

THE
ION OF EURIPIDES

AS ARRANGED FOR PERFORMANCE

AT

CAMBRIDGE,
NOVEMBER, 1890.

I. THE TEXT

IN GREEK AND ENGLISH.

II. THE INCIDENTAL MUSIC

WRITTEN BY

C. WOOD, M_{US.} B.

CAMBRIDGE:

PRINTED FOR THE COMMITTEE AT THE UNIVERSITY PRESS
AND SOLD BY
MACMILLAN AND BOWES.

1890.

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DRAMATIS PERSONAE.

HERMES.

ION.

CREÛSA.

XUTHUS.

PAEDAGOGUS.

THERAPON.

PYTHIA.

ATHENA.

CHORUS.

ΕΡΜΗΣ.

ΙΩΝ.

ΚΡΕΟΥΣΑ.

ΞΟΥΘΟΣ.

ΠΡΕΣΒΥΤΗΣ.

ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ.

ΠΥΘΙΑ ἡτοι ΠΡΟΦΗΤΙΣ.

ΑΘΗΝΑ.

ΧΟΡΟΣ.

SCENE: The platform and altar before the Temple of Apollo at Delphi.

The English prose translation is by M. A. BAYFIELD, M.A. (Clare). The translation of the choruses into English verse has been written by A. W. VERRALL, Litt.D. (Trinity).

* * * *This arrangement of the play may also be bought separately (without the music) in Crown 8vo., price Two Shillings.*



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PREFACE.

A PLAY of Euripides differs in so many respects from the modern conception of drama, and the construction of the *Ion* in particular is so peculiar, and indeed unique, that a few words upon it may here be useful.

A dramatic story commonly proceeds through certain entanglements to a *dénouement* or satisfactory solution at the end. In Euripides this process is seldom followed exactly, and in the *Ion*, we may say, it is inverted. The solution or explanation of the story, such as it is, is propounded first of all by the god Hermes, complete in the prologue. At the end the same solution is again propounded by the goddess Athena, and it is received by the chief character in the story, the person principally concerned, with dissatisfaction and scarcely concealed incredulity. The explanation of this arrangement is to be found in the attitude of the poet, and his admirers among the Athenian public, towards the opinions of the time, and in particular towards the prevalent religion. The *Ion* is the most remarkable of those Euripidean plays, whose purpose is to discredit the character and very existence of the gods.

According to the story of Hermes and Athena, Ion, a foundling brought up in the oracular temple of Apollo at Delphi and employed in the service of the temple, is in reality the offspring of an outrage committed by Apollo himself. His mother was Creüsa, a princess of Athens, afterwards married to Xuthus. The child was born in Athens, but carried thence through the air by Hermes to Delphi. His age at the time of the play is between youth and man. Xuthus and Creüsa have had no child, and come to Delphi to consult the oracle upon their distress, Creüsa with a private hope that she may learn something of her lost infant.

The play exhibits the course and result of a plan conceived, we are told¹, upon this occasion by the far-seeing god, to procure the restoration of Ion to the house of Creüsa, without disclosure, except to Ion and Creüsa themselves, of Apollo's previous conduct. The plan is this. Ion is to

be declared by the oracle the son of Xuthus, and as such is to be taken to Athens, where his recognition by Creüsa will be somehow accomplished quietly. Unluckily for the god, this design is frustrated by two obstacles, which apparently he had not foreseen. First, owing to the accident that some servants attached to Creüsa are present when Xuthus recognizes Ion for his son, Creüsa is immediately informed of the supposed discovery. Secondly, Creüsa, in passionate indignation against this final proof of Apollo's treachery, not only proclaims her own shame (and that of the god) at the very door of the temple, but, upon the suggestion of her servants, instantly plots to murder Ion. This attempt, though it fails of its object, brings Creüsa herself within an inch of destruction, and she is only saved by a device, which necessitates the further publication of Apollo's secret to a whole crowd of people, in fact to every one, citizens and foreigners, then present in Delphi.

Here is certainly enough to shake and distress a mind, such as that of Ion, full of faith and affection towards the Delphian god. But there is much more. It was, we are told, from the first the intention of the god, that the oracle declaring Ion for the son of Xuthus, should be eventually known to Ion and Creüsa as a mere deception. Now considering the immeasurable importance attached by religious Greeks, such as Ion, to the absolute truth of the Delphian oracle, the commonest prudence would have suggested to a mere man, that the declaration to Xuthus should have been so framed as to admit of some plausible explanation consistent with the facts. Unluckily even this precaution did not occur to Apollo, which is the more strange as he had practised it frequently and in notorious examples. When Creüsa in the last scene tells her story to Ion, he at once takes the objection that it contradicts the oracle. Creüsa vainly endeavours to escape the difficulty, nor is the goddess Athena able to propose any other solution than that which Creüsa has offered and Ion has rejected.

But even this is not all, nor the worst. It is important to remember always that, as we are told by the god Hermes, the prophetess of Apollo is from the first in possession of evidence by which

¹ It should be noted here that the play, being unusually long, has necessarily been somewhat shortened for the purpose of this representation, so that some of the details do not fully appear in the play-book.

the true birth of Ion can be instantly proved. When the child was brought to Delphi by Hermes, he had on him certain tokens, a shawl of his mother's work, a wreath of olive, and a gold necklace, a family-jewel of a peculiar pattern. These, with his cradle, the prophetess had always kept. Nothing is more wonderful or more disparaging to the wisdom of the god than the circumstances relating to the production of this evidence. From the first it is obvious that, considering the object he has in view, Apollo will run a great risk, if the disclosure of the truth to Creüsa is postponed for long after the deceptive revelation to Xuthus. But when Creüsa actually plans to murder her unknown child, and discusses her plan in the court of the temple, to leave her longer ignorant seems to be, and in fact is, an act of insanity. The attempt of Creüsa destroys and, however it had ended, must have destroyed all chance of that peaceable and private settlement which was the object of Apollo. Yet the god, whether from blindness or negligence, takes no measures whatever that are adapted to his purpose, and gives no instruction even now either to Creüsa or to the prophetess; nor is the evidence produced until circumstances have taken such a course that, if exhibited at all, it must be exhibited to the world, to the scandal of Apollo and the utter defeat of his modest intentions.

Equally strange and unaccountable is the conduct of the prophetess herself. She was not, she tells us, in the secrets of the god, and knows nothing of the tokens except that they will prove the birth of Ion, whatever it is. Neither the suppression of the evidence in previous years nor its suppression on the day of the action up to the final moment is ever intelligibly accounted for. Religion would permit us to suppose that, at the time when the prophetess told Xuthus that he was the father of Ion, being under the influence of inspiration, she was not conscious of her words. But it would tax the most robust faith to believe that she remains ignorant afterwards, when her revelation is being celebrated by a banquet, to which are invited the whole population of Delphi. Yet it does not apparently occur to her, that there is any reason for informing the father and son of the further evidence in her possession; nor does she do so till it is absolutely necessary, if Ion is to be prevented from murder and the altar of Apollo from pollution. On this point she is closely questioned by Ion himself, and can give no answer more satisfactory than that 'it was the will of the god', an answer not merely vague but, from our independent knowledge of Apollo's purposes, almost impossible to believe.

Nor is it only in the publicity of the final explanation that the failure of Apollo is exhibited. Before the family can be happily established, as Apollo intended, it is plainly necessary that Ion at least, as well as Creüsa, shall be fully satisfied

and convinced. But he remains unsatisfied to the end, though Athena herself is produced to remove his scruples. In giving his formal assent to the assurance of the goddess, that he is the son of Apollo and Creüsa, he intimates both by words and still more significantly by silence, that she has done nothing, as in fact she has not, to remove the objections which he has raised, or to show how her assertion is to be reconciled with the first article of his faith, the truth and wisdom of the Delphian god.

At the close of the play, Xuthus, who quitted Delphi to offer sacrifice upon Parnassus immediately after the supposed discovery of his son, has not yet learned that the revelation made to him by the oracle has been declared, in the presence of all Delphi and the visitors, to have been an imposture; and Athena, as the representative of Apollo, naturally advises that he should be kept in the dark¹. How this end is to be secured, she does not condescend to explain; and certainly there is nothing to assure us that in this matter, as hitherto, Apollo is not destined to a disappointment.

Whether the play had any sequel, this is not the place to enquire. To understand so far the attitude of Euripides towards the opinions and problems of his time is necessary for the appreciation of a drama, which might otherwise seem to be without any upshot at all. As a spectacle, and to modern eyes, it will be chiefly interesting in the fresh beauty of the earlier scenes, the tragic passion of the Second Act, and the melodramatic contrivance of the Third.

One slight change, beyond some curtailment, has been necessary to bring the play within the means available on the present occasion. Xuthus and Creüsa are accompanied both by male and female attendants; but as the play is originally cast, the Chorus is composed of females only. In this arrangement the musical parts of the Chorus are transferred to the men. The small importance of this change may be judged from the fact, that the words to be sung have been transferred almost entire, and without any modification except in an occasional adjective. One of the principal odes, which covers the long lapse of time between the Second and Third Acts, will be presented distinctly and separately as an interlude, an arrangement which would probably have had the full approbation of the author, had he foreseen the appliances of the modern theatre.

¹ The conclusion, as being the part least interesting to a modern audience, has been much curtailed, but the above will serve to explain what is absent. The following are the references, in the numbering of Dindorf's *Poetae Scenici* to the lines omitted:—*vv.* 11—13, 20—27, 58—64, 69—75, 194—204, 269—280, 293—298, 301—302, 374—383, 390—391, 398—400, 444—451, 544—549, 551—553, 593—600, 616—617, 621—632, 827—842, 891—900, 987—998, 1010—1017, 1021—1028, 1090—1105, 1128—1131, 1135—1166, 1227—1228, 1364—1368, 1489—1509, 1512—1527, 1539—1546, 1503—1568, 1579—1603, 1609—1615.

THE ION OF EURIPIDES.

ACT I.

The platform and altar before the Temple of APOLLO at Delphi.

Enter HERMES, R.

Hermes. Atlas, who bears the heavens, the gods' primeval home, upon his back, of one of the goddesses begat Maia, who bare me, Hermes, the servant of the immortals, to mightiest Zeus. This place, whither I have come, is Delphi, where Phoebus, throned on earth's mid-centre, chants his oracles to mankind. For in a city of the Hellenes, known to fame and named of Pallas of the golden spear, Phoebus compelled to his love Erechtheus' daughter Creüsa; and she—for such was the pleasure of the god—bare to the end the burden of her womb without her father's knowledge. And when the time came, she was delivered of a man-child in the house, and removed the babe to the self-same cave where she was united to the god, and exposed him—to die, as she thought—in the sheltering embrace of a lightly-rocking cradle. And being my brother, Phoebus made of me the following request: 'Go, brother, to the autochthonous folk of glorious Athens,—for thou knowest the city of the goddess, and take from a cavern in the rock a newborn babe, and its cradle withal, and the tokens that are upon it, and bring it to my oracle of Delphi, and set it even at the entrance of my house. The rest—for thou must know the child is mine—, shall be my own care.' So, yielding to the pleasure of Loxias my brother, I took up the cradle and brought it and laid the child upon the steps of the temple here, setting open the plaited casket, in order that the infant might be seen. And it fell

ΕΡ. Ἄτλας, ὁ χαλκίοισι νότοις οὐρανὸν
θεῶν παλαιὸν οἶκον ἐκτρίβων, θεῶν
μιῶς ἔφυσε Μαίαν, ἣ μ' ἐγένετο
Ἑρμῆν μεγίστῳ Ζηνί, δαιμόνων λάτριν.
ἦκω δὲ Δελφῶν τήνδε γῆν, ἴν' ὀμφαλὸν
μέσον καθίζων Φοῖβος ὑμνοῦδε βροτοῖς
τά τ' ὄντα καὶ μέλλοντα θεσπίζων αἰεὶ.
ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις
τῆς χρυσολόγχου Παλλάδος κεκλημένη,
οὗ παῖδ' Ἐρεχθέως Φοῖβος ἔξευξεν γάμοις.
ἀγνώσ δὲ πατρί, τῷ θεῷ γὰρ ἦν φίλον,
γαστρὸς διήνεγκ' ὄγκον· ὡς δ' ἦλθεν χρόνος,
τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος
εἰς ταῦτόν ἄντρον οὐπερ ἠνιάσθη θεῷ,
Κρέουσα, κακτίθησιν ὡς θανούμενον
κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ.
καί μ' ὦν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·
ὦ σύγγον', ἐλθὼν λαὸν εἰς αὐτόχθονα
κλειῶν Ἀθηῶν, οἶσθα γὰρ θεῆς πόλιν,
λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας,
αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει,
ἔνεγκε Δελφῶν τὰμὰ πρὸς χρηστήρια,
καὶ θές πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.
τὰ δ' ἄλλ', ἐμὸς γὰρ ἐστίν, ὡς εἶδησ, ὁ παῖς,
ἡμῖν μελήσει. Λοξία δ' ἐγὼ χάριν
πράσσων ἀδελφῷ, πλεκτὸν ἐξάρας κύτος
ἦνεγκα, καὶ τὸν παῖδα κρηπίδων ἐπι
τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος
ἐλικτὸν ἀντίπηγος, ὡς ὀρῶθ' ὁ παῖς.

out that the prophetess was passing into the god's shrine as the orb of the coursing sun arose, and casting her eye upon the infant marvelled at the thought that some Delphian maid had dared to lay the offspring of a secret love before the god's house; and she was minded to cast it forth beyond the limits of the shrine's approach. But for pity she dismissed the cruel thought, and the god too took part with the child to prevent its being banished from his temple. So she took and reared it; and she knows not Phoebus for his father, nor the mother of whom he was born, and the boy is ignorant of his parents. Now, while young, he used to roam in childish sport about the altars of his nurturing; but, when he grew to manhood, the Delphians made him treasurer of the god's wealth and faithful steward of all, and to this day he lives a holy life in the sanctuary of the god. And Creüsa, the youth's mother, married Xuthus; and though married long he and Creüsa are without children, and it is for this that they have come to Apollo's sanctuary here in desire of offspring. And Loxias himself is guiding the matter to this issue, and it hath not, as might seem, escaped his memory.

Now will I pass into this laurel-planted sanctuary that I may see to the end that which is destined about the boy; for I see the son of Loxias coming out there, that he may make the temple's portals bright with branches of the bay. The name *Ion*, which he shall receive, I am the first god to give him.

Exit HERMES, R. ION enters from the Temple.

Lo, the bright chariot and steeds four! The sun now shines over the earth, and the stars flee before his fire into the vasty night of space. Parnassus' untrodden peaks, bathed in light, receive for mortals the wheels of day. The smoke of the desert-born myrrh floats up to the temple roof, and the Delphian priestess sits on the holy tripod chanting to the Hellenes the wild utterances which Apollo makes ring in her ears.

But come, ye Delphians, Phoebus' ministers, go to Castalia's silver-gleaming eddies, and having bathed in its pure waters, so come to the shrine. Guard your lips from ill-omen'd speech, gentle lords; and let the gentle speech of a gracious tongue be your language to those who would consult the god. I myself—for 'tis the task whereat I labour from my childhood,—will make bright the

κυρεῖ δ' ἄμ' ἱππεύοντος ἡλίου κύκλῳ
προφητῆτις εἰσβαίνουσα μαντεύον θεοῦ·
ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ
ἐθαύμασ' εἴ τις Δελφίδων τλαίῃ κόρη
λαθραῖον ὠδῖν' εἰς θεοῦ ῥίψαι δόμον,
ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν.
οἴκτω δ' ἀφήκεν ὠμότητα, καὶ θεὸς
συνεργὸς ἦν τῷ παιδὶ μὴ ἔκπεσιν δόμων.
τρέφει δὲ νιν λαβοῦσα· τὸν σπεύραντα δὲ
οὐκ οἶδε Φοῖβον, οὐδὲ μητέρ' ἧς ἔφν·
ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.
νέος μὲν οὖν ὦν, ἀμφὶ βωμίους τροφὰς
ἡλάτ' ἀθύρων· ὡς δ' ἀπηρδῶθη δέμας,
Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ
ταμίαν τε πάντων πιστὸν, ἐν δ' ἀνακτόροις
θεοῦ καταζῆθ' εὐρ' αἰεὶ σεμνὸν βίον.
Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν
Ξοῦθῳ γαμεῖται· χρόνια δὲ στείρας λέχη
ἄτεκνός ἐστι, καὶ Κρέουσ'· ὦν οὐνεκα
ἤκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε
ἔρωτι παιδῶν. Λοξίας δὲ τὴν τύχην
εἰς τοῦτ' ἐλαύνει, κοῦ λέληθεν, ὡς δοκεῖ.

Ἄλλ' εἰς δαφνώδη γύαλα βήσομαι τάδε,
τὸ κρανθὲν ὡς ἂν ἐκμάθω παιδὸς πέρι.
ὄρω γὰρ ἐκβαίνοντα Λοξίου γόνον
τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῆναι πυλώματα
δάφνης κλάδοισιν. ὄνομα δ' οὐ μέλλει τυχεῖν
Ἴων' ἐγὼ σφε πρώτος ὀνομάζω θεῶν.

ΙΩ. Ἄρματα μὲν τάδε λαμπρὰ τεθρίππων
ἥλιος ἤδη λάμπει κατὰ γῆν,
ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος
εἰς νύχθ' ἱεράν.
Παρνησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἄψιδα βροτοῖσι δέχονται.
σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
Φοῖβου πέτεται,
θάσσει δὲ γυνὴ τρίποδα ζάθεον
Δελφίς, αἰδῶνσ' Ἑλλήσι βοᾶς,
ἃς ἂν Ἀπόλλων κελαδήσῃ.

Ἄλλ', ὦ Φοῖβον Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδέας
βαίνετε δῖνας, καθαραῖς δὲ δρόσοις
ἀφύδρανάμενοι στείχετε ναοῦς,
στόμα τ' εὐφημον φρουρεῖτ' ἀγαθοῖ,
φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν
μαντεύεσθαι
γλώσσης ἱλέας ἀποφαίνειν.
ἡμεῖς δὲ πόνους οὐς ἐκ παιδῶς

temple portals with wreaths formed of branches of the sacred bay, and with sprinklings of water bedew the floor. Then with my arrows I will put to flight the flocks of birds that hurt the holy offerings; for, knowing neither father nor mother, I serve the shrine of Phoebus which has reared me.

Come, then, fresh-sprung branch of fairest bay, that servest me in sweeping the steps of Phoebus' house, plucked from the eternal gardens beneath the temple wall, where the sacred waters, sending forth their ever-flowing stream from among the myrtles, feed the sacred leaves wherewith I sweep the god's floor, every day performing my daily service at the appearing of the sun's swift wing.

O Healer, Healer, blessed be thou! Blessed be thou, O Leto's son! Fair, ay fair is the service wherewith I serve thee before thy house, O Phoebus, doing honour to thy oracle's abode. A glorious service is mine, that my hands should minister to a god, not to mortal but to immortal, and I weary not of labouring in my honourable task. Phoebus is my father, author of my being; for I bless him that feedeth me, and the god who sustaineth me I call by the name of father,—Phoebus in his temple.

O Healer, Healer, blessed be thou! Blessed be thou, O Leto's son!

But now I will cease my labour with this broom of bay, and from the golden ewers will fling the spring water that Castalia's eddying stream pours down; I will scatter the water of sprinkling, having risen pure from my bed. Oh, that I may never cease serving Phoebus thus, or cease with happy close!

Ha! Already they flock hither—the birds, and leave their nests on Parnassus. I bid you draw not near to the eaves, nor to the golden house at all. I shall have thee with my arrows again, thou herald of Zeus, who with thy talons overcomest the strength of every bird.

Here to the temple steps another oars his way, a swan. Otherwhere take thy bright red foot. Albeit thy singing makes harmony with Phoebus' lyre, it shall not save thee from my shafts. Turn aside and wing thy flight towards Delos' pool. If thou'rt stubborn, thou shalt raise the notes of thy sweet minstrelsy in blood.

Ha! what is this strange one that approaches? Would he set his brood's cradle of straws and twigs beneath the eaves? The twanging of my bow will scare thee. What! wilt thou persist? Go and breed thy young by the eddies of Alpheüs or the

μοχθοῦμεν αἰὶ, πτόρθοισι δάφνης
στέφεσιν θ' ἱεροῖς ἐσόδοις Φοῖβου
καθαρὰς θήσομεν, ὑγραῖς τε πέδον
ῥανίσιν νοτερόν· πτηνῶν τ' ἀγέλας,
αἰ βλάπτουσι

σέμν' ἀναθήματα, τόξοισιν ἐμοῖς
φυγάδας θήσομεν· ὡς γὰρ ἀμύτωρ
ἀπάτωρ τε γεγώς τοὺς θρέψαντας
Φοῖβου ναοὺς θεραπεύω.

*Ἄγ', ὦ νεηθαλές, ὦ
καλλίστας προπόλεμα δάφνας, ἃ τὰν Φοῖβου θυμέλαν
σαίρεις ὑπὸ ναοῖς
κηπων ἐξ ἀθανάτων,
ἵνα δρόσοι τέγγουσ' ἱεραὶ, ῥυτὰν ἀέναον παγὰν
ἐκπροεῖσαι
μυρσίνας, ἱερὰν φόβαν ἢ σαίρω δάπεδον θεοῦ
παναμέριος ἂμ' ἀλίον πτέρυγι θεῶ· λατρεύων τὸ κατ' ἡμῶν.

*ὦ Παιᾶν, ὦ Παιᾶν,
εὐαίων, εὐαίων
εἴης, ὦ Λατοῦς παῖ.
καλὸν γε τὸν πόνον, ὦ
Φοῖβε, σοὶ πρὸ δόμων λατρεύω, τιμῶν τὴν μαντεῖον ἔδραν.
κλεινὸς δ' ὁ πόνοσ μοι
θεοῖσιν δούλων χέρ' ἔχειν,
οὐ θνατοῖς, ἀλλ' ἀθανάτοισ· εὐφάμοις δὲ πόνοις μοχθεῖν
οὐκ ἀποκάμνω
Φοῖβός μοι γενέτωρ πατήρ· τὸν βόσκοντα γὰρ εὐλογῶ,
τὸ δ' ὠφέλιμον ἐμοὶ πατέρος ὄνομα λέγω, Φοῖβου τοῦ
κατὰ ναόν.

ὦ Παιᾶν, ὦ Παιᾶν,
εὐαίων, εὐαίων
εἴης, ὦ Λατοῦς παῖ.

*Ἄλλ' ἐκπαύσω γὰρ μόχθους
δάφνας ὀλκοῖς· χρυσέων δ' ἐκ
τευχέων ῥίψω γαίης παγὰν,
ἂν ἀποχεύονται Κασταλίας
δῖναι, νοτερόν ὕδωρ βάλλων,
ὅσσιος ἀπ' εὐνάς ὦν.
εἴθ' οὕτως αἰεὶ Φοῖβω
λατρεύων μὴ πανσαίμαν,
ἢ πανσαίμαν ἀγαθᾶ μοῖρα.

*Ἐα, ἔα·
φοιτῶσ' ἤδη, λείπουσιν τε
πανοὶ Παρνασοῦ κοίτας.
αὐδῶ μὴ χροίμπτειν θριγκοῖς,
μηδ' εἰς χρυσήρεις οἴκουσ.
μάρψω σ' αὖ τόξοις, ὦ Ζηγνός
κῆρυξ, ὀρνίθων γαμφηλαῖς
ἰσχὺν νικῶν.

ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει
κύκνος· οὐκ ἄλλα
φοινικοφαῖ πόδα κινήσεις;
οὐδέν σ' ἄ φόρμιγξ ἄ Φοῖβου
σύμμολπος τόξων ῥύσαιτ' ἂν.
πάραγε πτέρυγας,
λίμνας ἐπίβα τὰς Δηλιάδος·
αἰμάξεις, εἰ μὴ πείσει,
τὰς καλλιφθόγγους ὠδὰς.

ἔα, ἔα·
τίς ὁδ' ὀρνίθων καινὸς προσέβη;
μῶν ὑπὸ θριγκοῖς εὐναίας
καρφηρὰς θήσων τέκνοις;
ψαλμοὶ σ' εἰρξουσιν τόξων.
οὐ πείσει; χωρῶν δῖναις
ταῖς Ἄλφειοῦ παιδοῦργει,

Isthmian grove, that the offerings and shrine of Phoebus be not defiled. Yet I scruple to slay you, for ye bring men the messages of Heaven; but none the less I will perform to Phoebus the service to which I am devoted, and will not cease to minister to them that feed me.

ἢ νάπος Ἰσθμιον,
ὡς ἀναθήματα μὴ βλάπτῃται
ναοὶ θ' οἱ Φοῖβου.
κτείνειν δ' ὑμᾶς αἰδοῦμαι
τοὺς θεῶν ἀγγέλλοντας φήμας
θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις
Φοῖβω δουλεύσω, κοῦ λήξω
τοὺς βόσκοντας θεραπεύων.

ION retires into the Temple.

Enter, R, the maidens in attendance on CREÛSA.

Not in divine Athens alone, I see, are there beauteous-pillared courts of the gods and service of Apollo of the Roadway. The house of Loxias also, Leto's son, shews the fair-fronted brightness of façades twain.

See; look at this. With a golden scimitar the son of Zeus slays the snake of Lerna. Turn thine eyes here.

Indeed, I turn them every way. Look at the battle-moil of the giants wrought there in the stone-work.

We look indeed.

Dost see, then, one that brandishes the Gorgon's face upon her shield against Enceladus?

I see Pallas, my own goddess.

What is this? The ponderous thunderbolt, both ends aflame, in Zeus's far-striking hands?

I see. He blackens with fire his foeman Mimas.

And Bromius-Bacchus slays another of Earth's brood with his ivy-wreathed staff, strange weapon for the fight.

XO. Οὐκ ἐν ταῖς ζαθείαις Ἀθά-
ναις εὐκίονες ἦσαν αὐ-
λαὶ θεῶν μόνον, οὐδ' ἀγυ-
άτιδες θεραπείαι·
ἀλλὰ καὶ παρὰ Λοξία
τῷ Λατοῦς διδύμων προσώ-
πων καλλιβλέφαρον φῶς.—

Ἴδου, τάνδ' ἄθρησον·
Λερναῖον ὕδραν ἐναίρει
χρυσέαις ἄρπαις ὁ Διὸς παῖς.
φίλα, πρόσσιδ' ὄσσοις.

Παντᾶ τοι βλέφαρον διώκω.
σκέψαι κλόνον ἐν τύκαισι λαίνοισι Τιγάντων.

Ἔωδε δερκόμεθ', ὦ φίλαι.

Λεύσσεις οὖν ἐπ' Ἐγκελάδῳ γοργωπὸν πάλλουσαν
ἴτην;

Λεύσσω Παλλάδ' ἐμὰν θεόν.

Τί γάρ; κεραυνὸν ἀμφίπυρον

ὄμβριμον ἐν Διὸς

ἐκηβόλοισι χερσίν;

Ὅρω τὸν δάιον Μίμαντα πυρὶ καταθαλοῖ.

Καὶ Βρόμιος ἄλλον ἀπολέμοισι κισσίνουσι βάκτροις
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.

Enter ION.

Thee, sir, who standest by the temple, I address. Is it permitted to pass the threshold of the sanctuary bare-footed?

Ion. It is not, ladies.

Cho. Might I not either learn of thee?

Ion. Say what thou wilt.

Cho. Tell me, does the house of Phoebus really hold earth's very centre?

Ion. Even so. Here is the centre stone with fillets about it, and a Gorgon on either side.

Cho. So indeed report declares.

Ion. If ye have offered a cake before the house and have aught to ask of Phoebus, pass up the steps; but ye must not pass within the sanctuary unless ye have made sacrifice of sheep.

Σέ τοι τὸν παρὰ ναὸν αὐ-

δῶ· θέμις γνάλων ὑπερβῆναι λευκῶ ποδὶ βηλόν;

ΙΩ. οὐ θέμις, ὦ ξένοι.

XO. οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν;

ΙΩ. αὐδα τί θέλεις.

XO. ἄρ' ὄντως μέσον ὀμφαλὸν

γᾶς Φοῖβου κατέχει δόμος;

ΙΩ. στέμμασί γ' ἐνδύτον· ἀμφὶ δὲ Γοργόνες.

XO. οὕτω καὶ φάτις αὐδᾶ.

ΙΩ. εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων
καὶ τι πυθέσθαι χρῆζετε Φοῖβου,
πάριτ' εἰς θυμέλας. ἐπὶ δ' ἀσφάκτοις
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.

Cho. I apprehend; and we will not transgress the god's ordinance. There is that without which will delight our gaze.

Ion. Gaze your fill at everything; it is not forbidden.

Cho. My masters gave me leave to come and see the sanctuary here.

Ion. And what is the house to which ye belong?

Enter CREÛSA, R, attended.

Cho. The city where Pallas inhabits is the home of my masters' rearing. But here is my lady whom thy question touches.

Ion. Whosoever thou art, thou art noble, lady, and thy bearing gives evidence of thy nature. And 'tis a common proof, that if one notes his bearing, one may learn whether a man is of noble blood. What! Nay, thou amazest me, closing thine eyes and bedewing thy noble cheek with tears at the sight of Loxias' holy shrine. What is it that vexes thee so sore, lady? Where all else are gladdened at sight of the god's sanctuary, there thine eyes well with tears.

Cr. 'Tis feeling of thee, sir, to marvel at my tears. When I looked upon Apollo's house here, I retraced the path of an ancient memory, and my thoughts were elsewhere, though I was standing here. Ah, long-suffering women! Ah, ye high-handed gods! And to whom, then, I ask, shall we appeal for justice, when they that do the outrage are our lords.

Ion. What is the cause of thy mysterious sadness, lady?

Cr. 'Tis naught. I have shot my shaft; and for the rest, as I say no more, so do thou not heed it further.

Ion. But who art thou? Whence art thou come, and who is thy father? By what name must we address thee?

Cr. I am called *Creüsa*, and am a daughter of Erechtheus, and my country is the city of the Athenians.

Ion. O dweller in a city far-famed, and sprung of a noble lineage; thou movest my admiration, lady.

Cr. So far indeed am I fortunate; but no further, sir.

Ion. Tell me, I pray thee, is it really true, as the story goes, that—

Cr. What is thy question, sir? I would hear that.

ΧΟ. ἔχω μαθοῦσα. θεοῦ δὲ νόμον
οὐ παραβαίνομεν·
ἃ δ' ἐκτὸς, ὄμμα τέρψει.

ΙΩ. πάντα θεᾶσθ', ὃ τι καὶ θέμις, ὄμμασι.

ΧΟ. μεθέϊσαν δεσπότηι με θεοῦ
γύαλα τὰδ' εἰσιδεῖν.

ΙΩ. δμῳαὶ δὲ τίνων κλήξεσθε δόμων;

ΧΟ. Παλλάδος ἔνοικα τρόφιμα μέλαθρα τῶν ἐμῶν τυράν-
νων.

παρούσας δ' ἀμφὶ τὰσδ' ἐρωτᾶς.

ΙΩ. Γενναϊότης σοί, καὶ τρόπων τεκμήριον
τὸ σχῆμ' ἔχεις τόδ', ἦτις εἰ ποτ', ὦ γύναι.
γνοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι
τὸ σχῆμ' ἰδὼν τις, εἰ πέφυκεν εὐγενής.
ἔα.

ἀλλ' ἐξέπληξάς μ', ὄμμα συγκλήσασα σὸν,
δακρυοῖς θ' ὑγράνας' εὐγενῆ παρηίδα,
ὡς εἶδες ἀγνά Λοξίου χρηστήρια.

τί ποτε μερίμνης εἰς τόδ' ἦλθες, ὦ γύναι;
οὐ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ
χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυῖροεῖ.

ΚΡ. ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει
εἰς θαύματ' ἔλθειν δακρῶν ἐμῶν πέρι.
ἐγὼ δ' ἰδοῦσα τοῦσδ' Ἀπόλλωνος δόμους,
μνήμην παλαιὰν ἀνεμετρησάμην τινά·
ἐκεῖ δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὐσά περ.
ὦ τλήμονες γυναικες. ὦ τολμήματα
θεῶν· τί δῆτα; ποῖ δίκην ἀνοίσομεν,
εἰ τῶν κρατούντων ἀδικίας ὀλοῦμεθα;

ΙΩ. τί χρῆμα δ' ἀνερεύνητα δυσθυμεῖ, γύναι;

ΚΡ. οὐδέν· μεθῆκα τόξα· τὰπὶ τῷδε δὲ
ἐγὼ τε σιγῶ, καὶ σὺ μὴ φρόντιζ' ἔτι.

ΙΩ. τίς δ' εἶ; πόθεν γῆς ἦλθες; ἐκ ποίου πατρὸς
πέφυκας; ὄνομα τί σε καλεῖν ἡμᾶς χρεών;

ΚΡ. Κρέουσα μὲν μοι τοῦνομ', ἐκ δ' Ἐρεχθέως
πέφυκα, πατὴρ γῆ δ' Ἀθηναίων πόλις.

ΙΩ. ὦ κλεινὸν οἰκοῦσ' ἄστυ, γενναίων τ' ἀπο
τραφεῖσα πατέρων, ὡς σε θαυμάζω, γύναι.

ΚΡ. τοσαῦτα κέντυχοῦμεν, ὦ ξέν', οὐ πέρα.

ΙΩ. πρὸς θεῶν, ἀληθῶς, ὡς μεμύθεται βροτοῖς,—

ΚΡ. τί χρῆμ' ἐρωτᾶς, ὦ ξέν'; ἐκμαθεῖν θέλω.

Ion. Was thy father's ancestor born of the earth?
Cr. Ay, Erichthonius; but my parentage helps me naught.
Ion. And is thy father really buried in a chasm of the earth?
Cr. A blow from the sea-god's trident slew him.
Ion. And is there a place there called the Long Rocks?
Cr. Why askest thou that question? Thou awakest memories.
Ion. Our god shows it honour with the lightning-flashes from Pytho.
Cr. Shows it honour!...Why this questioning? I would I had never seen the place!
Ion. What! Dost thou hate what the god holds most dear?
Cr. 'Tis naught. I know of a deed of shame done in that cave.
Ion. And art thou wedded, lady? To an Athenian?
Cr. No citizen, but a foreigner from another land.
Ion. Who? Noble, sure, he must have been.
Cr. Xuthus, descended through Aeolus from Zeus.
Ion. And has thy husband come with thee to the oracle, or art thou alone?
Cr. He is with me, but he stays behind in the cavern of Trophonius.
Ion. And come ye to ask of fruit of the earth, or of offspring?
Cr. We have no children, though long wed.
Ion. Hast thou never been a mother nor borne a child?
Cr. Phoebus knows my childlessness.
Ion. Poor lady! Though happy in all else, thou missest happiness.
Cr. And who art thou? How happy I deem thy mother.
Ion. I am the god's servant, lady, and am so called.
Cr. Art thou the offering of some city, or wast thou sold by some one?
Ion. One thing alone I know,—they call me the minister of Loxias.
Cr. Then I requite thy pity, sir, with mine.
Ion. Since I know neither her that bare me, nor my father.
Cr. And dwellest thou in the temple here, or in a house?
Ion. All the god's house serves me for home, wherever sleep falls upon me.

ΙΩ. ἐκ γῆς πατρός σου πρόγονος ἐβλασταν πατήρ;
 ΚΡ. Ἐριχθονίως γε τὸ δὲ γένος μ' οὐκ ὠφελεῖ.
 ΙΩ. πατέρα δ' ἀληθῶς χάσμα σὸν κρυπτει χθονός;
 ΚΡ. πληγαὶ τριαίνης ποτιίου σφ' ἀπόλεσαν.
 ΙΩ. Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένους;
 ΚΡ. τί δ' ἱστορεῖς τόδ'; ὡς μ' ἀνέμνησάς τινος.
 ΙΩ. τιμᾶ σφε δαίμων ἀστραπαὶ τε Πύθιαι.
 ΚΡ. τιμᾶ...τί μαίει; μὴ ποτ' ὄφελόν σφ' ἰδεῖν.
 ΙΩ. τί δέ; στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;
 ΚΡ. οὐδέν. ξύνοιδ' ἀντροισιν αἰσχύνῃν τινά.
 ΙΩ. πόσις δέ τίς σ' ἔγγημ' Ἀθηναίων, γύναι;
 ΚΡ. οὐκ ἀστὸς, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός.
 ΙΩ. τίς; εὐγενῆ νιν δεῖ πεφυκέναι τινά.
 ΚΡ. Ξοῦθος, πεφυκῶς Αἰόλου Διός τ' ἄπο.
 ΙΩ. σὺν ἀνδρὶ δ' ἦκεις ἢ μόνη χρηστήρια;
 ΚΡ. σὺν ἀνδρὶ σηκοῖς δ' ὑστερεῖ Τροφωνίου.
 ΙΩ. καρποῦ δ' ὑπερ γῆς ἤκετ', ἢ παιδῶν πέρι;
 ΚΡ. ἀπαιδές ἐσμεν χρόνι' ἔχοντ' εὐνήματα.
 ΙΩ. οὐδ' ἔτεκες οὐδὲν πρόποτ', ἀλλ' ἄτεκνος εἶ;
 ΚΡ. ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.
 ΙΩ. ὦ τλήμων, ὡς τᾶλλ' εὐτυχοῦσ' οὐκ εὐτυχεῖς.
 ΚΡ. σὺ δ' εἶ τίς; ὡς σου τὴν τεκοῦσαν ὠλβισα.
 ΙΩ. τοῦ θεοῦ καλοῦμαι δοῦλος εἰμὶ τ', ὦ γύναι.
 ΚΡ. ἀνάθημα πόλεως, ἢ τινος πραθεῖς ὕπο;
 ΙΩ. οὐκ οἶδα, πλὴν ἔν Λοξίου κεκλημέθα.
 ΚΡ. ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', ἀντοικτεῖρομεν.
 ΙΩ. ὡς μὴ εἰδόθ' ἦτις μ' ἔτεκεν, ἐξ ὅτου τ' ἔφυν.
 ΚΡ. ναοῖσι δ' οἰκεῖς τοισίδ', ἢ κατὰ στέγας;
 ΙΩ. ἅπαν θεοῦ μοι δῶμ', ἔν' ἀν λάβῃ μ' ὕπνος.

Cr. Wast thou child or youth, when first thou camest to the temple?

Ion. They who claim to know, say I was a babe.

Cr. And what Delphian woman nursed thee?

Ion. I never knew the breast; but her who reared me—

Cr. Who, poor boy? In my suffering I find a fellow-sufferer.

Ion. Her I regard as mother,—the Prophetess of Phoebus.

Cr. And with what maintenance didst thou reach man's estate?

Ion. The altars fed me, and the visitors that came from time to time.

Cr. And hast thou wealth? Thou art richly clad.

Ion. I am dressed in the vestments of the god I serve.

Cr. But hast thou never set thyself to trace thy parentage?

Ion. Nay, I have no clue, lady.

Cr. Miserable, then, thy mother, whoever she was.

Ion. It may be I was born the fruit of a wrong done to some woman.

Cr. Ah, there is another woman whose sufferings match thy mother's.

Ion. Who? How glad were I of her sympathy!

Cr. It is she for whose sake I came hither before my husband.

Ion. With what wish, lady,—that I may assist thee?

Cr. I desired to make a secret enquiry of Phoebus.

Ion. Disclose it. I will manage the rest.

Cr. Hear, then, the story...Nay, I am ashamed.

Ion. Then, truly thou wilt effect naught. Shame is a goddess that achieves nothing.

Cr. A friend of mine says she was loved of Phoebus.

Ion. A woman,—by Phoebus? Say not that, lady.

Cr. Ay, and unknown to her father she bare the god a child.

Ion. It cannot be. She is ashamed of some man's cruelty.

Cr. Moreover she has suffered grievously, as she herself declares.

Ion. Wherein, if she was united to a god?

Cr. The child she bare she put away.

ΚΡ. παῖς δ' ὦν ἀφίκου ναόν, ἢ νεανίας;

ΙΩ. βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι.

ΚΡ. καὶ τις γάλακτί σ' ἐξέθρεψε Δελφίδων;

ΙΩ. οὐπόποτ' ἔγνων μαστόν ἢ δ' ἔθρεπέ με,—

ΚΡ. τίς, ὦ ταλαίπωρ; ὡς νοσοῦσ' ἦυρον νόσους.

ΙΩ. Φοῖβου προφήτις μητέρ' ὡς νομίζομεν.

ΚΡ. εἰς δ' ἄνδρ' ἀφίκου τίνα τροφήν κεκτημένος;

ΙΩ. βωμοί μ' ἔφερβον, οὐπιών τ' αἰεὶ ξένος.

ΚΡ. ἔχεις δὲ βίον; εὖ γὰρ ἦσκησαι πέπλους.

ΙΩ. τοῖς τοῦ θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.

ΚΡ. οὐδ' ἦξας εἰς ἔρηναι ἐξευρεῖν γονάς;

ΙΩ. ἔχω γὰρ οὐδέν, ὦ γύναι, τεκμήριον.

ΚΡ. τάλαυ' ἄρ' ἢ τεκοῦσά σ', ἦτις ἦν ποτε.

ΙΩ. ἀδίκημά του γυναικὸς ἐγενόμην ἴσως.

ΚΡ. φεῦ·

πέπονθέ τις σῆ μητρὶ ταῦτ' ἄλλη γυνή.

ΙΩ. τίς; εἰ πόνου μοι ξυλλάβοι, χαίρομεν ἄν.

ΚΡ. ἦς οὐνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.

ΙΩ. ποῖόν τι χρήζουσ', ὡς ὑπουργήσω, γύναι;

ΚΡ. μάντευμα κρυπτόν δεομένη Φοῖβου μαθεῖν.

ΙΩ. λέγοις ἄν ἡμεῖς τᾶλλα προξενήσομεν.

ΚΡ. ἄκουε δὴ τὸν μῦθον· ἀλλ' αἰδοῦμεθα.

ΙΩ. οὐ τᾶρα πράξεις οὐδέν· ἀργὸς ἢ θεός.

ΚΡ. Φοῖβω μιγῆναι φησὶ τις φίλων ἐμῶν.

ΙΩ. Φοῖβω γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.

ΚΡ. καὶ παῖδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός.

ΙΩ. οὐκ ἔστιν· ἀνδρὸς ἀδικίαν αἰσχύνεται.

ΚΡ. ὃ φησιν αὐτή, καὶ πέπονθεν ἄθλια.

ΙΩ. τί χρῆμα δράσασ', εἰ θεῷ συνεζύγη;

ΚΡ. τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.

Ion. And where is the exposed child? Does he live?

Cr. No man knows. 'Tis that I wish to ask the god.

Ion. If he no longer lives, how was he destroyed?

Cr. She supposes that wild beasts must have killed the poor little one.

Ion. What token led her to that conclusion?

Cr. She came where she had laid him, and found him not any more.

Ion. But was there trail of blood upon the ground?

Cr. She says not, though she traversed the ground many times.

Ion. And how long is it since the child was made away with?

Cr. He would be grown to thy years, were he alive.

Ion. Did she not, then, afterward bear any other child?

Cr. The god is cruel to her, and she is childless and wretched.

Ion. But what if Phoebus has taken the child and is rearing him in secret?

Cr. He acts unjustly in enjoying alone what belongs to both.

Ion. Ah me! The story chimes with my own misfortune.

Cr. For thee too, sir, I trow, a forlorn mother yearns.

Ion. Ah, draw me not to laments for that which I had forgotten.

Cr. I hold my peace. Continue with that whereof I question thee.

Ion. Dost know, then, thy story's weakest point?

Cr. What is not weakness in her unhappy case?

Ion. How will the god give oracle of that he would keep secret?

Cr. Surely, if he sits upon the tripod of all Hellas?

Ion. Thou must not question him; he feels shame about the matter.

Cr. And she that suffered feels sorrow for the issue.

Ion. There is none that will ask for thee on such a matter. For if proved base in his own temple, Phoebus might justly do some hurt to him that furnished thee that answer. Retrace thy steps, lady. What is contrary to the god must not be asked.

ΙΩ. ὁ δ' ἐκτεθείς παῖς ποῦ ἔστιν; εἰσορᾷ φάος;

ΚΡ. οὐκ οἶδεν οὐδέεις ταῦτα καὶ μαντεύομαι.

ΙΩ. εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;

ΚΡ. θῆράς σφε τὸν δίστηνον ἐλπίζει κτανεῖν.

ΙΩ. ποίῳ τὸδ' ἔγνω χρωμένη τεκμηρίῳ;

ΚΡ. ἐλθοῦσ' ἴν' αὐτὸν ἐξέθηκ' οὐχ ἠῦρ' ἔτι.

ΙΩ. ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος;

ΚΡ. οὐ φησι· καίτοι πόλλ' ἐπεστράφη πέδον.

ΙΩ. χρόνος δὲ τίς τῷ παιδί διαπεπραγμένῳ;

ΚΡ. σοὶ ταῦτὸν ἤβης, εἴπερ ἦν, εἶχ' ἂν μέτρον.

ΙΩ. οὐκ οὖν ἔτ' ἄλλον ὕστερον τίκτει γόνον;

ΚΡ. ἀδικεῖ νιν ὁ θεὸς, οὐ τεκοῦσα δ' ἀθλία.

ΙΩ. τί δ' εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών;

ΚΡ. τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.

ΙΩ. ὦμοι· προσψῶδος ἢ τύχη τῷ μῶ πάθει.

ΚΡ. καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν.

ΙΩ. ἂ· μή μ' ἐπ' οἶκτον ἔξαγ', οὐ ἔλεησμεθα.

ΚΡ. σιγῶ· πέραινε δ' ὦν σ' ἀνιστορῶ πέρι.

ΙΩ. οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστα σοι;

ΚΡ. τί δ' οἶκ' ἐκείνη τῇ τάλαιπώρῳ νοσεῖ;

ΙΩ. πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύεται;

ΚΡ. εἴπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.

ΙΩ. αἰσχύνεται τὸ πρᾶγμα· μή ἔελεγχέ νιν.

ΚΡ. ἀγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

ΙΩ. οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.
ἐν τοῖς γὰρ αὐτοῦ δώμασιν κακὸς φανεῖς
Φοῖβος δικάως τὸν θεμιστεῖοντά σοι
δράσειεν ἂν τι πῆμ' ἀπαλλάσσου, γύναι,
τῷ γὰρ θεῷ τάναντί' οὐ μαντευτέον.

Cr. Phoebus, both then and now thou art unjust towards the absent sufferer whose case I plead. Thou didst not save thine own offspring, as was thy duty; and prophet though thou art, thou wilt not answer thy child's mother when she questions thee, that so, if her infant lives no longer, he may be laid in mounded tomb, or if he lives, he may gladden his mother's eyes at last.

But look, sir, I see my noble husband Xuthus near, who hath left Trophonius' cavern. Say thou naught to my lord of the story I have told thee, lest some disgrace attach to me for my secret service, and the story take some other course than I intended.

ΚΡ. ὦ Φοῖβε, κάκει κἀνθάδ' οὐ δίκαιος εἶ
εἰς τὴν ἀπουσαν, ἧς πάρισιν οἱ λόγοι.
σὺ δ' οὐκ ἔσωσας τὸν σὸν ὄν σῶσαι σ' ἐχρῆν,
οὐθ' ἰστορούση μητρὶ μάντις ὦν ἐρεῖς·
ὡς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῆ τάφῳ,
εἰ δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὄψιν ποτέ.
ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῆ πόσιν
Ξοῦθον πέλας δὴ τόνδε τὰς Τροφωνίου
λιπόντα θαλάμας, τοὺς λελεγμένους λόγους
σίγα πρὸς ἄνδρα, μὴ τιν' αἰσχύνῃ λάβω
διακονούσα κρυπτά, καὶ προβῆ λόγος
οὐχ ἤπερ ἡμεῖς αὐτὸν ἐξειλίσομεν.

Enter XUTHUS, R, attended.

Xu. To the god I give the firstfruits of my greetings, and bid him hail. Hail to thee, too, wife. Surely I have caused thee no dismay or fear by my late arrival?

Cr. No, indeed; though thou findest me concerned. But tell me, what response dost thou bring from Trophonius, as to the birth of children to us?

Xu. He thought not well to anticipate the god's response; howbeit, one thing he said, that neither I nor thou should return childless from the oracle.

Cr. O lady mother of Phoebus, bless our coming to the sanctuary; and may the dealings we had aforetime with thy son suffer a happy change!

Xu. 'Twill be so. But who delivers the answers of the god?

Ion. The outer service is mine; but that within belongs to others, who sit near the tripod, sir,—Delphian nobles on whom the lot has fallen.

Xu. Good. Having then all we wanted, I will pass within. For indeed, as I hear, the public victim for the visitors has been offered before the temple, and I wish to take the god's response this day, for it is propitious. And do thou, wife, with branches of bay in thy hand visit the altars, and pray the gods that I bear from Apollo's house an oracle blessing us with children.

ΞΟ. Πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
λαβὼν ἀπαρχὰς χαιρέτω, σὺ τ', ὦ γυναῖ.
μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρῶδία;

ΚΡ. οὐδέν γ' ἀφίκου δ' εἰς μέριμναν· ἀλλὰ μοι
λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις,
παίδων ὅπως νῶν σπέρμα συγκραθήσεται.

ΞΟ. οὐκ ἤξιωσε τοῦ θεοῦ προλαμβάνειν
μαντεύμαθ'. ἐν δ' οὖν εἶπεν, οὐκ ἄπαιδά με
πρὸς οἶκον ἤξειν οὐδὲ σ' ἐκ χρηστηρίων.

ΚΡ. ὦ πότνια Φοῖβου μητερ, εἰ γὰρ αἰσίως
ἔλθοιμεν. ἃ τε νῶν συμβόλαια πρόσθεν ἦν
ἐς παῖδα τὸν σὸν, μεταπέσοι βελτίονα.

ΞΟ. ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ;

ΙΟ. ἡμεῖς τὰ γ' ἕξω· τῶν ἔσω δ' ἄλλοις μέλει,
οἳ πλησίον θάσσοισι τρίποδος, ὦ ξένη,
Δελφῶν ἀριστῆς οὐδ' ἐκλήρωσεν πάλος.

ΞΟ. καλῶς· ἔχων δὴ πάνθ' ὅσων ἐχρήζομεν
στείχοιμ' ἂν εἶσω· καὶ γὰρ, ὡς ἐγὼ κλύω,
χρηστήριον πέπτωκε τοῖς ἐπήλυσιν
κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ
τῇδ', αἰσία γὰρ, θεοῦ λαβεῖν μαντεύματα.
σὺ δ' ἀμφὶ βωμοῦς, ὦ γυναῖ, δαφνηφόρους
λαβοῦσα κλῶνας, εὐτέκνους εἶχου θεοῖς
χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.

Exit XUTHUS into the Temple.

Cr. It will be so, it will be so. And if Loxias is now willing at least to retrieve his former cruelties, though he cannot prove his love perfect, yet so far as he wills it,—for he is a god,—I will give him welcome.

ΚΡ. ἔσται τὰδ', ἔσται. Λοξίας δ' εἰαν θέλῃ νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας, ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος, ὅσον δὲ χρήξει, θεὸς γὰρ ἔστι, δέξομαι.

Exit CREÛSA, R.

Ion. Why, I wonder, does the lady ever in dark speech cast riddling reproaches on the god? Is it from love to her on whose behalf she asks oracle, or does she conceal something she may not utter? But why concern myself about Erechtheus' daughter? She is naught to me. Nay, I will go and pour the water from the golden ewers into the bowls of sprinkling. But I must admonish Phoebus, and ask what has come to him. He weds maids perforce and then abandons them; he gets children in secret and leaves them to perish. Nay, do not so; but since thou art lord, follow virtue; for, mark you, wicked mortals suffer correction from the gods. How, then, is it just that ye, who have made all laws for man, should yourselves be disobedient to them?

ΙΩ. τί ποτε λογοῖσιν ἡ ξένη πρὸς τὸν θεὸν κρυπτοῖσιν ἀεὶ λουδοροῦσ' αἰνίσσεται, ἥτοι φιλοῦσά γ' ἧς ὑπερμαντεύεται, ἢ καὶ τι σιγῶσ' ὧν σιωπᾶσθαι χρεῶν; ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι μέλει; προσήκει δ' οὐδέν' ἀλλὰ χρυσείας πρόχουσιν ἔλθων εἰς ἀπορραντήρια δρόσον καθήσω. νουθετητέος δέ μοι Φοῖβος, τί πάσχει παρθένους βία γαμῶν προδίδωσι παῖδας ἐκτεκνούμενος λάθρα θήσκοντας ἀμελεῖ. μὴ σύ γ' ἀλλ' ἐπεὶ κρατεῖς, ἀρετὰς δῶκε· καὶ γὰρ ὅστις ἂν βροτῶν κακὸς πεφύκη ζημιοῦσιν οἱ θεοί. πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνει;

Exit ION.

Ch. O Athena, born without aid of Eileithuia nor in pangs of child-bed, brought to the birth by the Titan Prometheus from the crown of the head of Zeus, O blessed Victory, come to Pytho, flying from the golden bowers of Olympus to the streets where the hearth of Phoebus at earth's mid-centre, by the tripod around which they dance and sing, gives oracles that come true. Come thou and Leto's daughter, goddesses twain, maidens twain, sisters august of Phoebus. Pray, ye Virgins, that the ancient house of Erechtheus may obtain by clear oracle the blessing of posterity for years to come.

For a lasting fund of bliss have they who see the bloom of young lives radiant in the ancestral home, giving hope of fruitfulness and promise of holding the wealth inherited from their fathers for other children to come after them. For they

ΧΘ. Σὲ τὰν ὠδίνων λοχιᾶν ἀνελείθιαν ἐμὰν Ἄθάναν ἱκετεύω, Προμηθεῖ Τιτᾶνι λοχευθεῖσαν κατ' ἀκροτάτας κορυφᾶς Διὸς, ᾧ μάκαιρα Νῆκα, μόλε Πύθιον οἶκον, Ὀλύμπου χρυσέων θαλάμων πταμένα πρὸς ἀγυῖας, Φοιβῆϊος ἐνθα γᾶς μεσόμφαλος ἔστια παρὰ χορευομένῳ τρίποδι μαντεύματα κραίνει· σύ τε καὶ παῖς ἁ Λατογενῆς, δύο θεαί, δύο παρθένοι, κασίγνηται σεμναὶ Φοίβου. ἱκετεύσατε δ', ᾧ κόραι, τὸ παλαιὸν Ἐρεχθέως γένος εὐτεκνίας χρονίου καθαροῖς μαντεύμασι κῦρσαι. ὑπερβαλλούσας γὰρ ἔχει θνατοῖς εὐδαιμονίας ἀκίνητον ἀφορμάν, τέκνων οἷς ἂν καρποτρόφοι λάμπωσιν ἐν θαλάμοις πατρίοισι νεάνιδες ἦβαι, διαδέκτορα πλούτων ὡς ἔξοντες ἐκ πατέρων ἐτέροις ἐπὶ τέκνοις.

are a strength in trouble and a delight in prosperity, and in time of war they lend to fatherland protecting might. Before wealth and the palace of a king, mine be it to rear good children of my own blood! I abhor the childless life, and him that approves of it, I blame. Be it mine to enjoy a life blessed with offspring and with moderate substance!

O haunt of Pan and neighbouring rock hard by the caverns of the Long Cliffs, where the feet of the maiden-triad, Aglauros' daughters, tread in the dance the green levels before the shrine of Pallas to the ever-changing sound of the music of the pipes, when thou, Pan, pipest in thine unsunn'd grotts! There a maid—ah, miserable maid!—bare a babe to Phoebus and flung him forth to the fowls of the air for food, a bloody meal for the wild beasts,—shameful fruit of a cruel union. Neither in the loom have I seen it pictured, nor in story have I heard tell that the children born of gods to mortals prosper.

ἀλκά τε γὰρ ἐν κακοῖς,
σύν τ' εὐτυχίαις φίλοι,
δορί τε γὰ πατρίᾳ φέρει
σωτήριον ἄκμᾳν.
ἐμοὶ μὲν πλοῦτου τε πάρος
βασιλικῶν τ' εἶεν θαλάμων
τροφαὶ κήδειοι κεδνῶν τέκνων.
τὸν ἀπαῖδα δ' ἀποστρυγῶ
βίον· ᾧ τε δοκεῖ, ψέγω·
μετὰ δὲ κτεάνων μετρίων βιοτᾶς
εὐπαιδὸς ἐχοίμαν.

ᾠ Πανὸς θακῆματα καὶ
παραυλίζουσα πέτρα
μυχῶδεσι Μακραιῖς,
ἵνα χοροῦς στείβουσι ποδοῖν
Ἄγλαύρου κόραι τρίγονοι στάδια χλοερά πρὸ Παλλάδος
ναῶν συρίγγων
ὑπ' αἰόλας ἰαχᾶς
ἕμνων, ὅτ' ἀναλίους
συρίζης, ᾧ Πάν,
τοῖσι σοῖς ἐν ἄντροις·
ἵνα τεκοῦσά τις
παρθένος, ᾧ μελέα, βρέφος
Φοῖβῳ πτανοῖς ἐξώρισε θοῖαν
θηρσί τε φοινίαν δαῖτα, πικρῶν γάμων
ὑβριν. οὐτ' ἐπὶ κερκίσιν οὔτε λόγοις
φάτιν ἄϊον, εὐτυχίας μετέχειν
θεόθεν τέκνα θνατοῖς.

End of ACT I.

ACT II.

The scene is the same as for ACT I.

The female attendants of CREÛSA are waiting before the Temple. Enter ION.

Ion. Attendant maidens, who about the steps of this temple where the incense burns, keep watch and ward for your master, has Xuthus already left the holy tripod and the sanctuary, or stays he in the house inquiring of his childlessness?

Cho. He is within the house, sir, and hath not yet passed the threshold. But I hear a noise of the doors here as though one were at the entrance, and now thou may'st see my master coming forth.

ΙΩ. Πρόσπολοι γυναῖκες, αἱ τῶνδ' ἀμφὶ κρηπίδας δόμων
θουδοκῶν φρουρήμ' ἔχουσαι δεσπότην φυλάσσετε,
ἐκλέλοιπ' ἤδη τὸν ἱερὸν τρίποδα καὶ χρηστήριον
Ἐοῦθος, ἧ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδῖαν;

ΧΟ. ἐν δόμοις ἔστ', ὧ ξέν'. οὐπω δῶμ' ὑπερβαίνει τόδε.
ὡς δ' ἐπ' ἐξόδοισιν ὄντος, τῶνδ' ἀκούομεν πυλῶν
δοῦπον· ἐξιόντα τ' ἤδη δεσπότην ὄραν πάρα.

Enter XUTHUS from the Temple.

Xu. Hail, son!—for that is my fittest preface.

Ion. 'Tis well with me. Do thou be sane, and it will be well with both of us.

Xu. Permit me to kiss thy hand; let me embrace thee.

Ion. Art thou in thy senses, sir; or has some stroke of heaven frenzied thee?

Xu. Yes, I am in my senses; only finding my beloved I crave a kiss.

Ion. Stop, lest thy hand touch the god's garland and destroy it.

Xu. I will hold to thee; and I am no robber, but I find my own.

Ion. Hands off, before thou get my arrow in thy heart!

Xu. Why would'st thou fly me, who am the nearest to thy blood?

Ion. I care not to instruct rude and senseless visitors.

Xu. Slay, then, and burn; for if thou kill me, thou wilt be thy father's murderer.

Ion. And how art thou my father? I laugh at thy words.

Xu. Nay, my story's course will make clear all I say.

Ion. And what wilt thou say, pray?

Xu. I am thy father, and thou my son.

Ion. Who says this?

Xu. Loxias, who reared thee, though mine.

ΞΟ. ὦ τέκνον, χαῖρ'. ἧ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά
μοι.

ΙΩ. χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δὴ ὄντ' εὖ πράξο-
μεν.

ΞΟ. δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩ. εὖ φρονεῖς μὲν, ἧ σ' ἔμηνε θεοῦ τις, ὧ ξένε, βλάβη;

ΞΟ. σωφρονῶ, τὰ φίλταθ' εὐρῶν εἰ φιλεῖν ἐφίεμαι.

ΙΩ. παῦε· μὴ ψάσας τὰ τοῦ θεοῦ στέμματα ῥήξης χερί.

ΞΟ. ἄψομαι· κοῦ ῥυσιάζω, τὰμὰ δ' εὐρίσκω φίλα.

ΙΩ. οὐκ ἀπαλλάξει πρὶν εἶσω τόξα πνευμόνων λαβεῖν;

ΞΟ. ὡς τί δὴ φεύγεις με σταντοῦ γνωρίσας τὰ φίλτατα;

ΙΩ. οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμνηότας ξένους.

ΞΟ. κτεῖνε, καὶ πῖμπρη. πατὴρ γὰρ, ἦν κτάνης, ἔσει
φονεύς.

ΙΩ. ποῦ δέ μοι πατὴρ σὺ; ταῦτ' οὖν οὐ γέλωσ κλύειν
ἐμοί;

ΞΟ. οὐ· τρέχων ὁ μῦθος ἄν σοι τὰμὰ σημήνειεν ἄν.

ΙΩ. καὶ τί μοι λέξεις;

ΞΟ. πατὴρ σός εἰμι, καὶ σὺ παῖς ἐμός.

ΙΩ. τίς λέγει τὰδ';

ΞΟ. ὅς σ' ἔθρεψεν ὄντα Λοξίας ἐμόν.

Ion. Thou testifiest to thyself.
Xu. Ay, but after hearing the god's response.
Ion. Thou heardst a riddle and didst mistake it.
Xu. Then my hearing is amiss.
Ion. What is Phoebus' answer?
Xu. That he who met me—
Ion. How?
Xu. As I went forth from the god's temple here.
Ion. Should meet with what mishap?
Xu. Should be my very son.
Ion. Born to thee, or merely a gift?
Xu. A gift, yet of my blood.
Ion. Then, am I the first to cross thy path?
Xu. None other, son.
Ion. What can have brought about this chance?
Xu. I share thy wonderment.
Ion. But of what mother am I born to thee?
Xu. I cannot tell.
Ion. And did not Phoebus say?
Xu. For gladness at the one thing, I asked not the other.
Ion. Then, I am sprung of mother earth, it seems.
Xu. The ground bears no children.
Ion. How, then, must I be thine?
Xu. I know not; I refer it to the god.
Ion. And how came I to this temple?
Xu. Put there by thy mother, belike.
Ion (to himself). There is no slave in me!
Xu. Take now thy father to thee, my son.
Ion. In any wise the god must be believed.
Xu. Thou'rt sensible, I see.
Ion. And what do I wish else—
Xu. Now thine eyes open.
Ion. Than to be the son of a son of Zeus?
Xu. As is thy fortune.
Ion. Then may I touch my parent?
Xu. Ay, if thou believe the god.
Ion. O father!
Xu. A dear word and welcome.
Ion. And this present day—
Xu. Ah, it has made me blest!
Ion. Dear mother, when, oh! when shall I see thee too? Now more than ever do I yearn to see thee, who'er thou art. But perchance thou art dead, and it can never be.
Cho. The good fortune of the house, 'tis true, is ours as well; yet I could have wished that my

ΙΩ. μαρτυρεῖς σαυτῷ.
ΞΟ. τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.
ΙΩ. ἐσφάλῃς αἰνίγμ' ἀκούσας.
ΞΟ. οὐκ ἄρ' ὄρθ' ἀκούομεν.
ΙΩ. ὁ δὲ λόγος τίς ἐστι Φοῖβου;
ΞΟ. τὸν συναντήσαντά μοι—
ΙΩ. τίνα συνάντησιν;
ΞΟ. δόμων τῶνδ' ἐξιόντι τοῦ θεοῦ—
ΙΩ. συμφορᾶς τίνος κυρῆσαι;
ΞΟ. παῖδ' ἐμὸν πεφυκέναι.
ΙΩ. σὸν γεγῶτ', ἢ δῶρον ἄλλως;
ΞΟ. δῶρον, ὄντα δ' ἐξ ἐμοῦ.
ΙΩ. πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν;
ΞΟ. οὐκ ἄλλω, τέκνον.
ΙΩ. ἢ τύχη πόθεν ποθ' ἦκει;
ΞΟ. δύο μίαν θαναμάζομεν.
ΙΩ. ἐκ τίνος δέ σοι πέφυκα μητρός;
ΞΟ. οὐκ ἔχω φράσαι.
ΙΩ. οὐδὲ Φοῖβος εἶπε;
ΞΟ. τερφθεῖς τοῦτο κεῖν' οὐκ ἠρόμην.
ΙΩ. γῆς ἄρ' ἐκπέφυκα μητρός.
ΞΟ. οὐ πέδον τίκτει τέκνα.
ΙΩ. πῶς ἂν οὖν εἶην σός;
ΞΟ. οὐκ οἶδ', ἀναφέρω δ' εἰς τὸν θεόν.
ΙΩ. πῶς δ' ἀφικόμεσθα ναούς;
ΞΟ. ἐκβολον κόρης ἴσως.
ΙΩ. ἐκπεφεύγαμεν τὸ δοῦλον.
ΞΟ. πατέρα νῦν δέχου, τέκνον.
ΙΩ. τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.
ΞΟ. εὖ φρονεῖς ἄρα.
ΙΩ. καὶ τί βουλόμεσθ' ἄλλο—
ΞΟ. νῦν ὄρας, ἂ χρή σ' ὄραν.
ΙΩ. ἢ Διὸς παιδὸς γενέσθαι παῖς;
ΞΟ. ὅπερ σοὶ γίγνεται.
ΙΩ. ἢ τίγω δῆθ' οἷ μ' ἔφυσαν;
ΞΟ. πιθόμενός γε τῷ θεῷ.
ΙΩ. χαῖρέ μοι, πάτερ.
ΞΟ. φίλον τὸ φθέγμ' ἐδεξάμην τόδε.
ΙΩ. ἡμέρα θ' ἢ νῦν παροῦσα—
ΞΟ. μακαρίον γ' ἔθηκέ με.
ΙΩ. ᾧ φίλη μήτηρ, πότ' ἄρα καὶ σὸν ὕψομαι δέμας;
 νῦν ποθῶ σε μᾶλλον ἢ πρὶν, ἥτις εἶ ποτ', εἰσιδέειν.
 ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα.
ΧΟ. κοινὰ μὲν ἡμῖν δωμάτων εὐπραξία·
 ὅμως δὲ καὶ δέσποιναν εἰς τέκν' εὐτυχεῖν

lady also and the house of Erechtheus had been blest with issue.

Xu. My son, for thine own discovery the god has given true oracle; he has brought thee across my path, and thou again hast found thy father, whom thou knewest not before. As for the object of thy natural eagerness, I long as thou dost for it,—that thou, my boy, may'st find thy mother, and I who it was that bare thee; and if we trust to time, perchance we may discover this. But leave thou the temple and thy vagabond life, and yielding to thy father's wish come to Athens, where thy father's royal sceptre and much wealth await thee. Though one defect thou hast, thou shalt not be called base and also poor, but rich and noble likewise. Art silent? Why, lost in thought, dost thou keep thy gaze fast fixed upon the ground, and turning thy back on gladness dost cause thy father fear?

Ion. Things wear not the same aspect near and when seen from far; and though I welcome the chance whereby I have found a father, yet hear, father, what is in my mind. That glorious Athens, no immigrant folk, but sprung of the very soil,—I shall intrude there under a twofold disability, my father a foreigner and myself a bastard. And when I come, a stranger, to the house of others and to thy childless wife, who aforesaid sharing thy fortunes will now feel it bitterly that she must bear her lonely lot apart,—how can I but be hated, and with reason, when thou hast me by thy side and she being childless looks with bitterness on the object of thy love? And then, either thou must desert me in consideration for thy wife, or in regard for me wreck thy home. Besides, I feel pity for thy wife, father, growing old in childlessness; for pity it is that she, the daughter of kings, should be uncheered with offspring. And, listen, father, to the blessings I had here. First, leisure, so dear to all men, and little trouble, and no rascal to thrust me from my path;—and to give the wall to one's inferiors is a thing intolerable. And I spent my time in prayer to heaven or in converse with men, doing service to happy hearts free from sorrow. And while I bade some god-speed, others came; and thus, a fresh face meeting fresh faces, I wearied none. And what men pray for, though the heart rebel,—to be righteous in my service to the god, to that I was prompted no less by nature than the law's authority. When I think of these things, father, I count my life here better than that there. Let

ἐβουλόμην ἄν, τοὺς τ' Ἐρεχθέως δόμους.

ΞΟ. ὦ τέκνον, εἰς μὲν σὴν ἀνέυρεσιν θεὸς ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σὲ, σύ τ' αὖ τὰ φίλταθ' ἦρες οὐκ εἰδὸς πάρος. ὃ δ' ἦξας ὀρθῶς τοῦτο κάμ' ἔχει πόθος, ὅπως σύ τ', ὦ παῖ, μητέρ' εὐρήσεις σέθεν, ἐγὼ θ' ὅποίας μοι γυναικὸς ἐξέφυς· χρόνῳ δὲ δόντες ταῦτ' ἴσως εὐροίμεν ἄν. ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν εἰς τὰς Ἀθήνας στείχε κοινοφύρων πατρί, οὐ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρὸς πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν δυοῖν κεκλήσει δυσγενὴς πένης θ' ἄμα, ἀλλ' εὐγενὴς τε καὶ πολυκτήμων βίου. σιγᾶς; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις εἰς φροντίδας τ' ἀπήλθες, ἐκ δὲ χαρμονῆς πάλιν μεταστὰς δέιμα προσβάλλεις πατρί;

ΙΩ. οὐ ταῦτόν εἶδος φαίνεται τῶν πραγμάτων πρόσθεθεν ὄντων ἐγγύθεν θ' ὀρωμένων. ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι πατέρα σ' ἀνευρόν· ὦν δὲ γιγνώσκω, πάτερ, ἄκουσον. εἶναι φασι τὰς αὐτόχθονας κλεινὰς Ἀθήνας, οὐκ ἐπέισακτον γένος, ἵν' εἰσπεσοῦμαι δύο νόσω κεκτημένους, πατρός τ' ἐπακτοῦ καὶ τὸς ὦν νοθαγενῆς. ἐλθὼν δ' ἐς οἶκον ἀλλότριον, ἔπηλυσ ὦν, γυναικὰ θ' ὡς ἄτεκνον, ἢ κοινουμένη τὰς συμφορὰς σοι πρόσθεθεν, ἀπολαχούσα νῦν αὐτῇ καθ' αὐτὴν τὴν τύχην οἴσει πικρῶς, πῶς δ' οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι, ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδός, ἢ δ' οἴσ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾶ πικρῶς, κᾶτ' ἢ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπης, ἢ τὰμὰ τιμῶν δῶμα συγχέας ἔχης; ἄλλως τε τὴν σὴν ἄλοχον οἰκτείρω, πάτερ, ἄπαιδα γηράσκουσιν· οὐ γὰρ ἀξία, πατέρων ἀπ' ἐσθλῶν οὐσ', ἀπαιδίᾳ νοσεῖν. ἃ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσον μου, πάτερ· τὴν φιλτάτην μὲν πρῶτον ἀνθρώποις σχολὴν, ὄχλον τε μέτριον, οὐδὲ μ' ἐξέπληξ' ὁδοῦ πονηρὸς οὐδεὶς·—κείνο δ' οὐκ ἀνασχετόν, εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοισιν·—θεῶν δ' ἐν εὐχαῖς ἢ λόγουσιν ἢ βροτῶν ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις. καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦγον ξένοι· ὥσθ' ἠδὺς αἰὲ καινὸς ὦν καινοῖσιν ἦν. ὃ δ' εὐκτὸν ἀνθρώποισι, κὰν ἄκουσιν ἦ, δίκαιον εἶναι μ' ὁ νόμος ἢ φύσις θ' ἄμα παρῆχε τῷ θεῷ. ταῦτα συννοοῦμενος κρείσσω νομίζω τὰνθάδ' ἢ τὰκεῖ, πάτερ.

me live my simple life, for to rejoice in wealth is no greater blessing than to be content with little.

Cho. Thou hast well said, if those I love shall be happy for thy words.

Here the CHORUS begin to enter, and overhear the following speech.

Xu. Enough of this; thou must learn to bear thy happiness. I wish to make beginning even here where I found thee, my son, sitting down at the board in a public banquet and offering the sacrifices for thy birth which before I offered not. So now, pretending that I take thee away as a stranger to share my home, I will furnish thee a glad feast, and in the land of Athens I will say that I bring thee as a visitor who would see it, not as my own son. For indeed I would not grieve my wife with the sight of my happiness while she is childless. But in time, finding my opportunity, I will induce her to permit thee to take my sceptre and to reign. And I call thee *Ion*, a name that fits the accident, for as I came forth from the temple of the god, thou wast the first to cross my path. But do thou assemble all the company of thy friends, making merry with slaughtered oxen, and bid them farewell, as about to leave the town of Delphi. And you, maidens, I bid be silent on these matters, or, if ye say aught to your mistress, ye shall die.

Ion. I will go. Howbeit, one thing is wanting to my fortune, for if I find not the mother who bare me, father, I cannot live. And if I may add a prayer, I ask that my mother be from Athens, that for my mother's lineage I may hold my head erect. For if a man come as a stranger to a city of pure blood, even though he bear the name of citizen, he speaks but as a slave, and dares not say the thing he would.

XUTHUS and ION retire together, R.

Ch. Tears I foresee and sharp cries of sorrow and lamentations invading the home, when my lady sees her lord rejoicing over his child, while she is childless and forlorn of offspring. What, O Prophet, son of Leto, is this oracle thou hast sung? Whence came this boy reared about thy temple,—of what mother? I like not the god's answer, I fear it cloaks some treachery, and I tremble when I think to what the issue thereof may come; for strange it is and strange its message. There is treachery as

ἔα δ' ἑμαυτῷ ζῆν· ἴση γὰρ ἡ χάρις,
μεγάλοισι χαίρειν σμικρά θ' ἠδέως ἔχειν.

XO. καλῶς ἔλεξας, εἴπερ οὐδ' ἐγὼ φιλῶ
ἐν τοῖσι σοῖσιν εὐτυχῆσουσιν λόγους.

ΞO. παῦσαι λόγων τῶνδ'· εὐτυχεῖν δ' ἐπίστασο.
θέλω γὰρ οὐπὲρ σ' ἠῦρον ἄρξασθαι, τέκνον,
κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσὼν,
θῦσαί θ' ἅ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.
καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον
δείπνοισι τέρψω· τῆς δ' Ἀθηναίων χθονὸς
ἄξω βρατῆν δῆθεν, ὡς οὐκ ὄντ' ἐμόν.
καὶ γὰρ γυναικα τὴν ἐμὴν οὐ βούλομαι
λυπεῖν ἄτεκνον οὖσαν αὐτὸς εὐτυχῶν.
χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι
δάμαρτ' εἰάν σε σκῆπτρα τὰμ' ἔχειν χθονός.
Ἴωνα δ' ὀνομάξω σε τῇ τύχῃ πρόπον,
ὀθούνεκ' ἀδύτων ξιζόντι μοι θεοῦ
ἵχνος συνῆψας πρῶτος· ἀλλὰ τῶν φίλων
πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ
πρόσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.
ὕμιν δὲ σιγᾶν, δμῳίδες, λέγω τάδε,
ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμὴν.

ΙΩ. στείχοιμ' ἄν· ἐν δὲ τῆς τύχης ἄπεστί μοι·
εἰ μὴ γὰρ ἦτις μ' ἔτεκεν εὐρήσω, πάτερ,
ἀβίωτον ἡμῖν· εἰ δ' ἐπεύξασθαι χρεῖν,
ἐκ τῶν Ἀθηνῶν μ' ἢ τεκοῦσ' εἴη γυνή,
ὡς μοι γένηται μητρόθεν παρῆρησία.
καθαρὰν γὰρ ἦν τις εἰς πόλιν πέσει ξένος,
κἂν τοῖς λόγοισιν ἀστὲς ἦ, τό γε στόμα
δοῦλον πέπαται κοῦκ ἔχει παρῆρησίαν.

XO. Ὅρω δάκρυα καὶ πενθίμους
ἀλαλαγὰς στεναγμῶν τ' εἰσβολὰς,
ὅταν ἐμὰ τύραννος εὐπαιδίαν
πόσιν ἔχοντ' ἴδη,
αὐτῇ δ' ἄπαις ἦ καὶ λελειμμένη τέκνων.
Τίν', ὦ παῖ πρόμαντι Λατοῦς, ἔχρησας ὕμνωδιαν;
πῶθεν ὁ παῖς ὄδ' ἀμφὶ ναοὺς σέθεν
τρόφιμος ἐξέβη γυναικῶν τίνος;
οὐ γὰρ με σαίνει θέσφατα,
μή τιν' ἔχῃ δόλον.
δειμαίνω συμφορὰν
ἐφ' ᾧ ποτε βάσεται,
ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι.

well as chance about this boy sprung of alien blood. Who will not say 'Yea' to this? Friends, shall we tell clearly into my lady's ear these things about her husband, whose hopes, since he was all in all to her, she shared, poor sufferer? And now, while he is happy, she passes into gray-haired age broken down by trouble, while her lord neglects his love. A wretch is he who came a foreigner to a house of high prosperity, and stood not by its fortune. Perish, perish the deceiver of my mistress, and may he fail of his prayer when he makes holy offering to the gods of the bright-flaming oil upon the fire! But that *my* heart is loyal, my beloved queen shall know.

Already they draw near to their banquet, the new found son and sire.

O rock-cliffs of Parnassus that uphold yon soaring uplands, where Bacchus, holding high the pine-torches, with both ends aflame, leaps on nimble foot amid the Bacchanals, his midnight retinue: Never may that boy come to my city, but die and leave his young life; for it would straiten our city sore to receive invasion of foreign folk. Sufficient is our chieftain of the days of old, the king Erechtheus.

Ἐχει δόλον τύχην θ' ὁ παῖς
ἄλλων τραφεῖς ἐξ αἱμάτων,
τίς οὐ τὰδε ξυνοίσεται;
Φίλοι, πότῃρ' ἐμᾶ δεσποῖνα
τὰδε τορῶς ἐς οὖς γεγωνήσομεν
πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπιδῶν
μέτοχος ἦν τλάμων;
νῦν δ' ἡ μὲν ἔρρει συμφοραῖς—ὁ δ' εὐτυχεῖ,—
πολιὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων.

Μέλεος, ὃς θυραῖος ἔλθων δόμου
μέγαν ἐς ὄλβον οὐκ ἔσωσεν τύχας.

ὄλοιτ', ὄλοιθ' ὁ πότνια

ἔξαπαφῶν ἐμᾶν,

καὶ θεοῖσιν μὴ τύχοι

καλλίφλογα πέλανον ἐπὶ

πυρὶ καθαγίστας. τὸ δ' ἐμὸν εἴσεται

τύραννος ἢ φίλα φίλον.

Ἦδη πέλας δείπνων κυρεῖ

παῖς καὶ πατὴρ νέος νέων.

Ἴω δειράδες Παρνασοῦ πέτρας

ἔχουσαι σκόπελον οὐράνιον θ' ἔδραν,

ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πύκας

λαυφηρὰ πηδᾶ νυκτιπόλοις ἅμα σὺν Βάκχαις.

μή τί ποτ' εἰς ἐμᾶ πόλιν ἴκοιθ' ὁ παῖς,

νέαν δ' ἀμέραν ἀπολιπῶν θάνοι.

στενομένα γὰρ ἂν πόλις ἔχοι ξενικὸν εἰσβολάν.

ἄλις, ἄλις ὁ πάρος ποτ' ἀρχαγὸς ὦν Ἐρεχθεὺς ἀναξ.

Enter CREÛSA, R, accompanied by an aged SLAVE.

Cr. Old man, guardian, while he lived, of my dead father's children, go up to the god's house of prophecy, that thou may'st share my gladness, if king Loxias has uttered aught of the birth of offspring. For 'tis sweet to share happiness with friends, and if—which Heaven forbend!—ought untoward should befall, it is pleasant to look into the eyes of a loyal soul. And as thou didst care for my father once, so now do I, though thy mistress, requite thy care in my father's stead.

Slave. Daughter, thou holdest fast the noble dispositions of a noble lineage, and hast not disgraced thine ancestry, the very offspring of the earth. Help, help me to the shrine, and be my guide. Soothly the approach is steep; lend thy strength to mend my weak age.

Cr. Follow, then, and be wary where thou settest thy feet.

Slav. See! Though the foot's pace be slow, yet the mind moves quick.

Cr. Press the ground thou treadest with thy circling staff.

ΚΡ. ὦ πρέσβυ, παιδαγωγ' Ἐρεχθέως πατρός
τοῦμοῦ ποτ' ὄντος, ἠνίκ' ἦν ἔτ' ἐν φάει,
ἔπαιρε σαυτὸν πρὸς θεοῦ χρηστήρια,
ὡς μοι συνησθῆς, εἴ τι Λοξίας ἀναξ
θέσπισμα παίδων εἰς γονὰς ἐφθέγγετο.
σὺν τοῖς φίλοις γὰρ ἠδὺ μὲν πράσσειν καλῶς·
ὁ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν,
εἰς ὄμματ' εὔνου φωτὸς ἐμβλέψαι γλυκί.
ἐγὼ δέ σ', ὡσπερ καὶ σὺ πατέρ' ἐμὸν ποτε,
δέσποιν' ὁμως οὖσ' ἀντικηδεύω πατρός.

ΠΡ. ὦ θύγατερ, ἀξί' ἀξίων γεννητόρων
ἦθη φυλάσσεις, κοῦ καταισχύνας' ἔχεις
τοὺς σοὺς παλαιούς, ἐγγόνους αὐτόχθονας.
ἔλχ', ἔλκε πρὸς μέλαθρα καὶ κόμιζέ με.
αἰπεινά τοι μαντεῖα· τοῦ γήρωσ δέ μοι
συνεκπονοῦσα κῶλον ἱατρός γενοῦ.

ΚΡ. ἔπου νυν· ἴχνος δ' ἐκφύλασσ' ὅπου τίθης.

ΠΡ. ἰδοῦ·

τὸ τοῦ ποδὸς μὲν βραδύ, τὸ τοῦ δὲ νοῦ ταχύ.

ΚΡ. βάκτρῳ δ' ἐρείδου περιφερεῖ στίβον χθονός.

Sla. That too is blind, when my sight is but dim.

Cr. Thou art right. Yet yield not to fatigue.

Sla. Not of my will; but I am not master of what is gone from me.

Cr. Girls, faithful handmaids of my loom and shuttle, what fortune as to offspring—the object of our journey—had my husband before he left you? Disclose; for if ye give me good tidings, ye will give joy to a mistress who will not prove ungrateful.

Cho. Woe worth the day!

Sla. Your prelude, at least, hints at no good chance.

Cho. Alas, unhappy one!

Sla. Nay, is aught amiss with my masters' oracle?

Cho. Come, what shall we do, when death awaits disobedience?

Cr. What strain is this, and wherefore is this terror?

Cho. Shall we speak, or hold our peace? What shall we do?

Cr. Speak, for surely thou hast knowledge of some calamity that touches me.

Cho. Ay, I will speak, though I must die twice over. Never, lady, is it to be thine to take children in thine arms or put their lips unto thy breast.

Cr. Ah, me! Come, death!

ΠΡ. καὶ τοῦτο τυφλὸν, ὅταν ἐγὼ βλέπω βραχύ.

ΚΡ. ὀρθῶς ἔλεξας· ἀλλὰ μὴ παρῆς κόπῳ.

ΠΡ. οὐκ οὖν ἐκὼν γε· τοῦ δ' ἀπόντος οὐ κρατῶ.

ΚΡ. γυναῖκες, ἰσθῶν τῶν ἐμῶν καὶ κερκίδος δούλευμα πιστὸν, τίνα τύχην λαβῶν πόσις βέβηκε παίδων, ὧν περ οὐνεχ' ἤκομεν; σημήνατ'· εἰ γὰρ ἀγαθὰ μοι μνηύσετε, οὐκ εἰς ἀπίστους δεσπότης βαλεῖς χαράν.

ΧΟ. ἰὼ δαῖμον.

ΠΡ. τὸ φροῖμιον μὲν τῶν λόγων οὐκ εὐτυχές.

ΧΟ. ἰὼ τλάμων.

ΠΡ. ἀλλ' ἢ τι θεσφάτοισι δεσποτῶν νοσεῖ;

ΧΟ. εἶεν· τί δρωῶμεν, θάνατος ὧν κείται πέρι;

ΚΡ. τίς ἦδε μοῦσα, χῶ φόβος τίνων πέρι;

ΧΟ. εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν;

ΚΡ. εἶφ'· ὡς ἔχεις γε συμφορὰν τιν' εἰς ἐμέ.

ΧΟ. εἰρήσεταιί τοι, κεῖ θανεῖν μέλλω διπλῆ· οὐκ ἔστι σοι, δέσποινα, ἐπ' ἀγκάλαις λαβεῖν τέκν' οὐδὲ μαστῶ σῶ προσαρμόσαι ποτέ.

ΚΡ. ὦ μοι θάνομι.

The female attendants gather round CREÜSA. One of them makes a sign to the CHORUS to leave the stage.

Sla. My daughter—

Cr. Ah, woe is me for this! I feel, ... I suffer ... an anguish that kills life, dear girls.

Sla. All is over for us, daughter.

Cr. Ah, woe! Ah, woe! The pang strikes and pierces me to the very heart.

Sla. Lament not yet—

Cr. Nay, but lament is at my lips.

Sla. Until we learn—

Cr. Learn what?

Sla. Whether my master fares as thou and shares this trouble, or ill hap is thine alone.

Cho. To him, old man, Loxias gave a son; and good hap is his while she hath missed it.

Cr. Thou tellest me there, thou tellest me a trouble, a sorrow that crowns the former,—matter to wake my moan.

Sla. But is the child, of whom thou speakest, yet to be born of some woman, or spakè the oracle of one now living?

ΠΡ. θύγατερ,— ΚΡ. ὦ τάλαινα' ἐγὼ συμφορᾶς.

ἔλαβον ἔπαθον ἄχος ἄβιον, ὦ φίλαι.

ΠΡ. διοιχόμεσθα, τέκνον.

ΚΡ. αἰαί, αἰαί·

διανταῖος ἔτυπεν ὀδύνα με πνευμόνων τῶνδ' ἔσω.

ΠΡ. μήπω στενάξῃς,— ΚΡ. ἀλλὰ πάρεισι γόοι.

ΠΡ. πρὶν ἂν μάθωμεν,— ΚΡ. ἀγγελίαν τίνα μοι;

ΠΡ. εἰ ταῦτὰ πράσων δεσπότης τῆς συμφορᾶς κοινωνός ἐστιν, ἢ μόνη σὺ δυστυχεῖς.

ΧΟ. κείνῳ μὲν, ὦ γεραῖε, παῖδα Λοξίας ἔδωκεν· ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα.

ΚΡ. τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες ἔλακες ἄχος ἐμοὶ στένειν.

ΠΡ. πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος τὸν παῖδ' ὃν εἶπας, ἢ γεγῶτ' ἐθέσπισεν;

Cho. A living, a grown-up youth did Loxias give to him;—I was there.

Cr. What dost thou say? Infamous, monstrous, horrible is thy story.

Sla. Ay, truly.

Cr. And how is the oracle accomplished? Tell me more plainly,—and who he is, this boy.

Cho. The first thy lord should meet when sped from the presence of the god, the god gave him for a son.

Cr. Alack, alack! A childless, childless life, then, is the portion I receive, and I must sit at home forlorn and desolate.

Sla. Of whom, then, spake the oracle? Who crossed the path of our hapless lady's husband? How did he see him? Where?

Cho. Thou knowest, dear lady, the young man who was sweeping the temple here? It is he.

Cr. O that I might fly up into the liquid air far from the land of Hellas, away to the stars of the west, so sore, so sore is my misery, dear girls.

Sla. And by what name does his father call him? Knowest thou, or does this remain concealed and undecided?

Cho. *Ion*, since he was the first to meet his father.

Sla. And who is the lad's mother?

Cho. I cannot tell. But that thou mayst know all my story, old man, my lord is gone to make on the boy's behalf sacrifices that seal friendship, and birthday offerings, unknown to my lady here, in a sacred tent, and purposes to banquet with his new-found son.

Sla. Lady, we are betrayed (for thy sufferings are mine) and designedly insulted by thy husband. They try to oust us from the palace of Erechtheus. And I say it not because I hate thy husband, but yet as loving thee more than him; who after coming a foreigner to the city and wedding thee, and taking along with thee thy palace and all thy wealth, is proved to have been getting children secretly of another woman. And the manner of his stealth I will tell thee. When he found thee childless, he was not content to be as thou and share the burden of thy trouble equally, but took a slave to his bed, and in secret union with her begat this child. And he sent him from home and gave him to some Delphian to rear. And that none might know, the lad was devoted to the service of the god and reared in his temple. And when he learned the boy had

XO. ἤδη πεφυκότ' ἐκτελῆ νεανίαν

δίδωσιν αὐτῷ Λοξίας· παρῆν δ' ἐγώ.

KP. πῶς φῆς; ἄφατον ἄρρητον ἀναύδητον

λόγον ἐμοὶ θροεῖς.

ΠP. κάμοιγε. KP. πῶς δ' ὁ χρησμός ἐκπεραίνεται;

σαφέστερόν μοι φράζε, χῶστις ἔσθ' ὁ παῖς.

XO. ὅτῳ ξυναντήσειεν ἐκ θεοῦ συθεῖς

πρώτῳ πόσις σὸς, παῖδ' ἔδωκ' αὐτῷ θεός.

KP. ὅτοστοί· τὸ δ' ἐμὸν

ἄτεκνον ἄτεκνον ἔλαβεν ἄρα βίοντον, ἐρημίᾳ δ' ὀρφάνους
δόμους οἰκήσω.

ΠP. τίς οὖν ἐχρήσθη; τῷ συνῆψ' ἵχνος ποδὸς

πόσις ταλαίνης; πῶς δὲ τοῦ νιν εἰσιδῶν;

XO. οἶσθ', ὦ φίλη δέσποινα, τὸν νεανίαν

ὃς τόνδ' ἔσαιρε ναόν; οὗτός ἐσθ' ὁ παῖς.

KP. ἀν' ἕγρον ἀμπαίην

αἰθέρα πόρσω γαίας Ἑλλάνας,

ἀστέρας ἑσπέρους,

οἶον, οἶον ἄλγος ἔπαθον, φίλαι.

ΠP. ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατήρ;

οἶσθ', ἢ σιωπῇ τοῦτ' ἀκύρωτον μένει;

XO. Ἴων', ἐπεὶ περ πρώτος ἦντησεν πατρί.

ΠP. μητρὸς δὲ ποίας ἐστίν;

XO. οὐκ ἔχω φράσαι.

φροῦδος δ', ἵν' εἰδῆς πάντα τὰπ' ἐμοῦ, γέρον,

παιδὸς προθύσων ξένια καὶ γενέθλια

σκηναὶς ἐς ἱεράς τῆσδε λαθραίως πόσις,

κουῆ ξυνάψων δαῖτα παιδὶ τῷ νέῳ.

ΠP. δέσποινα, προδεδομέσθα, σὺν γάρ σοι νοσῶ,

τοῦ σοῦ πρὸς ἀνδρὸς καὶ μεμηχανημένως

ὑβριζόμεσθα, δωμάτων τ' Ἐρεχθέως

ἐκβαλλόμεσθα· καὶ σὺν οὐ στυγῶν πόσιν

λέγω, σὲ μέντοι μάλλον ἢ κείνον φιλῶν,

ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν,

καὶ δῶμα καὶ σὴν παραλαβὼν παγκληρίαν,

ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος

λάθρα πέφηνεν· ὡς λάθρα δ', ἐγὼ φράσω.

ἐπεὶ σ' ἄτεκνον ἦσθετ', οὐκ ἔστεργέ σοι

ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν·

λαβὼν δὲ δοῦλα λέκτρα, νυμφείσας λάθρα

τὸν παῖδ' ἔφυσεν· ἐξενωμένον δὲ τῷ

Δελφῶν δίδωσιν ἐκτρέφειν. ὁ δ' ἐν θεοῦ

δόμοισιν ἄφετος, ὡς λάθοι, παιδεύεται.

νεανίαν δ' ὡς ἦσθετ' ἐκτεθραμμένον,

grown to manhood, he persuaded thee to come hither about your childlessness. And then the god spake not falsehood, but he, who had been rearing the lad all along and weaving a tissue of deceit.

Something worthy of a woman must thou do, then. For either sword in hand or by some cunning or with drugs thou must slay thy husband and his son before death come upon thee from them. For if thou spare him, good-bye to life for thee; for when two foes come beneath one roof, it must go hard for one or other. Now, I am willing to share thy task and assist in the lad's murder; to enter the place where he furnishes forth his banquet and to perish requiting to my masters the price of my nurturing, if I may not live and see the light. For there is one thing only makes a slave ashamed—the name of slave; in all else a slave is no whit worse than freemen, if he be but loyal.

Cho. I too, dear lady, am willing to share this issue, whether I die for it or live and prosper.

Cr. O my soul, how can I keep silence? Yet how unveil my secret, and how bid good-bye to shame? Nay, what hindrance lets me any longer? With whom am I to enter the lists of virtue, when my husband has proved a traitor? I am reft of home and reft of children, and gone are the hopes which I sought to order happily, betraying not my wrong, betraying not the birth of my child of sorrow,—and could not.

But I swear by the starry throne of Zeus, by her who dwells upon my rocky hill and on the sacred shore of Tritonis' water, I will not conceal my secret any more; for if I lighten my bosom of its burden I shall be the easier. Mine eyes run over with tears; my heart is aching with the malice both of gods and men, whom I will prove to be thankless traitors to those they have loved.

O thou, who makest music from the seven voices of the lyre, that sounds forth upon the lifeless horn of the oxen of the field the muses' sweetly-echoing minstrelsy! I speak reproach against thee, O son of Leto, before this light of heaven. Thou camest to me with the sunlight in thy golden hair, when I was gathering the yellow flowers, golden mirrors, into the bosom of my robe for my adorning....

Ah, woe is me! And now my boy is gone, fowls of the air have torn and devoured him,—my boy and thine, cruel god; but thou dost shout and sing to thy lyre songs of triumph.

ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.
καθ' ὃ θεὸς οὐκ ἐψείσαθ', ὃδε δ' ἐψεύσατο
πάλαι τρέφων τὸν παῖδα, κάπλεκεν πλοκάς.

Ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν
ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλω τινὶ
ἢ φαρμάκωσι σὸν κατακτεῖναι πόσιν
καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν.
εἰ γὰρ σὺ φείσει τοῦδ', ἀπαλλάξει βίον·
δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντων στέγος
ἢ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.
ἐγὼ μὲν οὖν σοὶ καὶ συνεκπονεῖν θέλω
καὶ συμφονεῦναι παῖδ', ἐπεισελθὼν δόμοις
οὐ δαῖθ' ὀπλίξει, καὶ τροφεία δεσπότηαις
ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσοράν.
ἐν γὰρ τι τοῖς δούλοισιν αἰσχύνῃ φέρεται,
τοῦνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδεὶς κακίων δούλος, ὅστις ἐσθλὸς ἦ.

XO. καγὼ, φίλη δέσποινα, συμφορὰν θέλω
κοινομένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.

KP. ὦ ψυχὰ, πῶς σιγάσω;
πῶς δὲ σκοτίας ἀναφήνω
εὐνάς, αἰδοῦς δ' ἀπολειφθῶ;
τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι;
πρὸς τί τ' ἀγῶνας τιθέμεσθ' ἀρετῆς,
οὐ πόσις ἡμῶν προδοτῆς γέγονεν;
στέρομαι δ' οἴκων, στέρομαι παίδων,
φροῦδαὶ δ' ἐλπίδες, ἃς διαθέσθαι
χρηζούσα καλῶς οὐκ ἔδυναθην
σιγῶσα γάμους,
σιγῶσα τόκους πολυκλαύτους.

Ἄλλ' οὐ τὸ Διὸς πολύαστρον ἔδος
καὶ τὴν ἐπ' ἐμοῖς σκοπέλοισι θεῶν
λίμνης τ' ἐνύδρου Τριτωνιάδος
ποτνιαὶν ἀκτῶν,
οὐκέτι κρύψω λέχος, ὡς στέρνων
ἀπονησαμένη βίων ἔσομαι.

Στάζουσι κόραι δακρύουσι ἐμαί,
ψυχὰ δ' ἀλγεί κακοβουλευθεῖσ'
ἐκ τ' ἀνθρώπων ἐκ τ' ἀθανάτων
οὐς ἀποδείξω
λέκτρων προδότας ἀχαρίστους.

Ἦ τῶν ἐπταφθόγγου μέλπων
κιθάρας ἐνοπᾶν, αἳ ἀγραύλοισι
κέρασιν ἐν ἀψύχοις ἀχεί
Μουσᾶν ἕμνους εὐαχίτους,
σοὶ μομφὰν, ὦ Λατοῦς παῖ,
πρὸς τάνδ' αὐγὰν αἰθέρος ἀυδάσω·
ἦλθές μοι χρυσῶ χαιταν
μαρμαίρων, εὐτ' εἰς κόλπους
κρόκεα πέταλα φάρεσιν ἔδρεπον
ἀνθίζειν χρυσανταυγῆ...

Οἷμοι μοι, καὶ νῦν ἔρρει
πτανοῖς ἀρπασθεῖς θοῖνα
παῖς μοι καὶ σὸς, τλάμων·
σὺ δὲ κιθάρα κλάζεις παιᾶνας μέλπων.

What, ho! thou son of Leto; 'tis thee I call, who givest holy oracle. Before thy golden throne and earth's central shrine I will cry a word in thine ear;—Ho, ho! Thou art a false ravisher! For while thou bringest home a son to my lord, that never did thee favour, my offspring and thine, cruel god, has perished, torn from his mother's tokens to be the prey of devouring birds. Thy Delos and the springing bay and the tender-leaved palm in the garden of Zeus, where Leto bare thee in holy birth,—they hate thee!

Cho. Alas, for the hoard of trouble here opened, whereat none could forbear to weep!

Sla. Daughter, I am filled with pity when I gaze upon thy face, and I am lost in wonderment. What is it thou sayest? What is this indictment against Loxias? What is this child thou sayest thou didst bear? Where exposed, a welcome prey for beasts to bury? Recount to me again.

Cr. I am ashamed before thee, old man, yet I will speak.

Sla. Yea, for I can show true sympathy for those I love.

Cr. Hear, then. Thou knowest the rocks of Cecrops?

Sla. I know them, where is the shrine of Pan and his altars near.

Cr. There I underwent a fearful thing.

Sla. What thing? My tears rise to meet thy words.

Cr. Phoebus, alas! made me his, against my will.

Sla. Ah, daughter, can this have been what I observed?

Cr. I know not; but if thou sayest true, I will confess.

Sla. When thou wast sorrowing in secret for a sickness thou didst conceal.

Cr. That was the time of the troubles I now disclose to thee.

Sla. And how then didst thou conceal Apollo's love?

Cr. I bare a child. Endure to hear this from me, old man.

Sla. Where? Who tended thee? Or didst thou labour unassisted?

Cr. Alone in the cavern where I was wed.

Sla. And where is the child, that thou mayst be no longer childless?

Ὦν, τὸν Λατοῦς αὐδῶ,
ὃς ὄμφαν κληροῖς,
πρὸς χρυσεύς θακούς
καὶ γαίας μεσσήρεις ἔδρας
εἰς οὓς αὐδὰν καρύξω.
ὦ, κακὸς εὐνάτωρ,
ὃς τῷ μὲν ἐμῷ νυμφεῖτα
χάριν οὐ προλαβὼν
παῖδ' εἰς οἶκουσ οἰκίζεις·
ὁ δ' ἐμὸς γενέτας καὶ σὸς γ', ἀμαθῆς,
οἰωνοῖς ἔρρει συλαθεῖς,
σπάργανα ματέρος ἐξαλλάξας.
μισεῖ σ' ἅ Δᾶλος καὶ δάφνας
ἔρνεα φοίνικα παρ' ἄβροκόμαν,
ἔνθα λοχεύματα σέμν' ἐλοχεύσατο
Λατῶ Δίοισί σε κάποις.

ΧΟ. ὦμοι, μέγας θησαυρὸς ὡς ἀνοίγνυται
κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλοι δάκρυ.

ΠΡ. ὦ θύγατερ, οἴκτου σὸν βλέπων ἐμπίπλαμαι
πρόσωπον, ἕξω δ' ἐγενόμην γνώμης ἐμῆς.
τί φῆς; τίνα λόγον Δοξίου κατηγορεῖς;
ποῖον τεκεῖν φῆς παῖδα; ποῦ θεῖναι πόλεως
θηρσὶν φίλον τύμβευμ'; ἀνελθέ μοι πάλιν.

ΚΡ. αἰσχύνομαι μὲν σ', ὦ γέρον, λέξω δ' ὁμῶς.

ΠΡ. ὡς συστενάξω γ' οἶδα γενναίως φίλοις.

ΚΡ. ἄκουε τοίνυν· οἶσθα Κεκροπίας πέτρας;

ΠΡ. οἶδ', ἔνθα Πανὸς ἄδυτα καὶ βωμοὶ πέλας.

ΚΡ. ἐνταῦθ' ἀγῶνα δεινὸν ἠγωνίσμεθα.

ΠΡ. τίν'; ὡς ἀπαντὰ δάκρυά μοι τοῖς σοῖς λόγοις.

ΚΡ. Φοίβω ξυνήψ' ἄκουσα δύστηνον γάμον.

ΠΡ. ὦ θύγατερ, ἄρ' ἦν ταῦθ' ἅ γ' ἠσθόμην ἐγώ,—

ΚΡ. οὐκ οἶδ'. ἀληθῆ δ' εἰ λέγεις, φαίημεν ἄν.

ΠΡ. νόσον κρυφαίαν ἤνικ' ἔστενες λάθρα;

ΚΡ. τότε ἦν ἅ νῦν σοὶ φανερά σημαίνω κακά.

ΠΡ. κατ' ἐξέκλειψας πῶς Ἀπόλλωνος γάμους;

ΚΡ. ἔτεκον· ἀνάσχου ταῦτ' ἐμοῦ κλύων, γέρον.

ΠΡ. ποῦ; τίς λοχεύει σ'; ἢ μόνη μοχθεῖς τάδε;

ΚΡ. μόνη κατ' ἄντρον, ὅπερ ἐζεύχθην γάμοις.

ΠΡ. ὁ παῖς δὲ ποῦ ἴστιν, ἵνα σὺ μηκέτ' ἦς ἄπαις;

Cr. He is dead, old man, exposed to the wild beasts.

Sla. Dead? And the false Apollo did naught to help?

Cr. He did naught; and my boy was reared in the house of Hades.

Sla. Who exposed him? Surely not thou?

Cr. Yes, I. In the darkness I wrapped him in a robe.

Sla. And was no one privy to the exposure of the child?

Cr. My misery and secrecy alone.

Sla. And how hadst thou the heart to leave thy little one in the cave?

Cr. Ay, how? With many a word of pity falling from my lips.

Sla. Oh, cruel; though more cruel was the god.

Cr. Thou hadst indeed said so, if thou hadst seen the babe stretch out its hands to me...

Sla. But what prompted *thee* to cast him forth?

Cr. I thought the god would save his own child.

Sla. Ah, me! What shipwreck is made of thy house's happiness!

Cr. Why dost thou hide thy head and weep, old man?

Sla. To see thee and thy family in distress.

Cr. This is the way of life. Naught abides in the same stay.

Sla. No more of lamentations now, my daughter.

Cr. What must I do? Misery knows no resource.

Sla. Revenge thee on the god, that wronged thee first.

Cr. And how can I, a mortal, override his might?

Sla. Burn Loxias' holy house of oracle.

Cr. I am afraid; I have enough of woe already.

Sla. Brace thee, then, for what thou canst do, and slay thy husband.

Cr. I respect the love that once was ours, when he was true.

Sla. Slay, then, the boy that has appeared for thy discomfiture.

Cr. How? I would that it were possible, for the will is here.

Sla. Arm thy train and give them swords.

Cr. I will go to it. But where shall the thing be done?

ΚΡ. τέθνηκεν, ὦ γεραιέ, θηρσὶν ἐκτεθείς.

ΠΡ. τέθνηκ'; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν;

ΚΡ. οὐκ ἤρκεσ'. Ἄιδου δ' ἐν δόμοις παιδεύεται.

ΠΡ. τίς γάρ νιν ἐξέθηκεν; οὐ γὰρ διή σύ γε.

ΚΡ. ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις.

ΠΡ. οὐδὲ ξυνήδει σοὶ τις ἔκθεσιν τέκνον;

ΚΡ. αἱ ξυμφοραὶ γε καὶ τὸ λαθάνειν μόνον.

ΠΡ. καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης;

ΚΡ. πῶς δ'; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦσ' ἔπη.

ΠΡ. φεῦ.

τλήμων σὺ τόλμης· ὁ δὲ θεὸς μᾶλλον σέθεν.

ΚΡ. εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.

ΠΡ. σοὶ δ' ἐς τί δόξ' εἰσῆλθεν ἐκβαλεῖν τέκνον;

ΚΡ. ὡς τὸν θεὸν σώσοντα τόν γ' αὐτοῦ γόνον.

ΠΡ. οἴμοι· δόμων σῶν ὄλβος ὡς χειμάζεται.

ΚΡ. τί κράτα κρύψας, ὦ γέρον, δακρυῖρόεις;

ΠΡ. σὲ καὶ πάτραν σὴν δυστυχούσαν εἰσορῶ.

ΚΡ. τὰ θνητὰ ταιαῦτ'· οὐδὲν ἐν ταυτῷ μένει.

ΠΡ. μὴ νῦν ἔτ' οἰκτων, θύγατερ, ἀντεχώμεθα.

ΚΡ. τί γάρ με χρηὶ δρᾶν; ἀπορία τὸ δυστυχεῖν.

ΠΡ. τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.

ΚΡ. καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω;

ΠΡ. πῖμπρη τὰ σεμνὰ Λοξίου χρηστήρια.

ΚΡ. δέδουκα, καὶ νῦν πημάτων ἄδην ἔχω.

ΠΡ. τὰ δυνατὰ νυν τόλμησον, ἄνδρα σὸν κτανεῖν.

ΚΡ. αἰδούμεθ' εἰνὰς τὰς τόθ', ἠνίκ' ἐσθλὸς ἦν.

ΠΡ. σὺ δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.

ΚΡ. πῶς; εἰ γὰρ εἶη δυνατόν· ὡς θέλωμί γ' ἄν.

ΠΡ. ξιφηφόρους σοὺς ὀπίσασ' ὀπάοντας.

ΚΡ. στείχοιμ' ἄν· ἀλλὰ ποῦ γενήσεται τόδε;

Sla. In the sacred tent where he feasts his friends.

Cr. Men mark a deed of blood, and slaves are irresolute.

Sla. Ah, me! Thy courage ebbs. Come, do thou suggest something.

Cr. Listen! I have a plan both cunning and effectual.

Sla. I will help thee either to plot or do.

Cr. Dost know of Erichthonius, old man? But of course thou dost.

Sla. Whom the earth brought forth, your house's founder?

Cr. Pallas gave to him, when but a new-born babe—

Sla. What thing? For thou wouldst add a word that falters.

Cr. Two drops of the Gorgon's blood.

Sla. Possessing what potency upon man's frame?

Cr. The one is deadly, the other heals.

Sla. And how did she fasten them to the child?

Cr. With a golden chain, which he bequeathed to my father.

Sla. And when he died, it passed to thee?

Cr. Ay, and I wear it on my wrist.

Sla. My dearest child, thou hast all we need.

Cr. Therewith the boy shall perish, and thou shalt be the slayer.

Sla. Where? What shall I do? 'Tis for thee to speak, for me to dare.

Cr. Dost know, then, what thou must do? Take from my wrist this golden jewel of ancient work that Athena gave, and go where my lord in secret makes sacrifice; and thereupon, when the feasting is over and they are about to pour libations to the gods, with this beneath thy robe, drop the poison into the young man's cup,—in his alone, in no wise into the cups of all, but setting a draught apart for him, who would be master of my house. And if it pass his lips, never will he come to glorious Athens, but die and remain here.

ΠΡ. ἱεραῖσιν ἐν σκηναῖσιν οὐ θοινᾷ φίλους.

ΚΡ. ἐπίσημον ὁ φόνος καὶ τὸ δοῦλον ἀσθενές.

ΠΡ. ὦμοι· κακίξει. φέρε, σὺ νῦν βούλευέ τι.

ΚΡ. καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.

ΠΡ. ἀμφοῖν ἂν εἶην τοῖνδ' ὑπέρτης ἐγώ.

ΚΡ. Ἐριχθόνιον οἶσθ' ἢ οὐ; τί δ' οὐ μέλλεις, γέρον;

ΠΡ. ὃν πρῶτον ὑμῶν πρόγονον ἐξάνηκε γῆ;

ΚΡ. τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ—

ΠΡ. τί χρῆμα; μέλλον γάρ τι προσφέρεις ἔπος.

ΚΡ. δισσοὺς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.

ΠΡ. ἰσχὺν ἔχοντας τίνα πρὸς ἀνθρώπου φύσιν;

ΚΡ. τὸν μὲν θανάσιμον, τὸν δ' ἀκεσφόρον νόσων.

ΠΡ. ἐν τῷ καθάψασ' ἀμφὶ παιδὶ σώματος;

ΚΡ. χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ' ἐμῷ πατρί.

ΠΡ. κείνου δὲ καθανόντος εἰς σ' ἀφίκετο;

ΚΡ. ναί. κατὰ καρπῷ γ' αὐτ' ἐγὼ χερὸς φέρω.

ΠΡ. ὦ φιλάτη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.

ΚΡ. τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔσει.

ΠΡ. ποῦ, καὶ τί δράσας; σὸν λέγειν, τολμᾶν δ' ἐμόν.

ΚΡ. οἶσθ' οὖν ὃ δράσον; χειρὸς ἐξ ἐμῆς λαβῶν

χρυσῶμ' Ἀθάνας τόδε, παλαιὸν ὄργανον,

ἐλθὼν ἴν' ἡμῖν βουθυτεῖ λάθρα πόσις,

δείπνων ὅταν λήγῃσι καὶ σπονδὰς θεοῖς

μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε

κάθεσ βαλὼν εἰς πῶμα τῷ νεανία,—

ἰδία δὲ, μὴ τι πᾶσι,—χωρίσας ποτὸν

τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.

κἄνπερ διέλθῃ λαιμὸν, οὐποθ' ἴζεται

κλεινὰς Ἀθήνας, καθανὼν δ' αὐτοῦ μενεῖ.

Exit CREÛSA, R.

Sla. Do thou, then, go within the house of our entertainers, and I will carry through the task thou hast set. Come, aged foot, prove thyself young in act, if not young in years. Aid our mistress and attack the foe, and help to slay and

ΠΡ. σὺ μὲν νυν εἶσω προξένων μέθες πόδα·

ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν.

ἄγ', ὦ γεραῖέ ποὺς, νεανίας γενοὺ

ἔργοισι, κεί μὴ τῷ χρόνῳ πάρεστί σοι.

ἐχθρὸν δ' ἐπ' ἄνδρα στείχε δεσποτῶν μέτα,

sweep him from the house. When a man is prosperous, he does well to respect righteous dealing; but when one would do an enemy an ill turn, there is no law that lets.

καὶ συμφόνευσεν, καὶ συνεχξαίρει δόμων.
τὴν δ' εὐσέβειαν εὐτυχῶσι μὲν καλὸν
τιμᾶν· ὅταν δὲ πολεμίους δρᾶσαι κακῶς
θέλη τις, οὐδείς ἐμποδῶν κείται νόμος.

Exit OLD SLAVE, R.

End of ACT II.

INTERLUDE.

Ch. O Queen of the Cross-roads, daughter of Demeter, who guidest the midnight assault, in the noon-day also now direct the contents of the deadly bowl, the draught of the blood-drops from the Gorgon's pierced throat, against him to whom my lady sends it,—the boy that grasps at the house of the Erechtheidae. Never may an alien from an alien house rule our city,—none but those of Erechtheus' noble lineage! If the murder and my lady's eager purpose fail of accomplishment, and the moment for the bold deed slip by, and the hope perish that now bears her on, either she will take the sharp sword or fasten the noose about her neck, and go down to another phase of life, making pain pain's antidote. For that strangers and foreigners should rule the house, never while she lived would she bear to look upon it with her bright-beaming eyes,—she the daughter of a race of kings.

I could not face the god of hymns, if by the springs of Callichorus this boy, keeping vigil through the night, shall look upon the torch of the twentieth day's sacred mission, when even the stars in Zeus' heaven dance, and the moon and Nereus' fifty daughters, whose maiden bower is in the sea and in the eddies of the ever-flowing rivers,—all dance in worship of the gold-crown'd Maid and Holy Mother;—there where, entering upon other men's labours, this temple-vagabond hopes to reign.

XO. Εἰνοδία θύγατερ Δάματρος, ἃ τῶν
νυκτιπόλων ἐφόδων ἀνάσσεις,
καὶ μεθαμερίων ὄδωσον δυσθανάτων
κρατήρων πληρώματ' ἐφ' οἷσι πέμπει
πότνια, πότνι' ἐμὰ χθονίας
Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν
τῶ τῶν Ἐρεχθεϊδᾶν
δόμων ἐφαπτομένω,
μηδέ ποτ' ἄλλος ἄλλων ἀπ'
οἰκῶν πόλεως ἀνάσσει
πλὴν τῶν εὐγενετᾶν Ἐρεχθεϊδᾶν.
εἰ δ' ἀτελής θάνατος, σπουδαί τε δεσποί-
νας, ὃ τε καιρὸς ἀπεισι τόλμας,
ἃ τε νῦν φέρετ' ἐλπίς, ἢ θηκτὸν ξίφος ἢ
λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρῆν,
πάθεισι πάθει δ' ἐξανύτουσ'
εἰς ἄλλας βίωτον μορφὰς κάτεισιν.
οὐ γὰρ δόμων γ' ἑτέρους
ἀρχοντας ἀλλοδαποῦς
ζῶσά ποτ' ὁμμάτων ἐν φα-
εναῖς ἀνέχοιτ' ἂν αἰγαῖς
ἃ τῶν εὐπατριδᾶν γεγῶσ' οἰκῶν.
Αἰσχύνομαι τὸν πολύνυμον
θεὸν, εἰ παρὰ καλλιχόροισι παγαῖς
λαμπάδα θεωρὸν εἰκάδων
ᾔψεται ἐννύχιος αὔπνους ὄν,
ὅτε καὶ Διὸς ἀστερωπὸς
ἀνεχόρευσεν αἰθῆρ,
χορεύει δὲ σελάνα
καὶ πεντήκοντα κόραι
Νηρηίδες, αἱ κατὰ πόντον
ἀμφ' ἀενάων τε ποταμῶν
δίνας κορευόμεναι,
τὰν χρυσοστέφανον κόραν
καὶ ματέρα σεμνάν·
ἵν' ἐλπίζει βασιλεύσειν
ἄλλων πόνον εἰσπεσῶν
ὁ Φοιβεῖος ἀλάτας.

ACT III.

The scene is the same as for ACTS I and II.

Enter hurriedly a man in the service of CREÛSA.

Serv. Good women, where shall I find my lady, Erechtheus' daughter? For I have traversed every quarter of the city seeking her, and I meet her not.

Cho. What is toward, fellow-servant? What eagerness is in thy foot, and what message dost thou bring?

Serv. They are hunting us. The officers of this town are seeking her that she may be stoned to death.

Cho. Woe's me! What wilt thou say? Surely we have not been detected in seeking to contrive the young man's secret murder?

Serv. Thou hast hit it. And thou as soon as any shalt have thy share of punishment.

Cho. And how was the secret device discovered?

Serv. The attempt of right to defeat wrong the god detected, not willing to be defiled.

Cho. How? I implore and pray thee, tell us that; for we shall die the easier for having learned, if die we must,—or live.

ΘΕ. Κεδναὶ γυναιῖκες, ποῦ κόρην Ἐρεχθέως δέσποιναν εὖρω; πανταχῇ γὰρ ἄστειως ζητῶν νιν ἐξέπλησα κοῦκ ἔχω λαβεῖν.

ΧΟ. τί δ' ἔστιν, ὦ ξύνδουλε; τίς προθυμία ποδῶν ἔχει σε καὶ λόγους τίνας φέρεις;

ΘΕ. θηρώμεθ' ἀρχαὶ δ' ἀπιχώριοι χθονὸς ζητοῦσιν αὐτήν, ὡς θάνη πετρομένη.

ΧΟ. οἴμοι, τί λέξεις; οὐ τί που λελήμμεθα κρυφαῖον εἰς παῖδ' ἐκπορίζουσαι φόνον;

ΘΕ. ἔγνωσ' μεθέξεις δ' οὐκ ἐν ὑστάτοις κακοῦ.

ΧΟ. ὦφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα;

ΘΕ. τὸ μὴ δίκαιον τῆς δίκης ἠσώμενον ἐξηῦρεν ὁ θεὸς οὐ μιανθῆναι θέλων.

ΧΟ. πῶς; ἀντιάζω σ' ἰκέτις ἐξεπιεῖν τάδε· πεπυσμένοι γὰρ, εἰ θανεῖν ἡμᾶς χρεῶν, ἡῖδιον ἂν θάνοιμεν, εἴθ' ὄρᾶν φάος.

The CHORUS enters during the following speech.

Serv. When Creüsa's husband departed, leaving the god's shrine and taking his new son to the banquet and sacrifices which he was furnishing forth to the gods,—Xuthus, I say, went away to the place where leaps the fire of Bacchus, that he might besprinkle the two peaks of Dionysus with blood of slaughtered victims as offerings for the sight of his child. So he took victims and went. But the young man with religious care proceeded to set firm on uprights the open framework of his tent, having made due observation of the sun's rays. Then a herald, going on tip-toe forth, bade any of Delphi who would, to come to the banquet. And when the tent was filled, gay with garlands, they satisfied their souls with abundant cates. When they had done with the pleasure of the feasting, an old man came forward and stood in the middle of the floor, and roused loud laughter

ΘΕ. ἐπεὶ θεοῦ μαντεῖον ᾗχετ' ἐκλιπὼν πόσις Κρεούσης, παῖδα τὸν καινὸν λαβὼν πρὸς δαίπνα θυσίας θ' ἄς θεοῖς ὀπλίζετο, Ξοῦθος μὲν ᾗχετ' ἔνθα πῦρ πηδᾶ θεοῦ βακχείον, ὡς σφαγαῖσι Διονύσου πέτρας δεύσειε δισσὰς παιδὸς ἀντ' ὀπτηρίων, λαβὼν δὲ μόσχους ᾗχεθ'. ὁ δὲ νεανίας σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων ὀρθοστάταις ἰδρῦθ', ἡλίου βολὰς καλῶς φυλάξας. ἐν δ' ἄκροισι βὰς ποσὶν κῆρυξ ἀνείπε τὸν θέλοντ' ἐγχωρίων ἐς δαῖτα χωρεῖν· ὡς δ' ἐπληρώθη στέγη, στεφάνοισι κοσμηθέντες εὐόχθου βορᾶς ψυχὴν ἐπλήρουν· ὡς δ' ἀνείσαν ἡδονὴν δαίπνων παρελθὼν πρέσβυς εἰς μέσον πέδον ἔστη, γέλων δ' ἔθηκε συνδαίπνοις πολὺν

among the banqueters with his officious service. For imposing the labour on himself unasked, he poured the water for their hands from the golden ewers, and burned the oozings of the myrrh for incense, and took the ordering of the golden goblets. And when they came to the music and the loving-cup, the old man said they must away with the small wine-cups and bring large, that (as he said) 'these gentlemen may quicklier come to a pleasant mood.' Then was there toil of men that brought in beakers of beaten gold and silver; and with pretence of honour to his young master, the old man chose a special cup from among the others and gave it to him full, having dropped into the wine a potent drug, which, they say, my lady gave him, that the new-found son might die. And no man knew this. But, while the youth held the cup in his hands, one of the servants let fall a contrary word; and he, having been reared among seers of knowledge, regarded it as an omen and bade fill another bowl, and the former libation he poured upon the ground, and bade all pour out likewise. And a silence followed; and we filled sacred bowls with water and the vintage of Byblus. And amid all this a troop of doves came flying into the hall,—for they dwell undisturbed about the house of Loxias—and when the banqueters had poured out their wine, the birds, in eagerness to drink, dipped their beaks into it and drank it down their fair-plumed necks. And to all the others the god's libation did no hurt; but she that settled where the new-found son had poured, after tasting the wine, straightway quivered through all her feather'd body and staggered and screamed with an unintelligible note,—a cry of anguish. And all the company of feasters were amazed at the bird's agonies; and at last amid convulsive spasms her tiny feet and claws fell slack, and she died. Then that son of prophecy, throwing off his cloak, leapt over the table and cried: 'Who is it that purposed to work my death? Disclose, old man; for thine was that zealous service, and from thy hand I received the cup.' And straightway he gripped him by his aged arm and searched him, that he might catch the old servitor red-handed with proof upon him. And he was detected, and under torture was brought to confess Creüsa's crime and the contriving of the cup. And at once he rushed forth, that boy of Loxias of whom the Pythian answer spake,—his feasters with him,—and he stood amid the lords of Pytho and said: 'O holy city, the strange woman, the

πρόθυμα πρᾶστων. ἔκ τε γὰρ κρωσσῶν ὕδωρ
 χερῶν ἔπεμπε νίπτρα, καῖεθυμία
 σμύρνης ἰδρῶτα, χρυσέων τ' ἐκπωμάτων
 ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνον.
 ἐπεὶ δ' ἐς αἰλοὺς ἦγον ἐς κρατήρᾳ τε
 κοινόν, γέρων ἔλεξ'· ἀφαρπάζειν χρῶν
 οἴνηρὰ τεύχη σμικρὰ μεγάλα δ' εἰσφέρειν,
 ὡς θάσσον ἔλθωσ' οἷδ' ἐς ἡδονὰς φρενῶν.
 ἦν δὴ φερόντων μόχθος ἀργυρηλάτους
 χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαίρετον,
 ὡς τῷ νέφ' δὴ δεσπότην χάριν φέρων,
 ἔδωκε πλήρες τεύχος εἰς οἶνον βαλὼν
 ὃ φασι δοῦναι φάρμακον δραστήριον
 δέσπουναν, ὡς παῖς ὁ νέος ἐκλίπει φάος.
 κοῦδεις τὰδ' ἦδειν· ἐν χερῶν ἔχοντι δὲ
 βλασφημίαν τις οἰκετῶν ἐφθέγγετο.
 ὁ δ', ὡς ἐν ἱερῷ μάντεσιν τ' ἐσθλοῖς τραφεῖς,
 οἰωνὸν ἔθετο κάκελευσ' ἄλλον νέον
 κρατήρᾳ πληρῶν, τὰς δὲ πρὶν σπονδὰς θεοῦ
 δίδωσι γαῖα πᾶσι τ' ἐκσπένδειν λέγει.
 σιγῇ δ' ὑπῆλθεν· ἐκ δ' ἐπίμπλαμεν δρόσου
 κρατήρας ἱεροῦς Βυβλίνου τε πώματος.
 κὰν τῷδε μόχθῳ πτηνὸς εἰσπίπτει στέγην
 κῶμος πελειῶν.—Δοξίου γὰρ ἐν δόμοις
 ἄτρεστα ναίουσ'·—ὡς δ' ἀπέσπεισαν μέθυ,
 ἐς αὐτὸ χεῖλη πώματος κεκρημένα
 καθῆκαν εἰλικον δ' εὐπτέρους ἐς αὐχένας.
 καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λουβή θεοῦ·
 ἧ δ' ἔζετ' ἐνθ' ὁ καινὸς ἔσπεισεν γόνος,
 ποτοῦ τ' ἐγένεσθαι, εὐθὺς εὐπτερον δέμας
 ἔσεισε καβάκχευσεν, ἐκ δ' ἔκλαγξ' ὅπα
 ἀξύνετον αἰάζουσα. θάμβησεν δὲ πᾶς
 θοινατόρων ὄμιλος ὄρνιθος πόνους·
 θνήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς
 χηλὰς παρείσα. γυμνὰ δ' ἐκ πέπλων μέλη
 ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,
 βοῶ δέ· τίς μ' ἐμελλεν ἀνθρώπων κτανεῖν;
 σήμαινε, πρέσβυ· σὴ γὰρ ἡ προθυμία,
 καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.
 εὐθὺς δ' ἐρευνᾶ γραῖαν ὠλένην λαβῶν,
 ἐπ' αὐτοφώρῳ πρέσβυν ὡς ἔχονθ' ἔλοι.
 ὦφθη δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγις
 τόλμας Κρεούσης πώματός τε μηχανάς.
 θεῖ δ' εὐθὺς ἔξω συλλαβῶν θοινάτορας
 ὁ πυθόχρηστος Δοξίου νεανίας,
 κὰν κοιράνοισι Πυθικοῖς σταθεὶς λέγει·
 ὦ γαῖα σεμνή, τῆς Ἐρεχθέως ὕπο

daughter of Erechtheus, seeks to compass my death with poison!' And the princes of Delphi gave sentence not by one vote, but by many, that my lady die flung from the cliff, for seeking to kill the holy youth and attempting murder in the precincts, and all the city is seeking for her. Miserably hath she set forth upon a path of misery.

Cho. Alack! Impossible, impossible for me is any escape from death. For now this thing is manifest, manifest through the violent death caused by the libation made from Dionysus' grape mingling with the blood-drops of the swift-working viper. Manifest is that sacrifice to the gods below, working to my own life destruction and stony death for my mistress. Where can I betake me in escape from death, from death by the stones? Soaring on wings into the air or going down into earth's dark caverns, mounting a chariot sped by steeds of swiftest hoof or on deck of ship? Concealment is impossible save when a god will provide escape.

What, oh, what suffering, my poor mistress, awaits thy soul? Is it not like that having sought to do hurt to others, we shall be the sufferer ourselves,—as indeed is just?

Cr. Maidens, I am pursued; they would slay and kill me under a vote of the lords of Pytho, and I must be given up.

Cho. Alas, lady, we know thy misadventure and thy plight.

Cr. Whither then can I fly? Hardly did I escape from the house and cheat my slayers; and by stealth have I fled through my foes and come hither.

Cho. Whither but to the altar?

Cr. And what gain is that?

Cho. A suppliant may not be slain.

Cr. But it is by the law that I perish.

Cho. Ay, if they get thee in their power.

Cr. Look; my bitter adversaries haste hither, armed with swords!

Cho. Sit now upon the place of sacrifice; for though thou die while there, thou wilt bring on them the guilt of thy blood, and thou must risk the chance.

ξένης γυναικὸς φαρμάκοισι θνήσκομεν.
Δελφῶν δ' ἄνακτες ὄρισαν πετρορρίφη
θανεῖν ἐμὴν δέσποιναν οὐ ψήφω μῆ,
τὸν ἱερὸν ὡς κτείνουσαν ἔν τ' ἀνακτόροις
φόνον τιθείσαν. πᾶσα δὲ ζητεῖ πόλις
τὴν ἀθλίως σπύσσασαν ἀθλίαν ὁδόν.

ΧΟ. οὐκ ἔστ', οὐκ ἔστιν θανάτου παρατροπὰ μελέω μοι.
φανερὰ φανερὰ γὰρ τάδ' ἦδη
σπονδᾶς ἐκ Διονύσου βοτρῶνν θοᾶς ἐχίδνας
σταγόσιν μιγνυμένας φόνω.
φανερὰ θύματα νερτέρων, συμφοραὶ μὲν ἐμῷ βίω,
λεύσιμοι δὲ καταφθοραὶ δεσποίνα.
τίνα φυγὰν πτερόεσσαν ἢ χθονὸς ὑπὸ σκοτίων μυχῶν
πορευθῶ θανάτου λεύσιμον ἄταν
ἀποφεύγω τε τεθρίππων
ὠκίσταν χαλὰν ἐπιβάς ἢ πρύμνας ἐπὶ ναῶν;
οὐκ ἔστι λαθεῖν ὅτε μὴ χηρῆζων
θεὸς ἐκκλέπτει.
τί ποτ', ὦ μελέα δέσποινά, μένει
ψυχῇ σε παθεῖν; ἄρα θέλοντες
δράσασαί τι κακὸν τοὺς πέλας αὐταὶ
πεισόμεθ', ὥσπερ τὸ δίκαιον;

CREÛSA enters hurriedly, R.

ΚΡ. Πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγῆς
Πυθίων ψήφω κρατηθείσ'. ἔκδοτος δὲ γίγνομαι.

ΧΟ. ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφορὰς, ἔν εἰ τύχης.

ΚΡ. ποῖ φύγω δῆτ'; ἐκ γὰρ οἴκων προὔλαβον μόγις πόδα
μὴ θανεῖν, κλοπῇ δ' ἀφίγμαι διαφυγοῦσα πολεμίους.

ΧΟ. ποῖ δ' ἂν ἄλλοσ' ἢ πὶ βωμόν;

ΚΡ. καὶ τί μοι πλέον τόδε;

ΧΟ. ἰκέτιν οὐ θέμις φονεῦειν.

ΚΡ. τῷ νόμῳ δέ γ' ὄλλυμαι.

ΧΟ. χεῖριά γ' ἀλοῦσα.

ΚΡ. καὶ μὴν οἶδ' ἀγωνισταὶ πικροὶ
δεῦρ' ἐπέγονται ξιφῆρεις.

ΧΟ. ἴζε νῦν πυρᾶς ἔπι.

κὰν θάνης γὰρ ἐνθάδ' οὔσα, τοῖς ἀποκτείναςί σε
προστρόπαιον αἶμα θήσεις· οἰστέον δὲ τὴν τύχην.

CREÛSA clings to the altar in front of the Temple. Enter ION, R, with a crowd of Delphians, a drawn sword in his hand.

Ion. O, bull-shaped form of her ancestor Cephissus, what a viper or serpent, flashing forth deadly flame of fire, didst thou gender in this woman, in whom all wickedness harbours! She is not less baneful than the Gorgon-venom wherewith she would have slain me. Happy that this befell, before I came to Athens and came into my step-mother's power; for among my friends I took the measure of thy nature and found what a baleful foe to me thou art. For hadst thou ensnared me within thy house, thou wouldst have sent me sheer to the house of Hades. Look at the creature how she caps one cunning shift with another; she crouches at the god's altar thinking thus to evade the penalty of her deeds. But neither altar nor temple of Apollo shall save thee; and the pity thou claimest rises stronger in my heart for myself and for my mother,—for truly, though she be far away, I have not yet forgotten that mother's name. Seize her, that the unshorn tresses of her hair may be combed fine by the ledges of Parnassus, whence she shall be flung bounding from the rock like a quoit.

Cr. I warn thee, slay me not; and I speak both for myself and for the god in whose court we stand.

Ion. And what hast thou to do with Phoebus?

Cr. I commit my person to the god to keep inviolate.

Ion. And yet thou wouldst have killed the god's minister with poison?

Cr. Nay, thou didst belong to Loxias no more, but to thy father.

Ion. Nay, I became the god's son;—I speak of the time before my father came.

Cr. Yes, *then* thou wast the god's; but now it is I who am his, and thou no longer.

Ion. No righteous votary thou; but mine for those years was a holy life.

Cr. I tried to kill an enemy of my house.

Ion. Surely I never came with arms against thy land.

Cr. Ay, so; and thou wouldst have brought fire into Erechtheus' house.

Ion. Why, where are the torches, and where the flame?

Cr. It was thy purpose to take my home perforce and make it thine.

Ion. And then for fear of a purpose wouldst thou have killed me?

Cr. Ay, that I might not die when thou shouldst leave off purposing, and act.

ΙΩ. ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς,
οἶαν ἔχιδναν τήνδ' ἔφυσας ἢ πυρὸς
δράκοντ' ἀναβλέποντα φουίαν φλόγα,
ἢ τόλμα πᾶσ' ἔνεστιν, οὐδ' ἦσων ἔφν
Γοργούς σταλαγμῶν οἷς ἔμελλέ με κτανεῖν.
ἔσθλοῦ δ' ἔκρυσα δαίμονος πρὶν ἐς πόλιν
μολεῖν Ἀθηνῶν χιπὸ μητρῴαν πεσεῖν.
ἐν συμμαχοῖς γὰρ ἀνεμετρησάμην φρένας
τὰς σὰς, ὅσον μοι πῆμα δυσμενῆς τ' ἔφν.
εἴσω γὰρ ἂν με περιβαλοῦσα δωμάτων
ἄρδην ἂν ἐξέπεμψας εἰς Ἄιδου δόμους.
ἴδεσθε τὴν πανοῦργον, ἐκ τέχνης τέχνην
οἶαν ἔπλεξ'· οὐ βωμόν ἔπηξεν θεοῦ
ὡς οὐ δίκην δώσουσα τῶν εἰργασμένων;
ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος
σώσει σ'. ὁ δ' οἶκτος ὁ σὸς ἐμοὶ κρείσσων πάρα
καὶ μητρὶ τῇ μῆ. καὶ γὰρ εἰ τὸ σῶμά μοι
ἄπειστιν αὐτῆς, τοῦνομ' οὐκ ἄπεστί πω.
λάζυσθ', ἵν' αὐτῆς τοὺς ἀκηράτους πλόκου
κόμης καταξήνωσι Παρνασοῦ πλάκες,
ὄθεν πετραῖον ἄλμα δισκευθήσεται.

ΚΡ. ἀπεινέπω σε μὴ κατακτείνειν ἐμέ,
ὑπὲρ τ' ἐμαντῆς τοῦ θεοῦ θ' ἵν' ἔσταμεν.

ΙΩ. τί δ' ἐστὶ Φοίβῳ σοὶ τε κοινὸν ἐν μέσῳ;

ΚΡ. ἱερὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν.

ΙΩ. κάπειτ' ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;

ΚΡ. ἀλλ' οὐκέτ' ἦσθα Δοξίου, πατρὸς δὲ σοῦ.

ΙΩ. ἀλλ' ἐγενόμεσθα πατρὸς ἀπουσίαν λέγω.

ΚΡ. οὐκοῦν τότ' ἦσθα· νῦν δ' ἐγὼ, σὺ δ' οὐκέτ' εἶ.

ΙΩ. οὐκ εὐσεβεῖς γε, τὰμὰ δ' εὐσεβῆ τότ' ἦν.

ΚΡ. ἔκτεινα δ' ὄντα πολέμιον δόμοις ἐμοῖς.

ΙΩ. οὔτοι σὺν ὄπλοις ἦλθον εἰς τὴν σὴν χθόνα.

ΚΡ. μάλιστα· κάμπρας γ' Ἐρεχθέως δόμους.

ΙΩ. ποίοισι πανοῖς ἢ πυρὸς ποίᾳ φλογί;

ΚΡ. ἔμελλες οἰκεῖν τὰμ' ἐμοῦ βία λαβῶν.

ΙΩ. κάπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ;

ΚΡ. ὡς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχοις.

Ion. Being childless, thou art jealous that my father has discovered me.

Cr. Are the homes of the childless therefore to be thy prey?

Ion. Yes, if my father gives to me what he won.

Cr. And what rights have the sons of Aeolus to the land of Pallas?

Ion. Not with words but with deeds of arms, he saved it.

Cr. An ally becomes not an owner of the land.

Ion. But we, the aliens, had we at least no patri-
mony?

Cr. Shield and spear. There, believe me, is all your wealth.

Ion. Leave the altar and that holy place.

Cr. Talk to thine own mother thus, wherever she be.

Ion. Shalt thou not suffer for this attempt upon my life?

Cr. Ay, if thou wilt slay me within the pre-
cincts here.

Ion. What pleasure hast thou in dying among the garlands of the gods?

Cr. It will pain one who has given pain to me.

Ion. Out upon it! It is strange how ill the gods have laid down their laws for men,—with what lack of wisdom! For the altar should be no place where the guilty may find refuge; they should be driven forth. It is not meet that the hand of the wicked should even touch the gods; but the just, wronged innocence, should find protection at holy altar, and not good and bad, seeking the same sanctuary, enjoy equal favour from the gods.

ΙΩ. φθονεῖς ἄπαις οὐσ' εἰ πατὴρ ἐξηῦρέ με.

ΚΡ. σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους;

ΙΩ. πατρός γε γῆν διδόντος ἦν ἐκτήσατο.

ΚΡ. τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος;

ΙΩ. ὅπλοισιν αὐτὴν οὐ λόγους ἐρρύσατο.

ΚΡ. ἐπίκουρος οἰκῆτωρ γ' ἂν οὐκ εἴη χθονός.

ΙΩ. ἡμῖν δέ γ' ἀλλὰ πατρικῆς οὐκ ἦν μέρος;

ΚΡ. ὅσ' ἀσπίς ἔγχος θ'. ἦδε σοι παμπησιά.

ΙΩ. ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.

ΚΡ. τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.

ΙΩ. σὺ δ' οὐχ ὑφέξεις ζημίαν κτείνουσ' ἐμέ;

ΚΡ. ἦν γ' ἐντὸς ἀδύτων τῶνδὲ με σφάξαι θέλης.

ΙΩ. τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασι;

ΚΡ. λυπήσομέν τιν' ὦν λελυπημέσθ' ἔπο.

ΙΩ. φεῦ.

δεινὸν γε θνητοῖς τοὺς νόμους ὡς οὐ καλῶς
ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἴζειν ἐχρήν,
ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψάυειν καλὸν
θεῶν πονηρὰν χεῖρα, τοῖσι δ' ἐνδίκους
ιερά καθίζειν ὅστις ἡδικεῖτ' ἐχρήν,
καὶ μὴ πὶ ταῦτό τοῦτ' ἰόντ' ἔχειν ἴσον
τὸν τ' ἐσθλὸν ὄντα τὸν τε μὴ θεῶν πάρα.

Enter the PYTHIA, a prophetess of Apollo, from the Temple. She is attended by two maidens, one of whom carries a cradle, wrapped in bands of wool.

Pyth. I bid thee pause, my son; for passing over the precinct here I come from the seat of oracle, the prophetess of Phoebus, guardian of the tripod's primeval use, from all Delphian women the god's special choice.

Ion. Hail, dear mother mine, though not mine in blood.

Pyth. At least I had the name, and the sound of it is not displeasing to me.

Ion. Didst hear how this woman sought treacherously to kill me?

Pyth. I did; and thou dost wrong to be so cruel.

ΠΥ. Ἐπίσχε, ὦ παῖ· τρίποδα γὰρ χρηστήριον
λιποῦσα θρυγκοῦ τοῦδ' ὑπερβάλλω πόδα
Φοίβου προφήτης, τρίποδος ἀρχαῖον νόμον
σφύζουσα πασῶν Δελφίδων ἐξαιρέτος.

ΙΩ. χαῖρ', ὦ φίλη μοι μήτηρ, οὐ τεκοῦσά περ.

ΠΥ. ἀλλ' οὖν ἐλεγόμεθ'· ἡ φάτις δ' οὐ μοι πικρά.

ΙΩ. ἤκουσας ὡς μ' ἔκτεινεν ἦδε μηχαναῖς;

ΠΥ. ἤκουσα· καὶ σύ γ' ὤμὸς ὦν ἀμαρτάνεις.

Ion. Must I not seek to take the life of those who sought mine?

Pyth. The wife is ever the step-child's enemy.

Ion. And we our step-mother's, when we suffer wrong.

Pyth. Say not so. Since thou art leaving the sanctuary and going to thy native land—

Ion. What must I do, then, obedient to thy counsel?

Pyth. Go to Athens with pure hands and happy omen.

Ion. Clean is any man that slays his foe.

Pyth. Nay, nay. Listen to the story that I have to tell.

Ion. Say on; whatever thy words, they will come from a loving heart.

Pyth. Dost thou see this that I am bearing in my arms?

Ion. I see an ancient cradle wrapped with fillets.

Pyth. In this I received thee long ago, a new-born babe.

Ion. What sayest thou? This story comes in a new shape.

Pyth. Yes, for I kept secret what I now disclose.

Ion. And why didst thou conceal it all the long years since thou didst find me?

Pyth. The god wished to have thee to minister to him in his house.

Ion. And does not wish it now? How shall I know this?

Pyth. Now that he has declared thy father, he sends thee from the land.

Ion. Was it at his bidding, or wherefore, that thou didst preserve this?

Pyth. Loxias then put it into my heart—

Ion. To do what? Speak and conclude thy story.

Pyth. To save this thing I found until now.

Ion. But what gain or hurt is in it, that touches me?

Pyth. Hidden here are the tokens which were upon thee.

Ion. Thou bringest me a clue to find my mother.

Pyth. Ay, since the god now wills it, albeit he did not before.

Ion. O day of blessed revelations!

Pyth. Now take them and seek thy mother.

Ion. Am I to visit all Asia and the limits of Europe?

Pyth. Thou must decide. At the god's will I reared thee, my child, and at his will I give

ΙΩ. οὐ χροῖ μέ τοὺς κτείνοντας ἀνταπολλύναι;

ΠΥ. προγόνοις δάμαρτες δυσμενεῖς αἰεὶ ποτε.

ΙΩ. ἡμεῖς δὲ μητρυαῖς γε πάσχοντες κακῶς.

ΠΥ. μὴ ταῦτα· λείπων ἱερὰ καὶ στείχων πάτραν—

ΙΩ. τί δή με δρᾶσαι νουθετούμενον χρεῶν;

ΠΥ. καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.

ΙΩ. καθαρὸς ἅπας τοι πολεμίους ὃς ἂν κτάνη.

ΠΥ. μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὓς ἔχω λόγους.

ΙΩ. λέγοις ἄν· εὖνους δ' οὓς' ἐρεῖς ὅσ' ἂν λέγῃς.

ΠΥ. ὄρᾳς τόδ' ἄγγος χερὸς ὑπαγκάλισμ' ἐμῆς;

ΙΩ. ὄρω παλαιὰν ἀντίπηγ' ἐν στέμμασιν.

ΠΥ. ἐν τῆδέ σ' ἔλαβον νεόγονον βρέφος ποτέ.

ΙΩ. τί φῆς; ὁ μῦθος εἰσενήνεκται νέος.

ΠΥ. σιγῇ γὰρ εἶχον αὐτά· νῦν δὲ δείκνυμεν.

ΙΩ. πῶς οὖν ἔκρυπτες τότε λαβοῦσ' ἡμᾶς πάλαι;

ΠΥ. ὁ θεὸς σ' ἐβούλετ' ἐν δόμοις ἔχειν λάτρην.

ΙΩ. νῦν δ' οὐχὶ χροῖζει; τῷ τότε γυνῶναί με χροῖ;

ΠΥ. πατέρα κατειπῶν τῆσδέ σ' ἐκπέμπει χθονός.

ΙΩ. σὺ δ' ἐκ κελευσμῶν ἢ πόθεν σῶξεις τάδε;

ΠΥ. ἐνθύμιόν μοι τότε τίθησι Λοξίας,—

ΙΩ. τί χρῆμα δρᾶσαι; λέγε, πέραινε σους λόγους.

ΠΥ. σῶσαι τόδ' εὐρημ' εἰς τὸν ὄντα νῦν χρόνον.

ΙΩ. ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην;

ΠΥ. ἐνθάδε κέρυπται σπάργαν' οἷς ἐνήσθα σύ.

ΙΩ. μητρὸς τάδ' ἡμῖν ἐκφέρεις ζητήματα.

ΠΥ. ἐπεὶ γ' ὁ δαίμων βούλεται· παροῦθε δ' οὐ.

ΙΩ. ὦ μακαρίων μοι φασμάτων ἦδ' ἡμέρα.

ΠΥ. λαβῶν νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει.

ΙΩ. πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους;

ΠΥ. γνώσει τάδ' αὐτός. τοῦ θεοῦ δ' ἑκατί σε
ἔθρεψά τ', ὦ παῖ, καὶ τάδ' ἀποδίδωμί σοι,

these things up to thee, which (though without express command) he wished me to take and keep; though wherefore he wished it, I cannot say. No one of mortal men knew that I had these things, nor where they were hidden. And now farewell... I kiss thee even as though thou wert my very child.

The PYTHIA retires into the Temple.

Ion. Ah, me! Ah, me! The welling tears fall from my eyes as my thoughts go back to the hour when my mother, bride of secrecy, made away with me by stealth and gave me not the breast, but left me to live a nameless menial's life in the halls of the god. Good have been the god's gifts to me, but the hand of fortune heavy. For all the time when I should have been nurtured softly in my mother's arms and have had some joy of life, I knew no mother's loving care. Unhappy, too, is she who bare me, for she has suffered the same hard lot and lost a mother's joys. And now I will take this cradle and bear it as an offering to the god, lest I discover a thing I would not; for if my mother is some slave, it were worse to find her, than not to know. Phoebus, to thy shrine I make offering of this cradle...Nay, where are my wits? I fight against the god's intent in preserving for me these tokens of my mother. I must open it and face the issue; for whatever my doom I cannot overpass it. O holy fillets and fastenings, wherewith these dear tokens have been guarded, what, I wonder, do ye conceal for me? See how, by some cause divine, the cradle that sheltered and enfolded me has not waxed old; there is no mould upon the plaitings. Howbeit the time that has passed upon these treasures is long indeed.

Cr. What unexpected sight is this?

Ion. Peace! Thou hast ever been my foe.

Cr. Chide me not. I cannot hold my peace; for I see the cradle in which I exposed thee, my son, when thou wast still but a new-born babe. I will leave this altar, even if I must die.

Ion. Seize her! The god pricks her to madness and she leaves the carven altar. Bind her arms!

Cr. Slay and desist not, for I will cling to this cradle, and to thee, and what is hidden therein.

Ion. Is not this monstrous? The woman pretends a claim to me.

Cr. No; thou art mine own, found by love.

Ion. I thine own! And thou didst plot to kill me?

ἂ κείνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν
σῶσαί θ'. ὅτου δ' ἐβούλεθ' οὐνεκ', οὐκ ἔχω.
ἦδει δὲ θνητῶν οὐτις ἀνθρώπων τάδε
ἔχοντας ἡμᾶς, οὐδ' ἴν' ἦν κεκρυμμένα.
καὶ χαῖρ' ἴσον γὰρ σ' ὡς τεκοῦσ' ἀσπάζομαι.

ΙΩ. φεῦ, φεῦ· κατ' ὄσσων ὡς ὑγρὸν βάλλω δάκρυ
ἐκείσε τὸν νοῦν δούς, ὅθ' ἢ τεκοῦσά με
κρυφαῖα νυμφευθεῖσ' ἀπημποῖα λάθρα
καὶ μαστὸν οὐκ ἐπέσχειν, ἀλλ' ἀνώνυμος
ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.
τὰ τοῦ θεοῦ μὲν χρηστά· τοῦ δὲ δαίμονος
βαρέα· χρόνον γὰρ, ὃν μ' ἐχρῆν ἐν ἀγκάλαις
μητρὸς τρυφήσαι καὶ τι τερφθῆναι βίου,
ἀπεστερήθη φιλτάτης μητρὸς τροφῆς.
τλήμων δὲ χῆ τεκοῦσά μ', ὡς ταῦτόν πάθος
πέποιθε παιδὸς ἀπολέσασα χαρμονάς.
καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἶσω θεῶ
ἀνάθημ', ἵν' εὖρω μηδὲν ὦν οὐ βούλομαι·
εἰ γὰρ με δούλη τυγχάνει τεκοῦσά τις,
εὖρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.
ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς·
καίτοι τί πάσχω; τοῦ θεοῦ προθυμία
πολεμῶ, τὰ μητρὸς σύμβολ' ὡς ἔσωσέ μοι.
ἀνοικτέον τὰδ' ἐστὶ καὶ τολμητέον·
τὰ γὰρ πεπρωμέν' οὐδ' ὑπερβαίην ποτ' ἄν.
ὦ στέμμαθ' ἱερά, τί ποτέ μοι κεκῦθατε,
καὶ σύνδεθ', οἷσι τὰμ' ἐφρουρήθη φίλα;
ἰδοῦ, περίπτυγμ' ἀντίπηγος εὐκύκλου
ὡς οὐ γεγήρακ' ἔκ τινος θεηλάτου,
εὖρώς τ' ἀπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ
χρόνος πολὺς δὴ τοῖσδε θησαυρίσασιν.
ΚΡ. τί δῆτα φάσμα τῶν ἀνεπίστων ὄρω;
ΙΩ. σίγα· πολεμία καὶ πάροιθεν ἦσθά μοι.
ΚΡ. οὐκ ἐν σωπῇ τὰμά· μή με νουθέτει.
ὄρω γὰρ ἄγγος οὐδ' ἔξέθηκ' ἐγὼ ποτε
σέ γ', ὦ τέκνον μοι, βρέφος ἔτ' ὄντα νήπιον·
λείψω δὲ βωμὸν τόνδε, κεί θανεῖν με χρή.
ΙΩ. λάζυσθε τήνδε· θεομανῆς γὰρ ἦλατο
βωμοῦ λιπούσα ξόανα· δεῖτε δ' ὠλένας.
ΚΡ. σφάζοντες οὐ λήγοιτ' ἄν, ὡς ἀνθέξομαι
καὶ τῆσδε καὶ σοῦ τῶν τ' ἔσω κεκρυμμένων.
ΙΩ. τὰδ' οὐχὶ δεινά; ῥυσιάζομαι λόγῳ.

ΚΡ. οὐκ· ἀλλὰ σοῖς φίλοισιν εὐρίσκει φίλος.

ΙΩ. ἐγὼ φίλος σός; κἀτά μ' ἔκτεινες λάθρα;

Cr. Yes, thou art my child, a mother's dearest.
Ion. Enough of thy pretences; I shall convict thee palpably.
Cr. May I come to the test! That is what I seek, my son.
Ion. Is this cradle empty, or is aught contained in it?
Cr. It holds the tokens wherein I exposed thee once.
Ion. And wilt thou name the things before thou see them?
Cr. Yes; and if I fail, I engage to die.
Ion. Speak, for there is something strange in thy assurance.
Cr. Search for a web that I once wove, when a little maid.
Ion. Its character? Maids weave many things.
Cr. It is unfinished; as it were, prentice-work of the loom.
Ion. What is the fashion of it? Thou must not catch me that way.
Cr. There is a Gorgon woman in the centre of the stuff.
Ion. O Zeus, is this fate that tracks me home?
Cr. And it is fringed with snakes in the manner of an aegis.
Ion. Behold!
Cr. O how long it is since my maiden loom wrought that!
Ion. Is there aught besides, or is this thy one lucky hit?
Cr. There are snakes of gold, a treasure of olden time.
Ion. See, they are here; and one thing more, which I long to be told.
Cr. I placed then upon thy head a wreath of the olive which first Athena brought to the hill of Athens. If it still exists, it has in no wise lost its greenness, but sprung from that sacred stock, keeps ever fresh.
Ion. O dearest mother, I fall upon thy cheek, glad with thine own gladness.
Cr. My son! My light, dearer—the god of light will pardon me,—dearer than the light of heaven! I hold thee in my arms, found when hope was gone, when I thought that thou wast dwelling in the lower world beneath the earth, with the dead and Persephone.
Ion. Nay, dear mother, held in thy arms I seem like one that was dead now dead no more.
Cr. O expanse of the bright sky! What words,

KP. παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατον.
 ΙΩ. παῦσαι πλέκουσα· λήψομαί σ' ἐγὼ κάλως.
 KP. εἰς τοῦθ' ἰκοίμην· τοῦδε τοξεύω, τέκνον.
 ΙΩ. κενὸν τὶδ' ἄγγος, ἢ στέγει πλήρωμά τι;
 KP. σά γ' ἐνδυσθ', οἰσί σ' ἐξέθηκ' ἐγὼ ποτε.
 ΙΩ. καὶ τοῦνομ' αὐτῶν ἐξερεῖς πρὶν εἰσιδεῖν;
 KP. κὰν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι.
 ΙΩ. λέγ'· ὡς ἔχει τι δεινὸν ἢ τόλμη γέ σου.
 KP. σκέψασθ' ὃ παῖς ποτ' οὐσ' ὕφασμ' ὕφην' ἐγώ.
 ΙΩ. ποῖόν τι; πολλὰ παρθένων ὑφάσματα.
 KP. οὐ τέλεον, οἶον δ' ἐκδίδαγμα κερκίδος.
 ΙΩ. μορφὴν ἔχον τίν', ὡς με μὴ ταύτη λάβης;
 KP. Γοργῶ μὲν ἐν μέσοισιν ἡτρίοις πέπλων.
 ΙΩ. ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;
 KP. κεκρασπέδωταί τ' ὄφεσιν αἰγίδος τρόπον.
 ΙΩ. ἰδοῦ.
 KP. ὦ χρόνιον ἰστών παρθένευμα τῶν ἐμῶν.
 ΙΩ. ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς;
 KP. δράκοντες, ἀρχαῖόν τι πάγχρυσον γάνος.
 ΙΩ. ἔνεισιν οἶδε·
 τὸ δὲ τρίτον ποθῶ μαθεῖν.
 KP. στέφανον ἐλαίας ἀμφέθηκά σοι τότε,
 ἣν πρῶτ' Ἀθὰνα σκόπελον εἰσηνέγκατο·
 ὅς, εἴπερ ἔστιν, οὐποτ' ἐκλείπει χλόην,
 θάλλει δ' ἐλαίας ἐξ ἀκηράτου γεγώς.
 ΙΩ. ὦ φιλτάτη μοι μήτηρ, ἄσμενός σ' ἰδὼν
 πρὸς ἀσμένας πέπτωκα σὰς παρηΐδας.
 KP. ὦ τέκνον. ὦ φῶς μητρὶ κρεῖσσον ἡλίου.—
 συγγνώσεται γὰρ ὁ θεός.—ἐν χεροῖν σ' ἔχω
 ἄελπτον εὐρημ', ὃν κατὰ γᾶς ἐνέρων
 χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν.
 ΙΩ. ἀλλ', ὦ φίλη μοι μήτηρ, ἐν χεροῖν σέθεν
 ὁ κατθανὼν τε κοῦ θανὼν φαντάζομαι.
 KP. ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπυχαί,

what cry shall I utter? Whence has come to me this unlooked for happiness? Whence have I received this joy?

Ion. Thy words find utterance for my heart no less than thine.

Cr. Childless and without offspring am I no longer. Our house becomes a home, and the land has a prince. Erechtheus revives, and the earth-born house no longer is in darkness, but looks up clear to the shining sun.

Ion. Mother, let my father come and share this pleasure which I have given you both.

Cr. O my child, my child, what is it thou sayest? How is my guilt discovered!

Ion. What sayest thou?

Cr. Thy birth was secret, secret...

Ion. Alas! was I a love-child of thy girlhood?

Cr. Not with torches or with dances were the nuptials graced that gave thee life, my child.

Ion. Ah, woe! Am I base-born, mother?

Cr. Let her who slew the Gorgon hear me—

Ion. What dost thou say?

Cr. Who sits enthroned upon our cliffs, upon the olive-clad height—

Ion. Ah, thou glosest. Thy words are meaningless.

Cr. By the rock where the nightingales sing, with Phoebus—

Ion. What dost thou say of Phoebus?

Cr. I was in secret wed.

Ion. Speak, for thou wilt give me good news and happy.

Cr. At the tenth moon I bare thee, with secret pangs to Phoebus.

Ion. Oh, welcome, welcome is that word, if thou sayest true.

Cho. Seeing what hath now come to pass, let no man think aught beyond expectation any more.

Cr. By Athena, by the Victory that battled once beside Zeus' chariot against the brood of Earth, no mortal man is thy father, child, but he who reared thee, the king Loxias.

Ion. How, then, gave he his own son to another father, saying that I was the very son of Xuthus?

Cr. Not his very son. Loxias did but give thee to him, being his own offspring; as indeed a man might give his own son to a friend, to be heir of his house.

Ion. Mother—whether the god be true or false doth confound my soul! Nay, I will go into the

τὴν αὐδὴν αὐσῶ, βοάσω; πόθεν μοι
συνέκρυσ' ἀδόκητος ἀδονά; πόθεν
ἐλάβομεν χαράν;

ΙΩ. τοῦμὸν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.

ΚΡ. ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνοι.
δῶμ' ἐστιοῦται, γὰρ δ' ἔχει τυράννους·
ἀνηβᾶ δ' Ἐρεχθεὺς,
ὃ τε γηγενέτας δόμος οὐκέτι νύκτα δέρκεται,
αἰελίου δ' ἀναβλέπει λαμπάσιν.

ΙΩ. μῆτερ, παρῶν μοι καὶ πατὴρ μετασχέτω
τῆς ἡδονῆς τῆσδ' ἧς ἔδωχ' ὑμῖν ἐγώ.

ΚΡ. ὦ τέκνον, τέκνον, τί φῆς; οἶον, οἶον ἀνελέγχομαι.

ΙΩ. πῶς εἶπας; *ΚΡ.* ἄλλοθεν γέγονας, ἄλλοθεν.

ΙΩ. ὦμοι. νόθον με παρθένεμ' ἔτικτε σόν;

ΚΡ. οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων
ὑμέναιος ἐμὸς,
τέκνον, ἔτικτε σὸν κάρα.

ΙΩ. αἰαῖ· πέφυκα δυσγενῆς, μῆτερ, ποθὲν;

ΚΡ. ἴστω Γοργοφόνα—

ΙΩ. τί τοῦτ' ἔλεξας;

ΚΡ. ἃ σκοπέλοις ἐπ' ἐμοῖς
τὸν ἐλαιοφυῆ πάγον θάσσει—

ΙΩ. λέγεις λέγεις μοι δόλια κοῦ σαφῆ τάδε.

ΚΡ. παρ' ἀηδόνιον πέτραν Φοῖβω—

ΙΩ. τί Φοῖβον αὐδᾶς;

ΚΡ. κρυπτόμενον λέχος ἠνύασθην.

ΙΩ. λέγ'· ὡς ἐρεῖς τι κεδνὸν εὐτυχές τέ μοι.

ΚΡ. δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ
κρύφιον ὠδῖν' ἔτεκεν Φοῖβω.

ΙΩ. ὦ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.

ΧΟ. μηδεὶς δοκεῖτω μηδὲν ἀνθρώπων ποτὲ
ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

ΚΡ. μὰ τὴν παρασπίζουσαν ἄρμασίν ποτε
Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἐπι,
οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον,
ἀλλ' ὅσπερ ἐξέθρεψε Δοξίας ἄναξ.

ΙΩ. πῶς οὖν τὸν αὐτοῦ παῖδ' ἔδωκ' ἄλλω πατρὶ,
Ξούθου τέ φησι παῖδά μ' ἐκπεφυκέναι;

ΚΡ. πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε
αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ
δοίη τὸν αὐτοῦ παῖδα δεσπότην δόμων.

ΙΩ. ὁ θεὸς ἀληθῆς ἢ μάτην μαντεύεται,
ἐμοῦ ταράσσει, μῆτερ, εἰκότως φρένα.

temple and ask of Phoebus whether I am sprung of mortal father, or of Loxias...

Let us fly, mother, lest we look on things divine, if it be not opportune that we should see.

ATHENA advances from the Temple.

Ath. Fly not, for I am no foe from whom ye flee, but your friend in this place, as in Athens. I am Pallas, by whose name your land is called, and I am come in eager haste from Apollo. He thought not fit to come himself before you, lest he should hear reproach concerning the past, but sends me to tell you his message:—that this woman is thy mother and thy father Apollo; and that he gave thee to whom he gave thee, not as unto thy father, but that he might bring thee to a royal home. But that I may conclude the matter for the god and fulfil his revelation, hear from me that for which I yoked my chariot. Do thou, Creüsa, take this boy and go to the land of Cecrops, and set him on the royal throne; for sprung of the lineage of Erechtheus, he is worthy to rule my land. Famous through Hellas shall he be; for his sons, four scions of one root, shall give their names to the land and to the tribal peoples of the same who dwell upon my sacred hill. Now fare ye well, for after this recovery from affliction, I promise to you a life of happiness.

Ion. O Pallas, daughter of mightiest Zeus, not with unbelief will we receive thy words. I believe that I am the son of Loxias and of my mother here. That was not incredible before.

Cr. My son, let us go home.

Ath. Go, and I will go with you.

Cr. A noble guardian of our path; ay, one who loves our city.

Ath. Take thy seat upon the ancient throne.

(*Ion remains silent.*)

Cr. Noble, I trow, is the possession!

Cho. O Apollo, son of Zeus and Leto, farewell. He whose house is vexed with afflictions, must revere the gods and faint not. For at the last the good receive according to their deserving, but the wicked, because they are wicked, must ever fail to prosper.

ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους,
εἴτ' εἰμὶ θνητοῦ πατρὸς, εἴτε Λοξίου.
φεύγωμεν, ὃ τεκοῦσα, μὴ τὰ δαιμόνων
ὀρώμεν, εἰ μὴ καιρὸς ἐσθ' ἡμᾶς ὀρᾶν.

ΑΘΗΝΑ.

Μὴ φεύγετ', οὐ γὰρ πολεμίαν με φεύγετε,
ἀλλ' ἔν τ' Ἀθηναίς κἀνθάδ' οὖσαν εὖμενῆ.
ἐπώνυμος δὲ σῆς ἀφικόμην χθονὸς,
Παλλὰς, δρόμῳ σπεύσασ' Ἀπόλλωνος πάρα,
ὃς εἰς μὲν ὄψιν σφῶν μολεῖν οὐκ ἤξιον,
μὴ τῶν πάροιθε μέμψις εἰς μέσον μόλη,
ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι,
ὡς ἦδε τίκτει σ' ἐξ Ἀπόλλωνος πατρὸς,
δίδωσι δ' οἷς ἔδωκεν οὐ φύσασί σε,
ἀλλ' ὡς κομίζῃ σ' οἶκον εὐγενέστατον.
ἀλλ' ὡς περαίνω πρᾶγμα καὶ χρησμούς θεῶ,
ἐφ' οἷσιν ἔξευξ' ἄρματ' εἰσακούσαστον.
λαβοῦσα τότ' οὖτοι παῖδα Κεκροπίαν χθόνα
χώρει, Κρέουσα, κείς θρόνους τυραννικὸς
ἴδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγὼς
δίκαιος ἄρχεν τῆς ἐμῆς ὅδε χθονός.
ἔσται δ' ἂν Ἑλλάδ' εὐκλεής· οἱ τοῦδε γὰρ
παῖδες γενόμενοι, τέσσαρες ῥίζης μᾶς,
ἐπώνυμοι γῆς κἀπιφυλίον χθονὸς
λαῶν ἔσονται σκοπέλον οἱ ναίουσ' ἐμόν.
καὶ χαίρετ', ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων
εὐδαίμων' ὑμῖν πότμον ἐξαγγέλλομαι.

ΙΩ. ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστίαι
σοὺς λόγους ἐνδεξόμεσθα· πείθομαι δ' εἶναι πατρὸς
Λοξίου καὶ τῆσδε· καὶ πρὶν τοῦτο δ' οὐκ ἀπιστον ἦν.

ΚΡ. ὦ τέκνον, στείχωμεν οἴκους.

ΑΘ. στείχεθ', ἔψομαι δ' ἐγώ.

ΚΡ. ἀξία γ' ἡμῶν ὀδουρός καὶ φιλοῦσά γε πόλιν.

ΑΘ. εἰς θρόνους δ' ἴζου παλαιούς.

ΚΡ. ἀξίον τὸ κτήμά μοι.

ΧΘ. ὦ Διὸς Λητοῦς τ' Ἀπολλων, χαῖρ'· ὅτ' ἔλαίνεται
συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν χρεῶν.
εἰς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων,
οἱ κακοὶ δ', ὥσπερ πεφύκασ', οἷσποτ' εὖ πράξειαν ἄν.

End of ACT III.

Cambridge:

PRINTED BY C. J. CLAY, M.A. AND SONS,
AT THE UNIVERSITY PRESS.

The Music
to the
ION
OF
EURIPIDES
composed
by
Charles Wood

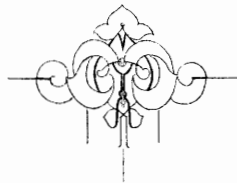
OP. 4.

The English Translation

by

A.W. VERRALL, LITT. D.

Entered Stationers Hall.



Price 3 Shillings net.

CAMBRIDGE
Published for the Greek Play Committee.

1890.

Printed by C.G. Röder, Leipzig



ION.

ACT I.

Nº 1. Prelude.

Charles Wood, Op. 4.

Moderato con moto.

p

mf *p*

cresc.

f dim.

p *rull.*

a tempo

p cantabile

mf

cresc.

dim.

p *dim.*

pp

pp agitato
R.H.

poco a poco cresc.

rall. *ff a tempo*

ff₃ stringendo *ff₃*

Tempo I. appassionato *ff₃* *pp* *f*

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system includes the marking *poco a poco cresc.*. The second system includes *rall.* and *ff a tempo*. The third system features triplets in the right hand. The fourth system includes *ff₃ stringendo* and *ff₃*. The fifth system includes *Tempo I. appassionato*, *ff₃*, and *pp*. The sixth system includes *sp*, *cresc.*, and *f*.

p tranquillo *cresc.*

f dim. e rall. poco a poco

Adagio.

pp sempre

The curtain rises.

mp *cresc.* *p* *cresc.*

f dim. *p rall.*

HERMES.
 Ἄτλας, ὁ χαλκείσι
 ὀνομάζω θεῶν.

Λεδ. * Λεδ. * Λεδ. *

Nº 2.

Andante sostenuto.

p

cresc. poco a poco

Enter Ion.

f

dim.

pp una corda

ION.
 Ἄρματα μὲν τάδε
 Ἀπόλλων κελσθήσῃ.

ION.
 Ἄλλ, ᾧ Φοῖβου
 ναυὰς θεραπεύω.

Nº 3. Solo and Chorus.

Andante sostenuto.

ION.

I take my bough of lau - rel thus in hand to do my sa-cred ser-vice.
 Ἄγ' ὦ νε - η — βα λῆς ὦ καλ - λίσ - τας προ - πό - λευ - μα δάφ - νας

The ho - - ly bough from a
 ἅ τὰν Φοί - βου θυ - μέ -

ho - - ly tree for my ser-vice, It grew —
 λαν σάι - ρεις ὑ - πό να - οῖς χή - πων

Più animato.

in a gar - den di-vine.
 ἐξ ἑ - ἑα - γά - των,

Where the clear springs run soft through the lawns,
 ἴ - να ὀφρ - σοί τέγ - γουῶ ἰ - ε - ραί,

And shed brightness a-mong myrtle-bowers And gently
 ἔψ - τὰν ἀ - ἕ - να - ον πα - - γὰν ἔξ - προ - ι -

wa - - - ter laurel groves. Laurel boughs for me,
 εἶ - - σαι μῦρ - σί - νας, ἰ - - ε - ρὰν φό - βαν

poco a poco cresc.
 Lau - - rel boughs for me, for me, while
 ἄ - σαί - ρω δά - πε - δον θε - - οῦ πα - -

all day long from hour to hour In the sanc-tu-a-ry I
 να μέ-ρι-ος ἅμ' ἀλ - ἰ - οῦ πτέ - ρυ - γι θε - ᾶ λατ -

do my sa - cred ser - vice.
 ρεύ - - ων τὸ χατ' ἡ - μαρ.

CHORUS.

God of grace, god of grace, Bles - sed be, bles - sed be
 ὦ - Πατ - ἄν, ὦ Πατ - ἱν, εὐ - αί - ων, εὐ - αί - ων

ff dim. - - *p* *mf dim.* - -

thou, O Le - to's son.
 εἶ - ης, ὦ Λα - τοῦς παῖ.

p *f*

Tempo I.

ION.

And fair in - deed, fair is my task, O Phoebus, to thy com -
 Κα - λὸν γε τὸν - πόνον, ὦ Φοῖ - βε, σοὶ πρό δό -

mands o - be - dient. And
 μων λατ - ρεύ - ω, τι -

sweet is la - bour in this fair fane. No shame
 μῶν τὴν μαν - τεῖ - - ον εἶ - - ραν. κλει - νός

can I hold it Thus in o - be-dience here to serve,
 ὄ - πόν - ος μοι θεοῖ - σιν δού - λαν χέρ' ἔχ - ειν,

Più animato.

Serve a god, serve
 οὐ θνα - τοῖς ἡλλ'

sempre legato

on - - ly a god. If I toil in his honour
 ἀ - - θα - νά - τοις εὐ - φά - μοις δὲ πό - νοις

I ne'er, ne'er will be wea - - ry. Pho - - bus
 μοχ - θεῖν οὐχ ἀ - πο - χάμ - - νω' Φοῖ - - βός

is my fa-ther on - - ly Yea, my fa-ther who feed-eth
 μοι γε-νέ-τωρ πα - - τήρ. τὸν βόσ-κον-τα γὰρ εὐ - λο -

poco a poco cresc.

me, And his ho - ly name shall be ev - er as a fa - ther's to
 γῶ, τὸ δ'ὠ - φέλ - ι - μον - - ἔ - μοὶ πα - τέ-ρος ὁ - νο - μα λέ -

me, His name it shall be my glo - ry.
 γῶ, Φοί - βον τοῦ χα - τὰ να - ὄν.

f *p*

CHORUS. (Ion with Chorus ad lib.)

God of grace, god of grace, Bles - sed be, bles - sed be thou, O
 ὦ Πα - τέρ, ὦ Πα - τέρ εὐ - αί - ων εὐ - αί - ων εἰ - ης,

ff dim. *p* *mf dim.* *p*

Le - - - to's son.
 ὦ Λα - - τούς παῖ.

rall. *pp*

Nº 4. Melodrama.

Poco Adagio.

ION.

Ἄλλ' ἐπαύσω.....
ἀγαθᾶ μοίρα.

ION.

Φοιτῶσ' ἤδη.....
ἰσχὺν νικῶν.

ION.

ὄδε πρὸς.....
καλλιφθόγγου ὤδας.

ION.

τίς ὄδ' ὀρνίθων.....
βόσκοντας θεραπεύων.

Nº 5. Melodrama.

Moderato.

Enter Chorus.

poco a poco cresc.

f *cresc.*

ff marcato

CHORUS.

Ὀὐκ ἐν ταῖς
_____ τέχνων ὁ Βαρχεύς.

Poco Adagio.

p
Ion appears.

CHORUS.

Σέ ται τὸν
_____ τᾶσδ' ἐρωτᾶς.

Enter Kreousa.
Adagio.

p espress.

rall.

ION.

Γενναϊότητος
_____ ἀδίχημά του γυναικὸς ἐγενόμην ἴσως.

14 Allegro agitato.

KREOUSA.
Φεῦ
ION.
ἀργος ἢ θεός.

Andante con moto.

KREOUSA.
Φοίβω μιν γῆναί
— δυστυχεῖς πεφύκαμεν.

Tempo di Marcia.

Enter Xovthos.

XOVTHOS.
Πρῶτον μὲν ὁ θεός
ION.
ἀνομίαν ὀφλισκάνειν;

Nº 6. Chorus.

Allegro ma non troppo.

p Exit Ion.

CHORUS.

f

To thee we pray, La - - dy of Pain, — O
 Σὲ τὰν ὠ-δί - - γων - - λο-χι - ἄν - - ἄν - -

cresc. - - - - - f

thou that bring-est to light, — O — thou god-ess A - the - - na,
 εἰ-λεί-θῃ - αν ἐμ - ἄν 'Α - θά - - - - ναν — ἰχ-ε - τεύ - - ω,

cresc. - - - - - f

mf

Of high Zeus — forth — from his crown —
 Προ - μη - θεῖ Τιτ - ᾶ - - - - νι λοχ - ευ —

dim. - - - - - p

cresc. - - - - - f

cam - est thou glo - ri - ous - ly, — By the Ti - - - - - tan's
 θεῖ - σαν κατ' ἀχ - ρο - τά - τας — χο - ρυ - φᾶς — Δι -

cresc. - - - - - f

p

power.
 ὁς

p

Blest — be thy vic - to - - rious name, O
 ὦ — μά - xai - - - ρα Νί - - - χα μό-λε

f

haste thee to Del - phi, And quit Del - thy
 Πύ - θι - ον οἶ - - xov, 'Ο - λύμ - - - που

mp *f* *cresc.*

cresc.

gol - den sky, — fly - ing down, — fly - ing down
 χρυ - σέ - ων — θα - λά - μων — πτα - μέ - να

dim. *f dim.*

dim.

hith - er, hith - er. When throned in this cen - - tral seat, The
 προς ἀ - γι - άς Φοι - βή - ι - ος ἔν - - θα γὰς μεσ -

p *stacc. sempre p*
sostenuto

world — is cen - - tral seat Pho - bus from his tri - - pod gives
 ὁμ - - φα - λος ἑσ - - τί - α πα - - ρὰ χορ - - ευ - - ο - μὲν -

forth — his di - vine, — his in - fal - - li - ble pro - - phe -
 ω — τρί - πο - δι — μαν - τεύ - - μα - τα χραί - - -

cresc. *cresc.*

cy. And a - long with thee, Ar - te - mis, too
 vet. σύ τε καὶ παῖς ἁ Λα - το - γε - γῆς,

fp

cresc. - - - - -

an - - - - - cient house, Bid - - - - - ding it raise up an
 tex - - - - - ví - - - - - ας χρόν - - - - - ί - - - - - ου χα - - - - - θα - - - - - ροίς μαν -

heir to its glo - - - - - ry.
 τεύ - - - - - μα - - - - - σι, χῶρ - - - - - σαί.

p

f *p* *triquillo*

For nought so blest, nev - er de -
 ὑ - - - - - περ - - - - - βαλ - - - - - λού - - - - - σας - - - - - γὰρ ἔχ -

mp

light - so deep was giv - en to man, - - - - - By great and mer - ci - ful pow - ers.
 εἰ - - - - - θνα - - - - - τοῖς εὐ - - - - - δαι - - - - - μο - - - - - νί - - - - - ας - - - - - ἀ - - - - - χι - - - - - νη - - - - - τον - - - - - ἀ - - - - - φωρ - - - - - μάν,

cresc. - - - - - *f*

cresc. - - - - - *f*

mf

Yea, blest the house where a - bounds The sweet and
 τέχ - - νων οἷς ἄν καρ - - ποτ-ρό - φοις λάμ - πω - - σιν

in - no-cent fruit — of — chil - dren, chil - dren, chil - dren.
 ἐν θα - λά - μοις πατ-ρί - οι - σι νε - αν - ί - δεσ ἡ - βαι,

f

There in right - ful suc - ces - sion
 δι - α - δέχ - το - ρα πλοῦ - τον

mp

Hoard - ed wealth from hand · to hand, Pas - seth down, pas - seth
 ὡς ἐξ - ὄν - τες ἐκ πα - τε - ρων ἐ - τέ - ροις ἐ - πὶ

f marcato

down.
τέχ-νοίς.

There is a sure,
ἀλ - κά τε γάρ

sure — de - fence,
ἐν — χα - κοῖς .

p

Pros-per - i - ty pros - pers more
σύν τ'εὐ - τυ - χί - ας φίλ - ον,

mp marcato

Foes in the gate find thee, sword that wards their worst as-sault;
δο - ρί τε γὰρ πατ - ρί - α φέ - ρει σω - - τή - ρι - ον

cresc.

a - - - way. Be mine then far
 αὐ - - - γάν ἐ - μοὶ μὲν πλού -

soon - er than gold and pa - lace of pride, Be,
 του τε πάρ - ος βα - - σι - λι - κῶν τ'εἶ - - εν

chil - - dren, chil - dren, sweet chil - dren, be
 ἴα - - λά - μων τρο - φαὶ κή - δει - σι κεδ - νῶν τέχ -

mine. For the lone - - ly
 νῶν. τὸν ἄ - παι - - δα δ'ἄ -

espress.

place — and the si - - lent house Frighten the child-less heart. —
 πος — τυ - - γῶ βί - ον· ζῆ τε δο - χει ψέ - γω·

— Give me lit - - - tle wealth, lit - - - tle wealth,
 με - - τὰ δὲ χτε - - - ἄ - νων μετ - - - ρί - ων

cresc. - - - - - *f*
 And but a child, a child —
 βι — ο - - - τᾶς εὔ - - - παι —

p *Poco Allegretto.*
 — to love me.
 — δος ἐ - - χρί — μαν·

p

Oh, what a deed was
 ὦ Πα - - - νός θα - χή - - - μα -

done Un-der - neath those ca-vern - ous cliffs, Pan's haunt fa -
 τα και πα - ραυ - λίζ - ου - σα πέτ - ρα μν - χώ - - - δε - σι

mil-iar, Where in a round, Where in a round the Maid - - - ens
 Μακραίς ἴ - να χο - ροῦς στειβου - ε πο - δοῖν Ἄγ - λαύ

Three — Dancefairies dan - - ces o - ver the lawn — — — — — 'Fore
 ρου χό - ραι τρί-γον-οι — — — — — σιάδι - α χλο-ε - ρὰ — — — — — πρό

Pal-las' sa - - - cred fane Mov - ing in time to thy ma-gi-cal pi - ping,
 Παλ-λά-δος — — — να - - ων συ - ρίγ - γων ύπ' αί - ό λας ί - α χᾶς ύμ - νων,

p cresc. — — — — — *f* — — — — — *p*
 When-e'er from the arch - ed shade, O Pan, — — — — — sweet thy
 ότ' ά-να - λί - ος συ - ρίξ - ης ώ Πάν, — — — — — τούσ - ι

pp cresc. — — — — — *f* — — — — — *p*

mu - sic sound - - - eth.
 σούς έν άν - - - τρεις.

marc.

marcato

A hap - less maid-en there,
Ἰ - να τε - κοῦ - σά τις -

dim.

— Oh, a - las, — woe and a - las! — cast forth — her
— παρ - θέ - νος, — ὦ με - λέ - α, — βρέ - φος Φοι - βω —

mf *p espress.*

babe, the babe — of Phoe - - bus, A prey to
— πτα — νόις — ἐξ - ὠ - ρι - σε θοί - - ναν θηρ - σί

mf *p espress.*

ra - ven - ing fowls, — Her love in - - sult - - ed
τε φοι - νίαν δαϊ - τα πικ - - ρῶν γά - μων ὕ - -

f *p* *cresc.* *f*

declamando

thus. Ne'er was it known of old, Nev-er in
 βριν οὐτ' ἐπ-ὶ οὐ-τε λό-
κερ-χί-σιν

p cresc. *f* *mf* *p*

pic - tures, or lute, or song, Babe that was hap -
 γοις φά-τιν εὐ τυ-χι-ας
ἀ-ι-ον

mf *p* *f* *cresc.*

- pi - ly born of a god and a mor - - -
 - με-τέ-χεν θε-ό-θεν τέχ-να θνα - - -

f *f* *f* *ff*

tal. - - - -
 τοῖς. - - - -

ff *appassionato* *fz* *fz* *fz* *fz*

fz dim. *ff*

9

ACT II.

Nº 7. Introduction.

Maestoso.

f marcato

Curtain rises. *rall.* *ff*

ION.
Πρόσπολοι γυναῖκες
..... κ. τ. λ.

Nº 8. Chorus.

Allegro agitato.

ION.
δοῦλαν πέπαται κοῦχ
ἔχει παρήρσιαν.

p cresc.

f

A - las,
'O - ρῶ.

free - ly the sor - row shall flow, free - ly the an - - - ger and
δαχ - ρυ - α καὶ πεν - θί - μους ἀ - λα - λα - γὰς στε -

grief be pour - ed forth, When it is
 ναγ - - - μῶν τ' εἰς - - βο - λάε. ὅτ - αν ε -

told to the queen that my lord is blest, is ble - - - sed with a
 μὰ τύ - ραν - νος εὐ παι δί αν πό - σιν ἔχ - οντ' ἰ -

son; And she is left, lone - ly and pit - - - i -
 ὄη αὐ - - - τῆ δ' ἄ - παιε ἦ και λε - λειμ - - - μέ -

ful child - - - less.
 νη τέχ - νων.

f dim.

mf con vigore

What word is this, A -
 τίς ὦ πᾶσι πρό -

p *stacc.*

pol - lo hath said! What a doom, — what a doom un -
 μαν - τι λα - τούδε ἔχ - ρη - - - σας ὑμ - νῶ - - - - δι -

just! ————— Where was the change - ling bred And
 αν; ————— πό - θεν ὁ παῖς ὄδ' ἀμ - - - φί

whence came he here, Found in thy tem - - ple - court? Oh
 να - - ούδε σέ - θεν τρό - φι - μος ἐξ - - έ - βα γυ -

whose, whose is he? It
 ναί - κων τί - νος; ὦ

fz *cresc.*

seems a poor, a doubt - ful tale, Hard - ly to be be -
 γάρ με σαί - νει θέσ - φα - τα, μή τιν' ἔ - χη δό -

lieved! I fear the end there - of,
 λον δει - μαί - νω συμ - φο - ρὰν

And see such a cer - tain close. Won - der - ful,
 ἐφ' ὅ πο - τε βιά - σε - ται ἄ - το - πος

wonder - ful strange, Hard - ly to be be - lieved. A fraud, a
 ἄ - το - πα γὰρ πα - ρα - δί - δω - σί μοι. ἔχ - ει δό -

fraud, a change - ling fraud, of a - lien blood be -
 λον τύ - χαν θ'ὁ παῖς ἄλ - λων τρα - φεῖς ἔξ

f marcato

got and bred. — Who doth not
αἰ - μά - των — τίς οὐ

p cresc. *f marcato*

see the sim-ple truth? —
τά-δε ξυ - νοίσ - ε - ται;

mp
And now, shall I be-tray, — shall I tell All to my
φι - λαι, πόν - τερ' ἐ - μά — δεσ - ποί - να τά - δε το -

mp sostenuto
stacc.

queen, to my queen; Shall I tell her all? — And show her
ρῶς ἐς οὐς γε - - γω - - νή - σο - μεν πό - στυ, ἐν

hus - band false to her, false to her, false to her, All for -
 ὦ τὰ πάντ' ἔχ - ουσ' ἐλ - πί θων μέ - το - χος ἦν τλά -

sworn.
 μων;

p
 Lo, here they part; she is curst,
 νῦν δῆ μὲν ἔρ - ρει συμ - φο - ραίς

pp

ff
 And he is blest!
 ὁ δ'εὐ - τυ - χεῖ.

cresc.

p *3*

She is old, she is fa - - - ded, fal - - - len:
 πο - λι - òν εἰς - περ - σού σα γῆ - - - ρας,

ff

And he, now he des - pi - seth her.
 πό - σις δ' ἄ - τί - ε - τος φί - λων.

f *fz* *fz*

3 *3*

Honour he hath but lit - tle, thrust - ing him - self In - to a
 μέ - λε - ος, ὅς θυ - ραῖ - ος ἐλ - θῶν ὁ - μους μέ - γαν ἐς

3 *3*

no - ble house And there found un - true.
 ὄλ - βον οὐχ ἔσ - ω - σεν τύ - χας

fz *cresc.*

ff

Oh! cur - ses, cur - ses on his head, Who would deceive my
 ὄλ - - - σιτ', ὄλ-σιτ' ὁ πῶτ - νι - αν εἰ - α - πα-φῶν ἐ -

queen!
 μάν,

Be his prayer nev - er heard, His of - fer - ing
 καὶ θεοῦ - σιν μῆ - τύ - χου καλ-λίψ - λο - γα

let it not a - ny - way please the powers a - bove. But for me,
 πέ - λα - von ἐ - πι πυ - ρὶ χα - θαγ - νί - σαρ. τὸ δ' ἐμ - ὄν

sostenuto

I will prove my loy - al heart, my loy - al heart.
 εἰς - ε - ται τύ - ραν - νος ἡ φί - - λα φί - - λον.

By now the ban - quet must be spread, They feast, the
 ἡ - ῖ - δη πέ - λας δαίπ - νων κυ - - ρεῖ παῖς καὶ

sire and new - found son.
 πα - τῆρ νέ - ος νέ - ων.

Andante sostenuto.

mf
 I cry, lo, I cry to the rocks of
 Ἴ - ὦ δει - ρά - δες Παρ - να - σοῦ πέτ -

high Par - nas - - sus, To the high rocks of the sa - cred
 ρας ἔχ - ουσαι σκό - πε - λον ὄ - ρά - νι - ὄν ἰεδ -

p *f* *p cresc.*

cliff;
 ραν

Where the
 ἴ - να

f *p sempre* *staccato*

bac - chan - al rout with the tor - ches of dan - cing flame, Go
 Βάχ - χι - ος ἀμ - φι - πύ - ρους ἀ - νέ - χων πεύ - κας λαιψ -

af - - - ter Bac - chus fol - low - ing, fol - - - low - ing fast and
 η - - - ρά πη δᾶ νυχ - τι - πό - - λους ᾶ - μα σὺν Βάχ -

cresc.

Più mosso agitato.

far. χαις. Ne'er may the μή τί ποτ'

f *fs* *fs* *ffp*
trem.

young lad come un-to our sa-cred town. Nay here,
εις ἐμ-ὰν πό-λιν ἱε-ρὰν ὁ παῖς νέ-αν

f *ffp*

here let him, here let him sure-ly die.
δ'ὰμ-έ-ραν ἀπ-ο-λι-πὼν θά-νοι

f *ffp*

Sad were the fa-tal day, When such a for-eign brood A-thens must
στε-νο-μέ-να γὰρ ἂν πό-λις ἔχ-αι σκῆ-ψιν ξε-νι-

rull.

needs — re - ceive. Con - tent,
 χὸν εἰς - βο - λάν. ἄ - λις

Adagio.

Con - tent — she o - beys her na - tive lords, Her an - - cient, — her
 ἄ - λις — ὁ πᾶ - ρος ποτ' ἀρ - χα - γος ὧν Ἐ - ρεχ - θεὺς — ἄν -

Allegro molto.

own. _____
 αἴ. _____

Andante con moto.
 Enter Kreousa.

p espress. *rit.*

N^o 9. Melodrama.

KREOUSA.

ὦ πρέσβυ,

CHOR.

..... κεί θανεῖν μέλλω διπλῆ.

Andante.

p — *fpp* οὐκ ἔστι σοι..... προσαρμόσαι ποτέ *sf*

pp KR. ὦμοι..... θάνοιμι *p* *pp*

Adagio. PRES. θυγάτηρ *pp*

KR. ὦ τάλαιν ἐγὼ συμφορᾶς.... PRES. διοιχόμεσθα, τέχνον. KR. αἰᾶ, αἰᾶ. x. t. λ.

N^o 10. Melodrama.

KR.

τὸν μὲν θανάσιμον, τὸν δ'ἀχεσφόρον νόσων

pp PRES. ἐν τῷ..... σώματος;

KR. χρυσοῖσι..... ἐμῷ πατρί. PRES. κείνου... εἰς σ'ἀφίκετο; KR. ναί. καλῆ..... χερὸς φέρω

Nº 11. Introduction and Chorus.

Allegro moderato.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and B-flat major. It begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Second system of musical notation, continuing the piece. It includes the instruction *cresce poco a poco* (crescendo) and features a mix of treble and bass clefs.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f sf sf* and *dim.* (diminuendo).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes the instruction *cantabile* and the dynamic marking *mp* (mezzo-piano).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a piano (*p*) dynamic marking.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a piano (*p*) dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking in the bass line.

Third system of musical notation, featuring a forte (*f*) dynamic marking in the bass line and a fortissimo (*ff*) dynamic marking in the treble line.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking in the bass line.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic marking in the bass line.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking and a *Listesso tempo. (d.=d)* instruction. The system includes a 6/4 time signature change.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, with some notes beamed together. The key signature has three flats.

Second system of musical notation, continuing the piece. It includes a *dim.* (diminuendo) marking in the right hand. The bass line features some double notes.

Third system of musical notation, featuring a *pp* (pianissimo) marking in the right hand. The right hand has a complex chordal texture, while the left hand has a more rhythmic accompaniment.

Fourth system of musical notation, including a *dim.* marking in the right hand. The right hand continues with sustained chords, and the left hand has a simple melodic line.

Fifth system of musical notation, starting with the instruction "Curtain rises." in the right hand. It features a *f* (forte) marking and includes a *C* (Crescendo) marking in the right hand.

Sixth system of musical notation, featuring a *f* marking in the right hand. The right hand has a complex chordal texture, and the left hand has a rhythmic accompaniment.

Seventh system of musical notation, including *fz*, *f*, and *dim.* markings. The right hand has a complex chordal texture, and the left hand has a rhythmic accompaniment.

CHORUS.

O migh - ty queen of the ways, De-me-ter's
 Εἰ - - νο - δὶ - α θυ - γα - τερ Δά - -

cantabile
mp

daugh - ter, whose arm rul - eth the ter - ri - ble powers of
 ματ - ρος, ἅ τῶν νυκ - τι - πρό - λων ἐ - φό - δων ἄ -

dark - ness. Fa - vour now this
 γάρ - σεις καὶ μεθ - αμ - ε - ρί -

en - ter - prise, we pray thee, speed the poi - son, speed the poi -
 ὦν ὀ - δω - σον δυσ - θα - νά - των κρα - τή -

- son, make it dead - ly; And aid our la - dy's ven - geance
 - ρων πλη - ρώ - ματ' ἐφ' οἴ - σι πέμ - πει πότ - νι - α

9

ff *dim.*

Quick let the blood of the Gor-gon work,
 πό - τι' ἐ - μα χρο - νί - ας Γόρ - γοῦς

Quick let it work, aye, quick let it work on him who dares to intrude the
 λαι - μο - τό - μων ἄ - πό στα - λαγ - μῶν τῷ τῶν Ἐ - ρεχ - θε - ι - δᾶν δό -

p cresc.

home of our roy - - al line.
 μων ἐ - φαπ το - - μέ - νω

ff

declamando

O! nev - er may
 μη ἄε ποτ'

f

strang-er en-ter that pa-lace to en-joy do-min-ion,
 ἄλ-λος ἄλ-λων ἀπ' οἴ-κων πό-λε-ως ἀν-άσ-σοι

Save them whose is the right, E-rech - - - - - theus'
 πλὴν τῶν εὐ-γε-νε-τῶν Ἐ-ρεχ - - - - - θεῖ -

3 *dim.*

f dim.

heirs.
 ὁἰν.

p

If her at-tempt should be
 εἰ ὁἰ-τε-λῆς θά-να -

mp

p

frus - - trate, frus - - trate, And she fail, of her hope, her
 τος, σπου - - δαί τε δεσ - ποι - - - νας, ό τε και - ρός άπ -

hope of ven - geance, Her des - pair, her des -
 ει - - σι τόλ - μας ή τε νυν φέ - ρετ'

pair will sure - ly slay her; And swift - ly will the sword cut
 'ελ - πια, ή - - - θηχ - τών ξι - φος ή λαι - μών εξ -

short that life, she will love no long - er. Soon will she
 άψ - - ει βρό - χον 'αμ - - φι δει - ρην πά - θε - σι

cresc. *f* *p*

fly from the hor-ri-ble day; — Soon seek an-o-ther world, per-haps a
 πί-θη-α δ'έξ-αν-ύ - τους' — εἰς ἄλ-λας βι-ό - του μορφᾶς κά-

kind - er. — For this she ne'er —
 τει - σιν. — οὐ γὰρ ὁό - μων —

— will en-dure this foul shame, — Ne'er will she see, ne'er will she
 — γ'έ-τε-ρους ἀρ - χον - - τας — ἀλ-λο-δα - πους ζω - σά ποτ'

see and bear, — That a stran - - ger should in pride be
 ὁμ - μά-των — ἐν φα - - εν - - ναῖς, ἀν - έ - χοιτ' ἄν

seat - ed, where long her an-cient sires have ruled in
 αὐ - γαῖς ἀ τῶν εὐ - - πατ-ρι - δᾶν γε - γῶσ' οἱ -

dim.

pride.
 κῶν.

p

cresc.

declamando

I dare not think, how the af - fronts — should be
 Ἄισ - χύ - νο - μαί τὸν πο - λύ - υμ - - νον θε -

borne.
 ὄν,

If in our glo - ri-ous, fair El -
 εἶ πα - ρὰ καλ-λι-χό-ροι - σι

fz

fz

3

eu - sis, He should see the sa - cred fes - ti - val, He the stran -
πα - γαῖς λαμ - πά - δα θε - ω - ρὸν εἰ - χά - δων ὄψ - ε - ται —

rall. *Allegretto tranquillo.*
- - ger, not one of us, not ours, — no.
— ἐν - νύ - χι - ος ἄ - υπ - νος ὦν,

Where the shi - ning stars look down, look down on the dan - ces, dan -
ὄ - τε καὶ λι - ᾶς ἀσ - τε - ρω - πὸς ἀν - ε - χό - ρευ - σεν αἰ -

ces,
θηρ,

The fair dance in the moonlight and round, round,
χο - ρεύ - ει δὲ σε - λά - να καὶ πεν - τή -

cresc.

f

round in a ring the sea- - maid - ens go. So deft-ly mov - ing
χον - τα χό - ραι Νη - ρη - - - ί - δεας, αἰ κα - τὰ πόν - τον

mf *p* *8*

round the ho - ly fount, the ho - ly fount, — The mys - ti - cal fount.
ἀμφ' ἁ - ε - νά - ων τε πο - τα - μῶν δί - νας χό - ρευ - ό - με - ναι

8

accel. e cresc.

All — to honour the ho - - ly Maid, The Maid and the
τὰν χρυ - σσο - τέ - φα - νον χό - ραν καὶ μα - τέ - ρα —

8 *accel. e cresc.*

Allegro.

Mo - - ther.
σεμ - νάν.

f marcato

There, there, there, there, There pre - sumptuous he trusts,
ίν' ἐλ - πίξ - ει βα - σιλ - ευ - σειν ἄλ - λων πό -

crese.

he may find a place, The mean vagabond out - cast, The mean
νον εισ - πεσών ὁ Φοι - - βείος ἰ - λά - - τας ὁ Φοι - -

ff Curtain falls.

va - - gabond, out - cast.
βεί - - ος ἰ - - λά - - τας

accel. al Fine

N^o 12. Entr'acte.

Poco Allegretto.

p

mfp

mfp *mfp*

sf *sf* *sf*

f *sf* *sf* *fz* *fz* *dim.*

mp cantabile

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Second system of musical notation. The right hand features a melodic line with a slur. The left hand continues with eighth notes. The instruction *sempre stacc.* is written below the staff.

Third system of musical notation. The right hand has chords. The left hand has eighth notes. The instruction *cresc.* is written above the staff.

Fourth system of musical notation. The right hand has chords. The left hand has eighth notes. The instruction *p* is written above the staff, and *sf* is written below the staff.

Fifth system of musical notation. The right hand has chords. The left hand has eighth notes. The instruction *sf* is written above the staff.

Sixth system of musical notation. The right hand has chords. The left hand has eighth notes. The instruction *rall.* is written above the staff, and *a tempo* is written above the staff. The instruction *p* is written below the staff.

Seventh system of musical notation. The right hand has chords. The left hand has eighth notes. The instruction *p* is written below the staff.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *sf* (sforzando) and *f* (forte).

Second system of musical notation, continuing the piece with various dynamics including *sf* and *f*.

Third system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *sf* and *f*.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *fz* (forzando), *f* (forte), and *dim.* (diminuendo).

Fifth system of musical notation, featuring a treble and bass clef. The music is in a major key and includes dynamic markings such as *mp* (mezzo-piano) and *stacc.* (staccato). The word *cantabile* is written above the treble staff.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a major key and includes dynamic markings such as *mp* (mezzo-piano).

Seventh system of musical notation, featuring a treble and bass clef. The music is in a major key and includes dynamic markings such as *mp* (mezzo-piano).

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The bass line features a steady eighth-note accompaniment. The treble line contains chords and melodic fragments. A *cresc.* marking is present in the first measure.

Second system of musical notation. Treble clef, key signature of two flats (Bb, Eb), and common time signature. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with slurs. Dynamic markings include *f* and *pp*.

Third system of musical notation. Treble clef, key signature of two flats (Bb, Eb), and common time signature. The treble line contains a dense, rapid sixteenth-note passage. The bass line has a few notes.

Fourth system of musical notation. Treble clef, key signature of two flats (Bb, Eb), and common time signature. The treble line contains a dense, rapid sixteenth-note passage. The bass line has a few notes.

Fifth system of musical notation. Treble clef, key signature of two flats (Bb, Eb), and common time signature. The treble line contains a dense, rapid sixteenth-note passage. The bass line has a few notes. Dynamic marking is *mf*.

Sixth system of musical notation. Treble clef, key signature of two flats (Bb, Eb), and common time signature. The treble line has a melodic line with slurs. The bass line has a few notes. Dynamic markings include *f dim.* and *p*.

Seventh system of musical notation. Treble clef, key signature of two flats (Bb, Eb), and common time signature. The treble line has a melodic line with slurs. The bass line has a few notes. Dynamic markings include *dim.* and *pp*.

ACT III.

№ 13. Introduction and Melodrama.

Allegro agitato.

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a *pp* dynamic marking and features a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The word *8va basso* is written below the bass staff.

Second system of the musical score. The treble staff continues with a half note C5, a quarter note D5, and a quarter note E5. The bass staff continues with eighth notes: A3, B3, C4, D4, E4, F4, G4, A4. The word *8va basso* is written below the bass staff.

Third system of the musical score. The treble staff has a half note F5, a quarter note G5, and a quarter note A5. The bass staff continues with eighth notes: B3, C4, D4, E4, F4, G4, A4, B4. The word *8va basso* is written below the bass staff.

Fourth system of the musical score. The treble staff has a half note B5, a quarter note C6, and a quarter note D6. The bass staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The word *crese.* is written above the treble staff.

Curtain rises.

Fifth system of the musical score. The treble staff features a series of chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, and C5-E5-G5. The bass staff features a series of chords: G3-B3-D4, A3-C4-E4, B3-D4-F4, and C4-E4-G4. The dynamics are marked *f*, *fz*, *crese.*, and *ffpp* from left to right.

THER.
Κεδναὶ γυναῖκες εὐρωσ
πανταχῆ λαβεῖν

CHOR.
τί δ' ἔστιν, ὦ ξύνδουλε;

fp τίς προθυμία φέρεις; THER.
θηρώμεθ' πετρουμένη. *pp cresc.*

CHOR.
οἴμοι, τί λέξεις; *pp cresc.* - - - *f*

οὐ τί που φόνον; *ff* THER.
ἔργωσ' χαοῦ. *f* CHOR.
ᾠφθη μηχανήματα; *pp* THER.
τὸ μὴ δίκαιον θέλων

f CHOR.
πῶς; τάδε. *f* πεπυσμένα φάσος *ff* THER.
ἐπεὶ θεοῦ κ.τ.λ.

No 14. Melodrama and Chorus.

Allegro agitato.

THER.
πλώματός τε μηχανάς

CHORUS. *f*

lost, oh lost, and no escape, whereshould we fly,
 ἔστ, οὐχ ἔστ - - τν βα-νά-του πα - ρα - τρο-πά

— should we fly, where?
 — με - λε-ω μοι

mf
 We are lost. we are lost, none may save us.
 φα - νε - ρά, φα - νε - ρά γάρ τὰδ' ἧ - ὄη

In the cup hath betrayed us. hath betrayed The fa - tal poi - son;
 σπον - δᾶς ἐξ δι - ον - ὑ - σου βου - ρύ - ων θο - ᾶς ἐχ - ἰδ - νας

p cresc. *f*

And hath not cover'd the fell de-sign.
 στα - γό - σιν μιγ - νυ - μέν - ας φό - νω

p cresc.

f

Where should we fly,
 φα - νε - ρά θύ - -

f *fz* *fz*

O where? O where? See th'a-ven-ger up -
 - μα - τα νερ - - - τέ - ρων συμ - φο - ραί μὲν ἐ -

on the track; They will slay us, and they will slay our la - -
 μῶ βί - ω, λεύ - σι - μοι δὲ χα - τα - φορο - ραί δεσ - ποί - -

- - - dy.
- - - va.

Where should we
τί - να φυ-

cresc.

fly, should we fly to, Where, where may we sink to, or where as-cend for
γὰν πτε-ρό-ες - σαν ἢ χρο-νός ὑ - πό σχο-τί - ων μυ-χῶν πορ-

cresc.

ff

re - - fuge, Out of sight, out of reach, out of des -
ευ - - θῶ θά - νά - του λεύ - σι - μον ἄτ - αν

dim.

ff *dim.*

truc - tion. Oh! Oh! to ride Oh! to
ἀ - πο-φύ - γων τεθ-ρίπων ὦ - - χίς -

p

ride a - way and to fly. to
 ταν χα - λαν ἐπ - ι - βᾶσ' ἢ πρὺμ - -

cresc.

fly the a - ven - ger.
 fly, fly the a - - ven - ger.
 ναε ἐπ - ἰ να - - ῶν;

ff

ff dim.

Più animato.

No se-cret is safe, if it please not
 ὡχ ἔσ - τι λα - - θεῖν ὅ - τε μὴ

p *sf*

hea - ven — to hide it. to hide it.
 χρή - ζων — θε - ὄς ἐχ-κλέπ - τει

And thou, O! thou art lost, our la - dy, art lost,
 τί ποτ', ὦ — με - λέ - α δέσ - ποι - να, μέ - νει

poco a poco accel. *p*
 ut - - ter - ly lost. See how des - -
 ψυ - - χῆ σε πα - θεῖν; ἄ - ρα θέ - -

truc - tion hunts the des - - troy - er.
 λου - σαι θρᾶ - σί τι χι - λόν

cresc.

See how the mis - chief re - - turns to plague
 τὸς πέ - λας αὐ - τὰι πει - - σό - μεθ',

cresc.

those who de - - vised
 ὧσ - περ τὸ δίχ - - at

cresc.

ff

it.
 ον;

Enter Kreousa.

fz

fz KR.
 Πρόσπολοι, ... γίγνομαι

f CHOR.
 ἴσμεν, ὦ τάλανα,
 τύχης, *mf*

fz KR.
 ποῖ φύγω δεῖ; ξιφήρεις *pp*

sva bassa.....

Enter Ion.
Allegro feroce.

CHOR.
Ἰξε νῦν πυρᾶς ἔπι. χάν θάνης γάρ..... δὲ τὴν τύχην

sva basso

accel.

ION,
Ἰὼ ταυρόμορφον κ.τ.λ.

№ 15. Melodrama.

The Pythia enters.
Sostenuto.

ION.
.....τόν τε μὴ θεῶν πάρα

f *p*

PYTHIA.
Ἐπίσχεσ, ὦ παῖ.
..... κ.τ.λ.

Exit the Pythia.

PYTHIA.
..... ὡς
τεκοῦσ' ἀσπάζομαι.

ION.
φεῦ, φεῦ..... κ.τ.λ.

Nº 16. Chorus.

Andante pesante.

Tenors.

Here is a lesson, here is a lesson, that our poor dis-
μη-δεις δο-κει-τω μη-δεν αν-θρωπων ποτ' ε-ελπι-τον

Basses.

KR.
εξ κακων, ω πατ.

Andante pesante.

cern-ment ne'er can see be-yond the hour.
ει-ναι προς τα τυγ-χα-νον-τα νυν.

ION.
ω μεταβαλουσα.....
..... κ.τ.λ.

Nº 17.

Enter Athena.
Allegretto tranquillo.

ION.
.....ειτε Λοξίου

ATENA.
μη φευγετ'.....
..... κ.τ.λ.

No 18. Final Chorus.

Allegro moderato. Alla marcia.

ION.

ἄξιον τὸ κτῆμά μου.

CHORUS. *mf*

Son of Zeus and fair La-to-na,
ὦ Δι-ὸς Ἀη- τοῦς τ' Ἀπολ-λον,

we will trust thee to the death; Nev-er doubt shall mar, nor sor-row
χαίρ' ὄ-τω δ' ἐ-λαύ-νε-ται συμ-φο-ραῖς οἰ-κος, σέ-βον-τι

drive a-way our hum-ble faith.
δαί-μον-ας θαρ-σεῖν χρε-ών.

In the end the righ - - teous pros - - per,
 εις τέ - λογος γαρ οἱ μὲν ἑσώ - - λοῖ

in the end the e - - vil
 τυ - χά - νου σιν ἄξ - ί -

still. Af - ter their de - serts shall
 ὤν οἱ κα - χοὶ ὀϊώ - περ πε -

per - ish, good to good, and ill to ill,
 φύ - χασ, ὄν ποτ' εὖ πράξ - ει - αν ἄν.

marcato

good to good, ill to ill. Af - ter
 οἱ κα - χοὶ οἱ κα - χοὶ οἱ κα -

sf marcato sf sf p

cresc. ed accel. poco a poco

their de-serts shall per - - ish, good to good, and
 χοὶ ὅσπερ πε - ψύ - - χασ, οὐ - - ποτ' εὖ πράξ-

cresc. ed accel. poco a poco

Allegro molto.

ill to ill. _____
 et - - - - - ἄν. _____

ff sf sf

sf sf sf sf sf sf sf sf sf sf sf

Curtain falls.

sf sf sf sf sf sf sf sf sf sf sf