

Cambridge University Press  
978-1-108-01118-1 - Euripides, Volume 3  
Edited by Frederick Athorp Paley  
Excerpt  
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**ΕΥΡΥΠΙΔΟΥ  
ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.**

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Τ Π Ο Θ Ε Σ Ι Σ .

Ἡρακλῆς γήμας Μεγάραν τὴν Κρέοντος παῖδας ἐξ αὐτῆς ἐγέννησε·  
 καταλιπὼν δὲ τούτους ἐν ταῖς Θήβαις αὐτὸς εἰς Ἄργος ἦλθεν Εὐρυσθεῖ  
 τοὺς ἄθλους ἐκπονήσων. πάντων δὲ περιγεγόμενος ἐπὶ πᾶσιν εἰς Αἴδου  
 κατήλθε· καὶ πολὺν ἐκεῖ διατρίψας χρόνον δόξαν ἀπέλιπε παρὰ τοῖς ζώσιν  
 ὡς εἴη τεθνηκώς· στασιάσαντες δὲ οἱ Θηβαῖοι πρὸς τὸν δυνάστην Κρέοντα  
 Δύκον ἐκ τῆς Εὐβοίας κατήγαγον. . . . .

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## HERCULES FURENS.

IN several respects the *Mad Hercules* is a remarkable play. It differs materially in the style and treatment from the other dramas of Euripides. He seems to have aimed not only at the grandiloquent and Aeschylean style of diction more than was his wont, but also at the Aeschylean ἐκπληξίς, or terror, in addition to that πάθος, or feeling, of which he is in a peculiar sense the great tragic master. It may be added, that he borrowed the idea of Lyssa, the goddess of madness, from the Ξάντριάι of Aeschylus<sup>1</sup>. Though highly interesting, if only from its many allusions to the topography and legendary history of Athens and Thebes, this play seems to have been by no means one of the most popular. It is but rarely referred to by writers of antiquity; it is extant in very few MSS.<sup>2</sup>; and, considering the many difficulties and corruptions in it, can hardly be said as yet to have obtained the editorial care that it deserves. We have separate editions by Hermann, Bothe, and Pflugk, the last named of which was just completed at the editor's death, and was issued with a preface of some merit by Dr. R. Klotz, the Leipzig Professor. To the ample and careful apparatus criticus supplied by the recent edition of Euripides by Adolph Kirchhoff, great obligations are due, so far as the recension of the text is concerned.

When we consider the nature of the plot, the rather frequent use of uncommon words in the dialogues, the introduction of more than one supernatural character (Lyssa and Iris), the harrowing scenes and the magnificent stage-effects in this play, we shall be disposed, while we attach some value to it as a tragic experiment, not perhaps altogether congenial to the author's mind, to doubt whether, for that very reason, the success was commensurate with the effort. It is quite clear that it found comparatively little favour in those ages

<sup>1</sup> Photius in v. ὀκτώπων:—'Ἐν δὲ ταῖς Αἰσχύλου Ξαντριάις ἡ Λύσσα ἐπιθειάζουσα ταῖς Βάκχαις φησὶν κτλ. [see frag. Aesch. 155.]

<sup>2</sup> Like the *Helena* and the *Electra*, the MS. Flor. 2 is the sole authority for the text of this play, the Paris MSS. and Flor. 1 being mere transcripts from it.

when, although Tragedy was lying dormant as an art, the merits and beauties of the old drama were still fully appreciated. To what period of the poet's career as a tragic writer,—to what precise point in the development of his mind and style,—this play is to be referred, it is not very easy to decide; and the more so, because the diction<sup>3</sup> and metres, which usually supply a tolerably safe criterion, seem here to be somewhat influenced by the desire of imitation. Without being of the latest, it is probably one of his later writings. The ode on old age (v. 637 seqq.), which reminds us of the similar one in the *Oedipus at Colonus* (v. 1211), can hardly be interpreted otherwise than as the complaint of the poet at his own increasing infirmities. Müller (*Hist. Gr. Lit.* p. 372), while he acknowledges the evidence furnished by this ode, still places the play as early as B.C. 422, which was sixteen years before the poet died at the age of seventy-five. The simple truth is, that no evidence exists, either internal or external, respecting the date; and for the reason given above, the style and metre, though partaking more of his earlier than his later works, are not in themselves conclusive proofs on either side.

Of the merits of the play O. Müller does not give a very high estimate; in the opinion of the present editor, not nearly high enough. He says, "It is altogether wanting in the real satisfaction which nothing but a unity of ideas pervading the drama could produce<sup>4</sup>. It is hardly possible to conceive that the poet should have combined in one piece two actions so totally different as the deliverance of the children of Hercules from the persecutions of the blood-thirsty Lycus, and their murder by the hands of their frantic father, merely because he wished to surprise the audience by a sudden and unexpected change to the precise contrary of what had gone before." Certainly, Euripides ought to have had some better motive than that. Perhaps a brief analysis of the plot will help us to discover it.

Amphitryon, having slain, accidentally or in revenge, Electryon, the father of his wife Alcmena, had fled from Argos to Thebes. Here he distinguished himself in a war with certain piratical tribes, the enemies of the Thebans, called the *Taphii*. Long after this, when his son Hercules, (who was reputed to be in truth the offspring

<sup>3</sup> The use, for instance, of rhetorical rather than poetical terms, was frequent in the latest plays.

<sup>4</sup> This, it may be remarked, is a favourite German theory, which has led to much unjust depreciation of several of the plays of Euripides, who did not consider himself fettered by such laws of criticism as modern critics would impose. See the introductory notes to the *Hecuba* and the *Andromache*. It is a well-known rule in painting, not to take in too much, or to introduce upon the canvass more than forms one consistent group, or subject which the eye can take in at once. But many of the greatest artists have bid defiance to any such limitations.

of Alemena by Zeus,) had proved himself a benefactor to the Thebans by liberating them from the tribute imposed by their neighbours of Orchomenos, he was rewarded with the hand of Megara, the daughter of the Theban King Creon. Now Lycus, a settler in Euboea, though the son or descendant of a former Lycus who had reigned over Thebes, had raised a faction in his favour at Thebes, and had slain Creon. As one crime leads to another, so he had resolved to put Hercules and Megara to death, together with their three sons, lest vengeance should some day overtake him from their hands. Hercules, anxious to obtain from Eurystheus, King of Argos, a reversion of the sentence of banishment, had undertaken, and had now nearly performed, a series of more than human labours for the benefit of mankind, imposed by Eurystheus as a condition of his return. He is now absent on the last and greatest of these labours, the bringing up of the dog Cerberus from Hades. Lycus seizes the opportunity presented by his absence to demand for immediate death Megara and the sons of Hercules, three in number, who have taken refuge at the altar of Zeus Soter. All the favour they can obtain from the merciless Lycus is the permission to dress themselves in fitting attire to meet their fate becomingly. While they have retired for this purpose within the palace, Hercules suddenly reappears from Hades. His family are delivered from instant danger, and Lycus is slain.

But, while engaged in a purificatory sacrifice after this bloody deed of justice, Hercules is seized with a sudden phrenzy at the instigation of his relentless persecutor, the goddess Hera, and by the agency of *Lyssa*, the demon or impersonation of madness. Here a grand and terrific part of the tragedy ensues. One by one his children are shot down or beaten to death with his club; and his wife Megara shares their fate, after vainly retreating within the inner apartment, the doors of which are battered down by the infuriated hero, who imagines that he is demolishing the walls of Mycenae, and has now got Eurystheus in his power. He is at length lulled by Pallas into an unconscious sleep, and secured by ropes to a pillar. On awaking, he is informed by Amphitryon of what he has done. A sudden despair and remorse seize him, and he resolves to end his life by suicide. Theseus however, whom he has but just liberated from Hades, whither he had descended to bring back his friend Pirithöus, now appears; who consoles, dissuades, and by many promises of heroic honours induces him to retire to Athens. Hercules is melted by the generous gratitude and the fearless self-devotion of Theseus, relinquishes his idea of suicide as wicked and unwise, and agrees to accompany his friend to Athens, after giving Amphitryon due instructions respecting the burial of his children.

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Of the concluding part of the play Pflugk justly remarks, "Hic est exitus fabulae Euripideae, quo mea quidem sententia gravior splendidiorque ne cogitari quidem potest." The object of it, which O. Müller professes not to see, is so obviously the eulogy of Theseus, with whose exploits, in the popular legends, those of Hercules were inseparably connected<sup>5</sup>, that one may well wonder at the obtuseness of German critics, who forsooth prefer "unity of ideas" in a drama to the exciting and chivalrous and profoundly moving incidents presented by a penitent homicide being adopted as a friend and a brother by the greatest of Athenian kings. The first part of the play has moreover this direct relation to the last, that it represents the hero not only as a self-sacrificing benefactor of mankind, but as the greatest deliverer of the Theban people, who, at the very moment of their joy and gratitude to the family of Hercules, are deprived of them by a crime which renders it legally impossible to retain Hercules in their city. Thus excluded from both Argos and Thebes, he has Athens only left as an asylum. The play therefore as a whole may be defined to be "the history of the connexion of Hercules with the Athenian people." *Why* Hercules was affected with madness at that particular time of his career rather than at any other, it avails little to inquire. The *περιπέτεια*, in the development of the plot, was obviously the more powerful, in proportion as the changes from happiness to misery were the more sudden and startling.

This play requires three actors at once on the stage, and this is one of the evidences that it belongs at least to the dramas of intermediate date. The chorus, who in more than one instance give proof that their number was fifteen, consist of aged Thebans, who eulogize the deeds of Hercules and exult in the just death of the tyrant Lycus.

Seneca composed a tragedy, which is extant, on the same theme and with the same title, both derived from Euripides, but bearing no close resemblance to it.

<sup>5</sup> See the note on v. 1325. Theseus appears in the same chivalrous character, as the protector of the unfortunate, in the *Suppliant Women* and the *Oedipus at Colonus*.

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ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

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ΑΜΦΙΤΡΥΩΝ.

ΜΕΓΑΡΑ.

ΛΥΚΟΣ.

ΙΡΙΣ.

ΛΥΤΤΑ.

ΑΓΓΕΛΟΣ.

ΗΡΑΚΛΗΣ.

ΘΗΣΕΥΣ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

Προλογίζει δὲ ὁ Ἀμφιτρυών.

## ΕΥΡΥΠΙΔΟΥ ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

### ΑΜΦΙΤΡΥΩΝ.

Τίς τὸν Διὸς σύλλεκτρον οὐκ οἶδεν βροτῶν,  
 Ἀργεῖον Ἀμφιτρυῶν, ὃν Ἀλκαῖός ποτε  
 ἔτιχθ' ὁ Περσέως, πατέρα τόνδ' Ἡρακλέους :  
 ὃς τάσδε Θήβας ἔσχεν, ἔνθ' ὁ γηγενὴς  
 σπαρτῶν στάχυσ ἔβλασται, ὧν γένους Ἄρης

5

1—59. Amphitryon, the reputed father of Hercules, and sharer in the bed of Alcmena together with the real parent Zeus, describes in the prologue the state of affairs at Thebes during the long absence of that Hero on his descent into Hades by command of Eurystheus. Having himself retired from Mycenae to Thebes, in consequence of killing Electryon, the father of Alcmena, he had married his son Hercules to Megara, a daughter of the reigning sovereign of Thebes, Creon, who was descended from the Σπαρτοί, the earth-born race that sprung from the dragon's teeth. Now Hercules had gone to Mycenae with the intention of inducing Eurystheus to allow his own and his father's return; and by way of a recompense for this favour, he had consented to undertake his twelve labours, on the last and greatest of which he is now absent. Meanwhile Lycus, who claimed an ancestral right over the throne of Thebes, arrives from Euboea, kills Creon, and assumes the empire. The relationship of Hercules' family to Creon has induced Lycus to extirpate the whole race, lest at some future time they should exact ven-

geance for Creon's death. To avoid their impending fate, Amphitryon with Megara and her children have taken refuge at the altar of Zeus Soter.

2. Ἀλκαῖος. From the name of his grandfather, implying both valour and personal strength, Hercules is so often called *Alcides* by the Roman poets.—τίκτειν is here used of the male, who is more correctly said *τίκτεσθαι*, 'to have a child born,' just as *γείνασθαι* is used of the female who 'has a child begotten,' though *γεννᾶν* is occasionally applied to both sexes. See on v. 1182. *Inf.* 1367, ὁ φύσας χά τεκῶν ἡμᾶς πατήρ. Phoen. 1610, παῖδάς τ' ἀδελφοῦς ἔτεκεν, sc. Οἰδίπους.

3. Here and in v. 47 Hermann gave Ἡρακλέους for — ἑός. The latter form occurs in a choral verse, *inf.* 806.

4. ὃς — ἔσχεν. The same Amphitryon who formerly made Thebes here his home, on being banished from Mycenae, *inf.* v. 16. Compare οὐ κατακίσθην, v. 13. The combination of relatives in this sentence (4—7), is remarkable.

5. στάχυσ. The final syllable is made long as in ἰσχυς, Ion 1004, Heracl. 157. Barnes wrongly interpolates γε.



ἔσωσ' ἀριθμὸν ὀλίγον, οἱ Κάδμου πόλι  
 τεκνοῦσι παίδων παισίν. ἔνθεν ἐξέφω  
 Κρέων, Μενουκίως παῖς, ἀναξ τῆσδε χθονός.  
 Κρέων δὲ Μεγάρως τῆσδε γίγνεται πατήρ,  
 ἦν πάντες ὑμεναίοισι Καδμείοι ποτε  
 λωτῶ συνηλάξαν, ἦνικ' εἰς ἐμοὺς  
 δόμους ὁ κλεινὸς Ἡρακλῆς νιν ἤγετο.  
 λιπὼν δὲ Θήβας, οὗ κατωκίσθην ἐγὼ,  
 Μεγάρων τε τῆνδε πενθερούς τε παῖς ἐμὸς  
 Ἄργεῖα τεῖχη καὶ Κυκλωπίαν πόλι  
 ὠρέξαι' οἰκῆν, ἦν ἐγὼ φεύγω κτανὼν  
 Ἡλεκτρύωνα· συμφορὰς δὲ τὰς ἐμὰς  
 ἐξευμαρίζων καὶ πάτραν οἰκῆν θέλων  
 καθόδου δίδωσι μισθὸν Εὐρυσθεὶ μέγαν,

6. ἀριθμὸν ὀλίγον. Aesch. Theb. 407, Σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἄρης ἐφείσατο, ῥίζωμι' ἀνείται. According to the common legend, only five survived the combat which arose between the earth-born heroes. Phoen. 672, Apollodor. iii. 4, 1.

7. τεκνοῦσι. Here τεκνοῦν is used in the uncommon sense, acknowledged however by Hesychius, of εὐτεκνον ποιῆν, *urbem liberis instruere*. On this principle a man himself is said τεκνοῦσθαι, 'to become a parent,' Suppl. 1087. Phoen. 868, where ἐτεκνάθη is explained by Hesych. τέκνον ἔσχευ. Similarly in Med. 4, the Argo is said ἐρετμῶσαι χέρας ἀνδρῶν ἀριστεύων. A man might therefore be said τεκνοῦν πόλι, if his direct descendants were destined to form its population. The addition of the dative implies the method by which the end was effected, viz. by the succession of children's children.—τῆσδε κτλ. Perhaps, χθονὸς δὲ τῆσδ' ἀναξ.

10. ἦν. W. Dindorf admits the bad alteration of Reiske, ἦς. For ἀλαλάζειν easily takes an active sense, as is clear not only from the analogy of many similar words, like χορεύειν τινα, &c., but from the passive use in Bacch. 593, Βρόμιος ὃς ἀλαλάζεται στέγης ἔσω. The double dative presents no difficulty, 'with marriage songs on the flute,' i. e. accompanied by it.

14. πενθερούς. Creon, his wife's father, including, perhaps, the members of the royal family in general.

15. Κυκλωπίαν for —πέλιαν W. Dindorf from the two Florence MSS. This was the common epithet for Mycenae; see Tro. 1088. *inf.* 998. Iph. Aul. 152. 1501. The form in —ειος is required by the dochmiac verse in El. 1158.—ἦν ἐγὼ φεύγω, 'which I am compelled to leave' (though he is not,) &c. Amphitryon had slain Electryon by accident; see Apollodor. ii. 4, 6, and on that pretext had been driven from Mycenae and Tiryns by Sthenelus. It is for this reason, that it was ἄκων φόβος, that the mild word συμφορὰς is used, as Pflugk thinks, (*praef.* p. 4.)

18. ἐξευμαρίζων, κομφίζων, by way of lightening and relieving. Nauck proposed ἐξευμαρίζειν. *Inf.* v. 81, in the middle voice, for εὐτρεπίζειν, to get ready to one's hand.

19. μέγαν μισθόν, a price greater than the favour deserved; but he consented to it from filial affection and an eager desire to regain his country.—ἐξημερῶσαι is properly, 'to make a clearing in a woodland by cutting a road through it.' So Aesch. Eum. 13, χθόνα ἀνήμερον τιθέντες ἡμερωμένην. *Inf.* 851, θάλασσαν ἀγρίαν ἐξημερώσας. Herod. i. 126, ἐξημερώσαι τόπον ἀκανθώδη. The infinitive is in apposition to μισθόν. The sense is, ὑπὸ χυεῖται γαῖαν ἐξημερῶσαι, μισθόν καθόδου. This expression, which here means to make the known world habitable for man, includes the whole of the twelve labours which Hercules was impelled to perform either

## ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

11

ἐξημερῶσαι γαῖαν, εἴθ' Ἥρας ὑπο	20
κέντροις δαμασθεῖς εἶτε τοῦ χρεῶν μέτα.	
καὶ τοὺς μὲν ἄλλους ἐξεμόχθησεν πόρους,	
τὸ λοίσθιον δὲ Ταυνάρου διὰ στόμα	
βέβηκ' ἐς Ἄιδου τὸν τρισώματον κύνα	
ἐς φῶς ἀνάξων, ἔνθεν οὐχ ἤκει πάλιν.	25
γέρων δὲ δῆ τις ἔστι Καδμείων λόγος	
ὡς ἦν πάρος Δίρκης τις εὐνήτωρ Λύκος,	
τὴν ἐπτάπυργον τήνδε δεσπόζων πόλιν,	
τῷ λευκοπῶλῳ πρὶν τυραννῆσαι χθονὸς	
'Αμφίον' ἠδὲ Ζῆθον, ἐκγόνῳ Διός.	30
οὗ ταυτὸν ὄνομα παῖς πατρὸς κεκλημένος,	
Καδμείος οὐκ ὦν, ἀλλ' ἀπ' Εὐβοίας μολὼν,	
κτείνει Κρέοντα, καὶ κτανὼν ἄρχει χθονὸς,	
στάσει νοσοῦσαν τήνδ' ἐπεισπεσῶν πόλιν.	
ἡμῶν δὲ κῆδος ἐς Κρέοντ' ἀνημμένον	35
κακὸν μέγιστον, ὡς ἔοικε, γίγνεται.	
τοῦμοῦ γὰρ ὄντος παιδὸς ἐν μυχοῖς χθονὸς,	
ὁ κλεινὸς οὗτος τῆσδε γῆς ἄρχων Λύκος	
τοὺς Ἡρακλείους παῖδας ἐξελεῖν θέλει	
κτανὼν δάμαρτά θ', ὡς φόνῳ σβέσση φόνον,	40

by the enmity of Hera or by inevitable destiny.

23. Ταυνάρον. A cavern at the southern point of Laconia was regarded as the descent to Hades. *Taenarias etiam fauces, alta ostia Ditis, Ingressus.* Virg. Georg. iv. 467.

31. παῖς πατρός. Not, perhaps, that the present Lycus was the son of the old Lycus, but that the name had descended from father to son through several generations. For the legend of Lycus and Dirce, in connexion with Amphion and Zethus, by whom he and his wife were slain, see the beautiful elegy of Propertius, iv. 15. For the epithet λευκοπῶλῳ see Phoen. 606.

35. Hermann retains the old reading ἀνημμένον, which was corrected by a friend of Musgrave's. But ἀνάπτειν better suits the context than ἀνάγειν, and the change is very trifling. Cf. Troad. 844, Τροίαν ἐπύργωσας θεοῖσιν κῆδος ἀναλάμενος. Inf. 478, ὡς ἀνημμένοι κάλως πρηνησίοισι βίον ἔχουσιν εὐδαίμονα.

Phoen. 569, ἀμαθεῖς Ἄδραστος χάριτας ἐς σ' ἀνήψατο. 'To have an alliance firmly tied to a person' is to contract it with his family.—ὡς ἔοικε is added, because the probability at first was, that an alliance with the royal house would be serviceable rather than injurious.

38. Though it appears sufficiently obvious that ὁ κλεινὸς οὗτος is said ironically, the idea does not seem to have occurred to the commentators, Bothe excepted. Elmsley, both here and in v. 541, reads καινός, in which he is followed by W. Dindorf, who gravely adds, "Nihil attinebat de dignitate regia dici, ubi multo aptius erat mutatum per novum regem rerum statum significari." See also v. 767.—ἐξελεῖν, 'to extirpate.' Hippol. 18, κυσὶν ταχείαις θήρας ἐξαιρεῖ χθονός. Ion 1044, καὶ συμφόνευσεν καὶ συνεξαίρει δόμων. Inf. v. 60. 154. The Aldine reading ἐξελεῖν was corrected by Brodaeus, and ἐξελεῖν is now found in the MSS.

40. δάμαρτά θ' Barnes for δάμαρθ'.