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Thesis of Miss Lulu Nichols for the
degree of Master of Arts. 1902.

Euripides as a Poet of Nature.

On the shores of Salamis, Euripides used
for his study a cove which overlooked the
sea; and in this secluded place wrote
most of his tragedies.

Thus leading a life of seclusion, Euripides
devoted much time to studying nature, and
the observations of his quiet home are
shown in his plays. Not alone are
references to nature confined to the choral
odes, but are found through the entire play.

Most of Euripides' figures are taken
from the sea and from the life of the
seafarer.

Quintus from the sea -

ἄ τεκν', εὐχόμεν ναυτίλοισιν, οὔτινες
χωμῶντος ἐκφυγόντες ἄγριον μένος
εἰς χεῖρα γῆν συνῆραν, εἶτα χερσούθεν
πνοαῖσιν ἡλᾶθ' ἤσαν εἰς πόντον πάλιν.

Miss Lulu Nichols, 1425 Washington Ave.
Springfield, Mo.

οὕτω δὲ χῆμας τῶνδ' ἀπαθόν μετὰ γῆς
ἦδ' ἔν τ' ὅς ἀλταῖς ὄντες ὡς σεσωμένους.

"O children, we are like sailors, who
fleeing from the fierce rage of the storm,
have come close to land, and then
again, by winds from the land, have
been driven out to sea; thus also shall
we be driven from this land, being
already on shore, as if saved.

ms. B.
132.

λεῖβοναι δάκρυον χόρα,
στάβω λισσάδος ὡς πέτρας
λῖβας ἀνάλιος, ἅ τ' ἀλάν'

I bedew my pupils with tears, I wratched
am dripping away like a useless drop
from a steep rock.

ms. B.
137

τί με προτίτεις, ἅλιν πέτραν
ἦ κόρα λιταῖς ὡς ἰκετεύων;

Why dost thou face down, beseeching with
prayer me who am a rock or a stone
of the sea?

μή 891 ἃ ναυτίλοισι χείματος λιμὴν φανείς

Ἀγαμέμνονος παῖ

Φθού this has appeared as a port in
a storm to sailors; thou son of
Agamemnon.

1080 τᾷ στήϊ, τᾷ λάμπει, [τᾷ βῶ],

ναῦς ὅπως ποντίοις πείσμασι, λινόκροον
φᾶρος στέλλων, ἐπὶ ταύδε συθεῖς
τέκτων ἑμῶν φύλαξ

ὀλέθριον κοίταν;

Where shall I stand? whither turn?
whither go, as a ship setting her yellow
coursed sails with her sea washed
pale, rushing to the bair of death, the
protector of my children?

6340 ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς
ἀνὰ δὲ λαῦφος ὥς

τις ἀλάτου θοᾶς τινάξας δαίμων

κατέκλυσεν δεινῶν πόνων, ὥς πόντου

λάβροισ ὀλεθρίουσιν ἐν κόμασιν.

Great prosperity is not lasting among
mortals; but as the sail of a swift
bark, some deity hovering shadowed him
back with him in the maelstroms and
destructive mazes of tempestuous winds,
as in the mazes of the ocean.

In Euripides' works the greater part
of the metaphors used are also taken
from the ocean or bodies of water.

1116 πολλὰς δ' ἑπ' ἑσος συνέπαισε κλύδων,

Then the mazes of great contention
blashed together.

1117 ἐν γὰρ κλύδωνι κείμεθ', ὥσπερ οὐδαί οὐ,
80-9 δεῖος ἀναϊδῶν, καὶ μέγας θήβας ἄγαν.

For we, as thou once thourest, are tossing
in a storm of war with the Greeks,
and great is the tress of these.

1118 ὦ Ζεῦ, τί παῖδ' ἤχθονας ὥδ' ὑπερκύτως
101-102 τὸν δύν, κακῶν δὲ πάλαιος εἰς τὸν ἥναγος;

O Zeus, why hast thou thus so very

madly hated thy son, and brought
him into this sea of troubles?

1091
ὡς δ' ἐν κλύδων· καὶ φρενῶν ταραχῇ
πέπτοκα δεινῶ;

But into what tempest and
destruction of mind have I fallen?

1077
καὶ μέγας πλοῦτος δέ μιν.

And a great harbor of wealth.

1074
εἰ δέ μιν, πόλις κλύδων

ἤμιν τε καὶ τοῖς συμμάχοις τ' ἔσται θυρός.

But if not, a mighty wave of war will
be upon thee and thine allies.

1070
ἴδετε κακῶν πέλαγος, ὦ

ματόρας νῆλαι, καὶ τέκνων.

Behold this sea of troubles, O hopeless
mothers of children.

Euripides uses the ocean less in
the figure of apostrophe than in the
other figures; and the few times this
figure occurs is always found in the

Choral passages. The Chorus is in great trouble and seems to turn away from the objects before it and call upon some distant friend for aid. This treatment is common in Euripides, for very often his characters gain strength in time of trouble from nature.

Apostrophes taken from the sea-

αὔρα, πορτίᾳς αὔρα,

ἄτε πορτοπόρου κυρίεις

θῶας ἀλάτους ἐπ' αἶδμα λίμνας,

ποῖ με τὰν μετ' ἄν πορεύσεις;

Gale, gale of the sea, what waftest the
swift birds bounding through the mounds
through the surge of the ocean, whither
wilt thou bear me hopeless?

Ἀχελέου θύγατερ,

πότνι' εὐπάρθευς Δίρκα,

οὐ γὰρ ἐν βαῖς ποτε παύεις

τὸ Διὸς βρέφος ἔλαβες,

ὅτε μὲν πρὸς ἐξ ἁ-

θανάτου Ζεὺς ὁ τοκῶν ἦρ-

πασέ νιν, τὰς' ἀναβοάσας

A daughter of Acheuous, venerable since
happy maid, for thou didst receive the
infant of Zeus in thy fontain's
when Zeus who begot him saved him
in his thigh from the immortal fire,
uttering this shout - etc -

κοῖνας κῶνας σύνδον θαλάσσης

Ye dark blue, dark blue nuttings of
the sea,

δίπλα θ' ἃ καλλιπρόσθεος,

σὺν τῷ Ἀσπιδέος κόρα,

πατρὸς ὕδαρ βάτε λιποῦ-

σα συναιδοὺ.

λύμφας τὸν Ἡρακλείους

καλὸν κόν ἀγῶν.

And thou fair Nurse, with lovely streams

And ye daughters of Asopus, gushing
the waters of your sire, ye fellow
ministers nymphs, come to the glorious
and virtuous contest of Hercules.

Now the figure taken from the story-
Lunatic-

louto
260

δοσαίων δ' ὁ βίος,
πλεονεκτή δ' ἔσσι τις νεφέλα,
πνευματῶν ὅπ' οὐδ' ἔχουσιν αἶσρον

And our life is unhappy and like
some wandering cloud, I flit beneath
the stormy winds.

l.
259

καί μ' ἀπέλθετ' ἡ τύχη
ὥσπερ πτερόν πρὸς αἰθέρ' ἤμ' ἔρα με.

But fortune has taken from me, like
a feather into the air in a single
day.

20
220

κόινος δ' ἴσα κατὰ πτέρους πρὸς αἰθέρ'
αἶσταν οἴκων ἑμῶν με θύσει.

And the dust, ascending into the air, with

ring like that of an old, wise man
ignorant of my house.

These figures are useful and beautiful
in their connection, but do not show
any close observation of nature.

Only a few metaphors taken from
the sky are to be found in the plays.

605 βέβαιον ἄλοχος ἐν πρὸς αἰθέρος πτοχὰς
ἀρθεῖς ἀφ' αὐτοῦ.

My wife has departed to the fairs of
the sky, neglected from view.

From the use of πτοχὰς, Empiricus shows
he was a close observer of the sky.

For it is unusual to see the ~~white~~
fleecy clouds piled up so as to form folds.

67 ὡς πτόμα καθαρὸν οὐρανοῦ δεξάμεθα.

That we may receive the pure breath of heaven.

This expression has become so common place,
that we do not now appreciate the real beauty
of the morning.

From such a room as this one, Euripides studied the heavens as well as the sea.

Often he speaks of different stars, giving each its proper name and location.

In this passage he speaks of the "utmost
467 dances of the stars, - ἀστράντων ἀβύρροι χοροί."

The Greeks having imitated in their dances the stately movements of the stars, could well appreciate his figure.

The object most often apostrophized by Euripides is the sun. The other Greek writers called upon the sun, also, but Euripides seemed to feel that it was a friend who could render aid from present troubles.

467. εἴθε μοι ὀμμάτων αἵματόεν βλέφαρον
ἀκέσσαι τοπλὸν ἀκέσσαι, Ἄλκι,
φάρμακον ἀπαλτάλας.

Would that thou, O sun, couldst heal,
couldst heal these bleeding lids of my eyes,

and remove this gloomy darkness.

Here does Euripides call upon the
same object more than once in one play,
and in these apostrophes often more
than one object is addressed.

ὦ Ζεῦ Διὶ καὶ Τηλεφῶνι τοῦ Ἡλίου τε φῶς,
καὶ καλλίνικαι τῶν ἐμῶν ἐχθρῶν, φίλε,
γενέσθαι καὶ ὁδὸν βεβήκαμεν.

O Zeus and thou vengeance of Zeus, and
thou light of the sun, nor my friends,
shall I obtain a splendid victory over
my enemies, and I have struck into the path.

127. ὦ γὰρ τε καὶ πανταῖς
ἀστὲς Ἡλίου.

O thou earth, and thou all-blinding
beam of the sun.

128. Ἤλιε καὶ φῶς ἡμέρας,
οὐράναι τε εἶναι ὑπέρας ὁρμαίου

Thou sun and thou light of day, and ye
heavenly eddies of fluttering clouds-

1860 ὦ καλλιφρύγες ἡλίου δέλας τόδε,
ἐν ᾧ δάμαρτα τὴν ἐμὴν χειρεύομαι
Ἑλένη.

A thou fair shining beam of the sun
on this day, in which I shall obtain
possession of my wife Helen.

1-6. ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμναν ὁδὸν
καὶ χρυσοκollήτοισιν ἐμβεβὺς δέφοις.
Ἦλεις, θοαῖς ἵπποισιν εἰλίσσαν φλόγα,
ὡς δυστοχῇ θήβαι, τῇ τότ' ἡμέρᾳ,
ἀκτὶν' ἐφῆκας, κάδμος ἦν ἵκ' ἦλθε γῆν
τίνος, ἐκλ. πῶν βοίνισσαν ἐναλίαν χθόνα.

A thou that cuttest thy path through the
constellations of heaven, and art mounted
on thy golden-jointed seats, thou sun,
whirling thy flame with thy swift steeds,
how conspicuous didst thou dart thy
ray on that day when Helenus came to
his bond having left the sea washed coast
of Phoenicia.

Figures dealing with birds and animals are especially frequent in Euripides' writings.

les 1039 οὐδ' ὥς τις ὄρνις ἄπτερον καταστένων
ὠδὴν τέκνων, πρέσβυς ὑστέρῳ ποδὶ
πικρὰν δαίαν ἤλυθ' ἰν' ἰσχυρὰν πέρσῃ ἔδε.

But the old man, like a bird trailing its callow brood of young, journeying with foot too late his sad journey, is present hither.

71 οἱ δ' Ἡράκλειος παῖδες, οὓς ὑπὸ πτεροῖς
δάψα νεοσσούς ὄρνις ὥς ὑφειμένους

And these the sons of Hercules, whom crutching down, I guard as a bird does a brood under her wing.

These two passages as well as the following show how birds endeavor to protect their young.

107 οἱ δ' ὅπως τελεῖαδες

ἰέραν' ἰδοῦναι πρὸς Φοῦν' ἐνώτ' ἰσαν.

And they like juvenis beholding a hawk,
turned their backs in flight.

The nightingale was a favorite bird of the
Trojan poets and its trailing, always had
reference to some sorrow in a family.

Heute in conversation with her daughter
by her-

οὐ δ' εἴ τι μεῖζον δούρειον ἢ κεντρὲς ἔχεις,
σπείδῃς πάσας ἑστ' ἀνδρόνους στόμα
φθγγὰς ἰεῖσα, μὴ στενέσθῃς βίῃ.

But thou, if thou hast greater power than
thy mother, use all thy influence, attending
every note as the throat of the nightingale,
that thou may'st not be deprived of life.

ἄπρις γὰρ αἷς τις ἐκ χερῶν ἀπαυτοῦ εἴ.

For as some bird thou art ravished
from my Lord.

One who has lost a dear friend
suddenly can sympathize with Thebes when
he speaks their words; for only a short time

ago Phaedra was living, now she is dead.

Int.
1046

ἢ δ' ἐγὼ τέτρας ἔπ.

ὅρ' οἷς τις ἄσσε. Καταλέας ὅτ' ὅρ' πυρὰς
δύστηνον ἀϊάρεμα κουφίγω, πᾶτερ.

Now I upon this rock and lie some
bed, am arranging an unhappy balance
above the pile of Cyaneus, Phrygia.

Int.
1051

ὅα δέ τις κύκνος ἀχέτας

πυταμνίῳ παρὰ χοίμασι.

πατέρα φίλτατον ἀγκυρεῖ.

And lie some turreted swan by the
river stream calls upon her dearest son.

Int. 1056 τί μ' ἀμφ. βάλλεις χερσίν, ἐν τάλαρα παῖ

ὅρ' οἷς ὅπως κηφῆρα πορτοχρᾶν κύκνον;

Why do you embrace me with your
hands, O unhappy child, as a white swan
does its exhausted parent?

Int. 1061 ἄλλος δέ βαμνὸν ὅρ' οἷς ἄσ' ἄπτην' ὅτο

And another lie a bird crouched beneath the
altar.

Smiles taken from life of animals -

2305 κύνων γὰρ μ' αἰ' οὐ βρέπταν

κόσμον δολαία δολαίαν

εἰς ὅψι. χερὸς ἀναπαστὰν

τὰς ἀπο λαμύτομιν τ' Αἴγα,

γὰρ ὑποπτεπομέναν σκύταν, ἔνθα νεκρῶν μετὰ
τάλαια κτίσονται.

For as a mountain sheep or hirc
shall she watched behind me watched
from their arms, and sent
down beneath the darkness of the earth a
victim to Pluto, when I shall lie bound
in misery with the dead.

Polydora alters this speech to her mother
following her testimony, as if she were an
animal which by force and cruelty
would be separated from her mother.

19 μὴ πόδα προκείμεντε

βαρύντε καὶ, ὅτε πρὸς πέτρῳ

λέτας βοσχοῖος ἄρματος βάρος φέρων

τριχλάτοιο πάρος.

Henry not yourself letting go your foot
and tried ankle, like a yoke being staid
up a rocky steep bearing the weight of his
foot down in a trap.

τάχος ἐπιρροίδαν τ' ἑμαρτεῖν ἄς κύνε γένη
κύνες,

εἰμὶ γ'.

I must press softly and with a rush, as
day do a huntress. I will go.

ἔπειτα τις ἄς λέγει ἔρχάδαν

ἐρύκε νεμενέα, τάδε κατήνυσεν.

Like as a mountain lioness, fastening
amidst the oak thickets of the woods, she
might then do so.

ὅς ἐς χορόν, ὦ φίλα, ἵχνος,

ἄς νεβρὸς οὐράνιον

πῆδμα κουφίσουσα σὺν ἀγλαΐᾳ.

Place thy step for a dance, a deer one, like a
fawn, with delight lightly musing its bounding step.

460 ὡς καὶ τοὶ δ' ἄριστοί γε νεανῆες ἀντίοι σταθῆναι
ἐνέπτουσιν.

But like mountain bears bounding on
against the lily-thy-roy (etc.) -

4608 ἰσχυρὰ τοῦ τραχήλου

ἐντόνας ὁ καρδίας

τοῦ θέναν βαίτομ' ὄνος

Scarcely was a cork like grape upon the
neck of the master of stingers.

462 ἀπ' ἐν πανουκίῳ χόρῳ

ἄνω τοτὶ λευκῷ

πὸ δ' ἀναβαλχέουσα, δέαν

εἰς αἰθέρα σποδερὸν

ῥιπτοῦσ' αἰς νεβρὸς χροαῖς

ἐμπαιζούσα λείματος ἡδοναῖς.

Shall I rear my white foot in the
night long dance, honoring Bacchus,
exposing my neck to the daisy air,
sprawling like a fawn in the red and
delight of the mirth?

ms.
1079

δὲ δ' ἐπὶ λάρσιν στέφουσιν, κατὰ κέρας
πλόκαμον Ἀργεῖοι γ' ἔχουσιν,
ὥστε πετρίων ἀπ' ἀντρων ἐλθούσαν ὄρεϊαν
μόρμον ἀκίρατον

But she, thy mis-crown on the head
with flowing garlands, lies as a pure
spotted hyacinth from a rocky cove.

As before, Eurymedea calls upon thee as
if they were beings who could render aid.

1107

ἐξ τὰν ἐναυλείοις ὀπὸ σενδρακίμοις
μοῦσῃ καὶ θάκοις ἐνίφουσαν ἀναβοῶσα
ὅς τὰν ἀουδοτάταν

ὄριθα μετὰ δὸν ἀμύδρα σακρυόεσσαν.
On thee I call, who utter in thy nest of
song beneath the foliage words; thee, the
musical bird of sweetest warbling, the
plumbeous nightingale.

ms.
189

ὄρις, ἃ περὰ πετρίνας
πάντον δειράδας, ἄλβων,
ἐλεγον οἱκ-τρὸν ἀεὶδεῖς.

εὐφύνετορ θυετοῖσι βοᾶν,
ὅτι πόσιν μεταθεῖς ἄε' μολπαῖς,
ἐγὼ σοι παραβάλλομαι
θρήνοις, ἄπτερος ὄρνις,
ποθοῦσ' Ἑλλάνων ἀγέρας.

How well, that by the noisy cliffs of the sea,
Halcyon, dost chant thy mournful
elegy, a sound well understood by
the skilled, namely, that thou art ever
bemoaning thine husband in song,
I, a wretched bird compare my lute
with thine, longing for the assemblies of
the Greeks.

Similes from plant life have not so
much variety as the preceding class.
Euripides alludes to many plants and
flowers but only in descriptions.

Similes -

ὅπως κισσὸς ἐρὸς ὅπως τῆνος' ἔβ'ομαι.
As the ivy the vine, so mist I wrap her.

211

ἔπειθ' ὁ δὲ θρήνων καὶ γόων ἑπαύσατο,
 χρίψαν γέρας ἰὸν ἐθαναστῆσαι δέμας
 τρουσίχεθ' ὥστε λισσὸς ἔρνεσιν δάφνης
 λεπτῶσι, πέτλοισι.

But after he had ceased from his lamentations and cries, desiring to raise his soul only, he was held, as she is by the brightness of the lance, by the fine thoughts.

There are a few simile not included under the head of more, say, animals or plants, but are beautiful and show Euripides' observation.

But 17 πᾶς οὖν ἔτ' ἂν γένοιτ' ἂν ἰσχυρὰ πόλις,
 ὅταν τις αἰς λιμῶνος ἡπιοῦ στάχυν
 τόλμας ἀφαιρῇ καὶ πολιοῖσιν νέους;
 How then can a city thus become strong
 when someone removes boldness, and
 plucks off the choice youth, like the leaf
 from the vine-mustard?

A greater variety of objects is addressed
in the apostrophe than any other figure.
Such expressions rarely occur but
once with Empedocles -

Here more than one object is addressed.

269. ὦ πότνια Χοῶν,

μελαινόπτερόν μιν ἔναι οἶον.

O thou venerable Enit, the mother of
Husk amongst dunes.

270. ὦ Ζεῦ καὶ γὰρ καὶ Φῶς καὶ νύξ.

O Zeus and earth and light and darkness.

271. ὦ Φύσις, ἐν ἀνθρώποις ὡς μέγ' εἰ καὶ ὄν
σωτήριον τε τοῖς καλῶς κεκτημένοις.

O Nature what a great power art thou
among men and a safe guard to those
who possess thee with virtue.

The Empedocles address Φύσις meaning
Nature as a whole.

272. ὦ νύξ μέλαινα, χρύσειαν ἄστρων τροχόν.

O night my black of golden stars.

Empedocle treats nature not as a God but
as a being on a level with man. He thus
speaks of night suns of golden stars.

348 ¹αἰ,

Νέμεος καὶ Διὸς Παρύβρομος βορραί,
Κραυνῶν τε φῶς αἰθαλόεν, οὗτοι
μοῦ αὐτοῦ ἔπερ' ἀνέρε κομίσσεις.

A vengeance and ye loud roaring
thunders of Jove, and thou blasting fire
of lightning, do thou quell this mortal
mortal arrogance.

In the above speaks the Characters
prayer to different forms of nature as
though they were able to give help, just as
now we pray to our God. In these passages
the Characters seem to feel that surrounding
nature is a good, true, sympathizing friend.

349 ²α ὅτ' ἐμμάθ' ἱερὰ, τί ποτ' ἔμοι κοκκυῖ θάτε;

A sacred grove, why hast thou been
hidden from me?

Con here impatiently addresses Nature as a friend who has been turning beyond all measure.

Again the Chorus speaks in a chiding manner to some friend.

α Ἐλθέτωρ ποταμῶν πολυπρότα-

τον λήπας, Ἀρτέμιδος χιονοτρόφον ὅμμε κιθαρίζον,
μήποτε τὸν θάνατον προτεβέντα, ἴδωμεν!

Ἰοκάστης,

ἄφελος Οἰδιπόδαν βρέλαι βρέφος ἔκβολον οἴκων,
χρυσόδακτυλοισ περόναις ἐπίστανον.

A short part of herently foliage, most
production of heart, thou sunny eye of
Artemis, Citharon, never oughtest thou to have
nourished him doomed to death, the son
of Jove's, Oedipus, the babe who was
cast out from his home, marked by the
golden clasp.

Empedocles often addresses nature in the
form of mere exclamations with no

communion with the passage.

5.98 ἔλαϊ γὰρ καὶ φῶς καὶ σῶς -

A fur and milk and light and darkness.

5.99 ὁ ψάμαθ' οὐκ ἔστιν ἄκτ' αἰῶνος

δρυσὶς τ' ἔργος.

A soul of the nightingale and
mountain wood.

6.60 ὧ καλλίφειρος ἥλιος σέλας τόδε

A true fair shining beam of the sun.

In one case does Euripides follow
Homer closely.

6.99 λευκοκόμοις - white beards

7.00 πόντον γλαυκῆς - dark blue sea.

8.8 χλωρὰς ἐλάτας - green firs -

10.63 λευκῆς χιόνος - white snow.

11.7 ἀμφιπέρα φλογεῖς flaming lightning.

But he does not use adjectives except
when needed, and in this respect differs
from Homer who piled them up before and
after nouns.

13. λαμπρὰς αἰθέρος - shining ether.

14. φλογερὰν αἶθερ' - flaming ether.

It is difficult to determine absolutely whether the Greek authors had any definite idea regarding the steadfast regularity of nature. But in a few passages Empedocles seems to have had a definite idea.

15. ἔσθ' αἰθερόν τι καὶ τῆμος ἔσθ' αἰθήρ

About sun and moon bearing circles of years.

14. πολλὰς δὲ λῆρας, δέκα δὲ βούρας ἔτη.

Many moons passing through ten years.

15. φροῦδαί σοι βούρας χορῶν τ'

ἑὸν προῦδος κεῖραδος καὶ ὄρ-

φραν τε παννυχίδος θῶν

χρυσέων τε βούραν τύποι.

Φροῦδων τε βούρας σετῶ-

ναὶ συνδάδεκα τλήβει.

Vauksil are thy sacrifices, and the measured rounds of dances, and vigils for the

Goals during the long night, and the fumes
of golden images and the dream free
more twelve in number.

43. καὶ οὐτός τ' ἀφ' ἑνὸς βλέφαρον ἡλίου τε φῶς
ἴσον βαδίζῃ, τὸν ἐνιαύσιον κύκλον
καὶ δέτερον αὐτῶν φθόνον ἔχει νικᾶν.

And the dark eye of night and the light of
the sun, equally walk their annual round
and neither of them being overcome hath
envy of the other.

44. αὐτὰν δὲ μὴ κατ' ἄστρον ἢ λύρας ἐτύπος
ἔσται σεληνίας δάδου ἐκπληρουμένας.

And let there be no music of lyres, nor
of the lyre throughout the long-for twelve
complete months.

45. Ἰσάρτα κύκλος ἀνίκα καρτερίον περίσσει-
εται ἄρας

μηνὸς ἀγορευόμενας

παννύχου σεληνίας.

In Sparta when returns the annual

circle in the season of the Cornucopia
month, when the moon is up the whole
night long.

ἐπεὶ τοῦτο νῦν ἡ βόμην φοῖβου πέδον
τρεῖς μὲν φασγάνας ἡλίου δεξιόθους
βίε δ' ὄντες ὄφρατ' ἐξέπ' ἡμετέρων.

When we reached the renowned soil of
Phocis, we did for three shining courses
of the sun fix our eyes with sight seeing.

Eurydice differed from most mortals in
not expressing his beautiful ideas in
figures of twilight. His favorite time was
day, and it kept becoming seen.

καλλίσταν οὐροφάνης
Ἄλως ἀνὰ βίαν

(Helen) the fairest that the sun's golden
beams shine upon.

ἡλίου τε φῶς

and the light of the sun.

ἡλίου τε φῶς - and the light of the sun.

243 Ἀλὲ καὶ φάος ἀμέρας

Thou sun and thou light of the sun.

Ἰὼ Πατέραι Παμφανίς

actis Aet'ion.

O thou east and thou all illumining
beam of the sun.

The reason why Euripides formed
bright days on orest, must have been that
he could pursue his native studies
to better advantage and that his lonely
life was brightened by sunny, cheerful
days.

Yet he loved the moon and stars,
he sees night dark, gloomy, black, and
wherever night is mentioned in the
poet's life seems sad and dreary.

244 νύκτος τ' ἀφελύξ' ἐς πλέφανον.

And the dark eye of night.

245 νύκτος ὀφρύνειας - Gloomy night.

246 ὠκυρία νύξ - Gloomy night.

2601

οὐτ' ἔμμελ' αἶνεος Νυκτός

ἑσταδευρί, ὅτι.

And here, too, sleep the murmuring of black night.
Very often as here it means death.

2602

θάψει γὰρ ἔχει βρέφ' ἀπαρ παίδ' ὧν

Be of good cheer, night foreman the eyelids of
thy son.

Night just before day is truly descended
here.

2603

τίνας ἔφοιτά; τίς ἀρεῖρε

τὰν ἑμὴν πρῶτα;

δύετα σπυγία καὶ ἐπτάποροι

Πλειάδες αἰθέριας.

μέγα δ' αἰετὸς οὐρανοῦ ποτατάς.

ἔγρεσθε, τί μέλλετε; κοστᾶν

ἔγρεσθε πρὸς φοιτᾶν.

οὐ λείπετε μενάδος αἴγλαν;

ἀὲς ἦν πέλας ἀὲς

γίγνεται, καὶ τίς προδρόμων

ὄδε γ' ἐστὶν ἀστὴρ.

who is the guest? who takes my turn? the
first signs are setting and the seven
Pleiades are in the sky, and the Eagle glides
midway through the moon. Awake! why do ye
delay? awake from your beds to watch.
See ye not the beaming of the moon?
Moon, moon indeed is approaching and
Luctus is one of the four running stars.

The author had a favorite season, spring
or summer; he loved this part of the
year when nature wore its most
beautiful robes.

ἄνθρωπος ἢ γένος, ἀλκήρεν

κάππε, πεμπομένην τάχαινον,

οἰκτρὰν βροτὰν ἔχουσαν οἴκοις,

ἐνθα πρωτόγονός τε φῶνις

τάφρα θ' ἱερὸς ἀνέσχε

πτόρθους λατοῦ φίτα,

ᾧδινος ἀγαλμα Δίας;

As men shall bear me trophies won by the

maintain our passing a life of misery in
my prison house, to that island where but
the first born palm tree and the house
shut forth their hollowed branches, to their
beloved Latona, emblem of the domestic
prostitution?

42.

ἄγ' ὦ νεκράς ὦ
κακίστας προπόλ' εἰμα δάφνας,
ἃ τὰν Φοῖβου θυμέταν
σαῖρες ὑπὸ ναοῖς
κῆπτον ἐξ ἀθανάτων,
ἵνα δρῶσι τάχιστα ἱερὰ
τὰν ἀέαντα παγὰν
ἐκπρόϊσι.

μυροῖνα ἱερὰν Φοῖβαν,
ἃ σαῖρα δάτεδον θεῶ
παναμέριος ἀμ' ἀλίου
πτόρεν, θεῶ

λατρεύων τὸ κατ' ἥμαρ.

Come, a fresh spring implement of Jewish

lance. That sweepst the fragments of
Phoebus beneath his shrine, from unmarred
gardens, where the holy deers and deer
frisk an eternal stream, beneath the sound
foliage of the myrtle with which I cover
the ground of the Gul, fulfilling my duties
till throughout the day with the swift
ray of the sun.

919 μισοὶ δ' ἂν δαίτας καὶ δάφνας
ἔρυσσεν φοῖνικας παρ' Ἀρρολίαν,
ἔρυσσεν λοχεύματα σέμν' ἐλοχεύσατο
λατὼ δίοσι' οὐ καρτέρει.

But Deers hate thee, and the shoots of laurel
near the rock foliaged palace, where Latona
was delivered of thee her laurel offspring
by divine hands.

920 πάντας δὲ βαρύνους οἱ κατὰ Ἀδμήτου δόμοις
προσηύθε κατὰ φύσιν καὶ προσεύξατο,
πτόρων ἀποσχίζοντα μορσίνης φύσιν.

But all the alters what are in the house

of Admetus, she went to and crossed and
fragged, leaving the leaves from off the
myrtle boughs.

ca. 700
ἦγε δὲ Σπείοντα καὶ
τίνας ἀγροποιεῖσσι
ἀγροῖς Ἑλλάναν στρατῆα
ἀνά τε ναυδὶν καὶ οὖν ὅπλοισ
ἴλιον εἰς τὸ Τροίης.

φοβήϊον δάπεδον,
τὰν Κασάνδραν ἴν' ἀκούω
ῥίπτειν θαντοὺς πλοκάμους
χλωρόκομῃ στεφάνῃ δάφνας
κοσμεύουσιν, ὅταν θεῶν
καυτόςιναι πνέουσιν ἀνάγκαι

The assembly of the Grecian army will
come to Luni and to the river eddies,
both with ships and with arms, to Luni
and to the Phœcean plain of Ley, where I
hear that Cassandra adorned with a green
blossoming crown of laurel, let loose her

yellow locks, when the prophetic influence
of the Gales breathes upon her.

μια
στιχ.
1698

ἂ παρὰ Κύνθιον ὄχθον οἰκῇ
Φοῖν, καὶ θ' ἀρροίμαρ
δάφνας τ' εὐερπία καὶ
γλαυκὰς βαλλὸν ἱρὸν ἐλαίας,
λατοῦς ὤδ' ῥα φίλαν,
λίμναν θ' εἰς-ίσουσαν ὅδῳ
κύκλιον, ὅθ' αὖ κύκλος μετὰ -
δὸς Μούρας θεραπεύει.

(Artemis) who dwells along the Cynthian
heights, and near the palace with its
luxuriant foliage, and the rich springing
lawn, and the holy shore of the deep blue
sea; the deep fane of Latona's shrines and
the lake that rolls its waters in a circle,
where the melodious swan hovers the
Muses.

στοιχ.
11

ἀμπελὸν δέ νιν
πέριξ ἐγὼ ἑλάσφα βούρω δὲ χλόν.

And I have crowned it around with the
cheek bearing leaf of the vine.

λα. 100 ὦ Ζεφύρος τροφοὶ βῆ.

Βασιλεὺς στεφανώσθε κισσῶν.

βρύετε βρύετε κλοῦροι

μίσαι καλλιάρτε,

καὶ καταβαλχιδόσθε

τροὺς ἢ ἐλάτας κλάδοι.

O Zephy, thou nurse of Leda crown
thyself with ivy, flourish, flourish with
the verdant vine bearing sweet fruit, and
be ye crowned in honor of Bacchus
with branches of oak and vine.

λα.
7.2

ἐπεὶ δ' ἔθετο κισσίδους

στεφάνους δρούς τεμνιδαίης τ' ἀνθεσφόρον

And they put on their ivy chaplets and
garlands of oak and blossoming vine.

μ. 876 σκαρακίμου τ' ἐν ἔρισσιν ὄφας

and in the thicket of shady fig-tree wood.

λα. 100 δῖον καὶ δ' αἰθ' ἦρ, δῖον δ' εὐχέμενος νῆπν

φύλλ' εἶχε, θῆραν δ' οὐκ ἐν ἡκούρᾳ ποῖν.

And the air was silent and the join
ment and you kept it leaves in place
and you could not hear the noise of
the beasts.

τὸ δ' ὄλιν ἐν βαθύλῳ φύον

In the deep shadow of the wood.

ἀσὶ δ' ἐπιβαλλομένας

χαίτας, ἐν αὐτῇ ποδῶν πλόκον ἀνθεῶν

Along returning in her hair the
fragrant mesh of blooming roses.

λεμνὶν τ' ἀνθεσὶ βάλλων

κλαροῖς, οὗ ποδῶντα

ἀνθεῶν ἀκίρβινά τε θεαῖσι δρέποντι.

And the meadows flourishing with blooming
flowers and roseate flowers and hyacinths
for the Goddesses to cull.

οὗ καὶ κλαροῖς δρέπονμένας ἔσθ' ἀπὸ πάντων

πόδα πέταλα

Who could me off through the air while

gathering full fresh rose buds in my arms.

127
πρὸς δὲ τοῖσι χεῖματι.

προβλήματι, αἴθρον ἐξ ἀμύμονος θεοῦ

Beulah this (he invented) covering against
the winter and for keeping off the
burning heat of the sun.

128
ἐλθὲ ὦ γεραεῖ, στείχετε γὰρ ἀκὴν χρόνον
αὐτοῦ λιποῦσα πολλὰ δὸς καταστεφῆ.

Come O aged woman, for you may
be long here the dove green sword
can cut with foliage.

The Greek thought using a large
vocabulary but few words to express
color. They seemed not to have had any
variety of shades or at least nothing is
to be found in literature except
concerning white, black, blue, purple, green,
red and yellow. Empiricist used these
some colors and is not in advance of
his predecessors in regard to color

descriptions. But one who so loved
and understood nature must have
seen different shades of color though
unable to express himself for his language
lacked words. The ancients used the
metal colors, golden and silver when
speaking of the sun's beam and of the
waves of a river.

636. καθίσταται ὁ χρυσοφάνης

Ἄλλος αὐτὰρ.

The forest that the sun's golden
beams shine upon.

μα 637. ἵστας ἀργυροῦ, δῆς. Silver eddies.

The most common color epithet is
applied to the sea.

μα 637. κυανέαν ἄλῃ Dark blue sea.

638. πόρτιον γλαυκῆς Dark blue sea.

μα 639. πόρτος --- μέγας Dark sea

μα 640. λευκοκύμοισι. White billows.

μα 641. κυανέαν ζυμπληγὰς Dark blue Symplegades

202 ἀλὰ πορφύρεα, Empurpled deep.

And Empurple not been a close theme
of nature such passages as these would
not be found.

218 γλαυκὴν χλόνι Pale Green would.

225 πορφύρεα καὶ Purple feet.

230 λευκὸν τὸ πρῶτον αἶμα White for the most
962 οὐκ εἰς γαίης εἰς μετὰ γῆμον πέδον.

They shall not go beneath the dark reated
plain of earth.

There are a few fragments of plays
one of which gives a good description of
spring when all nature is in beautiful
athens.

307 γύναι φίλον μὲν φέγγος ἤλιου τόδε
καλὸν δὲ πόρτου χεῖρ ἰδεῖν εὐνόμενον
ἵη τ' ἄριν' ὀρβάλλουσα πλούσιον ἔ' ὅδωρ
πολλὰν τ' ἔπαον ἔρτιμον ἔξαι καλῶν
ἀλλ' οὐδὲν οὔτα λαμπρὸν οὐδ' ἰδὲν καλὸν
αἷς τῶς ἀταρτα καὶ πόβω δεδουμένοις.

παῖδων ἰσχυρὰ ἐν δόμοις ἱερῶν θάλασσας

"Only the sun's light to our eyes is dear,
And join the strongest reaches of the sea,
And glory each in May and binding
waters

And so right on my fair things I might praise
Yet nothing is so sweet and so fair
As for small children, with desire ever pent
To see the lights of other street the house"

Translation from Lewis Campden

There is a pretty touch of picturesque.

μετὰ τοῦ δ' ἀντίπτει λόγος εὐθὺς κτάνει

καὶ ἰσχυρὰ κούρειον.

"Much is kept around a comely youth
The homely touch of swallows" (Campden)

For one who pictures the sea so
much Campden does not often for long
revert to the destructive to life and
flute.

900 ἴδω δ' οὐ γὰρ ἴσως ὀπίσθας πρὸς θάλασσαν

μὲν γὰρ ἀνάγκη πλοῦν ὅπως ἔσται

But now from the dirthy breakers not
prosperous gales, we must wait, watching
for a calm voyage.

-1584 καὶ γὰρ πρὸς

πρὸς ὅσον ἦεν ταῖς πομπήμας ὅσα

For I perceive that the gale are favorable for
rafting us to our homes.

-1582 οὐρίαι δ' ὅταν

πρὸς μίαν, πέμφομεν νῆς ἑλθεῖν.

But when favorable breezes come, we will
send her to Greece.

-1590 γένετο τὰν αἰθέρατος, οὐρίος δρόμος

ἐκ τὰν παρόντων τῶνδ' ἐμοὶ καὶ σοὶ κακῶν

A daughter an auspicious gale may raft
(us) out of these evils present to me and to thee
Some of the storms

-1598 ἦν, ἀλλὰ καὶ μὲν ἄλλος ἄλλος ἔρ, σβν.

There was, but a tempest drove each different
way.

ix
iii
394

θεῖνός γάρ ἐλθὼν ἄνεμος ἐξαίφνης νότος
ῥέει· πάλιν προμνήσι·

For a tempest gale coming suddenly drives
the ship from main.

28

καὶ θεὸς μὲν ὄμβρον καὶ χεῖρα δ' ἀνέτετο
πέμψας· ἔννεον δ' αἰθέρος φερέμεντα

Two mists send both rain and hail
unspeakable, and downing blast of the air

29

ἀνέμων θύελλας θεῖρόν μ' ἤπτασαν βίᾳ·

A storm of winds drove each hither by
violence.

Euripides' landscapes are real and there
is nothing more true than the picture
where the satyrs in the cyclops, are leading
their flock from pasture to the cave of
Polyphemus. All along the way the goats
try to stop and feed.

30

πᾶ μοι γενναίων πατέρων
γενναίων τ' ἐκ τοκέων,

πᾶ δ' ἐμὸι νότι σκοπέλοισι;

οὐ τὰδ' ὑπίνεμ' αἶρα
καὶ ποιπράβοτανα,
δινᾶέν τ' ὕδαρ τόταμᾶν
ἐν πίστραις κείταται πέτας ἄν-
τραν, οὐ σοι βλαχαὶ τέκων;
ψύττα, οὐ τὰδ' οὐ, κοῦ τὰδε νεμεσί,
κλιτὸν εὐροεράν;
ἂν, ῥίφα πέτρον τάχα σου
ἔπαυ' ἂ ἔπαυ' ἂ κεράττα,
μυλοβότα στασιάρῳ
λίκαπος αὐροβάτα
σπαρτῶντας μαστοὺς χάλαρον.
δέφαλ θηλαίτ' σπύρεν,
ἄς λείπεις ἀριῶν θαλάμοις.
ποθοῦντ' ἂ ἀμερόκοιτος
βλαχαὶ σμικρῶν τέκων.
εἰς αὐτὰν ποτ', ἀμφιβαλεῖς
ποιπρὸς γαίπουντα νομοῦς,
ἄιτναίαν εἶνε, σλοπελῶν;
Whiter indeed for me dost thou seem of noble

series, and sprung from parents, whether
indeed for me dost thou bound over the
rocks? There is no gentle gale or grassy
herbage; but the eddying waters of the
river lie in the trough near the coes, where
are the bleatings of thy young. 'Ho! 'ho! 'not here,
'not here shall thou feed? 'thou not waken
to the derry slope? 'ho! I will soon cast a
stone at thee, get thee gone, A get thee gone,
thou bound over, to the place of the sheep-
pasturing wild Cyclops. Behold for me
your swollen adders, receive to you
beasts your offspring whom ye leave
in the beds of the looms. The bleatings of
your little young ones day slunking
you for you. What you ever actions within
the Adnean rocks. Loring gullied the grassy pastures.

In Euripides there is no description as
vivid as the picture of Cithaeron, where the
Bacchantes lie asleep under the pines and oaks,

This scene is unrivaled and none of the
tragedies can compete with him. Euripides
seems as true; he has fullness of nature
as it is not as though it were imaginary.

Luc.
77

ἄγλατα μὲν βοσκήματ' ἄρτι, πρὸς λέπας
κόσχαν ὑπερήκρον, ἥνυχ' ἥλιος
ἄκτινας ἔβρισι, θερμαίνων χθόνα.

ὄρε δὲ θιάους τρεῖς γυναῖκείαν χορῶν,
ἃν ἦρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγαίη δὲ, τρίτου δ' Ἰνὰ χοροῦ.

πῦθον δὲ πᾶσαι δάμασιν παρεμέναι,
αἱ μὲν πρὸς ἐλάτης ὤπ' ἐρείτα δαίφθην,
αἱ δ' ἐν δρυὸς φύλλοισι, πρὸς πέδῳ κἀρα
εἰκὴ βολοῦσαι σωφρόνας, οὐχ ὥς οὐ φῆς
ἄνωμένας κρατῆρι καὶ λατοῦ ψόφα,
θπρᾶν κατ' ὄψιν κύπριν ἠνεμαμένας.

ἡ δὲ μήτηρ ἀλόχευεν ἐν μέσσις
σταθείσα βέλκας, ἐξ ὅπριον κινεῖν δέμας,
μοκίμα δ' ὥς ἠκουσε κεροφόρων βοῶν.

αἱ δ' ἀποβολουσάεσσι βατερόν ὄμματα ἔπνον

ἀνῆλθον ὄρθαι, θαῦμα ἰδεῖν εὐκυσμέας
νέαι παλαιαὶ παρθένοι τ' ἔτι ἄφρονες.

καὶ πρῶτα μὲν λαβεῖσθαι εἰς ἄμους κόμας
νεβρίδας τ' ἀνεστείλανθ' ὄραισι νυμμάτων
γύνδεσθαι ἐλέλυτο, καὶ καταστίλτους δορὰς
ὄφρ' ἐκατεβύσαντο λικμῶντιν γένυν.

αἱ δ' ἀγκάλασι δορκάδ' ἢ κύμνουσ' ἱέκων
ἄφριους ἔχουσαι λευκὸν ἐδίδουσαν γάλα,
οἷσιν νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι,
βρέφη λιπούσασιν ἐπὶ δ' ἐβεντα κισσίνους
στεφάνους δρυὸς τε μίλακός τ' ἀνθεσφόρου.

θύρῳ δ' ἔτι λαβούσ' ἐπαίδεν εἰς πέτραν,
ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς.

ἄλλη δ' ἐνάρθῃκ' εἰς πέδον καθῆκε γῆς,
καὶ τῇδε κρήνην ἐφάνηκ' οὔρου θεός·
οὔραι δ' ἐλευκοῦ πάματος πόθος παρῆν,
ἄκροισι δακτύλοισι διαμῶσαι χθόνα
γάλακτος ἑσμούς εἶχον· ἐκ δ' ἐκιστάνων
θύρων γλυκείαι μέλιτος ἔσταγον ῥοαί.
ὥστ' εἰ παρῆσθε, τὸν θεὸν τόνυν ψεύεσθαι

εὐχαῖσιν ἄν' μετῴλθες εἰσὶ δὲν τάδε.

βουπύλθομεν δὲ βουκόλος καὶ ποιμένας,
κουνῶν λόγων δάσυντες ἄλλήλοισι ἔριν,
ὡς δεινὰ δρᾶσι θαυμάταν τ' ἐπάξια·
καὶ τιστ' αἶψα κατ' ἄστυ καὶ τρίβων λόγων
ἔξεβεν εἰς ἅπαντας· ὦ δαμνίος πλάκαος
ναῖοντες ὄρεων, θέλετε θηρασάμεθα
Πενθῶος Ἀγαῖνον μητέρ' ἐκ βακχευμάτων
χάριν τ' ἀνακτι θῶμεν; εὐ δ' ἤμιν λέγειν
ἔδοξε, θάμνων δ' ἐλτοχίφομεν φόβαις
κρύψαντες αὐτούς· αἱ δὲ τὴν τοταχμῆν
ἄραν εἰλύνουν θῶρον εἰς βακχεύματα,
Ἰακχον ἀβρόω στόματι τὸν Διὸς γόνον
βρόμιος κατοῦσαι· πᾶν δὲ συνεβάκχευ' ὄρος
καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον βρόμῳ.
κυρεῖ δ' Ἀγαῖν πλησίον βρώγκουρά μου.
καὶ γὰρ ἔπεισεν ὡς συναρπάσαι θέλων,
λόχμην κενώσας ἐνθ' ἐκρύπτομεν δόπας.
ἦ δ' ἀνεβίπτεν· ὦ βρομάδες ἔμαί κύνες,
θηρώμεθ' ἀνδρῶν τῶνδ' ὕπ'· ἀλλ' ἔπεισέ με

ἔπεσθε θύροισι διὰ χειρῶν ἐπλισμένας.
ἡμεῖς μὲν οὖν φεύγοντες ἐκπλύβαμον
βαρκῶν ὑπαυμόν, αἱ δὲ νεμομένας χλοῶν
μόσχους ἐπῆλθον χειρὸς ἀσίδεχου μότα.
καὶ τὴν μὲν ἄν' προσεῖδες εὐέλκον πόριν
μοικαμένην ἔχουσιν ἐν χειρὶν ἀκμαῖς,
ἄλλα δὲ δαμάλας διεφόρου σπαράγμασιν,
εἶδες δ' ἄν' ἢ πλεῦρ' ἢ δίχνηλον ἔμβατον
ῥιπτόμεν ἄνω τε καὶ κάτω κρεμαστὰ δὲ
ἔσταθ' ἔπ' ἐλάταις ἀναπεφυμέν' αἵματι,
ταῦροι δ' ὕβριστὰς κείους κέρας θυμούμενος
τὸ πρόσθεν ἐσθάλλοντο πρὸς γαίαν δέμας,
μυρίατι χειρῶν ἀγόμενοι νεανίδαν,
θάσσαν δὲ διεφοροῦντο σαρκὸς ἐνδύτα
ἢ δὲ θυνάψαι βρέφα βασιχέστοις κέρασι.
χαροῦσι δ' ὅστι' ὄρνιθες ἀρβύτας δρόμῳ
πεδίων ὑποτάσκεις, αἱ πρὸ Ἀσπιδὸς ῥυαῖς
εὐκέρτοι ἐκβάλλουσι θυβαίων στάχυν,
τοιαῖς τ' Ἐροβράς θ', αἱ Κιβαίρωνος λήτας
νέρθεν κατωκύναντες, ὅτε πολέμοιοι

ἐπειδὴ περὶ οὐδ' αὖτ' ἄνω τε καὶ κάτω
διέφθον· ἤρπασον μὲν ἐκ δομῶν τέκνα,
ὅτ' οἱ δ' ἐπ' ἡμοῖς ἔθεσαν, οὐ θεομῶν ὑπο
προκίχεν· οὐδ' ἐπιπτεν εἰς μέγαν πέδον,
οὐ χαλκός, οὐ σίδερος· ἐπὶ δὲ βοτρυχοῖς
πῶρ ἔφερον, οὐδ' ἔκαυν· οἳ δ' ὀρυγῆς ὑπο
εἰς ὅπλ' ἐχώρου φερόμενοι βακχῶν ὑπο
οὐπὲρ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἄναξ,
τοῖς μὲν γὰρ οὐχ ἤμασθε λυχατὸν βέλος,
κτεῖναι δὲ θύρους ἐθανίσσας χερῶν
ἐτραυματίσθον καπενάτισθον Φοῦν,
γυναικας ἄνδρας, οὐκ ἄνευ θεῶν τινος,
πάλιν δ' ἐχώρου ὅθεν ἐκύνυσαν πόδα,
κρήνας ἐπ' αὐτάς ἄς ἀνῆλ' αὐταῖς θεός.
νίψαντο δ' αἶμα, σταγόνες δ' ἐκ παρῆδων
χλωρότε· δράκοντες ἐξεφαίδρυνον χροός.
τὸν δαίμον' οὖν τόνδ' ὅστις εἶπ', ὦ δεινότα,
βέλος πόσει, τῇ δ' ὥς τά τ' ἄλλ' εἶπ' ἰν μέγας,
λάλκινύ φασιν αὐτὴν, ὥς ἐγὼ κλῶ,
τὴν παυσίλοτον ἄμπελον δοῦναι βροτοῖς.

οἶνον δὲ μελέτ' ὅς τοι οὐκ ἔστιν κούρις

οὐδ' ἀλλο τεπτόριον οὐδὲν ἀνθρώποις ἔτι.

I was just now drawing up to the heights the
herd of cows, when the sun sends forth his
ray warming the land, and I see three
companies of dances of women, of one of which
Antone was chief; of a second, thy mother,
Agave; and Ius led the third dance, and
they were all sleeping, relaxed in their bodies,
some resting their backs against the leaves
of the pine, and some laying their heads
at random on the leaves of oak in the ground,
motionless, not, as you say, that, drunk with
the goblet and the noise of the flute, they
solitarily hunt Venus through the wood. But
thy mother standing in the midst of the
Bacchae, raised a shout, to wake their bodies
from sleep, when she heard the howling of
the horned oxen; but they, casting off
refreshing sleep, from their eyes, started upright.

a man to behold for their elegance, young, old,
and virgin yet married. And first they let
loose their hair over their shoulders; and
arranged their dew-stains, as many as had
had the fastenings of their locks unloosed, and
they girded the-dappled linen with serpents
bearing their girds - and some having in
their arms a kid, or the milk-sheeps of mules,
gave them white milk, all those who, having
lately had children, had burst their free,
having left their infants, and they put on
their red Chappets, and girds of red and
flashing gold; and one having taken
a hyacinth, struck it against a rock, where
a long stream of water sprang out; and she
placed her foot on the ground, and then the
God sent up a spring of milk. And as many
as had coming for the white drink, reaching
the rock with the tips of their fingers, obtained
abundance of milk; and from the red hyacinth

sweet streams of honey dropped, so that, had
you been present, beholding these things,
you would have approached with prayer
that God whom you now blame. And we come
together, husbandmen and shepherds, to reason
with one another concerning this strange
matter, what terrible things and cruelty of
mind they do; and some one, a
wanderer about the city, and practiced in
speaking, said to us all, 'O ye who inhabit
the holy domes of the mountains, will ye
that we hunt our Agor, the mother of
Penthes, back from the heels, and do she bring
a pleasure?' And he turned to us to speak
out, and hiding ourselves, we lay in ambush
in the foliage of the thicket; and they as he
approated how, moved the thyraxes in their
sobornities, crying on Lacchus with united
voice, the son of Zeus, Prometheus, and the whole
mountain and the birds rose in a noise; and

nothing was unmoved by their running; and
Agon was bounding near me, and I sprung
forth, as wishing to seize her, leaving my
ambush where I was hidden. But she veiled
out of my fleet hands, we are hunted by
three men; but follow me, follow, armed
with spears in your hands. The three flying,
avoided the tearing of the Bacchae, but they
sprang on the heifers browsing in the
green most unmoved hands, and you
might see one rending asunder a fatted
boring calf, and other rent open cows, and
you might see either ribs, or a cloven fatted
hoof, tossed here and there, and lying
beneath the pine trees the fragments were
dropping, dotted in green; and the fierce bulls
before showing their fury with their horns,
one thrown to the ground, overpowered by
myriads of maiden hands; and quakes run the
coverings of flesh torn asunder by the royal

maids. Now you could shut your eyes; and
like birds raised in their course, they passed
along the level plain, whet by the streams
of the Asopus produce the fertile crops of the
Theraps, and falling on Hyacinth and Erythrae,
which are below Cithaeron, they turned every
thing upside down; they dragged children
from the houses; and wherever they put on
their shoulders stuck there without chains,
and fell not on the downy plain, neither
brass or iron; and they bore fire on their
trees, and it burned not; but some from
rage belaboured themselves to arms, being
plundered by the Boeotae, the sight of which
was fearful to behold, O king! For their
pointed spears were not made bloody, but
the women hurling the stones from their
hands, wounded them, and turned their backs
to fight, women (defeating) men; not without the
aid of some God. And they went back again

to whence they had departed, to the same fountain
whither the God had caused to spring up for
them, and they washed off the blood; and the
swords met their tongues cleaved off the
drops from their cheeks. Receive then, O mortal,
this duty, whence he is, in this city, since he is
mighty in other respects, and they say this
too of him, as I hear, that he has given mortals
the ruin which puts an end to grief, - for where
ruin exists not there is no longer tears,
nor any thing pleasant to men.

The Hippolytus contains many beautiful
nature descriptions. Hippolytus' first appearance
is such a garland of wild flowers for Artemis.

ἵππῳ τοῖς τόνδε πλεκτόν στεφάνον ἐξ ἀκράτου
λειμῶνος, ᾧ δέσποινα, κοσμήσας φέρω,
ἐνθ' οὔτε πομπὴν ἀγρίου φέρβειν βότῃ
οὔτ' ἤλθετ' αἰδομένης, ἀλλ' ἀκράτου
μέγιστ' αἰμῶν' ἐρινὸν διέρχεται
Ἰδῶς δὲ ποταμίαισι ληπτέαι, ἐρόδοις.

For thee, my sister, bear I this wreathed
 garland from the pure mead, where sister
 does the shepherd thrust, fit to feed his
 flock, nor yet come nigh there, but the
 bee ranges o'er the pure and vernal
 mead, and thence waters it with
 sweet dew.

These pictures are so vivid, that in reading
 the Greek one feels the cool morning air
 and smells the pure perfume of flowers and
 even hears the splash of the water.

lyles 208 πᾶς ἂν ὁρερᾶς ἀπὸ κρυΐδος
 λαβάρην ὕδατος πᾶμι ἄρυσσάμεν,
 ἐπὶ τ' αἰγείροισ ἐν τε κομήτην
 ἱσμῶν κτ. θείῳ ἀναπασσάμεν.

Should that I could draw from the daisy
 fountain of pure water, and that under
 the acacia and in the lily mead reaching I
 might nest:

lyles 31 ἀκταίου τις ὕδατος

στάθουρα πέτρα λέχεται

βαπτὰν λάμπει ῥοτὰν

παχὺν προΐβουσα κρημνῶν,

ὅθι μοί τις ἦν φίλος,

πορφύρεα φάρσα

ποταμίας δρόσῳ

τεύχεοντα, βερμὰς δ' ἐπὶ νῶτα πέτρας

εὐαχίου κατέβαλλ'.

There is a rock when the moon distilling
water, which sends forth from its precipice
a flowing fountain, wherein they did
sheep wash; there was a friend of mine
collecting the purple garments in the
dew of the stream, and she laid them
down on the bank of the moon sunny cliff;

A hunting scene so true is pictured in
the following:-

ἴτα πέμπεται μὲν εἰς ὄρος, ἔπειτα πρὸς ὕδαν
καὶ πὰρ πέυκας, εἰς ἀποφύοντα
στεῖνους κύνες

Βασιλῆς ἐλάφοις ἐχρημπτόμενα
πρὸς θεῶν, ἔραμα κοῖτι βωύεα
καὶ παρὰ χαίταν γανθὰν ῥίφα
θεσσαλὸν ὄρακ', ἐπίτογχον ἔχουσ'
ἐν χειρὶ βέλος.

Bring me to the mountain, I will go to
the wood and by the pine trees where
hunt the dog, the slayers of beasts,
pursuing the spotted hinds, - By the Gulls
I long to cheer on the hounds and by the
side of my auburn hair to have the
Thessalonian javelin, bearing the lance
upon its my hand.

Just before he takes his last ride, Hippolytus'
girls are crowding the horses' hair and
weeping over their young master's fate.
Now upon the sea shore, and the sea breeze
coming in, all is still but briefly peaceful here,

73
ἄνδρες μὲν ἀκτῆς κομώμενος πέλας
ψήκτραισιν ἵππων ἐκτενέβομεν τρίχας

λχαιόντες ἦλθε γάρ τις ἄγγελος λόγων
ὡς οὐκέτ' ἐν γῇ τῇδ' ἀναστρέφου πόδα
Ἰππόζοτος, ἐκ σοῦ τλήμονες φυχὰς ἔχων.

The indeed, now the more beaten shore
now coming out with combs the knees
hair, surging, for there had come a
messenger saying, that Hippolytus no longer
lived on this land, having from there received
the sentence of melancholic punishment.

Then comes a description of the vast noise
which caused Hippolytus' death.

lylta
210

καίτοι τ' ἀνοιδανάν τε καὶ πέρι γὰρρὸν
ποχὺν καχτάγον ποντίῳ φονήματι
χαρτὶ πρὸς ἅτας, οὐ τέθρ. ππος ἦν ὄχος.

And then swelling up and splashing forth
much foam around in the ocean surf, it
moves toward the shore where was the
chariot drawn by its four horses.

The two following passages are pictures
of the stillness and calm of all nature,

one of the land, the other of the sea. All these scenes are so brief, yet complete.

Euripides was an artist with his pen and knew exactly - what was needed to make the picture complete and what ought to be omitted, just as well as the sculptor and painter.

1084 οἷον δ' αἰθέρι' οἶα δ' εὐκείνοσ' ἀπὸ
φύλλ' ἔειπε, θνατὸν δ' οὐκ ἂν ἠκούρας βόαν.

And the air was silent and the fair
ment and gave kept its leaves in
silence, and you could not hear the
roar of the beasts.

1089 οὐκ οὐν φθόγγος ἢ οὐτ' ὀρνίθων
οὔτε θαλάσσης οἷα δ' ἀνέμων

τόνδε κατ' εὐρίππον ἔχουσιν.

No longer therefore is there the sound either
of birds or of the sea, but silence of the
worlds begins about Euripides.

When Euripides wished to picture silence

seene, he described quite.

1319 βρομαίαν δ' ὅτε ποροττανύταν
μάτηρ ἔταυσε πόναν,
μαστεύουσα πόνου
θυγατὸς ἄρπαγὰς δολίου,
χιονοβρέμμονάς τι ἑπέρας
Ἰθαίαν Νυμφᾶν σκυτιάς·
ρίπτει δ' ἐν πένθει
πέτρινα κατὰ δρία ποροτιφεία.
βροτοῖσι δ' ἄχλοα πεδία γᾶς
οὐ καρπίζουσι ἀρότοις
θαῶν φθείρει γενεάν·
ποίμναις δ' οὐχ ἴσι θαλαρᾶς
βοσκὰς εὐφύλλαν ἐλίπων·
πόλεον δ' ἐπέλειπε βίος,
οὐδ' ἦσαν θεῶν θυσίαι,
βαμνοῖς τ' ἀφρεκτοῖς πέτανος·
πυγὰς τ' ἀμπαύει βροτορᾶς
λευκῶν ἐκβάλλειν ὕδατων
πένθει παίδος ἀλᾶστα.

But when she reached around from her
sleep, many wondering tales, she passed
indeed the sun full heights of the Idæan
nymphs and she cast herself down in
grief upon the many moss covered
thickets, and not with plowings, fertilizers
for man, the plow of the earth
destitute of grass, she destroyed the voice
of the people: and seeds not fresh
pasture of rich leaved tendrils for the
plow. And the life of cities failed,
and the sacrifices of the Gods ceased,
and cities burned not on the altars, and
she stopped the deep fountains of crystal
waters from gushing forth, a voice
through grief for her daughter.

Eurydice was not in his fingers
of February. No pictures common place
scenes in a beautiful way.

9. Φέρωντες εἰς ὅπως

"
ἐλκε νεότομον ἐπὶ μέλαρα,

κατὰρ, οὐ θύρα

The bang from the mountain a fresh
called reaching to the house, a blood
prayer.

mini
1296
λεμνὸν τ' ἄνθεσι θάλλων

χλωρῶς, οὐ πόσειντα

ἄνθε' ὁακύνθων τε θεῶσι δρῶντι

And the meadow flourishing with blooming
flowers, and rose flowers and hyacinths
for the Goddesses to call.

mini
1296
ὅς με χλωρὰ δρεπομένα ἔδα πάντα
πόσειντα

Who carried me off while gathering
fresh rose buds in my robe.

Empedocle was melior in his treatment
of nature as a whole. Before his day
some special part of nature was
always described or addressed. He calls
upon Pōseis meaning everything in the universe.

which Greek writers devoted their time
and space to old myths and to describing
household scenes.

Homer's descriptions are good, he gives
a clear picture in a detailed way,
but his wonderful success lies in
portraying bouquets, house-hold scenes,
games in the agora, not in describing
natural objects and not in making their
individual beauty stand out clearly
before the mind.

Aeschylus and Sophocles cannot be
compared with Euripides in
portraying nature. They rarely refer to
nature except in Choral odes where
beauty is always expected to be found.
Their greatest lies in character painting
and in drawing scenes of terrible crimes.

One point of difference in particular
may be seen in the way Euripides

apostrophic nature. He manifest toward
nature a friendly sympathy and not a
reverential one.

Of modern poet Byron has much
some feeling and no sense of expression.

Milton in his "L Allegro" and "Il Penseroso"
uses the old Greek myths and calls
upon various Gods in the same spirit
as the Greeks did. There is scarcely a
line that does not contain a reference
to nature. Milton in "Paradise Lost"
has long, complete descriptions of nature,
Eurepides, short, pastoral ones. Milton's
diction is grand and lofty, while
Eurepides excelled in that elegant
simplicity.

Of modern poet Wordsworth holds the
highest place as a poet of nature. To
him may now be compared the
ancient Eurepides, Eurepides loved nature

so much that he could not give a short character sketch or any kind of a description without bringing in references to nature. Thoughts and facts are his thoughts into the language of nature. His ode to the "Saxons" is in form an apostrophe, but different from Euripides' style, for the whole tone of the ode is joyous and happy.

Of the ancient Greek writers, Euripides is by far the most interesting, considered in every light. His ideas are not so stated that one can draw definite conclusions from them. He is different from Aeschylus and Sophocles, yet a true Greek poet who was far beyond his day.

The work for this thesis was done in 1900-1901 under Mr. J. W. Kyle.

The degree of A. M. was not granted Miss Nichols in 1901 on this thesis. The thesis was rewritten & is now approved by me.

Feb. 28th, 1902.

W. G. Manly.

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