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EURIPIDES

ION

EDITED BY

JOHN C. GIBERT

University of Colorado Boulder



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For Adam and Sophie

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PREFACE

In recent decades, *Ion* has come to be recognized as one of Euripides' most attractive and inventive tragedies. With its story of an anonymous temple slave who, on reaching maturity, is discovered to be the son of Apollo and an Athenian princess, the play is increasingly appreciated as a rare dramatization of Athenian myth for (mostly) Athenian spectators; a thoughtful meditation on Apollo, Delphi, and piety; and a unique representation of the suffering and longing of the foundling and his mother, who refuse to play exactly the parts Apollo has in mind for them. The prologue's prediction of a happy ending guarantees a play unlike *Medea*, *Oedipus Tyrannus*, or *Agamemnon*, but amid the twists and turns of a plot that anticipates later Greek comedy, Euripides reflects seriously on the god and his oracle, the experiences of Creusa and Ion, and the ideology of autochthony and empire. Along with the thrills attendant on deception, intrigue, narrowly averted violence, and finally joyful reunion, the play provokes intense sympathy and occasionally smiles or even laughs, and its overall effect remains elusive and puzzling. This edition aims to make *Ion* accessible to students and scholars by addressing its contexts in myth, ritual, and religion, and law, politics, and society, along with matters of literary form, dramatic technique, style, and language. It aims at nuanced views of issues that have often been oversimplified. Readers will encounter my judgments and opinions, but I hope also to help them form their own.

It has taken much longer than intended to complete this edition and commentary, and I have incurred debts of many kinds, which it is a pleasure to acknowledge. I would like to thank the students with whom I have read *Ion* at the University of Colorado Boulder, especially Tyler Denton and Florencia Foxley, for their work as research assistants; and Zachary Biles and Jennifer Starkey, friends who are now as inspiring as scholars and teachers as they once were as students. Warm thanks also to my wonderful colleagues in the Classics Department. My work has been supported by various leaves and grants provided by the University of Colorado Boulder and its College of Arts and Sciences. Harvard's Center for Hellenic Studies provided an incomparable setting for research and writing at an early stage; my sincerest thanks to all who made my year there so memorable, especially then Directors Deborah Boedeker and Kurt Raaflaub.

All students and scholars of Euripides owe a tremendous debt to James Diggle for his magisterial critical edition in the Oxford Classical Texts series. I have also derived much benefit from the Aris & Phillips edition and commentary by Kevin Lee, and the Loeb Classical Library edition

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by David Kovacs. The new edition and commentary by Gunther Martin appeared when my work was essentially complete. For help of various kinds, I am grateful to Diane Arnson Svarlien, Lucia Athanassaki, James Diggle, Kevin Glowacki, Mark Griffith, Carolin Hahnemann, the late James Irvine, David Kovacs, John Miller, Melissa Mueller, Victoria Pedrick, Ed Sacks, David Sansone, Scott Scullion, and Zoe Stamatopoulou. Helene Foley and her students at Barnard and Columbia read most of the commentary and provided feedback as they prepared for a production of *Ion* in New York in 2015. For reading and offering detailed and helpful comments on portions of the work at various stages, I am especially grateful to Luigi Battezzato, Donald Mastronarde, Lauri Reitzammer, Harvey Yunis, and the participants in a commentary writers' workshop held at the University of Minnesota in 2007, above all its tireless and learned organizer Douglas Olson. Martin Cropp read the entire work when it was nearly complete and made a number of very useful suggestions and corrections; I offer him heartfelt thanks for his kindness and expertise. I first studied *Ion* three decades ago while writing a dissertation in Harvard University's Department of the Classics under the supervision of Albert Henrichs, with whom I continued to discuss the play from time to time until his death in 2017. Albert's warmth, energy, learning, and insight are fondly remembered and sorely missed by all who knew him.

Finally, I would like to thank the editors at the Cambridge University Press, in particular Michael Sharp, for his patience and professionalism; Mary Bongiovi, for her work as Content Manager; and especially Iveta Adams, for her outstanding copy-editing. Most of all, I thank Pat Easterling, Neil Hopkinson, and Richard Hunter, Greek Editors of the Cambridge Greek and Latin Classics, for the invitation to contribute to the series, for thoughtful comments on multiple drafts of the text, commentary, and introduction, for helpful responses to my queries, and for patiently awaiting the completion of my work. I have benefitted enormously from their knowledge and editorial experience. They have saved me from countless errors; for those that remain, I am solely responsible.

I dedicate this book to Adam and Sophie, who have had to live with it for too long, and who have taught me more than anyone.

*Boulder**August 2018*

ABBREVIATIONS: EDITIONS
AND REFERENCE WORKS

Beekes	R. Beekes, <i>Etymological dictionary of Greek</i> , 2 vols. (Leiden 2010)
Bruhn	<i>Sophokles, erklärt von F. W. Schneidewin und A. Nauck</i> , vol. VIII: <i>Anhang, zusammengestellt von E. Bruhn</i> (Berlin 1899)
DK	H. Diels and W. Kranz, eds. <i>Die Fragmente der Vorsokratiker</i> , 6th edn. (Berlin 1951–2)
FGrHist	F. Jacoby, ed. <i>Die Fragmente der griechischen Historiker</i> (Berlin and Leiden 1923–58)
GMT	W. W. Goodwin, <i>Syntax of the moods and tenses of the Greek verb</i> (London 1889) (references are to numbered paragraphs)
GP	J. D. Denniston, <i>The Greek particles</i> , 2nd edn. (Oxford 1954)
IG	<i>Inscriptiones Graecae</i> (Berlin 1873–); vol. 1, 3rd edn. (Berlin 1981)
K–G	R. Kühner and B. Gerth, <i>Ausführliche Grammatik der griechischen Sprache</i> , Part 2: <i>Satzlehre</i> , 3rd edn., 2 vols. (Hannover 1898–1904) (references are to volume and page number)
LIMC	<i>Lexicon iconographicum mythologiae classicae</i> (Zurich 1981–2009)
LSJ	H. G. Liddell and R. Scott, <i>A Greek–English lexicon</i> , rev. H. S. Jones (9th edn., Oxford 1925–40), with <i>Revised supplement</i> , ed. P. G. W. Glare and A. A. Thompson (Oxford 1996)
LSS	F. Sokolowski, <i>Lois sacrées des cités grecques, Supplément</i> (Paris 1962)
OCD	S. Hornblower, A. Spawforth, and E. Eidinow, eds. <i>The Oxford classical dictionary</i> , 4th edn. (Oxford 2012)
OLD	P. G. W. Glare, ed. <i>The Oxford Latin dictionary</i> , 2nd edn. (Oxford 2012)
OR	R. Osborne and P. J. Rhodes, <i>Greek historical inscriptions 478–404 BC</i> (Oxford 2017)
PMG	D. L. Page, ed. <i>Poetae melici Graeci</i> (Oxford 1962)
Schwyzzer	E. Schwyzzer and A. Debrunner, <i>Griechische Grammatik</i> , 4 vols. (Munich 1938–50)
Smyth	H. W. Smyth, <i>Greek grammar</i> , rev. G. Messing (Cambridge, Mass. 1956) (references are to numbered paragraphs)

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<i>TrGF</i>	B. Snell, R. Kannicht, and S. Radt, eds. <i>Tragicorum Graecorum fragmenta</i> , 5 vols. (Göttingen 1971–2004)
West	M. L. West, ed. <i>Iambi et elegi Graeci ante Alexandrum cantati</i> (Oxford, vol. I 1971, 1989 ² ; vol. II 1972, 1992 ²)

N.B. Abbreviations of ancient authors and works generally follow LSJ and/or *OCD*. In references to Attic tragedies and comedies, the titles of plays are abbreviated as follows (plays by each author in probable chronological order):

A. (Aeschylus): *Pe.* (*Persae, Persians*), *Se.* (*Septem contra Thebas, Seven against Thebes*), *Su.* (*Supplices, Suppliant Women*), *Ag.* (*Agamemnon*), *Ch.* (*Choephoroi, Libation Bearers*), *Eu.* (*Eumenides*), *PV* (*Prometheus Vincitus, Prometheus Bound*);

S. (Sophocles): *Aj.* (*Ajax*), *Ant.* (*Antigone*), *Tr.* (*Trachiniae, Women of Trachis*), *OT* (*Oedipus Tyrannus, Oedipus the King*), *El.* (*Electra*), *Ph.* (*Philoctetes*), *OC* (*Oedipus Coloneus, Oedipus at Colonus*);

E. (Euripides): *Alc.* (*Alcestis*), *Med.* (*Medea*), *Hcl.* (*Heraclidae, Children of Heracles*), *Hipp.* (*Hippolytus*), *An.* (*Andromache*), *Hec.* (*Hecuba*), *Su.* (*Supplices, Suppliant Women*), *El.* (*Electra*), *Her.* (*Heracles*), *Tro.* (*Troades, Trojan Women*), *IT* (*Iphigenia in Tauris, Iphigenia among the Taurians*), *Hel.* (*Helena, Helen*), *Ph.* (*Phoenissae, Phoenician Women*), *Or.* (*Orestes*), *Ba.* (*Bacchae*), *IA* (*Iphigenia Aulidensis, Iphigenia at Aulis*), *Cy.* (*Cyclops*), *Rh.* (*Rhesus*);

Ar. (Aristophanes): *Ach.* (*Acharnes, Acharnians*), *Thesmo.* (*Thesmophoriazusae, Women at the Thesmophoria*), *Lys.* (*Lysistrata*). Other Aristophanic titles are given in full in English.

Tragic fragments are cited from *TrGF*. Fragmentary plays of Euripides: *Alex.* (*Alexandros*), *Androm.* (*Andromeda*), *Ant.* (*Antiope*), *Arch.* (*Archelaus*), *Bell.* (*Bellerophon*), *Cresph.* (*Cresphontes*), *Cret.* (*Cretans*), *Erech.* (*Erechtheus*), *Hyps.* (*Hypsipyle*), *Mel. Soph.* (*Melanippe Sophe, Melanippe the Wise*), *Oed.* (*Oedipus*), *Pha.* (*Phaethon*).

Comic fragments are cited from R. Kassel and C. Austin, eds. *Poetae comici Graeci*, 8 vols. (Berlin 1983–2001).

KEY TO METRICAL TERMS, ABBREVIATIONS, AND SYMBOLS

—	heavy (“long”) element
∪	light (“short”) element
×	<i>anceps</i> element (may be heavy or light)
∩	<i>brevis in longo</i> (light element in place of heavy)
∩∩	two light elements taking the place of a heavy element (“resolution”)
⌞, ⌟	upper element occurs in strophe, lower element in antistrophe
oo	two elements of which at least one must be heavy
∫	“dovetailing” (word-end one, or occasionally more than one, position later than colon-end)
^	element omitted in syncopation
⋮	place where word-end is frequent
	place where word-end coincides with colon-division within a period, or where word ends after dovetailing
	period-end (previous element counts as heavy regardless of vowel-length)
^h	period-end accompanied by hiatus (superscript ^{h1} indicates strophe, ^{h2} antistrophe)
^b	period-end accompanied by <i>brevis in longo</i> (superscript ^{b1} indicates strophe, ^{b2} antistrophe)
[?]	period-end possible, but not certain
	end of lyric stanza
~	in responsion with
an	anapaestic metron (∪ – ∪ –)
anacr	anacreontic (∪ – ∪ – ∪ –)
2an _Λ	anapaestic dimeter catalectic (∪ – ∪ – ∪ – –) (“paroemiac”)
ba	bacchiac (∪ – –)
choerilean	– ∪ – ∪ – × – ∪ – ∪ – (D × D)
cr	cretic (– ∪ –)
da	dactyl (– ∪ ∪)
D	– ∪ – ∪ – (in dactylo-epitrite)
do	dochmiac (× – – × –)
e	– ∪ – (in dactylo-epitrite)
elegiambus	– ∪ – ∪ – × – ∪ – × (D × e ×)

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enop	enoplian (various cola that begin with double-light movement and end with single-light movement: see 1439–1509n. <i>Meter</i>)
hypodo	hypodochmiac (– ∪ – ∪ –)
iambelegus	× – ∪ – × – ∪ – ∪ – (pe D)
ia	iambic metron (× – ∪ –)
io	ionic metron (∪ ∪ –)
ith	ithyphallic (– ∪ – ∪ –)
mol	molossus (– – –)
pe	penthemimer (× – ∪ – ×)
tr	trochaic metron (– ∪ – ×)

Aeolic cola

ar	aristophanean (– ∪ – ∪ – –)
dod	dodrans (– ∪ – ∪ –)
gl	glyconic (oo – ∪ – ∪ –)
hag	hagesichorean (× – ∪ – ∪ – –)
hi	hipponactean (oo – ∪ – ∪ – –)
ibyc	ibycean (– ∪ – ∪ – ∪ –)
ph	pherecratean (oo – ∪ – –)
phal	phalaecian oo – ∪ – ∪ – × – – (gl ia _^)
prax	praxilleian – ∪ – ∪ – ∪ – ∪ – – (ar ^{2d})
r	reizianum (× – ∪ – –)
tl	telesilleian (× – ∪ – ∪ –)

A preceding numeral (as in 3ia) indicates the number of metra.

In 2ia_^, 4tr_^, etc. the sign _^ applies only to the last metron.

Superscript ^c or ^d indicates choriambic or dactylic expansion.

Superscript [~] (as in [~]tl) indicates that the first position is resolved.

Superscript [”] (as in “gl, gl[”]) indicates anacalasis (the double-light element has traded places with the preceding or following single-light element).

For a fuller list and discussion of metrical terms and concepts, see West 1982, especially xi–xii and 191–201.