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# SOPHOCLES: THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES,  
COMMENTARY AND TRANSLATION  
IN ENGLISH PROSE

VOLUME 1: THE OEDIPUS TYRANNUS

SOPHOCLES  
EDITED BY RICHARD  
CLAVERHOUSE JEBB



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*With Critical Notes, Commentary and  
Translation in English Prose*

VOLUME 1: THE OEDIPUS TYRANNUS

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SOPHOCLES



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SOPHOCLES  
THE PLAYS AND FRAGMENTS.

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PART I.  
THE OEDIPUS TYRANNUS.

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# SOPHOCLES

THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND  
TRANSLATION IN ENGLISH PROSE,

BY

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PART I.

THE OEDIPUS TYRANNUS.

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## NOTE.

IT is intended that in the present edition of Sophocles each play should form a separate volume. While the volumes subsequent to the first will necessarily contain occasional references to the earlier portion of the work, care will be taken to render each volume, in all essentials, an independent book, available for the use of readers who possess no other part of the edition.

The *Oedipus Coloneus* will follow the present volume at as short an interval as may be found possible. Of the remaining five plays, the *Antigone* will be the first. An eighth volume will contain (1) the Fragments: (2) short Essays on subjects of general interest in relation to Sophocles: (3) a General Index, for all the volumes, of 1. Greek, 2. Matters, 3. Authors quoted.



## PREFACE.

As long ago as 1867, I contributed to the *Catena Classicorum* a commentary on the *Electra* of Sophocles, followed in 1868 by one on the *Ajax*. At that time I already meditated a complete edition of Sophocles on a larger scale,—a design which I have never abandoned, though various causes have delayed its execution.

One of these causes may be briefly noticed here. In the course of preparing the commentaries on the *Electra* and the *Ajax*, I had been led to see more clearly the intimate relation which in certain respects exists between Greek tragic dialogue and Greek rhetorical prose, and to feel the desire of studying more closely the whole process by which Greek oratory had been developed. The result of this study was a treatise on the historical development of Attic prose style, which in 1876 was published under the title of *The Attic Orators from Antiphon to Isaeos*. The reception accorded to it has been most gratifying, and has more than repaid the labour which it had cost. It was, however, as a preparation, in one department, for the task of editing Sophocles that the special studies embodied in the *Attic Orators* had originally been undertaken: and, though they necessarily extended beyond that immediate scope, I do not regard the time bestowed on them as lost to the pur-

poses of the present work. I may say this here, because,—if I can at all judge from my own feeling in such a case,—it is sometimes of interest for readers to know that works not obviously related to each other have been connected, in the writer's own mind, by a definite unity of purpose. However much he may have failed of his aim in either task or in both, at any rate the point of view from which he approached each may thus be more clearly suggested.

In offering to the public the first part of a new edition of Sophocles, the editor may reasonably be expected to state the general characteristics which he intends to be distinctive of it. In this case, they are chiefly two.

I. First, I aim at showing fully and exactly how the work of Sophocles is understood by me, both in its larger aspects, and at every particular point. For this purpose, the first requisite is a translation, the principle of which shall be absolute fidelity to the original; not to the letter of the original at the cost of the spirit, but to the spirit as expressed in the letter. And, for this end, prose has two advantages over verse, even though the verse be that of a poet. (i) Metre will often exact sacrifices precisely at those points which test the higher fidelity of translation—fidelity to light touches by which the genius and art of the original are most delicately marked. (ii) A modern verse translation has necessarily a more or less modern spirit of its own, due to its very form, and to the associations with which the form is invested. Thus, however little he may desire it, the metrical translator is unavoidably placed in competition with his original.

The value of verse translations as substantive literary works is not here in question. Translation is here being considered solely from the stand-point of the *commentator*, as an indispensable instrument of lucid interpretation. In supplement to a prose translation, a commentary has a special part to perform,

though this is only one of several functions which a commentary ought to aim at discharging. There are places where a translation, although in prose, cannot combine literal with essential accuracy. A version which subordinates the letter to the spirit will sometimes involve a mental process of which the result bears no visible trace. If the version is sound, this process is not only morally sensitive, but has also a scrupulously logical march. A version which, while brilliant, is unsound, is one which seizes on a smooth compromise or a glittering resemblance, which may imply an unconscious misrepresentation or an undetected fallacy. ‘This rendering, I can see, is not literal’—we may suppose a reader to say. ‘In what sense, then, and *why*, is it equivalent to the Greek?’ Here—supposing the translation to be sound—is the opportunity of the commentary. It comes in to show that there is no flaw in the process by which an advance has been made from a literal rendering to one which, though less literal, is more faithful.

This, then, is the first object for which I have striven—the vivid exposition of my own mind in relation to Sophocles; so that, even where my understanding of him is defective or mistaken, at least it may seldom be ambiguous. This is an endeavour which appeals more directly to classical students: it is by them, if any of them should use this book in their work, that the measure of failure or success will be most correctly judged.

2. The second object which has been proposed to this edition regards educated readers generally, not classical students alone. It is my hope—whether a vain one or not, I hardly know—that the English version facing the Greek text may induce some persons to read a play of Sophocles as they would read a great poem of a modern poet,—with no such interposing nightmare of *τύπτω* as at Athens came between Thackeray and his instinctive sense of what was admirable in the nature

and art around him,—but with free exercise of the mind and taste, thinking only of the drama itself, and of its qualities as such. Surely that is, above all things, what is to be desired by us just now in regard to all the worthiest literature of the world—that people should know some part of it (the quantity matters much less) *at first hand*,—not merely through manuals of literary history or magazine articles. Summaries, when the work of scholars, may be valuable as introductions and as retrospects; but only the breath of the great literature itself can make the dry bones live. Any one who had read thoroughly and intelligently a single play such as the *Oedipus Tyrannus* would have derived far more intellectual advantage from Greek literature, and would comprehend far better what it has signified in the spiritual history of mankind, than if he had committed to memory the names, dates, and abridged contents of a hundred Greek books ranging over half-a-dozen centuries.

‘Explanatory notes ought to be written in one’s own ‘language, critical in the Latin.’...‘The traditional Latin of ‘scholars’ has ‘created in a manner a vocabulary of its own.’ This is the principle laid down by Shilleto in the preface to his edition of Demosthenes *On the Embassy*, and it could not have been better exemplified than by his own practice in that celebrated book. He felt, as everyone must, the occasional difficulty of drawing the line between ‘critical’ and ‘explanatory.’ But the fact is that the difficulty becomes serious only if we try to make the line a hard-and-fast one. Practically, it can nearly always be solved by a little exercise of discretion. When both sets of notes are on the same page, no real inconvenience can arise in cases where either department slightly overlaps the other.

In a later part of this edition, when dealing in short essays with other matters of general interest in relation to Sophocles,

I propose to give an outline of Sophoclean bibliography, with some attempt to estimate the distinctive excellences of the principal works. The subject is a large one, as a single fact may serve to show. In 1874 Dr Hermann Genthe, the reviser of Ellendt's lexicon, published an index to writings illustrative of Sophocles which had appeared, chiefly in Germany, since 1836. The index, a book of 134 pages, does not include editions, whether of single plays, or of all; yet the author can enumerate 801 books, dissertations, or critical articles, all published between 1836 and 1874, and representing upwards of 430 writers. Even in 1874 it would have been possible to make numerous additions to this catalogue from English sources, which Dr Genthe had left nearly untouched: now, in 1883, the increment from all sources would be very considerable. Here, I must be content to mention those editions which, out of a larger number, have in this play been my more constant companions. They are those of Hermann, Wunder, Dindorf, Schneidewin (as revised by Nauck), Blaydes, Campbell, Kennedy. Other editions, commentaries, and writings of various kinds will be found cited on particular points in the critical notes, the commentary, or the appendix.

It is a particular pleasure to me here—and all the greater, because on a few points I have ventured to differ from its interpretations—to commend to all students of this play the edition of Professor Kennedy, in which, as it is unnecessary for me to say, they will trace the hand of the master.

Nor can I mention the most recent English edition of Sophocles without saying how far it is alike from my anticipation and from my desire that the present edition should divert a single reader from the work, in so many senses admirable, of Professor Campbell. The high place which he has justly won among the English scholars who have deserved well of Sophocles is one from which no successor could remove

him, and which every worthy successor will most earnestly desire that he should retain. Students will find in his work much which the present does not give,—much which it could not give; they will also recognise the impress of personal qualities which are not more appreciated by his friends than they are significant of the best graces which humane studies can impart to the mind and character.

In the Metrical Analysis I notice my obligations to Dr J. H. Heinrich Schmidt's *Kunstformen*, and more especially to the fourth volume of that work, the *Griechische Metrik*; also to the aids given by the translator of Schmidt's *Leitfaden*, Dr J. W. White, Assistant Professor of Greek in Harvard University, in his able edition of this play.

To the Librarians of the Bibliothèque Nationale, Paris, the Biblioteca Mediceo-Lorenziana, Florence, the Biblioteca Marciana, Venice, and the Bodleian Library, Oxford, I desire to express my thanks for the courtesy with which every facility was afforded to me for consulting manuscripts of Sophocles.

The proof-sheets of the commentary and of the appendix have been read by Mr C. A. M. Fennell, editor of Pindar, and formerly Fellow of Jesus College, Cambridge; whom I have to thank, not only for the care with which a laborious office was performed, but also for several valuable suggestions made during the progress of the work.

I should be very ungrateful if I closed this preface without recording my sense of the combined rapidity and precision which, in printing a volume of somewhat complex form, have sustained the well-known repute of the Cambridge University Press.

THE COLLEGE, GLASGOW.

November, 1883.

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## CORRIGENDA.

- PAGE 8, lines 5, 6. For 463—511, read 463—512 (as also in p. 97, l. 3 from bottom, and p. 98, l. 14 from bottom); and for 512—862 read 513—862 (as also on p. 106, l. 11 from bottom).
- ,, 82, critical note, l. 2. For γέ μον read γ' ἔμον.
- ,, 102, line 6 of Greek text. Transfer the second η to the beginning of the next line.
- ,, 115, bottom line. After ‘cp.’, insert 133.
- ,, 164, crit. note, l. 2, *first word*. For ἀποτομον read ἀπότομον.
- ,, 169, crit. note, l. 1, for θεῷ read θυμῷ.
- ,, 176, crit. note, l. 2, insert τὸν after τέθηκε.
- ,, 203, crit. note, l. 1, for *de monstrare* read *demonstrare*.
- ,, 225, bottom line, for περιστύλον read περιστύλον.

## INTRODUCTION.

§ 1. THE *Oedipus Tyrannus* is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the *Oedipus Tyrannus* the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which

have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.

Homerica  
Poems.

§ 2. The *Iliad*, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f.) :—

ὅς ποτε Θήβασδ' ἥλθε δεδουπότος Οἰδιπόδαο  
ἔσ τάφον,—

—‘who came to Thebes of yore, when Oedipus had fallen, to his burying.’

The word *δεδουπότος* plainly refers to a violent death in fight, or at the hand of an assassin ; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the *Iliad* does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The Nekyia in the *Odyssey* gives the earliest sketch of an integral story (11. 271 ff.) :—

Μητέρα τ' Οἰδιπόδαο ἵδον, καλὴν Ἐπικάστην,  
ἢ μέγα ἔργον ἔρεξεν ἀδρείησι νόοιο  
γημαμένη φυῖεν· δ' ὅν πατέρ' ἔξεναρίξας  
γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.  
ἄλλ' ὁ μὲν ἐν Θήβῃ πολυνηράτῳ ἄλγεα πάσχων  
Καδμείων ἤνασσε θεῶν δὸλοὶ διὰ βουλάς·  
ἡ δ' ἔβη εἰς Ἀΐδαο πυλάρταο κρατεροῦ,  
ἀψαμένη βρόχον αἰπὺν ἀρ' ὑψηλοῖο μελάθρου,  
φῶ ἄχει σχομένη τῷ δ' ἄλγεα κάλλιπτ' ὀπίσσω  
πολλὰ μάλ', ὅσσα τε μητρὸς Ἐρινύες ἐκτελέουσιν.

‘And I saw the mother of Oedipodes, fair Epicastē, who wrought a dread deed with unwitting mind, in that she wedded her son ; but he had slain his father ere he wedded her ; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods ; but she went to the house of Hades, the strong warder, when she had fastened a noose on high from the roof-beam, possessed by her pain ;

and to him she bequeathed sorrows full many, even all that a mother's Avengers bring to pass.'

With regard to this outline in the *Odyssey*, it is to be noted that it ignores (*a*) the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè: (*b*) the self-blinding of Oedipus: (*c*) the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed ‘presently’ on the union,—unless, indeed, by *ἄφαρ* the poet merely meant ‘suddenly.’

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polyneices and Eteocles), in which heroes fell, ‘fighting for the flocks of Oedipus.’ Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes<sup>1</sup>.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the ‘*Oedipodeia*,’ Οἰδιπόδεια (ἔπη). According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem<sup>2</sup>. It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas,

<sup>1</sup> Hes. *Op.* 162: war slew the heroes, τοὺς μὲν ἔφ' ἐπταπύλῳ Θῆβῃ...μαρναμένους μῆλων ἔνεκ' Οἰδιπόδαο. The Sphinx: *Theog.* 326, ἡ δ' (Echidna) ἄρα Φίκ' ὀλογή τέκε, Καδμεούσιν διεθρον. The hill near Thebes on which the Sphinx sat was called Φίκειον σύρος. References in lost Hesiodic poems: schol. on *Il.* 23. 680.

<sup>2</sup> He speaks merely of ὁ τὰ ἔπη ποιήσας ἡ Οἰδιπόδεια ὀνομάζονται (9. 5. 11). But the inscription known as the ‘marmor Borgianum’ refers it to Cinaethon, a Lacedaemonian poet who treated epically the Dorian family legends, and who is said to have flourished about 775 B.C. Pausanias, however, who quotes Cinaethon on several points of genealogy, certainly did not regard the *Oedipodeia* as his work.

claimed descent from Thersandros, son of Polyneices<sup>1</sup>. To represent these children as the offspring of an incestuous union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the *Cyprian Lays* (*Κύπρια*), which included the preparations for the Trojan war, Nestor related ‘the story of Oedipus’ (*τὰ περὶ Οἰδίπουν*) in the course of a digression (*ἐν παρεκβάσει*) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the *Thebaid* (*Θηβαῖς*), and now usually designated as the ‘Cyclic Thebaid,’ to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it<sup>2</sup>. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (*ἐκπόματα*) used by Laïus; and he invoked a curse upon them:—

ἀλφα δὲ παισὶν ἑοῖσι μετ' ἀμφοτέροισι ἐπαρὰς  
ἀργαλέας ἥρατο· θεὺν δὲ οὐ λάνθαν' Ἐρινῦν·  
ώς οὐ οἱ πατρῷι ἐνηεῖ φιλότητος  
δάσσαιντ', ἀμφοτέροισι δὲ ἔσι πόλεμός τε μάχαι τε.

‘And straightway, while his two sons were by, he uttered dire curses,—and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.’

This *Thebaid*—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy.

Pindar.

§ 4. Pindar touches on the story of Oedipus in *Ol.* 2. 35 ff. Destiny has often brought evil fortune after good,—

ἔξ οὖτερ ἔκτεινε Λάον μόριμος νίδις  
συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν  
παλαιίφατον τέλεσσεν.

<sup>1</sup> Pind. *Ol.* 2. 35.

<sup>2</sup> See the Didot ed. of the Cyclic fragments, p. 587.

*ιδοῖσα δ' ὁξεῖ 'Εριννὺς  
ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρίτον—*

‘—from the day when his doomed son met Laëus and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinnys beheld it, and slew his warlike sons, each by the other’s sword.’

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses ‘the wisdom of Oedipus’ to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it<sup>1</sup>.

§ 5. The logographers could not omit the story of Oedipus in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the scholiast on the *Phoenissae* (61) as agreeing with Euripides in regard to the self-blinding of Oedipus<sup>2</sup>. The contemporary Pherecydes of Leros (usually called ‘Athenian’ since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition<sup>3</sup>. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyaean pest: but, as in the *Oedipodeia*, his second wife Euryganeia bore Eteocles and Polyneices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

§ 6. However incomplete this sketch may be relatively to the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the *Odyssey*, had been elaborated in the epics of later poets

<sup>1</sup> Pind. fr. 62 *αἴνιγμα παρθένου | ἐξ ἀγράν τράθων: Pyth. 4. 263 τὰν Οἰδιπόδα σοφίαν*. Pindar’s elder contemporary Corinna had sung of Oedipus as delivering Thebes not only from the Sphinx but also from *τὴν Τευμηστὸν ἀλώπεκα*—a fox from the Boeotian village of Teumessus: but we hear no more of this less formidable pest. (Bergk, *Poet. Lyr.* p. 949.)

<sup>2</sup> Müller, *Frag. Histor.* i. 85.

<sup>3</sup> Müller, *ib.* i. 48.

and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines were constant, minor circumstances might be adapted to the dramatist's chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which does not belong to any extant version before theirs. Iocasta, not Euryganeia, is the mother of Eteocles and Polyneices, Antigone and Ismene. They agree also in connecting the doom of the two brothers with a curse pronounced by Oedipus. Neither the scanty fragments<sup>1</sup> which alone represent the *Oedipus* of Euripides, nor the hints in the *Phoenissae*, enable us to determine the distinctive features of his treatment. With regard to Aeschylus, though our knowledge is very meagre, it suffices at least to show the broad difference between his plan and that of Sophocles.

**Aeschylus.** Aeschylus treated the story of Oedipus as he treated the story of Agamemnon. Oedipus became the foremost figure of a trilogy which traced the action of an inherited curse in the house of Labdacus, even as the Oresteia traced the action of such a curse in the house of Pelops. That trilogy consisted of the

<sup>1</sup> Nauck *Eur. Fragm.* 544—561, to which Unger adds Soph. *fr. incert.* 663, Meineke *adespota* 107, 309, others *adesp.* 6. Almost all the verses are commonplaces. From *fr. 546, 547* I should conjecture that the Creon of Eur. defended himself against a charge of treason in a passage parallel with Soph. *O. T.* 583—615. One fragment of two lines is curious (545): *ἡμεῖς δὲ Πολύβου παῖδες ἐπεισαντες πέδῳ | ἔξοματοῦμεν καὶ διόλλυμεν κόρας.* Quoting these, the schol. on Eur. *Ph.* 61 says: *ἐν δὲ τῷ Οἰδίποδι οἱ Λατὸν θεράποντες ἐτύφλωσαν αὐτόν.* This would seem to mean that, after the discovery, the old retainers of Laius blinded Oedipus—for the schol. is commenting on the verse which says that he was blinded by *himself*. But the tragic force of the incident depends wholly on its being the king's own frantic act. I incline to suspect some error on the scholiast's part, which a knowledge of the context might possibly have disclosed.

From the prologue of the *Phoenissae* it appears that Eur. imagined Oedipus to have been found on Cithaeron by the *ιπποβούκολοι* of Polybus, and taken by them to the latter's wife. The Iocasta of Eur. herself relates in that play how, when the sons of Oed. grew up, they held him a prisoner in the palace at Thebes—that the disgrace might be hidden from men's eyes. It was then that he pronounced a curse upon them. When they have fallen, fighting for the throne, Iocasta kills herself over their bodies, and Creon then expels Oedipus from Thebes. The mutilated *ὑπόθεσις* to the *Phoenissae* does not warrant us in supposing that the *Oenomaus* and *Chrysippus* of Eur.—the latter containing the curse of Pelops on Laius—formed a trilogy with his *Oedipus*.

*Laius*, the *Oedipus*, and the extant *Seven against Thebes*; the satyric drama being the *Sphinx*. From the *Laius* only a few words remain; from the *Oedipus*, three verses; but some general idea of the *Oedipus* may be gathered from a passage in the *Seven against Thebes* (772–791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from ‘the devouring pest’ ( $\tauὸν ἀρπαξάνδραν κῆρα$ ) was admired by all Thebans as the first of men. ‘But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a twofold ill’: he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. ‘And now I tremble lest the swift Erinnys bring it to pass.’

Hence we see that the *Oedipus* of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet’s main purpose, which was to exhibit the continuous action of the Erinnys in the house. Similarly the *Laius* doubtless included the curse called down on Laius by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean *Oedipus* would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the *Seven against Thebes* by the words  $\epsilonπεὶ δὲ ἀρτίφρων | ἐγένετο...γάμων$  (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a ‘recognition’ on the stage. The *Oedipus* of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from ‘the mindful Erinnys’.

§ 7. The *Oedipus Tyrannus* of Sophocles was not part of a Sophocles trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most

Original  
features of  
his plot.

astounding reversal of a previous situation. In regard to the structure of the plot, this is what Sophocles has achieved. Before giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herds-men, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laïus give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the *Oedipus* of Aeschylus show that in that drama Oedipus encountered and slew Laïus at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw ‘a grove of Demeter and Persephone’<sup>1</sup>. It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of *πότνιαι*,—the Eumenides (*ποτνιάδες θεαί*, Eur. *Or.* 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinnies:—

ἐπῆμεν τῆς ὁδοῦ τροχήλατον  
σχιστῆς κελεύθου τρίοδον, ἐνθα συμβολὰς  
τριῶν κελεύθων Ποτνιάδων ἡμετβομεν<sup>2</sup>.

‘We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.’

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the ‘three roads’ at Potniae to the ‘three roads’

<sup>1</sup> ἀλσος Δήμητρος καὶ Κόρης, 9. 8. 1.

<sup>2</sup> Aesch. fr. 167 (Nauck).

near Daulia<sup>1</sup> in Phocis. The ‘branching ways’ of Potniae can no longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre<sup>2</sup>. This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourner of unconscious sin.

§ 8. The events which had preceded the action of the *Oedipus Supposed Tyrannus* are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Laius, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, ‘I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child : for thus hath spoken Zeus, son of Cronus, moved by the dread curse of Pelops, whose own son (Chrysippus) thou didst snatch from him ; and he prayed all this for thee.’ When a son was indeed born to Laius of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together, —that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed ; from which maiming the child was afterwards called *Oedipus*<sup>3</sup>.

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Laius, and so belonging to the class of slaves whom their masters usually treated

<sup>1</sup> *Daulis* was the Homeric form of the name, *Daulia* the post-homeric (Strabo 9. 423).

<sup>2</sup> See the note on verse 733.

<sup>3</sup> The incident of the pierced feet was evidently invented to explain the name Οἰδίπος (‘Swellfoot,’ as Shelley renders it). In v. 397 δι μηδὲν εἰδὼς Οἰδίπος suggests a play on οἴδα.

with most confidence. He was employed in tending the flocks of Laïus on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Meropè were childless. They reared the child as their own ; the Corinthians regarded him as heir to the throne ; and he grew to man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind ; he questioned the king and queen, whose resentment of the taunt comforted him ; yet he felt that a whisper was creeping abroad ; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth ; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laïus was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis ; a quarrel occurred ; and Oedipus slew Laïus, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that *a band of robbers* had fallen upon their company. This sole survivor was the very man who, long years before, had been charged by Laïus and Iocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murder of Laïus. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semelè—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion ; who sat on a hill near Thebes (the Φίξειον ὄρος),

and chanted a riddle. ‘What is the creature which is two-footed, three-footed, and four-footed ; and weakest when it has most feet?’ Every failure to find the answer cost the Thebans a life. Hope was deserting them ; even the seer Teiresias had no help to give ; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word *man* : the Sphinx hurled herself from a rock ; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laïus, and sister of Creon son of Menoeceus.

The sole survivor from the slaughter of Laïus and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask ; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the *Oedipus Tyrannus* opens. Iocasta has borne four children to Oedipus : Eteocles, Polyneices, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth ; cattle are perishing in the pastures ; the increase of the womb is denied ; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 9. The drama falls into six main divisions or chapters. Analysis  
The following analysis exhibits in outline the mechanism of the <sup>of the</sup> plot.  
plot, which deserves study.

I. *Prologue*: 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges

himself to relieve his afflicted people by seeking the murderer of Laëus.

*Parodos*: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. *First Episode*: 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laëus. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

*First Stasimon*: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. *Second Episode*: 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laëus. She replies that he need feel no disquietude. Laëus, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laëus was actually slain by *robbers*, at the meeting of three roads.

This mention of *three roads* (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laëus. All confirm his fear that he has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laëus who escaped spoke of *robbers*, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

*Second Stasimon*: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. *Third Episode*: 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king

designate. Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Meropè were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to Corinth. Yet no—not *found* him; had *received* him from another herdsman (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laius.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

*Third Stasimon:* 1086—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. *Fourth Episode:* 1110—1185. The Theban herdsman is brought in<sup>1</sup>.

'There,' says the Corinthian, 'is the man who gave me the child.' Bit by bit, the whole truth is wrung from the Theban. 'The babe was the son of Laius; the wife of Laius gave her to me.' Oedipus knows all, and with a shriek of misery he rushes away.

*Fourth Stasimon:* 1186—1222. The Chorus bewail the great king's fall.

VI. *Exodus:* 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

Creon comes to lead him into the house. Oedipus obtains

<sup>1</sup> The original object of sending for him had been to ask,—'Was it the deed of several men, or of one?'—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.

from him a promise of care for his young daughters ; they are presently brought to their father, who takes what he intends to be a last farewell. For he craves to be sent out of the land ; but Creon replies that Apollo must pronounce.

As Creon leads Oedipus within, the Chorus speak the closing words : No mortal must be called happy on this side death.

The  
method of  
discovery.

With reference to the general structure of the plot, the first point to observe is the skill with which Sophocles has managed those two threads of proof which he created by his invention of the second herdsman.

We have :—

(1) The thread of evidence from the reported statement of the Theban herdsman as to the *place* of the murder, in connection with Iocasta's statement as to the time, the person of Laïus, and the retinue. This tends to show that Oedipus has slain Laïus—*being presumably in no wise his kinsman*. The proof of Oedipus having slain Laïus is so far completed at 754 (*αἰαῖ, τάδ' ἥδη διαφανῆ*) as to leave no longer any moral doubt on the mind of Oedipus himself.

(2) The thread of evidence from the Corinthian, showing, in the first instance, that Oedipus is *not* the son of Polybus and Meropè, and so relieving him from the fear of parricide and incest. Hence the confident tone of Oedipus (1076 ff.), which so powerfully contrasts with the despair of Iocasta : *she* has known the worst from v. 1044.

(3) The convergence of these two threads, when the Theban herdsman is confronted with the Corinthian. This immediately follows the moment of relief just noticed. It now appears that the slayer of Laïus has *also* committed parricide and incest.

Aristotle's  
criticisms.

§ 10. The frequent references of Aristotle to the *Oedipus Tyrannus* indicate its value for him as a typical masterpiece, though the points for which he commends it concern general analysis of form, not the essence of its distinctive excellence. The points are these :—

1. The ‘recognition’ (*ἀναγνώρισις*) is contrived in the best way ; *i.e.*, it is coincident with a reversal of fortunes (*περιπέτεια*).

2. This reversal is peculiarly impressive, because the Corinthian messenger had come to bring tidings of the honour in store for Oedipus.

3. Oedipus is the most effective kind of subject for such a reversal, because he had been (*a*) great and glorious, (*b*) *not* preeminently virtuous or just, (*c*) and, again, one whose reverses are not due to crime, but only to unconscious error.

4. The story is told in such a manner as to excite pity and terror by hearing without seeing (as in regard to the exposure of the child, the killing of Laëus, the death of Iocasta).

5. If there is any improbability in the story, this is not in the plot itself (*ἐν τοῖς πράγμασιν*), but in the supposed antecedents (*ἔξω τῆς τραγῳδίας*).

In this last comment, Aristotle indicates a trait which is certainly open to criticism—the ignorance of Oedipus as to the story of Laëus. He knows, indeed, the name of his predecessor—though Creon does not think it unnecessary to remind him of the name (103). He also knows that Laëus had met a violent death: but he does not know whether this had befallen at Thebes, or in its neighbourhood, or abroad (109—113). Nor does he know that Laëus was reported to have been slain by robbers, and that only one of his followers had escaped (116—123): and he asks if no search had been made at the time (128, 566). Iocasta, who has now been his wife for many years, tells him, as if for the first time, the story of the oracle given to Laëus, and he tells her the story of his own early fortunes—though here we need not press the fact that he even names to her his Corinthian parents: that may be regarded as merely a formal preface to a connected narrative. It may be conceded that the matters of which Oedipus is supposed ignorant were themes of which Iocasta, and all the persons about the new king, might well have been reluctant to speak. Still it is evident that the measure of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of this improbability consists in frankly recognising it. Exquisite as was the dramatic art exercised within the scope of the action (*ἐν τοῖς πράγμασι*), this art was still so far naïve as to feel no offence at some degree of freedom in the treatment of that

thus a negative witness to the mastery shown by the artist who could construct such a drama as the *Oedipus Tyrannus* with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott's estimate of Seneca's *Oedipus* needs modification, but is just in the main. 'Though devoid of fancy and of genius,' he says, it 'displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.' Seneca's fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather 'sensational' than properly dramatic<sup>1</sup>.

The  
*Oedipe* of  
Corneille.

§ 20. The *Oedipe* of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his *Pertharite* in 1653, it was with the *Oedipe* that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the *Oedipus Tyrannus* was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that alone; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—'the happy episode of the loves of Theseus and Dirce.' Theseus is the king of Athens; Dirce is a daughter of the deceased Laëus.

The drama opens with a love-scene, in which Theseus is

<sup>1</sup> A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The Laëus of Sophocles goes to Delphi *βαύς*—with only four attendants (752). Seneca makes Laëus *set out* with the proper retinue of a king;—but most of them lose their way. *Plures fecellit error ancipitis viae: Paucos fidelis curribus iunxit labor.*

so heavily upon both. Sophocles had found in human nature itself the sanction of ‘the unwritten laws,’ and the seal of faith in a beneficence immortal and eternal; but his personal attitude towards the ‘sceptical’ currents of thought in his age was never, so far as we can judge, that of admonitory protest or dogmatic reproof. It was his temperament to look around him for elements of conciliation, to evoke gentle and mediating influences, rather than to make war on the forces which he regarded as sinister:—it might be said of him, as of a person in one of his own plays, *οὐτοὶ συνέχθειν ἀλλὰ συμφιλεῖν ἔφεν*. But is there any reason to think that the *Oedipus Tyrannus* marks a moment when this mind—‘which saw life steadily, and saw it whole’—was partly shaken in its self-centred calm by the consciousness of a spiritual anarchy around it which seemed fraught with ultimate danger to the cohesion of society, and that a note of solemn warning, addressed to Athens and to Greece, is meant to be heard throughout the drama? Our answer must depend upon the sense in which we conceive that he places Oedipus or Iocasta at issue with religion.

§ 12. As regards Oedipus, it might be said that, in this particular aspect, he is a modern character, and more especially, perhaps, a character of the nineteenth century. The instinct of reverence for the gods was originally fundamental in his nature: it appears in the first act of his manhood—the journey to Delphi. Nor did he for a moment mistrust the gods because the doom assigned to him was bitter. Then he achieved a great intellectual success, reached the most brilliant prosperity, and was ranked by his fellow-men as second to the gods alone. He is not spoiled by his good fortune. We find him, at the opening of the play, neither arrogant nor irreverent; full, rather, of tenderness for his people, full of reverence for the word of Apollo. Suddenly, however, the prophet of Apollo denounces *him*. Instantly his appeal is to the intellect. If it comes to that, what claim has any other human mind to interpose between *his* mind and Heaven? Is he not Oedipus, who silenced the Sphinx? Yes, but presently, gradually, his own mind begins to argue on the other side. No one is so acute as he, and of course

he must be the first to see any facts which tell against himself. And now, when he is face to face with the gods, and no prophet stands between, the instinct of reverence inborn in his noble nature finds voice in the prayer, ‘Forbid, forbid, ye pure and awful gods, that I should see that day !’ After varying hopes and fears, his own mind is convinced of the worst. Reason, which had been the arbiter of faith, now becomes the inexorable judge of sin, the most instant and most rigorous claimant for his absolute abasement before the gods.

Iocasta.

§ 13. Plainly, it would be a mis-reading to construe the fate of Oedipus as a dramatic nemesis of impiety ; but the case of Iocasta is at first sight less clear. She, at least, is one who openly avows scorn for oracles, and urges her lord to share it. It may often be noticed—where the dramatist has known how to draw from life—that the true key-note of a dominant mood is struck by a short utterance on which no special emphasis is thrown, just as, in life itself, the sayings most truly significant of character are not always long or marked. For Iocasta, such a key-note is given in the passage where she is telling Oedipus that a response from the Delphian temple had warned Laius that he was destined to be slain by the child whom she bore to him. ‘An oracle came to Laius once—I will not say from Phoebus himself, but from his ministers’ (v. 712). Iocasta thoroughly believes in the power of the gods to effect their will (724),—to punish or to save (921). But she does not believe that any mortal—be he priest or prophet—is permitted by them to read the future. Had not the Delphian priests doomed her to sacrifice her first-born child,—and this, without saving the life of her husband, Laius ? The iron which years ago had entered into the soul of the wife and mother has wrought in her a result similar to that which pride of intellect has produced in Oedipus. Like Oedipus, she still believes in the wise omnipotence of the gods ; like him also, she is no longer prepared to accept any mortal interpreter of their decrees. Thus are the two foremost persons of this tragedy separated from the offices of human intercession, and directly confronted in spirit—one by his self-reliance, the other by her remembered anguish—with

the inscrutable powers which control their fate. It is as a study of the human heart, true for every age, not as a protest against tendencies of the poet's own, that the *Oedipus Tyrannus* illustrates the relation of faith to reason.

§ 14. The central figure of the drama is brought into clearer relief by the characters of Teiresias and Creon. Teiresias exists only for the god whom he serves. Through him Apollo speaks. As opposed to Oedipus, he is the divine knowledge of Apollo, opposed to human ignorance and blindness. While 'the servant of Loxias' thus stands above the king of Thebes, Creon stands below him, on the humbler but safer ground of ordinary humanity. Creon is shrewd, cautious, practical, not sentimental or demonstrative, yet of a fervid self-respect, and with a strong and manly kindness which comes out in the hour of need<sup>1</sup>. It might be said that the Creon of the *Oedipus Tyrannus* embodies a good type of Scottish character, as the Creon of the *Antigone* —an earlier sketch—is rather of the Prussian type, as it is popularly idealised by some of its neighbours. Teiresias is the gauge of human insight matched against divine; Creon, of fortune's heights and depths, compared with the less brilliant but more stable lot of commoner men. 'Crave not to be master in all things; for the mastery which thou didst win hath not followed thee through life'—are his words to Oedipus at the end; and his own position at the moment exemplifies the sense in which 'the god ever gives the mastery to the middle state'<sup>2</sup>.

§ 15. There is no external evidence for the time at which the *Oedipus Tyrannus* was first acted. Internal evidence warrants the belief that it was composed after the *Antigone*, and before the *Oedipus Coloneus*. The probable limits thus indicated might be roughly given as about 439—412 B.C. More than this we cannot say. Modern ingenuity has recognised Pericles in

<sup>1</sup> Lest it should be thought that in the note on p. 106 the harsher aspect of Creon's character is unduly prominent, I may observe that this note relates to vv. 512—862, and deals with Creon only as he appears there. The scene which begins at v. 1422—and more especially vv. 1476 f.—must of course be taken into account when we offer, as here, a more general estimate of the character.

<sup>2</sup> παντὶ μέσῳ τὸ κράτος θεὸς ἔπασεν, Aesch. *Eum.* 528.

Oedipus,—the stain of Alcmaeonid lineage in his guilt as the slayer of Laïus,—the ‘Dorian war, and a pestilence therewith’ in the afflictions of Thebes. This allegorical hypothesis need not detain us. But it may be well briefly to remark the difference, for drama, between association of ideas and direct allusion. If Sophocles had set himself to describe the plague at Athens as he had known it, it might have been held that, in an artistic sense, his fault was graver than that of Phrynicus, when, by representing the capture of Miletus, he ‘reminded the Athenians of their own misfortunes.’ If, however, writing at a time subsequent to the pestilence which he had survived, he wished to give an ideal picture of a plague-stricken town, it would have been natural and fitting that he should borrow some touches from his own experience. But the sketch in the play is far too slight to warrant us in saying that he even did this; perhaps the reference to the victims of pestilence *tainting the air* (*θαυμαφόρα* v. 180) is the only trait that might suggest it. Thucydides (II. 50), in describing the plague of 429 B.C., notices the number of the unburied dead. The remarks just made apply equally to the supposed allusion in vv. 883 ff. to the mutilation of the Hermae (see the note on 886).

Alleged  
defeat of  
the play.

A tradition, dating at least from the 2nd century B.C.<sup>1</sup>, affirmed that, when Sophocles produced the *Oedipus Tyrannus*, he was defeated for the first prize by Philocles,—a poet of whose work we know nothing. Philocles was a nephew of Aeschylus, and, as Aristeides observes<sup>2</sup>, achieved an honour which had been denied to his uncle. The surprise which has been expressed by some modern writers appears unnecessary; the composition of Philocles was probably good, and it has never been held that the judges of such prizes were infallible.

<sup>1</sup> The words in the prose *ὑπόθεσις* (given on p. 4) are simply, ἡττηθέντα ὑπὸ Φίλοκλέους, ὃς φησὶ Δικαῖαρχος. The Dicaearchus who wrote *ὑπόθεσις τῶν Εὐριπίδου καὶ Σοφοκλέους μύθων* has been generally identified with Dicaearchus of Messana, the Peripatetic, a pupil of Aristotle and a friend of Theophrastus. We might place his ‘floruit,’ then, somewhere about 310 B.C.; there are indications that he survived 296 B.C. If, on the other hand, the *ὑπόθεσις* were ascribed to the grammarian Dicaearchus of Lacedaemon, a pupil of Aristarchus, this would bring us to about 140 B.C.

<sup>2</sup> II. 256.

§ 16. The name of an actor, once famous in the chief part of this play, is of interest also on more general grounds. Polus, a native of Aegina, is said to have been the pupil of another tragic actor, Archias of Thurii,—the man who in 322 B.C. was sent to arrest Demosthenes and the other orators whose surrender was demanded of Athens by Antipater<sup>1</sup>. It would seem, then, that Polus flourished in the middle or latter part of the 4th century B.C.—only some 50 or 60 years after the death of Sophocles. Physically well-gifted, and of versatile grace, he was equally successful as Oedipus the King, and in the very different but not less difficult part of Oedipus at Colonus<sup>2</sup>. Like the poet whose masterpieces he interpreted, he enjoyed a vigorous old age; and it is recorded that, at seventy, he acted ‘eight tragedies in four days’<sup>3</sup>. It will be remembered that, in the *Electra* of Sophocles, an urn, supposed to contain the ashes of Orestes, is placed in the hands of his sister, who makes a lament over it. Polus once acted Electra not long after the death of his son. An urn, containing the youth’s ashes, was brought from the tomb; the actor, in the mourning garb of Electra, received it, and, on the scene, suffered a natural grief to have vehement course<sup>4</sup>.

<sup>1</sup> Plut. *Dem.* 28 τοῦτον δὲ [Archias] Θούριους νήτα τῷ γένει λόγος ἔχει τραγῳδίας ὑποκρίνεσθαι ποτε, καὶ τὸν Αἰγινήτην Πῶλον, τὸν ὑπερβαλόντα τῇ τέχνῃ πάντας, ἐκείνου γενέσθαι μαθητὴν ίστοροῦσιν.

<sup>2</sup> Stobaeus *Floril.* p. 522 (XCVII. 28), in an extract from the προτρεπτικά διηλίαι of Arrian: ἡ οὐχ ὅρφας ὅτι οὐκ εὐφωνιτέρον οὐδὲ ἥδιον ὁ Πῶλος τὸν τύραννον Οἰλίποδα ὑπεκρίνετο ἢ τὸν ἐπὶ Κολωνῷ ἀλήτην καὶ πτωχὸν; (οὐδὲ ἥδιον is Gaisford’s emendation of οὐδὲν δὲ’ ὧν.)

<sup>3</sup> Plut. *Mor.* 785 C Πῶλον δὲ τὸν τραγῳδὸν Ἐρατοσθένης καὶ Φιλόχορος ίστοροῦσι ἐβδομάκοπτα ἔτη γενενημένον δικτώ τραγῳδίας ἐν τέτταροις ἡμέραις διαγωνίσασθαι μικρὸν ἔμπροσθεν τῆς τελευτῆς.

<sup>4</sup> Aulus Gellius 7. 5 Histro in terra Graccia fuit fama celebri qui gestus et vocis claritudine ceteris antestabat....Polus lugubri habitu Electrae indutus ossa atque urnam a sepulcro tulit filii, et quasi Orestis amplexus opplevit omnia non simulacris neque imitamentis sed luctu atque lamentis veris et spirantibus.

Lucian *Iupp. Tragoed.* § 3 οὐχ ὅρῳ...ἔρθεται Πῶλος ἢ Ἀμισθδημος ἀντὶ Διὸς ἡμῶν ἀνατέφηντας. Id. *Menippus* § 16 (on the contrast between the life of actors on and off the stage) ἥδη δὲ πέρας ἔχοντος τοῦ δράματος, ἀποδυσάμενος ἔκαστος αὐτῶν τὴν χρυσόπαστον ἐκείνην ἐσθῆτα καὶ τὸ προσωπέον ἀποθέμενος καὶ καταβὰς ἀπὸ τῶν ἐμβατῶν πένης καὶ ταπεινὸς περιέρχεται, οὐκέτ' Ἀγαμέμνων ὁ Ἀτρεως οὐδὲ Κρέων ὁ Μενοκέων, ἀλλὰ Πῶλος Χαρικλέους Σουνιεὺς ὀνομαζόμενος ἢ Σάτυρος Θεογείτονος Μαραθώνιος. [<sup>The actor</sup> Polus, son of Charicles, of Sunium,’ is not inconsistent with τὸν Αἰγινήτην in Plut. *Dem.* 28, for the great actor may have been a native of Aegina who was afterwards enrolled in the Attic deme of Sunium.]

Significance of  
the story.

Little as such an incident may accord with modern feeling or taste, it is at least of very clear significance in relation to the tone of the Attic stage as it existed for a generation whose grandfathers were contemporary with Sophocles. Whether the story was true or not, it must have been conceived as possible. And, this being so, nothing could better show the error of supposing that the old Greek acting of tragedy was statuesque in a cold or rigid sense,—in a sense excluding declamation and movement suitable to the passions which the words expressed. Play of feature, indeed, was excluded by the use of masks; but this very fact would have increased the need for appropriate gesture. The simple grouping—as recent revivals have helped us to feel—must have constantly had a plastic beauty rarely seen on our more crowded stage<sup>1</sup>; but it is inconceivable, and the story just noticed affords some direct ground for denying, that this result was obtained at any sacrifice of life and truth in the portrayal of emotion. Demosthenes tells us that some of the inferior tragedians of his time were called ‘ranters’<sup>2</sup>. It might be said, of course, that this indicates a popular preference for an undemonstrative style. But it might with more force be replied that ‘ranting’ is not a fault which a coldly ‘statuesque’ tradition would have generated.

Other plays on  
the subject.

§ 17. The story of Oedipus was one of a few subjects which the Greek dramatists never tired of handling. Some eight or nine tragedies, entitled *Oedipus*, are known by the names of their authors, and by nothing else<sup>3</sup>. Plato, the poet of the Old

*Id. De mercede conduct.* § 5 τοῖς τραγικοῖς ὑποκριτᾶς...οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἔκαστος αὐτῶν ἡ Κρέων ἡ αὐτὸς Ἡρακλῆς εἰσιν, ἔξω δὲ Πόλος ἡ Ἀριστόδημος, ἀποθέμενοι τὰ προσωπεῖα, γλυνονται.

The Aristodemus coupled by Polus is the actor mentioned by Aeschines and Demosthenes; the latter specially notices that he and Theodorus had both often acted the Antigone of Sophocles (or. 19. § 246); Satyrus is the comic actor mentioned by the same orators (Aeschin. 2. § 156, Dem. or. 19. § 193). Thus we see how, in later Greek literature, Polus had become one of a small group of names typical of the best histrionic art of the classical age.

<sup>1</sup> On the sense in which a ‘plastic’ character is common to Greek Sculpture, Tragedy, and Oratory, cp. my *Attic Orators*, vol. I. pp. xcvi—ciii.

<sup>2</sup> Dem. or. 18. § 262 μισθώσας αὐτὸν τοῖς βαρυστόνοις ἐπικαλουμένοις ὑποκριτᾶς, Σιμόδως καὶ Σωκράτει, ἐτριγαγωνίστει.

<sup>3</sup> An *Oiditorus* by the Carcinus whom Aristophanes ridicules is quoted by Arist. *Rhet.* 5. 16. 11. Xenocles is said to have been victorious, with a series of plays

Comedy, wrote a *Laïus*, which was perhaps a parody of the Aeschylean play; and the Middle Comedy was indebted to Eubulus for an *Oedipus* from which a few verses are left—a travesty of the curse pronounced upon the unknown criminal<sup>1</sup>. Julius Caesar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme<sup>2</sup>. The self-blinded Oedipus was a part which Nero loved to act<sup>3</sup>, and the last public recitation which he ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not<sup>4</sup>. Of all the Greek versions, not one remains by which to gauge the excellence of Sophocles. But the literatures of other languages make some amends.

Nothing can better illustrate the distinctive qualities of the Sophoclean Oedipus than to compare it with the treatment of the same theme by Seneca, Corneille, Dryden and Voltaire. So far as the last three are concerned, the comparison has a larger value. The differences between the spirit of the best Greek Tragedy and that of modern drama are not easily expressed in formulas, but can be made clearer by a particular example. Perhaps the literature of drama hardly affords any example so apposite for this purpose as the story of Oedipus.

§ 18. Seneca has followed, and sometimes paraphrased, *The Oedipus* of Seneca, including an *Oïδίπορος*, against Euripides, one of whose pieces on that occasion was of Seneca. the *Troades*, probably in 415 B. C. An *Oïδίπορος* is also ascribed to Achaeus (Nauck *Trag. fr.* p. 584), Theodectes (p. 623), and, more doubtfully, to Diogenes of Sinope (p. 627); also by Suidas to Philocles, and to each of two poets named Nicomachus (one of Athens, the other of the Troad).

<sup>1</sup> Meineke *Com. Frag.* pp. 231 (Plato), Eubulus (451). Of the latter's five verses, the last three are—*ὅστις δὲ ἐπὶ δεῖπνον ή φίλον τυράννον ή ξένον | καλέσας ἔπειτα συμβόλας ἐπράξατο, | φυγὰς γένοιτο μηδὲν οἰκοθεν λαβάν*. It seems quite possible, as has been suggested, that Eubulus was parodying verses from the *Oedipus* of Euripides.

<sup>2</sup> Sueton. *Iul. Caes.* 56 Feruntur et a puero et ab adolescuntulo quaedam scripta, ut laudes Herculis, tragedia Oedipus.

<sup>3</sup> Sueton. *Nero* 21 Tragoedias quoque cantavit personatus. Inter cetera cantavit Canacen parturientem, Orestem matricidam, Oedipodem excaecatum, Herculem insanum.

<sup>4</sup> *ib.* 46 Observatum etiam fuerat novissimam fabulam cantasse eum [Neronem] publice *Oedipum exsulem*, atque in hoc desisse versu, *οἰκτρώς θανεῖν μ' ἀνωγε στύγγαμος πατήρ*. Dio Cassius (63. 28) also quotes the verse as one on which Nero's mind dwelt: *τὸ έπος ἐκείνῳ συνεχώς ἐνεψεῖται*.

Sophocles with sufficient fidelity to heighten the contrast between the original and the rhetorical transcript. For the comparative student of drama, however, the Roman piece is by no means devoid of instruction or of interest. Seneca's plot diverges from that of Sophocles in three main points. (i) Teiresias does not intuitively know the murderer of Laïus. When his aid is invoked by Oedipus, he has recourse to the arts of divination. Manto, the daughter of the blind seer, reports the signs to him, and he declares that neither voice of birds nor inspection of victims can reveal the name. Laïus himself must be called up from the shades. In a grove near Thebes, Teiresias performs the awful rites which evoke the dead; the ghastly shape of Laïus rises—

Stetit per artus sanguine effuso horridus—

and denounces his son. This scene is related to Oedipus by Creon in a long and highly-wrought speech (530—658). Here, as in the earlier scene with Manto (303—402), copious use is made of detail from Roman augural lore, as well as of the Nekyia in the eleventh book of the *Odyssey*—suggesting a contrast with the lightness of touch which marks that passage of the Sophoclean *Antigone* (998—1011) where Teiresias describes the failure of his appeal to augury. There, the technical signs are briefly but vividly indicated; in Seneca, the erudition is heavy and obtrusive.

(ii) After the discovery of the parricide and the incest, and when Oedipus has now blinded himself, Iocasta meets and thus accosts him :—

Quid te vocem?  
 Natumne? dubitas? natus es, natum pudet.  
 Invite, loquere, nate: quo avertis caput  
 Vacuosque vultus?  
*Oed.*                    Quis frui et tenebris vetat?  
 Quis reddit oculos? matris, heu, matris sonus.  
 Perdidimus operam. Congredi fas amplius  
 Haud est. Nefandos dividat vastum mare...

Iocasta presently kills herself on the stage. Here, at least, Seneca has the advantage of Euripides, whose Iocasta speaks

the prologue of the *Phoenissae*, and coldly recites the horrors of her past life,—adding that Oedipus has been imprisoned by his sons, ‘in order that his fate might be forgotten—for it needs much art to hide it’.<sup>1</sup> The Iocasta of Sophocles rushes from the scene, not to re-appear, at the moment when she finds Oedipus resolved to unbare that truth of which she herself is already certain, and leaves the terrible cry thrilling in our ears—

*ἰού, ιού, δύστηνε· τοῦτο γάρ σ' ἔχω  
μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ὑστερον.*

In the truth and power of this touch, Sophocles is alone. Neither Seneca, nor any later dramatist, has managed this situation so as to express with a similar union of delicacy and strength the desperate anguish of a woman whom fate has condemned to unconscious crime.

(iii) Seneca had no ‘Oedipus at Colonus’ in view. He was free to disregard that part of the legend according to which Oedipus was expelled from Thebes by Eteocles and Polyneices, and can therefore close his play by making Oedipus go forth into voluntary exile:—

Mortifera mecum vitia terrarum extraho.  
Violenta fata et horridus morbi tremor  
Maciesque et atra pestis et tabidus dolor  
Mecum ite, mecum: ducibus his uti libet.

§ 19. The closeness with which Seneca has studied Sophocles can be judged from several passages<sup>2</sup>. It is instructive to notice that, while Seneca has invented rhetorical ornament (as in the opening dialogue, 1—105, and the Nekyia, 530—568), he has not known how to vary the natural development of the action. He has compressed the incidents of Sophocles into the smallest compass; and hence, notwithstanding the rhetorical episodes, the whole play consists only of 1060 lines, and would not have occupied more than an hour and a half in representation. Seneca is

relation to  
Sophocles.

<sup>1</sup> Eur. *Phoen.* 64 ἥδ' ἀμνήμων τύχη | γένοιτο, πολλῶν δεομένη σοφισμάτων.

<sup>2</sup> Such are, the scene in which Oedipus upbraids Creon (Sen. 678—708, cp. Soph. 532—630); the questioning of Iocasta by Oedipus (Sen. 773—783, cp. Soph. 740—755); the scene with the messenger from Corinth, and the final discovery (Sen. 783—881, cp. Soph. 955—1185).

thus a negative witness to the mastery shown by the artist who could construct such a drama as the *Oedipus Tyrannus* with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott's estimate of Seneca's *Oedipus* needs modification, but is just in the main. 'Though devoid of fancy and of genius,' he says, it 'displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.' Seneca's fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather 'sensational' than properly dramatic<sup>1</sup>.

The  
*Oedipe* of  
Corneille.

§ 20. The *Oedipe* of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his *Peritharite* in 1653, it was with the *Oedipe* that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the *Oedipus Tyrannus* was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that alone; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—'the happy episode of the loves of Theseus and Dircè.' Theseus is the king of Athens; Dircè is a daughter of the deceased Laius.

The drama opens with a love-scene, in which Theseus is

<sup>1</sup> A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The Laius of Sophocles goes to Delphi *βαύος*—with only four attendants (752). Seneca makes Laius *set out* with the proper retinue of a king;—but most of them lose their way. *Plures fecellit error ancipitis viae: Paucos fidelis curribus iunxit labor.*

urging Dircè not to banish him from her presence at Thebes :—

N'écoutez plus, madame, une pitié cruelle,  
Qui d'un fidèle amant vous feroit un rebelle...

To the end, the fortunes of this pair divide our attention with those of Oedipus and Iocasta. Corneille does not bring Teiresias on the scene ; but Nérine, ‘lady of honour to Iocasta,’ relates how the seer has called forth the shade of Laïus. The ghost does not (as with Seneca) denounce Oedipus, but declares that the woes of Thebes shall cease only ‘when the blood of Laïus shall have done its duty.’ The discovery is brought about nearly as in Sophocles, though the management of the process is inferior in a marked degree. The herdsman of Laïus—whom Corneille, like Dryden and Voltaire, names Phorbas, after Seneca’s example—kills himself on the stage ; Iocasta, snatching the poniard from him, plunges it in her own breast. Oedipus blinds himself. No sooner have the gory drops flowed from his eyes, than the pest which is ravaging Thebes ceases : the message of the spirit is fulfilled :—‘the blood of Laïus has done its duty.’ Theseus and Dircè, we understand, are made happy.

The chief character, as drawn by Corneille, shows how an artificial stoicism can destroy tragic pathos. The Oedipus of Corneille is an idealised French king of the seventeenth century—one of those monarchs concerning whom Dircè says,

Le peuple est trop heureux quand il meurt pour ses rois ;  
he learns the worst with a lofty serenity ; and his first thought is to administer a stately rebuke to the persons whose misdirected forethought had saved him from perishing in infancy :—

Voyez où m'a plongé votre fausse prudence.

Dircè admires his impassive fortitude :—

La surprenante horreur de cet accablement  
Ne coûte à sa grande âme aucun égarement.

Contrast with this the life-like and terrible power of the delineation in Sophocles, from the moment when the cry of despair bursts from the lips of Oedipus (1182), to the end.

The  
*Oedipus* of  
Dryden. § 21. Twenty-two years after Corneille, Dryden essayed the same theme. His view was that his French predecessor had failed through not rendering the character of Oedipus more noble and attractive. On the other hand, he follows Corneille in the essential point of introducing an underplot. Dryden's Eurydicè answers to Corneille's Dircè, being, like her, the daughter of Laius. Corneille's Theseus is replaced by Adrastus, king of Argos,—a personage less likely, in Dryden's opinion, to eclipse Oedipus. When the play opens, Oedipus is absent from Thebes, and engaged in war with Argos. Meanwhile plots are being laid against his throne by Creon—a hunch-backed villain who makes love to Eurydicè, and is rejected by her much as Shakspeare's Richard, Duke of Gloster—who has obviously suggested some traits—is repulsed by the Lady Ann. Presently Oedipus returns, bringing the captive Adrastus, whom he chivalrously sets free to woo Eurydicè. From this point, the piece follows the general lines of Sophocles, so far as the discovery is concerned. Oedipus is denounced, however, not by Teiresias, but, as in Seneca, by the ghost,—which Dryden, unlike Seneca, brings on the stage.

It is singular that Dryden should have committed the same mistake which he perceived so clearly in Corneille. Eurydicè and Adrastus are less tiresome than Dircè and Theseus, but their effect is the same. The underplot spoils the main plot. The tragic climax is the death of Eurydicè, who is stabbed by Creon. Creon and Adrastus next kill each other; then Iocasta slays herself and her children; and finally Oedipus throws himself from an upper window of the palace. 'Sophocles,' says Dryden, 'is admirable everywhere; and therefore we have followed him as close as we possibly could.' In a limited verbal sense, this is true. There are several scenes, or parts of scenes, in which Dryden has almost transcribed Sophocles<sup>1</sup>. But the difference of general result is complete. The *Oedipus* of Sophocles does perfectly that which Tragedy, according to Aristotle, ought to do. It effects, by pity and terror, the 'purgation' of such

<sup>1</sup> As in the scene with the suppliants (Act i. Sc. i.); that between Oedipus and Iocasta (Act iii. Sc. i.); and that between Oedipus and Aegeon (the messenger from Corinth, Act iv. Sc. i.).

feelings ; that is, it separates them from the alloy of mean accident, and exercises them, in their pure essence, on great objects —here, on the primary instincts of natural affection. In relation to pity and terror, Tragedy should be as the purgatorial fire,—

exemit labem, purumque reliquit  
Aetherium sensum atque aurai simplicis ignem.

Now, Dryden's play first divides our sympathy between the fate of Eurydice and that of Oedipus ; next, it involves it with feelings of a different order,—loathing for the villainy of Creon, and disgust at the wholesale butchery of the end. Instead of ‘purging’ pity and terror, it stupefies them ; and the contrast is the more instructive because the textual debt of Dryden to Sophocles has been so large.

It is right to add that, while the best parts of the play—the first and third Acts—are wholly Dryden's, in the rest he was assisted by an inferior hand<sup>1</sup>. And, among the places where Dryden's genius flashes through, it is interesting to remark one in which he has invented a really Greek touch,—not in the manner of Sophocles, certainly, yet such as might occur in Euripides. Oedipus is pronouncing the curse on the unknown murderer :—

But for the murderer's self, unfound by man,  
Find him, ye powers celestial and infernal !  
And the same fate, or worse than Laius met,  
Let be his lot : his children be accurst ;  
His wife and kindred, all of his, be cursed !

*Both Priests.* Confirm it, heaven !

Enter JOCASTA, attended by Women.

*Joc.* At your devotions ? Heaven succeed your wishes ;  
And bring the effect of these your pious prayers  
On you, and me, and all.

*Pr.* Avert this omen, heaven !

*Oedip.* O fatal sound ! unfortunate Jocasta !

<sup>1</sup> ‘What Sophocles could undertake alone, Our poets found a work for more than one’ (Epilogue). Lee must be held accountable for the worst rant of Acts iv. and v. ; but we are not concerned here with the details of execution, either in its merits or in its defects.

What hast thou said? an ill hour hast thou chosen  
For these foreboding words! why, we were cursing!

*Joc.* Then may that curse fall only where you laid it.

*Oedip.* Speak no more!

For all thou say'st is ominous: we were cursing;  
And that dire imprecation hast thou fasten'd  
On Thebes, and thee, and me, and all of us.

The  
*Oedipe* of  
Voltaire.

§ 22. More than either Dryden or Corneille, Voltaire has treated this subject in the spirit of the antique. His *Oedipe* was composed when he was only nineteen. It was produced in 1718 (when he was twenty-four), and played forty-six times consecutively—a proof, for those days, of marked success. In 1729, the piece having kept its place on the stage meanwhile, a new edition was published. It is not merely a remarkable work for so young a man; its intrinsic merit, notwithstanding obvious defects, is, I venture to think, much greater than has usually been recognised. The distinctive ‘note’ of the modern versions—the underplot—is there, no doubt; but, unlike Corneille and Dryden, Voltaire has not allowed it to overshadow the main action.

The hero Philoctetes revisits Thebes, after a long absence, to find Oedipus reigning in the seat of Laïus. The Thebans are vexed by pestilence, and are fain to find a victim for the angry god; Philoctetes was known to have been the foe of the late king, and is now accused of his murder. Iocasta had been betrothed to Philoctetes in youth, and loves him still. She urges him to fly, but he resolves to remain and confront the false charge. At this moment, the seer Teiresias denounces Oedipus as the criminal. Philoctetes generously protests his belief in the king’s innocence; and from this point (the end of the third Act) appears no more.

Thenceforth, the plot is mainly that of Sophocles. The first scene of the fourth Act, in which Iocasta and Oedipus inform each other of the past, is modelled on *Oed. Tyr.* 698—862, with some characteristic differences. Thus, in Sophocles, the first doubt of Oedipus as to his parentage springs from a taunt uttered at a feast (779). Here is Voltaire’s substitute for that incident (the scene, of course, being Corinth):—

Un jour, ce jour affreux, présent à ma pensée,  
 Jette encore la terreur dans mon âme glacée ;  
 Pour la première fois, par un don solennel,  
 Mes mains, jeunes encore, enrichissaient l'autel :  
 Du temple tout-à-coup les combles s'entr'ouvrirent ;  
 De traits affreux de sang les marbres se couvrirent ;  
 De l'autel, ébranlé par de longs tremblemens,  
 Une invisible main repoussait mes présens ;  
 Et les vents, au milieu de la foudre éclatante,  
 Portèrent jusqu'à moi cette voix effrayante :  
 "Ne viens plus des lieux saints fouiller la pureté ;  
 "Du nombre des vivans les dieux t'ont rejeté ;  
 "Ils ne reçoivent point tes offrandes impies ;  
 "Va porter tes présens aux autels des Furies ;  
 "Conjure leurs serpens prêts à te déchirer ;  
 "Va, ce sont là les dieux que tu dois implorer."

This is powerful in its way. But where Voltaire has introduced a prodigy—the supernatural voice heard amid lightnings—Sophocles was content to draw from common life, and to mark how a random word could sink into the mind with an effect as terrible as that of any portent. Voltaire has managed the final situation on Corneille's plan, but with infinitely better effect. The High Priest announces that Oedipus has blinded himself, thereby appeasing the gods; and the play closes with the death of Iocasta :—

## IOCASTE.

O mon fils! hélas! dirai-je mon époux ?  
 O des noms les plus chers assemblage effroyable!  
 Il est donc mort?

## LE GRAND PRÊTRE.

Il vit, et le sort qui l'accable  
 Des morts et des vivans semble le séparer<sup>1</sup>;

<sup>1</sup> Voltaire borrowed this verse from Corneille,—‘parcequ' ayant précisément la même chose à dire,...il m'était impossible de l'exprimer mieux’; and Corneille was himself translating Seneca's ‘*nec vivis mixtus, nec sepultus.*’ Voltaire was perhaps unconscious that the ground which he assigns here was exactly that on which the repetition of passages in the Greek orators was defended—viz. that *τὸ καλῶς εἰπεῖν ἄπαξ περιγένεται, δῆς δὲ οὐκ ἐνδέχεται* (*Theon, προγνωσματα I*: see my *Attic Orators*, vol. I. p. lxxii.).

Il s'est privé du jour avant que d'expirer.  
 Je l'ai vu dans ses yeux enfoncer cette épée,  
 Qui du sang de son père avait été trempée;  
 Il a rempli son sort, et ce moment fatal  
 Du salut des Thébains est le premier signal.  
 Tel est l'ordre du ciel, dont la fureur se lasse;  
 Comme il veut, aux mortels il fait justice ou grâce;  
 Ses traits sont épuisés sur ce malheureux fils:  
 Vivez, il vous pardonne.

IOCASTE.

Et moi je me punis. *(Elle se frappe.)*  
 Par un pouvoir affreux réservée à l'inceste,  
 La mort est le seul bien, le seul dieu qui me reste.  
 Laïus, reçois mon sang, je te suis chez les morts:  
 J'ai veçu vertueuse, et je meurs sans remords.

LE CHOEUR.

O malheureuse reine! ô destin que j'abhorre!

IOCASTE.

Nè plaignez que mon fils, puisqu'il respire encore.  
 Prêtres, et vous Thébains qui fûtes mes sujets,  
 Honorez mon bûcher, et songez à jamais  
 Qu'au milieu des horreurs du destin qui m'opprime  
 J'ai fait rougir les dieux qui m'ont forcée au crime.

Voltaire's criticisms. § 23. Voltaire was conscious of the objections to his own episode of Philoctetes; no one, indeed, could have criticised it with more wit or force. 'Philoctetes seems to have visited Thebes only for the purpose of being accused': not a word is said of him after the third Act, and the catastrophe is absolutely independent of him. In a letter to the Jesuit Porée, with whom he had read the classics, Voltaire apologises for Philoctetes by saying that the Parisian actors would not hear of an *Oedipus* with no love in it; 'I spoiled my piece,' he says, 'to please them.'

But it is certain, from what he says more than once elsewhere, that he regarded *some* underplot as a necessity. His remarks on this point are worth noting, because they touch an essential difference between the old Greek view of drama and that which has prevailed on our stage. 'The subject (*Oedipus*)

did not, in itself, furnish me with matter for the first three Acts; indeed, it scarcely gave me enough for the last two. Those who know the theatre—that is, who are as much alive to the difficulties as to the defects of composition—will agree with what I say.' 'In strictness, the play of Oedipus ought to end with the first Act.' Oedipus is one of those ancient subjects 'which afford only one scene each, or two at most—not an entire tragedy.' In short, to demand a modern drama on the *simple* story of Oedipus was like setting one to make bricks without straw. Corneille found himself constrained to add the episode of Theseus and Dircè; Dryden introduced Adrastus and Eurydice<sup>1</sup>.

§ 24. Now, why could Sophocles dispense with any such addition, and yet produce a drama incomparably more powerful? The masterly art of Sophocles in the structure and development of the plot has already been examined, and is properly the first attribute of his work which claims attention. But this is not the only, or the principal, source to which the *Oedipus Tyrannus* owes its greatness; the deeper cause is, that Sophocles, in the spirit of Greek Tragedy, has known how to make the story of Oedipus an ideal study of character and passion. Corneille, Dryden, Voltaire—each in his own way—were thinking, 'How

Essential difference between Sophocles and the moderns.

<sup>1</sup> 'All we could gather out of Corneille,' says Dryden, 'was that an episode must be, but not his way.' Dryden seems to have felt, however, that it was demanded rather by convention than by artistic necessity. The following passage is interesting as an indication that his instinct was better than his practice:—'The Athenian theatre (whether more perfect than ours, is not now disputed), had a perfection differing from ours. You see there in every act a single scene, (or two at most), which manage the business of the play; and after that succeeds the chorus, which commonly takes up more time in singing, than there has been employed in speaking. The principal person appears almost constantly through the play; but the inferior parts seldom above once in the whole tragedy. The conduct of our stage is much more difficult, where we are obliged never to lose any considerable character, which we have once presented.' [Voltaire's Philoctetes broke this rule.] 'Custom likewise has obtained, that we must form an underplot of second persons, which must be depending on the first; and their bye-walks must be like those in a labyrinth, which all of them lead into the great parterre; or like so many several lodging chambers, which have their outlets into the same gallery. Perhaps, after all, if we could think so, the ancient method, as it is the easiest, is also the most natural and the best. For variety, as it is managed, is too often subject to breed distraction; and while we would please too many ways, for want of art in the conduct, we please in none.' (*Preface to Oedipus.*)

am I to keep the audience amused? Will they not find this horrible story of Oedipus rather too painful and monotonous? Will they not desire something lighter and pleasanter—some love-making, for instance, or some intrigue?' 'What an insipid part would Iocasta have played,' exclaims Voltaire, 'had she not retained at least the memory of a lawful attachment, and trembled for the existence of a man whom she had once loved!' There is the secret frankly told.

Sophocles, on the other hand, *concentrates* the attention of the audience on the destiny of Oedipus and Iocasta. The spectators are enchain'd by the feelings which this destiny moves at each step in its course. They are made to see into the depths of two human souls. It is no more possible for them to crave minor distractions than it would be for our eyes or thoughts to wander, if we were watching, without the power of arresting, a man who was moving blind-fold towards a precipice. The interest by which Sophocles holds us is continuous and intense; but it is not monotonous, because alternations of fear lead up to the worst; the exciting causes of pity and terror are not unworthy or merely repulsive, for the spectacle offered is that of a noble and innocent nature, a victim to unknown and terrible forces which must be counted among the permanent conditions of life, since the best of mankind can never be sure of escaping them. When the worst has befallen, *then* Sophocles knows how to relieve the strain; but it is a relief of another order from that which Corneille affords by the prospect of Theseus being made happy with Dircè. It is drawn from the natural sources of the tragedy itself; the blind king hears the voices of his children.

References  
to a pro-  
phetic  
instinct.

§ 25. A comparison may fitly close with a glance at two points in which the modern dramas illustrate Sophocles, and which have more than the meaning of details. Dryden has represented Oedipus and Iocasta as haunted, from the first, by a mysterious instinct of their true relationship. Thus she says to him:—

When you chid, methought  
A mother's love start<sup>1</sup> up in your defence,

<sup>1</sup> = 'started,' as again in this scene: 'Nature herself start back when thou wert born.'

And bade me not be angry. Be not you ;  
 For I love Laïus still, as wives should love,  
 But you more tenderly, as part of me<sup>1</sup>.

Voltaire has the same thought (Act II. Sc. ii.), where Iocasta is speaking of her marriage with Oedipus :

je sentis dans mon âme étonnée  
 Des transports inconnus que je ne conçus pas :  
*Avec horreur enfin je me vis dans ses bras.*

There is a similar touch in Corneille. Oedipus is watching Dircè—whom he believes to be his step-daughter, but who is in fact his sister—with her lover Theseus (Act III. Sc. iv.):

Je ne sais quelle horreur me trouble à leur aspect ;  
 Ma raison la repousse, et ne m'en peut défendre.

Such blind warnings of nature are indeed fitted to make the spectator shudder ; but they increase the difficulty of explaining why the truth was not divined sooner ; and they also tend to lessen the shock of the discovery. In other words, they may be poetical,—they may be even, in the abstract, tragic,—but they are not, for this situation, dramatic ; and it is due to the art of Sophocles to observe that he has nowhere admitted any hint of this kind.

§ 26. Next, it should be noticed that no one of the later dramatists has been able to avoid leaving a certain element of improbable probability in the story. We saw above that Aristotle alludes to the presence of such an element, not in the plot itself, but in the supposed antecedents. It consists in the presumed ignorance of Oedipus and Iocasta regarding facts with which they ought to have been familiar. Sophocles tacitly accepts this condition, and, by doing so, minimizes its prominence ; so much so, that it may be doubted whether many readers or spectators of the *Oedipus Tyrannus* would think of it, if their attention had not been drawn to it previously. Seneca has not attempted to improve on that example. But the moderns have sought various ways of evading a critical censure which they foresaw ; and it is instructive to consider the result. The Oedipus of Corneille

<sup>1</sup> Act I. Sc. i. : cp. what Oedipus says in Act II. Sc. i.

knows that Laius was said to have been killed by robbers ; he also knows the place and the date. Further, he distinctly remembers that, at the same place and at the same date, he himself had slain three wayfarers. Strange to say, however, it never occurs to him that these wayfarers could possibly have been Laius and his attendants. He mildly suggests to Iocasta that they may have been *the robbers* (Act i. Sc. i.); though, as appears from the circumstances which he himself afterwards relates (Act iv. Sc. iv.), he had not the slightest ground for such a supposition. This device cannot be deemed an improvement on Sophocles. Dryden's expedient is simpler :—

Tell me, Thebans,  
How Laius fell ; for a confused report  
Pass'd through my ears, when first I took the crown ;  
*But full of hurry, like a morning dream,*  
*It vanish'd in the business of the day.*

That only serves to show us that the dramatist has an uneasy conscience. Voltaire's method is subtler. Oedipus thus excuses himself for having to question Iocasta concerning the death of Laius :—

Madame, jusqu' ici, respectant vos douleurs,  
Je n'ai point rappelé le sujet de vos pleurs ;  
Et de vos seuls périls chaque jour alarmée  
Mon âme à d'autres soins semblait être fermée.

But, as the author admits, the king ought not to have been so long deterred, by the fear of displeasing his wife, from informing himself as to the death of his predecessor : ‘this is to have too much discretion and too little curiosity.’ Sophocles, according to Voltaire, ought to have suggested some explanation of the circumstance that Oedipus, on hearing how Laius perished, does not at once recollect his own adventure in the narrow pass. The French poet seeks to explain it by hinting at a miraculous suspension of memory in Oedipus :—

Et je ne conçois pas par quel enchantement  
J'oubliais jusqu' ici ce grand événement ;  
La main des dieux sur moi si long-temps suspendue  
Semble ôter le bandeau qu'ils mettaient sur ma vue.

But this touch, though bold and not unhappy, must be classed with the transparent artifices of the stage. The true answer to the criticisms on this score which Voltaire directs against Sophocles, Corneille, and himself is contained in a remark of his own, that a certain amount of improbability is inherent in the story of Oedipus<sup>1</sup>. If that improbability is excluded at one point, it will appear at another. This being so, it is not difficult to choose between the frank treatment of the material by Sophocles, and the ingenious but ineffectual compromises of later art.

§ 27. The recent revivals of Greek plays have had their great Revivals reward in proving how powerfully the best Greek Tragedy can of Greek plays. appeal to modern audiences. Those who are furthest from being surprised by the result will be among the first to allow that the demonstration was needed. The tendency of modern study had been too much to fix attention on external contrasts between the old Greek theatre and our own. Nor was an adequate corrective of this tendency supplied by the manner in which the plays have usually been studied; a manner more favourable to a minute appreciation of the text than to apprehension of the play as a work of art. The form had been understood better than the spirit. A vague feeling might sometimes be perceived that the effectiveness of the old Greek dramas, *as such*, had depended essentially on the manners and beliefs of the people for whom they were written, and that a successful Sophocles presupposed a Periclean Athens. Some wonderment appeared to greet the discovery that a masterpiece of Aeschylus, when acted, could move the men and women of to-day. Now that this truth has been so profoundly impressed on the most cultivated audiences which England or America could furnish,—in Germany and France it had been less unfamiliar,—it is not too much to say that a new life has been breathed into the modern study of the Greek drama.

§ 28. Recent representations of the *Oedipus Tyrannus* have The *Oedipus*

<sup>1</sup> In the fifth letter to M. de Genonville:—‘Il est vrai qu'il y a des sujets de tragédie où l'on est tellement gêné par la bizarrerie des événemens, qu'il est presqu' impossible de réduire l'exposition de sa pièce à ce point de sagesse et de vraisemblance. Je crois, pour mon bonheur, que le sujet d'Œdipe est de ce genre.’

*Tyrannus* a peculiar significance, which claims notice here. The incestuous—a crucial relationship—the entrance of Oedipus with bleeding eyes—these experiments are incidents than which none could be imagined more fitted to revolt a modern audience. Neither Corneille nor Voltaire had the courage to bring the self-blinded king on the stage; his deed is related by others. Voltaire, indeed, suggested<sup>1</sup> that the spectacle might be rendered supportable by a skilful disposition of lights,—Oedipus, with his gore-stained face, being kept in the dim back-ground, and his passion being expressed by action rather than declamation, while the scene should resound with the cries of Iocasta and the laments of the Thebans. Dryden dared what the others declined; but his play was soon pronounced impossible for the theatre. Scott quotes a contemporary witness to the effect that, when Dryden's *Oedipus* was revived about the year 1790, 'the audience were unable to support it to an end; the boxes being all emptied before the third act was concluded.'

The result  
at Harvard.

§ 29. In May, 1881, after seven months of preparation, the *Oedipus Tyrannus* was acted in the original Greek by members of Harvard University. Archaeology, scholarship, and art had conspired to make the presentation perfect in every detail; and the admirable record of the performance which has been published has a permanent value for every student of Sophocles<sup>2</sup>. References to it will be found in the following commentary. But it is the impression which the whole work made on the spectators of which we would speak here. Nothing of the original was altered or omitted; and at the last Oedipus was brought on the scene, 'his pale face marred with bloody stains.' The performances were seen by about six thousand persons,—the Harvard theatre holding about a thousand at a time. As an English version was provided for those who needed it, it cannot be said that the language veiled what might else have offended. From first to last, these great audiences, thoroughly representative of the most cul-

<sup>1</sup> In one of his notes on Corneille's Preface to the *Oedipe* (*Oeuvres de Corneille*, vol. VII. p. 262, ed. 1817).

<sup>2</sup> *An Account of the Harvard Greek Play. By Henry Norman.* Boston: James R. Osgood and Co., 1882. The account is illustrated by 15 photographs of characters and groups, and is dedicated by the Author (who acted the part of Creon) to Professor J. W. White. See Appendix, Note 1, p. 280.

tivated and critical judgment, were held spell-bound. ‘The ethical situation was so overwhelming, that they listened with bated breath, and separated in silence.’ ‘The play is over. There is a moment’s silence, and then the theatre rings with applause. It seems inappropriate, however, and ceases almost as suddenly as it began. The play has left such a solemn impression that the usual customs seem unfitting, and the audience disperses quietly<sup>1</sup>.’ There is the nineteenth century’s practical interpretation of Aristotle. This is Tragedy, ‘effecting, by means of pity and terror, the *purgation* of such feelings.’

§ 30. A few months later in the same year (1881), the *Oedipe Roi* at the Théâtre Français was revived in a fairly close French translation at the Théâtre Français. When the version of Jules Lacroix was played there in 1858, the part of Oedipus was filled by Geoffroy; but on this occasion an artist was available whose powers were even more congenial. Probably no actor of modern times has excelled M. Mounet-Sully in the union of all the qualities required for a living impersonation of the Sophoclean Oedipus in the entire series of moods and range of passions which the part comprises; as the great king, at once mighty and tender; the earnest and zealous champion of the State in the search for hidden guilt; the proud man startled by a charge which he indignantly repels, and embittered by the supposed treason of a friend; tortured by slowly increasing fears, alternating with moments of reassurance; stung to frenzy by the proof of his unspeakable wretchedness; subdued to a calmer despair; finally softened by the meeting with his young daughters. The scene between Oedipus and Iocasta (vv. 700—862) should be especially noticed as one in which the genius of Sophocles received the fullest justice from that of M. Mounet-Sully. In the words of a critic who has finely described the performance<sup>2</sup>:—

‘Every trait of the tragedian’s countenance is now a witness to the inward dread, always increasing upon him, as he relates his own adven-

<sup>1</sup> *Account of the Harvard Greek Play*, pp. 36, 103.

<sup>2</sup> *Saturday Review*, Nov. 19, 1881. The article was written by Sir Frederick Pollock.

ture, and questions her for more minute details of the death of Laius. His voice sometimes sinks to a trembling gasp of apprehension, as the identity of the two events becomes more and more evident. He seems to be battling with fate.'

With a modern audience, the moment at which the self-blinded Oedipus comes forth is that which tests the power of the ancient dramatist; if, at that sight, repugnance overpowers compassion, the spell has been imperfect; if all other feelings are absorbed in the profound pathos of the situation, then Sophocles has triumphed. We have seen the issue of the ordeal in the case of the representation at Harvard. On the Paris stage, the traditions of the French classical drama (represented on this point by Corneille and Voltaire) were apt to make the test peculiarly severe. It is the more significant that the moment is thus described in the excellent account which we have cited above:—

'Oedipus enters, and in the aspect of the man, his whole history is told. It is not the adjunct of the bleeding eyes which now most deeply stirs the spectators. It is the intensity of woe which is revealed in every movement of the altered features and of the tottering figure whose bearing had been so majestic, and the tone of the voice,—hoarse, yet articulate. The inward struggle is recognised in its necessary outward signs. The strain on the audience might now become too great but for the relief of tenderness which almost immediately succeeds in the parting of Oedipus from his children. Often as pathetic farewells of a similar kind have been presented on the stage, seldom has any made an appeal so forcible.'

Conclusion.

In the presence of such testimonies, it can no longer be deemed that the Tragedy of ancient Greece has lost its virtue for the modern world. And, speaking merely as a student of Sophocles, I can bear witness that the representation of the *Ajax* at Cambridge (1882) was to me a new revelation of meaning and power. Of that performance, remarkable in so many aspects, I hope to say something in a later part of this edition. Here it must suffice to record a conviction that such revivals, apart from their literary and artistic interest, have also an educational value of the very highest order.

## THE TEXT.

§ 1. The manuscripts of the *Oedipus Tyrannus* which have been mss. used. chiefly used in this edition are the following<sup>1</sup>

In the Biblioteca Mediceo-Lorenziana, Florence.

L, cod. 32. 9, commonly known as the Laurentian ms., 11th century.

In the Bibliothèque Nationale, Paris.

A, cod. 2712, 13th century.

B, cod. 2787, ascribed to the 15th cent. (Catal. II. 553).

E, cod. 2884, ascribed to the 13th cent. (? ib. II. 565).

T, cod. 2711, 15th cent.

In the Biblioteca Marciana, Venice.

V, cod. 468, late 13th century or early 14th.

V<sup>2</sup>, cod. 616, probably of the 14th cent.

V<sup>3</sup>, cod. 467, 14th cent.

V<sup>4</sup>, cod. 472, 14th cent.

<sup>1</sup> There is no doubt that L is of the 11th century, and none (I believe) that A is of the 13th. These are the two most important dates. In the case of several minor mss., the tendency has probably been to regard them as somewhat older than they really are. The dates indicated above for such mss. are given on the best authority that I could find, but I do not pretend to vouch for their precision. This is, in fact, of comparatively small moment, so long as we know the general limits of age. Excluding L and A, we may say broadly that almost all other known mss. of Sophocles belong to the period 1300—1600 A.D.

In the Bodleian Library, Oxford.

Cod. Laud. Misc. 99 (now Auct. F. 3. 25), late 14th century.

Cod. Laud. 54, early 15th cent.

Cod. Barocc. 66, 15th cent.

In the Library of Trinity College, Cambridge.

Cod. R. 3. 31, mainly of the late 14th century, in parts perhaps of the early 15th.

These mss. I have myself collated.

The following are known to me in some cases by slighter personal inspection, but more largely from previous collations, especially from those of Prof. L. Campbell (2nd ed., 1879):—Pal. = Palat. 40, Heidelberg: Vat. a = cod. 40 in the Vatican, 13th cent. (ascribed by some to the 12th): Vat. b, cod. Urbin. 141, *ib.*, 14th cent.: Vat. c, cod. Urbin. 140, *ib.*, 14th cent.: M, cod. G. 43 sup., in the Biblioteca Ambrosiana, Milan, 13th or early 14th cent.: M<sup>2</sup>, cod. L. 39 sup., *ib.*, early 14th cent.: L<sup>2</sup>, cod. 31. 10 (14th cent.) in the Bibliot. Med.-Lor., Florence; Γ, cod. Abbat. 152, late 13th, *ib.*: Δ, cod. Abbat. 41, 14th cent., *ib.*: Ricc. cod. 34, in the Biblioteca Riccardiana, Florence, sometimes ascribed to the 14th cent., but really of the 16th (see P. N. Papa-georgius, ‘cod. Laurent. von Soph.’ etc., p. 406, Leipzig, Teubner, 1883).

In making a first selection of mss. to be collated, I was guided chiefly by what I already knew of their character and of their relations to each other, as these might be inferred from the previous reports; and this list was afterwards modified by such light as I gradually gained from my own experience. L and A being placed apart, several mss. exist, equal in age and quality to some of those named above; but, so far as I am able to judge, the list which has been given may be said to be fairly representative. In the present state of our knowledge, even after all that has been done in recent years, it would, I think, be generally allowed that the greatest reserve must still be exercised in regard to any theory of the connections existing, whether by descent or by contamination, between our mss. of Sophocles. We have not here to do with well-marked families, in the sense in which this can be said of the manuscript authorities for some other ancient texts; the data are often exceedingly complex, and such that the facts could be equally well explained by any one of two, or sometimes more, different suppositions. This is a subject with which I hope to deal more fully on a future occasion; even a slight treatment of it would carry me far beyond the limits which must be kept here. Meanwhile, it may be

useful to give a few notes regarding some of the mss. mentioned above, and to add some general remarks.

Codex A, no. 2712 in the National Library of Paris, is a parchment of the 13th century<sup>1</sup>. It is a volume of 324 pages, each about 11½ inches by 9 in size, and contains (1) Eur. *Hec.*, *Or.*, *Phoen.*, *Androm.*, *Med.*, *Hipp.*: (2) p. 117—214, the seven plays of Soph.: (3) Ar. *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Acharn.*, *Eccl.* (imperfect). The text of each page is in three columns; the writing goes continuously from left to right along all three, so that, e.g., vv. 1, 2, 3 of a play are respectively the first lines of columns 1, 2, 3, and v. 4 is the second line of col. 1. The contractions are naturally very numerous, since the average breadth of each column (*i.e.* of each verse) is only about 2 inches; but they are regular, and the ms. is not difficult to read.

Codex B, no. 2787, in the same Library, written on thick paper, contains (1) Aesch. *P. V.*, *Theb.*, *Pers.*: (2) Soph. *O. T.*, *Trach.*, *Phil.*, *O. C.* Codex E, no. 2884, written on paper, contains (1) the same three plays of Aesch., (2) Soph. *Ai.*, *El.*, *O. T.*, (3) Theócr. *Idyll.* 1—14. Both these mss. have short interlinear notes and scholia. In E the writing is not good, and the rather frequent omissions show the scribe to have been somewhat careless. Though the Catalogue assigns E to the 13th cent., the highest date due to it seems to be the middle or late 14th. T, no. 2711, on thick paper, a ms. of the 15th cent., exhibits the seven plays of Sophocles in the recension of Demetrius Triclinius, the grammarian of the 14th cent. The single-column pages, measuring about 11½ by 7½, contain copious marginal scholia, which are mainly Triclinian. The general features of the Triclinian recension are well-known. He occasionally gives, or suggests, improved readings, but his ignorance of classical metre was equalled by his rashness, and especially in the lyrics he has often made havoc.

Of the Venetian mss., V, no. 468, a paper folio of the late 13th or early 14th cent., contains (1) Oppian; (2) Aesch., *P. V.*, *Theb.*, *Pers.*, *Agam.* (imperfect); (3) Soph., the 7 plays (but *Trach.* only to 18, *O. C.* only from 1338). V<sup>2</sup>, no. 616, a parchment in small folio, probably of the 14th cent., contains (1) Soph., the 7 plays: (2) Aesch., 5 plays (*Cho.* and *Suppl.* wanting). V<sup>3</sup>, no. 467, a paper 8vo. of the 14th cent., has the 7 plays of Sophocles. V<sup>4</sup>, no. 472, a paper 8vo. of the 14th cent., has (1) Ar. *Plut.*, *Nub.*, *Ran.*; (2) Soph. *Ai.*, *El.*, *Ant.* (imperfect), *O. T.*, with marginal scholia.

<sup>1</sup> It contains the entry, ‘Codex optimae notae. Codex Memmianus. Anno D. 1731 Feb. 16 Die.’ In 1740 it had not yet been collated (Catal. II. 542).

Of the Bodleian mss., Laud. Misc. 99 (Auct. F. 3. 25), late 14th cent., contains Soph. *O. T.*, *Eli.*, *Ai.*: Laud. 54 (early 15th cent.) the same three: Barocc. 66, 15th cent., the same three, with Eur. *Phoen.* The ms. of Trin. Coll. Camb. (late 14th—early 15th) has *Eli.*, *Ai.*, *O. T.*

Of the Florentine mss., the famous L, cod. 32. 9 (parchment, 11th cent.), contains, as is well known, besides the 7 plays of Soph., also the 7 plays of Aesch., and the *Argonautica* of Apollonius Rhodius. The first corrector, sometimes distinguished as the *διορθωτής*, who compared the first hand with the archetype, is generally believed to have been of the 11th century. It continued to receive corrections, conjectures, annotations, from various hands, down at least to the 16th century<sup>1</sup>. L<sup>2</sup>, cod. 31. 10 (14th cent.), contains the 7 plays of Soph., while Γ (cod. Abbat. 152), of the late 13th cent., has only *Ai.*, *El.*, *O. T.*, *Phil.*, and Δ (cod. Abbat. 41), of the 14th cent., only *Ai.*, *El.*, *O. T.*

As regards the relation of L to our other mss., while much else is obscure or disputable, two facts, at least, are clear.

(i) It seems to be established beyond reasonable doubt that L cannot be regarded as the archetype of all the other mss. which are known to exist. Some of these evidently represent a tradition, not only independent of, but presumably older than, L. Two particular pieces of evidence to this effect occur in the *Oedipus Tyrannus*; (i) verse 800, omitted in the text of L, and only inserted in the margin by a hand certainly later than several of the mss. which have the verse in the text; (ii) the words  $\pi\tau\omega\epsilon\pi\eta\tau\circ\theta\epsilon\circ\pi$  written at v. 896 in the text of L,—these being corrupted from a gloss  $\pi\alpha\gamma\gamma\pi\beta\zeta\epsilon\pi\tau\circ\theta\epsilon\circ\pi$  which exists in full in the Trinity ms. and elsewhere<sup>2</sup>.

(2) Taken as a whole, L is decidedly superior to any other ms. of Sophocles which we possess. On the other hand, it often shares particular errors from which some of the other mss. are free, and these errors are sometimes of the grosser sort. It is safe to conclude that the scribe who wrote the text of Sophocles in L was not of high intelligence, being much inferior in this respect, apparently, to the first corrector, or '*διορθωτής*': though allowance may also be made for the

<sup>1</sup> Under the auspices of the London 'Society for the Promotion of Hellenic Studies,' it is proposed to publish a photographic facsimile of the text of Sophocles in this ms., with an Introduction in which its palaeographic character will be described by Mr E. Maunde Thompson, of the British Museum.

<sup>2</sup> A valuable discussion of this point is given by Prof. Campbell, vol. i. pp. xxv—xli.

supposition that the former took a view of his office which precluded him from amending even the more palpable mistakes of the archetype which he transcribed.

§ 2. The subjoined table shows the principal cases in which the reading adopted in my text is not that of L, but is found in some other ms. or mss.; or, if not in any ms., in a citation of Sophocles by an ancient author<sup>1</sup>. The reading of L is placed first; after it, that of my text. Note L's faults in vv. 332, 337, 657, 730, 1387, 1474.

43 τοῦ] που. 182 παραβάμιν] παρὰ βώμιν. 221 αὐτό] αὐτός.  
 229 ἀσφαλής] ἀβλαβής. 240 χέρνιβας] χέρνιβος. 290 τά τ'] τά γ'.  
 296 οὐδὲ λέγχων] οὐδὲ λέγξων. 315 πόνος] πόνων. 332 ἐγώ τ'] ἐγώ οὗτ'.  
 337 ὄρμην] ὄργην. 347 εἰργάσθαι δ'] εἰργάσθαι θ'. 396 τοῦ] του. 466  
 ἀελλοπόδων] ἀελλάδων Hesychius. 528 ἔξ ὄρμάτων ὄρθων δὲ (τε A)] ἔξ  
 ὄρμάτων δ ὄρθων τε Suidas. 598 αὐτοῖς ἅπαν] αὐτοῖσι πᾶν. 631 κυρία] καιρίαν.  
 635 ἐπήρατ'] ἐπήρασθ'. 657 λόγον...ἐκβαλεῖν] λόγω...βαλεῖν.  
 713 ἥξει] ἥξοι. 730 διπλαῖς] τριπλαῖς. 749 ἀ δ' ἀν] ἀν δ'. 800 The  
 verse is wanting in the text of L, having being supplied in the margin  
 by a late hand. 870 κατακοιμάσῃ] κατακοιμάσει. 903 ὄρθὸν] ὄρθ'.  
 926 κάτοισθ'] κάτισθ'. 957 σημήνας] σημάντωρ. 967 κτανεῖν] κτενεῖν.  
 976 λέχος] λέκτρον. 1055 τόν θ'] τόνδ'. 1075 ἀναρρήξη sic] ἀναρρήξει.  
 1170 ἀκούων] ἀκούειν Plutarch. 1197 ἐκράτησας] ἐκράτησε (v). 1260  
 ύψ' ἡγητοῦ] ὑφηγητοῦ. 1264 ἐμπεπληγμένην] ἐμπεπλεγμένην. 1320  
 φορεῖν] φέρειν. 1387 ἀνεσχόμην] ἀν ἐσχόμην. 1474 ἐγγόνοιν] ἐκγόνοιν.

§ 3. In relation to a text, the report of manuscript readings may be valuable in either, or both, of two senses, the palaeographical and the critical. For example, in O. T. 15 L reads προσήμεθα, and in 17 στένοντες. These facts have a palaeographical interest, as indicating the kind of mistakes that may be expected in mss. of this age and class. But they are of no critical interest, since neither προσήμεθα nor στένοντες is a possible variant: they in no way affect the certainty that we must read προσήμεθα and στένοντες. In a discussion on the characteristics and tendencies of a particular ms., such facts have a proper (and it may happen to be, an important) place, as illustrating how, for instance, ι may have been wrongly added, or θ wrongly altered, elsewhere. The editor of a text has to consider how far he will report facts of which the direct interest is palaeographical only.

The rule which I have followed is to report only those readings of mss. which have a direct critical interest, that is, which affect the

<sup>1</sup> On p. 164, in crit. note line 2, the first word should be read *ἀπότομον*, not *ἄποτομον*: v. 877, then, is not an instance in which my text deviates from L.

question as to what should be read in that place of the text; except in the instances, not numerous in this play, where a manuscript error, *as such*, appeared specially significant. Had I endeavoured to exhibit all, or even a considerable part, of the mere mis-spellings, errors of accentuation, and the like, which I have found in the mss. which I have collated, my critical notes must have grown to an enormous bulk, without any corresponding benefit, unless to the palaeographical student of the particular codex and its kindred. On the other hand, I have devoted much time, care, and thought to the endeavour not to omit in my critical notes any point where the evidence of the mss. known to me seemed to have a direct bearing on the text.

**The use of conjecture.** § 4. The use of conjecture is a question on which an editor must be prepared to meet with large differences of opinion, and must be content if the credit is conceded to him of having steadily acted to the best of his judgment. All students of Sophocles would probably agree at least in this, that his text is one in which conjectural emendation should be admitted only with the utmost caution. His style is not seldom analogous to that of Vergil in this respect, that, when his instinct felt a phrase to be truly and finely expressive, he left the logical analysis of it to the discretion of grammarians then unborn. I might instance *νῦ πᾶσι χαίρω* (*O. T.* 596). Such a style may easily provoke the heavy hand of prosaic correction; and, if it requires sympathy to interpret and defend it, it also requires, when it has once been marred, a very tender and very temperate touch in any attempt to restore it. Then in the lyric parts of his plays Sophocles is characterised by tones of feeling and passion which change with the most rapid sensibility—by boldness and sometimes confusion of metaphor—and by occasional indistinctness of imagery, as if the figurative notion was suddenly crossed in his mind by the literal.

**Our text—how transmitted.** § 5. Now consider by what manner of process the seven extant plays of this most bold and subtle artist have come down to us through about 23 centuries. Already within some 70 years after the death of Sophocles, the Athenian actors had tampered in such wise with the texts of the three great dramatists that the orator Lycurgus caused a standard copy to be deposited in the public archives of Athens, and a regulation to be made that an authorised person should follow in a written text the performances given on the stage, with a view to controlling unwarranted change<sup>1</sup>. Our oldest manuscript dates from 1400 to 1500 years after the time of Lycurgus. The most ancient sources which existed for the

<sup>1</sup> [Plut.] *Vit. Lycurg.* § 11.

writers of our MSS. were already, it cannot be doubted, seriously corrupted. And with regard to these writers themselves, it must not be forgotten what their ordinary qualifications were. They were usually men who spoke and wrote the Greek of their age (say from the 11th to the 16th century) as it was commonly spoken and written by men of fair education. On the other hand, as we can see, they were usually very far from being good scholars in old classical Greek; of classical metres they knew almost nothing; and in respect of literary taste or poetical feeling they were, as a rule, no less poorly equipped. In the texts of the dramatists they were constantly meeting with things which they did not understand, and in such cases they either simply transmitted a fault of the archetype, or tried to make sense by some expedient of their own. On the whole, the text of Sophocles has fared better in the Its general condition. MSS. than that of either Aeschylus or Euripides. This needs no explanation in the case of Aeschylus. The style of Euripides, apparently so near to common life, and here analogous to that of Lysias, is, like the orator's, full of hidden snares and pitfalls for a transcriber: *λείη μὲν γὰρ ίδειν*, as the old epigram says of it, *εὶ δέ τις αὐτὴν | εἰσβαίνοι, χαλεποῦ τρηχυτέρη σκόλοπος*. Where, however, our MSS. of Sophocles do fail, the corruption is often serious and universal. His manuscript text resembles a country with generally good roads, but an occasional deficiency of bridges.

Is there reason to hope that, in such places, more light will yet be obtained from the manuscripts or scholia now known to exist? It appears hardly doubtful that this question must be answered in the negative. The utmost which it seems prudent to expect is a slightly increased certitude of minor detail where the text is already, in the main, uncorrupted. I need scarcely add that the contingency of a new ms. being discovered does not here come into account.

§ 6. Such, then, are the general conditions under which an editor of Sophocles is required to consider the treatment of conjectural emendation. It would seem as if a conservative *tendency* were sometimes held to be desirable in the editor of a text. When a text has been edited, we might properly speak of the *result* as 'conservative' or the contrary. But an editor has no more right to set out with a conservative tendency than with a tendency of the opposite kind. His task is simply to give, as nearly as he can ascertain it, what the author wrote. Each particular point affecting the text must be considered on its own merits. Instances have not been wanting in which, as I venture to think, editors of Sophocles have inclined too much to the side of unnecessary or even disastrous

alteration. On the other hand, it is also a serious fault to place our manuscripts above the genius of the ancient language and of the author, and to defend the indefensible by ‘construing,’ as the phrase is, ‘through thick and thin.’ Who, then, shall be the judge of the golden mean? The general sense, it must be replied, of competent and sympathetic readers. This is the only tribunal to which in such a case an editor can go, and in the hands of this court he must be content to leave the decision.

Con-  
jectures of  
former  
critics,  
adopted in  
the text.

§ 7. The following table exhibits the places where the reading adopted in my text is found in no ms., but is due to conjecture. The reading placed first is one in which L agrees with some other ms. or mss., except where it is differently specified. After each conjecture is placed the name of the critic who (to the best of my knowledge) first proposed it: where the priority is unknown to me, two or more names are given.

198 τέλει] τελεῖν Hermann. 200 A long syllable wanting. <τᾶν> Hermann. 2 - - υ σ wanting. <σύμμαχον> Kennedy. 248 ἄμοιρον] ἄμορον Porson. 351 προεῖπας] προεῖπας Brunck. 360 λέγειν] λέγων Hartung. 376 με...γε σοῦ] σε...γ' ἐμοῦ<sup>1</sup> Brunck. 478 πέτρας ώς τάῦρος (πετράος ὁ τάῦρος first hand of L)] πέτρας ισόταυρος E. L. Lushington. 537 ἐν ἐμοὶ] ἐν μοι Reisig. 537 κούκ] ἡ οὐν A. Spengel and Blaydes. 538 γνωρίσοιμι] γνωρισοῦμι Elmsley. 657 σ' inserted by Hermann after λόγῳ. 666 καὶ τάδ'] τὰ δ' Kennedy (τάδ' Herm.). 672 ἐλεεινὸν] ἐλεινὸν Porson. 693 εἴ σε νοσφίζομαι] εἴ σ' ἐνοσφίζομαι Hermann, Hartung, Badham. 696 εἰ δύναο γενοῦ (δύνα first hand in L)] ἀν γένοιο Blaydes. 741 τίνα δ?] τίνος Nauck. 763 ὁ δέ γ' (ὅ γ' L)] οἵ Hermann. 790 προῦφάνη] προῦφην Hermann. 815 τίς τοῦδε γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος (others τίς τοῦδε γ' ἀνδρός ἔστιν ἀθλιώτερος)] τίς τοῦδε νῦν ἔστ' ἀνδρὸς ἀθλιώτερος. I had supposed this obvious remedy to be my own, but find that P. N. Papageorgius (*Beiträge* p. 26, 1883) ascribes it to Dindorf in the *Poet. Scen.*: this then must be some former edit., for it is not in that of 1869 (the 5th), and in the Oxford ed. of 1860 Dind. ejected the verse altogether: see my crit. note on the place. 817 φ...τινα] ὄν...τινι Wunder. 825 μήτ' (μῆστ' first hand in L)] μήδ' Dindorf. 876 ἀκροτάτην] ἀκρότατον Wunder. 891 ξέσται (ξέσται, sic, L)] θίξεται Blaydes. 893 θυμῶι (others θυμῷ or θυμοῦ) θεῶν Hermann. 906 - - - or - - υ σ wanting. παλαίφατα Linwood. 943 f. ἡ τέθνηκε Πόλυβος; εἱ δὲ μή | λέγω γ' ἐγώ τάληθες] Triclinius

<sup>1</sup> On p. 82, in crit. note, line 2, for γέ μου read γ' ἐμοῦ.

conjectured ἡ τέθνηκέ πουν<sup>1</sup> Πόλυνβος γέρων; | εἰ μὴ λέγω τάληθες, which Erfurdt improved by substituting Πόλυνβος, ὃ γέρον for πουν Πόλυνβος γέρων. 987 μέγας] μέγας γ' Porson. 993 ἥ οὐ θεμιτὸν] ἥ οὐχὶ θεμιτὸν Brunck. 1002 ἔγωγ' οὐ (ἔγωγ' οὐχὶ A)] ἔγω οὐχὶ Porson. 1025 τεκών] τυχών Bothe, Foertsch. 1062 οὐκ ἀν ἐκ τρίτης] οὐδὲ ἐὰν τρίτης Hermann. 1099 τῶν] τῶν Nauck. 1100 προσπελασθεῖσ'] πατρὸς πελασθεῖσ' Lachmann. 1109 Ἐλικωνιάδων] Ἐλικωνίδων Porson. 1137 ἐμμήνους (ἐκμήνους cod. Trin.)] ἐκμήνους Porson. 1193 τὸ σόν τοι] τὸν σόν του Joachim Camerarius. 1196 οὐδέτερα] οὐδὲν Hermann. 1205 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις] τίς ἄταις ἀγρίαις, τίς ἐν πόνοις Hermann. 1216 A long syllable wanting. <ω> Erfurdt. 1218 ὁδύρομαι] δύρομαι Seidler. 1244 ἐπιφρήξασ'] ἐπιφράξασ' Dobree. 1245 καλεῖ Erfurdt. 1264 πλεκτᾶς ἐώραις ἐμπεπλεγμένην (L. ἐμπεπληγμένην)· ὁ δὲ | ὅπως δ' (A omits δ'). πλεκτᾶσιν αἰώραισιν ἐμπεπλεγμένην ὁ δὲ | ὅπως δ' also occurs.] πλεκτᾶσιν αἰώραισιν ἐμπεπλεγμένην. | ὁ δ' ὡς Campbell. 1279 αἴματος (others αἴματός τ')] αἴματοῦ Heath. 1310 διαπέταται] διαπωτάται Musgrave, Seidler. 1315 ἀδάμαστον] ἀδάματον Hermann. ib. A syllable ✕ wanting. <ον> Hermann. 1341 τὸν ὀλέθριον μέγαν (others μέγα)] τὸν μέγ' ὀλέθριον Erfurdt. 1348 μῆδ' ἀναγνῶναι ποτ' ἀν (or ποτε)] μηδέ γ' ἀν γνῶναι ποτε Hermann. 1350 νομάδος] νομάδ' Elmsley. 1360 ἀθλιος] ἀθεος Erfurdt. 1365 ἔφυ] ἔτι Hermann. 1401 μέμνησθ' ὅτι] μέμνησθέ τι Elmsley. 1495 γονεῦσιν] γόνουσιν Nauck. 1505 μῆ σφε παρίδης] μῆ σφε περιδῆς Dawes. 1513 ἀεὶ] ἐἼ Dindorf. 1517 εἰμι] εἶμι Brunck. 1521 νῦν...νῦν] νυν...νυν Brunck. 1526 ὅστις...καὶ τύχαις ἐπιβλέπων] οὐ τίς...ταῖς τύχαις ἐπέβλεπεν Hartung, partly after Martin and Ellendt.

§ 8. The following emendations, adopted in the text, are due to the Con-  
present editor. The grounds on which they rest are in each case stated  
in the commentary:—

227 ὑπεξελῶν | αὐτὸς] ὑπεξελεῖν αὐτὸν.

624 ὅταν] ὡς ἀν.

640 δρᾶσαι...δνοῖν] δνοῦν...δρᾶν.

1091 Οἰδίπον] Οἰδίπουν.

1218 ὡς περίαλλα ιαχέων (vv. II. περίαλα, ἀχέων)] ὡσπερ ἵάλεμον χέων.

1280 κακᾶ] κάτα.

1405 ταντὸν] ταντοῦ.

Two conjectural supplements are also the editor's:

493 <βασανίζων>

877 <ἄκρον>

<sup>1</sup> On p. 176, crit. note, line 2, insert πον after τέθνηκε.

In a few other places, where I believe the text to be corrupt, I have remedies to suggest. But these are cases in which the degree of probability for each mind must depend more on an ἀλογος αἰσθησις. Here, then, the principles of editing which I have sought to observe would not permit me to place the conjectures in the text. In the commentary they are submitted to the consideration of scholars, with a statement of their grounds in each case. 1090 οὐκ ἔσῃ τὰν αὔριον] τὰν ἐπιοῦσαν ἔσῃ. 1101 ή σέ γέ τις θυγάτηρ | Λοξίου; | ή σέ γ' ἔφυσε πατήρ | Λοξίας; 1031 ἐν καιροῖς (others, ἐν κακοῖς) | ἐγκυρών. 1315 δυσούριστον ≈] δυσούριστ' ἵν. 1350 νομάδ] μονάδ.

**Notation.** § 9. In my text, a conjecture is denoted by open type, as *τελεῖν* for *τέλει* in 198: except in those cases where a slight correction, which at the same time appears certain, has been so generally adopted as to have become part of the received text; as *ἄμορον* for *ἄμοιρον* in 248. In such cases, however, no less than in others, the fact that the reading is due to conjecture is stated in the critical note.

The marks † † signify that the word or words between them are believed by the editor to be unsound, but that no conjecture seemed to him to possess a probability so strong as to warrant its insertion in the text.

It was only after my text had been printed that I received, through the kindness of Mr P. N. Papageorgius, his *Beiträge zur Erklärung und Kritik des Sophokles*. Pars Prima. Iena, Fromann (H. Pohle) 1883: pp. 40. I gladly take this opportunity of mentioning his emendations of the *O. T.*, which, had his work reached me earlier, would have been recorded in my critical notes:—

(1) 329 τᾶμ' ὡς ἀν εἴπω] τᾶμ' ἐσ σ' ἀνείπω. (2) 360 καὶ τοὺργον ἀν σοῦ τοῦτ' ἔφην εἶναι μόνου, where εἶναι, though found in A and others, has come in L from a later hand. For εἶναι he proposes ἔγω. (3) 815 τις τοῦδε γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος (L)] τις τοῦδε γ' ἀνδρὸς νῦν ὁς ἀθλιώτερος; (4) 360 ή <sup>ο</sup>κπειρᾶ λέγειν (L)] ή <sup>ο</sup>κπειρᾶ λόγους; I am glad to find him confirming the remark made in my critical note (p. 80),

that the λέγειν of L points to λόγων, which, as he notices, occurs in a gloss by a late hand, εἰ [wanting in L] πεῖραν λόγων κινεῖς.

In 1881 the same author published his *Kritische und palaeographische Beiträge zu den alten Sophokles-Scholien*, and in supplement to it (1883), *Codex Laur. von Soph. und eine neue Kollation in Scholien-Texte* (37 pp.),

giving in many places the true readings of the old scholia in the ms., and also some old lemmata and scholia hitherto unpublished<sup>1</sup>.

<sup>1</sup> His transcript of an old schol. on v. 35, p. 20, enables me to supplement my crit. note on ὅς γ' in 35. An old schol. there in L runs, ὅς τε μολὼν ἀστν Καδμείον, ἵνα καὶ ἡ ἀπὸ ξένης αὐτοῦ ἀφέξις δηλωθή (the parent, doubtless, of the corrupt ὥστε μολεῖν ἀστν Καδμείον). The reading ὅς τ', then, claims such weight as is due to the fact that it was recognised by the scholiast: but this circumstance does not affect the preference which, on other grounds, seems due to ὅς γ'.

## METRICAL ANALYSIS.

IN my text, I have exhibited the lyric parts with the received division of verses, for convenience of reference to other editions, and have facilitated the metrical comparison of strophe with antistrophe by prefixing a small numeral to each verse.

Here, in proceeding to analyse the metres systematically, I must occasionally depart from that received division of verses—namely, wherever it differs from that which (in my belief) has been proved to be scientifically correct. These cases are not very numerous, however, and will in no instance cause difficulty.

The researches of Dr J. H. Heinrich Schmidt into the Rhythmic and Metric of the classical languages have thrown a new light on the lyric parts of Greek Tragedy<sup>1</sup>. A thorough analysis of their structure shows how inventive and how delicate was the instinct of poetical and musical fitness which presided over every part of it. For the criticism of lyric texts, the gain is hardly less important. Conjectural emendation can now in many cases be controlled by more sensitive tests than were formerly in use. To take one example from this play, we shall see further on how in v. 1214 the *δικάζει τὸν* of the MSS. is corroborated, as against Hermann's plausible conjecture *δικάζει τ'*. The work of Dr Schmidt might be thus described in general terms. Setting out from the results of Rossbach and Westphal, he has verified, corrected, and developed these by an exhaustive study of the Greek metrical texts themselves. The essential strength of his position con-

<sup>1</sup> Dr Schmidt's work, 'Die Kunstformen der Griechischen Poesie und ihre Bedeutung,' comprises four volumes, viz. (1) 'Die Eurhythmie in den Chorgesängen der Griechen,' &c. Leipzig, F. C. Vogel, 1868. (2) 'Die antike Compositionslehre,' &c. *ib.* 1869. (3) 'Die Monodien und Wechselgesänge der attischen Tragödie,' &c. *ib.* 1871. (4) 'Griechische Metrik,' *ib.* 1872.

sists in this, that his principles are in the smallest possible measure hypothetical. They are based primarily on internal evidence afforded by Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. To Professor J. W. White, Assistant Professor of Greek at Harvard University, is due the credit of having introduced Dr Schmidt's system to English readers<sup>1</sup>.

With regard to the lyric parts of this play, were I to give merely a skeleton scheme of them, the application of it to the Greek text might prove a little difficult for those who are not already acquainted with the results indicated above. For the sake, therefore, of greater clearness, I give the Greek text itself, with the scheme applied to it. Such notes as appeared requisite are added.

A few explanatory remarks must be premised.

A syllable of speech, like a note of music, has three conditions of utterance: (1) *length of tone*, (2) *strength of tone*, (3) *height of tone*. Prelimin-  
ary  
remarks.

(1) *Length of tone*—according as the voice dwells a longer or shorter time on the syllable—is the affair of *Quantity*. A ‘short’ syllable, as distinguished from a ‘long,’ is one which is pronounced in a shorter time. (2) *Strength of tone*—according to the stronger or weaker ‘beat,’ *ictus*, which the voice gives to the syllable—is the affair of *Rhythm*. ‘Rhythm’ is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) *Height of tone*—according as the voice has a higher or lower pitch—is the affair of *Accent*.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in *Metre*: and II. *Rhythm*.

I. *Metre*. § 1. In Greek verse, the short syllable, denoted by  $\cup$ , *Metre*, is the unit of measure, and is called ‘a time’ (Lat. *mora*): a long

<sup>1</sup> By his excellent translation, made conjointly with Prof. Dr Riemenschneider, and revised by Dr Schmidt, of the ‘Leitfaden in der Rhythmis und Metrik der Classischen Sprachen’ (Leipzig, 1869)—an epitome, for schools, of the principles established in the ‘Kunstformen.’ The ‘Introduction to the Rhythmic and Metric of the Classical Languages’ was published at Boston, by Ginn and Heath, 1878; and in Prof. White’s edition of this play (*ib.* 1879) the lyrics are constituted in conformity with it. Here, I have felt it necessary to assume that few of my English readers would be familiar with Dr Schmidt’s results, and have therefore deemed it expedient to give fuller explanations than would otherwise have been necessary.

syllable, —, has twice the value of a short; so that — $\cup$  is a foot of ‘three times.’ The short syllable has the musical value of a quaver  or  $\frac{1}{8}$  note (*i.e.* eight of which make ). The long syllable has therefore the value of  or a  $\frac{1}{4}$  note.

§ 2. As in music  signifies that the  $\frac{1}{4}$  note has been made one-half as long again (*i.e.*  $\frac{1}{4} + \frac{1}{8} = \frac{3}{8}$ ), so in Greek verse the long syllable could be prolonged by a pause, and made equal to *three* short syllables. When it has this value, instead of — we write .

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the *thesis*<sup>1</sup>. When a long syllable forms the *arsis* of a measure, it can have the value of even *more* than three short syllables. When it becomes equivalent to *four* (= , a  $\frac{1}{2}$  note), it is written thus, . When to *five* (= , ,  $\frac{5}{8}$  note), thus, .

§ 4. When the long syllable (written ) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short ‘times,’ *viz.* for — $\cup$  (trochée),  $\cup$ — (iambus), or  $\cup\cup\cup$  (tribrach). So, when (written ) it has the value of *four* short, it can represent a whole foot in  $\frac{4}{8}$  ( $\frac{1}{2}$ ) measure, *viz.* — $\cup\cup$  (dactyl),  $\cup\cup$ — (anapaest), or —— (spondee). And so  can replace any  $\frac{5}{8}$  measure, as — $\cup\cup$ —, — $\cup\cup\cup$ —,  $\cup\cup\cup$ — (paeons),  $\cup\cup\cup$ —, —— $\cup$  (bacchii). This representation of a *whole foot* by one prolonged syllable is called *syncope*, and the foot itself is ‘a *syncopated trochee*,’ &c.

§ 5. When two short syllables are used, by ‘resolution,’ for a long one ( for ) this is denoted by . Conversely the sign  means that one long syllable is used, by ‘contraction,’ for two short ones.

§ 6. An ‘irrational syllable’ (*συλλαβὴ ἄλογος*) is one which has a *metrical* value to which its actual *time-value* does not properly entitle it. The most frequent case is when a long stands for a short in the thesis of a foot, which is then ‘an irrational foot.’ The irrational syllable is

<sup>1</sup> This is the reverse of the old Greek usage, in which *θέσις* meant ‘putting down the foot’ (and so the syllable which has the ictus), *ἀρσίς*, the ‘lifting’ of it. Roman and modern writers applied *arsis* to ‘the raising of the voice,’ *thesis*, to the lowering of it. Dr Schmidt has reverted to the Greek use, which is intrinsically preferable, since the modern use of the term ‘arsis’ tends to confuse *ictus* with *accent*. But the modern use has become so general that, in practice, it appears more convenient to retain it; and I have done so.

marked >. Thus in the trochaic verse (*O. T.* 1524), ὁ πᾶτρ | ἀσθῆτης, the syllable θῆ is irrational, and as θῆτης is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where — ~ ~ is replaced by an apparent ~ ~ ~ (written ~ ~ >), or — — by an apparent — ~ (written — >). In a metrical scheme  $\overline{\cdot}$  means that a long syllable is admitted as an irrational substitute for a short one.

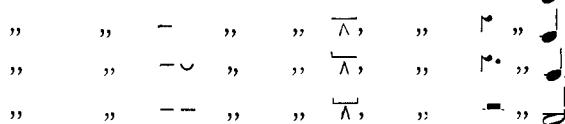
§ 7. When a dactyl takes the place of a trochee, it is called a cyclic dactyl, and written  $\text{--}\text{u}$ . The true dactyl ( $\text{--}\text{u}\text{u}$ ) = : the cyclic = : i.e. the long syllable loses  $\frac{1}{4}$  of its value, and the first short loses  $\frac{1}{2}$ , so that we have  $\frac{1\frac{1}{2}}{8} + \frac{1}{8} + \frac{1}{8} = \frac{3}{8}$ . So the cyclic anapaest,  $\text{u}\text{--}\text{u}$ , can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the *anacrusis* (*ἀνάκρουσις*, ‘upward beat’). It can never be longer than the thesis of the measure, and is seldom less. Thus, before  $- \cup$ , the anacrusis would properly be  $\cup$  (for which an irrational syllable  $>$  can stand). Before  $- \cup \cup$ , it would be  $\cup \cup$  or  $-$ . The anacrusis is divided from the verse by three vertical dots :

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter  $\omega$  is printed over the syllables  $\sigma\tau\delta\omega\sigma$  which form the anacrusis. This means that they have not the full value of  $\cup\cup$  or two  $\frac{1}{8}$  notes (), but only of two  $\frac{1}{16}$  notes ().

§ 10. *Pauses.* The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse *vñv δ̄ ἐπικέκλαμενā* ~ ~ is incomplete. The lacking syllables ~ ~ are represented by a pause. The signs for the pause, according to its length, are as follows:—

A pause equal to  $\text{♩}$  is denoted by  $\text{♪}$ , musically  $\text{♩}$  for



II. *Rhythm.* § 11. Metre having supplied feet determined by Rhythm. quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151, ὁ Διὸς ἀδυεπὲς φάτι, || τίς ποτε τᾶς πολυχρόνου, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on  $\ddot{\omega}$ , the second to the chief ictus

on τίς. Such a rhythmical κῶλον or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign ||.

§ 12. Rhythmical sentences are again combined in the higher unity of the rhythmical *period*. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical ‘sentences’ (κῶλα) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the *antistrophe* brought the dancer back to the position from which, at the beginning of the *strophe*, he set out. Hence the necessity for strict metrical correspondence, *i.e.* for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a ‘proöde’ or *prelude*, τὸ προῳδικόν, ἡ προῳδός, denoted by πρ.: (2) as a verse inserted between strophe and antistrophe—a ‘mesode’ or *interlude*, τὸ μεσῳδικόν, ἡ μεσῳδός: (3) as a verse following the last antistrophe—an ‘epode’ or *postlude*, τὸ ἐπῳδικόν, ἡ ἐπῳδός<sup>1</sup>.

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the *Oedipus Tyrannus*. Under each line of a strophe I give in smaller type the corresponding line of the antistrophe, since the comparison is often instructive, especially with regard to irrational syllables.

<sup>1</sup> Distinguish the masc. ὁ ἐπῳδός, a refrain, esp. the epodic distichon as used by Archilochus and Horace.

## I. Parodos, vv. 151—215.

## FIRST STROPHE.

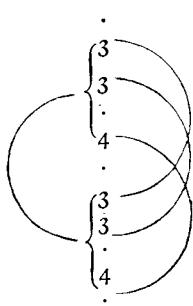
(I., II., denote the *First* and *Second Rhythymical Periods*. The sign || marks the end of a *Rhythymical Sentence*; ] marks that of a *Period*.)

- I. I. — oo — oo —, uu — uu — uu — —  
 ω διος | αδυεπ | ες φατι || τις ποτε | τας πολυ | χρυσου||  
 πρωτα σε | κεκλομεν | ος θυγατ || ερ διος | αμβροτ αθ | ανα ||  
 [uu lu lu — —  
 2. πν : θωνος | αγλα | ας εβ | ας Λ ||  
 γαι : αοχ | ον τ αδ | ελφε | αν ||  
 — oo — uu — uu — uu — uu — —  
 3. θηβας | εκτεταμ | αι φοβερ || αν φρενα | δειματι | παλλων ||  
 αρτεμιν | α κυκλο | εντ αγορ || ας θρονον | ευκλεα | θασσει ||  
 — — uu — uu [ — —  
 4. ι : ηιε | δαλιε | παι | αν Λ ]  
 και : φοιβον εκ | αβολον | ι | ω ]
- II. I. — oo — uu — uu — uu — uu — — oo — uu  
 αμφι σοι | αζομεν | ος τι μοι | η νεον || η περι | τελλομεν | αις ωρ | αις παλιν ||  
 τρισσοι α | λεξιμορ | οι προφαν | ητε μοι || ειποτε | και προτερ | ας ατ | ας υπερ ||  
 — uu — uu — uu — uu — uu — uu — —  
 2. εξανυσ | εις χρεος | ειπε μοι | ω χρυσε || ας τεκνον | ελπιδος | αμβροτε | φαμα ]  
 ορυμεν | ας πολει | ηνυσατ | εκ τοπι || αν φλογα | πηματος | ελθετε | και νυν ]

I. *First Period*: 4 verses. Metre, *dactylic*. Verse 1. The comma after — in the 3rd foot denotes caesura. Verse 2. The dots : after πν show that it is the *anacrusis*: see § 8. The sign

— means that the long syllable here has the time-value of — or a  $\frac{2}{3}$  note, so that *θωνος* = a dactyl, — — : see § 2. This verse forms a rhythmical sentence of 3 dactyls, a dactylic triody. It is known as a ‘Doric sentence,’ because characteristic of Doric melodies: Pind. *Ol.* 8. 27 *κίονα* | *δαιμονί* | *αν*  $\overline{\Lambda}$  ||: *ib.* 40 *εἴς δέ έστροψ* | *οὐραί βο* | *άστραι* ||. The sign  $\overline{\Lambda}$  marks a *pause* equal to — — : see § 10. Verse 3.  $\overline{\infty}$  shows that *as* represents, by contraction, — —. Verse 4. *πατ* has the time-value of a whole dactyl — —, or  $\frac{1}{4}$  note: this is therefore a case of *syncope*, see § 4. When syncope occurs thus in the *penultimate* measure of a rhythmical sentence or of a verse, it imparts to it a melancholy cadence: and such is called a ‘*falling*’ sentence or verse.

Now count the sentences marked off by ||. In v. 1, we have 2 sentences of 3 feet each; 3, 3. In v. 2 one sentence of 4 feet; 4. In v. 3, the same as in v. 1. In v. 4, the same as in v. 2. The series thus is 3 3. 4. 3 3. 4. This determines the *form* of the entire *Rhythmical Period*, which is expressed thus:—



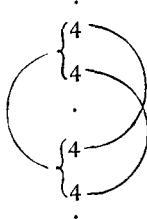
Here the curve on the *left* means that one whole group (verses 1, 2) corresponds with the other whole group (verses 3, 4). The curves on the *right* mean that the 1st *sentence* of the 1st group corresponds to the 1st of the 2nd, the 2nd of the 1st to the 2nd of the 2nd, the 3rd of the 1st to the 3rd of the 2nd. The vertical dots mean that the figure or figures between any two of them relate to a single verse.

This is called the *palinodic* period: meaning that a group of rhythmical sentences *recurs once, in the same order*.

II. *Second Period*: 2 verses. Metre, still *dactylic*. Verse 1. The last foot, *αἰς παλύν*, is a true dactyl (not a ‘cyclic,’ see § 7); it is not contracted into — —; and it *closes a rhythmical sentence*. Now, when this happens, it is a rule that the immediately preceding foot should be also an *uncontracted* dactyl. Why do not *αἰς ωρ*, *αἰς ατ*, break this rule? Because, in singing, two  $\frac{1}{8}$  notes,  $\text{♪} \text{♪}$ , instead of one  $\frac{1}{4}$  note,  $\text{♪}$ , were given to the syllable *ωρ*, and likewise to *ατ*. This is expressed by writing *ωρ*, and not merely *ωρ*.

In v. 1 we have two rhythmical sentences of 4 feet each: 4, 4. In

v. 2, the same. The series, then, is 4 4. 4 4., and the form of the Rhythmical Period is again *palinodic*.—



## SECOND STROPHE.

- I. 1. ω : ποποι αν | αριθμα | γαρ φερ | ω Λ ||  
       ων : πολις αν | αριθμος | ολλυ | ται  
       >    υ υ υ    ~~ υ    -    υ -  
 2. πη : ματα νοσ | ει δε | μοι προ | πας Λ ||  
       νη : λε α δε | γενεθλα | προς πεδ | ω  
       ω    ~ υ    ~ υ    υ    - -  
 3. στολος : ονδ ενι | φροντιδος | εγχ | ος Λ ]  
       θανατ : αφορα | κειται αν | οικτ | ως
- II. 1. ω τις α | λεξεται | ουτε γαρ | εκγονα ||  
       ενδ αλοχ | οι πολι | αιτ επι | ματερες  
       ≥    -    υ υ    - υ υ    - υ υ    --  
 2. κλυτ : ας χθονος | ανξεται | ουτε τοκ | οισω ||  
       ακτ : αν παρα | βωμιον | αλλοθεν | αλλαι  
       >    - υ    -    ~~ - , υ υ    - υ υ    υ    -  
 3. ι : η ι | ων καματ | ων ανεχ || ουσι γυν | αικ | εις Λ ||  
       λυγρ : ων πον | ων ικτ | ηρες επ || ι στεναχ | ουσ | ιν  
       -    - υ    -    - , υ υ    - υ υ    - υ υ    - -  
 4. αλλ : ονδ αν | αλλ | ω προσιδ || οις απερ | ευπτερον | ορνιν ||  
       παι : αν δε | λαμπ | ει στονο || εσσα τε | γηρυς ομ | αυλος  
       -    υ υ    - υ υ    -    υ υ    -    υ υ  
 5. κρειστον α | μαιμακετ | ου πυρος | ορμενον ||  
       ων υπερ | ω χρυσε | α θυγατ | ερ διος  
       -    - υ    -    - υ    -    -  
 6. ακτ : αν προς | εσπερ | ου | θεον Λ ]  
       ειν : ω πα | πεμψον | αλκ | αν

I. *First Period*: 3 verses. The metrical basis of the rhythm is the *choree* (or ‘trochee,’ —  $\textcircumflex$ ), for which the *cyclic dactyl* (—  $\textcircumflex$   $\textcircumflex$ , see § 7) and tribrach ( $\textcircumflex$   $\textcircumflex$   $\textcircumflex$ ) can be substituted. The rhythm itself is *logaoedic*<sup>1</sup>. When chorees are arranged in ordinary *choreic* rhythm, the ictus of arsis is to that of thesis as 3 to 1 ( $\textcircumflex$   $\textcircumflex$ ): when in *logaoedic*, as 3 to 2 ( $\textcircumflex$   $\textcircumflex$ ). The latter has a lighter and livelier effect. Verse 1. The anacrusis  $\omega$  is marked  $>$ , since it is an ‘irrational’ syllable (§ 6),—a long serving for a short. The anacrusis can here be no more than  $\textcircumflex$ , since it can never be longer than the thesis (§ 8), which is here  $\textcircumflex$ , since  $\textcircumflex$   $\textcircumflex$  represents —  $\textcircumflex$ . Verse 3.  $\omega$  written over *στολος* means that the two short syllables here have only the time-value of  $\textcircumflex$ , or , not of  $\textcircumflex$   $\textcircumflex$  or : see § 9. *ουδενι* and *φροντιδος* are *cyclic dactyls* (—  $\textcircumflex$   $\textcircumflex$  = —  $\textcircumflex$ ), not true ones (—  $\textcircumflex$   $\textcircumflex$ ), see § 7. The second syllable of *εγχος* is marked *long*, because the last syllable of a verse (*syllaba anceps*, *συλλαβή ἀδάφορος*) always can be so, and here  $\omega$  is the first of a choree, —  $\textcircumflex$ , which the pause  $\wedge$  completes.

Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore . 4 . 4 . 4 . , and the form of the period is:—

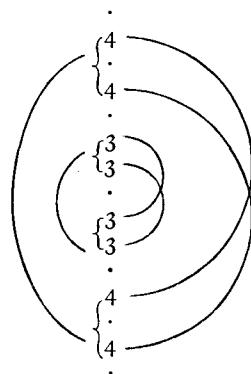
- 4     When *two* rhythmical sentences of equal length correspond to each other, they form a ‘stichic’ period (*στίχος*, a line or verse);
- 4     when, as here, *more than two*, they form a *repeated stichic period*.

<sup>1</sup> The name *λογαιοδικός*, ‘prose-verse,’ meant simply that, owing to the apparently lawless interchange of measures (—  $\textcircumflex$   $\textcircumflex$ ,  $\textcircumflex$   $\textcircumflex$ , —  $>$ , for —  $\textcircumflex$ ) in this rhythm, the old metrists looked upon it as something intermediate between prose and verse. It should be borne in mind that the essential difference between choreic and logaoedic rhythm is that of *ictus*, as stated above. The admission of the cyclic dactyl is also a specially logaoedic trait, yet not *exclusively* such, for it is found occasionally in pure choreics also. The question, ‘Is this rhythm choreic or logaoedic?’ can often be answered only by appeal to the whole poetical and musical character of the lyric composition,—the logaoedic *ictus* being always more vivacious than the choreic. See, on this subject, *Griech. Metrik* § 19. 3. Students will remember that ‘logaoedic verse’ is a *generic* term.

Three kinds of it have special names: (1) the logaoedic *dipodia*, as  $\kappa\alpha\mu\pi\upsilon\lambda\sigma\omega$  |  $\bar{\alpha}\mu\alpha\omega$  ||, is an ‘*Αδώνιον μέτρον*’: (2) the *tripodia*,  $\beta\nu\rho\sigma\sigma\tau\omega$  |  $\bar{\omega}$   $\kappa\kappa\lambda$  |  $\bar{\omega}\mu\alpha$  ||, a *Φερεκράτειον*: (3) the *tetrapodia*, which is very common,  $\nu\pi\pi\gamma\alpha\mu\omega$  |  $\bar{\omega}$   $\mu\epsilon\lambda$  |  $\bar{\epsilon}\chi\sigma\sigma$  |  $\bar{\epsilon}\nu\sigma\alpha$  ||, is the ‘glyconic,’ *Γλυκώνειον*. (2) and (3) can vary the place of the cyclic dactyl, and can be catalectic. The logaoedic (5) *pentapodia* and (6) *hexapodia*, both of which occur in tragedy, are not commonly designated by special names.

II. *Second Period*: 6 verses. Metre, dactylic, Verse 2. The anacrusis κλυτ is marked  $\geq$  since it is a really short syllable serving ‘irrationally’ (§ 6) as a long: for, the measure being  $- \sim \sim$ , the anacrusis should properly be  $\sim \sim$  or  $-$  (as ακτ in the antistr. actually is). Verse 3.  $\overline{\alpha\kappa} = - \sim \sim$  (§ 4). This *syncope* (§ 4) in the penult. measure makes a ‘falling’ verse: see on Str. I., Per. I., v. 4.  $\overline{\Lambda}$  = a *pause* equal to  $\sim \sim$  (§ 10).

Verse 1 contains 1 rhythmical sentence of 4 feet: v. 2, the same: v. 3, two sentences each of 3 feet: v. 4, the same: vv. 5, 6, the same as 1, 2. Series: . 4 . 4 . 3 3 . 4 . 4 , and the form of period is:—



The curves on the *left* show the correspondence of whole rhythmical groups; those on the *right*, that of rhythmical sentences.

If the second group of . 3 3 . had followed the second of . 4 . 4 . , this would have been a simple palinodic period, like the 1st of Strophe I. But as the groups are repeated in *reversed* order, it is called a *palinodic-antithetic* period.

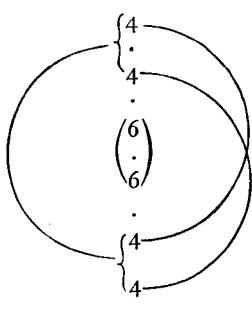
### THIRD STROPHE.

- I. 1.  $\overset{\sim}{\alpha} \overset{\infty}{\rho} ; \overset{\infty}{\epsilon} \alpha \tau \epsilon | \tau \sigma \nu | \mu \alpha \lambda \epsilon \rho \sigma \nu | \sigma \sigma || \nu \nu \alpha | \chi \alpha \lambda \kappa \sigma | \alpha \sigma \pi \sigma \delta | \omega \nu \Lambda ||$   
 λυκ : ει αν | αξ | τα τε σα | χρυσ || οστροφ | ων απ | αγκυλ | αν
2.  $\overset{\infty}{\phi} \overset{\sim}{\lambda} \overset{\infty}{\epsilon} \gamma ; \overset{\sim}{\epsilon} \iota \mu \epsilon | \pi \epsilon \rho \iota \beta \sigma | \alpha \tau \sigma | \alpha \nu \tau \iota | \alpha \zeta | \omega \nu \Lambda ||$   
 βελ : εα θελ | οιμ αν | αδαματ | ενδατ | εισθ | αι
3.  $\overset{\sim}{\pi} \overset{\sim}{\alpha} \overset{\sim}{\lambda} ; \overset{\sim}{\iota} \overset{\sim}{\sigma} \overset{\sim}{\sigma} \overset{\sim}{\nu} \tau | \overset{\sim}{\nu} \overset{\sim}{\sigma} \delta \rho \mu | \eta \mu \alpha | \nu \omega \tau \iota \sigma | \alpha i \pi \alpha \tau \rho | \alpha s \Lambda ||$   
 αρ : ωγα | προσταθ | εντα | τας τε | πυρφορ | ους  
 4.  $\overset{\sim}{\epsilon} \overset{\sim}{\pi} ; \overset{\sim}{\nu} \overset{\sim}{\nu} \rho \sigma \nu | \epsilon \iota \tau | \epsilon s \mu \epsilon \gamma | \alpha \nu || \theta \alpha \lambda \alpha \mu \nu | \alpha \mu \phi \iota | \tau \rho \iota \tau | \alpha s \Lambda ||$   
 αρτ : εμιδος | αιγλ | αις ξνν | αις || λυκι ορ | η δι | φσσ | ει

	>	~	~	~	~	—	—	—	—	
II. 1.	<i>ειτ</i>	:	<i>ες τον απ</i>	<i>οξενον</i>	<i>ορμ</i>	<i>ον</i>	<i>θργκι</i>	<i>ον κλνδ</i>	<i>ων</i>	<i>α Λ</i>
	<i>τον</i>	:	<i>χρυσομιτρ</i>	<i>αν τε κι</i>	<i>κλησκ</i>	<i>ω</i>	<i>τασδ επ</i>	<i>ωνυμ</i>	<i>ον</i>	<i>γας</i>
2.	<i>τελ</i>	:	<i>ειν γαρ</i>	<i>ει τι</i>	<i>νυξ αφ</i>	<i>η</i>	<i>τουτ επ</i>	<i>ημαρ</i>	<i>ερχετ</i>	<i>αι Λ'</i>
	<i>οιν</i>	:	<i>ωπα</i>	<i>βακχον</i>	<i>ειν</i>	<i>ον</i>	<i>μαιναδ</i>	<i>ων ομ</i>	<i>οστολ</i>	<i>ον</i>
3.	<i>τον</i>	:	<i>ω</i>	<i>ταν</i>	<i>πυρφορ</i>	<i>ων</i>	<i>αστραπ</i>	<i>αν κρατ</i>	<i>η νεμ</i>	<i>ων Λ</i>
	<i>πελ</i>	:	<i>ασθ</i>	<i>ην</i>	<i>αι φλεγ</i>	<i>οντ</i>	<i>αγλα</i>	<i>ωπι</i>	<i>συμμαχ</i>	<i>ον</i>
4.	<i>ω</i>	:	<i>ζεν πατ</i>	<i>ερ υπο</i>	<i>σω φθισ</i>	<i>ον κερ</i>	<i>αυν</i>	<i>ω Λ</i> ]		
	<i>πευκ</i>	:	<i>α πι</i>	<i>τον απο</i>	<i>τιμον</i>	<i>εν θε</i>	<i>οις</i>	<i>θεον</i>		

I. *First Period*: 4 verses. The *choree* — ~ is again the fundamental measure, as in Str. II. Per. I., but the choreic rhythm here expresses greater excitement. Verse 1. The place of the *syncope* (—, § 4) at *τον* and *οιν*, each following a tribrach, makes a ‘*rising*’ rhythmical sentence, in contrast with the ‘*falling*’ sentence (see Str. I. Per. I. v. 4), such as verse 4. This helps to mark the strong agitation. Verse 4. *επ* means that the proper anacrusis, ~, can be represented by an ‘irrational’ syllable (as *απτ* in the antistr.).

Verse 1 has 2 sentences of 4 feet each: 2, 1 of 6: 3, the same: 4, the same as 1. Series: . 4 4 . 6 . 6 . 4 4. Form of period:—

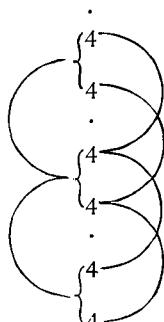


A palinodic-antithetic period, like the last.

II. *Second Period*: 4 verses. Metre, still *choreic*. Note the weighty effect given by syncope (—) in the ‘*falling*’ sentences of v. 1, and in

v. 3. In v. 1,  $\epsilon\tau$  is marked > ('irrational'), because the following dactyl is only *cyclic* (equal to  $- \cup$ ), and the thesis being  $\cup$ , the anacrusis cannot be more: cp. v. 4.

Verses 1, 2, 3, have each 2 sentences of 4 feet each. Verse 4 forms 1 sentence of 6 feet, to which nothing corresponds: *i.e.* it is an *epode* (§ 14), during the singing of which the dancers *stood still*. (This was dramatically suitable, since Oedipus came on the scene as the last period began, and his address immediately follows its conclusion.) Series:—4 4 · 4 4 · 4 4 · 6 =  $\hat{\epsilon}\pi\omega\delta\iota\kappa\circ\nu$ . Form of period:—



6 =  $\hat{\epsilon}\pi$ .

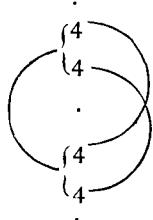
The period is generically palinodic, since a group recurs, with the sentences in the same order. But the group recurs *more than once*. This is therefore called a *repeated palinodic period*, with 'epode' or postlude.

## II. First Stasimon, vv. 463—512.

## FIRST STROPHE.

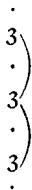
I. 1. *τις* : οντιν | α | θεσπιεπ | εια || δελφις | ειπε | πετρ | α Λ ||  
     ε : λαμψε | γαρ | του νιφο | εντος || αρτι | ως φαν | εισ | α  
     - > - - ~ ^ - ^ , - ^ - ^ | - -  
 2. *αρρητ* | αρρητ | ων τελε | σαντα || φοινι | αισι | χερσ | ιν Λ ||  
     φαμα | παρνασσ | ου τον α | δηλον || ανδρα | παντ ιχν | ευ | ειν  
     > - ^ υ - ^ - ^ -  
II. 1. *ωρ* : α νιν α | ελλαδ | ων Λ ||  
     φοιτ : α γαρ υπ | αγρι | αν  
     >  
 2. *ιππ* : ων σθεναρ | ωτερ | ον Λ ||  
     υλ : αν ανα τ | αντρα | και  
     ^ - ^ υ - -  
 3. *φυγ* : φ ποδα | νωμ | αν Λ ||  
     πετρ : ας ωσ | ταυρ | οσ  
     ω - ^ υ - ^ υ - > - -  
III. 1. *ενοπλ* : ος γαρ επ | αυτον επ | ενθρωσκ | ει Λ ||  
     μελε ; ος μελε | ω ποδι | χηρευ | ων  
     ω - ^ υ - ^ υ - - ωυ -  
 2. *πυρι* : και στεροπ | αισ ο δι | ος γενετ | ας Λ ||  
     τα μεσ : ομφαλα | γας απο | νοσφις | ων  
     > - ^ υ - - > - ^ υ υ - -  
 3. *δειν* : αι δ αμεπ | ονται | κηρες | αναπλακ | ητ | οι Λ ||  
     μαντ : εια ταδ | αει | ζωντα | περιποτ | ατ | αι

I. *First Period*: 2 verses. Rhythm, *logaoedic*, based on the choree, -u: see Parodos Str. I. Period I. Each verse has 2 sentences of 4 feet each. Series: . 4 4 . 4 4. Form of period:—



A palinodic period, like the 1st of Parod. Str. I.

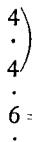
II. *Second Period*: 3 verses. Rhythm, the same, but in shorter, more rapid sentences. Each verse has 1 sentence of 3 feet. Series: . 3 . 3 . 3. Form of period:—



A repeated stichic period: see Parod. Str. II. Per. I.

III. *Third Period*: 3 verses. Rhythm, the same: remark the weighty hexapody of v. 3, expressing how the hand of the avenging god will be heavy on the criminal. In v. 2, ω written over γενετ (see § 9) means that the time-value of the two syllables was here  $\text{J} \text{J}$ : i.e. os γενετ was not a true cyclic dactyl, =  $\text{J} \text{J} \text{J}$ , but =  $\text{J} \text{J}$ . In the antistr., the corresponding νοσφιξ is  $->$  for  $-u$ .

Verses 1 and 2 have each 1 sentence of 4 feet: v. 3 has 1 of 6 feet, an ἐπωδικόν, during which the dance ceased. Series: . 4 . 4 . 6 . = ἐπ. Form of period:—



A stichic period (see Parod. Str. II. Per. I.), with postlude.



$6 = \text{ἐπ}$ .

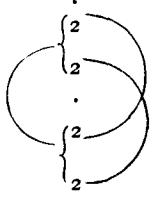


## SECOND STROPHE.

- I. 1. δεινα μεν ουν | δεινα ταρασσ || ει σοφος οι | ωνοθετας ||  
 αλλ ο μεν ουν | ζευς οτ απολλ || ων ξυνετοι | και τα βροτων  
 2. ουτε δοκουντ | ουτ αποφασκ || οντ οτι λεξ | ωδ απορω ||  
 ειδοτες ανδρ | ων δ οτι μαντ || ισ πλεον η | γω φερεται  
 II. 1. πετομ : αιδ ελπισιν | ουτ ενθαδορ || ων ουτ οπισ | ω  $\overline{\Lambda}$  ||  
 κρισιν : ουκ εστιν αλ | θηησ σοφι || φ δαν σοφι | αν  
 2. τι γαρ : η λαβδακιδ | αις  $\overline{\Lambda}$  ||  
 παρα : μειψειν αν | ηρ  
 3. η τω πολυβ | ου νεικος εκ | ειτ ουτε παρ || οιθεν ποτεγ | ωγ ουτε τα | νυν πω  $\overline{\Lambda}$  ||  
 αλλ ουποτ εγ | ωγαν πριν ιδ | οιμ ορθον επ || οι μεμφομεν | ων αν κατα | φαιην  
 4. εμαθ : ον προς οτ | ον δη βασαν || ιζων βασαν | ω  $\overline{\Lambda}$  ||  
 φανερ : α γαρ επ | αντω πτερο || εστ ηλθε κορ | α  
 5. επι : ταν επι | δαμον  $\overline{\Lambda}$  ||  
 ποτε : και σοφος | ωφθη  
 6. φατιν : ειμ οιδιποδ | α λαβδακιδ | αις επι || κουρος α | δηλων θανατ | ων  $\overline{\Lambda}$  ]]  
 βασαν : φθ αδυπολ | ισ τω απ εμ | ασφρενος || ουποτ οφλ | ησει κακι | αν

I. *First Period*: 2 verses. Metre, *choriambic* (- u u -). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Choriambics do not admit of anacrusis.

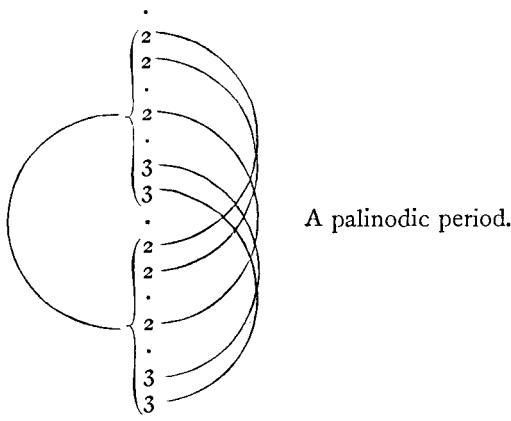
Each verse has 2 sentences of 2 feet each. Series: . 2 2 . 2 2. Form of period:—



A palinodic period.

II. *Second Period*: 6 verses. Metre, *ionic* (— — ˘ ˘), an animated, but less excited, measure than the preceding choriambic. Note that one verse (3) has *no anacrusis*. Such an ionic verse is most nearly akin to a choriambic, in which anacrusis is never allowed. Here we see the consummate skill of Sophocles in harmonising the character of the two periods. Verse 1.  $\overline{\omega} = \text{---}$  (§ 4):  $\overline{\wedge} = \text{a pause equal to } \cup \cup$  (§ 10): the whole is thus — — ˘ ˘.

Verse 1 has 2 sentences of 2 feet each : v. 2, 1 of 2 feet : v. 3, 2 of 3 feet : v. 4, same as 1 ; v. 5, same as 2 ; v. 6, same as 3. Series : .2 2 .2 .3 3 .2 2 .2 .3 3 . Form of period :—



III. First Kommos, vv. 649—697<sup>1</sup>.

I      πιθ : ον θελ | ησ | ας φρον | ης || ας ταν | αξ | λισσομ | αι Λ ]  
 γνν : αι τι | μελλ | εις κομ | ιξ || ειν δομ | ων | τονδ εσ | ω  
 [Here follows an iambic dimeter.]

II.     τον : ουτε | πριν | νηπι | ον || νυν τ εν | ορκ || ω μεγ | αν κατ | αιδεσ | αι Λ ]  
 δοκ : ησις | αγν | ως λογ | ων || ηλθε | δαπτ || ει δε | και το | μη νδικ | ον  
 [Here follows an iambic trimeter.]

III. 1. τον : εναγη φιλ | ον μη || ποτ εν αι τι | α Λ ||  
 αλ : ις εμοιγ αλ | ις γας || προπονουμεν | ας  
 2. σνν : αφανει λογ | ωσα || ιμον βαλ | ειν Λ ]  
 φων : εται ενθ ε | ληξεν || αντον μεν | ειν  
 [Here follow two iambic trimeters.]

<sup>1</sup> The received constitution of this *κομμός*—which, for convenience of reference to other editions, I have indicated in my text of the play—is as follows: (1) 1st *strophe*, 649—659, (2) 2nd *strophe*, 660—668; (3) 1st *antistr.*, 678—688, (4) 2nd *antistr.*, 689—697. The division exhibited above is, however, in stricter accord with scientific method. Here, Periods I. II. III. correspond to the 1st *strophe* and 1st *antistrophe* of the traditional arrangement: Period IV. corresponds to the 2nd *strophe* and 2nd *antistrophe*. Thus the whole *κομμός*, so far as it is lyric, might be conceived as forming a single *strophe* and *antistrophe*. These terms, however, are not applicable to the *κομμοί*, nor to the *μονῳδίαι* (lyrics sung by individual actors, *μελη ἀπὸ σκηνῆς*), in the same accurate sense as to the odes sung by the Chorus, since here there was no regular dance accompanying the song. Consequently there was no need for the same rigour in the division of the composition. The principles which governed the structure of the *κομμοί* and *μονῳδίαι* have been fully explained by Dr Schmidt in vol. III. of his *Kunstformen*, ‘Die Monodien und Wechselgesänge der Attischen Tragödie.’

- IV. 1.  $\overset{\geq}{\text{ov}} : \overset{\text{l}}{\text{tov}} | \overset{\text{l}}{\text{παντ}} | - \overset{\text{v}}{\text{ωv}} \overset{\text{v}}{\text{θe}} | \overset{\text{v}}{\text{ωv}} \overset{\text{v}}{\text{θe}} | \overset{\text{v}}{\text{ov}} \overset{\text{v}}{\text{προμ}} | \overset{\text{v}}{\text{ov}} \wedge ||$   
 $\omega v : \alpha\xi | \epsilon\pi | \omega v \mu\nu | \omega v \alpha | \pi\alpha\xi \mu\nu | \omega$
2.  $\overset{\text{v}}{\text{αλi}} | \overset{\text{v}}{\text{ov}} \epsilon\pi\epsilon\iota | \overset{\text{v}}{\text{αθεos}} | \overset{\text{v}}{\text{αφιλo}s} | \overset{\text{v}}{\text{οti}} \overset{\text{v}}{\text{πvμ}} | \overset{\text{v}}{\text{a}} \overset{\text{v}}{\text{τov}} \wedge ||$   
 $\iota\sigma\thetai | \delta\epsilon \pi\alpha\pi | \phi\pi\alpha\mu\pi\pi | \alpha\pi\pi\pi\pi | \epsilon\pi\pi \phi\pi\pi | \iota\mu\pi$
3.  $\overset{\text{v}}{\text{oλ}} : \overset{\text{v}}{\text{oimav}} \phi\pi\pi | \overset{\text{v}}{\text{ησiv}} \epsilon\iota | \overset{\text{v}}{\text{τavδ}} \epsilon\chi\omega ||$   
 $\pi\epsilon : \phi\pi\pi\pi\pi \mu \alpha\pi | \epsilon\iota \sigma \epsilon\pi\pi\pi | \iota\zeta\mu\mu\mu$
4.  $\overset{\text{v}}{\text{αll}} : \overset{\text{v}}{\text{a}} \mu\pi\pi \delta\pi\pi | \mu\pi\pi\pi \gamma\pi | \phi\pi\pi\pi\pi\pi\pi ||$   
 $\omega\sigma\tau : \epsilon\mu\mu\mu \gamma\pi | \phi\pi\pi\pi \epsilon\pi | \pi\pi\pi\pi\pi\pi$
5.  $\overset{\text{v}}{\text{τrvχ}} : \epsilon\iota | \psi\pi\chi | \alpha\pi \tau\pi\delta | \epsilon\iota \kappa\kappa | \omega\pi\kappa | \alpha\pi ||$   
 $\alpha\lambda : \nu | \omega\sigma | \alpha\pi \kappa\pi | \omega\theta\pi\pi | \omega\pi\pi\pi | \alpha\pi$
6.  $\pi\pi\pi\pi : \alpha\psi | \epsilon\iota | \tau\pi\pi\pi \pi\alpha\pi | \alpha\pi \tau\pi | \pi\pi\pi\pi | \sigma\phi\phi\pi \wedge ||$   
 $\tau\pi : \nu\nu | \epsilon\pi | \pi\pi\pi\pi\pi | \alpha\pi \gamma\pi\pi | \omega | \omega$

I. *First Period*: 1 verse, *choreic*. Two sentences of 4 feet each, forming :—

4) A stichic period.

4

II. *Second Period*: 1 verse, *choreic*. The rhythmical sentence of 2 feet  $\nu\nu\tau \epsilon\pi \omega\kappa ||$  has nothing corresponding with it, but stands between 2 sentences of 4 feet each : i.e. it is a *μεσωδός* or *interlude*. The form of the period is thus :—

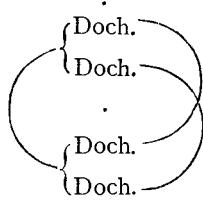
4) A mesodic stichic period.

2

4

III. *Third Period*: 2 verses. Rhythm, *dochmiac*. When an interchange of measures occurs in Greek verse, it is nearly always between measures of equal length : as when the ionic,  $--\cup\cup$ , in  $\frac{3}{4}$  time, is interchanged with the dichoree,  $-\cup-\cup$ , in  $\frac{6}{8}$  time. The peculiarity of the *dochmios* ( $\pi\pi\pi\delta\delta\chi\mu\mu\mu$ , ‘oblique’ foot) is that it is an interchange

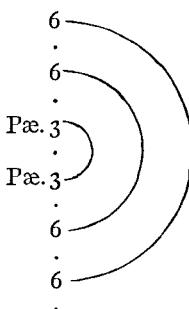
of measures *not* equal to each other,—viz. the bacchius  $\cup---$  or  $--\cup$  (with anacrusis), and shortened choree,  $- \wedge$ . The fundamental form is  $\cup : --\cup | -\wedge ||$ . The varieties are due to resolution of long syllables, or to the use of ‘irrational’ instead of short syllables. Seidler reckoned 32 forms; but, as Schmidt has shown, only 19 actually occur, and some of these very rarely. With resolution, the commonest form is that seen here,  $\cup : \cup-\cup | -\wedge ||$ . Each verse contains two dochmiac sentences: *i.e.* we have



A palinodic period.

IV. *Fourth Period*: 6 verses. In 1, 2, 5, 6, the metre is *choreic* ( $-\cup$ ). In 3, 4, the metrical basis is the *paeon*, here in its primary form, the ‘amphimacer’ or ‘cretic,’  $-\cup-$ , combined with another measure of the same time-value ( $\frac{5}{8}$ ), the bacchius ( $\cup--$  or  $--\cup$ )<sup>1</sup>.

Verse 1 has 1 sentence of 6 feet; v. 2, the same; v. 3, 1 of 3 feet; v. 4, the same; vv. 5, 6 the same as 1, 2. Series: . 6 . 6 . 3 . 3 . 6 . 6 .: *i.e.*



Here we have no repetition of whole groups, but only of single sentences. The period is not therefore palinodic. And the single sentences correspond in an inverted order. This is called simply an *antithetic period*.

<sup>1</sup> In v. 4, if Dindorf’s conjecture  $\phi\theta\omega\bar{\alpha}$  for  $\phi\theta\bar{\iota}\nu\bar{o}\sigma\bar{\alpha}$  is received, we should write:

$\bar{\alpha}\lambda\bar{\alpha} \mu\bar{\iota} | \delta\bar{\sigma}\mu\bar{o}\rho\bar{\omega} | \gamma\bar{\alpha} \phi\bar{\theta}\omega\bar{\alpha} ||$   
 $\sigma\sigma\tau \epsilon\mu\bar{\alpha} | \gamma\bar{\alpha} \phi\bar{\iota}\lambda\bar{\alpha} | \epsilon\pi\bar{o}\nu\bar{\alpha}.$

The ear will show anyone that this is *rhythmically* better than what I obtain with the MS.  $\phi\theta\bar{\iota}\nu\bar{o}\sigma\bar{\alpha}$  and  $\pi\bar{\nu}\nu\bar{o}\sigma\bar{\iota}\nu$ , and the conjecture  $\phi\theta\omega\bar{\alpha}$  is entitled to all the additional weight which this consideration affords. On other grounds—those of language and of diplomatic evidence—no less distinct a preference seems due to  $\phi\theta\bar{\iota}\nu\bar{o}\sigma\bar{\alpha}$ .

## IV. Second Stasimon, vv. 863—910.

## FIRST STROPHE.

I. ει : μοι ξυν | ει | η φερ | οντι || μοιρα | ταν ευ || σεπτον | αγρει |  
 νβρ : ισ φυτ | ευ | ει τυρ | αννον || νβρις | ει πολλ || αν υπ | ερπλησθ |

— ^ —  
 αν λογ | αν Λ  
 γ ματ | αν

II. 1. εργ : — ^ — ^ — ^ — ^ — ^ —  
 αν τε | παντων | αν νομ | οι προ | κειντ | αι Λ ||  
 α : μη πι | καιρα | μηδε | συμφερ | οντ | α

2. νψ : υποδεις | ονρανι | αν Λ ||

ακρ : οτατον | εισανα | βασ

3. δι : αιθερα | τεκνωθ | εντει | αν ο | λυμπ | οσ Λ ||  
 ακρ : ον απο | τομον ωρ | ουσεν | εις αν | αγκ | αν

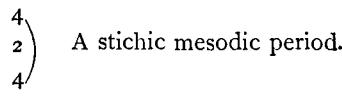
III. 1. πα : τηρμονος | ονδε | νιν θνα | τα φυσις | ανερ | αν Λ ||  
 ενθ : ου ποδι | χρησι | μω χρη | ται το καλ | ως δεχ | αν

2. ε : τικτεν | ονδε | μαν ποτε | λαθ || α κατα | κοιμ | ασ | ει Λ ||  
 πολ : ει παλ | αισμα | μη ποτε | λυσ || αι θεον | αιτ | ον | μαι

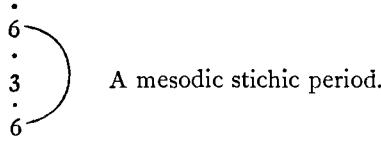
3. μεγας : εν τουτ | οις θεος | ονδε | γηρ | ασκ | ει Λ ||  
 θεον : ου ληξ | ω ποτε | προστατ | αν | ισχ | αν

I. *First Period*: 1 verse. Rhythm, *logaoedic*.

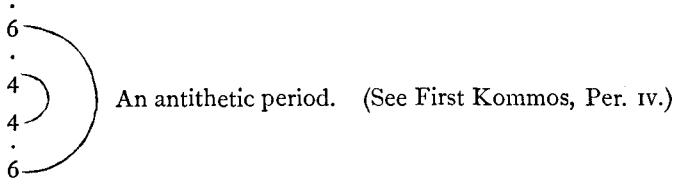
Two sentences, of 4 feet each, are separated by a *mesode* or interlude, consisting of the sentence of 2 feet *μοιρα* | *ταν εν* : *i.e.*

II. *Second Period*: 3 verses. Rhythm the same<sup>1</sup>.

Verse 1 has 1 sentence of 6 feet: v. 2 is a mesode of 3 feet: v. 3, the same as 1: *i.e.*

III. *Third Period*: 3 verses. Rhythm the same. For the mark ω over μεγας and θεον in 3, see § 9, and Parod. Str. II. Per. I. v. 3.

Verses 1, 3 have each 1 sentence of 6 feet: v. 2, 2 of 4 each: *i.e.*



<sup>1</sup> The conjectural reading *οὐπανία* | *αιθέρη*, adopted by Prof. White and (as I suppose) by Dr Schmidt, would give in v. 3

> *αιθ* : *θέρη τεκν* | *ωθ* | *ερτες* | *ων ό* | *λυμπ* | *ος* Λ //

In the antistrophe, Prof. White reads simply *ἀκρότατον εἰσαναβᾶσ* | *ἀπότομον ωρουσεν εἰς ἀνάγκαν*, which similarly would give

*ἄπ* : *οτομον* | *ωρ* | *ονσεν* | *εἰς ἄν* | *αγκ* | *άν* Λ //

Now, there is no apparent reason for doubting the genuineness of the reading on which the MSS. agree, *οὐπανίαν* | *δι' αιθέρη*: while in the antistr. the sense affords the strongest reason (as it seems to me) for holding, as has so generally been held, that something has fallen out before *ἀπότομον*. That something I believe to be *ἄκρον*, which I have conjecturally supplied. Whether, however, *τομον* *ωρ* can properly be treated as a cyclic anapaest (˘ —, equal in time-value to — ˘ or a ♫ note) seems

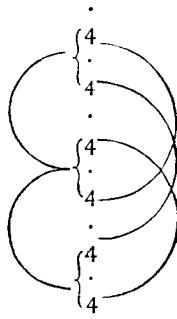
## SECOND STROPHE.

- I. 1. ειδε | τις υπερ | οπτα | χερσιν ||  
       ουκετ | ι τον α | θικτον | ειμι  
 2. η λογ | ω πορ | ενετ | αι Λ ||  
       γας επ | ομφαλ | ον σεβ | ων  
 3. δικ : ας αφοβ | ητος | ου | δε Λ ||  
       οιδ : ες τον αβ | αισι | να | ον  
 4. δαιμον | ων εδ | η σεβ | ων Λ ||  
       ουδε | ταν ο | λυμπι | αν  
 5. κακ : α νιν ελ | οιτο | μοιρ | α Λ ||  
       ει : μη ταδε | χειρο | δεικτ | α  
 6. δυσποτμ | ου χαρ | ιν χλιδ | ας Λ ||  
       πασιν | αρμοσ | ει βροτ | οις
- II. 1. ει ; μη το | κερδος | κερδαν | ει δικ | αι | ως Λ ||  
       αλλ : ω κρατ | υνων | ειπερ | ορθ ακ | ου | εις  
 2. και : των α | σεπτων | ερξετ | αι Λ ||  
       ζευ : παντ αν | ασσων | μηλαθ | οι  
 3. η : των α | θικτων | θιξετ | αι ματ | αζ | ων Λ ]]  
       σε : ταν τε | σαν α | θανατον | αιεν | αρχ | αν
- III. 1. τις : ετι ποτ | εν | τοισδ αν | ηρ θε | ων βελ | η Λ ||  
       φθιν : οντα | γαρ | λαι | ον παλ | αιφατ | α  
 2. ευξετ | αι ψυχ | ας αμ | υνειν ||  
       θεσφατ | εξαιρ | ουσων | ηδη  
 3. ει γαρ | αι τοι | αιδε | πραξεις | τιμι | αι Λ ||  
       κουδαμ | ον τιμ | αισ α | πολλων | εμφαν | ης  
 4. τι : δει με χορ | ενειν ]]  
       ερρ : ει δε τα | θεια

a doubtful point. An alternative would perhaps be to write <sup>ω</sup>ακρον : αποτομ | ον ωρ | , treating ον ωρ as an inverted choree.

I. *First Period*: 6 verses. Rhythm, *logaoedic*.

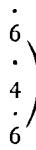
Each verse contains 1 sentence of 4 feet : and the six verses fall into 3 groups: *i.e.*



[A repeated palinodic period.]

II. *Second Period*: 3 verses. Rhythm, the same. In v. 3  $\smile$  over  $\theta\acute{\iota}\xi$  means that in the antistrophe  $\theta\ddot{a}v\ddot{a}r$  represents, by resolution, a long syllable, see § 5.

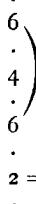
Verses 1 and 3 have each one sentence of 6 feet: v. 2 is a mesode of 4 feet: *i.e.*



A stichic mesodic period.

III. *Third Period*: 4 verses. Rhythm, the same. In v. 4, the last syllable of  $\chi opevev$  is marked *short*, because, being the last of a verse, it can be either long or short; and here it is the second of a choree, — .

Verses 1 and 3 have each 1 sentence of 6 feet: v. 2 is a mesode of 4 feet: v. 4 is an epode of 2 feet. Thus, in this period, the dancers stood still during the alternate verses, 2 and 4. The form is:—



A stichic mesodic period, with postlude.

$2 = \epsilon\pi.$

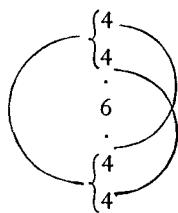
V. Third Stasimon (properly a Hyporcheme<sup>1</sup>), vv. 1086—1109.

- I. 1. ειπερ εγ | ω | μαντις | ειμι || και κατ | α γνωμ | αν ιδρ | ισ Λ ||  
     τις σε τεκν | ον | τις σε | τικτε || των μακρ | αι ων | ων αρ | α  
 2. ον τον ο | λυμπον α | πειρων | ωκιθ | αιρ | ων Λ ||  
     πανος ορ | εσσιβατ | α πα | τρος πελ | ασθ | εισ  
 3. † ουκ εσ | γ ταν | αυρι | ον † || πανσελ | ηνον | μηνον σε | γε Λ ]  
     † η σε γε τις θυγατηρ † || λοξι | ον τψ | γαρ πλακ | εσ
- II. 1. και πατρι | ω ταν | οιδιπ | ονν Λ ||  
     αγρονομ | οι πασ | αι φιλ | αι  
 2. και τροφ | ον και | ματερ | ανξειν ||  
     ειθ ο . | κυλλαν | αι αν | ασσων

<sup>1</sup> ὑπόρχημα, ‘a dance-song,’ merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight. Thus Athenaeus says (630 E) ή δ' ὑπορχηματική (δρχησις) τῇ κωμικῇ οἰκειοῦται, ἦτις καλεῖται κέρδαξ· παγυνώδεις δ' εἰσὶν ἀμφότεραι: ‘the hyporcheme dance is akin to the comic dance called ‘cordax,’ and both are sportive.’ Fragments of ὑπορχήματα, which were used from an early age in the worship of Apollo, have been left by several lyric poets,—among whom are Pratinas (who is said to have first adapted them to the Dionysiac cult),—Bacchylides, and Pindar.

3. και χορ | ενεσθ | αι προς | ημων || ως επι | ηρα φερ | ουτα || τοις εμ |  
ειθ ο | βακχει | ος θε | ος ναι || ων επ ακρ | ων ορε | ων ευρ || ημα |  
- - - - -  
οις τυρ | ανν | οις Λ ||  
δεξατ | εκ | του
4. ι : ηιε | φοιβε | σοι | δε Λ ||  
νυμφ : αν ελικ | ωνιδ | ων | αις
- - - - -  
5. ταντ αρ | εστ | ει | η Λ ||  
πλειστα | συμ | παιξ | ει

I. *First Period*: 3 verses. Rhythm, *logaoedic*. If in the first sentence of v. 3 we adopt for the antistrophe Arndt's conjecture,  $\ddot{\eta} \sigma\acute{e} \gamma'$  εὐνάτειρά *tis* (which is somewhat far from the MSS.), then verses 1 and 3 have each 2 sentences of 4 feet, and verse 2 has 1 of 6 feet; i.e.

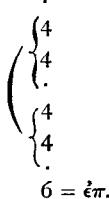


A palinodic period, with mesode.

If, on the other hand, we should hold that  $\ddot{\eta} \sigma\acute{e} \gamma'\acute{e}$  *tis θυγάτηρ* represents the true *metre* (being corrupted from  $\ddot{\eta} \sigma\acute{e} \gamma'$  ἔφυσε πατήρ), and that οὐκ ἔση τὰν αὔριον should be amended to τὰν ἐπιοῦσαν ἔση, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 2 and 3 would then be:—

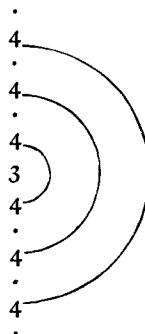
2. ου τον ο | λυμπον α | περ | ων || ω κιθ | αιρ | ων | ταν Λ ||  
πανος ορ | εσσιβατ | α | πα || τροσ πελ | ασθ | εισ | η  
ω - - - - -  
3. επι : ουσαν εσ | η | πανσελ | ηνον | μη ου σε | γε Λ  
σε γε : φυσε πα | τηρ | λοξι | ας τψ | γαρ πλακ | ες

and v. 3 would be an epode, the form being :—



A palinodic period, with postlude.

II. *Second Period*: 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words  $\omega\varsigma \epsilon\pi\iota \eta\rho\alpha \phi\acute{e}rōvta$ ). Series : . 4. 4. 4 3 4. 4. 4., i.e.



Here, single sentences correspond in an *inverted* order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a *mesodic period*. We need not add ‘antithetic,’ because, where more than two *single sentences* (and not groups) are arranged about a mesode, their arrangement is *normally* inverted.

## VI. Fourth Stasimon, vv. 1186—1222.

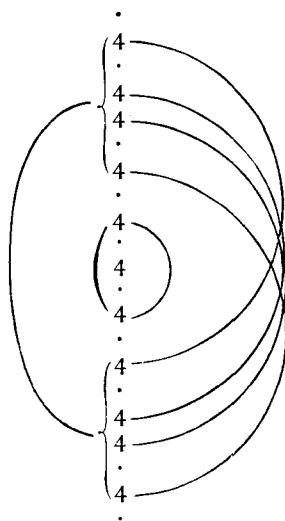
## FIRST STROPHE

(forming a single period).

1.  $\overline{\text{ι}} \mid \omega \gamma\epsilon\nu \mid \alpha \beta\rho\tau \mid \omega \nu \Lambda \parallel$   
 $\sigma \mid \tau\iota \kappa\theta \nu\pi \mid \epsilon\rho \beta\omega \mid \alpha \nu$   
 $\overline{-} > - \sim \mid - \geq \overline{\text{L}} \mid - > - \sim \mid \overline{\text{L}} \mid -$
2.  $\omega \nu\mu \mid \alpha \iota\sigma\alpha \mid \kappa\iota \tau\omega \mid \mu\eta \mid \delta\epsilon\nu \zeta\omega\sigma \mid \alpha \epsilon\nu\alpha\rho \mid \iota\theta\mu \mid \omega \Lambda \parallel$   
 $\tau\omega\xi\epsilon\nu \mid \alpha \epsilon\nu\rat \mid \eta\sigma\epsilon \mid \tau\omega \mid \pi\alpha\tau \epsilon\nu \mid \delta\alpha\mu\nu\omega\sigma \mid \omega\lambda\beta \mid \alpha \nu$   
 $\overline{\text{L}} \mid \sim \mid \overline{\text{L}} \mid - \mid \sim \mid -$
3.  $\tau\iota\iota\iota \mid \gamma\alpha\rho \tau\iota\alpha\nu \mid \eta\tau \pi\lambda\epsilon \mid \alpha \nu \Lambda \parallel$   
 $\omega \mid \xi\epsilon\nu \kappa\alpha \mid \mu\epsilon\nu \phi\theta\iota\sigma \mid \alpha \epsilon \nu$   
 $\overline{-} > \sim \mid \sim \mid - \mid \sim \mid -$
4.  $\tau\alpha\sigma \epsilon\nu \mid \delta\alpha\mu\nu\omega \mid \alpha \phi\epsilon\rho \mid \epsilon\iota \Lambda \parallel$   
 $\tau\alpha\gamma\mu\psi \mid \omega\omega\chi\alpha \mid \pi\alpha\theta\epsilon\nu \mid \alpha \nu$   
 $\overline{-} \geq \mid - \mid \sim \mid - \mid \sim \mid -$
5.  $\eta \tau\omega \mid \alpha\omega\tau\omega \mid \alpha\omega \delta\omega\kappa \mid \epsilon\iota\nu \Lambda \parallel$   
 $\chi\rho\eta\sigma\mu\delta \mid \alpha\omega \theta\alpha\tau \mid \omega\omega\delta \epsilon\mu \mid \alpha$   
 $\overline{-} > \sim \mid \sim \mid - \mid \sim \mid -$
6.  $\kappa\iota \delta\omega\xi \mid \alpha\omega\tau\alpha\omega \mid \kappa\omega\iota\nu \mid \alpha \Lambda \parallel$   
 $\chi\omega\rho \mid \pi\omega\gamma\omega\alpha \mid \epsilon\omega\tau \mid \alpha$   
 $\geq \mid \overline{\text{L}} \mid \sim \mid \sim \mid - \mid \sim \mid -$
7.  $\tau\omega\omega : \sigma\omega \mid \tau\omega\iota\pi\alpha \mid \delta\epsilon\nu\gamma\mu \epsilon\chi \mid \omega \nu \Lambda \parallel$   
 $\epsilon\xi : \alpha\omega \mid \kappa\iota \beta\omega\omega\iota \mid \epsilon\omega\kappa\omega \mid \epsilon\iota$   
 $\geq \mid \overline{\text{L}} \mid \sim \mid \sim \mid \geq \mid - \mid \sim \mid -$
8.  $\tau\omega\omega : \sigma\omega \mid \delta\alpha\mu\nu\omega\alpha \mid \tau\omega\sigma\omega \mid \omega \parallel \tau\lambda\omega\mu\omega\alpha \mid \omega\iota\delta\iota\pi\omega\delta \mid \alpha \beta\rho\tau \mid \omega \nu \Lambda \parallel$   
 $\epsilon\mu : \alpha\omega \mid \kappa\iota \tau\alpha \mu\epsilon\gamma \mid \iota\sigma\epsilon \mid \tau\iota\mu \parallel \alpha\theta\eta\omega \mid \tau\alpha\iota\mu\epsilon\gamma\alpha\omega \mid \alpha\omega\iota\omega \mid \epsilon\omega$   
 $\overline{\text{L}} \mid \sim \mid \overline{\text{L}} \mid -$
9.  $\alpha\omega \mid \delta\epsilon\nu \mu\alpha\kappa\alpha \mid \iota\xi \mid \omega \Lambda \parallel$   
 $\theta\eta \mid \beta\omega\omega\iota\omega \mid \alpha\omega\sigma \mid \omega\omega$

Rhythm, *logaoedic*. Verse 1 contains 1 sentence of 4 feet: v. 2, 2 of 4 feet each: v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering

to v. 6, and v. 5 forming a mesode. The series . 4 . 4 4 . 4 . , 4 . 4 . 4 . , 4 . 4 4 . 4 . thus forms the period :—



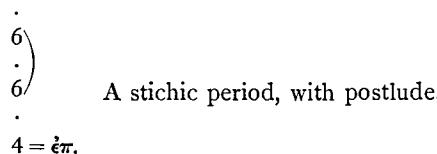
Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is *palinodic*; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also *mesodic*.

#### SECOND STROPHE.

- I. 1.  $\overset{\wedge}{\tau} \alpha$  : ννν δ ακ | ον | ειν τις | αθλι | ωτερ | ος Λ ||  
     εφ : ευρε σ | α | κονθ ο | πανθ ορ | ων χρον | ος  
     2. τις : ατ | αις | αγρι | αις τις | ειν πον | οις Λ ||  
     δικ : αξ | ει | τον αγαμ | ον γαμ | ον παλ | αι  
     3. ξνν : οικος | αλλαγ | α βι | ον Λ ]  
     τεκν : ουντα | και τεκν | ουμεν | ον  
     II. 1. ι | ω | κλεινον | οιδιπ | ον καρ | α Λ ||  
     ι | ω | λαϊ | ειον | ω τεκν | ον  
     2. ω μεγ | ας λιμ | ην Λ ||  
     ειθε σ | ειθε | σε  
     3. αντος | ηρκεσ | ειν Λ ||  
     μηποτ | ειδομ | αν  
     4. παιδι | και πα | τρι θαλαμ | ηπολ | ω πεσ | ειν Λ ]  
     δυρο | μαι γαρ | ωσπερ ι | αλεμ | ον χε | ων

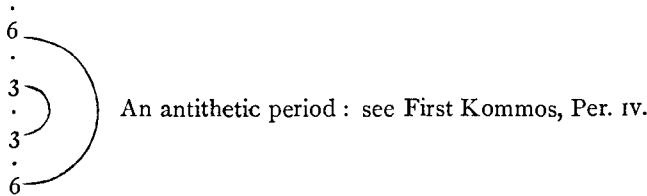
III. 1. πως ποτε | πως ποθ | αι πατρ | ω || αι σ αλοκ | εσ φερ | ειν ταλ | ας Λ ||
 εκ στοματ | ων το δ | ορθον | ειπ || ειν ανεπν | ευσα τ | εκ σεθ | εν  
 - 2. σιγ γ εδυν | α | θησαν | εσ τοσ | ον | δε Λ ]  
 και κατε | κοιμ | ησα | τουμον | ομμ | α

I. *First Period*: 3 verses. Rhythm, *choreic*. Verses 1 and 2 have each 1 sentence of 6 feet: v. 3 forms an epode or postlude of 4 feet: *i.e.*

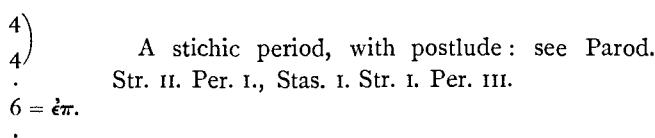


II. *Second Period*: 4 verses. Rhythm, the same. In v. 4  $\tau\acute{p}\acute{i}$  θαλάρι is an *apparent* tribrach, representing a cyclic dactyl, ~~, and having the time-value of  (see § 7). This is denoted by writing Ζ~~~, because the ‘irrational’ character, though in strictness shared by the first and second short syllables, is more evident in the first.

Verses 1, 4 have each 1 sentence of 6 feet, vv. 2, 3 each 1 of 3: i.e.



III. *Third Period*: 2 verses. Rhythm, the same. Verse 1 has 2 sentences, each of 4 feet: v. 2 has 1 of 6 feet, and forms an epode or postlude: *i.e.*



VII. Second Kommos<sup>1</sup>, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

FIRST STROPHE  
(forming a single period).

1.  $\text{ι} \text{:} \omega \sigma\kappa\omega \mid \text{ον} \wedge \parallel$   
 $\text{i} \text{:} \omega \phi\bar{\imath}\lambda \mid \text{οs}$

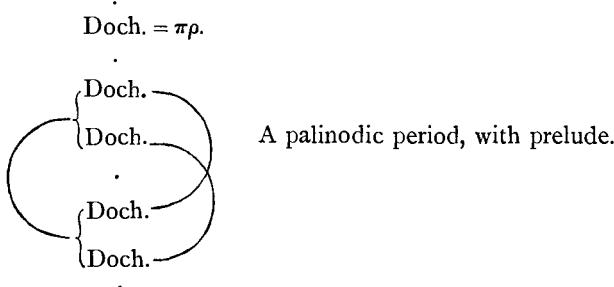
2.  $\nu\epsilon\phi \text{:} \text{οs} \epsilon\mu\text{οv} \alpha\text{πo} \mid \tau\text{ρoπo} \epsilon\pi \parallel \iota\pi\lambda\mu\text{e}v\text{o}n \alpha \mid \phi\text{a}t\text{o}n \wedge \parallel$   
 $\sigma\nu \text{:} \mu\nu \epsilon\mu\text{οs} \epsilon\pi \mid \pi\text{o}l\text{o}s \epsilon\tau \parallel \iota \mu\nu\mu\text{οs} \epsilon\tau \mid \iota \gamma\mu\mu$   
 $\text{α} \text{:} \delta\text{a}m\text{a}t\text{o}n \tau\epsilon \mid \kai \delta\nu\sigma \parallel \text{o}u\rho\text{i}st\text{o}n \mid \text{οn} \wedge \parallel$   
 $\nu\pi \text{:} \text{o}m\text{e}n\text{e}is \mu\epsilon \mid \tau\text{o}n \tau\text{u}\phi\lambda \parallel \text{o}n \kappa\eta \delta\text{e}v \mid \omega\text{v}$

[Here follow four iambic trimeters.]

Rhythm, *dochmiac*: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form  $\text{ι} \text{:} \text{---} \text{---} \mid \text{---} \wedge \parallel$ , by substitution either of  $\text{---} \text{---}$  for  $\text{---}$ , or of  $\text{---} >$  (an irrational syllable, *apparently long*) for  $\text{---}$ , as in v. 3, *κῆδενῶν*. Verse 1

<sup>1</sup> At v. 1336, and in the corresponding 1356, an iambic dimeter is given to the Chorus (Period III., v. 3). With this exception, the Chorus speaks only iambic trimeters, which follow a lyric strophe or antistrophe assigned to Oedipus. Since, then, the lyrics belong all but exclusively to Oedipus, the passage might be regarded as his *μονῳδία*, interrupted by occasional utterances, in the tone of dialogue, by the Chorus. If, however, regard is had to the character and matter of the whole composition, it will be felt that it may be properly designated as a *κομμός*, the essence of which was the alternate lament. On a similar ground, I should certainly consider it as beginning at 1297, though the properly lyric form is assumed only at 1313.

is a dochmiac used as a *prelude* (*προῳδικόν*), ω being prolonged to the time-value of --. Vv. 2, 3 have each 2 dochmiac sentences : *i.e.*



## SECOND STROPHE.

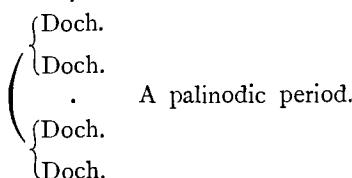
- I. 1. α : πολλων ταδ | ην α || πολλων φιλ | οι Λ ||  
      ολ : οιθ οστις | ην οι || αγριας πεδ | ας  
      υ υ υ υ υ υ - υ υ υ υ υ υ υ υ υ  
 2. ο : κακα κακα τελ | ων εμ || α ταδ εμα παθ | εα Λ ||  
      νομ : αδ επιποδι | ας ε || λυσ απο τε | φονου
- II.   ε : παισε δ | αυτο | χειρ νιν | ουτις || αλλ εγ | ω | τλαμ | ων Λ ||  
      ερρ : υτο | κανεσ | ωσε μ | ουδεν || ες χαρ | υν | πρασσ | ων
- III. 1. τι : γαρ εδει μ ορ | αν Λ ||  
      τοτ : ε γαρ αν θαν | ων  
      2. οτ : ω γ ορ | ωντι | μηδεν | ην ιδ | ειν γλυκ | υ Λ ||  
      ουκ : ην φιλ | οισιν | ουδ εμ | οι τοσ | ουδ αχ | ος  
      3. ην : ταυθ οπ | ωσπερ | και συ | φησ Λ ||  
      θελ : οντι | καμοι | τουτ αν | ην  
      4. τι : δητ εμ | οι | βλεπτον | η || στερκτον | η προσ | η γορ | ον Λ ||  
      ουκ : ουν πα | τροσ γ | αν φον | ευς || ηλθον | ουδε | νυμφι | ος  
      5. ετ : εστ ακ | ου | ειν | αδον | α φιλ | οι Λ ||  
      βροτ : οις ε | κληθ | ην | ων ε | φυν απ | ο

- IV. 1.  $\overset{\geq}{\text{απ}} \text{: αγετ } \epsilon\kappa \tau\omega | \iota\omega \sigma\tau | \iota \tau\chi\iota\sigma\tau \alpha | \mu\epsilon \wedge ||$   
 $\nu\nu\delta : \alpha\theta\epsilon\sigma \mu\nu | \epsilon\mu \alpha\nu || \sigma\sigma\omega\nu \delta\epsilon | \pi\alpha\sigma$
2.  $\overset{\geq}{\text{απ}} \text{: αγετ } \omega \phi\iota\lambda | \omega \tau\omega\tau | \mu\epsilon\gamma \omega\epsilon\theta\beta\iota | \omega \wedge ||$   
 $\omega\mu : \sigma\gamma\epsilon\eta\sigma \delta \alpha\phi | \omega\mu \alpha\tau\mu || \omega\sigma \epsilon\phi\mu\tau \tau\alpha | \alpha\sigma$
3.  $\overset{\geq}{\text{των}} \text{: καταρατο } | \tau\alpha\tau\omega\tau \epsilon\tau | \iota \delta\epsilon \kappa\alpha \theta\epsilon | \omega\sigma \wedge ||$   
 $\epsilon\iota : \delta\epsilon \tau\iota \tau\mu\epsilon\beta\mu | \tau\epsilon\omega\mu \epsilon\tau | \iota \kappa\alpha\omega \kappa\alpha | \omega$
4.  $\overset{>}{\text{εχθρ}} \text{: οτατον } \beta\mu\tau\omega | \omega\mu \wedge ||$   
 $\tau\omega\tau : \epsilon\lambda\alpha\chi \omega\delta\mu\pi | \omega\sigma$

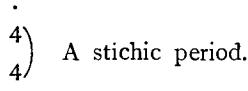
[Here follow two iambic trimeters.]

I. *First Period*: 2 verses. Rhythm, *dochmiac*. In verse 1 (antistrophe), we have  $\ddot{\alpha}\gamma\dot{\rho}\iota\alpha\sigma$ : observe that if we read  $\dot{\alpha}\pi'\ddot{\alpha}\gamma\dot{\rho}\iota\alpha\sigma$  the dochmiac would have one  $\cup$  too much, and see my note on v. 1350. In v. 2, the ms. reading  $\nu\omega\mu\delta\sigma$  is *impossible*, as the metre shows.  $\dot{\phi}\omega\omega\omega$ , by resolution for  $-$ , as in the strophe, since the last syllable of a verse can be either long or short: see on Parod. Str. II. Per. I. v. 1, and cp.  $\chi\omega\rho\epsilon\nu\epsilon\nu$ , Stas. II. Str. II. Per. III. v. 4. Metre would admit  $\ddot{\epsilon}\lambda\alpha\beta\epsilon \mu'$  or  $\ddot{\epsilon}\lambda\alpha\beta\epsilon\nu$ , but not, of course,  $\ddot{\epsilon}\lambda\omega\sigma\epsilon \mu'$  or  $\ddot{\epsilon}\lambda\omega\sigma\epsilon\nu$ .

Each verse has 2 dochmiac sentences, *i.e.*



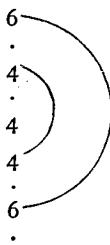
II. *Second Period*: 1 verse. Rhythm, *choreic*. Two sentences, each of 4 feet: *i.e.*



III. *Third Period*: 5 verses. Rhythm, *choreic*, except in verse 1, which is a dochmiac, serving as prelude ( $\pi\tau\omega\delta\mu\kappa\sigma$ ).

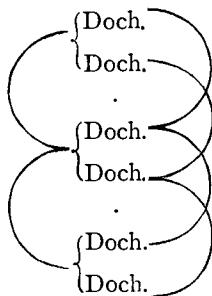
Verse 2 has 1 sentence of 6 feet : v. 3, 1 of 4 feet : v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode*; which can either (as here) begin a verse, or close it, or stand within it, or, form a separate verse. Series : . 6 . 4 . 4 . 4 . 6 . : form :—

Doch. =  $\pi\rho$ .



A mesodic period, with prelude. See Stas. III.  
Per. III.

IV. *Fourth Period*: 4 verses. Rhythm, *dochmiac*. Verses 1, 2, 3 have each two dochmiac sentences : v. 4 has one, which forms an epode: i.e.



A repeated palinodic period, with post-lude.

Doch. =  $\ell\pi$ .

## RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the *Oedipus Tyrannus*.

I. PARODOS. *First Strophe.* The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entreating the gods for deliverance from their woes. With this mood the *dactylic* rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

*Second Strophe.* Period I. The chorees, in *logaoedic* rhythm, express the lively sense of personal suffering (*ἀνάριθμα γὰρ φέρω | πήματα*). Per. II. *Dactyls*, somewhat less stately than those of the opening, again express trust in the gods who will banish the pest.

*Third Strophe.* *Choreic* rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. FIRST STASIMON. The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. *First Strophe.* While the rhythm is *logaoedic* throughout, the fuller measures of Period I. are suited to the terrible decree of Delphi; those of Per. II. to the flight of the outlaw; those of III. to the rapid pursuit, and, finally, to the crushing might, of the Avenger.

*Second Strophe.* Period I. The *choriambic* rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period II. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the choriambic rhythm to the kindred but less tumultuous *ionic*, which is here (as we have seen) most skilfully linked on to the former.

III. The FIRST KOMMOS, in its 3rd and 4th Periods, shows how *dochmiac* measures, and *paeonic* combined with choreic, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards dochmiacs, the SECOND KOMMOS (VII) also exhibits in a still more impressive manner.

IV. In the SECOND STASIMON, *logaoedics* are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of THIRD STASIMON (V) speak for themselves.

VI. In the FOURTH STASIMON we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. *First Strophe.* It was a general rule that, when a verse was opened with a *syncope*, anacrusis must precede. By the *disregard* of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament:

$\overline{\text{l}} \sim \text{u} \ - \ \text{u} \ -$   
 $\text{i} | \omega \gamma\epsilon\epsilon | \alpha \beta\sigma\tau | \omega \wedge ||.$  (See the musical rendering of this, Appendix, Note 1, § 10, p. 284.) So, again, in the profoundly sorrowful conclusion

$\overline{\text{l}} \sim \text{u} \ -$   
 drawn from the instance of Oedipus,  $\omega\delta | \epsilon\nu \mu\alpha\kappa\rho | \iota\zeta\omega \wedge ||.$  And, since his unhappy fate is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The *Second Strophe*—reflecting on *particular aspects* of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember *what* the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.

ΣΟΦΟΚΛΕΟΥΣ

ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ



# ΣΟΦΟΚΛΕΟΥΣ ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

## I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Λιπῶν Κόρυθον Οἰδίπους, πατρὸς νόθος  
πρὸς τῶν ἀπάντων λοιδορούμενος ξένος,  
ἥλθεν πυθέσθαι Πυθικῶν θεοπισμάτων  
ζητῶν ἔαντὸν καὶ γένους φυτοσπόρου.  
εὑρὼν δὲ τλήμων ἐν στεναῖς ἀμαξιτοῖς  
ἄκων ἔπεφνε Λαῖον γεννήτορα. 5  
Σφιγγὸς δὲ δεινῆς θανάσιμον λύσας μέλος  
γῆσχυνε μητρὸς ἀγνοουμένης λέχος.  
λοιψὸς δὲ Θήβας εἶλε καὶ νόσος μακρά.  
Κρέων δὲ πεμφθεὶς Δελφικὴν πρὸς ἑστίαν, 10  
ὅπως πύθηται τοῦ κακοῦ πανστήριον,  
ἡκουσε φωνῆς μαντικῆς θεοῦ πάρα,  
τὸν Λαῖειον ἐκδικηθῆναι φόνον.  
ὅθεν μαθῶν ἔαντὸν Οἰδίπους τάλας  
δισσάς τε χερσὶν ἔξανάλωσεν κόρας, 15  
αὐτὴ δὲ μῆτηρ ἀγχόναις διώλετο.

5

10

15

ΑΡΙΣΤΟΦΑΝΟΤΣ.....ΤΠΟΘΕΣΙΣ] Ἀριστοφάνους ἐπίγραμμα εἰς τὸν τύραννον  
οἰδίπουν Α. Vox ἐπίγραμμα melius de titulo libri quam de argumento dicitur.  
3 θεοπισμάτων] νόμων θέλει Α, unde patet suis qui ἐλθῶν pro ἥλθεν legerent.  
11 πύθηται codd., notissima structura: nihil causae erat quod Brunck. πύθοιο  
scriberet. 15 δισσὰς τε χερσὶν] Optimorum codd. lectionem δισσάς τε χερσὶν  
sic corrigerem malo quam Brunckii conjecturam sequi, elegantem illam quidem sed  
prorsus incertam, πόρπαισι δισσὰς. 16 αὐτὴ δὲ] Quod Elmsl. coniecit αὐτὴ τε  
dubito recipere: poterat enim grammaticus eos tragicorum locos de industria imitari  
ubi post τε codd. δὲ exhibent, ut El. 1099, A.i. 836.

**ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ]** The first of the three prose ὑποθέσεις to the *Antigone* is also ascribed in the mss. to Aristophanes of Byzantium (flor. 200 B.C.). His name is likewise given in the mss. to the metrical ὑποθέσεις prefixed to all the extant comedies of his namesake except the *Thesmophoriazusae*. All these ascriptions are now generally held to be false. There is no reason to think that the fashion of metrical arguments existed in the Alexandrian age; and the language in every case points more or less clearly to a lower date. The verses above form no exception to the rule, though they are much more correct than the comic ὑποθέσεις. See Nauck's fragments of the Byzantine Aristophanes, p. 256: Dindorf agrees with him, *Schol. Soph.* vol. II. p. xxii.

## II.

## ΔΙΑ ΤΙ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΓΡΑΠΤΑΙ.

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ ἐπὶ διακρίσει θατέρου ἐπιγέγραπται.  
χαριέντως δὲ ΤΥΡΑΝΝΟΝ ἀπαντες αὐτὸν ἐπιγράφουσιν, ώς ἔξεχοντα πάσης  
τῆς Σοφοκλέους ποιήσεως, καίπερ ἡττηθέντα ὑπὸ Φιλοκλέους, ώς φησι  
Δικαιάρχος. εἰσὶ δὲ καὶ οἱ ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν ἐπιγράφ-  
5 ουτες, διὰ τὸν χρόνον τῶν διδασκαλιῶν καὶ διὰ τὰ πράγματα ἀλήτην  
γὰρ καὶ πηρὸν Οἰδίποδα τὸν ἐπὶ Κολωνῷ εἰς τὰς Ἀθήνας ἀφικνεύσθαι.  
ἴδιον δέ τι πεπόνθασιν οἱ μεθ' Ὁμηρον ποιηταὶ τὸν πρὸ τῶν Τρωϊκῶν  
βασιλεὺς ΤΥΡΑΝΝΟΥΣ προσαγορεύοντες, ὡψὲ ποτε τοῦδε τοῦ ὄνοματος  
εἰς τὸν Ἑλληνας διαδοθέντος, κατὰ τὸν Ἀρχιλόχου χρόνους, καθάπερ  
10 Ἰππίας ὁ σοφιστής φησιν. Ὁμηρος γοῦν τὸν πάντων παρανομώτατον  
Ἐχετον βασιλέα φησὶ καὶ οὐ τύραννον.

*Eis "Εχετον βασιλῆα, βροτῶν δηλήμονα.*

προσαγορευθῆναι δέ φασι τὸν τύραννον ἀπὸ τῶν Τυρρηνῶν· χαλεποὺς γάρ  
τινας περὶ ληστείαν τούτους γενέσθαι· ὅτι δὲ νεώτερον τὸ τοῦ τυράννου  
15 ὄνομα δῆλον. οὔτε γὰρ Ὁμηρος οὔτε Ἡσίοδος οὔτε ἄλλος οὐδεὶς τῶν  
παλαιῶν τύραννον ἐν τοῖς ποιήμασιν ὄνομαζει· ὁ δὲ Ἀριστοτέλης ἐν Κυμ-  
αίων πολιτείᾳ τὸν τυράννους φησὶ τὸ πρότερον αἰσυμνήτας προσαγορ-  
εύεσθαι. εὐφημότερον γὰρ ἔκεινο τοῦνομα.

<sup>2</sup> ἐπιγράφουσιν] Sic cum cod. Laurentiano Dindorf.: vulg. ἐπέγραφον.

<sup>4</sup> ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν] L, Dind.: vulg. ΠΡΟΤΕΡΟΝ αὐτὸν, οὐ ΤΥΡΑΝΝΟΝ.

<sup>2</sup> τύραννον ..ἐπιγράφουσιν] The distinguishing title was suggested by v. 514 of the play, *τὸν τύραννον Οἰδίπον*, v. 925 τὰ τοῦ τυράννου..Οἰδίτου. Sophocles doubtless called it simply *Oἰδίπους*. <sup>9</sup> κατὰ τὸν Ἀρχιλόχου χρόνους] circ. 670 B.C. It is about 679 B.C. that Orthagoras is said to have founded his dynasty at Sicyon, and 'the despots of Sikyōn are the earliest of whom we have any distinct mention,' Grote III, 43.

12 "Εχετον] *Od.* 18. 85. 15 οὗτε γὰρ "Ομηρος] For the writer of this ὑπόθεσις, then (unless he made an oversight), 'Homer' was not the author of the 'Homeric hymn' to Ares, 8. 5, ἀντιβίοις τύραννε, δικαιοτάτων ἀγὲ φωτῶν. The earliest occurrences of the word *týrannos* which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 606 B.C., referring to Pittacus; see below on 17: (2) Pind. *Pyth.* 3. 85, where it is convertible with *βασιλεὺς*, *ib.* 70 (Hiero of Syracuse), date perh. 474 B.C. (see Fennell's introd.); and (3) Aesch. *P.* V. 736 δ τῶν θεῶν τύρannoς (Zeus), date circ. 472—469 B.C. On the question as to the origin of *týrannos*, scholars will read with interest the opinion of the author of *Greek and Latin Etymology*. Mr Peile has kindly communicated to me the following note:—"There seems no reason to doubt the usual connection of *týrannos* with */tur*, a by-form of */tar*. It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet *tur-a*, 'strong,' applied chiefly to Indra, but also to other gods. Rarer cognates are *turvan*, = 'victory,' and *turvati*= 'victorious,' also of Indra. The primary meaning of the root was 'to bore'—then 'to get to the end' of a thing—then 'to get the better of' it. There is another family of words, like in form, with the general sense of 'haste'; e.g. *turvanya*, a verb-stem in Vedic= 'to be eager,' and *turanyu* an adjective. These, I think, are distinct in origin. In form they come nearer to *týrannos*. But I think that they are late Vedic forms, and therefore cannot be pressed into the service. The form in Greek is difficult to explain in either case. If there were an Indo-Eur. *turvan* (whence the Sanskrit word), the Greek might have formed a secondary *turvan-yo*: but one would expect this to have taken the form *turavno*. Taking into account the entire absence of all cognates in Greek, I think that it is probably a borrowed word, and that from being an adjective (?= 'mighty'), it became with the Greeks a title." 16 ἐν Κυμαῖων πολιτεἴῃ Cp. schol. in Eur. *Med.* 19 (Dind. vol. iv. p. 8) αἰσυμνῆται· ἡγεῖται καὶ ἄρχει· ἰδίως δέ φησιν Ἀριστοτέλης ὑπὸ Κυμαῖων αἰσυμνήτην τὸν ἄρχοντα λέγεσθαι. 'αἰσυμνῆται δὲ κριτοὶ ἐννέα πάντες ἀνέστατο' [*Od.* 8. 258] τοὺς ἄρχοντας τῶν ἀγάνων (sc. ὁ ποιητὴς λέγει). 17 The *aἰσυμνητέα* resembled the *τύρannoς* in being *absolute*, but differed from it in being *elective*; hence it is called by Arist. *αἱρετὴ τύρannoς*, *Pol.* 3. 14. Alluding to the choice of Pittacus as *aἰσυμνῆτης* by the Mityleneans, Alcaeus said ἐστάσαντο τύρannoν, *ib.* : but this was *ad invidiam*.

## III.

## Α Λ Λ Ω Σ.

'Ο Τύραννος Οἰδίπονς πρὸς ἀντιδιαστολὴν τοῦ ἐν τῷ Κολωνῷ ἐπιγέγραπται. τὸ κεφάλαιον δὲ τοῦ δράματος γνῶσις τῶν ιδίων κακῶν Οἰδίποδος, πήρωσίς τε τῶν ὀφθαλμῶν, καὶ δι' ἀγχόνης θάνατος Ἰοκάστης.

'Haec in fine fabulae habet L, om. A, qui de sequentibus nihil habet praeter aenigma Sphingis,' Dind. *Schol.* II. 13.

ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩΝ ΤΩΝ ΘΗΒΑΙΩΝ.

Λαΐς Λαβδακίδη, παιῶν γένος ὅλβιον αἰτεῖς.  
δώσω τοι φίλον νιόν· ἀτὰρ πεπρωμένον ἔστιν  
παιδὸς ἐοῦ χείρεσσι λιπεῖν φάος. ὡς γὰρ ἔνευτε

Ζεὺς Κρονίδης, Πέλοπος στυγεράνις ἀραισι πιθήσας,  
οὐ φίλον ἡρπασας νιόν· ὁ δὲ ηὔξατό σοι τάδε πάντα.

**ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ]** Aegre careas articulo, quem L praebet, τῷ Θηβαϊκῷ addens: vulg. χρησμὸς δοθεὶς Λατψ. 2 δώσω...έστιν] Legebatur etiam τέξεις μὲν φίλον νιόν· ἀτὰρ τόδε σοι μόρος ἔσται: Valckenaer, Eur. *Phoen.* p. xvi. 3 παιδὸς ἔοντο] Vulg. σοῦ παιδὸς. Reposui lectionem multo elegantiorem, quam ex cod. Augustano affert Valck. l. c. Vix opus est ut moneam ἔοντο hoc loco *tui* significare, non *sui*. Pronomen ἔος (=*oīs*, anglice ‘own’), pariter ut Sanscr. *sva* (‘self’), trium erat personarum. Fortasse reponendum, quod Zenodotus probavit, ἔοιο, *tui*, pro ἔοντο in *Il.* I. 393, 15. 138, 24. 422, 550.

### ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΓΟΣ.

\*Ἔστι δίπονν ἐπὶ γῆς καὶ τετράπον, οὐ μία φωνὴ,  
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον ὅσσος ἐπὶ γαῖαν  
ἔρπετὰ κινεῖται ἀνά τ’ αἰθέρα καὶ κατὰ πόντον.  
ἀλλ’ ὅπόταν πλεύστοισιν ἐρειδόμενον ποσὶ βαίνῃ,  
ἔνθα τάχος γνίστουν ἀφαυρότατον πέλει αὐτοῦ.

2 φυὴν] φύσιν Athen. 456 B, βοὴν L, A. 3 κινεῖται] γίνηται L. 4 ἐρειδόμενον] φύσιν Athen. et Euripidis codd. meliores: ἐπειγόμενον L, A, quae lectio, quamvis primo aspectu placeat, vera non est. Neque enim festinationi tarditas opponitur, sed numero pedum imbecillitas.

Athenaeus 456 B introduces his quotation of the riddle thus: Καὶ τὸ τῆς Σφιγγὸς δὲ αἴνιγμα Ἀσκληπιάδης ἐν τοῖς Τραγῳδουμένοις τοιοῦτον εἶναι φησίν. Asclepiades of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called *Τραγῳδούμενα* (‘Subjects of Tragedy’) in six books, dealing with the legendary material used by the tragic poets, and their methods of treatment. The *Αἴνιγμα*, in this form, is thus carried back to at least the earlier part of the fourth century B.C.

### ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλῦθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανόντων,  
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης.  
ἀνθρωπον κατέλεξας, ὃς ἡνίκα γαῖαν ἐφέρπει,  
πρῶτον ἔφυ τετράποντος νήπιος ἐκ λαγόνων.  
5 γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,  
αὐχένα φορτίζων, γῆραΐς καμπτόμενος.

5 ἐρείδει] ἔχει vel ἐπάγει codd.: corredit Gale.

The *Αἴνιγμα* is not in the MSS. of Sophocles, but is given by the schol. on Eur. *Phoen.* 50 (αἴνιγμ’ ἔμος παῖς Οἰδίποτος Σφιγγὸς μαθών)...τὴν δὲ λύσιν τοῦ αἰνίγματος οὕτω τινές φασιν· ‘Κλῦθι’ κ. τ. λ. Valckenaer, Schol. *Phoen.* p. 28, gives it as above from a collation of three MSS.,

## ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.

ΙΕΡΕΥΣ.

ΚΡΕΩΝ.

ΧΟΡΟΣ γερόντων Θηβαίων.

ΤΕΙΡΕΣΙΑΣ.

ΙΟΚΑΣΤΗ.

ΑΙΓΓΕΛΟΣ.

ΘΕΡΑΠΩΝ Λαΐου.

ΕΞΑΙΓΓΕΛΟΣ.

The *ikérai* in the opening scene (like the *προπομποί* at the close of the *Eumenides* of Aeschylus) would come under the general designation of a *παραχορήγημα*—which properly meant (not, of course, ‘an auxiliary chorus,’ but) anything which the choragus provided *in supplement* to the ordinary requirements of a drama, and was specially applied to a fourth actor, according to Pollux 4. 110 *παραχορήγημα εἰ τέταρτος ὑποκριτής τι παραφθέγξαιτο*. The distribution of the parts among the three actors would be as follows:—

ΟΕΔΙΠΟΣ, *πρωταγωνιστής*.

ΙΟΚΑΣΤΑ,

PRIEST OF ZEUS,

MESSENGER from the house (*ἐξάγγελος*),  
SERVANT OF LAIUS,} *δευτεραγωνιστής*.

CREON,

TEIRESIAS,

MESSENGER from Corinth (*ἄγγελος*),  
} *τριταγωνιστής*.

## STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

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3. ἐπεισόδιον πρώτον, 216—462.
4. στάσιμον πρώτον, 463—511.

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5. ἐπεισόδιον δεύτερον, 512—862, with κομμός, 649—697.
6. στάσιμον δεύτερον, 863—910.

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7. ἐπεισόδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.

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9. ἐπεισόδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.

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- II. Έξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of ‘Acts’; but the *πάροδος* and the *στάσιμα* mark the conclusion of chapters in the action. The *Oedipus Tyrannus* falls into six such chapters.

The parts named above are thus defined by Aristotle (*Poet.* 12):—

1. πρόλογος = μέρος ὅλου τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ‘all that part of a tragedy which precedes the parodos’ (or ‘entrance’ of the Chorus into the orchestra).
2. πάροδος = ἡ πρώτη λέξις ὅλου χοροῦ, ‘the first utterance of the whole Chorus.’
3. ἐπεισόδιον = μέρος ὅλου τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, ‘all that part of a tragedy which comes between whole choric songs.’
4. στάσιμον = μέλος χοροῦ τὸ ἀνεὶ ἀναπαιστον καὶ τροχαίον, ‘a song of the Chorus without anapaests or trochaics.’ *στάσιμον* is ‘stationary’: *στάσιμον μέλος*, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the *πάροδος* or entrance-song. [I do not now think that the notion of ‘unbroken’—by anapaests or dialogue—can be included in the term.]

Aristotle’s definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the *πάροδος* of the

older type often began with anapaests (*e.g.* Aesch. *Agam.* 40—103, *Eum.* 307—320), though, in the extant plays of Soph., this is so with the *Ajax* alone (134—171). But a *στάσιμον* never begins with anapaests. Further, the antistrophic arrangement of a *στάσιμον* is never interrupted by anapaests. Yet, after an antistrophic *στάσιμον*, the choral utterance may end with anapaests: thus the third *στάσιμον* of the *Antigone* is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805: and we should naturally speak of 781—805 as the third stasimon, though, according to Arist., it strictly consists only of 781—800. (2) By *τροχαίου* Arist. plainly means the trochaic tetrameter: *i.e.* a *στάσιμον* must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. *Ag.* *ad fin.*). Measures into which trochaic rhythms enter are, of course, frequent in *στάσιμα*.

5. *Εξόδος* = μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second *ἐπεισόδιον* form a short *κομμός*. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (*Poet.* 12) defines the *κομμός* as θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς, *i.e.* a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the *κομμός* on a larger scale is Soph. *El.* 121—250.

## ΟΙΔΙΠΟΤΣ.

Ὥ ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,  
 τίνας ποθ' ἔδρας τάσδε μοι θοάζετε  
 ἵκτηρίοις κλάδοισιν ἔξεστεμμένοι;  
 πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,  
 ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων.  
 ἄγω δικαιῶν μὴ παρ' ἀγγέλων, τέκνα, 5

Scene:—*Before the palace of Oedipus at Thebes. In front of the large central doors (βασίλειος θύρα) there is an altar; a smaller altar stands also near each of the two side-doors: see verse 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics and cloaks,—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The PRIEST OF ZEUS, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (πρόσπολοι), who place themselves on either side of the doors, OEDIPUS enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks. See Appendix, Note 1, § 1.*

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods' help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid. 1 *νέα*, last-born (not 'young,' for *τέκνα* includes the old men, v. 17), added for contrast with *τοῦ πάλαι*. Oedipus,—who believes himself a Corinthian (774)—marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp. 258 f. So the Thebans are *στρατὸς Καδμογενῆς* Aesch. *Theb.* 303, *Καδμογενῆς γέννα* Eur. *Phoen.* 808, or *Καδμεῖοι*. *τροφή*=θρέψιμα (abstract for concrete): Eur. *Cycl.* 189 ἀρνῶν τροφαί=ἄρνες ἐκτεθραρμέναι. Cadmus, as guardian genius of Thebes, is still *τροφεύς* of all who are reared in the *δῶμα Καδμεῖον* (v. 29). Campbell understands, 'my last-born care derived from ancient Cadmus,'—as though the *τροφεύς* were Oedipus. But could *Κάδμου τροφή* mean '[my] nurslings [derived

## OEDIPUS.

My children, latest-born to Cadmus who was of old,  
why are ye set before me thus with wreathed branches  
of suppliants, while the city reeks with incense, rings  
with prayers for health and cries of woe? I deemed it  
unmeet, my children, to hear these things at the mouth

*from*] Cadmus'? It is by the word *τέκνα* that Oedipus expresses his own fatherly care. 2 *ἔδρας*. The word *ἔδρα* = 'posture,' here, as usu., *sitting*: when *kneeling* is meant, some qualification is added, as Eur. *Ph.* 293 *γονυπετεῖς ἔδρας προσπίτνω σ'*, 'I supplicate thee on my knees.' The suppliants are sitting on the steps (*βάθρα*) of the altars, on which they have laid the *κλάδοι*: see 142: cp. 15 *προσῆμεθα*, 20 *θακεῖ*: Aesch. *Eum.* 40 (Orestes a suppliant in the Delphian temple) *ἐπ' ὄμφαλῷ* (on the omphalos) *ἔδραν ἔχοντα προστρόπαιον . . . ἐλαίας θ' ὑψιγένηντον κλάδον*. *θαάζετε* prob. = *θάσσετε*, 'sit,' *ἔδρας* being cognate acc. In Eur. *θοάζω* (*θοός*) always = 'to hasten' (transitive or intrans.). But Empedocles and Aesch. clearly use *θοάζω* as = *θάσσω*, the sound and form perh. suggesting the epic *θαάσσω*, *θώκος*. See Appendix, Note 2. 3 *ἰκετηρίαις κλάδουσιν*. The suppliant carried a branch of olive or laurel (*ἰκετηρία*), round which were twined festoons of wool (*στέφη*, *στέμματα*,—which words can stand for the *ἰκετηρία* itself, *infra* 913, II. 1. 14): Plut. *Thes.* 18 *ἥν δὲ [ἡ ἰκετηρία] κλάδος ἀπὸ τῆς ἱερᾶς ἐλαίας, ἐρίῳ λευκῷ κατεστεμένος*. He laid his branch on the altar (Eur. *Her.* 124 *βωμὸν καταστέψαντες*), and left it there, if unsuccessful in his petition (Eur. *Supppl.* 259); if successful, he took it away (*ib.* 359, *infra* 143). *ἴκτ. κλ. ἐξεστεμένοι* = *ἴκτηρίους κλάδους ἐξεστεμένους ἔχοντες*: Xen. *Anab.* 4. 3. 28 *διηγκυλωμένους τοὺς ἀκοντιστὰς καὶ ἐπιβεβλημένους τοὺς τοξότας*, 'the javelin-throwers *with* javelins *grasped* by the thong (*ἀγκύλῃ*), and the archers *with* arrows *fitted* to the string.' So 18 *ἐξεστεμένον* *absol.*, = provided with *στέφη* (*i.e.* with *ἴκετηρίαι*: see last note). Triclinius supposes that the suppliants, besides carrying boughs, wore garlands (*ἐστεφανωμένοι*), and the *priests* may have done so: but *ἐξεστεμένοι* does not refer to this. 4 *ὅμοῦ μὲν . . . ὅμοῦ δὲ*. The verbal contrast is

ἄλλων ἀκούειν αὐτὸς ὥδ' ἐλήλυθα,  
οἱ πάσι κλεινὸς Οἰδίπους καλούμενος.  
ἀλλ', ὡ γεραιέ, φράζ', ἐπεὶ πρέπων ἔφυς  
πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,  
δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἀν  
ἔμοιν προσαρκεῖν πᾶν· δυσάλγητος γὰρ ἀν

10

**11** In cod. Laur. 32. 9 (L) pr. manus *στέρξαντες* scripserat; quod recentior in *στέρξαντες* mutavit, littera ε talem in modum grandiore facta ut vicinam ρ obsecuraret. In margine schol. *στέρξαντες* interpretatur per ἥδη πεπονθότες.

merely between the *fumes* of incense burnt on the altars as a propitiatory offering (*Il.* 8. 48 *τέμενος βωμός τε θυήεις*), and the *sounds*—whether of invocations to the Healer, or of despair. 7 **ἄλλων**. Redundant, but serving to contrast ἀγγέλων and *αὐτός*, as if one said, ‘from messengers,—at second hand.’ Blaydes cp. Xen. *Cyr.* I. 6. 2 ὅπως μὴ δι’ ἄλλων ἐρμηνέων τὰς τῶν θεῶν συμβουλίας συνείης, ἀλλ’ *αὐτός...γιγνώσκοις*. ὁδε=δεῦρο, as in vv. 144, 298, and often in Soph.: even with βλέπειν, ὁρᾶν, as in *Trach.* 402 βλέψ’ ὁδε=βλέπε δεῦρο. 8 οἱ **πάσι κλεινὸς...καλούμενος**. *πάσι* with *κλεινός* (cp. 40 *πάσι κράτιστον*), not with *καλούμενος*: ‘called Oedipus famous in the sight of all,’ not ‘called famous Oed. by all.’ Cp. *πασίγνωστος, πασίδηλος, πασιμέλοντα, πασίφιλος*. The tone is Homeric (*Od.* 9. 19 εἴμ’ Οδυσεύς...καί μεν κλέος οὐρανὸν ἵκει, imitated by Verg. *Aen.* I. 378 *sum pious Aeneas...fama super aethera notus*): Oedipus is a type, for the frank heroic age, of Arist.’s *μεγαλόψυχος*—οἱ μεγάλων αὐτὸν ἀξιῶν, ἀξιος ὡν (*Eth. N.* 4. 3). 9 **ἔφυς**, which is more than εἶ, refers, not to appearance (*φωνή*), but to the natural claim (*φύσις*) of age and office combined. 10 **πρὸ τῶνδε**, ‘in front of,’ and so ‘on behalf of,’ ‘for’ these. Ellendt: ‘Non est ἀντὶ τῶνδε, nec ὑπὲρ τῶνδε, sed μᾶλλον s. μάλιστα τῶνδε, *prae ceteris dignus* propter auctoritatem et aetatem.’ Rather ἀντὶ τῶνδε=‘as their deputy’: ὑπὲρ τῶνδε=‘as their champion’: πρὸ τῶνδε=‘as their spokesman.’ *τίνι τρόπῳ* with *καθέστατε* only: δείσαντες ἢ στέρξαντες=εἴτε ἐδείσατέ τι, εἴτε ἐστέρξατε (not πότερον δείσαντες; ἢ στέρξαντες); ‘in what mood are ye set here, whether it be one of fear or of desire?’ 11 **στέρξαντες**, ‘having formed a desire’: the aor. part., as *Ai.* 212 ἐπεὶ σε... | στέρξας ἀνέχει ‘is constant to the love which he hath formed for thee.’ *El.* 1100 καὶ τί βούλθεις πάρει; *Ai.* 1052 αὐτὸν ἐλπίσαντες...ἄγειν. Cp. *O. C.* 1093 καὶ τὸν ἀγρευτὰν Ἀπόλλω | καὶ κα-

of others, and have come hither myself, I, Oedipus renowned of all.

Tell me, then, thou venerable man—since it is thy natural part to speak for these—in what mood are ye placed here, with what dread or what desire? Be sure that I would gladly give all aid; hard of heart were I,

Cod. Paris. 2787 (B) *στέρξαντες*, superscripto *παθόντες*. Cod. Paris. 2884 (E) *στέξαντες* habet in *στέρξαντες* mutatum (non *στέρξ.* in *στέξ.*), cum gloss. *παθόντες*, *ὑπομείναντες*. Biblioth. Bodleianae cod. Laud. 54 *στέξαντες* cum gl. *ὑπομείναντες*. *στέξαντες* A: quae l. librariis procul dubio debetur mirantibus quo pacto

*σιγνήταν...* | *στέργω διπλᾶς ἀρωγὰς* | *μολεῖν*, ‘I desire’: where, in such an invocation (*ἰὼ...Ζεῦ,...πόροις, κ.τ.λ.*), *στέργω* surely cannot mean, ‘I am content.’ Oed. asks: Does this supplication mean that *some new dread has seized you* (*δέσαντες*)? Or that *ye have set your hearts* (*στέρξαντες*) *on some particular boon* which I can grant?’—Others render *στέρξαντες* ‘having acquiesced.’ This admits of two views. (i) ‘Are ye afraid of suffering? Or have ye already learned to bear suffering?’ To this point the glosses *ὑπομείναντες*, *παθόντες*. But this seems unmeaning. He knows that the suffering has come, and he does not suppose that they are *resigned* to it (cp. v. 58). (ii) Professor Kennedy connects *ἢ στέρξαντες ως θέλοντος ἀν* | *ἐμοῦ προστακὲν πᾶν*; i.e. are ye come in vague terror, or *in contentment, as believing* that I would be willing to help you? This is ingenious and attractive. But (a) it appears hardly consonant with the kingly courtesy of this opening speech for Oedipus to assume that their belief in his good-will would reconcile them to their present miseries. (b) We seem to require some direct and express intimation of the king’s willingness to help, such as the words *ὡς θέλοντος...πᾶν* give only when referred to *φράζε*. (c) The rhythm seems to favour the question at *στέρξαντες*.—*στέξαντες*, explained as ‘*having endured*,’ may be rejected, because (1) the sense is against it—see on (i) above: (2) *στέγειν* in classical Greek = ‘to be proof against,’ not ‘to suffer’: (3) *στέξω*, *ἔστεξα* are unknown to Attic, which has only the pres. and the imperf., *ὡς θέλοντος ἀν* (to be connected with *φράζε*) implies the apodosis of a conditional sentence. Grammatically, this might be either (a) *εἰ δυναίμην, θέλοιμι ἀν*, or (b) *εἰ ηδυνάμην, ηθελον ἀν*: here, the sense fixes it to (a). *ὡς*, thus added to the gen. absol., expresses the *supposition* on which the agent acts. Xen. Mem. 2. 6, 32 *ὡς οὐ προσοίσοντος* (*ἐμοῦ*) *τὰς χεῖρας,...δῆστκε*: ‘as

εἶην τοιάνδε μὴ οὐ κατοικτείρων ἔδραν.

## ΙΕΡΕΤΣ.

ἀλλ', ὡς κρατύνων Οἰδίπους χώρας ἐμῆς,  
όρᾶς μὲν ἡμᾶς ἥλικοι προσήμεθα  
βωμοῖσι τοῖς σοῦς, οἱ μὲν οὐδέπω μακρὰν  
πτέσθαι σθένοντες, οἱ δὲ σὺν γήρᾳ βαρεῖς,  
ἴερῆς, ἐγὼ μὲν Ζηνός, οἵδε τ' ἥθεων  
λεκτού· τὸ δ' ἄλλο φῦλον ἔξεστε μένον  
ἀγοραῖσι θακεῖ, πρός τε Παλλάδος διπλοῦς

15

20

παθόντες, ὑπομείναντες in στέρξαντες quadrarent. **13** μὴ κατοικτεῖρων Par. 2712 (A), B. **18** *iερεῖς* codd.: edd. plerique cum Brunck. *iερῆς*. Gratior sane post *βαρεῖς* formae Atticae posterioris sonus. Bentleium frustra *iερεῖς* scribentem secutus est Nauk., qui ἐγὼ μὲν in *ἔγαρε* mutavit. *οἱ δέ τ' ἥθεων*, L, A. In L accessit signum elisionis (') post rasuram; litterae *π* tamen, ex qua

(you may be sure) I will not lay hands on you, teach me.' **13** μὴ οὐ κατοικτεῖρων. An infinitive or participle, which for any reason would regularly take *μὴ*, usually takes *μὴ οὐ* if the principal verb of the sentence is negative. Here, δυσάλγητος = οὐκ εὐάλγητος: Dem. *Fals. Legat.* § 123 (*πόλεις*) χαλεπὰ λαβεῖν...μὴ οὐ χρόνῳ καὶ πολιορκίᾳ (*sc.* λαμβάνοντι), where χαλεπάι = οὐ ράδιαι: 'cities not easy to take, unless by a protracted siege.' The participial clause, μὴ οὐ κατοικτείρων, is equivalent to a protasis, *εἰ μὴ κατοικτείροιμι*. Prof. Kennedy holds that the protasis is *εἰ μὴ θέλοιμι* understood, and that μὴ οὐ κατοικτείρων is epexegetic of it:—'Yes (γάρ) I should be unfeeling, if I did not wish (to help you): that is, if I refused to pity such a supplication as this.' But the double negative *μὴ οὐ* could not be explained by a negative in the *protasis* (*εἰ μὴ θέλοιμι*): it implies a negative in the *apodosis* (δυσάλγητος ἀν εἶην). Since, then, the resolution into οὐκ εὐάλγητος ἀν εἶην is necessary, nothing seems to be gained by supposing a suppressed protasis, *εἰ μὴ θέλοιμι*. **16** βωμοῖσι τοῖς σοῦς. The altars of the προστάτηριοι θεοί in front of the palace, including that of Apollo Λύκειος (919). μακρὰν πτέσθαι. So Andromache to her child—νεοσσὸς ὥσει πτέρυγας ἐσπίτνων ἐμάς Eur. *Tro.* 746. The proper Attic form for the aor. of πέτομαι was ἐπτόμην, which alone was used in prose and Comedy. Though forms from ἐπτάμην sometimes occur in Tragedy, as in the Homeric poems, Elms. had no cause to wish for πτάσθαι here.

did I not pity such suppliants as these.

## PRIEST OF ZEUS.

Nay, Oedipus, ruler of my land, thou seest of what years we are who beset thy altars,—some, nestlings still too tender for far flights,—some, bowed with age, priests, as I of Zeus,—and these, the chosen youth; while the rest of the folk sit with wreathed branches in the market-places, and before the two shrines of Pallas,

factum τὸ Duebner. suspicatus est, ne levissimum quidem vestigium deprehendere potui. Cod. Venet. 472 (V<sup>4</sup>), quocum consentit B, οἱ δὲ ἡθέων. Wunder. coni. οἱ δὲ ἡπ' ἡθέων, quod recepit Dindorf. (ed. 1860), collato *Antig.* v. 787 ἡπ' ἀνθρώπων: Musgrav. cf. Aristid. *Pan.* I. 96 μόνη τῇ πόλει ἐπὶ τῶν Ἑλληνικῶν. Evidem vereor ut Graece dicatur ἡπ' ἡθέων λεκτοί hoc sensu, *ex omni iuventute delecti* ('chosen to repre-

17 σὸν γῆρας βαρεῖς = βαρεῖς ὡς γῆρας συνόντες. *O. C.* 1663 σὸν νόσους | ἀλγεινός: *Ai.* 1017 ἐν γῆρας βαρύς. 18 ἔγώ μὲν. The answering clause, οἱ δὲ ἄλλων θεῶν, must be supplied mentally: cp. *Il.* 5. 893 τὴν μὲν ἔγώ σπουδῇ δάμνησο' ἐπέεσσι (sc. τὰς δὲ ἄλλας ῥᾳδίως). It is slightly different when μέν, used alone, emphasizes the personal pronoun, as in ἔγώ μὲν οὐκ οἶδα Xen. *Cyr.* I. 4. 12. ἡθέων, unmarried youths: *Il.* 18. 593 ἡθεοί καὶ παρθένοι: Eur. *Phoen.* 944 Αἴμονος...γάμοι | σφαγὰς ἀπείργουσ· οὐ γάρ ἐστιν ἡθεος: Plut. *Thes.* 15 ὡθέους ἐπτὰ καὶ παρθένους. 19 ἔξεστημένον: see on 3. 20 ἀγοραῖσι, local dative, like οἰκεῖν οὐρανῷ Pind. *Nem.* 10. 58. Thebes was divided from N. to S. into two parts by the torrent called Strophia. The W. part, between the Strophia and the Dircè, was the upper town or Cadmeia: the E. part, between the Strophia and the Ismenus, was ἡ κάτω πόλις. The name Καδμεία was given especially to the S. eminence of the upper town, the acropolis. (1) One of the ἀγοραὶ meant here was on a hill to the north of the acropolis, and was the ἀγορὰ Καδμεία. See Paus. 9. 12. 3. (2) The other was in the lower town. Xen. *Hellen.* 5. 2. 29 refers to this—ἡ βουλὴ ἐκάθητο ἐν τῇ ἐν ἀγορᾷ στοᾷ, διὰ τὸ τὰς γυναικας ἐν τῇ Καδμείᾳ θεσμοφοριάζειν: unless Καδμεία has the narrower sense of 'acropolis.' Cp. Arist. *Pol.* 4. (7) 12. 2 on the Thessalian custom of having two ἀγοραὶ—one, ἐλευθέρα, from which everything βάναυσον was excluded. πρὸς τε Παλλάδος...ναοῖς. Not 'both at the two temples,' &c., as if this explained ἀγοραῖσι, but 'and,' &c.: for the ἀγοραὶ

ναοῖς, ἐπ' Ἰσμηνοῦ τε μαντείᾳ σποδῷ.  
 πόλις γάρ, ὥσπερ καντὸς εἰσορᾶς, ἄγαν  
 ἥδη σαλεύει κάνακουφίσαι κάρα  
 βυθῶν ἔπ' οὐχ οἴα τε φοιών σάλου,  
 φθίνουσα μὲν κάλυξι ἐγκάρποις χθονός,      25

*sent the youth').*    21. *μαντείᾳ* L, ex *μαντείας* radendo factum: manet litterae σ pars superior. A *μαντεῖα* (sic). Ε *μαντεία*.

would have their own altars of the ἀγοραῖοι θεοί, as of Artemis (161). One of the διπλοὶ ναοί may be that of Παλλὰς Ὑκα, near the Ὑκαία πύλη on the W. side of Thebes (πύλας | Ὑκας Ἀθάνας Aesch. *Theb.* 487, Ὑκα Παλλὰς *ib.* 501), whose statue and altar ἐν ὑπαίθρῳ Paus. mentions (9. 12. 2). The other temple may be that of Athene Καδμεία or of Athene Ἰσμηνία—both mentioned by the schol., but not by Paus. Athene Ζωστηρία, too, had *statues* at Thebes (Paus. 9. 17. 3). The schol. mentions also Ἀλαλκομενία, but her shrine was at the village of Alalcomenae near Haliartus (Paus. 9. 23. 5). It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenos—above them on the acropolis. 21 ἐπ' Ἰσμ. μ. σποδῷ. ‘The oracular ashes of Ismenus’ = the altar in the temple of Apollo Ἰσμήνιος, where divination by burnt offerings (ἢ δι' ἐμπύρων μαντεία) was practised. So the schol., quoting Philochorus (in his *περὶ μαντικῆς*, circ. 290 B.C.). σποδῷ: the embers dying down when the *μαντεῖον* has now been taken from the burnt offering: cp. *Ant.* 1007. Soph. may have thought of Ἀπόλλων Σπόδιος, whose altar (ἐκ τέφρας τῶν ἱερείων) Paus. saw to the left of the Electrae gates at Thebes: 9. 11. 7. Ἰσμηνοῦ, because the temple was by the river Ismenus: Paus. 9. 10. 2 ἔστι δὲ λόφος ἐν δεξιῇ τῶν πυλῶν (on the right of the Ἡλέκτραι πύλαι on the S. of Thebes, within the walls) ἱερὸς Ἀπόλλωνος· καλεῖται δὲ ὁ τε λόφος καὶ ὁ θεὸς Ἰσμήνιος, παραρρέοντος τοῦ ποταμοῦ ταύτη τοῦ Ἰσμηνοῦ. Ismenus (which name Curtius, *Etym.* 617, connects with rt *is*, to wish, as = ‘desired’) was described in the Theban myths as the son of Asopus and Metope, or of Amphion and Niobe. The son of Apollo by Melia (the fountain of the Ismenus) was called Ismenius. Cp. Her. 8. 134 (the envoy of Mardonius in the winter of 480—79) τῷ Ἰσμηνῷ Ἀπόλλωνι ἐχρήσατο· ἔστι δὲ κατάπερ ἐν Ὁλυμπίῃ ἰροῖσι χρηστηριάζεσθαι: Pind. *Olym. 8. init.* Οὐλυμπίᾳ | ...ίνα μάντιες ἄνδρες | ἐμπύροις τεκμαιρόμενοι παραπειρῶνται Διός. In Pind. *Pyth.*

and where Ismenus gives answer by fire.

For the city, as thou thyself seest, is now too sorely vexed,  
and can no more lift her head from beneath the angry waves  
of death; a blight is on her in the fruitful blossoms of the land,

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11. 4 the Theban heroines are asked to come πὰρ Μελίαν (because she shared Apollo's temple) 'to the holy treasure-house of golden tripods, which Loxias hath honoured exceedingly, and hath named it *Ismenian*, a truthful seat of oracles' (MSS. μαντεῖων, not μαντίων, Fennell): for the tripod dedicated by the δαφναφέρος, or priest of Ismenian Apollo, see Paus. 9. 10. 4. Her. saw offerings dedicated by Croesus to Amphiarus ἐν τῷ νηῷ τοῦ Ἰσμηνίου Ἀπόλλωνος (1. 52), and notices inscriptions there (5. 59). The Ἰσμηνίου, the temple at Abae in Phocis, and that on the hill Πτῶον to the E. of Lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece. 24 βυθῶν, 'from the depths,' i.e. out of the trough of the waves which rise around. Cp. *Ant.* 337 περιβρυχίοισιν | περῶν ὑπ' οἰδμασιν, under swelling waves which threaten to engulf him. Arat. 426 ὑπό-βρυχα ναυτίλλονται. φοινὸν here merely poet. for θανασίμον, as *Tr.* 770 φοινίας | ἔχθρᾶς ἔχιδνης ἥσ. But in *Ai.* 351 φοινία ζάλη=the madness which drove Ajax to bloodshed. ἐτ οὐχ οὐα τε: for position of ΚΤΙ, cp. *Trach.* 161 ὡς ἐτ οὐκ ὕν, *Phil.* 1217 ἐτ οὐδέν εἰμι. With οἰος τε the verb is often omitted, as 1415, *O. C.* 1136, *Tr.* 742, Ar. *Eg.* 343. 25 φθίνουσα μὲν κ.τ.λ. The anger of heaven is shown (1) by a *blight* (φθίνουσα) on the fruits of the ground, on flocks and on child-birth: (2) by a *pestilence* (λοιμός) which ravages the town. Cp. 171 ff. For the threefold blight, Her. 6. 139 ἀποκτείνασι δὲ τοῖσι Πελασγοῖσι τοὺς σφετέρους παιδάς τε καὶ γυναικας ὅπτε γῆ καρπὸν ἔφερε ὅπτε γυναικές τε καὶ ποιμναι ὄμοιών ἔτικτον καὶ πρὸ τοῦ: Aeschin. *In Ctes.* § 111 μήτε γῆν καρπὸν φέρειν μήτε γυναικας τέκνα τίκτεν γονεῖσιν ἐοικότα, ἀλλὰ τέρατα, μήτε βοσκήματα κατὰ φύσιν γονὰς ποιεῖσθαι. Schneid. and Blaydes cp. Philostratus *Vit. Apoll.* 3. 20, p. 51. 21 ἡ γῆ οὐ ἔυνεχώρει αὐτοῖς ἰστασθαι· τὴν τε γὰρ σπορὰν ἦν ἐσ αὐτὴν ἐποιῶντο, πρὶν ἐσ κάλυκα ἥκειν, ἔφθειρε, τούς τε τῶν γυναικῶν τόκους ἀτελεῖς ἐποίει, καὶ τὰς ἀγέλας πονηρῶς ἔβοσκεν. 25 καλυξιν ἐγκάρποις. The datives mark the points or parts in which the land φθίνει. καλυξ ἐγκάρπος is the shell or case which encloses immature fruit,—whether the blossom of fruit-trees, or the ear of wheat or barley: Theophr. *Hist. Plant.* 8. 2. 4 (of κριθή and πυρός) πρὶν ἀν προανέγθεις (ο

φθίνουσα δ' ἀγέλαις βουνόμοις τόκοισί τε  
ἀγόνοις γυναικῶν ἐν δ' ὁ πυρφόρος θεὸς  
σκῆψας ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν,  
ἥφ' οὐ κενοῦται δῶμα Καδμεῖον· μέλας δ'  
Ἄιδης στεναγμοῖς καὶ γόοις πλουτίζεται.

θεοῖσι μέν νυν οὐκ ἵσούμενόν σ' ἔγω  
οὐδ' οἶδε παῖδες ἔζόμεσθ' ἐφέστιοι,  
ἀνδρῶν δὲ πρῶτον ἐν τε συμφοραῖς βίου  
κρίνοντες ἐν τε δαιμόνων συναλλαγαῖς·

30

29 Καδμείων A, et codd. aliquot recentiores. Cf. v. 35.

στάχυς) ἐν τῇ κάλυκι γένηται. 26 ἀγέλαι βουνόμοι (paroxyt.) = ἀγέλαι βοῶν νεμομένων: but ἀκτῇ βούνομος, proparoxyt., a shore on which oxen are pastured, *El.* 181. Cp. *El.* 861 χαλαργοῦς ἐν ἀμίλλαις = ἀμίλλαις ἀργῶν χηλῶν: *Pind. Pyth.* 5. 28 ἀρισθάρματον...γέρας = γέρας ἀρίστου ἄρματος. The epithet marks that the blight on the flocks is closely connected with that on the pastures: cp. *Dionys. Hal.* 1. 23 (describing a similar blight) οὗτε πόα κτήνεσιν ἐφύετο διαρκῆς. τόκοισι, the labours of child-bed: *Eur. Med.* 1031 στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας: *Iph. T.* 1466 γυναῖκες ἐν τόκοις ψυχορραγεῖς. *Dionys. Hal.* 1. 23 ἀδελφὰ δὲ τούτοις (i.e. to the blight on fruits and crops) ἐγίνετο περὶ τε προβάτων καὶ γυναικῶν γονάς· ἢ γάρ ἐξηρβλοῦτο τὰ ἔμβρυα, ἢ κατὰ τὸν τόκον διεφθείρετο ἕστιν ἀ καὶ τὰς φερούσας συνδιαλυμηνάμενα. 27 ἀγόνοις, abortive, or resulting in a still birth. ἐν δ', adv., 'and among our other woes,' 'and withal': so 183, *Tr.* 206, *Ai.* 675. Not in 'tmesis' with σκῆψας, though Soph. has such tmesis elsewhere, *Ant.* 420 ἐν δ' ἐμεστώθη, *ib.* 1274 ἐν δ' ἐσεισεν. For the simple σκῆψας, cp. *Aesch. Ag.* 308 εἰτ' ἐσκηψεν, 'then it swooped.' So *Pers.* 715 λοιμῷ τις ἥλθε σκηπτός. δι πυρφόρος θεὸς, the bringer of the plague which spreads and rages like fire (176 κρείσσον αἱματικέτου πυρός, 191 φλέγει με): but also with a reference to fever, πυρετός. *Hippocrates* 4. 140 ὀκόσοισι δὲ τῶν ἀνθρώπων πῦρ (= πυρετὸς) ἐμπίπτῃ: *Il.* 22. 31 καὶ τε φέρει (*Seirius*) πολλὸν πυρετὸν δειλοῖσι βροτοῖσι (the only place where πυρετός occurs in *Il.* or *Od.*). In *O. C.* 55 ἐν δ' ὁ πυρφόρος θεὸς | Τιτὰν Προμηθεὺς refers to the representation of Prometheus with the narthex, or a torch, in his right hand (*Eur. Phoen.* 1121 δεξιᾷ δὲ λαμπάδα | Τιτὰν Προμηθεὺς ἔφερεν ὡς). Cp. *Aesch. Theb.* 432 ἄνδρα πυρφόρον, | φλέγει δὲ λαμπάς, κ.τ.λ. Here also the Destroyer is

in the herds among the pastures, in the barren pangs of women; and withal the flaming god, the malign plague, hath swooped on us, and ravages the town; by whom the house of Cadmus is made waste, but dark Hades rich in groans and tears.

It is not as deeming thee ranked with gods that I and these children are suppliants at thy hearth, but as deeming thee first of men, both in life's common chances, and when mortals have to do with more than man:

31 οὐκ ἰσούμενον L, sed κ, ut videtur, ex χι facto.

imagined as *armed with a deadly brand*,—against which the Chorus presently invoke the holy fires of Artemis (206) and the ‘blithe torch’ of Dionysus (214). For θεός said of λοιμός, cp. Simonid. Amorg. fr. 7. ιοι οὐδ' αἴψα λιμὸν οἰκίης ἀπάστεται, | ἐχθρὸν συνοικηῆτρα, δυσμενέα θεόν. Soph. fr. 837 ἀλλ' η φρόνησις ἀγαθὴ θεὸς μέγας. 29 μέλας δ': elision at end of verse, as 785 ὅμως δ', 791 γένος δ', 1184 ξὺν οἰς τ', 1224 ὄσον δ': El. 1017 καλῶς δ': Ant. 1031 τὸ μανθάνειν δ': Ar. Ar. 1716 θυμαμάτων δ'. Besides δ' and τ', the only certain example is ταῦτ', 332; in O. C. 1164 μολόντ' is doubtful. 30 πλούτιζεται with allusion to Πλούτων, as Hades was called by an euphemism (ὑποκοριστικῶς, schol. Ar. *Plut.* 727), ὅτι ἐκ τῆς κάτωθεν ἀνέλεται ὁ πλούτος (crops and metals), as Plato says, *Crat.* 403 A. Cp. Sophocles fr. 252 (from the satyric drama *Inachus*) Πλούτωνος (=“Αἰδον) ἦδε ἐπείσοδος: Lucian *Timon* 21 (Πλούτος speaks), ὁ Πλούτων (Hades) ἀποστέλλει με παρ' αὐτοὺς ἄτε πλουτοδότης καὶ μεγαλόδωρος καὶ αὐτὸς ὕντες δηλοῖ γοῦν καὶ τῷ οὐόματι. Schneid. cp. Statius *Theb.* 2. 48 *pallentes devius umbras Trames agit nigrique Iovis vacua atria ditat Mortibus. 31 οὐκ ἰσούμενόν σ'*, governed by κρίνοντες in 34. But the poet began the sentence as if he were going to write, instead of ἔξιμεσθ' ἐφέστιοι, a verb like ἵκετεύομεν: hence ἰσούμενον instead of ἰσον. It is needless to take ἰσούμενον (1) as accus. absol., or (2) as governed by ἔξιμεσθ' ἐφέστιοι in the sense of ἵκετεύομεν,—like φθορὰς...ψήφους ἔθεντο Aesch. *Ag.* 814, or γένος...νέωσον αἶνον *Suppl.* 533. Musgrave conj. ἰσούμενοι as = ‘deeming equal,’ but the midd. would mean ‘making *ourselves* equal,’ like ἀντισουμένου Thuc. 3. 11. Plato has ἰσούμενον as passive in *Phaedr.* 238 E, and ἰσοῦσθαι as passive in *Parm.* 156 B: cp. 581 ἰσοῦμαι. 34 δαιμόνων συναλλαγᾶς = dealings (of men) with immortals, == ἔταν ἀνθρώποι συναλλάσσωνται δαιμοστιν, as opposed to the *ordinary* chances

ὅς γ' ἔξελυσας, ἀστυ Καδμείον μολών,  
σκληρᾶς ἀοιδοῦ δασμὸν ὃν παρείχομεν  
καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἔξειδὼς πλέον  
οὐδὲ ἐκδιδαχθείς, ἀλλὰ προσθήκη θεοῦ  
λέγει νομίζει θ' ἡμὶν ὁρθῶσαι βίον.  
νῦν τ', ὡς κράτιστον πᾶσιν Οἰδίπου κάρα,  
ἰκετεύομέν σε πάντες οἵδε πρόστροποι  
ἀλκήν τιν' εὑρεῖν ἡμίν, εἴτε του θεῶν  
φῆμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἶσθά που·

35

40

35 ὅς γ' codd. omnes. Elmsl. coni. ὅς τ', quasi responderet νῦν τ' in v. 40: quod recepit Campb. Vulgatam tueor, neque conjecturae satis opitulari credo quod annotavit schol. in cod. Laur. ὥστε μόλεν ἀστυ Καδμείον: qua sententia, parum liquet.

of life (*συμφραῖς βίον*). Such *συναλλαγαί* were the visit of the Sphinx (130) and of the *πυρφόρος θεός* (27). Cp. 960 νόσου *συναλλαγὴ*, *Trach.* 845 οὐλίαισι *συναλλαγῆς*, ‘in fatal converse.’ But in *Ant.* 156 θεῶν *συντυχίαι* = fortunes sent by gods. ‘The common prose sense of *συναλλαγή* is ‘reconciliation,’ which Soph. has in *Ai.* 732. 35 ὅς γ'. The γε of the MSS. suits the immediately preceding verses better than the conjectural τε, since the judgment (*κρίνοντες*) rests solely on what Oed. has done, not partly on what he is expected to do. Owing to the length of the first clause (35—39) τ' could easily be added to νῦν in 40 as if another τε had preceded. *ἔξελυσας..δασμὸν*. The notion is not, ‘paid it in full,’ but ‘loosed it,—the thought of the tribute suggesting that of the riddle which Oed. solved. Till he came, the δασμός was as a knotted cord in which Thebes was bound. Cp. *Trach.* 653 ‘Αρης...ἔξελυσ’ | *ἐπίπονον ἀμέραν*, ‘has burst the bondage of the troubrous day.’ Eur. *Phoen.* 695 ποδῶν σῶν μόχθον ἐκλύει παρών, ‘his presence dispenses with (solves the need for) the toil of thy feet.’ This is better than (1) ‘freed the city from the songstress, in respect of the tribute,’ or (2) ‘freed the city from the tribute (δασμόν by attraction for δασμοῦ) to the songstress.’ 36 *σκληρᾶς*, ‘hard,’ stubborn, relentless. Eur. *Andr.* 261 *σκληρὸν θράσος*. In 391 κύων expresses a similar idea. 37 καὶ ταῦθ', ‘and that too’: *Ant.* 322 (ἐποίησας τὸ ἔργον) καὶ ταῦτ' ἐπ' ἀργυρῷ γε τὴν ψυχὴν προδούς. οὐδὲν πλέον, nothing more than anyone else knew, nothing ‘that could advantage thee.’ Plat. *Crat.* 387 A πλέον τι ἡμῖν ἔσται, we shall gain something. *Sympos.* 217 C οὐδὲν γάρ μοι πλέον ἦν, it did not help me. *ἔξειδὼς—ἐκδιδαχθείς*: not having heard (incidentally)—much less having been thoroughly schooled. 38 *προσθήκη θεοῦ*, ‘by the aid of a god.’ [Dem.] *In*

seeing that thou camest to the town of Cadmus, and didst quit us of the tax that we rendered to the hard songstress; and this, though thou knewest nothing from us that could avail thee, nor hadst been schooled; no, by a god's aid, 'tis said and believed, didst thou uplift our life.

And now, Oedipus, king glorious in all eyes, we beseech thee, all we suppliants, to find for us some succour, whether by the whisper of a god thou knowest it, or haply as in the power of man;

**Καδμεῶν** I., **Καδμείων** A. **Καδμεῖον** ex **Καδμείων** factum B: contraria in V<sup>4</sup> ratio. Ut in v. 29, ita hic quoque genit. plurale librariis commendavit locutio pedestri propior. **40** *νῦν δ'* Blaydes. **43** *πον* A, cod. Ven. 468 (V), cum codd. plerisque. *τὸν* L, superscr. *πον* a manu admodum recenti: B *τῷ* in *πῷ* mutatum a manu recenti. *τὸν* Schneidewin., Dindorf., Blaydes.

*Aristot.* I. § 24 ἡ εὐταξία τῇ τῶν νόμων προσθήκη τῶν αἰσχρῶν περίεστι, 'discipline, with the *support* of the laws, prevails against villainy.' Dionys. Hal. 5. 67 προσθήκης μοῖραν ἐπέιχον οὐτοὶ τοῖς ἐν φάλαγγι τεταγμένοις, 'these served as *supports* to the main body of the troops.' προστίθεσθαι τινι, to take his side: Thuc. 6. 80 τοῖς ἀδικουμένοις... προσθεμένοις: so Soph. *O. C.* 1332 οὖς ἀν σὺ προσθῆ. (The noun προσθήκη does not occur as = 'mandate,' though Her. 3. 62 has τὸ τοι προσέθηκα πρῆγμα.) The word is appropriate, since the achievement of Oed. is viewed as essentially a triumph of human wit: a divine agency prompted him, but remained in the background. **40** *νῦν τῷ*: it is unnecessary to read *νῦν δ'*: see on 35. **πᾶσιν**, ethical dat. masc. (cp. 8), 'in the eyes of all men.' *Tr.* 1071 πολλῶσιν οἰκτρόν. **42** εἴτε οἰσθα ἀλκήν, ἀκούσας φήμην θεῶν του (by having heard a voice from some god), εἴτε οἰσθα ἀλκήν ἀπ' ἀνδρός πον (help obtainable from a man, haply). Not, 'knowest from a man' (as thy informant): this would be *παρὰ* or *πρὸς ἀνδρός*. So in *Od.* 6. 12 θεῶν ἄπο μῆδα εἰδώς = 'with wisdom inspired by gods,' not 'having learned wisdom from (the lips of) gods.' **43** φήμην, any message (as in a dream, φήμη ὄνείρου, Her. 1. 43), any rumour, or speech casually heard, which might be taken as a hint from the god. *Od.* 20. 98 Ζεῦ πάτερ... | φήμην τίς μοι φάσθω... (Odysseus prays), 'Let some one, I pray, show me a *word of omen*.' Then a woman, grinding corn within, is heard speaking of the suitors, '*may they now sup their last*': χαίρεν δὲ κλεηδόνι δῖος Ὁδυσσεύς, 'rejoiced in the sign of the voice.' ὁμφή was esp. the voice of an oracle; κληδών comprised *inarticulate sounds*

ώς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς  
 ζώσας ὄρῳ μάλιστα τῶν βουλευμάτων. 45  
 ἵθ, ὡς βροτῶν ἄριστος, ἀνόρθωσον πόλιν·  
 ἵθ, εὐλαβήθηθε· ὡς σὲ νῦν μὲν ηδε γῆ  
 σωτῆρα κλήζει τῆς πάρος προθυμίας·  
 ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα  
 στάντες τ' ἐς ὄρθὸν καὶ πεσόντες ὑπερον, 50  
 ἀλλ' ἀσφαλείᾳ τήνδ' ἀνόρθωσον πόλιν.

**48** πάρος L, pos a manu recentiore, deletis litteris quas λαι fuisse neque negare

(κλ. δυσκρίτους, Aesch. *P.* V. 486). 44—45 ὡς τοῖσιν...βουλευμάτων. I take these two verses with the whole context from v. 35, and not merely as a comment on the immediately preceding words *εἴτ' ἀπ'* ἀνδρὸς οἰσθά πον. Oedipus has had practical experience (*ἐμπειρία*) of great troubles; when the Sphinx came, his wisdom stood the trial. Men who have become thus *ἐμπειροί* are apt to be *also* (*καὶ*) prudent in regard to the future. Past *facts* enlighten the *counsels* which they offer on things still uncertain; and we observe that the issues of their counsels are not usually futile or dead, but effectual. Well may we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. Note these points. (1) The words *ἐμπειροί* and *βουλευμάτων* imply the antithesis (*α*) between past and future, (*β*) between *ἔργα* and *λόγοι*. Cp. Thuc. I. 22 ὅσοι δὲ βουλήσονται τῶν τε γενομένων τὸ σαφὲς σκοπεῦν καὶ τῶν μελλόντων ποτὲ αὐθίς κατὰ τὸ ἀνθρώπειον τοιωτών καὶ παραπλησίων ἔσεοθατ. (2) τὰς ξυμφορὰς τῶν βουλευμάτων, the events, issues, of their counsels: Thuc. I. 140 ἐνδέχεται γάρ τὰς ξυμφορὰς τῶν πραγμάτων οὐχ ἥσσον ἀμαθῶς χωρῆσαι ή καὶ τὰς διανοίας τοῦ ἀνθρώπου: the issues of human affairs can be as incomprehensible in their course as the thoughts of man: *ib.* πρὸς τὰς ξυμφορὰς καὶ τὰς γνώμας τρεπομένους, altering their views according to the *events*. 3. 87 τῆς ξυμφορᾶς τῷ ἀποβάντι, by the *issue* which has resulted. (3) ζώσας is not ‘successful,’ but ‘operative,’—effectual for the purpose of the *βουλεύματα*: as v. 482 ζῶντα is said of the oracles which remain operative against the guilty, and *Ant.* 457 ζῆται ταῦτα of laws which are ever in force. Conversely λόγοι θηρίσκοντες μάτην (Aesch. *Cho.* 845) are threats which come to nothing. See Appendix, Note 3. 47 εὐλαβήθητι, have a care *for thy*

for I see that, when men have been proved in deeds past, the issues of their counsels, too, most often have effect.

On, best of mortals, again uplift our State! On, guard thy fame,—since now this land calls thee saviour for thy former zeal; and never be it our memory of thy reign that we were first restored and afterward cast down: nay, lift up this State in such wise that it fall no more!

potest quisquam neque affirmare; totae evanuerunt.      49 μεμνώμεθα codd.:  
μεμνόμεθα Eustath., Herm., Erfurdt., Dobraeus: vide annot.      50 στάντες γ'  
Triclinius, Elms., Blaydes.

*repute*—as the next clause explains. Oed. is supposed to be above personal risk; it is only the degree of his future glory (55) which is in question;—a fine touch, in view of the destined sequel. 48 τῆς πάρος προθυμίας, causal genit.: Plat. *Crito* 43 β πολλάκις μὲν δή σε...εὐδαιμόνιστα τοῦ τρόπου. 49 μεμνώμεθα. This subjunctive occurs also in *Od.* 14. 168 πῦνε καὶ ἄλλα παρὲξ μεμνώμεθα, Plat. *Politicus* 285 C φυλάττωμεν...καὶ... μεμνώμεθα, *Phileb.* 31 A μεμνώμεθα δὴ καὶ ταῦτα περὶ ἀμφοῖν. Eustathius (1303. 46, 1332. 18) cites the word here as μεμνώμεθα (optative). We find, indeed, μεμνῶ Xen. *Anab.* 1. 7. 5 (v. l. μεμνῆ), μεμνεῖτο *Il.* 23. 361, μεμνῶ Xen. *Cyr.* 1. 6. 3, but these are rare exceptions. On the other hand, μεμνήμην *Il.* 24. 745, μεμνῆτο Ar. *Plut.* 991, Plat. *Rep.* 518 A. If Soph. had meant the optative he would have written μεμνήμεθα: cp. *Philoct.* 119 ἀν...κεκλῆσθαι. See Curtius *Greek Verb* II. 226 (Eng. tr. p. 423). The personal appeal, too, here requires the subjunct., not optat.: cp. *O. C.* 174 μὴ δῆτ' ἀδικηθῶ, *Trach.* 802 μηδὲ αὐτοῦ θάνω. 50 στάντες τ' κ.τ.λ. For partic. with μέμνημαι cp. Xen. *Cyr.* 3. 1. 31 ἐμέμνητο γὰρ εἰπών: Pind. *Nem.* 11. 15 θνατὰ μεμνάσθω περιστέλλων μέλη: for τε...καὶ, *Ant.* 1112 αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι, as I bound, so will I loose. 51 ἀσφαλείᾳ, ‘in steadfastness’: a dative of manner, equivalent to ἀσφαλῶς in the proleptic sense of ὥστε ἀσφαλῆ εἶναι. Thuc. 3. 56 οἱ μὴ τὰ ξύμφορα πρὸς τὴν ἔφοδον αἵτοις ἀσφαλείᾳ πράσσοντες, those who *securely* made terms on their own account which were not for the common good in view of the invasion. 3. 82 ἀσφαλείᾳ δὲ τὸ ἐπιβούλευσασθαι (where ἀσφαλεῖα is a false reading), to form designs *in security*, opp. to τὸ ἐμπλήκτως ὁξύ, fickle impetuosity. The primary notion of ἀσφαλῆς (‘not slipping’) is brought out by πεσόντες and ἀνόρθωσον.

ὅρνιθι γάρ καὶ τὴν τότ' αἰσιώ τύχην  
παρέσχες ἡμῖν, καὶ ταῦν ἵσος γενοῦ.  
ώς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,  
ἔνν ἀνδράσιν κάλλιον η̄ κενῆς κρατεῖν· 55  
ώς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς  
ἔρημος ἀνδρῶν μὴ ἔννοικούντων ἐσω.  
ΟΙ. ὁ παῖδες οἰκτροί, γνωτὰ κούκ τάγνωτά μοι  
προσήλθεθ ἴμείροντες· εὖ γάρ οἶδ’ ὅτι  
νοσεῖτε πάντες, καὶ νοσοῦντες, ως ἐγὼ  
οὐκ ἐστιν ὑμῶν ὅστις ἐξ Ἰσου νοσεῖ. 60  
τὸ μὲν γάρ ὑμῶν ἄλγος εἰς ἐν’ ἔρχεται

52 ὅρνιθι...αἰσιώ, like *secunda alite* or *fausta avi* for *bono omine*. A bird of omen was properly οἰωνός: *Od.* 15. 531 οὐ τοι ἄνευ θεοῦ ἔπτατο δεξιὸς ὅρνις· | ἔγνων γάρ μιν ἐσάντα ιδὼν οἰωνὸν ἔσντα: *Xen. Cyr.* 3. 3. 22 οἰωνοῖς χρησάμενος αἰσιοῖς. But cp. *Eur. I. A.* 697 ὅρνιθα μὲν τόνδι αἰσιον ποιούμεθα: *Her.* 730 ὅρνιθος οὐνεκα: *Ar. Ar.* 720 φήμη γ' ὑμῖν ὅρνις ἐστί, πταρμόν τ' ὅρνιθα καλεῖτε, | ἔνυβολον ὅρνιν, φωνὴν ὅρνιν, θεράποντ' ὅρνιν, ὅνον ὅρνιν. For dat., *Schneid.* cp. *Hippônax fr. 63 (Bergk)* δεξιῷ...ἔλθων ῥωδιῷ (heron). In *Bergk Poet. Lyr.* p. 1049 fr. incerti 27 δεξιῇ σιττῇ (woodpecker) is a conject. for δεξιῇ σιττῇ. καὶ is better taken as = 'also' than as 'both' (answering to καὶ ταῦν in 53). 54 ἄρξεις...κρατεῖς...κρατεῖν. κρατεῖν τινός, merely to hold in one's power; ἄρχειν implies a constitutional rule. Cp. *Plat. Rep.* 338 Δ οὐκοῦν τοῦτο κρατεῖ ἐν ἑκάστῃ πόλει, τὸ ἄρχον; *Her.* 2. 1 ἀλλοις τε παραλαβὼν τῶν ἥρχε καὶ δὴ καὶ Ἐλλήνων τῶν ἐπεκράτεε, i.e. the Asiatics who were his lawful subjects, and the Greeks over whom he could exert force. But here the poet intends no stress on a verbal contrast: it is as if he had written, ἄπερ ἄρξεις, ὥσπερ ἄρχεις. Cp. *Trach.* 457 κεὶ μὲν δέδοικας, οὐ καλῶς ταρβεῖς: below 973 προύλεγον... | ηδας. 55 ἔνν ἀνδράσιν, not 'with the help of men,' but 'with men in the land,' = ἀνδρας ἔχούσης γῆς. Cp. 207 ένν αἱς=ἄς ἔχουσα: *El.* 191 ἀεικῆ σὺν στολᾷ. *Ai.* 30 σὺν νεορράντῳ ἔιφει. *Ant.* 116 ένν θ' ἵπποκόμοις κορύθεσσι. 56 ως οὐδέν ἐστιν κ.τ.λ. *Thuc.* 7. 77 ἄνδρες γάρ πόλις, καὶ οὐ τείχη οὐδὲ νῆσες ἀνδρῶν κεναί. *Dio Cass.* 56. 6 ἄνθρωποι γάρ που πόλις ἐστίν, οὐκ οἰκίαι, κ.τ.λ. *Her.* 8. 61 (Themistocles, taunted by Adeimantus after the Persian occupation of Athens in 480 B.C. with being ἄπολις, re-

With good omen didst thou give us that past happiness ; now also show thyself the same. For if thou art to rule this land, even as thou art now its lord, 'tis better to be lord of men than of a waste : since neither walled town nor ship is anything, if it is void and no men dwell with thee therein.

OE. Oh my piteous children, known, well known to me are the desires wherewith ye have come : well wot I that ye suffer all ; yet, sufferers as ye are, there is not one of you whose suffering is as mine. Your pain comes on each one of you

torted) ἔωντοῖσι...ώς εἴη καὶ πόλις καὶ γῆ μέζων ἥπερ κείνοισι, ἐστ' ἀνδιηκόσιαι νῆσοι σφι ἔνοι πεπληγμέναν. πύργος = the city wall with its towers : the sing. as below, 1378 : *Ant.* 953 οὐ πύργος, οὐχ ἀλίκτυποι | ... νᾶες : Eur. *Hec.* 1209 πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν. 57 Lit., 'void of men, when they do not dwell with thee in the city': ἀνδρῶν depends on θρημός, of which μὴ ξυνοικούντων ζεῖν is epexegetic. Rhythm and Sophoclean usage make this better than to take ἀνδρῶν μὴ ξυνοικ. ἔτι as a gen. absol. Cp. *Ai.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ : *Phil.* 31 κένην οἰκησιν ἀνθρώπων δίχα : *Lucret.* 5. 841 *muta sine ore etiam, sine voltu caeca.* 58 γνωτὰ κούκλη γνωτά. This formula is used when the speaker feels that he has to contend against an opposite impression in the mind of the hearer: 'known, and not, (*as you perhaps think,*) unknown.' *Il.* 3. 59 ἐπεῑ με κατ' αἰσαν ἐνείκεσας οὐδὲ ὑπὲρ αἰσαν, duly, and not,—as you perhaps expect me to say,—unduly. Her. 3. 25 ἐμμανής τε ἐὼν καὶ οὐ φρεγίρης—being mad,—for it must be granted that no man in his right mind would have acted thus. *O. C.* 397 βασιν̄ κούχῃ μυρίου χρόνου, soon, and not after such delay as thy impatience might fear. 60 νοσοῦντες...νοσεῖ. We expected καὶ νοσοῦντες οὐ νοσεῖτε, ως ἔγω. But at the words ως ἔγω the speaker's consciousness of his own exceeding pain turns him abruptly to the strongest form of expression that he can find—οὐκ ἔστιν ἴμων ὅστις νοσεῖ, *there is not one of you* whose pain is as mine. In *Plat. Phileb.* 19 B (quoted by Schneid.) the source of the anacolouthon is the same: μὴ γὰρ δυνάμενοι τοῦτο κατὰ παντὸς ἐνὸς καὶ ὁμοίουν καὶ ταῦτον δρᾶν καὶ τοῦ ἐναντίου, ως δὲ παρελθὼν λόγος ἐμήνυσεν, οὐδεὶς εἰς οὐδὲν οὐδενὸς ἀνὴρ μόνων οὐδέποτε γένοντο ἄξιος,—instead of the tamer οὐκ ἀν γενοίμεθα. 62 εἰς ἔνα... μόνον καθ' αὐτόν. καθ' αὐτόν, 'by himself' (*O. C.* 966), is strictly only an emphatic repetition of μόνον : but the whole phrase εἰς ἔνα μόνον καθ' αὐτόν is virtually equivalent to εἰς ἔνα ἔκαστον καθ' αὐτόν, each several

μόνον καθ' αὐτόν, κουδέν' ἄλλον· ή δ' ἐμὴ  
ψυχὴ πόλιν τε κάμε καὶ σ' ὅμοι στένει.  
ώστ' οὐχ ὑπνῷ γ' εὔδοντά μ' ἔξεγείρετε,  
ἄλλ' ἵστε πολλὰ μέν με δακρύσαντα δή,  
πολλὰς δ' ὄδοις ἐλθόντα φροντίδος πλάνοις.  
ἢν δ' εὖ σκοπῶν εὑρισκον ἵασιν μόνην,  
ταύτην ἐπραξα· παῖδα γάρ Μενοικέως  
Κρέοντ', ἐμαυτοῦ γαμβρόν, ἐς τὰ Πυθικὰ  
ἐπεμψα Φοίβου δώμαθ', ὡς πύθοιθ' ὁ τι  
δρῶν ἢ τί φωνῶν τήνδε ρύσαιμην πόλιν.  
καὶ μ' ἥμαρ ἥδη ἔυμμετρούμενον χρόνῳ

65

70

**67** πλάνοις L, οἱ ex ai facto: superscriptum est ἀντὶ πλάναις θηλυντικῶς. T  
πλάνοις <sup>aus</sup> habet: ubi schol. in marg. formae masculinae suffragatur, τοὺς φυγαδικοὺς

one apart from the rest. **64** πόλιν τε κάμε καὶ σ'. The king's soul grieves for the whole State,—for himself, charged with the care of it,—and for each several man (*σέ*). As the first contrast is between public and private care, κάμε stands between πόλιν and σέ. For the elision of σέ, though accented, cp. 329 τᾶμ', ὡς ἀν εἴπω μὴ τὰ σ': 404 καὶ τὰ σ': El. 1499 τὰ γοῦν σ': Phil. 339 οἵμοι μὲν ἀρκεῖν σοί γε καὶ τὰ σ': Eur. Hipp. 323 ἕα μ' ἀμαρτεῖν οὐ γάρ ἐσ σ' ἀμαρτάνω. **65** The modal dat. ὑπνῷ is more forcible than a cognate accus. ὑπνον, and nearly = 'deeply,' 'soundly.' Cp. Trach. 176 φόβῳ, φίλαι, ταρβοῦσαν: Eur. Tro. 28 κωκυτοῖσιν... | βοᾷ: [Eur.] fr. 1117. 40 ὄργῃ χολωθείς (where Nauck, rashly, I think, conjectures ἐργει). Verg. Aen. i. 68ο sopitum somno. εὔδειν, καθεύδειν (Xen. An. i. 3. 11) were familiar in the fig. sense of 'to be at ease' (cp. ἔθ' οὐκ ἀν βρίζοντα ἴδοις, of Agam., Il. 4. 223): the addition of ὑπνῷ raises and invigorates a trite metaphor. **67** πλάνοις has excellent manuscript authority here; and Soph. uses πλάνοις O. C. 1114, πλάνοις Phil. 758, but πλάνη nowhere. Aesch. has πλάνη only: Eur. πλάνοις only, unless the fragment of the Rhadamanthus be genuine (66ο Nauck, v. 8, οὐτω βίστος ἀνθρώπων πλάνη). Aristoph. has πλάνοις once (Vesp. 872), πλάνη never. Plato uses both πλάνη and πλάνοις, the former oftenest: Isocrates has πλάνοις, not πλάνη. **68** εὗρ-σκον, 'could find' (impf.). Elmsley ἤρισκον. Curtius (Verb i. 139, Eng. tr. 93) justly says that we cannot lay down any definite rules on the omission of the temporal augment in such forms. While the omission

for himself alone, and for no other; but my soul mourns at once for the city, and for myself, and for thee.

So that ye rouse me not, truly, as one sunk in sleep: no, be sure that I have wept full many tears, gone many ways in wanderings of thought. And the sole remedy which, well pondering, I could find, this I have put into act. I have sent the son of Menoeceus, Creon, mine own wife's brother, to the Pythian house of Phoebus, to learn by what deed or word I might deliver this town. And already, when the lapse of days is reckoned, πλάνους citans. πλάνοις, non πλάναις, indicat script. compendiaria in B. Multi tamen codd. recentiorum πλάναις praebent.

of the syllabic augment was an archaic and poetical license, that of the temporal was ‘a sacrifice to convenience of articulation, and was more or less common to all periods.’ Thus εἴκαζον could exist in Attic by the side of γῆκαζον, εὑρισκον by the side of ηγῆρισκον. On such a point our MSS. are rarely safe guides. 69 ταύτην ἐπραξα, a terse equivalent for ταύτη ἔργῳ ἐχρησάμην. 71 ὅ τι δρῶν...τι φωνῶν. Cp. Plat. *Rep.* 414 D οὐκ οὖδα ὁποίᾳ τόλμῃ ή πολοῖς λόγοις χρώμενος ἔρω. These are exceptions to the rule that, where an interrogative pronoun (as τίς) and a relative (as δοτίς) are both used in an indirect question, the former stands first: cp. Plat. *Crito* 48 A οὐκ ἄφα...φροντιστέον, τί ἔροῦσιν οἱ πολλοὶ ήμᾶς, ἀλλ’ ὅ τι ὁ ἐπαῖων, κ.τ.λ.: *Gorg.* 448 Ε οὐδεὶς ἔρωτῷ ποία τις εἴη ή Γοργίου τέχνη, ἀλλὰ τίς, καὶ δοντινα δέοι καλεῖν τὸν Γοργίαν: *ib.* 500 A ἐκλέξασθαι ποῖα ἀγαθὰ καὶ ὁποῖα κακά: *Phileb.* 17 B (ἴσμεν) πόσα τέ ἔστι καὶ ὁποῖα. 72 δρῶν η φωνῶν: there is no definite contrast between *doing* and *bidding others to do*: rather ‘deed’ and ‘word’ represent the two chief forms of agency, the phrase being equivalent to ‘in what possible way.’ Cp. Aesch. *P. V.* 659 θεοπρόπους ἵαλλεν, ὡς μάθοι τί χρὴ | δρῶντ’ η λέγοντα δαίμοσιν πράσσειν φίλα. δρυσαίμην. The direct deliberative form is πῶς δύστομαι; the indirect, ἔρωτῷ δπως (or πῶς) δύστομαι, ηρώτων δπως (or πῶς) δυστάμην. δύστομην (oblique for δύστομαι) would imply that he was confident of a successful *result*, and doubtful only concerning the *means*; it is therefore less suitable. 73 καὶ μ' ήμαρ...χρόνῳ. Lit., ‘and already the day, compared with the lapse of time [since his departure], makes me anxious what he doth’: *i.e.* when I think what day this is, and how many days ago he started, I feel anxious. ηδη, showing that *to-day* is meant, sufficiently defines ήμαρ. χρόνῳ is not

- λυπεῖ τί πράσσει· τοῦ γὰρ εἰκότος πέρα  
 ἀπεστι πλείω τοῦ καθήκοντος χρόνου. 75  
 ὅταν δ' ἵκηται, τηνικαῦτ' ἐγὼ κακὸς  
 μὴ δρῶν ἀν εἴην πάνθ' ὅσ' ἀν δηλοῖ θεός.  
 IE. ἀλλ' εἰς καλὸν σύ τ' εἶπας οἵδε τ' ἀρτίως  
 Κρέοντα προστείχοντα σημαίνουσί μοι.  
 OI. ὥναξ Ἀπολλον, εἰ γὰρ ἐν τύχῃ γέ τῳ  
 σωτῆρι βαίνῃ λαμπρὸς ὁσπερ ὄμματι. 80  
 IE. ἀλλ' εἰκάσαι μέν, ήδύς. οὐ γὰρ ἀν κάρα  
 πολυστεφής ὁδὸς εἰρπε παγκάρπου δάφνης.  
 OI. τάχ' εἰσόμεσθα· ἔνυμετρος γὰρ ὡς κλύειν.

**74** περαὶ L, et placuit quidem Porsono, v. 75 delendum censenti, περᾶ legere: vide tamen annot.   **79** προστείχοντα codd., sed verbum cum πρὸς non cum

for *τῷ χρόνῳ*, *the time since he left*,—though this is implied,—but is abstract,—time in its course. *ἔνυμετρούμενον*: cp. Her. 4. 158 *συμμετρησάμενοι τὴν ὥρην τῆς ἡμέρης, νυκτὸς παρῆγον*, ‘having *calculated* the time, they led them past the place by night’: lit, ‘having compared the season of the day (with the distance to be traversed).’ Eur. *Or.* 1214 καὶ δὴ πέλας νν δωρᾶτων εἶναι δοκῶ: | τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει ‘for the length of time (since her departure) just tallies (with the time required for the journey).’ 74 λυπεῖ τί πράσσει: *Ai.* 794 ὥστε μ' ὠδίνειν τί φῆς. τοῦ γὰρ εἰκότος πέρα. τὸ εἰκός is a *reasonable estimate* of the time required for the journey. Porson conjectured τοῦ γὰρ εἰκότος πέρα, as = ‘for he overstays the due limit’—thinking v. 75, ἀπεστι...χρόνου, to be a spurious interpolation. The same idea had occurred to Bentley. But (1) περᾶν with the genitive in this sense is strange (in 674 θυμοῦ περᾶν is different), and would not be readily understood as referring to *time*; (2) it is Sophoclean to explain and define τοῦ εἰκότος πέρα by πλείω τοῦ καθήκοντος χρόνου. 78 εἰς καλὸν, to fit purpose, ‘opportunely’: Plat. *Symp.* 174 Ε εἰς καλὸν ἥκεις. *Ai.* 1168 καὶ μὴν ἐσ αὐτὸν καιρὸν... | πάρεισν. Cp. Ar. *Ach.* 686 εἰς τάχος=ταχέως, *Ae.* 805 εἰς εὐτέλειαν = εὐτελῶς. οἵδε: some of those suppliants who are nearer to the stage entrance on the spectators’ left—the conventional one for an arrival from the country—have made signs to the Priest. Creon enters, wearing a wreath of bay leaves bright with berries, in token of a favourable answer. See Appendix, Note 1, § 2. 80 ἐν τύχῃ...ὄμματι: may his

it troubles me what he doth ; for he tarries strangely, beyond the fitting space. But when he comes, then shall I be no true man if I do not all that the god shows.

PR. Nay, in season hast thou spoken ; at this moment these sign to me that Creon draws near.

OE. O king Apollo, may he come to us in the brightness of saving fortune, even as his face is bright !

PR. Nay, to all seeming, he brings comfort ; else would he not be coming crowned thus thickly with berry-laden bay.

OE. We shall know soon : he is at range to hear.—

*πρό* compositum, credo, significantes : ne enim in talibus duplex σcriberetur, inferiorum temporum Graecis Latina suadere poterant exempla, ut *astare*, *postemplum*.

radiant look prove the herald of good news. *λαμπτός* with ἐν τύχῃ κ.τ.λ., —being applicable at once to *brilliant* fortune and (in the sense of *φαιδρός*) to a *beaming* countenance. ἐν τύχῃ, nearly = μετὰ τύχης, ‘invested with,’ ‘attended by’: cp. 1112 ἐν τε γὰρ μακρῷ | γῆρᾳ ἔναρδει: *Ai.* 488 σθένοντος ἐν πλούτῳ. τύχη σωτήρ (Aesch. *Ag.* 664), like χεὶρ πράκτωρ (*ib.* 111), θέλκτωρ πειθώ (Aesch. *Supp.* 1040), καρανιστήρες δίκαι (Eum. 186). 82 ἐκάστου μὲν, ἥδος (*sc.* βαίνει). Cp. *El.* 410 ἐν δείματός του νυκτέρου, δοκεῖν ἔμοι. *O. C.* 151 δυσαίων | μακραίων τ', ἐπεικάσαι. ἥδος, not ‘joyous,’ but ‘pleasant to us,’ ‘bringing good news’: as 510 ἥδύπολις, pleasant to the city: *El.* 929 ἥδος οὐδὲ μητρὶ δυσχερής, a guest welcome, not grievous, to her. In *Trach.* 869 where ἀηδῆς καὶ συνωφρυνωμένη is said of one who approaches with bad news, ἀηδῆς is not ‘unwelcome,’ but rather ‘sullen,’ ‘gloomy.’ 83 πολυστεφής...δάφνης. The use of the gen. after words denoting fulness is extended to the notions of encompassing or overshadowing: e.g. περιστεφή | ...ἀνθέων θήκην (*El.* 895), στέγην...ἥς [*v. l.* ὥ] κατηρεφέεις δόμοι (Eur. *Hipp.* 468). But the *dat.* would also stand: cp. *Od.* 9. 183 σπέος...δάφνης κατηρεφέει: Hes. *Op.* 513 λάχνη δέρμα κατάσκιον. παγκάρπου, covered with berries: Plin. 15. 30 *maximis baccis atque e viridi rubentibus* (of the Delphic laurel). Cp. *O. C.* 676. In Eur. *Hipp.* 806 Theseus, returning from the oracle at Delphi to find Phaedra dead, cries τί δῆτα τοῖσδε ἀνέστεμμαι κάρα | πλεκτοῖσι φύλλοις, δυστυχῆς θεωρὸς ὦν; So Fabius Pictor returned from Delphi to Rome *coronatus laurea corona* (Liv. 23. 11). 84 ξύμμετρος γὰρ ὡς κλέων. He is at a just distance for hearing: ξύμμετρος = *commensurate* (in respect of his distance) *with* the range of our

ἀναξ, ἐμὸν κῆδευμα, παῖ Μενοικέως,  
τίν' ἡμὶν ἥκεις τοῦ θεοῦ φήμην φέρων;

85

## ΚΡΕΩΝ.

ἐσθλήν· λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι  
κατ' ὄρθὸν ἔξελθόντα, πάντ' ἀν εὐτυχεῖν.

ΟΙ. ἔστιν δὲ ποῖον τοῦπος; οὔτε γὰρ θρασὺς  
οὐτ' οὖν προδείσας εἴμι τῷ γε νῦν λόγῳ. 90

ΚΡ. εἰ τῶνδε χρῆζεις πλησιαζόντων κλύειν,  
ἔτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.

ΟΙ. ἐσ πάντας αὐδα. τῶνδε γὰρ πλέον φέρω  
τὸ πένθος ἥ καὶ τῆς ἐμῆς ψυχῆς πέρι.

ΚΡ. λέγοιμι ἀν οἵ ἥκουσα τοῦ θεοῦ πάρα.  
ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἀναξ  
μίασμα χώρας, ὡς τεθράμμενον χθονὶ<sup>1</sup>  
ἐν τῇδ', ἐλαύνειν, μηδ ἀνήκεστον τρέφειν.

88 ἔξελθόντα codd. Quod Suidas et Zonaras s.v. δύσφορα legunt ἔξιόντα, id mera negligentia factum esse putes.

voices (implied in *κλύειν*). 85 *κῆδευμα*, 'kinsman' (by marriage), = *κηδεστής*, here = *γαμβρός* (70). *Ant.* 756 *γυναικὸς* ἀν δούλευμα μὴ κώτιλλέ με. Eur. *Or.* 928 *τάνδον οἰκουρήματα* = *τὰς ἔνδον οἰκουρούστας*. 87 λέγω γὰρ...εὐτυχεῖν. Creon, unwilling to speak plainly before the Chorus, hints to Oedipus that he brings a clue to the means by which the anger of heaven may be appeased. 88 *ἔξελθόντα*, of the *event*, 'having issued'; cp. 1011 μή μοι Φοῖβος ἔξελθῃ σταφής: so 1182 *ἔξῆκοι*. The word is chosen by Creon with veiled reference to the duty of *banishing* the defiling presence (98 *ἐλαύνειν*). *πάντα* predicative with *εὐτυχεῖν*, 'will all of them (= altogether) be well.' λέγω εὐτυχεῖν ἀν = λέγω ὅτι εὐτυχοίη ἀν. 89 *τοῦπος*, the actual oracle (*τοῦπος τὸ θεοπρόπον*, *Tr.* 822): λόγῳ (90), Creon's own saying (λέγω, 87). *προδείσας*, alarmed beforehand. Cp. Her. 7. 50 *κρέσσον* δὲ πάντα θαρσέοντα ἡμισυ τῶν δεινῶν πάσχειν μᾶλλον ἥ πᾶν χρῆμα προδειμαίνοντα μηδαμὰ μηδὲν παθεῖν. No other part of *προδείδω* occurs: *προταρβεῖν*, *προφοβεῖσθαι* = 'to fear beforehand,' but ὑπερδέοικά σον, I fear for thee, *Ant.* 82. In compos. with a verb of *caring for*, however, *πρό* sometimes = ὑπέρ, e.g. *προκήδομαι* *Ant.* 741. 91 *πλησιαζόντων* here = *πλησίον ὄντων*: usu. the verb = either (1) to approach, or (2) to *consort with* (dat.), as below, 1136. 92 εἴτε

Prince, my kinsman, son of Menoeceus, what news hast thou brought us from the god?

CREON.

Good news: I tell thee that even troubles hard to bear,—if haply they find the right issue,—will end in perfect peace.

OE. But what is the oracle? So far, thy words make me neither bold nor yet afraid.

CR. If thou wouldest hear while these are nigh, I am ready to speak; or else to go within.

OE. Speak before all: the sorrow which I bear is for these more than for mine own life.

CR. With thy leave, I will tell what I heard from the god. Phoebus our lord bids us plainly to drive out a defiling thing, which (he saith) hath been harboured in this land, and not to harbour that which is past cure.

**καὶ στείχειν** ἔσω (χρῆσεις), (*ἔτοιμός είμι τοῦτο δρᾶν*). So Eur. *Ion* 1120 (quoted by Elms., etc.) πεπυσμέναι γάρ, εἰ θανεῖν ήμᾶς χρεών, | ἥδιον ἀνθάνοιμεν, εἴθ' ὄρᾶν φάος: i.e. εἴτε ὄρᾶν φάος (χρῆ), (*ἥδιον ἀν ὄρῶμεν αὐτό*). εἴ...εἴτε, as Aesch. *Eum.* 468 σὺ δ', εἰ δικαίως εἴτε μή, κρίνον δίκην. 93 ἐς πάντας. Her. 8. 26 οὐτε ἡνέσχετο σιγῶν εἰπέ τε ἐς πάντας τάδε: Thuc. I. 72 ἐς τὸ πλήθος εἰπεῖν (before the assembly). πλέον adverbial, as in *Ai.* 1103, etc.: schol. περὶ τούτων πλέον ἀγωνίζομαι η̄ περὶ τῆς ἐμαυτοῦ ψυχῆς. τῶνδε, object. gen. with τὸ πένθος (not with περὶ): cp. *El.* 1097 τῷ Ζηνὸς εὐσεβείᾳ. 94 η̄ καὶ, ‘than even.’ This must not be confounded with the occasional use of η̄ καὶ in negative sentences containing a comparison: e.g. *Ai.* 1103 οὐκ ἔσθ' ὅπου σοὶ τόνδε κοσμῆσαι πλέον | ἀρχῆς ἔκειτο θεσμὸς η̄ καὶ τῷδε σέ: *El.* 1145 οὐτε γάρ ποτε | μητρὸς σύ γ' ἡσθα μᾶλλον η̄ κάρμον φίλος: Antiphon *de caed.* Her. § 23 ἐξήτεντο οὐδέν τι μᾶλλον ὑπὸ τῶν ἀλλων η̄ καὶ νπ' ἐμοῦ (where καὶ is redundant, = ‘on my part’). 95 λέγοιμ' ἀν, a deferential form, having regard to the permission just given. Cp. *Phil.* 674 χωροῖς ἀν ἔσω: *El.* 637 κλύοις ἀν ἥδη. 97 ω̄ marks that the partic. τεθραμμένον expresses the view held by the subject of the leading verb (ἄνωγεν): i.e., ‘as having been harboured’ = ‘which (*he says*) has been harboured.’ Cp. Xen. *An.* 1. 2. 1 ἔλεγε θαρρεῖν ω̄ς καταστησομένων τούτων εἰς τὸ δέον: he said, ‘Take courage, *in the assurance that*’ &c. 98 ἀλαύνειν for ἐξελαύνειν was regular in this context: Thuc. I. 126 τὸ ἄγος ἀλαύνειν τῆς θεοῦ (i.e. to banish the Alcmaeonidae): and so I. 127, 128, 135, 2. 13. μηδ' ἀνήκεστον τρέφειν. The μίασμα was

ΟΙ. ποίω καθαρμῷ; τίς ὁ τρόπος τῆς ἔνυμφορᾶς;

ΚΡ. ἀνδρηλατοῦντας, ἢ φόνῳ φόνου πάλιν  
λύοντας, ὡς τόδ' αἷμα χειμάζον πόλιν.

100

ΟΙ. ποίου γὰρ ἀνδρὸς τήνδε μηνύει τύχην;

ΚΡ. ἦν ἡμίν, ὀναξ, Λαϊός ποθ' ἥγεμων  
γῆς τῆσδε, πρὶν σὲ τήνδ' ἀπευθύνειν πόλιν.

ΟΙ. ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω.

ΚΡ. τούτου θανόντος νῦν ἐπιστέλλει σαφῶς  
τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινας.

105

**101** χειμάζον A, superscripto a m. recentiore ἦτοι χειμάζοντος τοῦ αἵματος: simile in Bodl. Laud. 54 schol., χειμάζοντος ἀντὶ τοῦ ταράττοντος. Qui talia annotaverunt, χειμάζον accus. absolutum esse intellexerant. Lectionis χειμάζει, in paucis sequioris notae codd. inventae, nulla est auctoritas; quanquam L

ἀνήκεστον in the sense that it could not be expiated by anything else than the death or banishment of the blood-guilty. The version, ‘and not to cherish it till past cure’ (*i.e.* ὅστε ἀνήκεστον ἔναι), suits the context less well, since the guilt was incurred long ago, and Thebes has already suffered. Cp. Antiphon *Tetr.* Γ. γ. § 7 ἀντὶ τοῦ παθόντος (in the cause of the dead) ἐπισκήπτομεν νῦν τῷ τούτου φόνῳ τὸ μήνιμα τῶν ἀλιτηρίων ἀκεσαμένους πάσαν τὴν πόλιν καθαρὰν τοῦ μάσματος καταστῆσαι, ‘to heal with this man’s blood the deed which angers the avenging spirits, and so to purge the whole city of the defilement.’ 99 ποιῶ... ἔνυμφορᾶς. By what purifying rite (does he command us ἐλαύνειν τὸ μίασμα)? What is the manner of our misfortune (*i.e.* our defilement)? Eur. *Phoen.* 390 τίς ὁ τρόπος αὐτοῦ; τί φυγάσιν τὸ δυσχερές; ‘what is the manner thereof?’ (*s.c.* τοῦ κακοῦ, exile). ἔνυμφορᾶς, euphemistic for guilt, as Plat. *Legg.* 934 Β λωφῆσαι πολλὰ μέρη τῆς τοιαύτης ἔνυμφορᾶς, to be healed in great measure of such a malady (viz., of evil-doing): *ib.* 854 Δ ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ γραφεὶς τὴν ἔνυμφορά, with his *misfortune* [the crime of sacrilege] branded on his face and hands’ Her. I. 35 συμφορῇ ἔχόμενος = ἐναγῆς, under a ban. Prof. Kennedy understands: ‘what is the mode of *compliance* (with the oracle)?’ He compares *O. C.* 641 τῦδε γὰρ ἔννοισομαι (‘for with that choice I will comply’). But elsewhere, at least, συμφορά does not occur in a sense parallel with συμφέρεσθαι, ‘to agree with.’ 100 ἀνδρηλατοῦντας. As if, instead of ποίω καθαρμῷ, the question had been τί ποιοῦντας; 101 ὡς

OE. By what rite shall we cleanse us? What is the manner of the misfortune?

CR. By banishing a man, or by bloodshed in quittance of bloodshed, since it is that blood which brings the tempest on our city.

OE. And who is the man whose fate he thus reveals?

CR. Laïus, king, was lord of our land before thou wast pilot of this State.

OE. I know it well—by hearsay, for I saw him never.

CR. He was slain; and the god now bids us plainly to wreak vengeance on his murderers—whosoever they be.

<sup>ει</sup> χειμάζον exhibet, ubi ει non a prima manu profectum videtur. Cod. in biblioth. Coll. SS. Trin. Cant. R. 3, 31, qui χειμάζει habet, ipse se refellit, non suae sed verae lectionis interpretatione adiecta καθά χειμάζοντος. In V<sup>4</sup> autem χειμάζει factum est ex χειμάζον.

**107 τινασ** L sine accentu; litteram σ damnaverat librarius, puncto superposito,

τόδ' αἷμα χειμάζον πόλιν, since it is this blood [τόδε, viz. that implied in φόνον] which brings the storm on Thebes. χειμάζον, acc. absol. ὡς presents the fact as the ground of belief on which the Thebans are commanded to act: ‘Do thus, *assured that* it is this blood,’ &c. Xen. *Hellen.* 2. 4. 1 οἱ δὲ τριάκοντα, ὡς ἔξον ἥδη αὐτοῖς τυραννεῦν ἀδέως, προεῖπον, κ.τ.λ. Cp. Eur. *Suppl.* 268 πόλις δὲ πρὸς πόλιν | ἐπτηξε χειμασθεῖσα, ‘city with city seeks shelter, when vexed by storms.’ 104 ἀπευθίνειν, to steer in a right course. The infin. is of the imperf., = πρότερον ἢ ἀπηγόθυνεις, before you were steering (began to steer). Oedipus took the State out of angry waters into smooth: cp. 696 ἐμὰν γὰν φίλαν | ἐν πόνους ἀλύουσαν κατ' ὄρθον οὔρισας: fr. 151 πλήκτροις ἀπευθύνουσιν οὐρίαν τρόπιν, ‘with the helm (πλήκτρα, the blades of the πηδάλια) they steer their bark before the breeze.’ 105 οὐ γάρ εἰσεδόν γέ πω. As Oed. knows that Laïus is dead, the tone of unconcern given by this colloquial use of οὐπω (instead of οὐποτε) is a skilful touch. Cp. *El.* 402 XP. σὺ δ' οὐχὶ πείσει...; ΕΛ. οὐ δῆτα· μήπω νοῦ τοσόνδ' εἴην κενή: Eur. *Hec.* 1278 μήπω μανείη Τυνδαρὶς τοσόνδε παις: *Il.* 12. 270 ἀλλ' οὐπω πάντες δροῦσι | ἀνέρες ἐν πολέμῳ: cp. our (ironical) ‘I have yet to learn.’ 107 τοὺς αὐτοέντας... τινας. τούς implies that the death *had* human authors; τινας, that they are *unknown*. So in *O. C.* 290 ὅταν δ' ὁ κύριος | παρῇ τις, ‘the master—whoever he be.’ τιμωρεῖν, ‘punish.’ The act., no less than the midd., is

- ΟΙ. οἱ δὲ εἰσὶ ποῦ γῆς; ποῦ τόδ' εὑρεθήσεται  
ἴχνος παλαιᾶς δυστέκμαρτον αἰτίας;  
ΚΡ. ἐν τῇδ' ἔφασκε γῆ. τὸ δὲ ζητούμενον  
ἀλωτόν, ἔκφεύγει δὲ τάμελούμενον.110
- ΟΙ. πότερα δ' ἐν οἴκοις ἡ 'ν ἀγροῖς ὁ Λάιος  
ἡ γῆς ἐπ' ἄλλης τῷδε συμπίπτει φόνῳ;  
ΚΡ. θεωρός, ὡς ἔφασκεν, ἐκδημῶν πάλιν  
πρὸς οἶκον οὐκέθ' ἵκεθ', ὡς ἀπεστάλη.115
- ΟΙ. οὐδὲ ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ  
κατειδός, ὃτου τις ἐκμαθὼν ἔχρηστατ' ἄν;  
ΚΡ. θυήσκουσι γάρ, πλὴν εἰς τις, ὃς φόβῳ φυγῶν

quod aut ipse aut alius postea delere voluit. In cod. A, qui pariter *τινασ* habet, simile punctum non ad σ pertinere existimo, sed spiritum lenem esse litterae i in oīδ., quod, Oedipi personam indicans, voci *τινασ* proximum est. *τινασ* sine accentu praebent etiam Bodl. codd. Laud. 54, Barocc. 66. *τινασ* T, E, V, V<sup>2</sup>, V<sup>3</sup>, V<sup>4</sup>. Lectionem *τινά* codex quod sciam nullus, sola habet Suidae editio Mediolanensis,

thus used even in prose: Lysias *In Agor.* § 42 τιμωρεῖν ὑπὲρ αὐτοῦ ὡς φονέα ὄντα, to punish (Agoratus), on his own account, as his murderer. χειρὶ τιμωρεῖν, here, either 'to slay' or 'to expel by force,' as distinguished from merely fining or disfranchising: in 140 τοιαύτῃ χειρὶ τιμωρεῖν is explained by κτανῶν in 139. 108 ποῦ τόδ'...αἰτίας; τόδε ίχνος αἰτίας=ίχνος τῆσδε αἰτίας, cp. τούμον φρενῶν ὄνειρον *El.* 1390. αἰτίας, 'crime': *Ai.* 28 τῆνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει. For δυστέκμαρτον, hard to track, cp. Aesch. *Eum.* 244 (the Furies hunting Orestes) εἰεν· τόδ' ἐστὶ τάνδρος ἐκφανὲς τέκμαρ. The poet hints a reason for what might else have seemed strange—the previous inaction of Oedipus. Cp. 219. 110 ἔφασκε, sc. ὁ θεὸς (εὑρεθήσεσθαι τὸ ίχνος). τὸ δὲ ζητούμενον: δὲ has a sententious force, = 'now.' The γνώμῃ, though uttered in an oracular tone, is not part of the god's message. Cp. Eur. fr. 435 αὐτός τι νῦν δρῶν εἴτα δάιμονας κάλει· | τῷ γάρ πονοῦντι καὶ θεὸς συλλαμβάνει. 113 συμπίπτει. The vivid historic present suits the alertness of a mind roused to close inquiry: so below, 118, 716, 1025, etc. Cp. *Ai.* 429 κακοῖς τοιοῦσδε συμπεπτωκότα. 114 θεωρός: Laïus was going to Delphi in order to ask Apollo whether the child (Oedipus), formerly exposed by the god's command, had indeed perished: Eur. *Phoen.* 36 τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν | εἰ μηκέτ' εἴη. ὡς ἔφασκεν, as Laïus told

OE. And where are they upon the earth ? Where shall the dim track of this old crime be found ?

CR. In this land,—said the god. What is sought for can be caught ; only that which is not watched escapes.

OE. And was it in the house, or in the field, or on strange soil that Laïus met this bloody end ?

CR. 'Twas on a visit to Delphi, as he said, that he had left our land ; and he came home no more, after he had once set forth.

OE. And was there none to tell ? Was there no comrade of his journey who saw the deed, from whom tidings might have been gained, and used ?

CR. All perished, save one who fled in fear, and

*cum ceterae τινάς tueantur (s.v. ἐπιστέλλει). Mirum mihi quidem quod τινά receperunt Elmsleius, Erfurdt., Dindorf., Blaydes.* 117 *ὅτου* cum ceteri codd. tum etiam L. Versantur enim in re minime probabili qui primam Laurentiani manum *ὅτου*, *ὅτου* nonnisi recentem dedisse affirmant. Factum est sane τ post deletam litteram quae π esse potuit, tota autem interiit : quam delevisse non recentior manus videtur, sed vel prima ipsa vel certe antiqua.

the Thebans at the time when he was leaving Thebes. ἐκδημῶν, not *going* abroad, but *being* [= having gone] abroad : cp. Plat. *Legg.* 864 E οἰκεῖτω τὸν ἐνιαυτὸν ἐκδημῶν. ω̄s = ἐπεί: Xen. *Cyr.* I. 3. 2 ω̄s δὲ ἀφίκετο τάχιστα...ησπάζετο. Cic. *Brut.* 5 ut illos libros edidisti, nihil a te posteā accepimus. 116 οὐδ' ἄγγελος..ἐχρήσατ' ᾱν; The sentence begins as if ἄγγελός τις were to be followed by ηλθε: but the second alternative, συμπράκτωρ οδοῦ, suggests κατεύδε [had seen, though he did not speak]: and this, by a kind of zeugma, stands as verb to ἄγγελος also. Cp. Her. 4. 106 ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλώσσαν δὲ ιδεῖν. οὐδ' ἄγγελος: II. 12. 73 οὐκέτ' ἔπειτ' οὐδὲ ἄγγελον ἀπονέεσθαι. *ὅτου*, gen. masc.: from whom having gained knowledge one might have used it. 117 ἐκμαθῶν = a protasis, εἰ ἐξέμαθεν, ἐχρήσατ' ᾱν, sc. τούτοις ἐξέμαθεν. Plat. *Gorg.* 465 E ἐὰν μὲν οὖν καὶ ἐγὼ σοῦ ἀποκρινομένου μὴ ἔχω ὅ τι χρήσωμαι, if, when you answer, I also do not know what use to make [of your answer, sc. τούτοις ἐὰν ἀποκρίνῃ],—where shortly before we have οὐδὲ χρήσθαι τῇ ἀποκρίσει ήν σοι ἀπεκρινάμην οὐδὲν οἷός τ' ησθα. 118 φόβῳ φυγῶν, ‘having fled in fear’: φόβῳ, modal dative; cp. Thuc. 4. 88 διά τε τὸ ἐπαγωγὰ εἰπεῖν τὸν Βρασίδαν καὶ περὶ τοῦ καρποῦ φόβῳ

- ῶν εἶδε πλὴν ἐν οὐδὲν εἶχ' εἰδὼς φράσαι.
- ΟΙ. τὸ ποῖον; ἐν γὰρ πόλλ' ἀν ἔξεύροι μαθεῖν,  
ἀρχὴν βραχεῖαν εἰ λάβοιμεν ἐλπίδος. 120
- ΚΡ. ληστὰς ἔφασκε συντυχόντας οὐ μιῷ  
ρώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χερῶν.
- ΟΙ. πῶς οὖν ὁ ληστῆς, εἴ τι μὴ ξὺν ἀργύρῳ  
ἐπράσσετ' ἐνθένδ', ἐς τόδ' ἀν τόλμης ἔβη; 125
- ΚΡ. δοκοῦντα ταῦτ' ἦν· Λαῖον δ' ὀλωλότος  
οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.
- ΟΙ. κακὸν δὲ ποῖον ἐμποδὼν τυραννίδος  
οὕτω πεσούσης εἴργε τοῦτ' ἔξειδέναι;
- ΚΡ. ἡ ποικιλωδὸς Σφύγξ τὸ πρὸς ποσὶ σκοπεῖν  
μεθέντας ημᾶς τάφανη προσήγετο. 130

**ἔγνωσαν:** 5. 70 ἐντόνως καὶ ὅργῇ χωροῦντες. 119 εἰδὼς, with sure knowledge (and not merely from confused recollection, ἀσαφῆς δόξα): so 115ι λέγει γὰρ εἰδὼς οὐδὲν ἀλλ' ἄλλως πονεῖ: *El.* 41 ὅπως ἀν εἰδὼς ήμὸν ἀγγεῖλης σαφῆ. Iocasta says (849), in reference to this same point in the man's testimony, κούκ ἔστιν αὐτῷ τοῦτο γ' ἐκβαλεῖν πάλιν. 120 τὸ ποῖον; Cp. 291: *El.* 670 πρᾶγμα πορσύνων μέγα. | ΚΛ. τὸ ποῖον, ὡς ξέν'; εἰπέ. Αι. *Pax* 696 εὐδαιμονεῖ πάσχει δὲ θαυμαστόν. 'ΕΡΜ. τὸ τί; ἔξεύροι μαθεῖν. One thing would find out *how* to learn many things, i.e. would prove a clue to them. The infin. μαθεῖν as after a verb of *teaching* or *devising*: Her. 1. 196 ἀλλο δέ τι ἔξειρήκαστι νεωστὶ γενέσθαι. Plat. *Rep.* 519 ε ἐν δλῃ τῇ πόλει τοῦτο μηχανᾶται ἔγενενέσθαι. 122 ἔφασκε sc. ὁ φυγών (118). οὐ μιῷ ρώμῃ = οὐχ ἐνὸς ρώμῃ, in the strength not of one man. Cp. Her. 1. 174 πολλῇ χειρὶ ἐργαζομένων τῶν Κνιδῶν. *Ant.* 14 διπλῇ χειρὶ = by the hands of twain. So perh. χειρὶ διδύμᾳ Pind. *Pyth.* 2. 9. 123 σὺν πλήθε: cp. on 55. 124 εἴ τι μὴ κ.τ.λ. if some intrigue, aided by (ξὺν) money, had not been working from Thebes. τι is subject to ἐπράσσετο: distinguish the adverbial τι (= 'perchance') which is often joined to εἴ μη in diffident expressions, as 969 εἴ τι μη τῷμῳ πόθῳ | κατέφθιτ', 'unless perchance': *Tr.* 586 εἴ τι μὴ δοκῶ | πράσσειν μάταιον, etc. Schneid. cp. Thuc. 1. 121 καί τι αὐτῷ καὶ ἐπράσσετο ἐς τὰς πόλεις ταύτας προδοσίας πέρι: and 5. 83 ὑπῆρχε δέ τι αὐτοῖς καὶ ἐκ τοῦ "Ἀργους αὐτόθεν πρασσόμενον. 125 ἐπράσσετο...ἔβη: the imperf. refers here to a *continued act* in past time, the aor. to an act done at a definite past moment. Cp. 402 ἐδόκεις—ἔγνως: 432 ικόμην—ἐκάλεις. 126 δοκοῦντα...

could tell for certain but one thing of all that he saw.

OE. And what was that? One thing might show the clue to many, could we get but a small beginning for hope.

CR. He said that robbers met and fell on them, not in one man's might, but with full many hands.

OE. How, then, unless there was some trafficking in bribes from here, should the robber have dared thus far?

CR. Such things were surmised; but, Laïus once slain, amid our troubles no avenger arose.

OE. But, when royalty had fallen thus, what trouble in your path can have hindered a full search?

CR. The riddling Sphinx had made us let dark things go, and was inviting us to think of what lay at our doors.

ἢν expresses the vivid presence of the δόξα more strongly than ταῦτα ἔδοκει would have done: (cp. 274 τάδ' ἔστ' ἀρέσκονθ'): Her. I. 146 ταῦτα δὲ ἢν γυνόμενα ἐν Μιλήτῳ. 128 ἐμποδὼν sc. ὅν, with κακὸν, not with εἴργε, 'what trouble (being) in your path.' Cp. 445 παρών...ἐμποδὼν | ὄχλεις, τυραννίδος. Soph. conceives the Theban throne as having been vacant from the death of Laïus—who left no heir—till the election of Oed. The abstract τυραννίδος suits the train of thought on which Oed. has already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingship. Cp. Aesch. Cho. 973 ἰδεσθε χώρας τὴν διπλῆν τυραννίδα (Clytaemnestra and Aegisthus). 130 ποικλφδὸς, singing ποικίλα, subtleties, αἰνύματα: cp. Plat. Symp. 182 A ὁ περὶ τὸν ἔρωτα νόμος ἐν μὲν ταῖς ἄλλαις πόλεσι νοῆσαι ῥάδιος· ἀπλῶς γάρ ὕρισται· ὁ δὲ ἐνθάδε καὶ ἐν Δακεδαίμονι ποικίλος. Her. 7. 111 πρόμαντις δὲ ἡ χρέουσα, κατάπερ ἐν Δελφοῖσι, καὶ οὐδὲν ποικιλώτερον, 'the chief prophetess is she who gives the oracles, as at Delphi, and in no wise of darker speech.' 131 The constr. is προσήγετο ήμᾶς, μεθέντας τὰ ἀφανῆ, σκοπεῖν τὸ πρὸς ποσὶ. προσήγετο, was drawing us (by her dread song), said with a certain irony, since προσάγεσθαι with infin. usually implies a gentle constraint (though, as a milit. term, ἀνάγκη προσηγάγοντο, reduced by force, Her. 6. 25): cp. Eur. Ion 659 χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι | δάμαρτ' ἐᾶν σε σκῆπτρα τῷ μὲν χθονός. τὸ πρὸς ποσὶ (cp. ἐμποδὼν 128), the instant, pressing trouble, opp. to τὰ ἀφανῆ, obscure questions (as to the death of Laïus) of no present or practical interest. Pind. Isthm. 7. 12 δέμα μὲν παροιχόμενον | καρτερὰν ἔπανσε μέριμναν· τὸ δὲ πρὸς ποδὸς ἄρειον ἀεὶ σκοπεῖν | χρῆμα

ΟΙ. ἀλλ' ἐξ ὑπαρχῆς αὐθις αὗτ' ἔγω φανῶ.  
 ἐπαξίως γάρ Φοῖβος, ἀξίως δὲ σὺ  
 πρὸ τοῦ θανόντος τήνδε ἔθεσθ' ἐπιστροφήν·  
 ὡστ' ἐνδίκως ὅψεσθε κάμε σύμμαχον,135  
 γῇ τῇδε τιμωροῦντα τῷ θεῷ θ' ἄμα.  
 ὑπέρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων  
 ἀλλ' αὐτὸς αὐτοῦ τοῦτ' ἀποσκεδῶ μύσος.  
 ὅστις γὰρ ἦν ἐκείνον ὁ κτανὼν τάχ' ἀν  
 κάμ' ἀν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι.140  
 κείνῳ προσαρκῶν οὖν ἐμαυτὸν ὥφελω.  
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων  
 ἰστασθε, τούσδε ἄραντες ἱκτῆρας κλάδους,

**134** πρὸ habent optimi duo codd., L, A : inter reliquos, V<sup>3</sup>, Bodl. Laud. 54 (cum interpr. ὑπὲρ uterque), Barocc. 66, Misc. 99. πρὸς codd. aliquot, inter quos B, E, T, V, V<sup>2</sup>, V<sup>4</sup>: vide annot. τήνδε ἔθεσθ' ἐπιστροφήν. Variam lect. τήνδε θεσπίζει γραφήν notat schol. in marg. L, quae cum plane supervacua et eadem insulsa

πᾶν. *Ant.* 1327 τὸν ποσὶν κακά. **132** ἐξ ὑπαρχῆς, i.e. taking up anew the search into the death of Laïus. Arist. *de Anim.* 2. 1 πάλιν δὲ ὕσπερ ἐξ ὑπαρχῆς ἐπανίμεν: so πάλιν οὖν οἶον ἐξ ὑπαρχῆς *Rhet.* 1. 1. 14: [Dem.] or. 40 § 16 πάλιν ἐξ ὑπαρχῆς λαγχάνουσί μοι δίκας. The phrase ἐν τῇ τῆς ἐπιστήμης ὑπαρχῇ occurs in the paraphrase by Themistius of Arist. περὶ φυσικῆς ἀκροάσεως 8. 3 (Berlin ed. vol. I. 247 b 29): elsewhere the word occurs only in ἐξ ὑπαρχῆς. Cp. *El.* 725 ἐξ ὑποστροφῆς = ὑποστραφέντες: Her. 5. 116 ἐκ νέης: Thuc. 3. 92 ἐκ καινῆς. αὐθίς, as he had done in the case of the Sphinx's riddle: αὐτά = τὰ ἀφανῆ. **133** ἐπαξίως (which would usually have a genitive) implies the standard—worthily of his own godhead, or of the occasion—and is slightly stronger than ἀξίως. Cp. Eur. *Her.* 168 ἀπωλέσατ', ἀλέσατ': *Or.* 181 διοχόμεθ', οἰχόμεθ': *Alc.* 400 ὑπάκουσον, ἀκοντον. **134** πρὸ, *on behalf of*, cp. πρὸ τῶνδε 10, *O. C.* 811: Xen. *Cyr.* 8. 8. 4 εἴ τις...διακιδυνεύσει πρὸ βασιλέως: I. 6. 42 ἀξιώσουσι σὲ πρὸ ἑαυτῶν βουλεύεσθαι. Campb. reads πρὸς τοῦ θανόντος, which here could mean only 'at the instance of the dead.' πρὸς never = 'on behalf of,' 'for the sake of,' but sometimes 'on the side of': e.g. Her. I. 124 ἀποστάτες ἀπ' ἐκείνου καὶ γενόμενοι πρὸς σέο, 'ranged themselves on your side': I. 75 ἐλπίσας πρὸς ἑωυτοῦ τὸν χρησμὸν εἶναι, that the oracle was on his side: below, 1434 πρὸς σοῦ...φράσω, I

OE. Nay, I will start afresh, and once more make dark things plain. Right worthily hath Phoebus, and worthily hast thou, bestowed this care on the cause of the dead; and so, as is meet, ye shall find me too leagued with you in seeking vengeance for this land, and for the god besides. On behalf of no far-off friend, no, but in mine own cause, shall I dispel this taint. For whoever was the slayer of Laïus might wish to take vengeance on me also with a hand as fierce. Therefore, in doing right to Laïus, I serve myself.

Come, haste ye, my children, rise from the altar-steps, and lift these suppliant boughs;

sit, docet quanta mutandi licentia grammatici interdum uterentur. **138** αὐτὸν recte B, T, alii; eorum in quibus αὐτοῦ legitur sunt I. et A. **139** ἐκεῖνον I. (ex ἐκεῖνος factum), A: ἐκεῖνον B. Pravam l. ἐκεῖνος deteriorum codd. unus et alter admisit.

will speak on your side,—in your interest: *Trach.* 479 καὶ τὸ πρὸς κείνου λέγειν, to state his side of the case also. ἐπιστροφή, a turning round (*O. C.* 1045), hence, attention, regard: ἐπιστροφὴν τίθεσθαι (like σπουδὴν, πρόνοιαν τίθ., *Ai.* 13, 536)=ἐπιστρέφεσθαι (τινος), *Phil.* 599. Dem. *In Aristocr.* § 136 οὐκ ἐπεστράφη ‘heeded not’=οὐδὲν ἐφόρτισε *ib.* § 135. 137 ὑπὲρ γάρ οὐχὶ κ.τ.λ., i.e. not merely in the cause of Laïus, whose widow he has married. The arrangement of the words is designed to help a second meaning of which the speaker is unconscious: ‘in the cause of a friend who is *not* far off’ (his own father). The reference to Laïus is confirmed by κείνῳ προσαρκών in 141. 138 αὐτὸν=ἐμαντοῦ: so κλαίω...αὐτὴ πρὸς αὐτήν, *El.* 285: τούς γ' αὐτὸς αὐτὸν πολεμίους (οὐκ ἐώ θάττειν) *Ai.* 1132. ἀποσκεδῶ, dispel, as a taint in the air: cp. *Od.* 8. 149 σκέδασον δ' ἄπο κήδεα θυμοῦ: *Plat. Phaed.* 77 Δ μῆ...δ ἄνεμος αὐτὴν (τὴν ψυχὴν) ἐκβαίνουσαν ἐκ τοῦ σώματος διαφυσῆ καὶ διασκεδάννυσιν. 139 ἐκεῖνον δ κτανῶν. ἐκεῖνον is thus placed for emphasis: cp. 820. 140 τοιαύτῃ, referring to κτανῶν, implies φονίᾳ: on τιμωρεῖν see 107. The spectator thinks of the time when Oed. shall be blinded by his own hand. 142 παῖδες. The king here, as the priest in 147, addresses *all* the suppliants. ἄλλος (144) is one of the king's attendants. βάθρων | ίστασθε κ.τ.λ. Cp. *Ant.* 417 χθονὸς...ἀέρας: *Phil.* 630 νεὼς ἄγοντα. Prose would require a compound verb: Xen. *Symp.* 4. 31 ὑπανίστανται...θάκων. ἄραντες. Aesch. *Suppl.* 481 κλάδους γε τούτους αἰψ' ἐν ἀγκάλαις λαβὼν | βωμοὺς

ἄλλος δὲ Κάδμου λαὸν ὥδ' ἀθροιζέτω,  
ώς πᾶν ἐμοῦ δράσοντος· η̄ γὰρ εὐτυχεῖς  
σὺν τῷ θεῷ φανούμεθ', η̄ πεπτωκότες.

145

IE. ὁ παῖδες, ἵσταμεσθα. τῶνδε γὰρ χάριν  
καὶ δεῦρ' ἔβημεν ὅν ὅδ' ἔξαγγελλεται.  
Φοῖβος δ' ὁ πέμψας τάσδε μαντείας ἄμα  
σωτήρ θ' ἵκοιτο καὶ νόσου παυστήριος.

150

## ΧΟΡΟΣ.

στρ. α'. ὁ Διὸς ἀδνεπὲς φάτι, τίς ποτε τᾶς πολυχρύσου  
2 Πυθῶνος ἀγλαὰς ἔβας

ἐπ' ἄλλους δαιμόνων ἐγχωρίων | θές. 145 πᾶν...δράσοντος, to do everything = to leave nothing untried: for ὡς cp. 97. Plat. *Apol.* 39 Α ἔαν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν. Xen. *Hellen.* 7. 4. 21 πάντα ἐποίει ὅπως, εἰ δύναιτο, ἀπαγάγοι. εὐτυχεῖς...πεπτωκότες: 'fortunate,' if they succeed in their search for the murderer, who, as they now know, is in their land (110): 'ruined,' if they fail, since they will then rest under the ἀνήκεστον μίασμα (98). The unconscious speaker, in his last word, strikes the key-note of the destined περιπέτεια. 147 ὁ παῖδες: see on 142. 148 καὶ δεῦρ' ἔβημεν, we *even* came here: i.e. this was the motive of our coming in the first instance. *Phil.* 380 ἐπειδὴ καὶ λέγεις θραυστομῶν: Lys. *In Eratosth.* § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; ἔξαγγελλεται, proclaims on his own part (midd.), of himself: i.e. promises unasked, *ultra pollicetur*. Cp. *Ai.* 1376 ἀγγέλλομα...εἴναι φίλος, 'I offer friendship.' Eur. has thus used ἔξαγγ. even where metre permitted the more usual ἐπαγγέλλομαι: *Heracl.* 531 καξαγγέλλομαι | θνήσκειν, I offer to die. 149 ἄμα: i.e. may the god, who has summoned us to put away our pollution, *at the same time* come among us as a healing presence.

151—215 The Chorus consists of Theban elders—men of noble birth, 'the foremost in honour of the land' (1223)—who represent the Κάδμου λαός just summoned by Oedipus (144). Oedipus having now retired into the palace, and the suppliants having left the stage, the Chorus make their entrance (*πάροδος*) into the hitherto vacant ὁρχήστρα. For the metres, see the Analysis which follows the Introduction.

*1st strophe* (151—158). Is the god's message indeed a harbinger of health? Or has Apollo some further pain in store for us?

and let some other summon hither the folk of Cadmus, warned that I mean to leave nought untried ; for our health (with the god's help) shall be made certain—or our ruin.

PR. My children, let us rise ; we came at first to seek what this man promises of himself. And may Phoebus, who sent these oracles, come to us therewith, our saviour and deliverer from the pest.

## CHORUS.

O sweetly-speaking message of Zeus, in what spirit <sup>1st</sup> *strope*.  
hast thou come from golden Pytho unto glorious

*1st antistrophe* (159—166). May Athene, Artemis and Apollo succour us !

*2nd strope* (167—178). The fruits of the earth and the womb perish.

*2nd antistrophe* (179—189). The unburied dead taint the air : wives and mothers are wailing at the altars.

*3rd strope* (190—202). May Ares, the god of death, be driven hence : may thy lightnings, O Zeus, destroy him.

*3rd antistrophe* (203—215). May the Lycean Apollo, and Artemis, and Dionysus fight for us against the evil god.

151 φάτη, of a god's utterance or oracle (1440), a poet. equivalent for φήμη : cp. 310 ἀπ' οἰωνῶν φάτιν. Διὸς, because Zeus speaks by the mouth of his son ; Aesch. *Eum.* 19 Διὸς προφήτης δ' ἔστι Λοξίας πατρός. ἀδυντῆς, merely a general propitiatory epithet : the Chorus have not yet heard whether the response is comforting or not. It is presently told to them by Oed. (242). Cp. *El.* 480 ἀδυπτόνων...οὐειράτων, dreams breathing comfort (from the gods). τίς ποτε...βας; What art thou that hast come? *i.e.* in what spirit hast thou come? bringing us health or despair? 152 Πυθόνος, from Pytho (Delphi): for the gen., see on 142 βάθρων | ἵστασθε. τὰς πολυχρύσου, 'rich in gold,' with allusion to the costly ἀναθήματα dedicated at Delphi, and esp. to the treasury of the temple, in which gold and silver could be deposited, as in a bank, until required for use. *Iliad* 9. 404 οὐδ' ὅσα λάτινος οὐδὲς ἀφίγτορος ἐντὸς ἔργει | Φοίβου Ἀπόλλωνος, Πυθοῖ ἐνὶ πετρηέσσηγ. Thuc. 1. 121 ναυτικόν τε ἀπὸ τῆς ὑπαρχούσης τε οὐσίας ἐξαρτυσόμεθα, καὶ ἀπὸ τῶν ἐν Δελφοῖς καὶ Ὁλυμπίᾳ χρημάτων. Athen. 233 F τῷ μὲν οὖν ἐν Δελφοῖς Ἀπόλλωνι τὸν πρότερον ἐν τῇ Λακεδαιμονὶ χρυσὸν καὶ ἄργυρον [πρότερον = before the time of Lysander] ιστοροῦσιν ἀνατεθῆνας Eur. *Andr.* 1093 θεοῦ | χρυσοῦ γέμοντα γύαλα (recesses), θησαυροὺς βροτῶν. *Ion* 54 Δελφοί σφ'

3 Θήβας ; ἐκτέταμαι, φοβερὰν φρένα δείματι πάλλων,  
 4 ἵγιε Δάλιε Παιάν,  
 5 ἀμφὶ σοὶ ἀζόμενος τί μοι ἦ νέον                            155  
 6 ἦ περιτελλομέναις ὥραις πάλιν ἔξανύσεις χρέος.  
 7 εἰπέ μοι, ὡς χρυσέας τέκνου Ἐλπίδος, ἅμβροτε Φάμα.

ἀντ. α'. πρῶτά σε κεκλόμενος, θύγατερ Διός, ἅμβροτ' Ἀθάνα,  
 2 γαιάοχόν τ' ἀδελφεὰν    160

<sup>ω</sup> 159 κεκλομενος L (ω a manu admodum recenti), A, E : κεκλόμενος V, V<sup>4</sup>, B, al. :

ἔθεντο (the young Ion) χρυσοφύλακα τοῦ θεοῦ, | ταμίαν τε πάντων. Pind. *Pyth.* 6. 8 ἐν πολυχρύσῳ Ἀπολλωνίᾳ...νάπα (i.e. ἐν Πυθοῖ). 153 The bold use of *ἐκτέταμαι* is interpreted by φοβερὰν φρένα δείματι πάλλων, which is to be taken in close connection with it. *ἐκτείνεσθαι* is not found elsewhere of *mental tension* (though Dionys. *De Comp. Verb.* c. 15 *ad fin.* has ἡ τῆς διανοίας ἐκτασίς καὶ τὸ τοῦ δείματος ἀπροσδόκητον): and Triclinius wrongly explains here, ‘I am prostrated by dread’ (*ἐκπέπληγμαι, παρ’ ὅσον οἱ ἐκπλαγέντες ἐκτασιν σώματος καὶ ἀκινησίαν πάσχοντων*: cp. Eur. *Med.* 585 ἐν γὰρ ἐκτενεῖ σ’ ἔπος). Cp. Xen. *Cyr.* I. 3. II ἔως παρατείναιμι τοῦτον, ὥσπερ οὗτος ἐμὲ παρατείνει ἀπὸ σοῦ κωλύων,—‘rack,’ ‘torture’ him. But *παρατείνεσθαι*, when used *figuratively*, usually meant ‘to be worn out,’ ‘fatigued to death’: e.g. Plato *Lysis* 204 C παραταθήσεται ὑπὸ σοῦ ἀκούων θαρὰ λέγοντος, *enecabitur*, he will be tired to death of hearing it. So Xen. *Mem.* 3. 13. 6 παρατέταμαι μακρὰν ὕδον πορευθείσ. πάλλων, transitive, governing φρένα, *making my heart to shake*; not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. *Lys.* 1304 κούφα πάλλων, ‘lightly leaping in the dance’: Eur. *El.* 435 ἐπαλλε δελφίς (= ἐσκίρτα), ‘the dolphin leaped’: *ib.* 477 ἵπποι ἐπαλλον ‘quivered’ (in death). Cp. Aesch. *P. V.* 881 κραδία φόβῳ φρένα λακτίζει: so, when the speaker is identified with the troubled spirit within him, we can say φρένα πάλλω,—where φρένα has a less distinctly physical sense than in Aesch. *I.c.*, yet has physical associations which help to make the phrase less harsh. 154 Δάλιε. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. *Eum.* 9). A Boeotian legend claimed Tegyra as the birthplace of

Thebes? I am on the rack, terror shakes my soul, O thou Delian Healer to whom wild cries rise, in holy fear of thee, what thing thou wilt work for me, perchance unfelt before, perchance returning in the fulness of the years: tell me, thou immortal Voice, born of golden Hope!

First call I on thee, daughter of Zeus, divine      <sup>1st anti-</sup>  
Athene, and on thy sister, guardian of our land,  
κεκλομένω V<sup>3</sup>, Bodl. Barocc. 66 : κεκλομένω V<sup>2</sup>, Bodl. Laud. 54 : κέκλομαι, ὦ Blaydes.

Apollo : Plut. *Pelop.* 16 ἐνταῦθα μυθολογοῦσι τὸν θεὸν γενέσθαι, καὶ τὸ μὲν πλησίον ὄρος Δῆλος καλεῖται. We can scarcely say, however, with Schneidewin that Δάλιε here ‘bewrays the Athenian,’ when we remember that the Theban Pindar hails the Delphian Apollo as Λύκιε καὶ Δάλου ἀνάσσων Φοῖβε (*Pyth.* I. 39). Ιἵε (again in 1096), invoked with the cry ιἴ : cp. *Tetr.* 221 ιώ ιώ Παιάν. Soph. has the form παιών, παιήων as = ‘a healer’ (not with ref. to Apollo), *Phil.* 168, 832. 155 ἀζόμενος (rt. ἄγ, whence ἄγιος) implies a *religious* fear : cp. *Od.* 9. 478 σχέτλι, ἐπεὶ ξείνους οὐχ ἀζεο σῷ ἐνὶ οἴκῳ | ἐσθέμεναι. η νέον η...πάλιν. Are we to suffer some new plague, for some recent impiety? Or are we to be visited by a recurrence of plagues suffered in past years, on account of some old defilement? The second guess is right: it is the old curse in the house of Labdacus that is at work. πάλιν recalls Aesch. *Ag.* 154 μίμνει γὰρ φοβερὰ παλίνορτος | οἰκονόμος δολία μνάμων μῆνις τεκνόποιος. νέον, adjective with χρέος : πάλιν, adverb with ἔξανύσεις. τί μοι νέον χρέος ἔξανύσεις; η τί χρέος πάλιν ἔξανύσεις; The doubling of η harshly co-ordinates νέον and πάλιν, as if one said τίνας η μαχομένους η ἀμάχει ἐνίκησαν; 156 περιτελομ. ὥραι, an epic phrase which Ar. *An.* 697 also has. *Od.* 14. 293 ἀλλ' ὅτε δὴ μῆνές τε καὶ ήμέραι ἔξετελεντο | ἀψ περιτελλομένου ἔτεος, καὶ ἐπῆλυθον ὥραι. 157 χρυσέας κ.τ.λ. The answer (not yet known to them) sent by Apollo is personified as Φάρα, a divine Voice,—‘the daughter of golden hope,’ because—whether favourable or not—it is the issue of that hope with which they had awaited the god’s response. 159 κεκλόμενος is followed in 164 by προφάνητέ μοι instead of εὔχομαι προφανῆναι. Cp. Plat. *Legg.* 686 D ἀποβλέψας γὰρ πρὸς τοῦτον τὸν στόλον οὐ πέρι διαλεγόμεθα ἔδοξέ μοι πάγκαλος...εἶναι. Antiphon *Tetr.* B. β. § 10 ἀπολύμενος δὲ ὑπό τε τῆς ἀληθείας τῶν πραχθέντων ὑπό τε τοῦ νόμου καθ' ὃν διώκεται, οὐδὲ τῶν ἐπιτηδευμάτων εἰνεκα δίκαιοι τοιούτων κακῶν ἀξιονθαί ἐσμεν. Xen. *Cyr.* 8. 8. 10 ην δὲ αὐτοῖς νόμιμον ...νομίζοντες. 160 γαιάσχον has this sense only here. In *O. C.* 1072

3 Ἀρτεμιν, ἀ κυκλόεντ' ἄγορᾶς θρόνον εὐκλέα θάσσει,  
 4 καὶ Φοῖβον ἔκαβόλον, ἵω  
 5 τρισσοὶ ἀλεξίμοροι προφάνητέ μοι,  
 6 εἴ ποτε καὶ προτέρας ἄτας ὑπερ ὥρυμένας πόλει 165  
 7 ἡνύσατ' ἐκτοπίαν φλόγα πήματος, ἔλθετε καὶ νῦν.

στρ. β'. ὁ πόποι, ἀνάριθμα γὰρ φέρω  
 2 πήματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδέ ἔνι φροντίδος  
 ἔγχος  
 3 ὁ τις ἀλέξεται. οὔτε γὰρ ἔκγονα 171  
 4 κλυτᾶς χθονὸς αὐξεται οὔτε τόκοισιν

it is the Homeric epithet of Poseidon, ‘girdling the earth,’ τὸν πόντιον γαιάοχον. Cp. Παλλὰς πολιοῦχος Ar. *Eg.* 581 (*πολιάοχος* Pind. *OI.* 5. 10), πολισσοῦχοι θεοί Aesch. *Theb.* 69. 161 κυκλόεντ’ ἄγορᾶς θρόνον = κυκλοέστης ἄγορᾶς θρόνον, a throne in the centre of the agora; cp. *Ant.* 793 νεῖκος ἀνδρῶν ἔνναιμον, *Trach.* 993 ὁ Κηναία κρηπὶς βωμῶν. κυκλόεντα should not be pressed as if asserting a definitely circular form for the agora; the notion is not so much ‘round’ as ‘surrounding,—the epithet marking that the sitting statue of Artemis is the central object. The phrase may have been partly suggested by the familiarity of the word κύκλος in connection with the Athenian agora, of which it perhaps denoted a special part; schol. Ar. *Eg.* 137 ὁ δὲ κύκλος Ἀθήνησίν ἐστι καθάπερ μάκελλος, ἐκ τῆς κατασκευῆς (form) τὴν προστηγορίαν λαβών. ἐνθα δὴ πιπράσκεται χωρὶς κρεῶν τὰ ἄλλα ὕνια, καὶ ἔξαιρέτως δὲ οἱ ἱχθύες. Cp. Eur. *Or.* 919 δὲ οἱ διγάκις ἄστυ καγορᾶς χραίνων κύκλον, ‘the circle of the agora,’ i. e. ‘its bounds’: cp. Thuc. 3. 74 τὰς οἰκίας τὰς ἐν κύκλῳ τῆς ἄγορᾶς, ‘all round’ the agora. In *Il.* 18. 504, cited by Casaubon on Theophr. *Char.* 2. 4, ἵερῷ ἐνι κύκλῳ refers merely to the γέροιτε in council. I prefer my version above to (1) ‘her round throne, (consisting) of the agora,—a strained metaphor, for θρόνος is the chair of the statue: (2) ‘her round seat in the agora’—κυκλόεντα meaning that the pedestal of the statue was circular: (3) ‘her throne in the agora, round which κύκλοι χοροί range themselves.’ This last is impossible. εὐκλέα, alluding to Artemis Εὐκλεία, the virgin goddess of Fair Fame, worshipped

Artemis, who in the centre of our agora holds her throne of fame, and on Phoebus the far-darter: O shine forth on me, my threefold help against death! If ever aforetime, in arrest of ruin hurrying on the city, ye drove a fiery pest beyond our borders, come now also!

Woe is me, countless are the sorrows that I bear; a plague is <sup>2nd</sup> on all our host, and thought can find no weapon for defence. The <sup>strophe.</sup> fruits of the glorious earth grow not; by no birth of children

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esp. by Locrians and Boeotians: Plut. *Arist.* 20 βωμὸς γὰρ αὐτῇ καὶ ἄγαλμα παρὰ πάσαν ἀγορὰν ἴδρυται, καὶ προθύνοντιν αἱ τε γαμούμεναι καὶ οἱ γαμῶντες: also at Corinth, Xen. *Hellen.* 4. 4. 2. Pausanias saw a temple of Ἀρτεμίς Εὔκλεια, with a statue by Scopas, near the Προπύλαι on the N. E. side of Thebes. Near it were statues of Apollo Boedromios and Hermes Agoraios. The latter suggests that the Agora of the Lower Town (which was deserted when Pausanias visited Thebes) may have been near. In mentioning the ἀγορά, Soph. may have been further influenced by the fact that Artemis was worshipped as Ἀγοραλα: thus in the altis at Olympia there was an Ἀρτεμίδος Ἀγοραίας βωμός near that of Ζεὺς Ἀγοραῖος (Paus. 5. 15. 4). 165 ἄτας ὑπερ, 'on account of ruin' (i.e. 'to avert it'): cp. *Ant.* 932 κλαύμαθ' ὑπάρξει βραδυτῆτος ὑπερ. So Aesch. *Theb.* 111 ἰδετε παρθένων ἱέσιον λόχον δουλοσύνας ὑπερ, 'to avert slavery.' Cp. 187. δρυμένας πόλει: the dat. (poet.) as after verbs of *attacking*, e.g. ἐπιέναι, ἐπιτίθεσθαι. Musgrave's conj. ὑπερορυμένας πόλει (the compound nowhere occurs) has been adopted by some editors. 166 ἡνύσατ' ἐκτοπίαν, made ἐκτοπίαν, = ἔξωρίσατε, a rare use of ἀνώ like ποιεῦν, καθιστάναι, ἀποδεικνύναι: for the ordinary use, cp. 720 ἐκεῖνον ἡνύσατε | φονέα γενέσθαι, effected that he should become. In *Ant.* 1178 τοῦτος ὡς ἅρ' ὄρθὸν ἡνύσας, the sense is not 'made right,' but 'brought duly to pass.' Θλετε καὶ νῦν, an echo of προφάνητέ μοι, προτέρας having suggested καὶ νῦν: as in 338 ἀλλ' ἐμὲ φέγεις repeats ὁργὴν ἐμέμψω τὴν ἐμήν. 167 ὁ πόποι is merely a cry like παπᾶ: *Trach.* 853 κέχυται νόσος, ὁ πόποι, οἶον, κ.τ.λ. 170 στόλος, like στρατός (*Pind. Pyth.* 2. 46, etc.) = λαός. ἔνι = ἔνεστι, is available. φροντίδος ἔγχος, not, a weapon *consisting in* a device, but a weapon *discovered by* human wit, ἔγχος φὶ τις ἀλέξεται being a bold equivalent for μηχανὴ ἀλεξητηρία. 173 τόκουσιν, by births: i.e. the mother dies, or the child is still-born:

- 5 ἵηίων καμάτων ἀνέχουσι γυναικες· 174  
 6 ἄλλον δ' ἀν ἄλλῳ προσῖδοις ἅπερ εὗπτερον ὅρνυν  
 7 κρείσσον ἀμαιμακέτον πυρὸς ὅρμενον  
 8 ἀκτὰν πρὸς ἐσπέρου θεοῦ·

ἀντ. β'. ὃν πόλις ἀνάριθμος ὄλλυται·

- 2 νηλέα δὲ γένεθλα πρὸς πεδῶ θαναταφόρα κεῖται  
 ἀνοίκτως·  
 3 ἐν δ' ἄλοχοι πολιαί τ' ἐπὶ ματέρες  
 4 ἀκτὰν παρὰ βώμιον ἄλλοθεν ἄλλαι 182  
 5 λυγρῶν πόνων ἱκτῆρες ἐπιστενάχουσιν.  
 6 παιὰν δὲ λάμπει στονόεσσά τε γῆρυς ὅμαυλος·  
 7 ὃν ὑπερ, ὃ χρυσέα θύγατερ Διός,  
 8 εὐώπα πέμψον ἀλκάν·

**180** Veram l. *θαναταφόρα*, quam ex cod. Palat. 40 et Laur. 31. 10 (L<sup>2</sup>) affert Campb., inveni etiam in V. L *θαναταφόρω* (sic), a m. rec. in -a correctum:

see on 26, and cp. Hes. *Op.* 244 οὐδὲ γυναικες τίκτουσιν. If τόκοισιν = 'in child-bed' (and so the schol., ἐν τοῖς τόκοις), the meaning implied would be that *all* the women perished in their travail, since οὐχ ἀνέχουσι could not be explained as merely = 'do not soon or easily surmount.' **175** ἄλλον δ'...ἄλλῳ, 'one *after* another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that the neighbourhood of πρὸς in προσῖδοις may have been felt as softening the boldness. That προσορᾶν could be used as = 'to see in *addition*' is inconceivable; nor could such use be justified by that of ἐνορᾶν τινι as = ὁρᾶν ἐν τινι. And no one, I think, would be disposed to plead lyric license for ἄλλῳ πρὸς ἴδοις on the strength of ἀκτὰν πρὸς ἐσπέρου θεοῦ in 177. Clearly there was a tendency (at least in poetry) to use the dative thus, though the *verb* of the context generally either (*a*) helps the sense of 'adding,' or (*b*) leaves an alternative. Under (*a*) I should put *El.* 235 τίκτειν ἄταν ἄταις: Eur. *Helen.* 195 δάκρυα δάκρυσί μοι φέρων. Under (*b*), Eur. *Or.* 1257 πήματα πήμασιν ἔξειρη: *Phoen.* 1496 φόνῳ φόνος | Οἰδιπόδα δόμον ὥλεσε: where the datives *might* be instrumental. On the whole, I forbear to recommend ἄλλον δ' ἀν ἄλλᾳ προσῖδοις, though easy and tempting; cp. Thuc. 2. 4 ἄλλοι δὲ ἄλλῃ τῆς πόλεως σποράδην ἀπώλλυντο. 177 ὅρμενον, aor.

do women surmount the pangs in which they shriek; and life on life mayest thou see sped, like bird on nimble wing, aye, swifter than resistless fire, to the shore of the western god.

By such deaths past numbering, the city perishes: unpitied, <sup>2nd anti-</sup>  
<sup>strope.</sup> her children lie on the ground, spreading pestilence, with none to mourn; and meanwhile young wives, and grey-haired mothers with them, uplift a wail at the steps of the altars, some here, some there, entreating for their weary woes. The prayer to the Healer rings clear, and, blent therewith, the voice of lamentation: for these things, golden daughter of Zeus, send us the bright face of comfort.

θανατηφόρω (sic) A. Dativus, voci πέδψ debitus, in codd. fere omnes irrepsit.

**182 παραβάμιον** L, A, plerique. παρὰ βώμιον, B, T, V<sup>2</sup>, V<sup>4</sup>, al. αὐδάν παραβάμιον Hartung., ὁχάν παραβάμιον Nauck. ἄλλαι codd.: ἄλλας Dindorf.

part. (*Il. II. 571 δοῦρα...δρυμενα πρόσσω*), ‘sped,’ ‘hurried,’ since the life is quickly gone. κρείσσον..πυρὸς, because the πυρφόρος λοιμός drives all before it. 178 ἀκτὰν πρὸς for πρὸς ἀκτὰν, cp. 525: *O. C. 126 ἀλσος ἐς τῶνδ' ἀμαιμακετᾶν κορᾶν.* ἐσπέρου θεοῦ: as the Homeric Erebus is in the region of sunset and gloom (*Od. 12. 81*), and Hades is ἐννυχίων ἄναξ *O. C. 1559*. 179 ὅν...ἀνάριθμος. ὅν, masc., referring to ἄλλον ...ἄλλῳ,—‘to such (deaths) knowing no limit’: cp. ἀνάριθμος θρῆγων *El. 232*, μηνῶν | ἀνήριθμος *Ai. 602*, where the gen. depends on the substantival notion (ἀρθμός) in the compound. 180 γένεθλα (*πόλεως*), ‘her sons’: cp. 1424 τὰ θνητῶν γένεθλα, the sons of men. νηλέα, unpitied; ἀνοίκτως, without οἴκτος, lament, made for them: they receive neither ταφή nor θρῆνος. Cp. Thuc. 2. 50 πολλῶν ἀτάφων γιγνομένων (in the plague, 430 B.C.). 181 ἐν δ’, cp. on 27. ἐπι, adv.: Her. 7. 65 τόξα δὲ καλάμινα εἰχον,...ἐπὶ δέ, σιδηρον (*v. L.-os*) ἦν. But ἐπι = ἐπεστι, *Il. I. 515*. 182 ἀκτὰν παρὰ βώμιον, ‘at the steps of the altars’: Aesch. *Cho. 722 ἀκτὴ χώματος*, the edge of the mound: Eur. *Her. F. 984 ἀμφὶ βωμίαν | ἐπτηξε κρηπῖδ'*, at the base of the altar. 185 ικτῆρες with λυγρῶν πόνων, entreating on account of (for release from) their woes, causal gen.: cp. ἀλγεῖν τύχης, Aesch. *Ag. 571*. 186 λάμπτει: 473 ἔλαμψε...φάμα: Aesch. *Theb. 104 κτύπον δέδορκα.* δμαυλος, i. e. heard at the same time, though not σύμφωνος with it. 188 ὅν ὑπερ: see on 165. 189 εὐώπτα ἀλκάν: cp. ἀγανὴ σαινόντος’ | ἐλπίς, Aesch. *Ag. 101* (where Weil

- στρ. γ'. Ἀρεά τε τὸν μαλερόν, δος νῦν ἄχαλκος ἀσπίδων  
 2 φλέγει με περιβόατος ἀντιάζων, 191  
 3 παλίσσυτον δράμημα νωτίσαι πάτρας  
 4 ἔπουρον εἴτ' ἐσ μέγαν  
 5 θάλαμον Ἀμφιτρίτας 195  
 6 εἴτ' ἐσ τὸν ἀπόξενον ὄρμον  
 7 Θρήκιον κλύδωνα·  
 8 τελεῖν γάρ, εἴ τι νὺξ ἀφῆ,

**194** ἔπουρον L (cum interpr. μακράν): est tamen a a manu recentiore. Prima ἔπουρον scripsit, quod primo loco scholiasta interpretatur; deinde ἔπουρον (ἄπορον scribens) ita explicat ut significet ἀπὸ τῶν ὅρων τῆς πάτρας. In V, ut in L, ἔπουρον factum est ex ἔπουρον. Τ ἔπουρον. A et ceteri ἔπουρον. **198** τελεῖν. τέλη Bodl.

προφανεῖο'), ἰλαρὸν φέγγος Ar. *Ran.* 455. 190 Ἀρεά τε κ.τ.λ. The acc. and infin. "Αρεα...νωτίσαι depend on δος or the like, suggested by the preceding words. Cp. Il. 7. 179 Ζεῦ πάτερ, ἡ Αἰαντα λαχεῖν ἡ Τυδέος νιόν (grant that). Aesch. *Theb.* 253 θεοὶ πολῦται, μή με δουλείας τυχεῖν. μαλερόν, raging: cp. μαλεροῦ πυρός Il. 9. 242: μαλερῶν...λεόντων Aesch. *Ag.* 141. Ares is for Soph. not merely the *war-god*, but generally βροτολογός, the *Destroyer*: cp. *Ai.* 706. Here he is identified with the fiery plague. ἄχαλκος ἀσπίδων (cp. El. 36 ἀσκενον ἀσπίδων: Eur. *Phoen.* 324 ἀπεπλος φαρέων): Ares comes not, indeed, as the god of *war*, yet shrieks of the dying surround him with a cry (*βοή*) as of battle. 191 περιβόατος could not mean 'crying loudly': the prose use ('famous' or 'notorious,' Thuc. 6. 31) confirms the pass. sense here. ἀντιάζων, attacking: Her. 4. 80 ἡντιάσαν μν (acc.) οἱ Θρήκες. Aesch. has the word once only, as = 'to meet' (not in a hostile sense), *Ag.* 1557 πατέρ' ἀντιάσασα: Eur. always as = 'to entreat'; and so Soph. El. 1009. Dindorf reads φλέγει με περιβόατον (the accus. on his own conject.), ἀντιάζω (suggested by Herm.), 'I pray that' etc. But the received text gives a more vivid picture. 192 νωτίσαι, to turn the back in flight (Eur. *Andr.* 1141 πρὸς φυγὴν ἐνώτισαν), a poet. word used by Aesch. with acc. πόντον, to *skim* (*Ag.* 286), by Eur. *Ph.* 651 (Dionysus) κιστὸς δν...ἐνώτισεν as = 'to cover the back of.' δράμημα, cognate acc.: πάτρας, gen. after verb of parting from: see on βάθρων, 142. 194 ἔπουρον = ἔπουριζόμενον (ironical). Lidd. and Scott s. v. refer to Clemens Alexandr. *Paed.* 130 τῷ τῆς ἀληθείας πνεύματι ἔπουρος ὄρθείς, 'lifted on a prospering gale by the spirit of Truth.' So *Trach.* 815 οὐρος

And grant that the fierce god of death, who now with no 3rd  
brazzen shields, yet amid cries as of battle, wraps me in the strophe.  
flame of his onset, may turn his back in speedy flight  
from our land, borne by a fair wind to the great deep of  
Amphitritè, or to those waters in which none find haven,  
even to the Thracian wave; for if night leave aught undone,  
Barocc. 66, seu dormitante librario, seu sensum expediri putante si accus. ad ἀφῆ  
referretur. el. πρ V<sup>2</sup>.

ὁφθαλμῶν ἐμῶν | αὐτῇ γένοιτ' ἄπωθεν ἔρπούσῃ καλῶς: *ib.* 467 ἀλλὰ  
ταῦτα μὲν | βείτω κατ' οὖρον. *Active in Trach.* 954 ἔπουρος ἐστιώτις  
αἴρα (schol. ἀνεμος οὔριος ἐπὶ τῆς οἰκίας), ‘wafting.’ The *v. l.* ἄπουρον  
would go with πάτρας, ‘away from the borders of my country’—from  
Ionic οὔρος=ὅρος, like ὁμούρος (*Her.* 1. 57), πρόσουρος (*Phil.* 691),  
ξύνουρος (*Aesch.* *Ag.* 495), τηλουρός. *Pollux* 6. 198 gives ἔξορος, ἔξοριος,  
but we nowhere find an Ionic ἄπουρος: while for Attic writers ἄφορος  
(from ὅρος) would have been awkward, since ἄφορος ‘sterile’ was in use.  
194 μέγαν | θάλαμον Ἀμφιτρίτας, the Atlantic. θάλαμος Ἀμφιτρίτης *alone*  
would be merely ‘the sea’ (*Od.* 3. 91 ἐν πελάγει μετὰ κύμασιν Ἀμφιτρίτης),  
but μέγαν helps to localise it, since the Atlantic (ἡ ἔξω στηλέων θάλασσα  
ἡ Ἀτλαντὶς καλεομένη, *Her.* 1. 202) was esp. ἡ μεγάλη θάλασσα. Thus  
*Polyb.* 3. 37 calls the *Mediterranean* τὴν καθ' ἥμας,—the *Atlantic*, τὴν  
ἔξω καὶ μεγάλην προσαγορευομένην. In *Plat. Phaedo* 109 in the limits  
of the known habitable world are described by the phrase, τοὺς μέχρι τῶν  
Ἡρακλείων στηλῶν ἀπὸ Φάσιδος (which flows into the Euxine on the  
E.), *Eur. Hipp.* 3 δσοι τε πόντου (the Euxine) τερμόνων τ' Ἀτλαν-  
τικῶν | ναίνοσιν εἰσω: *Hercl. F.* 234 ὃστ' Ἀτλαντικῶν πέρα | φεύγειν  
ὅρων ἀν. 196 ἀπόξενον. *Aesch.* has the word as =‘estranged from’  
(γῆς, *Ag.* 1282), cp. ἀποξενούσθαι. Here it means ‘away from strangers,’  
in the sense of ‘keeping them at a distance.’ Such compounds are  
usu. *passive* in sense: cp. ἀπόδειπνος (*Hesych.*, = ἀδειπνος), ἀπόθεος, ἀπό-  
μισθος, ἀπόσιτος, ἀπότιμος (215), ἀποχρήματος. ἀπόξενος ὄρμος, the  
Euxine: an oxymoron, = ὄρμος ἀνορμος, as in *Phil.* 217 ταὸς ἀξενον  
ὄρμον. *Strabo* 7. 298 ἄπλον γὰρ ἔναι τότε τὴν θάλατταν ταύτην καὶ  
καλεῖσθαι Ἀξενον διὰ τὸ δυσχείμερον καὶ τὴν ἀγριότητα τῶν  
περιοικούντων ἔθνῶν καὶ μάλιστα τῶν Σκυθικῶν, ξενοθυτούντων, κ.τ.λ.  
The epithet Θρήκιον here suggests the savage folk to whom Ares is  
ἀγχίπτολις on the W. coast of the Euxine (*Ant.* 969). *Ovid Trist.* 4. 4.  
55 *Frigida me cohident Euxini litora Ponti: Dictus ab antiquis Axenus  
ille fuit.* 198 τελεῖν γὰρ...ἔρχεται. Reading τελεῖν, as Herm. suggested,

- 9 τοῦτ' ἐπ' ἥμαρ ἔρχεται·  
 10 τόν, ὁ <τᾶν> πυρφόρων 200  
 11 ἀστραπᾶν κράτη νέμων,  
 12 ὁ Ζεύ πάτερ, ὑπὸ σῷ φθίσον κεραυνῷ.  
 ἀντ. γ'. Λύκει ἄναξ, τά τε σὰ χρυσοστρόφων ἀπ' ἀγκυλᾶν  
 2 βέλεα θέλοιμ' ἀν ἀδάματ' ἐνδατεῖσθαι 205  
 3 ἀρωγὰ προσταθέντα, τάς τε πυρφόρους

**200** τὸν ὁ πυρφόρων codd. Syllabam longam desiderari docet versus 213 (*πελασθῆναι φλέγοντα*). τὸν ὁ τὰν πυρφόρων Hermann. Praebet autem cod. Flor. Abb. 152 (Γ) τὰν ὁ πυρφόρων. In voce πυρφόρων o super ω scriptum a m. rec. habent L, A, al.: κράτει (v. 201) A, al. Hinc conflata est lectio quam E sine ulla varietatis mentione

instead of *τέλει*, I construe thus:—*εἰ τι νὺξ ἀφῆ, ἥμαρ ἐπέρχεται τελεῖν τοῦτο*, ‘If night omit anything (in the work of destruction), day comes after it to accomplish this.’ *τελεῖν* is the infin. expressing purpose, as often after a verb of going or sending, where the fut. participle might have been used: cp. Her. 7. 208 ἐπεμπε...κατάσκοπον ἵππα, *ιδέσθαι* [=οὐφύμενον] ὄκοσοι τέ εἰσι, κ.τ.λ.: Thuc. 6. 50 δέκα δὲ τῶν νεῶν προύπεμψαν ἐς τὸν μέγαν λιμένα πλεῦσαί τε καὶ κατασκέψασθαι...καὶ κηρῦξαι. Here the *pres.* inf. is right, because the act is not single but repeated. Observe how strongly *τελεῖν* is supported by the *position* of the word (‘To accomplish,—if night omit aught,—day follows’). No version of *τέλει* explains this. The most tolerable is:—‘*In fulness*—if night omit aught—day attacks (*ἐπέρχεται*) this’: but I do not think that such a rendering can stand. See Appendix, Note 4. *ε...ἀφῆ*. Cp. 874 *εἰ ὑπερπληθή* (lyric): *O. C.* 1443 *εἰ στερηθῶ* (dialogue): *Ant.* 710 *κεῖ τις ἦ* (do.): In using *εἰ* with subjunct., the Attic poets were influenced by the epic usage, on which see Monro, *Homeric Grammar* § 292. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 *εἰ ξυστάσιν* has good authority. 199 *ἐπ'...ἔρχεται*: for the adverbial *ἐπ'* separated from *ἔρχεται*, cp. *O. C.* 1777 *μηδὲ ἐπὶ πλείω | θρῆνον ἐγέρετε*. This is ‘tmēsis’ in the larger sense: tmēsis proper is when the prep. is essential to the sense of the verb: *Il.* 8. 108 *οὐς ποτ' ἀπ' Αἰνείαν ἐλόμην = οὐς ἀφειλόμην Αἰνείαν*: cp. Monro *H. G.* § 176. 200 *τόν = ὅν, sc. Ἀρεά* (190). 203 *Δύκει*, Apollo, properly the god of light (*λύκ*), whose image, like that of Artemis, was sometimes placed before houses (*Ελ.* 637 *Φοῖβε προστατήριε*, Aesch. *Theb.* 449 *προστατηρίας | Ἀρτέμιδος*), so that the face should catch the first rays of the morning sun (*δαιμονες...*

day follows to accomplish this. O thou who wieldest the powers of the fire-fraught lightning, O Zeus our father, slay him beneath thy thunder-bolt.

Lycean King, fain were I that thy shafts also, from thy bent <sup>3rd anti-strophe.</sup> bow's string of woven gold, should go abroad in their might, our champions in the face of the foe; yea, and the flashing

offert, ὡς πυρφόρον ἀστραπάν | κράτει νέμων.      205 ἀδάμαστ' codd.: ἀδάματ' Erfurdt.

**206** Super προσταθέντα scriptum est et in L et in A προστάμενα, unde videoas librarios participium duxisse a verbo προστημι, non a προστένω. Dindorfius προσταχθέντα scribere iubet, tanquam conjecturae debitum. Ipsum autem προσταχθέντα illud in cod. Par. B inveni. Verumtamen minor est huius codicis fides quam ut contra ceteros valeat, praesertim cum lectionis προσταθέντα salva sit ratio.

ἀντήλιοι *Agam.* 519): then, through Λύκειος being explained as λυκόκτόνος (Soph. *El.* 7), Apollo the *Destroyer* of foes: Aesch. *Theb.* 145 Λύκει ἄναξ, Λύκειος γενοῦ | στρατῷ δᾶνω. Cp. below, 919. 204 ἀγκυλάν. ἀγκύλη, a cord brought round on itself, a noose or loop, here = the νευρά of the bent bow. ἀγκύλων, the reading of L and A, was taken by Eustath. 33. 3 of the *bow* (ἀγκυλα τόξα). 205 ἐνδατεῖσθαι, pass., to be distributed, *i.e.* showered abroad on the hostile forces. The order of words, and the omission of σέ, are against making ἐνδατ. midd., though elsewhere the pass. occurs only in δέδασμαι: Appian, however, has γῆς διαδατονμένης 1. 1. It is possible that Soph. may have had in mind *Il.* 18. 263 ἐν πεδίῳ, ὅθι περ Τρῶες καὶ Ἀχαιοί | ἐν μέσῳ ἀμφότεροι μένος "Ἄρης δατέονται, 'share the rage of war,' give and take blows. Others understand, 'I would fain celebrate,' a sense of ἐνδατεῖσθαι derived from that of *distributing words* (λόγους ὀνειδιστῆρας ἐνδατούμενος, Eur. *Herc.* F. 218). The bad sense occurs in *Trach.* 791 τὸ δυσπάρευνον λέκτρον ἐνδατούμενος: the good, only in Aesch. fr. 340 ὁ δὲ ἐνδατεῖται τὰς ἑὰς εὐπαιδίας, 'celebrates his happy race of children.' 206 προσταθέντα from προστημι, not προστένω. Cp. *Ai.* 803 πρόστητ' ἀναγκαίας τύχης. *El.* 637 Φοῖβε προστατήριε. *O. T.* 881 θεὸν οὐ λήξω προστάταν ἵσχων. For 1st aor. pass. part., cp. κατασταθεῖς Lys. or. 24. 9, συνσταθεῖς Plato Legg. 685 c. The conject. προσταλέντα (as = 'launched') is improbable (1) because it would mean rather 'having set out on a journey'; cp. *O. C.* 20: (2) on account of the metaphor in ἀρωγά. προσταθέντα from προστένω (a verb which does not occur) would scarcely mean 'directed against the enemy,' but rather 'strained against the bow-string.' προσταχθέντα, found in one ms., would make

- 4 Ἀρτέμιδος αἰγλας, ξὺν αῖς  
 5 Λύκι' ὤρεα διάστει.  
 6 τὸν χρυσομίτραν τε κικλήσκω,  
 7 τᾶσδ' ἐπώνυμον γᾶς, 210  
 8 οἰνῶπα Βάκχον εῦιον,  
 9 Μαινάδων ὁμόστολον  
 10 πελασθῆναι φλέγοντ'  
 11 ἀγλαῶπι <σύμμαχον>  
 12 πεύκα 'πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν. 215

**214** ἀγλαῶπι πεύκα codd.: vide annot.

ἀρωγά prosaic, while *προσταθέντα*—if not strictly suitable—is at least poetical: the difference is like that between speaking of ‘auxiliary forces’ and of ‘champions.’ 207 Ἀρτέμιδος αἰγλας, the torches with which Artemis was represented,—holding one in each hand (Ar. *Ran.* 1362 διπύρους ἀνέχοντα λαμπάδας, *Trach.* 214 Ἀρτεμιν ἀμφίπυρον),—in her character of Διηλύκη, σελασφόρος, φωσφόρος, ἀνθῆλιος,—names marking her connection with Selene; cp. Aesch. fr. 164 ἀστερωπὸν ὄμμα Δητψας κόρης. 208 Λύκι' ὤρεα διάστει as ἐλαφηβόλος, ἀγροτέρα, huntress: *Od.* 6. 102 οἵη δ' Ἀρτεμις εἴσι κατ' οὐρεος ισχέαιρα, | ...τερπομένη κάπροισι καὶ ὠκείγες ἐλάφουισιν | τῇδε θ' ἄμα νύμφαι. **Δύκια**: the *Lycian* hills are named here in order to associate Artemis more closely with her brother under his like-sounding name of **Δύκειος**. At Troezen there was even a temple of **Ἀρτεμις Δύκεία**: Paus. says (2. 31. 4) that he could not learn why she was so called (*ἐς δὲ τὴν ἐπίκλησιν οὐδὲν εἶχον πυθέσθαι παρὰ τῶν ἔξηγητῶν*), and suggests that this may have been her title among the Amazons—a guess which touches the true point, viz. that the **Δύκεία** was a feminine counterpart of the **Δύκειος**. 209 τὸν χρυσομίτραν. μίτρα, a snood: Eur. *Bacch.* 831 ΔΙ. κόμην μὲν ἐπὶ σῷ κρατὶ ταναὸν ἐκτενῶ. ΠΕΝΘΕΥΣ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι; ΔΙ. πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα. 210 τῶσδ' ἐπώνυμον γᾶς. As he is Βάκχος, so is Thebes called Βακχεία (*Trach.* 510), while he, on the other hand, was Καδμέας νύμφας ἄγαλμα (1115). The mutual relation of the names is intended here by ἐπώνυμον. The word usually means *called after* (*τινός*). But ἀρχῶν ἐπώνυμος, ἥρωες ἐπώνυμοι were those who *gave* names to the year, the tribes: and so Soph. *Ai.* 574 (*σάκος*) ἐπώνυμον, the shield which *gave* its name to Euryaces. Cp. Eur. *Ion* 1555 where Athene says, ἐπώνυμος δὲ σῆς ἀφικόμην χθονός, *giving* my name to

fires of Artemis wherewith she glances through the Lycian hills. And I call him whose locks are bound with gold, who is named with the name of this land, ruddy Bacchus to whom Bacchants cry, the comrade of the Maenads, to draw near with the blaze of his blithe torch, [our ally] against the god unhonoured among gods.

thy land. 211 οἰνώπα...εῖον, ‘ruddy’—‘to whom Bacchants cry εὖοι.’ Note how in this passionate ode all bright colours (*χρυσέας, εὐώπα, χρυσοστρόφων, αἴγλας, χρυσομίτραν, οἰνώπα, ἀγλαῶπι*), and glad sounds (*ἰήτε Παιάν, εῦον*), are contrasted with the baleful fires of pestilence and the shrieks of the dying. 212 Μαινάδων ὄμοστολον = στελλόμενον ἄμα ταῖς Μαινάσιν, setting forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὄμοστολος νῦν ἔπεσθαι. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαινάδες, Θυιάδες, Βάκχαι. II. 6. 132 μαινομένοιο Διωνύσου τιθήνας | σεῦε κατ' ἡγάθεον Νυσῆιον· αἱ δὲ ἄμα πᾶσαι | θύσθλα (i.e. thyrsi and torches) χαμαὶ κατέχεναι. Aesch. fr. 397 πάτερ Θέοινε, Μαινάδων ζευκτήρε, who bringest the Maenads under thy spell. II. 22. 460 μεγάρῳ διέστυντο, μαινάδι ἵση, | παλλομένη κραδίην. Catullus 63. 23 capita Maenades vi iaciunt hederigerae: as Pind. fr. 224 ῥυφαύχενι σὺν κλόνῳ. Lucian may have had our passage in mind, when he mentions the μίτρα and the *Maenads* together: *Dial. D.* 18 θῆλυς οὔτω,...μίτρᾳ μὲν ἀναδεδεμένος τὴν κόμην, τὰ πολλὰ δὲ μαινομέναις ταῖς γυναιξὶ συνών. 214 ἀγλαῶπι. A cretic has been lost. Prof. Kennedy's σύμμαχον is simple and appropriate. Arndt's conjecture, δαἴα (‘destroying, consuming,’ prob. from rt. δαῖ, to kindle, Curt. *Etym.* § 258) is supported by the possibility of a corruption ΔΑΙΔΙ having been rejected as a gloss on πεύκῃ. Cp. II. 9. 347 δῆτον πῦρ, Aesch. *Theb.* 222 πυρὶ δαἴω. But in connection with the ‘blithe torch’ of Dionysus so sinister an epithet seems unsuitable. 215 τὸν ἀπότιμον. See on ἀπόξενον 196. Ares is ‘without honour’ among the gentler gods: cp. II. 5. 31 (Apollo speaks), <sup>Ἄρες,</sup> *Ἄρες βροτολογέ,* μιαφόνε, τειχειτπλῆτα: and *ib.* 890 where Zeus says to Ares, ἔχθιστός τέ μοι ἔστι θεῶν, κ.τ.λ. So the Erinyes are στύγη θεῶν (*Eum.* 644); and the house of Hades is hateful even to the gods (II. 20. 65).

216—462 First ἐπεισόδιον. Oedipus re-enters from the palace. He solemnly denounces a curse on the unknown murderer of Laïus. The prophet Teiresias declares that the murderer is Oedipus.

ΟΙ. αἰτεῖς· ἀ δ' αἰτεῖς, τῷ μ' ἐὰν θέλησ οἴπη  
κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν,  
ἀλκῆν λάβοις ἀν κάνακοφισιν κακῶν.  
ἄγω ξένος μὲν τοῦ λόγου τοῦδ' ἔξερω,  
ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἀν μακρὰν      220  
ἴχνευον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

**221** αὐτὸς L, nullam indicans lectionis varietatem. αὐτὸς A. Cum ceterorum

**216 αἰτεῖς:** Oedipus had entered in time to hear the closing strains of the prayer for aid against the pestilence which the Chorus had been addressing to the gods. **ἀ δ' αἰτεῖς.** The place of λάβοις is against taking ἀλκῆν κάνακοφισιν κακῶν as in apposition with ἀ: rather the construction changes, and ἀ is left as an accus. of general reference. **217 κλύων** not strictly = πειθαρχῶν, ‘obediently’ (in which sense κλύειν takes gen., τῶν ἐν τέλει, *Ai.* 1352), but simply, ‘on hearing them’: δέχεσθαι, as *Phil.* 1321 κούτε σύμβουλον δέχει. **τῷ μ'** emphatic by place: ‘you pray (to the gods): hear *me* and (with their help) you shall have your wish.’ **τῇ νόσῳ ὑπηρετεῖν**, = θεραπεύειν τὴν νόσον, to do that which the disease requires (for its cure), like ὑπηρετοίην τῷ παρόντι δαιμονι *El.* 1306. In Eur. fr. 84. 7 οὐδὲ αὖ πενέσθαι καὶ ξυπηρετεῖν τύχαις | οἵοι τε, Nauck now gives with Athenaeus 413 C καὶ ξυνηρετμένιν. Acc. to the commoner use of the word, the phrase would mean to *humour* the disease, i.e. obey morbid impulses: cp. Lysias *In Eratosth.* § 23 τῇ έαυτοῦ παρανομίᾳ προθύμως ξυπηρετῶν, eagerly *indulging the excess of his own lawlessness*. **218 ἀλκῆν**, as well as ἀνακοφισιν, with κακῶν: Hes. *Op.* 199 κακοῦ δ' οὐκ ἔσσεται ἀλκῆ: Eur. *Med.* 1322 ἔρυμα πολεμίας χερός: below 1200 θανάτων ... πύργος. **219—223** ἄγω ξένος μὲν...τάδε. Oedipus has just learned from Creon that Laëus was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114—131). He has at once resolved to take up the matter—both because Apollo enjoins it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—σύμβολον—to those who were at Thebes when the rumour was fresh. οὐ γὰρ ἀν μακρὰν | ίχνευον αὐτός κ.τ.λ. justifies ἔξερω: ‘As one who has no *personal* knowledge of the matter, I must make this appeal to you Thebans for any information that you can give me; for I could not have tracked the matter far *alone* (*αὐτός*), μη οὐκ ξέων τι σύμβολον, if I had

O.E. Thou prayest; and in answer to thy prayer,—if thou wilt give a loyal welcome to my words and minister to thine own disease,—thou mayest hope to find succour and relief from woes. These words will I speak publicly, as one who has been a stranger to this report, a stranger to the deed; for I could not have tracked it far by myself, if I had not had some clue.

codd. alii hoc alii illud habeant, idcirco praeferendum est αὐτὸς quod sententiam clarissim enuntiat: vide annot.

not had some clue: *νῦν δ'*, but as it is (having *no* clue),—**υστερος γάρ κ.τ.λ.**, for it was only subsequently to the date of the crime that I became a Theban—I address myself to *you*.’ 219 **ξένος**, ‘a stranger’ to the affair, is tinged with the notion, ‘unconnected with Thebes’: and this is brought out by **δοτός** in 222. 220 **οὐ γάρ ἀν | ἵχνευον...μὴ οὐκ ἔχων.** **μὴ οὐκ**, not **μή**, is used, because the principal verb *ἵχνευον* has **οὐ** before it. Two views of the conditional sentence are admissible. I prefer (*a*) to regard the protasis as *εἰ μὴ εἶχον* implicit in **μὴ οὐκ ἔχων**. As *ἵχνευον ἀν*, **μὴ ἔχων** (if I had not), could represent *ἵχνευον ἀν*, **εἰ μὴ εἶχον**, so **οὐκ ἓχνευον ἀν**, **μὴ οὐκ ἔχων**, could represent **οὐκ ἓχνευον ἀν**, **εἰ μὴ εἶχον**. So in 13 **μὴ οὐ κατοικτείρων = εἰ μὴ κατοικτείρομι**. The other view (*b*) would regard the protasis as suppressed, and **μὴ οὐκ ἔχων** as exempting a special case from the effect of the negative condition: (*εἰ γάρ μὴ ἐξεῖποι*) **οὐκ ἓχνευον ἀν**, **μὴ οὐκ ἔχων κ.τ.λ.**, ‘for (if I had *not* appealed to you) I could not have tracked the crime far,—unless, indeed, I had had some clue.’ But the word **ξένος** has already intimated that Oed. looks to *Thebans* for the needful *σύμβολον*. It seems, therefore, an inappropriate refinement to reserve the hypothesis of his being able to dispense with their aid, because possessed of a *σύμβολον* from some independent source. For other explanations of the passage, see Appendix, Note 5. **τοῦ πραχθέντος**, the murder. We cannot, I think, understand ‘what was *done* at the time by way of search’: for (*a*) **τὸ πραχθέν**, as opp. to **ὁ λόγος**, must surely mean the *ἔργον* to which the *λόγος* is related: (*b*) Oed. has lately expressed his surprise that *nothing* effective was done (128), and could hardly, therefore, refer with such emphasis to **τὸ πραχθέν** in this sense. 221 **αὐτὸς**, ‘by myself,’ unaided: cp. II. 13. 729 **ἄλλ' οὖπος ἄμα πάντα δυνήσεαι αὐτὸς ἐλέσθαι**: (not, ‘even I myself, with all my insight.’) **αὐτός** (*sc. τὸ πραχθέν*) would stand: and **αὐτός** is so far tautological that it really implies the protasis. Yet its emphasis helps to bring out the sense more forcibly: and cumulative

νῦν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστοὺς τελῶ,  
νῦμιν προφωνῶ πᾶσι Καδμείοις τάδε·  
ὅστις ποθ' ὑμῶν Λάιον τὸν Λαβδάκου  
κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο,      225  
τοῦτον κελεύω πάντα σημαίνειν ἔμοι·  
κεὶ μὲν φοβεῖται, τούπικλημ' ὑπεξελεῖν  
αὐτὸν καθ' αὐτοῦ· πείσεται γὰρ ἄλλο μὲν  
ἀστεργὲς οὐδέν, γῆς δ' ἅπεισιν ἀβλαβής·  
εὶ δ' αὖ τις ἄλλον οἴδεν ἐξ ἄλλης χθονὸς      230  
τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γάρ

**227, 228** ὑπεξελῶν | αὐτὸς codd. ὑπεξελεῖν praeceuntibus K. Halmio et Blaydesio, αὐτὸν ex mea conjectura scripsi.      **229** ἀσφαλής L (ascripto γρ. ἀβλαβής a manu rec.), cum paucis codd., quorum est V<sup>4</sup>. ἀβλαβής A, E (cui ἀσφαλής errore tribuit

expression is not in such cases foreign to the manner of Soph. 222 νῦν δ' reverts to the statement that he is *ξένος* to the matter: ‘but as it is,—as I have *no σύμβολον*,—(and it was impossible that I should have had one,) *for* it was only subsequently to the date of the deed and of the rumour that my first connection with Thebes was formed.’ *ὕστερος sc. τοῦ πραχθέντος*: for the adj. instead of an adv. *ὕστερον*, cp. *Ai.* 217 *νύκτερος...ἀπελαβήθη*: *Il.* 1. 424 *χθιζὸς ἔβη*: *Xen. An.* 1. 12 *τοῖς προτέροις (= πρότερον)* μετὰ Κύρου ἀναβάσι. *εἰς ἀστοὺς τελῶ inter cives censor*: a metaphor from being *rated* (for taxation) in a certain class: *Her.* 6. 108 *εἰς Βοιωτοὺς τελέειν*: *Eur. Bacch.* 822 *ἐς γυνάκας ἐξ ἀνδρὸς τελῶ*. *ἀστὸς εἰς ἀστοὺς* like *Ai.* 267 *κουνὸς ἐν κουνῷσι*: *ib.* 467 *ἔνυμπεσῶν μόνοις*: *Ph.* 135 *ἐν ξένᾳ ξένον*: *ib.* 633 *ἴσος ὁν ἵσοις ἀνίρ.* 227 f. *κεὶ μὲν φοβεῖται τούπικλημ' ὑπεξελῶν | αὐτὸς καθ' αὐτοῦ* is the reading of all the MSS.: for the *ὑπεξελθῶν* of the first hand in one Milan ms. of the early 14th cent. (*Ambros. L* 39 sup., Campbell's M<sup>2</sup>) is a mere slip. I feel certain that we should read *ὑπεξελεῖν | αὐτὸν καθ' αὐτοῦ*, the change of *αὐτὸν* into *αὐτὸς* having necessarily followed that of *ὑπεξελεῖν* into *ὑπεξελῶν*, due to an interpretation which took the latter with *φοβεῖται*. I find the key to the true sense in *Thuc.* 4. 83 (Arrhibaeus, the enemy of Perdiccas, makes overtures to Brasidas, and the Chalcidians exhort Brasidas to listen): *ἔδιδασκον αὐτὸν μὴ ὑπεξελεῖν τῷ Περδίκκᾳ τὰ δεινά*, ‘they impressed upon him that he must not *remove the dangers from the path of Perdiccas*’—by repulsing the rival power of Arrhibaeus. *ὑπεξελεῖν τὰ δεινά = to take them away (ἐκ)*

But as it is,—since it was only after the time of the deed that I was numbered a Theban among Thebans,—to you, the Cadmeans all, I do thus proclaim.

Whosoever of you knows by whom Laüs son of Labdacus was slain, I bid him to tell all to me. And if he is afraid, I bid him to remove the danger of the charge from his own path; for he shall suffer nothing else unlovely, but only leave the land, unhurt. Or if anyone knows an alien, from another land, as the assassin, let him not keep silence; for

Campb.), et codd. plerique. ἀβλαβῆς Ald., Brunck., Herm., Linwood., Wunder., Blaydes., Kennedius: ἀσφαλῆς Dindorf. (qui tamen in annot. ἀβλαβῆς, ut aptius, verum esse suspicatur), Schneidewin., Campbell., J. W. White.

*from under (ὑπό) the feet,—from the path immediately before him : τῷ Περδίκῃ being a dat. commodi. So here: κεὶ μὲν φοβεῖται, and if he is afraid (as knowing himself to be the culprit), then I bid him (κελεύω continued from 226) ὑπεξελεῖν τὸ ἐπικλημα to take the peril of the charge out of his path αὐτὸν καθ' αὐτοῦ (by speaking) himself against himself!* If the culprit is denounced by another person, he will be liable to the extreme penalty. If he denounces himself, he will merely be banished. By denouncing himself, he forestalls the danger of being denounced by another. Instead of a dat. commodi αὐτῷ (corresponding to τῷ Περδίκῃ in Thuc.), Soph. has written καθ' αὐτοῦ, because self-accusation is the mode of doing the act expressed by ὑπεξελεῖν, which implies κατηγορῆσαι. The pregnant καθ' αὐτοῦ is rendered still less harsh by the fact that τούπικλημα precedes. There is no ‘aposiopesis’ or ‘suppressed clause’: we have simply to carry on κελεύω. For other explanations, see Appendix, Note 6. 229 ἀβλαβῆς, the reading of A and most MSS., ‘without damage,’ ἀζήμιος, is far more suitable than ἀσφαλῆς to this context: and Soph. has the word as a cretic in *El.* 650 ζῶσαν ἀβλαβεῖ βίω. Although in L ἀσφαλῆς appears as the older reading, so common a word was very likely to be intruded; while it would be difficult to explain how the comparatively rare ἀβλαβῆς could have supplanted it. A metrical doubt may have first brought ἀσφαλῆς in. 230 ἀλλον...ἐξ ἀλλης χθονός, ‘another [i.e. other than one of yourselves, the Thebans] from a strange land’: an alien, whether resident at Thebes, or not: cp. 451 οὐτός ἔστιν ἐνθάδε, | ξένος λόγῳ μέτουκος. The cases contemplated in the proclamation (223—235) are (1) a Theban denouncing another Theban, (2) a Theban denouncing himself, (3) a Theban denouncing an alien. 231 τὸ κέρδος,

κέρδος τελῶ γὰρ χὴ χάρις προσκείσεται.  
εὶ δ’ αὖ σιωπήσεσθε, καί τις ἡ φύλου  
δείσας ἀπώσει τοῦπος ἡ χαύτου τόδε,  
ἄκ τῶνδε δράσω, ταῦτα χρὴ κλύειν ἐμοῦ.  
τὸν ἄνδρ’ ἀπαυδῶ τοῦτον, ὅστις ἔστι, γῆς  
τῆσδ’, ἡς ἐγὼ κράτη τε καὶ θρόνους νέμω,  
μήτ’ ἐσδέχεσθαι μήτε προσφωνεῖν τινα,  
μήτ’ ἐν θεῶν εὐχαῖσι μήτε θύμασιν  
κοινὸν ποιεῖσθαι, μήτε χέρνιβος νέμειν·  
ἀθεῖν δ’ ἀπ’ οἰκων πάντας, ὡς μιάσματος  
τοῦδ’ ἡμὶν ὄντος, ὡς τὸ Πυθικὸν θεού  
μαντεῖον ἐξέφηνεν ἀρτίως ἐμοί.  
ἐγὼ μὲν οὖν τοιόσδε τῷ τε δαίμονι  
τῷ τ’ ἄνδρὶ τῷ θανόντι σύμμαχος πέλω  
235  
240  
245

**240** *χέρινθας* L (quod tamen a *χέρινθος* levi tactu fecit manus antiqua, fortasse prima), A, reliqui fere omnes. Lectionem certe elegantiorem *χέρινθος* solus videtur

the (expected) gain, τὰ μῆνυτα. *Trach.* 191 ὅπως | πρὸς σοῦ τι κερδά-  
ναιμι καὶ κτῷμιν χάριν. 232 προσκείσταν, will be stored up *besides* (cp.  
Eur. *Alt.* 1039 ἀλλος αλγει...προσκείμενον, *added*). χάρις κεῖται is perf.  
pass. of χάριν τίθεμαι or κατατίθεμαι (*τινί* or *παρὰ τινί*),—a metaphor  
from deposits of money: τὰ χρήματα...κείσθω παρ' οἷς τισιν ἀν ίμην  
δοκῇ [Plat.] *Epist.* 346 c. 233 φίλου, αὐτοῦ with ἀπώστει only (*Il.* 15. 503  
ἀπώσασθαι κακὰ νηῶν). 234 δείσας φίλου as=δείσας ὑπὲρ φίλου (like  
κῆδομαι, φροντίζειν) would be too harsh, and i rhythm is against it.  
τοῦπος...τόδε, this command to give up the guilty. 236—240 ἀπαυδῶ (ἀπ-,  
because the first clauses are negative), I command, (*μή*) τινα γῆς τῆσδε  
that no one belonging to this land μήτ' ἐσδέχεσθαι μήτε προσφωνεῖ  
either entertain or accost τὸν ἄνδρα τούτον, ὅστις ἔστι. For the gen. γῆς,  
cp. Plat. *Prot.* 316 B Ἰπποκράτης ὁδε ἔστι μὲν τῶν ἐπιχωρίων, Ἀπολλο-  
δώρου νιός, οἰκίας μεγάλης καὶ εὐδαίμονος. Since μήτε...μήτε in 238  
connect ἐσδέχεσθαι and προσφωνεῖ, we require either (a) separate verbs  
for εὐχαῖστι and θύμασιν, or (b) as Elms. proposed and Blaydes reads, μηδὲ  
instead of μήτε before θύμασιν. As the text stands, we must suppose a  
μήτε suppressed before εὐχαῖστι, the constr. being μήτε κοινὸν ποιεῖσθαι  
[μήτε] ἐν...εὐχαῖστι μήτε θύμασιν. Cp. Aesch. *Ag.* 532 Πάρις γάρ οὔτε

I will pay his guerdon, and my thanks shall rest with him besides.

But if ye keep silence—if anyone, through fear, shall seek to screen friend or self from my behest—hear ye what I then shall do. I charge you that no one of this land, whereof I hold the empire and the throne, give shelter or speak word unto that murderer, whosoever he be,—make him partner of his prayer or sacrifice,—or serve him with the lustral rite; but that all ban him their homes, knowing that *this* is our defiling thing, as the oracle of the Pythian god hath newly shown me. I then am on this wise the ally of the god and of the slain.

praebere cod. Laur. 31. 10 (L<sup>2</sup>): nam in cod. V<sup>4</sup>, ubi Campb. χέρνιβος agnovit, χέρνιβας, nisi me oculi mei fefellerunt, legi.

*συντελής πόλις:* *Cho.* 294 δέχεσθαι δ' οὔτε συλλύειν τινά. 240 κοινὸν here = κοινωνόν, cp. *Ai.* 267 ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών. Plat. *Legg.* 868 ε (the slayer) ξυνέστιος αὐτοῖς μηδέποτε γιγνέσθω μηδὲ κοινωνὸς ιερῶν. **χέρνιβος** (partitive gen.) is more suitable than **χέρνιβας** to the idea of exclusion from all fellowship in ordinary worship: **χέρνιβας νέμειν** would rather suggest a special *κάθαρσις* of the homicide. When sacrifice was offered by the members of a household (κοινωνὸν εἴναι χερνίβων...κτησίου βωμοῦ πέλας *Aesch. Ag.* 1037) or of a clan (**χέρνιψ φρατέρων** *Eum.* 656), a brand taken from the altar was dipped in water, and with the water thus consecrated (**χέρνιψ**) the company and the altar were sprinkled: then holy silence was enjoined (**εὐφημία ἔστω**): and the rite began by the strewing of barley meal (**οὐλοχύται**) on altar and victim. (Athenaeus 409: Eur. *H. F.* 922 ff.) Acc. to Dem. *Adv. Lept.* § 158 a law of Draco prescribed **χέρνιβος** [so the best mss.: v. *I. χερνίβων*] εἵργεσθαι τὸν ἀνδροφόνον, σπονδῶν, κρατήρων, ιερῶν, ἀγορᾶς. This was a sentence of excommunication (1) from the life of the family and the clan, (2) from the worship common to all Hellenes, who, as opposed to **βάρβαροι**, are (Ar. *Lys.* 1129) οἱ μιᾶς ἐκ χέρνιβος | βωμοὺς περιρραίνοντες, ὥσπερ ξυγγενεῖς, | Ὀλυμπίασιν, ἐν Πύλαις, Πυθοῖ. The mere presence of the guilty could render sacrifice inauspicious: Antiph. *De Caed. Her.* § 82 ιεροῖς παραστάντες πολλοὶ δὴ καταφανεῖς ἐγένοντο οὐχ ὅστοι ὄντες καὶ διακωλύοντες τὰ ιερὰ μὴ γίγνεσθαι (*bene succedere*) τὰ νομιζόμενα. 241 ὥστεν δὲ, sc. αὐδῶν, understood from the negative ἀπανδῶ: cp. *Her.* 7. 104 οὐκ ἐών φεύγειν...ἀλλὰ ἐπικρατέειν. 246—251 These six verses are placed by some editors between 272 and 273. See Appendix, Note 7.

κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις  
εῖς ὧν λέληθεν εἴτε πλειόνων μέτα,  
κακὸν κακῶς νιν ἄμορον ἐκτρῆψαι βίον.  
ἐπεύχομαι δ', οἴκοισιν εἰ ἔννέστιος  
ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότος,      250  
παθεῖν ἀπέρ τοῖσδ' ἀρτίως ἡρασάμην.  
νῦν δὲ ταῦτα πάντ' ἐπισκήπτω τελεῖν  
ὑπέρ τ' ἐμαυτοῦ τοῦ θεοῦ τε τῆσδέ τε  
γῆς ὥδ' ἀκάρπως καθέως ἐφθαρμένης.  
οὐδ' εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεῆλατον,      255  
ἀκάθαρτον νῦμας εἰκὸς ἦν οὔτως ἕαν,  
ἀνδρός γ' ἀρίστου βασιλέως τ' ὀλωλότος,

**248** ἄμοιρον A et plerique codd.: κάμοιρον B, et in L erasa est ante ἄμοιρον littera quae κ procul dubio fuerat: νιν ἄμοιρον E, T: νιν ἄμορον Porson.      257  
βασιλέως τ'. Sic recte L, A, et codd. meliores aliquot: alii τ' omittunt. Fatendum

**246** κατεύχομαι. Suidas κατεύχεσθαι· τὸ καταράσθαι. οὔτω Πλάτων.  
καὶ Σοφοκλῆς, κατεύχομαι δὲ τὸν δεδρακότα τάδε. Phot. *Lex.* p. 148.  
ἡ κατεύχεσθαι τῶν Ἀχαιῶν ἀντὶ τοῦ κατὰ τῶν Ἀχαιῶν εὑχεσθαι. οὔτως  
Σοφοκλῆς. Here the ref. is to Plato *Rep.* 393 E τὸν δὲ (the Homeric  
Chryses, priest of Apollo)...κατεύχεσθαι τῶν Ἀχαιῶν πρὸς θεόν. But  
Photius prefixes the words, κατεύχεσθαι· τὸ καταράσθαι. οὔτως Πλάτων.  
It is clear, then, that in Photius οὔτως Σοφοκλῆς and οὔτως Πλάτων have  
changed places. The 'Soph. fr. 894,' quoted by Lidd. and Scott under  
κατεύχομαι as = *imprecari*, thus vanishes (Nauck *Fragm. Trag.* p. 283). Cp.  
Aesch. *Theb.* 632 πόλει | οἵας ἀράται καὶ κατεύχεται τύχας. But where, as  
here, κατεύχομαι is used without gen. (or dat.), it is rather *to pray solemnly*:  
often, however, in a context which *implies* imprecation: e.g. Plat. *Legg.*  
935 A κατεύχεσθαι ἀλλήλοις ἐπαρωμένους: *Rep.* 394 A κατεύχετο τίσαι  
τοὺς Ἀχαιοὺς τὰ ἀ δάκρυα. εἴτε τις: whether the unknown man (*τις*) who has  
escaped discovery is *εἷς*, alone in the crime, or one of several. *τις*, because  
the person is indefinite: cp. 107. 248 νιν ἄμορον: Porson (*praeif. Hec.*  
p. ix) defends the redundant *νιν* by *Trach.* 287 αὐτὸν δ' ἐκεῖνον, εὐτ' ἀν  
ἄγνα θύματα | ρέξῃ πατρώφ Ζηνὶ τῆς ἀλώσεως, | φρόνει νιν ᾧς ἤξοντα. The  
form ἄμορος occurs in Eur. *Med.* 1395 (where ἄμοιρος is a v. *I.*); ἄμμορος  
in *Hec.* 421, Soph. *Phil.* 182. κακὸν κακῶς: *Phil.* 1369 οἱα κακῶς αὐτοὺς  
ἀπόλλυσθαι κακούς. Ar. *Plut.* 65 ἀπό σ' ὀλῶ κακὸν κακῶς. 249 ἐπεύχομαι,

And I pray solemnly that the slayer, whoso he be, whether his hidden guilt is lonely or hath partners, evilly, as he is evil, may wear out his unblest life. And for myself I pray that if, with my privity, he should become an inmate of my house, I may suffer the same things which even now I called down upon others. And on you I lay it to make all these words good, for my sake, and for the sake of the god, and for our land's, thus blasted with barrenness by angry heaven.

For even if the matter had not been urged on us by a god, it was not meet that ye should leave the guilt thus unpurged, when one so noble, and he your king, had perished; est in ipso L τ' non a prima manu scriptum fuisse: accessit tamen a manu, ut Duebnerus quoque vidit, antiqua. Vide annot.

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imprecate on *myself*: Plato *Critias* 120 B ταῦτα ἐπειξάμενος ἔκαστος αὐτῶν αὐτῷ καὶ τῷ ἀφ' αὐτοῦ γένει. οἰκοσιν...ξυνέστιος: not tautological, since ξυνέστιος is more than ξνοικος, implying admission to the family worship at the ἑστία and to the σπονδαί at meals. Plat. *Legg.* 868 E ἵερῶν μὴ κοινωνεῖτω μηδὲ...ξυνέστιος αὐτοῖς μηδέποτε γιγνέσθω μηδὲ κοινωνὸς ἵερῶν. Plat. *Euthyphro* 4 B καὶ εἰ μὲν ἐν δίκῃ [ἔκτεινε], ἐὰν, if he slew the man justly, forbear; εἰ δὲ μή, ἐπεξιέναι (prosecute the slayer), ἐάνπερ ὁ κτείνας συνέστιος σοι καὶ ὁμοτράπεζος ἦν. ίσον γὰρ τὸ μίασμα γίγνεται, ἐὰν ξυνῆσ τῷ τοιούτῳ ξυνειδῶς καὶ μὴ ἀφοσιῶς σεαυτόν τε καὶ ἐκείνον τῇ δίκῃ ἐπεξιών. 251 τοῖσδε, the slayer or slayers (247): see on 246. 254 ἀκάρπως κάθεως: El. 1181 ὁ σῶμ' ἀτίμως κάθεως ἐφθαρμένου: below 661 ἄθεος, ἄφιλος, forsaken by gods and men. 256 εἰκὸς ἦν. The imperfect indic. of a verb denoting obligation (ἐδει, χρῆν, προσῆκεν, εἰκὸς ἦν), when joined without ἀν to an infinitive, often implies a conditional sentence with imperfect indic. in protasis and apodosis: e.g. οὐκ εἰκὸς ἦν ἐᾶν = οὐκ ἀν εἴατε (εἰ τὰ δέοντα ἐποιεῖτε), you would not (now) be neglecting it, (if you did your duty): Xen. *Mem.* 2. 7. 10 εἰ μὲν τοίνυν αἰσχρόν τι ἔμελλον ἐργάσεσθαι [if I were now intending—as I am not], θάνατον ἀντ' αὐτοῦ προαιρετέον ἦν, = προγρούμην ἀν (εἰ τὰ δέοντα ἐποίουν). Thuc. 6. 78 καὶ μάλιστα εἰκὸς ἦν ὡμᾶς ...προορᾶσθαι, = προεωράτε ἀν εἰ τὰ εἰκότα ἐποιεῖτε. So ἐβούλόμην, ηξίονν, without ἀν, of that which one wishes were true, but which is not so. 257 βασιλέως τ': τε is to be retained after βασιλέως, because (1) there is a climax, which is destroyed if βασιλέως stands merely in apposition with ἀνδρὸς ἀρίστου: (2) ἀνδρὸς ἀρίστου represents the claim of birth

ἀλλ' ἐξερευνᾶν· νῦν δ', ἐπεὶ κυρῶ τ' ἐγὼ  
ἔχων μὲν ἀρχὰς ἂς ἐκεῖνος εἶχε πρών,  
ἔχων δὲ λέκτρα καὶ γυναιχ' ὁμόσπορον,      260  
κοινῶν τε παιδῶν κοινὸν ἄν, εἰ κείνῳ γένος  
μὴ 'δυστύχησεν, ἦν ἀν ἐκπεφυκότα,  
νῦν δ' ἐς τὸ κείνου κράτ' ἐνήλαθ' ή τύχη·  
ἀνθ' ὅν ἐγὼ τάδ', ὡσπερεὶ τούμον πατρός,  
ὑπερμαχοῦμαι, κάπι πάντ' ἀφίξομαι      265

**258** κυρῶ τ' codd.: κυρῶ γ' T. F. Benedict. (Observationes in Soph., Lips. 1820), ap. Blaydes. ad loc.; Campb.

and personal merit,—βασιλέως, the special claim of a king on his people. Cp. *Phil.* 1302 ἄνδρα πολέμιον | ἔχθρόν τε. 258 κυρῶ τ' ἐγὼ =ἐγὼ τε κυρῶ, answered by κοινῶν τε, κ.τ.λ. For τε so placed cp. *El.* 249 ἕρροι τ' ἄν αἰδώς | ἀπάντων τ' εὐσέβεια θρατῶν. 260 ὁμόσπορον = ὁμοίως σπειρομένην, i.e. ἦν καὶ ἐκεῖνος ἔσπειρε: but in 460 πατρὸς | ὁμόσπορος = ὁμοίως (τὴν αὐτὴν) σπείρων. ὁμογενῆς in 1361 is not similar. 261 κοινῶν παιδῶν κοινὰ ἦν ἀν ἐκπεφυκότα, common things of (= *ties consisting in*) kindred children would have been generated: = κοινῶν παιδῶν κοινὴ φύσις ἐγένετο ἄν, a brood, common to Laëus and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: ‘children born of one mother would have made ties between him and me.’ For ἄν doubled cp. 139, 339. κοινῶν = ἀδελφῶν, δμαίμων (*Ant.* 1 ὁ κοινὸν αὐτάδελφον Ἰσμήνης κάρα). The language of this passage is carefully framed so as to bear a second meaning, of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in κοινῶν παιδῶν κοινὰ...ἐκπεφυκότα, the obvious sense of κοινά, ‘common to Laëus and Oedipus,’ has behind it a second sense, in which it hints at a brood who are *brothers and sisters of their own sire*: see below 1403 f. This subtle emphasis—so ghastly, ἔννετοῦσιν—of the iteration in κοινῶν κοινά must not be obliterated by amending κοινὸν ἄν into κύματ’ (Nauck) or σπέρματ’ (Blaydes). Similarly, εἰ κείνῳ γένος | μὴ 'δυστύχησεν, is susceptible of the sense—‘if his son (Oed. himself) had not been ill-fated.’ κείνῳ γένος ἔδυστύχησε (his hope of issue was disappointed) is here a bold phrase for κείνος ἔδυστύχησε τὰ περὶ γένος: for Oed. is not now supposed to know the story of the exposed babe (see 717 f.). Cp. Eur. *Andr.* 418 πᾶσι δ' ἀνθρώποις ἄρ' ἦν | ψυχὴ τέκν' ὅστις δ' αὐτὸς ἀπειρος ὁν

rather were ye bound to search it out. And now, since 'tis I who hold the powers which once he held, who possess his bed and the wife who bare seed to him; and since, had his hope of issue not been frustrate, children born of one mother would have made ties betwixt him and me—but, as it was, fate swooped upon his head; by reason of these things will I uphold his cause, even as the cause of mine own sire, and will leave nought untried

ψέγει, | ἡσσον μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ: *ib.* 711 ἦ στείρος οὐσα μόσχος οὐκ ἀνέξεται | τίκτοντας ἄλλους, οὐκ ἔχονσ' αὐτὴν τέκνα· | ἀλλ' εἰ τὸ κείνης δυστυχεῖ παιδῶν πέρι, κ.τ.λ.: *Suppl.* 66 εὐτεκνία opp. to δυστυχία. 263 νῦν δ', 'but as it is,' with aor. equivalent to a perf., as *O. C.* 84, 371. Cp. below 948 καὶ νῦν ὁδὲ | πρὸς τῆς τύχης ὅλωλε. So with *historic* pres., Lys. *In Erat.* § 36 εἰ μὲν οὖν ἐν τῷ δικαστηρίῳ ἐκρίνοντο, ἥφασις ἀν̄ ἐσώζοντο...νῦν δ' εἰς τὴν βουλὴν εἰσάγουσιν. ἐνίρλατο: i.e. he was cut off by a timeless fate, leaving no issue, cp. 1300: *Ant.* 1345 ἐπὶ κρατί μοι | πότμο...εἰσήλατο: so the Erinyes say, μάλα γὰρ οὐν ἀλομένα | ἀνέκαθεν βαρυπεσῆ | καταφέρω ποδὸς ἀκμάν *Aesch. Eum.* 369, *Ag.* 1175 δαίμων ὑπερβαρῆς ἐμπίτνων: *Pers.* 515 ὡς δυσπόνητε δαῖμον, ὡς ἄγαν βαρὺς | ποδὸν ἐνήλλον παντὶ Περσικῷ γένει. 264 ἀνδ' ἀν, therefore. The protasis ἐπεὶ κυρῶ (258) required an apodosis introduced by ἀντὶ τούτων: but the parenthesis νῦν δ' ἐσ τὸ κείνου κ.τ.λ. (263) has led to ἀν being irregularly substituted for τούτων. Cp. 1466: Antiphon *De Caed. Herod.* § 11 δέον σε διομάσασθαι κ.τ.λ....ἄ σὺ παρελθών, where the length of the protasis has similarly caused ἄ to be substituted for ταῦτα. Distinguish from this the use of ἀνδ' ἀν, by ordinary attraction, for ἀντὶ τούτων ἄ or ὅτι, =because, *Ant.* 1068. τάδ', cogn. acc. to ὑπερμαχοῦμαι, as *Ai.* 1346 σὺ ταῦτ' Ὀδυσσεῦ τοῦδ' ὑπερμαχεῖς ἐμοί; Cp. *Il.* 5. 185 οὐχ ὅ γ' ἀνευθε θεοῦ τάδε μαίνεται. Brunck, Nauck and Blaydes adopt the conj. τοῦδ'. But the mss. agree in the harder and more elegant reading. 265 ὑπερμαχοῦμαι only here: in *Ant.* 194, *Ai.* 1346 Soph. uses ὑπερμαχεῖν. But we need not therefore, with Elms. and Blaydes, read ὑπὲρ μαχοῦμαι. The derivative form ὑπερμαχέω, to be a champion, implies ὑπέρμαχος, as συμμαχέω is from σύμμαχος, προμαχέω from πρόμαχος: ὑπερμάχομαι is a simple compound, like συμμάχομαι (*Plat.*, *Xen.*) προμάχομαι (*Iliad*, *Diod.*, *Plut.*). καπὶ πάντ' ἀφίξομαι with ξηρῶν, will leave nothing untried in seeking: a poetical variation of ἐπὶ πᾶν ἐλθεῖν (*Xen. Anab.* 3. 1. 18 ἀρ' οὐκ ἀν ἐπὶ πᾶν ἐλθοι...ώς φόβον παράσχοι), as in Eur. *Hipp.* 284 εἰς πάντ' ἀφίγματι, 'I have tried all means.' In prose ἀφικνεῖσθαι εἰς τι

ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν  
 τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε καὶ  
 τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος.  
 καὶ ταῦτα τοῖς μὴ δρῶσιν εὔχομαι θεοὺς  
 μῆτ' ἄροτον αὐτοῖς γῆς ἀνιέναι τινὰ      270  
 μῆτ' οὖν γυναικῶν παιδας, ἀλλὰ τῷ πότμῳ  
 τῷ νῦν φθερεῖσθαι κάτι τοῦδε ἔχθιονι·  
 νῦν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις  
 τάδε ἔστι ἀρέσκονθ', ηγέτη σύμμαχος Δίκη  
 χοὶ πάντες εὖ ξυνείεν εἰσαεὶ θεοί.      275

XO. ὥσπερ μ' ἀραῖον ἔλαβες, ὥδε, ἄναξ, ἐρῶ.

**270** γῆς, quod Vauvillers. coniecit, ne unius quidem codicis fide niti vulgo traditum est. Certe γῆν habent L, A, reliqui fere omnes. Inveni tamen in cod. Venet. 468 (V) clare scriptum γῆς, quod nemo dubitat qui formas litterarum ν et σ,

usu. = to be *brought* to a situation, as Her. 8. 110 ἐσπάσαν βάσανον ἀπικνεομένοισι, though put to any torment; Plat. *Euthyd.* 292 Εἴς πολλήν γε ἀπορίαν ἀφίκεσθε. 267 τῷ Λαβδακείῳ παιδὶ, a dat. following ζητῶν κ.τ.λ. as = τιμωρούμενος. For Λαβδακείῳ—Πολυδώρου τε cp. Eur. *Med.* 404 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις: for the adj., *Od.* 3. 190 Φιλοκτήτην Ποιάντιν [= Ποιάντος] ἀγλαὸν νίόν: Her. 7. 105 τοῖς Μασκαμείοισι ἐκγόνοισι. Her. (5. 59) saw in the temple of the Ismenian Apollo at Thebes an inscription which he assigns to the age of Laïus: ταῦτα ἡλικίην ἀνεῖη κατὰ Δαΐον τὸν Λαβδάκον τοῦ Πολυδώρου τοῦ Κάδμου. Cadmus, in the myth, is the son of Agenor king of Phoenicia, whence Carthage is 'Agenor's city' (Verg. *Aen.* 1. 338): Polydorus, son of Cadmus and Harmonia, was king of Thebes. 269 f. construe: καὶ εὔχομαι τοῖς ταῦτα μὴ δρῶσιν [for them, *Ph.* 1019 καὶ σοι πολλάκις τόδε ηγέραμην] θεοὺς ἀνιέναι αὐτοῖς μῆτ' ἄροτόν τινα γῆς, μῆτ' οὖν γυναικῶν παιδας. The acc. θεοὺς as subject to ἀνιέναι is better than a dat. θεοῖς with εὔχομαι would be: Xen. *Anab.* 6. 1. 26 εὔχομαι δοῦναί μοι τοὺς θεοὺς αἴτιόν τινος νῦν ἀγαθοῦ γενέσθαι: Ar. *Thesm.* 350 ταῦς δέ ἄλλαισιν νῦν τοὺς θεοὺς | εὔχεσθε πάσαις πολλὰ δοῦναι κάγαθά. 271 μῆτ' οὖν: 'no, nor.' Aesch. *Ag.* 474 μῆτ' εἴην πτολιπόρθης, | μῆτ' οὖν αὐτὸς ἀλούς, κ.τ.λ. Soph. *Phil.* 345 εἴτ' ἀληθὲς εἴτ' ἄρ' οὖν μάτην: cp. above v. 90. But οὖν with the *first* clause, below, 1049: *El.* 199, 560: see on 25. 272 φθερεῖσθαι, a fut. found also in Eur. *Andr.* 708 (φθερεῖ 2 sing.): Thuc. 7. 48 φθερεῖσθαι: Ionic φθαρέομαι Her. 9. 42, 8. 108. (φθαρήσομαι in

in seeking to find him whose hand shed that blood, for the honour of the son of Labdacus and of Polydorus and elder Cadmus and Agenor who was of old.

And for those who obey me not, I pray that the gods send them neither harvest of the earth nor fruit of the womb, but that they be wasted by their lot that now is, or by one yet more dire. But for all you, the loyal folk of Cadmus to whom these things seem good, may Justice, our ally, and all the gods be with you graciously for ever.

CH. Asthou hast put me on my oath, on my oath, O king, I will speak.

ut ab illo librario scribuntur, semel contulerit. In cod. Venet. 467 (V<sup>3</sup>) ambigi sane potest de extrema vocabuli littera; postquam vero diligenter inspexeram quomodo utramque eadem manus alibi scribere soleret, satis mihi persuasum habui, non γῆν sed γῆς huic quoque libro iure vindicari.

Hippocr., Arist., Plut.). The schol. says, φθαρῆναι δεῖ γράφειν, οὐ φθερέσθαι, distinguishing ἔχομαι with fut. infin., 'I vow' (to do), from εἴχομαι with pres. or aor. infin., 'I pray.' But verbs of wishing or praying sometimes take a fut. infin. instead of pres. or aor.: Thuc. 6. 57 ἐβούλοντο...προτιμωρήσεσθαι: 6. 6 ἐφίεμενοι μὲν...τῆς πάσης ἄρξεων: 1. 27 ἐδεήθησαν...ξυμπροπέμψειν: 7. 56 διενοῦντο κλήσειν. See Goodwin, *Moods and Tenses* § 27. N. 2. a. 273 τοις ἀλλοισ. The loyal, as opp. to οἱ μὴ ταῦτα δρῶντες (269). 274 ἔστ' ἀρέσκοντ', cp. 126. η τε σύμμαχος Δίκη, Justice who ever helps the righteous cause; Blaydes needlessly writes ή Δίκη τε σύμμαχος. O. C. 1012 ἐλθεῖν ἀρωγὸν συμμάχους τε (τὰς θεάς). 275 εὖ: cp. *Trach.* 229 ἀλλ' εὖ μὲν ἵμερ', εὖ δὲ προσφωνούμενα. 276 ὕσπερ μὲν ἀράσιον κ.τ.λ. As you have brought me into your power under a curse [if I speak not the truth], so (ὥδε, i.e. ἔνορκος) I will speak. Aeschin. *In Ctes.* § 90 μίαν ἐπίπλα λοιπὴν κατεῖδε σωτηρίας, ἔνορκον λαβεῖν τὸν Ἀθηναίων δῆμον...βοηθήσειν, to bind them by an oath that they would help. λαβεῖν here has nearly the same force as in λαβεῖν αἰχμάλωτον etc.: Lys. or. 4 § 5 ὑποχείριον λαβών τὸ σῶμα, having got his person into my power. ἀράσιον = τῇ ἀρᾳ ἔνοχον, cp. ὄρκιος...λέγω *Ant.* 305. The paraphrase of Eustath. 1809. 14 ὕσπερ με εἴλεις διὰ τῆς ἀρᾶς is substantially right. The use of καταλαβεῖν is not really similar (Her. 9. 106 πίστι τε καταλαβόντες καὶ ὄρκιοι, Thuc. 4. 85 ὄρκοις...καταλαβών τὰ τέλη), since the κατά in comp. gives the sense of *overtaking*, and so of *binding*. Nor can we compare O. C. 284 ὕσπερ ἔλαβες τὸν ικέτην ἐχέγγυον, where the sense is,

οὐτ' ἔκτανον γὰρ οὗτε τὸν κτανόντν ἔχω  
δεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν  
Φοίβου τόδ' εἰπεῖν, ὅστις εἱργασταί ποτε.

- ΟΙ. δίκαιοι ἔλεξας· ἀλλ' ἀναγκάσται θεοὺς  
      ἀν μὴ θέλωσιν οὐδὲ ἀν εἰς δύναιτ' ἀνήρ.  
ΧΟ. τὰ δεύτερά ἐκ τῶνδε ἀν λέγοιμεν ἀμοὶ δοκεῖ.  
ΟΙ. εἰ καὶ τρίτη ἐστί, μὴ παρῆσται τὸ μὴ οὐ φράσαι.  
ΧΟ. ἄνακτος ἄνακτι ταῦθε δρῶντες ἐπίσταμαι  
      μάλιστα Φοίβῳ Τειρεσίαν, παρ' οὐ τις ἀν  
      σκοπῶν τάδε, ὥναξ, ἐκμάθοι σαφέστατα.  
ΟΙ. ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτο ἐπραξάμην.  
      ἐπεμψα γάρ Κρέοντος εἰπόντος διπλούς  
      πομπούς· πάλαι δὲ μὴ παρὼν θαυμάζεται.

**281** Codices vel *āv* sine accentu praebent (ut L et A) vel *āv̄*: vera lectio *āv̄*, a Brunckio restituta, in nullo, quod sciam, extat.

'As thou hast *received* the (self-surrendered) suppliant under thy pledge.'

277 γάρ after ἔκτανον merely prefaces the statement: Plat. *Prot.* 320 C δοκεῖ τοίνυν...μήθον ὑμῶν λέγειν. ήν γάρ ποτε κ.τ.λ. 278 δεῖσαι, 'point to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. τὸ γέγρημα, acc. of general reference. The simpler form would have been, ήν τοῦ πέμψαντος τὸ ξήτημα καὶ λύσαι: but, instead of a verb which could govern ξήτημα, τόδις εἰπεῖν is substituted, because it conveniently introduces the clause δοτις ἐργασται, explaining what the ξήτημα itself was. τὸ γέγρημα is then left much as ἀ αἰτεῖς is left in 216 when the insertion of ἀλκήν κ.τ.λ. has modified the construction. 281 ἀν μὴ θελωσιν κ.τ.λ. Cp. *Phil.* 1366 καὶ ἀναγκάζεις τάδε. ἀν as 580, 749: *O. C.* 13, *Ant.* 1057, *Phil.* 1276, *Ai.* 1085. οὐδὲς ἀν εἰς: *Ant.* 884 οὐδὲ ἀν εἰς παύσατ' ἀν: *O. C.* 1656 οὐδὲ ἀν εἰς | θυητῶν φράσειε. In this emphatic form even a prep. could be inserted (*Xen. Hellen.* 5. 4. 1 οὐδὲ νόφ' ἐνός, *Cyr.* 4. 1. 14 μηδὲ πρὸς μίαν), and in prose οὐδὲ εἰς stood without elision: in Ar. *Ran.* 927 etc., where the mss. have οὐδὲ ἔν (Dind. writes οὐδεῖν), οὐδὲ ἀν ἔν is a possible v. l. 282 ἐκ τῶνδε=μετὰ τάδε: Dem. *de Cor.* § 313 λόγον ἐκ λόγου λέγων. For δεύτερα, second-best, cp. the proverb δεύτερος τλούς: Plat. *Legg.* 943 C τὴν τῶν ἀριστείων κρίσιν...καὶ τὴν τῶν δευτέρων καὶ τρίτων. ἀκ λέγοιμι: see on 95. 283 τὸ μὴ οὐ, not τὸ μή, because the sentence is negative: below, 1232: *Ant.* 544 μῆ

I am not the slayer, nor can I point to him who slew. As for the question, it was for Phoebus, who sent it, to tell us this thing—who can have wrought the deed.

OE. Justly said; but no man on the earth can force the gods to what they will not.

CH. I would fain say what seems to me next best after this.

OE. If there is yet a third course, spare not to show it.

CH. I know that our lord Teiresias is the seer most like to our lord Phoebus; from whom, O king, a searcher of these things might learn them most clearly.

OE. Not even this have I left out of my cares. On the hint of Creon, I have twice sent a man to bring him; and this long while I marvel why he is not here.

*μ' ἀτιμάσγης τὸ μὴ οὐ | θανεῖν.* But even in such a negative sentence the simple *τὸ μή* occurs, below, 1387: *Ant.* 443. 284 ἄνακτ<sup>1</sup>: *Od.* 11. 151 Τειρεσίαο ἄνακτος. *ταῦτα δρῶντα*, not = *ταῦτα φρονοῦντα* or *γιγνώσκοντα*, ‘taking the same views,’ but *seeing in the same manner*, i.e. with equal clearness: *δρῶντα* *absol.*, as *O. C.* 74 ὅσ' ἀν λέγομι, *πάνθ δρῶντα λέξομαι*: *ταῦτα adverbial* = *κατὰ ταῦτα*: the dat. *ἄνακτι* as *Her.* 4. 119 *τωύτῳ ἀν ὑμῖν ἐπρήσσομεν.* 287 *οὐκ ἐν ἀργοῖς τοῦτο κατέλιπον* would have meant, ‘I did not leave this among things neglected.’ Soph. fuses the negative form with the positive, and instead of *κατέλιπον* writes *ἐπραξάμην*: ‘I saw to this (midd.) in such a manner that it also should not be among things neglected.’ *πράσσεσθαι* (midd.) elsewhere usu. = ‘to exact’ (*Thuc.* 4. 65 etc.): here = *διαπράσσεσθαι*, effect for oneself. For *ἐν* cp. *οὐκ ἐν ἐλαφρῷ ἐποιεύμην* (*Her.* 1. 118), *ἐν εὐχερεῖ | ἔθον* (*ταῦτα*) *Phil.* 875, *ταῦτ' οὖν ἐν αἰσχρῷ θέμενος* *Eur. Hec.* 806. *ἀργοῖς*, not things *undone*, but things at which the work is sluggish or tardy; *O. C.* 1605 *κούκ ἦν ἔτ' οὐδὲν ἀργὸν διν ἐφίετο*: *Eur. Phoen.* 766 *ἔν δ' ἐστὶν ἡμῖν ἀργόν, εἴ τι θέοφατον | οἰωνόμαντις Τειρεσίας ἔχει φράσαι*, i.e. ‘in one thing our zeal has lagged,—the quest whether’ &c.: Theognis however (583 Bergk 3rd ed.) has *τὰ μὲν προβέβηκεν ἀμήχανόν ἔστι γενέσθαι | ἀργά, = ἀπολητα, infecta.* 288 *διπλούς | πομπούς*: he had sent two successive messages—one messenger with each. *πομπός* = one who is sent to escort (*πέμπειν*) or fetch a person (*O. C.* 70). The words could mean (as Ellendt takes them) ‘two sets of messengers’: but the other view is simpler, and consists equally well with *οἶδε* in 297. 289 *μὴ παρὼν θαυμάζεται = θαυμάζω εἰ μὴ πάρεστι*; but with *οὐ*, = *θαυμάζω ὅτι οὐ πάρεστι*: differing nearly as ‘I

- ΧΟ. καὶ μὴν τά γ' ἄλλα κωφὰ καὶ παλαιῖ' ἔπη. 290  
 ΟΙ. τὰ ποῖα ταῦτα; πάντα γὰρ σκοπῶ λόγουν.  
 ΧΟ. θανεῖν ἐλέχθη πρός τινων ὁδοιπόρων.  
 ΟΙ. ἥκουσα κάγω· τὸν δὲ ἰδόντ' οὐδεὶς ὅρᾷ.  
 ΧΟ. ἀλλ' εἴ τι μὲν δὴ δείματός γ' ἔχει μέρος,  
     τὰς σὰς ἀκούων οὐ μενεῖ τοιάσδε ἄρας. 295  
 ΟΙ. φῶ μή 'στι δρῶντι τάρβος, οὐδέ ἔπος φοβεῖ.  
 ΧΟ. ἀλλ' οὐξελέγξων αὐτὸν ἔστιν· οἶδε γὰρ  
     τὸν θεῖον ἥδη μάντιν ὁδὸν ἄγουσσω, φῶ

**290** τά τ' ἄλλα L. τά γ' ἄλλα A: ubi γ' non corrector dedit, sed manus prima, quae litteram δ facere incepérat, hanc autem in γ mutavit. **293** τὸν δ' ἰδόντ' codd. omnes. Anonymi conjecturam τὸν δὲ δρῶντ', a Burtono citatam, receperunt Dindorf., Nauck., Blaydes. **294** δείματος τὸν (sic) L, ubi τὸν non prima scripsit manus, sed ex γ' fecit corrector, facilissima mutatione, cum formam τ haberet: simile exemplum vides in v. 516. δείματός τὸν A et ceteri quos quidem cognoverim omnes: unus cod. Urb. 140 (Vat. c) τὸν an γ' habeat, in dubio relinquit Campb. Haesisse tamen in illo τὸν grammaticos vel inde colligere potes quod in cod.

wonder *why* and 'I wonder that.' Xen. *Anab.* 4. 4. 15 (he spoke of) τὰ μὴ ὄντα ὡς οὐκ ὄντα: i.e. εἴ τι μὴ ἦν, ἔλεγεν ὅτι οὐκ ἦν. 290 τά γ' ἄλλα ...ἔπη: the rumours which were current—*apart from* the knowledge which the seer may have to give us. Not, 'the other rumours.' Cp. Plat. *Phaed.* 110 E καὶ λίθοις καὶ γῆ καὶ τοῖς ἄλλοις ζώοις τε καὶ φυτοῖς. **κωφὰ:** the rumour has died down; it no longer gives a clear sound. Cp. fr. 604 λήθην τε τὴν ἀπαντ' ἀπεστερημένην, | κωφήν, ἄναυδον. *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' ἀδίδρις, reft of all sense and wit. 291 τὰ ποῖα, cp. 120. 292 ὁδοιπόρων: the survivor had spoken of λησταί, 122. The word now used comes nearer to the truth (cp. 8οι ὁδοιπορῶν); but, as the next v. shows, Oed. does not regard this rumour as a different one from that which Creon had mentioned. 293 τὸν δὲ ἰδόντα: the surviving eye-witness: cp. 119 ὅν εἰδε, πλὴν ἐν κ.τ.λ. Oed. has not yet learned that this witness could be produced: cp. vv. 754 ff. **ἰδόντα** is better than the conj. δρῶντα (1) as expressing, not merely that the culprit is unknown, but that no eye-witness of the deed is now at hand: (2) because, with ὅρᾳ, it has a certain ironical point,—expressing the king's incredulity as to anything being made of this clue. Cp. 105, 108. 294 δείματός γ'. δεῖμα, prop. 'an object of fear,' is used by Her. and the poets as = δέος: Her. 6. 74 Κλεομένεα...δεῖμα ἔλαβε Σπαρτιητέων: Aesch. *Syrph.* 566 χλωρῷ δείματι θυμὸν | πάλλοντ': Eur. *Syrph.* 599 ὡς

CH. Indeed (his skill apart) the rumours are but faint and old.

OE. What rumours are they? I look to every story.

CH. Certain wayfarers were said to have killed him.

OE. I, too, have heard it, but none sees him who saw it.

CH. Nay, if he knows what fear is, he will not stay when he hears thy curses, so dire as they are.

OE. When a man shrinks not from a deed, neither is he scared by a word.

CH. But there is one to convict him. For here they bring at last the godlike prophet, in whom

Paris. T *τοι* superscriptum inveni. Quod et Hartung. et Kennedius coniecerunt, δειμάτων ἔχει μέρος, receperunt Ritter., Van Herwerden., Campb. Vide annot.

**297** οὐξελέγχων (sic) L. Alterum λ erasit manus prima: ξ super γ scripsit aut prima (ut Duebnero visum est) aut antiqua. οὐξελέγχων A, E, codd. Venet. 616, 467 (V<sup>2</sup>, V<sup>3</sup>), Bodl. Laud. 54, Misc. 99, alii. οὐξελέγχων B, T, V, V<sup>4</sup>, al. Codicum igitur auctoritas paullo gravior cum 1. οὐξελέγχων facit. Eodem inclinat maiore etiam, ut opinor, momento Graeci sermonis usus: vide annot.

μοι ὥφ' ἡπατί δεῖμα χλοερὸν ταράσσει: id. *El.* 767 ἐκ δείματος, from fear. Cp. above, 153. The *ψ* gives emphasis: the *ἀφαί* of Oed. were enough to scare the boldest. Hartung and, independently, Prof. Kennedy conjecture δειμάτων ἔχει μέρος. The plur. δείματα means either (a) objects of fear; or (b) much more rarely, *fears*, with reference to some *particular objects* already specified: as in *El.* 636 δειμάτων ἀ νῦν ἔχω, ‘the terrors which I now suffer,’ alluding to the *dreams*. Here we seem to need the sing., ‘fear.’ 295 τὸς στὸς...δρᾶς, thy curses: *τοιάσθε*, being such as they are. 297 οὐξελέγχων. The present οὐξελέγχων would mean, ‘there is one who convicts him’: *i.e.* the supposed criminal, whom threats scare not, is already detected; for the prophet has come. Cp. Isocr. or. 8. § 139 ἀστ’ οὐκ ἀπορήσομεν μεθ’ ὅν κωλύσομεν τοὺς ἔξαμαρτάνοντας, ἀλλὰ πολλοὺς ἔξομεν τοὺς ἐτοίμως καὶ προθύμως συναγωνιζομένους ἡμῖν: where, however, the present part. *συναγωνιζομένους* is relative to the future ἔξομεν. To this it may be objected: (1) the *present* participle with ἔστω would not be suitable unless the conviction were in act of taking place: (2) the fut. partic. not only suits the context better—‘one to convict him’ [supposing he is here]—but also agrees with the regular idiom: *e.g.* *Phil.* 1242 τίς ἔσται μὲν οὐπικωλύσων τάδε; *El.* 1197 οὐδὲ οὐπαρῆξων οὐδὲ ὁ κωλύσων πάρα; (*cp.* *Ant.* 261): Aesch. *P. V.* 27 ὁ λωφήσων γάρ οὐ πέφυκέ πω: Xen.

τάληθὲς ἐμπέφυκεν ἀνθρώπων μόνω.

- ΟΙ. ὁ πάντα νωμῶν Τειρεσία, διδακτά τε  
ἀρρητά τ', οὐράνια τε καὶ χθονοστιβῆ,  
πόλιν μέν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως  
οἴᾳ νόσῳ σύνεστιν· ἥς σε προστάτην  
σωτῆρά τ', ὄντας, μοῦνον ἐξευρίσκομεν.  
Φοίβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων,  
πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν  
μόνην ὅν ἐλθεῖν τοῦδε τοῦ νοσήματος,  
εἰ τοὺς κτανόντας Λαϊον μαθόντες εὖ

**305** εἰ καὶ μὴ codd.: εἰ τι μὴ L. Stephanus, Dindorf., Wunder., Hartung.

*Anab.* 2. 4. 5 ὁ ἡγητόμενος οὐδὲις ἔσται. 299 ἐμπέφυκεν, is implanted,—with reference to the divine gift of prophecy: *Her.* 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτίκα ἐμφυτὸν μαντικὴν εἶχε. ἀνθρώπων μόνῳ, above all other men: cp. *O. C.* 261 μόνας .. | σώζειν οἷς τε κ.τ.λ., Athens, above all other cities, can save: *Ioscr.* or. 14. § 57 ὁφείλετε δὲ μόνοι τῶν Ἑλλήνων τοῦτον τὸν ἔρανον, *unice* (though others owe it also). 300 ὡς πάντα νωμῶν: νωμάω (*νεμ*) means (1) to distribute, (2) to dispose, and so to wield, ply, (3) figuratively, to ponder, *animo versare*: ἐνὶ φρεσὶ κέρδε ἐνώμας *Od.* 18. 216: ἐν ὧστι νωμῶν καὶ φρεσὶν πυρὸς δίχα | χρηστηρίους ὄρνιθας ἀψευδεῖ τέχνῃ *Aesch.* *Theb.* 25 (of Teiresias): (4) then, absolutely, to *observe*: *Her.* 4. 128 νωμῶντες ...σῆτα ἀναιρεομένους, observing the moment when they were cutting forage. Similarly here,—with the idea of *mental grasp* unaided by eyesight. Plato (*Crat.* 411 D) fancifully connects γνώμη with νώμησις, —τὸ γὰρ νωμᾶν καὶ τὸ σκοπεῖν ταῦτον. διδακτά τε | ἄρρητά τε, cp. the colloquial ῥῆτὸν ἄρρητόν τ' ἔπος (*O. C.* 1001 *dicenda tacenda*): ἄρρητα = ἀπόρρητα: *Her.* 6. 135 ἄρρητα ἴρα ἐκφύνασαν. 301 οὐράνια τε καὶ χθονοστιβῆ: not in apposition with ἄρρητα and διδακτά respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth. Dindorf cp. Nicephorus Gregoras *Hist. Byz.* 695 D ἀκτιστα γενέσθαι πάντα τά τ' οὐράνια τά τε χθονοστιβῆ καὶ ἰδραῖα γένη: where, however, χθονοστιβῆ has its literal sense,—‘walking the earth’: here it is poet. for ἐπίγεια, ‘the lowly things of earth.’ 302 πόλιν μέν is answered by σὺ δ' in 310: the *city's* state you know,—do then *your* part. The δε after φρονεῖς introduces

alone of men doth live the truth.

OE. Teiresias, whose soul grasps all things, the lore that may be told and the unspeakable, the secrets of heaven and the low things of earth,—thou feelest, though thou canst not see, what a plague doth haunt our State,—from which, great prophet, we find in thee our protector and only saviour. Now, Phoebus—if indeed thou knowest it not from the messengers—sent answer to our question that the only riddance from this pest which could come was if we should learn aright the slayers of Laïus,

the apodosis after a concessive protasis, as Her. 8. 22 *εὶ δὲ ὑμῖν ἔστι τοῦτο μὴ δυνατὸν ποιῆσαι, ὑμέες δὲ (then) ἔτι καὶ νῦν ἐκ τοῦ μέσου ἥπιν ἔξεσθε.* Xen. *Cyr.* 5. 5. 21 ἀλλ' εἰ μηδὲ τοῦτο...βούλει ἀποκρίνασθαι, σὺ δὲ τούτεῦθεν λέγε. 303 ἡς sc. νόσου. προστάτην νόσου, a protector from a plague: strictly, one who stands in front of, *shields*, the city's distempered state. Cp. *Ai.* 803 *πρόστητην ἀναγκαῖας τύχης, shelter* my hard fate. In Eur. *Andr.* 220 *χείρον ἄρσένων νόσου | ταύτην νοσοῦμεν, ἀλλὰ προστημεν καλῶς,* ‘we suffer this distemper more cruelly than men, but ever rule it well,’ the idea is that of *administering* (not protecting), as in *προστασθαι τῆς ἡλικίας*, to regulate one’s own early years, Isocr. or. 15. § 290. Cp. 882. 304 *μοῦνον*: this Ionic form (like *κοῦρος*, *δουρί*, *ξεῖνος*, *γούνατα*) is used in dialogue by Soph.: Aesch. has not *μοῦνος*, though in *P. V.* 804 *τόν τε μουνώπα στρατόν.* In [Eur.] *Rhes.* 31 *μόναρχοι* is now restored for *μούναρχοι*. 305 *εὶ καὶ μὴ κλύεις*, implying that he probably *has* heard it. *Ai.* 1127 *δεινόν γ' εἶπας, εὶ καὶ ξῆς θανών.* *Trach.* 71 *πᾶν τοίνυν, εὶ καὶ τοῦτ' ἔτιλη, κλύοι τις ἄν,* if *indeed*. On *εὶ καὶ* and *καὶ εὶ* see Appendix, Note 8. Others would render, ‘if you have not heard from the messengers *also*,’ supposing it to be a hyperbaton for *εὶ μὴ κλύεις καὶ τῶν ἀγγέλων*. This is impossible. Prof. Campbell compares Thuc. 5. 45 *καὶ ἦν ἐς τὸν δῆμον ταῦτα λέγωσιν*, as if put for *ἦν καὶ ἐς τὸν δῆμον*: but there the passage runs thus; (Spartan envoys had been pleading with effect before the Athenian Βουλή:)—*τὸν Ἀλκιβιαδῆν ἐφόβουν μὴ καὶ, ἦν ἐς τὸν δῆμον ταῦτα λέγωσιν, ἐπαγάγωνται τὸ πλῆθος καὶ ἀπωσθῇ ἡ Ἀργείων συμμαχία:* where the *καὶ* before *ἦν* goes with *ἐπαγάγωνται*. Dindorf, Nauck and Blaydes are among those who adopt the conj. *εἴ τι μή*, ‘unless *perchance*’: for *τι* so used, see below 969, *O. C.* 1450, *Tr.* 586, 712: but no change is required. 308 *μαθόντες εὖ.* *εὖ*=‘with care,’ ‘aright’: cp. *Ai.* 18 *ἐπέγνως εὖ*: *ib.* 528 *ἔὰν τὸ ταχθὲν εὖ τολμᾷ τελεῖν.* Meineke’s conj. *ἢ*, adopted by

κτείναιμεν, ἢ γῆς φυγάδας ἐκπεμψαίμεθα.  
 σὺ δὲ οὖν φθονήσας μῆτ' ἀπ' οἰωνῶν φάτιν  
 μῆτ' εἴ τιν' ἄλλην μαντικῆς ἔχεις ὁδόν,  
 ρῦσαι σεαυτὸν καὶ πόλιν, ρῦσαι δὲ ἐμέ,  
 ρῦσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος.  
 ἐν σοὶ γὰρ ἐσμέν· ἄνδρα δὲ ὡφελεῖν ἀφ' ὅν  
 ἔχοι τε καὶ δύναιτο κάλλιστος πόνων.

310

315

## ΤΕΙΡΕΣΙΑΣ.

φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἔνθα μὴ τέλη  
 λύγη φρονοῦντι. ταῦτα γὰρ καλῶς ἔγώ  
 εἰδὼς διώλεστ'. οὐ γὰρ ἀν δεῦρ' ἱκόμην.

OI. τί δὲ ἔστιν; ὡς ἄθυμος εἰσελήλυθας.

**310** Errant, credo, qui lectionem σὺ νῦν, nusquam alibi inventam, cod. Laurentiano imputant. Prima manus, nisi fallor, non σὺ νῦν verum σὺ οὖν (omisso δ') scripserat, δ' recentior supplevit. σὺ νῦν Blaydes. **315** Mendosa l. ἔχει non in A solo occurrit, sed etiam in V<sup>3</sup>, Bodl. Laud. 54, Barocc. 66; videtur in Misc. 99

Nauck, is weak, and against the rhythm. **310** ἀπ' οἰωνῶν φάτιν: for ἀπό, see 43: φάτιν, 151. **311** ἄλλην ὁδόν, as divination by fire (see on 21), to which Teiresias resorts (*Ant.* 1005) when the voice of birds fails him. **312** ρῦσαι σεαυτὸν κ.τ.λ. ρῦεσθαι τι is to draw a thing to oneself, and so to protect it. ρῦσαι μίασμα here = literally, 'take the defilement under thy care'; i.e. 'make it thy care to remove the defilement.' Cp. πρόστητ' ἀναγκαῖς τύχης (*Ai.* 803), shelter my hard fate, (instead of, 'shelter me from it'). πᾶν μίασμα, the whole defilement, as affecting not only human life but also the herds and flocks and the fruits of the earth: cp. 253. τοῦ τεθνηκότος, gen. of the source from which the μίασμα springs,—more pathetic than τοῦ φόνου, as reminding the hearer that vengeance is due for innocent blood. Both πᾶν and the usual sense of μίασμα forbid us to understand, 'avenge the uncleanness [i.e. the unpunished murder] of the dead man.' For ρῦσαι δὲ Blaydes conj. λῦσον δὲ, comparing Eur. *Or.* 598 μίασμα λῦσαι. But the triple ρῦσαι is essential to the force. **314** Ἕ σοι = penes te: O. C. 248 ἐν νῦν ὡς θεῷ | κείμεθα τλάμονες: Eur. *Alc.* 278 ἐν σοὶ δὲ ἐσμὲν καὶ ξῆν καὶ μῆ. ἄνδρα, accus. before, not after, ὡφελεῖν, as in *Ant.* 710 ἀλλ' ἄνδρα, κεί τις ἦ σοφός, τὸ μανθάνειν | πόλλ' αἰσχρὸν οὐδέν. In both places ἄνδρα has a certain stress—'for mortal man.' But in *Ai.* 1344 ἄνδρα δὲ οὐ δίκαιον, εἰ θάνοι, | βλάπτειν τὸν ἐσθλόν,

and slay them, or send them into exile from our land. Do thou, then, grudge neither voice of birds nor any other way of seer-lore that thou hast, but rescue thyself and the State, rescue me, rescue all that is defiled by the dead. For we are in thy hand ; and man's noblest task is to help others by his best means and powers.

## TEIRESIAS.

Alas, how dreadful to have wisdom where it profits not the wise ! Aye, I knew this well; but let it slip out of mind ; else would I never have come here.

OE. What now ? How sad thou hast come in !

quoque ἔχοι ab ἔχει ortum esse. πόνοσ L, ubi *ων* antiqui correctoris est : πόνων A,  
B, V<sup>4</sup>, L<sup>2</sup>. πόνων (sic, non πόνος πόνων) E. Itaque lectio πόνων, quae elegantior  
est, etiam librorum auctoritate plus valet quam πόνος. 317 λόη L, λύη (sic) L<sup>2</sup>,  
Γ, Pal. Contra A et plerique λύει, quod 'ut gravius dictum' praetulerunt Hermann.  
et Erfurdt. Vide tamen annot.

ανδρα is the object, agreeing with τὸν ἐσθλόν. 315 ἀφ' ὁν ἔχοι τε καὶ  
δύνατο, by means of all his *resources* and *faculties*. The optat., as *Ant.*  
666 ἀλλ' ὅν πόλις στήσειε, τοῦδε χρὴ κλύνειν : Xen. *Cyr.* 1. 6. 19 ἀλλὰ τοῦ  
μὲν αὐτὸν λέγειν, ἢ μὴ σαφῶς εἰδείη, φειδεσθαι δέ. The force of the mood  
may be seen by putting the sentence in a hypothetical form : εἴ τις ᾠφε-  
λοίη ἀφ' ὁν ἔχοι, κάλλιστα ἀν πονοίη. 317 λύη: for subjunct. without ἀν,  
cp. *O. C.* 395 ὃς νέος πέση : *Ai.* 1074 ἐνθα μὴ καθεστήκη δέος : *Tr.*  
1008 ὃ τι καὶ μύσῃ. On the other hand, the indic. λύει would state  
the fact: cp. *O. C.* 839 μὴ πίτασο' ἢ μὴ κρατεῖς : *ib.* 1442 μὴ πεῖθ'  
ἢ μὴ δέ. But L has λύη and some other mss. have λύη: and it is  
much more likely that this should have become λύει than *vice versa*.  
τέλη λύη = λυστελῆ, only here : cp. Eur. *Alc.* 627 φημὶ τοιούτους γάμους |  
λύειν βροτοῖς. ταῦτα γάρ (I have to bewail this now), *for*, though I  
once knew it, I had forgotten it. Teiresias, twice summoned (288), had  
come reluctantly. Only now, in the presence of Oedipus, does he realise  
the full horror of the secret which he holds. 318 διώλεσ' = let slip out  
of my memory; perh. a common use, though it occurs only here: cp.  
σώζεσθαι to remember, Plat. *Theaet.* 153 Β κτᾶται τε μαθήματα καὶ σώζε-  
ται : *Rep.* 455 Β ἢ ἔμαθε, σώζεται: and so Soph. *El.* 993, 1257. So  
Terent. *Phormio* 2. 3. 39 *perii hercle : nomen perdidisti*, 'have forgotten.'  
319 τι δ' ἔστων ; *El.* 920 φεύ τῆς ἀνοίας...ΧΡΥΣ. τι δ' ἔστων ; and so often in

- ΤΕ. ἄφες μ' ἐσ οἴκους· ρᾶστα γὰρ τὸ σόν τε σὺ      320  
κάγω διοίσω τούμόν, ἦν. ἔμοὶ πίθη.
- ΟΙ. οὐτ' ἔννομον εἶπας οὔτε προσφιλῆ πόλει  
τῇδ', ἢ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.
- ΤΕ. ὁρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φῶνημ' ίὸν  
πρὸς καιρόν· ὡς οὖν μηδ' ἔγω ταῦτὸν πάθω.      325
- ΟΙ. μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῆς, ἐπεὶ  
πάντες σε προσκυνοῦμεν οἵδ' ἱκτήριοι.
- ΤΕ. πάντες γὰρ οὐ φρονεῖτ'. ἔγω δ' οὐ μή ποτε  
τάμ', ὡς ἀν εἴπω μὴ τὰ σ', ἐκφήνω κακά.
- ΟΙ. τί φήσ; ἔννειδῶς οὐ φράσεις, ἀλλ' ἔννοεῖς  
ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;

<sup>εε</sup>  
322 οὐτ' ἔννομον' (sic) L, in rasura: mox προσφιλῆ, ubi εε corrector addidit. Prima manus, credo, ἔννομον scripserat, ipsa autem in ἔννομον' correxit, dein recte προσφιλῆ dedit. ἔννομον habent pauci codd.; προσφιλὲς autem A et reliqui fere omnes qui ἔννομον' praebent. Ipsum autem προσφιλὲς ab ἔννομον illo fluxit. Sic primo errore sublato

Soph.: δέ marking that the attention is turned to a new point, as in τί δ'; quid vero? (941), or to a new person: Isaeus or. 8. § 24 σὺ δὲ τίς εἰ; 321 διοίσω, bear to the end: Eur. *Hipp.* 1143 δάκρυσι διοίσω | πότμον ἀποτμον, live out joyless days: Thuc. I. 11 εἰ ἔννεχῶς τὸν πόλεμον διέφερον. διαφέρειν could not mean 'to bear apart' (from each other), though that is implied. 322 οὐτ' ἔννομον κ.τ.λ. οὐκ ἔννομα, not in conformity with usage, which entitled the State to benefit by the wisdom of its μάντις. The king's first remonstrances are gentle. 323 ἀποστερῶν 'withholding': Arist. *Rhet.* 2. 6. 3 ἀποστερῆσαι παρακαταθήκην, depositum non reddere. φάτιν, of a divine message, 151. 324 ὁρῶ γὰρ κ.τ.λ. (I do not speak), for I see that neither dost thou speak opportunely: (I am silent) therefore, lest I too should speak unseasonably. 325 πρὸς καιρόν = καιρίως, as with ἔννέπειν *Trach.* 59. ὡς μηδὲ ἔγω πάθω is irregular for μὴ καὶ ἔγω πάθω, influenced by the form of the preceding clause with οὐδὲ σοὶ. The sense requires that μηδέ should be broken up into μὴ not, δέ on the other hand. The final clause ὡς...πάθω depends on σιγῶ, or the like, understood. 326 μὴ πρὸς θεῶν κ.τ.λ. The attribution of these two verses to the Chorus in some MSS. is probably due to the plur. in 327 having misled those who did not see that the king speaks for all Thebes. φρονῶ γ', if thou hast understanding (of this matter): cp. 569 ἐφ' οἰς γὰρ μὴ φρονῶ σιγῶν φιλῶ: not, 'if thou art sane.' But in 328 οὐ φρονεῖτε = 'are

TE. Let me go home ; 'twill be best that thou bear thine own burden to the end, and I mine—if thou wilt heed me.

OE. Thy words are strange, nor kindly to this State which nurtured thee, when thou withholdest this response.

TE. Nay, I see that thou, on thy part, openest not thy lips in season : therefore take I heed lest I, too, have the like hap.

OE. For the love of the gods, turn not away, if thou hast knowledge : all we suppliants implore thee on our knees.

TE. Aye, for ye are all without knowledge ; but never will I reveal my griefs—that I say not thine.

OE. How sayest thou ? Thou knowest the secret, and wilt not tell it, but art minded to betray us and to destroy the State ?

secundus mansit. **326, 327** Hos versus Oedipo recte tribuit L: quos quod choro A aliique codd. assignant, versum 327 causae fuisse credo. Parum tempestive se chorus interponit dum crescente sensim ira rex et vates colloquuntur. Cum vehemens oratio utrimque iam exarsit, tum denum convenienter intercedit chorus (v. 404).

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without understanding,' are senseless. **328 ἔγω δ' οὐ μή ποτε ἐκφήνω τὰ ἔμα** (*ώς ἀν μὴ εἴπω τὰ σά κακά*) **κακά**: I will never reveal my (not to call them *thy*) griefs. **τὰ ἔμα κακά**, = those secrets touching Oedipus which lie heavy on the prophet's soul : **τὰ σά κακά**, those same secrets in their import for Oedipus. We might render *ώς ἀν εἴπω μὴ τὰ σ'* either (i) as above, or (ii) 'in order that I may not utter thy griefs.' But (i) is preferable for these reasons:—(1) The subjunct. *εἴπω* with *μὴ* was familiar in such phrases. Plat. *Rep.* 487 D *τοὺς μὲν πλείστους καὶ πάνυ ἀλλοκότους γιγνομένους, ἵνα μὴ παμπονήρως εἴπωμεν*, 'becoming very strange persons,—not to use a more unqualified epithet:' *Rep.* 507 D *οὐδὲ ἄλλαις πολλαῖς, ἵνα μὴ εἴπω οὐδεμιῇ, τοιούτου προσδεῖ οὐδενός*, i.e. few,—not to say none: *Hippias minor* 372 D *τοιοῦτός εἰμι οἵσις πέρ εἴμι, ἵνα μηδὲν ἐμαυτὸν μείζον εἴπω*,—to say nothing more of myself. The substitution of *ώς ἀν* for the commoner *ἵνα* in no way alters the meaning. For *ώς ἀν μή*, cp. Ar. *Av.* 1508 *τουτὶ...τὸ σκιάδειον ὑπέρεχε | ἄνωθεν, ώς ἀν μή μ' ἰδωσιν οἱ θεοί*. For *ώς ἀν εἴπω μὴ* instead of *ώς ἀν μὴ εἴπω*, cp. 255, *Phil.* 66 *εἰ δ' ἐργάστει | μὴ ταῦτα*. (2) The emphatic position of *τάμ* suits this version. (3) *ἐκφήνω* is more forcible than *εἴπω*. If the meaning were, 'I will not *reveal* my griefs, in order that I may not *mention* (*εἴπω*) thy griefs,' the clauses would be ill-balanced. See Appendix, Note 9. **330 ξυνειδὼς**,

- ΤΕ. ἐγὼ οὗτ' ἔμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'  
ἄλλως ἐλέγχεις; οὐ γὰρ ἀν πύθοιό μου.  
ΟΙ. οὐκ, ὡς κακῶν κάκιστε, καὶ γὰρ ἀν πέτρου  
φύσιν σύ γ' ὄργανειας, ἔξερεῖς ποτέ,  
ἀλλ' ὁδὸς ἀτεγκτος κάτελεύτητος φανεῖ; 335  
ΤΕ. ὄργὴν ἔμέμψω τὴν ἐμήν, τὴν σὴν δὲ ὄμον  
ναιόνυσαν οὐ κατεῖδες, ἀλλ' ἐμὲ ψέγεις.  
ΟΙ. τίς γὰρ τοιαῦτ' ἀν οὐκ ἀν ὄργιζοιτ' ἔπη  
κλύων, ἢ νῦν σὺ τὴνδ' ἀτιμάζεις πόλιν;  
ΤΕ. ἥξει γὰρ αὐτά, κανένας σιγῇ στέγω.

**332** ἐγὼ οὗτ' cum paucis codd. B et Bodl. Barocc. 66: ἐγώ τ' L, A, plerique. τ' illud tanquam pro *οὐτε* positum explicabant, ut docent scholiastae verba, ἀπὸ κοινοῦ τὸ οὐ. **337** ὀρμῆν L. Est γ ab antiqua manu. Credit Duebnerus ipsum illud

because ἐκφήνω implied that he knew. Cp. 704 αὐτὸς ἔννειδῶς η̄ μαθὼν ἄλλου πάρα, *i.e.* of his own knowledge, or on hearsay? Not, ‘being an accomplice’ (as *Ant.* 266 ἔννειδέναι | τὸ πρᾶγμα βουλεύσαντι): Oed. can still control his rising anger. **332** ἐγὼ οὗτ' κ.τ.λ. The ruggedness of this verse is perh. designed to express agitation. Cp. 1002 ἐγὼ οὐχὶ: *O. C.* 939 ἐγὼ οὗτ' ἄνανδρον: *ib.* 998 ἐγὼ οὐδὲ: *Ant.* 458 ἐγὼ οὐκ ἔμελον. ταῦτ'; see on 29. **334** πέτρου | φύσιν: Eur. *Med.* 1279 ὡς τάλαιν', οὐς ἀρ' ησθα πέτρος η̄ σιδαρος. For the periphrasis cp. Plat. *Phaedr.* 251 Β η̄ τοῦ πτεροῦ φύσις, = τὸ πτερόν, πεφυκός ὅσπερ πέφυκε, being constituted as it is: *Timae.* 45 Β τὴν τῶν βλεφάρων φύσιν: 74 Δ τὴν τῶν νεύρων φ.: 84 C η̄ τοῦ μυελοῦ φύσις: *Legg.* 145 Δ τὴν ὕδατος φύσιν. And so often in Arist., *e.g.* η̄ τοῦ πνεύματος φύσις *Meteor.* 2. 8: η̄ τῶν νεύρων φύσις *Hist. Anim.* 3. 5. **335** ποτέ, tandem aliquando: *Phil.* 816 μέθεις ποτέ: *ib.* 1041 τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ. **336** ἀτελεύτητος, not brought to an end: *Il.* 4. 175 ἀτελεύτητῷ ἐπὶ ἔργῳ. Plut. *Mor.* 114 F τὸ γὰρ δὴ ἀτελεύτητον νομίζειν τὸ πένθος ἀνοίας ἐστὶν ἐσχάτης. Here, a man ‘with whom one cannot make an end,’—who cannot be brought to the desired issue. In freely rendering, ‘Wilt thou never make an end?’ we remember, of course, that the adj. could not literally mean ‘not finishing.’ Possibly it is borrowed from the colloquial vocabulary of the day: the tone is like that of the Latin *odiosus*. **337** ἔμέμψω, aor. referring to the moment just past: so oft. ἐπήνεσα, ἔννῆκα, ησθην: ἀπέ-

ΤΕ. I will pain neither myself nor thee. Why vainly ask these things? Thou wilt not learn them from me.

ΟΕ. What, basest of the base,—for thou wouldest anger a very stone,—wilt thou never speak out? Can nothing touch thee? Wilt thou never make an end?

ΤΕ. Thou blamest my temper, but seest not that to which thou thyself art wedded: no, thou findest fault with me.

ΟΕ. And who would not be angry to hear the words with which thou now dost slight this city?

ΤΕ. The future will come of itself, though I shroud it in silence.

$\mu$  prius  $\gamma$  fuisse: equidem vero proprius duco primam manum calami lapsu ὄρμην scripsisse. Nullum alias eiusdem mendi vestigium.  $\tauὴν σὴν δ'$  L, A, ceteri paene omnes. Dindorius 'ex duobus apographis'  $\tauὴν σοι δ'$  in textum recepit. Hoc in V<sup>4</sup> quidem inveni: alter Dindorii codex quis sit, nescio. Sed vide annot.

*πτυσα* (Eur. *Hec.* 1276) : ἔδεξάμην (Soph. *El.* 668). δμοῦ | ναίουσαν, while (or though) it dwells close to thee,—possesses and sways thee. Cp. *O. C.* κηλὶς (1134) and βλάβη (*El.* 785) ξύνοικος: συνναίειν πόνοις (*Ph.* 892): συντρόφοις | ὄργαις (*Ai.* 639). But (as Eustathius saw, 755. 14) the words have a second meaning: 'thou seest not that thine own [ $\tauὴν σὴν$ , thy kinswoman, thy mother] is dwelling with thee [as thy wife].' The ambiguity of  $\tauὴν σὴν$ , the choice of the phrase δμοῦ ναίουσαν, the choice of κατεῖδες, leave no doubt of this. Cp. 261. 338 ἀλλ ἐμὲ ψέγεις: the thought of ὄργην ἐμέμψω  $\tauὴν$  ἐμῆν returns upon itself, as if from a sense that the contrast between ἐμέμψω and κατεῖδες would be imperfectly felt without such an iteration: this is peculiarly Sophoclean; cp. above 166 (ἐλθετε καὶ νῦν): Schneidewin cp. also *Ai.* 1111 οὐ... $\tauῆς$  σῆς οὐνεκ... | ἀλλ' οὐνεχ' ὅρκων... | σοῦ δ' οὐδέν: and similarly *Trach.* 431. 339 The emphasis on τοιαῦτα as well as on οὐκ warrants the repeated ἀν: Eur. *Andr.* 934 οὐκ ἀν ἐν γ' ἐμοῖς δόμοις | βλέποντος' ἀν αὐγὰς τῷ' ἐκαρποῦτ' ἀν λέχη. 340 ἀ...ἀτιμάζεις πόλιν: ἀ cogn. accus.: *Ai.* 1107 τὰ σέμν' ἔπη | κόλαζ' ἐκείνους: *Ant.* 550 τί ταῦτ' ἀνάσ μ'; ἀτιμάζεις, by rejecting the request that he would speak: *Ant.* 544. 341 ἦσεν γάρ αὐτά. The subject to ἦσεν is designedly left indeterminate: '(the things of which I wot) will come of themselves.' The seer is communing with his own thought, which dwells darkly on the κακά of v. 329. αὐτά=αὐτόματα: *Il.* 17. 252 ἀργαλέον δέ μοι ἔστι διασκοπιᾶσθαι ἔκαστον... | ἀλλά τις αὐτὸς ἵτω. Cp. the phrase αὐτὸς δεῖξει, *res ipsa arguet*, the result will show:

- ΟΙ. οὐκοῦν ἂ γ' ἥξει καὶ σὲ χρὴ λέγειν ἔμοι.  
 ΤΕ. οὐκ ἀν πέρα φράσαιμι. πρὸς τάδ', εἰ θέλεις,  
 θυμοῦ δὶ ὄργῆς ἥτις ἀγριωτάτη.
- ΟΙ. καὶ μὴν παρήσω γ' οὐδέν, ὡς ὄργῆς ἔχω,                    345  
 ἀπερ ἔννίημ'. ἵσθι γὰρ δοκῶν ἔμοὶ<sup>ς</sup>  
 καὶ ἔνμφυτεύσαι τοῦργον, εἰργάσθαι θ', ὅσον  
 μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,  
 καὶ τοῦργον ἀν σοῦ τοῦτ' ἔφην εἶναι μόνου.
- ΤΕ. ἀληθεῖς; ἐννέπω σὲ τῷ κηρύγματι                    350  
 ὥπερ προεῖπας ἐμμένειν, καθ' ἡμέρας  
 τῆς νῦν προσανδάν μήτε τούσδε μήτ' ἔμε,  
 ὡς ὅντι γῆς τῆσδ' ἀνοσίᾳ μιάστορι.

347 εἰργάσθαι δ' L, quod recepit Hermann., ‘perpetrasse autem’ intelligens: ‘i.e. perpetrasse autem non ipsum, sed per alios.’ Quo facto perditur sententiae

Soph. fr. 355 *ταχὺ δ' αὐτὸ δείξει τοῦργον.* 342 οὐκοῦν ἂ γ' ἥξει. Elmsley, Nauck and Hartung read οὐκ οὖν...ἔμοι; but the positive *χρὴ* is stronger without the query. ‘Then, seeing that they will come, thou on thy part (*καὶ σὲ*) shouldest tell them to me.’ The stress of *καὶ* falls primarily on *σὲ*, but serves at the same time to contrast λέγειν with ἥξει. In ἂ γ' ἥξει the causal force of the relative is brought out by γε: *quippe quae ventura sint.* 343 οὐκ ἀν πέρα φράσαιμι. The courteous formula (95, 282), just because it is such, here expresses fixed resolve. 344 ἥτις δηρωτάτη: *Il.* 17. 61 δέ τε τίς τε λέων...βοῦν ἀρπάσῃ ἥτις ἀρίστη: *Plat. Apol.* 23 Α πολλὰί ἀπέχθεια...καὶ οἵαι χαλεπώταται: *Dem. Olynth.* 2. § 18 εἰ μὲν γάρ τις ἀνήρ ἐστιν ἐν αὐτοῖς οἷος ἔμπειρος πολέμου καὶ ἀγώνων [*sc. ἐστί*], τούτους, κ.τ.λ. 345 καὶ μὴν with γε, ‘aye verily’: cp. *El.* 554 where ἦν ἔφῆς μοι is answered (556) by καὶ μὴν ἔφέημ'. ὡς ὄργῆς ἔχω = ἔχων ὄργῆς ὡς ἔχω, being so wroth as I am. Thuc. 1. 22 ως ἐκατέρων τις εὐνοίας ἡ μνήμης ἔχοι: *Eur. Hel.* 313 πῶς δ' εὑμενείας τουτίδ' ἐν δόμοις ἔχεις; παρήσω...οὐδὲν (*τούτων*) ἀπερ ἔννίημ', I will leave unsaid nothing (of those things) which I comprehend, i.e. I will reveal my whole insight into the plot. *ἔννίημ* suits the intellectual pride of Oedipus: he does not say ‘think’ or ‘suspect’: cp. 628. For γὰρ after ἵσθι cp. 277. 347 καὶ ἔνμφυτεύσαι...εἰργάσθαι θ'. καὶ...τε could no more stand for ‘and’...‘both’ than *et...que* could. καὶ here (*adeo*) implies, ‘no mere sympathiser, but actually the

OE. Then, seeing that it must come, thou on thy part should'st tell me thereof.

TE. I will speak no further; rage, then, if thou wilt, with the fiercest wrath thy heart doth know.

OE. Aye, verily, I will not spare—so wroth I am—to speak all my thought. Know that thou seemest to me e'en to have helped in plotting the deed, and to have done it, short of slaying with thy hands. Hadst thou eye-sight, I would have said that the doing, also, of this thing was thine alone.

TE. In sooth?—I charge thee that thou abide by the decree of thine own mouth, and from this day speak neither to these nor to me: *thou* art the accursed defiler of this land.

gradatio sive κλῆμαξ: forti enim dicto non iam fortius sed lenius subicitur.      351  
*προσεῖπας* codd.: *προεῖπας* Brunck.

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*plotter.*' ξυμφυτεύσαι: Pind. *Isth.* 5 (6) 12 σύν τε οἱ δάιμων φυτεύει δόξαν: *Ai.* 953 Παλλὰς φυτεύει πῆμα: *El.* 198 δεινὰ δεινῶς προφυτεύσαντες | μορφάν (of crime). δσον (εἶχες εἰργάσθαι) μὴ καίνων, so far as you could be the author of the deed without slaying: Thuc. 4. 16 φυλάσσειν δὲ καὶ τὴν νῆσον Ἀθηναίους μηδὲν ὥστον, ὅσα μὴ ἀποβαίνοντας: I. 111 τῆς γῆς ἐκράτουν ὅσα μὴ τροιοῦντες πολὺ ἐκ τῶν ὅπλων: *Trach.* 1214 | δσον γ' ἀν (sc. δρών τοῦτο) αὐτὸς μὴ ποτιψαίων χεροῖν. 349 καὶ τοῦργον...τοῦτο, the *doing* of this thing also, αὐτὴν τὴν πρᾶξιν, as dist. from the plotting and the direction of the act. 350 ἄληθες; κ.τ.λ. The same word marks the climax of Creon's anger in *Ant.* 758: cp. Ar. *Av.* 393 ἔτεόν; etc. ἐννέπω σὲ...ἔμμένειν I command that thou abide: so *Phil.* 101 λέγω σε...λαβεῖν. 351 φπερ προεῖπας (sc. ἔμμένειν), by which thou didst proclaim that (all) should abide: this is better than taking φπερ as by attraction for ὅπερ, since προεῖπον could take an acc. of *the thing proclaimed* (e.g. ξενίαν, πόλεμον, θάνατον), but not of the edict itself (as κήρυγμα). 353 ως ὅντι...μιάστορι, an anacolouthon for ως ὅντα...μιάστορα, as if ἐννέπω σοί had preceded. ἐμέ just before made this necessary. In Eur. *Med.* 57 most MSS. give ωσθ' ἵμερός μ' ὑπῆλθε γῇ τε κούρανῷ | λέξαι μολούση δένρο δεσποίνης τύχας, where Porson, reading μολούσαν, admits that the dat. stands in Philemon's parody (*Athenaeus* 288 D) ως ἵμερός μ' ὑπῆλθε γῇ τε κούρανῷ | λέξαι μολόντι τοῦψον ως ἐσκεύασα. Elms. cp. Eur. *I. A.* 491 ἄλλως τέ μ' ἔλεος τῆς

- ΟΙ. οῦτως ἀναιδῶς ἔξεκίνησας τόδε  
τὸ ρῆμα; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖ; 355  
ΤΕ. πέφενγα· τάληθὲς γὰρ ἵσχυον τρέφω.  
ΟΙ. πρὸς τοῦ διδαχθείς; οὐ γὰρ ἐκ γε τῆς τέχνης.  
ΤΕ. πρὸς σοῦ· σὺ γάρ μ' ἀκοντα προύτρεψω λέγειν.  
ΟΙ. ποιον λόγον; λέγ' αὐθις, ὡς μᾶλλον μάθω.  
ΤΕ. οὐχὶ ἔνηκάς πρόσθεν; ἢ 'κπειρᾶ λέγων; 360  
ΟΙ. οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὐθις φράσον.

**360** ἢ 'κπειρᾶ λέγειν L. Littera o, quae super ē scripta a manu rec. iam paene evanuit, conjecturam λόγων videtur indicare. Lectionis λέγοι nullum vestigium est. ἢ 'κπειρᾶ (sic) λέγειν A, et ceteri, scripto in quibusdam 'κ

ταλαιπώρου κόρης | εἰσῆλθε συγγένειαν ἐννοομένῳ. 354 ἔξεκίνησας. ἔκκινειν is used of *starting game*, *El.* 567 ἔξεκίνησεν ποδῶν | ...ἔλαφον: of *rousing* one from rest, *Trach.* 1242, and fig. of *exciting* pain which had been lulled, *ib.* 979. Here the notion is that of a sudden and startling utterance. But the choice of the word has also been influenced by the common use of *κινέιν* in the sense of mooting subjects which should not have been touched: Eur. *El.* 302 ἐπεὶ δὲ κινέις μῦθον, *i.e.* since thou hast broached this theme: cp. *O. C.* 1526 ἢ δ' ἔξαγιστα μηδὲ κινέται λόγῳ. In Eur. *Med.* 1317 τί τάσδε κινέις κάναμοχλεύεις πύλας; Porson, with the author of the *Christus Patiens*, reads λόγους, thinking that Ar. *Nub.* 1399 ὁ καινῶν ἐπῶν | κινητὰ καὶ μοχλευτά alluded to that place. So ἀκίνητα (*ἐπη*) = ἀπόρρητα *O. C.* 624, *Ant.* 1060 ὄρσεις με τάκινητα διὰ φρενῶν φράσαι. | κίνει, κ.τ.λ. 355 καὶ ποῦ κ.τ.λ. And on what ground dost thou think to escape (punishment for) this thing? For ποῦ cp. 390: *Ai.* 1100 ποῦ σὺ στρατηγεῖς τοῦδε; Distinguish καὶ (1) *prefixed* to interrogative particles, when it expresses an objection: Aesch. *Ag.* 280 καὶ τίς τόδ' ἔξικοτ' ἀν ἀγγέλων τάχος; Dem. *Fals. Legat.* § 257 (with Shilleto's note), and καὶ πῶς; *passim*: (2) *suffixed*, where, granting a fact, it asks for further information: *Agam.* 278 ποίου χρόνου δὲ καὶ πεπόρθηται πόλις; (assuming it to be taken, *when was it taken?*) Eur. *Alc.* 834 ποῦ καὶ σφε θάπτει; τοῦτο φεύγειν here = τούτου τὴν δίκην ἔκφεύγειν: Eur. *Med.* 795 παιῶν φόνον | φεύγουσα, fleeing from (the penalties of) the murder: Cic. *Pro Client.* 59 § 163 *calumniam* (= *crimen calumniae*) *non effugiet*. But in Lys. *In Erat.* § 34 τοῦτο...οὐ φεύγω = 'I do not avoid this point.' 356 ἵσχυον expresses the living strength of the divine instinct within him: cp. ζῶντα 482. τρέφω: see on ἐμπέφυκεν 299. 357 τέχνης, slightly contemptuous; cp. 388, 562, 709. 358 πρού-

OE. So brazen with thy blustering taunt? And wherein dost thou trust to escape thy due?

TE. I have escaped: in my truth is my strength.

OE. Who taught thee this? It was not, at least, thine art.

TE. Thou: for thou didst spur me into speech against my will.

OE. What speech? Speak again that I may learn it better.

TE. Didst thou not take my sense before? Or art thou tempting me in talk?

OE. No, I took it not so that I can call it known:—speak again.

*πειρᾶ* (sic). ἢ *πειρᾶ λέγων*; Hartung.: ἢ *'κπειρᾶ λόγῳ*; Campb.: *οὐχὶ ξυνῆκας*; *πρὸς τί μου* *'κπειρᾶ λέγειν*; proposuit Blaydes.

τρέψω: the midd., as 1446: but the act., *Ant.* 270, *El.* 1193. 360 ἢ *'κπειρᾶ λέγων*; or (while you *do* understand my meaning already) are you merely trying by your talk (*λέγων*) to provoke a still fuller statement of it? Her. 3. 135 δέσσας μή εὐ ἐκπειρώθη Δαρεῖος, was making trial of him: Ar. *Eg.* 1234 καὶ σου τοσούτον πρῶτον ἐκπειράσομαι. ‘thus far make trial of thee’ (test thee by one question). The notion of *ἐκ* in the compound is that of *drawing forth* something from the person tested. *λέγων* here implies *idle* talk, cp. 1151 λέγει γὰρ εἰδὼς οὐδέν: *Phil.* 55 τὴν Φιλοκτήτου σε δέε | ψυχὴν δπως λόγοισιν ἐκκλέψεις λέγων: where, as here, the partic. denotes the process. If we read λέγειν, we must supply ὥστε: ‘tempting me so that I should speak’: a weak sense. *λόγῳ* could only mean, ‘by thy talk’: whereas it would naturally mean ‘in word’ (only, and not *ἔργῳ*). Musgrave conj. λοχῶν (laying a snare for me); Arndt μ' ἔλειν; (to catch me): Madvig *ἐκ πείρας λέγεις*; But, with *λέγων*, all is, I think, sound. 361 οὐχ ὥστε γ' κ.τ.λ. οὐ (ξυνῆκα) οὐτω γ' ἀκριβῶς ὥστε εἰπεῖν: cp. 1131. γνωστὸν: ‘known.’ So the MSS: but γνωτὰ 58, γνωτόν 396. In fr. 262 *ἐκ κάρτα βαιῶν γνωτὸς ἀν γένοιτ'* ἀνήρ, *γνωτός* = ‘well-known,’ γνώριμος: but Soph. used *γνωστός* in the same sense in the *Hermione* (Antiatticista 87. 25). It has been held that, where a sigmatic form of the verbal (as *γνωστός*) existed along with the non-sigmatic (as *γνωτός*), Attic usage distinguished *γνωστός* as = ‘what *can* be known’ from *γνωτός* as = ‘what *is* known.’ But there is no ground for assuming

- ΤΕ. φονέα σε φημὶ τάνδρὸς οὐ̄ ζητεῖς κυρεῖν.  
 ΟΙ. ἀλλ' οὐ̄ τι χαίρων δίσ γε πημονὰς ἔρεῖς.  
 ΤΕ. εἴπω τι δῆτα καλλ', ὦ̄ ὄργιζῃ πλέον;  
 ΟΙ. ὅσον γε χρήζεις· ὡς μάτην εἰρήσεται. 365  
 ΤΕ. λεληθέναι σε φημὶ σὺν τοῖς φιλτάτοις  
     αἰσχισθ̄ ὄμιλοῦντ̄, οὐδ̄ ὄραν ὦ̄ εἶ κακοῦ.  
 ΟΙ. ἥ̄ καὶ γεγηθὼς ταῦτ' ἀεὶ λέξειν δοκεῖς;  
 ΤΕ. εἴπερ τί γ' ἔστι τῆς ἀληθείας σθένος.  
 ΟΙ. ἀλλ' ἔστι, πλὴν σοί· σοὶ δὲ τοῦτ' οὐκ ἔστ', ἐπεὶ 370  
     τυφλὸς τά τ' ὁτα τόν τε νοῦν τά τ' ὅμματ' εἶ.  
 ΤΕ. σὺ δὲ ἄθλιός γε ταῦτ' ὄνειδίζων, ἂ σοὶ  
     οὐδεὶς ὃς οὐχὶ τῶνδ' ὄνειδιεῖ τάχα.  
 ΟΙ. μιᾶς τρέφει πρὸς νυκτός, ὥστε μήτ' ἔμε  
     μήτ' ἄλλον, ὕστις φῶς ὄρᾳ, βλάψαι ποτ' ἄν. 375  
 ΤΕ. οὐ̄ γάρ σε μοῖρα πρός γ' ἐμοῦ πεσεῖν, ἐπεὶ

**376** Sursum deorsum rem versant codd. omnes, με...γε σοῦ præbentes, excepto Flor. Abb. 41 ( $\Delta$ ), qui σε...γε σοῦ habet: σε...γέ μου Brunck.

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that such a distinction was observed. See Appendix, Note 10. 362 οὐ̄ ζητεῖς κ.τ.λ. φημὶ σε φονέα κυρεῖν (οὗτα) τοῦ ἀνδρὸς οὐ̄ (τὸν φονέα) ζητεῖς. 363 πημονὰς: i.e. such charges are downright πημοναί, calamities, infamies. There is something of a colloquial tone in the phrase: cp. *Ai.* 68 μηδὲ συμφορὰν δέχου. | τὸν ἄνδρα: *Ez.* 301 ὁ πάντ' ἄναλκις οὐτος, η̄ πάσα βλαβῆ. Cp. 336 ἀτελεύτητος. 364 εἴπω, delib. subjunct.: Eur. *Ion* 758 εἴπωμεν η̄ σιγῶμεν η̄ τί δράσομεν; 366 σὺν τοῖς φιλτάτοις κ.τ.λ. = σὺν τῇ φιλτάτῃ (*Iocasta*): since ὄμιλοῦντ̄ implies wedlock, and not merely the companionship denoted by ξυνών in 457: for the allusive plural, cp. Aesch. *Cho.* 53 δεσποτῶν θανάτουσι (*Agamemnon's* murder). 367 ὦ̄ εἶ κακοῦ: cp. 413, 1442. *Trach.* 375 ποῦ ποτ' εἴμι πράγματος; 368 η̄ καὶ: 'dost thou *indeed?*' Aesch. *Eum.* 402 η̄ καὶ τοιαύτας τῷδ' ἐπιρροιζεῖς φυγάς; 370 πλὴν σοί· σοὶ δὲ κ.τ.λ. Note in these two vv. (1) the rhetorical iteration (ἐπαναφορά) of σοί, as in *O. C.* 787 οὐκ ἔστι σοι ταῦτ', ἀλλά σοι ταῦτ' ἔστ': *Phil.* 1054 πλὴν εἰς σέ· σοὶ δέ: Isocr. or. 15 § 41 κινδυνεύων τὰ μὲν ὑφ̄ ὑμῶν τὰ δὲ μεθ̄ ὑμῶν τὰ δὲ δῑ ὑμᾶς τὰ δὲ ὑπὲρ ὑμῶν. (2) the ninefold τ (παρήχησις) in 371; cp. 425: *Ai.* 528 ἔαν τὸ ταχθὲν εὖ τολμᾶ τελεῖν: *ib.* 1112 οἱ πόνου πολλοῦ πλέω: Eur.

TE. I say that thou art the slayer of the man whose slayer thou seekest.

OE. Now thou shalt rue that thou hast twice said words so dire.

TE. Would'st thou have me say more, that thou mayest be more wroth?

OE. What thou wilt; it will be said in vain

TE. I say that thou hast been living in unguessed shame with thy nearest kin, and seest not to what woe thou hast come.

OE. Dost thou indeed think that thou shalt always speak thus without smarting?

TE. Yes, if there is any strength in truth.

OE. Nay, there is,—for all save thee; for thee that strength is not, since thou art maimed in ear, and in wit, and in eye.

TE. Aye, and thou art a poor wretch to utter taunts which every man here will soon hurl at thee.

OE. Night, endless night hath thee in her keeping, so that thou canst never hurt me, or any man who sees the sun.

TE. No, thy doom is not to fall by *me*:

*Med.* 476 ἔσωσά σ' ὡς ἵσασιν Ἐλλήνων δῖοι, κ.τ.λ.: Ennius *O Tite tute Tati tibi tanta tyranne tulisti*: Cic. *Pro Cnuent.* 35 § 96 *non fuit igitur illud iudicium iudicii simile, iudices.* 372 ἀθλιός, of wretched folly. Cp. the use of ἄνοδος, *Ai.* 1156, *Ant.* 1025 (joined with ἀβουλός), μέλεος (*Ai.* 621), κακοδαίμων, κ.τ.λ. 373 οὐδεὶς (*ἔστιν*) δἰς οὐχὶ = πᾶς τις: [Plat.] *Alc.* 1 103 B οὐδεὶς δἰς οὐχ ὑπερβληθεὶς...πέφευγε. *Ai.* 725 ἥρασσον...οὔτις ἔσθι δἰς οὐ. More properly οὐδεὶς ὁστις οὐ, declined (by attraction) in both parts, as Plat. *Phaed.* 117 D οὐδένα ὅντινα οὐ κατέκλαυσε. 374 μᾶς τρέφει πρὸς νυκτός, thou art cherished by (thy life is passed in) one unbroken night: the pass. form of *mía níξ σε τρέφει*. Cp. *Ai.* 859 ὁ φέγγος, ὁ γῆς ἵρὸν οἰκείας πέδον | ...χαίρετ', ὁ τροφῆς ἐμοί: fr. 521 τερπνῶς γὰρ ἀεὶ πάντας ἀνοίᾳ τρέφει: i.e. folly ever gives a joyous life: Eur. *Hipp.* ὁ πόνοι τρέφοντες βροτούς cares that *make up the life* of men. μᾶς might be simply μόνης, but, in its emphatic place here, rather = 'unbroken,' unvaried by day: cp. Ar. *Rhet.* 3. 9 (λέξιν) εἰρημένην καὶ τῷ συνδεσμῷ μίαν, forming one continuous chain. The ingenious conj. μαίας (nurse) seems to me far less forcible. 376 (οὐκ

ίκανὸς Ἀπόλλων, ὃ τάδε ἐκπρᾶξαι μέλει.

ΟΙ. Κρέοντος ἢ σοῦ ταῦτα τάξευρήματα;

ΤΕ. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.

ΟΙ. ὁ πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης 380

ὑπερφέρουσα τῷ πολυζήλῳ βίῳ,

ὅσος παρ' ὑμῶν ὁ φθόνος φυλάσσεται,

εὶ τῆσδέ γ' ἀρχῆς οὖνεχ', ην ἐμοὶ πόλις

δωρητόν, οὐκ αἰτητόν, εἰσεχείρισεν,

ταύτης Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος

λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἴμείρεται.

νόφεις μάγον τοιόνδε μηχανορράφον,

δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδ

**379** Κρέων δὲ codd., recte. Κρέων γε temere dedi-

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**379** Κρέων δὲ codd., recte. Κρέων γε temere dedit Brunck.

ἐγώ σε βλάψω), οὐ γὰρ μοιρά σε πεσεῖν κ.τ.λ. 377 ἐκπρᾶξαι, ‘to accomplish’ (not to ‘exact’); τάδε has a mysterious vagueness (cp. 341), but includes τὸ πεσεῖν σε, as in 1158 τόδ’ refers to ὀλέσθαι. 379 Κρέων δὲ = ‘Nay, Creon’—introducing an objection, as *Trach.* 729 τοιαῦτα δ’ ἀν λέξειεν κ.τ.λ.: *O. C.* 395 γέροντα δ’ ὄρθουν φλαῦρον. 381 τῷ πολυζῆλῳ βίῳ, locative dative, defining the sphere of ὑπερφέρουσα, like ἔτι μέγας οὐρανῷ | Ζεύς *El.* 174. πολυζῆλῳ = full of emulation (*ἔγχος*). Others understand, ‘in the much-admired life’ (of princes). This is the sense of πολύζηλον (*πόσιν*) in *Trach.* 185. But (1) βίῳ seems to denote life generally, rather than a particular station: (2) the phrase, following πλοῦτε καὶ τυραννί, would be a weak addition. For the general sense of τέχνη cp. *Phil.* 138 τέχνα γὰρ τέχνας ἐτέρας προΐχει | καὶ γνώμα, παρ’ ὅτῳ τὸ θεῖον | Διὸς σκήπτρον ἀνάστεται: for skill and wit (*γνώμη*), surpassing those of other men, belong to him by whom is swayed the godlike sceptre which Zeus gives. *Ant.* 365 τὸ μηχανέν τέχνας, the inventiveness of (human) skill. The phrase here has a reference to that (*μαντικῇ*) τέχνῃ of Teiresias which Oed. surpassed when he solved the riddle: cp. 357. 382 παρ’ ὑμὲν...φυλάσσεται, is guarded, stored, in your keeping: i.e. how much envy do ye tend to excite against those who receive your gifts. φυλάσσεται, stronger than *τρέφεται*, represents envy as the *inseparable* attendant on success: cp. *O. C.* 1213 σκαιοσύναν φυλάσσων, stubborn in folly: Eur. *Ion* 735 δέξι αἰξιων γεννητόρων | ἥθη φυλάσσεις. 384 δωρητόν, οὐκ αἰτητόν, feminine. The adjectives might

Apollo is enough, whose care it is to work that out.

OE. Are these Creon's devices, or thine?

TE. Nay, Creon is no plague to thee; thou art thine own.

OE. O wealth and empire and skill outmatching skill in life's keen rivalries, how great is the envy that cleaves to you, if for the sake, yea, of this power which the city hath put into my hands, a gift unsought, Creon the trusty, Creon mine old friend, hath crept on me by stealth, yearning to thrust me out of it, and hath suborned such a scheming juggler as this, a tricky quack, who hath eyes only for his gains,

be neuter: 'a thing given, not asked.' But this use of the neuter adj., when the subject is regarded in its most general aspect, is far most common in *simple* predications, as *Il.* 2. 204 οὐκ ἀγαθὸν πολυκοιρανίη: Eur. *Hipp.* 109 τερπνὸν ἐκ κιναγίας | τράπεζα πλήρης. And γνωτόν in 396—which must agree with ήν—favours the view that here also the adjectives are fem. Cp. *Il.* 2. 742 κλυτὸς Ἰπποδάμεια: Thuc. 2. 41 γῆν ἐσβατόν: 7. 87 ὄσμαι οὐκ ἀνεκτοί: Plat. *Rep.* 573 β μανία...ἐπακτοῦ: *Eryxias* 398 δ ἀρέτὴ διδακτός: *O. C.* 1460 πτερωτὸς βροντή: *Trach.* 446 εἰ...μεμπτός εἴμι (*Deianeira*): 385 ταύτης, redundant, for emphasis: Xen. *Cyr.* 8. 7. 9 τὸ δὲ προβούλευεῖν καὶ τὸ ήγεῖσθαι, ἐφ' ὅτι ἀν καιρὸς δοκῆ ἔναι, τούτῳ προστάττω. 387 ὑφεις, having secretly sent as his agent, 'having suborned.' [Plat.] *Axiochus* 368 ε προέδρους ἐγκαθέτους ὑφέντες, 'having privily brought in suborned presidents.' The word μάγος expresses contempt for the rites of divination practised by Teiresias: ἀγύρτης taunts him as a mercenary impostor. So Plut. *Mor.* 165 F joins ἀγύρτας καὶ γόγτας, Zosimus 1. 11 μάγοις τε καὶ ἀγύρταις. The passage shows how Asiatic superstitions had already spread among the vulgar, and were scorned by the educated, in Greece. The Persian μάγος (as conceived by the Greeks) was one who claimed to command the aid of beneficent deities (δαίμονες ἀγαθοεργοί), while the γόγης was properly one who could call up the dead (Suid. 1. 490: cp. Plut. *De Defect. Orac.* c. 10). So Eur. *Or.* 1496 (Helen has been spirited away) ή φαρμάκουσιν (by charms) ή μάγων | τέχναισιν ή θεῶν κλοπαῖς. 388 ἀγύρτην (ἀγείρω), a priest, esp. of Cybele (μητραγύρτης, or, when she had the lunar attributes, μηναγύρτης), who sought money from house to house (ἐπὶ τὰς τῶν πλουσίων θύρας ιόντες, *Plat. Rep.* 364 B), or in public places, for predictions or expiatory rites: Maximus Tyrius 19. 3 τῶν ἐν τοῖς κύκλοις ἀγειρόντων..., οἱ δυοῖν ὁβολοῖν τῷ προστυχόντι ἀποθεσπίζουσιν.

μόνον δέδορκε, τὴν τέχνην δὲ ἔφυ τυφλός.  
 ἐπει, φέρ' εἰπέ, ποῦ σὺ μάντις εἶ σαφής;  
 πῶς οὐχ, ὅθ' η ῥαψῳδὸς ἐνθάδ' ἦν κύων,  
 ηὔδας τι τοῖσδε ἀστοῖσιν ἐκλυτήριον;  
 καίτοι τό γ' αἰνιγμόν οὐχὶ τούπιόντος ἦν  
 ἀνδρὸς διεπεῖν, ἀλλὰ μαντείας ἔδει.  
 ἦν οὗτ' ἀπ' οἰωνῶν σὺ προύφανης ἔχων  
 οὗτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολών,  
 ὃ μηδὲν εἰδὼς Οἰδίπους, ἔπανσά νιν,  
 γνώμῃ κυρήσας οὐδὲ ἀπ' οἰωνῶν μαθών·  
 ὃν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις  
 παραστατήσειν τοὺς Κρεοντείοις πέλας.  
 κλαίων δοκεῖς μοι καὶ σὺ χῶ συνθεῖς τάδε  
 ἀγηλατήσειν· εἰ δὲ μὴ δόκεις γέρων

390  
395  
400

396 τοῦ L, T, Barocc. 66: τον A et plerique.

ἐν τοῖς κέρδεσιν, in the case of gains: cp. *Ai.* 1315 ἐν ἐμοὶ θρασύς; rather than, ‘on opportunities for gain’ (= ὅταν γένεται κέρδανειν) as Ellendt takes it. Cicero’s *videbat in litteris* (*Tusc.* 5. 38. 112, quoted by Schneid.) seems not strictly similar, meaning rather ‘in the region of letters’ (like *in tenebris*). 390 ἐπει = ‘for’ (if this is *not* true): *El.* 351 οὐ ταῦτα...δειλίαν ἔχει; | ἐπεὶ δίδαξον, κ.τ.λ. ποῦ; where? i.e. in what sense? Eur. *Ion* 528 ποῦ δέ μοι πατήρ σύ; εἰ σαφής = πέφηνας ὡν: cp. 355. 391 κύων, esp. because the Sphinx was the watchful agent of Hera’s wrath: cp. 36. Ar. *Ran.* 1287 has a line from the Σφίγξ of Aesch., Σφίγγα δυσαμεριῶν [vulg. δυσαμερίαν] τρύτανιν κύνα πέμπει, ‘the watcher who presides over evil days’ (for Thebes). ῥαψῳδὸς, chanting her riddle (in hexameter verse), as the public reciters chanted epic poems. The word is used with irony: the baneful lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130. 393 τό γ' αἰνιγμόν is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. *O. C.* 751 οὐ γάμων | ἔμπειρος, ἀλλὰ τούπιόντος ἀρπάσαι. Thuc. 6. 22 πολλὴ γὰρ οὖσα [ἡ στρατιά] οὐ πάσης ἔσται πόλεως ὑποδέξασθαι. δὲ ἐπων, any one who comes up; cp. Plat. *Rep.* 372 D ὡς νῦν δὲ τυχῶν καὶ οὐδὲν προσήκων ἔρχεται ἐπ' αὐτό. 394 διεπεῖν, ‘to declare,’ (where διά implies the drawing of clear distinctions), ‘to solve’: cp. 854. 395 ην οὗτ' ἀπ' οἰωνῶν ἔχων οὗτ' ἐκ θεῶν του γνωτὸν (ἔχων) προύφανης: and thou

but in his art is blind !

Come, now, tell me, where hast thou proved thyself a seer ? Why, when the Watcher was here who wove dark song, didst thou say nothing that could free this folk ? Yet the riddle, at least, was not for the first comer to read ; there was need of a seer's skill ; and none such thou wert found to have, either by help of birds, or as known from any god : no, I came, I, Oedipus the ignorant, and made her mute, when I had seized the answer by my wit, untaught of birds. And it is I whom thou art trying to oust, thinking to stand close to Creon's throne. Methinks thou and the plotter of these things will rue your zeal to purge the land. Nay, didst thou not seem to be an old man,

wert not publicly seen to have this art either from (*ἀπ'*) birds, or as known through the agency of (*ἐκ*) any god. *προύφαντς*, when brought to a public test. For *ἀπό* cp. 43 : *ἐκ* with *θεῶν του*, of the primary or remoter agent (Xen. *Hellen.* 3. 1. 6 *ἐκ βασιλέως ἐδόθη*), meaning by a *φήμη* (43) or other sign. *γνωτόν* : cp. on 384. 396 *μολών* : he was a mere stranger who chanced to arrive then. *ὁ μηδὲν εἴδως = ὁ ἔχων οὕτως ᾔσπερ εἰ μηδὲν γῆδη*, who is as if he knew nothing. So *ὁ μηδὲν* (*sc. ὁν Ai. 1231*) is 'one who exists no more than if he were not' (*Ant. 1325 τὸν οὐκ ὅντα μᾶλλον ή μηδένα*). 400 *πέλας*, adv., so Aesch. *Theb.* 669 *παραστατεῖν πέλας*. 401 *κλαίων* : cp. 368, 1152 : *Ant. 754 κλαίων φρενώσεις*. *δ συνθεὶς*, Creon, as whose agent (387) Teir. is regarded : so in Thuc. 8. 68 *ὁ τὴν γνώμην εἰπών* is contrasted with *ὁ τὸ πράγμα ξυνθείς*. 402 *ἀγηλατεῖν = τὸ ἄγος ἐλαύνειν* (see on 98), in this case *ἀνδρηλατεῖν* (100), to expel the *μιάστωρ*. Her. 5. 72 *Κλεομένης...ἀγηλατεῖ ἐπτακόσια ἑπίστια* (households) *'Αθηναῖων*. The mss. of Soph. have *ἀγηλατεῖν* (L. has no breathing), and so Hesych. ; so also the grammarians in Bekker's *Anecdota Vol. I.* p. 328. 32, p. 337. 11 : Eustathius, however (1704—5), and Suid. s. v., quoting Soph., give the aspirate. Curtius distinguishes (1) *ἄγος*, guilt, object of awe, whence *ἐναγῆς* : Skt. *āg-as*, vexation, offence : *Etym.* § 116 : (2) root *ἄγ-*, *ἄζ-ο-μαι* reverence, *ἄγ-ιο-s*, holy, *ἄγ-νό-s* pure : Skt. *jaág* (*jaág-ā-mi*) reverence, consecrate : *Etym.* § 118. In Aesch. *Cho.* 155 and Soph. *Ant.* 775 he would with Herm. write *ἄγος* as = 'consecrated offering.' In both places, however, *ἄγος piaculum* will stand : and for *ἄγος* in the good sense there is no other evidence. But this, at least, seems clear : the compound synonym for *τὸ ἄγος ἐλαύνειν* (Thuc. 1. 126) should be written *ἀγηλατεῖν*. *'δόκεις* is the scornful

- εἶναι, παθὼν ἔγνως ἀν οἵα περ φρονεῖς.
- ΧΟ. ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη  
ὅργῃ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ.  
δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ  
μαντεῖ ἄριστα λύσομεν, τόδε σκοπεῖν.
- ΤΕ. εἴ καὶ τυραννεῖς, ἐξισωτέον τὸ γοῦν  
ἴσ' ἀντιλέξαι· τοῦδε γάρ κάγῳ κρατῶ.  
οὐ γάρ τι σοὶ ζῷ δοῦλος, ἀλλὰ Λοξίᾳ·  
ώστ' οὐ Κρέοντος προστάτου γεγράψομαι.  
λέγω δ', ἐπειδὴ καὶ τυφλόν μ' ὠνείδισας·  
σὺ καὶ δέδορκας κού βλέπεις ἵν' ἐī κακοῦ,  
οὐδὲ ἔνθα ναίεις, οὐδὲ ὅτων οἰκεῖς μέτα.

**405** Οἰδίπου codd. Usitator vocativi forma Οἰδίπος est, quam Dindorfius, Elmsleium et Reisigum secutus, solam esse veram statuit. Dandum est aliquid tamen librorum consensi, qui etiam in O. C. 557, 1346 Οἰδίπου praebent; neque quemquam infinitas iturum reor quin hic saltem locus vocativum signate carentem auribus magnopere commendet. Post τὰ σ', Οἰδίπος sonum haberet minime gratum. Evidem utramque formam poetae concedendam puto. **413** δέδορκας κού L, A, plerique:

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phrase of an angry man ; I know little concerning thee, but from thine aspect I should judge thee to be old : cp. 562 where Oed. asks, *τοί'* οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ

; Not (1) ‘seemed,’ as opposed to really being ; nor (2) ‘wert felt by me’ to be old : a sense which I do not see how the word could yield. 403 παθὼν, by bodily pain, and not merely μαθὼν, by reproof: cp. 641. οἵα περ φρονεῖς: see on 624 οἵον ἐστι τὸ φθονεῖν. 405 καὶ τὰ σ' κ.τ.λ., the elision as in 328: see on 64. 407 τόδε emphatically resumes ὅπως λύσομεν, *this we must consider*: cp. 385 ταύτης: so *Trach.* 458 τὸ μῆ πυθέσθαι, τοῦτο μ' ἀλγύνειεν ἄν. 408 εἴ καὶ κ.τ.λ. For εἴ καὶ see on 305. ἐξισωτέον κ.τ.λ.=δεῖ ἐξισοῦν τὸ γοῦν ἵσα ἀντιλέξαι, one must equalize the right at least of like reply; i.e. you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) ἐξισωτέον τὸ ἀντιλέξαι with (2) συγχωρητέον τὸ ἵσα ἀντιλέξαι. 410 Λοξίᾳ: see note to 853. 411 ωστ' οὐ Κρέοντος κ.τ.λ. ‘You charge me with being the tool of Creon’s treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under

thou should'st have learned to thy cost how bold thou art.

CH. To our thinking, both this man's words and thine, Oedipus, have been said in anger. Not for such words is our need; but to seek how best we shall discharge the mandates of the god.

TE. King though thou art, the right of speech, at least, must be deemed the same for both; of that I too am lord. Not to thee do I live servant, but to Loxias; and so I shall not stand enrolled under Creon for my patron. And I tell thee—since thou hast taunted me even with blindness—that thou hast sight, yet seest not in what misery thou art, nor where thou dwellest, nor with whom.

*δεδορκώς κού* B: *σύ*, καὶ *δεδορκώς*, *οὐ* post Reiskium Brunck. Cui conjecturae quod obiecit Hermann., καὶ δεδορκώς non *quamvis videns* sed *etiam videns* significare, id quidem facile potest redargui; quis enim nescit quam saepe καὶ simplex compositi κατπέρ officio fungatur? Immo δέδορκας κού idcirco melius est quam δεδορκώς *οὐ*, quod multo fortius: vide annot.

whom he has been registered.' Every *μέτοικος* at Athens was required ἐπιγράφεσθαι προστάτην, i.e. to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an ἀπροστασίου γραφή. Ar. *Rax* 684 αὐτῷ πονηρὸν προστάτην ἐπεγράψατο: *Ach.* 1095 ἐπεγράφου τὴν Γοργόνα, you took the Gorgon for your patron: Lysias or. 31 § 9 ἐν Ὀρωπῷ μετοίκιον κατατίθεις (paying the alien's tax) ἐπὶ προστάτου φέκει. γεγράψομαι, will stand enrolled: cp. Ar. *Eg.* 1370 οὐδὲς κατὰ σπουδὰς μετεγγραφῆσται, | ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράψεται: Theocr. 18. 47 γράμματα δὲ ἐν φλοιῷ γεγράψεται, remain written. For the gen. *Κρέοντος* cp. Ar. *Eg.* 714 τὸν δῆμον σεωτοῦ νενόμικας. 412 λέγω δ', a solemn exordium, bespeaking attention: cp. 449. τυφλὸν μὲν εἰδίστας. As ὡνεῖδιστας could not stand for ἀπεκάλεστας, 'called me reproachfully,' τυφλὸν must stand for ὡς τυφλὸν ὄντα. For the ellipse of ὄντα, cp. *El.* 899 ὡς δὲ ἐν γαλήνῃ πάντ' ἐδερκόμην τόπον: for that of ὡς, *O. C.* 142 μη μ', ἵκετεύω, προστάθητ' ἀνομον. 413 σὺ καὶ δεδορκᾶς. 'Thou both hast sight and dost not see,' i.e. thou hast sight, and at the same time dost not see. The conject. of Reiske and Brunck, σύ, καὶ δεδορκώς (*though* having sight), οὐ βλέπεις, spoils the direct contrast with τυφλὸν. 414 ἐνθα ναεῖς might mean, 'in what a situation thou art': but, as distinguished from the preceding and following

ἀρ' οἰσθ' ἀφ' ὅν εῖ; καὶ λέληθας ἔχθρὸς ὁν  
 τοῖς σοῖσιν αὐτοῦ νέρθε κάπι γῆς ἄνω,  
 καὶ σ' ἀμφιπλὴξ μητρός τε καὶ τοῦ σοῦ πατρὸς  
 ἐλὰ ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά,  
 βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.  
 βοής δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμήν,  
 ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα,  
 ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις  
 ἀνορμον εἰσέπλευσας, εὐπλοίας τυχών;  
 ἄλλων δὲ πλῆθος οὐκ ἐπαισθάνει κακῶν,  
 ἢ σ' ἔξισώσει σοί τε καὶ τοῖς σοῖς τέκνοις. 425

**425** Locus varie tentatus nulla eget medicina: quod infra paucis explicare conatus sum.

clauses, is best taken literally: ‘where thou dwellest’—viz. in thy murdered father’s house. 415 ἀρ' οἰσθα κ.τ.λ. Thy parents are unknown to thee. *Yea, and* (*καὶ*) thou knowest not how thou hast sinned against them,—the dead and the living. 417 ἀμφιπλὴξ: as in *Trach.* 930 ἀμφιπλῆγι φασγάρῳ=a sword which smites with both edges, so here ἀμφιπλὴξ ἀρά is properly *a curse which smites on both sides*,—on the mother’s and on the father’s part. The pursuing ’Αρά must be conceived as bearing a whip with double lash (διπλῆ μάστιξ, *Ai.* 242). Cp. ἀμφίπυρος, carrying two torches (*Trach.* 214). The genitives μητρός, πατρός might be causal, with ἀμφιπλὴξ, ‘smiting twice—for mother and for sire,’ but are better taken with ἀρά, which here = Ἐρινύς: cp. Aesch. *Theb.* 70 ’Αρά τ', Ἐρινὸς πατρὸς η μεγασθενής. 418 δεινόπους, with dread, untiring chase: so the Fury, who chases guilt ‘as a hound tracks a wounded fawn’ (Aesch. *Eum.* 246), is χαλκόπους (*El.* 491), τανύπους (*Ai.* 837), καμψίπους (‘fleet,’ Aesch. *Theb.* 791). 419 βλέποντα κ.τ.λ., i.e. τότε σκότον βλέποντα, εἰ καὶ νῦν ὄρθα βλέπεις. The Greek love of direct antithesis often co-ordinates clauses where we must subordinate one to the other: cp. below, 673: Isocr. or. 6 § 54 πῶς οὖν αἰσχρόν,...τὴν μὲν Εὑρώπην καὶ τὴν Ἀσίαν μεστῆν πεποιηκέναι τροπαίων,...νπὲρ δὲ τῆς πατρίδος ...μηδὲ μίαν μάχην φαίνεσθαι μεμαχημένους; βλέπειν σκότον, like ἐν σκότῳ...| ὄφοιατο (1273), Eur. *Bacch.* 510 σκότιον εἰσορῷ κνέφας. 420 βοής δὲ κ.τ.λ. Of thy cry what haven shall there not be (*i.e.* to what place shall it not be borne),—what part of Cithaeron shall not be resonant with it (*σύμφωνος* ἔσται sc. αὐτῇ), re-echo it? If we took σύμφωνος ἔσται (and not

Dost thou know of what stock thou art? And thou hast been an unwitting foe to thine own kin, in the shades, and on the earth above; and the double lash of thy mother's and thy father's curse shall one day drive thee from this land in dreadful haste, with darkness then on the eyes that now see true.

And what place shall not be harbour to thy shriek, what of all Cithaeron shall not ring with it soon, when thou hast caught the meaning of the marriage-song wherewith thou wert borne to thy fatal haven in yonder house, after a voyage so fair? And a throng of other ills thou guessest not, which shall make thee level with thy true self and with thine own brood.

ἔσται alone) with λιμήν as well as with Κιθαιρών, the figurative force of λιμήν would be weakened. We must not understand: What haven of the sea or what mountain (as if Cithaeron stood for ὅρος) shall not resound? λιμήν, poet. in the sense of ἐποδοχή, for that in which anything is received: Aesch. *Pers.* 250 ὁ Περσὶς αἴα καὶ μέγας πλούτου λιμήν (imitated by Eur. *Or.* 1077): the augural seat of Teiresias is παντὸς οἰωνοῦ λιμήν *Ant.* 1000: the place of the dead is Ἀδων λιμήν *ib.* 1284: cp. below, 1208. 421 ποιός Κιθαιρῶν, vigorous for ποῖον μέρος Κιθαιρῶν. 422 σταν καταίσθη κ.τ.λ.: δν, cognate acc. to εἰσέπλευσας, as if ὑμέναιον had been πλοῦν: δόμοις, local dat. (381): ἀνορμον is added predicatively, though it (thy course) led thee to no true haven: εὐπλοίας τυχών, because Oed. seemed to have found ὅλβος, and also because the gale of fortune had borne him swiftly on: cp. οὕτ' ὁρῶν οὕτ' ιστορῶν, 1484. τὸν ὑμέναιον, sung while the bride and bridegroom were escorted to their home, *Il.* 18. 492 νύμφας δὲ ἐκ θαλάμων δαιδῶν ὑπὸ λαμπομενάων | γῆγίνεον ἀνὰ ἀστυν, πολὺς δὲ ὑμέναιος ὄρώρει, as distinguished from the ἐπιθαλάμιον afterwards sung before the bridal chamber: *Ant.* 813 οὕτ' ὑμεναίων | ἔγκληρον, οὕτ' ἐπινύμφειός πώ μέ τις ὑμνος. | ὑμνησεν. 424 ἀλλων δὲ κ.τ.λ. Verses 422—425 correspond with the actual process of the drama. The words καταίσθη τὸν ὑμέναιον refer to the first discovery made by Oed.,—that his wife was the widow of one whom he had himself slain: cp. 821. The ἀλλων πλῆθος κακῶν denotes the further discovery that this wife was his mother, with all the horrors involved (1405). 425 ἀ σ' ἔξισώσει, which shall make thee level with thy (true) self,—by showing thee to be the son of Laëus, not of Polybus;—and level with thine own children, i.e. like them, the child of Iocasta, and thus at once ἀδελφὸς καὶ πατήρ (458). For ἀ σ' Markland conject. ὥστ', which

πρὸς ταῦτα καὶ Κρέοντα καὶ τούμὸν στόμα  
προπηλάκιζε· σοῦ γὰρ οὐκ ἔστιν βροτῶν  
κάκιον ὅστις ἐκτριβήσεται ποτε.

- OI. ἦ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;  
οὐκ εἰς ὄλεθρον; οὐχὶ θᾶσσον; οὐ πάλιν  
ἀψορρος οἴκων τῶνδ' ἀποστραφεῖς ἀπει; 430
- TE. οὐδὲ ἱκόμην ἔγωγ' ἄν, εἰ σὺ μὴ κάλεις.  
OI. οὐ γάρ τί σ' ἥδη μῶρα φωνήσοντ', ἐπεὶ  
σχολῇ σ' ἄν οἴκους τοὺς ἐμοὺς ἔστειλάμην.  
TE. ἡμεῖς τοιοίδ' ἔφυμεν, ὡς μὲν σοὶ δοκεῖ,  
μῶροι, γονεῦσι δ', οἱ σ' ἔφυσαν, ἔμφρονες. 435  
OI. ποίοισι; μεῖνον. τίς δέ μ' ἐκφύει βροτῶν;

**434** σχολῇ σ' codd.: σχολῇ γ' Suidas, et sic post Erfurdt. et Hermann. multi  
edd.: quo recepto Porsonus post ἐμοὺς intulit σ', et sic Blaydes. Pronomen quidem  
σ' facile subaudimus: codicum vero auctoritas contra Suidam eo praecipue argumento

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shall be made equal for thee and for thy children: and so Porson interpreted, conjecturing ἀσσ' from Agathon fr. 5 ἀγένητα ποιεῖν ἀσσ' ἄν γὰρ πεπραγμένα. Nauck ingeniously conj. ἂ σ' ἔξισώσει σῷ τοκεῖ καὶ σοῦς τέκνους. But the vulgate is sound: for the παρήχησις cp. 371. 426 τούμὸν στόμα: i.e., it is Apollo who speaks by my mouth, which is not, as thou deemest, the ὑπόβλητον στόμα (*O. C.* 794) of Creon. 427 προπηλάκιζε: acc. to Arist. *Tōph.* 6. 6 προπηλακισμός was defined as ὕβρις μετὰ χλευασίας, insult expressed by scoffing: so in *Eth.* 5. 2. 13 κακηγορία, προπηλακισμός = libellous language, gross abuse: and in Ar. *Thesm.* 386 προπηλακιζομένας is explained by πολλὰ καὶ παντοῖ ἀκούσας κακά. Dem. *In Mid.* § 72 has ἀγέθεις...τοῦ προπηλακίζεσθαι as = 'unused to gross contumely' (generally, but with immediate ref. to a blow). 428 ἐκτριβήσεται, rooted out. Eur. *Hipp.* 683 Ζεύς σε γεννήτωρ ἐμός | πρόρριζον ἐκτρίψειν. 430 οὐκ εἰς διεθρον κ.τ.λ. Ar. *Plut.* 394 οὐκ ἐς κόρακας; *Trach.* 1183 οὐθάσσον οἴσεις; Cratinus *Nόμοι* fr. 6 (Meineke p. 27) οὐκ ἀπερρήσεις σὺ θάττον; Aesch. *Theb.* 252 οὐκ ἐς φθόρον σιγῶσ' ἀνασχήσει τάδε; πάλιν ἀψορρος like *El.* 53 ἀψορρον ἡξομεν πάλιν: the gen. οἴκων τῶνδ' with ἀποστραφέis. 432 ικόμην—ἐκάλεις: cp. 125, 402. 434 σχολῇ σ' ἄν. The simple σχολῇ is stronger than σχολῇ γε would be: *Ant.* 390 σχολῇ ποθ' ἡξειν (where σχολῇ γ' ἄν is an inferior v. I.), Plat. *Soph.* 233 B σχολῇ ποτ'...ἡθελεν ἄν, *Prot.* 330 Ε σχολῇ μέντ' ἄν ἄλλο τι ὅστιον εἴη, and often. οἴκους: *O. C.* 643 δόμους στείχειν

Therefore heap thy scorns on Creon and on my message: for no one among men shall ever be crushed more miserably than thou.

OE. Are these taunts to be indeed borne from *him*?—Hence, ruin take thee! Hence, this instant! Back!—away!—avaunt thee from these doors!

TE. I had never come, not I, hadst thou not called me.

OE. I knew not that thou wert about to speak folly, or it had been long ere I had sent for thee to my house.

TE. Such am I,—as thou thinkest, a fool; but for the parents who begat thee, sane.

OE. What parents? Stay...and who of men is my sire?

firmatur, quod addita particula γε vocis σχολῆ vim non modo non auget sed etiō extenuat.

έμους. ἐστειλάμην=μετεστειλάμην, μετεπεμψάμην. Distinguish *στέλλεσθαι*, to summon to oneself, from *στέλλειν* said (1) of the messenger, below 860 πέμψον τιὰ στελοῦντα: (2) of him who sends word by a messenger, *Phil.* 60 οἵ σ' ἐν λιτᾶς στέλλατες ἔξ οἶκου μολεῦν: having urged thee with prayers to come: *Ant.* 164 ὑμᾶς...πομποῦσιν... | ἐστειλ' ικέσθαι, sent you word to come. 435 τοιούς' refers back to the taunt implied in μῶρα φωνήσοντ', and is then made explicit by μῶροι...ἔμφρονες: cp. *Phil.* 1271 τοιοῦτος ησθα (referring to what precedes—thou wert such as thou now art) τοῖς λόγουσι χώτε μου | τὰ τόξ' ἔκλεπτες, πιστός, ἀτηρὸς λάθρα. In fr. 700 (quoted by Nauck), καὶ τὸν θεὸν τοιοῦτον ἔξεπίσταμαι, | σοφοῖς μὲν αἰνικτῆρα,... | σκαλοῖς δὲ φαῦλον, we have not the preceding words, but doubtless τοιοῦτον referred to them. ὡς μὲν σοὶ δοκεῖ. σοὶ must be accented; else the contrast would be, not partly between σοὶ and γονεῦσι, but solely between δοκεῖ and some other verbal notion. σοὶ does not, however, cohere so closely with δοκεῖ as to form a virtual cretic. It is needless, then, to read (as Elms. proposed) ὡς μέν σοι or ὡς σοὶ μὲν. Cp. *O. C.* 1543 ὥσπερ σφῶ πατρί: *Eur. Heracl.* 641 σωτῆρ νῦν βλάβης. As neither σφῶ nor νῦν adheres to the following rather than to the preceding word, it seems unnecessary to read with Porson ὡς πρὸν σφῶ or νῦν σωτῆρ. Here we have ὡς μὲν σοὶ instead of ὡς σοὶ μὲν, because, besides the contrast of persons, there is also a contrast between semblance (ὡς δοκεῖ) and fact. 436 γονεῦσι, 'for' them, i.e. in their judgment: *Ant.* 904 καίτοι σ' ἐγὼ τίμησα, τοῖς φρονοῦσιν, εὐ. Ar. *Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς. 437 ἐκφύει. The pres. is not

- ΤΕ. ἥδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.  
 ΟΙ. ὡς πάντ' ἄγαν αἰνικτὰ κάσαφῆ λέγεις.  
 ΤΕ. οὐκον σὺ ταῦτ' ἀριστος εὐρίσκειν ἔφυς; 440  
 ΟΙ. τοιαῦτ' ὀνείδιζος οἶς ἔμ' εὐρήσεις μέγαν.  
 ΤΕ. αὕτη γε μέντοι σ' ἡ τύχη διώλεσεν.  
 ΟΙ. ἀλλ' εἰ πόλιν τήνδο ἔξεσωστ', οὐ μοι μέλει.  
 ΤΕ. ἄπειμι τοίνυν· καὶ σύ, παῖ, κόμιζέ με.  
 ΟΙ. κομιζέτω δῆθ'. ὡς παρὼν σύ γ' ἐμποδῶν 445  
 ὀχλεῖς, συνθείς τ' ἀν οὐκ ἀν ἀλγύναις πλέον.  
 ΤΕ. εἰπὼν ἄπειμι ὅν οὖνεκ' ἥλθον, οὐ τὸ σὸν  
 δείσας πρόσωπον· οὐ γάρ ἔστ' ὅπου μ' ὀλεῖς.  
 λέγω δέ σοι· τὸν ἄνδρα τοῦτον, δν πάλαι  
 ζητεῖς ἄπειλῶν κάνακηρύσσων φόνον 450

**445** σύ γ' A et plerique. Et est γ' quidem in L, erasis duabus quae praecesse-  
 rant litteris: in marg. autem scripsit manus recentior γρ. σύ γε. Ex uno cod. Vat. 40

historic (for *ἔξεψε*), but denotes a permanent character: 'is my sire.' Eur. *Ion* 1560 *ἥδε τίκτει σ'*, is thy mother: so perh. *Herad.* 208 *πατὴρ δὲ ἐκ τῆσδε γεννᾶται σέθεν*. Xen. *Cyr.* 8. 2. 27 ὁ δὲ μὴ νικῶν (he who was not victorious) *τοῦς μὲν νικῶσιν ἐφθόνει*: and so φεύγειν = φυγὰς εἴναι *passim*. Shilleto thus takes *οἱ ἐπαγόμενοι* Thuc. 2. 2, *οἱ προδιδόντες ib. 5, οἱ διαβάλλοντες 3. 4*; which however I should rather take simply as imperfect participles, = *οἱ ἐπήγοντο, προῦδλοσταν, διέβαλλον*. He well compares Verg. *Aen.* 9. 266 *quem dat Sidonia Dido* (is the giver): in Persius 4. 2 *sorbitio tollit quem dira cicutae* I find rather a harsh historic pres. 440 οὐκον κ.τ.λ. Well (οὖν—if I do speak riddles), art not thou most skilled to read them? 441 *τοιαῦτ' ὀνειδίζεις (μοι)*, make those things my reproach, in which [οὗς, dat. of circumst.] thou wilt find me great: i.e. mock my skill in reading riddles if thou wilt; but thou wilt find (on looking deeper) that it has brought me true honour. 442 αὕτη γε μέντοι. It was just (*γε*) that fortune, however (*μέντοι*), that ruined thee. *γε* emphasises the preceding word: so 778 *σπουδῆς γε μέντοι*: 1292 *ῥώμης γε μέντοι*: *Phil.* 93 *πεμφθείς γε μέντοι* (since I have been sent): 1052 *νικᾶν γε μέντοι*: *Ant.* 233 *τέλος γε μέντοι*. *τύχη* implies some abatement of the king's boast, *γνώμη κυρήσας*, 398. 443 *ἔξεσωστ'*, 1st pers., not 3rd. 445 *κομιζέτω δῆθ'*. *δῆτα* in assent, as Aesch. *Suppl.* 206 *Ζεὺς δὲ γεννήτωρ ἴδοι*. ΔΑΝ. *ἴδοιτο δῆτα*.

ΤΕ. This day shall show thy birth and shall bring thy ruin.

ΟΕ. What riddles, what dark words thou ever dost speak!

ΤΕ. Nay, art not thou most skilled to unravel dark speech?

ΟΕ. Make that my reproach in which thou shalt find me great.

ΤΕ. Yet 'twas just that fortune that undid thee.

ΟΕ. Nay, if I delivered this town, I care not.

ΤΕ. Then I will go : so do thou, boy, take me hence.

ΟΕ. Aye, let him take thee : while here, thou art a hindrance, thou, a trouble : when thou hast vanished, thou wilt not vex me more.

ΤΕ. I will go when I have done mine errand, fearless of thy frown : for thou canst never destroy me. And I tell thee—the man of whom thou hast this long while been in quest, uttering threats, and proclaiming a search into the murder of σὸν μ' recepit Campb. Sed lectio σύ γ' ut librorum fide ita sua vi commendatur, quippe quae optime conveniat indignantis fastidio. τά γ' ἐμποδών B.

ἐμποδών with παράν,—present where thy presence irks : cp. 128 : γε added to σὺ is scornful. The weak conjecture τά γ' ἐμποδών is explained by Brunck and Erfurdt (with Thomas Magister) ‘thou hinderest the business before us,’ comparing Eur. *Phoen.* 706 ἀ δ' ἐμποδὼν μάλιστα (‘most urgent’) ταῦθ' ἡκω φράσων. 448 πρόσωπον: ‘thy face,’—thy angry presence : the blind man speaks as though he saw the ‘vultus instantis tyranni.’ Not, ‘thy person’ (*i.e.* thy royal quality): πρόσωπον is not classical in this sense, for which cp. the Hellenistic προσωποληπτέν, ‘to be a respecter of persons,’ and the spurious Phocylidea 10 (Bergk *Poet. Lyr.* p. 361) μὴ ρίψῃς πενίην ἀδίκως μὴ κρίνε πρόσωπον. οὐκ εἰσθί σπου, there is no case in which....: cp. 355, 390. 449 λέγω δέ σοι, cp. 412. τὸν ἄνδρα τούτον...οὗτός ἐστιν κ.τ.λ. The antecedent, attracted into the case of the relative, is often thus prefixed to the relative clause, to mark with greater emphasis the subject of a coming statement: *Trach.* 283 τάσδε δ' ἀσπερ εἰσορᾶς | ...χωροῦσι: *Il.* 10. 416 φυλακὰς δ' ἀς εἴρεαι, ηρως, | οὔτις κεκριμένη ρύεται στρατόν: *Hom. hym. Cer.* 66 κούρην τὴν ἔτεκον... | τῆς ἀδυὴν ὅπ' ἀκούσα: *Ar. Plut.* 200 τὴν δύναμιν ἦν νύεῖς φατὲ | ἔχειν με, ταύτης δεσπότης γενήσομαι. *Plaut. Trinum.* 985 *Illium quem ementitu's, is ego sum ipse Charmides.* 450 ἀνακηρύσσων φόνον, proclaiming (a search into) the murder: cp. Xen. *Mem.* 2. 10. 2 σῶστρα τούτου ἀνακηρύττων: *Andoc. De Myst.* § 40 ζητητάς τε ἥδη γήρημένους...

τὸν Δαῖειον, οὗτός ἐστιν ἐνθάδε,  
 ἔνος λόγῳ μέτοικος, εἴτα δὲ ἔγγενής  
 φανήσεται Θηβαῖος, οὐδὲ ἡσθήσεται  
 τῇ ξυμφορᾷ· τυφλὸς γὰρ ἐκ δεδορκότος  
 καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἔπι  
 σκῆπτρῳ προδεικνὺς γαῖαν ἐμπορεύσεται.455  
 φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνῶν  
 ἀδελφὸς αὐτὸς καὶ πατήρ, κατέξ ής ἔφυ  
 γυναικὸς νίὸς καὶ πόσις, καὶ τοῦ πατρὸς  
 ὄμοσπορός τε καὶ φονεύς. καὶ ταῦτ' ἵων  
 εἴσω λογίζου· καν λάβῃς ἐψευσμένον,460  
 φάσκειν ἐμ' ἥδη μαντικῇ μηδὲν φρονεῖν.

ΧΟ. στρ. α'. τίς ὄντων ἀ θεσπιέπεια Δελφὶς εἶπε πέτρα

**461** λάβῃς ἐψευσμένον L et edd. plerique. λάβῃς μ' ἐψευσμένον A, E, V, al., quos secuti sunt Brunck. et Hermann. Placet Blaydesio quoque λάβῃς μ' in hoc versu, in 462 τότ' ἥδη legere. Dum vero in 462 ἐμ' ἥδη habeamus, in 461 pronome facile caremus. **463** εἶπε factum est in L post deletum verbum quod

καὶ μήνυτρα κεκηρυγμένα ἑκατὸν μνᾶς. **451** τὸν Δαῖειον: cp. 267. **452** ξένος μέτοικος, a foreign sojourner: ξένος, because Oed. was reputed a Corinthian. In poetry μέτοικος is simply *one who comes to dwell with others*: it has not the full technical sense which belonged to it at Athens, a resident *alien*: hence the addition of ξένος was necessary. Cp. *O. C.* 934 μέτοικος τῆσδε γῆς: *Ant.* 868 πρὸς οὓς (to the dead) ἀδὲ ἔγώ μέτοικος ἔρχομαι. εἴτα δὲ opp. to νῦν μὲν, implied in ἐνθάδε. ἔγγενής, ‘native,’ as γεννητός is opp. to ποιητός (*adoptiveus*). **454** τῇ ξυμφορᾷ: the (seemingly happy) event: cp. *El.* 1230 κατὶ συμφορᾶνι μοι | γεγηθὸς ἔρπει δάκρυον. ἐκ δεδορκότος: Xen. *Cyr.* 3. 1. 17 ἐξ ἄφρονος σώφρων γεγένηται. **455** ξένην ἔπι, sc. γῆν: *O. C.* 184 ξένος ἐπὶ ξένης: *Ph.* 135 ἐν ξένᾳ ξένον. **456** γαῖαν with προδεικνὺς only: pointing to, i.e. feeling, ψῆλαφῶν, the ground before him: so of a boxer, χερσὶ προδεικνύς, sparring, *Theocr.* 22. 102. Cp. Lucian *Hercules* 1 τὸ τόξον ἐντεταμένον ἡ ἀριστερὰ προδεικνυστὶ, i.e. holds in front of him: id. *Hermotimus* 68 θαλλῷ προδειχθέντι ἀκολουθεῖν, ὕσπερ τὰ πρόβατα. Seneca *Oed.* 656 *repet* *incertus viae*, | *Baculo senili triste praetentans iter*. The order of words is against taking ξένην with γαῖαν (when

Laüs—that man is here,—in seeming, an alien sojourner, but anon he shall be found a native Theban, and shall not be glad of his fortune. A blind man, he who now hath sight, a beggar, who now is rich, he shall make his way to a strange land, feeling the ground before him with his staff. And he shall be found at once brother and father of the children with whom he consorts; son and husband of the woman who bore him; heir to his father's bed, shedder of his father's blood.

So go thou in and think on that; and if thou find that I have been at fault, say thenceforth that I have no wit in prophecy.

## CHORUS.

Who is he of whom the divine voice from the Delphian rock hath <sup>1st</sup> strophe.  
non dubito quin εἴδε fuisset, praesertim cum in Flor. Abb. 152 (I) εἴδε a pr. m. scriptum recentior in εἰπε̄ correxerit. Noverat scholiasta εἴδε illud, quod tamen huic loco ita est alienum ut vix aliunde quam ex incuria librariorum gigni potuerit.

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we should write ἐπὶ), and supplying τὴν ὥδον with προδεικνύ. 457  
ξυνών: the idea of daily converse under the same roof heightens the horror. Cp. Andoc. *De Myst.* § 49 οὖσ...ἔχρω καὶ οῖς συνήσθα, your friends and associates. 458 ἀδελφὸς αὐτὸς. If ἀδελφὸς stood alone, then αὐτὸς would be right: *himself* the brother of *his own* children: but with ἀδελφὸς καὶ πατήρ we should read αὐτός: *at once* sire and brother of his own children. Cp. *Phil.* 119 σοφός τ' ἀν αὐτὸς κάγαθὸς κεκληρὸς ἄμα: Eur. *Ale.* 143 καὶ πῶς ἀν αὐτὸς κατέθανοι τε καὶ βλέποι; 460 δρόστορος: here act. = τὴν αὐτὴν σπείρων: but passive above, 260. Acc. to the general rule, verbal derivatives with a short penult. are paroxytone when active in meaning (see on *βουνόμοις*, v. 26). But those compounded with a preposition (or with a *privativum*) are excepted: hence διάβολος, not διαβόλος. So δρόστορος here no less than in 260. On the other hand πρωτοσπόρος = 'sowing first,' πρωτόσπορος = 'first-sown.' 462 φάσκειν: 'say' (*i.e.* you may be confident): *El.* 9 φάσκειν Μυκῆνας τὰς πολυχρύσους δρᾶν: *Phil.* 1411 φάσκειν δ' αὐδὴν τὴν Ἡρακλέους | ...κλύειν. μαντικῇ: *in respect* to seer-craft: for the dat. cp. Eur. *I. A.* 338 τῷ δοκεῖν μὲν οὐχὶ χρῆζων, τῷ δὲ βούλεσθαι θέλων.

463—511 First στάσιμον. Teiresias has just denounced Oedipus. Why, we might ask, do not the Chorus *at once* express their horror? The answer is that this choral ode is the first since v. 215, and that

- 2 ἄρρητ' ἄρρήτων τελέσαντα φοινίαισι χερσίν ;      465  
 3 ὥρα νιν ἀελλάδων  
 4 ἵππων σθεναρώτερον  
 5 φυγῇ πόδα νωμᾶν.  
 6 ἔνοπλος γάρ ἐπ' αὐτὸν ἐπενθρώσκει  
 7 πυρὶ καὶ στεροπᾶς ὁ Διὸς γενέτας,  
 8 δειναὶ δ' ἄμ' ἔπονται  
 9 Κῆρες ἀναπλάκητοι.

**466** ἀελλοπόδων codd.: ἀελλάδων Hesych.    **472** Veram l. ἀναπλάκητοι habet L, superscripto tamen μ falsam correctionem indicante. Praeter Laur. 31. 10 et

therefore, in accordance with the conception of the Chorus as personified reflection, it must furnish a lyric comment on *all* that has been most stirring in the interval. Hence it has two leading themes: (1) ‘Who can be the murderer?’: 1st strophe and antistrophe, referring to vv. 216—315. (2) ‘I will not believe that it is Oedipus’: 2nd strophe and antistrophe, referring to vv. 316—462.

*1st strophe* (463—472). Who is the murderer at whom the Delphic oracle hints? He should fly: Apollo and the Fates are upon him.

*1st antistrophe* (473—482). The word has gone forth to search for him. Doubtless he is hiding in waste places, but he cannot flee his doom.

*2nd strophe* (483—497). Teiresias troubles me with his charge against Oedipus: but I know nothing that confirms it.

*2nd antistrophe* (498—511). Only gods are infallible; a mortal, though a seer, may be wrong. Oedipus has given proof of worth. Without proof, I will not believe him guilty.

**463** θεσπιέπεια, giving divine oracles (*ἐπη*), fem. as if from θεσπιεπής (not found): cp. ἀρτιέπεια, ἡδυέπεια. Since θέσπι-ι-ς already involves the stem *σεπ* (Curt. *E.* § 632), the termination, from *Feπ* (*ib.* 620), is pleonastic. Δελφὶς πέτρα. The town and temple of Delphi stood in a recess like an amphitheatre, on a high platform of rock which slopes out from the south face of the cliff: Strabo 9. 418 *οἱ Δελφοί, πετρῶδες χωρίον, θεατροειδές, κατὰ κορυφὴν* (*i.e.* at the upper part of the rocky platform, nearest the cliff) *ἔχον τὸ μαντεῖον καὶ τὴν πόλιν, σταδίων ἑκατόδεκα κύκλον πληροῦσσαν*: *i.e.* the whole sweep of the curve extends nearly two miles. *Hom. hymn. Apoll.* 1. 283 *ὑπερθε | πέτρη ἐπικρέμαται* (the rocky platform overhangs the Crisaean plain)

spoken, as having wrought with red hands horrors that no tongue can tell?

It is time that he ply in flight a foot stronger than the feet of storm-swift steeds: for the son of Zeus is springing on him, all armed with fiery lightnings, and with him come the dread, unerring Fates.

Palat. 40, etiam Τ ἀναπλάκητοι praebet: quo in cod. ascrispsit schol. ἀναπλάκητοι χρὴ γράφειν (metri causa)...εὑρηται γὰρ καὶ ἐν τινι τῶν παλαιοτάτων βιβλίων. ἀναμπλάκητοι Α et plerique.

κοίλη δ' ὑποδέδρομε βῆσσα (the valley of the Pleistus). 465 ἄρρητ<sup>τ</sup> ἄρρητων: Blaydes cp. O. C. 1237 πρόπαντα | κακὰ κακῶν, Phil. 65 ἔσχατ<sup>τ</sup> ἔσχάτων, Aesch. Pers. 681 ὁ πιστὰ πιστῶν ἥλικες τ' ἥβης ἐμῆς, | Πέρσαι γέροντες. Cp. also 1301 μεῖζονα τῶν μακίστων. (But El. 849 δειλαία δειλαίων [κυρεῖς], cited by Blaydes, and by Jelf § 139, is not in point.) 466 ἀελλάδων: O. C. 1081 ἀελλαία ταχύρρωστος πελειάς: fr. 621 ἀελλάδες φωναί. Not 'daughters of the storm,' as if alluding to the mares impregnated by Boreas, Il. 20. 221. For the form cp. θυστάδας λιτάς Ant. 1019. 467 ἵππων, instead of ἵππων ποδός: Her. 2. 134 πυραμίδα δὲ καὶ οὗτος ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρός: Xen. Cypr. 3. 3. 41 χώραν ἔχετε οὐδὲν ἡττον ἔντιμον τῷν πρωτοστατῷν. 470 στερωταῖς. The oracular Apollo is Διὸς προφήτης. As punisher of the crime which the oracle denounced, he is here armed with his father's lightnings, not merely with his own arrows (205). γενέτας, one concerned with γένος, either passively, = 'son,' as here (cp. γηγενέτη Eur. Phoen. 128), or actively, = 'father.' Eur. has both senses. Cp. γαμβρός, son-in-law, brother-in-law, or father-in-law: and so κυδεστής or πενθερός could have any one of these three senses. 472 Κῆρες: avenging spirits, identified with the Furies in Aesch. Theb. 1055 Κῆρες Ἐρυνές, αἱ τ' Οἰδιπόδα | γένος ὠλέστατε. Hesiod Theog. 217 (Νὺξ) καὶ Μοῖρας καὶ Κῆρας ἐγένετο νηλεοποίουντο... | αἱ τ' ἀνδρῶν τε θεῶν τε παραιβασίας ἐφέποντο | οὐδέποτε λήγουσι θεαὶ δευοῦσι χόλοιο, | πρίν γ' ἀπὸ τῷ δώσωσι κακὴν ὅπιν, ὅστις ἀμάρτῃ. The Μοῖραι decree, the Κῆρες execute. In Trach. 133 κῆρες = calamities. ἀναπλάκητοι, not erring or failing in pursuit: cp. Trach. 120 ἀλλά τις θεῶν | αἰὲν ἀναμπλάκητον "Ἄιδα σφε δόμων ἐρύκει, some god suffers not Heracles to fail, but keeps him from death. Metre requires here the form without μ. ἀμπλακεῖν is prob. a cognate of πλάζω (from stem πλαγ for πλακ, Curtius Etym. §. 367), strengthened with an inserted μ; cp.

ἀντ. α'. ἔλαμψε γὰρ τοῦ νιφόεντος ἀρτίως φανεῖστα  
 2 φάμα Παρνασοῦ τὸν ἄδηλον ἄνδρα πάντ' ἵχνεύειν. 475  
 3 φοιτᾷ γὰρ ὑπ' ἀγρίαν  
 4 ὕλαν ἀνά τ' ἄντρα καὶ  
 5 πέτρας ἰσόταυρος,  
 6 μέλεος μελέω ποδὶ χηρεύων,  
 7 τὰ μεσόμφαλα γὰς ἀπονοσφίζων 480

**478** πέτρασ ὡς ταῦρος (sic) L, quod fecit antiqua manus ex πετραῖος ὁ ταῦρος. πέτρας ὡς ταῦρος A et ceterorum pars maior. V autem et cod. Ambros. G. 56 (M) πετραῖος ὡς ταῦρος exhibent: quod, prima Laurentiani manu adiuvante, eo ducere videtur ut credamus vocem πετραῖος aliqua saltem vetustatis auctoritate niti. Nimirum

ἄβροτος, ἄμβροτος. 473 ἔλαμψε: see on 186. τοῦ νιφόεντος: the message flashed forth like a beacon from that snow-crowned range which the Thebans see to the west. I have elsewhere noted some features of the view from the Dryoscephalae pass over Mount Cithaeron:—‘At a turn of the road the whole plain of Boeotia bursts upon the sight, stretched out far below us. There to the north-west soars up Helicon, and beyond it, Parnassus; and, *though this is the middle of May, their higher cliffs are still crowned with dazzling snow.* Just opposite, nearly due north, is Thebes, on a low eminence with a range of hills behind it, and the waters of Lake Copais to the north-west, gleaming in the afternoon sun.’ (*Modern Greece*, p. 75.) 475 Join τὸν ἄδηλον ἄνδρα, and take πάντα as neut. plur., ‘by all means.’ The adverbial πάντα is very freq. in Soph., esp. with adj., as *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' ἄδηρος: but also occurs with verb, as *Trach.* 338 τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἔγω. Here, the emphasis on πάντα would partly warrant us in taking it as acc. sing. masc., subject to ἵχνεύειν. But, though the masc. nominative πᾶς sometimes = πᾶς τις, it may be doubted whether Soph. would have thus used the ambiguous πάντα alone for the acc. sing. masc. Ellendt compares 226, but there πάντα is acc. plur. neut. 478 πέτρας ἰσόταυρος is Prof. E. L. Lushington’s brilliant emendation of πετραῖος ὁ ταῦρος, the reading of the first hand in L. It is at once closer to the letters, and more poetical, than πέτρας ἀτε ταῦρος (Dorville), πέτρας ἴστα ταύροις (M. Schmidt), or πέτρας ὡς ταῦρος, which last is a prosaic correction found in some mss. I suppose the corruption to have arisen thus. A transcriber who had before him ΠΕΤΡΑΣΙΣΟΤΑΥΡΟΣ took the first O for the art., and then amended ΠΕΤΡΑΣΙΣ into the familiar word

Yea, newly given from snowy Parnassus, the message hath <sup>1st anti-strophe.</sup> flashed forth to make all search for the unknown man. Into the wild wood's covert, among caves and rocks he is roaming, fierce as a bull, wretched and forlorn on his joyless path, still seeking to put from him the doom spoken at Earth's central

lectio quam V et M praestant id agebat ut traditum πετραῖος cum correctione ὡς conciliaret. πετραῖος ὁ ταῦρος legunt Hermann., G. Wolff, Schneidewin.: πέτρας ὡς ταῦρος Campbell. Coniecit πέτρας ἄπε ταῦρος Dorville: receperunt Wunder., Hartung., Dindorf., Nauck., Blaydes. πέτρας τὸν ταύρους coni. M. Schmidt.: πέτρας λούταυρος elegantissime E. L. Lushington.: vide annot.

**ΠΕΤΡΑΙΟΣ.** With a cursive ms. this would have been still easier, since in πετραιστοταυρος the first σ might have been taken for o (not a rare mistake), and then a simple transposition of i and the supposed o would have given πετραιοσ. It is true that such compounds with *iσo-* usu. mean, not merely 'like,' but 'as good as' or 'no better than': e.g. *iσoδaiμων*, *iσoθεος*, *iσoνeκuς*, *iσoνeιρoς*, *iσoπaιs*, *iσoπreοsβuς*. Here, however, **λoτaυpoς** can well mean 'wild' or 'fierce of heart' as a bull. And we know that in the lost *Kρέoνsa* Soph. used *iσoθaνatoς* in a way which seemed too bold to Pollux (6. 174 οὐ πάνι ἀνεκτόν),—probably in the sense of 'dread as death' (cp. *Ai.* 215 θανάτῳ γὰρ *iσoν πάθoς* ἐκπεύσει). The bull is the type of a savage wanderer who avoids his fellows. Soph. in a lost play spoke of a bull 'that shuns the herd,' Bekk. *Anecd.* 459. 31 ἀτιμαγέλης· ὁ ἀποστάτης τῆς ἀγέλης τaῦρoς· οὐτῷ Σοφοκλῆς. Verg. *Geo.* 3. 225 (taurus) *Victus abit, longeque ignotis exulat oris.* Theocr. 14. 43 αῖνος θὴν λέγεται τis, ἔβα καὶ τaῦrοs ἀν' ὕλaν' a proverb ἐπὶ τῶν μὴ ἀναστρέψοντων (schol.). The image also suggests the fierce despair of the wretched outlaw: Aesch. *Cho.* 275 ἀπόχρημάτοισι ζημίαις τaυrούμενoν, 'stung to fury by the wrongs that keep me from my heritage': Eur. *Med.* 92 ὅμma τaυrοuμéνην: Ar. *Ran.* 804 ἔβλεψε γoῦn τaυrηδoν ἐγκύphas κάtw: Plat. *Phaed.* 117B τaυrηδoν ὑποβλέψaς πrὸs tōn ἀνθρωπoν. On the reading πετρaῖoς ὁ τaῦrοs see Appendix, Note II. 479 χηρεύoν, solitary, as one who is. ἀφρήτaρo, ἀθέμiσtοs, ἀνέσtioς (*Il.* 9. 63): he knows the doom which cuts him off from all human fellowship (236 f.). Aesch. *Eum.* 656 πoίa δὲ χέρniψ φratéρωn πroσdέξετaι; 480 τa μeσoμphala γaς μaνtεia = τa ἀpὸ μeσou ὄμphalou γaς: *El.* 1386 δωμάτων ὑpόσtεyoi = ὑpὸ σtέyη δωμάτων: Eur. *Phoen.* 1351 λeukopήχeis κtύtouς χeρoῦ. The ὄμphalós in the Delphian temple (Aesch. *Eum.* 40), a large white stone in the form of a half globe, was held to mark the spot at which the eagles from east and west had met: hence

8 μαντεῖα· τὰ δ' ἀεὶ<sup>1</sup>  
9 ζῶντα περιποτάται.

στρ. β'. δεινὰ μὲν οὖν, δεινὰ ταράσσει σοφὸς οἰωνοθέτας, 483  
2 οὔτε δοκοῦντί οὔτ' ἀποφάσκονθ'. ὅ τι λέξω δ' ἀπορῶ. 485  
3 πέτομαι δ' ἐλπίσιν οὔτ' ἐνθάδ' ὁρῶν οὔτ' ὀπίσω.  
4 τί γὰρ ἡ Λαβδακίδαις ἡ [οὔτε τανῦν πω  
5 τῷ Πολύβου νεῖκος ἔκειτ' οὔτε πάροιθέν ποτ' ἔγωγ'  
6 ἔμαθον, πρὸς ὅτου δὴ <βασανίζων> βασάνῳ

**493** Excidit aut ionicus a minore post *ξμαθον* vel post δή: aut choriambus post *βασάνῳ*. *βασανίζων* conieci: vide annot. πρὸς ὅτου. Inveni in Bodl. Laud. 54

Pindar calls Delphi itself *μέγαν ὄμφαλὸν εὐρυκόλπον | ...χθονός* (*Nem.* 7. 33): Liv. 38. 48 *Delphos, umbilicum orbis terrarum. ἀπονοσφίζων*, trying to put away (from himself): the midd. (cp. 691) would be more usual, but poetry admits the active: 894 *ψυχᾶς ἀμύνειν*: Eur. *Or.* 294 *ἀνακάλυπτε...κάρα*: Pind. *Pyth.* 4. 106 *κομίζων = κομιζόμενος* (seeking to recover): *O. C.* 6 *φέροντα = φερόμενον*. In *Phil.* 979 *ἀπονοσφίζειν τινά τινος* = to rob one of a thing: but here we cannot render ‘frustrating.’ **482** ζῶντα, ‘living,’ i.e. operative, effectual; see on 45 ζώσας. περιποτάται: the doom pronounced by Apollo hovers around the murderer as the *οἴστρος* around some tormented animal: he cannot shake off its pursuit. The haunting thoughts of guilt are objectively imaged as terrible words ever sounding in the wanderer’s ears. **483 f.** The Chorus have described the unknown murderer as they imagine him—a fugitive in remote places. They now touch on the charge laid against Oedipus,—but only to say that it lacks all evidence. δεινὰ μὲν οὖν. οὖν marks the turning to a new topic, with something of concessive force: ‘it is true that the murderer is said to be here’: μὲν is answered by δὲ after λέξω: δεινὰ is adverbial: for (1) *ταράσσει* could not mean *κινέῖ*, stirs up, raises, dread questions: (2) *δοκοῦντα, ἀποφάσκοντα* are acc. sing. masc., referring to *με* understood. The schol. οὔτε πιστὰ οὔτε ἀπιστα, has favoured the attempt to take the participles as acc. neut. plur., *ἀποφάσκοντα* being explained as ‘negative’ in the sense of ‘admitting of negation,’ *ἀπόφασιν καὶ ἀπιστίαν δεχόμενα* (Triclinius). This is fruitless torture of language. Nor will the conj. *ἀπαρέσκοντ'* serve: for, even if the Chorus found the charge credible, they would not find it *pleasing*. *δοκοῦντα* is not ‘believing,’ but ‘approving.’

shrine : but that doom ever lives, ever flits around him.

Dreadly, in sooth, dreadly doth the wise augur move me, who approve not, nor am able to deny. How to speak, I know not ; I am fluttered with forebodings ; neither in the present have I clear vision, nor of the future. Never in past days, nor in these, have I heard how the house of Labdacus or the son of Polybus had, either against other, any grief that I could bring as proof lectionem a nemine quod sciam prius memoratam, παρ' ὅτου, adiecta interpr. παρ' οὐ, οὐγον τοῦ νείκους.

Cp. *Ant.* 1102 καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν ; ‘and you recommend this course, and approve of yielding?’ The pregnant force of δοκοῦντα is here brought out by the direct contrast with δποφάσκοντα. In gauging the rarer uses of particular words by an artist in language so subtle and so bold as Soph. we must never neglect the context. 485 λέξω, deliberative aor. subj. 486 ἐνθάδε, the actual situation, implies the known facts of the past ; δπίσω refers to the seer’s hint of the future, v. 453 φανήσεται κ.τ.λ. *Od.* II. 482 σεῖο δ, ‘Αχιλλέν, | οὔτις ἀνὴρ προπάροιθε μακάρταος, οὔτ’ ἄρ’ ὁπίσσω (nor will be hereafter). 487 f. ή Δαβδακίδαις ή τῷ Πολύβου. A quarrel might have originated with either house. This is what the disjunctive statement marks : since ἔκειτο, ‘had been made,’ implies ‘had been provoked.’ But we see the same Greek tendency as in the use of τε καὶ where καὶ alone would be more natural: Aesch. *P. V.* 927 τό τ’ ἄρχειν καὶ τὸ δονλείειν δίχα: cp. Hor. *Eph.* I. 2. 12 *Inter Priamiden animosum atque inter Achillen Ira fuit.* 493 πρὸς ὅτου. In the antistr., 509, the words γὰρ ἐπ’ αὐτῷ are undoubtedly sound: here then we need to supply —— or — — —. I incline to believe that the loss has been that of a participle going with βασάνω. Had this been βασανίζων, the iteration would help to account for the loss. Reading πρὸς ὅτου δῆ βασανίζων βασάνῳ I should take πρὸς with βασάνῳ: ‘testing on the touchstone whereof’—‘using which (*νείκος*) as a test.’ To Brunck’s βασάνῳ χρησάμενος (Plat. *Legg.* 946 c βασάνοις χρώμενοι) the objections are (1) the aorist part. where we need the pres., (2) the tame and prosaic phrase. Two other courses of emendation are possible: (i) To supply after ἔμαθον something to express the informant, as τινος ἀστῶν, or προφέροντος, when πρὸς ὅτου would mean ‘at whose suggestion.’ This remedy seems to me improbable. (ii) To supply σὺν and an adj. with βασάνῳ, as σὺν ἀληθεῖ β., or β. σὺν φανερῷ. As the mutilated verse stands in the

7 ἐπὶ τὰν ἐπίδαμον φάτιν εἴμ' Οἰδιπόδα Λαβδακίδαις 495  
8 ἐπίκουρος ἀδήλων θανάτων.

[Βροτῶν

ἀντ. β'. ἀλλ' ὁ μὲν οὖν Ζεὺς ὁ τὸν Ἀπόλλων ἔνυνετοὶ καὶ τὰ  
2 εἰδότες· ἀνδρῶν δὲ ὅτι μάντις πλέον ἡγεμὼν φέρεται, 500  
3 κρίσις οὐκ ἔστιν ἀληθῆς· σοφίᾳ δὲ ἀν σοφίαν  
4 παραμεψειεν ἀνήρ. [ἀν καταφαίην.  
5 ἀλλ' οὗποτ' ἔγωγ' ἀν, πρὶν ἰδοιμ' ὄρθὸν ἔπος, μεμφομένων  
6 φανερὰ γάρ ἐπ' αὐτῷ πτερόεσσος ἥλθε κόρα  
7 ποτέ, καὶ σοφὸς ὥφθη βασάνῳ θ' ἀδύπολις· τῷ ἀπ' ἐμᾶς

**509** φανερὰ γάρ ἐπ' αὐτῷ. Hermannus, cum versui 493 ἔμαθον πρὸς ὅτου δὴ βασάνῳ nihil deesse crederet, hic verba γάρ ἐπ' αὐτῷ in prima editione omisit, in secunda tamen reposuit: Dindorf. etiamnunc omittit. Iam Triclinius ἐπ' αὐτῷ omiserat, nullam aliam ob causam quam quod ea verba parum convenienter dici censeret: γάρ autem reliquerat, metri, ut solebat, securus. In A (ubi, ut in L,

mss., it cannot, I think, be translated without some violence to Greek idiom: the most tolerable version would be this:—‘setting out from which (*πρὸς ὅτου* neut., referring to *νεῖκος*), I can with good warrant (*βασάνῳ*) assail the public fame of Oed.’ Then *βασάνῳ* would be an instrumental dative equivalent to *βάσανον ἔχων*: and *πρὸς ὅτου* would be like 1236 *πρὸς τίνος ποτ' αἰτίας*; *Ant.* 51 *πρὸς αὐτοφώρων ἀμπλακημάτων*: *πρὸς* denoting the source back to which the act can be traced. 495 ἐπὶ φάτιν εἴμι, a phrase from war: it is unnecessary to suppose tmesis: Her. I. 157 *στρατὸν ἐπ' ἔωντὸν ιόντα*: Eur. *I. A.* 349 *ταῦτα μέν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' ηὔρον κακόν, censured thee*: *Andr.* 688 *ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὄργης χάριν*. 497 The gen. *θανάτων* after *ἐπίκουρος* is not objective, ‘against’ (as Xen. *Mem.* 4. 3. 7 *πῦρ...ἐπίκουρον...ψύχους*), but causal, ‘on account of’; being softened by the approximation of *ἐπίκουρος* to the sense of *τιμώρος*: Eur. *El.* 135 *ἔλθοις τῶνδε πόνων ἐμὸι τῷ μελέᾳ λυτήρ, | ...πατρί θ' αἰμάτων | ἐχθίστων ἐπίκουρος* (= ‘avenger’). The allusive plur. *θανάτων* is like *αἷμάτων* there, and *δεσποτῶν θανάτουσι* Aesch. *Ch.* 52: cp. above, 366 *τοῖς φιλτάτοις*. 498 It is true (*οὖν*, cp. 483) that *gods* indeed (*μὲν*) have perfect knowledge. But there is no way of deciding in a strict sense (*ἀληθῆς*) that any *mortal* who essays to read the future attains to more than I do—*i.e.* to more than *conjecture*: though I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore

in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder.

Nay, Zeus indeed and Apollo are keen of thought, and <sup>2nd anti-strophe.</sup> know the things of earth; but that mortal seer wins knowledge above mine, of this there can be no sure test; though man may surpass man in lore. Yet, until I see the word made good, never will I assent when men blame Oedipus. Before all eyes, the winged maiden came against him of old, and he was seen to be wise; he bore the test, in welcome service to our State; never, therefore, by the verdict of my

verbis φανερὰ γὰρ versus finitur, proximus a verbis ἐπ' αὐτῷ incipit) deleverat librarius duos versus inter φανερὰ γὰρ et ἐπ' αὐτῷ: quod tamen ad nullum textus vitium spectat. Erraverant scribentis oculi, quod ipse simul ac senserat, illatos aliunde versus expulit. **510** ηδύπολις codd., Hermann., Nauck., Blaydes.: ἀδύπολις Dindorf., Campbell.

(σοφίᾳ: cp. σοφὸς οἰωνοθέτας 484). The disquieted speaker clings to the negative argument: ‘Teiresias is more likely to be right than a common man: still, it is not *certain* that he is right.’ **500** πλέον φέρεται, achieves a better result,—deserves to be ranked above me: Her. 1. 31 δοκέων πάγχυ δευτερέα γῶν οἴσεσθαι, ‘thinking that he was sure of the second place at least.’ **504** παραμεψειν: Eur. *I. A.* 145 μή τίς σε λάθη | τροχάλουσιν ὅχοις παραμεψαμένη | ...ἀπίνη. **506** πρὶν ιδοιμ<sup>9</sup>. After an optative of wish or hypothesis in the principal clause, πρὶν regularly takes optat.: *Phil.* 961 ὅλῳ μῆτω πρὶν μάθοι<sup>10</sup> εἰ καὶ πάλιν | γνώμην μετοίσεις. So after ὅπως, ὅστις, ἵνα, etc.: Aesch. *Eum.* 297 ἔλθοι... | ὅπως γένοιτο: Eur. *Helen.* 435 τίς ἀν̄...μόλοι | ὅστις διαγγείλειε. ὁρθὸν: the notion is not ‘upright,’ established, but ‘straight,’—*justified* by proof, as by the application of a rule: cp. Ar. *Av.* 1004 ὁρθῷ μετρήσω κανόνι προστιθείσ: so below, 853, *Ant.* 1178 τοῦπος ὡς ἄρ’ ὁρθὸν ἡννυσας. **507** καταφάνην: Arist. *Metaphys.* 3. 6 ἀδύνατον ἄμα καταφάναι καὶ ἀποφάναι ἀληθῶς. *Defin.* *Plat.* 413 C ἀλήθεια ἔξις ἐν καταφάσει καὶ ἀποφάσει. **508** πτερόεσσα...κόρα: the Sphinx having the face of a maiden, and the winged body of a lion: Eur. *Phoen.* 1042 ἀ πτεροῦσσα παρθένος. See Appendix, Note 12. **510** βασάνῳ with ἀδύπολις only, which, as a dat. of manner, it qualifies with nearly adverbial force: commanding himself to the city under a practical test,—i.e. ἔργῳ καὶ οὐ λόγῳ. Pind. *Pyth.* 10. 67 πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει | καὶ νόος ὁρθός:

8 φρενὸς οὐποτ' ὄφλήσει κακίαν.

511

KP. ἀνδρες πολῖται, δεύν' ἔπη πεπυσμένος  
 κατηγορεῶ μου τὸν τύραννον Οἰδίπον  
 πάρειμ' ἀτλητῶν. εὶ γὰρ ἐν ταῖς ἔνυμφοραις 515  
 ταῖς νῦν νομίζει πρός γ' ἐμοῦ πεπονθέναι  
 λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρου,  
 οὗτοι βίον μοι τὸν μακραίωνος πόθος,  
 φέροντι τήνδε βάξιν. οὐ γὰρ εἰς ἀπλοῦν

**516** πρόσ τ' ἐμοῦ L, post factam in littera τ' rasuram; neque dubium videtur quin τ' ex τ' ortum sit, ut in v. 294 δειμαρόσ τ', quem vide. προ τ' ἔμος (=πρός τ' ἐμοῦ) A, cui τῇ litteris rubris super τε scriptum corrector addidit. Indicatur v. l. τι pro τε etiam in B: in V autem, cui Campb. eam tribuit, meis quidem oculis non adsuit. Id autem animadversione dignum est, quod T, cum veram l. πρόσ γ' ἐμοῦ servet,

'an upright mind, like gold, is shown by the touchstone, when one assays it': as base metal τρίβω τε καὶ προσβολᾶς | μελαμπαγῆς πέλει | δικαιωθεῖς Aesch. *Ag.* 391. ἀδύτοις, in the sense of ἀνδάνων τῇ πόλει (cp. Pind. *Nem.* 8. 38 ἀστοῖς ἀδών): boldly formed on the analogy of compounds in which the adj. represents a verb governing the *accus.*, as φιλόπολις=φιλῶν τὴν πόλιν, ὁρθόπολις (epithet of a good dynasty)=ὁρθῶν τὴν πόλιν (Pind. *Olymp.* 2. 7). In *Ant.* 370 νύψιπολις is analogous, though not exactly similar, if it means νύψηλὸς ἐν πόλει, and not νύψηλὴν πόλιν ἔχων (like δικαιώπολις=δικαίας πόλεις ἔχουσα, of Aegina, Pind. *Pyth.* 8. 22). **511** τῷ, 'therefore,' as *Il.* 1. 418 etc.; joined with νύ, *Il.* 7. 352 etc.: Plat. *Theaet.* 179 δ τῷ τοι, ω φίλε Θεόδωρε, μᾶλλον σκεπτέον ἐξ ἀρχῆς. ἀπ', on the part of: *Trach.* 471 καπ' ἐμοῦ κτήσει χάριν.

**512—862** ἐπεισόδιον δεύτερον, with κομμός (649—697). Oedipus upbraids Creon with having suborned Teiresias. The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laëus. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583),—insisting on the substance in contrast with the show of power, as in the *Antigone*

heart shall he be adjudged guilty of crime.

## CREON.

Fellow-citizens, having learned that Oedipus the king lays dire charges against me, I am here, indignant. If, in the present troubles, he thinks that he has suffered from *me*, by word or deed, aught that tends to harm, in truth I crave not my full term of years, when I must bear such blame as this. The wrong of this rumour touches me not in one

<sup>τι</sup> ipse tamen  $\tau'$  super γε scriptum habet. Equidem credo lectionem  $\tau\iota$  inde provenisse, quod cum  $\gamma'$  in  $\tau'$  corrupti fuerat, rudes elisionis legum librarii ipsum illud  $\tau'$ , quasi pro  $\tau\iota$  positum, ad φέρον rettulerunt. Deinde varia lectio  $\tau\iota$  iis quoque libris accessit in quibus, ut in T, vera manserat. Praeente tamen Hartungio πρός  $\tau\iota$  μου recepit Dindorf. πρός  $\gamma'$  ἐμοῦ Suidas s. v. βδξιν.

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his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

515 ἀτλητῶν. The verb ἀτλητέω, found only here; implies an active sense of ἀτλητος, *impatient*: as μεμπτός, pass. in *O. C.* 1036, is active in *Trach.* 446. So from the *act.* sense of the verbal adj. we find ἀλαστέω, ἀναισθητέω, ἀναισχυντέω, ἀνελπιστέω, ἀπρακτέω. 516 πρός γ' ἐμοῦ, from *me*, whatever others may have done. The weak correction πρός τί μου was prompted by the absence of  $\tau\iota$  with φέρον: but cp. Aesch. *Ag.* 261 σὺ δὲ εἴτε (v. l. εἴ τι) κεδύνων εἴτε μῷ πεπυσμένῃ: Plat. *Soph.* 237 οὐ χαλεπὸν ἥρου: *Meno* 97 Ε τῶν ἔκεινου ποιημάτων λελυμένον μὲν ἐκτῆσθαι οὐ πολλῆς τινος ἄξιον ἔστι τιμῆσ. 517 εἴτε is omitted before λάγοισιν: Pind. *Pyth.* 4. 78 ξεῖνος αἵτ' ὧν ἀστός: *Trach.* 236 πατρώφας εἴτε βαρβάρου. φέρον: 519 φέροντι: 520 φέρει: such repetitions are not rare in the best Greek and Latin writers. Cp. 1276, 1278 (*όμον*), *Lucr.* 2. 54—59 *tenebris—tenebris—tenebris—tenebras*. 518 βίου τοῦ μακρ.: *Ai.* 473 τοῦ μακροῦ χρῆσιν βίου: *O. C.* 1214 αἱ μακραὶ | ἀμέραι, where the art. refers to the normal span of human life. For βίος μακραῖων cp. *Trach.* 791 δυσπάρευνον λέκτρον. 519 εἰς ἀπλοῦν. The charge does not hurt him in a *single* aspect only, —*i.e.* merely in his relation to his family and friends (*ἰδίᾳ*). It touches him also in relation to the State (*κοινῇ*), since treachery to his kinsman would be treason to his king. Hence it ‘tends to the largest result’ (φέρει ἐς μέγιστον), bearing on the *sum* of his relations as man and

ἡ ζημία μοι τοῦ λόγου τούτου φέρει,  
ἀλλ' ἐσ μέγιστον, εἰ κακὸς μὲν ἐν πόλει,  
κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσθαι.

ΧΟ. ἀλλ' ἥλθε μὲν δὴ τοῦτο τοῦνειδος τάχ' ἀν  
όργῃ βιασθὲν μᾶλλον η̄ γνώμη φρενῶν.  
ΚΡ. τοῦ πρὸς δ' ἐφάνθη ταῖς ἐμαῖς γνώμαις ὅτι  
πεισθεὶς ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι ; 525  
ΧΟ. ηὐδάτο μὲν τάδ', οὖδα δ' οὐ γνώμη τίνι.  
ΚΡ. ἐξ ὄμμάτων δ' ὄρθων τε καξ ὄρθῆς φρενὸς  
κατηγορεῖτο τούπικλημα τοῦτό μου;

**525** Vulgo legebatur vel  $\pi\rho\delta\tau\omega\delta'$  (et hoc quidem, non  $\pi\rho\delta\tau\omega\delta'$ , habet inter alios A), vel  $\pi\rho\delta\tau\omega\delta'$ , quod praetulit Brunckius. Multi autem codd. veram lectionem  $\tau\omega\pi\rho\delta\delta'$  servant; quorum sunt L et B, pravo tamen accentu  $\tau\omega\pi\rho\delta\delta'$  exhibentes. Cum  $\tau\omega\pi\sigma$  habeant Γ et L<sup>2</sup>, Nauckius  $\tau\omega\pi\sigma$  legit, omisso post λέγοι.

citizen. The thought is, η ζημία οὐχ ἀπλῆ ἐστιν ἀλλὰ πολυειδής (cp. Plat. *Phaedr.* 270 D ἀπλούν η πολυειδές ἐστιν): but the proper anti-thesis to ἀπλῆ is merged in the comprehensive μέγιστον. 523 ἀλλ' ηλθε... τάχ' ἀν: 'would perhaps have come' (if he had been in a hasty mood at the moment); a softened way of saying, 'probably came.' ἀν with ηλθε: cp. O. C. 964 θεοῖς γὰρ ην οὔτω φίλον | τάχ' ἀν τι μηνίουσιν εἰς γένος πάλαι: 'for such would perhaps have been (i.e. probably was) the pleasure of the gods, wrath against the race from of old': where ἀν belongs to ην, and could not go with μηνίουσιν, any more than here with βιασθέν. ἀν can belong to the partic. or infin. only when this answers to an apodosis with ἀν and the finite verb: e.g. οὐδα βιασθὲν ἀν = διτι ἐβιάσθη ἀν or βιασθείη ἀν: φαίνονται μηρίοντες ἀν = φαίνεται διτι ἐμήνιον ἀν or μηρίοιεν ἀν. τάχα, as = 'perhaps,' is commonest with optat. and ἀν, but occurs also with simple indic., as *Phil.* 305 τάχ' οὖν τις ἀκων ἔστι: Plat. *Legg.* 711 Α ίμεις δὲ τάχα οὐδὲ τεθέασθε. We cannot take τάχ' ἀν as = 'perhaps,' and treat ηλθε as a simple indic. In Plat. *Phaedr.* 265 Β τάχα δ ἀν καὶ ἄλλοσε παραφερόμενοι is explained by an ellipse of a verb. Such a neutralisation of ἀν could not be defended by the instances in which it is irregularly left adhering to a relative word, after a subjunct. verb has become optative (Xen. *An.* 3. 2. 12 ὁπόσους ἀν κατακάνοιεν). But the form of the Greek sentence, by putting ηλθε first, was able to suggest the virtual equivalence here of the con-

point alone, but has the largest scope, if I am to be called a traitor in the city, a traitor too by thee and by my friends.

CH. Nay, but this taunt would have come under stress, perchance, of anger, rather than from the purpose of the heart.

CR. And by whom was it set forth that *my* counsels won the seer to utter his falsehoods?

CH. Such things were said—I know not with what meaning.

CR. And was this charge laid against me with steady eyes and steady mind?

interrogationis signo.      528 Suidam ἐξ ὄμμάτων δ' ὀρθῶν τε recte legentem confirmare tres tantum videntur codd., Γ, Δ, Trin. Lectionum quae in codicibus praevalebant duae sunt familiae: (1) ἐξ ὄμμάτων ὀρθῶν δὲ L (ubi tamen δὲ ex τε factum est). Sic B, E, V, V<sup>4</sup>, cod. Ven. 467 (V<sup>3</sup>), alii. (2) ἐξ ὄμμάτων ὀρθῶν τε A: quocum consentiunt T, V<sup>2</sup>, Bodl. Laud. 54, Barocc. 66.

ditional *ἢλθεν* *ἄν* to a positive *ἢλθε*. Cp. the use of the optat. with *ἄν* in mild assertion of probable fact: *εἴησαν δ' ἄν οὐτοι Κρῆτες*, Her. 1. 2. It is hardly needful to add that *ἢλθε* cannot be taken with *βιασθέν* as a mere periphrasis for *ἐβιάσθη* (*Il.* 18. 180 *αἰ κέν τι νέκυς ησχυμμένος ἔλθη*). 525 *τοῦ πρὸς δ'*: this order (1) gives an emphasis on *τοῦ* answering to that on *ταῖς ἐμαῖς γν.*: (2) avoids a likeness of sound between *τοῦ δ'* and *τοῦδε*. *πρὸς* follows its case, as above, 177: Aesch. *P. V.* 653 *ποίμνας βουστάσεις τε πρὸς πατρός: Θεβ.* 185 *βρέτη πεσούσας πρὸς πολισσούχων θεῶν: Eur. Or.* 94 *βούλει τάφον μοι πρὸς καστιγνήτης μολεῖν.* Cp. *Il.* 24. 617 *θεῶν ἐκ κῆδεα πέσσει. ἐφάνθη*, 'was set forth' (for the first time). Who *originated* the story which Oedipus repeated? Cp. below, 848: *Antig.* 620 *σοφίᾳ γάρ ἔκ του | κλεινὸν ἔπος πέφανται: Trach.* 1 *λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανεῖς.* 527 *ἡδάτο*: these things were *said* (by Oedipus); but I do not know how much the words meant; i.e. whether he spoke at random, or from information which had convinced his judgment. 528 The reading *ἐξ ὄμμάτων δ' ὀρθῶν τε* gives a fuller emphasis than *ἐξ ὄμμάτων ὀρθῶν δὲ*: when δ' had been omitted, τε was naturally changed to δὲ. The place of τε (as to which both verse and prose allowed some latitude) is warranted, since *ὄμμάτων-όρθων* opposed to *όρθῆς-φρενός* forms a single notion. *ἐξ*=‘with’: *El.* 455 *ἐξ ὑπερτέρας χερός, Trach.* 875 *ἐξ ἀκινήτου ποδός. ὄμμάτων ὀρθῶν*: cp. 1385: *Ai.* 447 *κεὶ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι | γνώμης ἀπῆξαν τῆς ἐμῆς: Eur. H. F.* 931 (when the frenzy comes on Heracles), *οἱ δ' οὐκέθ' αὐτὸς ἦν, | ἀλλ' ἐν στροφαῖσιν ὄμμάτων ἐφθαρμένος, κ.τ.λ.* In Hor.

- ΧΟ. οὐκ οἶδ'. ἀ γὰρ δρῶσ' οἱ κρατοῦντες οὐχ ὄρῶ. 530  
 αὐτὸς δ' ὅδ' ἥδη δωμάτων ἔξω περῆ.
- ΟΙ. οὗτος σύ, πῶς δεῦρ' ἥλθες; ή τοσόνδ' ἔχεις  
 τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας  
 ἵκου, φονεὺς ὃν τοῦδε τάνδρος ἐμφανῶς  
 ληστής τ' ἐναργῆς τῆς ἐμῆς τυραννίδος; 535  
 φέρ' εἰπὲ πρὸς θεῶν, δειλίαν ή μωρίαν  
 ἴδων τιν' ἔν μοι ταῦτ' ἐβουλεύσω ποιεῖν;  
 ή τούργον ως οὐ γνωριοῦμί σου τόδε  
 δόλῳ προσέρπον ή οὐκ ἀλεξούμην μαθών;  
 ἀρ' οὐχὶ μῷρόν ἔστι τούγχείρημά σου, 540

**537** ἐν ἑμοὶ codd.; quod cur nolim recipere, rationes allatas infra videbis. **ἐν μοι** Reisig., Hermann., Dindorf. **538** γνωρίσουμι codd., Schneidewin., Campbell.:

*Carm. 1. 3. 18* Bentley gave *rectis oculis* for *siccis*. 530 οὐκ οἶδ'. Creon has asked: 'Did any trace of madness show itself in the bearing or in the speech of Oedipus?' The Chorus reply: 'Our part is only to hear, not to criticise.' These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master. 532 Join οὗτος σύ: cp. 1121: Eur. *Hec.* 1280 οὗτος σύ, μαίνει καὶ κακῶν ἐρᾶς τυχεῖν; where οὗτος, σὺ μαίνει is impossible. τοσόνδε τόλμης-πρόσωπον, like τούμον φρενῶν-ὄνειρον (*El.* 1390), νεῦκος-ἀνδρῶν ἔνναιμον (*Ant.* 793). 535 τῆς ἐμῆς closely follows τοῦδε τάνδρος, as in *Ai.* 865 μυθήσομαι immediately follows Αἴας θροεῖ. If a Greek speaker rhetorically refers to himself in the third person, he usu. reverts as soon as possible to the first. 537 **ἐν μοι**. The mss. have **ἐν ἑμοὶ**. But when a tribrach holds the second place in a tragic senarius, we usually find that (a) the tribrach is a single word, as *Phil.* 1314 ἥσθην | πατέρα | τὸν ἀμὸν εὐλογοῦντά σε: or (b) there is a caesura between the first and the second foot, as Eur. *Tro.* 496 τρυχηρ|ὰ περὶ | τρυχηρὸν εἰμένην χρόα: Eur. *Phoen.* 511 ἐλθόντ|α σὸν ὄπλοις τόνδε καὶ πορθοῦντα γῆν, if there we should not read ἐλθόντ' ἐν ὄπλοις. With **ἐν ἑμοὶ** (even though we regard the prep. as forming one word with its case) the rhythm would at least be exceptional, as well as extremely harsh. On such a point as **ἑμοὶ versus μοι** the authority of our mss. is not weighty. And the enclitic **μοι** suffices: for in this verse the stress is on the verbal notion (*ἴδων*),—Creon's supposed *insight*: the reference to Oedipus is drawn out in the next two verses by the verbs in the 1st

CH. I know not; I see not what my masters do: but here comes our lord forth from the house.

## OEDIPUS.

Sirrah, how camest thou here? Hast thou a front so bold that thou hast come to my house, who art the proved assassin of its master,—the palpable robber of my crown? Come, tell me, in the name of the gods, was it cowardice or folly that thou sawest in me, that thou didst plot to do this thing? Didst thou think that I would not note this deed of thine creeping on me by stealth, or, aware, would not ward it off? Now is not thine attempt foolish,—

*γνωρισμόν* Elmsleius, Nauck., edd. plerique: vide annot.

539 ἢ οὐκ con-

cientes opem loco necessariam tulerunt A. Spengel. (teste Nauck.) et Blaydes., cum codd. omnes proclivi mutatione κούκ praebant.

person, *γνωρισμόν*—ἀλεξούμην. *ἰδάν...ιν*: prose would say ἐνιδών, either with or without ἐν (Thuc. 1. 95: ὅπερ καὶ ἐν τῷ Πανσανίᾳ ἐνεῖδον: 3. 30 δ...τοῖς πολεμίοις ἐνορῶν); cp. Her. 1. 37 οὔτε τινὰ δειλίην παριδών μοι (*remarked in me*) οὔτε ἀθυρίην. 538 ἢ τοῦργον κ.τ.λ. Supply νομίσας or the like from *ἰδάν*: ‘thinking that either I would not see...or would not ward it off’: an example of what Greek rhetoric called *χιασμός* (from the form of X), since the first clause corresponds with *μωρία* and the second with *δειλία*. *γνωρισμόν*. ‘Futures in -ίσω are not common in the good Attic period: but we have no trustworthy collections on this point’: Curtius, *Verb* II. 312, Eng. tr. 481. On the other hand, as he says, more than 20 futures in -ιῶ can be quoted from Attic literature. And though some ancient grammarians call the form ‘Attic,’ it is not exclusively so: instances occur both in Homer (as Il. 10. 331 ἀγλαῖεῖσθαι, cp. Monro, *Hom. Gram.* § 63) and in Herodotus (as 8. 68 ἀτρεμεῖν, besides about ten other examples in Her.). On the whole, the general evidence in favour of *γνωρισμόν* decidedly outweighs the preference of our MSS. for *γνωρίσομι* in this passage. 539 ἢ οὐκ. The *κούκ* of the MSS. cannot be defended here—where stress is laid on the dilemma of *δειλία* or *μωρία*—by instances of ἢ...τε carelessly put for ἢ—ἢ in cases where there is no such sharp distinction of alternatives: as Il. 2. 289 ἢ παῖδες νεαροὶ χῆραί τε γυναῖκες: Aesch. *Eum.* 524 ἢ πόλις βροτός θ' ὄμοιώς. *ἀλεξούμην*. This future has the support of the best MSS. in Xen. *An.* 7. 7. 3 οὐκ ἐπιτρέψομεν...

- ἄνευ τε πλήθους καὶ φίλων τυραννίδα  
θηρᾶν, ὃ πλήθει χρήμασίν θ' ἀλίσκεται ;
- KR. οἴσθ' ὡς ποίησον ; ἀντὶ τῶν εἰρημένων  
ἴσ' ἀντάκουσον, κάτα κρῦν' αὐτὸς μαθών.
- OI. λέγειν σὺ δεινός, μανθάνειν δ' ἔγῳ κακός      545  
σοῦ· δυσμενῆ γὰρ καὶ βαρύν σ' εὔρηκ' ἐμοί.
- KR. τοῦτ' αὐτὸν μὲν πρῶτ' ἀκουσον ὡς ἔρω.
- OI. τοῦτ' αὐτὸν μὴ μοι φράζ', ὅπως οὐκ εἶ κακός.
- KR. εἴ τοι νομίζεις κτῆμα τὴν αὐθαδίαν  
εἶναι τι τοῦ νοῦ χωρίς, οὐκ ὄρθως φρονεῖς.      550
- OI. εἴ τοι νομίζεις ἄνδρα συγγενῆ κακῶς  
δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.

**541** πλήθους codd.: πλούτου coniecit anonymous in translatione Germanica a.

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ώς πολεμίους ἀλέξομεθα: and of grammarians, Bekk. *Anecd.* p. 415: the aorist ἀλέξαι, ἀλέξασθαι also occurs. These forms are prob. not from the stem ἀλέξ (whence present ἀλέξω, cp. ἀέξω, ὁδάξω) but from a stem ἀλκ with unconsciously developed ε, making ἀλεκ (cp. ἀλ-αλκον): see Curtius, *Verb*, II. 258, Eng. tr. 445. Homer has the fut. ἀλεξήσω, and Her. ἀλεξήσομαι. **541** πλήθους refers to the rank and file of the aspirant's following,—his popular partisans or the troops in his pay; φίλων, to his powerful connections,—the men whose wealth and influence support him. Thus (542) χρήμασιν is substituted for φίλων. Soph. is thinking of the historical Greek τύραννος, who commonly began his career as a demagogue, or else ‘arose out of the bosom of the oligarchies’ (Grote 111. 25). **542** ὃ, a thing which, marking the general category in which the τυραννίς is to be placed: cp. Xen. *Mem.* 3. 9. 8 φθόνον δὲ σκοτῶν ὃ τι εἴη. So the neut. adj. is used, Eur. *Hipp.* 109 τερπνὸν...| τράπεζα πλήρης: Eur. *Hel.* 1687 γνώμης, ὃ πολλαῖς ἐν γνωτέσιν οὐκ ἔνι. **543** οἴσθ' ὡς ποίησον; In more than twelve places of the tragic or comic poets we have this or a like form where a person is eagerly bespeaking attention to a command or request. Instead of οἴσθ' ὡς δεῖ σε ποιῆσαι; or οἴσθ' ὡς σε κελεύω ποιῆσαι; the anxious haste of the speaker substitutes an abrupt imperative: οἴσθ' ὡς ποίησον; That the imperative was here felt as equivalent to ‘you are to do,’ appears clearly from the substitutes which sometimes replace it. Thus we find (1) fut. indic.; Eur. *Cycl.* 131 οἴσθ' οὖν ὃ δράσεις; *Med.* 600 οἴσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ;

to seek, without followers or friends, a throne,—a prize which followers and wealth must win?

CR. Mark me now,—in answer to thy words, hear a fair reply, and then judge for thyself on knowledge.

OE. Thou art apt in speech, but I have a poor wit for thy lessons, since I have found thee my malignant foe.

CR. Now first hear how I will explain this very thing—

OE. Explain me not one thing—that thou art not false.

CR. If thou deemest that stubbornness without sense is a good gift, thou art not wise.

OE. If thou deemest that thou canst wrong a kinsman and escape the penalty, thou art not sane.

1803, recepit post Nauckium Dindorf. in Poet. Scenicorum ed. quinta (1869). Nolle factum. Sana est vulgata l., quod infra paucis docere conatus sum.

where the conjectures δράσον (Canter) and μέτενξαι (Elmsley) are arbitrary: so with the 1st pers., *I. T.* 759 ἀλλ' οἰσθ' ὁ δράσω; (2) a periphrasis: Eur. *Suppl.* 932 ἀλλ' οἰσθ' ὁ δρᾶν σε βούλομαι τούτων πέρι; Only a sense that the imperat. had this force could explain the still bolder form of the phrase with 3rd pers.: Eur. *I. T.* 1203 οἰσθά ννν ἃ μοι γενέσθω = ἃ δεῖ γενέσθαι μοι: Ar. *Ach.* 1064 οἰσθ' ὡς ποιείτω = ὡς δεῖ ποιεῖν αὐτήν, where ποιεῖτε is a conjecture. The theory of a transposition (*ποίησον, οἰσθ'* ὡς, like Plaut. *Rud.* 3. 5. 18 *tange, sed scin quomodo?*) would better satisfy syntax; but the natural order of words can itself be a clue to the way in which colloquial breaches of strict grammar really arise. 546 *σοῦ*, emphatic by place and pause: cp. *EL.* 1505 χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πάσιν δίκην | ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, | κτείνειν τὸ γὰρ πανούργον οὐκ ἀνήν πολύ. 547 ὡς ἔρα, how I will state this very matter (my supposed hostility to you): *i.e.* in what a light I will place it, by showing that I had no motive for it. 548 f. *τοῦτ' αὐτὸν κ.τ.λ.* Oedipus flings back Creon's phrases, as the Antigone of Aeschylus bitterly echoes those of the κῆρυξ (ἀνδῶ—αὐδῶ—τραχύς—τράχυν', *Theb.* 1042 f.). An accent of rising passion is similarly given to the dialogue between Menelaus and Teucer (*AI.* 1142 ἥδη ποτ' εἴδον ἄνδρ' ἐγώ—1150 ἐγώ δέ γ' ἄνδρ' ὅπωπα). Aristophanes parodies this style, *Ach.* 1097 ΛΑΜΑΧΟΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί. ΔΙΚΑΙΟΠΟΛΙΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί. 549 κτῆμα: cp. *Ant.* 1050 ὅσφειρας τιστον κτημάτων εὑβούλια. 550 τοῦ νοῦ χωρίς: for αὐθαδία is not necessarily devoid of intelligence: as Heracles says (*Eur. H. F.* 1243) αὐθαδεῖς ὁ

- KP. ξύμφημί σοι ταῦτ' ἔνδικ' εἰρῆσθαι. τὸ δὲ πάθημ' ὁποῖον φῆσι παθεῖν δίδασκέ με.
- OI. ἐπειθεὶς, ή οὐκ ἐπειθεὶς, ως χρείη μ' ἐπὶ τὸν σεμνόμαντιν ἄνδρα πέμψασθαι τινα; 555
- KP. καὶ νῦν ἔθ' αὐτός εἴμι τῷ βουλεύματι.
- OI. πόσον τιν' ἥδη δῆθ' ὁ Λάιος χρόνον
- KP. δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.
- OI. ἄφαντος ἔρρει θανασίμω χειρώματι; 560
- KP. μακροὶ παλαιοί τ' ἀν μετρηθείεν χρόνοι.
- OI. τότ' οὖν ὁ μάντις οὐτος ἦν ἐν τῇ τέχνῃ;
- KP. σοφός γ' ὅμοίως καξ ἵσου τιμώμενος.
- OI. ἐμνήσατ' οὖν ἐμοὺν τι τῷ τότ' ἐν χρόνῳ;
- KP. οὔκουν ἐμοῦν γ' ἐστάτος οὐδαμοῦ πέλας. 565
- OI. ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;
- KP. παρέσχομεν, πῶς δ' οὐχί; κούκη ἡκούσαμεν.

**555** χρεῖ' ή L, ubi spiritum et accentum litterae η addidit manus certe recentior; prima tamen χρειη vel χρειη scripserit necne, propterea dubito quod intervallum est iusto maius inter litteras ι et η. χρεῖ' ή A (superscripto χρη̄), quo χρῆν, non χρή,

θεός· πρὸς δὲ τὸν θεοὺς ἐγώ. **555** ή οὐκ: Aesch. *Theb.* 100 ἀκούετ' ή οὐκ ἀκούετ' ἀσπιδῶν κτύπον; *Od.* 4. 682 ή εἰπέμεναι δμωῆσιν Ὀδυσσῆος θείοιο. Such ‘synizesis’ points to the rapidity and ease of ancient Greek pronunciation: see J. H. H. Schmidt, *Rhythmis und Metrik* § 3 (p. 9 of Eng. tr. by Prof. J. W. White). **556** While such words as ἀριστόμαντις, ὄρθόμαντις are seriously used in a good sense, σεμνόμαντις refers ironically to a solemn manner: cp. σεμνολογεῖν, σεμνοπροσωπεῖν, σεμνοπανοῦργος, σεμνοπαράσιτος, etc. **557** αὐτός: ‘I am the same man in regard to my opinion’ (dat. of respect): not, ‘am identical with my former opinion’ (when the dat. would be like Φοίβῳ in 285). Thuc. can dispense with a dative, 2. 61 καὶ ἐγὼ μὲν ὁ αὐτός εἴμι καὶ οὐκ ἔξαταμαι: though he adds it in 3. 38 ἐγὼ μὲν οὖν ὁ αὐτός εἴμι τῇ γνώμῃ. **559** δέδρακε. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laïus. οὐ γὰρ ἐννοῶ: i.e. ‘I do not understand what Laïus has to do with this matter.’ **560** χειρώματι, deed of a (violent) hand: Aesch. *Theb.* 1022 τυμβόχοια χειρώματα = service of the hands in raising a mound. In the one other place where Aesch. has

CR. Justly said, I grant thee: but tell me what is the wrong that thou sayest thou hast suffered from me.

OE. Didst thou advise, or didst thou not, that I should send for that reverend seer?

CR. And now I am still of the same mind.

OE. How long is it, then, since Laïus—

CR. Since Laïus...? I take not thy drift...

OE. —was swept from men's sight by a deadly violence?

CR. The count of years would run far into the past.

OE. Was this seer, then, of the craft in those days?

CR. Yea, skilled as now, and in equal honour.

OE. Made he, then, any mention of me at that time?

CR. Never, certainly, when I was within hearing.

OE. But held ye not a search touching the murder?

CR. Due search we held, of course—and learned nothing.

significari suspicor), et sic codd. plerique. Bodl. Barocc. 66 χρεῖμ', superscripto α: Γ, χρεῖ' ἦν.      561 Unus cod. A ἀναμετρηθέντ. Confer v. 1348, ubi eodem mendo (vera lectione ἀν γνῶναι in ἀναγνῶναι corrupta) codd. omnes laborant.

the word, it means 'prey' (*Ag.* 1326 δούλης θανούσης εὐμαροῦς χειρώματος): Soph. uses it only here (though he has δυσχέιρωμα *Ant.* 126): Eur. never. 561 μακροί κ. τ. λ.: long and ancient times would be measured; *i.e.* the reckoning of years from the present time would go far back into the past; μακροὶ denoting the course, and παλαιόι the point to which it is retraced. Some sixteen years may be supposed to have elapsed since the death of Laïus. 562 ἐν τῇ τέχνῃ: slightly contemptuous. ἐν of a pursuit or calling: Her. 2. 82 τῶν Ἑλλήνων οἱ ἐν ποιήσει γενόμενοι: Thuc. 3. 28 οἱ ἐν τοῖς πράγμασι: Isocr. or. 2. § 18 οἱ ἐν ταῖς δῆμογραφίαις καὶ ταῖς δημοκρατίαις (meaning, the *administrators* thereof): Plat. *Phaed.* 59 Α ὡς ἐν φιλοσοφίᾳ ἡμῶν ὄντων: Legg. 762 Α τῶν ἐν ταῖς γεωργίαις: *Protag.* 317 C (Protagoras of himself as a σοφιστής) πολλά γε ἔτη ἥδη εἰμὶ ἐν τῇ τέχνῃ. 565 οὐδαμοῦ with ἔστωτος πθλας, 'when I was standing anywhere near'; but equivalent in force to, 'on any occasion when I was standing near': cp. *Ai.* 1281 ὁν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί. 567 παρέσχομεν, we held it, as in duty bound: παρέχειν, as distinct from ἔχειν, expressing that it was something to be expected *on their part*. Cp. *O. C.* 1498 δικαίαν χάριν παρασχεῖν παθών. For παρέσχομεν after ἔσχομεν cp.

- ΟΙ. πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ηὔδα τάδε;  
 ΚΡ. οὐκ οἶδ'. ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ.  
 ΟΙ. τοσόνδε γ' οἰσθα καὶ λέγοις ἀν εῦ φρονῶν. 570  
 ΚΡ. ποῖον τόδ'; εἰ γὰρ οἴδα γ', οὐκ ἀρνήσομαι.  
 ΟΙ. ὁθούνεκ', εἰ μὴ σοὶ ξυνῆλθε, τὰς ἔμας  
     οὐκ ἀν ποτ' εἶπε Λαίου διαφθοράς.  
 ΚΡ. εἰ μὲν λέγει τάδ', αὐτὸς οἰσθ'. ἐγὼ δὲ σοῦ  
     μαθεῖν δικαιῶ ταῦθ' ἅπερ κάμοῦ σὺ νῦν. 575  
 ΟΙ. ἐκμάνθαν'. οὐ γὰρ δὴ φονεὺς ἀλώσομαι.  
 ΚΡ. τί δῆτ'; ἀδελφὴν τὴν ἐμὴν γῆμας ἔχεις;  
 ΟΙ. ἄρνηστις οὐκ ἔνεστιν ὅν ἀνιστορεῖς.  
 ΚΡ. ἄρχεις δ' ἐκείνη ταῦτα γῆς ἵσον νέμων;  
 ΟΙ. ἀν ἦ θέλουσα πάντ' ἐμοῦ κομίζεται. 580  
 ΚΡ. οὖκον ἴστομαι σφῷν ἐγὼ δυοῖν τρίτος;

**570** τὸ σὸν δέ γ' L: voluit autem corrector gravem vocis σὸν accentum in acutum mutare, utpote qui τοσόνδε veram esse l. censeret. τὸ σὸν δέ γ' [non δε γ'] A: sic etiam V et alii. Veram lectionem, quamvis pccet accentus, praebere vult B, qui τοσόνδε γ' [sic] habet; ascriptum est enim τοσόνδε. Cum B consentit cod. Ven. 616 (V<sup>2</sup>), et codicis T prima manus; recentior, rubro charactere usa, syllabae το grave

ἐπαξίως...ἀξίως: 575 μαθεῖν...576 ἐκμάνθαν'. 570 τοσόνδε γ'. If we read τὸ σὸν δέ γ', the coarse and blunt τὸ σὸν would destroy the edge of the sarcasm. Nor would τὸ σὸν consist so well with the calm tone of Creon's inquiry in 571. τοσόνδε does not need δέ after it, since οἰσθα is a mocking echo of οἶδα. Cp. Eur. *I. T.* 554 OP. παῦσαί ννν ἥδη, μηδ' ἐρωτήσῃς πέρα. ΙΦ. τοσόνδε γ', εἰ ζῆ τοῦ ταλαιπώρου δάμαρ. Against the conject. τόσον δέ γ' it is to be noted that Soph. has τόσος only in *Ai.* 185 (lyric, τόστον), 277 (δἰς τόσ'), and *Trach.* 53 φράσαι τόσον. 572 The simple answer would have been:—‘that *you* prompted him to make his present charge’: but this becomes:—‘that, if you had not prompted him, he would never have made it.’ ξυνῆλθε: Ar. *Eg.* 1300 φασὶν ἀλλήλαις συνελθεῖν τὰς τριήρεις ἐς λόγον, ‘the triremes laid their heads together’: *ib.* 467 ιδίᾳ δ' ἐκεῖ τοῖς Λακεδαιμονίοις ξυγγένεται. τὰς ἔμας: the conject. τάσδ' ἔμας mars the passage: ‘he would never have described this slaying of L. as mine.’ οὐκ ἀν εἴπε τὰς ἔμας Δαίου διαφθοράς = οὐκ ἀν εἴπεν ὅτι ἐγὼ Λάιου διέφθειρα, but with a certain bitter force added;—‘we should never have heard a word of this slaying of Laïus by me.’ Soph. has purposely chosen

OE. And how was it that this sage did not tell his story  
then?

CR. I know not; where I lack light, 'tis my wont to be silent.

OE. Thus much, at least, thou knowest, and could'st declare with light enough.

CR. What is that? If I know it, I will not deny.

OE. That, if he had not conferred with thee, he would never have named *my* slaying of Laïus.

CR. If so he speaks, thou best knowest; but I claim to learn from thee as much as thou hast now from me.

OE. Learn thy fill: I shall never be found guilty of the blood.

CR. Say, then—thou hast married my sister?

OE. The question allows not of denial.

CR. And thou rulest the land as she doth, with like sway?

OE. She obtains from me all her desire.

CR. And rank not I as a third peer of you twain?

accentum addidit. Inter editores quibus τὸ σὸν δέ γ' placuit numerantur, quod mireris, Brunk., Hermann., Dindorf., Nauck., Burton. Cum Porsono ad Eur. *Med.* 461 et Elmsleio τοσόνδε γ' probaverunt Erfurd., Blaydes., Campbell. τὸσον δέ γ' cum Reisigio Wunder.      572 τὰς codd.: τασδ' Doederlein., Wunder., Hartung., Dindorf., Blaydes.      575 ταῦθ' codd.: ταῦθ' Brunckius, quem secuti sunt édd.

a turn of phrase which the audience can recognise as suiting the fact that Oed. *had* slain Laïus. For διαφθορά instead of a clause with διαφθείρειν, cp. Thuc. I. 137 γράψας τὴν ἐκ Σαλαμῖνος προάγγελσιν τῆς ἀναχωρήσεως καὶ τὴν τῶν γεφυρῶν...ού διάλυσιν. 574 To write σον instead of σον is not indeed necessary; but we thus obtain a better balance to κάμον. 575 μαθεῖν ταῦθ', to question in like manner and measure. ταῦθ' (MSS.) might refer to the events since the death of Laïus, but has less point. 577 γήμας ἔχεις: simply, I think, = γεγάμηκας, though the special use of ἔχειν (*Od.* 4. 569 ἔχεις 'Ελένην καὶ σφιν γαμβρὸς Διός ἐστι) might warrant the version, 'hast married, and hast to wife.' 579 γῆς with ἄρχεις: ἵσον νέμων explains ταῦτα, —'with equal sway' (cp. 201 κράτη νέμων, and 237): γῆς ἵσον νέμων would mean, 'assigning an equal share of land.' 580 ἢ θδοντα: cp. 126, 274, 747. 581 τρίτος: marking the completion of the lucky number, as *O. C.* 8, *Ai.* 1174, Aesch. *Eum.* 759 (τρίτου | Σωτῆρος): parodied by Menander,

ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.

ΚΡ. οὐκ, εἰ διδοίης γ' ὡς ἔγω σαυτῷ λόγον.

σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἀν δοκεῖς  
ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον ἢ 585  
ἀτρεστον εῦδοντ', εἰ τά γ' αὐτὸς ἔξει κράτη.  
ἔγω μὲν οὖν οὐτ' αὐτὸς ἴμείρων ἔφυν  
τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,  
οὗτ' ἄλλος ὅστις σωφρονέν ἐπίσταται.  
νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἀνευ φόβου φέρω, 590  
εἰ δ' αὐτὸς ἥρχον, πολλὰ καν ἄκων ἔδρων.  
πῶς δῆτ' ἐμοὶ τυραννὶς ἥδιν ἔχειν  
ἀρχῆς ἀλύπου καὶ δυναστείας ἔφυ;  
οὕπω τοσοῦτον ἡπατημένος κυρῶ  
ώστ' ἄλλα χρήζειν ἢ τὰ σὺν κέρδει καλά. 595  
νῦν πάσι χαίρω, νῦν με πᾶς ἀσπάζεται,  
νῦν οἱ σέθεν χρήζοντες ἐκκαλοῦσί με.

**587** Nisi quod in E mendose legitur *καλοῦσι*, nulla varietate codd. ἐκκαλοῦσι praebent. Superscripta est in L interpretatio *προκαλοῦσι*: in A corrector adiecit *παρα*, ea potius, opinor, sententia ut ἐκ explicaret quam ut variam l. *παρακαλοῦσι*

(Sentent. 231) *θάλασσα καὶ πῦρ καὶ γυνὴ τρίτον κακόν.* 582 ἐνταῦθα γὰρ: (yes indeed :) for (otherwise your treason would be less glaring :) it is just the fact of your virtual equality with us which places your ingratitude in the worst light. 583 *διδοίης λόγον*: Her. 3. 25 λόγον ἑωτῷ δοὺς δτι...*ξμελλε* κ.τ.λ. 'on reflecting that,' etc.: [Dem.] or. 45 § 7 (the speech prob. belongs to the time of Dem.) λόγον δ' ἐμαυτῷ διδοὺς εὑρίσκω κ.τ.λ. Distinguish the *plur.* in Plato's *ποικιλῆ ποικιλούς ψυχῆ...* διδοὺς λόγους, applying speeches (*Phaedr.* 277 c). 587 οὗτ' αὐτὸς would have been naturally followed by οὗτ' ἄλλῳ παραινοῦμ' ἄν, but the form of the sentence changes to οὗτ' ἄλλος (*ἴμείρει*). 590 ἐκ σοῦ: ἐκ is here a correct substitute for *παρά*, since the king is the ultimate source of benefits: Xen. *Hellen.* 3. 1. 6 ἐκείνῳ δ' αὐτῇ ἢ χώρᾳ δῶρον ἐκ βασιλέως ἐδόθη. φέρω=φέρομαι, as O. C. 6 etc. 591 καν ἄκων: he would do much of his own good pleasure, but much also (*καλ*) against it, under pressure of public duty. 594 οὕπω, ironical: see on 105. 595 τὰ σὺν κέρδει καλά: honours which bring substantial advantage (real power and personal

O.E. Aye, 'tis just therein that thou art seen a false friend.

CR. Not so, if thou would'st reason with thine own heart as I with mine, And first weigh this,—whether thou thinkest that any one would choose to rule amid terrors rather than in unruffled peace,—granting that he is to have the same powers. Now I, for one, have no yearning in my nature to be a king rather than to do kingly deeds, no, nor hath any man who knows how to keep a sober mind. For now I win all boons from thee without fear; but, were I ruler myself, I should be doing much e'en against mine own pleasure.

How, then, could royalty be sweeter for me to have than painless rule and influence? Not yet am I so misguided as to desire other honours than those which profit. Now, all wish me joy; now, every man has a greeting for me; now, those who have a suit to thee crave speech with me, indicaret. Quid autem sibi velit verbum ἐκκαλοῦσι viderat quisquis in B annotavit μεσ[ιτην]ποιοῦσι: ut in E quoque schol. εἰς βοήθειαν μεσοῦντα. αἰκάλλονσι coniecit Musgravius (cui etiam ἐπικαλοῦσι in mentem venerat), recepit Dindorf.: sed vide annot.

comfort), as opp. to honours in which outward splendour is joined to heavier care. *Erl.* 61 δοκῶ μέν, οὐδὲν ῥῆμα σὸν κέρδει κακόν: i.e. the sound' matters not, if there is κέρδος, solid good. 596 πᾶσι χαῖρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. *O.C.* 1446 ἀνάξιαι γὰρ πᾶσιν ἔστε δυστυχεῖν, all deem you undeserving of misfortune: Ar. *Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς | καὶ τοῖς θεαταῖς πᾶσι. The phrase has been suggested by χαῖρε μοι, but refers to the meaning rather than to the form of the greeting: i.e. πᾶσι χαῖρω is not to be regarded as if it meant literally, 'I have the word χαῖρε said to me by all.' This is one of the boldly subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some, as the τύραννος does, who φθονεῖ...τοῖσι ἀρίστοισι...χαῖρει δὲ τοῖσι κακίστοισι τῶν ἀστῶν Her. 3. 80: (2) 'I rejoice in relation to all'—i.e. am on good terms with all: (3) 'I rejoice in the sight of all': i.e. enjoy a happiness which is the greater because men see it: (4) 'I rejoice in all things.' This last is impossible. Of the others, (1) is best, but not in accord with the supposed position of Oedipus ὁ πᾶσι κλεινός. 597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 637) and send in a message, praying Creon to speak

τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθῳ ἔνι.  
 πῶς δῆτ’ ἔγω κεῖν’ ἀν λάβοιμ’ ἀφεὶς τάδε;  
 οὐκ ἀν γένοιτο νοῦς κακὸς καλῶς φρονῶν. 600  
 ἀλλ’ οὕτ’ ἑραστὴς τῆσδε τῆς γινώμης ἔφυν  
 οὗτ’ ἀν μετ’ ἄλλου δρῶντος ἀν τλαίην ποτέ.  
 καὶ τῶνδ’ ἐλεγχον τούτο μὲν Πυθώδ’ ἵων  
 πεύθουν τὰ χρησθέντ’, εἰ σαφῶς ἡγγειλά σοι.  
 τοῦτ’ ἄλλ’, ἐάν με τῷ τερασκόπῳ λάβῃς 605  
 κοινῇ τι βουλεύσαντα, μή μ’ ἀπλῆ κτάνης  
 ψήφῳ, διπλῆ δέ, τῇ τ’ ἐμῇ καὶ σῇ, λαβών.  
 γινώμη δ’ ἀδήλῳ μή με χωρίς αἰτιῶ.  
 οὐ γὰρ δίκαιον οὕτε τοὺς κακοὺς μάτην

**598** Servatur in duobus codd., Γ et L<sup>2</sup>, vera l. πᾶν. Est in L αὐτοῖσ [non αὐτὸὺσ] ἄπαν clare scriptum. Nullum post ἄπαν litterae τ vestigium. Consentiantur cum L in ἄπαν codices Vaticani tres, Pal., et Trin.: pluralis ἄπαντ' extat in A et

with them. Seneca's Creon says (*Oed.* 687) *Solutus onere regio, regni bonis Fruor, domusque civium coetu viget.* In Greek tragedy the king or some great person is often thus called forth. Cp. Aesch. *Cho.* 663: Orestes summons an *οἰκέτης* by knocking at the ἔρκεια πύλη, and, describing himself as a messenger, says—ἐξελθέτω τις δωμάτων τελεσφόρος | γυνὴ τόπαρχος,—when Clytaemnestra herself appears. So in Eur. *Bach.* 170 Teiresias says—τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ δόμων; ‘where is there a servant at the doors to call forth Cadmus from the house?’—ἴτω τις, εἰσάγγυλλε Τειφεσίας δτι | ζητεῖ νν: then Cadmus comes forth. The active ἐκκαλεῖν is properly said (as there) of him who takes in the message, the middle ἐκκαλεῖσθαι of him who sends it in: Her. 8. 19 στὰς ἐπὶ τὸ συνέδριον ἐξεκαλέετο Θεμιστοκλῆα. Musgrave's conj. αἰκάλλοντι is scarcely a word which a man could complacently use to describe the treatment of himself by others. αἰκαλός, κόλαξ Hesych. (for ἀκ-ίαλος, from the same rt., with the notion of *soothing* or *stilling*, as ἀκεῖσθαι, ηκα, ἀκέων, ἀκασκα, ἀκασκαῖος): Ar. *Eg.* 47 ὑποπεσὼν τὸν δεσπότην | γκαλλ', ἐθώπευ', ἐκολάκευ', ‘fawned, wheedled, flattered’: in tragedy only once, Eur. *Andr.* 630 φύλημ' ἐδέξω, πρόδοτιν αἰκάλλων κύνα. 598 τὸ...τυχεῖν sc. ὃν χρήζουσιν. The reading ἄπαντ', whether taken as accus. after τυχεῖν ('to gain all things'), or as accus. of respect ('to succeed in all') not only mars the rhythm but enfeebles the sense. When αὐτοῖσι was corrupted into αὐτοῖς, πᾶν was changed into ἄπαν, as it is in L.

since therein is all their hope of success. Then why should I resign these things, and take those? No mind will become false, while it is wise. Nay, I am no lover of such policy, and, if another put it into deed, never could I bear to act with him.

And, in proof of this, first, go to Pytho, and ask if I brought thee true word of the oracle; then next, if thou find that I have planned aught in concert with the soothsayer, take and slay me, by the sentence not of one mouth, but of twain—by mine own, no less than thine. But make me not guilty in a corner, on unproved surmise. It is not right to adjudge bad men good reliquis plerisque. Praetulerunt πάντ' Bothius et Burges. (ex πειθον factum), cum codd. plerisque: πύθον Γ, πυθον Nauck.

604 πεύθου A, L

**ἐνταῦθα** = ἐν τῷ ἐκκαλεῖν με, in gaining my ear: cp. *O. C.* 585 ἐνταῦθα γάρ μοι κένα συγκομίζεται, in this boon I find those comprised. 599 πῶς δῆτ'. Cp. Her. 5. 106 (*Histiaeus to Dareius*) βασιλεῦν, κοῖον ἐφθέγξαο ἔπος; ἐμὲ βουλεύσατε πρῆγμα ἐκ τοῦ σοὶ τι ἡ μέγα ἡ σμικρὸν ἔμελλε λυπηρὸν ἀνασχήσειν; τί δ' ἀν ἐπιδιζήμενος ποιέομε τάντα; τεῦ δὲ ἐνδεής ἐών, τῷ πάρα μὲν πάντα ὅσπερ σοί, πάντων δὲ πρὸς σέο βουλευμάτων ἐπακούειν ἀξεῖναι; 600 οὐκ ἀν γένοιτο κ.τ.λ. Creon has been arguing that *he* has no motive for treason. He now states a general maxim. 'No mind would ever turn to treason, while it was sound.' As a logical inference, this holds good only of those who are in Creon's fortunate case. If, on the other hand, **καλῶς φρονῶν** means 'alive to its own *highest* good,' and not merely to such self-interest as that of which Creon has spoken, then the statement has no strict connection with what precedes: it becomes a new argument of a different order, which might be illustrated from Plato's *κακὸς ἔκὼν οὐδεῖς*. It would be forcing the words to render: 'A base mind could not approve itself wise,' i.e. 'such treason as you ascribe to me would be silly.' 603 Θεγχον, accus. in apposition with the sentence: Eur. *H. F.* 57 ἡ δυσπραξία | ἡς μῆποθ, δστις καὶ μέσως εὔνους ἐμοί, | τύχοι, φίλων ἔλεγχον ἀψευδέστατον. 605 τοῦτ' ἀλλο = τοῦτο δέ. Soph. has *τοῦτο μέν* irregularly followed by *τοῦτ' αὐθις* (*Ant.* 165), by *εἰτα* (*Ph.* 1345), by δέ (*Ai.* 670, *O. C.* 440). τῷ τερασκόπῳ. This title (given to Apollo, Aesch. *Eum.* 62) has sometimes a shade of scorn, as when it is applied by the mocking Pentheus to Teiresias (Eur. *Bacch.* 248), and by Clytaemnestra to Cassandra (Aesch. *Ag.* 1440). 608 χωρὶς, 'apart': i.e. solely on the strength of your own guess (*γνώμη* ἀδηλος), without any evidence that I falsified the oracle or plotted with

χρηστοὺς νομίζειν οὕτε τοὺς χρηστοὺς κακούς. 610  
 φῦλον γάρ ἐσθλὸν ἐκβαλεῖν ἵσον λέγω  
 καὶ τὸν παρ' αὐτῷ βίοτον, δὸν πλεῖστον φιλεῖ.  
 ἀλλ' ἐν χρόνῳ γνώσει τάδ' ἀσφαλῶς, ἐπεὶ  
 χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος,  
 κακὸν δὲ κἀντα ἐν ἡμέρᾳ γνοίης μιᾶ.

615

XO. καλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,  
 ἄναξ· φρονεῖν γάρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

OI. ὅταν ταχύς τις οὐπιβουλεύων λάθρα  
 χωρῆ, ταχὺν δεῖ κάμε βουλεύειν πάλιν.  
 εἰ δὲ ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν  
 πεπραγμέν' ἔσται, τάμα δὲ ἡμαρτημένα.

620

KP. τί δῆτα χρήζεις; ἢ με γῆς ἔξω βαλεῖν;

OI. ἥκιστα· θνήσκειν οὐ φυγεῖν σε βούλομαι  
 ὡς ἀν προδείξῃς οἶόν ἔστι τὸ φθονεῖν.

KP. ὡς οὐχ ὑπείξων οὐδὲ πιστεύσων λέγεις; 625

OI. \* \* \* \* \*

KP. οὐ γάρ φρονοῦντά σ' εὖ βλέπω. OI. τὸ γοῦν ἐμόν.

KP. ἀλλ' ἐξ ἵσον δεῖ κάμον. OI. ἀλλ' ἔφυς κακός.

**623—626** Nemini qui hunc locum diligenter perpenderit dubium fore credo

the seer. 612 τὸν παρ' αὐτῷ βίοτον κ.τ.λ.: the life is *hospes comesque corporis*, dearest guest and closest companion: cp. Plat. *Gorg.* 479 B μὴ ὑγιεῖν ψυχῇ συνοικεῖν: and the address of Archilochus to his own θυμός as his trusty ally (Bergk fr. 66),—Θυμέ, θύμ' ἀμηχάνοισι κῆδεσιν κυκώμενε, | ἐνάδευ, δυσμενῶν δ' ἀλέξειν προσβαλῶν ἐναντίον | στέρνον. φιλεῖ sc. τις, supplied from αὐτῷ: Hes. *Op.* 12 τὴν μέν κεν ἐπαινήσειε νοήσας | ἢ δὲ ἐπιμωμητῆ. 614 χρόνος: cp. Pind. fr. 132 ἄνδρῶν δικαίων χρόνος σωτῆρ ἄριστος: *Olymfr.* 11. 53 ὁ τ' ἐξελέγχων μόνος | ἀλάθειαν ἐτήτυμον | χρόνος. 615 κακὸν δὲ: the sterling worth of the upright man is not fully appreciated until it has been long tried: but a knave is likely (by some slip) to afford an early glimpse of his real character. The Greek love of antithesis has prompted this addition, which is relevant to Creon's point only as implying, 'if I had been a traitor, you would probably have seen some symptom of it ere now.' Cp. Pind. *Pyth.* 2. 90 (speaking of the φθονεροί): στάθμας δέ τινος ἐλκόμενοι | περιστᾶς ἐνέπαξαν

at random, or good men bad. I count it a like thing for a man to cast off a true friend as to cast away the life in his own bosom, which most he loves. Nay, thou wilt learn these things with sureness in time, for time alone shows a just man ; but thou could'st discern a knave even in one day.

CH. Well hath he spoken, O king, for one who giveth heed not to fall : the quick in counsel are not sure.

OE. When the stealthy plotter is moving on me in quick sort, I, too, must be quick with my counterplot. If I await him in repose, his ends will have been gained, and mine missed.

CR. What would'st thou, then ? Cast me out of the land ?

OE. Not so : I desire thy death—not thy banishment—that thou mayest show forth what manner of thing is envy.

CR. Thou speakest as resolved not to yield or to believe ?

[OE. No; for thou persuadest me not that thou art worthy of belief.]

CR. No, for I find thee not sane. OE. Sane, at least, in mine own interest.

CR. Nay, thou should'st be so in mine also. OE. Nay, thou art false.

quin post versum 625 unus desit versus : infra pluribus rem exposui. Versum 624 Creonti, v. 625 Oedipo tribuunt codd. In v. 624 pro ὅταν scripsi ως ἀν.

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ἔλκος ὁδυναρὸν ἐὰ̄ πρόσθε καρδίᾳ, | πρὶν ὅσα φροντίδι μητίονται τυχεῖν.  
*Ant.* 493 φιλεῖ δὲ̄ ὁ θυμὸς πρόσθεν γρῆσθαι κλοπέν | τῶν μηδὲν ὄρθως ἐν σκότῳ τεχνωμένων. 617 The infin. φρονεῖν is like an accus. of respect (*e.g.* βουλήν) construed with both adjectives : ‘in counsel, the quick are not sure.’ Cp. Thuc. 1. 70 ἐπινοῆσαι ὁξεῖς. 618 ταχύς τις χωρῆ, advances in quick fashion ; nearly = ταχέως πως. *Ai.* 1266 φεῦ, τοῦ θανόντος ως ταχεῖά τις βροτοῦς | χάρις διαρρεῖ, *in what quick sort* does it vanish. 622—626 τι δῆτα χρῆσε;...τὸ γοῦν ἐμόν. A discussion of this passage will be found in the Appendix, Note 13. My conclusions are :—(1) Verse 624, ὅταν προδείξῃς κ.τ.λ., which the MSS. give to Creon, belongs to Oedipus ; and for ὅταν we must read ως ἀν. (2) Verse 625, ως οὐχ ὑπείξων κ.τ.λ., which the MSS. give to Oedipus, belongs to Creon. (3) Between 625 and 626 a verse spoken by Oedipus has dropped out, to such effect as οὐ γάρ με πείθεις οὖνεκ' οὐκ ἄπιστος εἰ. The fact of the next verse, our 626, also beginning with οὐ γάρ may have led to the loss by causing the copyist’s eye to wander. The echoed οὐ γάρ would suit angry dialogue : cp. 547, 548 KP. τοῦτ' αὐτὸ

KP. εἰ δὲ ξυνίης μηδέν;      OI. ἀρκτέον γ' ὅμως.

KP. οὐτοι κακῶς γ' ἄρχοντος.      OI. ὁ πόλις πόλις.

KP. κάμοὶ πόλεως μέτεστιν, οὐχὶ σοὶ μόνῳ.      630

XO. παύσασθ', ἄνακτες· καιρίαν δ' ὑμῖν ὄρῳ  
τῆνδ' ἐκ δόμων στείχουσαν Ἰοκάστην, μεθ' ἥς  
τὸ νῦν παρεστὸς νεῖκος εὗ θέσθαι χρεών.

### ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὁ ταλαίπωροι, στάσιν  
γλώσσης ἐπήρασθ'; οὐδ' ἐπαισχύνεσθε, γῆς      635  
οὔτινα νοσούσης, ἴδια κνοῦντες κακά;  
οὐκ εἴ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας,  
καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;

KP. ὅμαιμε, δενά μ' Οἰδίπους ὁ σὸς πόσις  
δνοῦν δικαιοῖ δρᾶν ἀποκρίνας κακοῖν,      640

**629** In L ἄρχοντος ex ἄρχοντεσ fecit vel prima manus vel διορθωτής.      **631**  
καιρίαν A et codd. plerique: cum paucis L κυρίαν praebet; ubi littera ν post rasuram  
facta est ex duabus quarum prima legi non potest, altera i fuit: in marg. γρ. καιρίαν.  
**635** ἐπήρατ', quod cum multis codd. A habet, vulgatior fuisse lectio videtur. L  
a prima quidem manu habuit ἐπήρασθ' (quod in aliis quibusdam, ut in V et V<sup>4</sup>, extat):

νῦν μον πρῶτ' ἄκουσον ὡς ἔρω. OI. τοῦτ' αὐτὸ μή μοι φράζ'.      628  
ἀρκτέον – δεῖ ἄρχειν, one must rule: cp. *Ant.* 677 ἀμυντέ' ἐστὶ τοὺς κοσμου-  
μένους. Isocr. or. 14 § 10 οὐ τῶν ἀλλων αὐτοῖς ἀρκτέον (they ought not  
to rule over others) ἀλλὰ πολὺ μᾶλλον Ὀρχομείοις φόρον οἰστέον. In  
Plat. *Tim.* 48 B ἀρκτέον = δεῖ ἄρχεσθαι, one must begin; in *Ai.* 853  
ἀρκτέον τὸ πρᾶγμα = must be begun. Some understand—‘one must be  
ruled;’ and οὐτοι κακῶς γ' ἄρχοντος, ‘No, not by one who rules ill’: but  
(a) though ἀρκτέα πόλις might mean, ‘the city is to be ruled,’ an absolute  
passive use of ἀρκτέον is certainly not warranted by such an isolated  
example as οὐ καταπληκτέον ἐστίν (‘we must not be unnerved’) in Dein.  
In *Dem.* § 108: (b) ἄρχομαι τιος, ‘I am ruled by one’ (instead of ἐκ or  
νπό), could only plead the analogy of ἀκούω τιος, and lacks evidence.  
**629** ἄρχοντος, when one rules. ἀρκτέον being abstract, ‘it is right to  
rule,’ there is no harshness in the gen. absol. with τιος understood (cp.  
612), which is equivalent to ἔάν τις ἄρχῃ: cp. *Dem.* or. 6 § 20 λέγοντος  
ἄν τιος πιστεῦσαι οἰεσθε; ‘think you that, if any one had said it, they  
would have believed?’ = οἰεσθε, εἴ τις ἔλεγε, πιστεῦσαι ἀν (αὐτούς); ὁ

CR. But if thou understandest nought? OE. Yet must I rule.

CR. Not if thou rule ill. OE. Hear him, O Thebes!

CR. Thebes is for me also—not for thee alone.

CH. Cease, princes; and in good time for you I see Iocasta coming yonder from the house, with whose help ye should compose your present feud.

### IOCASTA.

Misguided men, why have ye raised such foolish strife of tongues? Are ye not ashamed, while the land is thus sick, to stir up troubles of your own? Come, go thou into the house,—and thou, Creon, to thy home,—and forbear to make much of a petty grief.

CR. Kinswoman, Oedipus thy lord claims to do dread things unto me, even one or other of two ills,—

sed mutavit in ἐπήρατ' corrector antiquus. **637** Κρέων L, A, et reliqui codd. fere omnes: quod tuentes Hermann., Nauck., Blaydes. Κρέον E, probantibus Elmsleio, Dindorf, Campbell. **640** δρᾶσαι δικαιοῖ δυοῖν ἀποκρίνας κακοῖν codd. Quibus causis adductus sim ut δυοῖν...δρᾶν scribebam, infra leges. In T super δυοῖν scripsit συντίγησις librarius quem non effugerat inaudita contractio.

**πόλις, πόλις:** here, an appeal: in Attic comedy, an exclamation like *o tempora, o mores*: Blaydes cp. Eupolis *ap.* Athen. 424 B ὡς πόλις, πόλις | ως εὐτυχῆς εἰ μᾶλλον ή καλῶς φρονεῖς: and so Ar. *Ach.* 27. **630** πόλεως. Most of the mss. have μέτεστι τῆσδ' οὐχί. Had they μέτεστι τῆσδ' οὐ (which appears only in a few inferior mss.) we should hardly be warranted in ejecting τῆσδ': but, having the choice, we may safely prefer μέτεστιν οὐχί to μέτεστι τῆσδ' οὐ. ‘I have some right in Thebes, as well as you.’ Creon speaks not as a brother of Iocasta, but as a Theban citizen who denies that ‘the city belongs to one man’ (*Ant.* 737). Plat. *Legg.* 768 B δεῖ δὲ δὴ καὶ τῶν ἴδιων δικῶν κουνωνεῦν κατὰ δύναμιν ἀπαντας· σ γὰρ ἀκουνώντος ὧν ἔξουσίας τοῦ συνδικάζειν ἥγεῖται τὸ παράπαν τῆς πόλεως οὐ μέτοχος εἴναι. **637** οἰκους (the king's palace), acc. after εἰ (cp. 533); κατὰ with στέγας only, referring to the house of Creon, who is not supposed to be an inmate of the palace: see 515, 533. **638** τὸ μηδὲν ἀλγος, the grief which is as nothing (*El.* 1166 δέξαι...|τὴν μηδὲν ἐσ τὸ μηδέν): εἰς μέγα φέρειν, make into a great matter: cp. (*Phil.* 259) νόσος | ἀεὶ τέθηλε καπὶ μεῖζον ἔρχεται. **640** δυοῖν...ἀποκρίνας κακοῖν. This is the only extant example of δυοῖν scanned as

- ἢ γῆς ἀπώσαι πατρίδος,ἢ κτεῖναι λαβών.
- OI. ξύμφημι· δρῶντα γάρ νν, ὡ γύναι, κακῶς εἴληφα τούμὸν σῶμα σὺν τέχνῃ κακῇ.
- KR. μή νν ὄναίμην, ἀλλ' ἀράδος, εἰ σέ τι δέδρακ', ὅλοίμην, ὃν ἐπαιτᾷ με δρᾶν. 645
- IO. ὡ πρὸς θεῶν πίστευσον, Οἰδίπους, τάδε,  
μάλιστα μὲν τόνδ' ὄρκον αἰδεσθεὶς θεῶν,  
ἐπειτα κάμε τούσδε θ' οἱ πάρεισί σοι.
- κομμός.*  
*στρ. α'.*
- XO. 1 πιθοῦ θελήσας φρονήσας τ', ἄναξ, λίσσομαι. 649
- OI. 2 τί σοι θέλεις δῆτ' εἰκάθω;

one syllable, though in the tragic poets alone the word occurs more than 50 times. Synizesis of *v* is rare in extant Greek poetry: Pind. *Pyth.* 4. 225 *γεννῶν*: *Anthol.* II. 413 (epigram by Ammianus, 1st century A. D.) *ἄκμον*, *ἡδύσμον*, *πήγανον*, *ἀσπάραγος*. Eur. *I. T.* 970 *ὅσαι δ' Ἐρινῶν οὐκ ἐπείσθησαν νόμῳ*, and *ib.* 1456 *οἵστροις Ἐρινῶν*, where most editors write 'Ἐρινῦν', as *ib.* 299 'Ἐρινῦ' (acc. plur.). Hes. *Scut.* 3 'Ηλεκτρύωνος'. It might be rash to say that Soph. could not have used *δυσῖν* as a monosyllable; for he has used the ordinary synizesis in a peculiarly bold way, *Ai.* 1129 *μή νν ἀτίμα θεοῖς σεσωμένος*: but at least it moves the strongest suspicion. *ἀποκρίνας*, on the other hand, seems genuine. *ἀποκρίνειν* is properly *secernere*, to *set apart*: e.g. *γῆν* (Plat. *Rep.* 303 D): or *to select*: id. Legg. 946 A *πλήθει τῶν ψήφων ἀποκρίναντας*, having selected (the men) according to the number of votes for each. Here, 'having set apart (for me) one of two ills' is a phrase suitable to the arbitrary rigour of doom which left a choice only between death and exile. For *δυοῖν* Elms. proposed *τοῦνδ'* or *τοῦνδέ γ'*: Herm., *τοῦνδ'* ἔν. I should rather believe that *δρᾶν* was altered into *δρᾶσαι* by a grammarian who looked to *ἀπώσαι*, *κτεῖναι*, and perh. also sought a simpler order. But for pres. infin. combined with aor. infin. cp. 623 *θνήσκειν...φυγεῖν*: *Ant.* 204 *μήτε κτερίζειν μήτε κωκύσαι*. See also *O. C.* 732 ἦκω γὰρ οὐχ ὡς δρᾶν τι βουληθείς, where in prose we should have expected *δρᾶσαι*. The quantity of *ἀποκρίνας* is supported by Aesch. *P. V.* 24 *ἀποκρύψει*: *ἀπότροπή* and its cognates in Aesch. and Eur.: *ἐπικρύπτειν* Eur. *Suppl.* 296: *ἐπικράνων I. T.* 51. Blaydes conj. δοὺς δυοῖν κρῖναι κακοῖν (*i.e.* 'giving me my choice of two ills'; cp. *O. C.* 640 *τούτων...διδώμι σοι | κρίναντι χρῆσθαι*): Dindorf, *θάτερον δυοῖν*

to thrust me from the land of my fathers, or to slay me amain.

OE. Yea; for I have caught him working evil, by ill arts, against my person.

CR. Now may I see no good, but perish accursed, if I have done aught to thee of that wherewith thou chargest me!

IO. O, for the gods' love, believe it, Oedipus—first, for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee!

CH. Consent, reflect, hearken, O my king, I pray thee!

OE. What grace, then, wouldest thou have me grant thee?

Kommos.  
1st  
strophe.

*κακοῖν* (where I should at least prefer *κακόν*): but since, with either of these supposed readings, the construction would have been perfectly clear, it is hard to see how *ἀποκρύπτας*—a far-sought word—could have crept in as an explanatory gloss. 642 δρῶντα κακῶς τούμδον σῶμα would properly describe bodily outrage: here it is a heated way of saying that Creon's supposed plot touched the *person* of the king (who was to be dethroned), and not merely the *nómos πόλεως*. 644 ἀράνως = ὥσπερ αὐτὸς ἐπαρώματι. 647 ὄρκον θέων (object. gen.), an oath by the gods (since one said ὅμνύναι θεόν): *Od.* 2. 377 θεῶν μέγαν ὄρκον ἀπώμνυν: 10. 299 μακάρων μέγαν ὄρκον ὅμόσσαι: Eur. *Hipp.* 657 ὄρκοις θεῶν. But in *O. C.* 1767 Διὸς Ὀρκος is personified. 649—697 The κομμός (see p. 9) has a composite strophic arrangement: (1) 1st strophe, 649—659, (2) 2nd strophe, 660—668; answering respectively to (3) 1st antistr., 678—688, (4) 2nd antistr., 689—697. 649 θελήσας, having consented (*πιστεύειν*). *O. C.* 757 κρύψον (hide thy woes), θελήσας ἀστυ καὶ δόμους μολέιν. Isae. or. 8 § 11 ταῦτα ποιῆσαι μὴ θελήσας. Plut. *Mor.* 149 F συνδειπνεῖν μὴ θελήσαντος. φρονήσας, having come to a sound mind. Isocr. or. 8 § 141 καλόν ἔστιν ἐν ταῖς τῶν ἀλλων ἀδικίαις καὶ μανίαις πρώτους εὖ φρονήσαντας προστῆναι τῆς τῶν Ἑλλήνων ἐλευθερίας. 651 εἰκάθω: the aor. subj. is certainly most suitable here: *Phil.* 761 βούλει λάβωμαι; *El.* 80 θέλεις | μείνωμεν; In such phrases the pres. subj. (implying a continued or repeated act) is naturally much rarer: βούλει ἐπισκοπῶμεν Xen. *Mem.* 3. 5. 1. As regards the form of *εἰκάθω*, Curtius (*Verb* II. 345, Eng. tr. 505), discussing presents in -θω and past tenses in -θον from vowel stems, warns us against 'looking for anything particularly aoristic in the θ' of these verbs. In Greek usage, he holds, 'a decidedly aoristic force' for such forms as *σχεθεῖν* and *εἰκαθεῖν* 'never

ΧΟ. 3 τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν ὅρκῳ μέγαν καταδέσται.	
ΟΙ. 4 οἰσθ' οὖν ἀ χρήζεις; ΧΟ. οἶδα. ΟΙ. φράζε δὴ τί φήσ.	
ΧΟ. 5 τὸν ἐναγῆ φίλον μήποτ' ἐν αἰτίᾳ	656
6 σὺν ἀφανεῖ λόγῳ σ' ἄτιμον βαλεῖν.	
ΟΙ. 7 εὖ νυν ἐπίστω, ταῦθ' ὅταν ζητήσ, ἐμοὶ	
8 ζητῶν ὅλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.	
στρ. β'. ΧΟ. 1 οὐ τὸν πάντων θεῶν θεὸν πρόμον	660
2 Ἀλιον· ἐπεὶ ἄθεος ἄφιλος ὁ τι πύματον	
3 ὀλοίμαν, φρόνησιν εἰ τάνδ' ἔχω.	
4 ἀλλά μοι δυσμόρῳ γά φθίνουσα	665
5 τρύχει ψυχάν, τὰ δὲ εἰ κακοῖς κακὰ	
6 προσάψει τοῖς πάλαι τὰ πρὸς σφῶν.	

**656** τὸν ἐναγῆ φίλον μήποτ' ἐν αἰτίᾳ | σὺν ἀφανεῖ λόγον <sup>γω</sup> ἄτιμον ἐκβαλεῖν L; litteras γω, lect. λόγῳ indicantes, addidit manus antiqua. λόγῳ praebeat A et plerique codd.: λόγων V cum aliis quibusdam. Lectiones λόγον et λόγων commentarii sunt librarii quibus hiatus displicebat, sensus autem loci neutiquam illuxerat. σ' post λόγῳ primus inseruit Hermannus. In falsa l. ἐκβαλεῖν consentiunt cum Laurentiano reliqui codd. fere omnes. βαλεῖν tamen, quod Suidas legit, inveni etiam in cod. T. **659** φυγὴν L, ab antiqua manu factum ex φυγεῖν, quod in aliis

established itself': and he justly cites *El.* 1014 as a place where *εἰκαθεῖν* is in no way aoristic. He would therefore keep the traditional accent, and write *σχέθειν*, *εικάθειν*, with Buttmann. Now, while believing with Curtius that these forms were prob. in origin presents, I also think that in the usage of the classical age they were often aorists: as e.g. *σχέθειν* in Aesch. *Theb.* 429 distinctly is. 652 μέγαν, 'great,' i.e. strong, worthy of reverence, *ἐν ὅρκῳ*, by means of, in virtue of, his oath: Eur. *Tro.* 669 ξυνέσει γένει πλούτῳ τε κανδρεῖφ μέγαν: for *ἐν*, cp. *Phil.* 185 *ἐν τῷ ὁδόνας ὅμον* | *λιμῷ τῷ οἰκτρός*. 656 'that thou shouldest never lay under an accusation (*ἐν αἰτίᾳ βαλεῖν*), so as to dishonour him (*ἄτιμον*), with the help of an unproved story (*σὺν ἀφανεῖ λόγῳ*), the friend who is liable to a curse (*ἐναγῆ*)': i.e. who has just said (644) ἀραιός ὀλοίμαν κ.τ.λ. Aeschin. *In Ctes.* § 110 γέγραπται γὰρ οὕτως ἐν τῇ ἀρᾷ: εἰ τις τάδε, φησί, παραβαίνοι,...ἐναγῆς, φησιν, ἔστω τοῦ Ἀπόλλωνος, 'let him rest under the ban of Apollo': as Creon would rest under the ban of the gods by whom he had sworn. Her. 6. 56 ἐν τῷ ἄγῃ ἐνέχεσθαι, to be liable to the curse. *ἐν αἰτίᾳ βαλεῖν*: [Plat.] *Epist.* 7. 341 A ὡς μηδέποτε

CH. Respect him who aforetime was not foolish, and who now is strong in his oath.

OE. Now dost thou know what thou cravest?

CH. Yea.

OE. Declare, then, what thou meanest.

CII. That thou shouldest never use an unproved rumour to cast a dishonouring charge on the friend who has bound himself with a curse.

OE. Then be very sure that, when thou seekest this, for me thou art seeking destruction, or exile from this land.

CH. No, by him who stands in the front of all the heavenly <sup>2nd</sup> host, no, by the Sun! Unblest, unfriended, may I die by the <sup>strophe.</sup> uttermost doom, if I have that thought! But my unhappy soul is worn by the withering of the land, and again by the thought that our old sorrows should be crowned by sorrows springing from you twain.

quibusdam codd. mansit.   **660** θεῶν θεὸν. In L θεῖν paene evanuit, tanquam si librarius eluere voluisse: in A deletum est, relicto inter θεῶν et πρόμον quattuor litterarum spatio. Et plerique quidem codd. θεὸν omittunt; minor est numerus eorum qui, ut V, θεῶν reiciunt, θεὸν servant. Integrae l. θεῶν θεὸν pepercit cod. T.   **666** καὶ τάδ' codd. Recte delevit Hermannus καὶ, quod versus antistrophicus 695 spurium esse docet. τὰ δὲ Kennedi.   **668** σφᾶν (i.e. σφῆν) codd. omnes: interpretatur schol. in E τὰ παρ' ὑμῶν.

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βαλεῖν ἐν αἰτίᾳ τὸν δεικνύντα ἀλλ' αὐτὸν αὐτόν, ‘so that he may never blame his teacher, but only himself,’ equiv. to ἐμβαλεῖν αἰτίᾳ: cp. the prose phrases ἐμβάλλειν εἰς συμφοράς, γραφάς, ἔχθραν, κ.τ.λ. Eur. *Trō.* 305 εἰς ἐμ' αἰτίαν βάλῃ.   **660** οὐ τὸν = οὐ μὰ τὸν, as not seldom; usu. followed by a second negative (as if here we had οὐκ ἔχω τάνδε φρόνησιν): 1088, *Ant.* 758, etc. πρόμον, standing foremost in the heavenly ranks, most conspicuous to the eyes of men: the god ‘who sees all things and hears all things’ (*Il.* 3. 277 ὁς πάντ' ἐφορᾶς καὶ πάντ' ἐπακούεις): invoked *Trach.* 102 as ὁ κρατιστεύων καὶ ὄμρα.   **663** δὲ τι πύματόν (ἐστι), (τοῦτο) ὀλοίμαν: schol. φθαρείην ὅπερ ἐσχατον, ἥγουν ἀπώλειαν ἦτις ἐσχάτη.   **666** f. τὰ δέ—σφῆν: and, on the other hand, if the ills arising from you two are to be added to the former ills. Prof. Kennedy gives τὰ δέ, rightly, I think: for γὰ φθίνωσα refers to the blight and plague (25): τάδ' would obscure the contrast between those troubles and the new trouble of the quarrel. προσάψει intrans., as perh. only here and in fr.

- |     |  |     |
|-----|--|-----|
| ΟΙ. | ό δ' οὖν ἵτω, καὶ χρή με παντελῶς θανεῖν,  | 669 |
|     | ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βίᾳ.  | 670 |
|     | τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτείρω στόμα<br>ἔλεινόν· οὗτος δ', ἐνθ' ἀν ἥ, στύγησται.                                      |     |
| ΚΡ. | στυγνὸς μὲν εἴκων δῆλος εἶ, βαρὺς δ', ὅταν<br>θυμοῦ περάσῃς. αἱ δὲ τοιαῦται φύσεις<br>αὐτᾶς δικαίως εἰσὶν ἀλγισται φέρειν. | 675 |
| ΟΙ. | οὔκουν μ' ἔάσεις κάκτος εἶ;      ΚΡ. πορεύσομαι,<br>σοῦ μὲν τυχὼν ἀγνῶτος, ἐν δὲ τοῦτο δ' ἵσος.                            |     |

**672** ἐλεεινὸν codd.: ἐλεινὸν cum Porsono edd.

348 καί μοι τρίτον βίπτοντι... | ἀγχοῦ προσῆψεν, ‘he came near to me.’ Eur. *Hipp.* 188 τὸ μέν ἐστιν ἀπλοῦν· τῷ δὲ συνάπτει | λύπη τε φρενῶν χερσὶν τε πόνος, ‘is joined.’ It is possible, but harsh, to make *προσάψει* act. with *γῆ* as subject. Since in 695 ἀλύνονταν κατ’ ὄρθὸν οὐρίσας is clearly sound, Herm. rightly struck out *καὶ* before *τὰ δ'* here. See on 696.  
**669** δ' οὐν: then *let him go*: *Ant.* 1114 σὺ δ' οὐν... | χρῶ χειρί. **672** θλεινόν: tertiary predicate: ‘I compassionate thy words, piteous as they are.’ Where a possessive pron. with art. has preceded the subst., Soph. sometimes thus subjoins an adj., which really has the predicative force to which its position entitles it, though for us it would be more natural to translate it as a mere attributive: *Ant.* 881 τὸν δ' ἐμὸν πότμον ἀδάκρυτον | οὐδεὶς...στενάζει: *Phil.* 1456 τούμὸν ἐτέγχθη | κράτ' ἐνδόμυχον: *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. In 1199 (where see note) τὰν γαμψ. παρθ. χρησμωδόν is not a similar case. Prof. Kennedy, placing a comma after *ἐποικτείρω*, but none after *τοῦδ'*, construes: τὸ σὸν στόμα ἐλεινόν (ἐστι), οὐκ ἐποικτέρω τὸ τοῦδε. *στύγησται*, pass. Other examples in Soph. are 1500 ὀνειδιεῖσθε: *O. C.* 581 δηλώσεται, 1186 λέξεται: *Ant.* 210 τιμήσεται, 637 ἀξιώσεται: *El.* 971 καλέι: *Phil.* 48 φιλάξεται: among many found in prose as well as in verse are ἀδικήσομαι, ὀλώσομαι, ἔάσομαι, ζημιώσομαι, τιμήσομαι, ὠφελήσομαι. The middle forms of the aorist were alone peculiar to that voice; the so-called ‘future middle,’ like the rest, was either middle or passive.  
**673** στυγνὸς...περάσῃς: ‘thou art seen to be sullen when thou yieldest, but fierce when thou hast gone far in wrath’: *i.e.*, as thou art fierce in passion, so art thou sullen in yielding. Greek idiom co-ordinates the clauses, though the emphasis is on *στυγνὸς μὲν εἴκων*, which the other merely enforces by contrast: see on 419. **βαρὺς**, bearing heavily on the

OE. Then let him go, though I am surely doomed to death, or to be thrust dishonoured from the land. Thy lips, not his, move my compassion by their plaint ; but he, where'er he be, shall be hated.

CR. Sullen in yielding art thou seen, even as vehement in the excesses of thy wrath ; but such natures are justly sorest for themselves to bear.

OE. Then wilt thou not leave me in peace, and get thee gone ?

CR. I will go my way ; I have found thee undiscerning, but in the sight of these I am just. [Exit.]

object of anger, and so, ‘vehement,’ ‘fierce’: *Ai.* 1017 δύσοργος, ἐν γήρᾳ βαρύς, *ib.* 656 μῆνιν βαρεῖαν: *Phil.* 1045 βαρύς τε καὶ βαρεῖαν ὁ ξένος φάτιν τήνδε εἶπε: *Ant.* 767 νῦν δ' ἔστι τηλικοῦτος ἀλγήσας βαρύς. 674 περάσγεις absol., = πρόσω πλήθης: *O. C.* 154 περάσ, (you go too far), *ib.* 885 πέραν | περώστος οὐδὲ δή. θυμὸν, partitive gen.: cp. *Il.* 2. 785 διέπρησσον πεδίου: *Her.* 3. 105 προλαμβάνειν...τῆς οὐδού: sometimes helped by a prep. or adverbial phrase, as *Xen. Apol.* 30 προβήσεσθαι πόρρω μοχθηρίας: 2 *Epist. Tim.* 2. 16 ἐπὶ πλείον γὰρ προκόψουσιν ἀσεβείας. Others render: ‘resentful [or ‘remorseful’] even when thou hast *passed out of wrath*’: but (a) περάσγεις with a simple gen. could not bear this sense: (b) the antithesis pointed by μὲν and δὲ is thus destroyed. 677 ἀγνῶτος, act., ‘undiscerning,’ as 681, 1133: pass., ‘unknown,’ *Ph.* 1008, *Ant.* 1001. Ellendt is not quite accurate in saying that Soph. was the first who used ἀγνώτης in an active sense, for it is clearly active in Pind. *Pyth.* 9. 58 (478 B.C.) οὐτε παγκάρπων φυτῶν νήπιονον οὐτ' ἀγνῶτα θηρῶν (χθονὸς αἴσαν), ‘a portion of land not failing in tribute of plants bearing all manner of fruit, nor a stranger to beasts of chase.’ The passive use was, however, probably older than the active: compare *Od.* 5. 79 ἀγνῶτες...ἀλλήλοισι (pass.) with Thuc. 3. 53 ἀγνῶτες ἀλλήλων (act.). ἐν δὲ τοῖσθι ἵσος: ἐν of the tribunal or company by whom one is judged: *Ant.* 459 ἐν θεοῖστι τὴν δίκην | δοῦναι: Eur. *Hipp.* 988 οἱ γὰρ ἐν σοφοῖς | φαῦλοι παρ' ὅχλῳ μουσικώτεροι λέγειν: and so, more boldly, *O. C.* 1213 σκαιοσύναν φυλάσσων ἐν ἔμοι (me iudice) κατάδηλος ἔσται. ἵσος, *aequus*, just: Plat. *Legg.* 975 οἱ τὸν μέλλοντα δικατὴν ἵσον ἔσεσθαι. [Dem.] or. 7 § 35 (by a contemporary of Dem.) ἵσω καὶ κοινῷ δικαστηρίῳ. So *Ph.* 685 ἵσος ἐν ἵσοις ἀνήρ. The scholiast explains, παρὰ δὲ τούτοις τῆς ὅμοιας δόξης ἦν καὶ πρώην εἶχον περὶ ἐμέ, i.e. ‘of the same repute as before.’ To me such a version of ἵσος appears most

- ἀντ. α'. ΧΟ. 1 γύναι, τί μέλλεις κομίζειν δόμων τόνδ' ἔσω ; 678  
 ΙΟ. 2 μαθοῦσά γ' ἦτις ἡ τύχη. 680  
 ΧΟ. 3 δόκησις ἀγνῶς λόγων ἥλθε, δάπτει δὲ καὶ τὸ μὴ ὑδικον.  
 ΙΟ. 4 ἀμφοῖν ἀπ' αὐτοῦ ; ΧΟ. ναίχι. ΙΟ. καὶ τίς ἦν λόγος ;  
 ΧΟ. 5 ἄλις ἐμοιγ', ἄλις, γὰς προπονουμένας, 685  
     6 φαίνεται, ἐνθ' ἔληξεν, αὐτοῦ μένειν.  
 ΟΙ. 7 ὁρᾶς ἵν' ἤκεις, ἀγαθὸς ὡν γνώμην ἀνήρ,  
     8 τούμδον παριεὶς καὶ καταμβλύνων κέαρ ;
- ἀντ. β'. ΧΟ. 1 ὠναξ, εἶπον μὲν οὐχ ἄπαξ μόνον, 689  
     2 ἵσθι δὲ παραφρόνιμον, ἅπορον ἐπὶ φρόνιμα  
     3 πεφάνθαι μ' ἄν, εἰ σ' ἐνοσφιζόμαν,

**684** λόγος L et codd. plerique: ὁ λόγος A, E (cum gloss. ἡ διαφορά), Bodl. Laud. 54, Barocc. 66. **688** παρῆς καὶ καταμβλύνεις cum Hartungio Dindorf., proposito post ḥkeis interrogationis signo, sublata autem interpunctione post ἀνήρ. Con-

strange. 678 Creon leaves the scene. The Chorus wish Iocasta to withdraw Oedipus also, that his excited feelings may be soothed in the privacy of the house: but the queen wishes first to learn from the Chorus how the dispute began. 681 δόκησις...λόγων, a *suspicion* resting on mere *assertions* (those made by Oedipus), and not supported by facts (*ἔργα*): hence ἀγνῶς, *unknowing*, guided by no real knowledge. Thuc. 1. 4 οὐ λόγων...κόμπος τάδε μάλλον ἡ ἔργων ἐστὶν ἀλήθεια: 3. 43 τῆς οὐ βεβαίου δοκήσεως. δάπτει δὲ: Oedipus was incensed against Creon, without proof; on the other hand (δὲ) Creon also (καὶ) was incensed by the unjust accusation. δάπτει might be historic pres., but need not be so taken: Creon is still pained. Aesch. P. V. 437 συννοίᾳ δὲ δάπτομαι κέαρ. The version, ‘and even injustice wounds,’ would make the words a reflection;—‘An accusation galls, even when unfounded’: but this is unsuitable. 683 f. ἀμφοῖν ἀπ' αὐτοῖν sc. ἥλθε τὸ νεῖκος; Thus far, Iocasta only knew that Oedipus charged Creon with treason. The words of the Chorus now hint that Oedipus himself was partly to blame. ‘So then,’ Iocasta asks, ‘provocation had been given on *both sides*?’ λόγος, the story (of the alleged treason): for the words of Oed. (642 δρῶντα κακῶς, τέχνη κακῆ) had been vague. 685 προπονουμένας, ‘already troubled,’ not, ‘troubled exceedingly.’ προπονεῖν always = to suffer before, or for: Lucian Iupp. Trag. § 40 Ἀθηνᾶ Ἀρην καταγωνίζεται, ἄτε καὶ προπεπονηκότα οἴμαι ἐκ τοῦ τραύματος, already disabled. 687 The

CII. Lady, why dost thou delay to take yon man into the <sup>1st anti-</sup>  
house?

IO. I will do so, when I have learned what hath chanced.

CH. Blind suspicion, bred of talk, arose; and, on the other part, injustice wounds.

IO. It was on both sides?

CH. Aye.

IO. And what was the story?

CH. Enough, methinks, enough—when our land is already vexed—that the matter should rest where it ceased.

OE. Seest thou to what thou hast come, for all thy honest purpose, in seeking to slack and blunt my zeal?

CII. King, I have said it not once alone — be <sup>2nd anti-</sup>  
sure that I should have been shown a madman,  
bankrupt in sane counsel, if I put thee away—thee,

firmat participium παρεῖς ascripta in L et A interpretatio ἐκλύων. **693** εἰ σε νοσφίζομαι codd., sed repugnat sententiae praesens indicativi. εἰ σ' ἐνοσφίζόμαν con-  
siderant Hermann., Hartung, (—ην), Badham.; recepit Blaydes.

evasive answer of the Chorus has nettled Oedipus by implying that the blame was divided, and that both parties ought to be glad to forget it. He could never forget it (672). ὅρᾶς ιν' ἥκεις conveys indignant reproach: a grave charge has been laid against your king; instead of meeting it with denial, you are led, by your sympathy with Creon, to imply that it cannot be directly met, and must be hushed up. *Ant.* 735 ὅρᾶς τάδ' ᾧς εἴρηκας ᾧς ἄγαν νέος: *El.* 628 ὅρᾶς; πρὸς ὄργὴν ἐκφέρει. 688 παρεῖς with τοῦμὸν κέαρ, seeking to relax, enervate, my resentment: a sense which the close connection with καταμβλύνων interprets, though the more ordinary meaning for παρεῖς, had it stood *alone* here, would be ‘neglecting,’ ‘slighting’ (*πόθος παρεῖτο, El.* 545): cp. Ar. *Eg.* 436 τοῦ ποδὸς παρεῖ, slack away (some of) the sheet: Eur. *Cycl.* 591 ὑπνῷ παρειμένος: *Or.* 210 τῷ λίαν παρειμένῳ, (neut.) by too great languor. Schneidewin understands, ‘neglecting my interest, and blunting (your) feeling’: but τοῦμὸν must surely agree with κέαρ. **692** ἐπὶ φρόνιμα: [Dem.] or. 25 § 31 ἐπὶ μὲν καλὸν ἡ χρηστὸν ἢ τῆς πόλεως ἀξιον πρᾶγμα οὐδὲν οὐτός ἔστι χρήσμος. **693** πεφάνθαι ἀν, oblique of πεφασμένος ἀν ἦν: for the tense cp. Isocr. or. 5 § 56 λοιπὸν ἀν ἦν...εἰ μὴ ἐπεποίητο. The εἰ νοσφίζομαι of the MSS. would necessarily imply that the Chorus *do*

4 ὅς τ' ἐμὰν γᾶν φίλαν ἐν πόνοισιν  
5 ἀλύουσαν κατ' ὄρθὸν οὐρισας,  
6 τανῦν τ' εὔπομπος ἀν γένοιο.

695

- IO. πρὸς θεῶν δίδαξον κᾶμ', ἀναξ, ὅτου ποτὲ  
μῆνιν τοσήνδε πράγματος στήσας ἔχεις.  
OI. ἔρω· σὲ γὰρ τῶνδ' ἐς πλέον, γύναι, σέβω·  
Κρέοντος, οἵα μοι βεβούλευκῶς ἔχει.  
IO. λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἔρεις.  
OI. φονέα με φησὶ Λαίον καθεοστάναι.  
IO. αὐτὸς ξυνειδῶς, η̄ μαθὼν ἄλλου πάρα;

**694** πόνοις codd.; quod cum versui 665 (φθίνοντα) non respondeat, Dindorf. ibi φθινὰς legit. Sed praestat, servato φθίνοντα, hic πόνοισιν legere. πόνοις τότ' coniecit Blaydes. **696** τανῦν τ' εὔπομπος εἰ δύναιο γενοῦ L. Litteram ο voci δύναιο addidit recentior manus; prima δύναι (i.e. δύνῃ) scripsérat. Post τανῦν facta est rasura in τ', quod tamen δ' prius fuisse non ausim dicere. Deletum est aliquid super

reject Oedipus: *Ant.* 304 ἔπειρ ἵσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας. The change of one letter restores the required ἐνοσφιζόμαν. **694** κ.τ.λ. As ὅς τε cannot be epic for ὁς, τε goes with οὐρισας: cp. *El.* 249 ἔροι τ' ἀν αἰδὼς | ἀπάντων τ' εὐσέβεια θνατῶν. **695** ἀλύουσαν, of one maddened by suffering, *Ph.* 1194 ἀλύοντα χειμεριώ λύπᾳ. The conject. σαλεύουσαν would be correct, but tame. **696** ἀν γένοιο. The MSS. have εἰ δύναιο γενοῦ: for δύναιο, the 1st hand of L had written δύναι, i.e. δύνῃ. Now, εἰ δύνῃ γενοῦ is satisfactory in itself, since δύνῃ for δύνασαι has good authority in Attic, as Eur. *Hec.* 253 δρᾶς δ' οὐδὲν ημᾶς εὖ, κακῶς δ' ὅσον δύνῃ. But then we must correct the strophe, 667,—as by writing there τὰ πρὸς σφῶν τοῖς πάλαι προσάψετον, which I should prefer to Nauck's ingenious προσάψει τοῖς πάλαι τὰ πρόσφατα. Verse 667, however, seems right as it stands: it gives a better rhythm for the closing cadence than we should obtain by adding a syllable. And if so, εἰ δύναιο (or δύνῃ) γενοῦ here must be reduced to ˘ — ˘.  
(1) If with Hermann we simply omit γενοῦ, the elliptical εἰ δύναιο—understanding ἴσθι or γενοῦ—is intolerably harsh; to me it does not seem even Greek. (2) εἰ γένοιο, ‘mayest thou become!’ is read by Bergk and Dindorf; cp. 863 εἴ μοι ξονείη. (3) To this I much prefer ἀν γένοιο, which Blaydes adopts; but I do so for a reason which he does not give. I suspect that εἰ δύναιο was a marginal gloss intended to

who gavest a true course to my beloved country when distraught by troubles—thee, who now also art like to prove our prospering guide.

ΙΟ. In the name of the gods, tell me also, O king, on what account thou hast conceived this steadfast wrath.

ΟΕ. That will I; for I honour thee, lady, above yonder men:—the cause is Creon, and the plots that he hath laid against me..

ΙΟ. Speak on—if thou canst tell clearly how the feud began.

ΟΕ. He says that I stand guilty of the blood of Laïus.

ΙΟ. As on his own knowledge? Or on hearsay from another?

vocem δίναο, quod σὺ sisce nihil indicat. ταῦν τ' εὐπομπος εἰ δίναο γενοῦ A. Repetunt δίναο omnes quos viderim codd. praeter Bodl. Barocc. 66 qui habet εἰ δίναι ὁ γενοῦ. Numero testimoniorum praevaleret ταῦν δ', pondere ταῦν τ', quippe quod et A et antiquus Laurentianus corrector comprobent.

define the sense of ἀν γένοιο, and that ἀν γένοιο was corrupted to γενοῦ when εἰ δίναο had crept into the text. (4) Prof. Kennedy acutely conjectures εἰ τό γ' ἐν σοι: ‘now also | *with thy best skill* thou ably wastest.’ Since the metre of 667 is not certainly sound, no treatment of our verse can be confident. 697 καὶ: these men know it: allow me also to know it. στον...πράγματος, causal gen.; *Ant.* 1177 πατρὶ μηνίσας φόνου. 698 στήσας ἔχεις, hast set up, *i.e.* conceived as an *abiding* sentiment, referring to 672 and 689. Cp. Eur. *I.A.* 785 ἐλπὶς...|οὖν...|στήσασαι τάδ' ἐσ αλλήλας | μυθεύσονται (Fritzsch). 700 τῶνδ' ἐσ πλέον = πλέον η τούσδε, not πλέον η οἶδε. The Chorus having hinted that Oedipus was partly to blame, he deigned no reply to their protests of loyalty (689 f.). But he respects Iocasta's judgment more, and will answer her. The Chorus, of course, already know the answer to her question. 701 Κρέοντος, sc. στήσας ἔχω τὴν μῆνιν: causal gen. answering to στον πράγματος. 702 λέγ: speak, if you can make a clear statement (*εἰ σαφῶς ἔρεις*) in imputing the blame of the feud: *i.e.* if you are prepared to explain the vague οὖν (701) by defining the provocation. ἐγκαλεῖν νεκός (*τινι*)=to charge one with (*beginning*) a quarrel: as *Phil.* 328 χόλον (*τινὸς*) καὶ αὐτῶν ἐγκαλῶν, charging them with having *provoked* your anger at a deed. 704 αὐτὸς ξυνειδώς: *i.e.* does he speak *as* from his own knowledge (of your guilt)?

- OI. μάντιν μὲν οὖν κακοῦργον εἰσπέμψας, ἐπεὶ τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῦ στόμα. 705  
 IO. σύ νυν ἀφεὶς σεαυτὸν ὥν λέγεις πέρι ἐμοῦ πάκουσον, καὶ μάθ' οὗνεκ' ἔστι σοι βρότειον οὐδὲν μαντικῆς ἔχον τέχνης. φανῶ δέ σοι σημεῖα τῶνδε σύντομα. 710  
 χρησμὸς γὰρ ἥλθε Λαῖψ ποτ', οὐκ ἐρῶ Φοίβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο, ὡς αὐτὸν ἥξοι μοῖρα πρὸς παιδὸς θανεῖν, ὅστις γένοιτ' ἐμοῦ τε κάκείνου πάρα.

713 ἥξει L, sed ex ἥξαι factum. ἥξαι V et L<sup>2</sup>. ἥξει A et codd. plerique, ut

705 μὲν οὖν, ‘nay.’ *El.* 1503. Ar. *Eg.* 13 NI. λέγε σύ. ΔΗ. σὺ μὲν οὖν λέγε. Distinguish μὲν οὖν in 483, where each word has a separate force. 706 τό γ' εἰς ἑαυτὸν, in what concerns himself: Eur. *I. T.* 691 τὸ μὲν γὰρ εἰς ἔμ' οὐν κακῶς ἔχει. πᾶν ἐλευθεροῦ, sets wholly free (from the discredit of having brought such a charge): *Ant.* 445 ξέω βαρεῖας αἰτίας ἐλευθεροῦ: Plat. *Legg.* 756 D ἐλεύθερον ἀφένθαι τῆς ζημίας. 707 ἀφεὶς σεαυτόν, an appropriate phrase, since ἀφίεναι was the regular term when the natural avenger of a slain man voluntarily released the slayer from the penalties: Dem. or. 38 § 59 ἀν δὲ παθών αὐτὸς ἀφῇ τοῦ φόνου τὸν δράσαντα: Antiph. or. 2 § 2 οὐ τὸν αἴτιον ἀφέντες τὸν ἀνάτιον διώκομεν. 708 μάθ' κ. τ. λ.: learn that thou canst find no mortal creature sharing in the art of divination. σὸι ethic dat.: ἵστητον = ἔχει (Eur. *Suppl.* 527 τί τούτων ἐστὶν οὐ καλῶς ἔχον);: τέχνης, partitive gen. The gods have prescience (498); but they impart it to no *man*,—not even to such ministers as the Delphian priests. Iocasta reveres the gods (647): it is to them, and first to Apollo, that she turns in trouble (911). But the shock which had befallen her own life,—when at the bidding of Delphi her first-born was sacrificed without saving her husband Laïus—has left a deep and bitter conviction that no mortal, be he priest or seer, shares the divine foreknowledge. In the Greek view the μάντις might be (1) first, the god himself, speaking through a divinely frenzied being in whom the human reason was temporarily superseded (hence the popular derivation of μαντική from μανία): Plat. *Zim.* 71 Ε μαντικὴν ἀφροσύνη θεὸς ἀνθρωπίνη δέδωκεν οὐδεὶς γὰρ ἔννοιος ἐφάπτεται μαντικῆς ἐνθέον καὶ ἀληθοῦς: this was much the same as the Egyptian belief, Her. 2. 83 μαντικὴ δὲ αὐτοῖσι ὅδε διακέεται. ἀνθρώπων μὲν οὐδενὶ προσκέεται η τέχνη, τῶν δὲ θεῶν μετεξετέρουσι.

OE. Nay, he hath made a rascal seer his mouth-piece ; as for himself, he keeps his lips wholly pure.

IO. Then absolve thyself of the things whereof thou speakest ; hearken to me, and learn for thy comfort that nought of mortal birth is a sharer in the science of the seer. I will give thee pithy proof of that.

An oracle came to Laïus once—I will not say from Phoebus himself, but from his ministers—that the doom should overtake him to die by the hand of his child, who should spring from him and me.

saepe usu venit cum inter indicativum et optativum pendeat lectio. ἔξει coniecit Canter.; ἔξοι K. Halm., quod receperunt Nauck., Blaydes.

(2) Secondly, the *μάντις* might be a man who reads signs from birds, fire, etc., by rule of mystic science : it was against this *τέχνη* that scepticism most readily turned : Eur. *El.* 399 *Λοξίου γὰρ ἐμπεδοὶ χρησμοὶ, βροτῶν δὲ μαντικὴν χαίρειν λέγω.* Iocasta means : ‘I will not say that the message came through the lips of a truly god-possessed interpreter ; but at any rate it came from the priests ; it was an effort of human *μαντική*.’ So in 946, 953 *θεῶν μαντεύματα* are oracles which *professed* to come from the gods. Others render :—‘Nothing in mortal affairs is connected with the mantic art’ : *i.e.* is affected by it, comes within its ken. Then *ἔστιν ἔχον* will not stand for *ἔχεται* (which it could not do), but for *ἔχει*, as meaning ‘*is of*,’ ‘*belongs to*.’ Her. has *ἔχειν* as = *ἔνει* with expressions equivalent to an adverb, as 2. 91 *ἀγώνα γυμνικὸν διὰ πάσης ἀγωνίης ἔχοντα, ‘consisting in every sort of contest,’* as he might have said *πολυτρόπως ἔχοντα* : so 3. 128 *περὶ πολλῶν ἔχοντα πρηγμάτων (=πολλαχῶς)*: 6. 42 *κατὰ χώρην (=ἐμπέδως) ἔχοντες*: 7. 220 *ἐν ἔπεσι ἔξαμέτροισι ἔχοντα.* But such instances are wholly different from the supposed use of *ἔχειν alone* as = *ἔνει* with a partitive genitive. 711 *οὐκ ἔρω κ.τ.λ.* The exculpation of Apollo *himself* here is obviously not inconsistent with 720, which does not ascribe the prediction to him. And in 853 (*ὅν γε Λοξίας | διεῖπε*) the name of the god merely stands for that of his Delphian priesthood. 713 *ἥξοι* is better than the conject. *ἔξοι* (‘constrain’), as expressing the suddenness with which the doom should overtake him. *El.* 489 *ἥξει...Ἐρινύς.* The simple acc. *αὐτὸν*, since *ἥξοι = καταλήψουτο* : cp. Her. 9. 26 *φαμὲν ἡμέας ἵκνεσθαι ἡγεμονεύειν*, instead of *ἐσ ἡμέας* (2. 29). 714 *ὅστις γένοιτ*’ is oblique for *ὅστις ἀν γένηται* (whoever may be born), not for *ὅστις ἐγένετο* (who has been

καὶ τὸν μέν, ὥσπερ γ' οὐ φάτις, ξένοι ποτὲ      715  
 λησταὶ φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς.  
 παιδὸς δὲ βλάστας οὐ διέσχον ημέραι  
 τρεῖς, καὶ νιν ἄρθρα κεῦνος ἐνζεύξας ποδοῖν  
 ἔρριψεν ἄλλων χερσὸν εἰς ἄβατον ὅρος.  
 κάντανθ' Ἀπόλλων οὔτ' ἐκεῦνον ηνυσεν      720  
 φονέα γενέσθαι πατρός, οὔτε Λάιον,  
 τὸ δεινὸν οὐφοβεῖτο, πρὸς παιδὸς θανεῖν.  
 τοιαῦτα φῆμαι μαντικαὶ διώρισαν,  
 ὃν ἐντρέπον σὺ μηδέν· ὃν γὰρ ἀν θεὸς  
 χρείαν ἔρευν ῥάδίως αὐτὸς φανεῖ.      725

OI. οἵον μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,  
 ψυχῆς πλάνημα κάνακήσις φρενῶν.

IO. ποίας μερίμνης τοῦθ' ὑποστραφεὶς λέγεις;

**719** *eis ἄβατον ὅρος* codd.: *ἄβατον eis ὅρος* cum Musgravio Erfurdt., Dindorf., Bothius, Hartung., Seidler.      **722** *θανεῖν* codd. In A autem γρ. παθεῖν super θανεῖν rubris litteris scripsit manus antiqua; recentior eandem lectionem in marg.

born): Laïus received the oracle before the birth of the child. 715 *ξένοι*: not Thebans, much less of his own blood. 716 see on 733. 717 *διέσχον*. ‘Three days had not separated the child’s birth from us’: three days had not passed since its birth. Plut. *Tib. Gracch.* § 18 *κελεύσαντος ἐκείνου διασχέν* τὸ πλῆθος, to keep the crowd off. *βλάστας* cannot be acc. of respect (‘as to the birth’), because *διέσχον* could not mean ‘had elapsed’: when *διέχειν* is intrans. it means (*a*) to be distant, Thuc. 8. 79 *διέχει* δὲ ὀλίγον ταῦτη η Σάμος τῆς ἡπείρου: or (*b*) to extend, Her. 4. 42 *διάρυχα...διέχουσαν* ἐς τὸν Ἀράβιον κόλπον. 718 *καὶ = ὅτε* (parataxis instead of hypotaxis): Thuc. I. 50 *ἡδη δὲ ἦν ὁψὲ...καὶ οἱ Κορίνθιοι ἔξαπτίης πρόμυναν ἐκρούοντο.* *ἄρθρα ποδοῖν = τὰ σφυρά*: *ἐνζεύξας*, fastened together by driving a pin through them, so as to maim the child and thus lessen the chance of its being reared if it survived exposure: Eur. *Ph.* 22 (Iocasta speaks) *ἔσπειρεν ήμιν παῖδα, καὶ σπέιρας βρέφος, | γνοὺς τάμπλακημα τοῦ θεοῦ τε τὴν φάτιν, | λειμῶν' ἐς Ἡρας καὶ Κιθαιρῶνος λέπτας | δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος, | σφυρῶν σιδηρᾶ κέντρα διαπέρας μέσον* (better *μέσων*), | *ὅθεν νιν Ἐλλὰς ὠνόμαζεν Οἰδίπονυ.* Seneca *Oed.* 812 *Forata ferro gesseras vestigia, Tumore nactus nomen ac vitio pedum.* 719 *eis ἄβατον ὅρος*: the tribrach contained in one word gives a ruggedness which is certainly

Now Laïus,—as, at least, the rumour saith,—was murdered one day by foreign robbers at a place where three highways meet. And the child's birth was not three days past, when Laïus pinned its ankles together, and had it thrown, by others' hands, on a trackless mountain.

So, in that case, Apollo brought it not to pass that the babe should become the slayer of his sire, or that Laïus should die—the dread thing which he feared—by his child's hand. Thus did the messages of seer-craft map out the future. Regard them, thou, not at all. Whatsoever needful things the god seeks, he himself will easily bring to light.

OE. What restlessness of soul, lady, what tumult of the mind hath just come upon me since I heard thee speak!

IO. What anxiety hath startled thee, that thou sayest this? Laurentiani notavit. Et receperunt quidem *παθεῖν* Erfurdt., Wunder., Dindorf., Hartung. Proclivis erat mutatio; nec dubium mihi videtur quin *θανεῖν* verum sit.  
**728** ὅπο στραφεῖς T, V<sup>4</sup>: quod probat Kayser., recepit Dindorf.

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intentional here, as in 1496 *τὸν πατέρα πατήρ*, *Ai.* 459 *πεδία τάδε*. A tribrach in the 5th place, always rare, usually occurs either when the penultimate word of the verse is a *paeon primus* (—υ υ υ), as *El.* 326 ἐντάφια χεροῦ, or when the last word is a *paeon quartus* (υ υ υ —), as *Phil.* 1302 ἄνδρα πολέμιον. Verse 967 below is exceptional.  
**720 κάνταθ'**: cp. 582. **722** It is more likely that, as our MSS. suggest, *παθεῖν* should have been a commentator's conjecture than that *θανεῖν* should have been a copyist's error (from v. 713). No objection can be drawn from the occurrence of *πρὸς παιδὸς θανεῖν* so soon after 713: see on 519. **723 τοιαῦτα...διώρισαν**, i.e. made predictions at once so *definite* and so *false*: φῆμα, a solemn word used scornfully: cp. 86. The sense of *διώρισαν* in 1083 is slightly different: here we might compare Dem. or. 20 § 158 ὁ Δράκων...καθαρὸν διώρισεν εἶναι, 'has *laid down* that the man is pure.' **725 ὡν χρέιαν ἔρευνά:** a bold phrase blended, as it were, from ὡν χρέιαν ἔχη and ἀ χρήσιμα (όντα) ἔρευνά: cp. *Phil.* 327 τίνος... | χόλον...ἔγκαλῶν, instead of τίνος χόλον ἔχων or τί ἔγκαλῶν. **726—754** The mention of 'three roads' (716) has startled Oedipus. He now asks concerning (1) the place, (2) the time, (3) the person. The agreement of (1) with (2) dismays him; that of both with (3) flashes conviction to his mind. **727 πλάνημα** denotes the fearful 'wandering' of his thought back to other days and scenes; as ἔδοξ' (729) is the word of one who has been in a troubled dream. **728 πολας μερ.** ὑποστρ., having turned round

- ΟΙ. ἔδοξεν ἀκοῦσαι σοῦ τόδ', ὡς δέ Λαῖος  
κατασφαγείη πρὸς τριπλαῖς ἀμαξιτοῖς. 736
- ΙΟ. ηὐδάτο γάρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.
- ΟΙ. καὶ ποῦ 'σθ' ὁ χῶρος οὗτος οὐδὲ τόδ' ἦν πάθος;
- ΙΟ. Φωκὶς μὲν ἡ γῆ κλήγεται, σχιστὴ δέ ὁδὸς  
ἐς ταῦτὸ Δελφῶν καπὸ Δαυλίας ἄγει.
- ΟΙ. καὶ τίς χρόνος τοῦτο δέ ἐστιν οὐξεληλυθώς; 735
- ΙΟ. σχεδόν τι πρόσθεν ἡ σὺ τῆσδε ἔχων χθονὸς  
ἀρχὴν ἐφαίνουν τοῦτ' ἐκηρύχθη πόλει.
- ΟΙ. Ὡς Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;
- ΙΟ. τί δέ ἐστι σοι τοῦτ', Οἰδίπους, ἐνθύμιον;
- ΟΙ. μῆπω μέρωτα· τὸν δὲ Λαῖον φύσιν 740

**730** διπλαῖς, quod habent L aliique complures, mendum est manifestum; neque enim ita explicari potest ut compita significantur ubi via, per quam Laius incedebat, cum duabus aliis se coniunxit. Inter paucos qui τριπλαῖς tuentes sunt A et E. **740** φύσιν | τιν' εἶχε φράξε τίνα δέ ἀκμὴν ἥβης ἔχων codd., nulla varietate praeterquam

on account of (= startled by) what care,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than ἐπιστραφεῖς, which would merely denote attention. For the causal gen., cp. 724 and *Ai.* 1116 τοῦ δὲ σοῦ ψόφου | οὐκ ἀν στραφείν. 731 λήξαντ': the breath of rumour is as a breeze which has not yet fallen: cp. *Ai.* 258 νότος ὡς λήγει, and *O. C.* 517. 733 σχιστὴ δέ ὁδὸς. In going from Thebes to Delphi, the traveller passes by these 'Branching Roads,'—still known as the τρίόδοι, but better as the στενό: from Daulia it is a leisurely ride of about an hour and a half along the side of Parnassus. The following is from my notes taken on the spot:—'A bare isolated hillock of grey stone stands at the point where our path from Daulia meets the road to Delphi, and a third road that stretches to the south. There, in front, we are looking up the road down which Oedipus came [from Delphi]; we are moving in the steps of the man whom he met and slew; the road runs up a wild and frowning pass between Parnassus on the right hand and on the left the spurs of the Helicon range, which here approach it. Away to the south a wild and lonely valley opens, running up among the waste places of Helicon, a vista of naked cliffs or slopes clothed with scanty herbage, a scene of inexpressible grandeur and desolation' (*Modern Greece* p. 79). At this σχιστῇ ὁδῷ Pausanias saw τὰ τοῦ Λαῖον μνήματα καὶ οἰκέτου τοῦ ἐπομένου: the legend was that Damasistratus

OE. Methought I heard this from thee,—that Laïus was slain where three highways meet.

IO. Yea, that was the story; nor hath it ceased yet.

OE. And where is the place where this befell?

IO. The land is called Phocis; and branching roads lead to the same spot from Delphi and from Daulia.

OE. And what is the time that hath passed since these things were?

IO. The news was published to the town shortly before thou wert first seen in power over this land.

OE. O Zeus, what hast thou decreed to do unto me?

IO. And wherefore, Oedipus, doth this thing weigh upon thy soul?

OE. Ask me not yet; but say what was the stature of

quod ἔχει pro εἶχε praebet A. Pro τίνα δ' Nauckius dedit τίνος, quod recepi: vide quae infra annotata sunt. Duas fere medendi vias intererunt editores. (1) Servatis εἶχε et τίνα δ', pro ἔχων Brunckius coniecit τότε, Kennediūs ἔτι. (2) Servatis τίνα δ' et ἔχων, pro εἶχε Dindorfius coniecit ἥλθε, Hartungius ἔτυχε, Schneidewinus et Blaydesius εἰρπε.

king of Thebes had found the bodies and buried them (10. 5 § 4). The spot has a modern monument which appeals with scarcely less force to the imagination of a visitor,—the tomb of a redoubtable brigand who was killed in the neighbourhood many years ago. 735 τοῦσδε. For the dat., cp. Her. 2. 145 Διονύσῳ μέν νν...κατὰ ξέπαστα ἔτεα καὶ χίλια μάλιστά ἔστι ἐς ἐμέ 'Ηρακλέϊ δὲ...κατὰ εὐακόσια ἔτεα' Πανὶ δὲ...κατὰ τὰ ὀκτακόσια μάλιστα ἐς ἐμέ. Then from persons the idiom is transferred to things: Thuc. 3. 29 ἡμέραι μάλιστα ἥσαν τῇ Μυτιλήνῃ ἑαλωκνίᾳ ἐπτά. 736 σχεδόν τι πρόσθεν. The interval supposed between the death of Laïus and the accession of Oedipus must be long enough to contain the process by which the Sphinx had gradually brought Thebes to despair: but Soph. probably had no very definite conception of it: see on 758. 738 Ἀ Ζεῦ. A slow, halting verse, expressing the weight on his soul: the neglect of caesura has this purpose. 739 ἐνθύμιον: Thuc. 7. 50 η στελήνη ἐκλείπει...καὶ οἱ Ἀθηναῖοι...ἐπισχεῖν ἐκέλευν τοὺς στρατηγούς, ἐνθύμιον ποιούμενοι. 740 I do not believe that Soph., or any Greek, could have written φύσιν | τίν' εἶχε, φράζε, τίνα δ' ἀκμὴν ἥβης ἔχων, which Herm. was inclined to defend as if τίνα φύσιν εἶχε = τίς ἦν φύσιν. Now τίνος would easily pass into τίνα δ' with a scribe who did not follow the

- τίν' εἶχε φράζε, τίνος ἀκμὴν ἥβης ἔχων.
- ΙΟ. μέγας, χροάζων ἄρτι λευκανθὲς κάρα,  
μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολύ.
- ΟΙ. οἴμοι τάλας· ἔοικ’ ἐμαυτὸν εἰς ἄρὰς  
δεινὰς προβάλλων ἄρτιώς οὐκ εἰδέναι. 745
- ΙΟ. πῶς φήσ; ὁκνῶ τοι πρὸς σ’ ἀποσκοποῦσ’, ἄναξ.
- ΟΙ. δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἦ.  
δεῖξεις δὲ μᾶλλον, ἦν ἐξείπης ἔτι.
- ΙΟ. καὶ μὴν ὁκνῶ μέν, ἀν δ’ ἔρη μαθοῦσ’ ἐρῶ.
- ΟΙ. πότερον ἔχώρει βαιός, ἦ πολλοὺς ἔχων  
ἀνδρας λοχίτας, οἵ ἀνήρ ἀρχηγέτης; 750
- ΙΟ. πέντ’ ἥσαν οἱ ξύμπαντες, ἐν δ’ αὐτοῖσιν ἦν  
κῆρυξ· ἀπήνη δ’ ἥγε Λάιον μία.
- ΟΙ. αἰαῖ, τάδ’ ἥδη διαφανῆ. τίς ἦν ποτὲ

**742** χροάζων ... λευκανθὲς L, A, et codd. plerique: χροάζων ... λευκανθεῖς Γ: χροάζων...λευκανθὲν Δ. Nullus quod sciam codex χροάζων habet; L enim, quem unum eius l. testem citat Campbell., nisi me oculi mei sefellerunt, χροάζω clare scriptum exhibet. Hartungium tamen secutus praetulit Dindorf. χροάζον...λευκανθεῖς, χροάζων in χροάζων propter voc. μέγας mutatum esse credens, λευκανθεῖς vero tum demum in λευκανθὲς transiisse. Mihi quidem vulgatam lectionem et simplicitas et elegantia

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construction; and to restore *tínoς* seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase *tínoς ἀκμὴν ἥβης* as = ‘the ripeness of what period of vigorous life.’ **742** χροάζων λευκανθὲς κάρα = ἔχων χροάζον λευκαῖς κάρα: Ar. *Nub.* 978 χροῦς ὕσπερ μῆλοισιν ἐπίριθει (the down on his chin was as the bloom on apples): here the verb marks the *light* strewing of silver in dark hair. As Aesch. has μελανθὲς γένος, ‘swarthy’ (*Suppl.* 154), so in *Anthol.* 12. 165 (Jacobs II. 502) λευκανθής = ‘of fair complexion’ as opp. to μελίχρους. **744** τάλας, as being for τάλαντος: Ar. *Av.* 1494 οἴμοι τάλας, ὁ Ζεὺς ὅπως μή μ’ ὀψεται. In *Anthol.* 9. 378 (Jac. II. 132) καὶ κοιμᾶ μεταβάσις, ὁ τάλας, ἀλλαχόθι, τάλαν is an easy remedy: but not so in Theocr. 2. 4 ἀφ’ ὁ τάλας οὐδέποθ’ ἥκει, where πέλας has been conjectured. οἴμοι...οὐκ εἰδέναι = οἴκεν ὅτι οὐκ ἥδη: cp. 236 f. **749** καὶ μήν, ‘indeed’ I fear (as you do): *Ant.* 221, *El.* 556. ἀν δ’ is certainly preferable to ἀ δ’ ἀν in a poet whose versification is not characterised by any love of unnecessary διάλυσις. Even in prose we find δς ἀν δέ instead of δς δὲ ἀν,

Laüs, and how ripe his manhood.

Io. He was tall,—the silver just lightly strewn among his hair; and his form was not greatly unlike to thine.

Oe. Unhappy that I am! Methinks I have been laying myself even now under a dread curse, and knew it not.

Io. How sayest thou? I tremble when I look on thee, my king.

Oe. Dread misgivings have I that the seer can see. But thou wilt show better if thou wilt tell me one thing more.

Io. Indeed I tremble, but will answer all thou askest, when I hear it.

Oe. Went he in small force, or with many armed followers, like a chieftain?

Io. Five they were in all,—a herald one of them; and there was one carriage, which bore Laüs.

Oe. Alas! 'Tis now clear indeed.—Who was he magis commendant. Nihili est μέλας, quod cum Δ et Pal. habet V, ex μέγας tamen factum. 749 ἀ δ' ἀν L, A, et plerique: ἀν δ' Dresd. 183 (a), ἀν δ' Bodl. Laud. 54. Editorum alii ἀ δ' ἀν, alii ἀν δ' legere maluerunt. Apud Sophoclem ἀν δ' non dubito praeferre, habita πυθμῷ ratione quem Sophoclea poesis in universum dilexit: si autem de Euripidis versu res ageretur, ἀ δ' ἀν cum maiore codd. numero darem.

Her. 7. 8. 750 **βαυός** identifies the chief with his retinue, the adjective, when so used, suggesting a collective force like that of a stream, full or thin: so πολὺς ρέι, πολὺς πνεῖ of vehement speech, etc.; Eur. *Or.* 1200 ἦν πολὺς παρῆ, if he come in his might: συχνὸν πολίχνιον, a populous town (Plat. *Rep.* 370 D). 751 λοχίτας: cp. Aesch. *Cho.* 766 ΧΟ. πῶς οὐν κελεύει νιν μολεύν ἐσταλμένον; | ... ἦ ξὺν λοχίταις εἴτε καὶ μονοστιβῆ; TP. ἄγειν κελεύει δορυφόρους ὅπάοντας (said of Aegisthus). 753 κῆρυξ, as the meet attendant of a king on the peaceful and sacred mission of a θεωρός (114). The herald's presence would add solemnity to the sacrifice and libation at Delphi: Athen. 660 A ἔδρων (= ἔθνον) δὲ οἱ κῆρυκες ἄχρι πολλοῦ, βουθυτοῦντες...καὶ σκενάζοντες καὶ μιστίλλοντες, ἔτι δὲ οἰνοχοοῦντες. ἀπήνη τὴν μία = μία ἦν ἀπήνη, ἦ ηγε: Pind. *Nem.* 9. 41 ἐνθ' Ἀρέας πόρον ἄνθρωποι καλέοιστι = ἐνθα πόρος ἐστὶν ὁν Ἀ. καλοῦσιν. The ἀπήνη, properly a mule-car (Pind. *Pyth.* 4. 94) but here drawn by colts (802), and in the *Odyssey* synonymous with ἄμαξα (6. 37, 57), was a four-wheeled carriage used for travelling, as dist. from the two-wheeled war-chariot (*ἄρμα*): its Homeric epithet νύψηλή indicates

- ο τούσδε λέξας τοὺς λόγους ὑμῖν, γύναι; 755  
 IO. οἰκεύς τις, ὅσπερ ἵκετ' ἐκσωθεὶς μόνος.  
 OI. ἦ κάν δόμοισι τυγχάνει ταῦν παρών;  
 IO. οὐ δῆτ'· ἀφ' οὐ γάρ κεῖθεν ἥλθε καὶ κράτη  
 σέ τ' εἴδ' ἔχοντα Λαίον τ' ὄλωλότα,  
 ἔξικέτευσε τῆς ἐμῆς χειρὸς θιγὼν 760  
 ἀγρούς σφε πέμψαι κάπτε ποιμνίων νομάς,  
 ᾧς πλεῖστον εἴη τοῦδ' ἀποπτος ἀστεως.  
 κάπεμψ' ἐγώ νιν· ἄξιος γάρ οἵ ἀνὴρ  
 δοῦλος φέρειν ἦν τῆσδε καὶ μείζω χάριν.  
 OI. πῶς ἀν μόλοι δῆθ' ἥμιν ἐν τάχει πάλιν; 765  
 IO. πάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;  
 OI. δέδοικ' ἐμαυτόν, ὡς γύναι, μὴ πόλλ' ἄγαν

**756** δσπερ cum ceteris L, facta quidem in ο litura, nullo tamen litterae ω manente vestigio. **763** δ γ' ἀνὴρ L: δέ γ' ἀνὴρ A, id agente librario ut metro-subveniret, δ γ' in δέ γ' mutato. Et praevaluit in codd. δέ γ', quanquam cum

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that it stood higher on its wheels than the ἄρμα : it could be fitted with a frame or basket for luggage (*ὑπερτερήν Od.* 6. 70, *πείριν* *Il.* 24. 190). **756:** cp. 118. *οἰκεύς* = *οἰκέτης*, as in the *Odyssey* and in a *νόμος Σόλωνος* in Lysias or. 10 § 19, who explains it by *θεράπων*. The *Iliad* has the word only twice, both times in plur., of ‘inmates’ (slave or free: 5. 413; 6. 366). **757** ἦ καὶ marks keen interest: *El.* 314 ἦ κάν ἐγώ θαρσοῦσα μᾶλλον ἐσ λόγους | τὸν σὸν ἱκόμην; **758** The poet has neglected clearness on a minor point, which, so far as I know, has not been remarked. The *οἰκεύς*—sole survivor of the four attendants—had fled back to Thebes with the news that Laïus had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Laïus and the election of Oedipus: see on 736. Hence *κεῖθεν ἥλθε καὶ...εἴδε* cannot mean that the *οἰκεύς*, on reaching Thebes, found Oedipus already reigning. Nor can we suggest that he may have fled from the scene of the slaughter before he was *sure* that Laïus had been killed: that is excluded by 123 and 737. Therefore we must understand:—‘when he had come thence, and [afterwards] found that *not only* was Laïus dead, *but you were his successor.*’ (For the parataxis σέ τε...Λαίον τε see on 673.) I incline to suspect, however, that

who gave you these tidings, lady ?

ΙΟ. A servant—the sole survivor who came home.

ΟΕ. Is he haply at hand in the house now ?

ΙΟ. No, truly ; so soon as he came thence, and found thee reigning in the stead of Laïus, he supplicated me, with hand laid on mine, that I would send him to the fields, to the pastures of the flocks, that he might be far from the sight of this town. And I sent him ; he was worthy, for a slave, to win e'en a larger boon than that.

ΟΕ. Would, then, that he could return to us without delay !

ΙΟ. It is easy : but wherefore dost thou enjoin this ?

ΟΕ. I fear, lady, that mine own lips have lately uttered

paucis V ὅδ' ἀνὴρ habet. οὐτὸς ἀνὴρ coniecit Hermann., recepit Dindorf. Coniecerunt alii vel ως vel ως γ'.

Sophocles was *here* thinking of the man as coming back to find Oedipus already on the throne, and had overlooked the inconsistency. 760 χειρὸς θυγῶν, marking that the *iκετεία* was formal ; as when the suppliant clasped the knees (*ἄπτεσθαι γονάτων*). Eur. *Her.* 850 τύχας σέθειν, | 'Εκάβη, δι' οἴκτον χειρὰ θ' ικεσίαν ἔχω. 761 ἀγρούς might be acc. of motion to (*O. C.* 1769 Θήβας δ' ἡμᾶς | ...πέμψον); but it is better here governed by ἐπι: for the position of the prep. cp. 734, 1205, *El.* 780 οὐτε νυκτὸς οὐτ' ἔξ ήμέρας. νομάς: on Cithaeron, or near it, 1127. The man had formerly served as a shepherd (1039), and had then been taken into personal attendance on Laïus (*οἰκεύς*). 762 τοῦτος ἀποπτός ἀστεως, 'far from the sight of this town': that is, far from the power of seeing it: whereas in *El.* 1487 κτανῶν πρόθεις | ...ἀποπτον ἡμῶν = 'far from our eyes': the gen. as after words of 'distance from.' See Appendix, Note 14. 763 οὐ: the δ γ' of L (clumsily amended to ὁ δέ γ' in other MSS.) prob. came from οὐ, rather than from ως or ως γ'. *Phil.* 583 οὐλός ἀνὴρ πένης, 'for a poor man': Eur. *Or.* 32 κάγῳ μετέσχον, οἷα δὴ γυνή, φόνου, 'so far as a woman might.' ως, however, is commoner in this limiting sense (1118); οἷα more often = 'like' (751). Here οἷα qualifies ἀγιος, implying that in strictness the faithful service of a *slave* could not be said to create merit. 764 φέρειν: cp. 590. 766 πάρεστιν: 'it is easily done.' Eur. *Bacch.* 843 ΠΕ. ἐλθών γ' ἐσ οἴκους ἀν δοκῆ βουλεύομαι. | ΔΙ. ἔξεστι πάντῃ τῷ γ' ἐμὸν εὐτρεπὲς πάρα. Not, 'he is here' (nor, 'he is as good as here,' as the schol. explains): in 769 ιξεται = 'he will come *from the*

- είρημέν' ή μοι, δι' ἂ νιν εἰσιδεῖν θέλω.
- ΙΟ. ἀλλ' ἵξεται μέν· ἀξία δέ που μαθεῖν  
κάγῳ τά γ' ἐν σοὶ δυσφόρως ἔχοντ', ἄναξ. 770
- ΟΙ. κού μὴ στερηθῆς γ' ἐς τοσοῦτον ἐλπίδων  
ἔμοιν βεβώτος. τῷ γὰρ ἀν καὶ μείζονι  
λέξαιμ' ἀν ἦ σοὶ διὰ τύχης τοιάσδ' ἵων;  
ἔμοὶ πατήρ μὲν Πόλυβος ἦν Κορώνθιος,  
μήτηρ δὲ Μερόπη Δωρίς. ἡγόμην δ' ἀνήρ 775  
ἀστῶν μέγιστος τῶν ἐκεῖ, πρίν μοι τύχη  
τοιάδ' ἐπέστη, θαυμάσαι μὲν ἀξία,  
σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἀξία.  
ἀνήρ γὰρ ἐν δείπνοις μ' ὑπερπλησθεὶς μέθη  
καλεῖ παρ' οἴνῳ πλαστὸς ὡς εἶην πατρί. 780  
κάγῳ βαρυνθεὶς τὴν μὲν οὖσαν ἡμέραν  
μόλις κατέσχον, θάτερα δ' ἵων πέλας

**779** μέθης A et codd. plerique, quos secuti sunt Hermann., Wunder., Hartung.  
Sed in L μέθης factum est ex μέθῃ: Γ μέθη habet. μέθη Nauck., Blaydes.,

*pastures.* 768 δι' ἂ. The sense is: 'I fear that I have spoken too many words; and on account of those words I wish to see him': cp. 744, 324. Not: 'I fear that my words have given me only too much cause to desire his presence.' A comma after *μοι* is here conducive to clearness. 770 κάγῳ and *τοῦ* express the wife's sense that he should speak to her as to a second self. ἐν σοὶ = within thee, in thy mind (not 'in thy case'): cp. ἐν with the reflexive pronouns, Plat. *Theaet.* 192 δ ἐν ἐμαυτῷ μεμνημένος: *Crat.* 384 Α προσποιούμενός τι αὐτὸς ἐν ἐαυτῷ διανοεῖσθαι. 771 ἐς τοσοῦτον ἐλπίδων: *Isocr.* or. 8 § 31 εἰς τοῦτο γάρ τινες ἀνοίας ἐληλύθασιν: Ar. *Nub.* 832 σὺ δ' ἐς τοσοῦτον τῶν μανιῶν ἐλήλυθας. The plural of ἐλπίς is rare as = anxious forebodings: but cp. 487. 772 μείζονι: strictly, 'more important': cp. Dem. or. 19 § 248 ἀντὶ...τῆς πόλεως τὴν Φιλίππου ἔενίαν καὶ φιλίαν πολλῷ μείζονα ἡγήσατο αὐτῷ καὶ λυσιτελεστέραν: as *Ant.* 637 οὐδεὶς...γάμος | μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου, no marriage can be a greater prize than your good guidance. The καὶ with λέξαιμ' ἀν:—could I speak? · Lysias or. 12 § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; from whom will you ever exact satisfaction? 773 ἵων, present, not future, part.: *Ant.* 742 διὰ δίκης ἵων

words too many ; and therefore am I fain to behold him.

IO. Nay, he shall come. But I too, methinks, have a claim to learn what lies heavy on thy heart, my king.

OE. Yea, and it shall not be kept from thee, now that my forebodings have advanced so far. Who, indeed, is more to me than thou, to whom I should speak in passing through such a fortune as this ?

My father was Polybus of Corinth,—my mother, the Dorian Meropè ; and I was held the first of all the folk in that town, until a chance befell me, worthy, indeed, of wonder, though not worthy of mine own heat concerning it. At a banquet, a man full of wine cast it at me in his cups that I was not the true son of my sire. And I, vexed, restrained myself for that day as best I might; but on the next I went Campbell, recte. Genitivus enim ita demum commode diceretur, si vox μέθη non vinolentiam sed vinum significaret.

*πατρί.* Xen. *An.* 3. 2. 8 διὰ φιλας ἴεναι. 775 The epithet ‘Dorian’ carries honour: Meropè was of the ancient stock, claiming descent from Dorus son of Hellen, who settled in the region between Oeta and Parnassus. The scholiast’s comment, Πελοποννησιακή, forgets that the Theban story is laid in times before the Dorian conquest. 776 πρὶν μοι ... ἐπέστη. The use of πρὶν with the aorist or imperf. indic. is limited to those cases in which πρὶν is equivalent to ἔως, ‘until’: though, where the sentence is negative, πρὶν may be otherwise rendered in English: e.g. οὐκ ἔγνων πρὶν ἡκουσα, ‘I did not become aware until I heard’; which we could also render, ‘before I heard.’ But ‘I became aware before I heard’ would be ἔγνων πρὶν ἀκούσα (not ἡκουσα). See Prof. B. L. Gildersleeve in the *American Journal of Philology* vol. II. p. 469. ἐπέστη: a verb often used of enemies suddenly coming upon one: Isocr. or. 9 § 58 μικροῦ δὲν ἔλαθεν αὐτὸν ἐπὶ τὸ βασιλειον ἐπιστάς: Her. 4. 203 ἐπὶ τῇ Κυρηναίων πόλι ἐπέστησαν. 780 παρ’ οἴνῳ: Plut. *Mor.* 143C τοὺς τῇ λύρᾳ χρωμένους παρ’ οἴνον. Thuc. 6. 28 μετὰ παιδιᾶς καὶ οἴνου. πλαστός ὡς ἔην instead of πλαστόν, as if preceded by ὄνειδίζει μοι instead of καλεῖ με. Somewhat similarly ὄνομάζω = λέγω, as Plat. *Prot.* 311 ε σοφιστὴν ... ὄνομάζουσι ... τὸν ἄνδρα ἴναι. πλαστός, ‘feigned (in speech),’ ‘falsely called a son,’ πατρί, ‘for my father,’ i.e. to deceive him. Eur. *Ale.* 639 μαστῷ γυναικὸς σῆς ὑπεβλήθη λάθρα, whence ὑποβολημαῖος = νόθος. 782 κατέσχον, sc. ἐμαυτόν. In classical Attic this use occurs only here: in later Greek it recurs, as Plut.

μητρὸς πατρός τ' ἥλεγχον· οἱ δὲ δυσφόρως τοῦνειδος ἥγον τῷ μεθέντι τὸν λόγον.

κάγῳ τὰ μὲν κείνου ἐτερπόμην, ὅμως δ'

ἔκνιζέ μ' ἀεὶ τοῦθ· ὑφείρπε γὰρ πολύ. 785

λάθρα δὲ μητρὸς καὶ πατρὸς πορεύομαι

Πυθώδε, καί μ' ὁ Φοῖβος ὃν μὲν ἱκόμην

ἄτιμον ἔξεπεμψεν, ἀλλα δ' ἄθλια

καὶ δεινὰ καὶ δύστηνα προύφηνεν λέγων, 790

ὡς μητρὶ μὲν χρείη με μιχθῆναι, γένος δ'

ἄτλητον ἀνθρώποισι δηλώσοιμ' ὄρāν,

φονεὺς δ' ἐσοίμην τοῦ φυτεύσαντος πατρός.

κάγῳ πακούσας ταῦτα τὴν Κορινθίαν

ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα 795

**790** προύφάνη codd. Est autem in E interpretatio προέδειξε: quo confirmatur Hermanni conjectura προύφηνεν, a Wundero, Nauckio, Blaydesio, Dindorfio recepta.

*Ariæxerxes* § 15 εἶπεν οὖν μὴ κατασχών. ὑμεῖς μέν κ.τ.λ. Cr. ἔχε, σχέσ, ἐπίσχες ('stop'), in Plat., Dem., etc. 784 τῷ μεθέντι: the reproach was like a random missile: Menander fr. 88 οὐτ' ἐκ χερὸς μεθέντα κατερόν λίθον | ῥάον κατασχεῖν, οὐτ' ἀπὸ γλώσσης λόγον. The dat., because δυσφόρως τοῦνειδος ἥγον = ὡργίζοντο ἔνεκα τοῦ ὄνειδους. 785 ὅμως δ': cr. 791, and n. on 29. 786 ὑφείρπε γὰρ πολύ: so ὑφέρπειν of malicious rumour, Aesch. *Ag.* 450 φθονερὸν δ' ὑπ' ἀλγος ἔρπει | προδίκοις Ἀτρεῖδαις. Libanius 784 A (quoted by Musgrave) πολὺς τοιῶτος ὑφείρπε λόγος (perhaps suggested by this passage). Pind. *Isthm.* 3. 58 τοῦτο γὰρ ἀθάνατον φωνᾶεν ἔρπει, | εἴ τις εὐ εἶπη τι. Cr. *Ant.* 700 τοιάδ' ἐρεμνὴ σὺν' ἐπέρχεται φάτις. For πολύ cr. O. C. 517 τὸ πολὺ τοι καὶ μηδαμὰ λῆγον, that strong rumour which is in no wise failing: *ib.* 305 πολὺ...τὸ σὸν ὄνομα | διήκει πάντας. This version also agrees best with 775, which implies that the incident had altered his popular repute. We might render: 'it was ever recurring to my mind with force': but this (*a*) is a repetition: (*b*) is less suited to πολύ, which implies diffusion. 788 ὃν ἱκόμην ἄτιμον = ἄτιμον τούτων ἀἱκόμην, not graced in respect of those things (responses) for which I had come: Eur. *Andr.* 1014 ἄτιμον ὄργαναν χέρα τεκτοσύνας, not rewarded for its skill. For ἀἱκόμην (cogn. accus. denoting the errand, like ἔρχομαι ἀγγελίαν) cr. 1005 τοῦτ' ἀφικόμην: O. C. 1291 ἀ δ' ἡλθον...θέλω λέξαι: Ar. *Pl.* 966 ὅ τι μάλιστ' ἐλήλυθας: Plat. *Prot.* 310 Ε ἀλλ' αὐτὰ ταῦτα καὶ

to my mother and father, and questioned them; and they were wroth for the taunt with him who had let that word fly. So on their part I had comfort; yet was this thing ever rankling in my heart; for it still crept abroad with strong rumour. And, unknown to mother or father, I went to Delphi; and Phoebus sent me forth disappointed of that knowledge for which I came, but in his response set forth other things, full of sorrow and terror and woe; even that I was fated to defile my mother's bed; and that I should show unto men a brood which they could not endure to behold; and that I should be the slayer of the sire who begat me.

And I, when I had listened to this, turned to flight from the land of Corinth, thenceforth wotting of its region by the stars alone,

Vide annot. 791 χρεῖ' ἦ L, paene eraso i post ἦ: χρεῖ' ἦ A. Ceteri codd. eodem sere modo variant ut in v. 555, q. v.: nullus quod sciam χρεῖη habet.

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νῦν ἡκώ παρὰ σέ (where the acc. is cogn. to ἡκώ, not object to the following διαλεχθῆς). 790 προύφηνεν, suggested by Herm., has been adopted by several recent editors. Cp. Herod. 1. 210 τῷ δὲ ὁ δαιμῶν πρόφανε, and so 3. 65, 7. 37: Plut. *Dem.* § 19 ἐν οἷς ἡ τε Πυθία δεινὰ προύφανε μαντεύματα καὶ ὁ χρησμὸς ὥδετο: *Camill.* § 4 (a man who pretended to μαντική) λόγια προύφανεν ἀπόρρητα: *Dem.* or. 21 § 54 τοῖς ἐφ' ἔκάστης μαντείας προφανομένους θεοῖς, the gods announced (as claiming sacrifice) on each reference to the oracle. Yet the fact that προφαίνειν was thus a *vox solennis* for oracular utterance would not suffice to warrant the adoption of προύφηνεν, if the προύφάνη of the MSS. seemed defensible. προύφάνη λέγων would mean, 'came into view, telling': cp. above, 395, and *El.* 1285 νῦν δ' ἔχω σε προύφάνης δέ | φιλτάταν ἔχων πρόσοψιν. It might apply to the sudden appearance of a beacon (cp. ὁ φρυκτὸς ἀγγέλλων πρέπει, *Ag.* 30): but, in reference to the god speaking through the oracle, it could only mean, by a strained metaphor, 'flashed on me with the message,' i.e. announced it with startling suddenness and clearness. The difficulty of conceiving Sophocles to have written thus is to me so great that the *special* appropriateness of προύφηνεν turns the scale. 791 γένος δ': see on 29. 792 ὄραν with ἀτλητον, which, thus defined, is in contrast with δηλώσομ': he was to show men what they could not bear to look upon. 794 ἐπακούσας (708), 'having given ear'—with the attention of silent horror. 794—797 τὴν Κορινθίαν: 'Henceforth measuring from afar (*ἐκμετρούμενος*) by the stars

ἔφευγον, ἔνθα μήποτ' ὄψοιμην κακῶν  
χρησμῶν ὀνείδη τῶν ἐμῶν τελούμενα.  
στείχων δὲ ίκνοῦμαι τούσδε τοὺς χώρους ἐν οἷς  
σὺ τὸν τύραννον τοῦτον ὅλλυσθαι λέγεις.  
καὶ σοι, γύναι, τάληθὲς ἔξερῶ. τριπλῆς  
ὅτ' ἡ κελεύθου τῆσδε ὁδοιπορῶν πέλας,  
ἐνταῦθα μοι κῆρυξ τε κάπι πωλικῆς  
ἀνὴρ ἀπήνης ἐμβεβώσ, οἶνον σὺ φήσ,  
ξυνηντίαζον· καξ ὁδοῦ μ' ὅθ' ἥγεμὼν  
αὐτός θ' ὁ πρέσβυς πρὸς βίᾳν ἡλαυνέτην. 805  
κάγω τὸν ἑκτρέποντα; τὸν τροχηλάτην,  
παίω δὶ ὄργης· καί μ' ὁ πρέσβυς ὡς ὄρâ,

**797** τελούμενα cum cett. codd. L; erasa tamen post a littera quam ν fuisse conicias. τελούμενον autem an τελουμένων ibi primo stetisset, nescio. Post χρησμῶν particulam γ' addunt B, V, V<sup>3</sup>, V<sup>4</sup>. **800** Deest in solo L hic versus: accessit

the region of Corinth, I went my way into exile, to some place where I should not see fulfilled the dishonours of [= foretold by] my evil oracles.' **ἄστροις ἐκμετρούμενος**: i.e. visiting it no more, but only thinking of it as a distant land that lies beneath the stars in this or that quarter of the heavens. Schneidewin cp. Aelian *Hist. Anim.* (*περὶ ζώων ιδιότητος*) 7. 48 ἡκε δὲ οὖν ('Ανδροκλῆς) ἐς τὴν Λιβύην καὶ τὰς μὲν πόλεις ἀπελίμπανε καὶ τοῦτο δὴ τὸ λεγόμενον **ἄστροις αὐτὰς ἐσημαίνετο**, προήι δὲ ἐς τὴν ἐρήμην: 'proceeded to leave the cities, and, *as the saying is, knew their places only by the stars*, and went on into the desert.' Wunder quotes Medea's words in Valer. Flacc. 7. 478 *quando hic aberis, dic, quæeso, profundi Quod caeli spetabo latus?* **ἔφευγον** might share with **ἐκμετρ.** the government of **τὴν Κόρ. χθόνα**, but is best taken absolutely. Sense, not grammar, forbids the version:—'I went into exile from the Corinthian land (**τὴν Κορινθίαν**); thenceforth measuring my way *on earth* (**χθόνα**) *by the stars*.' Phrases like **ὑπαστρον...μῆχαρ ὁρίζομαι γάμου δύσφρονος | φυγῆ** (Aesch. *Suppl.* 395), **ἄστροις τεκμαίρεσθαι ὁδόν** (Lucian *Icaromenippus* § 1), are borrowed from *voyages* in which the sailor has no guides but the stars. Such phrases could be used figuratively only of a journey through *deserts*: as Hesych. explains the proverb **ἄστροις σημειοῦθαι μακρὰν καὶ ἐρήμην ὁδὸν βαδίζειν** ἡ δὲ μεταφορὰ ἀπὸ τῶν πλεόντων. 796 **ἔνθα=ἐκεῖσε ἔνθα.** **ὄψοιμην** after the secondary tense (**ἔφευγον**) for **ὄψομαι**: μὴ with the fut. as 1412: *Ai.* 659, 436:

to some spot where I should never see fulfilment of the infamies foretold in mine evil doom. And on my way I came to the regions in which thou sayest that this prince perished. Now, lady, I will tell thee the truth. When in my journey I was near to those three roads, there met me a herald, and a man seated in a carriage drawn by colts, as thou hast described; and he who was in front, and the old man himself, were for thrusting me rudely from the path. Then, in anger, I struck him who pushed me aside—the driver; and the old man, seeing it,

autem in marg. a manu recentissima. Omissum igitur non animadverterat antiquus ille codicis corrector qui in supplendo siquid prima manus neglexerat alias Lyncea se praestabat; unde dubitatio potest incidere, fueritne is versus necne in archetypo quocum ille Laurentianum contulit.

*Trach. 800. 800 καὶ σοι...τριπλῆς.* The fact that this verse is added in the margin of L only by a late (14th century?) hand has induced Dindorf and Nauck to regard it as due to interpolation. But the trait has dramatic force. Oedipus is now at the critical point: he will hide nothing of the truth from her who is nearest to him. It is part of his character that his earnest desire to know the *truth* never flinches: cp. 1170. 802 κῆρυξ τε, not κῆρυξ τέ: see Chandler, *Accentuation* § 971 2nd ed. 803 ἀπήνης: see on 753. οἷον adverbial neut. = ὡς, referring to Iocasta's whole description; not acc. masc., referring to the person of Laïus as described by her. 804—812 The κῆρυξ is, I think, identical with the ἥγεμών, and distinct from the τροχηλάτης. I understand the scene thus. Oedipus was coming down the steep narrow road when he met the *herald* (to be known for such by his stave, *κηρύκειον*) walking in front of the carriage (*ἥγεμόν*). The herald rudely bade him stand aside; and Laïus, from the carriage, gave a like command: (With the imperfect ἤλαυνέτην, 'were for driving,' πρὸς βίᾳ need not mean more than a threat or gesture.) The driver (*τροχηλάτης*), who was walking at his horses' heads up the hill, then did his lord's bidding by actually jostling the wayfarer (*ἐκτρέποντα*). Oedipus, who had forbore to strike the sacred herald, now struck the *driver*; in another moment, while passing the carriage, he was himself struck on the head by Laïus. He dashed Laïus from the carriage; the herald, turning back, came to the rescue; and Oedipus slew Laïus, herald, driver, and one of two servants who had been walking by or behind the carriage; the other servant

ὅχου παραστείχοντα τηρήσας μέσον  
κάρα διπλοῖς κέντροισί μον καθίκετο.  
οὐ μὴν ἵσην γ' ἔτισεν, ἀλλὰ συντόμως  
σκῆπτρῳ τυπεὶς ἐκ τῆσδε χειρὸς ὑπτιος  
μέσης ἀπήνης εὐθὺς ἐκκυλίνδεται·  
κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ  
τούτῳ προσήκει Λαΐῳ τι συγγενές,  
τίς τοῦδε νῦν ἔστ' ἀνδρὸς ἀθλιώτερος;  
τίς ἐχθροδαίμων μᾶλλον ἀν γένοιτ' ἀνήρ;  
διν μὴ ξένων ἔξεστι μηδ' ἀστῶν τινι

810  
815

**808** δχον codd.: est in B gloss. τοῦ ἄρματος. In uno cod. T inveni quod primo aspectu δχον videri poterat; re perpensa tamen illic quoque credo librarium δχον dare voluisse. δχον coniecit Schaefer.: δχον Doederlinus, quod receperunt Hartung., Dindorf, Nauck., Blaydes. **814** Λαΐῳ codd., recte: vide annot. Λατὸν Bothius, Wunder., Hartung., Dindorf, Blaydes. **815** τίς τοῦδε γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος L, paene eluto νῦν, et superscripto a m. rec. gloss. ἀλλως (i.e. ἀλλος?). τίς τοῦδε γ' ἀνδρὸς ἔστιν (sic) ἀθλιώτερος A. Ceterorum codd. alii hanc lect., alii illam repetunt. Vocem νῦν, qua priori fortunae repentina calamitas opponitur, pro genuina habebo; contra, si ἔστιν in ἔτῃ mutetur (quod propositum Dindorf., recepit Nauck.), misere debilitatur comparativus. Lego igitur, τίς τοῦδε νῦν ἔστιν ἀνδρὸς.

(unperceived by Oedipus) escaped to Thebes with the news. 808 δχον: 'from the chariot—having watched for the moment when I was passing—he came down on me, full on my head (μέσον κάρα acc. of part affected), with the double goad.' The gen. δχον marks the point from which the action sets out, and is essentially like τὰς πολυχρύσουν | Πυθώνος...ἔβας v. 151: cp. *Od.* 21. 142 ὅρνυσθε... | ἀρξάμενοι τοῦ χώρου ὅθεν τέ περ οὐνοχείει, from the place. In prose we should have had ἀπ' δχον. As the verb here involves motion, we cannot compare such a gen. as ίζεν...τοίχον τοῦ ἔτέρου (*Il.* 9. 219), where, if any prep. were supplied, it would be πρός. τηρήσας: [Dem.] or. 53 § 17 (contemporary with Dem.) τηρήσας με ἀνιόντα ἐκ Πειραιῶς ὁψὲ...ἀρπάζει. 809 καθίκετο governs μον, which μέσον κάρα defines: Plut. *Anton.* § 12 σκύτεσι λασίοις...καθικνούμενοι τῶν ἐντυγχανούντων: Lucian *Symp.* § 16 τάχα δ' ἄν τινος καθίκετο τῇ βακτηρίᾳ: *Icaromenippus* § 24 σφόδρα ἡμῶν ὁ πέρυσι χειμῶν καθίκετο. This verb takes accus. only as = to reach, lit. or fig. (as *Il.* 14. 104 μάλα πώς με καθίκεο θυμόν). διπλοῖς κέντροισι: a stick armed at the end with two points, used in driving. Cp. *Il.* 23. 387 (horses)...ἄνευ κέντροιο θέοντες. The τροχηλάτης had left it in the carriage when he got out to walk up the hill. 810 οὐ μὴν ἵσην γ': not merely an even penalty (cp. τὴν ὁμοίαν

watched the moment when I was passing, and, from the carriage, brought his goad with two teeth down full upon my head. Yet was he paid with interest ; by one swift blow from the staff in this hand he was rolled right out of the carriage, on his back ; and I slew every man of them.

But if this stranger had any tie of kinship with Laïus, who is now more wretched than the man before thee? What mortal could prove more hated of heaven? Whom no stranger, no citizen, is allowed

ἀθλιώτερος, particulam γε metri causa intrusam esse credens postquam ἀνδρὸς εἰ sua sede migraverat. Elmsleius coniecerat τάνδρος, quo recepto Blaydesius dedit τίς τοῦδε τάνδρος ἐστ' οὐτ' ἀθλιώτερος, Campbellius τίς τοῦδε τάνδρος ἐστιν ἀθλιώτερος. Dindorfius olim (ed. 1860) versum e textu eiecerat; est autem plane necessarius, cum si deleretur, nihil habiturum esset pronomen δύν (v. 817) ad quod referretur. Sed iampridem (ed. 1869) poenituit virum doctissimum quod insontem versiculum capitidis damnasset: sapit tamen etiamnunc Draconem, reposuit enim τίς τοῦδε ἀκούειν ἀνδρὸς ἀθλιώτερος, collato v. 1204. **817** φ...τινὰ codd., quod defendit Hermann., interpretans φ μὴ ἔξεστι, ξένων τινὰ δέχεσθαι αὐτὸν : 'cui non concessum est ut quisquam eum recipiat.' φ in ὅν mutavit Schaefer., idem τινὰ servans, ut

ἀποδόναι, *par pari referre*): Thuc. I. 35 οὐχ ὁμοία ή ἀλλοτρίωσις, the renunciation of such an alliance is *more serious*. συντόμως, in a way which made short work: cp. Thuc. 7. 42 ἡ πεύγετο ἐπιθέσθαι τῇ πείρᾳ καὶ οἱ ξυντομωτάτην ἥγειτο διαπολέμησιν, the quickest way of deciding the war: Her. 5. 17 ἔστι δὲ σύντομος κάρτα (*sc.* ὁδός), there is a short cut. The conject. συντόνως (*Tr.* 923 συντόνω χερί) would efface the grim irony. 812 μέσης implies that a moment before he had seemed firmly seated: 'right out of the carriage.' Eur. *Cycl.* 7 ἵτεαν μέσην θενών, striking *full* on the shield: *I. T.* 1385 νῆσος δ' ἐκ μέσης ἐφθέγξατο | βοή τις, from within the ship itself: *El.* 965 ἄρκυν εἰς μέσην, right into the net. 814 εἰ συγγενές τι τῷ Δατῷ *if any tie with Laïus* προσήκει τούτῳ τῷ ξένῳ *belongs to this stranger*. συγγενής can take either dat. (akin to) origin. (kin of): and here several editors give Δατού. But the dat. Δατῷ, making it verbally possible to identify the ξένος with Laïus, suits the complex suggestiveness with which the language of this drama is often contrived: cp. τῶν in 1167. Again, τῷ ξένῳ τούτῳ might apply to Oedipus himself (452). Had we τι without συγγενές, Δατού (part. gen.) would then be *necessary*. The constructions of προσήκειν are (1) προσήκω τινί, I am related to: (2) προσήκει μοί τιος, I have a right in, or tie with: (3) προσήκει μοί τι, it belongs to me. Here it is (3). 817 δύ...τινι. The mss. φ...τινά must be rendered: 'to whom it is not allowed that any one should receive (him)': but the words would naturally mean: 'to

δόμοις δέχεσθαι, μηδὲ προσφωνεῖν τινα,  
ω̄θεῖν δ' ἀπ' οἴκων. καὶ τάδ' οὐτις ἄλλος ἦν  
ἢ γὰρ π' ἐμαυτῷ τάσδ' ἀρὰς ὁ προστιθείς. 820  
λέχη δὲ τοῦ θανόντος ἐν χεροῦν ἐμαῦν  
χραίνω, δι' ὧνπερ ὥλετ'. ἀρ' ἔφυν κακός;  
ἄρ' οὐχὶ πᾶς ἄναγνος; εἰ με χρὴ φυγεῖν,  
καὶ μοι φυγόντι μῆστι τὸντος ἐμοὺς ἰδεῖν  
μηδ' ἐμβατεύειν πατρίδος, ἢ γάμοις με δεῖ 825  
μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν  
Πόλυνβον, ὃς ἐξέφυσε καξέθρεψέ με.  
ἄρ' οὐκ ἀπ' ὡμοῦ ταῦτα δαιμονός τις ἀν  
κρίνων ἐπ' ἀνδρὶ τῷδε ἀν ὄρθοίη λόγον;  
μὴ δῆτα μὴ δῆτ', ὡς θεῶν ἀγνὸν σέβας, 830  
ἴδοιμι ταύτην ήμέραν, ἀλλ' ἐκ βροτῶν  
βαίην ἄφαντος πρόσθεν ἢ τοιάνδε ἰδεῖν  
κηλῖδ' ἐμαυτῷ συμφορᾶς ἀφιγμένην.

XO. ημῖν μέν, ὧναξ, ταῦτ' ὀκνήρ'. ἔως δ' ἀν οὖν

absolute diceretur *ξέστι*. Coniecit Elmsleius οὐ, quasi attractum esset ad τοῦδε ἀνδρὸς, structura sane durissima. Nauckio venit in mentem *εἰ μὴ ξένων...τινὶ*, mox autem, pro τινά in v. 818, ἐμέ. Nihil opus est mutare, modo legas ὅν...τινι cum Wunder., Hartung., Dindorf. Frequens in codd. hoc genus inversionum; cf. v. 376. **824 μῆστι**. *L μήτε* (correctum a manu antiqua ex μῆστι), A, T (cum γρ. μὴ 'στι') E, V<sup>2</sup>, V<sup>3</sup>, Bodl. Laud. 54. **825 μήτ'** ἐμβατεύειν *L*, facto ab antiqua manu μήτε ex μῆστι', quod prima dederat. μήτ' *A* quoque et alii. Possit igitur legere (1) ut

whom it is not allowed to receive anyone.' In 376, where σε...γ' ἐμοῦ is certain, all our mss. have με...γε σοῦ: much more might the cases have been shifted here. 818 μηδὲ...τινα, sc. *ξέστι*, absolutely: nor is it lawful that anyone should speak to him. 819 ἀθεῖν δ': the positive δεῖ must be evolved from the negative οὐκ *ξέστι*: cp. *El.* 71 καὶ μὴ μ' ἄτιμον τῆσδε ἀποστέλλητε γῆς | ἀλλ' ἀρχέπλουτον (sc. καταστήσατε). See above, 241. καὶ τάδ'. And these things—*these curses*—none but I laid on myself. As the thought proceeds, the speaker repeats τάδε in a more precise and emphatic form: cp. Plat. *Rcp.* 606 B ἐκεῖνο κερδάνειν ήγείται, τὴν ήδονήν. 821 ἐν χεροῦν, not, 'in their embrace,' but, 'by their agency': *Il.* 22. 426 ὡς ὄφελεν θανέειν ἐν χερσὶν ἐμῆσιν. 822 f. ἀρ'—ἀρ' οὐχὶ. Where ἀρα is equivalent in *séthse* to ἀρ' οὐ, this is because it

to receive in his house; whom it is unlawful that any one accost; whom all must repel from their homes! And this—this curse—was laid on me by no mouth but mine own! And I pollute the bed of the slain man with the hands by which he perished. Say, am I vile? Oh, am I not utterly unclean?—seeing that I must be banished, and in banishment see not mine own people, nor set foot in mine own land, or else be joined in wedlock to my mother, and slay my sire, even Polybus, who begat and reared me.

Then would not he speak aright of Oedipus, who judged these things sent by some cruel power above man? Forbid, forbid, ye pure and awful gods, that I should see that day! No, may I be swept from among men, ere I behold myself visited with the brand of such a doom!

CH. To us, indeed, these things, O king, are fraught with fear; Elmsleius monuit, μήτε τοὺς ἔμοις ἰδεῖν | μήτ' ἐμβατεῖν, subaudito ἔξεστι, sed hoc durissimum videtur: (2) μῆστι τοὺς ἔμοις ἰδεῖν, | μῆστ' ἐμβατεῖν, quod vereor ut Sophocleae Χάρτες facile patientur: (3) iam res ad triarios rediit, neque alia superest ratio quam ut, μῆστι servato, μηδ' ἐμβατεῖν cum Dindorfio scribas. **827**  
Huius versus, post Wunderum a Dindorfio fraudis insimulati atque uncis inclusi, causam orare nullo coram iudice reformidem: vide annot. ἔξέφυσε καξέθρεψε L, A, et codd. plerique. Praeposteram lectionem ἔξέθρεψε καξέφυσε tres tantummodo codd. praebent, praetulit tamen Erfurdt.

means, ‘are you satisfied that it is so?’ i.e. ‘is it not abundantly clear?’ (*El.* 614). Here, the transition from ἀρα to ἀρ' οὐχι is one from bitter irony to despairing earnest. **827** Πόλυνθον. Wunder and Dindorf think this verse spurious. But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laëus, but does not yet dream that Laëus was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery. A few mss. give ἔξέθρεψε καξέφυσε: but the Homeric πρότερον ὑστερον (*Od.* 12. 134 θρέψασα τεκοῦσά τε) seems out of place here just because it throws a less *natural* emphasis on ἔξέφυσε. **829** ἐπ' ἄνδρι τῷδε with δρθοίη λόγον, speak truly in my case. Isaeus or. 8 § 1 ἐπὶ τοῖς τοιούτοις, ὡς ἄνδρες, ἀνάγκη ἐστὶ χαλεπῶς φέρειν, in such cases. *Il.* 19. 181 σὺ δὲ ἐπειτα δικαιότερος καὶ ἐπ' ἄλλῳ | ἔσσεαι, in another's case. **832** τοιάνδε, not τοιάσδε: cp. 533. **833** κηλίδα: cp. ἄγος 1426: *O. C.* 1133 κηλίς κακῶν. For συμφορᾶς, see on 99. **834** δέ οὖν. So where the desponding φύλαξ hopes for the best, Aesch. *Ag.* 34, γένοιτο

- πρὸς τοῦ παρόντος ἐκμάθης, ἔχ' ἐλπίδα. 835  
OI. καὶ μὴν τοσοῦτόν γ' ἔστι μοι τῆς ἐλπίδος,  
τὸν ἄνδρα τὸν βοτῆρα προσμεῖναι μόνον.  
IO. πεφασμένου δὲ τίς ποθ' ή προθυμία;  
OI. ἔγὼ διδάξω σ': ην γὰρ εὑρεθῆ λέγων  
σοὶ ταῦτ', ἔγωγ' ἀν ἐκπεφευγοίην πάθος. 840  
IO. ποῖον δέ μου περιστὸν ἡκουσας λόγον;  
OI. ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν  
ώς νιν κατακτείναιεν. εἰ μὲν οὖν ἔτι  
λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἔγὼ 'κτανον·  
οὐ γὰρ γένοιτ' ἀν εἴς γε τοὺς πολλοῖς ἵσος· 845  
εἰ δ' ἄνδρ' ἐν' οἰόζωνον αὐδήσει, σαφῶς  
τοῦτ' ἔστιν ἥδη τοῦργον εἰς ἐμὲ ρέπον.  
IO. ἀλλ' ώς φαέν γε τοῦπος ὅδ' ἐπίστασο,

**840** ἄγος pro πάθος coniecerunt Blaydes., M. Schmidt., Arndt., al.: recepit Nauck. **843** κατακτείναιεν L, a manu antiqua; prima manus, quae in hac voce

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δ' οὖν κ.τ.λ. 835 τοῦ παρόντος, imperf. part., = ἐκείνου ὃς παρῆν: Dem. or. 19 § 129 οἱ συμπρεσβεύοντες καὶ παρόντες καταμαρτυρήσουσιν, i.e. οἱ συνεπρέσβευνον καὶ παρῆσαν. 836 τῆς ἐλπίδος. The art. is due to the mention of ἐλπίδα just before, but its force is not precisely, ‘the hope of which you speak.’ Rather ἐλπίδα is ‘some hope,’ τῆς ἐλπίδος is ‘hope’ in the abstract: cp. Dem. or. 19 § 88 ἡλίκα πᾶσιν ἀνθρώποις ἀγαθὰ ἐκ τῆς εἰρήνης γίγνεται, i.e. ‘from peace,’ not ‘the peace.’ 838 πεφασμένου, sc. αὐτοῦ: gen. absol. El. 1344 τελουμένων εἴποιμ' ἀν, when (our plans) are being accomplished. 840 πάθος, a calamity,—viz. that of being proved blood-guilty. The conjecture ἄγος is specious. But πάθος shows a finer touch; it is the euphemism of a shrinking mind (like the phrase ἦν τι πάθω for θάνω). For perf. with ἀν cp. 693. 841 περιστὸν, more than ordinary, worthy of special note: Her. 2. 32 τοὺς ἀλλα τε μηχανάσθαι...περιστά, i.e. among other remarkable enterprises: Eur. Suppl. 790 τὸ μὲν γὰρ οὐκ ἥλπιζον ἀν πεπονθέναι | πάθος περισσόν, εἰ γάμων ἀπεξύγην, I had not deemed it a *more than common woe*. Iocasta is unconscious of any *point*, peculiar to her version, on which a hope could depend: she had reported the story of the slaughter in the fewest words, 715—716. 844 τὸν αὐτὸν ἀριθμόν, i.e. πλείους and not ἔνα: or, in the phrase of grammarians, τὸν πληθυντικὸν and not τὸν ἐνικὸν ἀριθμόν. 845 ἵσος: ‘one

yet have hope, until at least thou hast gained full knowledge from him who saw the deed.

OE. Hope, in truth, rests with me thus far alone; I can await the man summoned from the pastures.

IO. And when he has appeared—what would'st thou have of him?

OE. I will tell thee. If his story be found to tally with thine, I, at least, shall stand clear of disaster.

IO. And what of special note did'st thou hear from me?

OE. Thou wert saying that he spoke of Laïus as slain by robbers. If, then, he still speaks, as before, of several, I was not the slayer: a solitary man could not be held the same with that band. But if he names one lonely wayfarer, then beyond doubt this guilt leans to me.

IO. Nay, be assured that thus, at least, the tale was first told; scribenda videtur haesisse, quid dare voluerit dubium est. *κατακτείναιεν* A et codd. plerique. *κατακτείνειαν* cum paucis V<sup>2</sup>.

cannot be made to tally with (cannot be identified with) those many': *τοῖς πολλοῖς*, referring to the plur. *ληστάς* (842). 846 *οἰόων*, journeying alone. The peculiarity of the idiom is that the second part of the compound is equivalent to a *separate* epithet for the noun: i.e. *οἰόων*, 'with solitary girdle,' signifies, 'alone, and girt up.' O. C. 717 *τῶν ἐκατομπόδων Νηρῆδων*, not, 'with a hundred feet each,' but, countless, and dancing: *ib.* 17 *πυκνόπτεροι αἱρόνες*, not, thickly-feathered, but, many and winged: *ib.* 1055 *διστόλοις ἀδελφάς*, not, separately-journeying sisters, but, two sisters, journeying: *Ai.* 390 *διστάρχας βασιλῆς*, not, diversely-reigning kings, but, two reigning kings: Eur. *Alc.* 905 *κόρος μονόπατις*, not, a youth with one child, but, a youth, his only child: *Phoen.* 683 *διώνυμοι θεαί*, not, goddesses with contrasted names, but several goddesses, each of whom is invoked. So I understand Eur. *Or.* 1004 *μονόπωλον Ἀῳ*, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky). 847 *εἰς ἐμὲ ρέπον*: as if he were standing beneath the scale in which the evidence against him lies; that scale proves the heavier of the two, and thus descends towards him. 848 *ἐπίστασο φανὲν τοῦπος ἄδε*, know that the tale was thus set forth: *ἐπίστασο ὡς φανὲν τοῦπος ἄδε*, know that *you may take the story to have been* thus set forth: where *ὡς* merely points to the mental attitude which the subject of *ἐπίστασο* is to assume. *Phil.* 567 *ὡς ταῦτ' ἐπίστω δρώμεν'*, *οὐ μέλλοντ'*

κούκ ἔστω αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν.  
 πόλις γάρ ηκουσ', οὐκ ἐγὼ μόνη, τάδε. 850  
 εἰ δ' οὖν τι κάκτρέποιτο τοῦ πρόσθεν λόγου,  
 οὗτοι ποτ', ὥνται, τόν γε Λαῖον φόνον  
 φανεῖ δικαίως ὅρθον, ὃν γε Λοξίας  
 διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.  
 καίτοι νιν οὐ κενός γ' ὁ δύστηνός ποτε 855  
 κατέκταν', ἀλλ' αὐτὸς πάροιθεν ὥλετο.  
 ὥστ' οὐχὶ μαντείας γ' ἀν οὔτε τῇδ' ἐγὼ  
 βλέψαιμ' ἀν οὐνεκ' οὔτε τῇδ' ἀν ὕστερον.  
 ΟΙ. καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην  
 πέμψου τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφῆς. 860

**851** Variam 1. *καὶ τρέποιτο* (quae defendi quidem potest, multo tamen minus est probanda quam *κάκτρέποιτο*) praebeant A, E, et prima manus in V<sup>3</sup>. **852** *τὸν*

ἔτι, know that you may assume these things to be a-doing, not delayed: and *ib.* 253, 415: below 956. So with the gen. abs.: *Ai.* 281 ὡς ὅδ' ἔχοντων τῶνδ' ἐπίστασθαι σε χρή, these things being so, you must view them in that belief. 849 ἐκβαλεῖν, repudiate: Plat. *Crito* 46 B τὸν δὲ λόγους οὓς ἐν τῷ ἐμπροσθεν ἔλεγον οὐ δύναμαι νῦν ἐκβαλεῖν. 851 εἰ κάκτρέποιτο, if he *should* turn aside: see on 772 *καὶ...* λέξαιμ' ἄν. 852 *τὸν γε Λαῖον φόνον*. Iocasta argues: 'Even if he *should* admit that the deed was done by *one* man (a circumstance which would confirm our fears that the deed was yours), at any rate the death of Laëus cannot be shown to have happened as the oracle foretold; for Laëus was to have been killed by my son, who died in infancy. The oracular art having failed in this instance, I refuse to heed Teiresias when he says that you will yet be found guilty of slaying your father Polybus.' Iocasta, bent on cheering Oedipus, merely *alludes* to the possibility of his being indeed the slayer of Laëus (851), and turns to the comforting aspect of the case—viz., the undoubted failure of the oracle, *on any supposition*. This fine and subtle passage is (to my apprehension) utterly defaced by the conjecture *σὸν γε Λαῖον φόνον* (Bothe), 'it cannot be shown that *your slaying of Laëus* fulfils the oracle.' Herm. reads *τόνδε*, 'this slaying' (of which you think yourself guilty): but the *γε* is needed. 853 δικαῖως ὅρθον, in a just sense correct, *i.e.* properly fulfilled: for *ὅρθον* see on 503. 854 διεῖπε: *expressly* said: cp. διαδείκνυμι, to

he cannot revoke that, for the city heard it, not I alone. But even if he should diverge somewhat from his former story, never, king, can he show that the murder of Laïus, at least, is truly square to prophecy; of whom Loxias plainly said that he must die by the hand of my child. Howbeit that poor innocent never slew him, but perished first itself. So henceforth, for what touches divination, I would not look to my right hand or my left.

OE. Thou judgest well. But nevertheless send some one to fetch the peasant, and neglect not this matter.

γε codd.: σέν γε Bothius, Dindorf. Lectio τένδε, quam Γ habet, nihil est. Vide annot.

show clearly (Her.), διαδηλώω, διαρρήδην, ‘in express terms’: so above, 394 αἰνῆγμα...διειπέν = ‘to declare’ (solve) a riddle. **Λοξίας**: a surname of the oracular Apollo, popularly connected with λοξός, ‘oblique’ (akin to λέχ-ριος, *obliquus, luxus* ‘sprained’), as = the giver of *indirect, ambiguous responses* (λοξὰ καὶ ἐπαμφοτερίζοντα, Lucian *Dial. Deor.* 16): Cornutus 32 λοξῶν δὲ καὶ περισκελῶν ὄντων τῶν χρησμῶν οὐδὲ διδωσι Λοξίας ὠνόμασται, and so Lycophron 14. 1467: to this Pacuvius alludes, *Flexa non falsa autumare dictio Delphis solet*. The association of Apollo with Helios suggested to the Stoicks that the idea connecting λοξός with Λοξίας might be that of *the ecliptic*: to which it might be replied that the name Λοξίας was older than the knowledge of the fact. It is not etymologically possible to refer Λοξίας to λύκ, *lux*. But phonetic correspondence would justify the connection, suggested by Mr Fennell, with ἀλεξ (Skt. *rak-sh*). Λοξίας and his sister Λοξώ (Callim. *Del.* 292) would then be other forms of Phoebus and Artemis ἀλεξητήριοι, ἀλεξίμοροι (above, 164), ‘defenders.’ Iocasta’s utterance here is not really inconsistent with her reservation in 712: see note there. 857 οὔτε τῆθε—οὔτε τῆθε = οὐτ’ ἐπὶ τάδε οὐτ’ ἐπὶ θάτερα, neither to this side nor to that: *Phil.* 204 η̄ που τῆδ’ η̄ τῆθε τόπων: *Il.* 12. 237 (Hector to Polydamas): τύνη δ’ οἰωνοῦσι τανυπτερύγεσσι κελεύεις | πείθεσθαι· τῶν οὐτὶ μετατρέπομ’ οὐτ’ ἀλεγίζω, | εἴτ’ ἐπὶ δεξὶ ἵωσι πρὸς γῶν τ’ η̄λιον τε, | εἴτ’ ἐπ’ ἀριστερὰ τοῖ γε ποτὶ ξόφον η̄ερόεντα. 859 καλῶς νομίζεις: he assents, almost mechanically—but his thoughts are intent on sending for the herdsman. 860 στελοῦντα, ‘to summon’: στέλλειν = ‘to cause to set out’ (by a mandate), hence ‘to summon’: *O. C.* 297 σκοτὸς δέ νν | δις κάμε δεῦρ’ ἔπειπεν οὕχεται στελῶν.

ΙΟ. πέμψω ταχύνασ'. ἀλλ' ἵωμεν ἐς δόμους.  
οὐδὲν γὰρ ἀν πράξαιμ' ἀν ὅν οὐ σοὶ φίλον.

ΧΟ. στρ. α'. εἴ μοι ξυνείη φέροντι  
2 μοῖρα τὰν εὗστεπτον ἀγνείαν λόγων  
3 ἔργων τε πάντων, ὅν νόμοι πρόκεινται

865

μηδὲ τοῦτ' ἀφῆς, ‘and do not neglect this.’ With a point after *στελοῦντα* we could render: ‘neglect *not even this*’: but Oed. does not feel, nor feign, indifference. 862 γὰρ, since *ἵωμεν* κ.τ.λ. implies consultation. The doubled *ἀν* gives emphasis: cp. 139. *Δν οὐ σοὶ φίλον = τούτων ἀ πρᾶξαι οὐ σοὶ φίλον ἐστί.* *Phil.* 1227 ἔπραξας ἔργον ποῖον ὅν οὐ σοὶ πρέπον;

863—910 Second *στάσιμον*. The second *ἐπεισόδιον* (512—862) has been marked by the overbearing harshness of Oedipus towards Creon; by the rise of a dreadful suspicion that Oedipus is *ἄναγνος*—blood-guilty for Laëus; and by the avowed contempt of Iocasta, not, indeed, for Apollo himself, but for the *μαντική* of his ministers. These traits furnish the two interwoven themes of the second stasimon: (1) the prayer for *purity* in word as in deed: (2) the deprecation of that *pride* which goes before a fall;—whether it be the insolence of the *τύραννος*, or such intellectual arrogance as Iocasta’s speech bewrays (*λόγω*, v. 884). The tone of warning reproof towards Oedipus, while only allusive, is yet in contrast with the firm though anxious sympathy of the former ode, and serves to attune the feeling of the spectators for the approach of the catastrophe.

*1st strophe* (863—872). May I ever be pure in word and deed, loyal to the unwritten and eternal laws.

*1st antistrophe* (873—882). A tyrant’s selfish insolence hurls him to ruin. But may the gods prosper all emulous effort for the good of the State.

*2nd strophe* (883—896). Irreverence in word or deed shall not escape: the wrath of the gods shall find it out.

*2nd antistrophe* (897—910). Surely the oracles concerning Laëus will yet be justified: O Zeus, suffer not Apollo’s worship to fail.

863 εἴ μοι ξυνείη μοῖρα φέροντι is equivalent to εἴθε διατελοῦμι φέρων, the part. implying that the speaker is *already* mindful of *ἀγνεία*, and prays that he may continue to be so: whereas εἴ μοι συνείη μοῖρα φέρειν would have been equivalent to εἴθε μοι γένοιτο φέρειν, an aspiration towards

Io. I will send without delay. But let us come into the house : nothing will I do save at thy good pleasure.

Ch. May destiny still find me winning the praise of rever-<sup>1st</sup> ent purity in all words and deeds sanctioned by those laws <sup>strophe.</sup>

ἀγνεία as not yet attained. Though μοῖρα is not expressly personified (cp. Pind. *Pyth.* 3. 84 τὸν δὲ μοῖρόν εὐδαιμονίας ἔπειται), the conception of it is so far personal that ξυνεῖη is tinged with the associations of ξυνειδεῖη, and thus softens any boldness in the use of the participle; a use which, in principle, is identical with the use after such verbs as διατελῶ, τυγχάνω, λανθάνω. φέροντι (= φερομένῳ, see on 520)...ἀγνείαν, *winning* purity, regarded as a precious κτῆμα (*Ant.* 150): cp. 1190 πλέον τὰς εὐδαιμονίας φέρει: *El.* 968 εὐσέβειαν...οἴστει (will win the *praise* of piety): Eur. *Or.* 158 ὑπνουν...φερομένῳ χαράν. 864 εὐσεπτον, active, 'reverent,' only here: so 890 τῶν ἀσέπτον, also act., 'irreverent deeds,' as in Eur. *Helen.* 542 Πρώτεως ἀσέπτον παιδός, impious, unholy: see on 515. 865 ὁν νόμοι πρόκεινται ὑψίπ., 'for which (enjoining which) laws have been set forth, moving on high,'—having their sphere and range in the world of eternal truths : ὑψίποδες being equiv. to ὑψηλοὶ καὶ ὑψοῦ πατοῦντες: see on οἰδάων 846, and contrast χθονοστιβῆ 301. The metaphor in νόμοι was less trite for a Greek of the age of Sophocles than for us: cp. Plat. *Legg.* 793 α τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα νόμιμα —οὐτε νόμους δεῖ προσαγορεύειν αὐτὰ οὐτε ἄρρητα ἔαν. πρόκεινται (Thuc. 3. 45 ἐν οὐν ταῖς πόλεσι πολλῶν θανάτου ζημίᾳ πρόκειται) strengthens the metaphor: Xen. *Mem.* 4. 4. 21 δίκην γέ τοι διδόσασιν οἱ παραβαίνοντες τοὺς ὑπὸ τῶν θεῶν κειμένους νόμους, ἦν οὖδενὶ τρόπῳ δινατὸν ἀνθρώπῳ διαφυγεῖν, ὥσπερ τοὺς ὑπὸ ἀνθρώπων κειμένους νόμους ἔνοι διαφεύγοντι τὸ δίκην διδόναι: where Socrates speaks of the ἄγραφοι νόμοι which are ἐν πάσῃ χώρᾳ κατὰ ταῦτα νομιζόμενοι,—as to revere the gods and honour parents. Arist. *Rhet.* 1. 13. 2: 'I consider law (νόμον) as particular (ἢδιον) or universal (κοινόν), the particular law being that which each community defines in respect to itself,—a law partly written, partly unwritten [as consisting in local custom]; the universal law being that of nature (τὸν κατὰ φύσιν). For there is a certain natural and universal right and wrong which all men divine (μαντεύονται), even if they have no intercourse or covenant with each other; as the Antigone of Sophocles is found saying that, notwithstanding the interdict, it is right to bury Polyneices' (*Ant.* 454, where she appeals to the ἄγραπτα κάσφαλῇ θεῶν νόμιμα). Cp. Cope's

- 4 ὑψίποδες, οὐρανίαν  
 5 δὶ’ αἰθέρα τεκνωθέντες, ὡν Ὀλυμπος  
 6 πατὴρ μόνος, οὐδέ νιν  
 7 θνατὰ φύσις ἀνέρων  
 8 ἔτικτεν, οὐδὲ μάν ποτε λάθα κατακοιμάσει. 870  
 9 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.
- ἀντ. α'. ὕβρις φυτεύει τύραννον· 873  
 2 ὕβρις, εἰ πολλῶν ὑπερπλησθῆ μάταν,  
 3 ἃ μὴ πίκαιρα μηδὲ συμφέροντα, 875

**870** οὐδὲ μήν ποτε L, A, codd. plerique: οὐδὲ μάν ποτὲ (sic) V: οὐδὲ μήποτε E. Maior ergo codd. auctoritas pro l. οὐδὲ μάν ποτε....κατακοιμάσει facilitates quam pro l. οὐδὲ μήποτε....κατακοιμάσῃ. Habet certe L κατακοιμάσῃ. Contra legitur κατακο-

Introd. to Arist. *Rhet.* p. 239. 866 οὐρανίαν δὶ’ αἰθέρα τεκνωθέντες, called into a life that permeates the heavenly ether (the highest heaven): the metaphor of τεκνωθέντες being qualified by its meaning in this particular application to νόμοι, viz. that they are *revealed as operative*; which allows the poet to indicate *the sphere throughout which they operate* by δὶ’ αἰθέρα, instead of the verbally appropriate ἐν αἰθέρι: much as if he had said δὶ’ αἰθέρα ἐνεργοὶ ἀναφανέντες. So, again, when he calls *Olympus*, not *Zeus*, their πατήρ, the metaphor is half-fused with the direct notion of ‘source.’ Cp. Arist. *Rh.* I. 13. 2 quoted on 865, which continues (illustrating τὸ φύσει δίκαιον): καὶ ὡς Ἐμπεδοκλῆς λέγει περὶ τοῦ μὴ κτείνειν τὸ ἔμψυχον· τοῦτο γὰρ οὐ τοῖ μὲν δίκαιον τισὶ δ’ οὐ δίκαιον, ‘Αλλὰ τὸ μὲν πάντων νόμιμον διά τ’ εὐρυμέδοντος | αἰθέρος ἡνεκέως τέταται διά τ’ ἀπλέτου αὖ γῆς (so Scaliger rightly amended αὐγῆς: Emped. 438): where the special reference of Empedocles is to a principle of life common to gods, men, and irrational animals (*πνεῦμα τὸ διὰ παντὸς τοῦ κόσμου διῆκον ψυχῆς τρόπον*, Sextus Emp. *Adv. Math.* 9. 127: cp. Cope ad loc.). αἰθέρα: *Il.* 16. 364 ὡς δ’ ὅτ’ ἀπ’ Οὐλύμπου νέφος ἔρχεται οὐρανὸν εἴσω | αἰθέρος ἐκ δίης: where, Olympus being the mountain, the οὐρανός is above the αἰθέρος, since ἐξ αἰθέρος could not = ἐξ αἰθρᾶς, *after* clear weather: and so *Il.* 2. 458 δὶ’ αἰθέρος οὐρανὸν ἴκει: *Il.* 19. 351 οὐρανοῦ ἐκκατέπαλτο δὶ’ αἰθέρος: cp. *Ant.* 420. Here οὐρανίαν αἰθέρα = the highest heaven. 867 Ὀλυμπος: not the mountain, as in the *Iliad*, but, as in the *Odyssey* (6. 42), the bright supernal abode of the gods: and so = the sky itself: *O. C.* 1654 γῆν τε προσκυνοῦνθ’

of range sublime, called into life throughout the high clear heaven, whose father is Olympus alone; their parent was no race of mortal men, no, nor shall oblivion ever lay them to sleep; a mighty god is in them, and he grows not old.

Insolence breeds the tyrant; Insolence, once vainly surfeited on wealth that is not meet nor good,  
1st anti-strophe.

*μάστει* in A (cui calami fortasse lapsu Campb. abristum subiunctivi tribuit), et in reliquis codd. paene omnibus, exceptis L<sup>2</sup>, Δ, Pal., Trin. Quocirca cum fateri debeamus, lectionem μήποτε...κατακοιμάσῃ sententiae nihilo secius convenire, alteram, tamen, ut multo gravioribus innixam testimoniis, praferendam duximus.

ὅμοι | καὶ τὸν θεῶν<sup>\*</sup> Ολυμπὸν. 870 ἔτικτεν, ‘was their parent,’ sometimes used instead of ἔτεκε where the stress is not so much on the fact of the birth as on the *parentage*, 1099, *O. C.* 982, fr. 501: Pind. *P.* 9. 15 ὃν ποτε...Ναὶς...ἔτικτεν. (It would be prosaic to render, ‘brought forth successively,—developed.) οὐδὲ μὰν...κατακοιμάστει: the MSS. favour this reading, and οὐδὲ μὰν is suitable as = ‘no, nor...’ But I do not see how οὐ μὴ...κατακοιμάσῃ could be rejected on the ground which Prof. Campbell assigns, as ‘too vehement.’ In itself οὐ μὴ simply expresses conviction: Plat. *Phaed.* 105 Α οὐκοῦν ή ψυχὴ τὸ ἐναντίον φ αὐτῇ ἐπιφέρει ἀεὶ οὐ μὴ ποτε δέξηται, ὡς ἐκ τῶν πρόσθεν ὡμολόγηται; 871 μέγας ἐν τούτοις θεός: the divine virtue inherent in them is strong and unfailing. Cp. Eur. fr. 188 θεός τις ἐν ημῖν. θεός without art., as 880: *O. C.* 1694 τὸ φέρον ἐκ θεοῦ. Better thus than, ‘there is a great god in these’—which is weak after what has preceded. 873 ὕβρις. The tone of Oedipus towards Creon (esp. 618—672) suggests the strain of warning rebuke. Aeschylus, with more elaborate imagery, makes ὕβρις the daughter of δυσσεβία and the parent of a νέα ὕβρις which in turn begets κόρος and θράσος (*Ag.* 764). τύραννον, here not ‘a prince,’—nor even, in the normal Greek sense, an unconstitutionally absolute ruler (bad or good),—but, in our sense, ‘a tyrant’: cp. Plat. *Pol.* 301 Σ δταν μῆτε κατὰ νόμους μῆτε κατὰ ἔθη πράττη τις εἰς ἄρχων, πρεσποιήται δὲ ὥστερ ὁ ἐπιστήμων ὡς ἄρα παρὰ τὰ γεγραμμένα τό γε βέλτιστον ποιητέον, ὃ δέ τις ἐπιθυμία καὶ ἄγνοια τούτου τοῦ μιμήματος ἡγούμενη, μῶν οὐ τότε τὸν τοιοῦτον ἔκαστον τύραννον κλητέον; *Rep.* 573 Β ἀρ' οὖν...καὶ τὸ πάλαι διὰ τὸ τοιοῦτον τύραννος ὁ \*Ἐρως λέγεται; 874 εἰ...ὑπερπλησθῆ: Plat. *Rep.* 573 Σ τυραννικὸς δὲ...ἀνήρ ἀκριβώς γίγνεται, ὅταν ἡ φύσει ἡ ἐπιτηδέυμασιν ἡ ἀμφοτέρους μεθυστικός τε καὶ ἐρωτικὸς καὶ μελαγχολικὸς γένηται. For εἰ with

4 ἀκρότατον εἰσαναβᾶσ'  
 5 <ἄκρον> ἀπότομον ὥρουσεν εἰς ἀνάγκαν,  
 6 ἐνθ' οὐ ποδὶ χρησίμω  
 7 χρῆται. τὸ καλῶς δὲ ἔχον  
 8 πόλει πάλαισμα μήποτε λῦσαι θεὸν αἴτοῦμαι. 880  
 9 θεὸν οὐ λήξω ποτὲ προστάταν ἵσχων.

στρ. β'. εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, 883

**876** seq. ἄκρον in 877 ex mea conjectura suppli. ἀκροτάταν εἰσαναβᾶσ' ἀπότομον | ὥρουσεν εἰς ἀνάγκαν L. ἀκροτάταν εἰσαναβᾶσ' ἀπότομον | ὥρουσεν εἰς ἀνάγκαν A: ubi signum' post εἰσαναβᾶσ' et litteram o super ἀπότομον rubro charactere usus corrector addidit. Scilicet in hoc codice prima manus scripserat εἰσαναβᾶσα πότμον :

subj., see on 198. 876 ἀκρότατον is metrically required for correspondence with ὑψίποδες in 866. The mss. have ἀκροτάταν, possibly due to ἀνάγκαν. In 877, ἀπότομον ὥρουσεν εἰς ἀνάγκαν, there is a defect of one long syllable or two short ones, the corresponding verse of the strophe, 866, being δὲ αἰθέρα τεκνωθέντες ὅν "Ολυμπος. ἀπότομον seems unquestionably right: neither ἀπότομον (which occurs as a variant) nor ἄπορον is nearly so forcible, or so appropriate to this image of the sudden, headlong fall. If, then, ἀπότομον is kept, these methods of correction are open:—(1) To prefix ἐξ- to ὥρουσεν. To this the objection, I think, is that ἀκρότατον εἰσαναβᾶσ' must then mean, 'having climbed to the highest point'; i.e. ἀκρότ. must be a substantive; for, with εἰσαναβ. (this would not hold of ἀναβᾶσ'), ἀκρότατον could not be adverbial: cp. *Hom. Hymn.* 19. 11 ἀκροτάτην κορυφὴν μηλόσκοπον εἰσαναβαίνων: and so in all places (about 14) where it occurs in the Homeric poems the verb has an accus. Now, τὸ ἀκρότατον might serve for such: but surely not ἀκρότατον. (2) To supply before ἀπότομον a noun agreeing with ἀκρότατον. Arndt conj. αἴπος ('Αθώον, Ἀραχναῖον αἴπος Aesch. *Ag.* 285, 309). Another possibility is δλβον. I propose ἄκρον, which a scribe ignorant of metre might easily have taken for a redundancy generated by ἀκρότατον. 877 ἀπότομον...εἰς ἀνάγκαν, to sheer ruin: the epithet of the *precipice* being transferred to the *abyss* which receives him: Her. 1. 84 τὸ χωρίον τῆς ἀκροπόλιος...ἐὸν ἄμαχόν τε καὶ ἀπότομον. Cp. αἴπον δλεθρον (*Il.* 6. 57), θάνατον αἴπον (Pind. *Ol.* 11. 42). ἀνάγκαν, a constraining doom from the gods: Eur. *Ph.* 1000 εἰς ἀνάγκην δαιμόνων ἀφιγμένοι. Cp. Plat. *Legg.* 716 Α δέ τις ἐξαρθεὶς ὑπὸ μεγαλανχίας ἢ χρήμασιν ἐπαιρόμενος ἢ τιμαῖς ἢ καὶ σώματος εὐμορφίᾳ,

when it hath scaled the crowning height, leaps on the abyss of doom, where no service of the feet can serve. But I pray that the god never quell such rivalry as benefits the State; the god will I ever hold for our protector.

But if any man walks haughtily in deed or word,<sup>2nd</sup> strophe.

deinde πότμον voluit corrector in ἀπότομον mutare, hoc cum v. ἀνάγκαν iuncturus. Est autem et in L et in A gloss. ἀπορρῆτα ad v. ἀπότομον. Pro ἀκροτάτω nulla extat in codd. lectionis varietas. Habent item codd. quos viderim omnes ὥροντεν, excepto T, qui ἀνάρουσεν insulse praebet. Frustra erunt qui ad expediendas huius loci tricas plus opis a codicibus exspectant. Rationes vero quibus coniectura ἀκρον firmatur infra annotatae sunt.

ἄμα νεότητι καὶ ἀνοίᾳ φλέγεται τὴν ψυχὴν μεθ' ὕβρεως...μετὰ δὲ χρόνον οὐ πολὺν ὑποσχών τιμωρίαν τῇ δίκῃ ἔαντόν τε καὶ οἴκον καὶ πόλιν ἄρδην ἀνάστατον ἐποίησε. 878 χρηστήρω..χρῆται: where it does not use the foot to any purpose: *i.e.* the leap is to headlong destruction; it is not one in which the feet can anywhere find a safe landing-place. For the paronomasia cp. Pind. *P.* 2. 78 κερδοῦ δὲ τί μάλα τούτῳ κερδαλέον τελέθει; ‘but for the creature named of gain (the fox) what so gainful is there here?’ 879 τὸ καλῶς δ' ἔχον: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—*i.e.* the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the προθυμία which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247. 880 πάλαισμα: cp. Isocr. *Eph.* 7 § 7 τοῖς καλῶς τὰς πόλεις τὰς αὐτῶν διοικοῦσιν ἀμιλλητέον καὶ πειρατέον διενεγκεῖν αὐτῶν. Plut. *Mor.* 820 C ὥσπερ οὐκ ἀργυρίτην οὐδὲ δωρίτην ἀγῶνα πολιτείας ἀγωνιζομένους (the emulous service of the State), ἀλλὰ ιερὸν ὡς ἀληθῶς καὶ στεφανίτην (like the contests in the great games). 882 προστάταν: defender, champion: not in the semi-technical sense of ‘patron,’ as in 411. 883 ὑπέροπτα, adverbial neut. of ὑπέροπτος [not ὑπερόπτα, epic nom. for ὑπερόπτης (*Ant.* 130), like ἵππότα]: cp. *O. C.* 1695 οὗτοι κατάμεμπτ' ἔβητον, ye have fared not amiss. *Il.* 17. 75 ἀκίνητα διώκων | ἵππον: Eur. *Supp.* 770 ἄκραντ' ὁδύρει: *Ph.* 1739 ἀπειμι...ἀπαρθένεντ' ἀλωμένα: *Ion* 255 ἀνερεύνητα δυσθυμεῖ (hast grieves which I may not explore). χερσὶν, in contrast with λόγῳ, merely = ἔργοις, not ‘deeds of violence’: cp. Eur. *Ph.* 312 πῶς... | καὶ χερσὶ καὶ λόγοισι... | περιχορέοντα τέρψιν...λάβω, find joy in deed and word of circling dance, *i.e.* in linking of the hands and in

2 Δίκας ἀφόβητος, οὐδὲ	885
3 δαιμόνων ἔδη σέβων,	
4 κακά νιν ἐλοιτο μοῖρα,	
5 δυσπότμου χάριν χλιδᾶς,	
6 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως	
7 καὶ τῶν ἀσέπτων ἔρξεται,	890
8 ἢ τῶν ἀθίκτων θίξεται ματόζων.	

890 ἔρξεται L: ubi litteram ξ ex γ ortam esse mihi quidem haud certum videtur.  
ἔρξεται A. Consentunt in voce, in spiritu tantum variant ceteri codd. 891

song : cp. 864. 885 Δίκας ἀφόβητος, not fearing Justice : cp. 969 ἄψαυστος ἔγχους, not touching a spear. The act. sense is preferable only because class. Greek says φοβηθεὶς τὴν δίκην, not φοβηθεὶς ὑπὸ τῆς δίκης : the form of the adj. would warrant a pass. sense : cp. Tr. 685 ἀκτίνος...ἀθικτον. With ἀφόβος (Ai. 366) ἀφόβητος cp. ἀταρβήσ (Tr. 322) ἀτάρβητος (Ai. 197). 886 οὐδη, images of gods, whether sitting or standing ; but always with the added notion that they are placed in a temple or holy place as objects of worship. Timaeus p. 93 ἔδος· τὸ ἄγαλμα καὶ ὁ τόπος ἐν φύσινται : where τόπος prob. denotes the small shrine in which an image might stand. Dionys. Hal. I. 47 uses ἔδη to render *penates*. Liddell and Scott s. v. cite the following as places in which ἔδος ‘may be a temple’: but in all of them it must mean *image*. Isocr. or. 15 § 2 Φειδίαν τὸν τὸ τῆς Ἀθηνᾶς ἔδος ἐργασάμενον, i.e. the chryselephantine Athena Parthenos; cp. Plut. Per. 13 ὁ δὲ Φειδίας εἰργάζετο μὲν τῆς θεοῦ τὸ χρυσοῦν ἔδος. Xen. Hellen. I. 4. 12 Πλυντήρια ἤγειν ἡ πόλις, τοῦ ἔδους κατακεκαλυμμένου τῆς Ἀθηνᾶς : i.e. the ἀρχαῖον βρέτας of Athena Polias in the Erechtheum was veiled in sign of mourning (the death of Aglauros being commemorated at the festival of the Plunteria). Paus. 8. 46. 2 φαίνεται δὲ οὐκ ἄρξας ὁ Αὔγουστος ἀναθήματα καὶ ἔδη θεῶν ἀπάγεσθαι παρὰ τῶν κρατηθέντων (i.e. carry off to Italy): where ἀναθήματα are dedicated objects generally, ἔδη images worshipped in temples. Is Sophocles glancing here at the mutilators of the Hermae in 415 B.C., and especially at Alcibiades? We can hardly say more than this:—(1) There is no positive probability as to the date of the play which can be set against such a view. (2) The language suits it,—nay, might well suggest it; nor does it matter that the Ἐρμαῖ, though ἀναθήματα (Andoc. De Myst. § 34), were not properly ἔδη. (3) It cannot be assumed that the dramatic art of Sophocles would exclude such a reference. Direct contemporary

with no fear of Justice, no reverence for the images of gods, may an evil doom seize him for his ill-starred pride, if he will not win his vantage fairly, nor keep him from unholy deeds, but must lay profaning hands on sanctities.

*έξεται ματάξων* L. *έξεται ματάξων* (sic) A: deest iota subscriptum in aliis quoque codl., ut B, V, Bodl. Laud. 54. Recepit quod Blaydes. coniecit, *θίξεται*: vide annot.

allusion is, indeed, uncongenial to it. But a light touch like this—especially in a choral ode—might fitly strike a chord of contemporary feeling in unison with the emotion stirred by the drama itself. I do not see how to affirm or to deny that such a suggestion was meant here. 888 *δυσπότμον*, miserably perverse: *Ant.* 1025 οὐκέτ *έστ’*... | ἄβουλος οὐτ’ ἄνολθος. 890 *τῶν ἀσέπτων*: see on 864. *θίξεται*, keep himself from: *O. C.* 836 *εἴργον*, ‘keep off’ (the holy ground): *Her.* 7. 197 ὡς κατὰ τὸ ἄλσος ἐγένετο, αὐτός τε ἔργετο αὐτοῦ καὶ τῇ στρατιῇ πάσῃ παρήγγειλε. *Plat. Legg.* 838 Α ὡς εὐ τε καὶ ἀκριβώς *εἴργονται τῆς τῶν καλῶν ἔνονοιάς*. As to the form, *Her.* has *ἔργω* or *ἐέργω*: in Attic the MSS. give *Aesch. Eum.* 566 *κατεργαθοῦ*: *Soph. Ai.* 593 *ἔννέρξετε*: *Thuc.* 5. 11 *πειριέρξαντες* (so the best MSS., and Classen): *Plat. Gorg.* 461 Β *καθέρξεις* (so Stallb. and Herm., with MSS.): *Rep.* 461 Β *ἔννέρξαντος*: *Rep.* 285 Β *ἔρξας*. So far as the MSS. warrant a conclusion, Attic seems to have admitted *ἔρ-* instead of *είρ-* in the forms with *ξ*. The smooth breathing is right here, even if we admit a normal distinction between *ἔργω* ‘to shut out’ and *εἴργω* ‘to shut in.’ 891 *θίξεται*. This conjecture of Blaydes seems to me certain. The form occurs *Eur. Hippol.* 1086 *κλαίων τις αὐτῶν ἀρ’ ἔμοῦ γε θίξεται*: *Her.* 652 *εἰ δὲ τῶνδε προσθίξει χερί*. Hesych. has *θίξεσθαι*. L has *έξεται* with no breathing. Soph. could not conceivably have used such a phrase as *έχεσθαι τῶν ἀθίκτων*, to cling to things which should not even be touched. He himself shows the proper use of *έχεσθαι* in fr. 327 *τοῦ γε κερδαίνειν ὅμως | ἀπρίξ ἔχονται*, ‘still they cling tooth and nail to gain’: fr. 26 *τὰ μὲν | δίκαι’ ἐπαίνει τοῦ δὲ κερδαίνειν ἔχον*. Some explain *έξεται* as ‘abstain’: *Od.* 4. 422 *σχέσθαι τε βίης λύσαι τε γέροντα*: *Her.* 6. 85 *ἔσχοντο τῆς ἀγωγῆς*. To this there are two objections, both insuperable: (1) the disjunctive *ἢ*,—with which the sense ought to be, ‘unless he gain &c...or else abstain’: (2) *ματάξων*, which could not be added to *έξεται* as if this were *παύσεται*. *ματάξων*, acting with rash folly: *Her.* 2. 162 *ἀπεματάστε*, behaved in an unseemly manner: *Aesch. Ag.* 995 *στλάγχνα δ’ οὐτὶ ματάζει*, my heart does not vainly forebode. The reason for writing *ματάξων*, not *ματάζων*, is that

9 τίς ἔτι ποτ' ἐν τοῦσδ' ἀνὴρ θεῶν βέλη  
 10 εὐξέται ψυχᾶς ἀμύνειν;  
 11 εἰ γὰρ αἱ τοιαίδε πράξεις τίμιαι,  
 12 τί δεῖ με χορεύειν; 895

ἀντ. β'. οὐκέτι τὸν ἄθικτον εἶμι γὰς ἐπ' ὄμφαλὸν σέβων,  
 2 οὐδὲ ἐσ τὸν Ἄβαῖσι ναόν, 900

**892 seq.** τίς ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ | θυμῷ βέλη ἐρξεται (sic) ψυχᾶς ἀμύνειν L. Sic etiam A, in quo et θυμῷ et ἐρξεται (sic) clare scripta sunt. Plerique codd. ἐρξεται (sic) habent. Pro θυμῷ, pauci quidam θυμῷ praebent. Extat θυμῷ (sic) in B, E, T, Pal., V<sup>2</sup>, V<sup>3</sup>, V<sup>4</sup>. Pro ἐν τοῖσδε, habet E cum paucis aliis ἐν τούτοις, B (omisso ἐν)

the form *ματαίζω* is well attested (Her., Josephus, Hesych., Herodian): while there is no similar evidence for *ματάζω*, though the latter form *might* have existed, being related to a stem *ματα* (*μάτη*) as *δικαζω* to *δικα* (*δίκη*). 892 τίς ἔτι ποτ'...ἀμύνειν; Amid such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods? The pres. *ἀμύνειν*, not fut. *ἀμύνεῖν*, because the shafts are imagined as already assailing him. ἐν τοῖσδε: 1320: *Ant.* 38 εἰ τάδ' ἐν τούτοις. 893 θεῶν βέλη. The MSS. have θυμῷ, θυμῷ or θυμῷ: in A over θυμῷ βέλη is written τὴν θείαν δίκην. This points to the true sense, though it does not necessarily presuppose the true reading. The phrase θυμῷ βέλη, ‘arrows of anger,’ could mean, ‘taunts hurled by an angry man’; but, *alone*, could *not* mean, ‘the arrows of the divine wrath.’ The readings of the MSS. might have arisen either through the *v* of *θεῶν* being written, as it often is, in a form resembling *μ*, and *ω* having then been transposed (so that *θυμῷ* would have arisen before *θυμῷ*); or from a gloss θυμῷ on *ψυχᾶς*. For βέλη cp. Plat. *Legg.* 873 Ε πλὴν ὅσα κεραυνὸς ἡ τι παρὰ θεῶν τοιοῦτον βέλος ιόν. 894 εὐξεται. This conject. of Musgrave (which Blaydes adopts) involves only the change of one letter from *ἐρξεται*: and nothing would have been more likely than a change of *εὐξεται* into *ἐρξεται* if the scribe’s eye or thought had wandered to *ἐρξεται* in 890, especially since the latter is not obviously unsuited to the general sense. But *ἐρξεται* here is impossible. For (1) we cannot render: ‘will keep off the shafts from himself, so as to ward them from his life’: this would be intolerable. Nor (2), with Elmsley: ‘who will abstain from warding off the shafts of the soul (the stings of conscience, *ψυχᾶς βέλη*) from his mind (*θυμῷ*)?’ i.e. who will not become reckless? This most assuredly is not Greek. *εὐξεται*, on the other hand, gives just the right

Where such things are, what mortal shall boast any more  
that he can ward the arrows of the gods from his life? Nay,  
if such deeds are in honour, wherefore should we join in the  
sacred dance?

No more will I go reverently to earth's central      2nd anti-  
and inviolate shrine, no more to Abae's temple      strope.

*αὐτοῖς*: quae mera fudit incuria. *θεῶν* pro *θεῷ* coniecit Hermann.; *εὑξεται* pro  
*ἐρξεται* Musgravius. Vide annot.      896 Post *χορεύειν* habet L in eodem versu  
haec verba, *πονεῖν ἢ τοῖς θεοῖς*: eadem in Pal., M (a correctore), M<sup>2</sup>, M<sup>5</sup> (omisso  
ἢ τοῖς θεοῖς) leguntur. Corrupta sunt ex gloss. vocem *χορεύειν* interpretante, *πανη-*  
*γυρίζειν τοῖς θεοῖς*, quod est in cod. Trin. aliisque.

sense: 'If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?' 896 *χορεύειν*. The words *πονεῖν ἢ τοῖς θεοῖς* added in a few MSS. (including L) have plainly arisen from a contracted writing of *πανηγυρίζειν τοῖς θεοῖς* which occurs in a few others. This gloss correctly represents the general notion of *χορεύειν*, as referring to the *χοροί* connected with the cult of Dionysus, Apollo and other gods. The *χορός* was an element so essential and characteristic that, in a Greek mouth, the question *τί δεῖ με χορεύειν*; would import, 'why maintain the solemn rites of public worship?' Cp. Polybius 4. 20 (speaking of the youth of Arcadia) *μετὰ δὲ ταῦτα τὸν Φιλοξένου καὶ Τιμοθέου νόμους μανθάνοντες* (learning the music of those masters) *πολλῇ φιλοτιμίᾳ χορεύουσι κατ' ἐνιαυτὸν τοῖς Διονυσιακοῖς αὐληταῖς ἐν τοῖς θέατροις, οἵ μὲν πᾶδες τοὺς παιδικοὺς ἀγῶνας, οἵ δὲ νεανίσκους τοὺς τῶν ἀνδρῶν λεγομένους.* Eur. *Bacch.* 181 δεῖ...Διόνυσον... ὅσον καθ' ἡμάς δυνατὸν αὐξεσθαι μέγαν· | ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα, | καὶ κράτα σείσαι πολιόν; ἔξηγον σύ μοι | γέρων γέροντι, Τειρεσία. The Theban elders need not, then, be regarded as momentarily forgetting their dramatic part. Cp. 1095 *χορεύεσθαι* 898 *ἀθικτον*: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, *φᾶς αὐτὸς ἵκανὸς εἶναι τῶν ἑωτοῦ προκατήσθαι*, Her. 8. 36. *διμφαλόν*: see on 480. 900 *τὸν Ἀβαισι ναόν*. The site of Abae, not far N. of the modern village of Exarcho, was on a hill in the north-west of Phocis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Her. 8. 33 *ἐνθα ἦν ιερὸν Ἀπόλλωνος πλούσιον, θησαυροῖσι τε καὶ ἀναθήμασι πολλοῖσι κατεσκενασμένον· ἦν δὲ καὶ τότε καὶ νῦν ἔστι*

3 οὐδὲ τὰν Ὀλυμπίαν,  
 4 εὶ μὴ τάδε χειρόδεικτα  
 5 πᾶσιν ἀρμόσει βροτοῖς.  
 6 ἀλλ', ὡς κρατύνων, εἴπερ ὅρθ' ἀκούεις,  
 7 Ζεῦ, πάντ' ἀνάστων, μὴ λάθοι  
 8 σὲ τάν τε σὰν ἀθάνατον αἰὲν ἀρχάν. 905  
 9 φθίνοντα γὰρ Λαῖον <παλαιίφατα>  
 10 θέσφατ' ἔξαιροῦσιν ἥδη,  
 11 κοῦδαμον τιμαῖς Ἀπόλλων ἐμφανής·  
 12 ἔρρει δὲ τὰ θεῖα. 910

### IO. χώρας ἀνακτες, δόξα μοι παρεστάθη

**903** δρθὸν L, δρθ' A et ceteri codd.      **904** λάθοι L, quod ardenter pre-  
 cantibus potissime convenit. λάθη (sic) A, V<sup>2</sup>, V<sup>3</sup>, V<sup>4</sup>: λάθη Brunck., Elmsleius,  
 Blaydes.      **906** φθίνοντα γὰρ λαῖον ∴ θέσφατ' L, adnotato ∴ παλαιὰ in marg. a  
 manu recentiore, παλαιὰ post λαῖον inserendum esse significans. Quem ordinem

χρηστήριον αὐτόθι· καὶ τοῦτο τὸ ἱερὸν συλγόσαντες ἐνέπρησαν (the Persians in 480 B.C.). Hadrian built a small temple beside the ancient ἱερόν, Paus. IO. 35. 3. **901** τὰν Ὀλυμπίαν, called by Pindar δέσποιν' ἀλαθείας (*OI.* 8. 2), because divination by burnt offerings (*μαντικὴ δὶ ἐμπύρων*) was there practised on the altar of Zeus by the Iamidae, hereditary μάντεις (Her. 9. 33): Pind. *OI.* 6. 70 Ζηνὸς ἐπ' ἀκροτάτῳ βωμῷ... χρηστήριον θέσθαι κέλευσεν (Apollo): | ἐξ οὐ πολύκλειτον καθ' Ἑλλανας γένος Ιαμιδᾶν. **902** εἰ μὴ τάδε ἀρμόστα, if these things (the prophecy that Laïus should be slain by his son, and its fulfilment) do not *come right* (fit each other), χειρόδεικτα πᾶσιν βροτοῖς, so as to be signal examples for all men. Cp. *Ant.* 1318 τάδε οὐκ ἐπ' ἄλλον βροτῶν | ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας, can never be *adjusted* to another,—be *rightly charged* on him. Prof. Campbell cites Plat. *Soph.* 262 C πρὸν ἀν τις τοῖς ὄνόμασι τὰ ῥήματα κεράσῃ. τότε δ' ἦρμοσέ τε, κ.τ.λ.,—where I should suppose ἦρμοσέ to be transitive: ἦρμοσέ τις τοῖς ὄνόμασι τὰ ῥήματα: if so, it is not parallel. χειρόδ. only here. **903** ἀκούεις, *audis*, alluding chiefly to the title Ζεὺς βασιλεύς, Xen. *Anab.* 3. 1. 12; under which, after the victory at Leuctra in 371 B.C., he was honoured with a special festival at Lebadeia in Boeotia, Diod. 15. 53. **904** The subject to λάθοι is not definitely τάδε (902), but rather a notion to be inferred from the whole preceding sentence,—‘the vindication of thy word.’ Elms. cp. Eur. *Med.* 332

or Olympia, if these oracles fit not the issue, so that all men shall point at them with the finger. Nay, king,—if thou art rightly called,—Zeus all-ruling, may it not escape thee and thine ever-deathless power!

The old prophecies concerning Laïus are fading; already men are setting them at nought, and nowhere is Apollo glorified with honours; the worship of the gods is perishing.

IO. Princes of the land, the thought has come to me  
codd. plerique exhibent, quanquam in paucis stat vox παλαιά vel ante λατὸν vel  
post θέσφατα plene scriptum (non θέσφατ'). Linwood. autem, qui in v. str. 892 ὡν  
τοισδ' pro ἐν τοῖσδ' coniecerat, hic legit φθίνοντα γὰρ τὰ Λατὸν παλαιφατα: quem  
sequitur Blaydes. Arndt., qui ipse παλαιφατα coniecerat, τὰ voci Λατὸν non praefixit,  
cum in v. 892 ἐν τοῖσδ' servaret.

**Ζεῦ,** μὴ λάθοι σε τῶνδ' ὁς αἴτιος κακῶν. 906 After φθίνοντα γὰρ Λατὸν we  
require a metrical equivalent for θεῶν βέλη in 893. The παλαιά in the  
marg. of L and in the text of other MSS. favours παλαιφατα, proposed by  
Linwood and Arndt, which suits φθίνοντα: cp. 561. Schneidewin conj.  
**Πυθόχρηστα Λατὸν.** Λατὸν, object. gen.: cp. Thuc. I. 140 τὸ τῶν Μεγαρ-  
έων ψήφισμα (*about* them). 908 ἔξαροῦσιν, are putting out of account.  
This bold use comes, I think, not from the sense of *destroying* (Xen. *Hellen.*  
2. 2. 19 μὴ σπένδεσθαι Ἀθηναῖοι ἀλλ' ἔξαρεῖν), but from that of *setting  
aside, excluding* from consideration: Plat. *Soph.* 249B τούτῳ τῷ λόγῳ  
ταῦτὸν τοῦτο ἐκ τῶν ὄντων ἔξαρήσομεν, by this reasoning we shall strike  
this same thing out of the list of things which exist. Cp. *Theaet.* 162D  
θεοὺς...οὓς ἐγώ ἐκ τε τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὃς εἰσὶν ἢ ὃς  
οὐκ εἰσίν, ἔξαρῶ. The absence of a gen. like λόγου for ἔξαροῦσιν is  
softened by φθίνοντα, which suggests ‘fading from men’s thoughts.’ 909  
τιμᾶς...ἔμφαντος, manifest *in* honours (modal dat.): i.e. his divinity is not  
asserted by the rendering of such worship as is due to him. Aesch. *P. V.*  
171 (of Zeus) σκῆπτρον τιμάς τ' ἀποσυλάται. 910 τὰ θεῖα, ‘religion,’ both  
faith and observance: cp. *O. C.* 1537.

911—1085 ἐπεισόδιον τρίτον. A messenger from Corinth, bringing  
the news that Polybus is dead, discloses that Oedipus was not that  
king’s son, but a Theban foundling, whom the messenger had received  
from a servant of Laïus. Iocasta, failing to arrest the inquiries of  
Oedipus, rushes from the scene with a cry.

911—923 Iocasta comes forth, bearing a branch (*ἰκετηρίᾳ*), wreathed  
with festoons of wool (*στέφη*), which, as a suppliant, she is about to  
lay on the altar of the household god, Apollo Λύκειος, in front of

ναοὺς ἵκεσθαι δαιμόνων, τάδ' ἐν χεροῦ  
στέφη λαβούσῃ κάπιθυμιάματα.  
νῦψον γὰρ αἱρεὶ θυμὸν Οἰδίπους ἄγαν  
λύπαισι παντοίαισιν· οὐδὲ ὅποι ἀνὴρ  
ἔννους τὰ καινὰ τοῖς πάλαι τεκμαίρεται,  
ἀλλ' ἐστὶ τοῦ λέγοντος, ἦν φόβους λέγη.  
ὅτ' οὖν παραινοῦσ' οὐδὲν ἐς πλέον ποιῶ,  
πρὸς σ', ὁ Λύκει' Ἀπολλον, ἄγχιστος γὰρ εἰ,  
ἵκετις ἀφῆγματι τοῦσδε σὺν κατεύγμασιν,  
ὅπως λύσιν τιν' ἡμίν εὐαγή πόργη.  
ώς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον  
κεῖνον βλέποντες ὡς κυβερνήτην νεώς.

915

920

**917** Ήν φόβους λεγ<sup>H</sup> L, i.e. λέγη. Post λεγ facta est rasura. Potuit quidem prima manus λέγοι scribere, vel λέγει: nihil tamē superest quod aut hanc l. aut illam firmet. ἦν φόβους λέγη (sic) A: eadem lectio in B, E, V, ceteris, nisi

the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see ‘the pilot of the ship’ (923) thus unnerved. Though she can believe no longer in *human μαντική*, she has never ceased to revere the *gods* (708); and to them she turns for help in her need. **912** *ναοὺς δαιμόνων* can only mean the public temples of Thebes, as the two temples of Pallas and the *Ισμήνιον* (20). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919). **913** *στέφη*: see on 3. *ἐπιθυμιάματα*, offerings of incense: cp. 4. In *EL*. 634, where Clytaemnestra comes forth to the altar of Apollo *προστατήριος*, an attendant carries *θύματα πάγκαρπα*, offerings of fruits of the earth. *λαβούσῃ*. *λαβούσται* would have excluded a possible ambiguity, by showing that the *δόξα* had come before and not after the wreaths were taken up: and for this reason the accus. often stands in such a sentence: Xen. *An.* 3. 2. 1 ἔδοξεν αὐτοῖς *τροφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας*. **916** *τὰ καινὰ*, the prophecies of Teiresias, *τοῖς πάλαι*, by the miscarriage of the oracle from Delphi: 710 f. **917** *τοῦ λέγοντος*: Plat. *Gorg.* 508 D εἰμὶ δὲ ἐπὶ τῷ βουλομένῳ, ὥσπερ οἱ ἄτιμοι τοῦ ἐθέλοντος,

to visit the shrines of the gods, with this wreathed branch in my hands, and these gifts of incense. For Oedipus excites his soul overmuch with all manner of alarms, nor, like a man of sense, judges the new things by the old, but is at the will of the speaker, if he speak terrors.

Since, then, by counsel I can do no good, to thee, Lycean Apollo, for thou art nearest, I have come, a suppliant with these symbols of prayer, that thou mayest find us some riddance from uncleanness. For now we are all afraid, seeing *him* affrighted, even as they who see fear in the helmsman of their ship.

quod Γ λέγοι praebet. Quae cum ita sint, haud dubie suadent codd. ut ἦν...λέγη  
potius quam εἰ...λέγοι vel εἰ...λέγη legamus. 920 κατεύγμασιν codd.: κατάργ-  
μασιν Wunder., Dindorf., Nauck., Blaydes.

ἂν τε τύπτειν βούληται, κ.τ.λ.—as outlaws are at the mercy of the first comer: *O. C.* 752 τούπτιόντος ἀρπάσαι. ἦν φόβους λέγη has better ms. authority than εἰ λέγοι, and is also simpler: the latter would be an opt. like *Ai.* 520 ἀνδρί τοι χρεῶν (= χρῆ) | μνήμην προσεῖναι, τερπνὸν εἰ τί που πάθοι: cp. *ib.* 1344: *Ant.* 666. But the statement of abstract possibility is unsuitable here. εἰ...λέγη has still less to commend it. 918 ὅτε, seeing that, = ἐπειδή: Dem. or. I § 1 ὅτε τοίνυν οὕτως ἔχει: so ὅπότε Thuc. 2. 60. 919 Δύκει, "Απολλον: see on Δύκειε 203. 920 κατεύγμασιν, the prayers symbolised by the *ικετηρία* and offerings of incense. The word could not mean 'votive offerings.' Wunder's conject. κατάργμασιν, though ingenious, is neither needful nor really apposite. That word is used of (*a*) offerings of *first-fruits*, presented along with the *εἱρεσιώνη* or harvest-wreath, Plut. *Thes.* 22: (*b*) the *οὐλοχύται* or barley sprinkled on the altar and victim at the *beginning* of a sacrifice: Eur. *I. T.* 244 χέρνιβάς τε καὶ κατάργματα. 921 λύσιν...εὐαγή, a *solution without defilement*: i.e. some end to our anxieties, other than such an end as would be put to them by the fulfilment of the oracles dooming Oedipus to incur a fearful *ἄγος*. For εὐαγής λύσις as = one which will leave us *εὐαγεῖς*, cp. Pind. *Olymp.* 1. 26 καθαροῦ λέβητος, the vessel of cleansing. 923 ὡς κυβερνήτην νεώς, not ὡς (ὄντα) κυβερν. *v.*, because he is our pilot, but ὡς (όκνοιμεν ἀν) βλέποντες κυβερν. *v.* ἐκπεπληγμένον: Aesch. *Theb.* 2 ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως | οἴσακα νωμῶν, βλέφαρα

## ΑΓΓΕΛΟΣ.

- ἀρ' ἀν παρ' υμῶν, ὃ ξένοι, μάθοιμ' ὅπου  
τὰ τοῦ τυράννου δώματ' ἔστιν Οἰδίπου;      925  
μάλιστα δ' αὐτὸν εἴπατ', εἰ κάτισθ' ὅπου.  
ΧΟ. στέγαι μὲν αἶδε, καντὸς ἔνδον, ὃ ξένε·  
γυνὴ δὲ μήτηρ ἥδε τῶν κείνου τέκνων.  
ΑΓ. ἀλλ' ὀλβία τε καὶ ξὺν ὀλβίοις ἀεὶ<sup>γένοιτ',</sup> ἐκείνου γ' οὖσα παντελῆς δάμαρ.      930  
ΙΟ. αὐτῶς δὲ καὶ σύ γ', ὃ ξέν· ἄξιος γάρ εἰ  
τῆς εὐεπείας οὖνεκ'. ἀλλὰ φράξ' ὅπου  
χρῆζων ἀφίξαι χῶ τι σημῆναι θέλων.  
ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῷ, γύναι.  
ΙΟ. τὰ ποῖα ταῦτα; πρὸς τίνος δ' ἀφιγμένος;      935

**926** κάτισθ' A. κάτισθ' L et codd. plerique. Hinc fortasse, ut Dindorfio visum est, materiem sumpsit grammaticus in Bachmanni Anecd. vol. 2. p. 358. 20, qui Sophoclem τὸ οἰσθε ἀπὸ τοῦ οἰδατε κατὰ συγκοπὴν usurpasse tradit.      933 χώπι

μὴ κοιμῶν ὑπνῳ. **924** When the messenger arrives, Iocasta's prayer seems to have been immediately answered by a λύσις εὐαγής (921), as regards part at least of the threatened doom, though at the cost of the oracle's credit. **926** μάλιστα denotes what stands *first* among one's wishes: cp. 1466: *Trach.* 799 μάλιστα μέν με θὲς | ἐνταῦθ' ὅπου με  
μὴ τις ὕψεται βροτῶν· | εἰ δὲ οἰκτον ἵσχεις, κ.τ.λ.: *Phil.* 617 οἴοιτο μὲν  
μάλισθ' ἑκούσιον λαβών, | εἰ μὴ θέλοι δ', ἀκοντα: *Ant.* 327 ἀλλ' εὑρεθείη  
μὲν μάλιστ'· εὰν δέ τοι | ληφθῆ τε καὶ μὴ κ.τ.λ. **928** γυνὴ δὲ. Here, and in 930, 950, the language is so chosen as to emphasise the conjugal relation of Iocasta with Oedipus. **930** παντελῆς, because the wife's estate is crowned and perfected by the birth of children (928). The choice of the word has been influenced by the associations of τέλος, τέλειος with marriage. Aesch. *Eum.* 835 θύη πρὸ παιδῶν καὶ γαμηλίουν τέλους (the marriage rite): *ib.* 214 "Ηρας τελείας καὶ Διὸς πιστώματα: schol. on Ar. *Thesm.* 973 ἐτιμώντο ἐν τοῖς γάμοις ὡς πρυτάνεις ὅντες τῶν γάμων· τέλος δὲ ὁ γάμος: Pindar *Men.* 10. 18 τελεία μήτηρ = "Ηρα, who (Ar. *Th.* 976) κλῆδας γάμουν φυλάσστει. In Aesch. *Ag.* 972 ἀνὴρ τέλειος = οἰκοδεσπότης: as δόμος γῆμετελῆς (*Il.* 2. 700) refers to a house left without its lord: cp. Lucian *Dial. Mort.* § 19 γῆμετελῆ μὲν τὸν

## MESSENGER.

ME. Might I learn from you, strangers, where is the house of the king Oedipus? Or, better still, tell me where he himself is—if ye know.

CH. This is his dwelling, and he himself, stranger, is within; and this lady is the mother of his children.

ME. Then may she be ever happy in a happy home, since she is his heaven-blest queen.

IO. Happiness to thee also, stranger! 'tis the due of thy fair greeting.—But say what thou hast come to seek or to tell.

ME. Good tidings, lady, for thy house and for thy husband.

IO. What are they? And from whom hast thou come?

dubitari non potest quin recte legatur, quanquam L (cum V et Pal.) χῶς τι habet, Γ autem καὶ τι.      935 πρὸς L, quod tamen ex παρὰ fecit manus vel prima (ut mihi videtur) vel certe antiquissima; paullo recentior addidit δ' post τίνος. παρὰ L<sup>2</sup> et Pal.: πρὸς A et plerique.

δόμον καταλιπών, χήραν δὲ τὴν νεόγαμον γυναῖκα. 931 αὕτως (*Trach.* 1040 ὡδὸς αὕτως ὡς μ' ἀλεσέ) can be nothing but adverb from αὐτός (with Aeolic accent), = 'in that very way': hence, according to the context, (a) simply 'likewise,' or (b) in a depreciatory sense, 'only thus,'—i.e. 'inefficiently,' 'vainly.' The custom of the grammarians, to write αὕτως except when the sense is 'vainly,' seems to have come from associating the word with οὗτος, or possibly even with αὐτός. For Soph., as for Aesch. and Eur., our mss. on the whole favour αὕτως: but their authority cannot be presumed to represent a tradition older than, or independent of, the grammarians. It is, indeed, possible that αὕτως was an instance of old aspiration on false analogy,—as the Attic ἥμεις (Aeolic ἅμμεις for ἀσμέις) was wrongly aspirated on the analogy of ἥμεις (see Peile, *Greek and Latin Etymology* p. 302, who agrees on this with Curtius). In the absence of evidence, however, that αὕτως was a like instance, it appears most reasonable to write αὕτως. 932 εὐερέτας, gracious words, = εὐφημίας, in this sense only here: elsewhere = elegance of diction: Isocrates τὴν εὐέπειαν ἐκ παντὸς διώκει καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἢ τοῦ ἀφελῶς (Dionys. *Isocr.* 538). 935 πρὸς τίνος, 'sent by whom,' bringing a message *on the part* of whom: while παρὰ τίνος would be simply 'from whom.' Had παρὰ been genuine, the less obvious πρὸς would not have been likely to supplant it in A and other mss.

- ΑΓ. ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὐξερῷ τάχα,  
ἥδοιο μέν, πῶς δ' οὐκ ἄν; ἀσχάλλοις δ' ἵσως.  
ΙΟ. τί δ' ἔστι; ποίαν δύναμιν ὥδ' ἔχει διπλῆν;  
ΑΓ. τύραννον αὐτὸν οὐπιχώριοι χθονὸς  
τῆς Ἰσθμίας στήσουσιν, ὡς ηὐδᾶτ' ἔκει. 940  
ΙΟ. τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατῆς ἔτι;  
ΑΓ. οὐ δῆτ', ἐπεὶ νιν θάνατος ἐν τάφοις ἔχει.  
ΙΟ. πῶς εἶπας; ἢ τέθνηκε Πόλυβος, <ῶ> γέρον;  
ΑΓ. εἰ μὴ λέγω τάληθές, ἀξιῶ θανεῖν.  
ΙΟ. ὁ πρόσπολ', οὐχὶ δεσπότη τάδ' ὡς τάχος 945  
μολοῦσα λέξεις; ὁ θεῶν μαντεύματα,  
ἴν' ἔστε· τοῦτον Οἰδίπους πάλαι τρέμων  
τὸν ἄνδρ' ἔφευγε μὴ κτάνοι, καὶ νῦν ὅδε  
πρὸς τῆς τύχης ὅλωλεν οὐδὲ τοῦδε ὅποι.  
ΟΙ. ὁ φίλτατον γυναικὸς Ἰοκάστης κάρα,  
τί μ' ἔξεπέμψω δεῦρο τῶνδε δωμάτων; 950  
ΙΟ. ἀκούε τάνδρὸς τοῦδε, καὶ σκόπει κλύων  
τὰ σέμιν' ἵν' ἥκει τοῦ θεοῦ μαντεύματα.

**943** ἢ τέθνηκε Πόλυβος; ΑΓ. εἰ δὲ μὴ | λέγω γ' ἐγὼ τάληθές L et A. Scripsit Triclinius, πῶς εἶπας; ἢ τέθνηκε Πόλυβος γέρων; | ΑΓ. εἰ μὴ λέγω τάληθές κ.τ.λ. Qua conjectura paullum in melius flexa praebent codi. aliquot recentiores γέρον pro γέρων: nullus autem, quem quidem cognoverim, ὁ γέρων exhibet. Acceperant igitur librarii versum mutilum, πῶς εἶπας; ἢ τέθνηκε Πόλυβος; quem explere placuit aut versus 944 per ineptias distento, aut ratione Tricliniana. Potuit certe poeta ὁ γέρων scribere,

L, too, has *πρὸς* made from *παρὰ* by (as I think) the first hand itself; certainly by an early hand. Cp. *Od.* 8. 28 ἵκετ' ἐμὸν δῶ | ηὲ πρὸς ηίών ἢ ἐσπερίων ἀνθρώπων. 936 τὸ δ' ἔπος, 'at the word,' accus. of the object which the feeling concerns: Eur. *El.* 831 τί χρῆμ' ἀθυμεῖς; 937 ἀσχάλλοις, from root *σεχ*, prop. 'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by *σχο-λή* (*Curt. Etym.* § 170): the word occurs in Her., Xen., Dem.; and in *Od.* 2. 193 replaces the epic ἀσχαλάν. Cp. Aesch. *Ag.* 1049 πείθοι' ἄν, εἰ πείθοι', ἀπειθοίης δ' ἵσως. 941 ἐγκρατῆς = ἐν κράτει: cp. ἔναρχος = ἐν ἀρχῇ, in office, Appian *Bell. Civ.* 1. 14. 943 A defective verse, πῶς εἶπας; ἢ τέθνηκε Πόλυβος; has been patched up in our best MSS. by a clumsy expansion of the next verse (see crit. note). The γέρων supplied by Triclinius (whence some

ME. From Corinth : and at the message which I will speak  
anon thou wilt rejoice—doubtless ; yet haply grieve.

IO. And what is it ? How hath it thus a double potency ?

ME. The people will make him king of the Isthmian land,  
as 'twas said there.

IO. How then ? Is the aged Polybus no more in power ?

ME. No, verily : for death holds him in the tomb.

IO. How sayest thou ? Is Polybus dead, old man ?

ME. If I speak not the truth, I am content to die.

IO. O handmaid, away with all speed, and tell this to thy  
master ! O ye oracles of the gods, where stand ye now ! This  
is the man whom Oedipus long feared and shunned, lest he  
should slay him ; and now this man hath died in the course of  
destiny, not by his hand. [Enter OEDIPUS.

OE. Iocasta, dearest wife, why hast thou summoned me  
forth from these doors ?

IO. Hear this man, and judge, as thou listenest, to what the  
awful oracles of the gods have come.

vel ὁ ξένε. Mibi vero magis arridet Nauckii sententia, restituendum suspicantis πῶς.  
εἶπας; η τέθνηκεν Οἰδίπου πατήρ; Sed utinam vir eximius manum de tabula tollere  
voluissest, neve versum 944, qui sanus est, hunc in modum refingere; τέθνηκε Πόλυβος.  
ει δὲ μῆ, ἀξιῶ θανεῖν. Praeeunte Nauckio Dindorfius in Poet. Scenic. ed. v. dedit πῶς  
εἶπας; η τέθνηκεν Οἰδίπου πατήρ; | ΑΓ. τέθνηκεν ει δὲ μῆ, αὐτὸς ἀξιῶ θανεῖν. 950  
ἡδιστης, quod praebent M et Δ, inepta tantum conjecturae deberi videtur, ut μέλας  
pro μέγας in v. 742.

late MSS. have γέρον) was plainly a mere guess. Nauck's conj. η τέθνηκεν  
Οἰδίπου πατήρ; is recommended (1) by the high probability of a gloss  
Πόλυβος on those words : (2) by the greater force which this form gives  
to the repetition of the question asked in 941 : (3) by the dramatic  
effect for the spectators. 946 ὁ θεῶν μάντεύματα. Iocasta's scorn is  
pointed, not at the gods themselves, but at the μάντεις who profess  
to speak in their name. The gods are wise, but they grant no  
πρόνοια to men (978). Cp. 712. 947 ήν' ἔστε: ήνα as 367, 687, 953,  
1311, 1515. O. C. 273 ικόμην ήν' ικόμην. τοῦτον τὸν ἄνθρα...τρέμων ἔφενε,  
he feared and avoided this man, μὴ κτάνοι (αὐτόν). 949 πρὸς τῆς  
τύχης, i.e. in the course of nature, and not by the special death which  
the oracle had foretold. Cp. 977. 951 ἐξεπέμψω, the midd. as in ἐκκα-  
λεῖσθαι (see on 597), μεταπέμπεσθαι, etc., the act. being properly used

- ΟΙ. οὗτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;  
 ΙΟ. ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν  
     ώς οὐκέτ' ὄντα Πόλυβον, ἀλλ' ὁλωλότα. 955
- ΟΙ. τί φῆς, ξέν'; αὐτός μοι σὺ σημάντωρ γενοῦ.  
 ΑΓ. εἰ τοῦτο πρώτον δεῖ μ' ἀπαγγέλαι σαφῶς,  
     εὖ ἵσθ' ἐκείνον θανάσιμον βεβηκότα.
- ΟΙ. πότερα δόλοισιν, ή νόσου ξυναλλαγῇ; 960  
 ΑΓ. σμικρὰ παλαιὰ σώματ' εὐνάζει ρόπτῃ.  
 ΟΙ. νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.  
 ΑΓ. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.  
 ΟΙ. φεῦ φεῦ, τί δῆτ' ἄν, ὃ γύναι, σκοποῖτό τις  
     τὴν Πυθόμαντιν ἐστίαν, ή τοὺς ἄνω  
     κλάζοντας ὅρνις, ὃν ύφηγητῶν ἔγῳ 965

**957** σημάντωρ A et reliqui codd. fere omnes: est autem in B, Bodl. Laud. 54, aliis gloss. μηνυτής. σημήνας L a prima manu habuit, quod recentior in σημάντωρ mutare voluit. Ascripsit antiquus corrector in margine γρ. σημάντωρ. Nulla prae-

of the summoner or escort: see on στελοῦντα (860). 954 τί μοι λέγει; ‘what does he tell (of interest) for me?’ (not ‘what does he say to me?’: nor ‘what, pray, does he say?’). 956 ὡς: see on 848. 957 σημάντωρ is, I think, unquestionably right. A is among the mss. which have it, and in several it is explained by the gloss μηνυτής. That the word was not unfamiliar to poetical language in the sense (‘indicator,’ ‘informant’) which it has here, may be inferred from Anthol. 6. 62 (Jacobs 1. 205) κυκλοτερῆ μόλιβον, σελδῶν σημάντορα πλευρῆς, the pencil which makes notes in the margin of pages: Nonnus 37. 551 σημάντορι φωτῆ. On the other hand, σημήνας γενοῦ could mean nothing but ‘place yourself in the position of having told me,’ and could only be explained as a way of saying, ‘tell me at once.’ But such a use of γενέσθαι with aor. partic. would be unexampled. The only proper use of it is made clear by such passages as these: *Ai.* 588 μὴ προδοὺς ημᾶς γένη, do not make yourself guilty of having betrayed us: *Phil.* 772 μὴ σαυτόν θ' ἄμα | κάμε...κτείνας γένη, do not make yourself guilty of having slain both yourself and me. 959 εὖ ἵσθ'. Dionys. Hal. 1. 41 thus quotes a verse from the Προμηθεὺς Λυδόμενος of Aesch. (Nauck fr. 193. 2) ἔνθ' οὐ μάχης εὖ οἶδα καὶ θοῦρός περ ὄν, where Strabo p. 183 gives σάφ' οἶδα: and so Pors. here would write σάφ' ἵσθ'. But the immediately

OE. And he—who may he be, and what news hath he for me?

IO. He is from Corinth, to tell that thy father Polybus lives no longer, but hath perished.

OE. How, stranger? Let me have it from thine own mouth.

ME. If I must first make these tidings plain, know indeed that he is dead and gone.

OE. By treachery, or by visit of disease?

ME. A light thing in the scale brings the aged to their rest.

OE. Ah, he died, it seems, of sickness?

ME. Yea, and of the long years that he had told.

OE. Alas, alas! Why, indeed, my wife, should one look to the hearth of the Pythian seer, or to the birds that scream above our heads, on whose showing I terea nisi codicis Γ auctoritate firmari videtur lectio σημῆνας, quam falsam esse mihi persuasum habeo: vide annot. 959 εὐ τσθ' codd.: σάφ' τσθ' Porson., sed vide infra: κάτισθ' Hartung.: ξισθ' Meinekius.

preceding *σαφῶς* is decisive against this. Soph. had epic precedent, *Il.* 1. 385 εὐ εἰδὼς ἀγόρευε, etc. Cp. 1071, ίοὺ ιού. θανάσιμον βεβηκότα: *Ai.* 516 μοῖρα... | καθεῖλεν "Αἰδου θανασίμους οἰκήτορας: *Ph.* 424 θανὼν...φροῦνδος. 960 ξυναλλαγῇ: see on 34. 961 σμικρὰ ροπῆ, *leve momentum*: the life is conceived as resting in one scale of a nicely poised balance: in the other scale is that which sustains the life. Lessen this sustaining force ever so little, and the inclination (*ρόπη*), though due to a slight cause (*σμικρά*), brings the life to the ground (*εὐνδέει*). Plat. *Rep.* 556 Ε ὦσπερ σῶμα νοσῶδες μικρᾶς ροπῆς ἔξωθεν δεῖται προσλαβέσθαι πρὸς τὸ κάμνειν,...οὕτω δὴ καὶ ή κατὰ ταῦτα ἐκείνῳ διακεμένη πόλις ἀπὸ σμικρᾶς προφάσεως...νοσεῖ. 963 Yes, he died of infirmities (*νόσοις ἔφθιτο*), and of the long years (*τῷ μακρῷ χρόνῳ*, causal dat.), in accordance with their term (*συμμετρούμενος, sc. αὐτοῖς*, lit. ‘commensurably with them’): the part. being nearly equiv. to *συμμέτρως*, and expressing that, if his years are reckoned, his death cannot appear premature. Cp. 1113, and *Ant.* 387 ποιά ξύμμετρος προύβην τύχῃ, ‘seasonably for what hap?’ 965 τὴν Πυθόμαντιν ἔστιαν = τὴν Πυθοῖ μαντικὴν ἔστιαν, as Apollo himself is Πυθόμαντις, i.e. ὁ Πυθοῖ μάντις, Aesch. *Cho.* 1030: cp. Πυθόκραντος, Πυθόχρηστος, Πυθόνικος. ἔστιαν, as *O. C.* 413 Δελφικῆς ἀφ' ἔστιας: Eur. *Ion* 461 Φοιβῆιος...γᾶς | μεσόμφαλος ἔστια. 966 κλάζοντας, the word used by Teiresias of the birds when

κτενεῦν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν  
κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὅδ' ἐνθάδε  
ἄψανστος ἔγχους· εἴ τι μὴ τῷμῷ πόθῳ  
κατέφθιθ'. οὗτω δ' ἀν θανὼν εἴη 'ξ ἐμοῦ.  
τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα  
κεῖται παρ' Ἀιδη Πόλυνβος ἀξί' οὐδενός.

970

10. οὐκονν ἐγώ σοι ταῦτα προῦλεγον πάλαι;  
OI. ηὔδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.  
10. μή νυν ἔτ' αὐτῶν μηδὲν ἐσ θυμὸν βάλῃς.

975

**967** κτανεῦν L, A, et ceteri fere omnes: in uno V<sup>2</sup> κτενεῦν vidi. κτενεῦν tamen cum Dindorfio verum esse duco: plura infra habes. **968** Post κάτω forte omiserat δὴ prima Laurentiani manus, ipsa vero supplevit. Cum autem A et ceteri δὴ ha-

their voice (*φθόγγος*) had *ceased* to be clear to him, *Ant.* 1001 κακῷ | κλάζοντας οἰστρῷ καὶ βεβαρβαρωμένῳ. ὧν ὑφηγητῶν sc. ὄντων, *quibus indicibus*: 1260 ὡς ὑφηγητοῦ τινος: *O. C.* 1588 ὑφηγητῆρος οὐδενὸς φίλων. In these instances the absence of the part. is softened by the noun which suggests the verb; but not so in *O. C.* 83 ὡς ἐμοῦ μόνης πέλας. **967** κτανεῦν. κτανεῦν, which the MSS. give, cannot be pronounced positively wrong; but it can hardly be doubted that Soph. here wrote κτενεῦν. If κτανεῦν is right, it is the only aor. infin. after μέλλω in Soph., who has the fut. infin. 9 times (*El.* 359, 379, 538: *Ai.* 925, 1027, 1287: *Ant.* 458: *Phil.* 483, 1084): and the pres. infin. 9 times (*El.* 305, 1486: *Ai.* 443: *O. T.* 678, 1385: *O. C.* 1773: *Tr.* 79, 756: *Phil.* 409). Aeschylus certainly has the aor. in *P. V.* 625 μῆτοι με κρύψῃς τοῦθ' ὅπερ μέλλω παθεῖν. Excluding the Laconic *ἰδῆν* in Ar. *Lys.* 117, there are but two instances in Comedy, *Av.* 366 τί μέλλετ'...ἀπολέσαι, and *Ach.* 1159 μέλλοντος λαβεῖν. Cp. W. G. Rutherford, *New Phrynicus* pp. 420—425, and Goodwin, *Greek Moods and Tenses* § 23. 2. The concurrence of tribrachs in the 4th and 5th places gives a semi-lyric character which suits the speaker's agitation. **968** κεύθει, is hidden. *Ai.* 635 "Αἰδη κεύθων. In *Tr.* 989 σιγῇ κεύθειν may be regarded as transitive with a suppressed acc., 'to shroud (thy thought) in silence.' Elsewhere κεύθω is always trans., and only the perf. κέκευθα intransitive. Σὴ here nearly = ηδη: cp. *Ant.* 170 ὅτ' οὖν ὠλοντο... | ἐγὼ κράτη δὴ...ἔχω. **969** ἄψανστος=οὐ ψαύσας: cp. ἀφόβητος 885 (with note): *Phil.* 688 ἀμφίπληκτα ρόθια, billows beating around: *Tr.* 446

was doomed to slay my sire? But he is dead, and hid already beneath the earth; and here am I, who have not put hand to spear.—Unless, perchance, he was killed by longing for me: thus, indeed, I should be the cause of his death. But the oracles as they stand, at least, Polybus hath swept with him to his rest in Hades: they are worth nought.

ΙΟ. Nay, did I not so foretell to thee long since?

ΟΕ. Thou did'st: but I was misled by my fear.

ΙΟ. Now no more lay aught of those things to heart.

beant, nulla de ea voce suspicio inde oriri debet quod deest in codd. Trin. et Γ. Dindorfius, qui olim κάτωθεν coniecerat, iam κάτω δὴ reposuit. Coniecit Nauckius κεύθει κάτω γῆς· Οἰδητος δ'. Dedit autem ex conjectura Blaydesius κάτω κέκενθε γῆς.

μεμπτός, blaming: Eur. *Hec.* 1117 ὑποπτος, suspecting. Cp. note on ἀτλητῶν 515. εἴ τι μή, an abrupt afterthought:—unless perchance: see on 124. τώμῳ πόθῳ: cp. 797: *Od.* 11. 202 σὸς...πόθος, longing for thee. 970 εἴη ἔξ: cp. 1075: *Phil.* 467 πλεῦν μή ἔξ ἀπόπτου. ἔξ, as dist. from ὑπό, is strictly in place here, as denoting the ultimate, not the proximate, agency. 971 τὰ δ' οὖν παρόντα: but the oracles as they stand, at any rate (δ' οὖν, 669, 834), Polybus has carried off with him, proving them worthless (ἄξιος, tertiary predicate), and is hidden with Hades. τὰ παρόντα, with emphasis: even supposing that they have been fulfilled in some indirect and figurative sense, they certainly have not been fulfilled to the letter. The oracle spoke of bloodshed (*φονεύς*, 794), and is not satisfied by κατέφθιτο ἔξ ἐμοῦ in the sense just explained. συλλαβών is a contemptuous phrase from the language of common life: its use is seen in Aristophanes *Plut.* 1079 νῦν δ' ἀπίθι χαίρων συλλαβών τὴν μείρακα, now be off—with our blessing and the girl: *Av.* 1469 ἀπίωμεν ἡμεῖς συλλαβόντες τὰ πτερά, let us pack up our feathers and be off: Soph. has it twice in utterances of angry scorn, *O. C.* 1383 σὺ δ' ἔρρ' ἀπόπτυστός τε καπάτωρ ἐμοῦ | κακῶν κάκιστε, τάσθε συλλαβών ἄρας, begone...and take these curses with thee: *Phil.* 577 ἔκπλει σεαυτὸν συλλαβών ἐκ τῆσδε γῆς, 'hence in thy ship—pack from this land!' 974 ηὔδας instead of προύλεγες: see on 54. 975 νῦν, enforcing the argument introduced by οὐκον (973), is clearly better than the weak νῦν. ἐσ θυμὸν βαλλεῖς: Her. 7. 51 ἐσ θυμὸν βαλεῖ καὶ τὸ παλαιὸν ἔπος: 8. 68 καὶ τόδε ἐσ θυμὸν βαλεῖ, ὡς κ.τ.λ. 1. 84 ἴδων...τῶν τυνα Λυδῶν καταβάντα...ἔφρασθη καὶ ἐσ θυμὸν ἔβαλετο. The active in the Βίος Ὁμέρου § 30 ἐσ θυμὸν ἔβαλε τὸ ῥηθέν. In *El.* 1347 οὐδέ γ' ἐσ θυμὸν φέρω is not really

- OI. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;  
 IO. τί δὲ ἀν φοβοῦτ' ἄνθρωπος, φὶ τὰ τῆς τύχης  
     κρατεῖ, πρόνοια δὲ ἐστὶν οὐδενὸς σαφῆς;  
     εἰκῇ κράτιστον ζῆν, ὥπως δύναιτο τις.  
     σὺ δὲ εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.      980  
     πολλοὶ γάρ ἥδη κάν ὄνείρασιν βροτῶν  
     μητρὶ ἔννευνάσθησαν. ἀλλὰ ταῦθ' ὅτῳ  
     παρ' οὐδένι ἐστι, ῥᾶστα τὸν βίον φέρει.  
 OI. καλῶς ἄπαντα ταῦτ' ἀν ἔξειρητό σοι,  
     εἰ μὴ κύρει ζῶσ' ἡ τεκοῦσα· νῦν δὲ ἐπεὶ      985  
     ζῆ, πᾶσ' ἀνάγκη, κεί καλῶς λέγεις, ὀκνεῖν.  
 IO. καὶ μήν μέγας γ' ὄφθαλμὸς οἱ πατρὸς τάφοι.

**976** λέχος οὐκ ὀκνεῖν με δεῖ L, ubi λέκτρον super λέχος corrector scripsit. λέκτρον οὐκ ὀκνεῖν με δεῖ A. Ultramque lectionem codd. aliquot firmant: suadent tamen ρυθμός et ordo verborum ut cod. A potius sequamus quam scribamus οὐκ ὀκνεῖν με δεῖ λέχος.      **987** γε post μέγας in codd. deest omnibus. Cuius rei causam

similar. 977 φὶ, ‘for whom,’ in relation to whom: not, ‘in whose opinion.’ τὰ τῆς τύχης is here somewhat more than a mere periphrasis for ἡ τύχη, since the plur. suggests successive incidents. τύχη does not here involve denial of a divine order in the government of the world, but only of man’s power to comprehend or foresee its course. Cp. Thuc. 5. 104 πιστεύομεν τῇ μὲν τύχῃ ἐκ τοῦ θείου μὴ ἐλασσώσεσθαι. Lysias or. 24 § 22 οὐ μόνον μεταλαβεῖν ἡ τύχη μοι ἔδωκεν ἐν τῇ πατρίδι, the only privilege which Fortune (*i.e.* my destiny) has permitted me to enjoy in my country. 978 πρόνοια. Bentley on Phalaris (xvii, Dyce ii. 115) quotes Favorinus in Laertius *Plat.* § 24 as saying that Plato πρῶτος ἐν φιλοσοφίᾳ ... ὠνόμασε...θεοῦ πρόνοιαν. Bentley takes this to mean that Plato was the first to use πρόνοια of divine providence (not merely of human forethought), and cites it in proof that Phalaris *Eph.* 3 (= 40 Lennep) ἔως ἀν ἡ διοικοῦσα πρόνοια τὴν αὐτὴν ἀρμοίαν τοῦ κόσμου φυλάττῃ is later than Plato. Lennep, in his edition of Phalaris (p. 158), puts the case more exactly. The Stoics, not Plato, first used πρόνοια, *without further qualification*, of a divine providence. When Plato says τὴν τοῦ θεοῦ... πρόνοιαν (*Tim.* 30 c), προνοίας θεῶν (44 c), the phrase is no more than Herodotus had used before him, 3. 108 τοῦ θείου ἡ προνοή. The meaning of Favorinus was that Plato first established in *philosophy* the conception of a divine providence, though popular language had known such a

OE. But surely I must needs fear my mother's bed ?

IO. Nay, what should mortal fear, for whom the decrees of Fortune are supreme, and who hath clear foresight of nothing? 'Tis best to live at random, as one may. But fear not thou touching wedlock with thy mother. Many men ere now have so fared in dreams also : but he to whom these things are as nought bears his life most easily.

OE. All these bold words of thine would have been well, were not my mother living ; but as it is, since she lives, I must needs fear—though thou sayest well.

IO. Howbeit thy father's death is a great sign to cheer us.

fuisse suspicor, quod cum μέγας scriptum esset μετ' (ut in A), alterum τ', tanquam errore duplicatum, delevit imperitus metri librarius. Restituit autem γε Porsonus, qui ad Eur. *Phoen.* v. 1638 haec dicit : 'Ita postulat metrum...idemque coniecit nescio quis in editione Londinensi a. 1746, sed neglexit Brunckius.'

phrase before. Note that in *O. C.* 1180 πρόνοια τοῦ θεοῦ = 'reverence for the god': in Eur. *Phoen.* 637 a man acts θείᾳ προνοίᾳ = 'with inspired foresight': in Xen. *Mem.* i. 4. 6 προνοητικῶς = not, 'providentially,' but simply, 'with forethought.' 979 εἰκῆ: cp. Plat. *Gorg.* 503 Ε οὐκ εἰκῆ ἔρει, ἀλλ' ἀποβλέπων πρὸς τι (with some definite object in view). κράτιστον...ὅπως δύναιτο. Cp. *Ant.* 666 ἀλλ' ὅν πόλις στήσει τοῦδε χρὴ κλύειν: where χρὴ κλύειν = δικαίως ἀν κλύοι. So here, though ἐστί (not ἦν) must be supplied with κράτιστον, the whole phrase = εἰκῆ κράτιστον ἀν τις ζῷη. Xen. *Cyr.* i. 6. 19 τοῦ...αὐτὸν λέγειν ἀ μὴ σαφῶς εἰδεῖν φείδεσθαι δεῖ = ὄρθως ἀν φείδοιτο. 980 φοβοῦ. φοβεῖσθαι ἐς τι = to have fears regarding it: *Tr.* 1211 εἱ φοβεῖ πρὸς τοῦτο: *O. C.* 1119 μὴ θαύμαζε πρὸς τὸ λιπαρές. 981 καν δνειρασιν, in dreams also (as well as in this oracle); and, as such dreams have proved vain, so may this oracle. Soph. was prob. thinking of the story in Her. 6. 107 that Hippias had such a dream on the eve of the battle of Marathon, and interpreted it as an omen of his restoration to Athens. Cp. the story of a like dream coming to Julius Caesar on the night before he crossed the Rubicon (Plut. *Caes.* 32, Suet. 7). 983 παρ' οὐδέν: *Ant.* 34 τὸ πρᾶγμ' ἀγειν | οὐχ ὡς παρ' οὐδέν. 984 ἔξειρητο: the ἔξ- glances at her blunt expression of disbelief, not her frank reference to a horrible subject. 987 ὁφθαλμὸς: the idea is that of a *bright, sudden comfort*: so *Tr.* 203 Deianeira calls on her household to rejoice, ὡς ἀελπτον ὅμηροι | φήμης ἀνασχὸν τῆσσα νῦν καρπούμεθα (the unexpected news that Heracles has returned). More often this image denotes the 'darling' of

- ΟΙ. μέγας, ἔννίημ· ἀλλὰ τῆς ζώσης φόβος.  
 ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὅπερ;  
 ΟΙ. Μερόπης, γεραιέ, Πόλυνθος ἡς φέκει μέτα. 990  
 ΑΓ. τί δ' ἔστ' ἐκείνης ὑμὸν ἐς φόβον φέρον;  
 ΟΙ. θεήλατον μάντευμα δεωόν, ὥς ξένε.  
 ΑΓ. ἡ ρῆτόν; ἡ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;  
 ΟΙ. μάλιστά γ· εἶπε γάρ με Λοξίας ποτὲ  
     χρῆναι μιγῆναι μητρὶ τῆμαυτοῦ, τό τε 995  
     πατρῷον αἷμα χερσὶ ταῖς ἐμαῖς ἐλεῖν.  
     ῶν οὖνεχ<sup>993</sup> ἡ Κόρινθος ἐξ ἐμοῦ πάλαι

**993** ἡ οὐ θεμιτὸν codd. omnes, quasi librariis hiatum inter ἡ et οὐ legitimum esse arbitrantibus: est tamen in cod. T superscriptum σωτίζησι. Veram loci medicinam esse credo non quod Johnsonius proposuit, ἡ οὐ θεμιτὸν, sed quod Brunckius, ἡ οὐχὶ

a family (Aesch. *Cho.* 934 ὄφθαλμὸς οἴκων), or a dynasty that is ‘the light’ of a land (Σικελίας δ' ἔσταν | ὄφθαλμός, Pind. *Ol.* 2. 9: ὁ Βάττου παλαιὸς ὄλβος,...πύργος ἄστεος, ὅμηρα τε φαεννότατον | ξένοιστι, *Pyth.* 5. 51). Not merely (though this notion comes in) ‘a great help to seeing’ that oracles are idle (δήλωσις ὡς τὰ μαντεύματα κακῶς ἔχει, schol.). A certain hardness of feeling appears in the phrase: Iocasta was softened by fear for Oedipus and the State: she is now elated. 989 καὶ with ἐκφοβεῖσθε; 772, 851. 991 ἐκείνης, what is there *belonging to her, in her* (attributive gen.): Eur. *I. A.* 28 οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως. ἐς φόβον φέρον, tending to fear: cp. 519. 992 θεήλατον, sent upon us by the gods: cp. 255. 993 The mss. having οὐ θεμιτὸν, the question is between οὐχὶ θεμιτὸν and οὐ θεμιτὸν. The former is much more probable, since θεμιτός is the usual form, found in Attic prose, in Eur. (as *Or.* 97 σοὶ δ' οὐχὶ θεμιτὸν), and in Soph. *O. C.* 1758 ἀλλ' οὐ θεμιτὸν κεῖσε μολεῖν. On the other hand θεμιτός is a rare poet. form, found once in Pindar (who has also θεμιτός), and twice in the lyrics of Aesch. Had we ἀλλῷ, the subject of θεμιτὸν would be μάντευμα: the accus. ἄλλον shows θεμιτὸν to be impersonal, as in Eur. *Or.* 97, Pind. *Pyth.* 9. 42 οὐ θεμιτὸν ψεύδει θιγεῖν. 996 τὸ πατρῷον αἷμα ἐλεῖν, is strictly ‘to achieve (the shedding of) my father’s blood.’ Classical Greek had no such phrase as αἷμα χείν or ἐκχεῖν in the sense of ‘to slay.’ αἱρεῖν is to *make a prey of*, meaning ‘to slay,’ or ‘to take,’ according to the context (*Tr.* 353 Εὔρυτόν θ' ἔλοι | τὴν θ' ὑψίπυργον Οἰχαλίαν). Cp. fr. 726 ἀνδρὸς αἷμα συγγενὲς | κτείνας, which is even bolder than this, but similar, since here we might have had simply τὸν πατέρα ἐλεῖν, ‘to *slay*

- OE. Great, I know; but my fear is of her who lives.  
 ME. And who is the woman about whom ye fear?  
 OE. Meropè, old man, the consort of Polybus.  
 ME. And what is it in her that moves your fear?  
 OE. A heaven-sent oracle of dread import, stranger.  
 ME. Lawful, or unlawful, for another to know?  
 OE. Lawful, surely. Loxias once said that I was doomed to espouse mine own mother, and to shed with mine own hands my father's blood. Wherefore my home in Corinth was long

*θεμιτὸν.* Cum autem in Bodl. Laud. 54 ἄλλοι pro ἀλλον scriptum invenissem, venit mihi in mentem, ut cuvis poterat, η συκ ἄλλοι θεμιτὸν εἰδέναι; Prior in eandem conjecturam inciderat Blaydes.

my father': Eur. *Or.* 284 εἴργασται δ' ἐμοὶ | μητρῶν αῖμα, I have wrought the murder of a mother. 997 ἐξ ἐμοῦ, —'on my part': η Κόρινθος ἐξ ἐμοῦ μακρὰν ἀποκεῖτο = 'Corinth was inhabited by me at a great distance,' meaning, 'I took good care not to go near my old home at Corinth.' This implies as the corresponding active form, ἦγὼ μακρὰν ἀπώκουν τὴν Κόρινθον, I inhabited Corinth (only) at a great distance, i.e. shunned inhabiting it at all: where the paradoxical use of ἀποκεῖν has been suggested by contrast with ἐνοικεῖν. The phrase is one of those which, instead of saying that a thing is *not done*, ironically represent it as *done* under a condition which precludes it; as here the condition expressed by ἀπό precludes the act described by οἰκεῖν. See below 1273 ἐν σκότῳ... | ὄφοιαθ'. Cp. *Ant.* 715 νπτίοις κάτω | στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται, having upset his ship, he makes the rest of his voyage keel uppermost (*i.e.* his voyage comes to an abrupt end): *ib.* 310 ὥ' εἰδότες τὸ κέρδος ἔνθεν οἰστέον | τὸ λοιπὸν ἀρπάζητε: where εἰδότες means 'taught by capital punishment': *Ai.* 100 θανόντες ηδη τῷ' ἀφαιρείσθων ὅπλα. We must not, then, render: (1) 'Corinth was inhabited (by others) at a great distance from me': where ἐξ ἐμοῦ would be very harsh for ἀπ' ἐμοῦ. When ἐκ denotes distance from, it refers to *things* or *places*. Nor (2) 'Corinth was exchanged by me for a distant home,' as if this were the pass. of ἦγὼ ἀπώκουν ἐκ τῆς Κορίνθου, 'migrated from': where both the use of the passive and the use of the imperf. tense would be incorrect. ἀποκεῖν is a comparatively rare word. Eur. has it twice (*H. F.* 557: *I. A.* 680: in both with gen., '*to dwell far from*'); Thuc. once with μακρὰν (3. 55) and Xen. once (*Oecon.* 4. 6),—both absol., as = '*to dwell afar*':

- μακρὰν ἀπωκεῖτ· εὐτυχῶς μέν, ἀλλ' ὅμως  
τὰ τῶν τεκόντων ὅμμαθ' ἥδιστον βλέπειν.
- ΑΓ. ἡ γὰρ τάδ ὁκνῶν κεῖθεν ἥσθ' ἀπόπτολις; 1000  
ΟΙ. πατρός τε χρῆζων μὴ φονεὺς εἶναι, γέρον.  
ΑΓ. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἄναξ,  
ἐπείπερ εὗνους ἥλθον, ἔξελυσάμην;  
ΟΙ. καὶ μὴν χάριν γ' ἀν ἀξίαν λάβοις ἐμοῦ.  
ΑΓ. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως  
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμι τι. 1005  
ΟΙ. ἀλλ' οὐποτ' εἴμι τοῖς φυτεύσασίν γ' ὅμοῦ.  
ΑΓ. ὦ παῖ, καλῶς εἴ δῆλος οὐκ εἰδὼς τί δρᾶς.  
ΟΙ. πῶς, ὦ γεραιέ; πρὸς θεῶν δίδασκέ με.  
ΑΓ. εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μολεῖν. 1010  
ΟΙ. ταρβῶ γε μή μοι Φοῖβος ἔξελθῃ σαφῆς.  
ΑΓ. ἡ μὴ μίασμα τῶν φυτευσάντων λάβης;  
ΟΙ. τοῦτ' αὐτό, πρέσβυν, τοῦτό μ' εἰσαεὶ φοβεῖ.

**1001** πατρός τε codd.: πατρός γε Elmsleius, Blaydes., secundum Hermanni conjecturam, quam ipsius deuenerat φροντίδες improbaverant. **1002** ἔγωγ' οὐ L, eraso χι post οὐ: ἔγωγ' οὐχὶ A, V, Bodl. Laud. 54: ἔγωγ' οὐ reliqui codd. fere omnes,

as prob. Theocr. 15. 7 (reading ὦ μέλ' ἀποικεῖς with Meineke): Plato once thus (*Legg.* 753 A), and twice as = to *emigrate* (ἐκ Γόρτυνος, *Legg.* 708 A, ἐς Θουρίους, *Euthyd.* 271 C): in which sense Isocr. also has it twice (or. 4 § 122, or. 6 § 84): Pindar once (with accus. of motion to a place), *Pyth.* 4. 258 Καλλίσταν ἀπέκησαν, they went and settled at Callista. 998 εὐτυχῶς, because of his high fortunes at Thebes. 999 τῶν τεκόντων = τῶν γονέων: Eur. *Hipp.* 1081 τὸν τεκόντας ὄστια δρᾶν, and oft.: cp. *H. F.* 975 βοᾷ δὲ μήτηρ, ὦ τεκών [= ὦ πάτερ], τί δρᾶς; 1000 ἀπόπτολις, exile, as *O. C.* 208. 1001 πατρός τε. So the mss., rightly. It is the fear of Oed. regarding his *mother* by which the messenger's attention has been fixed. In explaining this, Oed. has indeed mentioned the other fear as to his father: but in v. 1000, ἡ γὰρ τάδ ὁκνῶν, the messenger means: 'So this, then, was the fear about her which kept you away?'—alluding to his own question in 991. As the speaker's tone seems to make light of the cause, Oed. answers, '*and* that further dread about my father which I mentioned.' πατρός γε is unsuitable, since it would imply that this was his *sole* fear. 1002 ἔγω οὐχὶ: synizesis, as *Ph.* 551 ἐγώ εἴμι, *O. C.* 998

kept by me afar; with happy event, indeed,—yet still 'tis sweet to see the face of parents.

ME. Was it indeed for fear of this that thou wast an exile from that city?

OE. And because I wished not, old man, to be the slayer of my sire.

ME. Then why did I not free thee, king, from this fear, seeing that I came with friendly purpose?

OE. Indeed thou should'st have guerdon due from me.

ME. Indeed 'twas chiefly for this that I came—that, on thy return home, I might reap some good.

OE. Nay, I will never go near my parents.

ME. Ah my son, 'tis plain enough that thou knowest not what thou doest.

OE. How, old sir? For the gods' love, tell me.

ME. If for these reasons thou shrinkest from going home.

OE. Aye, I dread lest Phoebus prove himself true for me.

ME. Thou dreadest to be stained with guilt through thy parents?

OE. Even so, old man—this it is that ever affrights me.

Brunckius: ἔγώ οὐχὶ coniecit Porsonus, receperunt edd. plerique. Si ἔγωγ' οὐ genuina lectio fuisset, vix transiturum erat οὐ in οὐχὶ: contra, si οὐχὶ in οὐ semel corrupserint librarii, facilime poterat ἔγώ in ἔγωγε mutari. **1011** ταρβῶ L, A, codd. reliqui fere omnes: ταρβῶν Erfurd., Vat. a, c.

ἔγώ οὐδέ, and *El.* 1281: *Ant.* 458 ἔγώ οὐκ. 1004 καὶ μὴν, properly ‘however’; here, like our ‘well indeed’ (if you *would* do so). The echoing καὶ μὴν of 1005 expresses eager assent. Cp. *Ant.* 221. 1005 τοῦτ' ἀφικόμην: see on 788. 1008 καλῶς, *pulchre, belle*, thoroughly,—a colloquialism, perh. meant here to be a trait of homely speech : cp. Alciphron *Eph.* 1. 36 πεινήσω τὸ καλόν (‘I shall be fine and hungry’): Aelian *Eph.* 2 ἐπέκοψε τὸ σκέλος πάνυ χρηστῶς (‘in good style’). 1011 With Erfurd I think that ταρβῶν is right; not that ταρβῶ could not stand, but Greek idiom distinctly favours the participle. *Ant.* 403 KP. η̄ καὶ ξυνίης καὶ λέγεις ὁρθῶς ἀ φῆς; ΦΥ. ταύτην γ' ἴδων θάπτουσαν. *ib.* 517 AN....αδελφὸς ἀλετο. KP. πορθῶν γε τήνδε γῆν. Plat. *Symp.* 164 Ε εἶπον οὖν ὅτι... ἥκοιμι—καλῶς (v. 1. καλῶς γ'), ἔφη, ποιῶν. Cp. 1130 ξυναλλάξας. ἔξιθη: cp. 1182 ἔξηκοι σαφῆ, come true. 1013 Cp. *Tr.* 408 τοῦτ' αὐτὸν

- ΑΓ. ἀρ' οἰσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;  
 ΟΙ. πῶς δ' οὐχί, παῖς γ' εὶ τῶνδε γεννητῶν ἔφυν; 1015  
 ΑΓ. ὁθούνεκ' ἦν σοι Πόλυνβος οὐδὲν ἐν γένει.  
 ΟΙ. πῶς εἶπας; οὐ γὰρ Πόλυνβος ἔξεφυσέ με;  
 ΑΓ. οὐ μᾶλλον οὐδὲν τοῦθε τάνδρος, ἀλλ' ἵσον.  
 ΟΙ. καὶ πῶς ὁ φύσας ἔξι ἵσον τῷ μηδενί;  
 ΑΓ. ἀλλ' οὐ σ' ἐγείνατ' οὗτ' ἐκεῖνος οὗτ' ἐγώ. 1020  
 ΟΙ. ἀλλ' ἀντὶ τοῦ δὴ παιδά μ' ᾧνομάζετο;  
 ΑΓ. δῶρόν ποτ', ἵσθι, τῶν ἐμῶν χειρῶν λαβών.  
 ΟΙ. καθ' ὃδ' ἀπ' ἄλλης χειρὸς ἐστερξεν μέγα;  
 ΑΓ. ἡ γὰρ πρὸν αὐτὸν ἔξέπειστ' ἀπαιδία.  
 ΟΙ. σὺ δ' ἐμπολήσας ἡ τυχών μ' αὐτῷ δίδως; 1025  
 ΑΓ. εὑρὼν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.  
 ΟΙ. ὕδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους;  
 ΑΓ. ἐνταῦθ' ὀρέοις ποιμνίοις ἐπεστάτουν.  
 ΟΙ. ποιμὴν γὰρ ἡσθα κάπι θητείᾳ πλάνης;

**1025** τεκών codd. Conjecturam procul dubio veram τυχών, quam Bothio Dindorfius, Foertschio Hermannus tribuit, receperunt Herm., Dind., Nauck., Blaydes.

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ἔχρηξον, τοῦτό σου μαθεῖν. 1014 πρὸς δίκης, as justice would prompt, ‘justly.’ πρὸς prop. = ‘from the quarter of,’ then ‘on the side of’: Thuc. 3. 59 οὐ πρὸς τῆς ὑμετέρας δόξης...τάδε, not in the interest of your reputation: Plat. *Gorg.* 459 C ἐάν τι ἡμῖν πρὸς λόγου γέ, ‘if it is in the interest of our discussion.’ *Rep.* 470 C οὐδὲν...ἀπὸ τρόπου λέγεις· δρα δὴ καὶ εὶ τόδε πρὸς τρόπου λέγω, ‘correctly.’ Theophr. *Char.* 30 (= 26 in my 1st ed. p. 156) πρὸς τρόπου πωλεῖν, to sell on reasonable terms. 1016 ἐν γένει: [Dem.] or. 47 § 70 οὐκ ἐστιν ἐν γένει σοι ἡ ἀνθρωπος, compared with § 72 ἐμοὶ δὲ οὔτε γένει προσῆκεν. 1019 τῷ μηδενί, dat. of ὁ μηδεύς, he who is as if he were not (in respect of consanguinity with me): *Ant.* 1325 τὸν οὐκ ὄντα μᾶλλον ἡ μηδένα. 1023 ἀπ' ἄλλης χειρὸς sc. λαβών. 1025 ἐμπολήσας...ἡ τυχών: i.e. ‘Did you buy me, or did you light upon me yourself in the neighbourhood of Corinth?’ Oed. is not prepared for the Corinthian’s reply that he had found the babe on *Cithaeron*. ἐμπολήσας: cp. the story of Eumeus (*Od.* 15. 403–483) who, when a babe, was carried off by Phoenician merchants from the wealthy house of his father in the isle Syria, and sold to

ME. Dost thou know, then, that thy fears are wholly vain?

OE. How so, if I was born of those parents?

ME. Because Polybus was nothing to thee in blood.

OE. What sayest thou? Was Polybus not my sire?

ME. No more than he who speaks to thee, but just so much.

OE. And how can my sire be level with him who is as nought to me?

ME. Nay, he begat thee not, any more than I.

OE. Nay, wherefore, then, called he me his son?

ME. Know that he had received thee as a gift from my hands of yore.

OE. And yet he loved me so dearly, who came from another's hand?

ME. Yea, his former childlessness won him thereto.

OE. And thou—had'st thou bought me or found me by chance, when thou gavest me to him?

ME. Found thee in Cithaeron's winding glens.

OE. And wherefore wast thou roaming in those regions?

ME. I was there in charge of mountain flocks.

OE. What, thou wast a shepherd—a vagrant hireling?

Laertes in Ithaca: the Phoenician nurse says to the merchants, *τὸν κεν ἄγομ' ἐπὶ νηός, ὁ δὲ ὑμῶν μωρίον ὕνον | ἀλφοί, ὅπῃ περάσηπε καὶ ἀλλοθρόοντος αὐθρώπους.* *τυχών* is answered by *εὑρών* (1026) as in 973 *προύλεγον* by *ηὗδας*. Cp. 1039. The *τεκών* of the mss. is absurd after vv. 1016—1020. The man has just said, ‘Polybus was no more your father than I am’; Oed. is anxiously listening to every word. He could not ask. a moment later, ‘Had you bought me, or *were you my father?*’ 1025 The fitness of the phrase *ναπαλαις πτυχαις* becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryoscephalae, whence it descends into the plain of Thebes. 1029 *ἐπὶ θητείᾳ*, like *ἐπὶ μισθῷ* Her. 5. 65 etc. *θητείᾳ*, labour for wages, opp. to *δουλείᾳ*: Isocr. or. 14 § 48 *πολλοὺς μὲν ... δουλεύοντας, ἄλλους δὲ ἐπὶ θητείαν ὕντας.* *πλάνης*, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so

- ΑΓ. σοῦ δ', ὁ τέκνου, σωτήρ γε τῷ τότ' ἐν χρόνῳ. 1030  
 ΟΙ. τί δ' ἄλγος ἵσχοντ' τὸν κακοῦντ με λαμβάνεις;  
 ΑΓ. ποδῶν ἀν ἄρθρα μαρτυρήσειεν τὰ σά.  
 ΟΙ. οἴμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν;  
 ΑΓ. λύώ σ' ἔχοντα διατόρους ποδοῦν ἀκμάς.  
 ΟΙ. δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην. 1035  
 ΑΓ. ὥστ' ὀνομάσθης ἐκ τύχης ταύτης ὃς εἰ.  
 ΟΙ. ὁ πρὸς θεῶν, πρὸς μητρός, ἡ πατρός; φράσον.  
 ΑΓ. οὐκ οἶδ· ὁ δοὺς δὲ ταῦτ' ἐμοῦ λῶν φρονεῖ.  
 ΟΙ. η γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχών;

**1030** σοῦ δ'...σωτήρ γε cum uno cod. Flor. Abb. 152 (Γ) recte probaverunt Elmsleius, Dindorf, Wunder., Campbell. L et ceteri codd. σοῦ γ'...σωτήρ γε habent, quod tuentur Brunck., Hermann., Blaydes. Quod Nauckius dare maluit, σοῦ τ'...σωτήρ γε, hebetat aciem responsi quo senex regem superbius interrogantem leniter perstringit. **1031** ἐν κακοῖς με λαμβάνεις A et plerique (omisso in duobus codd. Mediolanensis ms): ἐν καιροῖς με λαμβάνεις L, ἐν καιροῖς λαμβάνεις Pal. Mirum sane foret si a

soon to be ὁ πλανήτης Οἰδίπους (*O. C.* 3). **1030** σοῦ δ'. With the σοῦ γ' of most MSS.: 'Yes, and thy *preserver*' (the first γε belonging to the sentence, the second to σωτήρ). Cp. Her. I. 187. μὴ μέντοι γε μὴ σπανίσας γε ἄλλως ἀνοίξῃ: where the second γε belongs to σπανίσας. There is no certain example of a double γε in Soph. which is really similar. With σοῦ δ': 'But thy *preserver*': the γε still belonging to σωτήρ, and δε opposing this thought to that of v. 1029. For δε γε cp. Aesch. *Ag.* 938 ΑΓ. φήμη γε μέντοι δημόθρους μέγα σθένει. ΚΔ. ὁ δ' ἀφθόνητός γ' οὐν ἐπίζηλος πέλει. 'True, but....' The gentle reproof conveyed by δε γε is not unfitting in the old man's mouth: and a double γε, though admissible, is awkward here. **1031** τι δ' ἄλγος κ.τ.λ. And in what sense wert thou my σωτήρ? The ἐν κακοῖς of most MSS. is intolerably weak: 'what pain was I suffering when you found me *in trouble*?' From the ἐν καιροῖς of L and another good ms. (a most unlikely corruption of so familiar a word as κακοῖς), I conjecture ἐγκυρῶν, 'when you lighted on me': cp. 1026, 1039. Soph. has that verb in *El.* 863 τμητοῖς ὄλκοῖς ἐγκύρσαι (meet with). **1035** σπαργάνων, 'from my swaddling clothes': i.e. 'from the earliest days of infancy' (cp. Ovid *Heroid.* 9. 22 *Et tener in cunis iam Iove dignus eras*). The babe was exposed a few days after birth (717). *El.* 1139 οὔτε...πυρός | ἀνειλόμην...ἄθλιον βάρος. Some understand, 'I was furnished with cruelly dishonouring tokens of my birth,' δεινῶς ἐπονείδιστα

ME. But thy preserver, my son, in that hour.

OE. And what pain was mine when thou foundest me in distress?

ME. The ankles of thy feet might witness.

OE. Ah me, why dost thou speak of that old trouble?

ME. I freed thee when thou had'st thine ankles pinned together.

OE. Aye, 'twas a dread brand of shame that I took from my cradle.

ME. Such, that from that fortune thou wast called by the name which still is thine.

OE. Oh, for the gods' love—was the deed my mother's or father's? Speak!

ME. I know not; he who gave thee to me wots better of that than I.

OE. What, thou had'st me from another? Thou did'st not light on me thyself?

vera lectione *κακοῦ* falsa sed exquisita *καιροῖς*, metro eadem repugnans, in optimo codice extitisset. Immo ipsum illud ἐν *καιροῖς* vulneris est antiqui cicatrix. Restituendum credo ἔγκυρῶν με λαμβάνεις: cf. τυχῶν in vv. 1025, 1039. Vulgata quidem l. ἐν *κακοῖς* hic magis languet quam ut ferri possit. Coniecit ἐν *καλῷ* Wunder., ἐν σκάφαισι ('in cunis,' omisso με) Nauck., ἢ *κακόν* Blaydes., ἐν νάταις Dindorf.

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*σπάργανα*, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (*crepundia, monumenta*): see esp. Plautus *Rudens* 4. 4. 111—126, *Epidicus* 5. 1. 34: and Rich s. v. *Crepundia*, where a wood-cut shows a statue of a child with a string of *crepundia* hung over the right shoulder. Plut. *Thes.* 4 calls such tokens *γνωρίσματα*. In Ar. *Ach.* 431 the *σπάργανα* of Telephus have been explained as the tokens by which (in the play of Eur.) he was recognised; in his case, these were *ῥακώματα* (431). But here we must surely take *σπαργάνων* with ἀνελόμην. 1036 ὥστε assents and continues: '(yes,) and so...' δε εἰ, i.e. Οἰδίποεις: see on 718. 1037 πρὸς μητέρος, ἢ πατέρος; sc. ὅνειδος ἀνελόμην (1035): 'was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?' The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents' possible cruelty, as of a fresh clue to their identity. Not: 'was I so named by mother or father?' The *name*—even if it could be con-

- ΑΓ. οὐκ, ἀλλὰ ποιμῆν ἄλλος ἐκδίδωσί μοι. 1040  
 ΟΙ. τίς οὗτος; ἢ κάτοισθα δηλῶσαι λόγῳ;  
 ΑΓ. τῶν Λαῖου δήπου τις ὀνομάζετο.  
 ΟΙ. ἢ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;  
 ΑΓ. μάλιστα· τούτου τάνδρὸς οὗτος ἦν βοτῆρ. 1045  
 ΟΙ. ἢ κᾶστ’ ἔτι ζῶν οὗτος, ὥστ’ ἴδειν ἐμέ;  
 ΑΓ. ὑμεῖς γ’ ἄριστ’ εἰδεῖτ’ ἀν οὐπιχώριοι.  
 ΟΙ. ἔστιν τις ὑμῶν τῶν παρεστάτων πέλας  
 ὅστις κάτοιδε τὸν βοτῆρ’ ὃν ἐννέπει,  
 εἴτ’ οὖν ἐπ’ ἀγρῶν εἴτε κάνθαδ’ εἰσιδών;  
 σημήναθ’, ὡς ὁ καιρὸς εὐρῆσθαι τάδε. 1050  
 ΧΟ. οἶμαι μὲν οὐδέν’ ἄλλον ἢ τὸν ἐξ ἀγρῶν,  
 ὃν κάματενες πρόσθεν εἰσιδεῖν· ἀτὰρ  
 ἥδ’ ἀν τάδ’ οὐχ ἥκιστ’ ἀν Ἰοκάστη λέγοι.  
 ΟΙ. γύναι, νοεῖς ἐκεῖνον ὄντιν’ ἀρτίως  
 μολεῖν ἐφιέμεσθα; τόνδ’ οὗτος λέγει; 1055  
 ΙΟ. τί δ’ ὄντιν’ εἶπε; μηδὲν ἐντραπῆς. τὰ δὲ  
 ῥήθεντα βούλου μηδὲ μεμνῆσθαι μάτην.

**1055** μολεῖν ἐφιέμεσθα τόν θ' οὗτος λέγει; L, A, et codd. plerique, cum τόν θ'  
 illud tanquam pro θν θ' dictum librarii acciperent. Itaque super τόν scriptum est in  
 cod. B ὄντινα, in Bodl. Laud. 54 ὄν. Veram l. τόνδ' tres saltem codd. praebent (M,

ceived as given before the exposure—is not the sting; and on the other hand it would be forced to take ‘named’ as meaning ‘doomed to bear the name.’ 1044 βοτῆρ: cp. 837, 761. 1046 εἰδεῖτε = εἰδείητε, only here, it seems: but cp. εἴτε = εἴητε Od. 21. 195 (doubtful in *Ant.* 215). εἰδεῖμεν and εἰμεν occur in Plato (*Rep.* 581 E, *Theaet.* 147 A) as well as in verse. In Dem. or. 14 § 27 καταθέîτε is not certain (κατάθοιτε Baiter and Sauppe): in or. 18 § 324 he has ἐνθείητε. Speaking generally, we may say that the contracted termination -εῖεν for -είησαν is common to poetry and prose; while the corresponding contractions, -εῖμεν for -είημεν and -εῖτε for εἴητε, are rare except in poetry. 1049 οὖν with the first εἴτε, as *El.* 199, 560: it stands with the second above, 90, 271, *Ph.* 345. ἐπ' ἀγρῶν: *Od.* 22. 47 πολλὰ μὲν ἐν μεγάροισιν...πολλὰ δ' ἐπ' ἀγρῶν: (cp. *O. C.* 184 ἐπὶ ξένης, *El.* 1136 καπὶ γῆς ἄλλης;) the usual Attic phrase was ἐν ἀγρῷ or κατ' ἀγρούς. 1050 ὁ καιρός: for the art., cp. [Plat.] *Axiochus* 364 Β νῦν ὁ καιρός ἐνδείξασθαι τὴν ἀεὶ θρυλουμένην πρὸς

ME. No : another shepherd gave thee up to me.  
 OE. Who was he ? Art thou in case to tell clearly ?  
 ME. I think he was called one of the household of Laïus.  
 OE. The king who ruled this country long ago ?  
 ME. The same : 'twas in his service that the man was a herd.

OE. Is he still alive, that I might see him ?  
 ME. Nay, ye folk of the country should know best.

OE. Is there any of you here present that knows the herd of whom he speaks—that hath seen him in the pastures or the town ? Answer ! The hour hath come that these things should be finally revealed.

CH. Methinks he speaks of no other than the peasant whom thou wast already fain to see ; but our lady Iocasta might best tell that.

OE. Lady, wottest thou of him whom we lately summoned ? Is it of him that this man speaks ?

IO. Why ask of whom he spoke ? Regard it not...waste not a thought on what he said...twere idle.

M<sup>2</sup> a pr. manu, Δ) ; cod. autem Par. 2884 (E), cui τόνδ' dubitanter imputatum video, τόν θ' habet.

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σοῦ σοφίαν. εὑρῆθαι: the perf.= 'discovered once for all.' Isocr. or. 15 § 295 τῶν δυναμένων λέγειν ἢ παιδεύειν ή πόλις ἡμῶν δοκεῖ γε ενήθηται διδάσκαλος, to be the established teacher. 1051 Supply ἐννέπειν (αὐτὸν), not ἐννέπει. The form οἴμαι, though often parenthetic (as *Trach.* 536), is not less common with infin. (Plat. *Gorg.* 474 οἶον ἔγω οἴμαι δεῖν εἴναι), and Soph. often so has it, as *EI.* 1446. 1053 ἀν...ἀν: see on 862. 1054 νοέις = 'you wot of,' the man—i.e. you understand to whom I refer. We need not, then, write εἰ κένον for ἐκένον with A. Spengel, or νοέις; ἐκένον with Blaydes, who in 1055, reading τόνδ', has a comma at ἐφίμεσθα. Cp. 859. 1055 τόνδ' is certainly right: τόν θ' arose, when the right punctuation had been lost, from a desire to connect λέγει with ἐφίμεσθα. Dindorf, however, would keep τόν θ': 'know ye him whom we summoned and him of whom this man speaks?' i.e. 'Can you say whether the persons are identical or distinct?' But the language will not bear this. 1056 τί δ' ὄντων εἴτε; Aesch. *P. V.* 765 θέορτον ἢ βρότειον [γάμον γαμεῖ]; εἰ ῥητόν, φράσον. ΗΡ. τί δ' ὄντων; Ar. *An.* 997 σὺ δ' εἰ τίς ἀνδρῶν; M. ὅστις εἴμ' ἔγω; Μέτων. Plat. *Euthypchr.*

- ΟΙ. οὐκ ἀν γένοιτο τοῦθ', ὅπως ἐγὼ λαβὼν  
σημεῖα τοιάντ' οὐ φανῶ τούμδον γένος.
- ΙΟ. μὴ πρὸς θεῶν, εἴπερ τι τοῦ σαντοῦ βίου      1060  
κῆδει, ματεύσῃς τοῦθ'. ἄλις νοσοῦσ' ἐγώ.
- ΟΙ. θάρσει· σὺ μὲν γὰρ οὐδὲ ἐὰν τρίτης ἐγὼ  
μητρὸς φανῶ τρίδουλος ἐκφανεῖ κακή.
- ΙΟ. ὅμως πιθοῦ μοι, λίστομαι· μὴ δρᾶ τάδε.
- ΟΙ. οὐκ ἀν πιθούμην μὴ οὐ τάδ' ἐκμαθεῖν σαφῶς.      1065
- ΙΟ. καὶ μὴν φρονοῦσά γ' εὖ τὰ λῷστά σοι λέγω.
- ΟΙ. τὰ λῷστα τοίνυν ταῦτα μ' ἀλγύνει πάλαι.
- ΙΟ. ὡ δύσποτμ', εἴθε μῆποτε γνοίης ὃς εἰ.
- ΟΙ. ἄξει τις ἐλθῶν δεῦρο τὸν βοτῆρά μοι;  
ταύτην δὲ ἔτε πλουσίω χαίρειν γένει.      1070

**1061** *νοσοῦσ'* ἔχω consensu satis mirabili codd. praebent omnes, uno excepto, ut videtur, codice quodam Chigiano, de quo nihil praeterea compertum habeo quam quod scripsit Dindorfius (ed. 1860): ‘ἐγώ ex scholiasta et apographo Chigiano apud Schowium in libro de charta papyracea Borgiana restitutum pro ἔχω’: idem vero in Poet. Scenic. ed. quinta (1869), nulla cod. Chigiani mentione facta, soli scholiastae hanc l. tribuit.    **1062** *οὐδ'* ἀν ἐκ τρίτης codd.: in L vociis ἀν accentus a prima manu, spiritus a recentiore venit. Primam Hermanni coniecturam, οὐδ' ἐὰν τρίτης,

2 B τίνα γραφήν σε γέγραπται; ΣΩ. ἥντινα; οὐκ ἀγενῆ. 1058 Since οὐκ ἔστιν ὅπως, οὐκ ἀν γένοιτο δπως mean ‘there is, there could be found, no way in which,’ τοῦθ’ is abnormal; yet it is not incorrect: ‘*this thing* could not be attained, *namely, a mode in which*,’ etc. Cp. the mixed constr. in *Ai.* 378 οὐ γὰρ γένοιτ’ ἀν ταῦθ’ ὅπως οὐχ ὁδὸς ἔχειν (instead of ἔξει). 1060 Since the answer at 1042, Iocasta has known the worst. But she is still fain to spare Oedipus the misery of that knowledge. Meanwhile he thinks that she is afraid lest he should prove to be *too humbly* born. The tragic power here is masterly. 1061 ἄλις (*εἷμι*) *νοσοῦσ'* ἔχω instead of ἄλις ἔστι τὸ νοσεῖν ἐμέ: cp. 1368: *Ai.* 76 ἔνδον ἀρκείτω μένων: *ib.* 635 κρείσσων γὰρ Ἀιδηκείθων: Her. 1. 37 ἀμείνω ἔστι ταῦτα οὐτω ποιεύμενα: Dem. or 4 § 34 οἵκοι μένων, βελτίων: Isae. or. 2 § 7 ἵκανός γὰρ αὐτὸς ἔφη ἀτυχῶν εἶναι: Athen. 435 D χρὴ πίνειν, Ἀντίπατρος γὰρ ἵκανός ἐστι νήφων. 1062 For the genitive τρίτης μητρὸς without ἐκ, cp. *EL.* 341 οὐσαν πατρός, 366 καλοῦ | τῆς μητρός. τρίτης μητρὸς τρίδουλος, thrice a slave, sprung from the third (servile) mother: *i.e.* from a mother, herself a slave, whose mother and grandmother had also been

OE. It must not be that, with such clues in my grasp, I should fail to bring my birth to light.

IO. For the gods' sake, if thou hast any care for thine own life, forbear this search! My anguish is enough.

OE. Be of good courage; though I be found the son of servile mother,—aye, a slave by three descents,—*thou* wilt not be proved base-born.

IO. Yet hear me, I implore thee: do not thus.

OE. I must not hear of not discovering the whole truth.

IO. Yet I wish thee well—I counsel thee for the best.

OE. These best counsels, then, vex my patience.

IO. Ill-fated one! May'st thou never come to know who thou art!

OE. Go, some one, fetch me the herdsman hither,—and leave yon woman to glory in her princely stock.

recepérunt Erfurdt., Elmsleius, Wunder., Hartung., Nauck. Quae haud dubie vera est. Cum enim ἐάν in formam vulgatiōrem ἀν̄ correptum fuisset, praepositionem ἐκ corrector intulit, ut planam faceret genitivi τρίτης rationem; ἀν̄ autem pro ἐάν accipi voluit, syllabae necessario productae vel ignarus vel oblitus. Postea minus feliciter coniecit Hermannus οὐδ' ἀν̄ εἰ 'κ τρίτης (οὐδ' ἀν̄ εἰ τρίτης Campbell.): ἀν̄ ita explicans ut 'ad suppressum aliquem optativum' pertineret: unde, cum εἰ ad φανῶ iam referatur, structurae duplex insolentia gratuito se intrudit.

slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompus fr. 277 (ed. Müller 1. 325) Πυθονίκην... ἦ Βακχίδος μὲν ἦν δούλη τῆς αὐλητρίδος, ἔκεινή δὲ Σινώπης τῆς Θράττης,... ὥστε γίνεσθαι μὴ μόνον τρίδουλον ἀλλὰ καὶ τρίπορνον αὐτήν. [Dem.] or. 58 § 17 εἰ γὰρ ὁφείλοντος αὐτῷ τοῦ πάππου πάλας... διὰ τοῦτ' οἰήσεται δεῖν ἀποφεύγειν ὅτι πονηρὸς ἐκ τριγονίας ἐστίν..., 'if, his grandfather having formerly been a debtor,...he shall fancy himself entitled to acquittal because he is *a rascal of the third generation.*' Eustathius *Od.* 1542. 50 quotes from Hippônax Ἀφέω τοῦτον τὸν ἑπτάδουλον (Bergk fr. 75), i.e. 'seven times a slave.' For the force of *τρι-*, cp. also *τριγύιας*, *τρίπρατος* (thrice-sold,—of a slave), *τριπέδων* (a slave who has been thrice in fetters). Note how the reference to the *female* line of servile descent is contrived to heighten the contrast with the real situation. 1063 κακή=δυσγενής, like δειλός, opp. to ἀγαθός, ἐσθλός: *Od.* 4. 63 ἀλλ' ἀνδρῶν γένος ἐστὲ διωτρεφέων βασιλήων | σκηπτούχων· ἐπεὶ οὐ κε κακοὶ τοιούσδε τέκοιεν. 1067 τὰ λῷστα...ταῦτα: cp. *Ant.* 96 τὸ δεινὸν τούτῳ (i.e. of which you

- ΙΟ. ίοὺς ίού, δύστηνε· τοῦτο γάρ σ' ἔχω  
μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ὕστερον.
- ΧΟ. τί ποτε βέβηκεν, Οἰδίπους, ὑπὸ ἀγρίας  
ἀξασα λύπης ἡ γυνή; δέδοιχ' ὅπως  
μὴ καὶ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά. 1075
- ΟΙ. ὅποια χρήξει ρήγνυτω· τούμὸν δὲ ἐγώ,  
καὶ σμικρόν ἔστι; σπέρμα ἵδεν· βουλήσομαι.  
αὗτη δὲ ίσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,  
τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται. 1080  
ἐγὼ δὲ ἐμαυτὸν παῖδα τῆς Τύχης νέμων  
τῆς εὐδιδούσης οὐκ ἀτιμασθήσομαι.

**1075** ἀναρρήξῃ (sic) L, A, et codd. plerique: ἀναρρήξει V, Bodl. Laud. 54 (cum gloss. εἰς φῶς δειξει), E (ex ἀναρρήξῃ factum): ἀναρήξει Trin.

speak). 1072 Iocasta rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (*Ant.* 766), of Eurydicē (*ib.* 1245), and of Deianeira (*Tr.* 813). In each of the two latter cases, the exit silently follows a speech by another person, and the Chorus comments on the departing one's silence. Iocasta, like Haemon, has spoken passionate words *immediately* before going: and here *σιωπῆς* (1075) is more strictly 'reticence' than 'silence.' 1074 δέδοικα has here the construction proper to a verb of *taking thought* (or the like), as *προμηθοῦμαι* ὅπως μὴ γενήσεται,—implying a desire to avert, if possible, the thing feared. 1075 The subject to ἀναρρήξει is κακά, not ἡ γυνή ἀναρρήξει κακά would mean, 'the woman will burst forth into reproaches,' cp. Ar. *Eg.* 626 ὁ δὲ ἄρ' ἔνδον ἐλασίβροντ' ἀναρρηγνὺς ἔπη: Pind. fr. 172 μὴ πρὸς ἄπαντας ἀναρρήξαι τὸν ἀχρεῖον λόγον: (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious κακά should be the subject: cp. *Ai.* 775 ἐκρήξει μάχη: Arist. *Meteor.* 2. 8 ἐκρήξει... ἀνεμος. 1076 χρῆσαι scornfully personifies the κακά. 1077 βουλήσομαι, 'I shall wish': i.e. my wish will remain unaltered until it has been satisfied. Cp. 1446 προστρέψομαι: *Ai.* 681 ὡφελεῖν βουλήσομαι, it shall henceforth be my aim: Eur. *Med.* 259 τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι, I shall wish (shall be content) to receive from you only thus much: (cp. *Ai.* 825 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν.) O. C. 1289 καὶ ταῦτ' ἀφ' ὑμῶν... βουλήσομαι | ... κυρεῖν ἔμοι: Pind. *Olymp.* 7. 20 ἐθελήσω... διορθῶσαι λόγον, I shall have good

IO. Alas, alas, miserable!—that word alone can I say unto thee, and no other word henceforth for ever.

[*She rushes into the palace.*

CH. Why hath the lady gone, Oedipus, in a transport of wild grief? I misdoubt, a storm of sorrow will break forth from this silence.

OE. Break forth what will! Be my race never so lowly, I must crave to learn it. Yon woman, perchance—for she hath a woman's pride—thinks shame of my base source. But I, who hold myself son of Fortune that gives good, will not be dishonoured.

will to tell the tale aright. That these futures are normal, and do not arise from any confusion of present *wish* with future *act*, may be seen clearly from Plat. *Phaedo* 91 A καὶ ἐγώ μοι δοκῶ ἐν τῷ παρόντι τοσούτον μόνον ἔκείνων διοίσειν· οὐ γὰρ ὅπως τοῖς παροῦσιν ἀ ἐγώ λέγω δόξει ἀληθῆ προθυμηθήσομαι: and *ib.* 191 C. 1078 ὡς γυνὴ, in a woman's way: though, as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. Oedipus himself μέγα φρονεῖ in a higher sense. The sentiment implies such a position for women as existed in the ordinary life of the poet's age. Cp. Eur. *Heracl.* 978 πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἀν θέλῃ | καὶ τὴν φρονοῦσαν μεῖζον ἢ γυναικα χρῆ | λέξει: *Hipp.* 640 μὴ γὰρ ἐν γ' ἐμοῖς δόμοις | εἴη φρονοῦσα πλεῖον ἢ γυναικα χρῆ. ὡς is restrictive; cp. 1118: Thuc. 4. 84 ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν: imitated by Dionys. 10. 31 (of L. Icilius) ὡς Πωμαῖος, εἰπεῖν οὐκ ἀδύνατος. See on 763. 1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from '*Fortunae filius*' in Hor. *Sat.* 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. We might recall Schiller's epigram on the Wolfians; whatever may be the human paternity of the *Iliad*, 'hat es doch Eine Mutter nur, Und die Züge der Mutter, Deine unsterblichen Züge, Natur.' τῆς εὖ διδούστης, the beneficent: here absol., usu. with dat., as σφῶν δ' εὖ διδούη Ζεύς, *O. C.* 1435. Not gen. abs., 'while she prospers me,' since the poet. τῆς for αὐτῆς could stand only at the beginning of a sentence or

τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς  
μῆνες με μικρὸν καὶ μέγαν διώρισαν.  
τοιόσδε δ' ἐκφύς οὐκ ἀν ἔξέλθοιμ' ἔτι  
ποτ' ἄλλος, ὥστε μὴ κραθεῖν τούμὸν γένος.      1085

ΧΟ. στρ. εἴπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἴδρις,  
2 οὐ τὸν Ὀλυμπὸν ἀπείρων,

**1084** In L prima manus scripsit *τοιόσδε* ἐκφύς ὡς οὐκ. Quod cum antiquus διορθωτής intactum transmisisset, dedit recentior manus *τοιόσδε* δ', ὡς autem punctis notavit, delendum significans. *τοιόσδε* ἐκφύς ὡς οὐκ A: *τοιόσδε* ἐκφύς οὐκ (omisso ὡς) B, E, alii: *τοιόσδε* γ' ἐκφύς T. Is manifesto fons erroris fuit, quod post *τοιόσδε*

clause, as 1082. 1082 *συγγενεῖς*, as being also sons of Τύχη: the word further expresses that their lapse is the measure of his life: cp. 963: ἀλκὴ ἔνυμφντος αἰών (Ag. 107), years with which bodily strength keeps pace. Pind. *Nem.* 5. 40 πότμος συγγενής, the destiny born with one. 1083 *διώρισαν*: not: ‘have determined that I should be sometimes lowly, sometimes great’; to do this was the part of controlling Τύχη. Rather: ‘have distinguished me as lowly or great’: i.e. his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on 866, 1300. 1084 ‘Having sprung of such parentage (ἐκφύς, whereas φύς would be merely ‘having been born such’) I will never afterwards prove (*ξελθομένην, evadām*, cp. 1011) another man’ (*ἄλλος*, i.e. false to my own nature). The text is sound. The license of ποτ' at the beginning of 1085 is to be explained on essentially the same principle as μέλας δ', etc., (29, cp. 785, 791) at the end of a verse; viz. that, where the movement of the thought is rapid, one verse can be treated as virtually continuous with the next: hence, too, *Ai.* 986 οὐχ ὅσον τάχος | δῆτ' αὐτὸν ἀξεῖς δεῦρο; *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. So here Soph. has allowed himself to retain ἔτι | ποτέ in their natural connexion instead of writing ἔτι | ἄλλος ποτ'. The genuineness of ποτ' is confirmed by the numerous instances in which Soph. has combined it with ἔτι, as above, 892, below, 1412: *Ai.* 98, 687: *Tr.* 830, 922.

**1086—1109** This short ode holds the place of the third στάσιμον. But it has the character of a ‘dance-song’ or *ὑπόρχημα*, a melody of livelier movement, expressing joyous excitement. The process of

She is the mother from whom I spring; and the months, my kinsmen, have marked me sometimes lowly, sometimes great. Such being my lineage, never more can I prove false to it, or spare to search out the secret of my birth.

CH. If I am a seer or wise of heart, O Cithaeron, thou *iststrophe*.  
shalt not fail—by yon heaven, thou shalt not!—to know in the  
exciderat δ': deinde rudis rei metricea librarius ὡς inseruit (aptam ratus *asseveranti*  
particulam, cf. *Ai.* 39 ὡς ἔστιν ἀνδρὸς τοῦδε τάργα ταῦτά σοι), ut versum labantem  
quoniam docinque fulciret. τοιόσδε δὴ φὺς coniecit Blaydes.: τοιόσδε δὴ φὺς οὐκ ἀν  
ἔξελθοιμ' ἔτι | ἀτιμος ὄστε μὴ οὐ μαθεῖν Nauck. Dindorf., qui olim coniecerat οὐκ ἀν  
ἔξελθοιν ποτὲ | ἀλλοῖος, nunc (ed. 1869) versus 1084, 1085 uncis inclusit.

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discovery now approaches its final phase. The substitution of a hyporcheme for a regular stasimon has here a twofold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. For the sake of thus heightening the contrast, Soph. has made a slight sacrifice of probability. The sudden exit of Iocasta has just affected the Chorus with a dark presentiment of evil (1075). We are now required to suppose that the spirited words of Oedipus (1076—1085) have completely effaced this impression, leaving only delight in the prospect that he will prove to be a native of the land. A hyporcheme is substituted for a stasimon with precisely similar effect in the *Ajax*, where the short and joyous invocation of Pan immediately precedes the catastrophe (693—717). The stasimon in the *Trachinia* 633—662 may also be compared, in so far as its glad anticipations usher in the beginning of the end.

*Strophe* (1086—1097). Our joyous songs will soon be celebrating Cithaeron as native to Oedipus.

*Antistrophe* (1098—1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?

1086 μάντις: as *El.* 472 εἰ μὴ ἵψω παράφρων μάντις ἔφν καὶ γνώμας | λειπομένα σοφᾶς: so *O. C.* 1080, *Ant.* 1160, *Ai.* 1419: cp. μαντεύομαι = ‘to presage.’ 1087 κατὰ with an accus. of respect is somewhat rare (*Tr.* 102 κρατιστεύων κατ’ ὅμμα: *ib.* 379 ἡ κάρτα λαμπρὰ καὶ κατ’ ὅμμα καὶ φύσιν), except in such phrases as κατὰ πάντα, κατ’ οὐδέν, κατὰ τοῦτο. Cp. Metrical Analysis. 1088 οὐ = οὐ μὰ: see on 660. ἀπείρων = ἀπείρος: Hesych. 1. 433 ἀπείρονας: ἀπειράτους. Σοφοκλῆς Θηέστη. Ellenc̄t thinks that ἀπειράτους here meant ἀπειράντους (‘limitless’): but elsewhere ἀπείρατος always = ‘untried’ or ‘inexperienced.’ Conversely Soph. used ἀπείρος in the commoner sense of ἀπείρων, ‘vast,’ fr. 481 χιτῶν

3 ὁ Κιθαιρών, τούκ ἔσῃ τὰν αὔριον† 1090  
 4 πανσέληνον, μὴ οὐ σέ γε καὶ πατριώταν Οἰδίπουν  
 5 καὶ τροφὸν καὶ ματέρ' αὐξεῖν,  
 6 καὶ χορεύεσθαι πρὸς ἡμῶν, ὡς ἐπὶ ἥρα φέροντα τοὺς  
 ἔμοις τυράννους.

1090 οὐκ ἔσῃ τὰν αὔριον codd., cui repugnat versus antistrophici metrum (1101). Utriusque loci coniunctum habeatur ratio oportet. Super τὰν αὔριον scriptum est in

ἀπειρος ἐνδυτήριος κακῶν. περά-ω, to go through, πεῖρα (*περία*), a going-through (*peritus, periculum*), are closely akin to πέρα, beyond, πέρας, πεῖρας a limit (Curt. *Etym.* §§ 356, 357): in poetical usage, then, their derivatives might easily pass into each other's meanings. 1090 τὰν ἐπιοῦσαν ἔσῃ would be my correction of the manuscript οὐκ ἔσῃ τὰν αὔριον. Note these points. (1) In the antistrophe, 1101, η σέ γέ τις θυγάτηρ, though verbally corrupt, seems metrically right. The measure seems to suit the earnest excitement, just as in *Tr.* 96, 97, where the verse "Αλιον, "Αλιον αἰτῶ is followed by τοῦτο καρνῦξαι τὸν Ἀλκμῆνας πόθι μοι πόθι πᾶς: cp. also *Tr.* 500 οὐδὲ τὸν ἔννυχον Ἀδαν, followed by η Ποσειδάωρα τινάκτορα γαίας. (2) The phrase τὰν αὔριον πανσέληνον is very singular. αὔριον (from the same rt. as ηώς, aurora) is always an adverb. In *Tr.* 945 η αὔριον is opp. to η παροῦσα ἡμέρα: Lysias or. 26 § 6 η αὔριον ἡμέρα: in Eur. *Hipp.* 1117 τὸν αὔριον...χρόνον is acc. of οἱ αὔριον χρόνος, as in *Alc.* 784 τὴν αὔριον μέλλουσαν of η αὔριον μέλλουσα. Thus η αὔριον πανσέληνος can mean only, 'the full-moon of to-morrow': not merely the 'coming' or 'next' full-moon. Granting the phrase (as if we should say η αὔριον νύξ), it presupposes that the day on which the Chorus speaks is precisely the eve of a full-moon. (3) Now in Par. A τὴν ἐπιοῦσαν is written over τὰν αὔριον: and Par. B has the gloss, κατὰ τὴν αὔριον πάνυ λαμπρὰν ἡμέραν. The corruption would have happened thus. Since η ἐπιοῦσα could be used without ἡμέρα as = 'to-morrow' (Polyb. 5. 13. 10), a reader who took τὰν ἐπιοῦσαν here as = 'the coming day' wrote τὰν αὔριον above it or in the margin; and the more familiar gloss supplanted τὰν ἐπιοῦσαν in the text. Then πανσέληνον was explained as = πάνυ λαμπράν, and the whole phrase was wrongly interpreted as it is in the gloss of Par. B, 'the all-bright morrow.' The οὐκ before έσῃ was naturally added to complete the assumed trochaic metre. πανσέληνον (*sc.* ὥραν): Her. 2. 47 ἐν τῇ αὐτῇ πανσελήνῳ. The meaning is: 'At the next full-moon we will hold a joyous παννυχίς,

coming season of full moon that Oedipus honours thee as native to him, as his nurse, and his mother; and that thou art celebrated in our dance and song, because thou art well-pleasing to our prince.

cod. Λ τὴν ἐπιοῦσαν. Deleto οὐκ, credo reponendum esse τὰν ἐπιοῦσαν ἔσῃ: vide annotationem. οὐκέτι τὰν ἐτέραν dedit Dindorf. 1091 Οἰδίπουν scripsi: Οἰδίπου codd.

visiting the temples with χοροί (*Ant.* 153) in honour of the discovery that Oedipus is of Theban birth; and thou, Cithaeron, shalt be a theme of our song.' Cp. Eur. *Ion* 1079, where, in sympathy with the nocturnal worship of the gods, ἀστερωπός | ἀνεχόρευσεν αἴθηρ, | χορεύει δὲ Σελάια. The rites of the Theban Dionysus were νύκτωρ τὰ πολλά (Eur. *Bacch.* 486). 1091 πατριάταν, since Cithaeron partly belongs to Boeotia; so Plutarch of Chaeroneia calls the Theban Dionysus his πατριώτην θεόν, *Mor.* 671 c. I read Οἰδίπουν instead of Οἰδίπου. With the genitive, the subject to αὗξειν must be either (1) ἡμᾶς understood, which is impossibly harsh; or (2) τὰν...πανσέληνον. Such a phrase as η̄ πανσέληνος αὔξει σε, i.e. 'sees thee honoured,' is possible; cp. 438 η̄δ' ἡμέρα φύσει σε καὶ διαφθερεῖ: but it is somewhat forced; and the order of the words is against it. The addition of one letter, giving Οἰδίπουν, at once yields a clear construction and a pointed sense. 'Thou shalt not fail to know that *Oedipus* honours thee both as native to him, and as his nurse and mother (i.e. not merely as belonging to his Theban fatherland, but as the very spot which sheltered his infancy); and that thou art celebrated in choral song by us (πρὸς ἡμῶν), seeing that thou art well-pleasing to *him*.' μὴ οὐ with αὔξειν, because οὐκ ἀπείρων ἔσῃ = a verb of hindrance or denial with a negative: the experience shall not be refused to thee, but that he shall honour thee. αὔξειν, not merely by praises, but by the fact of his birth in the neighbourhood: as Pindar says of a victor in the games, *Olymp.* 5. 4 τὰν σὰν πόλιν αὔξων, *Pyth.* 8. 38 αὔξων πάτραν. 1092 τροφὸν, as having sheltered him when exposed: τι μ' ἐδέχουν; 1391. πατέρ', as the place from which his life rose anew, though it had been destined to be his τάφος, 1452. 1094 χορεύεσθαι, to be celebrated with choral song: *Ant.* 1153 πάννυχοι | χορεύονται τὸν ταρίαν "Ιακχον. (Not 'danced over,' like ἀειδέτο τέμενος, Pind. *Ol.* 11. 76.) 1095 ἐπὶ ἥρᾳ φέροντες: see Merry's note on *Od.* 3. 164 αὐτις ἐπὶ 'Ατρεῖδης Ἀγαμέμνονι ἥρᾳ φέροντες. ἥρᾳ was probably acc. sing. from a nom. ἥρη, from rt. ἀρ (to fit), as = 'pleasant service.' After the phrase

7 ἵησε Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἶη.

- ἀντ. τίς σε, τέκνου, τίς σ' ἔτικτε τᾶν μακραιώνων ἄρα 1098  
 2 Πανὸς ὄρεστιβάτα πα- 1100  
 3 τρὸς πελασθεῖσ'; τὴν σέ γέ τις θυγάτηρ  
 4 Λοξίου†; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι·  
 5 εἴθ' ὁ Κυλλάνας ἀνάστων, 1104

**1097** σοὶ δέ] σοὶ δὲ οὐ Kennadius. **1099** τῶν codd., τῶν Nauck. ἄρα] ἄρα I.: κοράν Heimsoeth., Kennadius, J. W. White. **1100** Πανὸς ὄρεστιβάτα προσπελασθεῖσ' codd. (*προσπελασθεῖσα*, sic, L). Syllabae post ὄρεστιβάτα suppledae causa inseruit τις Hermann., του Heath. (quod recepit Campbell.) : scripsit ὄρεστιβάταο Wunder., Bothius, Hartung., Blaydes. Coniecit ὄρεστιβάτα πατρὸς πελασθεῖσ' Lachmann., recepit Nauck. Locum sic refinxit Dindorf.: Νύμφα ὄρεστιβάτα πουν | Πανὶ πλαθεῖσ'. **1101** Conicio η σέ γ' ἔφυσε πατήρ | Δοξίας pro η σέ γε θυγάτηρ |

ἢρα φέρειν had arisen, ἐπὶ was joined adverbially with φέρειν, ἐπὶ ἢρα φέρειν being equivalent to ἢρα ἐπιφέρειν. Aristarchus, who according to Herodian first wrote ἐπίηρα, must have supposed an impossible tmesis of a compound adj. in the passage of the *Od.* just quoted, also in 16. 375, 18. 56. τοῖς ἐμοῖς τυρ., i.e. to Oedipus: for the plur., see on θανάτων, 497. 1096 Ιησε, esp. as the Healer: see on 154. **1097** σοὶ δέ: *El.* 150 Νύβα, σὲ δὲ ἔγωγε νέρω θεόν. ἀρέστ': i.e. consistent with those oracles which still await a λύσις εὐαγγῆς (921). **1098** ἔτικτε: see on 870. **1099** τῶν μακραιώνων: here not goddesses (Aesch. *Th.* 524 δαροβίσιοι θεοῖσιν) but the Nymphs, who, though not immortal, live beyond the human span; *Hom. Hymn.* 4. 260 αἱ δὲ οὐτε θνητοῖς οὐτε ἀθανάτοισιν ἔπονται: δηρὸν μὲν ζῶντις καὶ ἀμβροτον εὖδαρ ζῶντιν. They consort with Pan, ὃς τ' ἀνὰ πίση | δενδρήσεντ' ἀμυδις φουτῷ χορογέθεσι Νύμφαις, *Hymn.* 19. 2. 1100 In Πανὸς ὄρεστιβάτα προσπελασθεῖσ', the reading of the MSS., we note (1) the loss after ὄρεστιβάτα of one syllable, answering to the last of ἀπέιρων in 1087: (2) the somewhat weak compound προσπελασθεῖσ': (3) the gen., where, for this sense, the dat. is more usual, as Aesch. *P. V.* 896 μηδὲ πλαθείν γαμετῆ. L has κοίτη written over ὄρεστιβάτα. I had thought of λέκτροις πελασθεῖσ'. But the gen. is at least tolerable; and on other grounds Lachmann's πατρὸς πελασθεῖσ' is so far better, that πατρὸς, written προσ, would explain the whole corruption. 1101 The words of most MSS., η σέ γέ τις θυγάτηρ, probably represent the true metre: see on 1090. But we cannot accept them as meaning 'was a daughter of Apollo thy mother?', since the words τῷ γὰρ πλάκες, κ.τ.λ., leave no doubt that the question intended is, 'Was

O Phoebus to whom we cry, may these things find favour in thy sight !

Who was it, my son, who of the race whose years are many <sup>1st anti-</sup>  
that bore thee in wedlock with Pan, the mountain-roaming <sup>strophe.</sup>  
father ? Or was Loxias the sire that begat thee ? For dear to him  
are all the upland pastures. Or perchance 'twas Cyllene's lord,

*Λοξίου*, quod L habet. Originem mendi de monstrare infra conatus sum. ἡ σέ γέ τις θυγάτηρ | *Λοξίου* A et plerique, ubi *τις* metri explendi gratia manifesto accessit. η σύ γε καὶ γενέτας | *Λοξίου* dedit Dindorf., cum in versu strophicō 1090 οὐκέτι τὰν ἔτέραν exhibeat. Arndt., qui illic οὐκ ἔτη τὰν αὐτῶν servat, hic ἡ σέ γ' εὐνάτειρά τις coniecit, quod receperunt Blaydes., Campbell. Nauckius autem ἡ σέ γ' εὐνάτειρα scribit, omisso *τις*, cum in v. 1090 τὰν αὖτι pro τὰν αὐτῶν legat ; et sic Kennediū. ἡ σέ γ' οὐρεος κόρα Hartung.

*Apollo thy father?* Dindorf conjectures, ἡ σύ γε καὶ γενέτας | *Λοξίου* ; I believe that Sophocles wrote ἡ σέ γ' ἔφυσε πατήρ | *Δοξίας* ; The corruption would have arisen thus :—(1) The *σε* of *ἔφυσε* dropped out, being mistaken for a repetition of the pronoun *σέ*. (2) Then ΓΕΦΥΠΑΤΗΡ (*γεφυπατηρ*) would most easily pass into ΓΕΘΥΠΑΤΗΡ (*γεθυγατηρ*), and *τις* (which is not found in our best ms., L) would be inserted for sense and metre, the change of *Δοξίας* to *Δοξίου* necessarily following. The corruption to *θυγάτηρ* would have been further assisted by the fact that, after the reference to the Nymph, another feminine noun might have been expected. For *σέ γε* following *σε* cp. *Ph.* 1116 πότμος σε δαιμόνων τάδ' | οὐδὲ σέ γε δόλος ἔσχεν. 1103 πλάκες ἀγρόνομοι = πλ. ἀγροῦ νεμομένουν, highlands affording open pasturage: so ἀγρον. αὐλαῖς, *Ant.* 785. Apollo as a pastoral god had the title of *Νόμιος* (*Theocr.* 25. 21), which was esp. connected with the legend of his serving as shepherd to Laomedon on Ida (*Il.* 21. 448) and to Admetus in Thessaly (*Il.* 2. 766 : *Eur. Alc.* 572 μηλονόμας). Macrobius 1. 17. 43 (Apollinis) *aedes ut ovium pastoris sunt apud Camirenses* [in Rhodes] *ἐπιμηλίου, apud Naxios ποιμνίου, itemque deus ἀρνοκόμης colitur, et apud Lesbos ναπαῖος* [cp. above, 1026], *et multa sunt cognomina per diversas civitates ad dei pastoris officium tendentia.* Callim. *Hymn. Apoll.* 47 οὐδέ κεν αἴγες | δεύοντο βρεφέων ἐπιμηλίδες, ἥσιν Ἀπόλλων | βοσκομένης ὁφθαλμὸν ἐπήγαγεν. 1104 δὲ Κυλλάνας ἀνάσσων, Hermes : *Hom. Hymn.* 3. 1 Ἐρμῆν ἴμνει, Μοῦσα, Διὸς καὶ Μαιάδος νιόν, | Κυλλήνης μεδέοντα καὶ Ἀρκαδίς πολυμήλου : Verg. *Aen.* 8. 138 *quem candida Maia | Cyllenes gelido conceptum vertice fudit.* The peak of Cyllene (now *Ziria*), about 7300 ft. high, in N. E. Arcadia, is visible

6 εὖθ' ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὄρέων εὔρημα  
δέξατ' ἔκ του  
7 Νυμφᾶν 'Ελικωνίδων, αἷς πλεῖστα συμπαίζει.

ΟΙ. εὶ χρή τι κάμε μὴ συναλλάξαντά πω,                    1110  
πρέσβεις, σταθμάσθαι, τὸν βοτῆρ' ὄρāν δοκῶ,  
ὄνπερ πάλαι ζητοῦμεν. ἐν τε γάρ μακρῷ  
γήρᾳ ξυνάδει τῷδε τάνδρὶ σύμμετρος,  
ἄλλως τε τοὺς ἄγοντας ὥσπερ οἰκέτας  
ἔγνωκ' ἐμαυτοῦ· τῇ δ' ἐπιστήμῃ σύ μον                    1115  
προύχοις τάχ' ἀν που, τὸν βοτῆρ' ἰδὼν πάρος.

**1107** εὔρημα] σε κύμα Kennediū: ἀγρευμα M. Schmidt.    **1109** 'Ελικωνιάδων  
codd.: 'Ελικωνίδων Porson. Et in cod. A quidem prima mānus 'Ελικωνίδος dederat  
(hoc enim, non 'Ελικωνίδων, compendiaria scriptura voluit indicare): dein correctoris  
ruber stilus litteram α inseruit et signum addidit quo pluralis terminatio denotaretur.

from the Boeotian plain near Leuctra, where Cithaeron is on the south and Helicon to the west, with a glimpse of Parnassus behind it: see my *Modern Greece*, p. 77. 1105 ὁ Βακχεῖος θεὸς, not 'the god Βάκχος' (though in *O. C.* 1494 the mss. give Ποσειδανίῳ θεῷ = Ποσειδῶνι), but 'the god of the Βάκχοι,' the god of Bacchic frenzy; *Hom. Hymn.* 19. 46 ὁ Βάκχειος Διόνυσος: *O. C.* 678 ὁ Βακχιώτας ... Διόνυσος. Some would always write Βάκχειος (like Ομήρειος, Αἰάντειος, etc.): on the other hand, Βακχεῖος is said to have been Attic (cp. Καδμεῖος): see Chandler, *Greek Accentuation* § 381 2nd ed. 1107 εὔρημα expresses the sudden delight of the god when he receives the babe from the mother, —as Hermes receives his new-born son Pan from the Νύμφῃ ἐϋπλόκαμος, *Hom. Hymn.* 19. 40 τὸν δὲ αὐλύ 'Ἐρμεύης ἐριουόνιος ἐς χέρα θῆκεν | δεξάμενος' χάρεν δὲ νόῳ περιώσια δαιμῶν. The word commonly = a lucky 'find,' like ἐρμαιον, or a happy thought. In Eur. *Ion* 1349 it is not 'a foundling,' but the box containing σπάργανα found by Ion. 1109 συμπαίζει: Anacreon fr. 2 (Bergk p. 775) to Dionysus: ὡναξ, φ δαμάλης (subduing) "Ἐρως | καὶ Νύμφαι κνανώπιδες | πορφυρέη τ' Ἀφροδίτη | συμπαίζοντιν" ἐπιστρέφεαι δέ | ὑψηλῶν κορυφὰς ὄρέων. 'Ελικωνιάδων is Porson's correction of 'Ελικωνίδων (MSS.), ad Eur. *Or.* 614. Since αῖς answers to δέ in 1097, Nauck conjectured 'Ελικῶνος αῖσι. But this is unnecessary, as the metrical place allows this syllable to be either short or long: so in *El.* 486 αἰσχίσταις answers to 502 νυκτὸς εὐ.

or the Bacchants' god, dweller on the hill-tops, that received thee, a new-born joy, from one of the Nymphs of Helicon, with whom he most doth sport.

O.E. Elders, if 'tis for me to guess, who never have met with him, I think I see the herdsman of whom we have long been in quest; for in his venerable age he tallies with yon stranger's years, and withal I know those who bring him, methinks, as servants of mine own. But perchance thou mayest have the advantage of me in knowledge, if thou hast seen the herdsman before.

**1111** πρέσβει L, erasa post  $\iota$  littera quae  $\sigma$  haud dubie fuerat. Cum πρέσβυν vel πρέσβν alii codd. habeant, hoc receperunt Blaydes., Campbell.; illud, Elmsleius, Hartung. Conferri iubet Dindorfius Aesch. Pers. 840 (ubi Chorus compellatur), ὑμεῖς δὲ, πρέσβεις, χαίρετε'. **1114** δμῶάς τε pro ἀλλως τε ex coniectura scripsit Nauck.; vide tamen annot.

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1110—1185 ἐπεισόδιον τέταρτον. The herdsman of Laëus is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laëus.

1110—1116 The *oikéus* who alone escaped from the slaughter of Laëus and his following had at his own request been sent away from Thebes to do the work of a herdsman (761). Oedipus had summoned him in order to see whether he would speak of *λησταί*, or of a *ληστής* (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laëus (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

1110 κάμε, as well as you, who perhaps know better (1115). μὴ συναλλάξαντά πω, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130. 1112 ἐν...γήρᾳ: ἐν describes the condition *in* which he is, as *Ph.* 185 ἐν τ' ὁδύναις ὄμοι | λιμῷ τ' οἰκτρός: *Ai.* 1017 ἐν γήρᾳ βαρύς. 1113 ξυγάδα with τῷδε τάνδρι: σύμμετρος merely strengthens and defines it: he agrees with this man in the tale of his years. 1114 ἀλλως τε, and moreover: cp. Her. 6. 105 ἀποπέμπουσι...Φειδιππίδην, Ἀθηναῖον μὲν ἄνδρα ἀλλως δὲ ἡμεροδρόμον, an Athenian, and moreover a trained runner. Soph. has ἀλλως τε καὶ = 'especially,' *Ez.* 1324. 'I know them as servants' would be ἔγνωκα ὅντας οἰκέτας. The ὕσπερ can be explained only by an ellipse: ὕσπερ ἀν γνοίην οἰκέτας ἐμαντοῦ (cp. 923). Here it merely serves to mark *his first impression* as they come in sight: 'I know those who bring him as

- ΧΟ. ἔγνωκα γάρ, σάφ' ἵσθι· Λαῖον γὰρ ἦν  
εἴπερ τις ἄλλος πιστὸς ὡς νομεὺς ἀνήρ.  
ΟΙ. σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ἔνον,  
ἥ τόνδε φράζεις; ΑΓ. τοῦτον, ὅνπερ εἰσορᾶς. 1120  
ΟΙ. οὗτος σύ, πρέσβυν, δεῦρο μοι φάνει βλέπων  
ὅσ' αὖ σ' ἐρωτῶ. Λαῖον ποτ' ἥσθα σύ;

## ΘΕΡΑΠΩΝ.

- ἥ, δοῦλος οὐκ ὀνητός, ἀλλ' οἴκοι τραφείς.  
ΟΙ. ἔργον μεριμνῶν ποιον ἥ βίον τίνα;  
ΘΕ. ποίμναις τὰ πλεῖστα τοῦ βίου συνειπόμην. 1125  
ΟΙ. χώροις μάλιστα πρὸς τίσι ἔνναυλος ὡν;  
ΘΕ. ἥν μὲν Κιθαιρών, ἥν δὲ πρόσχωρος τόπος.  
ΟΙ. τὸν ἄνδρα τόνδ' οὖν οἶσθα τῆδε που μαθών;

(methinks) servants of mine own.' 1117 γάρ, in assent ('you are right, for,' etc.), 731: *Ph.* 756: *Ant.* 639, etc. Δαιον γὰρ ἦν...νομεὺς: a comma at ἦν is of course admissible (cp. 1122), but would not strictly represent the Greek construction here, in which the expression of the idea—Δαιον ἥν πιστὸς νομεὺς, εἴπερ τις ἄλλος—has been modified by the addition of the restrictive ὡς before νομεὺς. ὡς only means that the sense in which a νομεὺς can show πίστις is narrowly limited by the sphere of his work. See on 763: cp. 1078. 1119 τὸν Κορίνθιον ἔνον with σὲ, instead of a vocative, gives a peremptory tone: *Ant.* 441 σὲ δή, σὲ τὴν νεύουσαν εἰς πέδον κάρα, | φῆς ἥ καταρεῖ κ.τ.λ., where the equivalent of ἐρωτῶ here is understood. Cp. *Ai.* 71 οὗτος, σὲ τὸν τὰς κ.τ.λ. So in the nomin., Xen. *Cyr.* 4. 5. 22 σὺ δ', ἔφη, ὁ τὰν Ὑρκανίων ἄρχων, ὑπόμεινον. Blaydes thinks that τῷ Κορινθίῳ ἔνω in Ar. *Th.* 404 comes hence. Surely rather from the *Sthenoboea* of Eur. *ap.* Athen. 427 Ε πεσὸν δέ νιν λέληθεν οὐδὲν ἐκ χερός, | ἀλλ' εὐθὺς αὐδῷ, τῷ Κορινθίῳ ἔνω. 1123 ἥ, the old Attic form of the 1st pers., from ἔα (*Il.* 4. 321, Her. 2. 19): so the best mss. in Plat. *Phaed.* 61 B, etc. That Soph. used ἥ here and in the *Niobe* (fr. 406) ἥ·γὰρ φίλη γώ τοῦδε τοῦ προφερτέρου, is stated by the schol. on *Il.* 5. 533 and on *Od.* 8. 186. L has ἥν here and always, except in *O. C.* 973, 1366, where it gives ἥ. In Eur. *Tro.* 474 ἥ μὲν τύραννος κεῖται τύρανν' ἐγημάμην is Elmsley's corr. of ἥμεν τύραννοι κ.τ.λ. On the other hand Eur., at least, has ἥν in several places where ἥ is impossible:

CH. Aye, I know him, be sure; he was in the service of Laüs—trusty as any man, in his shepherd's place.

[*The herdsman is brought in.*

OE. I ask thee first, Corinthian stranger, is this he whom thou meanest? ME. This man whom thou beholdest.

OE. Ho thou, old man—I would have thee look this way, and answer all that I ask thee.—Thou wast once in the service of Laüs?

#### HERDSMAN.

I was—a slave not bought, but reared in his house.

OE. Employed in what labour, or what way of life?

HE. For the best part of my life I tended flocks.

OE. And what the regions that thou didst chiefly haunt?

HE. Sometimes it was Cithaeron, sometimes the neighbouring ground.

OE. Then wottest thou of having noted yon man in these parts—

*Hijpp. 1012 μάταιος ἀρ' ἦν, οὐδαμοῦ μὲν οὖν φρενῶν: H. F. 1416 ὡς ἐσ τὸ λῆμα παντὸς ἦν ἥστων ἀνήρ: Alc. 655 παῖς δὲ ἦν ἐγώ σοι τῶνδε διάδοχος δόμων: Ion 280 βρέφος νεογύνον μητρὸς ἦν ἐν ἀγκάλαις. οἴκοι τραφεῖς, and so more in the confidence of the master: cp. schol. Ar. Eq. 2 (on Παφλάγονα τὸν νεώντον), πεφύκαμεν γὰρ καὶ τῶν οἰκετῶν μᾶλλον πιστεύειν τοῖς οἴκοι γεννηθεῖσι καὶ τραφεῖσιν ἢ οἷς ἀν κτησώμεθα πριάμενοι. Such *vernæ* were called οἰκογενεῖς (Plat. Mem. 82 b: Dio Chrys. 15. 25 τοὺς παρὰ σφίσι γεννηθέντας οὓς οἰκογενεῖς καλοῦσι), οἰκοτραφεῖς (Pollux 3. 78), ἐνδογενεῖς (oft. in inscriptions, as C. I. G. 1. 828), or οἰκότριβες [Dem.] or. 13 § 24, Hesych. 2. 766. 1124 μεριμνῶν: In classical Greek μεριμνᾶν is usu. ‘to give one’s thought to a question’ (as of philosophy, Xen. Mem. 4. 7. 6 τὸν ταῦτα μεριμνῶντα): here merely = ‘to be occupied with’: cp. Cyr. 8. 7. 12 τὸ πολλὰ μεριμνᾶν, and so in the N. T., 1 Cor. 7. 33 μεριμνᾷ τὰ τοῦ κόσμου. 1126 ξύναυλος, prop. ‘dwelling with’ (*μανίᾳ* ξύναυλος *Ai.* 611): here, after πρὸς, merely: ‘having thy haunts’: an instance of that redundant government which Soph. often admits: below 1205 ἐν πόνοις | ξύνοικος: *Ai.* 464 γυμνὸν...τῶν ἀριστεῶν ἄτερ: *Ph.* 31 κενὴν οἰκησιν ἀνθρώπων δέχα: *Ant.* 919 ἔργμος πρὸς φίλων: 445 ξέω βαρείας αἰτίας ἐλεύθερον. 1127 ἦν μὲν, as if replying to χώροι τίνες ἥσταν πρὸς οἷς ξυν. ἥσθα; 1128 οἰσθα with μαθών, are you aware of having observed*

- ΘΕ. τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέγεις;  
 ΟΙ. τόνδ' ὁς πάρεστιν· ἡ ξυναλλάξας τί πω;                  1130  
 ΘΕ. οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὑπο.  
 ΑΓ. κούδέν γε θαῦμα, δέσποτ· ἀλλ' ἐγὼ σαφῶς  
     ἀγνῶτ' ἀναμνήσω νιν. εὐ γὰρ οἰδ' ὅτι  
     κάτοιδεν ἥμος τὸν Κιθαιρῶνος τόπον  
     ὃ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἐνὶ  
     ἐπληησίαζον τῷδε τάνδρὶ τρεῖς ὄλους                  1135  
     ἐξ ἥρος εἰς ἀρκτούρον ἔκμήνους χρόνους.

**1130** ἡ (sic) *συναλλάξας* L, superscripto *συντυχών*. Facta est littera λ prior ex ν, unde vides librarium *συναντήσας* scribere instituisse. ἡ (sic) *συναλλάξας* E, Bodl. Laud. 54, ἡ *ξυναλλάξας* Vat. a, c: ἡ *συνήλλαξας* A, T, V, Δ. Cum ἡ in ἡ corruptum esset, tum demum credo *συναλλάξας* in *συνήλλαξας* transiisse. ἡ *ξυνήλλαξας* Campbell.

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this man here? Cp. 1142 *οἰσθα...δούς*; We could not render, ‘do you know this man, through having observed him?’ *εἰδέναι*, implying intuitive apprehension, is said of knowing facts and propositions, but not persons: so *scire*, *wissen*, *savoir*, Ital. *sapere*: *γιγνώσκω*, implying a process of examination, applies to all mediate knowledge, through the senses, of external objects: so *noscere*, *kennen*, *connaître*, Ital. *conoscere*. Cp. Cope in *Journ. of Philology* 1. 79. 1129 *καὶ λέγεις*: see on 772. 1130 The constr. is *οἰσθα μαθών...ἡ ξυναλλάξας*; Oed. takes no more notice of the herdsman’s nervous interruption than is necessary for the purpose of sternly keeping him to the point. *ἡ συνήλλαξας...*; ‘have you ever met him?’ mars the force of the passage. The testimony of L to *συναλλάξας* has the more weight since this is the less obvious reading. Cp. verse 1037, which continues after an interruption the construction of verse 1035. 1131 *οὐχ ὥστε γ' εἰπεῖν*: cp. 361. *μνήμης ὑπο*, at the prompting of memory,—*ὑπό* having a like force as in compound verbs meaning to ‘suggest,’ etc.: Plut. *Mor.* 813 Ε λογισμοὺς οὓς ὁ Περικλῆς αὐτὸν ὑπεμίμνησκεν, recalled to his mind: so *ὑποβολεύς* (ib.), ‘a prompter.’ The phrase is more poetical and elegant than *μνήμης ἄπο*, adopted by Dind. and Nauck from the conj. of Blaydes, who compares *ἀπὸ τῆς γλώσσης* (*O. C.* 936). 1133 *ἀγνῶτ'* = οὐ γιγνώσκοντα, not recognising me: see on 677. 1134 Soph. has the epic *ἥμος* in two other places of dialogue, *Tr.* 531 (answered by *τῆμος*) and 154; also once in lyrics *Ai.* 935; Eur. once in lyrics (*Hec.* 915); Aesch. and Comedy, never. *τὸν Κιθαιρῶνος τόπον*. The sentence begins as if it were meant to proceed thus: *τὸν Κ. τόπον ὃ μὲν διπλοῖς*

HE. Doing what?...What man dost thou mean?...

OE. This man here—or of having ever met him before?

HE. Not so that I could speak at once from memory.

ME. And no wonder, master. But I will bring clear recollection to his ignorance. I am sure that he well wots of the time when we abode in the region of Cithaeron,—he with two flocks, I, his comrade, with one,—three full half-years, from spring to Arcturus;

*πω* L (post erasum, ut videtur, non *πως*, sed vel *πούς* vel *ποτε*), et codd. plerique: *πως* A, M, quod praetulerunt Nauck., Dindorf.: *που* Blaydes., Kennedius. **1131** *ὑπό* ἀπὸ Blaydes., Nauck., Dindorf. **1137** *έμαχνος* L, A, cum reliquis codd. paene omnibus, non excepto E, in quo nihil est quod indicet pr. manum *έκμαχνος* dedisse. Sed *έκμαχνος* habet saltem cod. Trin., unde Porson. *έκμαχνος* restituit.

*ποιμνίοις* ἐνέμετο, ἐγὼ δὲ ἐνὶ (*ἐνεμόμην*), *πλησιάζων* αὐτῷ: but, the verb ἐνέμετο having been postponed, the participle *πλησιάζων* is irregularly combined with the notion of *ἐνεμόμην* and turned into a finite verb, *ἐπλησίαζον*: thus leaving *τὸν* K. *τόπον* without any proper government. Cp. *Εἰ.* 709 *στάρτες* δὲ [δτ?] *αὐτὸν* οἱ *τεταγμένοι βραβῆς* | *κλήρους* *ἔπηλαν καὶ κατέστησαν δίφρους*, where the change of *πήλαντες* into *ἔπηλαν καὶ* delays (though without superseding, as here) the government of *αὐτούς*. For the irregular but very common change of participle into finite verb cp. *Εἰ.* 190 *οἰκονομῶ...* δὲ μὲν ἀεικεῖ σὺν *στολῇ* | *κενᾶς δὲ ἀμφίσταμαι τραπέζαις* (instead of *ἀμφισταμένη*): so *Ἀντ.* 810 (*ῦμνος ὑμητῶν* instead of *ὖμνῳ ὑμητέσσαν*): *Τι.* 676 *ἡφάνισται, διάβορον πρὸς οὐδενὸς | τῶν ἔνδον, ἀλλ’ ἐδεστὸν ἐξ αὐτοῦ φθίνει.* Thuc. 4. 100 *προσέβαλον τῷ τειχίσματι, ἄλλῳ τε τρόπῳ πειράσαντες καὶ μηχανὴν προσήγαγον.* Though we can have *δῶμα πελάζει* (Eur. *Andr.* 1167), ‘is carried towards the house,’ the dat. *τῷδε τάνδρι* after *ἐπλησίαζον* here is proof in itself that the verb does not govern *τόπον*: further the sense required is not ‘approached,’ but ‘occupied.’ Brunck, taking *τῷδε τάνδρι* as = *ἔμοι*, was for changing *ἐπλησίαζον* to *ἐπλησίαζε*: which only adds the new complication of an irregular *μέν* and *δέ*. The text is sound: though Heimsoeth conjectured *νέμων* for *ό μέν*, and Nauck ἐν *Κιθαιρώνος νάπαις* | (this with Blaydes) *νομεὺς διπλοῖσι ποιμνίοις ἐπιστατῶν | ἐπλησίαζε*. This is to re-write, not to correct. **1137** *Ἐξ ἥρος εἰς ἀρκτοῦνον*: from March to September. In March the herd of Polybus drove his flock up to Cithaeron from Corinth, and met the herd of Laëus, who had brought up his flock from the plain of Thebes. For six months they used to

χειμῶνα δ' ἥδη τάμα τ' εἰς ἔπαυλ' ἐγώ  
ἥλιουνον οὐτός τ' εἰς τὰ Λαῖον σταθμά.

λέγω τι τούτων, η̄ οὐ λέγω πεπραγμένον; 1140

ΘΕ. λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

ΑΓ. φέρ' εἰπὲ νῦν, τότ' οἶσθα παιδά μοί τινα  
δούς, ὡς ἐμαυτῷ θρέμμα θρεψαίμην ἐγώ;

ΘΕ. τί δ' ἔστι; πρὸς τί τοῦτο τοῦπος ἴστορεῖς;

ΑΓ. ὅδ' ἔστιν, ὡς τᾶν, κεῖνος ὃς τότ' ἦν νέος. 1145

ΘΕ. οὐκ εἰς ὅλεθρον; οὐ σιωπήσας ἔστι;

**1138** χειμῶνα L, χειμῶνι A, facta quidem super  $\nu$  rasura, nullo tamen relichto litterae  $\alpha$  vestigio: χειμῶνι<sup>a</sup> T, V, V<sup>2</sup>. Dativus, utpote facilior, magis invaluit, adiecta nonnunquam (ut in B et Bodl. Laud. 54) interpretatione κατὰ τὸν χειμῶνα: et editorum quoque maiori numero placuit. Eadem quotidianae locutionis appetitio quae

consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a little before dawn, they parted, taking their flocks for the winter into homesteads near Corinth and Thebes. ἀρκτοῦρον, (the star  $\alpha$  of the constellation Boötes,) first so called in Hes. *Op.* 566 where (610) his appearance as a morning star is the signal for the vintage. Hippocrates, *Epidem.* 1. 2. 4 has περὶ ἀρκτοῦρον as = 'a little before the autumnal equinox': and Thuc. 2. 78 uses περὶ ἀρκτοῦρον ἐπιτολάς to denote the same season. See Appendix, Note 15. ἐκμήνος. Plato (*Legg.* 916 B) ἐντὸς ἐκμήνου, sc. χρόνου: the statement in Lidd. and Scott's Lexicon that it is *feminine* seems due to a misunderstanding of the words πλὴν τῆς ἱερᾶς (sc. νόσου) just afterwards. Aristotle also has this form. Cp. ἐκπλεθρος (Eur.), ἐκπονος, ἐκπλευρος. The form ἐξμέδιμνον in Ar. *Pax* 631 is an Atticism: cp. ἐξπονη Plat. *Comicus* fr. 36, where Meineke quotes Philemon (a grammarian who wrote on the Attic dialect): 'Αττικῶς μὲν ἐξπονη καὶ ἐξκλινον λέγεται, ὥσπερ καὶ παρὰ Σοφοκλεῖ ἐξπηχυστί: adding Steph. Byz. 345 "Εξγνιος, πόλις Σικελίας, γραφὴν Ἀττικὴν ἔχονσα. Besides ἐκμηνος, Aristotle uses the form ἐξάμηνος (which occurs in a perhaps interpolated place of Xen., *Hellen.* 2. 3. 9); as he has also ἐξάπονος. The Attic dialect similarly preferred πεντέπον to πεντάπον, ὀκτώπον to ὀκτάπον, but always said πενταπλοῦς, ἐξαπλοῦς, ὀκταπλοῦς. 1138 The fact that L has χειμῶνα without notice of a variant, while some other mss. notice it as a variant on their χειμῶνι, is in favour of the accus., the harder reading. It may be rendered 'for the winter,' since it involves the notion of the time during which the flock was to remain in the ἔπαυλα. It is, however, one of

and then for the winter I used to drive my flock to mine own fold, and he took his to the fold of Laüs. Did aught of this happen as I tell, or did it not?

HE. Thou speakest the truth—though 'tis long ago.

ME. Come, tell me now—wottest thou of having given me a boy in those days, to be reared as mine own foster-son?

HE. What now? Why dost thou ask the question?

ME. Yonder man, my friend, is he who then was young.

HE. Plague seize thee—be silent once for all!

*χειμῶνα* in *χειμῶνι* deflexit ulterius paullo provecta *χειμῶνι* mutavit in *χειμῶνος* (quod, cum γρ. *χειμῶνι*, legitur in Flor. Abb. 152 Γ), quia tempus anni, quo res geruntur (ut *ῆρος*, *θέρους*), genitivo potissime designatur. Prompta est tamen, nisi fallor, accusativi defensio.

those temporal accusatives which are almost adverbial, the idea of *duration* being merged in that of *season*, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 *τὸν μὲν γὰρ χειμῶνα ὥει σφὶ οὐ θέος* ...*τὸν δὲ θέρεος σπείροντες...χρηστοντο τῷ ὑδατί*. 2. 95 *τῆς μὲν ἡμέρης ἵχθυς ἀγρεύει, τὴν δὲ νύκτα τάδε αὐτῷ χρᾶται*. 2. 2 *τὴν ὥρην ἐπαγνιέειν σφὶ αἴγας, 'at the due season.'* Hes. *Op.* 174 *οὐδέ ποτ' ἥμαρ | πανσονται...οὐδέ τι νύκτωρ*. The tendency to such a use of the accus. may have been an old trait of the popular language (cp. ἀωρίαν ἥκοντες Ar. *Ach.* 23, *καιρὸν ἐφήκεις* Soph. *Ai.* 34). Modern Greek regularly uses the accus. for the old temporal dat.: e.g. *τὴν τρίτην ἡμέραν* for *τῇ τρίτῃ ἡμέρᾳ*. Classical prose would here use the genit.: Thuc. 1. 30 *χειμῶνος ἥδη ἀνεχώρησαν*. The division of the year implied is into ἔαρ, θέρος (including ὁπώρα), and *χειμῶν* (including φθινόπωρον). 1140 *πεπραγμένον*, predicate: = *πέπρακταί τι τούτων ἀλέγω*; 1141 *ἐκ*, properly 'at the interval of'; cp. Xen. *An.* 1. 10. 11 *ἐκ πλέονος ἢ τὸ πρόσθεν ἔφευγον*, at a greater distance: so *ἐκ τόξου ῥύματος*, at the interval of a bow-shot, *ib.* 3. 3. 15. 1144 *τι δ' ἔστι*; = 'what is the matter?' 'what do you mean?' *Tr.* 339, *El.* 921, etc. *πρὸς τι* cannot be connected as a relative clause with *τι δ' ἔστι*, since *τις* in classical Greek can replace *ἔστις* only where there is an indirect question; e.g. *εἰπὲ τί σοι φίλον*. Cp. *El.* 316. Hellenistic Greek did not always observe this rule: Mark xiv. 36 *οὐ τί ἐγὼ θέλω, ἀλλὰ τί σύ*. 1145 *ὦ τᾶν*, triumphantly, 'my good friend.' It is not meant to be a trait of *rustic* speech: in *Ph.* 1387 Neoptolemus uses it to Philoctetes; in Eur. *Her.* 321 Iolaus to Demophon, and *ib.* 688 the *θεράπων* to Iolaus; in *Bacch.* 802 Dionysus to Pentheus. 1146 *οὐκ εἰς ὅλεθρον*; see on 430. *οὐ σωτῆσας ἔσται*; = a fut. perfect,—*at once*,

- ΟΙ. ἀ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ  
δεῖται κολαστοῦ μᾶλλον ἢ τὰ τοῦδ' ἔπη.  
ΘΕ. τί δ', ὁ φέριστε δεσποτῶν, ἀμαρτάνω;  
ΟΙ. οὐκ ἐννέπων τὸν παῖδ' ὃν οὐτος ἴστορεῖ. 1150  
ΘΕ. λέγει γάρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.  
ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἔρεις, κλαίων δ' ἔρεις.  
ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.  
ΟΙ. οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας;  
ΘΕ. δύστηνος, ἀντὶ τού; τί προσχρύζων μαθεῖν; 1155  
ΟΙ. τὸν παῖδ' ἔδωκας τῷδ' ὃν οὐτος ἴστορεῖ;  
ΘΕ. ἔδωκ' ὀλέσθαι δ' ὥφελον τῇδ' ήμέρᾳ.  
ΟΙ. ἀλλ' εἰς τόδ' ἥξεις μὴ λέγων γε τοῦνδικον.  
ΘΕ. πολλῷ γε μᾶλλον, ἦν φράσω, διόλλυμαι.  
ΟΙ. ἀνὴρ ὅδ', ὡς ἕοικεν, ἐς τριβὰς ἐλᾶ.  
ΘΕ. οὐ δῆτ' ἔγωγ', ἀλλ' εἴπον ὡς δοίην πάλαι. 1160  
ΟΙ. πόθεν λαβών; οἰκεῖον, ἢ 'ξ ἄλλου τινός;  
ΘΕ. ἐμὸν μὲν οὐκ ἔγωγ', ἔδεξάμην δέ του.  
ΟΙ. τίνος πολιτῶν τῶνδε κάκ ποίας στέγης;  
ΘΕ. μὴ πρὸς θεῶν, μή, δέσποιθ', ιστόρει πλέον. 1165  
ΟΙ. δλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.  
ΘΕ. τῶν Λαΐου τοίνυν τις ἦν γεννημάτων.

or *once for all*; Dem. or. 5 § 50 τὰ δέοντα ἐσόμεθα ἐγνωκότες καὶ λόγων ματαίων ἀπηλλαγμένοι. So *Ant.* 1067 ἀντιδοὺς ἔστι, *O. C.* 816 λυπηθεὶς ἔστι. The situation shows that this is not an 'aside.' The *θεράπων*, while really terrified, could affect to resent the assertion that his master had been a foundling. 1147 κόλαζε: of *words*, *Ai.* 1107 τὰ σέμνη ἔπη | κόλαζε ἑκείνους. On the Harvard stage, the Theban at 1146 was about to *strike* the Corinthian (Appendix, Note 1, § 9). 1149 ὁ φέριστε: in tragedy only here and Aesch. *Th.* 39 (*Ἐτεόκλεες*, φέριστε Καδμείων ἄναξ): ironical in Plat. *Phaedr.* 238 D. 1151 ἄλλως πονεῖ: the theory which he labours to establish is a mere delusion. 1152 πρὸς χάριν, so as to oblige: Dem. or. 8 § 1 μήτε πρὸς ἔχθραν ποιέσθαι λόγον μηδένα μήτε πρὸς χάριν: *Ph.* 594 πρὸς ισχύος κράτος, by main force. κλαίων: see on 401. 1154 Cp. *Ai.* 72 τὸν τὰς αἰχμαλωτίδας χέρας | δεσμοῖς ἀπευθύνοντα (preparatory to flogging): *Od.*

OE. Ha! chide him not, old man—thy words need chiding more than his.

HE. And wherein, most noble master, do I offend?

OE. In not telling of the boy concerning whom he asks.

HE. He speaks without knowledge—he is busy to no purpose.

OE. Thou wilt not speak with a good grace, but thou shalt on pain.

HE. Nay, for the gods' love, misuse not an old man!

OE. Ho, some one—pinion him this instant!

HE. Hapless that thou art, wherefore? what more would'st thou learn?

OE. Didst thou give this man the child of whom he asks?

HE. I did,—and would I had perished that day!

OE. Well, thou wilt come to that, unless thou tell the honest truth.

HE. Nay, much more am I lost, if I speak.

OE. The fellow is bent, methinks, on more delays...

HE. No, no!—I said before that I gave it to him.

OE. Whence hadst thou got it? In thine own house, or from another?

HE. Mine own it was not—I had received it from a man.

OE. From whom of the citizens here? from what home?

HE. Forbear, for the gods' love, master, forbear to ask more!

OE. Thou art lost if I have to question thee again.

HE. It was a child, then, of the house of Laïus.

22. 189 σὺν δὲ πόδας χεῖράς τε δέον θυμαλγέῃ δεσμῷ | εὖ μαλ' ἀποστρέψαντε (of Melanthius the goat-herd); then κίον' ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκούσιν: and so left him hanging. 1155 δύστηνος points to the coming disclosure: cp. 1071. 1158 εἰς τόδ' = εἰς τὸ ὄλεσθαι: *Ai.* 1365 αὐτὸς ἐνθάδ' ἔξομαι, i.e. εἰς τὸ θάπτεσθαι. 1160 εἰς τριβὰς ἐλᾷ, will push (the matter) to delays (*Ant.* 577 μὴ τριβὰς ἔτι),—is bent on protracting his delay: ἐλαύνειν as in Her. 2. 124 εἰς πᾶσαν κακόγητα ἐλάσαι, they said that he *went all lengths* in wickedness: Tyrtaeus 11. 10 ἀμφοτέρων δ' εἰς κόρον ἡλάσατε, ye had taken your fill of both. For the fut., expressing resolve, cp. Ar. *Av.* 759 αἴρε πλῆκτρον, εἰ μαχεῖ. 1161 Remark πᾶλαι referring to 1157: so *dudum* can refer to a recent moment. 1167 The words could mean either: (1) 'he was one of the children of Laïus';

- ΟΙ. ή δοῦλος, η̄ κείνου τις ἐγγενῆς γεγώς;  
 ΘΕ. οἵμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.  
 ΟΙ. κάγωγ' ἀκούειν· ἀλλ' ὅμως ἀκουστέον. 1170  
 ΘΕ. κείνου γέ τοι δὴ παῖς ἐκλῆζεθ'. η̄ δ' ἔσω  
 καλλιστ' ἀν εἴποι σὴ γυνὴ τάδ' ὡς ἔχει.  
 ΟΙ. η̄ γὰρ δίδωσιν ηδε σοι; ΘΕ. μάλιστ', ἄναξ.  
 ΟΙ. ως πρὸς τί χρείας; ΘΕ. ως ἀναλώσαιμί νιν.  
 ΟΙ. τεκοῦσα τλήμων; ΘΕ. θεσφάτων γ' ὕκνῳ κακῶν. 1175  
 ΟΙ. ποίων; ΘΕ. κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.  
 ΟΙ. πῶς δῆτ' ἀφῆκας τῷ γέροντι τῷδε σύ;  
 ΘΕ. κατοικίσας, ὃ δέσποιθ', ως ἀλλην χθόνα  
 δοκῶν ἀποίσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ  
 κάκ' ἐσ μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἰ  
 ὅν φησιν οὗτος, ἵσθι δύσποτμος γεγώς. 1180  
 ΟΙ. ίοὺ ίού· τὰ πάντ' ἀν ἔξήκοι σαφῆ.  
 ω̄ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,  
 ὅστις πέφασμαι φύσ τ' ἀφ' ὧν οὐ χρῆν, ἔνν οῖς τ'  
 οὐ χρῆν ὄμιλῶν, οῦς τέ μ' οὐκ ἔδει κτανών. 1185

**1170** ἀκούων L, A, et codd. plerique: ἀκούειν Plut. *Mor.* 522 C, et factum est  
 ἀκούων εχ ἀκούειν in V, V<sup>2</sup>, V<sup>3</sup>, V<sup>4</sup>. Est etiam in ipso L ascriptum margini schol.,  
 κάγὼ ὠσάντως εἰμὶ τῷ νῦν ἀκούειν. Quanquam igitur ἀκούων haud absurdè legi potest,

or (2) 'he was one of the children of the household of Laëus,' τῶν Λατῶν being gen. of οἱ Λατῶν. The ambiguity is brought out by 1168. See on 814. 1168 κείνου τις ἐγγενῆς γεγώς, some one belonging by birth to his race, the genit. depending on the notion of γένος in the adj., like δωμάτων ὑπόστεγοι, *El.* 1386. 1169 I am close on the horror,—close on uttering it: (ῶστε) λέγειν being added to explain the particular sense in which *he* is πρὸς τῷ δεινῷ, as ἀκούειν defines that in which Oedipus is so. Cp. *El.* 1382 τῶν ἐμῶν...ιμερον τέκνων...ἔσχε δαίσασθαι: Plat. *Crito* 52 B οὐδὲ ἐπιθυμία σε ἀλλης πόλεως οὐδὲ ἀλλων νόμων ἔλαβεν εἰδέναι. Prof. Kennedy takes λέγειν, ἀκούειν as subst. agreeing with τῷ δεινῷ, 'the dread speaking,' 'the dread hearing.' 1171 While γέ τοι, γε μέντοι, γε μὲν δῆ are comparatively frequent, γέ τοι δῆ is rarer: we find it in Ar. *Nub.* 372, Plato *Phaedr.* 264 A, *Rep.* 476 E, 504 A, *Crito* 44 C. 1174 ω̄ς = 'in her intention': see on 848. πρὸς τὸ χρέας nearly =

OE. A slave? or one born of his own race?

HE. Ah me—I am on the dreaded brink of speech.

OE. And I of hearing; yet must I hear.

HE. Thou must know, then, that 'twas said to be his own child—but thy lady within could best say how these things are.

OE. How? She gave it to thee? HE. Yea, O king.

OE. For what end? HE. That I should make away with it.

OE. Her own child, the wretch? HE. Aye, from fear of evil prophecies.

OE. What were they? HE. The tale ran that he must slay his sire.

OE. Why, then, didst thou give him up to this old man?

HE. Through pity, master, as deeming that he would bear him away to another land, whence he himself came; but he saved him, for the direst woe. For if thou art what this man saith, know that thou wert born to misery.

OE. Oh, oh! All brought to pass—all true! Thou light, may I now look my last on thee—I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood!

[*He rushes into the palace.*

deductum videtur ab ἀκούειν, lectione minus proclivi, sensum tamen praebente multo graviorem. ἀκούων servat Campbell.: ἀκούειν primus dedit aut Brunckius aut Musgrave, receperunt edd. plerique. 1172 κάλλιστ'] μάλιστ' coniecit Nauck.

*πρὸς ποίαν χρείαν*, with a view to what kind of need or desire, *i.e.* with what aim: cp. 1443: *Ph.* 174 ἐπὶ παντὶ τῷ χρείας ισταμένῳ: *Ant.* 1229 ἐν τῷ (=τίνι) ἔνυμφορᾶς, in what manner of plight. 1176 τοὺς τεκόντας, not, as usually, ‘his parents’ (999), but ‘his father’: the plur. as *τυράννους*, 1095. 1178 ‘I gave up the child through pity,’ ὡς...δοκῶν, ‘as thinking’ etc.: *i.e.*, as one might fitly give it up, who so thought. This virtually elliptic use of *ὡς* is distinct from that at 848, which would here be represented by *ὡς* ἀποίσοντι. ἄλλην χθόνα ἀποίσειν (αὐτόν): cp. *O. C.* 1769 Θῆβας δὲ ημᾶς | τὰς ὠγρύζους πέμψον. 1180 κάκ': a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (*a*) *first* in the verse, and also (*b*) *emphatic*: so *O. C.* 48, 796: see A. W. Verrall in *Journ. Phil.* XII. 140. 1182 ἀν̄ ἔξικοι, *must have* come true (cp. 1011), the opt. as Plat. *Gorg.* 502 Δ οὐκοῦν ή̄ ρήγτορική δημηγορία ἀν̄ εἰη: *Her.* 1. 2 εἴησαν δὲ ἀν̄ οὗτοι Κρῆτες. 1184 ἀφ' ὧν οὐ χρῆν (φύναι), since he was foredoomed to the acts which the two following clauses express.

ΧΟ. στρ. α'. *ἰὼ γενεὰς βροτῶν,*  
 2 ὡς ὑμᾶς ἵσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.  
 3 τίς γάρ, τίς ἀνὴρ πλέον  
 4 τᾶς εὐδαιμονίας φέρει  
 5 η̄ τοσοῦτον ὅσον δοκεῖν  
 6 καὶ δόξαντ' ἀποκλῖναι;  
 7 τὸν σὸν τοι παράδειγμ' ἔχων,  
 8 τὸν σὸν δαίμονα, τὸν σόν, ὃ τλάμον Οἰδιπόδα,  
 .βροτῶν  
 9 οὐδὲν μακαρίζω.

1190  
1195

ἀντ. α'. *ὅστις καθ' ὑπερβολὰν*

**1186** *ἰὼ* L (ex ὁ factum), A, al.: ω codd. aliquot, metro reclamante, cum disyllabo  
*ἰὼ* respondeat *ὅστις* in v. 1197. **1187** In L scripta est interpretatio ἐντάττω super  
 ἐναριθμῶ, cuius vocis in fine erasa est littera ι, quasi fuisset ἐν ἀριθμῷ. **1193** *τὸ*

**1186—1222** *στάσιμον τέταρτον*: see Appendix, Note 1, § 10.

*1st strophe* (1186—1195). How vain is mortal life! 'Tis well seen  
 in Oedipus:

*1st antistrophe* (1196—1203): who saved Thebes, and became its  
 king:

*2nd strophe* (1204—1212): but now what misery is like to his?

*2nd antistrophe* (1213—1222). Time hath found thee out and hath  
 judged. Would that I had never known thee! Thou wert our deliverer  
 once; and now by thy ruin we are undone.

**1187** ὡς with ἐναριθμῶ: τὸ μηδὲν adverbially with ζώσας: *i.e.* how  
 absolutely do I count you as living a life which is no life. ζώσας should  
 not be taken as = 'while you live,' or 'though you live.' We find οὐδέν  
 εἰμι, 'I am no more,' and also, with the art., τὸ μηδὲν εἰμι, 'I am as if I  
 were not': *Tr.* 1107 καν τὸ μηδὲν ω: *Ai.* 1275 τὸ μηδὲν οὐτας. Here  
 ζώσας is a more forcible substitute for οὐτας, bringing out the contrast  
 between the semblance of vigour and the real feebleness. *ἴσα καὶ* = *ἴσα*  
 (or *ἴσον*) *ωσπερ*, a phrase used by Thuc. 3. 14 (*ἴσα καὶ ικέται ἐσμέν*), and  
 Eur. *El.* 994 (*σεβίζω σ' ίσα καὶ μάκαρας*), which reappears in late Greek,  
 as Aristid. 1. 269 (Dind.). ἐναριθμῶ only here, and (midd.) in Eur. *Or.*  
 623 *εἰ τούμὸν ἔχθος ἐναριθμεῖ κῆδος τ' ἐμόν* = ἐν ἀριθμῷ ποιεῖ, if you make  
 of account. **1190** φέρει = φέρεται, cp. 590. **1191** δοκεῖν 'to seem,' sc.  
 εὐδαιμονεῖν: not absol., 'to have reputation,' a sense which οἱ δοκοῦντες, τὰ

CH. Alas, ye generations of men, how mere a shadow do <sup>1st</sup> strophe.  
I count your life! Where, where is the mortal who wins more  
of happiness than just the seeming, and, after the semblance,  
a falling away? Thine is a fate that warns me,—thine,  
thine, unhappy Oedipus—to call no earthly creature blest.

For he, O Zeus, sped his shaft with peerless skill, <sup>1st anti-</sup>strope.

*σόν τοι* codd. (*τὸ σόν τῇ Β*) *τὸν σόν τοι* Camerarius, quod receperunt Elmsleius, Wunder., Dindorf., Hartung., Nauck., Kennediis, Blaydes.: vide annot. **1196 οὐδένα** codd., Brunck., Hartung., Blaydes., Ebner.: *οὐδὲν* Hermann., Dindorf., Nauck., Campbell.

δοκοῦντα can sometimes bear in *direct antithesis* to οἱ ἀδοξοῦντες or the like (Eur. *Hec.* 291 etc.). Cp. Eur. *Her.* 865 τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν πρὶν ἀν | θανόντ’ ὥῃ τις : *Ai.* 125 ὅρῳ γὰρ ημᾶς οὐδὲν ὄντας ἄλλο πλήν | εἰδωλ’ ὅσοιπερ ξώμεν ή κούφην σκιάν. **1192 ἀποκλῖναι**, a metaphor from the heavenly bodies; cp. ἀποκλινομένης τῆς ημέρης (*Her.* 3. 104): and so κλίνει ή ημέρα, ὁ ηλιος in later Greek: Dem. or. 1 § 13 οὐκ ἐπὶ τὸ ράθυμεν ἀπέκλινεν. Xen. *Mem.* 3. 5. 13 ή πόλις...ἐπὶ τὸ χείρον ἔκλινεν. **1193 τὸν σόν τοι κ.τ.λ.** The apparently long syllable *τὸν* (= ἔξ in 1202) is ‘irrational,’ having the time-value only of ω: see Metrical Analysis. The *τὸ σόν τοι* of the mss. involves a most awkward construction:—‘having thy example,—having thy fate, I say, (*as an example*)’: for we could not well render ‘having thy case (*τὸ σόν*) as an example.’ Against *τὸν σόν*, which is decidedly more forcible, nothing can be objected except the threefold repetition; but this is certainly no reason for rejecting it in a lyric utterance of passionate feeling. **1195 οὐδὲν βροτῶν**, nothing (*i.e.* no being) among men, a stronger phrase than οὐδένα: Nauck compares fr. 652 οἱ δὲ τῇ γλώσσῃ θρασέσ| φεύγοντες ἄτας ἑκτός εἰσι τῶν κακῶν | Ἀρης γὰρ οὐδὲν τῶν κακῶν λωτίζεται, ‘no dastard life’: *Hom. Hymn.* 4. 34 οὐπερ τι πεφυγμένοι ἔστ’ Ἀφροδίτην | οὐτε θεῶν μακάρων οὐτε θνητῶν ἀνθρώπων. Add *Ph.* 446 (with reference to Thersites being still alive) ἔμελλε· ἐπεὶ οὐδέν πω κακόν γ’ ἀπώλετο, | ἀλλ’ εὖ περιστέλλουσιν αὐτὰ δάιμονες· | καὶ πως τὰ μὲν δίκαια καὶ παλιντριβῆ | χαίροντος ἀναστρέφοντες ἔξ Ἀιδου, τὰ δὲ | δίκαια καὶ τὰ χρήστ’ ἀποστέλλουσα ἀεί. The οὐδένα of the mss. involves the resolution of a long syllable (the second of οὐδὲν) which has an ictus; this is inadmissible, as the ear will show any one who considers the antistrophic verse, 1203, Θήβαισιν ἀνάσσων. **1197 καθ’ ὑπερβολὴν τοξεύσας**, having hit the answer to the riddle of the Sphinx, when

- 2 τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαιμονος ὅλβου,  
 3 ὃ Ζεῦ, κατὰ μὲν φθίσας  
 4 τὰν γαμψώνυχα παρθένον  
 5 χρησμῷδόν, θανάτων δ' ἐμάδι  
 6 χώρᾳ πύργος ἀνέστα·  
 7 ἐξ οὐ καὶ βασιλεὺς καλεῖ  
 8 ἐμὸς καὶ τὰ μέγιστ' ἐτιμάθης, ταῖς μεγάλαισιν ἐν  
 9 Θήβαισιν ἀνάσσων.
- στρ. β'. τανῦν δ' ἀκούειν τίς ἀθλιώτερος; 1204  
 2 τίς ἄταις ἀγρίαις, τίς ἐν πόνοις  
 3 ἔνυνοικος ἀλλαγῇ βίου;  
 4 ἵω κλεινὸν Οἰδίπον κάρα,  
 5 φῇ μέγας λυμῆν  
 6 αὐτὸς ἥρκεσεν  
 7 παιδὶ καὶ πατρὶ θαλαμηπόλῳ πεσεῖν,

**1197** ἐκράτησε, **1200** ἀνέστα. Utrique loco tertia persona longe melius convenit quam secunda: vide annot. Secundam tamen in codd. praevaluisse minime mirum est, cum praecederet vocativus Οἰδίποδα. Veram l. in v. 1197 tuentur M<sup>2</sup> (ἐκράτησε), Vat. a (ἐκράτησεν): in v. 1200 ἀνέστα vindicant L (σε enim a manu recentiori accessit) et L<sup>2</sup>. Hermannus ἐκράτησε...ἀνέστας dedit. Eiusdem conjecturam secutus scripsit Blaydesius ἐκράτησας ἐς πάντ' pro ἐκράτησε τοῦ πάντ'. **1202** Hiatus evitandi causa coniecit Elmsleius βασιλεὺς ἐμὸς | καλεῖ, Blaydesius ἐξ οὐ δὴ βασιλεὺς καλεῖ τ' | ἐμὸς. Immo concessa in hoc genere licentia usus est poeta, ut recte dixit Wunder. Neque opus est ut Hermannum et Blaydesium secuti ἀμός legamus,

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Teiresias and all others had failed: cp. 398: Aesch. *Ag.* 628 ἔκυρσας ὥστε τοξότης ἄκρος σκοποῦ. ἐκράτησε. At 1193 the Chorus addressed Oedipus: at 1197 (ὅστις κ.τ.λ.) they turn to invoke Zeus as the witness of his achievements; and so in 1200 L, which here has the corrupt ἐκράτησας, rightly gives ἀνέστα. Then at 1201 (ἴε οὐ κ.τ.λ.) they resume the direct address to Oedipus, which is thenceforth maintained to the end of the ode. To read ἐκράτησας and ἀνέστας would be to efface a fine trait, marking the passion of grief which turns from earth to heaven, and then again to earth. τοῦ πάντ' εὐδαιμονος: for the adverbial πάντα see on 475; also 823, 1425. 1198 φθίσας, because the Sphinx, when her riddle was solved, threw herself from a rock (Apoll-

and won the prize of an all-prosperous fortune; he slew the maiden with crooked talons who sang darkly; he arose for our land as a tower against death.

But now whose story is more grievous in men's ears? Who <sup>2nd</sup> is a more wretched captive to fierce plagues and troubles, with <sup>strophe.</sup> all his life reversed?

Alas, renowned Oedipus! The same bounteous place of rest sufficed thee, as child and as sire also, that thou should'st make thereon thy nuptial couch.

ne longae versus strophici syllabae (*τὸν 1195*) brevis respondeat; iure enim brevis est haec anacrusis. **1205** *τὶς ἐν πόνοις, τὶς ἄτασ ἀγρίαις* codd.: *τὶς ἄτασ ἀγρίαις, τὶς ἐν πόνοις* recte Hermann., metro consulens (cf. v. 1214), receperunt edd. fere omnes. Simplex verumque remedium quo tempore invenerit Hermann., nescio: in ed. tertia (a. 1833) ipse maluit in v. 1214 *Δίκη* ante *δικάζει* inserere, hic autem scribere *τὶς ὁδὸς ἐν ἄτασ, τὶς ἐν ἀγρίαις πόνοις*. Hartung., qui in v. 1214 *πάλαι* deledum censuit, hic scribere voluit *τὶς ἄτασ ἀγρίαις πλέον* (omisso *τὶς ἐν πόνοις*): et sic Heimsoeth., nisi quod *τύραννος* pro *πλέον* dedit. **1208** *φ μέγας λιμὴν] πῶς γάρου λιμῆρ* coniecit Heimsoeth., recepit Nauck. **1209** *πατρὶ] πόσει* Blaydes., ex Wunderi conjectura. *πεσεῖν] μπεσεῖν* Hartung.: *πέλειν* Heimsoeth.

lod. 3. 5): cp. 397 *ἐπαυσά νιν.* **1199** *τὰν γαμψώνυχα κ.τ.λ.* The place of the second adj. may be explained by viewing *ταρθένον-χρησμωδόν* as a composite idea: cp. *Ph.* 393 *τὸν μέγαν Πάκτωλον-εὐχρυσον:* *O. C.* 1234 *τό τε κατάμεμπτον... | γῆρας-ἄφιλον.* So Pind. *Pyth.* I. 95, 5. 99 etc. (Fennell, I. xxxvi.). This is not like *τὸ σὸν στόμα... ἔλεινόν* in 672, where see note. *ταρθένον*: see on *κόρα*, 508. **1200** *θανάτων πόργος:* see on 218. **1204** *ἀκούειν*, to hear of, defining *ἀθλιώτερος*: Eur. *Hipp.* 1202 *φρικώδη κλύειν.* Whose woes are more impressive to others, or more cruel for himself? Cp. *O. C.* 306 *πολὺ... τὸ σὸν | ὅνομα διήκει πάντας.* The constr. is *τὶς ἀθλιώτερος ἀκούειν, τὶς (ἀθλιώτερος) ξύνοικος ἐν ἄτασ κ. τ. λ.*, who is more wretched to hear of (whose story is more tragic), who is more wretched as dwelling amid woes (whose present miseries are sharper)? It is not possible to supply *μᾶλλον* with *ξύνοικος* from *ἀθλιώτερος*. **1205** In 1214 the *δικάζει τὸν* of the MSS. should be kept (see Metrical Analysis): here the simple transposition of *τὶς ἐν πόνοις* is far the most probable cure for the metre. *ἐν* with *ἄτασ* as well as *πόνοις*: see on 761: for the redundant *ἐν...ξύ—*, 1126. **1206** The dat. *ἀλλαγῇ* might be instrumental, but is rather circumstantial, = *τοῦ βίον ἡλλαγμένον.* **1208** *λιμὴν:* schol. *ὅτι μῆτηρ ἦν καὶ γυνὴ ἡ Ἰοκάστη, ἦν λέγει λιμένα.* Cp. 420 ff. **1210** *πεσεῖν*

8 πῶς ποτε πῶς ποθ' αἱ πατρῷαι σ' ἄλοκες φέρειν, τάλας,  
9 σὺγ' ἐδυνάθησαν ἐς τοσόνδε;  
ἀντ. β'. ἐφεῦρέ σ' ἄκονθ' ὁ πάνθ' ὄρῶν χρόνος.      1213  
2 δικάζει τὸν ἄγαμον γάμον πάλαι  
3 τεκνούντα καὶ τεκνούμενον.      1215  
4 ἵω Λαΐειον <ῳ> τέκνον,  
5 εἴθε σ' εἴθε σε  
6 μῆποτ' εἰδόμαν.  
7 δύρομαι γὰρ ὥσπερ ἰάλεμον χέων

**1214** δικάζει τὸν codd.: δικάζει τ' Hermann., Dindorf., Nauck., Blaydes., Kennedi. Quod autem ὃς ante δικάζει in B aliisque paucis irrepst, id vocis χρόνος ultimae syllabae deberi recte iudicat Blaydes.      **1216** ίω Λαΐειον τέκνον codd.: ὃ supplevit Erfurdt.: vide annot.      **1217** εἴθε σ' εἴθε codd.: εἴθε σ' εἴθε σε Wunder.

here = ἔμπεσεῖν (which Hartung would read, but unnecessarily). Ar. *Th.* 1122 πεσεῖν ἐς εὐνᾶς καὶ γαμήλιον λέχος. The bold use is assisted by θαλαμηπόλωφ (bridegroom) which goes closely with πεσεῖν. **1211** ἄλοκες: cp. 1256, *Ant.* 569, Aesch. *Th.* 753. **1212** σὺγ': cp. Aesch. *Ag.* 37 οἵκος δ' αὐτός, εἰ φθογγὴν λάβοι, | σαφέστατ' ἀν λέξειεν. **1213** ἄκονθ', not as if he had been a criminal who sought to hide conscious guilt; but because he had not foreseen the disclosure which was to result from his inquiry into the murder of Laïus. χρόνος, which φύει ἀδηλα (Ai. 647): fr. 280 πρὸς ταῦτα κρύπτε μηδέν, ὡς ὁ πάνθ' ὄρῶν | καὶ πάντ' ἄκοντων (cp. note on 660) πάντ' ἀναπτύσσει χρόνος: see on 614. Time is here invested with the attributes of the divine omniscience and justice. **1214** δικάζει (see on 1205), prop. 'tries,' as a judge tries a cause (δίκην δικάζει): here, 'brings to justice,' punishes: a perhaps unique poetical use, for in Pind. *Olymp.* 2. 59, which Mitchell quotes, ἀλιτρὰ...δικάζει τις = simply 'tries.' Aesch. has another poet. use, *Ag.* 1412 δικάζεις...φυγὴν ἔμοι = καταδικάζεις φυγὴν ἔμοι. γάμον πάλαι τεκνούντα καὶ τεκνούμενον: one in which ὁ τεκνούμενος has long been identified with ὁ τεκνῶν: i.e. in which the son has become the husband. The expression is of the same order as τά γ' ἔργα μου | πεπονθότ' ἔστι μᾶλλον ἢ δεδρακότα, *O. C.* 266. **1216** ίω Λαΐειον ὃ τέκνον. Erfurdt's ὃ is the most probable way of supplying the required syllable, and Reisig's objection to its place is answered by Ai. 395 ἔρεβος ὃ φαενότατον. Hermann, however, preferred ᾧ, as a separate exclamation: 'Alas, of Laïus (oh

Oh, how can the soil wherein thy father sowed, unhappy one,  
have suffered thee in silence so long?

Time the all-seeing hath found thee out in thy despite : he <sup>2nd anti-</sup>  
judgeth the monstrous marriage wherein begetter and begotten <sup>strophe.</sup>  
have long been one.

Alas, thou child of Laïus, would, would that I had never  
seen thee! I wail as one who pours a dirge from his lips;

**1218 δύρομαι** codd.: δύρομαι Seidler. Restitui ὥσπερ ίάλεμον χέων. Vide annot. Habent codices ὡς περίαλλα (non περίαλλ?) ιαχέων (cod. V<sup>2</sup> ἀχέων). Animadversione dignum est quod in cod. Bodl. Barocc. 66 legitur περίαλλα (sic). ιαχέων servantes participium esse ducunt Nauck., Campbell., adiectivum Elmsleius: ιακχίων coniecit Erfurdt., receperunt Dindorf., Kennedi.

horror !) the son.' Bothe's *Λαϊήον* could be supported by Eur. *I. A.* 757 Φοιβήιον δάπεδον: *id.* fr. 775. 64 ὄσιαν βασιλήιον: but seems less likely here. 1218 The mss. give δύρομαι γὰρ ὡς περίαλλα [sic; in one MS. ὡς περίαλλα] ιαχέων | ἐκ στομάτων. I conjecture δύρομαι γὰρ ὥσπερ ίάλεμον χέων | ἐκ στομάτων: 'I lament as one who pours from his lips a dirge': i. e. Oedipus is to me as one who is dead. Cp. Pind. *Isthm.* 7. 58 ἐπὶ θρῆνον...πολύφαμον ἔχεαν, 'over the tomb they poured forth a resounding dirge.' Every attempt to explain the vulgate is unavailing. (1) ὡς περίαλλ' is supposed to be like ὡς ἐτηγύμως, ὡς μάλιστα, 'in measure most abundant.' Now περίαλλα could mean only 'preeminently,' 'more than others': Soph. fr. 225 νόμων | οὐς Θαμύρας περίαλλα μουσοποιεῖ, 'strains which Thamyras weaves with art preminent': Ar. *Th.* 1070 τί ποτ' Ἀνδρομέδα | περίαλλα κακῶν μέρος ἔξελαχον; 'why have I, Andromeda, been dowered with sorrows above all women?' Pindar *Pyth.* 11. 5 θησαυρὸν δὲν περίαλλ' ἐτίμασε Δοξίας, honoured preeminently. Here, περίαλλα is utterly unsuitable; and the added ὡς makes the phrase stranger still. (2) The mss. have ιαχέων. Both ιαχεῖν and ιαχεῖν occur: but the latter should, with Dindorf, be written ιακχέω. Eur. *Her.* 752 ιακχήσατε: 783 ὀλολύγματα...ιακχεῖ: *Or.* 826 Τυνδαρὶς ιακχησε τάλαινα: 965 ιακχείτο δὲ γὰ Κυκλωπία. The participle, however, is unendurably weak after δύρομαι, and leaves ἐκ στομάτων weaker still. (3) ἐκ στομάτων can mean only 'from my lips' (the plur. as *Tr.* 938 ἀμφιπίπτων στόμασιν, kissing her lips: Eur. *Alc.* 404 ποτὶ σοῖσι πίνων στόμασιν): it could not mean 'loudly.' (4) Elmsley, doubtless feeling this, took ιαχέων as gen. of a supposed, but most questionable, ιαχέος, 'loud,' formed from ιαχή. Erfurdt conjectured ιακχίων, 'from lips wild as a bacchant's.' But a Greek poet

8 ἐκ στομάτων. τὸ δ' ὄρθὸν εἰπεῖν, ἀνέπνευσά τ' ἐκ σέθεν  
9 καὶ κατεκοίμησα τούμπον ὅμμα. 1222

## ΕΞΑΓΓΕΛΟΣ.

ῶ γῆς μέγιστα τῆσδ' ἀεὶ τιμώμενοι,  
οἵ ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'  
ἀρεῖσθε πένθος, εἴπερ ἔγγεινῶς ἔτι 1225  
τῶν Λαβδακέων ἐντρέπεσθε δωμάτων.  
οἶμαι γὰρ οὗτ' ἀν "Ιστρον οὔτε Φᾶσιν ἀν  
νύψαι καθαρμῷ τήνδε τὴν στέγην, ὅσα

would not have brought Iacchos and Thanatos so close together; *χωρὶς ή τιμὴ θεῶν*. (5) *ἰάλεμον* gives exactly the right force; for them, Oed. is as the dead. *ἰάλεμος* is *a wail for the dead* in the four places of Eur. where it occurs (*Or.* 1391, *Phoen.* 1033, *Tro.* 600, 1304), in [Eur.] *Rhes.* 895, and in the one place of Aesch., *Suppl.* 115, which is just to our point: the Chorus of Danaïdes say, *πάθεα...θρεομένα...* | *ἰηλέμουσιν ἔμπειρη* *ζῶσα γόσις με τιμῶ*, ‘lamenting sorrows meet for funeral wails (*i.e.* the sorrows of those who are as dead), while yet living, I chant mine own dirge.’ *ἐκ στομάτων* fits *χέων*, since *χεῖν* was not commonly used absolutely for ‘to utter’ (as by Pindar, *I. c.* above). (6) The corruption may have thus arisen in a cursive MS.: *ἰάλεμον* being written *ἰαλεμό*, the last five letters of *ῶσπειραλεμόχεων* would first generate *αχεων* (as in one MS.), or, with the second stroke of the *μ*, *ιαχεων*: the attempt to find an intelligible word in the immediately preceding group of letters would then quickly produce the familiar *περίαλλα* (in one MS. *περίαλα*). The non-elision of the final *α* in the MSS. favours this view. 1221 *τὸ δ' ὄρθὸν εἰπεῖν*, like *ώς εἰπεῖν ἔπος*, prefaces the bold figure of speech: I might truly say that by thy means (*ἐκ σέθεν*) I received a new life (when the Sphinx had brought us to the brink of ruin); and now have again closed my eyes in a sleep as of death,—since all our weal perishes with thine. The Thebans might now be indeed described as *στάντες τ' ἐς ὄρθὸν καὶ πεσόντες ὑστερον* (50). *ἀνέπνευσα*, ‘revived,’ *i.e.* was delivered from anguish; cp. *Il.* 11. 382 *ἀνέπνευσαν κακότητος*, had a respite from distress: *Ai.* 274 *ἔληξε κάνέπνευσε τῆς νόσου*. 1222 *κατεκοίμησα*: cp. Aesch. *Ag.* 1293 *ώς ἀσφάδαστος...ὅμμα συμβάλω τόδε*: *Ai.* 831 *καλῶ θ' ὅμα | πομπαῖον Ἐρμῆν χθόνιον εὖ με κοιμίσα*.

sooth to speak, 'twas thou that gavest me new life, and through thee darkness hath fallen upon mine eyes.

SECOND MESSENGER (*from the house*).

Ye who are ever most honoured in this land, what deeds shall ye hear, what deeds behold, what burden of sorrow shall be yours, if, true to your race, ye still care for the house of Labdacus! For I ween that not Ister nor Phasis could wash this house clean, so many are

1223—1530 ἔξοδος. It is told how Iocasta has taken her own life. The self-blinded Oedipus comes forth. Creon brings to him the children his daughters, but will not consent to send him away from Thebes until Apollo shall have spoken.

1223 A messenger comes forth from the house. An ἔξαγγελος is one who announces τὰ ἔσω γεγονότα τοῖς ἔξω (Hesych.), while the ἄγγελος (924) brings news from a distance: in Thuc. 8. 51 (*τῷ στρατεύματι ἔξαγγελος γίγνεται ὡς, κ. τ. λ.*), one who betrays secrets. 1224 ὅστιν δ': see on 29. 1225 ἀρέσθε, take upon you, *i.e.* have laid upon you: like αἴρεσθαι ἄχθος, βάρος: while in *Il.* 14. 130 μή πού τις ἐφ' ἔλκει ἔλκος ἄρηται we may rather compare *Il.* 12. 435 μισθὸν ἄρηται, take up *for oneself*, 'win.' ἔγγενῶς = ὡς ἔγγενεῖς ὄντες, like true men of the Cadmean stock to which the house of Labdacus belonged (261, 273).

1227 "Ιστρον, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, Kiepert *Anc. Geo.* § 196 *n.*, Byzantine and modern Δούναβις). Φάσιν (*Rion*), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in Xen. *An.* 4. 6. 4 must mean the Araxes, which flows into the Caspian.) Soph. names these simply as great rivers, not with conscious choice as representatives of Europe and Asia. Ovid *Met.* 2. 248 *arsit Orontes | Thermelonque citus Gangesque et Phasis et Ister.* Commentators compare Seneca *Hipp.* 715, *Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tantum piarit sceleris*, and Shaksp. *Macbeth* 2. 1 *Will all great Neptune's ocean wash this blood Clean from my hand?*: where, however, the agony of personal remorse renders the hyperbole somewhat more natural than it is here in the mouth of a messenger.

1228 καθαρμῷ, modal dat., 'by way of purification,' so as to purify. νίψαι: Eur. *I. T.* 1191 ἀγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω. The

κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακὰ  
ἔκοντα κούκ ἄκοντα. τῶν δὲ πημονῶν  
μάλιστα λυποῦσ' αἱ φανῶσ' αὐθαίρετοι.

1230

ΧΟ. λείπει μὲν οὐδὲ ἀ πρόσθεν γῆδειμεν τὸ μὴ οὐ  
βαρύστον· εἶναι πρὸς δ' ἐκείνοισιν τί φῆς;

ΕΞ. ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ  
μαθεῖν, τέθνηκε θείον Ἰοκάστης κάρα.

1235

ΧΟ. ὁ δυστάλαινα, πρὸς τίνος ποτ' αἰτίας;

ΕΞ. αὐτὴ πρὸς αὐτῆς. τῶν δὲ πραχθέντων τὰ μὲν  
ἄλγιστ' ἀπεστιν· ή γὰρ δψις οὐ πάρα.

ὅμως δ', ὅσον γε κἀντι μνήμης ἔνι,  
πεύσει τὰ κείνης ἀθλίας παθήματα.

1240

ὅπως γὰρ ὄργη χρωμένη παρῆλθ' ἔσω

**1231** Veram l. *αἱ*, quam pauci codd. servant, L a prima manu habuit, sed  
mutavit in *αἱ ν'* corrector. *αἱ ν'* A et codd. plerique. **1232** γῆδειμεν L, A, et

idea of *washing off* a defilement belongs to *νίζειν* (as to its cognates in Sanskrit and Old Irish, Curt. *Etym.* § 439), cp. *Il.* 11. 830 etc. *ὅστα* (properly referring to a suppressed *τοσαῦτα κεύθονσαν*) = ὅτι *τοσαῦτα*: Her. 1. 31 ἐμακάριζον τὴν μητέρα οἵων (= ὅτι *τοιούτων*) *τέκνων* ἐκρήσε: Aesch. *P. V.* 908 ἔσται ταπεινός, οἷον ἔξαρτύεται | γάμον γαμεῖν: *Il.* 5. 757 οὐ νεμεσίζῃ \*Ἀρει... | ὁσσάτιόν τε καὶ οἷον ἀπώλεσε λαὸν Ἀχαιῶν. 1229 The construction is *ὅστα κακὰ (τὰ μὲν) κεύθει, τὰ δὲ αὐτίκα ἐς τὸ φῶς φανεῖ*: cp. *El.* 1290 *πατρώαν κτῆσιν... | ἀντλεῖ, τὰ δ' ἐκχεῖ κ.τ.λ.* The house *conceals* (*κεύθει*) the corpse of Iocasta; it will presently *disclose* (*φανεῖ*) the self-blinded Oedipus: both these horrors were due to conscious acts (*ἔκοντα*), as distinguished from those acts in which Oed. and Iocasta had become involved without their knowledge (*ἄκοντα*). *ἔκοντα...ἄκοντα* for *ἔκοντα...ἄκοντα*, the epithet of the agent being transferred to the act: see on 1215. 1231 *μάλιστα*, because there is not the consolation of recognising an inevitable destiny: cp. *Ai.* 260 τὸ γὰρ ἐσλεύστειν οἰκεῖα πάθη | μηδενὸς ἀλλον παραπράξαντος | μεγάλας ὁδύνας ὑποτείνει: but here *λυποῦσι* refers rather to the spectators than to the sufferers. *αἱ* for *αἱ ἀν*, as oft. in poetry (*O. C.* 395 etc.), rarely in prose, Thuc. 4. 17 οὐ μὲν βραχεῖς ἀρκῶσι, 18 οἴτινες...νομίσωσι. 1232 *λείπει*, fail: Polyb. 2. 14 ή τῶν \*Ἀλπεων παρώρεια...προκαταλήγουσα λείπει τοῦ μη συνάπτειν αὐτῷ, the chain of the Alps, stopping short, fails of touching

the ills that it shrouds, or will soon bring to light,—ills wrought not unwittingly, but of purpose. And those griefs smart most which are seen to be of our own choice.

CH. Indeed those which we knew before fall not short of claiming sore lamentation: besides them, what dost thou announce?

2 ME. This is the shortest tale to tell and to hear: our royal lady Iocasta is dead.

CH. Alas, hapless one! From what cause?

2 ME. By her own hand. The worst pain in what hath chanced is not for you, for yours it is not to behold. Nevertheless, so far as mine own memory serves, ye shall learn that unhappy woman's fate.

When, frantic, she had passed within the

codd. plerique: *ηδεμεν* Elmsleius, quod multi receperunt editores: vide tamen annot.

(the inmost recess of the Adriatic). μή οὐ, because of οὐδὲ with λείπει: the added τὸ makes the idea of the infin. stand out more independently of λείπει: cp. 283. *ηδεμεν*, which the MSS. give, should be kept. It was altered to *ηδειμεν* by Elms. on Eur. *Bacch.* 1345 ὅψ' ἐμάθεθ' ήμᾶς, ὅτε δ' ἔχρην, οὐκ *ηδετε*: where the *εἶδετε* of the MSS. is possible, but less probable. Aeschin. or. 3 § 82 has *ηδειμεν*: Dem. or. 55 § 9 *ηδειτε*. See Curtius, *Verb* II. 239, Eng. tr. 432, who points out that the case of the third pers. plur. is different: for this, the forms in ε-σαν (as *ηδεισαν*) alone have good authority. 1235 θεῖον, epic epithet of kings and chiefs, as in *Illi.* of Achilles, Odysseus, Oileus, Thoas, etc., also of heralds, and in *Od.* of minstrels, as δῖος *ib.* 16. 1 of Eumaeus: Plat. *Phaedr.* 234 Δ συνεβάκχενσα μετὰ σοῦ τῆς θείας κεφαλῆς ('your worship'). 1236 For πρὸς here see note on 493 *ad fin.* 1238 οὐ πάρα = οὐ πάρεστιν ὑμῖν: ye have not been eye-witnesses, as I have been. 1239 κάνει μου, 'e'en in me,'—though *your own* memory, had you been present, would have preserved a more vivid impression than I can give: cp. [Plat.] *Alcib.* I. 127 Ε ἀν θεὸς ἐθέλη εἴ τι δεῖ καὶ τῇ ἐμῇ μαντείᾳ πιστεύειν, σύ τε κάγῳ βέλτιον σχήσομεν. ἐν—ἐν (= ἐνεστι), as ἐνεῖναι ἐν Ar. *Eq.* 1132 etc. 1241 We are to suppose that, when she rushed from the scene in her passionate despair (1072), Iocasta passed through the central door of the palace (*βασιλεώς θύρα*) into the θυρών, a short passage or hall, opening on the court (*αὐλὴ*) surrounded by a colonnade (*περιστόλιον*). Across this court she hurried

θυρῶνος, ἵετ' εὐθὺν πρὸς τὰ νυμφικὰ  
λέχη, κόμην σπῶσ' ἀμφιδεξίους ἀκμαῖς·  
πύλας δ', ὅπως εἰσῆλθ', ἐπιρράξασ' ἔσω,  
καλεῖ τὸν ἥδη Λάιον πάλαι νεκρόν,  
μνήμην παλαιῶν σπερμάτων ἔχουσ', ύψος ὁν  
θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι  
τοῖς οἶσιν αὐτοῦ δύστεκνον παιδουργίαν.  
γοῦτο δ' εὐνάς, ἔνθα δύστηνος διπλοῦς

1245

**1244** Dobraeli conjecturam ἐπιρράξασ' confirmat Laurentiani corrector, qui in voce ἐπιρρήξασ' litteram a super η scrispsit. Habent ἐπιρρήξασ' A et codd. plerique, quod servant Hermann., Blaydes., Kennedijs. Assentior equidem Nauckio, qui lectionem ἐπιρράξασ' non modo probabilem verum etiam necessariam esse iudicat.

to the *θάλαμος* or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (1182) as he fled from the scene (*βιών εἰσέπαισεν*, 1252). The messenger and others who were in the court watch him in terror as he raves for a sword and asks for Iocasta. Then the thought strikes him that she is in the *θάλαμος*. He bursts into it (*ἐνήλατο* 1261). They follow. There they find Iocasta dead, and see Oedipus blind himself. **1242** εὐθύ, 'straight,' is obviously more forcible here than εὐθύς, 'without delay'; a distinction to which Eur. *Hipp.* 1197 τὴν εὐθὺς *"Αργοὺς κάπιδαυρίας ὅδον* is an exception rare in classical Attic. **1243** ἀμφιδεξίους here = not simply 'both,' but 'belonging to both hands' (for ἀκμαῖς alone would scarcely have been used for 'hands'): so in *O. C.* 1112 ἐρείσατε πλευρὸν ἀμφιδέξιον can mean, 'press your sides to mine on either hand.' ἀμφιδέξιος usu. means 'equally deft with either hand' (*ambidexter*), opp. to ἀμφαρίστερος, 'utterly gauche' (Ar. fr. 432): hence 'ambiguous' (of an oracle, Her. 5. 92). The Sophoclean use has at least so much warrant from etymology that δεξία, from δεκ with added σ, prop. meant merely 'the catcher' or 'receiver': see Curt. *Etym.* §§ 11, 266. **1244** ἐπιρράξασ' from ἐπιρράπτω, Plut. *Mor.* 356 C τοὺς δὲ συνόντας ἐπιδραμόντας ἐπιρράξαι τὸ πῶμα, hastily put the lid on the chest. *Il.* 24. 452 θύρην δ' ἔχε μοῦνος ἐπίβλης | εἰλάτινος, τὸν τρεῖς μὲν ἐπιρρήσσεσκον Ἀχαιοί, | τρεῖς δ' ἀναιγεσκον κ.τ.λ. (from ἐπιρρήσσω). Hesych. ἐπιρρήσσει. ἐπικλείει. Plato *Prot.* 314 C ἀμφοῦν τοῦν χεροῖν τὴν θύραν...ἐπήραξε (from ἐπαράστω). In *O. C.* 1503 (χάλαζ') ἐπιρράξασα is intrans. **1245** τὸν ἥδη Λ. πάλαι νεκρόν: for the order cp. Thuc. 7. 23 αἱ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι: Isocr. or. 4 § 179 τὴν τε περὶ ἡμᾶς ἀτιμίαν γεγενημένην:

vestibule, she rushed straight towards her nuptial couch, clutching her hair with the fingers of both hands; once within the chamber, she dashed the doors together at her back; then called on the name of Laëus, long since a corpse, mindful of that son, begotten long ago, by whom the sire was slain, leaving the mother to breed accursed offspring with his own.

And she bewailed the wedlock wherein,  
wretched, she had borne a twofold brood,

*ἐπιρρηγνύναι πύλας* num Graece dici poterat?      1245 *κάλει* codd., Ebner.,  
Campbell.: 'κάλει Brunck.: ἐκάλει Blaydes.: καλεῖ Erfurdt., et edd. plerique recte.  
Simili mendo codices κύνει pro κυνεῖ praebent in Eur. *Alc.* 183, *Med.* 1141.

Dem. *De Cor.* § 271 *τὴν ἀπάντων...ἀνθρώπων τύχην κοινήν*: esp. with proper names, as Pind. *Ol.* 13. 53 *τὰν πατρὸς ἀντία Μῆδειαν θεμέναν γάμον*.  
1248 *παιδουργίαν* for *παιδουργόν*, i.e. γυναῖκα τεκνοποιούν (Her. 1. 59), abstract for concrete: see on 1 (*τροφῇ*): cp. *Od.* 3. 49 *νεώτερός ἐστιν, ὄμηλική δέ μοι αὐτῷ* (= *όμηλιξ*). Not acc. in appos. with sentence, 'an evil way of begetting children,' because *λίποι | τοῖς οἰστιν αὐτῶν*, 'left to (or for) his own,' would then be very weak. 1249 *γαῦτο*. Cp. Curtius, *Verb* 1. 138, Eng. tr. 92: 'It seems to me best on all grounds to suppose that shortly before the rise of the Greek Epic the [syllabic] augment became occasionally exposed to the same tendency towards wearing away (*Verwitterung*) which the *ᾳ* of *ἄρα* and the *ἐ* of *ἔνερθε* could not always withstand; that there were, in short, pairs of forms then in use, one with the augment and one without...The omission of the syllabic augment in Homer was purely a matter of choice...Post-Homeric poetry adopts the power of dispensing with the syllabic augment as an inheritance from its predecessor, and makes the greater use of it in proportion as it is removed from the language of ordinary life. Hence it is that, as is shown by the careful investigations made by Renner (*Stud.* i. 2. 18 ff.), the omission of the syllabic augment is extremely rare in iambic, and far more common in elegiac and lyric verse. Hence, as is shown (*Stud.* i. 2. 259) by Gerth, in the dialogue of tragedy the range of this license is very limited indeed, while the majority of instances of it occur in the slightly Epic style of the messengers' speeches, or still more commonly in lyric passages.'—The tragic *ῥήσεις* here borrow from a practice more marked in epic *narrative* than in epic *speeches*. In Homer, where augmented and unaugmented forms are on the whole about equally numerous, the proportion of augmented to unaugmented is in the speeches about 10 to 3, in the narrative

ἐξ ἀνδρὸς ἄνδρα καὶ τέκν' ἐκ τέκνων τέκοι.      1250  
 χῶπως μὲν ἐκ τῶνδ' οὐκέτ' οἰδ' ἀπόλλυται·  
 βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ὑφ' οὗ  
 οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν,  
 ἀλλ' εἰς ἐκεīνον περιπολοῦντ' ἐλεύσσομεν.  
 φοιτῷ γὰρ ἡμᾶς ἔγχος ἔξαιτῶν πορεῦν,      1255  
 γυναικά τ' οὐ γυναικα, μητρώαν δ' ὅπου  
 κίχοι διπλῆν ἄρουραν οὖ τε καὶ τέκνων.  
 λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις·  
 οὐδεὶς γὰρ ἀνδρῶν οὖ παρῆμεν ἐγγύθεν.  
 δεινὸν δ' ἀστας ὡς ὑφηγητοῦ τωος      1260  
 πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων  
 ἔκλινε κοῦλα κλῆθρα κάμπιπτει στέγη.  
 οὖ δὴ κρεμαστὴν τὴν γυναικ' ἐσείδομεν,  
 πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.

**1250** ἐξ ἀνδρὸς ἄνδρα A cum codd. plerisque, quibus fraudi fuit pluralis διπλοῦς in v. 1249. In L pr. manus ἄνδρα dederat, recentior litteram σ addidit: ex contrario codicis E corrector ἄνδρας in ἄνδρα mutavit, superscripto τὸν Οἰδίποδα.      **1260** ὑφ' ἥγητοῦ mendose L et Aldina: ὑφηγητοῦ ceteri codd., ascripto in A et E gloss. ὕδηγοῦ.

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about 5 to 7: see Monroe, *Hom. Grammar* § 69. διπλοῦς, acc. plur., a twofold progeny, viz. (1) Oedipus by Laëus (*ἐξ ἀνδρὸς ἄνδρα*), and (2) her four children by Oedipus. (τέκνα ἐκ τέκνων, where the poetical plur. τέκνων is for symmetry with τέκνα, as 1176 τὸν τεκόντας = τὸν πατέρα). **1251** The order (instead of ἀπόλλυται, οὐκέτ' οἰδα) is a bold ‘hyperbaton’: Blaydes cp. Eur. *Her.* 205 σοὶ δ' ὡς ἀνάγκη τούσδε βούλομαι φράσαι | σωζεῖν, where σωζεῖν ought to come before βούλομαι. **1255** φοιτᾷ, moves wildly about. Cp. *Il.* 15. 685 ὡς Αἴας ἐπὶ πολλὰ θοάων ἵκρια νηῶν | φοίτα μακρὰ βιβάσ—where he has just been likened to a man *jumping* from one horse to another, θρώσκων ἀλλοτ’ ἐπ’ ἄλλον. So of the sharp, sudden visits of the νόσος, *Ph.* 808 ὁξεῖα φοιτᾷ καὶ ταχεῖ ἀπέρχεται. *Ai.* 59 φοιτῶντ’ ἄνδρα μανιάσιν νόσοις, ‘raving.’ Curtius (*Elym.* § 417) would refer the word to φυ, φοιτάω coming from φα-ι-τα-ω, ‘to be often’ (in a place). **1255** πορεῦν is epexegetic of ἔξαιτῶν, which governs a double accus. **1256** (ἔξαιτῶν) τε ὅπου κίχοι, (optative, and not subj., because the pres. φοιτᾷ is historic), representing a deliberative subjunctive, ποῦ κίχω; Xen. *Hellen.* 7. 4. 39 ἡπόρει τε ὅ τι χρήσαιτο τῷ πράγ-

husband by husband, children by her child. And how thereafter she perished, is more than I know. For with a shriek Oedipus burst in, and suffered us not to watch her woe unto the end ; on him, as he rushed around, our eyes were set. To and fro he went, asking us to give him a sword,—asking where he should find the wife who was no wife, but a mother whose womb had borne alike himself and his children. And, in his frenzy, a power above man was his guide ; for 'twas none of us mortals who were nigh. And with a dread shriek, as though some one beckoned him on, he sprang at the double doors, and from their sockets forced the bending bolts, and rushed into the room.

There beheld we the woman hanging by  
the neck in a twisted noose of swinging cords.

**1264** seq. πλεκταῖς ἐώραισ (ex ἐώραιο factum) ἐμπεπληγμένην· δὲ | ὅπως δ' ὅρᾳ νιν,  
L: ubi δ' post ὅπως docet novam sententiam a versu 1265 exordium duxisse. Scrips-  
erat poeta πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην· | δ' ὡς ὅρᾳ νιν. (1) Primum αἰώ-  
ραισιν transit in αἰώραι, quod ipsum legitur in codd. B, V, alii : (2) deinde, metri

ματι: i.e. his thought was, τί χρήσωμαι; 1257 ἀρουραν: see on 1211. 1259  
οὐδεὶς γάρ ἀνθρῶπος: cp. Aesch. *Ag.* 662 οἵτοι τις ἔξεκλεψεν ή ἔγρήσατο | θεός  
τις, οὐκ ἀνθρωπος: *Ai.* 243. 1260 ὡς ίφηγ: see on 966. 1261 πύλαις  
διπλαῖς, the folding doors of the θάλαμος. *Od.* 2. 344 (the θάλαμος  
of Odysseus) κληπταὶ δ' ἔπεσαν σανίδες πυκνώς ἀφαρνῖαι | δικλιδες. πυθ-  
μένων, prop. ‘bases’: Aesch. *P. V.* 1046 χθόνα δ' ἐκ πυθμένων | αὐταῖς  
βίζαις πνεῦμα κραδαίνοι. Here the ‘bases’ of the κλῆθρα (bolts) are the  
staples or sockets which held them. They were on the inner side of the  
doors, which Iocasta had closed behind her (1244). The pressure of  
Oedipus on the outer side forces the bolts, causing them to bend  
inwards (*κοιλα*). So Oedipus, within the house, gives the order διογειν  
κλῆθρα, 1287. Others understand: ‘forced the doors from their  
hinges or posts’: but this gives an unnatural sense to κλῆθρα. πυθ-  
μένες would then mean the στρόφιγγες (Theophr. *Hist. Pl.* 5. 5. 4) or  
pivots (working in sockets called στροφεῖς) which served as hinges.  
1264 αἰώραισιν expresses that the suspended body was still oscillating,  
and is thus more than ἀρτάναι. αἰώρα (akin to αἴρω, ἄρο, ἀρτήρ, ἄρωρ  
‘uplifted,’ *Od.* 12. 89, Curt. *Etym.* § 518) meant a *swing* (as in Modern  
Greek), or *swinging movement*: Plat. *Phaed.* 111 ε ταῦτα δὲ πάντα κινεῖν  
ἄνω τε καὶ κάτω ὥσπερ αἰώραν τινὰ ἐνοῦσαν ἐν τῇ γῇ, there is a sort of swinging  
in the earth which moves all these things up and down; ...αἰώρεῖται δὴ

1265

ο δ' ὡς ὄρâ νιν, δεινὰ βρυχηθεὶς τάλας,  
 χαλâ κρεμαστὴν ἀρτάνην. ἐπεὶ δὲ γῆ  
 ἔκειτο τλήμων, δεινὰ δ' ἦν τάνθένδ' ὄρâν.  
 ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους  
 περόνας ἀπ' αὐτῆς, αῖσιν ἔξεστέλλετο,  
 ἄρας ἔπαισεν ἄρθρα τῶν αὐτοῦ κύκλων,  
 αὐδῶν τοιαῦθ', ὁθούνεκ' οὐκ ὄψιντό νιν  
 οὐθ' οἵ ἔπασχεν οὐθ' ὅποι ἔδρα κακά,  
 ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὖς μὲν οὐκ ἔδει

1270

causa, *αιώραις* mutatum est in *ἔώραις*, quod inter alios praebent L et A : (3) ut versus 1264, sexto pede iam mutilus, sarciretur, assumptum est ο δὲ ab initio versus sequentis, ο δ' ὡς : (4) ὡς denique, metrico muneri iam impar superstes, in *ὅπως* necessario crevit, vel relicto per incuriam δ', ut in L, vel omisso, ut in A. Similis fuit igitur huius loci fortuna ac versuum 943, 944, quorum prior iam truncatus ab altero pueriliter efferto

καὶ κυμαίνει ἄνω καὶ κάτω, so they swing and surge : Legg. 789 D ὅσα τε  
 ὑπὸ ἑαυτῶν (κινεῖται) ἦν καὶ ἐν αἰώραις (in swings) ἦν καὶ κατὰ θάλατταν ἦν  
 καὶ ἐφ' ἵππων ὀχομένων. Cp. Athen. 618 E ἦν δὲ καὶ ἐπὶ ταῖς ἔώραις τις,  
 ἐπ' Ἡργόνη, ἦν καὶ ἀλῆτιν καλοῦσιν φθῆν, ‘at the Feast of Swings there  
 was also a song in memory of Erigonè, otherwise called the Song of the  
 Wanderer.’ The festival was named ἔώραι (small images, like the *oscilla*  
 offered to Bacchus, Verg. *G.* 2. 389, being hung from trees) because  
 Erigonè had *hanged herself* on the tree under which she had found the  
 corpse of her father Icarius; the name ἀλῆτις alluding to her wanderings in  
 search of him. Hesych. s. v. ἀλῆτις has ἔώρα : the gloss of Suidas (ἔώρα·  
 ὕψωσις ἢ μέταρσις) is from the schol. here. ἔώρημα for αἰώρημα (the stage  
 μηχανή) occurs in schol. Ar. *Pax* 77. *αιώρα*, however, is the only form  
 for which there is good authority of the classical age. ἐμπεπληγμένην  
 (which L has) would mean ‘having dashed herself into...’: but this can  
 hardly be justified by the intrans. use of the active, *Od.* 22. 468 f. δταν  
 ...πέλειαι | ἔρκει ἐνιπλήξωσι: nor is it appropriate here in reference to the  
 hanging corpse. 1266 γῆ, locative dat.: see on 20: cp. 1451 ναιέν  
 ὅρεσιν. 1269 περόνας (called πόρπαι by Eur. *Ph.* 62), brooches with  
 long pins which could serve as small daggers: one fastened Iocasta's  
 ιμάτιον on her left shoulder, and another her Doric χιτών on the  
 right shoulder, which the ιμάτιον did not cover. The Doric χιτών  
 was sleeveless, and usually made with a slit at each shoulder, re-  
 quiring the use of brooches. (Cp. Guhl and Koner, *Life of the  
 Greeks and Romans*, p. 162 Eng. tr.). In ‘The Harvard Greek

But he, when he saw her, with a dread, deep cry of misery, loosed the halter whereby she hung. And when the hapless woman was stretched upon the ground, then was the sequel dread to see. For he tore from her raiment the golden brooches wherewith she was decked, and lifted them, and smote full on his own eye-balls, uttering words like these: ‘No more shall ye behold such horrors as I was suffering and working! long enough have ye looked on those whom ye ought never to supplementum cepit. Vociς ἐμπεπληγμένην super litteram η priorem facta est rasura in L, scriptum est ε in E: ἐμπεπληγμένην habet etiam Bodl. Barocc. 66, nullam prodens eiusmodi suspicionem. Sed ἐμπεπλεγμένην confirmant A, B, V, V<sup>2</sup>, V<sup>3</sup>, V<sup>4</sup>, reliqui codd. plerique. πλεκταῖς ἔώραις ἐμπεπλεγμένην ὁ δὲ | ὅπως ὄρφη νιν, cum cod. A scribunt Dindorf., Blaydes., Kennadius. πλεκταῖσιν ἀρτάναισιν αἰωνούμενην ex sua conjectura Nauck.

Play’ (1882), plate II. p. 26, represents Iocasta with the *ἱμάτιον* thus worn. Cp. Her. 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, κεντέσας τῆσι περόνησι τῶν ἵματίων, and so slay him. Thus too in Eur. *Her.* 1170 the women blind Polymestor; πόρτας λαβοῦσαι τὰς ταλαιπώρους κόρας | κεντοῦσιν, αἴμαστουσιν. 1270 ἄρθρα can only mean the sockets of the eye-balls (*κύκλων*). ‘He struck his eye-balls in their sockets,’ is a way of saying that he struck them full. ἄρθρα could not mean κόρας (pupils), as the schol. explains it. Eur. has another bold use of the word, Cyc. 624 στιγάτε πρὸς θεῶν, θῆρες, ήσυχάζετε, | συιθέντες ἄρθρα στόματος, i.e. shut your lips and be still. 1271 οὐκ ὅψοιντο κ.τ.λ. His words were:—οὐκ ὅψεσθέ με οὖθ’ ὅποι ἑπασχον οὖθ’ ὅποι ἕδρων κακά, ἀλλ’ ἐν σκότῳ τῷ λουπὸν οὓς μὲν οὐκ ἔδει ὅψεσθε, οὓς δὲ ἔχρηζον. οὐ γνώσεσθε: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye ought never to have seen [Iocasta and his children], and fail to know those whom I longed to know [his parents, Laëus and Iocasta]. Επασχεν...Ἄρα...Ἄδει...Ἐχρηζεν can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been πάσχει, etc., or else πάσχοι, etc. Επασχεν...Ἄρα mean ‘was suffering,’ ‘was doing’ all this time, while ye failed to warn me; and express the reciprocal, though involuntary, wrong of the incestuous relation, with its consequences to the offspring. (Cp. *Ant.* 171 πάσχαντές τε καὶ | πληγέντες αὐτόχειρι σὸν μιάσματο) 1273 f. ἐν σκότῳ...ὅψοιαθ’, i.e. οὐκ ὅψονται: see on 997. The other verbs being plural (with κύκλοι for

όψοιαθ', οὓς δ' ἔχρησεν οὐ γνωσοίατο.

τοιαῦτ' ἐφυμνῶν πολλάκις τε κούχ ἄπαξ  
ἡρασσ' ἐπαίρων βλέφαρα· φοίνιαι δ' ὅμοῦ  
γλῆναι γένει ἔτεγγον, οὐδὲ ἀνίεσαν  
φόνου μυδώσας σταγόνας, ἀλλ' ὅμοῦ μέλας  
ὅμβρος χαλάζης αἴματοῦς ἔτέγγετο.

τάδ' ἐκ δυοῦ ἔρρωγεν οὐ μόνου κάτα,  
ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῆ κακά.  
οἱ πρὸν παλαιὸς δ' ὅλβος ἦν πάροιθε μὲν  
ὅλβος δικαίως· νῦν δὲ τῇδε θήμερᾳ  
στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν  
δοσ' ἐστὶ πάντων ὄνόματ', οὐδέν ἐστ' ἀπόν.

XO. νῦν δ' ἐσθ' ὁ τλήμων ἐν τινι σχολῇ κακοῦ;

**1279** ὅμβρος χαλάζης αἴματος ἔτέγγετο (sic) L, A, codd. plerique. Post αἴματος additum est τ' in E et V<sup>2</sup>: quam lectionem, quasi χαλάζης αἴματός τ' pro χαλάζης αἴματούσσης dictum esset, receperunt Erfurdt., Musgravius, Elmsleius, Bothius, Linwood., Kennedius. ὅμβρος χαλάζης αἴματων ἔτέγγετο cum Hermanno Nauck.: ὅμβρος χάλαζά θ' αἴματούσσος' Porson., Dindorf.: ὅμβρος χαλάζης αἴματοῦ Heath., Campbell.: ὅμβρος χαλαζῆς (i.e. χαλαζήεις, quod Hermann. coniecerat) αἴματοῦ Blaydes.

**1280** κάτα restitui pro κακά, quod a fine sequentis versus in codd. omnes irrepdit,

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subject), the subject to *ἔχρησεν* cannot be ἄρθρα κύκλων, but only Oed. He had craved to learn his true parentage (782 ff.). ὄψοιατο, γνωσοίατο. Ionic, as *O. C.* 945 δεξοίατο: Aesch. *Pers.* 369 φευξοίατο, 451 ἐκσωζοίατο: Eur. *H. F.* 547 ἑκτισαίατο: *Helen.* 159 ἀντιδωρησαίατο. So Thuc. 3. 13 can say ἐφθάραται Ἀθηναῖοι...αἱ δὲ ἐφ' ήμῖν τετάχαται (and 4. 31, 5. 6, 7. 4). **1275** ἐφυμνῶν, of imprecation, as *Ant.* 1305 κακᾶς | πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ: here the idea of *repetition* is also suggested: cp. *Ai.* 292 βαλ' ἀεὶ δὲ ίμνονύμενα: so Lat. *canere, decantare*. **1276** Cp. *Ant.* 52 ὄψεις ἀράξας αὐτὸς αὐτούργῳ χερί. ὅμοῦ = at each blow (hence *imperf.* *ἔτεγγον*): but in 1278 ὅμοῦ = all at once, not drop by drop (ἀστακτί, and not στάγδη). See on 517 (*φέρον*). **1279** The best choice lies between Heath's ὅμβρος χαλάζης αἴματοῦς and Porson's ὅμβρος χάλαζά θ' αἴματούσσος. The fact that all the MSS. have χαλάζης and that most (including L, A) have αἴματος favours Heath's reading, which is also the stronger. Dindorf prefers Porson's on the ground that such forms as αἴματοῦς, αἴματοῦν are rarer than the feminine forms; but this seems an inadequate reason: Seneca's free paraphrase (*Oed.* 978 *rigat*

have seen, failed in knowledge of those whom I yearned to know—henceforth ye shall be dark!'

To such dire refrain, not once alone but oft struck he his eyes with lifted hand ; and at each blow the ensanguined eye-balls bedewed his beard, nor sent forth sluggish drops of gore, but all at once a dark shower of blood came down like hail.

From the deeds of twain such ills have broken forth, not on one alone, but with mingled woe for man and wife. The old happiness of their ancestral fortune was aforetime happiness indeed ; but to-day—lamentation, ruin, death, shame, all earthly ills that can be named—all, all are theirs.

CH. And hath the sufferer now any respite from pain ?

cum videretur vox μόνου a praepos. ἐτι pendere. Pro verbis οὐ μόνον κακά coniecit οὐχ ἔνδει μόνον Porson.: οὐ μόνον μόνῳ Lachmann.: οὐκ ἀνδρὸς μόνον Arndt.: οὐ μονστολα Winckelmann.: οὐ μονοζηγή Hermann.: οὐ μόνῳ κακά Nauck. Servat Kennediū οὐ μόνον κακά, in fine autem versus sequentis pro κακά scribit πάρα. Ambo versus Dindorf., tanquam spurious, e textu eiecit. **1283** τῆδε θ' ἡμέραι L: τῆδε θ' ἡμέραι codd. plerique. Sic in *Ai.* 756 τῆδε θήμερά. Cum Erfurdtio τῆδ' ἐν ἡμέρᾳ prae-tulerunt Lobeck., Nauck. **1286** ἐν τίνι L, A, cum codd. plerisque: quod prae-tulerunt Hermann., Wunder., Dindorf., Nauck., Blaydes.: vide tamen annot.

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*ora foedus imber, et lacerum caput Largum revulsis sanguinem venis vomit)*  
affords no clue as to his text of Sophocles. μέλας δύμβρος αἴματοῦς χαλάζης =  
a shower of dark blood-drops rushing down as fiercely as hail : cp. *O. C.* 1502 ὁμβρία | χάλαζ' ἐπιρράξασα. Pindar has ἐν πολυφθόρῳ...Διὸς δύ-  
μβρῷ | ἀναρίθμων ἀνδρῶν χαλαζάεντι φόνῳ (*Isthm.* 4. 49) of a slaughter in  
which death-blows are rained thick as hail ; and so χάλαζαν αἴματος (*I.* 6. 27): so that the resemblance is only verbal. 1280 f. Soph. cannot  
have written these two verses as they stand ; and the fault is doubtless  
in 1280. Porson's οὐχ ἔνδει μόνον, though plausible, is in sense somewhat  
weak, and does not serve to connect 1280 with 1281. In my conjecture,  
οὐ μόνον κάτα, the force of the prep. is suitable to the image of a de-  
scending torrent which overwhelms : and for its place cp. *Ai.* 969 τί  
δῆτα τοῦδε ἐπεγγελῶν ἀν κάτα ; *ib.* 302 λόγους...τοὺς μὲν Ἀτρειδῶν κάτα.  
1282 δ τρὶς, = which they had till lately : παλαιός, because the house of  
the Labdacidae was ἀρχαιώπλουτος ; tracing its line to Cadmus and  
Agenor, 268. 1283 δικαῖως, in a true sense: cp. 853. 1284 f. Instead of  
κακὰ πάντα, ὅσα ὄνομάζεται, πάρεστιν, we have ὅσα ὄνόματα πάντων κακῶν  
ἔστι, (*τούτων*) οὐδὲν ἀπεστιν : ὄνομα κακοῦ standing for κακὸν ὄνομαζόμενον.  
So Aesch. *P. V.* 210 Γαῖα, πολλῶν ὄνομάτων μορφὴ μία = μορφὴ μία  
θεᾶς πολλαχῶς ὄνομαζομένης. 1286 ἐν τίνι is right. Even if τίς σχολὴ

ΕΞ. βοῷ διούγειν κλῆθρα καὶ δηλοῦν τινα  
 τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,  
 τὸν μητρός, αὐδῶν ἀνόσι' οὐδὲ ρήτα μοι,  
 ὡς ἐκ χθονὸς ρύψων ἔαυτόν, οὐδὲ ἔτι  
 μενῶν δόμοις ἀράδος, ὡς ἡράστατο.  
 ρώμης γε μέντοι καὶ προηγητοῦ τινος  
 δεῖται· τὸ γὰρ νόσημα μεῖζον ἢ φέρειν.  
 δείξει δὲ καὶ σοί· κλῆθρα γὰρ πυλῶν τάδε  
 διούγεται· θέαμα δ' εἰσόψει τάχα  
 τοιοῦτον οἶνον καὶ στυγοῦντ' ἐποικτίσαι.

1290

1295

ΧΟ. Ὡς δεινὸν ἵδεν πάθος ἀνθρώποις,  
 Ὡς δεινότατον πάντων ὅσ' ἐγὼ

*κακοῦ* could mean ‘*what form of respite from misery?*’ *τίνι* would be less suitable. The Chorus mean: ‘and is he now calmer?’—to which the answer is that he is *still* vehemently excited. 1289 *μητέρ* (Schneidewin), suggested by Ar. *Vesp.* 1178, would debase this passage. 1291 *δόμοις ἀράδος*, fraught with a curse for the house, making it accursed, *ὡς ἡράστατο*, in terms of his own curse (238 *μήτ' εἰσδέχεσθαι μήτε προσφωνεῖν*, κ.τ.λ.), according to which anyone who was knowingly *ἔννέστιος* with the criminal incurred the like curse as he (270). Cp. Eur. *Med.* 608 καὶ σοῖς ἀράίᾳ γ' οὖσα τυγχάνω δόμοις, *i.e.* bring a curse on it. I. T. 778 (κόμισαι με)...ἢ σοῖς ἀράίᾳ δώμασιν γενήσομαι. Aesch. *Ag.* 236 *φθόγγον ἀράιον οἴκους*. Not *μενῶν δόμοις*, as though the dat. were locative, like *γῇ*, 1266. 1293 *ἢ φέρειν*: Eur. *Hec.* 1107 *κρείσσον*’ *ἢ φέρειν κακά*: the fuller constr., Her. 3. 14 *μέέω κακὰ* *ἢ ὥστε ἀνακλαίειν*. 1294 The subject to *δείξει* is Oedipus. Cp. *Ai.* 813 *χωρέιν ἔτοιμος, κού λόγῳ δείξω μόνον*. O. C. 146 *δηλῶ δέ*: ‘and I prove it’ (*viz.* that I am wretched), like *τεκμήριον δέ*. In Ar. *Ecc.* 933 *δείξει γε καὶ σοί τάχα γὰρ εἰσιν ὡς ἐμέ*, a person just mentioned is the subject of both verbs, as just afterwards we have, *ib.* 936 *δείξει τάχ' αὐτός*. On the other hand the verb seems really impersonal in Ar. *Ran.* 1261 *πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα* (for the subject cannot well be either *μέλη* or Aeschylus): and so in Her. 2. 134 *διέδεξε*, it was made clear: as 2. 117 *δηλοῦ*, it is manifest. In 3. 82, however, the subject to *διέδεξε* may be *μουναρχήῃ*. Cp. Plat. *Hipp. mai.* 288 *β εἰ δὲ ἐπιχειρήσας ζεται καταγέλαστος, αὐτὸ δείξει* (the event will show): cp. *Theact.* 200 E, and see on 341. The central door of the palace is

2 ME. He cries for some one to unbar the gates and show to all the Cadmeans his father's slayer, his mother's—the unholy word must not pass my lips,—as purposing to cast himself out of the land, and abide no more, to make the house accursed under his own curse. Howbeit he lacks strength, and one to guide his steps; for the anguish is more than man may bear. And he will show this to thee also; for lo, the bars of the gates are withdrawn, and soon thou shalt behold a sight which even he who abhors it must pity.

## OEDIPUS.

CH. O dread fate for men to see, O most dreadful of all that Kommos.

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now opened. Oedipus comes forth, leaning on attendants; the bloody stains are still upon his face. 1298 *τοιοῦτον οἷον* = *τοιοῦτον ὥστε*, as we could have *τοιαῦτα εἰπόντες οἴα* (instead of *ὥστε*) καὶ τὸν παρόντας ἄχθεσθαι: cp. Madvig *Synt.* § 166 c. *στυγοῦντ'*, 'while loathing' (the sight),—not 'hating' Oedipus: *ἐποικτίσαι*, without *ἄν*, oblique of *ἐποικίσει*, an optat., without *ἄν*, like *κατάσχοι* in *Ant.* 605. Cp. fr. 593. 8 *φεῦ* καν̄ ἀνοικτήρμων τις οἰκτείρει νν. 1297—1368 A *κομμός* (see p. 9). The Chorus begin with anapaests (1297—1306). The first words uttered by Oedipus are in the same measure (1307—1311). Then, after a single iambic trimeter spoken by the Chorus (1312), (1) 1st *strophe* 1313—1320 = (2) 1st *antistrophe* 1321—1328; (3) 2nd *strophe* 1329—1348 = (4) 2nd *antistrophe* 1349—1368. Oedipus here speaks in dochmiae measures blended with iambic; the Chorus, in iambic trimeters or dimeters only. The effect of his passionate despair is thus heightened by metrical contrast with a more level and subdued strain of sorrow. Compare *Ai.* 348—429, where the *κομμός* has in this sense a like character. Some regard the *κομμός* as beginning only at 1313; less correctly, I think. Its essence is the antiphonal lament rather than the antistrophic framework. 1298 *ὅσα...προσέκυρσα*: I know no other example of an accus. after *προσκυρεῖν*, which usu. takes the dat.: but the compound can at least claim the privilege of the simple *κυρεῖν*. The neut. plur. accus. of *pronouns* and *adjectives* can stand after *τυγχάνειν* and *κυρεῖν*, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accus.: *Ph.* 509 ἀθλ' οἴα μηδεὶς τῶν ἐμῶν τύχοι φίλων: *O. C.* 1106 αἰτεῖς ἀ τεύξει (which need not be explained by attraction): *Aesch. Cho.* 711 *τυγχάνειν* τὰ πρόσφορα, *ib.* 714

προσέκυρσ' ἥδη. τίς σ', ὁ τλῆμον,  
 προσέβη μανία; τίς ὁ πηδήσας  
 μείζονα δαίμων τῶν μακίστων  
 πρὸς σῇ δυσδαιμονι μοίρᾳ;  
 φεῦ, δύστανος·  
 ἀλλ' οὐδὲ ἐσιδεῖν δύναμαι σ', ἐθέλων  
 πόλλα ἀνερέσθαι, πολλὰ πυθέσθαι,  
 πολλὰ δ' ἀθρῆσαι·  
 τοίαν φρίκην παρέχεις μοι.

1300

OI. αἰαῖ, αἰαῖ·  
 φεῦ φεῦ, δύστανος ἔγώ,  
 ποι γᾶς φέρομαι τλάμων; πᾶ μοι

1305

**1301** Lectio κακίστων, quam cum aliis aliquot codd. B et V exhibent, inde nata est, quod litterae κ et μ, ut a librariis scribebantur, formis interdum simillimis erant. Et in cod. L quidem, qui nunc μακίστων habet, factum est μ ex κ: fortasse etiam in cod. A, ubi tamen κ amplius legi non potest. **1303** φεῦ φεῦ δύστανος L, A, et codd. plerique. Quae verba, tanquam a versu 1308 conflata, reiecerunt Dindorf., Wunder., Hartung., Blaydes., consilio, ut mihi quidem videtur, parum considerato. φεῦ δύστανος Campbell., metro certe non reluctant, cum syllabā brevem (ōs) necessaria vocis mora satis excusat. Τ φεῦ φεῦ δύστανος praebet, quod Hermann. et Elmsleius (δύστηνος scribens) receperunt. σε θέλων L, A, E, al., et sic Ebner., Nauck.: σ' ἐθέλων B, quod Hermann., ut 'convenientius anapaestis,' iure praetulit, edd. plerique. **1304** Verba πόλλα ἀνερέσθαι, πολλὰ πυθέσθαι, | πολλὰ δ' ἀθρῆσαι,

κυρούντων...τὰ πρόσφορα: Eur. *Ph.* 1666 οὐ γὰρ ἀν τύχοις τάδε: cp. Munro on *Ag.* 1228 ff. ὅμιλα...τεύξεται in *Journ. Phil.* xi. 134. In *Hipp.* 746 τέρμονα κύρων is not similar, since κύρων = 'reaching,' and the accus. is like that after ἀφικνεῖσθαι. **1300** ff. δ πηδήσας...μοίρᾳ: 'who is the deity that hath sprung upon thy hapless life with a leap greater than the longest leap?' i.e. 'has given thee sorrow which almost exceeds the imaginable limit of human suffering?' For μείζονα τῶν μακίστων see on 465 ἄρρητ' ἄρρητων. The idea of a malignant god leaping from above on his victim is frequent in Greek tragedy: see on 263. But here μακίστων, as in 311 ἵνα, combines the notion of swooping from above with that of leaping to a far point,—as with Pindar μακρὰ...ἄλματα (*Nem.* 5. 19) denote surpassing poetical efforts. We should then conceive the δυσδαιμόνι μοίρᾳ, the ill-fated life, as an attacked region, far into which the malign god springs. Here we see a tendency which may sometimes be observed in the imagery (lyric especially) of Sophocles:

have met mine eyes! Unhappy one, what madness hath come on thee? Who is the unearthly foe that, with a bound of more than mortal range, hath made thine ill-starred life his prey?

Alas, thou hapless one! Nay, I cannot e'en look on thee, though there is much that I would fain ask, fain learn, much that draws my wistful gaze,—with such a shuddering dost thou fill me!

OE. Woe, woe is me!

Alas, alas, wretched that I am! Whither, whither am I borne in my misery? How is my

suppositicia iudicans, uncis seclusit Nauck.: vide tamen annot. **1307** seqq. In codd. L et A (ut in aliis quibusdam) unus versus est *al al al*: dein sequitur in L φεῦ δύσταρος | ἔγώ. ποι γάρ |; in A unus versus haec continet. T in primo versu *al al al* habet: V<sup>4</sup>, *al al*· φεῦ φεῦ | δύσταρος κ.τ.λ. Cum Hermanno servant *alāi*, *alāi*, δύσταρος ἔγώ |, delecto φεῦ φεῦ, Dindorf., Blaydes., Campbell. Sed quare φεῦ φεῦ eiiciatur, nihil causae est. Codicum secutus indicia malo cum Nauckio legere *alāi*, *alāi*· | φεῦ φεῦ, κ.τ.λ. **1309** φέρομαι τλάμων. πᾶι μοι φθογγὰ | διαπέταται φοράδην | L, A, codd. plerique: διαπέταται (E), διαπέπταται (quod tres praebent codd.), orta post διαπέταται menda videntur esse. Ipsum illud διαπέταται corruptum esse credo a διαπετάται, quod Musgravius et Seidler. coniecerunt: vide annot. πέταται Kennedius.

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the *image* is slightly crossed and blurred by the interposing notion of the *thing*: as here he was thinking, ‘what suffering *could have gone further?*’ See on δί αἰθέρα τεκνωθέντες, 866. With Aeschylus, on the other hand, the obscurity of imagery seldom or never arises from indistinctness of outline, but more often from an opposite cause,—the vividly objective conception of abstract notions. 1302 *πρὸς* with dat., after a verb of throwing or falling, is warranted by epic usage: *Od.* 5. 415 μῆτως μ' ἐκβαίνοντα βάλῃ λίθακι ποτὶ πέτρῃ | κῦμα μέγ' ἄρπαξαν: *Il.* 20. 420 λιαζόμενον προτὶ γαῖῃ, sinking to earth. *Ai.* 95 πρὸς...στρατῷ, 97 πρὸς Ἀτρεΐδασιν are different, since no motion is strictly implied. Here the conjecture ἐπὶ is metrically admissible (*Ag.* 66 κάμακος θήσων Δαναοῖσι, *Pers.* 48 φοβερὰν ὄψιν προσιδέσθαι), but needless. 1303 The pause saves the short final of δύσταρος from being a breach of synaphea; cp. *O. C.* 188 ἄγε νῦν σύ με, παῖ, | ἵν' ἀν κ.τ.λ.: *Ant.* 932 ὑπερ. | οἴμοι: Aesch. *Ag.* 1538 ἡλ γᾶ, γᾶ, εἴθε μ' ἐδέξω: Eur. *Hipp.* 1376 βίοτον. | ω: *Ion* 166 Δηλιαδός· | αἰμάξεις. 1304 The fate of Oedipus is a dark and dreadful mystery into which they are fain to peer (ἀνερέσθαι, πυθέσθαι: cp. the questions at 1299 ff., 1327): in its visible presentment it has a fascina-

φθογγὰ διαπωτάται φοράδην;  
ἰὼ δαιμον, ἵν’ ἐξήλου.

1310

ΧΟ. ἐς δεινόν, οὐδ’ ἀκουστόν, οὐδ’ ἐπόψιμον.

στρ. α'. ΟΙ. 1 ἰὼ σκότου

2 νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,  
3 ὀδάματόν τε καὶ δυσούριστον <ὅν. >

1315

**1311** ἐξήλου L, A, cum codd. plerisque: ἐξήλω B (ou super ω scripto, cum interpret. προέβης), E, V<sup>4</sup>. Nullus quod sciam codex praebet ἐξήλου, quod coniecit Hermann., receperunt Dindorf., Campbell., Kennadius. Sed tempus imperfectum hic ferri posse mihi quidem minime persuasit Hermann.: vide annot. Dedit ἐξήλω Blaydes.: Nauckius ex conjectura totum locum sic refinxit, φέρομαι τλάμων· πᾶ μοι

tion (**ἀθρῆσαι**) even for those whom it fills with horror. **1310 διαπέπαται** (mss.) is unquestionably corrupt. The view that these are anapaests 'of the freer kind' ('ex liberioribus,' Herm.) would not explain the appearance in an anapaestic system of a verse which is not anapaestic at all. Musgrave's and Seidler's **διαπωτάται**, which Blaydes adopts, is far the most probable remedy. The epic **πωτάσθαι**, which Pind. also uses, is admissible in a lyric passage. For the caesura in **φθογγὰ διαπωτάται φοράδην** cp. *O. C.* 1771 **διακωλύσωμεν** ἴόντα φόνον. The wilder and more rugged effect of such a rhythm makes it preferable here to **φθογγὰ φοράδην διαπωτάται**, though the hiatus before **ἰὼ** is legitimate (see on 1303). To the conjecture **πέτεται** (or **πέταται**) it may be objected that the notion of dispersed sound supports the compound with **διά**. Hermann simply omitted **διαπέπαται**, dividing thus: **αἴτι— | δύστανος— | τλάμων;** **πᾶ μοι φθογγὰ φοράδην;** Bergk, **πᾶ μοι | φθογγά;** **διά μοι πέταται φοράδην.** Schneidewin (ed. Nauck) **πᾶ μοι φθογγά; | φοράδην, ὡ δαιμον, ἐνήλου.** **φοράδην** = 'in the manner of that which is carried'; here correlative to **φέρεσθαι** as said of things which are *swept onward* by a tide or current: thus, of persons deficient in self-restraint, Plat. *Theaet.* 144 B **ἄπτοντες φέρονται ὥσπερ τὰ ἀνερμάτιστα πλοῖα,** they are hurried away on currents like boats without ballast: *Crat.* 411 C **ρέιν καὶ φέρεσθαι:** *Rep.* 496 D **πνεῦμα φερόμενον.** He has newly lost the power of seeing those to whom he speaks. He feels as if his voice was *borne from him on the air* in a direction over which he has no control. With the use of the adverb here, cp. **βάδην, δρομάδην, σύδην.** Elsewhere **φοράδην** is parallel with **φέρεσθαι** as = to be carried, instead of walking: Eur. *Andr.* 1166 **φοράδην...δῶμα πελάζει,** i.e. borne in a litter: Dem. or. 54 § 20 **ὑγῆς ἐξελθὼν φοράδην ἥλθον οἴκαδε.** Such adverbs in -*δην*, which were prob-

voice swept abroad on the wings of the air? Oh my Fate,  
how far hast thou sprung!

CH. To a dread place, dire in men's ears, dire in their sight.

OE. O thou horror of darkness that enfoldest me, visitant <sup>1st</sup> unspeakable, resistless, sped by a wind too fair! <sub>strope.</sub>

φθογγά; | φοράδην, ὡ δαίμον, ἐνήλου.      **1314** ἐπιπλάμενον L, A, alii codd., inter quos Bodl. Laud. 54 litteram o scriptam habet super ω, adiecta interpret. ἐπερχόμενον. Veram I. ἐπιπλάμενον praebent B, E, V<sup>2</sup>, Bodl. Barocc. 66, al.      **1315** ἀδάμαστον codd.: ἀδέματον Hermann. δυσούριστον codd.: deesse syllabam docet versus 1323. Coniecit δυσούριστον δν Hermann.: vide annot.

ably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (*a*) directly, like βά-δην, or (*b*) with modified vowel and inserted α, like φοράδην instead of \*φερδην, σποράδην instead of \*σπερδην. **1311** ἐξήλου. In a paroemiac, the foot before the catalectic syllable is usually an anapaest, seldom, as here (ἐξήλ—), a spondee: but cp. Aesch. *Pers.* 33 ἵππων τ' ἔλατὴρ Σωσθάνης: *Sufrag.* 7 ψήφῳ πόλεως γνωσθένται: *ib.* 976 βάξει λαῶν ἐν χώρῳ: *Ag.* 366 βέλος ἥλιθιον σκήψειν. L and A are of the MSS. which give ἐξήλου: and good ms. authority supports ἐνήλου in Aesch. *Pers.* 516, ἥλοντο in Xen. *Hellen.* 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while ἥλάμην (itself rare in prose) was preferred in the indicative, a form ἥλόμην was also admitted: see Veitch, *Irreg. Verbs*, ed. 1879. Blaydes gives ἐξήλω: Elms. gave ἐξάλω, 'inaudite δωρίζων,' in Ellendt's opinion; but Veitch quotes Theocr. 17. 100 ἐξάλατο. The imperf. ἐξήλου, which Dindorf, Campbell and others read, was explained by Hermann as = *tendebas*, i.e. 'whither wert thou purposing to leap?' To this I feel two objections: (1) the awkwardness of thus representing the swift act of a moment: (2) the use of ἵνα, which means *where*. This could not be used with the imperfect of a verb of motion (as ἵνα ἔβαινε, instead of οἱ), but only with the perfect, as ἵνα βέβηκε (i.e. where *is* he now), or the aorist when equivalent to the perfect: as *O. C.* 273 *ικόμην* (I *have come*) *ἵν*' *ικόμην*. So, here, the aor. alone seems admissible: *ἵν*' *ἐξήλου*, where *hast thou leaped to*, i.e. where *art thou*? cp. 1515 *ἵν*' *ἐξήκεις*, and see on 947. **1314** ἀπότροπον = ὁ τις ἀν ἀπότρεπτο (Hesych.); and so *Ai.* 608 τὸν ἀπότροπον ἀιδήλον "Αἰδαν, such as all would turn away from, abhorred. Not 'turning away from others,' 'solitary,' as Bion *Idyll.* 2. 2 τὸν ἀπότροπον..."Ερωτα. ἐπιπλάμενον = ἐπιπλάμενον, pres. part., as *Od.* 7. 261 ἐπιπλάμενον. ἔτος ἥλθε. **1315** δυσούριστον is defective by one syllable as compared with

- 4 οἴμοι,  
 5 οἴμοι μάλ' αὐθίς· οἶν εἰσέδυ μ' ἄμα  
 6 κέντρων τε τῶνδ' οἰστρηγμα καὶ μυήμη κακῶν.  
 ΧΟ. 7 καὶ θαῦμά γ' οὐδὲν ἐν τοσοῖσδε πῆμασιν  
 8 διπλᾶ σε πενθεῖν καὶ διπλᾶ φέρειν κακά.      1320
- ἀντ. α'. OI. 1 ἵω φίλοις,  
 2 σὺ μὲν ἔμὸς ἐπίπολος ἔτι μόνιμος· ἔτι γάρ  
 3 ὑπομένεις με τὸν τυφλὸν κηδεύων.  
 4 φεῦ φεῦ.  
 5 οὐ γάρ με λήθεις, ἀλλὰ γιγνώσκω σαφῶς,  
 6 καίπερ σκοτεινός, τὴν γε σὴν αὐδὴν ὅμως.      1325  
 ΧΟ. 7 ὁ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς  
 8 ὄψεις μαράναι; τίς σ' ἐπῆρε δαιμόνων;
- στρ. β'. OI. 1 Ἀπόλλων τάδ' ἦν, Ἀπόλλων, φίλοι,  
 2 ὁ κακὰ κακὰ τελῶν ἐμὰ τάδ' ἐμὰ παθέα.      1330

**1320** φορέν L, B (cum γρ. φέρειν), V, V<sup>2</sup>, L<sup>2</sup>, Pal.: φέρειν A, V<sup>2</sup>, V<sup>4</sup>, E, T. Cur φορέν non patiatur hic locus, infra monitum est.      **1323** ὑπομένεις ἔμὲ codd.: me restituit Erfurdt. Pro ἔτι γάρ ὑπομένεις ἔμὲ τὸν τυφλὸν, cod. T habet σὺ γάρ ὑπομένεις τὸν γε | τυφλὸν, cui conjecturae propositum erat ut metrum sanaret. Hermannī, cum in v. 1315 δυσούριστον οἴκων dedisset, hic scripsit ἔτι γάρ | ὑπομένεις τυφλὸν τε κήδεινε\* φεῦ φεῦ. | Pro κηδεύων, coniecit κηδεμών Linwood., recepit Ken-

**1323** τυφλὸν κηδεύων. Now the second syllable of κηδεύων is ‘irrational,’ i.e. it is a long syllable doing metrical duty for a short one (the third of an antibacchius, — — υ). Hence in this verse also the penultimate syllable can be either long or short. Hermann’s δυσούριστον δύ is therefore metrically admissible. It is, however, somewhat weak, and the sound is most unpleasing. I should rather propose δυσούριστ’ ίόν: for the adverbial neut. plur., cp. ὑπέροπτα...πορεύεται (883, where see note); for the part., Plat. Legg. 873 Ε παρὰ θεοῦ...βέλος ίόν. Nauck conjectured δυσοιώνιστον. Blaydes gives δυσεούριστον (not found), in the dubious sense of ‘hard to escape from.’ **1318** κέντρων, not literally the pins of the brooches, (which we can scarcely suppose that he still carried in his hands,) but the stabs which they had dealt: as piercing pangs are κέντρα, Tr. 840. **1319** ἐν τοσοῖσδε πῆμασιν, when thy woes are so many: cp. 893 ἐν τοῖσδε. **1320** πενθεῖν...καὶ φέρειν. The form of the sentence, in dependence on θαῦμα οὐδέν, seems to

Ay me! and once again, ay me!

How is my soul pierced by the stab of these goads, and  
withal by the memory of sorrows!

CH. Yea, mid woes so many a twofold pain may well be  
thine to mourn and to bear.

OE. Ah, friend, thou still art steadfast in thy tendance of <sup>1st anti-</sup>  
me,—thou still hast patience to care for the blind man. Thy <sup>strophe.</sup>  
presence is not hid from me—no, dark though I am, yet know  
I thy voice full well.

CH. Man of dread deeds, how could'st thou in such wise  
quench thy vision? What more than human power urged thee?

OE. Apollo, friends, Apollo was he that brought <sup>2nd</sup>  
these my woes to pass, these my sore, sore woes: <sup>strophe.</sup>

nedius. **1330** δι κακὰ κακὰ τελῶν ἐμὰ τάδ' ἐμὰ πάθεα A aliique codd. In L  
prima manus scripserset δι κακὰ τελῶν τάδ' ἐμὰ πάθεα: mox alterum κακὰ (ante κακὰ)  
et ἐμὰ (ante τάδ') addidit corrector antiquus. Est autem in codd. compluribus (ut  
B, E, T, V, V<sup>o</sup>, V<sup>4</sup>) δι κακὰ τελῶν ἐμὰ τάδ' ἐμὰ πάθεα: scilicet interpositum τάδ'  
causae fuerat ne alterum ἐμὰ deleretur; deletum est alterum κακὰ tanquam διτρο-  
γραφίᾳ natum. Vide quae annotavimus.

exclude the version: ‘It is not strange that, *as* you bear, *so* you should  
mourn, a double pain’ (parataxis for hypotaxis). Rather the sense is:  
‘that you should *mourn* (aloud) and (inwardly) *suffer* a double pain’  
—*i.e.*, the physical pain of the wounds, and the mental pain of retro-  
spect. I do not agree with Schneid. in referring διπλᾶ πενθεῖν to the  
double οἴμοι (1316 f.) as = ‘make a twofold lament.’ The φέρειν of A  
must be right. φορεῖν can stand for φέρειν ‘to carry’ when habitual  
carrying is implied (Her. 3. 34, and of bearers in Tr. 965): or fig., of  
mental habit (ἡθος φορεῖν Ant. 705): but φορεῖν κακά could only  
mean ‘to carry ills about with thee’; which is not appropriate here.  
**1322** μόνιμος, steadfast: Xen. Cyr. 8. 5. οἱ οἵ μονιμώτατοι πρόσθεν ὄντες  
(said of hoplites). Cp. Ai. 348 ff., where Ajax addresses the Chorus as  
μόνοι ἐμῶν φίλων, | μόνοι ἐμμένοντες ἔτ' ὅρθῳ νόμῳ. **1325** A distinct echo  
of Il. 24. 563 καὶ δὲ σὲ γυγνώσκω, Πρίαμε, φρεσίν, οὐδέ με λήθεις.  
Besides λήθω, λήσω, λέληθα, Soph. has ἔληθον (El. 1359). **1326** σκο-  
τεινός: cp. Ai. 85 ἐγὼ σκοτώσω βλέφαρα καὶ δεδοκότα. **1329** f. Απόλλων.  
The memory of Oedipus (cp. 1318) is connecting the oracle given to  
him at Delphi (789) with the mandate which afterwards came thence  
(106). Apollo was the author of the doom (*τελῶν*), but the instrument  
of execution (*πταιστε*) was the hand of Oedipus. **1330** δι κακὰ κακὰ κ.τ.λ.

8 ἔπαισε δ' αὐτόχειρ ννιν οὔτις, ἀλλ' ἐγὼ τλάμων.

4 τί γὰρ ἔδει μ' ὄραν,

5 ὅτῳ γ' ὁρῶντι μηδὲν ἦν ιδεῖν γλυκύ;

ΧΟ. 6 ἦν ταῦθ' ὅπωσπερ καὶ σὺ φῆς.

ΟΙ. 7 τί δῆτ' ἐμοὶ βλεπτόν, ἦ

8 στερκτόν, ἦ προσήγορον

9 εἴ τ' ἔστ' ἀκούειν ἡδονᾶ, φίλοι;

10 ἀπάγετ' ἐκτόπιον ὅτι τάχιστά με,

11 ἀπάγετ', ὥ φίλοι, τὸν μέγ' ὀλέθριον,

12 τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς

13 ἔχθροτατον βροτῶν.

ΧΟ. 14 δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἵσον,

15 ὡς σ' ἡθέλησα μηδέ γ' ἀν γνῶναι ποτε.

**1339** ἡδονᾶ codd. et edd. plerique: ἀδονᾶ Dindorf. **1341** τὸν δλέθριον μέγαν L, A, codd. plerique: τὸν δλέθριον μέγα, B, E, T. Veram procul dubio l. τὸν μέγ' δλέθριον restituit Erfurdt., receperunt Nauck., Blaydes., Kennedius. Coniecit Turnebus τὸν δλεθρον μέγαν, quod miror euidem tot editores (Brunck., Elms., Herm., Campbell.) recepisse, praesertim cum δλεθρον ne unius quidem codicis fide (quod sciam) firmetur. Ingeniose magis quam vere Bergkius τὸν δλεθρόν με γᾶς. Plura

The dochmiac metre is sound (see Metrical Analysis): it is νομάδος in the antistrophe (1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second κακὰ to κακῶς, and the first ἐμὰ to ἐμοὶ. The iteration of τάδε, κακὰ, ἐμὰ is in a style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place. 1331 ννιν, τὰς ὄψεις (1328). οὔτις (ἄλλος), ἀλλ': cp. *Od.* 8. 311 ἀτὰρ οὐ τί μοι αἴτιος ἄλλος | ἀλλὰ τοκῆς δύω. Schneid. cp. *Il.* 21. 275 ἄλλος δ' οὔτις μοι τόσον αἴτιος οὐρανώνων | ἀλλὰ [instead of ὅσον] φίλη μήτηρ. 1337 ff. The simple mode of expression would have been: τί ἐμοὶ ἡδέως βλεπτόν, ἦ στερκτόν, ἦ ἀκουστόν ἔτ' ἔστιν; what henceforth can be pleasurable seen, or loved, or heard by me? But, instead of the third clause, we have ἦ προσήγορον | ἔτ' ἔστ' ἀκούειν ἡδονᾶ, 'or what greeting is it longer possible for me to hear with pleasure?' προσήγορον, passive in *Ph.* 1353, is here active, as in *Ant.* 1185 Παλλάδος θεᾶς | ὅπως ικούμην εὐγμάτων προσήγορος. ήδονᾶ, modal dat. adverbially, as ὄργῃ 405. The form ἡδονάν, intermediate between Attic ἡδονήν and Doric ἀδονάν, is given by L in *EL.* 1277, where

but the hand that struck the eyes was none save mine, wretched that I am! Why was I to see, when sight could show me nothing sweet?

CH. These things were even as thou sayest.

OE. Say, friends, what can I more behold, what can I love, what greeting can touch mine ear with joy? Haste, lead me from the land, friends, lead me hence, the utterly lost, the thrice accursed, yea, the mortal most abhorred of heaven!

CH. Wretched alike for thy fortune and for thy sense thereof, would that I had never so much as known thee!

habes infra.      **1348** ὡς σ' ἡθέλησα μῆδ' ἀναγνῶναι ποτ' ἀν L et codd. plerique: pro ποτ' ἀν, ποτε habet A, cum aliis aliquot. ἀναγνῶναι corruptum est ex ἀν γνῶναι, ut ἀναμετρηθὲν pro ἀν μετρηθὲν praebet A in v. 561. Vere igitur restituit Hermann., ὡς σ' ἡθέλησα μηδέ γ' ἀν γνῶναι ποτε: quam l., cum ad codices paullo propius accedat, praeferendam duco Dindoriana, ὡς ἡθέλησα μηδέ σ' ἀν γνῶναι ποτε. Idonea est hic particula γε ad augendam vim verborum μηδὲ ἀν γνῶναι: eadem pravae lectionis origini lucis aliquid affert.

Herm. keeps it, but most edd. give ἀδονάν. If right, it was a compromise peculiar to tragedy. The Doricism of scenic lyrics was not thorough-going: here, for instance, we have *τλάμων* (1333) yet *προσήγορον* (1338). **1340** ἐκτόπιον: cp. 1411 *θαλάσσιον*, and see Appendix, Note 11, p. 300. **1341** τὸν μέγ' ὄλεθριον is a certain correction of the ms. τὸν ὄλεθριον μέγαν (or μέγα), a corruption due to the omission and subsequent marginal insertion of μέγα. Cp. II. 1. 158 ὁ μέγ' ἀναιδές: 16. 46 μέγα νήπιος: *Ph.* 419 μέγα | θάλλοντες. The antistrophic words are αὐτὸς ἔψυν τάλας (1363). ὄλεθριον, pass., 'lost,' as *Tr.* 878 τάλαιν' ὄλεθρία. τίνι τρόπῳ θανεῖν σφε φῆς; The objections to the conject. ὄλεθρον μέγαν (metrically admissible as a dochmiac, if the second of ὄλεθρον is made short) are: (1) the awkward necessity of supplying ὄντα in order to defend the position of μέγαν: (2) the phrase ὄλεθρον, which belongs to the colloquial vocabulary of abuse; Dem. or. 18 § 127 περίτριμα ἀγορᾶς, ὄλεθρος γραμματεύς. **1347** He is to be pitied alike for the intrinsic misery of his fate, and for his full apprehension (*συνέστεως*, schol.) of it. A clouded mind would suffer less. **1348** ἀν with ἡθέλησα: γε emphasises μηδέ. Oedipus had been the all-admired (8), the 'saviour of the land' (48). But now the Theban elders wish that they had never so much as heard his name or looked upon his face. That bitter cry is drawn from them by the very strength of their sympathy; for his ruin was the

- ἀντ. β'. ΟΙ. 1 ὅλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας  
 2 τυνομάδ' + ἐπιποδίας ἔλυσ' ἀπό τε φόνου 1350  
 3 ἔρρυτο κάνεσσωσέ μ', οὐδὲν εἰς χάριν πράσσων.  
 4 τότε γὰρ ἀν θανὼν

**1349** ἀπ' ἀγρίας L, A, et reliqui codd. fere omnes: ἀγρίας T, recte enim viderat Triclinius spuriū esse illud ἀπ', quod illum est ut clarior fieret genitivi ratio. Maluit tamen Hermann., omisso ἦν, sic legere: ὅλοιθ' ὅστις, ὃς μ' ἀπ' ἀγρίας πέδας. **1350** νομάδος ἐπιποδίας | ἔλυτεν ἀπό τε φόνου | ἔρρυτο κανέσσωσεν L et A. In L ἔλυτεν radendo factum est fortasse ex ἔλαβε μ' (non, opinor, ex ἔλαβέν μ'). Cum codd. L et

result of his coming to Thebes. The objections to the reading of the MSS., ὃς σ' ἡθέλησα μηδέ ἀναγνῶναι ποτε, are these: (1) Eur. *Helen.* 290 has the 1st aor. pass., ἀνεγνώσθημεν ἀν, 'we should have been recognised': but ἀναγνώσκειν occurs nowhere else in tragedy; and in Attic its regular sense was 'to read,' or in 1st aor. act., 'to persuade.' I have not found a single example of ἀναγνώσκω as = ἀναγνωρίζω ('to recognise') in Thuc., Plato, Xen., or the Orators. (2) But the 2nd aor. has that sense in Homer, in Pindar (*Isthm.* 2. 23) and in Herod. (2. 91): may not an Attic poet have followed them? Granted. The sense required here, however, after μηδέ, is to *know*, not to *recognise*: the latter would be pointless. (3) The ellipse of ἀν with the aor. ἡθέλησα would be strangely harsh. Such an ellipse with the *imperf.* sometimes occurs: as Antiphon or. 5 § 1 ἐβούλομην (and so Ar. *Ran.* 866), *ib.* § 86 ἤξιονν. But if, as seems clear, ἀν is *required* here, then the probability is strengthened that ἀναγνῶναι arose from ἀν γνῶναι. Between Dindorf's ὃς ἡθέλησα μηδέ σ' ἀν γνῶναι and Hermann's ὃς σ' ἡθέλησα μηδέ γ' ἀν γνῶναι the question is: Which is most likely to have passed into the reading of the MSS.? Now they have ὃς σ', and the loss of γ' through a confusion with the same letter in γνῶναι is slightly more probable than the double error of omitting σ' before ἀν and inserting it after ὃς. **1350** The νομάδος of the MSS. is corrupt. It would require an improbable alteration in the strophe (see on 1330); and it yields no good sense. The scholiasts hesitated between rendering it (1) 'feeding on my flesh'! or (2) 'in the pastures.' Reading νομάδ', we have a dochmiac dimeter, agreeing with 1330: see Metrical Analysis. But the use of the word is extraordinary. It must mean ἐν νομαῖς, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere νομάς always means 'roaming,' said (e.g.) of pastoral tribes, or of animals: *Tr.* 271 ἵππος νομάδας

OE. Perish the man, whoe'er he was, that freed me in the past anti-strophe.  
from the cruel shackle on my feet, and saved me from death,  
and gave me back to life,—a thankless deed! Had I died then,

A ceteri consentiunt, nisi quod alii ἔρυτο alii ἔρυτο habent; in paucis autem pro Ἑλνασεν legitur vel Ἑλνασέ μ' (E), vel Ἑλνος ἐμ' (V<sup>4</sup>), vel Ἑλαβέ μ' (V). νομάδος procul dubio falsum est. Coniecit Elmsleius νομάδ. Sed ne ita quidem huic loco illud vocabulum posse accommodari spero me iis persuasorum qui infra annotata legerint. Conieci μονάδ. Pro κάνεσωσεν Campbellius recte scripsit κάνεσωσε μ'.

ἔξιχνοσκοπῶν, tracking horses that had strayed: fr. 87 νομᾶς δέ τις κεροῦσσ' ἀπ' ὁρθίων πάγων | καθεύρπεν ἑλαφός: of waters wandering over the land which they irrigate, O. C. 686 κρῆνα... | Κηφισοῦ νομάδες ῥέεθρων. The idea of wandering movement is inseparable from the word. To apply it to a babe whose feet were pinned together would have been indeed a bold use. Prof. Campbell, retaining νομάδος, takes πέδας as acc. plur.: ‘that loosed the cruel clog upon my feet, when I was sent astray.’ But could νομᾶς, ‘roaming,’ be said of the maimed child merely in the sense of ‘turned adrift’ by its parents? The nomin. νομᾶς, referring to the roving shepherd (*πλάνης* 1029) would be intelligible; but the quadruple -as is against it. Now cp. Aesch. *Pers.* 734 μονάδα δὲ Ξέρξην ἔρημον, ‘Xerxes alone and forlorn.’ Simply transposing ν and μ, I conjecture μονάδ, a word appropriate to the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was φίλων μεμονωμένος, desolate and forlorn. Ελνος, which suits the dochmiae as well as Ἑλαβέ μ', is more forcible here. There is a further argument for it. The mss. give ἀπ' ἀγρίας in 1349, but the strophe (1329) shows that ἀπ' must be omitted, since Ἀπόλλων, φίλοι = δις ἀγρίας πέδας, the first syllable of ἀγρίας being short, as in 1205, *Ant.* 344, 1124. Now πέδας (i.e. πέδης) Ἑλαβε, took from the fetter, would be too harsh: we could only do as Schneid. did, and refer ἀπό back to πέδας: but though Δελφῶν κάπο Δαυλίας (734) admits of such treatment, the case is dissimilar here. On the other hand, πέδας Ελνος, loosed from the fetter, is correct. Thus the metrical impossibility of ἀπ' confirms Ελνος. The epithet ἀγρία, ‘cruel,’ is applied to πέδη as it is to ὁδίνη *Tr.* 975. 1351 ἔρυτο, a strong aorist of ῥύω, formed as if there were a present ῥύμι: in *Il.* 18. 515 ῥύατο for ῥύντο is its 3rd plur. Cp. *Il.* 5. 23 ἔρυτο σάωσε δέ, where the aor. has a like relation to ῥύω (the temporal augment being absent). εἰς χάριν: see

- 5 οὐκ ἦν φίλοισιν οὐδὲ ἐμοὶ τοσόνδ' ἄχος. 1355  
 ΧΟ. 6 θέλοντι κάμοι τοῦτ' ἀν ἦν.  
 ΟΙ. 7 οὔκουν πατρός γ' ἀν φονεὺς  
   8 ἥλθον, οὐδὲ νυμφίος  
   9 βροτοῖς ἐκλήθην ὅν ἔφυν ἄπο.  
 10 νῦν δ' ἄθεος μέν εἰμ', ἀνοσίων δὲ παῖς, 1360  
 11 ὁμογενῆς δ' ἀφ' ὅν αὐτὸς ἔφυν τάλας.  
 12 εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν,  
 13 τοῦτ' ἔλαχ' Οἰδίποους.
- ΧΟ. 14 οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι καλῶς,  
 15 κρείστων γὰρ ἡσθα μηκέτ' ὅν ἡ ζῶν τυφλός.

- ΟΙ. ὡς μὲν τάδ' οὐχ ὕδ' ἔστ' ἄριστ' εἰργασμένα,  
 μὴ μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι. 1370  
 ἐγὼ γὰρ οὐκ οἶδ' ὅμμασιν ποίους βλέπων

**1355** Pro ἄχος Faehsius coniecit ἄγος, sed hominis querelae qui se vivum et amicis et sibi gravem esse doleat melius convenit vulgata I. **1360** ἀθλοῖς codd., ‘quo metrum perimitur,’ ut ait Erfurdt., ἄθεος restituens. In eandem conjecturam, quae certissima est, inciderant Elmsleius, Seidler. (*De Vers. Dochm.* 59), Reisig.

ον 1152. **1356 θέλοντι:** Thuc. 2. 3 τῷ γὰρ πλήθει...οὐ βουλομένῳ ἦν... ἀφίστασθαι: Tac. Agric. 18 *quibus bellum volentibus erat*. **1357 φονεὺς ἥλθον,** have come to be the slayer, a compressed phrase for ἐς τοσοῦτον ἥλθον ὥστε φονεὺς εἴναι: cp. 1519, and *Ant.* 752 ἡ καταπειλῶν ὕδ' ἐπεξέρχει θρασύς; *Tr.* 1157 ἔξηκεις δ' ἵνα | φανεῖ. *Il.* 18. 180 εἰ κέν τι νέκυς ἡσχυρμένος ἔλθῃ, *come to be dishonoured* (where some explain, ‘reach thee dishonoured’): in Xen. *An.* 3. 2. 3 δῆμος δὲ δεῖ ἐκ τῶν παρόντων ἄδρας ἀγαθοὺς ἔλθεῖν (so the MSS.: τελέθειν G. Sauppe) καὶ μὴ ὑψίεσθαι, the clause ἐκ τῶν παρόντων helps ἔλθεῖν as = evadere. In 1433 ἔλθών is not similar. No classical use of *venire* seems really parallel: thus in Iuv. 7. 29 *ut dignus venias hederis, venias* = ‘may come forward’ (Mayor *ad loc.*). **1359 (τούτων) ἀφ' ὅν,** i.e. ταύτης ἀφ' ἡς: plur., as 1095, 1176, 1250. **1360 ἄθεος** is a necessary correction of the MS. ἀθλοῖς, the verse being a dochmiac dimeter, = 1340 ἀπάγετ’ ἐκτόπιον ὅτι τάχιστά με. νῦν answers to the short first syllable of ἀπάγετ’, since the anacrusis can be either long or short: cp. Aesch. *Theb.* 81, where *αἰθέρια κόνις* is metrically parallel to νῦν δ' ἄθεος μέν εἰμ' here. He is ἀνοσίων (i.e. ἀνοσίας) παῖς because through him

to my friends and to mine own soul I had not been so sore a grief.

CH. I also would have had it thus.

OE. So had I not come to shed my father's blood, nor been called among men the spouse of her from whom I sprang: but now am I forsaken of the gods, son of a defiled mother, successor to his bed who gave me mine own wretched being: and if there be yet a woe surpassing woes, it hath become the portion of Oedipus.

CH. I know not how I can say that thou hast counselled well: for thou wert better dead than living and blind.

OE. Show me not at large that these things are not best done thus: give me counsel no more. For, had I sight, I know not with what eyes I could e'er have looked on my

(*Conject. I. 191.*)      **1361** ὁμογενῆς codd.: ὁμολεχῆς Meinekius, Dindorf., Nauck.: ὁμόγαμος Musgravius.      **1365** ἔφυ codd.: ἔτι Hermann.: quae emendatio necessaria est, cum respondeant verba ἔτι κακοῦ κακόν verbis strophicis ἔτι δὲ καὶ θεοῖς (v. 1345).      **1368** ἥσθ' ἀν Purgold., Hartung.: vide tamen annot.

Iocasta became defiled. 1362 f. ὁμογενῆς δ' ἀφ' ὅν ἔφυν = κοινὸν γένος ἔχων (*τούτοις*) ἀφ' ὅν αὐτὸς ἔφυν: *i.e.* having a common brood (a brood born of the same wife) with those (Laïus) from whom he sprang. ὁμογενῆς is usu. taken here as = ὁμοῦ γεννῶν, *begetting with* his mother, or *from the same wife with* his father. But if it is remembered that ὁμογενῆς is a compound from ὁμο- and the stem of γένος, it will be evident that it could no more mean γεννῶν ὁμοῦ than συγγενῆς could mean γεννῶν σὺν, or ἐγγενῆς, γεννῶν ἐν. In 460 πατρὸς ὁμόσπορος as = σπέρων τὴν αὐτὴν ἥν δὲ πατήρ is different, since the second part of the compound adj. represents a transitive verb. Meineke's ὁμολεχῆς would be better than Musgrave's ὁμόγαμος: but neither is needed. 1365 πρεσβύτερον, 'older,' then, 'ranking before'; here, 'more serious': Her. 5. 63 τὰ γὰρ τοῦ θεοῦ πρεσβύτερα ἐποιεῦντο ἡ τὰ τῶν ἀνδρῶν: Thuc. 4. 61 τοῦτο...πρεσβύτατον...κρίνας, τὸ κοινῶς φοβερὸν ἄπαντας εὖ θέσθαι. 1368 κρείσσων...ἥσθα μηκέτ' ὅν = κρείσσον ἥν σε μηκέτ' εἶναι: see on 1061. ὅν is omitted, as after ἔδει, εἰκὸς ἥν, etc., κρείσσων ἥσθα μη ὅν implying the thought, οὐκ ὅν ἥσθα, εἰ τὰ βέλτιστα ἔπασχες: see on 256. 1369 ἄριστ' is adverbial, the construction being οὐχ ὅδε (*εἰργασμένα*) ἔστιν ἄριστα εἰργασμένα: that, thus done, they are not done best. So ἄριστα is adverb 407, 1046, *Ai.* 160. 1371 βλέπων = εἰ ἔβλεπον, which is more forcible than to take it with ποτοῖς

πατέρα ποτ' ἀν προσεῦδον εἰς "Αιδου μολών,  
οὐδ' αὖ τάλαιναν μητέρ', οὖν ἐμοὶ δυοῦ  
ἔργ' ἔστι κρείσσον' ἀγχόνης εἰργασμένα.  
ἀλλ' ἡ τέκνων δῆτ' ὅψις ἦν ἐφίμερος,      1375  
βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί;  
οὐ δῆτα τοῖς γ' ἐμοῖσιν ὄφθαλμοῖς ποτε·  
οὐδ' ἄστυ γ', οὐδὲ πύργος, οὐδὲ δαιμόνων  
ἀγάλμαθ' ιερά, τῶν ὁ παντλήμων ἔγω  
κάλλιστ' ἀνὴρ εἴς ἔν γε τὰς Θήβας τραφεὶς      1380

**1376** βλαστοῦσ'] βλαστόνθ' coniecit Hartung., deleto post ἔβλαστε puncto: sic sensus erit, ἐμοὶ προσλεύσσειν βλαστόντα ὅπως ἔβλαστε, 'ut ego aspicere liberos tali modo procreatos': sed poetica magis eademque simplicior est codicum lectio.

**ὅμμασιν.** Cp. *Ph.* 110 πῶς οὖν βλέπων τις ταῦτα τολμήσει λαλεῖν; [Dem.] or. 25 § 98 (the work of a later rhetorician) ποίους προσώπους ἡ τίσιν ὄφθαλμοῖς πρὸς ἔκαστον τούτων ἀντιβλέψετε; Cp. *Ai.* 462 καὶ ποιον ὅμμα πατρὶ δηλώσω φανεὶς | Τελαμῶνι 1372 εἰς "Αιδου. Blind on earth, Oed. will be blind in the nether world. Cp. *Od.* 12. 266 καὶ μοι ἔπος ἐμπεσε θυμῷ | μάντηος ὀλαοῦ Θηβαίον Τειρεσίαο, where Odysseus is thinking of the blind Teiresias as he had found him in Hades. Cp. 11. 91, where ἔγνω need not imply that the poet of the νέκυια conceived Teiresias as having sight. So Achilles in Hades is still *swift-footed* (11. 546). 1373 οἰν...δνοῖν, a dative of the persons affected, as, instead of the usual ποιῶ ταῦτά σε, we sometimes find ποιῶ ταῦτά σοι: *Od.* 14. 289 τρώκτης, ὃς δὴ πολλὰ κάκ' ἀνθρώποισιν ἐώργει. Plat. *Apol.* 30 A ταῦτα καὶ νεωτέρω καὶ πρεσβυτέρῳ...ποιήσω, καὶ ἔνω καὶ ἀστῷ, μᾶλλον δὲ τοῖς ἀστοῦς. *Charm.* 157 C οὐκ ἀν ἔχομεν δ τι ποιοῦμέν σοι. Xen. *Hier.* 7. 2 τοιάδα γὰρ δὴ ποιοῦσι τοῖς τυράννοις οἱ ἀρχόμενοι καὶ ἄλλον ὄντιν' ἀν ἀεὶ τιμώντες τυγχάνωσι. Ar. *Vesp.* 1350 πολλοῖς γὰρ ἥδη χάτέροις αὗτ' εἰργάσω. In Xen. *An.* 5. 24 τούτῳ τάνατία ποιήσετε ἢ τοὺς κύνας ποιοῦσι, there is warrant for τοῦτον: and in Isocr. or. 16 § 49 μηδὲν ἀγαθὸν ποιήσας τῇ πόλει, for τὴν πόλιν. 1374 κρείσσον' ἀγχόνης, not 'worse than hanging' (such that, rather than do them, he would have hanged himself): but, 'too bad for hanging' (such that suicide by hanging would not adequately punish their author). Eur. *Hipp.* 1217 εἰσορῶσι δὲ | θέαμα κρείσσον δεργμάτων ἔφαίνετο, too dreadful to be looked on: Aesch. *Ag.* 1376 ὑψος κρείσσον ἐκπηδήματος, too high to be leaped

father, when I came to the place of the dead, aye, or on my miserable mother, since against both I have sinned such sins as strangling could not punish. But deem ye that the sight of children, born as mine were born, was lovely for me to look upon? No, no, not lovely to mine eyes for ever! No, nor was this town with its towered walls, nor the sacred statues of the gods, since I, thrice wretched that I am,—I, noblest of the sons of Thebes,

**1379** *ιρὰ* A, Wunder, Dindorf, Campbell.: *ιερὰ* L, B, E, alii; Hermann., Nauck., Blaydes., Kennedi. *ιερὰ* hic rhythmum praebet qui flebiliter lamentantis voci paullo melius (ut meae quidem sentiunt aures) videtur convenire; sic etiam in 1428 credo retinendum *ιερὸς*, quod, ut hic *ιερὰ*, codicum gravior auctoritas commendat.

over. ἀγχόνης: cp. Eur. *Arc.* 229: Ar. *Ach.* 125 ταῦτα δῆτ' οὐκ ἀγχόνη; ‘is not this enough to make one hang oneself?’ 1375 f. ἀλλ’ introduces (or answers) a supposed objection (the ὑποφορά of technical Rhetoric): Andoc. 1 § 148 τίνα γὰρ καὶ ἀναβιβάσομαι δεησόμενον ὑπὲρ ἔμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθνηκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ’ οὐκ εἰσίν. ἀλλὰ τοὺς παῦδας; ἀλλ’ οὐπω γεγένηται. τέκνων ὅψις...βλαστοῦσα = ὄρώμενα τέκνα βλαστόντα: cp. Eur. *Arc.* 967 Θρῆστας ἐν σανίσιν τὰς | Ὀρφεία κατέγραψεν γῆρας, which the melodious Orpheus wrote down. ὅπως βλαστεῖ: Eur. *Med.* 1011 ἡγγειλας οἵ τινεις. 1378 πύργος, the city-wall with its towers and its seven gates (already famous in the *Odyssey*, II. 263 Θήβης ἔδος ἐπταπύλοιο). Cp. Eur. *Bacch.* 170 Κάδμον... δι πόλιν Σιδωνίαν | λιπών ἐπίργωσ' ἀστυ Θηβαῖον τόδε. *Hec.* 1209 πέριξ δὲ πύργος εἰχ' ἔτι πτόλιν. 1379 ἀγάλματα ιερά, the images of the gods in their temples: cp. 20. τῶν = ὕν, as *Ant.* 1086: cp. 1427. Soph. has this use in at least seven other places of dialogue. 1380 καλλιστ' ἀνήρ εἰς...τραφεῖς. εἰς, in connection with a superlative, is strictly correct only where *one* is compared with *several*: as Thuc. 8. 40 οἱ γὰρ οἰκέται τοῖς Χίοις πολλοὶ ὄντες καὶ μᾶς γε πόλει πλὴν Δακεδαιμονίων πλεῖστοι γενόμενοι: Eur. *Heracle.* 8 πλείστων μετέσχον εἰς ἀνήρ Ἡρακλέει. So *Tr.* 460 πλείστας ἀνήρ εἰς...ἔγγημε. But here, where the question is of degree in nobility, it merely strengthens καλλιστ': cp. Thuc. 8. 68 πλείστα εἰς ἀνήρ, δοτις ἔνυμβουλεύσατό τι, δυνάμενος ὠφελεῖν: which, notwithstanding πλείστα, is really like our passage, since we cannot suppose a contrast with the collective wisdom of several advisers. ἐν γε ταῖς Θήβαις: the γε, by adding a second limitation, helps, like εἰς ἀνήρ, to emphasise the superlative. If the glories of Thebes can rejoice the sight, no *Theban* at least had a better right to that joy: (and who could have a better right

ἀπεστέρησ' ἐμαυτόν, αὐτὸς ἐννέπων  
ἀθεῖν ἀπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν  
φανέντ' ἄναγνον καὶ γένους τοῦ Λαῖου.  
τοιάνδ' ἔγὼ κηλίδα μηνύσας ἐμὴν  
ὅρθοις ἔμελλον ὅμμασιν τούτους ὄρᾶν;      1385  
ἡκιστά γ'. ἀλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν  
πηγῆς δι' ὥτων φραγμός, οὐκ ἀν ἐσχόμην  
τὸ μὴ ποκλῆσαι τούμὸν ἀθλιον δέμας,  
ἴν' ἦ τυφλός τε καὶ κλύων μηδέν· τὸ γάρ  
τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ.      1390  
ἰὰ Κιθαιρών, τί μ' ἐδέχουν; τί μ' οὐ λαβὼν  
ἐκτεινας εὐθύς, ὡς ἔδειξα μῆποτε  
ἐμαυτὸν ἀνθρώπουσιν ἔνθεν ἦ γεγώς;

**1383** καὶ γένους τοῦ Λαῖου] Sana sunt haec: vide annot. Sed coniecit Hartung., καὶ γένους τοῦ Λαῖου, i.e. ‘quamvis sit ille Laii genere ortus.’ Arrisit Nauckio quod Herwerden. proposuit, καὶ γένους ἀλάστορα. Benedictus post ἄναγνον plene interpusxit, deinde verba γένους τοῦ Λαῖου tanquam a κηλίδᾳ pendentia accepit (labem qua Laii gens inficitur). καὶ γένους τὸν Λαῖον (quod ad genus attinet, filium Laii)

than Thebans?) 1381 ἀπεστέρησ' ἐμαυτόν: a regular phrase in reference to separation from civic life: Antiphon or. 5 § 78 εἰ δ' ἐν Αἴνῳ χωροφιλεῖ, τοῦτο οὐκ ἀποστερῶν γε τῶν εἰς τὴν πόλιν ἔαυτὸν οὐδενὸς (not forfeiting any of his relations with Athens) οὐδὲ ἐτέρας πόλεως πολίτης γεγενημένος: [Dem.] or. 13 § 22 οὐδενὸς ἔργων τῶν τότε ἀπεστέρησαν ἔαυτούς, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars. 1382 τὸν ἀσεβῆ naturally depends on ᾠδεῖν. But, if so, it would be very awkward to take τὸν...φανέντα κ.τ.λ. with ἀπεστέρησ' ἐμαυτόν. Rather τὸν φανέντα κ.τ.λ. also depends on ᾠδεῖν. ‘Bidding all to expel the impious one,—that man who has [*since*] been shown by the gods to be unholy—and of the race of Laïus.’ His thought passes from the *unknown* person of the edict to *himself*, precisely as in 1440 f. The words καὶ γένους τοῦ Λαῖου are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror. 1384 κηλίδα: see on 832: μηνύσας ἐμὴν, sc. οὖσαν. 1385 ὅρθοις: see on 528. 1386 τῆς ἀκουούσης...πηγῆς, the *source* (viz. the orifice of the ear) from which sounds flow in upon the sense: cp. Plat. *Phaedr.* 245 C ψυχή...πηγὴ καὶ ἀρχὴ κινήσεως. (Not

—have doomed myself to know these no more, by mine own command that all should thrust away the impious one,—even him whom gods have shown to be unholy—and of the race of Laüs!

After baring such a stain upon me, was I to look with steady eyes on this folk? No, verily: no, were there yet a way to choke the fount of hearing, I had not spared to make a fast prison of this wretched frame, that so I should have known nor sight nor sound; for 'tis sweet that our thought should dwell beyond the sphere of griefs.

Alas, Cithaeron, why hadst thou a shelter for me? When I was given to thee, why didst thou not slay me straightway, that so I might never have revealed my source to men?

coniecit Blaydes.      **1387** ἀν ἐσχόμην (non ἀνεσχόμην) clare scriptum habet A: sic etiam V: ἀνεσχόμην L, V<sup>2</sup>, V<sup>3</sup>, al.: ἡνεσχόμην B, E, T, V<sup>4</sup>.      **1388** τὸ μὴ ἀποκλέσαι codd.: τὸ μὴ ἀποκλήσαι Elmsleius, Hermann., Nauck., Blaydes., Kennediūs: τὸ μάποκλήσαι Dindorf.: τὸ μῆποκλήσαι Campbell. Prima verbi forma κλητὸς fuit, cum ductum sit (velut κοινώ, μαστίω, μηρώ) a radice nominali in ε eexeunte, κληγλ-*s*, *clavis*; neque κλείω, sed κλήω, dicebant Attici veteriores.

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the *stream* of sound itself.) δι' ὕδων supplements τῆς ἀκούοντης πηγῆς by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 βραδεῖα μὲν γὰρ ἐν λόγοισι προσβολὴ | μόλις δι' ὕδως ἔρχεται τρυπωμένου. ή ἀκούοντα πηγή, instead of ή πηγὴ τῆς ἀκούστεως, is said with a consciousness that πηγή means the organ of hearing, just as we might have τὰ ἀκούοντα ὕδα. Seneca paraphrases: *utinam quidem rescindere has quirem vias, Manibusque adactis omne qua voces meant Aditusque verbis tramite angusto patet, Eruere possem, gnata...aures ingerunt, quicquid mihi Donastis, oculi* (*Phoen.* 226 ff.). **1387** ἐσχόμην, usu. in this sense with gen., as *Od.* 4. 422 σχέσθαι...βίης. **1388** τὸ μὴ: cp. 1232. The simple μὴ, where (as here) μὴ οὐ is admissible, occurs also in prose, as Antiph. *Tetral.* 3 β § 4 οὐδεὶς ήμὲν λόγος ἵπελείπετο μὴ φονεῦσιν εἶναι. **1389** οὐ ή. For ή (as 1393) see on 1123. The negative μηδέν here shows how in this construction ινα is essentially final, ‘so that I might have been’; not = ‘in which case I should have been’—for which the negative must have been οὐδέν. So ως ἔδειξα μῆποτε (1392), that I might never have shown. Eur. fr. 442 φεῦ φεῦ τὸ μὴ τὰ πράγματ' ἀνθρώποις ἔχειν | φωνήν, ιν' ήσαν μηδέν οἱ δεινοὶ λόγοι. **1390** έξω τῶν κακῶν, i.e. undisturbed by those sights and sounds from the outer world which serve to recall past miseries. **1391** The imperf. έδέχου helps the personification: ‘wert ready to shelter me.’ **1392** οὐς ιδεῖξα: see on

ὦ Πόλυνβε καὶ Κόρινθε καὶ τὰ πάτρια  
 λόγῳ παλαιὰ δώματ', οἷον ἄρα με  
 κάλλος κακῶν ὑπουλον ἔξεθρέφατε. 1395

νῦν γὰρ κακός τ' ὡν κάκ κακῶν εὐρίσκομαι.  
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη  
 δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς ὁδοῖς,  
 αἱ τούμοὶ αἴμα τῶν ἐμῶν χειρῶν ἄπο 1400  
 ἐπίετε πατρός, ἄρα μου μέμνησθέ τι,  
 οἵ ἔργα δράσας νῦν εἴτα δεῦρ' ἵων  
 ὅποι ἔπρασσον αὐθίς; ὥ γάμοι γάμοι,  
 ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν  
 ἀνέτε ταύτον σπέρμα, κάπεδείξατε 1405

**1401** ἄρα μου codd.: ἄρ' ἐμοῦ Brunck., Ersfurdt.: ἄρα μὴ Blaydes. Optavit ἄρα  
 μοι Linwood. μεμνηθ' ὅτι L (cum γρ. ὅτα in marg.), A, codd. fere omnes: ἔτι  
 (quod Bodl. Laud. 54, ὅτι praebens, ut variam I. memorat) praebent codd. unus et

1389, and cp. Aesch. *P. V.* 776 τί...οὐκ ἐν τάχει | ἔρριψ' ἐμαυτήν...ὅπως  
 πέδῳ σκῆψασα τῶν πάντων πόνων | ἀπηλλάγην; 1394 τὰ πάτρια λόγῳ =  
 τὰ λόγῳ πάτρια, an order the less harsh since πάτρια (=of my fathers, not  
 πατρῷα, of my father) is supplemented by παλαιά. Cp. *Ai.* 635 ὁ νοσῶν  
 μάταν: *Ez.* 792 τοῦ θανόντος ἀρτίως: Aesch. *P. V.* 1013 τῷ φρονοῦντι μὴ  
 καλῶς: Eur. *Med.* 874 τοῖσι βουλεύοντιν ἂ. 1396 κάλλος κακῶν ὑπουλον,  
 a fair surface, with secret ills festering beneath it (gen. κακῶν as after  
 words of fulness, = κρυπτῶν κακῶν γέμοι): because he had seemed most  
 prosperous (775), while the doom decreed from his birth was secretly  
 maturing itself with his growth. κάλλος, concrete, a fair object, Xen.  
*Cyr.* 5. 2. 7 τὴν θυγατέρα, δεινόν τι κάλλος καὶ μέγεθος, πενθικῶς δὲ ἔχουσαν.  
 ὑπουλον, of a sore festering beneath an οὐλή or scar which looks as if the  
 wound had healed: Plat. *Gorg.* 480 Β ὅπως μὴ ἐγχροινισθὲν τὸ νόσημα  
 τῆς ἀδίκίας ὑπουλον τὴν ψυχὴν ποιήσει καὶ ἀνίατον, 'lest the disease of  
 injustice become chronic, and render his soul gangrenous and past cure'  
 (Thompson). Thuc. 8. 64 ὑπουλον αὐτονομίαν, unsound independence  
 opp. to τὴν ἄντικρυς ἐλευθερίαν. Dem. or. 18 § 307 ἡσυχίαν ἀγεν ἀδικον  
 καὶ ὑπουλον, unjust and insecure peace. Eustath. *Od.* 1496. 35 Σοφο-  
 κλῆς...λέγεται ὑπουλον εἰπεῖν τὸν δούρειον ἵππον, the wooden horse at  
 Troy, as concealing foes. 1397 κάκ κακῶν like ἀνοσίων πάτης (1360),  
 with reference to the stain incurred by Iocasta. 1398 f. His memory  
 recalls the scene as if he were again approaching it on his way from

Ah, Polybus,—ah, Corinth, and thou that wast called the ancient house of my fathers, how seeming-fair was I your nursling, and what ills were festering beneath! For now I am found evil, and of evil birth. O ye three roads, and thou secret glen,—thou coppice, and narrow way where three paths met—ye who drank from my hands that father's blood which was mine own,—remember ye, perchance, what deeds I wrought for you to see,—and then, when I came hither, what fresh deeds I went on to do?

O marriage-rites, ye gave me birth, and when ye had brought me forth, again ye bore children to your child, ye created alter, receperunt Brunck., Blaydes., Kennediū. μέμνησθέ τι Elmsleius, Campbell.: Nauck. autem, vel τι vel ἔτι probans, ὅτι tamen defendi posse censuit. **1405 ταύτων** codd. et edd. paene omnes; quod hic ferendum esse iure negans dedit τούμδν Nauck.: immo una tantum littera mutata scribendum est ταύτων.

Delphi. First, he describes three roads converging in a deep glen or ravine (*τρεῖς κέλευθοι—κεκρυμμένη νάπη*): then, descending, he comes to a coppice (*δρυμός*) at a point where his own road narrows (*στενωπός*) just before its junction with the two others (*ἐν τριπλαῖς ὁδοῖς*). See on 733. 1400 *τούμδν αἷμα*, thus divided from *πατρός*, is more than *αἷμα τούμδν πατρός*: ‘the same blood which flows in my own veins—the blood of my father.’ 1401 For *τι*, which has a tone of bitterness here, see on 124, 969. The *ὅτι* of the MSS. must be explained in one of two ways:—(1) as if the construction was irregularly changed by *οἴα*, *ὅποια*: but the immediate succession of *οἴα* to *ὅτι* makes this intolerably harsh: or (2) as if *οἴα*, *ὅποια* were exclamatory substitutes for *δεινά* or the like: which seems inadmissible. 1405 *ἀνεῖτε ταύτων σπέρμα*. By the change of one letter, we restore sense to the passage. The *ταύτων* of the MSS. is nonsense. Oedipus was the *σπέρμα* of Laius and Iocasta. When Iocasta weds Oedipus, the marriage cannot be said *ἀνιέναι ταύτων σπέρμα*: for it is absurd to suppose that the *seed sown by Oedipus* could be identified with *Oedipus himself*. But the marriage can be rightly said *ἀνιέναι ταύτων σπέρμα*, to yield seed *from the same man* (Oedipus) whom that womb had borne. 1405 ff. The marriage of Iocasta with Oedipus constituted (*ἀπεδεξατε*) Oedipus at once *father and brother* (of his children), while he was also *son* (of his wife),—the closest relation in *blood* (*αἷμα ἐμφύλιον*) becoming also the *husband*. The marriage made Iocasta the *bride* (*νύφας*)—aye, and the child-bearing *wife* (*γυναῖκας*),—of him to whom she was

- πατέρας, ἀδελφούς, παιδας, αἷμ' ἐμφύλιον,  
νῦμφας γυναικας μητέρας τε, χώπόσα  
αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.  
ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἀ μηδὲ δρᾶν καλόν,  
ὅπως τάχιστα πρὸς θεῶν ἔξω μέ που      1410  
καλύψατ', ή φονεύσατ', ή θαλάσσιον  
ἐκρύψατ', ἐνθα μήποτ' εἰσόψεσθ' ἔτι.  
ιτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγεῖν.  
πίθεσθε, μὴ δείσητε. τάμα γὰρ κακὰ  
οὐδεὶς οἶστις τε πλὴν ἐμοῦ φέρεω βροτῶν.      1415
- ΧΟ. ἀλλ' ὅν ἐπαιτεῖς ἐσ δέον πάρεσθ' ὅδε  
Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν, ἐπεὶ  
χώρας λέλειπται μοῦνος ἀντὶ σοῦ φύλαξ.
- ΟΙ. οἵμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος;  
τίς μοι φανεῖται πίστις ἔνδικος; τὰ γὰρ      1420

**1414** πείθεσθε, quod praebent codd., defendit Hermann., collato Electrae v. 1015, ubi tamen πείθον significat, ‘sine me tibi persuadere’; hic autem dicere vult

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also *mother* (*μητέρας*). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (*όπόσα αἰσχιστα ἔργα γίγνεται*). *αἷμ' ἐμφύλιον* is in apposition with *πατέρας ἀδελφοὺς παιδας*,—‘a blood-kinship’ standing for ‘a blood-kinsman.’ It expresses that the monstrous union confounded the closest tie of *consanguinity* with the closest tie of *affinity*. The phrase *ἐμφύλιον αἷμα*, like *συγγενὲς αἷμα*, would in Tragedy more often mean ‘murder of a kinsman.’ But it can, of course, mean also ‘kindred blood’ in another sense; and here the context leaves no ambiguity. Cp. Eur. *Phoen.* 246 *κοινὸν αἷμα, κοινὰ τέκεα | τῆς κερασφόρου πέφυκεν Ιοὺς.* 1410 ff. *ἔξω μέ που | καλύψατ'*: the blind man asks that they will lead him away from Thebes, and *hide* him from the sight of men in some lonely spot—as amid the wilds of Cithaeron (1451). We must not transpose *καλύψατ'* and *ἐκρύψατ'*, as is done in Schneidewin’s ed. (as revised by Nauck), after Burges. 1411 *θαλάσσιον*: cp. Appendix, Note 11. 1412 *ἐνθα μὴ* with fut. indic., as *Ai.* 659, *EL.* 380, *Tr.* 800. 1415 No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike

an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers,—yea, all the foulest shame that is wrought among men! Nay, but 'tis unmeet to name what 'tis unmeet to do:—haste ye, for the gods' love, hide me somewhere beyond the land, or slay me, or cast me into the sea, where ye shall never behold me more! Approach,—deign to lay your hands on a wretched man;—hearken, fear not,—my plague can rest on no mortal beside.

CH. Nay, here is Creon, in meet season for thy requests, crave they act or counsel; for he alone is left to guard the land in thy stead.

OE. Ah me, how indeed shall I accost him? What claim to grace can be shown on my part? For in the

Oedipus, 'parete,' 'voluntati meae obtemperate': quae sententia aoristum flagitat. πιθεσθε restituit Elmsleius, receperunt edd. plerique.

the work of Apollo—place him apart. See the passage in which he speaks of all that separates his fate from that of other men stained with guilt, *O. C.* 266—274. And, in illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (Aesch. *Eum.* 285 δύοις προσῆλθον ἀβλαβεῖ ξυνουστά). 1416 ὃν ἐπαιτεῖς ἐς δέον = seasonably in respect of those things which (ὃν = τούτων ὁ) you ask: the gen. being dependent on the notion of ἐς δέον as = ἐς καιρόν. 1417 τὸ πράσσειν καὶ τὸ βουλεύειν are strictly accusatives of respect, 'as to the doing and the planning,' *i.e.* with a view to doing and planning. So *Ant.* 79, *El.* 1030, *O. C.* 442, *Ph.* 1253, etc. 1418 μοῦνος: see on 304. Kühlstädt (*De Dial. Trag.* 104) thinks that Soph. never uses *μοῦνος* for *μόνος* unless with some special emphasis: but, as Ellendt remarks, such instances as *O. C.* 875, 991, *Ant.* 705, fr. 434 refute that view. Rather it was a simple question of metrical convenience. The same is true of ξένος and ξένης, with this exception, that, even where metre admitted ξέν', ξέν' occurs as the *first* word of an address: Eur. *I. T.* 798 ξέν', οὐ δικαίως. In *O. C.* 928 also, L and A give ξένον παρ' ἀστοῖς. 1420 τίς μοι φανέται πλεύτις ξενδικος; 'what reasonable claim to confidence can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now,

πάρος πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός.

KP. οὐχ ᾧς γελαστής, Οἰδίπους, ἐλήλυθα,  
οὐδ' ᾧς ὀνειδιῶν τι τῶν πάρος κακῶν.  
ἀλλ' εἰ τὰ θυητῶν μὴ καταισχύνεσθ' ἔτι  
γένεθλα, τὴν γοῦν πάντα βόσκουσαν φλόγα      1425  
αἰδεῖσθ' ἄνακτος Ἡλίου, τοιόνδ' ἄγος  
ἀκάλυπτον οὕτω δεικνύναι, τὸ μήτε γῆ  
μήτ' ὅμβρος ἵερὸς μήτε φῶς προσδέξεται.  
ἀλλ' ᾧς τάχιστ' ἐσ οἴκον ἐσκομίζετε.  
τοὺς ἐν γένει γὰρ τάγγενη μάλισθ' ὄραν      1430

**1422 seq.** In L oīθ' ᾧ...oīθ' ᾧ voluit scribere prima manus (quae l. est etiam in B, V, V<sup>2</sup>, al.) et sic Nauck., Blaydes., Campbell.: οὐχ ᾧ...οīθ' ᾧ corrector dedit, quod A quoque et V<sup>3</sup> præbent, receperunt Hermann., Dindorf., Kennediūs. Quod ad codices attinet, leve est discrimen auctoritatis. Sed habet nescio quid ambitionis rhetoricae duplex illud oīθ'...οīθ', quae tali loco parum consentanea videtur: gravius,

when I represent myself as the blind victim of fate,—when I crave his sympathy and pity?’ *πίστις* has two main senses, each of which has several shades,—(1) *faith*, and (2) *a warrant for faith*. Here it is (2), essentially as in *O. C.* 1632 δός μοι χερὸς σῆς πίστιν. Not ‘a persuasive argument’ in the technical sense of Rhetoric, for which *πίστεις* were ‘instruments of persuasion,’ whether ἔντεχνοι, provided by the Art itself (λογική, παθητική, ἡθική), or ἄτεχνοι, external to the art, as depositions, documents, etc. 1421 *πάντ'*: see on 475. 1422 Cp. the words of Tennyson’s Arthur to Guinevere: ‘Yet think not that I come to urge thy crimes.’ 1424—1431 Nauck gives these verses to Oedipus, making them follow 1415. He regards τοιόνδ' ἄγος κ.τ.λ. as inconsistent with the profession which Creon has just made. Rather may we consider them as showing a kinsman’s anxious and delicate concern for the honour of Oedipus and of the house (1430). Creon, deeply moved, deprecates the prolonged indulgence of a painful curiosity (cp. 1304). It is again Creon who says ίθι στέγης ζεώ (1515) when Oedipus would fain linger. Clearly, then, these verses are rightly placed in the mss. 1425 *βόσκουσαν* boldly for *τρέφουσαν*: cp. Aesch. *Ag.* 633, where the sun is τοῦ τρέφοντος...χθονὸς φύσιν. 1427 f. *δεικνύναι* depends on αἰδεῖσθε, for the constr. of which with (1) acc. of persons revered, and (2) infin. of act which such reverence forbids, cp. Xen. *An.* 2. 3. 22 ἥσχύνθημεν καὶ θεὸς καὶ ἀνθρώπους προδοῦναι αὐτόν, ‘respect for gods

past I have been found wholly false to him.

## CREON.

I have not come in mockery, Oedipus, nor to reproach thee with any bygone fault.—(*To the Attendants.*) But ye, if ye respect the children of men no more, revere at least the all-nurturing flame of our lord the Sun,—spare to show thus nakedly a pollution such as this,—one which neither earth can welcome, nor the holy rain, nor the light. Nay, take him into the house as quickly as ye may ; for it best accords with piety

quia simplicius, dicitur οὐχ...οὐδ'.   **1424—1431** ἀλλ' εἰ τὰ θυητῶν.....ἔχει κακά. Versus hos octo post v. 1415 inserens Oedipo tribuit Nauck.; cur tamen loco moveantur nihil esse causae monstravimus in annot.   **1428** ἵερὸς codd. et edd. plerique: ἵερος Dindorf., Campbell.; vide supra, v. 1379.   **1430** seq. μάλιστρ' ὄπαν | μόνοις τ' ἀκούειν codd. Coniecit μόνοις θ' ὄπαν | μόνοις τ' ἀκούειν Meinekius: μόνοις ὄπαν | μόνοις τ' ἀκούειν Dobraeus: μόνοις ὄπαν | μόνοις δ' ἀκούειν Blaydes.

and for men forbade us to betray him.' τὸ (=δ, see on 1379) μῆτε, not οὐτε, since τούονδ' ἄγος indicates a *class* of ἄγη: not merely 'which,' but 'such as,' earth will not welcome (*quod Terra non admissura sit*): cp. 817, *El.* 654 ὅσων ἔμοι | δύσνοια μὴ πρόσεστιν. γῆ—Ὥμβρος—φῶς. The pollution (ἄγος) of Oedipus is such that the pure elemental powers—represented by *earth*, the *rain* from heaven, the *light*—cannot suffer it to remain in their presence (*προσθέτειν*): it must be hidden from them. Cp. Aesch. *Eum.* 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, γῆθεν—ἔκ τε ποντίας δρόσου—ἔξ οὐρανοῦ τε. Ὥμβρος here is not a *synonym* but a *symbol* of water generally, as with Empedocles 282 ὡς τότ' ἔπειτ' ἐδίηνε Κύπρις χθόνα δηρὸν ἐν ὄμβρῳ, | εἴδεα καὶ ποιοῦσα θοῶ πυρὶ δῶκε κρατῦναι: cp. Lucr. I. 714 f. *quattuor ex rebus posse omnia rentur Ex igni terra atque anima procrescere et imbri.* In *Ant.* 1073 the exposure of the unburied corpse is spoken of as a *violence* to *οἱ ἄνω θεοί* (*βιάζονται*). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of his corpse (*Eur. Or.* 1085, *Hipp.* 1030). 1428 The original sense of *ἵερος*, 'strong' (Curt. *Etym.* § 614), suits a few phrases; such as *ἵερος ἰχθύς* (*Il.* 16. 407). But in such as *ἵερον ἡμαρ,* *κνέφας,* *Ὥμβρος,* *ποταμοί* etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.' 1430 The objection to taking *μάλιστρα*

- μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.
- OI. πρὸς θεᾶν, ἐπείπερ ἐλπίδος μ' ἀπέσπασας,  
ἀριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,  
πιθοῦ τί μοι· πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.
- KP. καὶ τοῦ με χρείας ὥδε λιπαρεῖς τυχεῖν; 1435
- OI. βῆψόν με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὃπου  
θητῶν φανοῦμαι μηδενὸς προσήγορος.
- KP. ἔδρασ' ἀν εὗ τοῦτ' ἵσθ' ἄν, εἰ μὴ τοῦ θεοῦ  
πρώτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.
- OI. ἀλλ' ἡ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις,  
τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι. 1440
- KP. οὗτως ἐλέχθη ταῦθ': ὅμως δ', ἵν' ἔσταμεν  
χρείας, ἅμεινον ἐκμαθεῖν τί δραστέον.
- OI. οὗτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὑπερ;
- KP. καὶ γὰρ σὺ νῦν τὰν τῷ θεῷ πίστιν φέροις. 1445
- OI. καὶ σοί γ' ἐπισκῆπτω τε καὶ προστρέψομαι,

**1437** φανοῦμαι] θανοῦμαι coniecit Meinekius, recepit Nauck. **1445** τ' ἀν  
(i. e. τοι ἀν, τὰν) L, A, codd. plerique: praetulerunt autem γ' ἀν, quod habent L<sup>2</sup>  
et Γ, Hermann., Wunder., Hartung., Blaydes. In τὰν facillime quidem transisset  
γ' ἀν: sed hoc paene irridens est, illud, maestis recordantis; utrum igitur Creontis

with τοῖς ἐν γένει is not that it follows these words (see on 1394), but that τάγγενη intervenes. Rather join it with εὐσεβῶς ἔχει. ὥραν μόνοις τ'  
ἀκούειν = μόνοις ὥραν ἀκούειν τε. 1432 ἐλπίδος μ' ἀπέσπασας, suddenly  
plucked me away from (made me to abandon) my uneasy foreboding: cp. Lat. *revellere (falsorum persuationem*, Sen. *Epist.* 95), and our phrase,  
'a revulsion of feeling': *Ai.* 1382 ὡς μ' ἔψευστας ἐλπίδος πολύ. Conversely (*El.* 809) ἀποσπάσας...φρενὸς | αἴ μοι μόναι παρῆσσαν ἐλπίδων.  
1433 ἀριστος ἐλθὼν πρὸς...ἔμε, having come to me in so noble a spirit;  
cp. 1422 ἐλήλυθα. This is more natural than to render, 'having proved thyself most noble towards me' (see on 1357). 1434 πρὸς σοῦ,  
in thy interest: Eur. *Alc.* 58 πρὸς τῶν ἔχόντων, Φοῖβε, τὸν νόμον  
τίθης: *Tr.* 479 δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν, the argument on  
his side. 1435 χρείας, request: *O. C.* 1754 προσπίνομέν σοι. ΘΗ.  
τίνος, ὁ παῖδες, χρείας ἀνύσαι; 1437 μηδενὸς προσήγορος, accosted by  
no one: for the gen., cp. *El.* 1214 οὗτως ἄτιμος είμι τοῦ τεθνηκότος; *ib.*  
344 κείνης διδακτά. With dat., *Ph.* 1353 τῷ προσήγορος; see on 1337:

that kinsfolk alone should see and hear a kinsman's woes.

OE. For the gods' love—since thou hast done a gentle violence to my presage, who hast come in a spirit so noble to me, a man most vile—grant me a boon:—for thy good will I speak, not for mine own.

CR. And what wish art thou so fain to have of me?

OE. Cast me out of this land with all speed, to a place where no mortal shall be found to greet me more.

CR. This would I have done, be thou sure, but that I craved first to learn all my duty from the god.

OE. Nay, his behest hath been set forth in full,—to destroy the parricide, the unholy one, that I am.

CR. Such was the purport; yet, seeing to what a pass we have come, 'tis better to learn clearly what should be done.

OE. Will ye, then, seek a response on behalf of such a wretch as I am?

CR. Aye, for thou thyself wilt now surely put faith in the god.

OE. Yea; and on thee lay I this charge,  
to thee will I make this entreaty:

animo melius congruat, haud dubium videtur. **1446** προστρέψομαι L, V, V<sup>2</sup>, al.: προτρέψομαι A, V<sup>3</sup>, V<sup>4</sup>, al., quod receperunt Hermann., Dindorf., Blaydes., Campbell. Sed enixe et summisse supplicanti multo aptius est προστρέψομαι, quod recte servat Nauck.

for δπου μή with fut. indic., on 1412. 1438 For the doubled δν with έδρασα, cp. 862; join τοῦτ' with τσθι: it could not here go with έδρασα. 1440 φάτις (151), the message brought by Creon from Delphi (86): πᾶσ', 'in full,' explicitly: *Ai.* 275 κεῖνος...λύπη πᾶς ἐλήλαται. The indefinite person of the φάτις is identified with Oedipus just as in 1382 f. 1442 f. ινα...χρέας, see 367. 1444 οὗτως with δθλον: *Ph.* 104 οὗτως ἔχει τι δεινὸν ισχύος θράσος; 1445 The καὶ belongs to σν: 'yes, for even thou in sooth wouldst now believe in the god (though formerly thou didst not believe his word by the mouth of Teiresias).' This is not spoken in mockery, but with grave sorrow. The phrase πίστιν φέροις as = πιστεύοις (*El.* 735 τῷ τέλει πίστιν φέρων) prob. = 'render belief' (as a tribute due), cp. φόρον, δασμόν, χρήματα φέρειν, and the like figure in Pind. *Ol.* 11. 17 νικῶν | Ἰλα φερέτω χάριν. 1446 καὶ σοι γ: yes [I am prepared to abide by Apollo's word], and on *thee*

τῆς μὲν κατ' οἴκους αὐτὸς ὃν θέλεις τάφον  
 θοῦ· καὶ γὰρ ὁρθῶς τῶν γε σῶν τελεῖς ὑπερ·  
 ἐμοῦ δὲ μῆποτ' ἀξιωθήτω τόδε  
 πατρῷον ἄστυ ζῶντος οἰκητοῦ τυχεῖν,                    1450  
 ἀλλ' ἔα με ναίειν ὅρεσιν, ἐνθα κλῆζεται  
 οὐμὸς Κιθαιρῶν οὗτος, ὃν μῆτηρ τέ μοι  
 πατήρ τ' ἐθέσθην ζῶντε κύριον τάφον,  
 ὃν' ἔξ ἐκείνων, οἵ μ' ἀπωλλύτην, θάνω.  
 καίτοι τοσοῦτόν γ' οἶδα, μῆτε μ' ἀν νόσον            1455

**1453** ζῶντε codd.: ζῶντι coniecit Toup., reperunt multi edd.: vide tamen annot.

too I lay an injunction, and will now make a prayer to thee; *i.e.* as I turn to the god for what he alone can give (cp. 1519 *τοῦ θεοῦ μ' αἰτεῖς δόσιν*), so I turn to *thee* for that which lies in thine own power. The midd. *προστρέψομαι* as in fr. 759 'Εργάνην (Athene)...*προστρέπεσθε*: the active has the same sense in *Ai.* 831, *O. C.* 50. On the future, see 1077. There is no cause to desire *ἐπισκῆψις*: each tense has its due force: I now enjoin, and am going on to ask. Just so in Thuc. 2. 44 *οὐκ ὀλοφύρομαι μᾶλλον ἢ παραμυθήσομαι*, where the conjecture *ὀλοφυροῦμαι* is needless: 'I do not bewail them, but rather *intend to comfort them*.' The reading *προτρέψομαι* must be judged by the context. With it, the sense is:—yes [*I am sensible of my duty to Apollo*], and I enjoin on *thee*, and will *exhort* thee, to do thine. (Cp. 358 *προύτρέψω*: Plat. Legg. 711 B *τρὸς ἀρετῆς ἐπιτρέψαματα προτρέπεσθαι τοὺς πολίτας*.) But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon's unexpected goodness (1432), and is now a suppliant (cp. 1468). In *Ai.* 831 and *O. C.* 50, where *προστρέψω* is undoubtedly right, *προτρέψω* occurs as a variant. 1447 *τῆς...κατ'* οἴκους: the *name* of Iocasta has not been uttered since 1235. Contrast 950. 1448 *τελεῖς*, absol., like *ἔρδειν*, perform rites, *i.e.* the *ἐντάφια* (*Isae. or. 8 § 38*). The special term for offerings to the dead was *ἐναγύζειν* (*Isae. or. 3 § 46*). 1449 *ἀξιωθήτω*, *be condemned*: Her. 3. 145 ἐμὲ μέν, ὡς κάκιστε ἀνδρῶν, ...*ἀδικήσαντα οὐδὲν ἀξιον δεσμοῦ γοργύρης ηξίωσας*, *doomed me to a dungeon though I had done no wrong worthy of bonds*. 1451 *ἴα*, a monosyllable by synizesis, as in *Ant.* 95 ἀλλ' ἔα με. Cp. *Od.* 9. 283 *νέα μέν μοι κατέαξε Ποσειδάων ἐνοσίχθων*. *ὅρεσιν*, locative dative, cp. *γῇ*, 1266. *Ἐνθα κλῆζεται κ.τ.λ.*, lit., 'where my Cithaeron yonder is

—give to her who is within such burial as thou thyself wouldest; for thou wilt meetly render the last rites to thine own. But for me—never let this city of my sire be condemned to have me dwelling therein, while I live: no, suffer me to abide on the hills, where yonder is Cithaeron, famed as mine,—which my mother and sire, while they lived, set for my appointed tomb,—that so I may die by their decree who sought to slay me. Howbeit of thus much am I sure,—that neither sickness

famed,' = 'where yonder is Cithaeron, famed as mine,'—*i.e.* made famous by the recent discovery that it is Οἰδίπον τροφὸς καὶ μῆτηρ (1092). There is an intense bitterness in the words: the name of Cithaeron is for ever to be linked with his dark story. Statius (quoted by Schneidewin) was doubtless thinking of this place: *habeant te lustra tuusque Cithaeron* (*Theb.* 11. 752). *κλῆσται* is stronger than *καλεῖται*, as in *Tr.* 659 ἐνθα κλῆσται θυτήρ means, 'where *fame* (that brought the tidings of his great victory) tells of him as sacrificing.' For the idiom cp. *Il.* 11. 757 Ἀλειστὸν ἐνθα κολώνη | κέκληται. 1453 The words *ἢ ἐκείνων* form the decisive argument for the *ζῶντες* of the MSS. against Toup's specious emendation, *ζῶντι*. His parents in *their life-time* appointed Cithaeron to be his grave. Now they are dead; but, though he can no longer die by their *agency*, he wishes to die *ἢ ἐκείνων*, by *their doom*; *i.e.* by self-exposure in the same wilds to which they had consigned him (cp. 719 ἔρρυψεν ἀλλων χερσὶν εἰς ἄβατον ὅπος). The thought of the hostile *dead* bringing death upon the living is one which Sophocles has more than once: *Ai.* 1026 εἶδες ως χρόνῳ | ἐμελλέ σ' Ἐκτωρ καὶ θανὼν ἀποφθεῖν; *Trach.* 1163 (Heracles speaking of Nessus) ζῶντά μ' ἐκτεινεν θανών. The reading *ζῶντι*, on the other hand, yields nothing but a weak verbal antithesis with *τάφον*. Had his parents meant him to *live* in lonely misery on Cithaeron, there would be some point in calling it his 'living grave.' But they meant him to die there forthwith (cp. 1174); *ζῶντι*, then, would mean nothing more than that the grave was chosen before the babe was dead. *κύριον*, appointed by their authoritative decision: cp. Aesch. *Eum.* 541 ποιὰ γὰρ ἐπέσται· | κύριον μένει τέλος. 1454 *ἀπωλλύτην*: for the imperf. of intention, cp. Andoc. or. 1 § 41 τὸν πατέρα μον ἀπωλλυε ('sought to ruin'), *συνειδότα ἀποφαίνων*. 1455 οἵδια μὴ (not οὐ) *πέρσαι ἀν.* οὐ (before infin. no less than in other cases) introduces a negative statement, *μὴ* a negative conception. Where *personal assurance of a fact*

μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἂν ποτε  
θυήσκων ἐσώθην, μὴ πί τῷ δεινῷ κακῷ.  
ἄλλ' ή μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἵτω·  
παιδῶν δὲ τῶν μὲν ἀρσένων μή μοι, Κρέον,  
προσθῆ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ 1460  
σπάνων ποτὲ σχεῦν, ἔνθ' ἀν ὁσι, τοῦ βίου·  
ταῦ δ' ἀθλίαιν οἰκτραῖν τε παρθένοις ἐμαῖν,  
αὖν οὗποθ' ἡμὴ χωρὶς ἐστάθη βορᾶς  
τράπεζ' ἄνευ τοῦδ' ἀνδρός, ἄλλ' ὅσων ἐγὼ  
ψαύοιμι, πάντων τῶνδ' ἀεὶ μετειχέτην· 1465  
αὖν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῦν

**1458** ὅποιπερ L, codd. et edd. plerique: ὅπηπερ (A, V<sup>2</sup>, al.) praetulerunt Brunck., Erfurdt., Linwood., Blaydes.: sed de termino magis quam de cursu vitae suae proposito loquitur Oedipus. **1459** Κρέων L, A, T, Brunck., Schneidewin., Kennedi: Κρέον reliqui codd. plerique et edd. **1460** προσθη (sic) L, A, et codd. plerique. Accentus non errori sed consilio fortasse debetur, cum inter veteres grammaticos non satis constaret utrum (ut hoc utamur exemplo) προσθη an προσθῆ

is expressed, μή with infin. can give this emphasis; so Dem. or. 21 § 222 πεπίστευκε τῇ πολιτείᾳ μηδένα ἔλξειν μηδὲ τυπτήσειν: [Dem.] or. 40 § 47 αὐτὸς ἑαυτοῦ καταμαρτυρεῖ μὴ ἔξ ἐκείνου γεγενῆσθαι. So μή with infin. occurs after πέποιθα, πέπεισμα, sometimes also φημί, λέγω, οἴομαι, νομίζω: see Prof. Gildersleeve in *American Journ. of Philology*, vol. 1. p. 49. οὐ πέρσαι ἄν would also be right here, as representing the simple statement, ὅτι οὐκ ἄν πέρσειε: cp. [Dem.] or. 49 § 35 οἴεσθε...τὸν πατέρα...οὐκ ἄν φυλάττειν; 1457 with μὴ understand σωθεῖς, = εἰ μὴ ἐσώθην ἐπὶ κακῷ τῷ: cp. *Ai.* 950 οὐκ ἄν τάδ' ἔστη τῷδε μὴ θεῶν μέτα, sc. στάντα, = εἰ μὴ ἔστη. 1460 προσθῆ μέριμναν, take care upon thee: so often of assuming a needless burden: Thuc. 1. 78 μὴ...οἰκέον πόνον προσθῆσθε: *ib.* 144 κινδύνους αὐθαιρέτους μὴ προστίθεσθαι: Plat. *Prot.* 346 D ἔχθρας ἐκονσίας ...προστίθεσθαι. Elmsley's plausible προθῆ (*Ez.* 1334 εὐλάβειαν...προύθεμην) would be weaker. ἄνδρες, males (though not ἔξηνδρωμένοι); cp. *Tr.* 1062 θῆλυς οὖσα κούκ άνδρὸς φύσιν. 1462 ff. ταῖν δ' ἀθλίαιν. Instead of supplying πρόσθου μέριμναν, it is better to regard αὖν in 1466 as an anacolouthon for ταύταιν, arising from the length of the preceding clause. Cp. Antiphon or. 5 §§ 11, 12 δέον σε διομόσασθαι...δ' σὺ παρελθών, where, after a long parenthetic clause, δ' has been irregularly substituted for ταῦτα. 1463 f. αὖν for whom ή ἡμὴ βορᾶς τράπεζα the table

nor aught else can destroy me ; for never had I been snatched from death, but in reserve for some strange doom.

Nay, let *my* fate go whither it will : but as touching my children,—I pray thee, Creon, take no care on thee for my sons ; they are men, so that, be they where they may, they can never lack the means to live. But my two girls, poor hapless ones,—who never knew my table spread apart, or lacked their father's presence, but ever in all things shared my daily bread,—I pray thee, care for *them* ; and—if thou canst—suffer me to touch them with my

scribere oporteret: cf. Chandleri librum de accentibus, § 820 edit. alterius. In Herod. 6. 109 codices προσθῆ praebent. Coniecit Elmsleius προθῆ, receperunt Wunder., Blaydes. : et inveni quidem πρόθη (sic) in cod. V: praestat tamen vulgata l. 1466 αὖ] ταῦ, quod vidi in cod. V<sup>2</sup>, Blaydesius esse memorat etiam in uno codd. Parisinorum (2820), ascripto τούτων. Iam Heathius ταῦ coniecerat (quo quidem pro ταῦται accepto tollitur anacoluthon), receperunt Brunck., Erfurdt., Hartung., Kennedyus.

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*at which I ate οὐποτε χωρὶς ἐστάθη was never placed apart, ἀνευ τοῦδ' ἀνδρός* (so that they should be) *without me.* Instead of ἀνευ αὐτῶν, we have ἀνευ τοῦδ' ἀνδρός, because (αὖ being dat. of persons affected) αὖ οὐποτε ἡ ἔμὴ τράπεζα χωρὶς ἐστάθη ἀνευ τοῦδ' ἀνδρός is equivalent to αὖ οὐποτε τὴν ἔμὴν τράπεζαν χωρὶς σταθεῖσαν εἶδον, (ώστε εἶναι) ἀνευ τοῦδ' ἀνδρός. This is simpler than to construe: ‘for whom the dinner-table, which was (always) mine, was never placed apart, or without me’: when ἔμὴ would be a compressed substitute for ἡ ἔμὴ ἀεὶ οὐσα in the sense of ἀλλὰ ἡ ἔμὴ ἀεὶ ἦν. We cannot take ἔμὴ βορᾶς τράπεζα as merely = ‘the table which I provided’: the emphasis on ἔμὴ would alone exclude this. Prof. Kennedy understands: ‘apart from whom (αὖ χωρὶς) my dinner-table ne'er was set *without my bidding*’ i.e. never except on special occasions, when I had so directed. ἀνευ could certainly mean this (*O. C.* 926 etc.). But can we understand Oedipus as saying, in effect,—‘who always dined with me—except, indeed, when I had directed that they should *not*? The attributive gen. βορᾶς is equivalent to an adj. of quality like τρόφιμος, as Eur. *Phoen.* 1491 στολὶς τρυφᾶς = στολὶς τρυφερά: not like ἀμαξαι σίτου (Xen. *Cyr.* 2. 4. 18) ‘waggon-loads of grain.’ ἐστάθη, because a light table is brought in for the meal, and removed after it (cp. *Il.* 24. 476, *Od.* 10. 354 etc.). ἀνευ τοῦδ' ἀνδρός, explaining χωρὶς, as in *Ph.* 31 κενὴν οὐκησιν is explained by ἀνθρώπων δίχα, *Ai.* 464 γυμνὸν φανέντα by τῶν ἀριστέων ἄτερ. ἀνευ as in *Tr.* 336 μάθης ἀνευ τῶιδ', hear *apart from* these. 1466 μελεσθαι,

ψαῦσαι μ' ἔασον κάποκλαύσασθαι κακά.  
 ἵθ' ὄνταξ,  
 ἵθ' ὁ γονῆ γενναῖε. χερσί τὰν θιγὼν  
 δοκοῦμ' ἔχειν σφας, ὥσπερ ἡνίκ' ἐβλεπον. 1470  
 τί φημί;  
 οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοιν  
 δακρυρροούντοιν, καὶ μ' ἐποικτείρας Κρέων  
 ἐπεμψέ μοι τὰ φίλτατ' ἐκγόνοιν ἐμοῖν;  
 λέγω τι; 1475

KR. λέγεις· ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,  
 γνοὺς τὴν παρούσαν τέρψν, ἢ σ' εἶχεν πάλαι.

OI. ἀλλ' εὐτυχοίης, καὶ σε τῆσδε τῆς ὁδοῦ

**1470** σφᾶς, L, A, codd. plerique: σφᾶ Pal.: vide annot. **1474** Veram 1. ἐκγόνοιν servant cum paucis codd. B et V<sup>4</sup>: falsam ἐγγόνοιν habent L, A, reliqui fere omnes. **1477** ἢ σ' εἶχεν L, V, B, E, al.: ἢν εἶχες, quod cum aliis aliquot

infin. for imper.: cp. 462. μάλιστα μὲν: see on 926. **1468** ἵθ' ὄνταξ. A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as *Ph.* 749 f. (in an anxious entreaty, as here) *ἵθ'* ὁ παῖ. So *O. C.* 1271 τί σιγῆς; *ib.* 318 τάλαινα. The speech of the agonised Heracles is similarly broken by short dactylic or choriambic phrases, *Tr.* 1081, αῖ αῖ, ὁ τάλας: 1085 ὄνταξ Ἀΐδη, δέξαι μ', | ὁ Διός ἀκτίς, παῖσον. But Soph. has used the license most sparingly, and always, it may be said, with fine effect. **1469** γονῆ γενναῖε, noble in the grain,—one whose γενναῖότης is γηνσία, inbred, true,—referring to the ἀρετή just shown by Creon (1433). γονῆ here is not merely intensive of γενναῖε, making it = γενναῖότατε, (as the sarcastic γένει seems to be in Plat. *Soph.* 231 B ἡ γένει γενναῖα σοφιστική, ‘the most noble.’) Cp. *Ai.* 1094 μηδὲν ὅν γοναῖσιν. **1470** ἔχειν σφας. σφέας has the accent in Homer when it is emphatic, as when joined with αὐτούς, being then a disyllable: *Il.* 12. 43 σφέας αὐτούς. When non-emphatic and enclitic, it is a monosyllable: *Od.* 4. 77 καὶ σφέας φωνήσας. The perispomenon σφᾶς corresponds to the accented σφέας, as in σφᾶς αὐτούς: the enclitic σφας to the enclitic σφέας. Thus in *O. C.* 486 we must write ὡς σφας καλοῦμεν with Herm.; where Elmsley gave ὡς σφᾶς, holding (against the grammarians) that this form was never enclitic. Here, as in 1508, the pronoun is non-emphatic. According to the rule

hands, and to indulge my grief. Grant it, prince, grant it, thou noble heart ! Ah, could I but once touch them with my hands, I should think that they were with me, even as when I had sight...

[CREON'S Attendants lead in the children ANTIGONE and ISMENE.]

Ha ? O ye gods, can it be my loved ones that I hear sobbing, —can Creon have taken pity on me and sent me my children—my darlings ? Am I right ?

CR. Yea : 'tis of my contriving, for I knew thy joy in them of old,—the joy that now is thine.

OE. Then blessed be thou, and, for guerdon of this errand, praebet A, ex moneta correctoris est sermonem pedestrem diligentis. Ab uno deterioris notae libro (Laur. 32. 2) ἡ σ' ἔχει receperunt Wunder. ( $\pi\acute{α}\lambda\alpha\iota$  cum ἔχει iungens), Hermann., Blaydes. ( $\pi\acute{α}\lambda\alpha\iota$  ad γνοὺς referentes). Pro παροῦσαν Blaydes. coniecit πάροιθε.

now generally received, a *monosyllabic* enclitic stands unaccented after a paroxytone word, the latter remaining unaffected: we therefore write ἔχειν σφας. But, according to Arcadius and Herodian, a paroxytone word followed by an enclitic *beginning with σφ* took the acute on its last syllable, as ἔχειν σφας: see Chandler, §§ 965, 966 2nd ed. 1471 τί φημι; the cry of one startled by a sound or sight, as *Tr.* 865: *O. C.* 315 τί φῶ; Aesch. *P. V.* 561 τίς γῆ; τί γένος; τίνα φῶ λεύσσουεν; 1472 τοῖν...φλοιν | δακρυρροούντοιν. The use of the masc., referring to the two girls, is distinct from the poetical use by which a woman speaking of herself can use the masc. *plural*, but exemplifies the Attic preference for the masc. to the fem. *dual* in participles, and in some adjectives and pronouns: cp. Xen. *Cyr.* 1. 2. 11 μίαν ἄμφω τούτω τῷ ήμέρᾳ λογίζονται. Plat. *Phaedr.* 237 Δ ήμῶν ἐν ἑκάστῳ δύο τινέ ἐστον ἴδεα ἀρχοντε καὶ ἀγοντε, οἵν ἐπόμεθα. So τῷ θεῷ, τοῖν θεοῖν (Demeter and Persephone). 1474 τὰ φίλατα ἐκγ. ἐμοῖν, my chief treasure, (consisting in) my two daughters: cp. on 261 κοινῶν παιῶν κοινά: *El.* 682 πρόσχημ' ἀγώνος, a glory (consisting in) a contest. 1475 λέγω τι; see Plat. *Crat.* 404 Α κινδυνεύεις τι λέγειν, compared with *Symp.* 205 Δ κινδυνεύεις ἀληθῆ λέγειν. Ar. *Eg.* 333 νῦν δεῖξον ὡς οὐδὲν λέγει τὸ σωφρόνως τραφῆναι, 'what nonsense it is.' 1477 γνοὺς...πάλαι: aware of the delight which you now feel, —as you ever felt it: *i.e.*, taught by the past to foresee that you would thus rejoice. 1478 Soph. may have been thinking of Aesch. *Cho.* 1063 ἀλλ' εὐτυχίης, καὶ σ' ἐποπτεύων πρόφρων | θεὸς φυλάττοι καιρίουσι συμφορᾶις. τῆσδε τῆς ὁδοῦ, causal gen.: *El.* 626 θράσους | τοῦδ' οὐκ ἀλύξεις:

δαίμων ἄμεινον ἢ 'μὲ φρουρήσας τύχοι.  
 ὡς τέκνα, ποῦ ποτ' ἐστέ; δεῦρ' ἵτ', ἔλθετε  
 ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,  
 αἱ τοῦ φυτουργοῦ πατρὸς ὑμὶν ὥδ' ὁρᾶν  
 τὰ πρόσθε λαμπρὰ προύξένησαν ὅμματα·  
 ὃς ὑμίν, ὡς τέκν', οὐθ' ὁρῶν οὐθ' ἴστορῶν  
 πατήρ ἐφάνθην ἔνθεν αὐτὸς ἡρόθην.      1485  
 καὶ σφὰς δακρύω· προσβλέπειν γὰρ οὐ σθένω·  
 νοούμενος τὰ λοιπὰ τοῦ πικροῦ βίου,  
 οἶον βιώναι σφὰς πρὸς ἀνθρώπων χρεών.  
 ποιας γὰρ ἀστῶν ὥξετ' εἰς ὄμιλίας,

**1481** ὡς codd.: *eis* Elmsleius, Wunder., Hartung.: *és* Blaydes.      **1487**  
 Habent codd. aliquot (in quibus sunt B, E, L<sup>2</sup>, V<sup>4</sup>) τὰ πικρὰ τοῦ λοιποῦ βίου, quod  
 recepit Blaydes.; eo usque enim aetatis Oedipi filiolas non acerbe deguisse. Qua ipsa

Eur. *Or.* 1407 ἔρποι τὰς ἀσύχου προνοίας. 1479 ἢ 'μὲ is required here, since with ἢ μὲ the stress would fall wholly on φρουρήσας. On the other hand in 1478 καὶ σε is right, because, after εὐτυχοῖς, the person does not need to be at once emphasised again. This is not, however, like *Il.* 23, 724 ἢ μ' ἀνάειρ' ἢ ἐγὼ σέ, where με suffices because the sense is, 'slay, or be slain.' In *El.* 383, 1213 με and σου are justified by the stress on ὑστερον and προσῆκει respectively. 1481 ὡς τὰς...χέρας. As the sense is so plainly equivalent to ὡς ἐμέ, we are scarcely justified in changing ὡς to *eis* (with Elmsley), or *és* (with Blaydes). *Tr.* 366 δόμοντι | ὡς τούσδε is a slightly stronger case for such change, yet not a conclusive one. *és* is now read for ὡς in *Ach.* 242 (ὡς τὸ πρόσθεν) and in *Thuc.* 8. 36 (ὡς τὴν Μίλητον), 103 (ὡς τὴν Ἀβυδον). Soph. has ὡς ὑμᾶς *Tr.* 366. 1482 f. Construe: αἱ προύξενησαν ὑμὸν who have effected for you τὰ πρόσθε λαμπρὰ τοῦ φυτ. πατρὸς ὅμματα ὥδε ὁρᾶν that the once bright eyes of your sire should see thus, *i.e.* should be sightless: cp. his own phrase quoted in 1273 ἐν σκότῳ τὸ λοιπὸν...όψοιατο. *Ph.* 862 ὡς Ἄιδα παρακείμενος ὁρᾷ, he sees as the dead, *i.e.* not at all. Cp. Xen. *Apol.* *Socr.* § 7 ὁ θεὸς δι' εὑμένειαν προξενεῖ μοι οὐ μόνον τὸ ἐν καιρῷ τῆς ηλικίας καταλῦσαι τὸν βίον, ἀλλὰ καὶ τὸ γέραστα, the god's kindly offices grant to me that I should close my life etc. προξενεῖν = (1) to be a πρόξενος: then (2) fig., to lend one's good offices: either (a) absol., as *O. C.* 465 προξένει, stand my friend: or (b) with dat. and acc., or acc. and infin., to effect a thing,

may heaven prove to thee a kinder guardian than it hath to me! My children, where are ye? Come hither,—hither to the hands of him whose mother was your own, the hands whose offices have wrought that your sire's once bright eyes should be such orbs as these,—his, who seeing nought, knowing nought, became your father by her from whom he sprang! For you also do I weep—behold you I cannot—when I think of the bitter life in days to come which men will make you live. To what company of the citizens will ye come,

ratiocinatione suspicor adductos fuisse librarios ut verba transponerent, nisi si mera negligentia id fecerint: sed nota est antiquae Graecitatis consuetudo qua dicitur *τὰ λοιπὰ τὸν πικροῦ βίου ποτὲ λοιπὸν βίου τὸν πικρόν.*

or result, for one: Xen. *An.* 6. 5. 14 ἵστε...με...οὐδένα πω κίνδυνον προξενήσαντα ύμῖν: Plut. *Alex.* 22 αὐτῷ...τοιαῦτα ὀνείδη προξενῶν (said of one who panders to vices): Soph. *Tr.* 726 ἐλπὶς ητις καὶ θράσος τι προξενεῖ. In particular, προξενῶν τινά τινι = συνιστάναι, to *introduce* one person to another. So Prof. Kennedy understands here: ‘which introduced to you your father’s once brilliant eyes, that you should thus behold them’—*i.e.* presented them to you in this state. But οὐδέν δρᾶν seems thus to lose its force: and the ordinary usage of προξενῶν confirms the version given above. 1484 οὐθ' ὄρῶν οὐθ' ιστορῶν: *i.e.* neither *recognising* his mother when he saw her, nor *possessing any information* which could lead him to suspect that she was such. ιστορεῖν is (1) to be, or (2) to become, ιστωρ, a knower: *i.e.* (1) to have information, or (2) to seek it. Sense (2) is more frequent: but Aesch. has (1) in *Eum.* 455 and *Pers.* 454, Soph. probably in *Tr.* 382, though οὐδὲν ιστορῶν there *might* mean ὅτι οὐδὲν ιστόρει (imperf.), ‘did not ask.’ Here (1) is best, because it would be almost absurd to say that he had wedded Iocasta ‘without asking any questions’—as if he could have been expected to do so. Cp. *O. C.* 273 νῦν δ' οὐδὲν εἰδὼς ικόμην ἵν' ικόμην. 1485 ήρόθην: cp. 1257, 1210. 1489 f. ὁμιλίας...ἔορτάς. The poet is thinking of his own Athens, though the language is general. ὁμιλίας comprises all occasions on which Attic women could appear in public,—as at the delivery of ἐπιτάφιοι (Thuc. 2. 45): ἔορτάς suggests such festivals as the Thesmophoria, the Panathenaea, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the life of the *family*. Kinsfolk took part in them together: and at such

ποίας δ' ἑορτάς, ἔνθεν οὐ κεκλαυμέναι                            1490  
 πρὸς οἶκον ἵξεσθ' ἀντὶ τῆς θεωρίας;  
 ἀλλ' ἡνίκ' ἀν δὴ πρὸς γάμων ἥκητ' ἀκμάς,  
 τίς οὗτος ἔσται, τίς παραρρύψει, τέκνα,  
 τοιαῦτ' ὄνειδη λαμβάνων, ἀν τοῖς ἐμοῖς  
 γόνοισιν ἔσται σφῶν θ' ὁμοῦ δηλήματα;                    1495

**1491** In L factum est *ἵξεσθ'* ex *ἥξετ'* (non, opinor, ex *ἥξεθ'*,) et habent *ἥξετ'* B, E, V<sup>4</sup>. Natum est illud haud dubie ex *ἥξετ'* in v. 1489. Contrario errore T in v. 1489 *ἵξετ'* praebet, cum praecurrenter scribentis oculi ad *ἵξεσθ'* in 1491. **1493** *τίς οὗτος ἔσται γ' ὁς* E: *τίς οὗτος ἔστιν ὁς παραρρύψει* coniecit Elmsleius, quod

moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. In Athenian law-courts the fact of association at festivals could be cited in evidence of family intimacy: Isocr. or. 19 § 10 ἔως μὲν γὰρ παῖδες ἡμεν, περὶ πλέονος ἡμᾶς αὐτοὺς ἡγούμεθα ἡ τοὺς ἀδελφούς, καὶ οὕτε θυσίαν οὕτε θεωρίαν (public spectacle) οὕτ' ἀλλην ἑορτὴν οὐδεμίαν χωρὶς ἀλλήλων ἡγομεν. Isae. or. 8 § 15 καὶ εἰς Διονύσια εἰς ἀγρὸν ἥγεν ἀεὶ ἡμᾶς, καὶ μετ' ἐκείνου τε ἐθεωροῦμεν (in the theatre) καθήμενοι παρ' αὐτόν, καὶ τὰς ἑορτὰς ἡγομεν παρ' ἐκείνον πάσας. It was the Attic custom for a bridegroom *Θεσμοφόρια* ἔστιν τὰς γυναικας, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also *φράτοροι* γαμηλίαν *εἰσφέρειν*, to provide a banquet for his clansmen when his bride was introduced into his *φρατρία* (or. 8 § 18). **1490** *κεκλαυμέναι*, only poet.: later poets and Plut. have *κέκλαυσμαι*: the poet. *δεδακρυμένος* also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited *ἄγος* (cp. note on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leotychides at the Spartan festival of the *γυμνοπαιδίαι* (6. 67). Demaratus drew his robe over his head, and left the theatre: *κατακαλυψάμενος* *ἥϊε ἐκ τοῦ θεήτρου* *ἐς τὰ ἔωντοῦ οἰκία*. Contrast the effusive public greeting which Electra imagines herself and Chrysothemis as receiving *ἔνθεν θ' ἑορτάς* *ἔν τε πανδήμῳ πόλει* (*El.* 982). **1491** *ἀντὶ τῆς θεωρίας*, in place of the *sightseeing* (for which they had looked). *θεωρία* is (1) subjectively, *a sight-*

to what festival, but ye shall go home bathed in tears, instead of sharing in the holiday? But when ye are now come to years ripe for marriage, who shall he be, who shall be the man, my daughters, that will hazard taking unto him such reproaches as must be baneful alike to my sons and to you?

languere dicit Hermann., neque iniuria. **1494** τοῖς ἔμοις] τοῖς πάλαι coniecit Dindorf., τοῖς νέοις Blaydes., τοῖς γάμοις Hartung., qui pro δηλήματα proposuit 'κμεμαγένα. **1495** γονεῦσιν codd., mendo, ut mihi quidem videtur, manifesto: vide annot. Coniectaram γόνουσιν, quam Nauckio deberi credo, veram esse non dubito. γαμβροῖσιν acute magis quam apposite coniecit Arndt.

*seeing:* (2) objectively, *a spectacle*. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 πόθῳ ὄψεως καὶ θεωρίας : Plat. *Rep.* 556 C ἡ κατὰ θεωρίας ἡ κατὰ στρατείας (on *travels* or *campaigns*): Isocr. or. 17 § 4 ἀμα κατ' ἐμπορίαν καὶ κατὰ θεωρίαν. In Her. 1. 30 τῆς θεωρίης ἐκδημήσας...εἴνεκεν, the art. is added as in ἡ εἰρήνη ('peace') etc., because 'seeing the world' is spoken of generically. 1493 τίς οὐτος ἔσται, τίς, κ.τ.λ., is more animated for τίς οὐτος ἔσται, ὅστις. Theocr. 16. 13 τίς τῶν νῦν τοιόσδε; τίς εὐ εἰπόντα φιλαστῖ; is compared by Jacobs there, and by Schneidewin here, but is not really similar, since *τοιόσδε* there refers back to v. 5 f., τίς γάρ...ὑποδέξεται (κ.τ.λ.); 1494 λαμβάνων instead of the infin. with παραρρύψει, as Plat. *Legg.* 699 Α οὐδεὶς τότε ἐβοήθησεν οὐδὲ ἐκινδύνευσε ξυμμαχόμενος. 1495 γόνουσιν. The disgraces of the polluted house will be ruinous not only to the *sons* of Oedipus—who, as men, will still be able to cope with the disadvantage so far at least as to win their bread (1460)—but also to his helpless *daughters*, on whom the inherited dishonour will entail destitution (1506). The γονεῦσιν of the MSS. yields no tolerable sense, whether it is referred to Laïus and Iocasta or to Iocasta alone. δῆλημα is a hurt, bane, mischief, in a physical or material sense: *Od.* 12. 286 ἀνέμοι χαλεποί, δηλήματα νηῶν: *Hom. Hom. Hymn. Apoll.* 364 (of the dead monster) οὐδὲ σύ γε ζώουσα κακὸν δῆλημα βροτοῖσιν: Aesch. fr. 119 ὁδοιπόρων δῆλημα χωρίτης δράκων (the serpent in the fields, a bane of wayfarers). The disgraces are δηλήματα to the sons and daughters as involving their ruin in life: but could not be called δηλήματα to the *dead* in the remote figurative sense of *marring their memories*. Nor would there be any fitness in the conjunction of harm to the dead with harm of *another kind* to the living. Oedipus here thinks of the living, and of the future, alone. The conject. γαμβροῖσιν, besides being far from the MSS., presumes the event which he

τί γάρ κακῶν ἄπεστι; τον πατέρα πατήρ  
ὑμῶν ἔπειφνε· τὴν τεκοῦσαν ἥροσεν,  
ὅθεν περ αὐτὸς ἐσπάρη, κακ τῶν ισων  
ἐκτήσαθ' ὑμᾶς ὠνπερ αὐτὸς ἔξεφυ.

τοιαῦτ' ὀνειδιεῖσθε. κἀτα τίς γαμεῖ;  
οὐκ ἔστιν οὐδείς, ὡς τέκν', ἀλλὰ δηλαδὴ  
χέρσους φθαρῆναι κάγαμους ὑμᾶς χρεών.  
οὐ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατήρ  
ταύταιν λέλειψαι, νὼ γάρ, ὡς ᾧ φυτεύσαμεν,  
δλῶλαμεν δύ δύντε, μή σφε περιίδης  
πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας,  
μηδ' ἔξιστώσῃς τάσδε τοῖς ἐμοῖς κακοῖς.  
ἀλλ' οἰκτισόν σφας, ὅδε τηλικάσδ' ὄρῶν  
πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.  
ξύννευσον, ὡς γενναῖε, σῇ ψαύσας χερί.  
σφῶν δ', ὡς τέκν', εἰ μὲν εἰχέτην ἥδη φρένας,

**1497** τὴν τεκοῦσαν spurium esse censet Nauck., verba ὅθεν...ἐσπάρη nihil aliud significare posse existimans quam ‘*a quo* (patre) satus est.’ Quid vero obstat quin ὅθεν ἐσπάρη signifiet ‘*unde*,’—id est ἔξ ἦς,—‘satus est?’ Reicit etiam verba τῶν ισων Nauck., cum Sophoclem credat ita scripsisse: ὑμῶν ἔπειφν’, ὅθενπερ αὐτὸς ἐσπάρη, | κάκτησαθ’ ὑμᾶς ὠνπερ αὐτὸς ἔξεφυ. **1505** μή σφε παρίδης codd.: μή

regards as impossible. **1496 πατέρα:** for the tribrach see on 719. **1498 τῶν ισων** is poetically equivalent to τῶν αὐτῶν, *i.e.* τῆς αὐτῆς: it is like saying, ‘from a source which was *even as that* whence he sprang,’ instead of, ‘from the *same* source whence he sprang.’ Cp. 845 οὐ γάρ γένοιτ’ ἀν εἰς γε τοῖς πολλοῖς ισος, and note. **1500 ὀνειδιεῖσθε:** see on 672. **1501 δηλαδὴ:** prosaic, but also in Eur. *Or.* 789, *I. A.* 1366. **1503 ἀλλ'** after the vocative, like σὺ δέ, but stronger, as introducing an appeal: as *O. C.* 1405 ὡς τοῦδ' ὅμαιμοι παῖδες, ἀλλ' ὑμεῖς...μή μ' ἀτιμάσητέ γε: and *ib.* 237. **1505 δύ δύντε,** both of us: cp. Eur. *Ion* 518 σὺ δ' εὖ φρόνει γε καὶ δύ δύντε εὖ πράξομεν. **περιίδης:** on Porson’s objection, see Appendix, Note 16. **1506 ἐγγενεῖς**, your kinswomen as they are (where in prose we should have οὔσας added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of *ἐπίτροπος* (guardian) and *κύριος* (representative before the law) of the unmarried girls who are here viewed as

For what misery is wanting? Your sire slew his sire, he had seed of her who bare him, and begat you at the sources of his own being! Such are the taunts that will be cast at you; and who then will wed? The man lives not, no, it cannot be, my children, but ye must wither in barren maidenhood.

Ah, son of Menoeceus, hear me—since thou art the only father left to them, for we, their parents, are lost, both of us,—allow them not to wander poor and unwed, who are thy kins-women, nor abase them to the level of my woes. Nay, pity them, when thou seest them at this tender age so utterly forlorn, save for thee. Signify thy promise, generous man, by the touch of thy hand! To you, my children, I would have given

*σφε περιδης* Dawes.: μὴ παρά σφ' ἔης Porson.: μὴ περὶ σφ' ἔης Fritschius: μὴ σφ' ἀπιώσῃς Erfurdt., qui prius μὴ σφε δὴ προδῷς coniecerat. **1506** ἐγγενεῖς codd. (in L prima manus ἐγγενεῖς scripserat): ἐγγενεῖς ex sua coniectura Dindorf., vocem alias non inventam, quacum conferri iubet ξεβίος, ξετιμος, ξενόσιος. Coniecit ἀστέγους Hermann., ἐκστεγεῖς Schneidewin. **1511** εἰχέτην codd.: εἰχετόν γ' Brunck., Blaydes.; sed vide annot.

orphans (1505); their brothers not being of age. Cp. Isae. or. 5 § 10; [Dem.] or. 46 § 18. 1507 ἔξισώσῃς τάσδε, do not put them on the level of my miseries: cp. 425: for τάσδε instead of τὰ τῶνδε κακά, cp. note on 467. 1508 τηλικάσδ', at their age, *i.e.* so young: *Ant.* 726 οἱ τηλικούδε (so old) καὶ διδαξόμεσθα δὴ | φρονεῖν πρὸς ἀνδρὸς τηλικούδε (so young) τὴν φύσιν; 1509 πλὴν ὅστον τὸ σὸν μέρος, except in so far as, on thy part, οὐκ ἔρημοι εἰσί. 1511 εἰχέτην, 2nd pers. dual, with the form proper to the 3rd (*μετειχέτην*, 1465). Before the Attic period, the Greek language had attained to this regular distinction of active dual forms:—(1) primary tenses, 2nd pers. -τον, 3rd pers. -τον; (2) secondary tenses, 2nd pers. -την, answering to Skt. *tam*: 3rd pers. -την, Skt. *tām*. As regards (2), two classes of exceptions occur: (a) Homeric 3rd pers. in -τον instead of -την: three instances, διώκετον (*Il.* 10. 364), ἐτεύχετον (13. 346), λαβύσσετον (18. 583). These Curtius refers to ‘the want of proper linguistic instinct on the part of some late rhapsodist.’ (b) Attic 2nd pers. in -την instead of -τον. Our εἰχέτην here is the only instance proved by metre: but 8 others are established. Against these fall to be set at least 13 Attic instances of the normal -τον. Curtius regards the 2nd pers. in -την as due to a false analogy. In the *third* person dual -την was distinctive of the secondary

πόλλος ἀν παρήγουν· νῦν δὲ τοῦτο εὔχεσθε μοι,  
οὐ καιρὸς ἐφίζην, τοῦ βίου δὲ λάφυν  
νῦμας κυρῆσαι τοῦ φυτεύσαντος πατρός.

KP. ἄλις ἵν' ἔξήκεις δακρύων· ἀλλ' ἴθι στέγης ἔσω. 1515  
OI. πειστέον, κεὶ μηδὲν ήδύ. KP. πάντα γάρ καιρῷ καλά.  
OI. οἶσθ' ἐφ' οἷς οὖν εἴμι; KP. λέξεις, καὶ τότε εἰσομαι  
κλύων.

OI. γῆς μὲν ὅπως πέμψεις ἀποικον. KP. τοῦ θεοῦ μὲν αἰτεῖς  
δόσιν.

**1512** εὔχεσθε μοι codd. : εὔχεσθ' ἐμοί Wunder. : τοῦθ' ἐν εὔχομαι Blaydes., qui etiam τοῦτο ἐπεύχομαι, Nauckio probante, coniecit: ηὔχθω μόνον Dindorf.; sed nusquam alibi reperitur imperativus perfecti ηὔγματι, quanquam Soph. *Trach.* 610 ηὔγμην ('voveram') dixit, et Plato *Phaedr.* 279 C ηὔκται ('facta sunt vota'). **1513** οὐ καιρὸς ἀεὶ ξῆν τοῦ βίου δὲ λάφυος codd. Tres fere corrugendi rationes tentatae sunt. (1) Omissa ξῆν, Elmsleius sic explicat: εὔχεσθε κυρῆσαι τοῦ βίου οὐ καιρὸς ἀεὶ (κυρῆσαι ἔστι), λάφυος δὲ τοῦ φυτ. πατρός. Hermann. autem, ξῆν pariter omittens, εὔχεσθε pro passivo habet: i.e., De vobis id fiat a me votum, quod cuique tempori conveniat.

tenses. Attic speech sometimes extended this distinction to the *second* person also. (Curtius, *Verb* I. 80, Eng. tr. 53.) **1512 ff.** Oedipus now turns from Creon to the children. The few words which he addresses to them are spoken rather to the older hearers and to himself. τοῦτο εὔχεσθε μοι, 'make this prayer, as I bid you': not, 'pray on my account' (in which sense Wunder reads ἐμοί). In these words Oedipus is thinking solely of his children: he has now passed away from the thought of self (1458). οὐμᾶς in 1514 is no argument for understanding με as subject to ξῆν: rather it is added to mark the contrast with πατρός. **1513** I prefer οὐ καιρὸς ἐφίζην, τοῦ βίου κ.τ.λ. to οὐ καιρὸς ἀεὶ ξῆν, βίου κ.τ.λ. on these grounds. 1. τοῦ before βίου, though not required, is commended, by Greek idiom; it also gives a decidedly better rhythm; and it is not likely to have crept into the text, since the occurrence of ἀεὶ with the α long was not so uncommon that it should have suggested the need of supplementing the metre by τοῦ: but, apart from metrical motive, there was no other for *intruding* the article. 2. οὐ καιρός, without any verb, though a possible phrase, is a harsh one. 3. From ει to αι would be an easy transition. And καιρός ἐφίζην is quite a natural expression: cp. Eur. *I. A.* 858 δοῦλος· οὐχ ἀβρύνομαι τῷδε· η τύχη γάρ οὐκ ἐφίζην.

The foreboding of Oedipus is

much counsel, were your minds mature; but now I would have this to be your prayer—that ye live where occasion suffers, and that the life which is your portion may be happier than your sire's.

CR. Thy grief hath had large scope enough: nay, pass into the house.

OE. I must obey, though 'tis in no wise sweet. CR. Yea: for it is in season that all things are good.

OE. Knowest thou, then, on what conditions I will go? CR. Thou shalt name them; so shall I know them when I hear.

OE. See that thou send me to dwell beyond this land. CR. Thou askest me for what the god must give.

(2) Omissio τοῦ, scribit Hartung. οὐ καιρός, αἰεὶ ἔην, βλου δὲ λάφονος: quod recipiunt Blaydes., Campbell., ᾧ tamen tuentur, neque post καιρὸς distinguunt. (3) In v. ᾧ mendum vident alii. οὐ καιρός ἐστιν, τοῦ βλου δὲ λάφονος coniecit Dindorf., quem secuti sunt Wunder., Nauck., Kennediū: οὐ καιρός οὐκέτι ἔην, Meinekius: οὐ καιρός, εὐ ἔην Blaydes. **1517** εἴμι codd.: εἴμι Brunck. **1518** πέμψεις L (πέμψησις corrector) A, codd. plerique: πέμψης (sic) T, V<sup>2</sup>, alii. ἀπ' οἰκων L (οὐ rubris litteris a manu recenti superscripto), A (superscripto γρ. ἀποικον), codd. plerique: ἀποικων V<sup>2</sup>: veram l. ἀποικον habet B.

that his daughters must become homeless exiles (1506) unless Creon shelters them at Thebes, ‘To live *where occasion allows*’ means in his inner thought, ‘to live at Thebes, if that may be—if not, in the least unhappy exile that the gods may grant you.’ The mono-syllabic ἕα (1451, *Ant.* 95) and ἕῆ (Il. 5. 256 τρεῖν μ' οὐκ ἕῆ Παλλὰς Ἀθήνη) go far to remove the metrical objection. Meineke’s conjecture, ἦ, gives a more prosaic phrase, and is too far from the ᾧ of the MSS. 1515 ἔτηκεις: see on 1357. 1516 καιρός = ἐν καιρῷ. In Thuc. 4. 59 most MSS. give εἰ μὴ καιρῷ τύχοιεν ἔκπτεροι πράσσοντες: Classen reads ἐν καιρῷ on the ground that Thuc. so has it in 1. 121, 5. 61, 6. 9. 1517 The words οἰσθ' ἐφ' οἰς οὐν εἴμι; were said with some return of his former agitation: λέγεις κ.τ.λ. is said by Creon with calm, grave courtesy; they have nothing in them of such irony as, ‘I shall know when you are pleased to tell me.’ So Aesch. *Theb.* 260 ET. αἰτουμένῳ μοι κοῦφον εἰ δοίης τέλος: ‘would that thou couldst grant me a light boon.’ ΧΟ. λέγους ἀν ως τάχιστα, καὶ τάχ' εἴσομαι (*i.e.* and then I shall know if I can serve thee). 1518 ὅπως πέμψεις: sc. ὅρα: Xen. *An.* 1. 7. 3 ὅπως οὐν ἔσεσθε ἄνδρες, ‘see that ye be’: Plat. *Rep.* 337 A ὅπως μοι, ὁ

ΟΙ. ἀλλὰ θεοῖς γ' ἔχθιστος ἥκω. ΚΡ. τοιγαροῦν τεύξει τάχα.

ΟΙ. φῆς τάδ' οὖν; ΚΡ. ἀ μὴ φρονῶ γὰρ οὐ φιλῶ λέγειν μάτην. 1520

ΟΙ. ἅπαγέ νύν μ' ἐντεῦθεν ἥδη. ΚΡ. στεῦχέ νυν, τέκνων δ' ἀφοῦ.

ΟΙ. μηδαμῶς ταύτας γ' ἔλη μου. ΚΡ. πάντα μὴ βούλου κρατεῖν.

καὶ γὰρ ἀκράτησας οῦ σοι τῷ βίῳ ξυνέσπετο.

ΧΟ. ὁ πάτρας Θήβης ἔνοικοι, λεύσσετ', Οἰδίπους ὅδε,  
ὅς τὰ κλείν' αἰνίγματ' ἥδει καὶ κράτιστος ἦν ἀνήρ, 1525  
οὐ τίς οὐ ζῆλω πολιτῶν ταῖς τύχαις ἐπέβλεπεν,

**1521** νῦν bis L, A, B, E, al.: νῦν—νυν T: νυν bis Brunck. **1523** τῷ βίῳ δὰ βίον ex sua coniect. dedit Nauck. **1524—1530** Hos versus choro recte tribuunt codd.; Oedipo scholiasta et Blaydes. Scholiasta versus 1523 fabulam melius finiri iudicat: τὰ γὰρ ἔξῆς ἀντικεία, γνωμολογοῦντος τοῦ Οἰδίποδος. Errorem inde natum esse monet Dindorf., quod in Phoenissis similes versus (1758 seqq.) Oedipo tribuit Euripides, duo quidem priores prope ad verbum de Sophocleis expressos: ὁ πάτρας κλεινής πολίται, λεύσσετ', Οἰδίπους ὅδε, | ὃς τὰ κλείν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνήρ. Delendos vv. 1524—1530 censuit Fr. Ritter., quibus si caremus, curto nimis exitu fabula praeeditur. **1526** ὅστις οὐ ζῆλω πολιτῶν καὶ τύχαις ἐπιβλέπων codd. Nulla lectionis varietas nisi quod ἐν pro οὐ praebent V, M, M<sup>5</sup>

ἀνθρωπε, μὴ ἔρεις. Not (εἴμι ἐπὶ τούτοις), ὅπως κ.τ.λ. **1519** ἀλλὰ θεοῖς γ': i.e. 'Nay, the gods, who hate me, will not be displeased that I should be thrust forth.' For the synesis in θεοῖς see on 640. ἥκω, 1357. Creon's reply, τοιγαροῦν τεύξει τάχα, means: 'if the gods do desire thy banishment, thou wilt soon have thy wish'—when the oracle at Delphi is consulted (1443). According to the story which Soph. follows, Oedipus was at first detained at Thebes against his own wish. But when some time had elapsed, and that wish had given place to a calmer mood, the Thebans, in their turn, demanded his expulsion; and Creon then yielded (*O. C.* 433 ff.). **1520** ἀ μὴ φρονῶ. Cp. 569. Creon cannot tell how Apollo may decide. **1522** Θῇ μου: cp. 1022 χειρῶν λαβών. **1524—1530** See critical note. These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself. Of extant Greek tragedies, the *Prometheus* and the *Agamenon* are the only ones which end with words spoken by one

OE. Nay, to the gods I have become most hateful. CR. Then shalt thou have thy wish anon.

OE. So thou consentest? CR. Nay, 'tis not my wont to speak vain words when I lack knowledge.

OE. Then 'tis time to lead me hence. CR. Come, then,—but let thy children go.

OE. Nay, take not these from me! CR. Crave not to be master in all things: for the mastery which thou didst win hath not followed thee through life.

CH. Dwellers in our native Thebes, behold, this is Oedipus, who knew the famed riddle, and was a man most mighty; on whose fortunes what citizen did not gaze with envy?

a pr. manu; *βιψ* pro *ξήλψ* habet M; quae nihil sunt. ὅν τίς οὐ *ξήλψ* πολιτῶν τῆς τύχης ἐπέβλεπεν; Musgravius, et sic Blaydes. Unde ἐπέβλεπεν mutuatus cum Martini conjectura οὐ, Ellendtii ταῦς coniunxit Hartung., ut ita legat: οὐ τίς οὐ *ξήλψ* πολιτῶν ταῦς τύχαις ἐπέβλεπεν, quod recepit Nauckius. ὡς τίς οὐ *ξήλψ* πολιτῶν καὶ τύχαις ἐπιβλέπω Kennedi. πᾶς ὁν *ξήλου* πολιτῶν καὶ τύχαις ἐπέβλεπον (sic, non ἐπέβλεπεν) Dindorf. in Poet. Scen. ed. quinta (1869). πρώτος ἐν *ξήλψ* πολιτῶν καὶ τύχαις ἐπιφέγγω Campbell.: errat autem vir doctissimus cum gloss. ἐπαιρόμενος ad ἐπιβλέπων non solum in M verum etiam in E esse tradit; nam in cod. E pag. 110, qua continentur versus 1518—1530, neque illud est glossema neque aliud quicquam.

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of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged. 1525 Here, as elsewhere, the mss. fluctuate between *ἥδε* and *ἥδη*. The Attic *ἥδη*, as *first* pers. sing., is contracted from *ἥδεα*: in the *third*, the classical form was not *ἥδη* but *ἥδει*, or, before a vowel, *ἥδεν* (as it *must* be in Eur. *Ion* 1187, Ar. *Pax* 1182 etc.). No 3rd sing. in *εα*, from which *η* could come, is said, or can be supposed, to have existed. Aristarchus, indeed, is quoted by the schol. on *Il.* 5. 64 in favour of the *η*. But the Doric 3rd sing. *ἀπολώλῃ* in *Tab. Heracl.* 1. 39 is the only such form which is beyond question. Curtius (*Verb* II. 237, Eng. tr. 431 ff.) therefore agrees with those textual critics who, like La Roche, Cobet, and Kontos (*Δόγιος Έρμῆς* p. 61) would always write the 3rd sing. *ἥδει* (or *ἥδεν*). Cp. Rutherford, *New Phrynicus*, pp. 229 ff. *ἥδει αἰνίγματα* (*plur.* with reference to the hexameter *ἔπη* in which it was chanted) = knew *instinctively*, by the intuition of genius: in Eur. *Phoen.* 1759 the adapter of this verse has altered *ἥδει* (perhaps by a slip of memory) to the more natural but less forcible *ἔγνω*, ‘read aright,’ solved. 1526 οὐ τίς οὐ *ξήλψ*... ταῦς τύχαις ἐπέβλ., ‘on whose fortunes what citizen did

εἰς ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.  
 ὡστε θυητὸν ὅντ' ἔκείνην τὴν τελευταίαν ἰδεῖν  
 ἡμέραν ἐπισκοποῦντα μηδέν' ὀλβίζειν, πρὶν ἀν  
 τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεινὸν παθών. 1530

**1528** ὅντα κείνην scripserat pr. manus in L; corrector ε ante κ addidit. **1529**

not look with emulous admiration?' To me it appears certain that we should here read the interrogative *tis* with ἐπέβλεπεν instead of ἐπιβλέπων. Cp. *O. C.* 1133 φ τίς οὐκ ἔν | κηλὶς κακῶν ξύνοικος; 871 ὅπου τίς ὄρνις οὐχὶ κλαγγάνει; *Eur. Phoen.* 878 ἀγὼ τί δρῶν οὐ, ποῖα δ' οὐ λέγων ἔπη, | εἰς ἔχθος ἥλθον. Dem. or. 18 § 48 ἐλαννομένων καὶ ὑβριζομένων καὶ τί κακὸν οὐχὶ πασχόντων πᾶσα ή οἰκουμένη μεστῇ γέγονεν. Then the *καὶ* of the mss. should be *ταῖς*. The argument for this depends primarily on the usage of the verb ἐπιβλέπω, which nowhere occurs in the sense of *invidere alicui*, 'to look *jealously* upon.' See Appendix, Note 17. 1529 The use of ἐπισκοποῦντα is peculiar. I take the exact sense to be:—'fixing one's eye on the final day (as on a point towards which one is moving), *that one should see it*,' i.e. 'until one shall have had experience of it.' Thus ἐπισκοπεῖν is used in a sense closely akin to its common sense of 'attentively considering' a thing: and the whole phrase is virtually equivalent to, '*waiting meditatively to see the final day*.' For the added infin., cp. *Thuc.* 3. 2 νεῶν ποίησιν ἐπέμενον τελεσθῆναι, καὶ ὅσα ἐκ τοῦ Πόντου ἔδει ἀφικέσθαι. Cp. *Plin.* 7 § 132 *alius de alio iudicat dies*, et tamen supremus de omnibus, *ideoque nullis credendum est*. Hartung proposed to replace *ἰδεῖν* by *γε δεῖ* (where *γε* would be intolerable), and Nauck by *χρεῶν*. But the infin. δλβίζειν as a 'sententious' imperative (see on 462) is appropriate in this *γνώμῃ*. μηδέν' δλβίζειν. *Eur. Androm.* 100 ff. partly reproduces the language of this passage: *χρή δ' οὐποτ' εἰπεῖν οὐδέν' δλβιων βροτῶν, | πρὶν ἀν θανόντος τὴν τελευ-*

Behold into what a stormy sea of dread trouble he hath come!

Therefore, while our eyes wait to see the destined final day, we must call no one happy who is of mortal race, until he hath crossed life's border, free from pain.

Voces quattuor quae in L super μηδέν' ὀλβίευν πρὶν ἀν̄ deletae sunt ad interpretationem aliquam potius quam ad variam l. videntur pertinuisse.

*ταίαν ἔδης | ὅπως περάσας ἡμέραν ἥξει κάτω.* He has the thought again in *Tro.* 510, *Herad.* 866, *I. A.* 161, as Soph. again in *Trach.* 1. The maxim, ‘Call no man happy before death,’ first appears in Greek literature as a set γνώμη in Aesch. *Ag.* 928 ὀλβίσαι δὲ χρὴ | βίον τελευτήσαντ’ ἐν εὐεστοῖ φίλῃ· but Aristotle recognises the popular tradition which ascribed it to Solon (*Her.* 1. 32, where Solon says that a man may be called εὐτοχῆς in life, but ὀλβίος only after a life exempt from reverse). Cp. Iuv. 10. 274 f. *Et Croesum, quem vox iusti facunda Solonis Respicere ad longae iussit spatio ultima vitae,* where Mayor refers to the proverbs Δυδός (*Croesus*) ἀποθνήσκει σοφὸς ἀνήρ, and τέλος ὅρα βίου (*Paroemiogr.* II. 187, I. 315 n.), and to notices of the saying in Cic. (*De Fin.* 2 § 87, 3 § 76), Diog. Laert. (1 § 50 τὰ θρυλούμενα), Ovid (*Met.* 3. 135), Seneca (*De Trang. An.* 11 § 12), Josephus (*Bell. Iud.* 1. 5. 11 = 29 § 3), Arrian (7 § 16. 7), Lucian (*Charon* 10): cp. Eccl. 11. 28. Does Solon mean, Aristotle asks, (1) that a man *is* happy when he is dead? Or (2) that, after death, he *may be said to have been* happy? If (1), Arist. declines to allow that the dead are positively happy; and popular opinion, he says, denies that they are always negatively so, *i.e.* free from unhappiness. If (2), then is it not absurd that at the time when he *is* happy we are not to call him so? The fallacy, he concludes, consists in treating ‘happiness’ as dependent on bright *fortunes*: οὐ γάρ ἐν ταύταις τὸ εὖ ή κακῶς, ἀλλὰ προσδέεται τούτων ὁ ἀνθρώπων βίος, καθάπερ εἴπαμεν, κύριαι δὲ εἰσὶν αἱ κατ’ ἀρετὴν ἐνέργειαι τῆς εὐδαιμονίας, αἱ δὲ ἐναντίαι τοῦ ἐναντίου. (*Eth. Nic.* 1. 11.)



## APPENDIX.

### NOTE I.

#### *The Oedipus Tyrannus at Harvard.*

IN the Introduction, I have referred to the memorable performance of the *Oedipus Tyrannus* by members of Harvard University in May, 1881. The thorough scholarship, the archæological knowledge and the artistic skill which presided over that performance invest the record of it with a permanent value for every student of the play. Where the modern imagination most needs assistance, this record comes to its aid. Details of stage-management and of scenic effect, which a mere reading of the text could suggest to few, become clear and vivid. Mr H. Norman's 'Account of the Harvard Greek Play'—illustrated by excellent photographs—is, in fact, a book which must always have a place of its own in the literature of the *Oedipus Tyrannus*. I select those passages which relate to the principal moments of the action; and, for more convenient reference, I arrange them in successive sections.

§ I. *Opening Scene.* 'Account,' p. 65. 'The scene behind the long and narrow stage is the palace of Oedipus, king of Thebes,—a stately building with its frieze and columns. There is a large central door with two broad steps, and two smaller side doors; all three are closed. In the centre of the stage in front is a large altar; beside each of the smaller doors of the palace is another altar. A flight of steps leads from the stage at each side. The sound of the closing doors has warned the audience that the long-expected moment is at hand, and an immediate silence ensues. Under these circumstances the first notes of the orchestra come with great effect, and the entire prelude is unusually impressive. As it closes, the spectators are sympathetic and expectant.'

'Slowly the crimson curtains on the right-hand side below the stage are drawn apart, and the Priest of Zeus enters, leaning on a staff, a venerable and striking figure....Behind him come two little children. They are dressed in soft white tunics and cloaks, their hair is bound with white fillets, and they carry in their hands olive branches twined with wool,—

*ἔλαιας θ' νίψιγένητον κλάδον,  
λήνει μεγίστῳ σωφρόνως ἐστεμμένον.*

This shows that they come as suppliants. Behind the children come boys, then youths, and then old men. All are dressed in white and carry suppliant boughs; in the costumes of the men, the delicate fabric of the undergarment, the *χιτών*, contrasts beautifully with the heavy folds of the *ἱμάτιον*. With grave, attentive faces the procession crosses the front of the stage, and mounts the steps; the suppliants lay down their branches and *seat themselves on the steps of the altars*. The priest alone remains standing, facing the palace door.

'The first impression upon the spectators was fortunate. The innocent looks of the children, the handsome figures of the men, the simplicity and solemnity of their movements, set off as they were by the fine drapery of their garments and the striking groups around the altars, had an instant and deep effect. It is safe to say that fears of crudeness or failure began rapidly to vanish. The spectacle presented at this moment was one of the most impressive of the play.'

'After a short pause the great doors of the palace are thrown back, and the attendants of Oedipus enter and take up their positions on each side. They wear thin lavender tunics reaching nearly to the knee. Their looks are directed to the interior of the palace, whence, in a moment, Oedipus enters. His royal robes gleam now with the purple of silk and now with the red of gold; gold embroidery glitters on his crimson tunic and on his white sandals; his crown gives him dignity and height.'

'For an instant he surveys the suppliants, and then addresses them.'

§ 2. *Arrival of Creon from Delphi*: verses 78 ff. 'Account,' p. 69. 'While Oedipus is speaking, the children on the [spectators'] left of the stage have descried some one approaching, and one of them has pointed him out to the priest. It is Creon, who enters with rapid strides, wearing a wreath of bay leaves sparkling with berries, the symbol of a favorable answer. He is dressed in the short salmon-colored tunic and crimson cloak, with hat and staff. A hasty greeting follows; and

Oedipus, the priest, and the suppliants wait for the answer of the oracle.'

§ 3. *Withdrawal of the Suppliants, and Entrance of the Chorus:* vv. 143—151, p. 71. ‘With the assurance of speedy aid [for the Thebans] he [Oedipus] leads Creon into the palace, and the attendants follow and close the doors. Slowly the white-robed suppliants rise ; the petition being granted, each one takes his bough, and led by the priest they descend the steps and disappear.

‘As the last figure passes out of sight the notes of the orchestra are heard once more, this time with a measured beat which instantly attracts attention, and the Chorus of old men of Thebes issues from the same entrance. They are men of various ages, dressed in tunics reaching to the instep, and full *ιμάτια*, of harmonious soft warm colors. The excellence of the costumes was marked ; each man seemed to have worn his dress for years, and to exhibit his individuality in the folds of it. They enter three deep, marching to the solemn beat of the music ; and as the first rank comes in sight of the audience the strains of the choral ode burst from their lips.



Shoulder to shoulder and foot to foot the old men make their way to the altar on the floor of the theatre and take up their positions around it. This entrance of the Chorus was surpassed in dramatic effect by few features of the play : the rhythmical movements, the coloring and drapery, the dignity of the faces, the impressive music sung in unison by the fifteen trained voices,—all these combined to produce a startling effect on the audience.’

§ 4. *Entrance of Teiresias*, v. 297, p. 75. ‘At this moment Teiresias enters, a towering venerable figure, with long white hair and beard. He is guided to the stage by a boy, whose blue cloak contrasts with the snowy draperies of the old man.’ *His exit*, v. 462, p. 79. ‘The two men part in deadly anger, Oedipus going within the palace and the boy leading Teiresias down the steps [from the stage, see § 1].…Once more the music sounds, and the Chorus gives voice to its feelings concerning the strange scene which has just been enacted.’

§ 5. *Entrance of Creon, when he comes to repudiate the charge of treason brought against him by Oedipus*: v. 512, p. 81. ‘As the strains

of [choral] music die away, Creon is seen hastily ascending the steps [to the stage] on the right [of the spectators : cp. § 2]. He is no longer dressed as a traveller, but in garments suited to his high rank. His tunic is of delicate dark crimson material, with a gold border; his *ἱμάτιον* is of bright crimson cashmere, with a broader gold border; his sandals are of crimson and gold. He strides to the centre of the stage and bursts out in indignant denial of the charges that Oedipus has made against him.'

§ 6. *Jocasta enters while high words are passing between Oedipus and Creon*: v. 631, p. 83. 'Just as this [altercation] reaches its height the doors of the palace are seen to open, and the Chorus bids both angry speakers cease, as Jocasta is approaching. The attendants of Jocasta enter and place themselves on each side of the door, and a moment later the queen herself stands upon the threshold. Oedipus turns to her with welcome, and Creon with a gesture of appeal.'

'Her dress consists of a richly trimmed silvery undergarment, and an *ἱμάτιον* of crimped pale yellow silk. She wears a crown, bracelets, and necklace, and white sandals embroidered with gold.'

It was upon this group—the first complex one in the play—that Mr F. D. Millet based his scheme of the costumes, to which he gave long study, both from the historical and from the artistic point of view, and which he has described in the *Century Magazine* of Nov., 1881. From this article, Mr Norman (p. 83) quotes the following passage:—

'It was part of the original scheme that in each group the most prominent character should, as far as possible, be the focus, not only of interest in the text, but from the point of view of costume. Let us see how the first complex group fulfilled this condition. On the stage left stood Oedipus, in rich but deep-toned red; on the right, Creon, equally in red, but of a color entirely different in scale; the attendants of the king, in lavender tunics bordered with gold-embroidered white, flanked the doorway; and the two attendants of Jocasta, in delicate blue and salmon, brought the eye by a pleasing graduation in intensity of color and strength of tone up to the figure of the queen, clothed in lustrous and ample drapery.'

§ 7. *Arrival of the Messenger from Corinth*: v. 924, p. 89. 'As the Chorus closes, Jocasta enters [v. 911] in a new state of mind. She has comforted Oedipus by ridiculing all oracles; but she is not without faith in the power of Gods, and she brings frankincense and garlands, and lays them with a prayer upon the altar.'

'While she is speaking, an old man has entered on the left below the stage. He is dressed as a common traveller, in a tunic and short cloak, his hat slung over his shoulder, and a stout staff in his hand. It is the messenger from Corinth. He looks round as if in search of something, and as soon as the queen has finished her prayer he inquires of the Chorus where the home of Oedipus, or, better still, the king himself, can be found. He is promptly informed that the mansion he sees is the palace of Oedipus, and that the lady before it is the queen. With a profound salutation as he ascends to the stage, he declares himself to be the bearer of news at once good and bad. Old Polybus, king of Corinth, is dead, and the citizens are about to make Oedipus king. This is indeed news to Jocasta. Oedipus has long avoided Corinth lest he should slay his father, Polybus; now he can return, as king, all fear dispelled. Oedipus enters in response to her summons. His royal robes have been exchanged for simpler ones of white and gold. He, too, learns the news with triumph.'

§ 8. *Jocasta divines the worst:—her final exit;* vv. 1040—1072, p. 92. 'But Jocasta? At the other end of the stage the queen is writhing in anguish. The deep-red cloak which she wears is twisted about her; now she flings her hands up and seems about to speak, then her hands are pressed on her mouth to stop the cries which rise, or on her bosom to silence the beating of her heart. She rushes toward the king, but stops half-way; her face shows the tortures of her soul. The truth is all too clear to her. The spectator feels that this suspense cannot last, and relief comes when the Chorus suggests that perhaps Jocasta can tell something about the shepherd of Laius. When appealed to by Oedipus, she forces the suffering from her face and turns with a smile. But Oedipus has gone beyond recall. Her last appealing words are scorned, and with the language and the gesture of despair she rushes from the stage.'

§ 9. *The Herdsman of Laius is brought in: the whole truth is extorted from him:* vv. 1110—1185, pp. 94 ff. 'As the music ceases the attendants of Oedipus appear at the entrance on the right, supporting a strange figure between them. It is an aged man, with grizzled hair and beard, clothed in coarse homespun cloth, and with a rough, untanned sheepskin over his shoulders. He supports himself on a sapling staff which he has cut in the woods. He mounts the steps with difficulty, and faces the king. He is no stranger to the errand on which he has been brought, and with the greatest difficulty he is made to speak. The

contrast between the eagerness of the messenger from Corinth to tell all he knows, and the silence of the tender-hearted old shepherd, is very striking. The shepherd cannot bear the other's telltale chatter, and with the words, "Confusion seize thee and thine evil tongue!" he swings his staff to strike him. At a gesture from Oedipus the attendant stops the blow. The old man must be made to speak. The muscular attendants spring forward and seize him. Then the truth is wrung from him, word by word. He gave the child to the Corinthian; it came from the palace; they said it was the son of Laius; Queen Jocasta herself placed it in his hands; they said that an oracle had declared that it should kill its father. The truth is out; the oracles are not falsified; his father's murderer, his mother's husband, Oedipus faces his doom. With a fearful, choking cry he pulls his robes over his head and face, and bursts into the palace.

'This scene...was the dramatic climax of the play. The acting led up to it gradually by the excited conversation and the shepherd's blow. When Oedipus burst through the doors of the palace, his attendants quickly followed him; the horror-stricken messengers turned with despairing gestures and descended the steps, the one to the right, the other to the left, and a profound silence fell upon the theatre.'

§ 10. *Effect of the fourth stasimon, vv. 1223—1530, p. 98.* 'In the opening strains of the last choral ode, which now ring out, the emotions of the scene are wonderfully expressed. Each one recognizes the solemnity and depth of his own feelings in their pathetic tones.'



§ 11. *The Messenger from the House: the entrance of the blinded Oedipus, 1223—1296, pp. 98 f.* 'As the ode [just mentioned] closes, the palace doors are opened violently from within, and the second messenger rushes on the stage. He is a servant from the palace, clad, like the attendants, in a short light tunic. He brings a tale of horror: Oedipus, on entering, had called for a sword, and demanded to know where Jocasta was. No one would tell him; but at last, seeing the doors of the bedchamber shut, he had broken through them and disclosed the body of the queen hanging by the bed. Tearing down the body, he had snatched from the shoulders the golden clasps and had thrust them into his eyes.'.....'In a moment Oedipus himself appears, leaning on his at-

tendants, his pale face marred by bloody stains. The dismayed Chorus hide their faces in their robes, and the king's voice is broken with sobs as he cries, *αἰαῖ, αἰαῖ, δύστανος ἔγω·*

§ 12. *Closing scene*, vv. 1416—1530, pp. 101 ff. ‘As Oedipus is begging to be slain or thrust out of the land, the approach of Creon, who has resumed his royal powers, is announced. The memory of all his injustice to Creon overwhelms Oedipus, and he cannot bear to meet him. But he is blind and unable to flee, so he hides his face and waits in silence. Creon enters, crowned, followed by two attendants... His first words are reassuring; the new king does not come with mocking or reproach, but directs that a sight so offensive to earth and heaven be hidden within the palace. Oedipus asks the boon of banishment, but is informed by the cautious Creon that the God must be consulted. Then the blind man begs that his wife be buried decently, and reiterates his prayer that he may be permitted to leave the city which he has afflicted. And one thing more he asks,—that he may embrace his daughters again. By a sign Creon despatches his own attendants to bring them, and while Oedipus is still speaking their voices are heard.

‘Antigone and Ismene now enter, led by the attendants of Creon, and are placed in the arms of Oedipus, who falls on his knees beside them, and addresses them with saddest words. The children are too young to appreciate the horror of the scene, but they are filled with pity for their father's pain. There is a look of genuine sympathy on the two bright faces which watch the kneeling figure. Creon has retired to the right of the stage and has wrapped his robe round him, unable to bear the sight of the terrible farewell. He is summoned by Oedipus to give his hand in token of his promise to care for the helpless girls. The children fall back, the blind man waits with outstretched hand, and Creon slowly and sadly walks across the stage and gives the sign. Then Oedipus turns again to his little ones. The painful scene, however, has lasted long enough, and Creon orders Oedipus to leave his children and withdraw. It is a dreadful separation, but the king's order is imperative. So Oedipus tears himself away, his attendants throw open the doors, the attendants of Creon take the children by the hand, and Creon himself leads Oedipus up the steps and into the palace...The children and the second messenger follow; the attendants of Oedipus enter last and gently close the doors.

‘The music sounds again in pathetic tones, and the Coryphaeus expresses for his fellows the lesson of life.’

## NOTE II.

Verse 2.

*On the meaning of θοάζετε.*

The points of the question are these. 1. *θοάζειν*, from *θο*-ό-ς swift (rt. *θεF*, *θέω*; Curt. *Etym.* § 313), occurs ten times in Eur., four times transitively, ‘to impel,’ ‘urge,’ as *Bacch.* 66 *θοάζω Βρομίφ πόνον ηδύν*: six times intransitively, as *Troad.* 349 *μανὺς θοάζοντο*. If it is the same word here, what would *θοάζειν ἔδρας* mean? (a) Not, I think, ‘to urge, press your supplication,’—referring to the eager gestures or aspect of the suppliants: for *rapid motion*, and not merely eagerness, is implied by *θοάζω*. Rather (b) ‘to come with eager haste as suppliants’: as Herm. explains Erfurdt’s ‘cur hanc sessionem festinatis?’—‘cur tanto studio hic sessum venitis?’ Now I can conceive Sophocles saying *σπεύδειν* or *ἔπειγειν* or even *θοάζειν ἵκετείαν*: but could he have said *θοάζειν ἔδρας*? The primary notion of a *fixed attitude* stands out too clearly above the secondary notion of a *supplication*.

2. For another *θοάζειν*, ‘to sit,’ only two passages are cited. (i) Empedocles 52 *θάρσει καὶ τότε δὴ σοφίης ἐπ’ ἄκρουσι θόάζε.* This might mean ‘hasten on to the heights of wisdom’: though, when *ἐπί* with dat. denotes motion, it usually means ‘against,’ as in *Od.* 10. 214 *οὐδ’ οἴ γ’ ὥρμήθησαν ἐπ’ ἀνδράσιν*. But the more natural sense would be, ‘sit on the heights of wisdom.’ (ii) Aesch. *Suppl.* 595 *ὑπ’ ἀρχᾶς* [L *ἀρχὰς*] *δὲ οὔτινος θοάζων | τὸ μένον κρεισσόνων κρατύνει | οὔτινος ἄνωθεν ἡμένον σέβει κάτω.* Hermann renders the first words: ‘*hasting at no one’s bidding, nullius sub imperio properans.* So Mr Paley: ‘Himself urged to action (*θοάζων*) by no authority.’ But the scholiast is right, I believe, in rendering *θοάζων* by *καθήμενος*. Only *ὑπ’ ἀρχᾶς οὔτινος θοάζων* does not mean ‘sitting under no other’s rule,’ but ‘sitting by no other’s mandate.’ (I should prefer *ὑπαρχος*.) For the Aeschylean image of Zeus *throne*d on high, cp. Aesch. *Agam.* 182 *δαιμόνων δέ που χάρις | βιαίως σέλμα σεμινὸν ἡμένων.*

3. Ancient tradition recognised *θοάζειν* as = *θάσσειν* nere. Plut. *Mor.* 22 E says, *τῷ θοάζειν ἦ τὸ κινέσθαι σημαίνοντιν, ὡς Εὐριπίδης ... ἦ τὸ καθέζεσθαι καὶ θαάσσειν, ὡς Σοφοκλῆς*,—quoting this passage. So the *Etym. Magn.* 460. 10 διὰ τί προσθακεῖτε τάσδε τὰς ἔδρας; τί προσχρύζετε ταύταις τὰς ἔδρας; If *ἦ* had stood before *τί*, the last clause would have seemed to glance at the other explanation. So the Schol. *θοάζετε, κατὰ διάλυσιν ἀντὶ τοῦ θάσσετε*: but adds, *ἦ θῶς προσκάθησθε.*

4. Buttmann would connect *θοάζω* to *sit* with *θε*, the stem of *τίθημι*. *θοάζω* cannot be obtained directly from *θε*. It is possible, however, that a noun-stem, from which *θοάζω* to sit came, may itself have been derived from a secondary form of *θε*. It might be said that *θαα-*, *θω-*, suggest a *θεF* or *θαF* or *θv* akin to *θε*: cp. φαν (*πιφαίσκω*) with φα, στυν (*στύλως*) with στα.

5. To sum up:—Emped., Aesch. and Soph. seem to have used *θοάζειν* as = *θάσσειν*. We can only say that (i) the sound and form of *θοάζω* may have suggested an affinity with *θαάσσω*, *θώκος*: (ii) as a purely poetical word, *θοάζω* belonged to that region of language in which the earlier Attic poets—bold manipulators of old material—used a certain license of experiment, not checked by scientific etymology, and so liable to be occasionally misled by false or accidental analogies.

### NOTE III.

*Verses 44, 45.*

ώς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς  
ζώσας ὥρῳ μάλιστα τῶν βουλευμάτων.

It is not without careful consideration that I have given the view of this passage which appears in my text. A different interpretation has the support of scholars whose opinions justly carry the greatest weight, first among whom must be named my honoured friend, the Regius Professor of Greek in the University of Cambridge. If any such question could be decided by the authority of a master's instinct, it would be so for me by the judgment of Dr Kennedy; and as in this case I am unable to concur with it, I can only state my reasons, in the assurance of a candid and friendly hearing. In his brilliant edition of this play Professor Kennedy renders the passage thus (p. 58):—

'ώς since τοῖσιν ἐμπείροισι to men of experience ὥρῳ I see that (not only counselling but) καὶ also τὰς ξυμφορὰς τῶν βουλευμάτων comparisons of their counsels μάλιστα ζώσας are in most lively use.' In a note on τὰς ξυμφορὰς τῶν πραγμάτων (Thuc. I. 140 § 3) Shilleto wrote thus:—

'Interpreting here (see § 1) "events, issues, results," I disagree with such rendering of Soph. *Oed. T.* 44 ώς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς | ζώσας ὥρῳ μάλιστα τῶν βουλευμάτων. I have long thought that 'comparisons of counsels' was there meant and have compared *Aeschyl. Pers.* 528 quoted above on 128, 9. (I am rejoiced to find that Prof. Kennedy

and I have independently arrived at the same conclusion. See *Journal of Philology*, Vol. I. p. 311, 312.) *καὶ* seems thus to have more significance. Men of experience may receive suggestions from not only gods but from other men (*εἴτ' ἀπ' ἀνδρὸς οἰσθά πον*). Collations also of counsels are most effective. It is not improbable that Sophocles had in view the adage *σύν τε δύ' ἐρχομένω καί τε πρὸ δ τοῦ ἐνόησεν* Hom. Il. 10. 224.'

It will be seen that Mr Shilleto agreed with Professor Kennedy in taking *ξυμφοράς* as = 'comparisons,' but differed from him (1) in taking *ζώσας*—as I do—to mean 'effective,' not 'in vogue' (an old schol. in L has *ζώσας, ἀντὶ τοῦ ἐνεργεστέρας*): (2) in taking the *καὶ* ('also') to imply 'independently of hints from the gods,' and not 'in addition to offering counsels.'

The explanation of *ξυμφοράς* as 'comparisons' seems to have been first proposed by John Young, Professor of Greek in the University of Glasgow from 1774 to 1821; but it occurred to Mr Shilleto and Dr Kennedy independently both of him and of each other. Mr Verrall, the editor of the *Medea*, has added his sanction to this rendering of *ξυμφοράς*.

In Aesch. *Pers.* 528 we have *ξυμφέρειν βουλεύματα*, 'to compare counsels.' Hence it is inferred that 'a comparison of counsels' could be expressed by *ξυμφορὰ βουλευμάτων*. On the other side I would submit two considerations.

1. *συμφορά* is a word of very frequent occurrence, and yet in the extant literature of the classical age it is never found except in one of two senses,—(i) an event, issue: (ii) a calamity. That is, usage had restricted this very common noun to senses parallel with the intransitive *συμφέρειν* as meaning 'to happen' (Thuc. 6. 20 *ξυνενέγκοι μὲν ταῦτα ὡς βουλόμεθα, ita eveniant*). The limit imposed by usage can be illustrated from Lucian. His *Lexiphanes* is a burlesque of euphuism. There (§ 6) we have the phrase *τὸ μὲν δὴ δεῖπνον ἦν ἀπὸ συμφορῶν*, 'the repast was furnished from contributions.' The point is that the learned speaker has employed *συμφορά* in a sense which derivation warranted, but which sounded strangely, as parallel with the *transitive* *συμφέρειν*, 'to bring together': the ordinary phrase would have been *ἀπὸ συμβολῶν*.

2. Next, we will suppose that Sophocles intended to hazard an exceptional use of the noun, relying on the context to show that *ξυμφοράς* meant 'comparisons.' Convenience prescribes the general rule that, when a strange use of a word or phrase is risked in reliance on an explanatory context, this context should not follow at an interval, but

should either precede or closely accompany the word or phrase which would otherwise be obscure. A rough illustration—the first that occurs to me—from our own language will serve to show what I mean. ‘Many of the visitors were afterwards present at a collation, and did ample justice to the difference of hands in the mss.’ If we heard that read aloud, we should be apt to suppose—down to the word ‘to’—that ‘collation’ meant luncheon; and a certain degree of discomfort would attend the mental process of apprehending that it meant a comparison of documents. This inconvenience would not arise if the mention of the mss. preceded, or closely accompanied, the word ‘collation.’ Such an argument applies *a fortiori* to *συμφορά*, since the literary sense of the word ‘collation’ is at least thoroughly recognised, while *συμφορά* nowhere else occurs in the sense of ‘comparison.’ Consider now the two verses,

ὡς τοῦτον ἐμπείρουσι καὶ τὰς ἔνυμφοράς  
ζώσας ὅρῳ μάλιστα τῶν βουλευμάτων.

When the first verse was spoken, would any hearer in the theatre doubt that *ἔνυμφοράς* meant ‘issues,’ or divine that it was going to bear the unexampled sense of ‘comparisons’? And the indispensable clue, *τῶν βουλευμάτων*, is postponed to the end of the next line. In the circumstances, it is hard to imagine any good writer arranging his words thus; it is, to me, altogether inconceivable that a skilled writer for the stage should so arrange them. If Sophocles had intended to suggest *ἔνυμφέρειν βουλεύματα*, he would at least have given *ἔνυμφοράς βουλευμάτων*.

It is justly maintained that the interpretation which we are discussing (1) explains the *καί*, (2) is logical. Certainly: but, as I have endeavoured to show in the commentary, my version also satisfies these two conditions. And while, on the other view, the sense is logical, I must confess that to me it does not seem appropriate. The general spirit and tone of the speech appear adverse to it. The Priest of Zeus salutes Oedipus, not, indeed, as a god, but as unique and supreme among mortals. Can we imagine him giving his peerless sovereign so strong a hint to consult other men? Oedipus *himself* afterwards mentions casually that the suggestion to send for Teiresias had come from Creon (279), but that is a very different thing.

For *ζώσας*, Mr Verrall has proposed to read *σώσας*, from *σάω* to sift, —a verb found only in Her. 1. 200 *σῶσι διὰ σινδόνος*, ‘they strain through linen.’ He renders: ‘Since I see that among the experienced

comparison (or conference) of counsels does in a manner (*μάλιστα*) sift them.' As *μάλιστα* could mean 'most' or 'best,' it was unnecessary to invest it with a sense of which there is (I think) no example: yet even those who are unable to entertain this conjecture must appreciate its striking ingenuity. Commenting on it in a valuable paper read before the Cambridge Philological Society (*University Reporter*, March 14, 1883), Professor Kennedy observes that Greek literature presents no example of a metaphor from 'straining' (*ηθέω, διηθέω*), or from 'sifting' (*κοσκινίζω, διαττάω*, more rarely *σάω, σακεώ, σήθω*), while in Latin the nearest approach is the use of *cernere*, of which *cribrare*, 'to sift,' is a derivative.

Mr Fennell, the editor of Pindar, has tentatively suggested another version which I may mention before closing this note. 'For I see that, in the case of men who have been tried in action, their practical experiences (*τὰς ἔνυμφοράς*) are also (*i.e.* in relation to the *future* too) more effectual than any counsels' (offered by men without such experience). Now (*a*) while agreeing with the version of *ξώσας*, I feel that its figurative sense is here rendered extremely bold by the separation of *τὰς ἔνυμφοράς* from *τῶν βουλευμάτων*, since, in my version, it is *τῶν βουλευμάτων* which determines the relation in which *ξώσας* means 'effective'; (*b*) I should also venture to question whether *μάλιστα τῶν βουλευμάτων* could stand for *μᾶλλον ἢ τὰ βουλεύματα* in a case where *συμφοραί*, as 'the lessons of life,' are *contrasted* with *βουλεύματα* as *merely theoretic counsels*.

#### NOTE IV.

*Verses 198 f.*

τελεῖν γάρ, εἴ τι νὺξ ἀφῆ,  
τοῦτ' ἐπ' ημαρ ἔρχεται.

Before adopting *τελεῖν*, I had weighed the various interpretations of *τέλει*, and had for some time been disposed to acquiesce in Elmsley's as the least strained. He renders '*omnino*,' '*absolute*,' comparing Eur. *Bacch.* 859 ff. *γνώσεται δὲ τὸν Διὸς | Διόνυσον δὲ πέφυκεν ἐν τέλει θεὸς | δεινότατος, ἀνθρώποισι δ' ηπιώτατος.* On Elmsley's view, *ἐν τέλει* there means *omnino*, 'in fulness'; and here the sense would be 'in fulness—if night spare aught—day attacks this': *i.e.* so as to make the tale of havoc full. Yet I think with Professor Tyrrell that in *Bacch.* 860 *ἐν τέλει* could not bear the sense which Elmsley gave to it. I should prefer there to render it, as Mr Sandys did, 'in the end'—*i.e.*, when

his wrath has been aroused. I now believe, however, that Munro's brilliant emendation in that place is right,—*ὅς πέφυκεν ἐν ἀτελεῖ θεὸς | δεινότατος*: ‘who is a god most terrible towards the uninitiated’ (*Journ. Philol.* Vol. xi. p. 280). If, then, *τέλει* is to mean ‘in fulness’ here, it must dispense with even such support as might have been derived from the passage in the *Bacchae*. And, at the best, the sense obtained by such a version is hardly satisfactory. Still less would it be so, were *τέλει* joined with *ἀφῆ*, as = ‘spare anything at all’: *εἴ τι τέλει ἀφῆ* could not possibly mean *εἴ ὅτιον ἀφῆ*. Nor could *τέλει* go with *ἀφῆ* as = ‘remit anything *in regard to completeness*’: nor again, as Hermann proposed, ‘remit anything *to the completion*’—i.e., fail to complete.

Others have rendered—‘if night *at its close* spare anything.’ The objections to this are,—(i) the weakness of the sense: (ii) the *simple dative* in this meaning: for ‘at the end’ is *ἐπὶ τῷ τέλει* (*Plat. Polit.* 268 D), or *πρὸς τέλει* (*Legg.* 768 C). The scholiast who explains *τέλει* as *ἐπὶ τῷ ἑαυτῆς τέλει* begs the question by his addition of *ἐπὶ τῷ*. Of proposed emendations, the obvious *τελεῖν*—which Hermann merely suggested, himself preferring the bolder cure mentioned below—is at once the simplest and the best. Dindorf spoils it (in my judgment) by taking it with *ἀφῆ* instead of *ἐπέρχεται*:—‘Fortasse igitur scribendum, *τελεῖν γὰρ εἴ* (vel *γ*) *τι νῦν ἀφῆ*, i.e. *nox si* (vel *ubi*) *quid malorum perficiendum reliquerit, id dies aggreditur et perficit.*’

Among other conjectures are: (1) Kayser, *τελεῖ γάρ· εἴ τι κ.τ.λ.* ‘for Ares will finish his work.’ (2) Hermann, *μέλλει γάρ· εἴ τι νῦν δὲ ἀφῆ κ.τ.λ.*: ‘Cunctatur enim (sc. Mars): si quid nox autem dimiserit, id invadit dies’: *μέλλει*, ‘delays,’ meaning, I suppose, ‘tarries too long among us.’ (3) Arndt would change *τέλει* into *δὲ*, and in the 5th ed. of Schneidewin (revised by Nauck) this is approved, *τέλει* being pronounced ‘clearly wrong.’

## NOTE V.

Verses 219—221.

ἄγω ξένος μὲν τοῦ λόγου τοῦδ' ἔξερῶ,  
ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἀν μακρὰν  
ἰχνευον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

Professor Kennedy understands *οὐ γάρ κ.τ.λ.* as referring to a suppressed clause. ‘On my having been a foreigner at the time of the deed, I lay no stress; for had I been no foreigner, but one of the citizens, I myself, whatever my native shrewdness, as in guessing the

riddle of the Sphinx, should not have traced the matter far, seeing that I had not ( $\mu\eta\; o\nu\kappa\; \epsilon\xi\omega\nu$ ) any token (*i.e.* any clue to guide me).'

The difficulties which I feel in regard to the above interpretation are these. (a) I do not see how the hearer could be expected to supply mentally such a suppressed clause as 'That, however, matters not; for even if I had been a citizen'... (b) The  $\sigma\imath\mu\beta\omega\lambda\omega\nu$  lacking to Oed. is some way of obtaining such a clue. We should not expect him, then, to say that, even if he had been a citizen of Thebes at the time, he could not have made much progress in the investigation, because he would have had no clue.

According to Professor Campbell, the suppressed clause is  $\epsilon i\; i\xi\chi\nu\epsilon\nu\nu\nu$ , and the sense is: 'I have remained a stranger to the matter, for, if I *had* undertaken an inquiry, I could not have followed it far, since I had no clue to guide me.' 'He offers this excuse for having hitherto neglected what he now feels to be an imperative duty.' But Sophocles assumes that Oed. has just heard, *for the first time*, of the mysterious murder (105—129). On hearing of it, Oed. straightway asked why the Thebans themselves had not at the time made a search (128). Here, then, we cannot understand him to speak as if he had all along shared the knowledge of the Thebans, or as if he were apologising for having neglected to act upon it sooner.

Mr Blaydes understands: 'For (were it otherwise, had I not been thus ignorant), I should not have had to investigate it ( $a\nu\tau\delta$ , the foul deed) far, without finding (quin haberem) some clue.' To this the objections are that (1)  $\mu\eta\; o\nu\kappa\; \epsilon\xi\omega\nu$  = 'unless I had,' and could not mean 'without finding': (2) the remark would be suitable only if Oed. had already for some time been engaged in a fruitless search, whereas he is only about to commence it.

Schneidewin formerly conjectured  $\hat{\eta}$  [for  $o\nu$ ]  $\gamma\grave{a}\rho\; \grave{a}\nu\; \mu\alpha\kappa\rho\grave{a}\nu\; | \; i\xi\chi\nu\epsilon\nu\nu$   $a\nu\tau\delta\; o\nu\kappa$  [for  $\mu\eta\; o\nu\kappa$ ]  $\epsilon\xi\omega\nu\; \tau\iota\; \sigma\imath\mu\beta\omega\lambda\omega\nu$ : 'for [if I had *not* appealed to you], I should have searched long indeed by myself, seeing that I have no clue.' In the 5th ed., revised by Nauck,  $o\nu$  is wisely replaced instead of  $\hat{\eta}$  (though  $o\nu$  for  $\mu\eta\; o\nu\kappa$  is kept), and the sense is given substantially as I give it.

Much of the difficulty which this passage has caused seems attributable (1) to a prevalent impression that  $o\nu\; \gamma\grave{a}\rho\ldots\grave{a}\nu$  in such a sentence always means, 'for *else*,' etc.: (2) to want of clearness regarding  $\mu\eta\; o\nu$ .

Now, as to (1), it depends on the context in each case whether  $o\nu\; \gamma\grave{a}\rho\; \grave{a}\nu$  means, 'for *else*,' etc. When it has that force, it has it because there

is a suppressed protasis. Such is the case in v. 82 ἀλλ' εἰκάσαι μὲν ἥδυς· οὐ γὰρ ἄν...εἰρπε: i.e. εἰ μὴ ἥδυς ἦν. Such is also the case in 318 διώλεστ· οὐ γὰρ ἄν δεῦρ' ἱκόμην: i.e. εἰ μὴ διώλεσα. But when the protasis is *not* suppressed, then, of course, there is no such ellipse as our word ‘else’ implies. Thus Xen. *Anab.* 7. 7. 11 καὶ νῦν ἅπειμι· οὐδὲ γὰρ ἄν Μήδοκός με ὁ βασιλεὺς ἐπαινοίη, εἰ ἔξελαύοιμι τὸν εὐεργέτας: ‘and now I will go away; for Medocles the king would not commend me, if I should drive out our benefactors.’ Had the protasis εἰ ἔξελαύοιμι τὸν εὐεργ. been suppressed, then οὐδὲ γὰρ ἄν...ἐπαινοίη must have been rendered, ‘for *else* he would not commend me’: but, since it is given, we do not need ‘else.’ So Dem. *De Cor.* § 228 ὡμολόγηκε νῦν γ' ἡμᾶς ὑπάρχειν ἐγνωσμένους ἐμὲ μὲν λέγειν ὑπὲρ τῆς πατρίδος, αὐτὸν δ' ὑπὲρ Φιλίππου. οὐ γὰρ ἄν μεταπειθεῖν ἡμᾶς ἔζηται, μὴ τοιαύτης οὕτης τῆς ὑπαρχούσης ὑπολήψεως περὶ ἔκατέρους: ‘he has admitted that, as matters stand, we start from the conviction that I speak in our country’s cause, and he in Philip’s; *for* he would not have been seeking to bring you over to his view, *were not such the existing impression with regard to each.*’ Here, μὴ τοιαύτης οὕτης represents the protasis, εἰ μὴ τοιαύτη ἦν, exactly as here in *O. T.* 221 μὴ οὐκ ἔχων represents the protasis εἰ μὴ εἶχον: and we do not insert ‘else’ after ‘for.’

(2) As regards μὴ οὐ with the participle, the general principle may, I think, be stated thus. Every sense possible for (e.g.) μὴ ποιῶν is possible for μὴ οὐ ποιῶν when the principal verb of the sentence is negative. Take the sentence ῥάδιον ἡμῖν ζῆν μὴ πονοῦσι. The participial clause here could represent, according to the sense intended, any one of four things, viz. (1) εἰ μὴ πονοῦμεν, ‘if,—as is the fact,—we are not labouring’: (2) εἰ ἀν μὴ πονῶμεν, ‘whenever we do not labour,’ or, ‘if we shall not labour’: (3) εἰ μὴ πονοῦμεν, ‘if we should not labour’: (4) εἰ μὴ ἐπονοῦμεν, ‘if we had not (then) been labouring, (as in fact we then were,)’ or, ‘if we were not (now) labouring, (as in fact we now are.)’ So in the negative sentence, οὐ ῥάδιον ἡμῖν ζῆν μὴ οὐ πονοῦσι, the participial clause can equally represent any one of the same four things.

But from the very fact that μὴ οὐ can stand only in a *negative* sentence it follows that a participial clause with μὴ οὐ will, in practice, most often express an *exception* to a negative statement. This must not, however, make us forget that μὴ οὐ with the participle is still equivalent to the protasis of a conditional sentence. Thus:—

Her. 6. 9 πυθόμενοι τὸ πλῆθος τῶν Ἰάδων νεῶν καταρράδησαν μὴ οὐ δυνατοὶ γένωνται ὑπερβαλέσθαι, καὶ οὕτω οὔτε τὴν Μίλητον οἱοί τε ἔσωι ἔξελεῖν μὴ οὐκ ἔόντες ναυκράτορες κ.τ.λ.: where μὴ οὐκ ἔόντες = εἰ μὴ εἰσι,

(or *ἢν μὴ ἔωσι,*) the negative condition. Her. 6. 106 *εἰνάτη* δὲ οὐκ ἔξελεύσεσθαι ἔφασαν μὴ οὐ πλήρεος ἐόντος τοῦ κύκλου, i.e. εἰ μὴ πλήρης ἐστὶν ὁ κύκλος, ‘if (as is the case) the moon is not full’ (they are speaking on the *εἰνάτη* itself). Plat. *Lysis* 212 D οὐκ ἄρα ἐστὶ φίλον τῷ φιλοῦντι μὴ οὐκ ἀντιφιλοῦν, i.e. ἐὰν μὴ ἀντιφιλῆ, unless it love in return. Soph. *O. C.* 359 *ἢκεις γάρ οὐ κενή γε, τοῦτ' ἐγὼ σαφῶς | ἔξοιδα,* μὴ οὐχὶ δεῖμ<sup>π</sup> ἐμοὶ φέρουσά τι: ‘thou hast not come empty-handed, without bringing,’ etc.: where the participial clause, epexegetic of *κενή*, implies εἰ μὴ ἔφερες, (οὐκ ἀν ḥκεις,)—‘hadst thou not been bringing (as thou *art* bringing), thou wouldest not have come.’

In all the above passages, it is the present participle which stands after *μὴ οὐ*, as it is also in *O. T.* 13, 221. Now compare (1) Dem. *De Coron.* § 34 μὴ κατηγορήσαντος Αἰσχίνου (=εἰ μὴ κατηγόρησεν Αἰσχίνης) μηδὲν ἔξω τῆς γραφῆς οὐδὲ ἀν ἐγὼ λόγον οὐδένα ἐποιόμην ἔτερον. (2) *De Falsa Legat.* § 123 οὐ γάρ ἐνήν μὴ παρακρονοθέντων ὑμῶν (=εἰ μὴ παρεκρούσθητε ὑμεῖς) μεναι Φιλίππῳ. Here, though the sentences are negative, we have *μή*, not *μὴ οὐ*, with the *aorist* partic., representing the protasis. In (1) the *order* of clauses affects the question, but not in (2). Owing to the comparative rarity of *μὴ οὐ* with the participle, generalisation appears unsafe; but it looks as if prevalent usage had accustomed the Greek ear to *μὴ οὐ* with partic. chiefly in sentences where the protasis so represented would have been formed with (1) imperf. indic., or (2) pres. subjunct., or (3) pres. optat. In conditional sentences with the *aor.* indicative, even where the negative form admitted *μὴ οὐ*, there may have been a preference for *μή*. The instances cited seem at least to warrant the supposition that, in such a sentence as οὐκ ἀν ἀπέθανεν εἰ μὴ ἔπεσε, Demosthenes would have chosen *μή* (rather than *μὴ οὐ*) *πεσών* as the participial substitute for the protasis.

## NOTE VI.

Verses 227 f.

κεὶ μὲν φοβεῖται, τοιπόκλημ<sup>π</sup> ὑπεξελῶν  
αὐτὸς καθ' αὐτοῦ.

With this, the common reading, it is necessary to suppose some ellipse. I believe *ὑπεξελῶν* and *αὐτὸς* to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:—‘And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[let him not fear].’ Such an

ellipse—though, to my mind, almost impossibly harsh—would at least be mitigated by the following *πείσεται γὰρ ἄλλο μὲν | ἀστεργὲς οὐδέν*, which we might regard as an irregular substitute for an apodosis in the sense of *μὴ φοβεῖσθω*, *γάρ* being virtually equivalent to ‘I tell him.’

Among the interpretations of the received text which have been proposed, the following claim notice.

1. Professor Kennedy renders (the italics are his): ‘and if he fears, and hides away the charge | against himself, *let him speak out!*’ Here *ὑπεξελὼν* = ‘having suppressed,’ and *μὴ σιωπάτω* is mentally supplied from v. 231 (three verses further on).

2. Professor Campbell gives the preference to the following version (while noticing two others):—‘And let the man himself, if he be touched with fear, inform against himself, by taking the guilt away with him’: *i.e.* *ὑπεξελὼν* = ‘having withdrawn,’ and ‘the words *καθ’ αὐτοῦ* are to be construed *κατὰ σύνεσιν* with v. 226, *sc.* *ποιείτω τάδε*, self-banishment being in this case equivalent to self-impeachment.’ This is tantamount (if I understand rightly) to supplying *σημανέτω* from *σημανεῖν* in 226.

3. Schneidewin: ‘And if he is afraid, *because he will have revealed* (*ὑπεξελὼν*) a charge against himself,—*let him not fear!*’ (*sc.* *μὴ φοβεῖσθω*). So Linwood, only supplying *σημανέτω*.

4. Elmsley: ‘And if he is afraid, (still let him denounce himself, *sc.* *σημανέτω*,) thus extenuating the guilt (by confession),’—*crimen confitendo diluens*. To say nothing of the sense given to *ὑπεξελὼν*, the *aorist* part. seems strange on this view.

5. Matthiae regards the construction as an irregular form of what might have been more simply put thus: *κεὶ μὲν φοβεῖται, τὸ ἐπίκλημα αὐτὸς καθ’ αὐτοῦ ὑπεξελὼν (ἀπελθέτω ἐκ τῆς γῆς) πείσεται γὰρ οὐδὲν ἄλλο ἀστεργές*: ‘If he is afraid, (let him leave the country,) thus *taking away* the charge against himself’ He explains *ὑπεξελὼν* by ‘*subripiens*, *i.e.* *subterfugiens, declinans*, ‘evading the danger of being accused.’ Neither this nor the ellipse of *ἀπελθέτω* seems possible. Wunder nearly agrees with Matthiae.

6. Hermann (3rd ed.) translates v. 227 ‘Si metuit, subterfugiens accusationem sui ipsius,’ and supposes the apodosis to be *γῆς ἀπεισιν ἀβλαβῆς, — μὲν* and *δὲ* having been added because the clause *πείσεται γὰρ* has been put first. Thus he agrees with Matthiae as to *ὑπεξελὼν*, but takes it with *φοβεῖται*, not with a supposed *ἀπελθέτω*.

7. Dindorf also takes Matthiae’s view of *ὑπεξελὼν*, but wishes (ed. 1860) for *ὑπεξέλοι* in an imperative sense: ‘*crimen subterfugiat*: ‘let him evade the charge against himself’ (by going into exile).

Under one or another of the above interpretations those given by most other commentators may be ranged.

Among emendations, the palm for ingenuity seems due to Hartung's *κεὶ μὲν φοβεῖται, τούπικλημ' ἐπεξέτω | αὐτὸς καθ' αὐτοῦ*: 'and if he is afraid, still let him prosecute the charge against himself.' This is, however, more brilliant than probable.

Mr Blaydes in his note proposes to read *κεὶ μὲν φοβεῖται τούπικλημ' ὑπεξελεῦν* (*to draw forth* from the recesses of his own mind), and supplies, 'let him feel assured.' For this view of *ὑπεξελεῦν*, cp. above, no. 3. In his text, however, he gives (on his own conjecture) *καὶ μὴ φοβείσθω τούπικλημ' ὑπεξελεῦν | αὐτὸς καθ' αὐτοῦ*.

#### NOTE VII.

*The proposed transposition of verses 246—251, κατεύχομαι...ἡρασάμην.*

Otto Ribbeck suggested that these six verses should stand immediately after 272 (*ἐχθίσι*). He thought that their displacement in the mss. arose from a confusion between *ἡμῶν δὲ* in 252 and the same words in 273. He argued that 251, *παθεῖν ἀπέρ τοῦσδε ἀρτίως ἡρασάμην*, has no meaning unless it follows 269—274, *καὶ ταῦτα τοῖς μὴ δρῶσι κ.τ.λ.* Dindorf and Nauck adopt the transposition. Against it, and in favour of the mss., I would submit these considerations. (1) The transposition destroys the natural order of topics. The denunciation of a curse on the *murderer* must stand in the fore-front of the speech, whereas the transposition subjoins it, as a kind of after-thought, to the curse on those who disobey the edict. It thus loses its proper emphasis. (2) The transposition enforces an awkward separation between *ταῦτα τοῖς μὴ δρῶσιν* (269) and *τοῖς ἄλλοισι* (273). The latter depends for its clearness on juxtaposition with the former: but six verses are now inserted between them. (3) In 251 Ribbeck's objection would fail if we had *τῷδε* instead of *τοῦσδε*: but *τοῦσδε* is used to include the hypothesis of *several* murderers (247, cp. 122).

#### NOTE VIII.

*Verse 305.*

*εἰ καὶ and καὶ εἰ.*

(1) *εἰ καὶ*, in its normal usage, = 'granting that...', where the speaker admits that a condition *exists*, but denies that it is an obstacle: above, 302: 408, *εἰ καὶ τυραννεῖς*: *El.* 547, *εἰ καὶ σῆς δίχα γνώμης λέγω*.

(2) In our passage (as in *Ai.* 1127, *Trach.* 71), the *καὶ* has a slightly stronger sense,—‘if *indeed*—though I should be surprised to hear it.’

(3) Both these uses differ from that in which *εἰ καὶ* has the sense which properly belongs to *καὶ εἰ*, ‘*even supposing that...*’ where the speaker refrains from granting the existence of the alleged condition: *Tr.* 1218 *εἰ καὶ μακρὰ κάρτ’ ἔστιν, ἐργασθήσεται*, ‘even if the favour is a very large one, it shall be granted.’

For the regular distinction between *εἰ καὶ* and *καὶ εἰ*, see *Il.* 4. 347 *καὶ εἰ δέκα πίργοι Αχαιῶν | ὑμείων προπάρουθε μαχόσατο*, compared with *Il.* 5. 410 *Τυδεΐδης, εἰ καὶ μάλα καρτερός ἔστιν.*

The normal use of *καὶ εἰ* occurs below, 669, 1077: *O. C.* 306 *κεὶ βραδὺς | εὗδει: Ant.* 234 *κεὶ τὸ μηδὲν ἔξερῶ: 461 κεὶ μὴ σὺ προύκήρυξες: El.* 617 *κεὶ μὴ δοκῶ σοι.*

Conversely, we have *καὶ εἰ* for *εἰ καὶ* in *Ai.* 692, 962: *O. C.* 661: below, 986, 1516.

(4) All the foregoing uses, in which *εἰ καὶ* forms a single expression, must be distinguished from those cases in which *καὶ* belongs closely to the *following* word, as 283 *εἰ καὶ τρίτ’ ἔστι: Ant.* 90 *εἰ καὶ δυνήσει γ’.*

Similarly, for *καὶ εἰ*, distinguish those cases in which *καὶ* = ‘and’: *O. C.* 1323 *ἔγὼ δὲ σός, κεὶ μὴ σός, ἀλλὰ τοῦ κακοῦ | πότμου φυτευθείς.*

#### NOTE IX.

*Verses 328 f.*

οὐ μήποτε  
τάμ’ ὡς ἀν εἴπω μὴ τὰ σ’ ἐκφήνω κακά.

Prof. Kennedy takes the passage thus:—*ἔγὼ δ’ οὐ μήποτε εἴπω τάμά, I will never speak my things, ὡς ἀν (εἴπω), however I may call them (whatever they may deserve to be called), μὴ τὰ σ’ ἐκφήνω κακά, lest I disclose your things as evil.* Or, as he renders it in verse, ‘but mine I ne’er will speak, [however named, lest I display thine—evil.]’ For *ὡς ἀν* as = ‘in whatever way,’ he compares *Il.* 2. 139 *ὡς ἀν ἔγὼν εἴπω, πειθώμεθα πάντες: Soph. Ai.* 1369 *ὡς ἀν ποιήσης, πανταχοῦ χρηστός γ’ ἔσει: Dem. De Cor.* 292 [§ 192] *τὸ...πέρας, ὡς ἀν ὁ δαίμων βουληθῆ, πάντων γίγνεται: and adds: ‘We might place commas before and after ὡς ἀν, to indicate the quasi-adverbial character which it acquires by the ellipse [of εἴπω], in reality not more abnormal than that of ὥδοι in 900 [937], ὥδοι μέν, πῶς δ’ οὐκ ἀν;’ (Oed. Tyr., pp. 76 f.):*

As Prof. Kennedy has well said elsewhere (*Stud. Soph.* p. 62), if any emendation were to be admitted, the simplest would be *εἰπών* for *εἴπω* (a change which Hermann also once suggested), with a comma after *τάμ'*: *ἔγω δ' οὐ μήποτε* (*εἴπω*) *τάμα,* ὡς ἀν̄ *εἰπών* (*by telling them*) *μη...ἐκφήνω.* But with him (though our interpretations differ) I believe that the words are sound as they stand.

Hardly any passage, however, in Sophocles has given rise to so large a number of conjectures. Most of these have been directed to the same general object—some such alteration of the words *τάμ'* *ώς* *ἀν̄ εἴπω* as shall make it easier to take the *second μη* with *ἐκφήνω.* The following may be mentioned: (1) Wolff, *τάμ'* *ὅψαν* *εἴπω*, ‘my visions,—*ὅψανον* having that sense in Aesch. *Cho.* 534. (2) Hartung, *τὰ θέσφατ'* *εἴπω.* (3) C. F. Hermann, *τὰ μάσσον'* *εἴπω.* (4) Campbell, *εἴπω τάδ'*, *ώς* *ἀν̄ μη τά σ'* *ἐκφήνω κακά.* (5) Nauck, approved by Bonitz, *ἄνωγας εἴπω.* (6) Campe, *Quaest. Soph.* I. 18, *ἄγνων* *ἀνείπω.* (7) Arndt, *τάλλων* *ἀνείπω.* (8) Seyffert, Weismann, Ritter, *τάμ'* *ώς* *ἀνείπω.* (9) Wecklein, *τάμ'* *ῳδ'* *ἀνείπω.* (10) Papageorgius, *τάμ'* *ἐσ σ'* *ἀνείπω.* See his *Beiträge zur Erklärung und Kritik des Sophokles*, p. 22, Iena, 1883.

#### NOTE X.

##### Verse 361.

*The forms γνωτός and γνωστός.*

*γνωτός* is regularly formed from the verbal stem *γνω* with the suffix *τό*: cp. Skt. *gnā-t-as*, Lat. *notus*. In the form *γνωστός*, the origin of the *σ* is obscure: Curtius remarks that we might suppose a stem *γνως* expanded from *γνω*, but also a present \**γνωγω*, which might be compared with O. H. G. *knāu*. In the case of *καυστός* (Eur.), *κλαυστός* (Soph.), the *σ* is explained by *καΦω* (*καίω*), *κλαΦω* (*κλαίω*). The existing data do not warrant us in assigning the forms with or without *σ* to certain periods with such rigour as Elmsley's, for example, when he regarded *εὔγνωτος* as the only correct Attic form. *ἄγνωστος* occurs in *Odyssey*, Thucydides, Plato (who has also *γνωστός*); in Pindar *Isthm.* 3. 48 *ἄγνωστοι* is doubtful; Mommsen gives *ἄγνωτοι*, and so Fennell, who remarks *ad loc.* that in *Ol.* 6. 67 for *ἄγνωτον* (as against *ἄγνωστον*) Mommsen has the support of two good MSS. We have *ἄγνωτος* in Sophocles and Aristophanes; *εὔγνωστος* in Sophocles, Euripides, Lysias, etc.

With regard to the meaning of these verbals, it has been held that, where such forms as *γνωτός* and *γνωστός* existed side by side, Attic

writers appropriated the *potential* sense to the *sigmatic* form, distinguishing  $\gamma\nu\omega\sigma\tau\circ s$ , as ‘what *can* be known,’ from  $\gamma\nu\omega\tau\circ s$ , ‘what *is* known.’ Nothing in the sigmatic form itself could warrant such a distinction. However the  $\sigma$  be explained,  $\gamma\nu\omega\sigma\tau\circ s$ , no less than  $\gamma\nu\omega\tau\circ s$ , must have primarily meant simply ‘known,’ as  $\kappa\alpha\nu\sigma\tau\circ s$  ‘burnt’ and  $\kappa\lambda\alpha\nu\sigma\tau\circ s$  ‘wept.’ And we find  $\ddot{\alpha}\kappa\lambda\alpha\nu\sigma\tau\circ s$  as = ‘unwept’ (not, ‘what cannot be wept for’),  $\pi\o\lambda\nu\kappa\lambda\alpha\nu\sigma\tau\circ s$  as = ‘much-wept’ (not, ‘worthy of many tears’). When the modal idea of ‘may’ or ‘can’ attached itself to these verbals, it was merely by the same process as that which in Latin brought *invictus*, ‘unconquered,’ to the sense of ‘unconquerable.’ Yet I would suggest, on the other hand, that the special attribution of a potential sense to the sigmatic forms may have thus much ground. When two forms, such as  $\gamma\nu\omega\tau\circ s$  and  $\gamma\nu\omega\sigma\tau\circ s$ , were both current, regular analogies would quicken the sense that  $\gamma\nu\omega\tau\circ s$  had a participial nature, while  $\gamma\nu\omega\sigma\tau\circ s$ , in which the  $\sigma$  obscured the analogy, would be felt more as an ordinary adjective, and would therefore be used with less strict regard to the primary participial force. Thus it might be ordinarily preferred to  $\gamma\nu\omega\tau\circ s$ , when ‘knowable’ was to be expressed. At the same time, it would always remain an available synonym for  $\gamma\nu\omega\tau\circ s$  as = ‘known.’ And we have seen in the commentary that Sophocles is said to have used  $\gamma\nu\omega\sigma\tau\circ s$ , as well as  $\gamma\nu\omega\tau\circ s$ , in the sense of ‘well-known.’

## NOTE XI.

Verse 478.

*The reading of the first hand in the Laurentian MS., πετραῖος ὁ ταῦρος.*

This reading raises one of those points which cannot be lightly or summarily decided by any one who knows the rapid transitions and the daring expressions which were possible for the lyrics of Greek Tragedy. Hermann—who was somewhat more in sympathy with the manner of Aeschylus than with that of Sophocles—characteristically adopted the reading,—which he pronounces ‘multo vulgata fortiorum.’ The mere substitution of metaphor for simile is not, indeed, the difficulty. Euripides, for instance, has (*Med.* 184)  $\dot{\alpha}\tau\dot{\alpha}\rho\; \phi\beta\oslash\; \epsilon\iota\; \pi\epsilon\iota\sigma\omega\; | \; \delta\epsilon\sigma\pi\omega\iota\omega\; \dot{\epsilon}\mu\dot{\eta}\nu\ldots\; \kappa\dot{\alpha}\iota\omega\; \tau\omega\dot{\alpha}\delta\omega\; \delta\dot{\epsilon}\rho\gamma\mu\alpha\; \lambda\epsilon\dot{\alpha}\iota\eta\omega\; | \; \dot{\alpha}\pi\omega\tau\omega\rho\omega\eta\omega\; \delta\mu\omega\sigma\iota\omega$ . But the boldness of  $\lambda\epsilon\dot{\alpha}\iota\eta\omega$  so closely followed by  $\delta\mu\omega\sigma\iota\omega$  is not comparable to that which we must assume here, if  $\tau\dot{\alpha}\nu\; \ddot{\alpha}\delta\eta\omega\omega\; \ddot{\alpha}\eta\delta\omega\alpha$  were so immediately followed by  $\pi\epsilon\tau\omega\alpha\iota\omega\; \delta\mu\omega\sigma\iota\omega$ : nor can I persuade myself that Sophocles would have so written.

The further verbal question, whether *φοιτᾷ πετραῖος* could be said in the sense, ‘wanders among rocks,’ is one which must be considered in the light of Sophoclean usage. We have below 1340 ἀπάγετ’ ἐκτόπιον : 1411 θαλάσσιον | ἐκρύψατ’ : *Antig.* 785 φοιτᾶς δὲ ὑπερπόντιος ἐν τῷ ἀγρονόμῳ αὐλαῖς : *El.* 419 ἐφέστιον | πῆξαι ..σκῆπτρον : *Ant.* 1301 βωμᾶ... | λύει...βλέφαρα (she closes her eyes at the altar): and perh. fr. 35 καὶ βωμαῖον ἐσχάρας λαβών, for Steph. Byz. 191. 8, citing it, says, τὸ τοπικὸν βώμιον καὶ κατὰ παραγωγὴν βωμαῖος. Given these examples, we could scarcely refuse to Sophocles such a phrase (for instance) as *φοιτᾷ ὄρεινός*. My own feeling in regard to *πετραῖος* is that it is decidedly bolder—not to say harsher—than any phrase of the kind which can be produced; but, on the other hand, I certainly am not prepared to say that, in lyrics, Sophocles could not have used it. It is the extreme abruptness of the metaphor in this context, rather than the singularity of the phrase, that has decided me against reading *πετραῖος ὁ ταῦρος*.

## NOTE XII.

Verse 508.

*πτερόεσσα κόρα. The Sphinx.*

The Sphinx, with lion’s body and human head, has a unique place among the most ancient symbols of an irresistible daemonic might, at once physical and mental. The Egyptian type was *wingless*, and of male sex. The Sphinx of Ghizeh—oldest and largest of extant examples—dates from the age of the Fourth Dynasty (perhaps from *circ.* 2400 B.C.), as Mariette’s latest results have established (*Revue archéol.*, new series 26, 1873, pp. 237 ff.), and was the object of a cultus, which does not appear to have been the case with any other Egyptian Sphinx.

The *winged* type occurs first in the lands of the Euphrates. The earliest example which can be approximately dated is afforded by the palace of Esharaddon, which belongs to the seventh century B.C. Here the winged and crouching Sphinx is female (Milchhoefer, *Mitth. des deutschen archaeol. Institutes in Athen*, fourth year, 1879, p. 48,—the best authority for the present state of knowledge on the subject). Phoenicia was in this case, as in so many others, the point at which Egyptian and Asiatic influences converged. A stele from Aradus (*Musée Napoléon* III. xviii. 4) shows a Sphinx with Egyptian head-gear and on a pedestal of Egyptian character, but with the Assyrian wings.

The wingless Sphinx was not unknown to the earlier art of Hellenic countries. Such a Sphinx (female, however, and in this respect not Egyptian) occurred on the Sacred Way at Miletus (Newton, *Travels* Vol. II. p. 155). At Thebes, singularly enough, was found a terracotta figure, about 4 inches long, of a wingless crouching Sphinx (Milchhoefer, *l. c.*, p. 54). As is well known, it was maintained by Voss in his *Mythologische Briefe* that the Greek Sphinx, being borrowed from Egypt, was wingless until the influence of the Attic dramatists popularised the winged type. Aeschylus, indeed, like Hesiod, does not mention wings in his brief description of the Sphinx on the shield of Parthenopaeus (*Theb.* 541), nor in his only other notice of the monster (fr. 232): but the Sphinx of Euripides, like that of Sophocles, is winged (*Phoen.* 1022 ff.). Gerhard argued as far back as 1839 (*Abhandl. der k. Akad. der Wissensch. z. Berlin*) that the Greek winged Sphinx was probably much older than the age of the dramatists, and this fact has long been placed beyond discussion. The oldest representations of the Sphinx found on the soil of Greece Proper are presumably the reliefo-figures in gold, ivory, etc., of the graves at Spata in the Mesogaia of Attic, and at Mycenae: and these have the wings. Three round figures of winged Sphinxes, in Parian marble, have also been found in Greece (two in Attica, one in Aegina): a round terracotta figure of a winged Sphinx, which possibly served as akroterion of a herōon, has been found at Olympia, and a similar figure is reported to have been found at Corinth. These Sphinxes are regarded by Milchhoefer as the oldest and most complete Greek examples of polychromy applied to round figures. The feathers of the Sphinx's wings were, in two cases at least, painted red and dark-green (or blue?), and in one instance a brownish-red colour had been given to three corkscrew ringlets which fell on the Sphinx's breast and shoulders.

It was not in connection with Thebes and Oedipus that the Sphinx was most generally familiar to Greek art. By far her most frequent appearance was on sepulchral monuments, as an emblem of the unconquerable and inscrutable power which lays man low,—as the Seiren, from another point of view, was similarly applied. But the Oedipus myth illustrates in a very striking manner the essential traits both in the Asiatic and in the Hellenic conception of the Sphinx.

(1) *The Sphinx oppresses the Thebans.* This belongs to the original essence of the Sphinx idea, as a manifestation, in mind and body, of a force with which mortals may not cope. A grave of the Egyptian Thebes shows a bearded Sphinx, with one of its feet on three men

(Lepsius, *Denkm.* v. 3. 76 c). An Attic vase shows two Sphinxes, with a prostrate man between them. A bowl found at Larnaka represents winged griffins and Sphinxes, with a man held captive (Milchhoefer *I. c.* 57, 51). The pitiless female Sphinx of Greek mythology belongs to the same order of winged pursuers as the Harpies and the Gorgons.

(2) *The Sphinx asks a riddle.* Here we seem to have a purely Hellenic graft on the Egyptian and Asiatic original. To the Greek mind, the half-human, half-leonine shape was itself a riddle, and—*given the notion of oppressor*—could have suggested the story. The Centaur was not characteristically an oppressor of man; in the Chimaera, nothing was human; but in the Sphinx these conditions met, and the crouching posture suggested grim expectancy.

(3) *The Sphinx sits on the Φίκειον ὅπος near Thebes.* In the Hesiodic *Theogony* the Sphinx is called Φίξ (Φῖκ' ὀλοήν, 326). Which was older,—the name of the hill, or Φίξ as a name for the monster? If the former, then we might well suppose that the localising of the myth had been suggested by the accident of a hill with such a name existing near a town in which Phoenician and Egyptian influences had long been present.

(4) *The Sphinx is vanquished by Oedipus.* This is hyperbole clothed in myth. ‘He is so acute that he could baffle the Sphinx.’ For it is a distinction of the monumental Sphinx that it never appears as tamed or vanquished. The man-headed lions and bulls of Assyria, as Layard pointed out, are symbols of hostile forces which have been subdued and converted to the service of the conqueror. It is never so with the Sphinx of Egyptian, Asiatic, or Hellenic art.

In conclusion, I may notice the most recent addition—a brilliant one—which has been made to the known examples of the Greek winged Sphinx. Under the auspices of the Archaeological Institute of America, the site of the ancient Assos, opposite Lesbos, on the south coast of the Troad, has within the last two years been thoroughly explored by a mission of American scholars and archaeologists<sup>1</sup>. On Oct. 4, 1881, was found the fragment of a relief with winged Sphinxes, belonging to the Doric temple of Athene, which crowned the acropolis of Assos. The date of the temple may be referred to the early years of the 5th century B.C. The Assos relief exhibits two Sphinxes crouching face to face, and must have decorated the lintel above the central intercolumniation of the temple-front—having a heraldic significance, as the

<sup>1</sup> In the *Fortnightly Review* (April, 1883) I gave some notes of a tour in the Troad (Sept. 1882) which included a visit to Assos.

civic emblem of Assos, like the two crows of the Thessalian Crannon, the two axes of the Carian Mylasa, the two heads of Tenedos, and the like. Mr J. T. Clarke, in his excellent Report on the investigations at Assos, of which he has been the director, (p. 111) writes:—

‘Of all the sculptures of Assos discovered by the present expedition, and in the Louvre’—[those namely given to France in 1838 by Mahmoud II., of which the most striking are the bas-reliefs of Centaurs]—‘the magnificent Sphinxes are by far the best preserved, they alone having been taken from a hard bed of mortar, which had long saved them from weathering. The carving of this relief is of a delicacy and vigour comparable to the best works of fully developed Greek art. Throughout the body the firm muscles and yielding cushions of flesh are indicated with an appreciation of natural forms which shows a distinct advance beyond the art of Mesopotamia, successful as were its representations of animals; while the decorative character of the composition is maintained by the admirable outline of paws, wings, and tail. The heads are of that archaic type familiar in Attic sculptures dating near the beginning of the fifth century B.C. The eye, though shown nearly in profile, is still too large,—the corners of the mouth drawn up to a meaningless smile. The Egyptian derivation of the Sphinx is more evident than is elsewhere the case upon Greek works, by the closely fitting head-dress, welted upon the forehead and falling stiffly behind the ears.’

## NOTE XIII.

Verses 622—626.

- |     |  |
|-----|--|
| KP. | τί δῆτα χρύζεις; ή με γῆς ἔξω βαλεῖν;  |
| OI. | ἡκιστα· θνήσκειν οὐ φυγεῖν σε βούλομαι<br>ώς ἀν προδείξης οἶν ἐστι τὸ φθονεῖν. |
| KP. | ώς οὐχ ὑπείξων οὐδὲ πιστεύσων λέγεις;  |
| OI. | * * * * *  |
| KP. | οὐ γὰρ φρονοῦντά σ' εὖ βλέπω. OI. τὸ γοῦν ἐμόν.                                |

In discussing this passage, I take first the two points which seem beyond question.

I. v. 624 ὅταν...φθονεῖν, which the MSS. give to Creon, belongs to Oedipus. The words *προδείξης οἶν* *ἐστι τὸ φθονεῖν* can mean nothing but ‘*show forth [by a terrible example] what manner of thing it*

*is to envy,'—how dread a doom awaits him who plots to usurp a throne* (cp. 382). *Ant.* 1242 δεῖξας ἐν ἀνθρώποισι τὴν δυσβουλίαν | ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν. *El.* 1382 καὶ δεῖξον ἀνθρώποισι τάπιτίμια | τῆς δυστεβείας οὐδὲ δωροῦνται θεοί. *Thuc.* I. 76 ἄλλους γ' ἀν οὐδὲ οἰόμεθα τὰ ἡμέτερα λαβόντας δεῖξαι μάλιστα εἴ τι μετριάζομεν. 6. 77 προθυμότερον δεῖξαι αὐτοῖς ὅτι οὐκ "Ιωνες τάδε εἰσίν. (For the *tone* of the threat, cp. also *Ant.* 308, 325, *Trach.* 1110.) *Eur. Heracl.* 864 τῇ δὲ νῦν τύχῃ | βροτοῖς ἄπασι λαμπρὰ κηρύσσει μαθεῖν, | τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν (said of the captive Eurystheus). It is a mere accident that *προδείκνυμι* does not elsewhere occur as = to show *forth*: that sense is as natural for it as for *προδηλώω*, *προφαίνω*, *προκηρύσσω*, etc. I do not think that *ὅταν* can be defended by rendering, '*when thou shalt first have shown*,'—a threat of torture before death. This strains the words: and death would itself be the essence of the warning example. Read *ώς ἀν*, in order that: as *Phil.* 825 *ώς ἀν εἰς ὑπνον πέσῃ*.

2. v. 625, *ώς οὐχ ὑπείξων...λέγεις*, which the MSS. give to Oedipus, belongs to Creon. Spoken by Oed., *ὑπείξων* must mean ‘admit your guilt,’ and *πιστεύσων* ‘obey’ me (by doing so): but the only instance of *πιστεύειν* in this sense is *Trach.* 1228 *πείθου· τὸ γάρ τοι μεγάλα πιστεύσαντ'* ἔμοι | *σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν*: with 1251 *σοί γε πιστεύσας*. But there (a) the sense of ‘obeying’ verges on that of *taking one's word* as warranty for the act: and (b) *πείθου*, *ἀπιστεῖν* help it out. Here, Creon speaking, *ὑπείξων* means ‘consent to give me a fair hearing,’—under the tests which Creon himself proposed (603 f.),—and *πιστεύσων*, ‘believe’ my solemn assurances.

3. Verse 624 having been given to Oedipus, and v. 625 to Creon, will the passage have been healed if vv. 625 and 624 change places? I think not. For v. 624 will then mean: ‘[I will yield, and believe you, *only*] when you have been made an example of envy’: to which Creon will reply, ‘Nay, I find you mad’ (*i.e.* what you call my *envy* is but remonstrance with your *folly*). This is too disjointed. I have long thought, and still think, that a verse spoken by Oed. has dropped out after 625, as is explained in the commentary.

#### NOTE XIV.

*Verse 762.*

*ἄποπτος.*

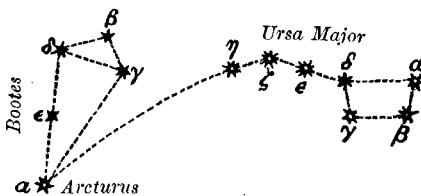
I believe that *ἄποπτος* has two distinct uses, and that a neglect of the distinction has made some confusion. (1) As a verbal adjective of

passive sense: *seen, though at a distance*: Arist. *Pol.* 2. 12 ὅπως ἀποπτός ἔσται η Κορυθία ἐκ τοῦ χώματος: (2) in poetry and later prose, as an adj. meaning, ‘*away from* the sight of’: implying either (a) ‘seen only afar,’ ‘dimly seen,’ as *Ai.* 15: or (b) ‘out of sight of,’ as here: i.e. not seen, or not seeing, according as the ὄψις is that of object or subject. Dionys. Hal. 2. 54 ἐν ἀπόπτῳ τίθενται τὸν χάρακα (of an ambuscade), ‘in a place out of sight’ (not, ‘in a place seen afar’). ἀποπτός does not occur in the *active* sense parallel with (1), as = ‘seeing, though at a distance’: analogy would, however, warrant it: see on 515. Ast strangely gives ‘τὸ ἀποπτὸν, *specula*,’ quoting the Platonic *Axiochus* 369 A, and Lidd. and Scott, referring to the same passage, give ‘τὸ ἀποπτὸν, *a look-out place, watch-tower*’: but there ἐξ ἀπόπτου θεώμενος = ‘seeing afar off.’ In this adverbial phrase (*Phil.* 467 ἐξ ἀπόπτου σκοπεῖν, Galen 3. 222 ἐξ ἀπόπτου θεασάμενος) the word has sense (1), meaning, ‘so that the place at which you look is ἀποπτός to you.’

## NOTE XV.

Verse 1137.

ἐξ ἥπος εἰς Ἀρκτοῦρον. *The significance of Arcturus in the popular Greek calendar.*



*Arcturus* is from ἄρκτος and οὐρός, ‘watcher’ (akin to ὄράω, and to our *ward*)—the ‘bear-ward,’ the keeper, or *leader*, of *Ursa Maior*. This name was also given to the whole constellation Βοῶτης (‘ploughman’) of which Arcturus is the brightest star: Cic. *Arat.* 96 *Arctophylax, vulgo qui dicitur esse Boötēs*. Greek writers speak of ὄρκτούρου ἐπιτολή not in a geometrical sense, but as meaning ‘earliest visibility’; and this in two distinct applications.

(1) The season when Arcturus first begins to be visible, after sunset, as an evening star, shortly before the vernal equinox (March 20—21). This is sometimes termed the ‘acronychal’ rising (from ἀκρόνυχος, on the verge of night). Hippocrates, who was the contemporary of Sophocles,

and who illustrates the popular reckoning by Arcturus more clearly than any other writer, uses ἀρκτούρου ἐπιτολή in this sense without any qualifying epithet, leaving the context to show what he means: περὶ διαιτης 3. 68 (vol. vi. p. 598 ed. Littré) μετὰ δὲ ταῦτα [viz. when 44 days have elapsed from the winter solstice] ὥρη ἥδη ζέφυρον πνέειν, καὶ μαλακώτερη ἡ ὥρη...έτα δὲ [15 days later] ἀρκτούρου ἐπιτολή, καὶ χελιδόνα ὥρη ἥδη φαίνεσθαι, τὸν ἔχόμενον δὲ χρόνον ποικιλώτερον ἥδη διάγειν μέχρι ίσημερίης [the vernal equinox] ημέρας τριάκοντα δύο.

(2) Far more commonly, ἀρκτούρου ἐπιτολή denotes the season when Arcturus begins to be visible as a morning star. This is termed the ‘heliacal’ rising (*ἥλιακή*), because Arcturus is then visible before sunrise. In the age of Hippocrates and Sophocles (say in 430 B.C.), Arcturus began to be thus visible about a week before the autumnal equinox, which falls on Sept. 20—21; and, in the popular language of that age, ‘*the rising of Arcturus*’ commonly meant, ‘shortly before the autumnal equinox.’ Cp. Hippocr. περὶ διαιτης 3. 68 (vi. 594 Littré, before the passage cited above) τὸν μὲν ἐνιαυτὸν ἐς τέσσαρα μέρεα διαιρέοντιν, ἀπέρι μάλιστα γινώσκουσιν οἱ πολλοί, χειμῶνα, ἥρ, θέρος, φθινόπωρον. καὶ (1) χειμῶνα μὲν ἀπὸ πλειάδων δύσιος ἄχρι ίσημερίης ἡμερής, (2) ἥρ δὲ ἀπὸ ίσημερίης μέχρι πλειάδων ἐπιτολῆς, (3) θέρος δὲ ἀπὸ πλειάδων μέχρι ἀρκτούρου ἐπιτολῆς, (4) φθινόπωρον δὲ μέχρι ἀρκτούρου μέχρι πλειάδων δύσιος. Here he tells us that, according to the reckoning with which the Greeks of the 5th century B.C. were most familiar, the year was divided into four parts, thus: (1) *Winter*—from the setting of the Pleiads to the vernal equinox: (2) *Spring*—from the vernal equinox to the rising of the Pleiads: (3) *Summer*—from the rising of the Pleiads to the rising of Arcturus: (4) *Autumn*—from the rising of Arcturus to the setting of the Pleiads. In the sevenfold division of the year (noticed by Hippocrates in his περὶ Ἐβδομάδων), summer was subdivided into θέρος, early summer, and ὁπώρα, late summer: and the latter ended with the ‘heliacal’ rising of Arcturus, as Galen 5. 347 says: ὅσοι τὸν ἐνιαυτὸν εἰς ἐπτὰ τέμνοντιν ὥρας, ἄχρι μὲν ἐπιτολῆς τοῦ κυνός (Sirius) ἐκτείνοντι τὸ θέρος, ἐντεῦθεν δὲ μέχρις ἀρκτούρου τὴν ὁπώραν. Hippocrates says that, in watching the course of maladies, particular attention should be paid to the stars, especially to the rising of Sirius and of *Arcturus*, and to the setting of the Pleiads; for these are the critical seasons at which diseases most often mend, cease, or enter on new phases: περὶ ἀέρων, ὑδάτων, τόπων II (vol. II. p. 52 ed. Littré). The short phrase of Sophocles, εἰς ἀρκτούρον, can be matched with several of his medical contemporaries, showing how familiar the sign was: ἐπιδημ. I. 2. 4 περὶ ἀρκτούρον (= a

little before the autumnal equinox), *ib.* 1. 2. 7 πρὸ ἀρκτούρου ὄλιγον καὶ ἐπ' ἀρκτούρου (*before*, and *at*, his ‘heliacal rising’): περὶ ἀέρων κ.τ.λ. 10 μῆτε νῦν κύνα μῆτε ἐπὶ τῷ ἀρκτούρῳ (neither just before Sirius rises, nor just when Arcturus does so). For the Roman writers, though Arcturus had no longer the same importance as a mark of the people’s calendar, he is especially the symbol of equinoctial storms in September: Plaut. *Rudens* prol. 69 *Nam Arcturus signum sum omnium acerrimum: Vehemens sum exoriens: cum occido, vehementior.* Cp. Horace *Carm.* 3. 1. 27 *saevis Arcturi cadentis Impetus.* Plin. 18. 74 (Arcturus rises) *vehementissimo significatu terra marique per dies quinque* (indicated as Sept. 12—17).

A passage of curious interest is Plin. 2. 47 *usque ad sidus Arcturi, quod exoritur undecim diebus ante aequinoctium auctumni.* Here Pliny treats the ‘heliacal rising’ of Arcturus as an event of fixed date, occurring annually about Sept. 9 or 10. But, owing to the precession of the equinoxes, this ‘heliacal rising’ becomes progressively later,—as will be seen below, about one day later in every 70 years. In Pliny’s time (about 70 A.D.) the earliest time at which Arcturus could have been seen before sunrise would have been considerably later than Sept. 9 or 10. It would seem, then, that Pliny had taken his date from a literary source long anterior to his own age. On this point, Professor G. H. Darwin has kindly given me the subjoined note:—

‘A rough calculation gives the following results with respect to the rising of Arcturus in the latitude of Athens (38° N.):—

‘In 430 B.C. the rising of Arcturus (R.A. 185°, decl. 32°) preceded that of the sun

on 7 Sept. (N. S.) by 22 minutes,  
and on 15 Sept. by 61 minutes.

‘In 70 A.D. the rising of Arcturus (R.A. 191°, decl. 29°) preceded that of the sun

on 15 Sept. by 23 minutes,  
and on 22 Sept. by 62 minutes.

‘After a star has risen it remains invisible for some time on account of mist on the horizon, but if the climate be clear the interval of invisibility after geometrical rising is short. It is of course also invisible in the day time and shortly after sunset or before sunrise. If therefore a star only rises in the geometrical sense a short time before sunrise, it will remain altogether invisible. From the above results we see that on Sept. 7, 430 B.C. and on Sept. 15, 70 A.D. Arcturus though really above the horizon before sunrise must have been invisible on account of the brightness of the twilight. On the 15 Sept.

430 B.C. and on the 22 Sept. 70 A.D. it must have been visible after geometrical rising, and before there was so much daylight as to extinguish stars of the first magnitude. It is likely that Arcturus would have thus been first visible as early as 12 Sept. 430 B.C., and as 20 Sept. 70 A.D. The first visibility of Arcturus took place between seven and eight days earlier in the month in 430 B.C. than in 70 A.D. In a clear climate like that of Greece the first visibility, after the period of invisibility due to the nearness of the sun, would fix the time of year within two or three days. At this season the rapid decrease of the sun's declination conspires with the increase of his right ascension to produce a rapid increase in the interval by which the rise of Arcturus precedes that of the sun. As above stated, this interval would increase from 22 to 61 minutes between Sept. 7 and 15, 430 B.C. In a week after Sept. 15 the star would have risen long before sunrise, and the appearance of the star in the east and the rapidity of its extinction by the rays of the sun would cease to be a remarkable phenomenon.'

## NOTE XVI.

Verse 1505.

*μή σφε περιδῆς.*

Porson on *Med.* 284 holds that Tragedy *never* admitted *περί* before a vowel (whether the prep. stood alone or was compounded with another word) in senarii, in trochaics, or in a regular system of anapaests. In Ar. *Th.* 1070 *περίαλλα* occurs in an anapaestic verse from Eur., but this, says Porson, seems to have belonged to a free or irregular system (*systema illegitimum*). In Soph. 225 *περίαλλα* belongs to lyrics: so *περιόργως* (not a certain reading) in Aesch. *Ag.* 216: *περιώδνος ib.* 1448: and *περιώσια* Soph. fr. 611. Where a compound of *περί* occurs elsewhere than in lyrics, Tragedy, Porson says, used tmesis: as Eur. *Bacch.* 619 *τῷδε περὶ βρόχους ἔβαλλε*: fr. *ap.* Cornut. *De N. D.* 184 *κορυφὴ δὲ θεῶν ὁ περὶ χθόν' ἔχων | φαειὸς αἰθήρ.* Similarly such a form as *ἡμφιεσμένος* (Ar. *Ecc.* 879) belongs to Comedy, not Tragedy. Here, then, he would write *παρά σφ' ἤδης* (the MSS. having *παριδῆς*): Fritzsche, *περί σφ' ἤδης.* But it may be urged: (1) such a tmesis is alien from the style of ordinary tragic dialogue: (2) the extant remains of Attic Tragedy justify Porson's remark that compounds of *περί* were avoided, but are too small to warrant a rule absolutely excluding them: (3) the probability

of such a rule, intrinsically slight, is further lessened by the περίαλλα of the Euripidean anapaest: (4) one *reason* why περί before a vowel should be usually avoided is evident: a compound with ἀμφί would in most cases express the same notion, without resolving the foot: e.g. ἀμπέχω, ἀμφίστημι dispensed with need for περιέχω, περίστημι. A single example like our passage goes far to break down the assumed universality of the exclusion.

## NOTE XVII.

Verse 1526.

οὐ τίς οὐ ζῆλῳ πολιτῶν ταῖς τύχαις ἐπέβλεπεν.

Lucian once uses the verb ἐπιβλέπω with a dative, *Astrol.* 20 (where he is imitating an Ionic style) καὶ σφισι γιγνομένοισι τῷ μὲν ἦ 'Αφροδίτη τῷ δὲ ὁ Ζεὺς τῷ δὲ ὁ Ἀρης ἐπέβλεψαν (looked favourably upon). Plutarch (*Caes.* 2) has τοῖς χρήμασιν ἐποφθαλμιῶντος, 'eyeing the money' (covetously), but that proves nothing for ἐπιβλέπω. ἐπιβλέπω usually takes either (a) an accus. with preposition of an object towards whom one looks,—εἰς ἥμας Plato *Phaedr.* 63 A, ἐπὶ τὴν Θηβαίων πόλιν Deinarch. or. I § 72: or (b) a simple acc. of a thing which one mentally considers: as λόγους Plat. *Legg.* 811 D, ἀτυχίας, συμφοράς Isocr. or. I §§ 21, 35. Are we warranted, then, in rendering, 'not looking jealously on the prosperity (ζῆλῳ, or as Prof. Kennedy translates it, the aspiring hopes) and fortunes of the citizens'?

I take ζῆλῳ as a dative of manner with ἐπέβλεπεν. Thebans viewed Oedipus, not with jealousy, but with ζῆλος, i.e. with a sense that he was the type of perfect good fortune, the highest model for aspiring effort. ζῆλος is felt by one who is impelled to lift himself towards the level of a superior; φθόνος, by one who would depress that superior to his own; when they are mentioned together, it is because baffled ζῆλος often breeds φθόνος: Plat. *Menex.* 242 A πρῶτον μὲν ζῆλος, ἀπὸ δὲ ζῆλου φθόνος. Cp. Eur. *Suppl.* 176 ff. σοφὸν δὲ πενίαν τ' εἰσορᾶν τὸν ὅλβιον, | πένητά τ' ἔστι τοὺς πλουσίους ἀποβλέπειν | ζηλοῦνθ', ἵν' αὐτὸν χρημάτων ἔρως ἔχῃ, i.e. that his ζῆλος of the prosperous man may spur him to honourable exertion. The chief reason for preferring οὐ...ταῖς τύχαις to Musgrave's ὅν...τῆς τύχης is that the latter is so much further from the mss.: the usage of ἐπιβλέπειν also favours the former. The reading of the mss., ὅστις...καὶ τύχαις ἐπιβλέπων, is nonsense. We cannot supply ἦν with the participle.

Prof. Kennedy, reading ὡς τις, renders: ‘mighty man he was, for one who never eyed jealously the aspiring hopes and fortunes of the citizens’: *i.e.* he was as powerful as a *τύραννος* could be who refrained from jealously suppressing all eminence near him. This version raises the question noticed above—as to whether *ἐπιθλέπων* would have been used, without any addition, in the sense of *invidens*. As regards the sense, we scarcely seem to need here a clause which qualifies and restricts the former *might* of Oedipus, even though this clause at the same time implies a tribute to his moral greatness.

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## INDICES.

### I. GREEK.

The number denotes the verse, in the English *note* on which the word or matter is illustrated. When the reference is to the Latin critical note, cr. is added to the number. When the reference is to a *page*, p. is prefixed to the number. )( means, ‘as distinguished from.’

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