912-13 del. Barrett

ἐν δ' οὐκ ἐπίστασθ' οὐδ' ἐθηράσασθέ πω,  
 φρονεῖν διδάσκειν οἷσιν οὐκ ἔνεστι νοῦς;  
 920  
*Ιπ.* δεινὸν σοφιστὴν εἶπας, ὅστις εὖ φρονεῖν  
 τοὺς μὴ φρονοῦντας δυνατός ἐστ' ἀναγκάσαι.  
 ἀλλ' οὐ γὰρ ἐν δέοντι λεπτοουργεῖς, πάτερ,  
 δέδοικα μὴ σου γλώσσει ὑπερβάλλῃ κακοῖς.  
 925  
*Θη.* φεῦ, χρῆν βροτοῖσι τῶν φίλων τεκμήριον  
 σαφέες τι κείσθαι καὶ διάγνωσιν φρενῶν,  
 ὅστις τ' ἀληθῆς ἐστὶν ὅς τε μὴ φίλος,  
 διςσὰς τε φωνὰς πάντας ἀνθρώπους ἔχειν,  
 τὴν μὲν δικαίαν τὴν δ' ὅπως ἐτύγχανεν,  
 930  
 ὡς ἢ φρονοῦσα τὰδικ' ἐξηλέγχετο  
 πρὸς τῆς δικαίας, κοῦκ ἂν ἠπατώμεθα.  
*Ιπ.* ἀλλ' ἢ τις ἐς σὸν οὖς με διαβαλὼν ἔχει  
 φίλων, νοσοῦμεν δ' οὐδὲν ὄντες αἴτιοι;  
 ἐκ τοι πέπληγμαι· σοὶ γὰρ ἐκπλήσσοσί με  
 935  
 λόγοι, παραλλάσσοντες ἔξεδροι φρενῶν.  
*Θη.* φεῦ τῆς βροτείας—ποῖ προβήσεται;—φρενός.  
 τί τέρμα τόλμης καὶ θράσους γενήσεται;  
 εἰ γὰρ κατ' ἀνδρὸς βίοντος ἐξογκώσεται,  
 940  
 ὁ δ' ὕστερος τοῦ πρόσθεν εἰς ὑπερβολὴν  
 πανοῦργος ἔσται, θεοῖσι προσβαλεῖν χθονὶ  
 ἄλλην δεήσει γαίαν ἢ χωρήσεται  
 τοὺς μὴ δικαίους καὶ κακοὺς πεφυκότας.  
 σκέψασθε δ' ἐς τόνδ', ὅστις ἐξ ἐμοῦ γεγώς  
 945  
 ἦς χυνε τὰμὰ λέκτρα κάξελέγχεται  
 πρὸς τῆς θανούσης ἐμφανῶς κάκιστος ὢν.  
 δεῖξον δ', ἐπειδὴ γ' ἐς μίαν μ' ἐλήλυθα,  
 τὸ σὸν πρόσωπον δεῦρ' ἐναντίον πατρί.  
 σὺ δὴ θεοῖσιν ὡς περισσοὺς ὢν ἀνὴρ  
 950  
 ξύνει; σὺ σῶφρων καὶ κακῶν ἀκήρατος;  
 οὐκ ἂν πιθοίμην τοῖσι σοῖς κόμπιοις ἐγὼ  
 θεοῖσι προσθεῖς ἀμαθίαν φρονεῖν κακῶς.  
 ἦδη νυν αὖχει καὶ δι' ἀψύχου βορᾶς  
 σίτοις καπῆλευ' Ὀρφέα τ' ἀνακτ' ἔχων  
 955  
 βάκχευε πολλῶν γραμμάτων τιμῶν καπνοῦς·  
 ἐπεὶ γ' ἐλήφθης. τοὺς δὲ τοιοῦτους ἐγὼ  
 φεύγειν προφωνῶ πᾶσι θηρεύουσι γὰρ  
 σεμνοῖς λόγοισιν, αἰσχροῖς μηχανώμενοι.  
 τέθνηκεν ἦδε τοῦτό σ' ἐκκῶσειν δοκεῖς;  
 ἐν τῶιδ' ἀλίςκηι πλείστον, ὦ κάκιστε σὺ·

not know nor have you yet tracked down—to teach good sense to those who  
 have no wits? (920)  
*Hippolytus:* You're talking about a clever man who can compel those who  
 don't have good sense to have it. But, since you're being subtle at an  
 inappropriate moment, I fear that your speech goes too far because of your  
 troubles.  
 925  
*Theseus:* Alas, mortals ought to have established a sure sign of friends  
 (925) and a means of distinguishing their minds, to tell who is a true  
 friend and who isn't, and all men ought to have two voices, one just, the  
 other how it happened to be, so that the one thinking unjust things could  
 be refuted (930) by the just one, and we would not be deceived.  
*Hippolytus:* What?! Has some friend slandered me to you, and am I afflicted  
 with this sickness, when I am not at all responsible? I'm alarmed: your  
 words, going astray, beyond sense, alarm me. (935)  
*Theseus:* Alas, mortal mind!—where will it end up? What limit will there  
 be to its daring and over-boldness? For if generation after generation it will  
 inflate, and the next one will surpass in wickedness the one that went  
 before, the gods will have to attach another land (940) to earth to contain  
 those who are inherently unjust and evil. Look at this man, who, though  
 born from me, disgraced my marriage bed and is convicted clearly by this  
 dead woman of being most evil. (945)  
 But, since I've come into pollution, show your face here, before your  
 father. *You* consort with the gods as a superior man? *You* are virtuous and  
 pure of evils? I couldn't be persuaded by your boasts (950) so that I think  
 badly and attribute ignorance to the gods. Now pride yourself and through  
 your vegetarian diet be a huckster with your food, and having Orpheus as  
 lord play the bacchant, honoring many vaporous writings—for you're  
 caught. I proclaim to everyone (955) to flee from such men as these; for  
 they hunt you down with their solemn words, while they devise disgraceful  
 deeds.  
 This woman is dead; do you think that this will save you? In this most  
 of all you are convicted, oh you most evil one: for what sort of oaths,

924 ὑπερβάλλῃ Barrett: -βάλλῃ(ι) AL et V<sup>3</sup>PC et gV: -βάλλοι MOC: -βάλοι BVD: -  
 βάλοι EP<sup>2</sup>: -βαλλ gE 946 ἐλήλυθα Musgrave: -θac codd.

ποῖοι γὰρ ὄρκοι κρείσσονες, τίνες λόγοι 960  
 τῆςδ' ἂν γένοιεντ' ἂν, ὥστε σ' αἰτίαν φυγεῖν;  
 μισεῖν σε φήσεις τήνδε, καὶ τὸ δὴ νόθος  
 τοῖς γνησίοις πολέμιον πεφυκέναι;  
 κακὴν ἄρ' αὐτὴν ἔμπορον βίου λέγεις 965  
 εἰ δυσμενεῖαι σῆι τὰ φίλτατ' ὤλεσεν.  
 ἀλλ' ὡς τὸ μῶρον ἀνδράσιν μὲν οὐκ ἔνι,  
 γυναιξὶ δ' ἐμπέφυκεν; οἷδ' ἐγὼ νέους  
 οὐδὲν γυναικῶν ὄντας ἀσφαλεστέρους,  
 ὅταν ταραξῆσι Κύπρις ἠβῶσεν φρένα· 970  
 τὸ δ' ἄρσεν αὐτοὺς ὠφελεῖ προσκείμενον.  
 νῦν οὖν—τί ταῦτα σοῖς ἀμιλλῶμαι λόγοις  
 νεκροῦ παρόντος μάρτυρος σαφεστάτου;  
 ἔξερρε γαίης τῆςδ' ὅσον τάχος φυγὰς,  
 καὶ μήτ' Ἀθήνας τὰς θεοδημήτους μόλις 975  
 μήτ' εἰς ὄρους γῆς ἧς ἐμὸν κρατεῖ δόρυ.  
 εἰ γὰρ παθῶν γέ σου τάδ' ἠςσηθήσομαι,  
 οὐ μαρτυρήσει μ' Ἴσθμιος Σίνις ποτὲ  
 κτανεῖν ἑαυτὸν ἀλλὰ κομπάζειν μάτην,  
 οὐδ' αἱ θαλάσσης εὐνομοὶ Σκιρωνίδες 980  
 φήσουσι πέτραι τοῖς κακοῖς μ' εἶναι βαρύν.  
 οὐκ οἶδ' ὅπως εἴποιμ' ἂν εὐτυχεῖν τινα  
 θνητῶν· τὰ γὰρ δὴ πρῶτ' ἀνέστραπται πάλιν.  
 Χο. πᾶτερ, μένος μὲν ξύντασις τε σῶν φρενῶν 985  
 δεινὴ· τὸ μέντοι πρᾶγμ', ἔχον καλοὺς λόγους,  
 εἴ τις διαπτύξειεν οὐ καλὸν τόδε.  
 ἐγὼ δ' ἄκομψος εἰς ὄχλον δοῦναι λόγον,  
 ἐς ἡλικας δὲ κωλίγους σοφώτερος·  
 ἔχει δὲ μοῖραν καὶ τόδ'· οἱ γὰρ ἐν σοφοῖς 990  
 φαῦλοι παρ' ὄχλωι μουσικώτεροι λέγουν.  
 ὅμως δ' ἀνάγκη, ξυμφορᾶς ἀφιγμένης,  
 γλῶσσαν μ' ἀφείναι. πρῶτα δ' ἄρξομαι λέγειν  
 ὅθεν μ' ὑπῆλθεσ πρῶτον ὡς διαφθερῶν  
 οὐκ ἀντιλέξοντ'. εἰσορᾶις φάος τόδε  
 καὶ γαῖαν· ἐν τοῖςδ' οὐκ ἔνεστ' ἀνὴρ ἐμοῦ,  
 οὐδ' ἦν σὺ μὴ φῆις, σωφρονέστερος γεγώς. 995  
 ἐπίσταμαι γὰρ πρῶτα μὲν θεοὺς σέβειν  
 φίλοις τε χρῆσθαι μὴ ἀδικεῖν πειρωμένοις  
 ἀλλ' οἷσιν αἰδῶς μήτ' ἐπαγγέλλειν κακὰ  
 μήτ' ἀνθυπουργεῖν αἰσχροῖς τοῖσι χρωμένοις,

983 ξύντασις Herwerden: ξύετ- codd. et gE 993 οὐκ Markland (cf. Σ<sup>nbv</sup> ὡς  
 διαφθερῶν ἀπολογίαν οὐκ ἔχοντα): κούκ codd. et Σ<sup>bv</sup> (περισσός ὁ καί) 998  
 ἐπαγγέλλειν Milton: ἀπαγγ- codd. (-έλειν MEL) et gVgBgE

what arguments could be (960) stronger than this woman here, so that you  
 escape the charge? Will you say that she hated you, and, of course, that the  
 bastard is naturally at war with the legitimate? You're saying that she is a  
 bad merchant of her life, if she destroyed what's dearest because of her  
 enmity towards you. (965) Or will you say that sexual folly is not  
 inherent in men, but in women? I know that young men are no less likely  
 to fall than women, whenever Cypris stirs up a young mind; and the fact  
 that they're male helps them. (970)

Now then—why do I contend like this with your arguments when the  
 corpse before us is the surest witness? Get out of this land as an exile as  
 quickly as possible, and don't go to god-built Athens nor the boundaries of  
 the land my spear holds sway over. (975) For if after suffering these  
 things I am to be worsted by you, Isthmian Sinis will never bear witness  
 that I killed him but that I boast in vain, and the Scironian rocks, bordering  
 on the sea, will deny that I am severe to the wicked. (980)

*Chorus Leader:* I don't know how I could say that any mortal is fortunate; for  
 what was highest is turned upside down.

*Hippolytus:* Father, the fierceness and intensity of your mind is terrible; this  
 matter, however, though it has fine words, if someone should unfold it, is  
 not fine. (985) I am unaccomplished at giving speeches before a crowd,  
 but more skilled before a few of my peers; and this too is natural: for those  
 who are inadequate in the presence of the wise are more eloquent at speaking  
 before a crowd. But nevertheless it is necessary, since this disaster has  
 come, (990) for me to speak.

And I will first begin my speech where you first tried to catch me,  
 seeking to demolish me with no chance to reply. You see this light and  
 earth; in these there is no man—even if you should deny it—more  
 inherently virtuous than me. (995) For I know first of all how to revere  
 the gods and to associate with friends who do not attempt wrong but who  
 would be ashamed either to give evil commands to their friends or to repay



οὐκ ἐγγελαστής τῶν ὀμιλούντων, πάτερ,  
 ἀλλ' αὐτὸς οὐ παροῦσι κάγγυς ὧν φίλοις.  
 ἐνὸς δ' ἄθικτος, ὧι με νῦν ἔχειν δοκεῖς·  
 λέχους γὰρ ἐς τόδ' ἡμέρας ἀγνὸν δέμας.  
 οὐκ οἶδα πρᾶξιν τήνδε πλήν λόγῳ κλύων  
 γραφῆι τε λεύσσω· οὐδὲ ταῦτα γὰρ σκοπεῖν  
 πρόθυμός εἰμι, παρθένον ψυχὴν ἔχων.  
 καὶ δὴ τὸ σῶφρον τοῦμόν οὐ πείθει σ' ἴτω·  
 δεῖ δὴ σε δεῖξαι τῷ τρόπῳ διεφθάρην.  
 πότερα τὸ τῆσδε σῶμ' ἐκαλλιστεύετο  
 πασῶν γυναικῶν; ἢ σὸν οἰκῆσειν δόμον  
 ἔγκληρον εὐνήν προσλαβῶν ἐπήλιτα;  
 μάταιος ἄρ' ἦν, οὐδαμοῦ μὲν οὖν φρενῶν.  
 ἀλλ' ὡς τυραννεῖν ἠδὺ τοῖσι σῶφροσιν;  
 τῆκιστά γ', εἰ μὴ τὰς φρένας διέφθορεν  
 θνητῶν ὅσοισιν ἀνδάνει μοναρχία.  
 ἐγὼ δ' ἀγῶνας μὲν κρατεῖν Ἑλληνικοῦς  
 πρῶτος θέλοιμ' ἄν, ἐν πόλει δὲ δεύτερος  
 σὺν τοῖς ἀρίστοις εὐτυχεῖν ἀεὶ φίλοις·  
 πράσσειν τε γὰρ πάρεστι, κίνδυνός τ' ἀπῶν  
 κρείσσω δίδωσι τῆς τυραννίδος χάριν.  
 ἐν οὐ λέλεκται τῶν ἐμῶν, τὰ δ' ἄλλ' ἔχεις·  
 εἰ μὲν γὰρ ἦν μοι μάρτυς οἶός εἰμ' ἐγὼ  
 καὶ τῆσδ' ὀρώσης φέγγος ἠγωνιζόμην,  
 ἔργοις ἂν εἶδες τοὺς κακοὺς διεξιῶν·  
 νῦν δ' ὄρκιον σοὶ Ζῆνα καὶ πέδον χθονός  
 ὄμνυμι τῶν σῶν μήποθ' ἄψασθαι γάμων  
 μηδ' ἂν θελήσῃ μηδ' ἂν ἐννοίῃ λαβεῖν.  
 ἢ τάρ' ὀλοίμην ἀκλεῆς ἀνώνυμος  
 [ἄπολις ἄοικος, φυγὰς ἀλητεύων χθόνα,]  
 καὶ μήτε πόντος μήτε γῆ δεξαίτο μου  
 σάρκασ θανόντος, εἰ κακὸς πέφυκ' ἀνὴρ.  
 τί δ' ἦδε δειμαίνουσ' ἀπώλεσεν βίον  
 οὐκ οἶδ', ἐμοὶ γὰρ οὐ θέμις πέρα λέγειν·  
 ἐσωφρόνησε δ' οὐκ ἔχουσα σῶφρονεῖν,  
 ἡμεῖς δ' ἔχοντες οὐ καλῶς ἐχρώμεθα.  
 Χο. ἀρκοῦσαν εἶπας αἰτίας ἀποστροφῆν  
 ὄρκους παρασχῶν, πίστιν οὐ σμικρὰν, θεῶν.

1000

1005

1010

1015

1020

1025

1030

1035

disgraceful deeds in kind; I am not someone who laughs at his companions, father, (1000) but the same to them when they're away as when nearby. And by one thing I am untouched, the thing by which you now think you have me: to this very moment my body is pure of sex. I don't know this deed except by hearing of it in stories and seeing it in pictures; for I am not eager (1005) even to look at these things, since I have a virgin soul.

Suppose my chastity does not persuade you; let it go. You *must* show in what way I was corrupted. Was it that her body was more beautiful than that of all women? Or did I expect, upon taking (1010) an heiress as wife, that I would dwell as lord in your house? I was a fool then, no, completely out of my mind. Or will you say that rule is sweet? For those who are sensible ~not at all, unless~ it has destroyed the mind of those mortals who like monarchy. (1015) But I would like to be first at victories in the Hellenic games, but in the city second, prospering always with the best as friends. For this has political power, and the absence of danger gives a delight greater than rule. (1020)

One of my arguments hasn't been spoken, you have the rest: if I had a witness to my true character and I were being tried while this woman looked at the light, you would have seen who was base by examining them with the facts. But, as things stand, by Zeus of oaths and by the plain of earth, I swear (1025) to you that I never touched your marriage, never would have wished to, never would have conceived the idea. Indeed may I then perish with no glory, no name [cityless, homeless, an exile wandering over the land], and may neither sea nor earth receive my flesh (1030) when I'm dead, if I am by nature an evil man. What it was she feared that she destroyed her life, I don't know, for it's not right for me to say more. She who was unable to be virtuous acted virtuously, but I who was able to be so did not make good use of it. (1035)

*Chorus Leader:* You've spoken an adequate rebuttal of the charge in offering oaths to the gods, no small pledge.

1002 ἔχειν VDL: ἐλεῖν WCEP ei V<sup>3</sup>YP ei gE 1007 ἴτω Murray: ἴσως codd. 1012-15 in suspicionem vocavit Barrett (1012 iam Wecklein, 1014-15 Weil et Nauck); 1012, 1014-15 del. Kells, CQ n.s. 17 (1967) 181-3 1012 φρενῶν Markland (cl. Σnbv οὐδαμοῦ συνέσεως ἦν): φρονῶν codd. ei gE 1014 ἠκιστ', ἐπεὶ τοι Barrett (modo ne v. spurius sit) 1029 del. Valckenaer 1032 τί Bothe: εἰ codd.

- Θη. ἄρ' οὐκ ἐπωιδὸς καὶ γόης πέφυκ' ὄδε,  
ὅς τὴν ἐμὴν πέποιθεν εὐοργησία  
ψυχὴν κρατήσκειν, τὸν τεκόντ' ἀτιμάσας; 1040
- Ιπ. καὶ σοῦ γε ταῦτ' ἀκαρτὰ θαυμάζω, πάτερ·  
εἰ γὰρ σὺ μὲν παῖς ἦσθ', ἐγὼ δὲ σὸς πατήρ,  
ἔκτεινά τοί σ' ἂν κού φυγαῖς ἐζημίουν,  
εἴπερ γυναικὸς ἠξίους ἐμῆς θιγεῖν.  
ὡς ἄξιον τόδ' εἶπας. οὐχ οὕτω θανῆι, 1045  
ὥσπερ σὺ σαυτῶι τόνδε προύθηκας νόμον·  
ταχὺς γὰρ "Αἰδης ῥαῖστος ἀνδρὶ δυστυχεῖ·  
ἀλλ' ἐκ πατρώιας φυγὰς ἀλητεύων χθονὸς  
ξένην ἐπ' αἴαν λυπρὸν ἀντλήσεις βίον. 1049  
[μισθὸς γὰρ οὗτός ἐστιν ἀνδρὶ δυσσεβεῖ.]
- Ιπ. οἴμοι, τί δράσεις; οὐδὲ μηνυτὴν χρόνον  
δέξῃ καθ' ἡμῶν, ἀλλὰ μ' ἐξελαῖς χθονός;
- Θη. πέραν γε Πόντου καὶ τόπων Ἀτλαντικῶν,  
εἴ πως δυναίμην, ὡς σὸν ἐχθαίρω κάρα.
- Ιπ. οὐδ' ὄρκον οὐδὲ πίστιν οὐδὲ μάντεων  
φήμας ἐλέγξας ἄκριτον ἐκβαλεῖς με γῆς; 1055
- Θη. ἡ δέλτος ἦδε κληῖρον οὐ δεδεγμένη  
κατηγορεῖ σου πιστά· τοὺς δ' ὑπὲρ κάρα  
φοιτῶντας ὄρνις πόλλ' ἐγὼ χαίρειν λέγω.
- Ιπ. ὦ θεοί, τί δῆτα τοῦμόν οὐ λύω στόμα, 1060  
ὅστις γ' ὑφ' ὑμῶν, οὐς εἴβω, διόλλυμαι;  
οὐ δῆτα· πάντως οὐ πίθοιμ' ἂν οὐς με δεῖ,  
μάτην δ' ἂν ὄρκους συγχέαιμ' οὐς ὤμοσα.
- Θη. οἴμοι, τὸ σεμνὸν ὡς μ' ἀποκτενεῖ τὸ σόν.  
οὐκ εἰ πατρώιας ἐκτός ὡς τάχιστα γῆς; 1065
- Ιπ. ποῖ δῆθ' ὁ τλήμων τρέφομαι; τίνας ξένων  
δόμους ἔσειμι, τῆιδ' ἐπ' αἰτίαι φυγῶν;
- Θη. ὅστις γυναικῶν λυμεῶνας ἦδεται  
ξένους κομίζων καὶ ξυνοικούρους κακῶν.
- Ιπ. αἰαῖ, πρὸς ἧπαρ· δακρύων ἐγγύς τόδε, 1070  
εἰ δὴ κακός γε φαίνομαι δοκῶ τέ σοί.
- Θη. τότε στενάζειν καὶ προγιγνώσκειν σ' ἐχρῆν  
ὄτ' ἐς πατρώϊαν ἄλοχον ὑβρίζειν ἔτλης.
- Ιπ. ὦ δώματ', εἶθε φθέγμα γηρύσασθέ μοι  
καὶ μαρτυρήσαιτ' εἰ κακὸς πέφυκ' ἀνήρ. 1075

- Theseus:* Isn't this man by nature an enchanter and sorcerer, who is confident that he will master my spirit with his easy disposition, when he's dishonored the one who begot him? (1040)
- Hippolytus:* I marvel very much at the same in you too, father; for if you were my son and I your father, I would surely have killed you and would not be punishing you with exile, if you dared to touch my wife.
- Theseus:* How like you is what you've said! You will not die in this way, (1045) according to this law you set up for yourself; for a quick death is easiest for an unfortunate man. No, an exile from your fatherland, you will wander over a foreign land and drag out a painful life. [For these are the wages for an impious man.] (1050)
- Hippolytus:* Oh no! What are you doing? You won't even wait for time to inform against me, but will drive me from the land?
- Theseus:* Yes, beyond Pontus and the territories of Atlas, if I somehow could, so much do I hate you.
- Hippolytus:* Without examining oath or pledge or the words (1055) of prophets, will you throw me out of the land without a trial?
- Theseus:* This tablet, without receiving any mantic lot, accuses you persuasively; and I say good riddance to the birds flying overhead.
- Hippolytus:* O gods, why then do I not loose my mouth, (1060) since I am destroyed by you, whom I am revering? No, I will not; I would not in any way persuade those whom I must, and I would violate in vain the oaths which I swore.
- Theseus:* Ah, how your piety will kill me! Get out of your fatherland as quickly as possible. (1065)
- Hippolytus:* Where then will I turn, wretched me? What guest-friend's house will I go to, exiled on such a charge?
- Theseus:* Whoever enjoys bringing in as guests those who corrupt their wives and who do wrong while helping to guard their houses.
- Hippolytus:* Ah! To the heart; this is near tears, (1070) if I appear evil and seem so to you.
- Theseus:* Then you should have wailed and learned beforehand, when you dared to act outrageously against your father's wife.
- Hippolytus:* O house, I wish you could utter a voice for me and bear witness whether I am by nature an evil man! (1075)

1041 ταῦτ' ἀκαρτὰ Murray: ταῦτα κάρτα L: κάρτα ταῦτα WVD E: κάρτα C: πάντα ταῦτα P 1044 ἠξίους V Δ et M<sup>2</sup> L<sup>c</sup>: -ους γ' B<sup>2</sup> O: -ουc c' A: -ουν c' <L> P et B<sup>2</sup> γ<sup>3</sup> (etiam γ' γ<sup>3s</sup>): -ουν M: aut -ουν aut -ουν c' ἰσ<sup>nbv</sup> 1050 del. Nauck (cl. Σ<sup>nb</sup> ἐν πολλοῖς οὐ φέρεται οὗτος ὁ ἰαμβος) 1060 λύω Elmsley: λύσω codd.

- Θη. ἐς τοὺς ἀφώνους μάρτυρας φεύγεις σοφῶς·  
τὸ δ' ἔργον οὐ λέγον σε μηνύει κακόν.
- Ιπ. φεῦ  
εἴθ' ἦν ἑμαυτὸν προσβλέπειν ἐναντίον  
στάνθ', ὡς ἐδάκρυς' οἷα πάσχομεν κακά.
- Θη. πολλῶι γε μᾶλλον καυτὸν ἤσκησας ἐββειν  
ἢ τοὺς τεκόντας ὅσια δρᾶν δίκαιος ὢν.
- Ιπ. ὦ δυστάλαινα μήτηρ, ὦ πικραὶ γοναί·  
μηδεὶς ποτ' εἶη τῶν ἐμῶν φίλων νόθος.
- Θη. οὐχ ἔλξετ' αὐτόν, δμῶες; οὐκ ἀκούετε  
πάλαι ξενούσθαι τόνδε προυννέποντά με;
- Ιπ. κλαίων τις αὐτῶν ἄρ' ἐμοῦ γε θίξεται  
εὐ δ' αὐτός, εἴ σοι θυμός, ἐξώθει χθονός.
- Θη. δράσω τάδ', εἰ μὴ τοῖς ἐμοῖς πείσῃ λόγοις·  
οὐ γάρ τις οἶκτος εἴς μ' ὑπέρχεται φυγῆς.
- Ιπ. ἄραρεν, ὡς ἔοικεν. ὦ τάλας ἐγώ,  
ὡς οἶδα μὲν ταῦτ', οἶδα δ' οὐχ ὅπως φράσω.  
ὦ φιλότατη μοι δαιμόνων Λητοῦς κόρη,  
σύνθακε, συγκύναγε, φευξοῦμεσθα δὴ  
κλεινάς Ἀθήνας. ἀλλὰ χαιρέτω πόλις  
καὶ γαῖ' Ἐρεχθέως· ὦ πέδον Τροζήνιον,  
ὡς ἐγκαθηβᾶν πόλλ' ἔχεις εὐδαίμονα,  
χαῖρ' ὕστατον γάρ σ' εἰσορῶν προσφθέγγομαι.  
ἴτ', ὦ νέοι μοι τῆσδε γῆς ὀμήλικες,  
προσείπαθ' ἡμᾶς καὶ προπέμψατε χθονός·  
ὡς οὔ ποτ' ἄλλον ἄνδρα σωφρονέστερον  
ὄψεσθε, κεῖ μὴ ταῦτ' ἐμῶι δοκεῖ πατρί.

## ΘΕΡΑΠΟΝΤΕΣ

- ἢ μέγα μοι τὰ θεῶν μελεδήμαθ', ὅταν φρένας ἔλθῃ, [στρ. α  
λύπας παραιρεῖ· ξύνεσιν δέ τιν' ἐλπίδι κεύθων· 1105  
λείπομαι ἐν τε τύχαις θνατῶν καὶ ἐν ἔργμασι λεύσσω·  
ἄλλα γὰρ ἄλλοθεν ἀμείβεται, μετὰ δ' ἴσταται ἀνδράσιν αἰῶν 1110  
πολυπλάνητος αἰεὶ.
- Χο. εἴθε μοι εὐξαμέναι θεόθεν τάδε μοῖρα παράσχοι, [ἀντ. α  
τύχην μετ' ὄλβου καὶ ἀκήρατον ἄλγεσι θυμόν· 1115  
δόξα δὲ μήτ' ἀτρεκῆς μήτ' αὐτὸν παράσχημος ἐνεῖη,  
ράιδια δ' ἦθεα τὸν αὐρίον μεταβαλλομένα χρόνον αἰεὶ 1119  
βίον συνευτυχοίην.

- Theseus:* Cleverly you flee to voiceless witnesses; but the deed, without speaking, reveals that you are evil.
- Hippolytus:* Alas! I wish that I could stand opposite and look at myself, so that I could cry over how badly I suffer.
- Theseus:* Much more have you practiced revering yourself (1080) than showing piety towards your parent, as a just man should.
- Hippolytus:* O wretched mother! O bitter birth! May none of my friends ever be a bastard!
- Theseus:* Take him away, slaves. Haven't you heard me for some time declaring his exile? (1085)
- Hippolytus:* Any one of them who touches me will regret it. But you yourself, if that's your desire, thrust me from the land.
- Theseus:* I'll do this, if you don't obey my words; for no pity for your exile comes upon me.
- Hippolytus:* It is fixed, so it seems. Oh wretched me, (1090) since I know these things, but I don't know how to reveal them! O daughter of Leto, dearest to me of the divinities, partner, fellow hunter, I will be exiled from glorious Athens. So farewell to the city and land of Erectheus! O plain of Trozen, (1095) you have so much happiness to be young in, farewell! Looking at you for the last time I address you. Come, my young companions of this land, speak to me and escort me from this country, since you will never see another man (1100) more virtuous, even if this doesn't seem so to my father.

*Hippolytus exits down the eisodos opposite the one by which he entered.*  
*Theseus exits into the palace, and then the ekkyklema is wheeled in.*

## Chorus:

## Strophe A

Greatly does the gods' concern, when it comes to my mind, relieve my distress; and although one conceals his understanding in hope, (1105) he falls short of it when looking among the fortunes and deeds of mortals. For things come and go from here and there, and the life of men changes, always wandering. (1110)

## Antistrophe A

Would that destiny from the gods would grant me this in answer to my prayers—fortune with prosperity and a heart untouched by pains; and may my views be neither exacting (1115) nor in turn counterfeit, but, changing my adaptable ways for the next day always, may I share in a life of good fortune.

1102 seqq. strophas famulorum (vide ad 61), antisrophas mulierum choro trib. Verrall: omnes mulierum choro trib. codd. et Σ<sup>nbv</sup>: vide Bond, Hermathena 129 (1980) 59-63  
1105-6 τιν' . . . λείπομαι codd.: τις . . . λείπεται Barrett

## Euripides

Θε.	οὐκέτι γὰρ καθαρὰν φρέν' ἔχω, παρὰ δ' ἐλπίδ' ἄ λεύσσῳ	[στρ. β
	ἐπεὶ τὸν Ἑλλανίας φανερώτατον ἀστέρ' Ἀφαιίας	1123
	εἶδομεν εἶδομεν ἐκ πατρὸς ὄργᾶς	1125
	ἄλλαν ἐπ' αἶαν ἰέμενον.	
	ὦ ψάμαθοι πολιήτιδος ἀκτᾶς,	
	ὦ δρυμὸς ὄρεος ὄθι κυνῶν	
	ὠκυπόδων μέτα θῆρας ἔναιρην	
	Δίκτυναν ἀμφὶ σεμνάν.	1130
Χο.	οὐκέτι συζυγίαν πῶλων Ἐνετᾶν ἐπιβάσῃ	[ἀντ. β
	τὸν ἀμφὶ Λίμνας τρόχον κατέχων ποδὶ γυμνάδος ἵππου	
	μοῦσα δ' αὐπνος ὑπ' ἀντυγὶ χορδᾶν	1135
	λήξει πατρῶιον ἀνὰ δόμον	
	ἀστέφανοι δὲ κόρας ἀνάπαυλαι	
	Λατοῦς βαθεῖαν ἀνὰ χλόαν	
	νυμφιδία δ' ἀπόλωλε φυγαῖ καὶ	1140
	λέκτρων ἄμιλλα κούραις.	
	ἐγὼ δὲ καὶ δυστυχίαι	[ἐπωιδ.
	δάκρυσι διοίσω	
	πότημον ἄποτμον. ὦ τάλαινα μάτερ,	
	ἔτεκες ἀνόνατα· φεῦ,	1145
	μανίῳ θεοῖσιν.	
	ἰὼ ἰὼ·	
	συζύγιοι Χάριτες, τί τὸν τάλαν' ἐκ πατρίας γᾶς	
	οὐδὲν ἄτας αἴτιον	
	πέμπετε τῶνδ' ἀπ' οἴκων;	1150

1121 παρὰ δ' ἐλπίδ' ἄ Musgrave: παρὰ δ' ἐλπίδα BVDE: παρ' ἐλπίδα (ω)CLP (παρελ- MP): τὰ παρ' ἐλπίδα (tum λεύσσων) Hartung λεύσ(c)ω BVΛ: λεύσ(c)ων (ω)D et V<sup>3</sup>Tr 1123 Ἀφαιίας Fitton (Pegasus 8 [1967] 33-4), Huxley (GRBS 12 [1971] 331-3): ἀθάνας V et Eust. in Il. p. 513.42: ἀθήνας AL et V<sup>3</sup>: ἀθήνης B: ἀθηναίς MO: gen. sing. Σ<sup>(1)</sup> (Σ<sup>nb</sup> τῆς Ἀττικῆς, cl. Od. 7.80 εὐρύαγυιαν Ἀθήνην): quid legerit Σ<sup>(2)</sup> incertum (Σ<sup>n(bv)</sup> ἐπειδὴ τὸν τῆς Ἑλληνικῆς γῆς φανερώτατον ἀστέρα, καὶ τὰ ἐξῆς; unde ἀστέρα γαίης Hartung): cf. etiam Hdt. 3.59.3 (Ἀφαιίης pro Ἀθηναίης H. Kurz; cf. Furtwaengler, Aegina 7), et vide 1459 1127 ὄρεος (gen. sing.) Diggle (cf. Andr. 849): ὄρειος codd.: ὄρεος (adiect.) Wilamowitz: vide ICS 6.1 (1981) 85 1128-9 μέτα θῆρας ἔναιρην Blomfield: ἐπέβας (-βα LP) θεᾶς μέτα θῆρας ἐναίρων (ἀν- D) codd. 1134 γυμνάδος ἵππου Musgrave (1756): -δας ἵππους codd. 1143 δάκρυσι Barthold: -σι codd.

## Hippolytus

## Strophe B

For no longer do I have a clear mind, (1120) and what I see is contrary to my hope, since we saw, we saw the brightest star of the Greek land rushing to another land because of his father's anger. (1125) O sands of the city's shore, o mountain thicket where he used to kill beasts with swift-footed dogs in the company of holy Dictynna! (1130)

## Antistrophe B

No longer will you mount the yoked team of Enetic foals, holding the course around the Mere as you exercise your horses; and your sleepless music beneath the strings' frame (1135) will cease throughout your father's house; and the resting places of Leto's daughter will be ungarlanded in the deep verdure; and by your exile maidens have lost the bridal (1140) contest for your bed.

## Epode

But I will endure a luckless lot in tears at your misfortune. O wretched mother, you gave birth in vain! Alas, (1145) I am furious at the gods. Oh, oh! Yoked Graces, why do you send this wretched man, not at all responsible for his ruin, out of his fatherland, away from this house? (1150)

καὶ μὴν ὀπαδὸν Ἰππολύτου τόνδ' εἰσορῶ  
σπουδῆι σκυθρωπὸν πρὸς δόμους ὀρμώμενον.

## ΑΓΓΕΛΟΣ

- ποῖ γῆς ἀνακτα τῆσδε Θεσεία μολῶν  
εὐροιμ' ἄν, ὦ γυναῖκες; εἶπερ ἴστε μοι  
σημήνατ'· ἄρα τῶνδε δωμάτων ἔσω;  
Χο. ὄδ' αὐτὸς ἔξω δωμάτων πορεύεται. 1155  
Αγ. Θεσεῦ, μερίμνης ἄξιον φέρω λόγον  
σοὶ καὶ πολίταις οἱ τ' Ἀθηναίων πόλιν  
ναίουσι καὶ γῆς τέρμονας Τροζηνίας.  
Θη. τί δ' ἔστι; μὲν τις συμφορὰ νεωτέρα 1160  
διςσὰς κατείληψ' ἀστυγείτονας πόλεις;  
Αγ. Ἰππόλυτος οὐκέτ' ἔστιν, ὡς εἰπεῖν ἔπος·  
δέδορκε μέντοι φῶς ἐπὶ μικρᾶς ῥοπῆς.  
Θη. πρὸς τοῦ; δι' ἔχθρας μὲν τις ἦν ἀφιγμένος  
ὄτου κατήσχυν' ἄλοχον ὡς πατρὸς βίαι;  
Αγ. οἰκειὸς αὐτὸν ὦλες' ἀρμάτων ὄχος 1165  
ἀραί τε τοῦ σοῦ στόματος, ἄς εὐὼ πατρὶ  
πόντου κρέοντι παιδὸς ἠράσω πέρι.  
Θη. ὦ θεοί, Πόσειδόν θ' ὡς ἄρ' ἦσθ' ἐμὸς πατήρ  
ὀρθῶς, ἀκούσας τῶν ἐμῶν κατευγμάτων.  
πῶς καὶ διώλετ'; εἶπέ, τῶι τρόπῳ Δίκης  
ἔπαισεν αὐτὸν ῥόπτρον αἰσχύναντά με;  
Αγ. ἡμεῖς μὲν ἀκτῆς κυμοδέγμονος πέλας 1170  
ψῆκτραισιν ἵππων ἐκτενίζομεν τρίχας  
κλαίοντες· ἦλθε γάρ τις ἄγγελος λέγων  
ὡς οὐκέτ' ἐν γῆι τῆιδ' ἀναστρέψοι πόδα  
Ἰππόλυτος, ἐκ σοῦ τλήμονας φυγὰς ἔχων.  
ὁ δ' ἦλθε ταύτων δακρύων ἔχων μέλος  
ἡμῖν ἐπ' ἀκτάς, μυρία δ' ὀπισθόπους  
φίλων ἄμ' ἔστειχ' ἠλίκων <θ'> ὀμήγουρις. 1180  
χρόνῳ δὲ δὴ ποτ' εἶπ' ἀπαλλαχθεὶς γόων·  
τί ταῦτ' ἀλύω; πειστέον πατρὸς λόγοις.  
ἐντύναθ' ἵππους ἄρμασι ζυγηφόρους,  
δμῶες, πόλις γὰρ οὐκέτ' ἔστιν ἡδε μοι.  
1185  
τοῦνθένδε μέντοι πᾶς ἀνὴρ ἠπείγετο,  
καὶ θᾶσσον ἢ λέγοι τις ἐξηρτυμένας  
πῶλους παρ' αὐτὸν δεσπότην ἐστήσαμεν.  
μάρπτει δὲ χερσὶν ἠνίας ἀπ' ἄντυγος,

*A companion of Hippolytus enters, by the same eisodos by which Hippolytus and his attendants departed.*

*Chorus Leader:* Look, I see here a companion of Hippolytus with a gloomy look, hastening quickly to the house.

*Messenger:* Where could I go, women, to find the ruler of this land, Theseus? If you know, tell me; is he inside this house? (1155)

*Theseus enters from the palace.*

*Chorus Leader:* Here he is, coming outside the house.

*Messenger:* Theseus, I carry a report worthy of your concern and of the citizens', both those who dwell in the city of Athens and those within the boundaries of the Trozenian land.

*Theseus:* What is it? It can't be that some upsetting misfortune (1160) has befallen the two neighboring cities, can it?

*Messenger:* Hippolytus is no more, nearly so; yet, though precariously balanced in the scales, he sees the light.

*Theseus:* At whose hands? It can't be that someone whose wife he disgraced forcibly, as he did his father's, got angry at him, can it? (1165)

*Messenger:* His own team of horses destroyed him, and the curses from your mouth, which you prayed to your father, the lord of the sea, against your son.

*Theseus:* O gods and Poseidon, how you truly are my father after all, since you've listened to my curses! (1170) *How* did he perish? Tell me, in what way did the club of Justice strike him after he disgraced me?

*Messenger:* We were near the wave-beaten shore, grooming the horses' coats with currycombs, in tears; for a messenger had come telling us that Hippolytus could no longer dwell in this land (1175), since he had been banished by you to a wretched exile. And he came to us at the shore with the same strain of tears, and a countless assembly of friends <and> age-mates was walking along behind him. (1180) And finally he ceased from his groans and said: "Why do I carry on this way in my grief? My father's words must be obeyed. Harness the yoke-bearing horses to the chariot, servants, for this is no longer my city."

And then from that point every man hurried, (1185) and faster than one could say it, we had set the readied horses right by our master. And he seizes the reins from the rail with his hands, fitting his feet right into the

αὐταῖς ἐν ἀρβύλαισιν ἀρμόσας πόδας.  
 καὶ πρῶτα μὲν θεοῖς εἶπ' ἀναπτύξας χέρας·  
 1190 Ζεῦ, μηκέτ' εἶην εἰ κακὸς πέφυκ' ἀνὴρ·  
 αἰσθοίτο δ' ἡμᾶς ὡς ἀτιμάζει πατὴρ  
 ἦτοι θανόντας ἢ φάος δεδορκότας.  
 κἀν τῷδ' ἐπῆγε κέντρον ἐς χεῖρας λαβῶν  
 1195 πῶλοισ ἀμαρτῆι· πρόσπολοι δ' ὑφ' ἄρματος  
 πέλας χαλινῶν εἰπόμεσθα δεσπότηι  
 τὴν εὐθύς Ἄργους κάπιδαυρίας ὁδόν.  
 ἐπεὶ δ' ἔρημον χῶρον εἰσεβάλλομεν,  
 ἀκτὴ τις ἔστι τοῦπέκεινα τῆςδε γῆς  
 1200 πρὸς πόντον ἤδη κειμένη Σαρωνικόν.  
 εὐθεν τις ἠχῶ χθόνιος, ὡς βροντὴ Διός,  
 βαρὺν βρόμον μεθῆκε, φρικῶδη κλύειν·  
 ὀρθὸν δὲ κρατ' ἔστησαν οὐς τ' ἐς οὐρανὸν  
 ἵπποι, παρ' ἡμῖν δ' ἦν φόβος νεανικὸς  
 1205 πόθεν ποτ' εἶη φθόγγος. ἐς δ' ἀλιρρόθους  
 ἀκτὰς ἀποβλέψαντες ἱερὸν εἶδομεν  
 κῦμ' οὐρανῶι στηρίζον, ὥστ' ἀφηιρέθη  
 Σκίρωνος ἀκτὰς ὄμμα τοῦμόν εἰσορᾶν,  
 ἔκρυπτε δ' Ἴσθμόν καὶ πέτραν Ἀσκληπιοῦ.  
 1210 κάπειτ' ἀνοιδῆσαν τε καὶ περίξ ἀφρόν  
 πολὺν καχλάζον ποντίωι φουρήματι  
 χωρεῖ πρὸς ἀκτὰς οὐ τέθριππος ἦν ὄχος.  
 αὐτῶι δὲ σὺν κλύδωνι καὶ τρικυμίαι  
 κῦμ' ἐξέθηκε ταῦρον, ἄγριον τέρας·  
 1215 οὐ πάσα μὲν χθῶν φθέγματος πληρουμένη  
 φρικῶδες ἀντεφθέγγετ', εἰσορῶσι δὲ  
 κρεῖσσον θέαμα δεργμάτων ἐφαίνετο.  
 εὐθύς δὲ πῶλοισ δεινὸς ἐμπίπτει φόβος·  
 καὶ δεσπότης μὲν ἵππικοῖσιν ἦθεσιν  
 1220 πολὺς ξυνοικῶν ἦρπας' ἠνίας χεροῖν,  
 ἔλκει δὲ κώπην ὥστε ναυβάτης ἀνὴρ,  
 ἱμᾶσιν ἐς τοῦπισθεν ἀρτήσας δέμας·  
 αἰ δ' ἐνδακοῦσαι στόμια πυριγενῆ γνάθοις  
 βίαι φέρουσιν, οὔτε ναυκλήρου χερὸς  
 1225 οὔθ' ἵπποδέσμων οὔτε κολλητῶν ὄχων  
 μεταστρέφουσαι. κεῖ μὲν ἐς τὰ μαλθακὰ  
 γαίας ἔχων οἶακας εὐθύνοι δρόμον,  
 προυφαίνετ' ἐς τὸ πρόσθεν, ὥστ' ἀναστρέφειν,

footstalls. And first he opened his palms upwards and said to the gods, (1190) "Zeus, may I be no more, if I am by nature an evil man; and may my father perceive how he dishonors me, either when I am dead or while I still see the light." And at that moment, taking the goad into his hands he began to lay it upon the horses all at the same time; (1195) and we attendants were following our master below the chariot near the bridle, along the road that goes straight to Argos and Epidaurus.

And when we were coming into the desolate territory, there is a headland beyond this land, lying towards what is by then the Saronic Gulf. (1200) From there an echo from the earth, like Zeus' thunder, let forth a deep roar, hair-raising to hear; the horses stood their heads and ears straight towards the heavens, and there was a lively fear among us about where in the world the voice came from. And looking towards the (1205) sea-loud coast we saw a supernatural wave fixed towards the heavens, so that my eye was robbed of seeing the coast of Sciron, and it was covering the Isthmus and the rock of Asclepius. And then both swollen and foaming much (1210) froth around it, with a blast of the sea it advances toward the shore where the four-horse chariot was. And along with its very swell and triple crest the wave spewed forth a bull, a savage monster; and the whole land was filled with its voice (1215) and was giving a hair-raising roar in reply, and the sight of it appeared to us who were looking on greater than we could look at.

And at once a terrible panic falls upon the horses: and my master, very familiar with the ways of horses, snatched the reins in his hands (1220) and he pulls them, the way a sailor does an oar, leaning his body backwards on the reins. But biting on the fire-forged bits with their jaws, they carry him against his will, heedful of neither the helmsman's hand nor the harness nor the well-made chariot. (1225) And whenever, holding the tiller, he steered their course toward the soft ground, the bull would appear

1189 αὐταῖς ἐν Valckenaer: αὐταῖσιν cod. unus Et. Ma. 135.12: αὐταῖσιν codd. et Eust. in Il. p. 599.22 et Et. Ma. codd. cet.: αὐτῆ(ι)σιν Σ<sup>tbv</sup> Ph. 3: -οῖσιν Σ<sup>m</sup> Ph. 1203 δὲ Π<sup>8</sup>ΩV: τε Λ 1219 ἵππικοῖσιν Valckenaer: -οῖς ἐν codd.

- ταῦρος, φόβωι τέτρωρον ἐκμαίνων ὄχον·  
 εἰ δ' ἐς πέτρας φέροιτο μαργῶσαι φρένας,  
 1230  
 σιγῆι πελάζων ἄντυγι ξυνείπετο,  
 ἐς τοῦθ' ἕως ἔσφηλε κἀνεχαίτισεν  
 ἀψίδα πέτρῳ προσβαλῶν ὀχήματος.  
 σύμφυρτα δ' ἦν ἄπαντα· κύριγγές τ' ἄνω  
 1235  
 τροχῶν ἐπήδων ἀξόνων τ' ἐνήλατα,  
 αὐτὸς δ' ὁ τλήμων ἠνίασιν ἐμπλακείς  
 δεσμὸν δυσεξέλικτον ἔλκεται δεθεῖς,  
 σποδούμενος μὲν πρὸς πέτραις φίλον κἀρα  
 θραύων τε σάρκας, δεινὰ δ' ἐξαυδῶν κλύειν·  
 1240  
 Στῆτ', ὦ φάτναισι ταῖς ἐμαῖς τεθραμμέναι,  
 μή μ' ἐξαλείψητ'. ὦ πατὴρ τάλαιν' ἀρά·  
 τίς ἀνδρ' ἄριστον βούλεται σῶσαι παρῶν;  
 πολλοὶ δὲ βουληθέντες ὑστέρῳ ποδὶ  
 ἐλειπόμεσθα. χῶ μὲν ἐκ δεσμῶν λυθεῖς  
 1245  
 τμητῶν ἰμάντων οὐ κάτοιδ' ὅτῳ τρόπῳ  
 πίπτει, βραχὺν δὲ βίσιον ἐμπνέων ἔτι·  
 ἵπποι δ' ἔκρυφθεν καὶ τὸ δύστηνον τέρας  
 ταύρου λεπαίας οὐ κάτοιδ' ὅποι χθονός.  
 1250  
 δοῦλος μὲν οὖν ἐγωγε σῶν δόμων, ἀναξ,  
 ἀτὰρ τοσοῦτόν γ' οὐ δυνήσομαί ποτε,  
 τὸν σὸν πιθέσθαι παῖδ' ὅπως ἐστὶν κακός,  
 οὐδ' εἰ γυναικῶν πᾶν κρεμασθεῖη γένος  
 καὶ τὴν ἐν Ἰδῆι γραμμάτων πλήσειέ τις  
 πεύκην· ἐπεὶ νιν ἐσθλὸν ὄντ' ἐπίσταμαι.  
 1255  
 αἰαῖ, κέκρανται συμφορὰ νέων κακῶν,  
 οὐδ' ἐστι μοίρας τοῦ χρεῶν τ' ἀπαλλαγῆ.  
 Θη. μίσει μὲν ἀνδρὸς τοῦ πεπονθότος τάδε  
 λόγῳισιν ἦσθην τοῖσδε· νῦν δ' αἰδούμενος  
 θεοῦς τ' ἐκεῖνόν θ', οὐνεκ' ἐστὶν ἐξ ἐμοῦ,  
 1260  
 οὐθ' ἦδομαι τοῖσδ' οὐτ' ἐπάχθομαι κακοῖς.  
 Αγ. πῶς οὖν; κομίζειν, ἢ τί χρὴ τὸν ἄθλιον  
 δράσαντας ἡμᾶς σῆι χαρίζεσθαι φρενί;  
 φρόντιζ'· ἐμοῖς δὲ χρώμενος βουλευμασιν  
 οὐκ ὦμος ἐς σὸν παῖδα δυστυχοῦντ' ἔσθι.  
 1265  
 Θη. κομίζετ' αὐτόν, ὡς ἰδὼν ἐν ὄμμασιν  
 1267  
 λόγοις τ' ἐλέγξω δαιμόνων τε συμφοραῖς  
 1266  
 τὸν τᾶμ' ἀπαρηθέντα μὴ χράναι λέχη.
- Χο. σὺ τὰν θεῶν ἀκαμπτον φρένα καὶ βροτῶν

1237 -έλικτον ΑΒ<sup>1</sup>Υ<sup>3</sup>: -ήνυτον sere codd. et Eust. in Il. p. 384.5: -ήνυς τον Heath  
 1239 τε Elmsley: δε codd. 1267-6 hoc ordine OAV: inverso BA

in front to turn them back, driving the four-horse team mad with fear; and whenever with their minds maddened they rushed towards the rocks (1230) it would follow nearby in silence alongside the rail until it finally tripped up and overturned the chariot, smashing the rim of its wheel against the rock. Everything was mixed together: the wheels' hubs and the axles' pins were leaping up, (1235) and the wretch himself, bound up in the reins' inextricable bond, is being dragged, smashing his own head against the rocks and shattering his flesh, and shouting out in a way that was terrible to hear: "Stop, you who were reared in my stables, (1240) don't wipe me out! Oh my father's wretched curse! Who wishes to come and save the best of men?" And many of us who wished to do so were left behind with our slower pace. And, freed from the bonds, the cut leather reins—I don't know how—(1245) he falls still breathing a little life; and the horses and the disastrous monstrous bull disappeared—I don't know where in the rugged land.

I'm only a slave in your house, lord, but I will never be able to do this, (1250) to believe that your son is evil, not even if the entire race of women should be hanged and someone should fill the pine forest on Ida with writing; for I know that he is good.

*Chorus Leader:* Ah, a misfortune of new ills is accomplished, (1255) and there is no escape from destiny and necessity.

*Theseus:* Because of my hatred of the man who has suffered this I took delight in these words; but now with a sense of shame before the gods and him, because he is my son, I neither take delight in these ills nor am I distressed at them. (1260)

*Messenger:* What now? Bring him here, or what should we do with the wretched one to satisfy your will? Think about it; but if you take my counsel, you will not be savage towards your son in his misfortune.

*Theseus:* Bring him here, so that seeing him before my eyes (1265) I can refute with arguments and the misfortunes from the gods the one who denied that he defiled my bed.

*Hippolytus' companion exits down the eisodos by which he entered.*

*Chorus:* You lead captive the unbending mind of gods and of mortals,

ἄγεις, Κύπρι, σὺν δ' ὁ ποι-  
 κιλόπτερος ἀμφιβαλῶν 1270  
 ὠκυτάτωι πτερῶι  
 ποτᾶται δὲ γαῖαν εὐάχητόν θ'  
 ἀλμυρὸν ἐπὶ πόντον,  
 θέλγει δ' Ἔρωσ ὦι μαινομένοι κρᾶδιαι 1275  
 πτανὸς ἐφορμάσῃ χρυσοφαῆς,  
 φύσιν ὀρεσκόων σκύμνων πελαγίων θ'  
 ὅσα τε γὰρ τρέφει  
 τά τ' αἰθόμενος ἄλιος δέρκεται 1280  
 ἄνδρας τε συμπάντων βασιληίδα τι-  
 μάν, Κύπρι, τῶνδε μόνᾳ κρατύνεις.

## ARTEMIC

σὲ τὸν εὐπατρίδην Αἰγέως κέλομαι  
 παῖδ' ἐπακοῦσαι 1285  
 Λητοῦς δὲ κόρη σ' Ἄρτεμις αὐδῶ.  
 Θησεῦ, τί τάλας τοῖσδε συνήδηι,  
 παῖδ' οὐχ ὁσίως σὸν ἀποκτείνᾳς  
 ψευδέσι μύθοις ἀλόχου πειθεῖς  
 ἀφανῆ; φανεράν δ' ἔσχεθες ἄτην. 1290  
 πῶς οὐχ ὑπὸ γῆς τάρταρα κρύπτεις  
 δέμας αἰσχυνοῦς,  
 ἢ πτηνὸν ἄνω μεταβάς βίοτον  
 πήματος ἔξω πόδα τοῦδ' ἀνέχεις;  
 ὥς ἔν γ' ἀγαθοῖς ἀνδράσιν οὐ σοι 1295  
 κτητὸν βίότου μέρος ἐστίν.  
 ἄκουε, Θησεῦ, σῶν κακῶν κατάστασιν.  
 καίτοι προκόψω γ' οὐδέν, ἀλγυνῶ δέ σε·  
 ἀλλ' ἐς τόδ' ἦλθον, παιδὸς ἐκδεῖξαι φρένα  
 τοῦ σοῦ δικαίαν, ὥς ὑπ' εὐκλείας θάνηι,  
 καὶ σῆς γυναικὸς οἶστρον ἢ τρόπον τινὰ 1300  
 γενναιότητα. τῆς γὰρ ἐχθίστης θεῶν  
 ἡμῖν ὅσαισι παρθένειος ἡδονῆ

1272 δὲ Seidler: δ' ἐπὶ ὦΛ: ἐπὶ V 1274 κρᾶδιαι Aldina: καρδία(ι) codd. et gB  
 1277 σκύμνων Wilamowitz: σκυλάκων codd. 1279 τά τ' Wecklein: τὰν codd.  
 αἰθόμενος ἄλιος Wilamowitz: ἄλιος αἰθόμενος fere codd. (ἄλ- ὦLP, ἀέλ- VDE; -  
 ὀμενος BVL, -ομέναν OA, -ομένην V<sup>3</sup>) 1280 συμπάντων Dindorf: -ων δὲ  
 VDEL: -ων τε ὦ: -ων γε P 1283 εὐπατρίδην Barthold: -δαν ὦΛ et V<sup>3</sup>: -δα V  
 1289 ἔσχεθες Markland: ἔσχεσ codd. 1292 πτηνὸν Valckenaer: πτηνὸς ὦVLP  
 et gV: πτανὸς Δ 1293 πόδα τοῦδ' O<sup>c</sup>?, sicut con. Wakefield: πόδα τόνδ'  
 O<sup>2</sup>AVL: πόδ' B 1294 ἔν γ' Musgrave: ἔν τ' OA et V<sup>3</sup>: ἔν BVL et gV

Cypris, and along with you the one with many-colored wings, encompassing them (1270) with his very swift wing; Eros flies over the earth and over the sweet-echoing briny sea, and he bewitches anyone whose maddened heart he rushes against, winged and gold-shining (1275)—the young of the mountains and those of the sea, and whatever the earth nourishes and the blazing sun looks upon, and men; (1280) over all of these, Cypris, you alone hold sway in royal power.

*Artemis enters on high.*

*Artemis:* You, the noble-born son of Aegeus, I command you to listen: I, the daughter of Leto, Artemis, address you. (1285) Why, wretched Theseus, do you take delight in these things, killing your son impiously, persuaded of unclear things by your wife's lying words? But it was a clear ruin you got. Why then do you not in your disgrace (1290) hide yourself in Tartarus, or changing to a winged life above lift your foot out of this pain? For there is no share of life for you to have among good men. (1295)

Listen, Theseus, to the state of your ills. And yet I'll accomplish nothing, except to pain you. But I came for this, to reveal your son's mind as just, so that he may die with a good reputation, and your wife's frenzied lust or, in a way, (1300) nobility. For stung by the goads of the goddess most hateful to us who take delight in virginity, she fell in love with your son;



δηχθεῖσα κέντροις παιδὸς ἠράσθη σέθεν·  
 γνώμη δὲ νικᾶν τὴν Κύπριν πειρωμένη  
 τροφῶν διώλετ' οὐχ ἔκοῦσα μηχαναῖς,  
 ἢ σῶι δι' ὄρκων παιδί σημαίνει νόσον.  
 ὃ δ', ὥσπερ οὖν δίκαιον, οὐκ ἐφέσπετο  
 λόγοισιν, οὐδ' αὖ πρὸς σέθεν κακούμενος  
 ὄρκων ἀφείλε πίστιν, εὐσεβῆς γεγώς·  
 ἢ δ' εἰς ἔλεγχον μὴ πέσῃ φοβουμένη  
 ψευδεῖς γραφὰς ἔγραψε καὶ διώλεσεν  
 δόλοισι σὸν παῖδ', ἀλλ' ὅμως ἔπεισέ σε.

1305

1310

Θη.  
Αρ.

οἶμοι.  
 δάκνει σε, Θησεῦ, μῦθος; ἀλλ' ἔχ' ἥσυχος,  
 τοῦνθένδ' ἀκούσας ὡς ἂν οἰμώξις πλέον.  
 ἄρ' οἶσθα πατρὸς τρεῖς ἀρὰς ἔχων σαφεῖς;  
 ὦν τὴν μίαν παρεῖλες, ὦ κάκιστε σύ,  
 ἐς παῖδα τὸν σόν, ἐξόν εἰς ἐχθρῶν τινα.  
 πατήρ μὲν οὖν σοι πόντιος φρονῶν καλῶς  
 ἔδωχ' ὅσονπερ χρῆν, ἐπεὶπερ ἦινεσεν·  
 σὺ δ' ἐν τ' ἐκείνῳ κᾶν ἐμοὶ φαίνῃ κακός,  
 ὅς οὔτε πίστιν οὔτε μάντεων ὄπα  
 ἔμεινας, οὐκ ἠλεγξας, οὐ χρόνῳ μακρῶι  
 σκέψιν παρέσχες, ἀλλὰ θᾶσσον ἢ σ' ἐχρῆν  
 ἀρὰς ἐφήκας παιδί καὶ κατέκτανες.

1315

1320

Θη.

δέσποιν', ὀλοίμην. Αρ. δεῖν' ἔπραξας, ἀλλ' ὅμως  
 ἔτ' ἔστι καὶ σοι τῶνδε συγγνώμης τυχεῖν·  
 Κύπρις γὰρ ἠθελ' ὥστε γίγνεσθαι τάδε,  
 πληροῦσα θυμόν. θεοῖσι δ' ὧδ' ἔχει νόμος·  
 οὐδεὶς ἀπαντᾶν βούλεται προθυμίαι  
 τῇ τοῦ θέλοντος, ἀλλ' ἀφιστάμεσθ' αἰεὶ.  
 ἐπεὶ, σάφ' ἴσθι, Ζῆνα μὴ φοβουμένη  
 οὐκ ἂν ποτ' ἦλθον ἐς τόδ' αἰσχύνῃς ἐγὼ  
 ὥστ' ἄνδρα πάντων φίλτατον βροτῶν ἐμοὶ  
 θανεῖν ἕσσαι. τὴν δὲ σὴν ἀμαρτίαν  
 τὸ μὴ εἰδέναι μὲν πρῶτον ἐκλύει κάκης·  
 ἔπειτα δ' ἡ θανοῦς ἀνήλωσεν γυνῆ  
 λόγων ἐλέγχους, ὥστε σὴν πείσαι φρένα.  
 μάλιστα μὲν νῦν σοὶ τὰδ' ἔρρωγεν κακά,  
 λύπη δὲ κάμοί· τοὺς γὰρ εὐσεβεῖς θεοὶ  
 θνήσκοντας οὐ χαίρουσι τοὺς γε μὴν κακοὺς  
 αὐτοῖς τέκνοισι καὶ δόμοις ἐξόλλυμεν.

1325

1330

1335

1340

Χο. καὶ μὴν ὁ τάλας ὅδε δὴ στείχει.

and trying to overcome Cypris with her reason she was destroyed, against her will, by the contrivances of her Nurse, (1305) who, after she gets his oath, reveals the sickness to your son. And he, as was in fact just, did not go along with these words, nor in turn, since he is by birth pious, when he was abused by you did he retract the pledge of his oath. And she, fearing that she would be found out, (1310) wrote lying letters and destroyed your son by her tricks, but still she persuaded you.

*Theseus:* Ah!

*Artemis:* Does this story sting you, Theseus? But be still, so that hearing what happened next you may groan more. Do you know that you had three sure curses from your father? (1315) You took one of these, o you most evil one, to use against your son, when it was possible to use it against an enemy. Now your father from the sea, being well disposed towards you, gave only what he had to, since he had agreed; but you appear evil in both his eyes and mine, (1320) you who waited for neither proof nor the voice of prophets, didn't bring things to the test, didn't allow long time to inquire; but sooner than you should have, you hurled curses against your son and killed him.

*Theseus:* Mistress, may I perish!

*Artemis:* You did terrible things, but even so (1325) it is still possible for you to obtain forgiveness even of these; for Cypris wanted these things to happen, sating her desire. And thus the custom holds for the gods: no one is willing to oppose the desire of the one who wants something, but we always stand aloof. (1330) For—know this well—if I hadn't feared Zeus I would never have come to this degree of disgrace, to allow the dearest to me of all mortals to die.

But first of all your not knowing frees your error from wickedness; (1335) and then your wife in dying did away with the refutation of her words, so that she persuaded your mind. These evils then have burst upon you especially, and it is painful for me too; for the gods do not enjoy it when the pious die, but the base (1340) we destroy along with their children and houses.

*Hippolytus enters supported by attendants, by the same eisodos by which he left.*

*Chorus Leader:* Look, here is the wretched one approaching, his youthful

1336 ἀνήλωσεν Elmsley: ἀνάλωσε(ν) ΩVΛ et D<sup>78</sup>: ἀπώλεσεν D



- παλαιῶν προγεννη- 1380  
 τῶρων ἐξορίζεται  
 κακὸν οὐδὲ μένει,  
 ἔμολέ τ' ἐπ' ἐμέ —τί ποτε, τὸν οὐ-  
 δὲν ὄντ' ἐπαίτιον κακῶν;  
 ἰὼ μοί μοι.  
 τί φῶ; πῶς ἀπαλλά- 1385  
 ξω βιοτὰν ἐμὰν  
 τοῦδ' ἀνάλητον πάθους;  
 εἶθε με κοιμάσειε τὸν  
 δυσδαίμον' Ἄϊδα μέλαι-  
 να νύκτερός τ' ἀνάγκα.
- Ar. ὦ τλήμον, οἶαι συμφορᾶι συνεζύγησ· 1390  
 τὸ δ' εὐγενές σε τῶν φρενῶν ἀπώλεσεν.  
 Ip. ἔα·  
 ὦ θεῖον ὀσμῆς πνεῦμα· καὶ γὰρ ἐν κακοῖς  
 ὦν ἥισθόμην σου κάνεκουφίσθην δέμας.  
 ἔστ' ἐν τόποισι τοικίδ' Ἄρτεμις θεά.  
 Ar. ὦ τλήμον, ἔστι, σοί γε φιλτάτη θεῶν.  
 Ip. ὀρᾶις με, δέσποινα, ὡς ἔχω, τὸν ἄθλιον; 1395  
 Ar. ὀρῶ· κατ' ὄσσεων δ' οὐ θέμις βαλεῖν δάκρυ.  
 Ip. οὐκ ἔστι σοι κυναγὸς οὐδ' ὑπηρέτης.  
 Ar. οὐ δῆτ'· ἀτάρ μοι προσφιλέης γ' ἀπόλλυσαι.  
 Ip. οὐδ' ἵππωνώμας οὐδ' ἀγαλμάτων φύλαξ.  
 Ar. Κύπρις γὰρ ἡ πανοῦργος ὦδ' ἐμήσατο. 1400  
 Ip. οἴμοι, φρονῶ δὴ δαίμον' ἢ μ' ἀπώλεσεν.  
 Ar. τιμῆς ἐμέμφθη, σωφρονοῦντι δ' ἤχθετο.  
 Ip. τρεῖς ὄντας ἡμᾶς ὦλες', ἥισθημαι, μία.  
 Ar. πατέρα γε καὶ σὲ καὶ τρίτην ξυνάορον.  
 Ip. ὦμωξα τοίνυν καὶ πατρός δυσπραξίας. 1405  
 Ar. ἐξηπατήθη δαίμονος βουλευμασιν.  
 Ip. ὦ δυστάλας σὺ τῆσδε συμφορᾶς, πάτερ.  
 Θη. ὀλωλα, τέκνον, οὐδέ μοι χάρις βίου.  
 Ip. στένω σε μᾶλλον ἢ μὲ τῆς ἀμαρτίας.  
 Θη. εἰ γὰρ γενοίμην, τέκνον, ἀντὶ σοῦ νεκρός.  
 Ip. ὦ δῶρα πατρός σου Ποσειδῶνος πικρά. 1410

1381 μένει Wilamowitz: μέλλει codd. (μέλι C) 1386 ἀνάλητον Weil:  
 ἀναλήτου codd. 1388 Ἄϊδα Diggle: -δ\* L: -δου ΩVΔP et Tr et gB ἄδου τε  
 νυκτός δυστάλαινα ἀνάγκα A (~gB) 1389-90 choro trib. Haslam (apud Hamilton)  
 1391 ὀσμῆς Barrett: ὀδμῆς codd. et Chr. Pat. 1326 1403 ὦλες', ἥισθημαι, μία  
 Valckenaer: ὦλες' ἢ(ι)σθημαι κύπρις ΩΔ(P) et V<sup>3</sup>YP: ὦλες' ἴσθημι κύπρις V:  
 ὦλεσεν μία κύπρις L 1404 γε Kirchhoff: τε OAVΛ: om. B

blood-tainted inherited evil of long-ago ancestors (1380) breaks its  
 bounds, and does not stay in place, and has come upon me—why in the  
 world me, who am completely blameless of evils? Woe is me, woe! What  
 can I say? How can I rid (1385) my life of this suffering and make it  
 painless? Would that the black- as-night compulsion of Hades might lay  
 me, the ill-starred, to sleep!

*Chorus Leader:* O wretched one, what a misfortune you've been yoked to;  
 your nobility of mind destroyed you. (1390)

*Hippolytus:* Ah! Oh divine fragrance; for even in my troubles I recognized  
 you and my body was lightened. The goddess Artemis is in this place.

*Artemis:* O wretched one, she is, the dearest to you of the gods.

*Hippolytus:* Do you see me, mistress, how wretched I am? (1395)

*Artemis:* I see you; but it is not right for me to shed a tear from my eyes.

*Hippolytus:* You don't have your huntsman or your attendant.

*Artemis:* No; but you who are dear to me are dying.

*Hippolytus:* Or your horseman or the guardian of your statues.

*Artemis:* No, for Cypris, the wicked one, planned it this way. (1400)

*Hippolytus:* Ah! I understand what divinity has destroyed me.

*Artemis:* She found fault with your homage, and she was vexed at your  
 virtue.

*Hippolytus:* Single-handedly she destroyed the three of us, I realize.

*Artemis:* Yes, your father, and you, and his wife, third.

*Hippolytus:* I groan then also for my father's bad fortunes. (1405)

*Artemis:* He was completely deceived by the divinity's plans.

*Hippolytus:* O father, most wretched because of your misfortune!

*Theseus:* I am ruined, child, and I have no pleasure in life.

*Hippolytus:* I groan for you more than me at this error.

*Theseus:* If only I could become a corpse instead of you, child! (1410)

*Hippolytus:* Oh the bitter gifts of your father Poseidon!

- Θη. ὡς μήποτ' ἔλθειν ὄφελ' ἐς τοῦμόν στόμα.  
 Ιπ. τί δ'; ἔκτανές τ' ἄν μ', ὡς τότε ἦσθ' ὠργισμένον.  
 Θη. δόξης γὰρ ἦμεν πρὸς θεῶν ἐσφαλμένοι.  
 Ιπ. φεῦ·  
 Αρ. εἶθ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος. 1415  
 ἔασον· οὐ γὰρ οὐδέ γῆς ὑπὸ ζόφον  
 θεᾶς ἄτιμοι Κύπριδος ἐκ προθυμίας  
 ὄργαι κατασκήψουσιν ἐς τὸ σὸν δέμας,  
 σῆς εὐσεβείας κάγαθῆς φρενὸς χάριν·  
 ἐγὼ γὰρ αὐτῆς ἄλλον ἐξ ἐμῆς χερὸς 1420  
 ὃς ἂν μάλιστα φίλτατος κυρῆι βροτῶν  
 τόξοις ἀφύκτοις τοῖσδε τιμωρήσομαι.  
 σοὶ δ', ὦ ταλαίπωρ', ἀντὶ τῶνδε τῶν κακῶν  
 τιμὰς μεγίστας ἐν πόλει Τροζηνίαι 1425  
 δώσω· κόραι γὰρ ἄζυγες γάμων πάρος  
 κόμας κερουῦνταί σοι, δι' αἰῶνος μακροῦ  
 πένθη μέγιστα δακρῶν καρπούμενοι·  
 αἰεὶ δὲ μουσοποιὸς ἐς σὲ παρθένων  
 ἔσται μέριμνα, κοῦκ ἀνώνυμος πεσῶν 1430  
 ἔρωσ ὁ Φαίδρας ἐς σὲ σιγηθήσεται.  
 σὺ δ', ὦ γεραίου τέκνον Αἰγέως, λαβὲ  
 σὸν παῖδ' ἐν ἀγκάλαισι καὶ προσέλκεσαι·  
 ἄκων γὰρ ὤλεσάς νιν, ἀνθρώποισι δὲ  
 θεῶν διδόντων εἶκος ἐξαμαρτάνειν.  
 καὶ σοὶ παραινῶ πατέρα μὴ στυγεῖν σέθεν, 1435  
 Ἴππόλυτ'· ἔχεις γὰρ μοῖραν ἧ διεφθάρης.  
 καὶ χαῖρ'· ἐμοὶ γὰρ οὐ θέμις φητιοῦς ὄραν  
 οὐδ' ὄμμα χραίνειν θανασίμοισιν ἐκπνοαῖς·  
 ὄρω δὲ σ' ἤδη τοῦδε πλησίον κακοῦ. 1440  
 Ιπ. χαίρουσα καὶ σὺ στείχε, παρθέν' ὀλβία·  
 μακρὰν δὲ λείπεις βραδίως ὀμιλίαν.  
 λύω δὲ νεῖκος πατρὶ χρηιζούσης σέθεν·  
 καὶ γὰρ πάροικε σοῖς ἐπειθόμην λόγοις.  
 αἰαί, κατ' ὄσων κιχάνει μ' ἤδη σκότος·  
 λαβοῦ πάτερ μου καὶ κατόρθωσον δέμας. 1445  
 Θη. οἴμοι, τέκνον, τί δρᾶς με τὸν δυσδαίμονα;  
 Ιπ. ὄλωλα καὶ δὴ νερτέρων ὄρω πύλας.  
 Θη. ἦ τὴν ἐμὴν ἀναγνον ἐκλιπῶν χέρα;  
 Ιπ. οὐ δῆτ', ἐπεὶ σε τοῦδ' ἐλευθερῶ φόνου.  
 Θη. τί φῆς; ἀφίης αἵματός μ' ἐλεύθερον;  
 Ιπ. τὴν τοξόδαμνον Ἄρτεμιν μαρτύρομαι. 1450

- Theseus*: Would that they had never come to my lips!  
*Hippolytus*: What?! You would surely have killed me, so angry were you then.  
*Theseus*: Yes, we were tripped up in our judgment by the gods.  
*Hippolytus*: Alas! Would that the race of mortals could be a curse on the gods. (1415)  
*Artemis*: Let it be. For not even under the darkness of earth will the anger of the goddess Cypris stemming from her desire rush down against your body unavenged, thanks to your piety and noble mind; for I will take vengeance on another by my hand, (1420) one of hers, whoever is actually her very dearest of mortals, with these inescapable arrows. But to you, o miserable one, in return for these ills, I will give the greatest honors in the city of Trozen; for unyoked maidens before marriage (1425) will cut off locks of their hair for you, who will enjoy over a long time the fruits of the greatest mourning of their tears. Always the maidens will be inspired to sing songs about you, and Phaedra's love for you will not fall away nameless and be kept silent. (1430) But you, o child of aged Aegeus take your son in your arms and embrace him. For in ignorance you killed him, and it is likely that mortals err greatly when the gods bring it about. And I urge you not to hate your father, (1435) Hippolytus; for you have your fate with which you were destroyed. And so farewell; for it is not right for me to see the dead nor to defile my sight with final breaths. And I see that you are now near this evil.  
*Artemis exits.*  
*Hippolytus*: Farewell to you too as you go, blessed maiden; (1440) easily you leave a long companionship. I dissolve the strife with my father, since you wish it; for also before I obeyed your words. Ah, darkness now comes down upon my eyes; hold on to me, father, and straighten my body. (1445)  
*Theseus*: Ah! Child, what are you doing to me, the ill-starred?  
*Hippolytus*: I'm dead, and indeed I see the gates of the dead.  
*Theseus*: Leaving my hand impure?  
*Hippolytus*: No, since I free you from this bloodshed.  
*Theseus*: What are you saying? You're acquitting me of blood? (1450)  
*Hippolytus*: I call to witness Artemis who subdues with arrows.

Euripides

- Θη. ὦ φίλταθ', ὡς γενναῖος ἐκφαίνηι πατρί.  
 Ιπ. ὦ χαῖρε καὶ σύ, χαῖρε πολλά μοι, πάτερ.  
 Θη. οἴμοι φρενὸς σῆς εὐσεβοῦς τε κάγαθης.  
 Ιπ. τοιῶνδε παίδων γνησίων εὐχου τυχεῖν. 1455  
 Θη. μὴ νυν προδῶις με, τέκνον, ἀλλὰ καρτέρει.  
 Ιπ. κεκαρτέρηται τὰμ'· ὄλωλα γάρ, πάτερ.  
 κρύψον δέ μου πρόσωπον ὡς τάχος πέπλοις.  
 Θη. ὦ κλείν' Ἀφαιάς Παλλάδος θ' ὀρίσματα,  
 οἴου στερήσεθ' ἀνδρός. ὦ τλήμων ἐγώ,  
 ὡς πολλά, Κύπρι, σῶν κακῶν μεμνήσομαι. 1460
- Χο. κοινὸν τόδ' ἄχος πᾶσι πολίταις  
 ἦλθεν ἀέλπτως.  
 πολλῶν δακρύων ἔσται πίτυλος·  
 τῶν γὰρ μεγάλων ἀξιοπενθεῖς  
 φῆμαι μᾶλλον κατέχουσιν. 1465

1453 et 1455 inter se traī. Wilamowitz: vide Segal, GRBS 11 (1970) 101-7 1459  
 Ἀφαιάς Fitton: ἀθῆναι BAV: ἀθηνῶν OL et V<sup>s</sup>: vide 1123 [ὦ] κλειναί τ' Ἀθῆναι  
 Sommerstein (BICS 37 [1990] 39-41) 1462-6 suspectos habuit Barrett post 1466  
 habet A (quae postmodo deleta sunt) ὦ μέγα σεμνή νίκη, τὸν ἐμὸν / βίοτον  
 κατέχοις / καὶ μὴ λήγοις στεφανοῦσα (= IT 1497-9, Ph. 1764-6, Or. 1691-3); item  
 V<sup>3</sup> (τινὲς καὶ τοῦτους τῶι τέλει προσάπτουσαι· ὦ μέγα . . . στεφανοῦσα)

Hippolytus

- Theseus*: O most dear one, how noble you are revealed to your father.  
*Hippolytus*: O farewell to you, too, father, I bid you a long farewell.  
*Theseus*: Ah, for your pious and noble mind!  
*Hippolytus*: Pray that you have legitimate sons such as me. (1455)  
*Theseus*: Don't now leave me, child, but endure!  
*Hippolytus*: My enduring's over; I'm dead, father. Cover my face as quickly  
 as possible with my robes.  
*Theseus*: Famous Athens and the boundaries of Pallas, what a man you will  
 lack! Oh wretched me, (1460) how much, Cypris, will I remember your  
 evils!

*Theseus exits into the palace and attendants carry in Hippolytus' corpse.*

*Chorus*: This grief to be shared by all the citizens came unexpectedly. There  
 will be a splashing of many tears; for sorrowful tales about the great  
 (1465) hold greater sway.

*The chorus exit down the eisodos by which they arrived.*

### Hypothesis to the *Hippolytus*

Prefaced to many of Eur.'s plays in their medieval mss. is a "hypothesis" (i.e., "plot summary") of this kind. These stem from an originally independent set of "Tales from Euripides", which date probably from the first or second century C.E. and were intended for a non-scholarly audience. On these "Tales", falsely ascribed to Dicaearchus, see J. Rusten, *GRBS* 23 (1982), 357-67.

This hypothesis offers a bare-bones account of the action of the drama and its background. More than a third is devoted to background information, the essence of which is contained in Aphrodite's prologue speech, although no mention is made of that goddess's appearance. The account of the play itself contains only mild inaccuracies (Th. does not discover Ph. still hanging; and few would agree that Art. "offered [Th.] solace"), but says nothing of Hipp.'s oath; understandably, it excludes several of the play's smaller episodes and details. On the name of Hipp.'s mother, here given as Hippolyte, see *Intro.*, 23-4.

There also exists a papyrus from the end of the first century C.E. (P. Mil. Vogl. 44) which contains bits of this hypothesis.

### <Hypothesis of Aristophanes of Byzantium>

Aristophanes of Byzantium (ca. 257-180 B.C.E.) was one of the first, and one of the best, literary critics and editors of the Hellenistic period. Among his many writings were succinct "hypotheses" of the plays, which followed a precise pattern in giving their information on the plot, treatment by other dramatists, play's setting, identity of chorus, date of production, etc. (See Page, ed., *Med.*, liii-iv, and, in general, R. Pfeiffer, *History of Classical Scholarship* [Oxford 1968], 192-6, and G. Zuntz [1963], 130-46.) The mss. do not, as they elsewhere sometimes do, attribute this hypothesis to Aristophanes, but its style is very much his and Kirchoff rightly ascribed it to him.

What appears here in the mss. is a fragment from Aristophanes' hypothesis (e.g., not even a brief plot summary is included). It contains one peculiar and inexplicable error (the play is said to take place in Thebes) and offers interesting information about Eur. reworking ("correcting") his earlier version of the myth.

### The Characters of the Play

A list of the play's characters is found prefaced to most plays in the medieval mss. and goes back at least to Hellenistic traditions. The mss. most commonly list the characters in order of appearance (errors being common), with the chorus last. On the "female servant", see 776-7n.

### *Hippolytus*

**The setting.** This play, like the earlier version (see above, p. 26), is set in Trozen, some 30 miles across the Saronic Gulf from Athens. The *skene* building represents the palace in Trozen, where, during their exile, Ph. and Th. live with Hipp. A statue of Art. and a statue of Aph. are both on-stage, perhaps on either side of the central palace door. It is uncertain to what areas the two *eisodoi* are imagined to lead. (The strict convention that the left one connects to the town, the right to the country and harbor does not yet obtain; see K. Rees,

*AJP* 32 [1911], 377-402.) Hipp.'s first entrance from his sacred meadow (58) would be from the *eisodos* opposite the one used by Aph. for her exit (and perhaps also for her entrance; see 1-57n.)—in departing the goddess does not run into the arriving young man. The chorus could enter (121) from either entrance ramp; they probably use the same one Hipp. does for his entrance, both coming from "the country". Hipp.'s departure at 668 (as also his return at 902) would, I think, be along the same *eisodos* he used initially; his exit to exile (1101) would then be made effectively down the one he has *not* used before (i.e., the one used earlier by Aph.). Obviously, the messenger (1153) and Hipp. supported by attendants (1347) would also enter from this *eisodos*. Th. comes from outside the environs of Trozen (790), and his entrance would most likely be along the *eisodos* used by Hipp. later for his exit into exile. At the play's conclusion, the chorus would return along the same *eisodos* they used for their entrance. See Hourmouziades, 132-3, for similar suggestions.

**1-120. The Prologue.** *Hipp.* follows the common pattern of the Eur. prologue (the opening of the play up to the first choral song): expository speech (all extant plays, excepting the problematic *IA*), followed by dialogue (all extant plays except *Supp.*, *Bacch.* and *IA*). After Aph.'s opening speech (1-57), the dialogue is introduced by the entrance of new characters onto the scene, first Hipp. and his band of followers (58), then the servant (88; see 88n.). This prologue thus has three scenes: Aph.'s prologue speech (1-57), the song in honor of Art. and Hipp.'s devotional words to the goddess (58-87), and the exchange between Hipp. and his servant about worshipping Aph. (88-120). These scenes form a type of triptych in which Aph.'s speech and the dialogue between Hipp. and his servant, outlining (from different perspectives) the consequences of not worshipping Aph., frame the central panel depicting Hipp.'s devotion to Art. On this prologue, see Erbse, 34-47, and for the ways in which it might establish differences from *Hipp. I*, see G. Danek, *WS* 105 (1992), 19-37. In general on Eur.'s handling of prologues, see Erbse, Grube, 63-73, and H. Schmidt, "Die Struktur des Eingangs" in Jens (1971), 1-46 (detailed and including the *parodos* in its discussions).

**1-57. Aph.'s Prologue Speech.** Addressed in essence to the audience, this speech conveys the basic information for the play: the action is set in Trozen (12, 29); Aph. will take vengeance against Hipp. on this day (21-2) because of her anger at his slighting her (13-14); to accomplish this end, the goddess has already filled Ph. with passion for her stepson (27-8). Since the prologue speaker is a divinity, the opening speech refers also to future events: father will kill son with curses and Ph. also will die (43-48). The appearance of a supernatural power at the opening of the drama (as also in *Alc.*, *Ilec.*, *Tro.*, *Ion*, *Bacch.*) prophesying the subsequent events creates at once a fundamental and grim irony, namely that the audience knows what awaits the characters while they do not. But the events do not occur quite as one might expect from Aph.'s prophecy and many important elements in the action are omitted; Eur. thus removes a certain suspense from viewing/reading the play while still leaving

open the possibility of several surprises (see 42n.). The use of a divine prologue speaker, esp. one who has also initiated the dramatic action, raises many questions about divine control of the play's events and mortals' responsibility for their actions; see *Intro.*, 41-2. On divine prophecy in prologues, see R. Hamilton, *AJP* 99 (1978), 277-302. Although her point of entry (*skene* or *eisodos*) remains uncertain, most likely Aph. delivers her speech from stage level; see Hourmouziades, 156-63, and *Stagecraft*, 10, and, for an opposing view, Mastronarde (1990), 75-6.

*Structure:* The speech runs smoothly from general statement (1-8) to specific situation and action (9-23), to background (24-40) and back to prophecy (41-57). A very symmetrical scheme for the speech, with many verbal echoes (not all equally persuasive), is suggested by D. Korzeniewski, *Philologus* 108 (1964), 53-4.

1. **Powerful:** πολλή, the emphatic first word of the play, is more forceful than μεγάλη and is used (in an adverbial sense) of the goddess later (443); cf. also *IA* 556-7, and see *LSJ* s.v. πολύς 1.2.c. From the outset, Aph. underscores her power, which is emphasized throughout the drama and which ultimately allows her to carry out her revenge. μέν: *solitarium*, a not uncommon use at the beginning of speeches in drama and in prose; see *GP*, 382-4 and Fraenkel on Aesch., *Ag.* 1. **not without a name:** the two adjs. that Aph. uses to describe herself frame the first line. ἀνώουμος in its sense "inglorious" appears in litotes "not inglorious" in Eur. also at 1429 and *Hel.* 16 (and cf. Aristoph., *Lys.* 854, *Thes.* 859). Aph.'s proclamation, pointing to her renown, begins an important matrix of themes in the play concerned with fame, speech, and silence; see *Intro.*, 42-5.
2. **Cypris:** Aph., like all the Greek gods, had various names and titles. The name Cypris comes from her association with the island of Cyprus and is her most common name in poetry. In *Hipp.* Cypris is used 25x, Aph. only 3x (all in lyrics).
- 3-4. **Pontus:** the Black Sea, the proverbial eastern limit of the known world (the Greeks in fact knew of areas beyond it). **the boundaries of Atlas:** located by the straits of Gibraltar, the traditional western limit. Later in the play the chorus refer to the "holy boundary of heaven, which Atlas holds" (746-7) and Th. wishes he could banish Hipp. *beyond* "Pontus and the territories of Atlas" (1053-4). Cf. *IIF* 234-5. **see the light of the sun:** a common poetic expression for "to be alive", just as "to leave the light" (λιπεῖν φῶς) means "to die" (see *LSJ* s.v. φῶς 1.1.b).
- 5-6. Aph. describes a reciprocal relationship in which she treats well those who revere her power and harms those who do not. Reciprocity between gods and mortals is fundamental to Greek thinking, well illustrated by Hom., *Il.* 22.168-72, where Zeus' concern for Hector is based on Hector's devotion to him in sacrifice. On this reciprocity, esp. as relevant to *Hipp.*, see H. Yunis, *A New Creed: Fundamental Religious Beliefs in the Athenian Polis and Euripidean Drama. Hypomnemata* 91 (Göttingen 1988), 100-21 and bibl. cited there. **are**

**proud:** lit. "think great thoughts", the phrase φρονέω μέγα has a positive meaning in Homer, "to be high spirited", but typically in Attic, as here, a negative one; see *LSJ* s.v. φρονέω II.2.b. **trip up:** the verb εφάλλω acquires thematic importance as the play develops; see 670-1n. Eur. also uses this verb of Aph. "tripping" one up with passion at *And.* 223, and cf. *Ion* 1523 and *F* 493.

- 7-8. The suggestion that gods behave like mortals (the implication of **also**) reappears several times in the play, notably in the scene between Hipp. and the servant (see 88-120n.). In tragedy we find parallels for the language of line 8 at *Alc.* 53 and *Bacch.* 321. On honor in this play, see 21-2n. and *Intro.*, 45.
- 10-2. **the offspring of the Amazon.** Eur. avoids naming Hipp.'s mother throughout the play (cf. 307, 351, 582); he states what is here essential: the child is not from Th.'s wife Ph. Elsewhere in the play (309, 962, 1083, 1455) emphasis is given to Hipp.'s being illegitimate. On the myths involved here, see *Intro.*, 23-4. Metrical inconvenience might also have been a factor in Eur.'s avoiding the name of Hipp.'s mother; so Barrett on 10-11. **Pittheus** was Hipp.'s great-grandfather (his daughter Aethra was Th.'s mother). The play assumes that Th. is the ruler of the land (cf. 1153) despite Pittheus' presence. The situation is comparable to that of Laertes in the *Odyssey*, Pheres in *Alc.* and Cadmus in *Bacch.* **pure:** ἄγνός is a vague word with meanings ranging among "holy", "pure", "chaste", "reverent", and "guiltless" and implying "fitness to worship" (Parker, 149; see his discussion, 147-51). Hipp. uses the word of himself (102 and 1003) in the sense of sexual purity; it is used by the chorus of Ph. in the sense "not tainted by" (138); and it is employed twice in the exchange between the Nurse and Ph. about Ph.'s "pollution" (316-7). On purity in the play, see Segal (1970b), esp. 278-83 and 296-8. **alone:** the goddess wants honor from everybody; see 3-6 and cf. *Bacch.* 206-9. **this land of Trozen:** the use of the deictic ὅδε (**this**) to indicate the setting of the play is standard, even formulaic; in Eur. prologues; cf., e.g., 29, *Med.* 10, *And.* 16, *Hec.* 8, *Hel.* 1, *Or.* 46, *Bacch.* 1, and see further R. Kassel, *ZPE* 21 (1976), 35.
- 13-4. Aph. holds two things against Hipp.: his vilification of her and his refusal to participate in sex and marriage, the realm over which she presides. **I am inherently:** Hipp.'s repugnance is at the goddess's essential being, hence πεφυκέναι, not εἶναι. For the importance Hipp. places on innate qualities, see 79-80n. **scorns:** ἀναίνομαι often of refusing sexual overtures (see *LSJ* I.2); it can have, as here, a contemptuous tone. The nearly tautologous repetition in line 14 underscores this reason for Aph.'s anger. **bed:** λέκτρον, lit. "couch, bed", typically in the pl., is, like λέχος, a common poetic metonymy for "marriage" and, less frequently, for other sexual unions (cf. *IIF* 345, *Ion* 545, 819). **doesn't touch marriage:** with οὐ ψαύει γάμων, cf. Pind. *O.* 6.35. It is important to note that Aph. demands from Hipp. not simple ritual observance, but participation in sex and marriage. Unlike Pentheus in the *Bacch.* (see esp. 45-6), Hipp. does not deny the divinity of Aph. or seek to thwart her worship; rather he wants to maintain a (disrespectful) distance from

her (see 101ff. and 113n.). Although virginity was expected for unmarried girls and chastity for married women, and periods of sexual abstinence were occasionally prescribed for men, Hipp.'s total rejection of sexual activity would have been thought most extraordinary.

17. **consorting with the virgin:** the words need not imply a sexual relationship between hunter and patron (although *συνεῖναι* + dat. is a common euphemism for sexual intercourse), but they at least suggest the unnaturalness of this union, which is spelled out more fully below (19). **always:** αἰεί is common in the rhetoric of exaggeration, going back to Homer (cf. *Il.* 1.520).
18. The suggestion, contained in ἐξαίρει, that Hipp. is ridding the land of all beasts (cf. *Il.* 154, *Hdt.* 1.36) continues the goddess's scornful exaggeration. Among the various symbolic associations hunting held in Greek culture (and myth), one was marking the transition from adolescence to adulthood in a community. For Hipp., however, hunting in a sense serves not as a transition to, but as a replacement for, that adult life. In combining extreme sexual abstinence with a devotion to hunting, Hipp. resembles the mythological character Melanion (see, e.g., Aristoph., *Lys.* 781-96). See P. Vidal-Naquet, "The Black Hunter" in *The Black Hunter: Forms of Thought and Forms of Society in the Greek World* (Baltimore and London 1986), 106-28, esp. 117-22, and Goldhill, 119-21.
19. **companionship:** As in line 17 (see n. there), the goddess expresses the unusualness of the relationship with the choice of vocabulary, since ὀμιλία can have a sexual sense (*LSJ* I.2). ὀμιλία is in the grammatical case of the nearer βροτεία, not the logical accus. modified by μείζω.
20. **these things:** τούτοις could be *genus commune*, referring to Hipp. and Art., but the μέν . . . δέ contrast of 20-1 makes neuter the more likely interpretation.
- 21-2. **But for the wrongs he has done me:** for similarly framed (and perhaps equally hollow) rhetoric, cf. Jason at *Med.* 451-4. **I will punish:** τιμωρήσομαι is etymologically related to τιμάω ("I honor") and τιμή ("honor"). The goddess will defend her honor by taking vengeance. **this day:** several times in the play, a character stresses the importance of "this day"; see also Ph. at 726, Th. at 889-90, and cf. the chorus at 369. Many tragedies emphasize that the decisive action will occur on the present day. Often this is established in the prologue (cf. *Alc.* 20, 27, *Ilec.* 44, *Or.* 48, Aesch., *Sept.* 21) and sometimes is fundamental to the dynamics of the play, most notably in Soph., *Aj.* (see esp. 753-7).
- 22-3. The alliteration of the p-sound in these lines draws attention to the goddess's ease in vengeance and perhaps suggests her contempt. Eur. employs striking alliteration less frequently than Aesch. and Soph., but see, e.g., *Med.* 33-4, 364, *Alc.* 614, and 656n. The anacoluthon (the participle προκόψαα is left without any proper syntax as the anticipated structure of the sentence is not completed) is not unusual.

- 24-8. Since middle- and upper-class women of the fifth century did not usually go outdoors, the goddess has to explain the occasion of Ph.'s falling in love with her stepson. The *topos* of a young man seeing or meeting a young woman (and, in some cases, raping her) at a religious festival was a common one, frequent in New Comedy (cf. Men., *Epit.* 451-7, 471-90, *Sam.* 38-50, and see also *Ion* 545-54) and reflected "real life" (cf. Lysias 1.8); here the *topos* is inverted as it is Ph., a married woman, who is smitten.
25. The Mysteries referred to are those at Eleusis, outside of Athens, in honor of the goddess Demeter and her daughter Persephone; in the advanced stages of these Mysteries the initiate partook in a secret "viewing" (of what is not certain). Initiation was open to all and provides a handy and plausible reason for Hipp.'s visit to Athens, while at the same time suggesting his piety as one who seeks out the Mysteries and (apparently) has reached the stage of one who is entitled to "view", an *epoptes*. **holy:** ἁγνός was standard in describing these Mysteries; see Richardson on *III Dem.* 478.
26. **land of Pandion:** Pandion, son of Erichthonius, was one of the legendary kings of Athens. Such circumlocutions for Athens were commonplace in Greek poetry, esp. tragedy.
28. **according to my plans:** emphatic at the end of this long sentence.
- 29-33. I accept Jortin's conjecture ὀνομάσουσιν ([people] will name) for ὀνόμαζεν ("she was naming") at 33, adopted already by Wecklein, Barrett, Diggle, and Stockert. The fut. tense in conjunction with the phrase τὸ λοιπὸν (in the future) is in keeping with Eur. practice elsewhere in comparable aetiologies (cf. *Il.* 1329f., *IT* 1456f., *Hel.* 1674). ὀνόμαζεν would normally imply a *public* declaration, which is in contradiction to Ph.'s silence emphasized in this speech (see esp. 40) and in the play; in the *future* people will have knowledge of the circumstances of the temple. A full discussion of this and related issues and a defense of Jortin's remedy is found in Barrett on 32-3; see also Erbse, 36-7. (For objections to this remedy, see J. Wilson, *AJP* 89 [1968], 69 n.7.) With this revelation Eur. shows not only Ph.'s obsession with Hipp., but her reverence towards Aph., which, in light of her treatment by Aph., challenges the goddess's assertion at line 5, and at the same time underscores Ph.'s passion, which has led her to establish a temple from which she can look out at the land of her beloved. The reference here to this aetiology is balanced by the one about Hipp.'s cult in the play's *exodos* (1423-30). A mortal has something dedicated to him normally only upon his death; Hipp.'s death, already predicted by Aph., is implied again in this report of Ph.'s actions. On the symmetry of these two aetiologies, see Dunn (1992), although he does not accept Jortin's conjecture.
- 30-3. **Pallas' very rock:** the acropolis in Athens; Pallas was one of Athena's many cult titles. **overlooking:** κατόπιος appears only here and (in a different sense) at A. R. 2.543. Context and the parallel with κάτοπιος at Aesch., *Ag.* 307 (Canter's generally accepted conjecture) suggest that, *pace LSJ*, the sense of the word is active, not passive. The use of the word by Eur.



might have been influenced by Aph.'s cult title Κατασκοπία, used of the goddess in Trozen, at a cult above a stadium named after Hipp. Our source for this title is Pausanias (2.32.3); it is unknown whether or not it reflects fifth-century practice. **she set up there a temple to Cyprus:** on Aph.'s temple on the Acropolis, and Hipp.'s shrine nearby, see *Intro.*, 22. **in love with one who was distant:** the adj. ἐκδημος, more literally "out of the country", is used a few lines later (37) of Th.'s exile, and again of his current absence from Trozen (at 281 and, accepting the minority reading, in its verbal form, at 659); on the significance of this repetition in the play, see Halleran (1991), 118. **because of Hippolytus:** in a dedicatory or funerary inscription ἐπί can have either a local ("near [Hipp.'s tomb]") or a causal ("because of, over [Hipp.]"') sense; here it is causal.

34. **Cecrops:** a legendary king of Athens, said to have been born from the earth. **he left:** the Greek here and at 36 uses a "historic present", as is common in narrative passages; see *GMT*, §33.

35-7. **Pallantids:** the fifty sons of Aegeus' half-brother Pallas. In a dispute over Th.'s right to rule Athens upon his father Aegeus' death, Pallas and his sons fought against and were killed by Th. **a year away in exile:** exile was a common punishment for homicide, as early as Homer (cf. *Od.* 23.118ff.) and served as the typical penalty for unintentional homicide in Athens (see MacDowell [1963], 117-23). Th.'s murder was justifiable, not unintentional, but it did involve kin and could plausibly motivate exile (cf. the scholiast's claim ad loc.). Eur. may have invented this exile, as he may have also invented Acolus' in the play that bears his name (see Parker, 376). On the pollution of bloodshed in general, see Parker, 104-43.

38-40. **now:** ἐνταῦθα, intensified by δῆ, is emphatic; the story moves to the present, and Ph.'s suffering. **overwhelmed:** ἐκπεπληγμένη is a strong, albeit common, metaphor ("to drive from one's senses" *LSJ* II), used of reactions to many emotions, frequently passion (cf. esp. *Med.* 8, 639, and *F* 213.2). **goads of passion:** κέντρον ("goad") has a wide metaphorical currency, employed in amatory (cf. κέντρα, 1303) and in many other contexts. The image of goad(s) of desire is first attested explicitly in this play (see also 1300-1n.), but is implicit already in Aesch., *Supp.* 109 and (with the semantically related οἰτρος) in Simonides, fr. 541.10; it becomes a cliché in later Greek. On metaphorical goads, see Padel (1992), 117-9. **is dying:** even before she appears on-stage, we learn that Ph. is dying; cf. 401. **in silence:** σιγῆι, enjambed and postponed until the last position in its clause, lends emphasis to this important detail; Ph. was not silent in *Hipp. I*. **none of the household knows her disease:** a departure, perhaps, from the first *Hipp.*, if the Nurse already knew of Ph.'s malady. Ignorance has an important thematic role in this drama and expressions of it abound in the play; see *Intro.*, 48-9. **disease:** νόσος and its cognates refer in this play both to Ph.'s passion (e.g., here, 394, 405, 766, 1306) and, before the Nurse and the chorus learn the cause, its resulting physically debilitating state (131, 179, 205, 269, 279, 293-4). In

the *stichomythia* in which the Nurse persuades Ph. to let her attempt some remedy, the term's ambiguity aids the Nurse's cause (e.g., 477, 479, 512), and this ambiguity continues in the following scene (698, 730). The verb νοσέω is used at 463 of a "sick" marriage (bed) and, with a less specific metaphorical reference, by Hipp. at 933 of his plight.

41. **destined:** on the (often subtle) difference between χρή and δεῖ, the former more appropriately used for what conforms to the divine plan, see Barrett on 41. **to turn out:** for this sense of πίπτω, see *LSJ* B.V.2.

42. There is no reason to follow some editors in proposing either emendation or daggers of despair. Aph. may not tell the whole truth (she misleads—πράγμα [matter] is a conveniently vague word), but her words do, indirectly at any rate, come true, as it is ultimately through her agency that Th. learns of Ph.'s passion. Such misdirection by a divinity is paralleled, albeit not precisely, in other divine prologues; cf., e.g., Hermes at *Ion* 70ff, and Dionysus at *Bacch.* 50-2, where see Dodds, ed. (In general on "red herrings" in Eur., see W. G. Arnott, *MPhL* 3 [1978], 1-24.) The false expectations are encouraged by the order of events spelled out by the goddess—revelation to Th., death of Hipp., death of Ph. This was the order in *Hipp. I* (see *Intro.*, 26-7) and perhaps was standard in the myth; Eur.'s innovation in his handling of the myth in this play will thus create a certain degree of surprise (but see 47-8n.). On the silence about the lengthy confrontation between father and son, which depends on Hipp.'s oath to the Nurse, see Erbse, 38-9. **will be brought to light:** words for revelation and concealment are frequent in this play; see, e.g., (revelation) 332, 368, 428, 479, 594, 1289 and 1452, and (concealment) 139, 154, 192, 243, 245, 250-1, 279, 330, 394, 594, 674, 712, 915, 1209, 1458, and on these motifs, Goff, 12-20.

43. **young man:** Hipp.'s youth comes up again; see esp. 114 and 118. **who wars against me:** Hipp. is here called a πολέμιος, properly a political or military (as opposed to a personal) enemy (ἐχθρός). The difference is by no means rigid (see, e.g., ἐχθρός of Hipp. at 49), but the word may suggest Hipp. in the role of the θεομάχος "one who battles against the gods", a word used (in its verbal form) appropriately of Pentheus at *Bacch.* 45.

44-6. **curses . . . up to three times:** see 887-90n.

47-8. Aph. acknowledges Ph.'s virtue, a hint, despite the misdirection of the probably traditional order of events narrated in 42-6 (see 42n.), that the treatment of Ph. will in some way be different in this play. **keeping her good reputation:** Ph.'s concern with her reputation (εὐκλεία) is vital to the play (see esp. 329, 423, 489, 687, 717, and *Intro.*, 43-5). It has been suggested that the importance of this value to Ph. reminds one of Art. in her manifestation Art. Eukleia, thus subtly linking Ph. and Hipp.; see D. Braund, *JHS* 100 (1980), 184-5. **she will die:** for the "oracular present", see K.-G., I.137-8.

48-50. **value more:** προτιμάω helps to recall Aph.'s earlier statement at 5-6 (which contains the virtual synonym πρεσβεύω), where the goddess explained that she gave preference to those who revered her; obviously this

- preferential treatment has limits. Many have seen a criticism of the goddess in these lines, but it is important to remember that such cavalier divine pursuit of vengeance goes back to Homer; see, e.g., *Il.* 4.50ff., and cf. *IIF* 840-2. On the seeming redundancy in μη οὐ, see *GMT*, §815.2.
- 51-7. Seeing Hipp. approaching, the goddess exits, but not before announcing the imminent death of the young man. Having set everything in motion, Aph. can leave the stage and let the mortals take up the action. She is successful because she knows how they will respond to the situation that she has created.
51. **But I see:** the entrance of a new character is given as the reason for the goddess's departure; the same pattern is found at the end of other divine prologues (*Ilec.* 52ff. and *Ion* 76ff.) and elsewhere (e.g., *El.* 107ff.). The entrance announcement with no other character on-stage violates a strongly established convention, but gods behave differently from mortals in this dramaturgical regard; see *Stagecraft*, 6-10. The formula which introduces the oncoming Hipp., ἀλλὰ . . . γάρ, is frequently used to indicate a new character on-stage (see *GP*, 103-4), often, as here, with the verb εἰς ὁράω; cf. *Ilec.* 724, *IIF* 38, 442, *El.* 107, *Or.* 725.
52. **who has just abandoned the toil of the hunt:** appropriately Hipp., when he first arrives on-stage, has just come from his characteristic activity, which he shares with Art. (cf. 17-8).
- 54-7. **A lively band of many servants . . . in hymns:** this band comprises the (secondary) chorus who sing with Hipp. the song to Art. at 61-71 (see 58-71n.). **gates of Hades:** an old phrase; cf. *Hom.*, *Il.* 9. 312. **this is the last light he sees:** as noted above (3-4n.), the phrase "to see the light" is a common idiom for "to be alive"; the phrase here echoes the earlier occurrence and the adj. last clearly signifies the difference.
- 58-87. With Aph.'s final words ("this is the last light he sees") still ringing in our ears, Hipp. arrives with his band of followers celebrating in song his patron goddess Art. Whereas the first half of the prologue scene was devoted to background information and the goddess's perspective on (and prediction of) events, this one reveals in several ways Hipp.'s extraordinary devotion to Art. This scene develops in two short sections: song to Art. (58-71) and Hipp.'s speech to the goddess (73-87).
- 58-71. The mss. assign the first three lines to Hipp., while assigning the song proper (61-71) to the "chorus" or "chorus of hunters". But it is awkward at best to have Art.'s favorite stand by idly while his companions sing her praises; Hipp., the group's leader, not only urges on the song, he joins in singing it. The group of followers (clearly identified by Aph., 54-5) who sing this brief song constitutes a so-called secondary chorus. Elsewhere Eur. employed a secondary chorus—*Pha.* (227ff.), and, according to the scholiast on 58, also in *Alex.* and *Antiopé*—and in Aesch., *Eum.* 1032ff. another "extra" group sings a short song. The situation is somewhat different in *Supp.* 1123ff. and Aesch., *Supp.* 836ff., where a secondary chorus sing in alternation with the main chorus. See Pickard-Cambridge (1990), 236-7. In *Hipp.* this group, of

- indeterminable number, would have been available to sing the strophes of the third *stasimon* (see 1102-50n.).
- Staging.* Hipp. enters from one of the *eisodoi*, opposite the one down which Aph. exited. The group of attendants follows him, as is indicated by ὀπίσθεθόπουε (55). A metrical distinction helps to mark off the two parts of the prologue scene, divine and human: Aph. spoke in iambic trimeters, while Hipp. begins a brief scene of lyrics. (See further *Stagecraft*, 10.) Hipp. carries with him a wreath (73), which he presents to the statue of Art. at one side of the palace. From this action derived the ancient designation of this play, *Hippolytos Stephanephoros* (*Hippolytus Wreathbearer*). Did horses accompany Hipp. and his men on-stage? One might infer this from Hipp.'s orders at 110ff., and the Greek stage was capable of accommodating chariots (cf. *El.* 988, *Tro.* 572, Aesch., *Pers.* 155, and *Ag.* 782—and see Taplin [1977], 75-9). But in these other scenes there is stronger reason to assume the presence of the horse-drawn chariots. In *Hipp.* one could easily imagine the horses in an off-stage area to which Hipp.'s men are thought to go later. This is the likely staging.
59. **heavenly:** οὐρανια is strikingly applied to Art. here (and at 166), since it is used uncommonly of her, but frequently of Aph. In fact the phrase τὰν Διὸς οὐρανιαν, before the enjambed Ἄρτεμιν, might well have suggested, momentarily, Aph.; cf. *Pha.* 228.
60. **who cares for us:** despite her presumed close relationship with Hipp., Art.'s concern has certain limitations (Hipp. cannot see her; see 86, and 84-6n.), and she is ultimately unable to help him against Aph.'s vengeance (cf. 1328ff.). The doubling of Ἄρτεμιν in mss. LP is probably a case of dittography (scribal "doubling") and not hieratic repetition, but see 61-71n.
- 61-71. Although brief, this song follows many of the conventions of hieratic language: invocation of the god, greeting, honorific epithets, relative clause which describes the god's attributes, parentage, dwellings, and sites of worship. (On the so-called "You-" style of hymn language, see the richly illustrated discussion in Norden, 143-76.) The verbal repetitions (*lady, lady, hail, hail, most beautiful, most beautiful, and follow [me], follow*, 58) are also characteristic of religious language (in tragedy, see, e.g., 525, *Ion* 125ff., *Bacch.* 83, 107, 116, and *passim*). While it is true that Eur. developed a fondness for repetition in his lyrics (see 586-8n.), here the repetitions should be interpreted in a religious context.
61. **most revered:** on σεμνός, here in the superlative, a word thematically important in the play, see 88-120n. and 93n.
65. **Leto:** offspring of the Titans Coeus and Phoebe, she became pregnant by Zeus and gave birth to Art. and Apollo.
66. **most beautiful:** emphatic in its threefold occurrence, here and twice at 70-1, this epithet was used of both Art. and Aph., along with other deities.
68. **of your great father:** the adj. εὐπατέρεια is elsewhere used of women (as of Art. herself at A. R. 1.570), but the extended use is not peculiar.

69. **gold-rich:** houses of the gods, like many other things associated with them, are commonly described as golden; see examples in Diggle on *Pha.* 238.
- 71-2. A trivial gloss, either παρθένων Ἄρτεμι or θεῶν crept into the mss. after Ὀλυμπον. O, before correction, had the proper text, conjectured also by Nauck, and guaranteed by the meter; see Barrett on 72.
- 73-87. **Hipp.'s speech to Art.** Hipp. approaches the statue and offers it a garland from an untouched meadow. His accompanying prayer to the goddess displays some of Eur.'s finest poetry in iambic meter and presents a complex set of images remarkably rich in their language and diverse associations. The vivid and poetically charged picture conveyed in these words helps to create an at least partially positive view of Hipp. as a fervently devout worshipper of Art. (On this prayer, see A. Festugière, *Personal Religion Among the Greeks* [Berkeley and Los Angeles 1954], 10-18, and, for a more one-sidedly positive view, Rivier, 54-5, and Kovacs [1987], 34-6.) This prayer also confirms Aph.'s words about Hipp.'s special relationship with Art. This relationship, as well as the highly unusual demands he makes for exclusivity (see 79-80n.), marks him off as extraordinary. As Barlow (99) succinctly puts it, "with neatness and grim irony, [these lines] summarize Hippolytus' devotion, vulnerability and also arrogance."

The meadow described in this prayer has several associations. It might suggest an actual *temenos*, sanctuary, of the goddess, the use of which land would have been restricted (see Barrett on 73-6), but the description also has strong literary resonances which give it erotic overtones. Several scholars, esp. J. Bremer, *Mnemosyne* 28 (1975), 268-80, and Corelis (and see the general treatment of A. Motte, *Prairies et jardins de la Grèce antique: de la religion à la philosophie* [Brussels 1973], *passim*), have observed the *topos* in Greek and other literatures of the (untouched) meadow as the site of (often violent) sexual activity; cf. esp. *IIIIDem* 1-29, Sappho, fr. 2, Ibycus, fr. 286, and the collection of data in Corelis, 60-1. These literary associations suggest the paradox of Hipp.'s life: he has tried to transform the traditional, erotic meadow into the special (sacred) space for his virgin goddess, not Aph., and the select few. Strikingly the meadow here is described in negative terms (ἀκήρατος, **untouched**, 73, 76, and οὔτε . . . οὔτ', **neither . . . nor**, 75-6), stressing its inviolate, perhaps even "golden age", state.

Structurally this speech breaks into two sections, marked by the two addresses to the goddess (δέσποινα, **mistress**, in the same metrical position, at 74 and 82), and the clear break with ἀλλά, **but** (82). The first section is general and theoretical; the second more specific and personal. In the first, Hipp. says that he bears the wreath, in the second he presents it.

On some philosophical implications of this speech, which lead to a general interpretation of the play, see Berns.

73. **For you:** the speech begins emphatically with σοί, the address to the goddess. **wreath:** wreaths played a wide role in Greek private, public and religious life and were worn by symposiasts, priests, brides and bridegrooms,

- athletic victors, archons, ambassadors and the like. They also were placed on sacrificial victims and on statues of the gods and were offered to the dead. On wreaths see Daremberg-Saglio, s.v. corona 1.2.1520-37, esp. 1524-9.
- untouched:** the adj. which modifies the meadow both here and at 76, ἀκήρατος, refers both to the literal state of the meadow (75-7) and to its symbolic quality ("pure"). Among its many senses is "(sexually) undefiled" (*Tro.* 675, *Or.* 575), which may be hinted at here (see 73-87n. and cf. Ibycus fr. 286.3-4). Later in the play Th. taunts Hipp. with this word ("You are virtuous and pure [lit. "untouched"] of evils?", 949) and the chorus, after Hipp. has been exiled, pray for "a heart untouched by pains", 1114.
77. **bee:** Knox (1952=1979), 226, comments that the bee is appropriately mentioned here, because the name μέλισσα ("bee") was given to priestesses of Art.; see also 563-4n.
- 78-81. Syntax, punctuation, and interpretation are disputed. τὸ εὐφρονεῖν should be taken as the subject of εἴληχεν, and τούτοις (referring back to θεοῖς) and δρέπεσθαι form a dat. and consecutive infin. construction after κηπέυει. A full discussion is in Barrett, pp. 174-5.
78. **Reverence:** translation is particularly difficult here. On *aidos*, see *Intro.*, 44 and 385-6a n. It is also connected with the notion of *sophrosune*; see 79-80n. The personification of *aidos* is found already in Hesiod (*WD* 200 and 324) and, according to Pausanias (1.17.1), *Aidos* had an altar on the acropolis.
- cultivates:** the verb κηπέυω is very rare in poetry, appearing only here, *Tro.* 1175, and Eubulus, fr. 67.6=84.5, a likely parody of Eur. The horticultural metaphor continues in δρέπεσθαι ("to cull", 81).
- 79-80. Hipp.'s requirement is remarkable in its demand for innate inward purity. Typically to partake in ritual or to enter a sacred place the Greeks of the classical period did not require *inward* purity at all, but only the absence of external defilement. That this purity had to be inborn would have been considered truly extraordinary. In this play Hipp. insists several times on the inborn quality of his nature (995 and, implicitly, 1031, 1075, 1191). On the contemporary debate concerning the connection between nature, culture and virtue, see, e.g., G. Kerferd, *The Sophistic Movement* (Cambridge 1981), 111-38.
- moderation:** on this important concept (*sophrosune*), see *Intro.*, 45-6. On connections between *sophrosune* and *aidos*, see Pl., *Chrm.* 160e ff., and Cairns, 314-5.
- 82-3. Hipp. probably presents the garland to the goddess's statue at this point. **golden:** χρύσειος may refer to the statue's hair being gilded or to the color of the goddess's hair. **reverent:** Hipp. uses the word εὐσεβής to assert his piety also at 656, 1309, and 1368 (the abstract noun, not adj.), and the related verb εὐσεβῶ at 996 and 1061; Art. uses the word of him at 1339 (implicitly) and 1419 (the abstract noun); and Th. pronounces his piety at 1454, the last occurrence of the word in the play, when earlier (1080-1) he had taunted Hipp. about knowing how to treat *himself* piously. On εὐσεβεία, see Burkert (1985), 272-

5. See 88-120n. and 93n. on the etymologically and thematically related *κεμνός*.

84-6. **this:** as the following lines make clear, *τοῦτο* looks forward to 85-6, although many critics take it retrospectively. But until those later lines clarify the word's syntax, it can (momentarily at least) be construed as referring to what preceded, Hipp.'s presentation of the garland plucked from the special meadow. This slight ambiguity facilitates the increased exclusivity which Hipp. expresses: the (implicitly) few who are *sophron* by nature may cull flowers from the untouched meadow, but he alone may consort and converse with the goddess. Hipp. can speak with the goddess, but never sees her; at the end of the play he recognizes her presence by her scent (1391-3). In Soph., *Aj.* another favorite of a divinity, Odysseus, seems to only hear Athena's voice (14-7).

85. **you are my companion:** an echo of Aph.'s words at 17, although here the tone is different; see 17n.

87. **end of my life's course:** the metaphor is from racing. *κάμπτω* (lit. "to turn", including "to turn [around a post in an out-and-back race]" by extension comes to be used, even without *τέλος* (end), for reaching the end (of life); see *LSJ* s.v. *κάμπτω* II, and further Kannicht on *IHel.* 1666-9. Against the backdrop of Aph.'s prediction, this prayer is ominous.

88-120. The third section of the prologue scene, taken up almost exclusively by a stichomythic exchange between Hipp. and a servant, provides a further view of Hipp.'s attitudes towards the gods. Hipp.'s entering hymn to Art. contrasted sharply with Aph.'s preceding words; now we are presented with another contrast—Hipp.'s reverence of Art. followed by his intransigence towards Aph. The servant, trying to win Hipp. over to his position, namely that mortals must honor *all* the gods, goes about his persuasion tactfully and gradually. After politely asking Hipp. if he will receive some good advice (88-9), he begins with questions (91, 95, 97) on universal points which he thinks will win ready agreement. These lead up to the servant's main concern, also expressed with an interrogative and in an indirect way—Hipp.'s lack of reverence for Aph. Hipp., for his part, is guarded throughout. He is quick to meet question with question (92, 94, 100) and constantly qualifies his agreements (note his use of the qualifying particle *γε* 5x from 90-98 and the *εἶπερ* ["if"] at 98). Although the form of this *stichomythia*—gradual questions, introduced by *οἴσθα* ("do you know?") or the equivalent—is formulaic, here it has dramatic point, as the servant is shown as deliberate and roundabout in his attempted persuasion, a seemingly necessary tact if he is to win over the intense young man. (See Mastronarde [1979], 43-4, who also well compares *Ilec.* 239ff.)

The taut dialogue revolves primarily around the ambiguity of the word *κεμνός*. The word (formed from the root *κεβ-*, as in *κέβω* ["revere"]: *κεβ-ν-ος* > *κεμνός*) is used in both negative ("arrogant", "proud") and positive ("august", "revered") senses. (On this word in this play, see further 93n.) The servant readily gets Hipp. to agree that what is proud (in a negative sense) is hateful to all and that the prideful individual among mortals is irksome. Then, having

gotten Hipp. to agree that this same general principle holds also among the gods, the servant employs the word again, asking why Hipp. does not address a *κεμνός* divinity (99); and he uses the word again at 103. (The use of the word in different senses in such short compass is deliberate; transposition and emendations attempting to erase the "inconsistency" are unjustified and flatten the dialogue.) One might conclude that Aph. as one who is *κεμνός* therefore ought to be hated (see 96-7n.), but the dialogue suggests that this is not the servant's position. The goddess whom Hipp. scorns is "august", and therefore worthy of worship, and "proud", capable, as seen from her prologue speech, of acting upon her sense of slighted honor. Gods, unlike mortals, have the power to indulge their offended pride with impunity, and the playing on the two senses of the word suggests Hipp.'s similarities to and distance from the divine. On the interpretation of this section and of the whole prologue, cf. Kovacs (1980a), whose views differ in some important respects from the ones suggested here, esp. in emphasizing the divine associations and justified position of Hipp.

88. Does this servant arrive with Hipp. at 58 or does he emerge from the *skene* at some point later? The character is a slave (115 and, less tellingly, 88) and presumably old (otherwise 114ff. would seem incongruous). At 108 Hipp. abruptly breaks off the conversation and orders his "attendants" (*ἄπαδοί*) to go within and take care of the meal and the horses and then he exits into the *skene*. After this the servant stays behind and addresses Aph.'s statue. The evidence is not conclusive, but, following Méridier and Hourmouziades (18-9), I suggest that this servant comes forth from the *skene*; perhaps he opens the palace doors in response to the arrival of Hipp. and his train. An unannounced entrance at this point would be exceptional, but not without parallel (see *Stagecraft*, 20-4 and 49 n.33), and the exception would be easily accounted for—Hipp. is occupied with his prayer and the attendants do not have speaking parts.

88-9. As is often the case, the *stichomythia* of 90-107 is introduced by a pair of lines, a distich. The servant begins with an attempt to win Hipp.'s favor (a *captatio benevolentiae*)—he addresses him with a fitting term of respect (*lord*) and employs the optative for a polite question. Picking up on Hipp.'s twice-used term of respect for Art., *δέε ποινά* ("mistress", 74, 82), the servant tries to generalize such respect to all the gods ("I call you lord, for the term "master" we must use of the gods"). The distinction made by the servant between the two terms is artificial (both terms are in fact used of both gods and masters), but there is no reason why the servant, esp. after Hipp.'s use of *δέε ποινά* for Art., cannot make the internally consistent distinction here, a distinction which Hipp. implicitly accepts. (Cf. also the often cited passage in Xen., *Anab.* 3.2.13.) The meaning of line 88 has been much debated. My translation and interpretation follow, in the main, the view of the majority of editors (including Weil, Barthold, and Barrett): *γάρ* explains the reason why the servant uses the appellation *ἀναξ* ("lord") and not the term *δεσπότης* ("master"), which is reserved for gods. The two other contending views are: 1) *γάρ* explains not the inappropriateness of one term, *δεσπότης*, but rather the appropriateness of *ἀναξ*;

- the translation would then be "Lord— (I call you thus) for one ought to call one's masters gods". This view (and translation) is offered by M. L. West (*CR* 15 [1965], 156, *CR* 16 [1966], 374-5, and, with many parallels, *BICS* 27 [1980], 10-11); see also Kovacs (1980a), esp. 136 n.20; and 2) the particle is anticipatory (see *GP*, 68-9) and the lines should be translated "Lord, since it is essential to call the gods our masters, will you listen to a good piece of advice from me [on this topic of the relation between gods and mortals]". This argument and the translation are Diggle's (1994), 1-2. None of these three interpretations is without problems; the one accepted here makes small demands on the Greek and conforms with the servant's words and actions in the rest of the scene.
90. See *GP*, 62-3, for the use of γάρ in the sense "for otherwise".
92. **What:** placed, as here, after the interrogative, καί is often used when the questioner wants additional or more precise information; see *GP*, 312-3.
93. **proud:** see 88-120n. for the semantics of *κεμνός* in this dialogue. The word appears 14x in the play, 4x in this *stichomythia*, and already twice before (of the Mysteries at 25 and, in the superlative, of Art. at 62). It will be used again to describe Art. (713, 1130), the Corybants (143), the boundary of heaven (746), and the eye of Zeus (886). The remaining three times it refers to Hipp. or his actions (957—and cf. 490—1064, and 1364).
94. The negative οὐ, displaced to attach more closely with the interrogative, modifies ἀχθεινός; the displacement creates the pointed juxtaposition of *κεμνός* and ἀχθεινός.
95. **affable:** on εὐπροσήγορος, see Collard on *Supp.* 869-71a. The same opposition of *κεμνός* and εὐπροσήγορος is found at *Alc.* 773-5.
- 96-7. On the reciprocity between gods and mortals, see 5-8 and 5-6n. Although it seems hardly in keeping with the servant's argument, one might infer that being *κεμνός* is hateful in a god as well as in a mortal. Perhaps the potential ambiguity of these words is meant to suggest to the audience that Aph.'s behavior is also objectionable.
98. **if:** εἴπερ, unlike εἰ δὴ, usually, although not always, implies confidence, not doubt (see *GP*, 223 n.1 and 488 n.1), but it is noteworthy that Hipp. qualifies his response with an if-clause and the particle γε (see 88-120n.).
99. This question comes boldly on what has preceded; see 88-120n. The verb προευνέπω is often used of address to a divinity; cf., e.g., *IIf* 609, Aesch., *Ag.* 162, 811, Soph., *Aj.* 857, Pind., *Isth.* 6.17.
100. Although the servant, of course, knows the goddess he has in mind—and only gradually (at 101) actually mentions her name—Hipp. does not. We need not, however, assume, with Barrett and others, that Hipp. suspects that Aph. is the goddess who will be mentioned (*κεμνήν* at 99 indicates only that the divinity is female). Hipp., as befits one who is fundamentally pure and pious (his general depiction up to this point), is concerned that the servant may speak an ill-chosen, impious word (the Greeks were fastidious about employing proper language in connection with the gods), esp. since the servant uses the word *κεμνός*, now in a different sense, so soon after he had used it in a negative one.

- On this line, see Dimock, 246, and Kovacs (1980a), esp. 130-2, who also discusses other interpretations.
101. **near:** Κύπρις (or Κύπρις) of the mss. is likely a gloss, displacing πέλας, attested by the Sorbonne papyrus. Cf. R. Merkelbach, *ZPE* 1 (1967), 100-1.
102. These words have a paradoxical ring: Hipp. says that he stays away from the goddess *because* he is pure; see Corelis, 71. **pure:** on ἀγνός, see 10-2n.
- 106-7, 104-5. I accept, along with Weil, Barthold, Wecklein, and Diggle, Gomperz's transposition of 106-7 and 104-5. With this rearrangement the dialogue has a better ending—105 seems very much like a concluding verse—and an easier flow—104 is a better reply to 107 and 106 is no worse an answer to 103 than 104 is. Transposition of a pair of verses in *stichomythia* is not uncommon, and Gomperz's transposition here, while not absolutely necessary (see Barrett on 106-7 for a defense of the mss. order), is preferable. With the transposition, these concluding lines of the *stichomythia* end with a double rhyme (θεῶν/χρεῶν and μέλει/σε δεῖ).
106. In *Bacch.* Pentheus too has reservations about "night worship" (485-7), and cf. F 524. Hipp. here indirectly indicates that he recognizes that what is wanted by the goddess, and what he is refusing, is not superficial observance of the goddess, but participation in her (nocturnal) activities.
105. **May you be fortunate:** the expression εὐδαιμονοίης is frequent in Eur. (and nowhere in Aesch. or Soph.), often as a mere indication of thanks (e.g., *Alc.* 1137, *El.* 231), and also, as here, with more of its literal meaning. The servant politely appends to this conventional formula the further wish that Hipp. act sensibly; cf. the maxim in F 256.
112. **after I have sated myself with food:** the phrase βορᾶς κορεθεῖς is striking. βορά, is properly, although not exclusively, food for carnivorous beasts, and κορέννυμι, only here in Eur., often has the pejorative sense of "glut". There is a contrast between the gentle, pure life described in his prayer to Art. and the coarse words here. Ironically, later in the play (952-3) Th. mocks Hipp.'s *vegetarian* diet (ἀφύχου βορᾶς). With his hearty appetite Hipp. also stands in contrast to Ph., who, as we learn at 135ff., is starving herself to death. See further Segal (1969), 297-9.
113. **I say good riddance:** whereas up to this point Hipp. has expressed a preference for another god, here he is openly contemptuous of Aph. The colloquial phrase λέγω χαίρειν, lit. "say good-bye", intensified by πολλά, expresses "disregard, dismissal, repudiation" (Stevens, 26), and the possessive *κός* (that of yours) can have (in Attic) a scornful tone (see Schwyzer 2.203). Diggle's translation, "to hell with" (*AJP* 110 [1989], 361) is a bit too strong. The same phrase is found at 1059, and cf. F 388.5.
- 114-20. The servant's prayer to the goddess before her statue serves, visually and structurally, as a counterbalance to his master's earlier prayer at Art.'s statue. At once the servant sets himself off from Hipp. with his first words (But I), a contrast which he then explains—the young should not be imitated

when they think like that. The contrast continues in his humility before the goddess: unlike Hipp., the servant respectfully addresses the goddess, and he suggests that youth (see 43n.) and temperament should be taken into account and that, as a divinity, Aph. should be wiser than mortals and able to ignore a young man's blasphemy. The servant's prayer is doomed to failure, as we have already heard Aph.'s plans for bringing about Hipp.'s death. The forgiveness the servant asks of the goddess (for Hipp.) is not a divine characteristic; see 1326n. and 1442-3n. This is the only example in tragedy of a prayer following a pattern common in the *Iliad*, namely one for something which is opposed to a god's already announced intention; see Mikalson (1989), 96.

115. **when they think that way:** the phrase φρονούντας οὕτως recalls Aph.'s words at the beginning of her prologue speech (6), that she trips up those who are proud (φρονούσι μὲγα) towards her. (Cf. Grube, 179 n.4.) **as is fitting for slaves to speak:** he calls himself a slave, which refers both to his status in the mortal realm and also to his relationship to the gods, as is evident in his calling the goddess "mistress"; cf. 88-9n.

120. With this prayer, in which an affirmative answer is linked by the petitioner to the god's wisdom, cf. *Phoen.* 84-7, and see Mastrorade ad loc. and Mikalson (1989), 95. Criticisms of the gods (independent of prayers) often focus on their wisdom or intelligence (or lack thereof); cf., e.g., *And.* 1161-5, *Iff* 339-47, *El.* 971, 1246, *Or.* 417 (and see Willink there). This futile prayer calls to mind what Aph. has already said about her *modus operandi*: the servant may suggest (and hope) that the gods, and Aph. in particular, should be wiser than mortals, but Aph. will act with power to defend her slighted *time*. Very similar is Cadmus speaking to the now-revealed Dionysus at *Bacch.* 1348: "It is not fitting for gods to be like mortals in their anger"; and cf. F 292.7. On the criticism of the gods suggested by these lines, see *Intro.*, 41-2.

121-69. **The Parodos.** A group of fifteen married (165ff.), well-born (710) women of Trozen (373) now enters from one of the *eisodoi*, singing the first choral song. This chorus of women will be predisposed to sympathize with another woman, and they will be willing even to keep secret from Th. the truth about Hipp. and Ph., which would have kept him from cursing his son (see 710-14 and 706-12n.). Although in some plays the choral entrance has only weak motivation, here Eur. follows a common pattern—the chorus enter in concern for the well-being of the hero/heroine, whose cries or about whose plight they have heard (cf. *Alc.*, *Med.*, *Hclid.*, *And.*, *Hec.*, *Tro.*, *IT*, *Hel.*, *Or.*). They do not expressly state the reason for their arrival (as do, e.g., the choruses at *And.* 119ff., *Hec.* 98ff., and *El.* 167ff.), but the content of their song makes it clear. The choral entry, with Ph. as the decided object of their attention, begins to shift our attention, and the song both contrasts with what has immediately preceded and prepares for the initial presentation of Ph. after this song. The song itself begins with a domestic scene, the women washing clothes at a public spring. The divine pronouncements, sacred meadows, prayers and religious discourse of the prologue are replaced with something at once mundane

and particularly female. Since the chorus have no first-hand knowledge of Ph.'s condition, suspense is built up during the song, as we must await her entrance before we, along with the chorus, see her sorry state. The cause, however, of her illness, although unknown to the Trozenian women, is well known to the audience, producing much irony in the second half of the song (see 141-69n.).

The song is composed of two strophic pairs and an epode. As is standard practice in tragedy, this song has a sense pause at the end of each stanza, and, as in all the strophic songs of this play, there is a clear division in subject matter between the strophic pairs and a milder one within the responding stanzas: the first pair deals with first how (strophe a) and then what (antistrophe a) the chorus have learned of Ph.'s illness; in the second pair the chorus speculate first about possible divine (strophe b), then possible human (antistrophe b and epode) causes.

In general on this song, see Segal (1965=1986), 172-5.

121-30. Very similar is the opening of the *parodos* in *Hei.* (179ff.), where the chorus, who share the song with Helen, depict another picturesque "washing scene", at which they heard Helen's cry directly. See Barlow, 22, on the differences in the way these two descriptions are handled.

121. **There is . . . they say:** λέγεται does not imply doubt but lends a certain legendary and remote quality to Oceanus (cf. West on *Or.* 331); this usage is found also with the pass. of καλέω, κλέω, and κλήζω. Water, prominent here with Oceanus the first word of the song, forms one of the dominant patterns of imagery in the play; see Segal (1965=1986), *passim*. **Oceanus:** not our "ocean", but the fresh-water river which was thought to surround the (flat) earth; cf. *Or.* 1378-9 and see West on Hes., *Theog.*, p. 201. In Hom., *Il.* 21.196-7 (a disputed passage), Oceanus is said to be the source of all rivers, seas and streams, but here the point seems to be, rather, that this water is special in originating from Oceanus.

126. **purple robes:** πορφύρεα φάρεα might recall this phrase in Homer (*Il.* 8.221, *Od.* 8.82), adding to the remote quality of this passage; see Hose, I.61.

127. **in the stream's water:** the phrase ποταμίαι δρόσωι was used (in the pl.) by Hipp. of the waters with which Reverence tends the untouched meadow (78). This repetition might help to underscore the contrast between the two scenes: Hipp.'s pristine, exclusive meadow and the gathering place for women at their domestic tasks.

131-40. The expansive scene described in the strophe—water sprung from Oceanus, women out-of-doors, working under the warm sun—contrasts starkly with the scene depicted in the antistrophe—Ph. indoors, wasting away, covered up, seeking to end her life. Like the strophe, the antistrophe has a sense pause (a slightly less strong one) after the first four lines.

131. **herself:** δέμας (lit. "body") is used here, as often by Eur., as the virtual equivalent of the reflexive pronoun. But it is important to note the attention

- paid to Ph.'s body throughout the play (e.g., 138, 174-5, and 1009-10), esp. as a corpse (see 811n.); see also Segal (1988), esp. 266-7 and 270-2.
- 133-4. **robes:** the word φάρη was used also of the clothes being washed by the women in the strophe (126); the repetition points to the contrast between the two scenes.
- 136-8. **by starvation:** ἀβρωσίαι, Hartung's conjecture is very likely correct, although the word is found elsewhere only in Pollux; see Barrett on 135-8 on the textual problems in this line, remedied by Hartung's solution.
- pure:** purity through not eating suggests religious fasting, which was rare in ancient Greece. The language here points to a paradox: in keeping herself *pure* from Demeter's grain, Ph. is seeking the (impure) state of death. (On the pollution attached to death, see Parker, 32-73, esp. 32-48.) In light of Hipp.'s using the same word (ἀγνός) at 102 of his sexual purity, the word has a further significance in that Ph.'s attempt to keep her body pure from food derives, as is confirmed later (388ff.), from her wish to keep herself pure sexually, that is, faithful to her husband. See Segal (1970b), 280.
- 139-40. **trouble:** a trans. of πάθει, Burges's conjecture (accepted by Barthold, Weil, Barrett and Diggle, among others), not πένθει ("sorrow, grief") of the mss. (But the mss. may be correct and the conjecture overly fastidious; see Kovacs [1987], 129 n.34.) Eur. combines two metaphors, **to run ashore and the boundary that is death** (θανάτου being a defining gen.). The two metaphors are combined also at *PV* 183-4. Later in the play (767), Ph. will be described by the chorus as "foundering" (ὑπέραντλος) as she takes her own life.
- 141-69. In these two stanzas and epode the chorus speculate about the cause of Ph.'s sickness. The new strophic pair is marked not only by the (requisite) change in meter and shift in focus, but by the second-person address at 141 and 145 (on the textual problems involved in these two lines, see below). Eur. frequently, esp. in the earlier plays, begins the second half of a choral song containing two strophic pairs with a second-person address (e.g., *Med.* 431, 990) or voc. (e.g., 752, *Med.* 645), or another marker such as νῦν δέ ("but now") or ἐγὼ δέ ("but I"); see Kranz, 206-7. The second-person address to Ph. does not signify that she is on-stage (see Taplin [1977], 280-5 and Mastronarde [1979], 101-3), and the announcement of Ph. and the Nurse at 170ff. strongly tells against it. Like the chorus in the *parodos* of *Soph., Aj.* (172ff.), the chorus address to the absent object of their concern (Ph.) a series of questions about the cause of her illness. (This series of questions, some of which involve gods, may be a retention of cultic form in secular songs; see Kranz, 188, with further examples.) It is natural for the Troezenian women to assume initially that some god is the cause of Ph.'s sickness; see 241n. The suggested divine causes take up the strophe, the proposed human ones fill out the antistrophe and epode. All the suggested reasons for Ph.'s sickness are wrong, and for the audience informed by Aph. of the situation they create some irony: 1) possession by a god of ecstasy, but Aph. is not mentioned; 2) failure to sacrifice to Cretan Art.,

- when it is Hipp., not Ph., who has neglected Aph., not Art., and whose neglect has been of a very different kind; 3) Th. being unfaithful, when Ph. fears that she might be; 4) bad news from home, but her own home with Th. is being jeopardized; 5) an exclusively female form of "madness", when passion, which afflicts her, attacks both sexes.
141. The mss. reading, εὐ γάρ, is unmetrical. Nauck suggested ἦ γάρ, accepted by Barrett. Metzger's conjecture, ἦ εὐ γ', accepted by Wilamowitz and Murray, is more attractive, despite the somewhat difficult γε, which I take to be, in part, an example of the particle's tendency to attach itself to pronouns (see *GP*, esp. 115-6, 121-3). Also worth noting is Fitton's suggestion μὴ γάρ, which would provide a desired tentativeness.
- 142-4. All of these were thought, in varying degrees, to cause madness. Pan was a woodland god; Hecate, a chthonic goddess, associated with witchcraft, was often identified with Art. (see FJW on Aesch., *Supp.* 676), and the Corybantes were the male attendants of Cybele, one form of the mother goddess (**mountain mother**), imported from Anatolia. **Are you frenzied?:** the verb φοιτάω, lit. "to go to and fro, move in an agitated fashion, visit", is used metaphorically. In the following scene, where Ph. seems to be delirious, the metaphor of "wandering" from one's senses is applied to her twice (240, 283); see 283n.
145. The meter of εὐ δ' is acceptable, but the sense of δέ is difficult (see Barrett on 141-50, *contra GP*, 171). Perhaps Barrett's suggested ἄρ', provisionally accepted here, is correct.
- 145-7. Dictynna was a Cretan goddess, identified with Art., at least in her role of "mistress of wild things" (cf. *Hom., Il.* 21.470), hence the adj. "of many animals" here; the same identification is made at 1130 (in the context of hunting). Punishment by a god for failed homage was a very common mythological pattern. The *Hipp.* itself is a variation on this, and Art., according to *IT* 17-24 and 209-13, required Agamemnon's sacrifice of his daughter Iphigenia because of neglected sacrifice. The suggestion that Dictynna/Art. is the offended divinity has point not just because of her association with hunting, from which activity Hipp. has just returned, but because of Ph.'s own Cretan past, which is alluded to by the chorus in their next suggestion and which has a thematic importance for the play (see *Intro.*, 40). Dictynna also was associated with Ph.'s father, Minos, who, according to the story found in Callimachus (*Hymn* 3.189ff.), pursued her for nine months. **of many animals:** the adj. πολύθηρος in poetry only here and *Phoen.* 801-2; in later prose authors it appears a few times. **offenses:** ἀμπλακία appears twice later in the play (833, 1363) of ancestral "errors" whose punishment is visited upon the descendants, and it occurs only one other time in Eur. (*Med.* 116); the related ἀμπλάκημα appears at *Phoen.* 23. **neglecting to make ritual offerings:** ἀνίερος is here active, "(one) who has not made ιερά ("offerings")" (for its passive sense, cf. F 992); πελανῶν is a dependent gen. after ἀνίερος, explaining the sphere of activity (see, e.g., ἄζυγα λέκτρων,

- 546, and K.-G., I.401-2); and ἀθύρων is pleonastic. **ritual offerings:** πελανός, here in the pl., refers to a rather densely viscous liquid which was offered (at times poured, at times burned) to the gods, and to the dead; the word can also describe round offertory cakes.
- 148-50. Very similar language at Soph., *Ant.* 785-6 (of Eros). **Mere:** this is almost certainly the same as the Mere referred to at 228 and 1133, the precinct of Art. Saronia (Art. had a shrine there—see Paus. 2.30.7), where Hipp. exercises his horses and where Ph. longs to tame them. On the topography of the area, see Barrett on 148-50 and his map on p. 383.
- 151-4. Although wrong, not an unreasonable surmise: Th. had a history of love affairs (cf. Plu., *Moralia* 271-28a, referring to *Hipp. I*), and the Nurse later wonders whether he has done Ph. wrong (320). The threat a husband's adultery brings to the house is not uncommon in tragedy; cf., e.g., Aesch., *Ag.*, and Soph., *Trach.* **cherish:** the metaphor in ποιμαίνω is from tending flocks; it is found also at F 744 and Aesch., *Eum.* 91. **noble-born:** in contemporary Athens the word *eupatrides* referred to the old aristocratic ruling class, which, according to legend, Th. himself set up. Although in tragedy it could be used in a neutral sense, its use of Th. here and again at 1283 (and only in these two places in *Hipp.*) may well, as Barrett suggests, call up the associations with the Athens of long ago. **union** κοίτα (lit. "lying") was used also of Ph.'s sickbed at 131. **hidden from your marriage bed:** cf. *El.* 720, Sthen., F 661.9, Hom., *Il.* 6.161, Hes., *WD* 329.
- 155-60. With this question concerning bad news from home, cf. *Ilel.* 1191-2. **the harbor most welcoming to sailors:** most naturally a reference to Mounichia, the older harbor of Attica. Perhaps the chorus are thinking that the messenger from Crete went first to Athens, and then to Trozen looking for Ph. The chorus began their description of Ph. with her in bed (131) and now, when they come to the end of their questions (the fifth suggestion, found in the epode, is constructed differently), imagine her there again (159-60). **she is bound to her bed:** more lit. the chorus say, "her soul is bound (so that she stays) abed"; ψυχά ("soul") is the equivalent of the living person (see 440n.), and εὐναία is to be taken predicatively with δέδεται. The adj. εὐναία might also hint at a nautical metaphor ("anchored"); see B. Jordan, *GRBS* 19 (1978), 75-81.
- 161-9. In his first appearance, Hipp. comes immediately from the hunt, the activity which could signal the transition from adolescent to man (see 18n.); just before Ph. arrives on-stage, the chorus sing about a woman's nature, involving pregnancy and child-birth, the experiences which for the Greeks most clearly defined a woman. (See further Goldhill, 121-3; on the suggestion of pregnancy, see Zeitlin, 68-74 and Goff, 6 with bibl. at n.8.) Art., although a virgin goddess of the hunt, is also a goddess of childbirth: "Just as the plague god [Apollo] is also the healing god, so the virgin is also the birth goddess" (Burkert [1985], 151).
162. **temperament:** ἀρμονία more lit. means a "joining", the way something (or someone) is put together.

164. **mindlessness:** ἀφροσύνη is cognate with and a virtual antonym of *sophrosune*, the virtue which Hipp. so prizes (see 79-80n.). The word can also by folk etymology be related to Aph., the one who takes away your wits; cf. *Tro.* 989-90, and see Ph.'s words at 398-9.
166. **breeze:** ἀνρά is used figuratively to describe "any disposition or impulse, of the reason or emotions" (Collard on *Supp.* 1028-30). **helper of labor:** εὐλοχος, first here in Greek, appears elsewhere only of Eilythia, the goddess of childbirth, at Call., *Ep.* 53. 2 Pf.
167. **ruler of arrows:** arrows are a traditional attribute of Art., as goddess of the hunt. In Homer Art. and her arrows are said to be responsible for the sudden death of women (cf., e.g., *Il.* 6.205, 428, 19.59, *Od.* 11.172) and in Call., *Hymn* 3.126f. she is (implicitly) responsible for the death of women in childbirth. Just as she regulates hunting, bringing both protection and death to wild animals, she can both ease childbirth and bring death during it. **αὐτευν:** an epic-Ionic contraction in an epic verb.
168. **causing me to be envied:** πολυζήλωτος (a very rare word, first at Bacchylides 9.45) here suggests that the chorus have what others might envy.
169. **with the gods' blessing:** the Greeks were ever mindful that success and good fortune came about only with the gods' intervention or at least forbearance; this sort of "touch wood" formula is found throughout Greek literature. While the expression might seem odd here (it is a divinity, not merely good fortune being invoked), its formulaic nature makes its use unobjectionable. **she comes:** for the third time in short compass the verb φοιτάω is used (also 143, 148), here in a positive sense of a kindly divine "visitation" (cf. *III F* 846, where it is used of Lyssa's violent attack on Heracles).
- 170-524. **The First Episode.** This long episode is articulated into smaller units by content and meter, as the pace varies from scene to scene. It begins with the Nurse's heavy anapaestic reflections, on the heels of which come Ph.'s lively lyric expressions of desire (on the mode of delivery, see 198-266n.). The rhythm then returns to that of spoken iambic trimeters, as the chorus leader and the Nurse engage in *stichomythia* concerning the nature and cause of Ph.'s sickness. This then leads into the Nurse's *rhesis*, which in turn leads into the *stichomythia* between the Nurse and Ph. where Ph.'s desire for Hipp. is first revealed. The major break within this episode is the sung strophe at 362-72 (responded to by 668-79; see 362-72n.). Following this short lyric, Ph. delivers her long and highly reasoned *rhesis* on how she has responded to her passion, a speech to which the Nurse juxtaposes her own attempt to persuade Ph. The scene culminates in *stichomythia* between the two women, from which the Nurse takes it on herself to approach Hipp. with Ph.'s revelation. Ph. dominates this episode, with her silences, with her enigmatic lyric expressions, and then with her revelation, which literally, if only temporarily, silences the Nurse. In it we learn much of Ph.'s motivation, from her formal *rhesis*, as well as from her silence and the finely achieved contrast between her high moral position and the Nurse's brand of pragmatism. This episode also highlights