

do much to characterise Agamemnon before he actually appears. He is, in some sense, an oriental despot – the sort of man who will, when the time comes, and not merely out of weariness, tread on the crimson fabric.<sup>12</sup>

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<sup>12</sup> See also K. J. Dover's article, 'I tessuti rossi dell' *Agamennone*', *Dioniso* 48 (1977), 55–69, especially 63–6. He suggests that Clytemnestra's invitation to walk on the crimson fabric may be better appreciated if one understands Aeschylus to intend the Spartan King Pausanias and his fate as a parallel for Agamemnon. I am indebted to the editors for calling this reference to my attention.

I owe thanks to my colleagues J. W. Allison and J. M. Balcer for reading a preliminary draft of this paper and to M. Gagarin for the discussion which prompted note 4 above. The paper was originally presented at the meeting of the Classical Association of the Middle West and South in Williamsburg, Virginia in April, 1984.

### A NOTE ON EURIPIDES, *MEDEA* 12

Euripides, *Medea* 11–13 (Diggle's Oxford text):

ἀνδάνουσα μὲν  
†φυγῇ πολιτῶν† ὧν ἀφίκετο χθόνα  
αὐτῷ τε πάντα ξυμφέρουσ' Ἰάσονι.

12 πολιτῶν codd. et Σ<sup>bv</sup>; πολίταις (B<sup>81</sup>) V<sup>3</sup>, sicut conī. Barnes      13 αὐτῷ Sakorraphos;  
αὐτῇ codd. et gE et Stob. 4.23.30

In his recent discussion of this passage (*CQ* 34 [1984], 50–1), Diggle has convincingly argued for πολίταις and αὐτῷ, the latter of which he places in his new Oxford text, but recognises that φυγῇ remains highly problematic (51): 'The truth, I think, is still to seek'. It is to this last difficulty that I should like to suggest a solution.

The problems of φυγῇ are syntactical, as Diggle clearly demonstrates (51): 'With which verb (ἀνδάνουσα or ἀφίκετο) is φυγῇ to be constructed?' Of these ἀνδάνουσα is more likely for position, ἀφίκετο for sense; but the former construction produces an obscurity, the latter an unacceptable hyperbaton. Another complicating element is the juxtaposition φυγῇ πολιτῶν: it is clearly significant, and by its intervention appears to prevent taking φυγῇ as ἀπὸ κοινοῦ with both verbs, the third possible construction.

As a solution I should like to revive a forgotten conjecture of Pierson's, made in his *Verisimilia* (1752). His φυγὰς πολίταις appears both to solve all the syntactical problems and to give appropriate point to the juxtaposition of 'exile' and 'citizen'. φυγὰς would then go with ἀνδάνουσα and bear a concessive sense: 'pleasing, though an exile, the citizens to whose land she came', a nuance found already in Wecklein's paraphrase of his text φυγῇ πολιτῶν: 'Sie gefällt denen, in deren Land sie gekommen ist, obwohl sie die Bürgerschaft als eine fremde, landesflüchtige Person gegenübersteht'. This contrast between citizen and exile and the necessity for the latter to please the former are naturally important themes in the dramatic situation of the *Medea* – cf. *Medea*'s words at 222 χρῆ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει, with Page's note. The close binding of φυγὰς πολίταις is an antithetical juxtaposition of a type found elsewhere in Euripides – cf. *Electra* 795 ξένους ἀστοῖσι, *Heracles* 199 τυφλοῖς ὁρῶντας, *Orestes* 8 θεοῖς ἄνθρωπος, and for the general principle see Fraenkel on Aeschylus, *Ag.* 320.<sup>1</sup>

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