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.[12]

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A NOTE ON EURIPIDES, *MEDEA* 12

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

$$\text{ἁνδάνουσα μὲν}$$
$$\dagger\text{φυγῇ πολιτῶν}\dagger \text{ ὧν ἀφίκετο χθόνα}$$
$$\text{αὐτῷ τε πάντα ξυμφέρουσ' Ἰάσονι.}$$

12 πολιτῶν codd. et Σ^{bv}; πολίταις (B^{gl}) V^3, sicut coni. Barnes   13 αὐτῷ Sakorraphos; αὐτή 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 (ἁνδάνουσα or ἀφίκετο) is φυγῇ to be constructed?' Of these ἁνδάνουσα 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'. φυγάς would then go with ἁνδάνουσα 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 χρὴ 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.[1]

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