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# SOPHOCLES: THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES,  
COMMENTARY AND TRANSLATION  
IN ENGLISH PROSE

VOLUME 5: THE TRACHINIAE

SOPHOCLES  
EDITED BY RICHARD  
CLAVERHOUSE JEBB



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

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SOPHOCLES  
THE PLAYS AND FRAGMENTS.  

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PART V.  

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#### CORRIGENDA.

Page 22, critical note on verse 120. Read the first sentence thus:—ἀναμπλάκητον]  
ἀμπλάκητον MSS.: Hesych. ἀπλάκητον · ἀναμάρτητον · Σοφοκλῆς Τοαχιωΐαι.

,, 98, text, v. 639. For κλεόνται read κλέονται

# SOPHOCLES

## THE PLAYS AND FRAGMENTS

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

BY

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## PART V.

### THE TRACHINIAE.

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## INTRODUCTION.

§ 1. IT has been the fortune of the *Trachiniae* to provoke Divergent views of the *Trachiniae*.  
a singular diversity of judgments. Dissen and Bergk refer the play to a period when the powers of Sophocles were not yet fully matured<sup>1</sup>. Bernhardy regards it as a mediocre production of declining age<sup>2</sup>. Schlegel, in his Lectures on Dramatic Literature, goes further still; he pronounces the piece unworthy of its reputed author, and wishes that the responsibility for it could be transferred from Sophocles to some feebler contemporary,—his son, for instance, the ‘frigid’ Iophon<sup>3</sup>. Yet there has never been a lack of more favourable estimates. In the very year when Schlegel was lecturing at Vienna (1808), Boeckh pointed out the strong family likeness between this and the other six plays<sup>4</sup>; A. Jacob made a direct reply to Schlegel’s censures<sup>5</sup>; and Godfrey Hermann said that, whatever faults the work might have, at any rate both the spirit and the diction

<sup>1</sup> Dissen, *Kleine Schriften*, p. 343; Bergk, *De Sophoclis Arte*, p. 26.

<sup>2</sup> Bernhardy, *Gk Lit.* II. pt ii. p. 375: ‘ein mit mässiger Kunst angelegtes und matt durchgeführtes Werk aus spätem Lebensalter.’

<sup>3</sup> A. W. Schlegel, *Lect.* vii. All that he says of the *Trachiniae* is contained in one short paragraph, and the grounds of the condemnation are indicated only in vague terms. ‘There is much both in the structure and plan, and in the style of the piece, calculated to excite suspicion.’ ‘Many critics have remarked that the introductory soliloquy of Deianeira, which is wholly uncalled-for, is very unlike the general character of Sophocles’ prologues.’ ‘Although this poet’s usual rules of art are observed on the whole, yet it is very superficially; nowhere can we discern in it the profound mind of Sophocles.’

With regard to the prologue—the only passage which Schlegel specifies—some remarks will be found below, § 22.

<sup>4</sup> A. Boeckh, *Graecae trag. princip.*, c. xi. p. 137 (referring to the *Electra* and the *Trachiniae*): ‘tantum cum ceteris similitudinem habent ut nefas esset de auctore dubitare.’

<sup>5</sup> A. L. W. Jacob, *Sophocleae quaestiones*, vol. I. p. 260 (1821).

were unmistakably those of Sophocles<sup>1</sup>. During the last half century, with the growth of a better aesthetic criticism in relation to all things Hellenic, a sense of the great beauties in the *Trachiniae* has decidedly prevailed over the tendency to exaggerate its defects; indeed, the praise bestowed upon it, in these latter days, has sometimes perhaps been a little too indiscriminate. The play is in fact an exceptionally difficult one to appreciate justly; and the root of the difficulty is in the character of the fable. A necessary prelude to the study of the *Trachiniae* is to consider the form in which the Heracles-myth had been developed, and the nature of the materials available for the dramatist.

The  
Heracles  
myth.—  
Argive  
legends.

§ 2. The Argive legends are those which best preserve the primitive Dorian conception of Heracles. They are alloyed, indeed, with later elements, of a political origin. Thus, in order that the Dorian conquerors might have some hereditary title to the land, Heracles was made the son of Alcmena, and, through her, a scion of the Perseidae; Tiryns was his heritage, of which he had been despoiled. Again, the struggles between Argos and Sparta for the headship of Peloponnesus have a reflex in those wars which the Argive Heracles wages in Elis or Messenia. But, when such elements have been set aside, there remains the old-Dorian hero, slayer of monsters, purger of the earth, who triumphs over the terrors of Hades, and brings the apples of immortality from the garden of the Hesperides.

We do not know exactly when the ‘twelve labours’ of Heracles became a definite legend. The earliest evidence for it is afforded by the temple of Zeus at Olympia, about 450 B.C. The twelve labours were there portrayed on the metopes,—six on those of the western front, and six on those of the eastern. All the twelve subjects are known from the existing remains<sup>2</sup>. The list agrees, in much the larger part, with twelve labours

<sup>1</sup> G. Hermann, Preface to the *Trachiniae*, p. vi: ‘Ego quidem, quomodo qui Sophoclem cognitum habeat, an genuina sit haec fabula dubitare possit, non video. Nam quae duae res in poesi maxime produnt a quo quid scriptum sit, ingenium poesis et dictio, eae ita sunt in hac fabula eadem atque in ceteris, ut miraturus sim, si quis proferat aliquid, quod alienum ab Sophocle iudicari debeat.’

<sup>2</sup> The subjects of the western metopes, in order from left to right, were: (1) Nemean

enumerated by the Chorus in the *Hercules Furens* of Euripides<sup>1</sup>, a play of which the date may be placed about 421—416 B.C. Neither list knows any places, outside of Peloponnesus, except Crete and Thrace; nor does either list recognise any of those later myths in which Heracles symbolises the struggles of Argos with Sparta. In both lists the journey to the Hesperides has lost its original meaning,—the attainment of immortality,—since it precedes the capture of Cerberus. These are some reasons for thinking that a cycle of twelve labours had become fixed in Dorian legend long before the fifth century B.C.<sup>2</sup> The Dorians of Argolis were those among whom it first took shape, as the scenes of the labours show. But nothing is known as to the form in which it first became current.

One thing, however, is plain. Although the twelve tasks are more or less independent of each other, the series has the unity of a single idea. Heracles is the destroyer of pests on land and sea, the saviour of Argolis first and then the champion of humanity, the strong man who secures peace to the husbandman and an open path to the sailor: with his club and his bow, he goes forth against armed warriors, or monsters of superhuman lion: (2) Lernaean hydra: (3) Stymphalian birds: (4) Cretan bull: (5) Ceryneian hind: (6) Hippolytē's girdle.

Those of the eastern metopes were: (1) Erymanthian boar: (2) Mares of Diomedes: (3) Geryon: (4) Atlas and the Hesperides: (5) Augean stables: (6) Cerberus.—Treu, *Ausgrabungen zu Olympia*, iv. c. 4: W. Copland Perry, *Greek and Roman Sculpture*, ch. xxi. pp. 225 ff.

<sup>1</sup> Eur. *H. F.* 359—429. The exploits there enumerated are:—(1) Nemean lion: (2) Centaurs: (3) Ceryneian hind: (4) Mares of Diomedes: (5) Cycnus: (6) Hesperides: (7) Sea-monsters: (8) Relieving Atlas as supporter of the heavens: (9) Hippolytē's girdle: (10) Lernaean hydra: (11) Geryon: (12) Cerberus.

No. 2 in this list,—the fight with the Centaurs at Pholoë,—was merely an episode in the  $\alpha\theta\lambdaος$  of the Erymanthian boar, the first subject of the eastern metopes at Olympia. Hence the list of Euripides has really nine  $\alpha\theta\lambdaοι$  in common with the temple. The three  $\alpha\theta\lambdaοι$  peculiar to the temple are, Stymphalian birds, Cretan bull, and Augean stables; instead of which Euripides has, Cycnus, Sea-monsters, Relief of Atlas.

An express mention of the number *twelve*, as the fixed limit to the series of  $\alpha\theta\lambdaοι$ , occurs first in Theocr. 24. 81, δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκήῃ μεχθους.

<sup>2</sup> Preller (*Gr. Myth.* II. 186) adopts the view that the number of twelve labours had probably been first fixed by Peisander, in his epic 'Ηράκλεια, circ. 650 B.C. (cp. below, § 4). Wilamowitz, Eur. *Heracles*, vol. I. p. 308, regards the cycle of twelve labours rather as the invention of some Dorian poet of Argolis,—perhaps of Mycenae,—who lived not later than the 8th century B.C., and of whose work no trace remains.

malignity, reliant on his inborn might, and conscious of a divine strain in his blood. This is no Achilles, no image of that chivalry which Aeolian legend had delineated and Ionian poetry adorned; no steeds, swift as the wind, bear his chariot into battle; no panoply of bronze, wrought by Hephaestus, flashes on him, 'like the gleam of blazing fire, or of the sun as it arises': in the gentle graces of human existence, in the softer human sympathies, he has no portion; no music of the lyre soothes his rest in the camp; he has never known such tears as came into the eyes of the young Achaean warrior, when the aged king of Troy, kneeling at his feet, kissed the hand that had slain Hector; nor has he anything of that peculiar pathos which is given alike to Hector and to Achilles by the dim presage of an early doom, the uncertain shadow which now and again flits across the meridian of their glory; the golden scales, lifted in the hand of Zeus, have never trembled with the fate of Heracles, for his destiny was fixed before his birth, and is inseparable from his origin,—that he must toil while he lives, and must live until his task has been accomplished. He embodies a sterner ideal; one in which there is less of spiritual charm and of flexible intelligence, but which has a moral grandeur of its own; we might say that relatively to the Ionian view of life it is as the Hebraic ideal to the Hellenic. And this ideal may rightly be called 'Dorian,' in the sense that it presumably represents a conception of the primitive Dorian folk, bearing a general stamp which can be traced in historical expressions of the Dorian nature.

That conception appears in only two other sets of legends besides the Argive. And these belong to near kinsmen of the Dorian stock, the Boeotians and the Thessalians.

The Boeotian legends concern the birth, childhood, and youth of Heracles. Argive tradition claimed his manhood; and this claim could not be ignored. Nor was it disputed that he sprang from the Argive Perseidae. The Boeotians sought only to reconcile his Argive lineage with a belief that he was born at Thebes. Alcmena, his mother, is the daughter of Electryon, king of Mycenae: she is betrothed to her first-cousin Amphitryon, son of Alcaeus, king of Tiryns. Amphi-

tryon accidentally kills his uncle, Electryon, and flies, with Alcmena, to Thebes. She requires him, as the condition of their union, to avenge her on the Taphii in western Greece, who have slain her brothers. He sets forth from Thebes to do so. Just before his triumphant return, Zeus visits Alcmena in his likeness, and becomes the father of Heracles. Amphitryon was originally a Theban hero; but the Thebans made him an Argive in order that they might make Heracles a Theban. The name 'Heracles' is itself a proof that Argive legend was predominant enough to extort such a compromise. Hera was the goddess of the pre-Dorian Argos. The story of her hatred towards the Dorian Heracles expressed the hostility of her worshippers to the Dorian invaders. But, when the Dorians had conquered, their legendary champion came to be called 'Ηρακλῆς, 'the glorified of Hera'; not in the sense that he had won fame by surmounting her persecutions, or through her final reconciliation to him in Olympus; but in the sense that he was the pride of the city which, though it had changed its earthly masters, was still Hera's—the now Dorian Argos. The old story of her spite against him lived on in poetry, but it had lost its first meaning. It is recorded that an earlier name of 'Heracles' had been 'Alcaeus,' 'the man of might'; and traces of this lingered in Boeotia<sup>1</sup>.

<sup>1</sup> Dion Chrysost. or. 31 (p. 615 Reiske) ἐν γοῦν Θήβαις Ἀλκαῖος ἀνάκειται τις, δν 'Ηρακλέα φασὶν εἶναι, πρότερον οὐτω καλούμενον. Preller (II. p. 180) quotes the inscription shown in a Farnesian relief on the tripod which Amphitryon dedicated, in his youthful son's name, to the Ismenian Apollo at Thebes: 'Αμφιτρύων ὑπὲρ Ἀλκαῖον τρίποδ' Απόλλωνι. Sextus Empir. *Adv. dogm.* 3. 36 gives a like inscription, also connecting it with a Theban ἀνάθημα. Diodorus (4. 10) ascribes the change of the hero's name to the Argives: 'Ἄργειο...Ηρακλέα προστηγόρευσαν, θτι δι' Ἡραν ἔσχε κλέος, πρότερον Ἀλκαῖον καλούμενον. According to the popular tradition, this change of name was prescribed by the Delphic oracle, when the hero went thither for purification, after the slaughter of his children at Thebes. (Apollod. 2. 4. 12; Aelian *V. H.* 2. 31.)

'Ἀλκείδης was probably a gentilician name, rather than a patronymic in the narrower sense, as Wilamowitz remarks (*Eur. Her.* I. p. 293), adding that 'Ἀλκαῖος, the father of Amphitryon, 'was not invented to explain 'Ἀλκείδης,' since in that case the form would have been 'Ἀλκεύς.'

But Pindar, at any rate, seems to have been thinking of 'Ἀλκαῖος, father of Amphitryon, when he wrote 'Ηρακλέης, σεμνὸν θάλος Ἀλκαῖδᾶν (*O.* 6. 68). And on the other hand Suidas, s. v. 'Ἀλκείδης, has 'Ἀλκέως γάρ παῖς Ἀμφιτρύων.—A similar name to 'Ἀλκαῖος was 'Ἀλκάθοος, a Megarian hero analogous to Heracles. Cp. also 'Ἀλκμήνη.

There, too, as in Argolis, the myth is blended with facts of local warfare; Heracles fights for Thebes against the Minyae of Orchomenus. But the true Dorian Heracles is seen in other parts of the Theban story,—as when he strangles the snakes in his cradle, and slays the lion of Cithaeron. His last act at Thebes is that which he does in the madness sent on him by Hera,—the slaughter of the children borne to him by Megara, daughter of Creon. This Theban tradition was another compromise with Argive legend, which claimed his best years for the twelve labours. How, then, was he to be severed from Thebes, the home of his youth? He must be forced to fly from it, as blood-guilty—the guilt being excused by Hera's visitation. Further, Thebes had to account for the non-existence of Theban nobles claiming a direct descent from him. Therefore he slew his Theban children.

Thessalian legends.

Lastly, there are the Thessalian legends. These belong especially to Trachis, the chief town of Malis, and to the neighbouring region of Mount Oeta. Here, too, there is an element of disguised history; Heracles is the friend of Dorians; he works for the honour of Apollo, the god of the Thessalo-Delphic amphictyony; he conquers aliens, like Cycnus, or establishes good relations with them, as with the Trachinian king Ceyx. But the spirit of an older conception animates one part of the Thessalian legend,—the hero's fiery death on the summit of Oeta, when Zeus receives him into heaven. The journey to the Hesperides was probably an older symbol of immortality attained after toil; but if that fable has the charm of the sunset, the legend of Oeta has the grandeur of the hills.

These three cycles of myth,—the Argive, the Boeotian, and the Thessalian,—alone reveal the true old-Dorian Heracles. The traditions found elsewhere are either merely local, expressing the desire of particular Dorian communities to link their own deeds with his name, as at Rhodes and Cos; or they show the influence of non-Dorian poets, who altered the original character of the story by interweaving it with other threads of folk-lore. Thus in the *Trachinia* the legend of Oeta is combined with legends of Aetolia. We shall understand this process better if we consider the place of Heracles in that

portion of Greek literature which precedes the rise of Attic drama.

§ 3. The Homeric poems contain only incidental allusions to Heracles, who is associated with the generation before the Trojan war. We hear that he was born at Thebes, being the son of Zeus and Alcmena. His life-long foe, the goddess Hera, defrauded him of his inheritance, the lordship of Argos, by ensnaring Zeus into a promise that this dominion should be held by Eurystheus<sup>1</sup>. Heracles performed labours (*ἀεθλοί*) for Eurystheus, whose commands were brought by the herald Copreus: but only one of these tasks is specified,—viz., the descent in quest of ‘the dog of Hades’<sup>2</sup>. Apart from the ‘labours’ proper, some other exploits of the hero are mentioned. He delivered Laomedon, the father of Priam, from the sea-monster (*κῆτος*) sent by the angry gods; and, when the false king withheld the due reward, he sacked Troy. Returning thence, he was driven by storms to Cos<sup>3</sup>. Further, he made war on Pylos, killing the Neleidae, Nestor’s brethren, and wounding the immortals, Hera and Hades, who opposed him<sup>4</sup>. Under his own roof he slew his guest Iphitus; but no motive is assigned by the Homeric poet. The victim’s father, Eurytus, king of Oechalia (in Thessaly), is not attacked or killed by Heracles; he is more quietly despatched by Apollo, who is jealous of his skill in archery<sup>5</sup>. The Homeric weapon of Heracles is the bow; there is no mention of the club. His Homeric wife is Megara, daughter of Creon. Finally he dies, ‘subdued by fate and by the wrath of Hera’<sup>6</sup>. There is no hint of his apotheosis, except in one passage, which clearly bewrays interpolation<sup>7</sup>.

<sup>1</sup> *Iliad* 19. 95—136.

<sup>2</sup> Labours for Eurystheus, *Il.* 8. 363, *Od.* 11. 622: Copreus, *Il.* 15. 639: ‘the dog of Hades’ (first called Cerberus in Hes. *Th.* 311), *Il.* 8. 368.

<sup>3</sup> The *κῆτος*, *Il.* 20. 144—148: sack of Troy, 5. 638—642: Cos, 15. 28.

<sup>4</sup> War against Pylos, *Il.* 11. 690—693: wounding of Hera and Hades, 5. 392—397.

<sup>5</sup> Iphitus, *Od.* 21. 22—30: Eurytus, 8. 223—228.

<sup>6</sup> The bow, *Il.* 5. 393, *Od.* 8. 225, 11. 607: Megara, *Od.* 11. 269: Death of Heracles, *Il.* 18. 117—119.

<sup>7</sup> *Od.* 11. 601—605:

601 τὸν δὲ μετ’ εἰσενόησα βίην Ἡρακληΐην,

602 [εἴδωλον, αὐτὸς δὲ μετ’ ἀθανάτουσι θεοῖσι]

The parts of the Homeric epics in which these allusions occur are of various ages; and the allusions themselves are derived from various regions,—Argos, the western Peloponnesus, Boeotia, Thessaly, the Dorian colonies in Asia Minor. Several of the passages have a more or less intrusive air; one<sup>1</sup>, at least, has manifestly been adapted to the *Iliad* from some epic in which Heracles was a principal figure. Speaking generally, we may say that in the *Iliad* and the *Odyssey* the Dorian hero is a foreign person.

But this negative result is not the only one which the Homeric notices suggest. They make us feel how difficult it would have been for epic poetry, working in the Homeric spirit, to treat the story of Heracles as a whole. His acts are too incoherent to derive a properly epic unity from his person,—such an unity as the *Odyssey*, for example, derives from the person of Odysseus. The original Dorian legend of Heracles had, indeed, the unity of a moral idea; but that is not enough for an epic.

The  
*Heracleia*  
of Peisan-  
der. § 4. Little is known of the efforts made to solve this poetical problem. The Dorian Peisander, of Cameirus in Rhodes, is named as the author of an epic poem on Heracles, a *Heracleia*<sup>2</sup>. He seems to have confined himself to the ‘labours’ which Heracles performed for Eurystheus; and he was the first poet,

603 τέρπεται ἐν θαλίᾳ καὶ ἔχει καλλίσφυρον “Ηβην,

604 [ταῦδα Δίὸς μεγάλου καὶ] “Ηρῷς χρυσοτερίλου.]

605 ἀμφὶ δὲ μιν κλαγγὴ νεκύων ἦν οἰωνῶν ὁσ, κ.τ.λ.

The second and third of these verses (602, 603) were rejected by Aristarchus (schol. on *Od.* 11. 385, with Dindorf’s note, ed. 1855). The fourth verse (604) seems not to have been read by Aristarchus, nor by the schol. on v. 385. It is identical with Hes. *Theog.* 952. Onomacritus, the diaskeust in the time of Peisistratus, was credited with the interpolation of vv. 602, 603, acc. to schol. Vindob. 56 (quoted by Merry *ad loc.*). Such a tradition at least suggests that the interpolation was pre-Alexandrian and presumably Attic. It is probably by a mere confusion that schol. H on 604 (*ap.* Dindorf) speaks as if verse 604, and it alone, had been inserted by Onomacritus.

<sup>1</sup> I refer to *Il.* 19. 95—136, where see Leaf’s note. The episode occurs in a speech of Agamemnon, who, contrary to Homeric usage, quotes the very words spoken by the gods. Elsewhere it is only the inspired poet himself who reports Olympian speech.

<sup>2</sup> Bernhardy, *Gr. Lit.* vol. II. pt 1, p. 338, collects the principal notices of Peisander.

we are told, who gave Heracles the lion's skin and the club<sup>1</sup>. Peisander is usually placed about 650 B.C.; but, according to one view, that date is too early<sup>2</sup>. In the Alexandrian age he enjoyed a high repute.

The Ionian Panyasis<sup>3</sup> of Halicarnassus, *circ.* 480 B.C., also composed a *Heracleia*, in no less than fourteen books. He took a wider range than Peisander's, and aimed at a comprehensive digest of all the principal legends concerning Heracles. Merits of style and arrangement made him popular; but he did not reach the Homeric level, or work in the Homeric spirit<sup>4</sup>. Possibly his large composition, with its survey of heroic deeds in many lands, may have borne some analogy to the great prose-epic of his younger kinsman, Herodotus. That kinship interests us here, since it increases the probability that the epic of Panyasis may have been known to the author of the *Trachiniae*.

But to minds in sympathy with Homeric epos it would be evident that there was another way of dealing with the theme of Heracles; a way different from that of Peisander, and still more different from that of Panyasis. Some one episode might be singled out from the mass of legends, and developed by itself, as an epic on a small scale. Hesiod and the Hesiodic school worked thus; they produced, for instance, the *Marriage-feast of Ceyx*, relating how Heracles was entertained by that king of Trachis; the *Aegimius*, turning on the league of Heracles with that Dorian prince; and the extant *Shield of Heracles*, concerning his fight with Cycnus.

<sup>1</sup> See n. on *Philoctetes* 727. The club was no doubt an original trait of the old Dorian legend.

<sup>2</sup> The 20th epigram of Theocritus is an inscription in hendecasyllables for a Rhodian statue of Peisander, who, with respect to the deeds of Heracles, is called *πράτος τῶν ἐπάνωθε μουσοποιῶν*. Wilamowitz (*Eur. Her.* I. p. 309), acknowledging the genuineness of the epigram, nevertheless suggests that the name of Peisander may have been a mere invention of the Asiatic Dorians in the 3rd cent. B.C., and holds that the Ήράκλεια ascribed to him was not older than the 6th cent. B.C.

According to Theocritus, Peisander described Heracles *τὸν λευτομάχαν*, *τὸν δξήκερα, ... χώρους ἔξεπόνασε εἰπ' δέθλοις*.

<sup>3</sup> The penultimate syllable of this Carian name is probably long; another, perhaps more correct, form of it was *Πανύαστις*. Little weight can be attached to the fact that Avienus, writing about 370 A.D., has *Panyāsi* at the beginning of a hexameter (*Arat. Phaen.* 175).

<sup>4</sup> See the testimonies in Bernhardy, *Gr. Lit.* II. pt 1, p. 340.

The Capture of Oechalia.

A notable epic of this class was the *Capture of Oechalia*, Οἰχαλίας ἄλωσις, ascribed to the Ionian Creophylus of Samos, whom tradition called the friend, or even the son-in-law, of Homer<sup>1</sup>. An epigram of Callimachus<sup>2</sup> attests the fame of this poem, which was probably as old at least as the eighth century B.C., and must have had the genuine ring of Homeric epos. The subject was the passion of Heracles for Iolè, and the war which, in order to win her, he made on Oechalia, the city of her father Eurytus, which was placed, as by Sophocles, in Euboea. It is not known whether this epic introduced Deianeira, the envenomed robe, and the hero's death on Mount Oeta<sup>3</sup>. But in any case it must have been one of the principal sources from which Sophocles derived his material.

Lyric poets on Heracles.  
Archilochus.

§ 5. Lyric poetry also, from an early time, had been busied with these legends. The Ionian Archilochus (*circ. 670 B.C.*) composed a famous hymn to the victorious Heracles. It was known as the καλλίνικος<sup>4</sup>, and was a counterpart, at the Olympian games, of 'See, the conquering hero comes,'—being sung at the evening procession in honour of a victor, if no special ode had been written for the occasion. But it was in the choral form, a distinctively Dorian creation, that lyric poetry rendered its loftiest tributes to the son of Alcmena. Stesichorus of Himera, a city in which Dorian and Chalcidic elements were blended, gave the

<sup>1</sup> Welcker, *Der epische Cyclus*, pp. 212 ff.: Bernhardy, *Gk Lit.* II. pt 1, p. 252.

<sup>2</sup> Epigr. 6:

Κρεωφύλου πόνος εἴμι, δόμῳ ποτὲ θεῖον "Ομηρον  
δέξαμένον· κλαῖσ δ' Εὐρυτον, θσσ' ἔπαθεν,  
καὶ ξανθὴν 'Ιόλειαν 'Ομήρειον δὲ καλεῦμαι  
γράμμα· Κρεωφύλω, Ζεῦ φίλε, τοῦτο μέγα.

<sup>3</sup> That the *Capture of Oechalia* ended with the pyre on Oeta, and the apotheosis, is Welcker's view (*Cyclus*, p. 233). He remarks that the hero of a Cyclic poem was often raised to immortal bliss at the end,—as Amphiaraus in the *Thebais*, Achilles in the *Aethiopis*, Menelaus in the *Nostoi*, Odysseus in the *Telegonia*. The apotheosis of Heracles has already a place in the *Theogony* of Hesiod, vv. 950—955.

The war against Oechalia may possibly have been, as Welcker suggests, the subject of the Ηράκλεια ascribed to Cinaethon of Lacedaemon (8th cent. B.C.?) by schol. Apoll. Rhod. I. 1357, where it is cited with reference to Trachis; but this is pure conjecture.

<sup>4</sup> In Pindar *Ol.* 9. 2 καλλίνικος δ τριπλός, since the burden was thrice repeated. Bergk, *Poet. Lyr.* II. p. 418 (4th ed.).

Stesichorus.

spirit of Homeric epos to his choral hymns (*circ. 620 B.C.*). Into this new mould he cast three exploits of Heracles,—the triumphs over Geryon, Cycnus, and Cerberus<sup>1</sup>. Pindar's range of allusion covers almost the whole field of the hero's deeds ; but it is in the first Nemean ode that the original significance of the legend is best interpreted. When the infant has strangled the snakes sent by Hera, the Theban seer Teiresias predicts his destiny; how he shall destroy 'many a monstrous shape of violence' on land and sea ; subdue the men 'who walk in guile and insolence'; beat down the Earth-born foes of the gods; and then, for recompense of his great toils, win everlasting peace in the blest abodes, and, united to Hebè, 'dwell gladly in the divine home of Zeus'<sup>2</sup>.

For readers of the *Trachiniae* this lyric literature has one point of peculiar interest. It is there that we can first trace the association of Heracles with Deianeira. The Dorian Heracles had no original connection with the old heroic legends of Aetolia. The stamp of those legends, and their relation to others, indicate that they come from a pre-Dorian time, when Calydon and Pleuron, surrounded by fertile lands and blooming vineyards, were the strongholds of a chivalry devoted to war and to the chase ; a chivalry from which popular tradition derived the images of Deianeira, of her parents Oeneus and Althaea, and of her brother Meleager. The story that Heracles had married Deianeira expressed the desire of immigrants, who had displaced the old Aetolian order, to claim kinship with the Dorian invaders of Peloponnesus.

Pindar, in a lost poem,—of what class, is unknown,—told the story somewhat as follows<sup>3</sup>. Heracles, having gone down to Hades for Cerberus, there met the departed Meleager, who recommended his sister Deianeira as a wife for the hero. On returning to the upper world, Heracles went at once to Aetolia, where he found that Deianeira was being wooed by the river-god Achelous. He fought with this formidable rival,—who wore the shape of a bull,—and broke off one of his horns. In order to

<sup>1</sup> Bergk, *Poet. Lyr.* III. p. 207.

<sup>2</sup> Pind. *Nem.* I. 60—72.

<sup>3</sup> Schol. on *Iliad* 21. 194. The schol. on *Il.* 8. 368 probably has the same passage in view when he quotes Pindar as saying that Cerberus had a hundred heads.

recover it, Acheloüs gave his conqueror the wondrous ‘cornucopia’ which he himself had received from Amaltheia, daughter of Oceanus. Heracles presented this, by way of ἔδνα or ‘bride-price,’ to Oeneus<sup>1</sup>, and duly received the hand of the king’s daughter.

Long before Pindar, Archilochus had related how Heracles overcame the tauriform suitor<sup>2</sup>, and won the fair maiden ; how, after their marriage, Heracles and Deianeira dwelt with Oeneus at Calydon, until they were obliged to leave the country, because Heracles had accidentally slain the king’s cupbearer ; and how, at the river Evenus, the Centaur Nessus offered insult to the young wife, and was slain by her husband<sup>3</sup>. It may be added that the prose mythographer Pherecydes (*circ. 480 B.C.*) had told the story of Deianeira<sup>4</sup>. His birthplace was the island of Leros, near Miletus ; but his home was at Athens, and his work, it can hardly be doubted, was known to Sophocles.

Heracles  
in drama.

§ 6. Such, then, was the position of the Heracles-myth at the time when Attic Tragedy was advancing to maturity. This legend had become the common property of Hellas ; and its primitive meaning had been, to a great extent, overlaid by alien additions or embellishments. Particular episodes had been successfully treated in epic poetry of the Homeric or Hesiodic school, and also in lyrics, both Ionian and Dorian. But the whole legend had not been embodied in any poem which took rank with the foremost creations of the Greek genius.

Comedy.

As a person of drama, Heracles made his first appearance in Comedy. It was the Dorian Epicharmus who, in the first half of the fifth century B.C., thus presented the Dorian hero to Syracusan audiences. One of the pieces concerned Heracles in quest of the Amazon’s girdle ; another dealt with his visit to the jovial Centaur Pholos<sup>5</sup>. The Dorians of Sicily, though Dorian

<sup>1</sup> Strabo 10, p. 458.

<sup>2</sup> Schol. *Il.* 21. 237.

<sup>3</sup> Schol. Apoll. Rhod. 1. 1212 : Dion Chrys. or. 60.

<sup>4</sup> This appears from schol. Apoll. 1. 1213 (frag. 38 of Pherecydes in Müller, *Frag. Hist.* 1. p. 82) : and might have been inferred from the reference of Pherecydes to Hyllus (schol. *Trach.* 354, fr. 34 *ap.* Müller).

<sup>5</sup> Ήρακλῆς ὁ ἐπὶ τὸν ζωστῆρα. Ήρακλῆς ὁ παρὰ Φόλωφ. Cp. Bernhardy, *Gk Lit.* II. pt 2, p. 529.

to the backbone in most things, had a strain of humour and vivacity which tempered the seriousness of their race; in this instance, it was much as if an Irish dramatist of English descent had applied a similar treatment to St George and the dragon.

That Ionians should feel the grotesque side of Heracles, was natural enough. Aristophanes tells us that this hero had become a stock-character of Attic comedy, and claims credit for having discarded him :—

‘It was he that indignantly swept from the stage the paltry ignoble device  
 ‘Of a Heracles needy and seedy and greedy, a vagabond sturdy and stout,  
 ‘Now baking his bread, now swindling instead, now beaten and battered about<sup>1</sup>.’

Several comedies on Heracles are known by their titles, or <sup>Satyr-</sup><sub>drama.</sub> by fragments. His powers of eating and drinking seem to have furnished a favourite point. He also figured much in satyr-drama,—a kind of entertainment which welcomed types of inebriety. Sophocles himself wrote a *Heracles at Taenarum*,—a satyr-play on the descent to Hades for Cerberus,—in which the Chorus consisted of Helots<sup>2</sup>. His contemporaries, Ion of Chios, and Achaeus, wrote each a satyr-play called *Omphalè*, depicting Heracles in servitude to the Lydian task-mistress. In Ion’s piece, he performed prodigies with a ‘triple row of teeth,’ devouring not merely the flesh prepared for a burnt-offering, but the very wood and coals on which it was being roasted<sup>3</sup>. Even in the *Alcestis*, we remember, the inevitable moment arrives when this guest, too hospitably entertained, fills the house with ‘discordant howls<sup>4</sup>.’

§ 7. Recollecting such traditions of the theatre, we cannot Tragedy. wonder if Tragedy was somewhat shy of Heracles. At the best, the legend was difficult to manage,—even more difficult for tragic drama than for epic narrative. And the difficulty was greatly

<sup>1</sup> *Pax* 741 ff., translated by Mr B. B. Rogers.

<sup>2</sup> Nauck, *Trag. Frag.* p. 178 (2nd ed., 1889).

<sup>3</sup> For the Ὀμφάλη of Achaeus, see Nauck *op. cit.* p. 754: for that of Ion, p. 735, esp. fragments 28, 29, 30.

<sup>4</sup> Eur. *Ale.* 760 δμονσ' ὄλακτῶν.

increased, now that the essential difference between this hero and the ordinary persons of tragedy had been brought into relief by frequent burlesques.

Aeschylus, indeed, in the *Prometheus Unbound*, introduced Heracles, who loosed the bonds of Prometheus; and then Prometheus described the route by which his deliverer must journey from the Caucasus to the Hesperides<sup>1</sup>. It was a harder matter to take the legend of Heracles as the basis of a tragedy. There are only two such experiments of which we have any clear or definite knowledge. One is the *Mad Heracles* of Euripides. The other is the *Trachiniae* of Sophocles.

The *Mad Heracles* of Euripides has taken his subject from the Boeotian legend. Heracles, visited with madness by Hera, slays his children,—in whose fate the Attic poet involves Megara, probably because, with his plot, it was not easy to dispose of her in any other way. Now, as we saw, this Theban story was framed to explain why Heracles, in early manhood, forsook Thebes for Argolis. The murder is discordant with the general tenour of the Heracles myth, and the discord is but thinly concealed by the resort to Hera's agency. For Euripides, however, this very discord was an attraction. It allowed him, by a bold change of detail, to put a new complexion on the whole story. That change consisted in placing the terrible deed of Heracles not before, but after, his labours for Eurystheus.

The plot is briefly as follows. Heracles has long been absent from Thebes, toiling for Eurystheus; and it is known that he is now engaged in the supreme ordeal,—the quest of Cerberus. Meanwhile a certain Lycus from Euboea becomes master of Thebes, and slays Creon. Megara, her three sons, and the aged Amphitryon, are also doomed by him. They are about to die, when Heracles suddenly returns from the nether world, and kills Lycus. He then holds a sacrifice, to purify the house. While engaged in it, he is stricken with madness. He slays Megara and his children. On recovering his senses, he resolves to commit suicide. But Theseus appears,—the king of Athens whom Heracles has just delivered from Hades. Theseus combats his resolve, offering him an honourable refuge in

<sup>1</sup> Strabo 4, p. 183.

Attica. Heracles at last accepts the offer, and departs with his friend.

This, then, is the goal of the great career; this is the result of the strength given by a divine sire, and spent in benefiting men. The evil goddess of Heracles triumphs utterly; at the very moment when his labours are finished, and when, as the old faith taught, his reward was near, he is plunged into an abyss of misery. He passes from our sight, to hide the remainder of his days in the seclusion of a land not his own. Yet, even in this extremity, he has given a proof of strength; he has had the courage to live. He has taught us that, though the mightiest human efforts may end in outward failure, yet no man, if he be true to himself, need suffer moral defeat. Zeus has been faithless to his human son, and Hera's infra-human malevolence has prevailed; but one consolation for humanity remains.

Such is the new reading of the Heracles myth which Euripides has propounded; with admirable power and subtlety, though scarcely with complete artistic success. His interpretation, though full of a deep suggestiveness, is, in fact, too modern for the fable on which it is embroidered.

§ 8. There is no external evidence for the date of the *Mad Heracles*; but internal evidence tends to show that the play probably belongs to the years 421—416 B.C.<sup>1</sup> The date of the *Trachiniae* is also unattested. But some traits of the work itself appear to warrant us in placing it among the later productions of the poet<sup>2</sup>; if rough limits are to be assigned, we might name the years 420 and 410 B.C. It has been held that the bold example of Euripides, in making Heracles the subject of a tragedy, induced Sophocles to do likewise<sup>3</sup>. As to this view, we can only say that it is quite possible, but that there is absolutely no proof of it. On the other hand, one thing is certain: the *Trachiniae* exhibits a conception and a treatment fundamentally different from those adopted in the *Mad Heracles*.

Two principal elements enter into the mythic material used

<sup>1</sup> Wilamowitz, *Eur. Her.* vol. I. pp. 340 ff.

<sup>2</sup> See below, §§ 21, 22.

<sup>3</sup> Wilamowitz, *op. cit.* p. 383.

The two  
mythic  
elements.

by Sophocles. The first is the Aetolian legend of Deianeira, whom Heracles rescues from Acheloüs, and in whose defence he slays the Centaur Nessus. This part of the subject had been treated by Archilochus and Pindar. The second element is the Thessalian legend which set forth the love of Heracles for Iolè,—his murder of Iphitus, leading to his servitude under Omphalè,—his capture of Oechalia,—and his death upon Mount Oeta. Here the epic *Capture of Oechalia* was presumably the chief source. Pherecydes and Panyasis were also available. Hesiodic poems, such as the *Marriage-feast of Ceyx*, may have supplied some touches. Ion of Chios, too, had written a drama called *Eurytidae*<sup>1</sup>, but its scope is unknown. Nor can we say whether Sophocles was the first poet who brought the Aetolian and the Thessalian legend into this connection.

The Argive and Boeotian legends are left in the background of the *Trachiniae*; they appear only in a few slight allusions. But, if we are to read the play intelligently, the drift of these allusions must be understood. We must endeavour to see how Sophocles imagined those events of his hero's life which precede the moment at which the play begins.

Later mythographers, such as Apollodorus and Diodorus, sought to bring a fixed chronology into the chaos of legends concerning Heracles. They framed a history, which falls into six main chapters, thus:—(1) The Theban legends of the hero's birth and growth. (2) The Argive legends of the twelve labours. (3) The legends concerning Eurytus, Iolè, Iphitus, and Omphalè. (4) Campaigns against Troy, Cos, Peloponnesian foes of Argos, and the Giants. (5) The Aetolian legends: Deianeira, Acheloüs, Nessus. (6) The legends of South Thessaly: Ceyx of Trachis, Aegimius, etc.; the capture of Oechalia; and the pyre on Oeta.

Freedom  
of the fifth  
century  
poets.

But, in the fifth century B.C., poets were as yet untrammeled by any such artificial canon. They could use the largest freedom in combining local legends of Heracles, so long as they were careful to preserve the leading features of the myth. We have seen that Euripides, when in his *Mad Heracles* he placed the madness *after* the labours, was making an innovation which deranged the whole perspective of Theban and Argive legend;

<sup>1</sup> Nauck, *Trag. Frag.* p. 734.

so much so, that the Alexandrian mythographers, deferential to the Attic dramatists in much, never followed Euripides in that.

Sophocles has made no change of similar importance. Yet his way of arranging the fable differs in one material respect from that of the later compilers. They, as we have seen, place the marriage of Heracles with Deianeira very late in his career—after his labours for Eurystheus, and after most of his other deeds also. Sophocles puts the marriage much earlier,—so early, that Deianeira speaks as if it had preceded most, or all, of the hero's labours. Sophocles could do this, because he felt himself free to ignore the Theban legend of the hero's marriage to Megara. And he certainly was not alone in thus differing from the later mythographers. Pausanias mentions a tradition at Phlius, according to which Heracles had already won his Aetolian bride when he went for the golden apples<sup>1</sup>. And Pherecydes represented Heracles as having at first asked Iolè's hand, not for himself, but for Hyllus—his son by Deianeira<sup>2</sup>.

§ 9. The outline of the whole story, as Sophocles conceived it, can now be traced with clearness sufficient, at least, to explain the hints scattered through the play.

1. Heracles is born at Thebes (v. 116), and comes thence (v. 509), in early manhood, to Pleuron, where he wins Deianeira. We are not told whither he was taking his bride, when they met Nessus (v. 562). Since Megara is ignored, there is nothing to exclude the supposition that he was returning to his home at Thebes.

2. Constrained by Hera's wrath, he performs the labours for Eurystheus (v. 1048). The home of his family is now at Tiryns.

3. He visits Eurytus at Oechalia in Euboea (v. 262); who discountenances his passion for Iolè (v. 359)<sup>3</sup>.

4. He goes on various campaigns, including that against the Giants (1058 ff.).

5. He slays Iphitus (the son of Eurytus), who was then his guest

<sup>1</sup> Paus. 2. 13. 8.

<sup>2</sup> Schol. *Trach.* 354.

<sup>3</sup> The oblique *βαλότο* in v. 268 leaves an ambiguity. If the word used by Eurytus to Heracles was *ἐπβαλών*, the labours for Eurystheus were over. But if it was *βαλεῖ*, they were still in progress. The second supposition gives more force to the passage.

at Tiryns. The lapse of some considerable time since his visit to Eurytus is implied by the word *αὐθεῖς* (v. 270).

Heracles, with Deianeira, his children, and his mother Alcmena, is now forced to leave Tiryns. They are given a new home at Trachis by its king, Ceÿx (v. 38).

6. As a punishment for the treacherous murder of Iphitus, Zeus dooms Heracles to serve Omphalè, in Lydia, for a year (v. 274). Heracles goes forth from Trachis, leaving his family there (v. 155). They do not know his destination. During his absence, some of his children return with Alcmena to Tiryns; others are sent to his old home at Thebes (1151 ff.).

7. The year with Omphalè being over, he sacks Oechalia (v. 259).

We are now prepared to follow the plot of the drama itself.

Analysis  
of the play.

I. Prologue : 1—93.      § 10. The scene is laid before the house at Trachis. Deianeira is alone with a female slave, an old and attached domestic, who has been the nurse of her children. Communing with her own thoughts, rather than directly addressing her attendant, the wife of Heracles recalls the sorrows which have been her portion from youth upwards,—culminating now in a terrible anxiety concerning her absent lord. It is fifteen months since he left home; but no tidings have come from him. And she feels almost sure that something is amiss, when she thinks of a certain tablet which he left with her . . .

Here the aged Nurse ventures to interpose. Deianeira has several sons; why should not one of them,—Hyllus, for example, the eldest,—go in search of his father?

Just then Hyllus himself is seen approaching, and in haste; for he has news to tell. Heracles is, or soon will be, in Euboea, warring against Oechalia, the city of Eurytus. During the past year he has been in servitude to Omphalè, a Lydian woman.

Deianeira then tells her son the purport of the tablet to which she had previously alluded. It contains an oracle, which shows that this war in Euboea must decide the fate of Heracles; he will die; or he will thenceforth live in peace.

Hyllus at once resolves to join his father in Euboea, and departs for that purpose.

The Chorus now enters: it consists of fifteen Trachinian

maidens, full of kindly sympathy for the Aetolian princess Parodos: whom a strange destiny has brought to dwell among them.<sup>94—140.</sup> Invoking the Sun-god, they implore him to reveal where Heracles now is. Deianeira, they hear, is pining inconsolably. Fate vexes, while it also glorifies, her husband; but he is not suffered to perish. Let her keep a good courage: sorrow comes to all mortals, but joy also, in its turn; and Zeus is not unmindful of his children.

Deianeira sadly replies that the young maidens cannot II. First measure such trouble as hers; may they ever be strangers to it!<sup>episode: 141—496.</sup> But they shall know her latest and worst anxiety. When Heracles left home, he told her that, if he did not return at the end of fifteen months, she must account him dead. He even explained how his property was to be divided in that event. But, if he survived the fifteenth month, then he would have a peaceful life. Such was the teaching of an oracle which he had written down at Dodona. And the fulfilment of that oracle is now due...

A Messenger is seen coming; the wreath on his head betokens glad tidings. Heracles lives, is victorious, and will soon come home. Lichas, the herald, has already arrived; but the excited Trachinians, thronging around him, have retarded his progress towards the house.

With an utterance of thanksgiving to Zeus, Deianeira calls upon the maidens of the Chorus and the maidens of her own household to raise a song of joy.

The Chorus respond with a short ode, in the nature of a <sup>205—224.</sup> paean.

Before it ceases, Lichas is in sight; a train of captive Euboean women follows him.

In reply to the eager questions of his mistress, Lichas says that Heracles is now at Cape Cenaeum in Euboea, engaged in dedicating a sanctuary to Zeus. These maidens are captives, taken when Oechalia was destroyed: Heracles chose them out 'for himself and for the gods.'

And then Lichas tells how Heracles has been employed during the past fifteen months; how, for a year, he was the slave of Omphalè; and how, when freed, he avenged that

disgrace upon its ultimate author, Eurytus. Heracles himself, the herald adds, will soon arrive.

Deianeira rejoices, though a shadow flits across her joy as she looks at the ill-fated captives: may Zeus never so visit *her* children!

Among these captives, there is one who strangely interests her; the girl's mien is at once so sorrowful and so noble. She questions her; but the stranger remains silent. 'Who is she, Lichas?' But the herald does not know,—indeed, has not cared to ask. Deianeira then directs him to conduct the captives into the house.

She herself is about to follow him, when the Messenger, who had first announced the herald's approach, begs to speak with her alone.

He tells her that Lichas has deceived her. The mysterious maiden is no other than Iolè, the daughter of Eurytus. A passion for Iolè was the true motive of Heracles in destroying Oechalia. Eurytus had refused to give him the maiden. Lichas himself had avowed this to the Trachinians.

Lichas now re-enters, to ask for Deianeira's commands, as he is about to rejoin his master in Euboea. Confronted with the Messenger, and pathetically adjured by Deianeira, he confesses the truth. Heracles has an absorbing passion for Iolè; and, indeed, he gave no command of secrecy. But Lichas had feared to pain his mistress: let her pardon him; and let her bear with Iolè.

Deianeira requests Lichas to accompany her into the house. He is to take a message from her to Heracles, and a gift.

In the ode which follows, the Chorus celebrates the irresistible power of Love,—the power which now threatens Deianeira's peace, and which, in long-past days, brought Heracles to contend for her with Acheloüs. The short but vivid picture of that combat has a singular pathos at this moment of the drama.

Deianeira reappears. She has had time now to feel what it will be to live under the same roof with the young and beautiful girl to whom her husband has transferred his love; but she harbours no angry or cruel thoughts. Her sole wish is to regain the heart of Heracles. And a resource has occurred to her.

First  
stasimon:  
497—530.

III.  
Second  
episode:  
531—632.

Long ago, when Heracles was taking her from Aetolia, they came to the river Evenus, where the ferryman, the Centaur Nessus, carried her across. He insulted her, and Heracles shot him with an arrow. As he lay dying, he told her that, if she wished to possess a love-charm by which she could always control the love of Heracles, she had only to collect some of the blood from his wound. She had done so, and had preserved her treasure, according to the Centaur's direction, in a place secluded from the warmth of sun or fire. She had now applied this love-charm to the inner surface of a festal robe, which she will send as her gift to Heracles. She brings with her a casket, in which she has placed the robe.

Lichas appears, ready to depart, and receives the casket, sealed with Deianeira's signet. She had vowed, she tells him, to send her lord this robe, whenever she should hear of his safety, in order that he might wear it on the day when he made a thank-offering to the gods. Therefore Heracles must not put it on, or produce it, before that day.

The herald promises fidelity, and departs.

In a joyous strain, the Chorus express their bright hope. Second stasimon: The dwellers on the coasts and hills of Malis will soon welcome 633—662. the long-absent hero; and he will come home full of rekindled love for his true wife.

But Deianeira now returns to them in an altered mood. A IV. Third episode: strange thing has happened. In applying the love-charm to the 663—820. robe, she had used a tuft of wool, which she had then thrown down in the courtyard of the house. After a short exposure to the sun's heat, this tuft of wool had shrivelled away, leaving only a powder. And she remembers that the arrow which slew Nessus was tinged with a venom deadly to all living things. She fears the worst. But she is resolved that, if any harm befalls Heracles, she will not survive him.

The Trachinian maidens are speaking faint words of comfort, when Hyllus arrives from Euboea.

He denounces his mother as a murderer. He describes how Heracles, wearing her gift, stood forth before the altar; how, as the flames rose from the sacrifice, the robe clung to him, as if glued, and spasms began to rend his frame; how, in the frenzy

of those awful agonies, he slew Lichas ; and how, at last, he was laid in a boat, and conveyed to the shore of Malis. He will soon be at the house,—alive, or dead.

The son ends with terrible imprecations on his mother. She goes into the house without a word.

*Third stasimon : 821—862.* ‘Behold,’ cry the Chorus, ‘how the word of Zeus has been fulfilled ; for the dead do indeed rest from labour.’ The malignant guile of Nessus has found an unconscious instrument in Deianeira. And the goddess Aphroditè has been the silent handmaid of fate.

*V. Fourth episode : 863—946.* A sound of wailing is heard within : the aged Nurse enters. Deianeira has slain herself with a sword ; bitterly mourned, now, by her son Hyllus, who has learned, too late, that she was innocent.

*Fourth stasimon : 947—970.* The Trachinian maidens, afflicted by this new calamity, are also terrified by the thought that they must soon behold the tortured son of Zeus. Footsteps are heard ; men, not of Trachis, are seen approaching, the mute bearers of a litter : is Heracles dead, or sleeping ?

*VI. Exodos : 971—1278.* As the mournful procession enters, Hyllus, walking beside the litter, is giving vent to his grief, while an old man, one of the Euboeans, is vainly endeavouring to restrain him, lest his voice should break the sick man’s slumber.

Heracles awakes. At first he knows not where he is ; then his torments revive, and he beseeches the bystanders to kill him ; he craves that mercy from his son ; he appeals for it to Zeus and to Hades. And then, in a moment of respite, his thoughts go back on his past life,—so full of suffering, yet a stranger to such anguish as this ; so full of victories, and yet doomed to end in this defeat at the unarmed hand of a false woman.

A pause permits Hyllus to announce his mother’s death, and to assert her innocence. In using the supposed love-charm, she was obeying the dead Nessus.

Those words send a flash of terrible light into the mind of Heracles. The oracle at Dodona had foretold the time of his ‘release.’ A still earlier oracle had foretold the manner of his death ; namely, that he was to be slain by the dead. The time and the agency coincide. This, then, was the promised ‘release.’

The oracles are fulfilled. He sets himself to prepare for death,—now seen to be inevitable and imminent.

He commands that he shall be carried to the summit of Mount Oeta, sacred to Zeus, and there burned alive. Hyllus is constrained to promise obedience,—making, however, the condition that he himself shall not put hand to the pyre<sup>1</sup>. A second behest is then laid upon him. He shall marry Iolè. In this also he is forced to yield,—calling on the gods to witness that he submits to a dying father's inexorable will.

All has now been made ready. Heracles summons the forces of that 'stubborn soul' which must upbear him through the last of his ordeals. In the words which close the play, Hyllus gives utterance to the deepest and bitterest of the feelings inspired by his father's cruel fate. Heracles dies forsaken by Zeus. For here, as in the *Iliad*, there is no presage of his reception among the gods.

The bearers lift their burden, and set forth for Oeta; while the maidens of the Chorus pass from the house of mourning to their own homes in Trachis.

§ 11. In the first and larger part of the play, Deianeira is the central figure, as Heracles is in the second part. The heroine of the *Trachiniae* has been recognised by general consent as one of the most delicately beautiful creations in literature; and many who feel this charm will feel also that it can no more be described than the perfume of a flower. Perhaps in the poetry of the ancient world there is only one other woman who affects a modern mind in the same kind of way,—the maiden Nausicaa. We do not know how Deianeira may have been drawn by Archilochus or Pindar; but at least there are indications that the Deianeira of the old Aetolian legend was a being of a wholly different type from the Sophoclean. After her story had become interwoven with that of Heracles, her name, *Δηιάνειρα*, was explained to mean, 'the destroyer of a husband.' But, in the pre-Dorian days when Aetolian legend first knew her, and when she had as yet nothing to do with Heracles, 'Deianeira' meant 'the slayer of men'; it denoted an Amazonian character,—just

<sup>1</sup> The office of kindling the pyre was performed by Philoctetes; see on *Ph.* 802 f.

as the Amazons themselves are called *ἀντιάνειραι*. A true-bred princess of Aetolia, the land of warriors and hunters, this daughter of Oeneus ‘drove chariots, and gave heed to the things of war<sup>1</sup>'; her pursuits were like those which employed ‘the armed and iron maidenhood' of Atalanta.

How great a contrast to the Deianeira whom Sophocles has made immortal! She, indeed, is a perfect type of gentle womanhood; her whole life has been in her home; a winning influence is felt by all who approach her; even Lichas, whose undivided zeal is for his master, shrinks from giving her pain. But there is no want of spirit or stamina in her nature. Indeed, a high and noble courage is the very spring of her gentleness; her generosity, her tender sympathy with inexperience and misfortune, are closely allied to that proud and delicate reserve which forbids her—after she has learned the truth about Iolè—to send any messages for her husband save those which assure him that her duties have been faithfully fulfilled, and that all is well with his household. From youth upwards she has endured constant anxieties, relieved only by gleams of happiness,—the rare and brief visits of Heracles to his home. She is devoted to him: but this appears less in any direct expression than in the habitual bent of her thoughts, and in a few words, devoid of conscious emphasis, which fall from her as if by accident. Thus the precepts of Nessus had dwelt in her memory, she says, ‘as if graven on bronze.’ And why? Because they concerned a possible safeguard of her chief treasure. Staying at home, amidst her lonely cares, she has heard of many a rival in those distant places to which Heracles has wandered. But she has not allowed such knowledge to become a root of bitterness. She has fixed her thoughts on what is great and noble in her husband; on his loyalty to a hard task, his fortitude under a cruel destiny: of his inconstancies she has striven to think as of ‘distempers,’ which love, and the discipline of sorrow, have taught her to condone.

But at last the trial comes in a sharper form. After protracted suspense, she is enraptured by tidings of her husband's

<sup>1</sup> As Apollodorus says of her, 1. 8 § 1: *αὐτὴ δὲ ἡμιόχει καὶ τὰ κατὰ πόλεμον ἔσκει.*

safety ; and almost at the same moment she learns that his new mistress is henceforth to share her home. Even then her sweet magnanimity does not fail. Strong in the lessons of the past, she believes that she can apply them even here. She feels no anger against Iolè, no wish to hurt her; nay, Iolè is rather worthy of compassion, since she has been the innocent cause of ruin to her father's house.

In these first moments of discovery, the very acuteness of the pain produces a certain exaltation in Deianeira's mind. But, when she has had more time to think, she feels the difference between this ordeal and everything which she has hitherto suffered. She is as far as ever from feeling anger or rancour. But will it be possible to live under the same roof, while, with the slow months and years, her rival's youth grows to the perfect flower, and her own life passes into autumn? Thinking of all this, she asks—not, 'Could *I* bear it?'—but, 'What woman could bear it?'

She, whose patient self-control has sustained her so long, has come to a pass where it is a necessity of woman's nature to find some remedy. Neither Iolè nor Heracles shall be harmed; but she must try to reconquer her husband's love. Having decided to use the 'love-charm,' she executes the resolve with feverish haste. The philtre is a last hope—nothing more. With visible trepidation, she imparts her plan to the Chorus. The robe has just been sent off, when an accident reveals the nature of the 'love-charm.' 'Might she not have surmised this sooner,' —it may be asked,—'seeing from whom the gift came?' But her simple faith in the Centaur's precepts was thoroughly natural and characteristic. Her thoughts had never dwelt on *him* or his motive; they were absorbed in Heracles. Now that her hope has been changed into terror, she tells the maidens, that, if Heracles dies, she will die with him. In the scene which follows, she speaks only once after Hyllus has announced the calamity, and then it is to ask where he had found his father.

Her silence at the end of her son's narrative,—when, with his curse sounding in her ears, she turns away to enter the house,—is remarkable in one particular among the master-strokes of tragic effect. A reader feels it so powerfully that the best acting

could scarcely make it more impressive to a spectator. The reason of this is worth noticing, as a point of the dramatist's art. When Hyllus ends his speech, we feel an eager wish that he could at once be made aware of his mother's innocence. The Chorus gives expression to our wish:—‘Why dost thou depart in silence?’ they say to Deianeira: ‘Knowest thou not that thy silence pleads for thine accuser?’ And yet that silence is not broken.

There is one famous passage in Deianeira's part which has provoked some difference of opinion; and as it has a bearing on the interpretation of her character, a few words must be said about it here. It is the passage in which she adjures Lichas to disclose the whole truth regarding Iolè. He need not be afraid, she says, of any vindictiveness on her part, towards Iolè or towards Heracles. She knows the inconstancy of the heart, and the irresistible power of Erôs; has she not borne with much like this before<sup>1</sup>? According to some critics, she is here practising dissimulation, in order to draw a confession from Lichas; her real feeling is shown for the first time when, a little later, she tells the Chorus that the prospect before her is intolerable (v. 545). This theory used to derive some apparent support from an error in the ordinary texts. The lines, or some of them, in which the Messenger upbraids Lichas with his deceit, were wrongly given to Deianeira,—as they are in the Aldine edition. Hence La Harpe could describe the whole scene thus:—

‘Deianeira, irritated, reproaches Lichas with his perfidy; she knows all, and will have him confess it; we hear the cry of jealousy; *she becomes enraged; she threatens.* Then *she pretends to calm herself* by degrees; ‘she had resented only the attempt to deceive her; for, in fact, she is accustomed to pardon her husband's infidelities.’ In the end, she manages so well that Lichas no longer feels bound to conceal a fact which after all,—as he says,—his master himself does not conceal<sup>2</sup>.’

It is now generally recognised that Deianeira says nothing

<sup>1</sup> Vv. 436—469.

<sup>2</sup> Quoted, with approval, by M. Patin, *Études sur les tragiques grecs*, vol. II. p. 72.

between verse 400 and verse 436: the angry altercation is between Lichas and the Messenger. It would still be possible, however, to hold that, in her speech to Lichas, she is artfully disguising her jealousy. But surely there is a deeper truth to nature in those noble lines if we suppose that she means what she says to Lichas just as thoroughly as she means what she afterwards says to the Chorus. Only, when she is speaking to Lichas, she has not yet had time to realise all that the new trial means; she overrates, in all sincerity, her own power of suffering. If, on the other hand, her appeal to him was a stratagem, then true dramatic art would have given some hint, though ever so slight, of a moral falsetto: whereas, in fact, she says nothing that is not true; for she *does* pity Iolè; she *has* borne much from Heracles; she does *not* mean to harm either of them. This is not the only instance in which Sophocles has shown us a courageous soul, first at high pressure, and then suffering a reaction; it is so with Antigone also, little as she otherwise resembles Deianeira<sup>1</sup>.

§ 12. The Heracles of the *Trachiniae* may be considered in two distinct aspects,—relatively to that conception of the hero which he represents, and relatively to the place which he holds in the action of the play.

In the first of these two aspects, the most significant point is the absence of any allusion to the hero's apotheosis. He is the son of Zeus; but the 'rest from labour' which Zeus promised him is, in this play, death, and death alone. Here, then, we have the Homeric conception of Heracles. And this is in perfect harmony with the general tone of the *Trachiniae*. The spirit in which the legend of Heracles is treated in this play is essentially the epic spirit.

But if the very soul of the old Dorian tradition—the idea of immortality crowning mortal toil—is wanting, at least some archaic and distinctive traits of the Dorian hero have been preserved. One of these has perhaps not been noticed; it illustrates the poet's tact. In the legends of south Thessaly, Heracles had come to be much associated with Apollo. Yet in

<sup>1</sup> See Introduction to the *Antigone*, p. xxx.

the *Trachiniae* there is but one mention of Apollo,—where the Chorus briefly invokes him (v. 209). Throughout the play, Zeus is the god of Heracles, the ruler of his destiny, the sole recipient of his offerings. Nor is Delphi ever named; Heracles receives oracles either directly from Zeus, or from the interpreters of Zeus at Dodona. This is thoroughly true to the spirit of the myth; and it is probable that the Dorian conception of Heracles was, in fact, older than the Dorian cult of Apollo<sup>1</sup>. The archaic conception of the hero's mission is also preserved in its leading features; he is the purger of land and sea, the common benefactor of Hellenes, who goes uncomplainingly whithersoever his fate leads him. Conscious of his origin, he fears no foe, and is stronger than everything except his own passions. He has a Dorian scorn for lengthy or subtle speech (1121). It is bitter to him that sheer pain should force him to cry aloud: and he charges Hyllus that no lament shall be made by those who stand around his pyre. All this is in the strain of the old legend. One small touch recalls, for a moment, the Heracles of the satyr-plays (v. 268, ἡνίκ' ἦν φύωμένος). On the other hand, the Omphalè incident, one of their favourite topics, is touched with delicate skill: Sophocles alludes only to the *tasks* done for her by the hero, as a punishment imposed by Zeus; there is no hint of sensuous debasement; and it is seen that the thrall was stung by his disgrace, even though that feeling was not the mainspring of his war upon Oechalia.

The Heracles of the *Trachiniae* is thus not merely a hero of tragedy, who might equally well have been called, let us say, Ajax. He has a stamp of his own; he can be recognised as the hero of the Dorians.

When, however, he is considered under the second of the two aspects indicated above,—that is, relatively to his place in the action of the play,—there is more room for criticism. During the first two-thirds of the piece, our interest is centred

<sup>1</sup> Apollo is the chief god of the Dorians in the historical age; and O. Müller (*Dor.*, bk II.) regards him as having been so before they left their earliest seats in northern Greece. On the other hand Wilamowitz (*Eur. Her.* I. p. 265) holds, with greater probability, that the adoption of the old Hellenic Apollo by the Dorians dated only from the time when, moving southward, they became masters of Delphi.

in Deianeira. The sympathy which she wins is complete ; she passes from the scene, broken-hearted, innocent, silent ; and presently we hear the news of her death. Meanwhile, we have been rather prepossessed against Heracles ; he is a great hero ; but his conduct to this brave, devoted, gentle wife has been what, in another than the son of Zeus, might be called brutal ; and let no one too hastily assume that such a feeling is peculiar to the modern mind ; it would probably have been shared, at least in a very large measure, by the poet's Athenian audience.

So, when, in the last third of the play, this hero at length appears, unstrung and shattered by physical torment,—helpless in the meshes of fate,—when we listen to his pathetic laments, and to that magnificent recital of his past achievements which ends with the prayer that he may live to rend his false wife in pieces ;—then we feel, indeed, all that is pitiable and terrible in this spectacle : but are there not many readers who, if they carried the analysis of their own feelings any further, would have to avow that the contemplation of his suffering and the thought of his past greatness leave them comparatively cold ? Presently he learns that Deianeira was innocent, and that she is dead ; but he utters no word in revocation of his judgment upon her,—no word of affection for her memory : he merely averts all his thoughts from her, and concentrates them on the preparation for death. It is not enough to plead that any softening would be out of keeping with the situation or with the man ; we do not require him to be tender, but to be human. From a dramatic point of view, the fault is that he misses his chance of removing a great impediment to sympathy.

The Deianeira of the *Trachiniae* is dramatically effective in the very highest degree,—in a manner almost unique ; the Heracles of the *Trachiniae*, though grandly conceived, falls short of being perfectly effective ; and he does so, because he has to follow Deianeira. In a piece of which the catastrophe was to turn on the poisoned robe, and which was to end with the death of Heracles, that hero himself ought to have been the principal object of interest throughout. The artistic unity of the tragedy demanded this. But the Heracles of Dorian legend, even when

treated as mortal, is still no typical human being ; he is at once above and below the noblest type of man. If, therefore, Heracles was truly to dominate the scene, it was requisite that the pathos of this unique being should not have to compete with the deepest pathos of humanity. For, in such a competition, the purely human interest, if fully developed by a great master, could not but prove the stronger, as being, in its essence, more tragic. And therefore there was only one way to secure a paramount effectiveness for the Heracles of the *Trachiniae*. It was to place Deianeira more in the background ; to make her also a less noble figure ; to qualify her graces of character with some less attractive features ; and, on the other hand, to bring out, in the amplest and most powerful manner, everything that is sublime and pathetic in the great hero's destiny.

In pointing out what seems to me the one serious defect of the *Trachiniae*, a remark should be added. It is easy to believe that, on the stage, the Heracles part would be far more effective than it is for readers. 'As a representation of the extremity of a hero's suffering, this scene stands pre-eminent among all tragedies. Let Salvini act the hero, and its power would instantly be recognised.' That was the opinion of an accomplished judge in such matters, the late Mr Fleeming Jenkin<sup>1</sup>; and I, for one, certainly should not dispute it. The intrinsic merits of the Heracles part are great ; and a Salvini, or even an actor who was not quite a Salvini, could, no doubt, make the spectacle most impressive. But, even if he could make it absorbing—so that we should think only of what was passing before our eyes, and not at all of what had gone before in the play, the episode of Deianeira—that might be merely an instance of theatrical effect prevailing over the dramatic conscience. It would not necessarily prove that the tragedy, viewed as a work of art,—and therefore viewed as a whole,—was not really liable to the criticism suggested above. However effective the Heracles scene might be on the stage, I cannot help suspecting that an attentive spectator, in full sympathy with the spirit of the best Greek work, would be apt to

<sup>1</sup> *Papers Literary, Scientific, etc.*, by the late Fleeming Jenkin, F.R.S., LL.D., p. 23. (Longmans, 1887.)

feel, *at the end*, that he had seen two tragedies; one, which closed with the death of Deianeira, and was of consummate excellence; then a second and shorter one, most pathetic, most powerful in its own way, but produced at a moral disadvantage. Yet, if this be indeed so, there is one consolation. A gain to the effect of the Heracles would have been dearly bought by any detriment to the unsurpassable beauty of the Deianeira.

§ 13. Among the secondary parts, that of Hyllus has an importance which might easily be undervalued. It is he who most vividly expresses the twofold aspect of Deianeira's action in sending the robe; the aspect which it wears for one who has seen only its dreadful result, without knowing its motive; and that which it assumes in the light of fuller knowledge. The first aspect is brought out when Hyllus describes the agonies of Heracles, and invokes a curse upon his mother; the second when, having learned her innocence and having stood beside her corpse, he has to listen to his father's denunciations of her—so like those which he himself was lately uttering—until a pause permits him to vindicate her memory. This frank, impulsive youth is warmly loyal to both parents; to the gentle and dearly loved mother, whom he mourns too late; and to the father, 'the noblest man upon the earth,' whose hard commands he obeys to the end, although those commands challenge a revolt of filial, even of natural, instincts,—seeming to him, indeed, almost like the promptings of Atè. Thus, under that dark shadow, pierced by no ray from above, which rests upon the close of the drama, this thrice-tried son calls the gods to witness that his own will has been overruled. With bitter anguish in his heart, he sees his father abandoned, as men must deem, by heaven; he is no longer the buoyant youth of the opening scene, but a man who must now take up the burden of a great inheritance, that Hyllus whom a grave and warlike race were to honour as the father of their kings, the ancestor of the Dorian Heracleidae.

§ 14. The minor persons are portrayed with care and animation. Lichas is, before all things, the faithful henchman of Heracles; but, like every one else, he feels the charm of

Deianeira, and is feebly anxious to spare her feelings. His well-meant attempt is somewhat maladroit, since he has already been so communicative to her neighbours; but we remark the ingenuity of the poet, who has here utilised the varying traditions as to the motive of the war against Oechalia. Lichas exists only for his master; and there is a tragic fitness in his becoming the first victim of his master's fate. It would be a mistake to conceive his death as a poetical retribution for his duplicity; since, even if he had told the truth at first, Deianeira would still have sent the robe. At worst he is only a rather poor creature, who becomes involved in the doom of his betters.

The Messenger, with his interested zeal, afterwards dignified by his sturdy veracity, combines the traits of two similar persons in the *Oedipus Tyrannus*,—the Corinthian messenger, and the Theban shepherd who confutes him. The old Nurse, who counsels Deianeira in the first scene, and subsequently relates her death, interprets the affection which her mistress inspired in the household. As for the Trachinian maidens of the Chorus, their part is essentially relative to Deianeira; to them she confides her fears, or hopes; their odes reflect her anxieties, her transient joy, and her despair. With her death, their function is virtually at an end; after verse 970, they have only two utterances, both very brief (1044 f.; 1112 f.).

The  
Chorus.

The inci-  
dent of the  
robe.

§ 15. Among the difficulties of detail which the subject presented to a dramatist, not the least was that of the supposed ‘love-charm.’ The operation of the hydra’s venom, like that of the poison in the wound of Philoctetes, is supernatural. Since, however, an innocent yet deliberate human agent intervenes between Nessus and Heracles, the poet was compelled to treat the incident with circumstance, and to invest it with just enough probability for the purpose of scenic effect. Sophocles has managed this by a simple but skilful device. He merely makes an assumption which no spectator would pause to examine. ‘The hydra’s venom was such that *exposure to heat* must call it into activity.’ All is then easy. Nessus tells Deianeira that his gift, this infallible love-charm, must be kept in a cool and dark place. She tells us how scrupulously she

had observed this rule. She impresses it upon Lichas. The spectator knows that the robe is to be worn for the first time on an occasion of *burnt sacrifice*; and his anxiety is awakened.

It is interesting to compare this episode with the parallel one in the *Medea*, where Glauçè, Jason's new bride, is burnt to death by the magic agency of the robe and diadem which Medea, the injured wife, had given her. We see at once that Euripides had a far easier task than Sophocles. No third person, no innocent yet deliberate agent, intervenes between Medea and Glauçè. The gifts come to Glauçè directly from the hands of the mighty enchantress; and they had come to the enchantress from her grandsire, the Sun-god himself.

The garment of Heracles, like that of Glauçè, has naturally been claimed for the wardrobe of the solar myth. It is the glow which enwraps the dawn or the sunset. Then Iolè is 'the violet cloud' who is to marry the rising sun (Hyllus), when his precursor (Heracles) has sunk to rest upon a flaming couch. The servitude to Omphalè is the apparent descent of the sun (Heracles) from the zenith to the horizon. Deianeira is the darkness which awaits him in the west. Thus to explain a story of varied human pathos, is at least to begin at the wrong end: it is to suppose myth-makers so intent on the sunrise and the sunset that men and women interested them primarily as symbols of those phenomena. Even the more limited theory, that Heracles was evolved from some older solar divinity, ill agrees with the central point of the fable,—promotion, painfully won, from earth to heaven. Later Greeks identified their Heracles, in certain aspects, with Melkarth, the sun-god of Tyre: some moderns have derived him from Izdubar, the solar hero of ancient Babylon<sup>1</sup>. In both cases the analogy is confined to details: the essence of the Greek myth remains distinct.

§ 16. The allusions in the *Trachiniae* to oracles concerning Heracles have sometimes been censured as obscure. But they are not really so. Only two oracles are mentioned. (1) One was given to Heracles at Dodona, twelve years before the date at which the play begins, and said that, at the end of twelve years,

<sup>1</sup> This view is sensibly rejected by E. Meyer, *Geschichte des Alterthums* (Stuttgart, 1884), p. 185.

he should have ‘rest.’ The term of twelve years is mentioned in verses 824 f. (where see the note). (2) The other oracle, noticed only in vv. 1159 ff., was given to Heracles by Zeus himself, at some still earlier moment; but when, and where, we are not told. It concerned the *manner* of his death; saying that he was to be slain by a dead foe. These oracles have sometimes been regarded as if they formed the only bond which holds the plot together; and it has accordingly been objected to the plot that its unity is of a merely mechanical nature<sup>1</sup>. The objection is ill-founded. The oracles have, indeed, a dramatic value, but it is of a different and a subordinate kind. At the outset of the play, the oracle concerning the twelve-years’ term serves as a motive for anxiety; it announces that some crisis is imminent. Towards the close, the two oracles combined show Heracles that his hour has come.

Dramatic  
structure. § 17. But the unity of the plot is independent of the oracles. It is effected by the love of Heracles for Iolè, which causes him to destroy Oechalia, and also causes Deianeira to send the robe; thus bringing the two episodes into a strict connection. Professor Campbell is, in my opinion, quite right when he says that ‘in point of dramatic structure the Trachiniae will bear comparison with the greatest of Sophoclean tragedies.’ For, even if, as I hold, the inferiority in dramatic interest of Heracles to Deianeira is such as to constitute a serious defect, this is not a defect of structure. It does not concern the manner in which the plot has been put together. It concerns something antecedent to the plot; namely, the conception of Heracles adopted by the poet, as compared with his conception of Deianeira. Given those two conceptions, the most perfect dramatic structure could not save the interest in Heracles from being over-powered by the interest in Deianeira.

Unity of  
time neg-  
lected. There is, however, one point in which the texture of the plot is fairly open to criticism, though it is not a point of importance. The ‘unity of time’ has been disregarded with exceptional boldness. Hyllus goes to Euboea, witnesses the sacrifice there, and returns to Trachis, in a space of time measured by less than

<sup>1</sup> Wilamowitz, Eur. *Her.* I. p. 384: ‘das drama nur kümmerlich durch orakel- sprüche zu einer äusserlichen einheit zusammen gehalten wird.’

700 lines (vv. 93—734). Nay, Lichas, who leaves Trachis at verse 632, had reached Euboea before the sacrifice began. Many other examples show the habitual laxity of Greek dramatists, and the tolerance of Greek audiences, in this particular. But in the *Trachiniae* the license has a special excuse. Amid the excitement, the alternations of hope and fear, which pervade this play, the action hastens forward in a manner which leaves us no leisure to remark the feats of travelling performed by Hyllus and by Lichas. This is the case even with readers; much more would it be so with spectators. And here we may observe the subtlety of the poet, who has introduced two direct allusions to the passage of time. Lichas, about to start for Euboea, remarks that he has already stayed too long (v. 599); and the Chorus prays that the ship which is bringing Heracles ‘may not tarry’ (v. 655). This is like the art of a diplomatist who diverts suspicion by apparent frankness.

§ 18. After the two dramas of the Attic masters, Heracles appears only once in the extant literature of ancient Tragedy. Seneca founded his *Hercules Furens* on the play of Euripides, and his *Hercules Oetaeus* on the play of Sophocles. It would be profitless to institute a detailed comparison between the *Trachiniae* and a work which Seneca, in the fashion of his day, composed rather as a rhetorical exercise than as a piece for the stage. Those who read it, with the Greek model present to their minds, can only wonder how the Roman’s brilliant gifts of expression,—which shine in epigram and, at moments, reach a true elevation of sentiment,—could co-exist with such abject tastelessness, such extravagance of bombast, such insensibility to proportion. Yet, in one respect, a comparison is very interesting. If the Phaedra of the *Hippolytus* has fared ill at Seneca’s hands, far worse is the transformation which he has effected in the Deianeira of the *Trachiniae*. The following lines describe The Deianeira’s behaviour when Iolè first arrives at Trachis:— Latin Deianeira.

Ut fulsit Iole, qualis innubis dies  
 Purumve claris noctibus sidus micat,  
 Stetit furenti similis ac torvum intuens  
 Herculea coniux<sup>1</sup>,

<sup>1</sup> *Herc. Oct.* 238 ff.

like ‘an Armenian tigress,’ the poet adds, or ‘a Maenad shaking the thyrsus.’ Then Deianeira prays Juno to torment Heracles with all imaginable plagues<sup>1</sup>; and finally avows her own readiness to kill him<sup>2</sup>. Certainly Seneca has protected our sympathy with the hero from competition; but the hero himself, bragging and whining by turns, fails to profit by that advantage. The *Hercules Oetaeus* became the model of Rotrou, in his tragedy entitled *Hercule Mourant*<sup>3</sup>; and also influenced, in a greater or less degree, several other French dramas on the same theme<sup>4</sup>. It was inevitable that the Latin writer, rather than Sophocles, should be imitated by a French dramatist of the seventeenth century. Apart from this, however, the Deianeira of Seneca, considered as a general type, would be more truly congenial to the French stage. It was difficult for the Latin races to imagine a woman, supplanted in her husband’s love, who did not wish to kill somebody,—her rival, or her husband, or both. Ovid’s Deianeira is by no means so bad as Seneca’s; but she, too, has the impulse to destroy Iolè<sup>5</sup>. The Deianeira of the *Trachiniae*, with anguish in her soul,—intent on regaining her lord’s heart, but not angry, not malevolent towards him or towards Iolè,—this Deianeira is a creation of the Hellenic spirit, refined by the sweetness, the purity, the restrained strength of Athens at her best; if any one would see the spiritual kinswomen of this Deianeira, he must look for them on the grave-reliefs of the Cerameicus.

The fable  
in Art.

§ 19. The wide range of subjects or motives which the Heracles legends gave to Greek art of every period includes, of course, several episodes mentioned in the *Trachiniae*,—the combat of Heracles with Acheloüs; the death of Nessus; Heracles with the Eurytidae; the death of Iphitus; the servitude to Om-

<sup>1</sup> *Herc. Oet.* 255 ff.

<sup>2</sup> *Ib.* 436.

<sup>3</sup> Published in 1632. Rotrou gave Heracles a successful rival in the affections of Iolè, a certain Arcas. The dying hero forbade Iolè to marry Arcas; but, after his apotheosis, he showed his magnanimity by descending from Olympus on purpose to revoke the veto.

<sup>4</sup> M. Patin, *Études sur les trag. grecs*, vol. II. p. 89.

<sup>5</sup> Ovid *Met.* 9. 151.

phalè<sup>1</sup>. But, in relation to the legends of Heracles, Attic Tragedy, represented by the *Mad Heracles* and the *Trachiniae*, had no direct influence upon art, such as can be traced, for instance, in regard to Philoctetes. For the story of Heracles, artists drew upon other, generally older, sources of poetry or tradition. When, indeed, in Hellenistic and Roman times a degenerate Heracles became the type of a strong man easily enthralled by pleasure, a companion of the Bacchic thiasos or of the Erôtes<sup>2</sup>, then the art which desired to portray him often went for material to the theatre; but such material was furnished by the Heracles of Comedy or of satyr-drama. It is not surprising, then, that the illustrations of the *Trachiniae* which Greek art affords are only of a general kind. For example, each of the three successive forms assumed by the Acheloüs of the *Trachiniae*, when he was a suitor for Deianeira, can be separately identified in works of art<sup>3</sup>. But, though the fight of Heracles with Acheloüs was a subject often treated by artists, no extant representation of that combat corresponds precisely with the scene as described by Sophocles<sup>4</sup>.

§ 20. We have now considered the nature of the legendary Diction. material used in the *Trachiniae*; the character of the treatment

<sup>1</sup> See Roscher's *Lexicon der gr. und röm. Mythologie*, where, under 'Herakles,' the illustrations of the fable in art are fully treated by A. Furtwängler. He recognises Iphitus on a vase in the Louvre (no. 972), where Heracles is hurling a man from a κλίνη, apparently during a meal (p. 2233). Cp. *Od.* 21. 28: Heracles, in slaying Iphitus, οὐδὲ θεῶν δτιν ψθέσατ'; οὐδὲ τράπεζαν | τὴν δὴ οἱ παρέθηκεν. Sophocles follows the version according to which Iphitus was hurled from a high wall or tower (*Tr.* 273).—There is no certain example of Omphalè in art before the Hellenistic period (*ib.* p. 2234: cp. p. 2247).

<sup>2</sup> See Furtwängler, *ap.* Roscher, p. 2248.

<sup>3</sup> See commentary on v. 11.

<sup>4</sup> The nearest approach to an illustration of the poet's text is given by an archaic gem, now in the British Museum, first published (roughly) in King's *Ancient Gems*, II. pl. 34, fig. 3. Mr A. S. Murray has kindly given me an impression of it. Yet even this diverges from Sophocles in three particulars. (1) On the gem, Acheloüs is the man-headed bull,—a frequent type, but not one of those specified by the poet. (2) Deianeira stands lamenting, close to the combatants; whereas the poet describes her as sitting by a hill at some distance from the fray. (3) There is no trace of Aphroditè, whom Sophocles mentions as present with the combatants in the quality of umpire.

applied to it by the poet; and the principal features of the tragedy viewed as a work of dramatic art. An introduction to this play must also, however, take account of its style in a more limited sense,—the style of its poetical diction, the complexion of the language. For the details of this subject, reference must necessarily be made to the commentary on the text. But a few general observations may properly be offered here.

Successive phases in the style of Sophocles. It is a well-attested tradition, and one which can still be partially verified, that the style of Sophocles, like that of many other great poets, was developed through successive phases, belonging to successive periods of his life. He himself, according to Plutarch<sup>1</sup>, distinguished three such phases. In the earliest, he had imitated the majesty, the pomp,—*ὄγκος*,—of Aeschylus. Next came the style which, in Plutarch's notice, is described by the words, *τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς*. This was a style marked by subtle elaboration, and, as a result of it, by *τὸ πικρόν*, ‘pungency,’ ‘incisiveness’; a style in which terse and polished force of expression drove home the ‘sting’ of word or phrase;—as Eupolis,—to borrow an illustration from a different, yet cognate, province,—said that the incisive and highly wrought oratory of Pericles left its ‘sting’ in the minds of those who heard him: *τὸ κέντρον ἐγκατέλιπε τοῖς ἀκροωμένοις*. Such a style, with its affinities to an elevated and refined rhetoric, can be a source of great brilliancy and power in poetry; but its essential quality is not that which constitutes the highest excellence of drama: its defect, for the purposes of drama, is that it is too suggestive of conscious effort in the artist; its tendency is to image *his* mind somewhat too strongly in the persons whom he wishes to make live upon the scene. Hence we readily comprehend the words in which Sophocles (according to Plutarch) defined the third, the final, phase of his style:—*τὸ τῆς λέξεως εἶδος ὅπερ ἔστιν ήθικώτατον καὶ βέλτιστον*: ‘the kind of diction

<sup>1</sup> *Mor.* p. 79 B. (*Πῶς ἀν τις αἰσθοιτο ἑαυτοῦ προκόπτοντος ἐπ' ἀρετὴν*, c. 7.) ὡσπερ γὰρ ὁ Σοφοκλῆς ἔλεγε τὸν Αἰσχύλου διαπεπαιχώς δύκον, εἴτα τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς, τρίτον ηδη τὸ τῆς λέξεως μεταβάλλειν εἶδος ὅπερ ἔστιν ήθικώτατον καὶ βέλτιστον, οὕτως οἱ φιλοσοφοῦντες, θαν ἐκ τῶν πανηγυρικῶν καὶ κατατέχνων εἰς τὸν ἀπτόμενον ήθον καὶ πάθον λόγον καταβάσσων, ἄρχονται τὴν ἀληθῆ προκοπήν καὶ ἀτυφον προκόπτεων.

which is most expressive of character, and best'; that is, fittest to make each person of the drama seem a real human being; and best, therefore, for the purposes of a dramatist.

The first of these three phases, the Aeschylean, is not traceable in the extant work of Sophocles. Nor can it be said that any one of the seven tragedies represents the second style in a form which sharply distinguishes it from the third; that is, in a form from which the characteristic quality of the third style is absent. But, if the *Philoctetes*, one of the very latest plays (409 B.C.), be taken as a standard of comparison, there, at least, is seen the perfection of the third style, the style which is 'expressive of character'; while there is less of visible and masterful art in language, less of τὸ πικρὸν καὶ κατάτεχνον, than appears, for example, in the *Antigone*.

§ 21. Nowhere is the poet's ethical portraiture more delicately vivid than in the heroine of the *Trachiniae*; and a sympathetic reader will feel that the language given to her might well be called ἡθικώτάτη λέξις. It is exquisitely moulded to the expression of her nature. Take, again, the scene where the Messenger, in Deianeira's presence, taxes Lichas with deceit (vv. 393—435). The shades of language most skilfully characterise the three persons,—the gentle but resolute lady; the herald, nervously deferential to her, but angrily assertive of his dignity against his humble cross-examiner, the Messenger; and lastly the Messenger himself, with his traits of blunt or familiar speech<sup>1</sup>. In this aspect, then, the *Trachiniae* shows, like the *Philoctetes*, the full excellence of the third style,—that which is ἡθικώτατον, 'most expressive of character.'

But the *Trachiniae* combines this ethical charm of style with a highly elaborate manner in a certain class of passages. Every Greek tragedy contains at least one set speech, βῆσις, of the type usually spoken by a messenger who relates a catastrophe. In such speeches, which were really short excursions of drama into the region of epos, the dramatist was convention-

<sup>1</sup> One of these traits is notable,—the ποίαν δόκησιν; (427). This use of ποῖος, a common colloquialism, occurs in only one other passage of Tragedy, and that is in a late play of Euripides (*Helen.* 566; 412 B.C.).

ally free to use any measure of rhetorical elaboration, however unsuitable it might be to the person of the speaker; some of the most elaborate *ρήσεις* are delivered by servants. Now, it is a peculiarity of the *Trachiniae* that, beside two speeches which are normal examples of this class,—the speech of Hyllus (vv. 749—812), and that of the Nurse (vv. 899—946),—it contains a remarkable number of other passages which are closely akin to that class. Such are the following short narratives;—Lichas recounts the recent deeds of his master (248—290); Deianeira relates her meeting with Nessus (531—587); and describes the occurrence which rouses her fears concerning the ‘love-charm’ (672—722): such, also, is the great speech of Heracles (1046—1111). Altogether, about one fourth of the play consists of passages which invited or demanded this high elaboration of style, usually reserved for very exceptional moments. It is no accident that the element of narrative in the *Trachiniae* is so abnormally large; the cause lies in the nature of the fable itself, and is independent of the circumstance that an epic poem, the *Capture of Oechalia*, was probably one of the chief sources. In narrative or description Sophocles exhibits, as a rule, two characteristics; he is remarkably terse; and he has a bold but artistic originality of phrase, often in a manner which resembles that of Vergil. If the passages just cited from the *Trachiniae* are compared with their only proper analogues, the set *ρήσεις* of the poet’s other plays, it will be felt that, with allowance for differences of degree, the essential quality of style is the same; the greater frequency of it is the distinction of the *Trachiniae*. This play, like the *Philoctetes*, is mainly an example of that Sophoclean manner which tradition calls the third or ripest,—the manner ‘best fitted to express character.’ But, owing to special causes, it also gives striking prominence to the dominant trait of the poet’s ‘second’ manner, elaborate and incisive force of phrase,—τὸ πικρὸν καὶ κατάτεχνον. This is a peculiar combination of elements; and it tends to make a reader feel that the style of the *Trachiniae* is somehow, as a whole, unlike the style found in any one of the other six plays. From that feeling, it has been an easy, but hasty, step to the inference that the manner of this play is unworthy of the master; that it

shows the immaturity of youth, or the feebleness of age; or even that it is altogether foreign to him, and must have proceeded from some inferior hand<sup>1</sup>.

§ 22. The extent to which the *Trachinia* shows the influence of Euripides has sometimes been exaggerated. Stress has been laid especially on the form of the prologue; Deianeira opens the play with a speech of some length, in which she incidentally relates certain previous events. But here we must distinguish. The prologue of the *Trachinia* is Euripidean only in so far as it is partly historical; it is utterly unlike the typical prologues of Euripides in being dramatic. For, in the first place, Deianeira's speech is no soliloquy,—though it is true that she is rather communing with her own thoughts than directly addressing the Nurse; it gives the cue for the Nurse's suggestion that Hyllus should be sent to seek his father, and thus serves to set the drama in motion. Secondly, it is dramatic as illustrating the mind of Deianeira herself,—that mind which is to govern the subsequent action<sup>2</sup>. Even with regard to this prologue, the inner contrast between the two poets is more significant than the resemblance. Nor can it be said that the general style of the play shows any pervading influence of the supposed kind. There are a few coincidences of phrase between verses of the *Trachinia* and verses of Euripides<sup>3</sup>; but they are trivial; and,

<sup>1</sup> See above, § 1, notes 1, 2, 3.

<sup>2</sup> Schlegel's criticism (§ 1, n. 3) was the inspiration of a short 'programm' published at Cleve (Prussia) in 1830 by C. A. M. Axt, *Commentatio critica qua Trachiniarum Sophocleae prologum subdititium esse demonstratur*. Axt uses the term 'prologue,' not in the Greek sense (i.e. to denote vv. 1—93), but only with reference to Deianeira's speech, vv. 1—48. He holds that the play ought to begin at v. 49, with the speech of the *τροφές*.

<sup>3</sup> (1) *Tr.* 542 (Deianeira speaks,) *τοιάδ' Ἡρακλῆς | οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου*: cp. Eur. *H. F.* 1373 (Megara speaks,) *μακρὰς διατλοῖσ' ἐδόμοις οἰκουρίας*. (2) *Tr.* 1096 *διφιᾶ τ' ἀμικτὸν ἵπποβάμοντα στρατὸν | θηρῶν, ιθριστήν, ἄνομον*: cp. Eur. *H. F.* 187 *τετρασκελές θ' ιθρισμα, Κενταύρων γένος*. (3) *Tr.* 1101 *ἄλλω τε μόχθων μυρίων ἐγενσάμην*: cp. Eur. *H. F.* 1353 *καὶ γὰρ πόνων δὴ μυρίων ἐγενσάμην*. [Wilamowitz, vol. II. p. 278, assumes that Soph. has borrowed this use of *γενομαι* from Eur.: but Soph. had already said in *Ant.* 1005, *ἐμπύρων ἐγενόμην*.] (4) *Tr.* 1112 *ώ τλῆμον Ἐλλὰς κ.τ.λ.*: cp. Eur. *H. F.* 877 *μέλεος Ἐλλάς, ἀ τὸν εὐεργέταν | ἀποβαλεῖς*.

In *Tr.* 764 *κόσμῳ τε χαίρων καὶ στολῇ* may, I think, be a reminiscence of Eur.

even if it were certain that in all of them Sophocles was the debtor, they would merely illustrate a fact which is unquestioned. He was well acquainted with the works of Euripides, and admired them; in his later years, they influenced him in details of language and of versification. But the style of Sophocles, so far as extant work shows, always preserved a thoroughly distinctive character. Certainly the *Trachiniae* is no exception to that rule; and not merely the style, but the whole mind which appears there, attests the authorship.

*Med.* 1165 (in a similar episode), δώροις ὑπερχαίρουσα. And *Tyr.* 416, λέγ', εἴ τι χρῆσεις· καὶ γάρ οὐ σιγηλὸς εἰ, is an echo of Eur. *Suppl.* 567 (421 B.C.), λέγ', εἴ τι βούλει· καὶ γάρ οὐ σιγηλὸς εἰ.

## MANUSCRIPTS, EDITIONS, ETC.

§ 1. TWELVE of the mss., other than L, to which reference is made MSS. in the critical notes, have been described in former volumes (*Oed. Tyr.*, Introd., pp. liii ff., 2nd ed. : *Oed. Col.*, p. xl ix, 2nd ed. : *Phil.*, p. xlv) : viz., the Parisian A, B, K, T : the Florentine Lc, L<sup>2</sup>, R : the Venetian V, V<sup>2</sup>, V<sup>3</sup> : the Roman Vat. : and the London Harl. The last-named was collated by Porson with the text of the *Trachiniae* in the ed. of Sophocles by Thomas Johnson (an. 1708) ; the collation is given in Porson's *Adversaria*, p. 177. There remains only a Venetian ms., cod. 617 in the Library of St Mark, cited at verse 23, from the collation of Vladimir Subkoff in his edition of the *Trachiniae* (Moscow, 1879), for *θακών*. It is described by him as 'chartaceus, saec. xiv et xv' ; and he designates it by the letter E. Besides E, Subkoff used eleven other mss., viz. L, and ten of the twelve named above, the two exceptions being V and V<sup>3</sup>. Our L<sup>2</sup> is designated by him as M : Lc, as N : V<sup>2</sup>, as V : Vat., as v. : Harl., as h. As a contribution to an intricate and obscure subject, it is interesting to notice the view as to the relationships of his twelve mss. to which he was led as the result of work on this play. He would distinguish three families : (1) L<sup>2</sup> and K are transcripts of L. (2) R and Harl. are closely akin to A, the basis of the Aldine text. (3) Lc, B, V<sup>2</sup>, E, Vat., and T (representing the Triclinian recension) form a third family, of which the common characteristic is a larger element of Byzantine correction : while, within this family, a closer kinship unites (a) Lc and B, (b) V<sup>2</sup>, E, and Vat. He recognises the marked superiority of L to all the other mss., but finds no proof that it is their common parent. (See *Oed. Tyr.*, p. liv, 2nd ed.)

§ 2. With regard to the readings of L, and its peculiarities as a ms., some points of interest will be found in the critical notes on vv. 329,

368, 403, 463, 468, 767, 1091, 1176, 1265. The first corrector (S) has in four instances supplied a verse which the scribe had accidentally omitted (177, added in the text, being the last line of p. 66 B,—a case like *Ph.* 1263: 445, 536, 705, added in the margin). In 1040, however, the words ὁ διὸς αὐθαίμων, omitted from the text, have been added in the margin by the scribe himself. There is one passage, vv. 383—433, where scribe and corrector alike have left part of the dialogue in disorder, through omitting or confusing the indications of persons. Thus at 383 L omits ΧΟ.: ΧΟ. (instead of ΑΓ.) is prefixed to 390: ΑΓ. (instead of ΛΙ.) to 397 and 399: while in 402—433 the persons are either not marked, or marked wrongly. The result can be traced in modern literary criticism: see above, p. xxxiv.

## Scholia.

§ 3. The scholia in L on vv. 119, 120 preserve the true reading ἀναμπλάκητον, corrupted in the mss. to ἀμπλάκητον. There are two other places where the scholiast gives at least the hint by which a lost reading can be restored. In v. 399 his διηγήσομαι indicates that in v. 398 the νέμεις of the mss. ought to be νεμεῖς. And in 602 the schol.'s notice, γρ. ἄυφη ἀντὶ τοῦ λεπτούφη, helped Wunder's correction of εὐνόφη into ταναύφη.

## Interpolation.

§ 4. In vv. 83—85 there is a clear case of interpolation:—

ἡνίκ' ἡ σεσώσμεθα  
[ἢ πίπτομεν σοῦ πατρὸς ἔξολωλότος]  
κείνου βίον σώσαντος, ἡ οἰχόμεσθ' ἄμα.

Another probable instance (as I think with Hartung) occurs in vv. 362 ff. :—

ἐπιστρατεύει πατρίδα [τὴν ταύτης, ἐν ᾧ  
τὸν Εὔρυτον τόνδ' εἴπε δεσπόζειν θρόνων,  
κτείνει τὸ ἄνακτα πατέρα] τῆσδε καὶ πόλιν  
ἔπερσε.

(See commentary.) Besides these verses, many others—not fewer than about 120 in all—have been suspected or rejected by various commentators; often, apparently, on the general ground that anything is suspicious which is not indispensable. Thus Nauck, in condemning four verses (932—935)—verses full of pathos and beauty, and free from any real offence against Greek poetical idiom—writes:—‘Diese entbehrlichen und in sprachlicher Hinsicht vielfach Anstoss erregenden Verse werden von V. Jernstedt wohl mit Recht als interpolirt bezeichnet.’ Let the reader examine the passage for himself, and judge. It is to be

regretted when a habit of mind such as might be fostered by the habitual composition of telegrams is applied to the textual criticism of poetry—or, indeed, of prose. Yet it is right that students should have notice as to what verses of the play have been suspected or condemned by scholars of mark. I cannot vouch for the completeness of the following ‘black list,’ but I believe that it is nearly complete :—

17 Bergk. 24 f. Schenkl (after Dobree). 25 Hartung and Nauck. 43 Dindorf. 44—48 Wunder. 80 f. Nauck would reduce these two vv. to one. 88 f. Dindorf. 150—152 Dindorf. (Wecklein suspects only v. 150.) 166—168 Dindorf. 169 f. Bergk. 170 Wunder and Dindorf. 252 f. Wunder. 264 f. ( $\pi\omega\lambda\delta\delta\ldots\chi\epsilon\rho\omega\mu\epsilon\nu$ ) Bergk and Jernstedt. 280 Deventer and Zippmann. 295 Dindorf and Nauck (after Wunder). 301 f. Hense and Nauck. 305 G. H. Müller. 321 Nauck (with  $\tau\iota\sigma$  for  $\epsilon\pi\epsilon\iota$  in 320). 322 f. Nauck would reduce these two vv. to one. 336 Hense and Nauck (omitting  $\tau'$  after  $\omega\nu$  in 337). 356 f. Wunder and Blaydes. 362 f. Wunder and Blaydes. 394 Herwerden and Hense. 444 Wunder and Nauck. 488 f. Dindorf. 526—530 Wunder and Bergk. 584—587 Dindorf. 585 Wunder and Nauck. 595 f. Dindorf. 601 Nauck and Wecklein. 602 f. Paley. 628 Nauck and Wecklein. 680 f. (Κένταυρος...γλωχῖν) Nauck. 684 Wunder and Wecklein. 690 Wunder. 696 Wunder. (Dobree and Wecklein suspect the v.) 712 f. Nauck. 732 Hense. 735 Nauck and Wecklein. 743 Hense (proposing  $\gamma\nu\tau\alpha\iota$  for  $\tau\delta\gamma\delta\rho$  in 742). 746 f. ( $\beta\alpha\rho\epsilon\iota\alpha\iota\ldots\pi\alpha\tau\rho\delta$ ) Deventer and Hense. 781 f. Meineke. 791 f. Nauck would reduce these two vv. to one. 798 Schenkl. 801 f. Bergk. 875 ff. Bergk (without defining the limit: p. lix of his ed.). 893—895 Wunder. 907—911 Wecklein. (L. Dindorf had suspected v. 911.) 924 f. ( $\hat{\eta}\chi\rho\sigma\eta\lambda\alpha\tau\oslash\ldots\pi\epsilon\rho\eta\iota\sigma$ ) Herwerden. 932—935 Jernstedt and Nauck. 943—946 Meineke. 998 f. ( $\tau\delta\delta\ldots\kappa\alpha\tau\delta\epsilon\rho\chi\theta\eta\tau\alpha\iota$ ) Wunder. 1060 Nauck and Wecklein. 1107 f. Nauck would reduce these two vv. to one. 1114 f. Bergk would omit one of these two vv. 1144 Hense. 1156 Nauck (with  $\delta\epsilon\sigma\alpha$  for  $\delta'\delta\sigma\alpha$  in 1155). 1165 Nauck (after Dobree). 1173 Axt and Nauck. 1195—1198 Wunder. 1267 L. Dindorf. 1270—1274 Hense. 1275—1278 Hartung and F. Ritter.

§ 5. Hermann (1st ed. p. xiv) propounded a theory that the *Trachiniae* once existed in two different recensions. He thus sought to explain the fact that in one or two places the text found in our MSS. of Sophocles differs from that of ancient citations: see 12 f., and 787 f., with the notes there. In some other passages he saw traces of the two recensions having become mixed: thus verse 84,  $\hat{\eta}\pi\acute{\iota}\pi\tau\omega\mu\epsilon\nu\sigma\omega\pi\alpha\tau\rho\delta$   $\xi\hat{\epsilon}\omega\lambda\omega\lambda\sigma\tau\oslash$ , belonged to one recension, and verse 85,  $\kappa\acute{\epsilon}\nu\omega\sigma\beta\acute{\iota}\omega\sigma\omega\sigma\alpha\tau\oslash$ ,  $\hat{\eta}\o\chi\hat{\omega}\mu\epsilon\sigma\theta'$   $\hat{\alpha}\mu\alpha$ , to the other. Similarly verses 293, 294 were a substitute for v. 295; vv. 523—525, for vv. 526—528; etc. A similar view is expressed by Bergk, in the ‘Adnotatio Critica’ to his ed. of Sophocles, pp. lvii ff. Thus he thinks that vv. 801, 802 and 1144, 1145 belong to the second recension; while in vv. 1114, 1115, and especially in part of the dialogue between the Chorus and the Nurse (875 ff.), he

discovers a blending of the two editions. ('Aperte duplicitis recensionis reliquiae temere confusae sunt in nostris libris,' p. lix, on 875.)

Schneidewin has argued against this theory (*Abhandlung über die Trach. d. Soph.*, in the Transactions of the Göttingen Gesellsch. d. Wiss., vol. vi., 1854). It rests, in fact, on no solid foundation. With regard to the discrepancies between the mss. and the ancient citations, the only noteworthy cases are the two above-mentioned, in vv. 12 f., and 787 f.; in the former, Strabo's reading, κύτει | βούπρωφος, is doubtless right; but the τύπῳ | βούκρανος of the mss., whether due to actors or to transcribers, does not help to prove a distinct recension; while in 787 f., where our mss. must be right (except, probably, in omitting τ'), Diogenes Laertius has presumably misquoted by a mere slip of memory. As to the supposed duplications of sense in the passages where a mixing of two texts has been assumed, a study of the context in each case will best show the baselessness of the assumption.

Emendations.

§ 6. The text of the *Trachiniae* contains its full share of problems; though, as a whole, it is, in my opinion, less corrupt than has often been supposed. In two instances I have admitted emendations of my own to the text, viz. at v. 554 and v. 1019, because the probabilities seemed sufficiently strong to justify that course. It would have been justifiable, perhaps, to do likewise at v. 869; but there, as at v. 526 and v. 911, I have preferred to submit my conjectures in the commentary only. The suggestion made at v. 678 is of a more tentative kind.

Editions,  
etc.

§ 7. As to the complete editions of Sophocles which have been consulted, see *Oed. Tyr.* p. lxi, 2nd ed. It may be mentioned that the new issue of Wunder's edition, revised by Wecklein, has lately been completed by the appearance of the *Trachiniae* (vol. II., sect. iii, Leipsic, 1890). Besides the volume by F. A. Paley, containing *Ph.*, *El.*, *Tr.*, *Ai.* (London, 1880), I have consulted also the following separate editions of this play. Sophoclis *Trachiniae*. Recognovit et adversariis enarravit Ioannes Apitzius. (Halle, 1833.)—Sophoclis *Trachiniae*, with Notes and Introduction by Alfred Pretor, M.A. (Cambridge, 1877.)—Sophoclis *Trachiniae*. Codicibus denuo collatis recensuit varietate lectionis instruxit indicibus adornavit Vladimir Subkoff. (Moscow, 1879.)

## METRICAL ANALYSIS.

IN addition to anapaests, the lyric metres used in the *Trachiniae* are the following. (1) Logaoedic, based on the choree (or 'trochée'), —~, and the cyclic dactyl, which is metrically equivalent to the choree, ~~~. (2) Choreic, based on the choree. (3) Dactylic. (4) Dochmiac, ~ : --~ | - ^-. (5) Verses based on the bacchius, --~. For a more detailed account of these metres, readers may be referred to the previous volumes of this edition (*O. C.* p. lviii: *Ant.* p. lvi: *Ph.* p. xlviii).

In the subjoined metrical schemes, the sign  $\sqcup$  denotes that the ordinary time-value of a long syllable, commonly marked —, is increased by one half, so that it becomes equal to —~ or ~~~: the sign  $\sqcup\sqcup$  denotes that such time-value is doubled, and becomes equal to -- or --~. The sign  $\gtrsim$  means that an 'irrational' long syllable (*συλλαβὴ ἀλογός*) is substituted for a short. The letter  $\omega$ , written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, ^ marks a pause equal to ~,  $\overline{\wedge}$  a pause equal to -. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, :

The end of a rhythmical unit, or 'sentence,' is marked by ||. The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by |||.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προῳδός*, or prelude (marked as *πρ.*): or, if it closes it, an *ἐπῳδός*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσῳδός*, mesode, or interlude.

## I. Parodos, vv. 94—140.

FIRST STROPHE.—Dactylic, in the ‘Doric’ form, which varies purely dactylic sentences, —○○—○○—, with the livelier measure,  $\text{L} \cup | - - | \text{L} \cup | - -$ . (Schmidt, *Rhythmic and Metric*, p. 41<sup>1</sup>.)

- I. I. ον : αιολ | α | νυξ εναρ | ιζομεν | α Λ ||  
ποθ : ουμεν | φ | γαρ φρεν | πινθανομ | αι Λ ||

-    -    -    -    -    -    -    -

2. τικτ : ει κατ | ευναζ | ει τε φλογ | ιζομεν | ον Λ ||  
ταν : αμφι | νεικη | δηιαν | ειραν α | ει Λ ||

-    -    -    -

3. αλιον | αλιον | αιτω ||  
οια τιν | αθλιον | ορνω

-    -    -    -    -    -    -    -

4. τουτο | καρυξ | αι τον | αλκμην || ας ποθι | μοι ποθι | παις Λ ||  
ουποτ | ευναζ | ειν α | δακρυτ || ων βλεφαρ | ων ποθον | αλλ Λ ||

-    -    -    -    -    -    -    -

5. ναι : ει ποτ | ω λαμπρ | φ στεροπ | φ φλεγεθ | ων Λ ||  
ευ : μιαστον | ανδρος | δειμα τρεφ | ουσαν οδ | ου Λ ||

-    -    -    -    -    -    -    -

II. I. η : ποντι | ας ανλ | ωνας | η διστ || αισιν | απειρ | οις κλιθ | εις Λ ||  
εν : θυμι | οις ευν | αις αν | ανδρωτ || οισι | τρυχεσθ | αι κακ | αν Λ ||

-    -    -    -    -    -    -

2. ειπ : ω κρατ | ιστευ | ων κατ | ομμα ||  
διστ : τανον | ελπιξ | ουσαν | αισαν

I.      .  
5 = πρ.  
5  
·  
3  
4  
3  
·  
5

II.     .  
4  
4  
4  
·

[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]

II. . [These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]

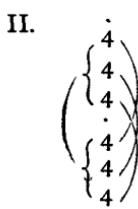
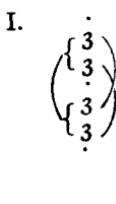
<sup>1</sup> These verses are also called 'dactylo-epitritic.' That name denotes a dactylic measure with  $\sim | -$  (the *éπιτρόπος δέτρος*) prefixed to it. The first foot is then regarded as a true choree,  $\sim \sim$ , and not as  $\text{L} \sim$ , the equivalent of a dactyl.—Cp. W. Christ, *Metrik* § 662 ('Der daktylo-epitritische Strophenbau').

SECOND STROPHE.—I. Dactylic tripodies. II. Logaoedic.

I. i. πολλα γαρ | ωστ ακαμ | αντος || η νοτου | η βορε | α τις ||  
 wv επι μεμφομεν α σ' αιδ || οια μεν αντια δ οισω

2. κυματ <i>αν</i>	ευρεΐ	ποντώ	βαντ <i>επι</i>	οντα <i>τιδ</i>	οι <i>Λ</i>
φαμι <i>γαρ</i>	ονκ <i>απο</i>	τρυειν	ελπίδα	ταν <i>αγαθ</i>	αν <i>Λ</i>

2. κρητιον | αλλα | τις θε | ων || αιεν αν | αμπλακ | ητον | αιδ || α σφε δομ |  
αλλ επι | πημα | και χαρ | α || πασι κυκλ | ουσιν | οιον | αρκτ || ου στροφαδ



EPODE.—Choreic, in verses of four feet (Per. I.), or of six (Per. II.).

I. 1. μεν : ει γαρ | ουτ | αιολ | α Λ ||

2. *νυξί βροτοί οιστίν ουτε κηρεσ*

3. οὐ τέ | πλούτος | αλλαφ | αρ Λ ||

4.  $\beta\epsilon$  :  $\beta\alpha\kappa\epsilon$  |  $\tau\omega\delta\epsilon\pi$  |  $\epsilon\sigma\gamma\epsilon\tau$  |  $\alpha\wedge$  ||

5.  $\chiαιρ\circ$  : ειν τε | και στεο | εσθ | αι Λ ||

II. 1.  $\overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega}$   
*καὶ σέ | ταν αν | ασσαν | ελπισ | ιν λεγ | ω Λ ||*

2.  $\overset{\vee}{\tau} \; \overset{-}{\omega} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega}$   
*ταδ | αιεν | ισχ | ειν επ | ει τις | ωδ | ε Λ ||*

3.  $\overset{\vee}{\tau} \; \overset{\sqcup}{\alpha} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega}$   
*τεκν | οισ | ι | ζην α | βουλον | ειδ | εν Λ ||*

I.  
 $\overset{\cdot}{4} \Bigg)$   
 $\overset{\cdot}{4} \Bigg)$   
 $\overset{\cdot}{4} \Bigg)$   
 $\overset{\cdot}{4} \Bigg)$   
 $\overset{\cdot}{4} \Bigg)$   
 $\overset{\cdot}{4} \Bigg)$

II.  
 $\overset{\cdot}{6} \Bigg)$   
 $\overset{\cdot}{6} \Bigg)$   
 $\overset{\cdot}{6} \Bigg)$

## II. Hyporcheme, vv. 205—224.

Choreic, in verses of six, four, or three feet.

I. 1.  $\overset{\vee}{\alpha} \; \overset{\vee}{\alpha} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega}$   
*ανολολ | νξατ | ω δομ | οις εφ | εστι | οις Λ ||*

2.  $\overset{\vee}{\alpha} \; \overset{\vee}{\alpha} \; \overset{\vee}{\alpha} \; - > \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega}$   
*αλαλαγ | αισ α | μελλο | νυμφοσ | εν | δε Λ ||*

3.  $\overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega}$   
*κοινοσ | αρσεν | ων ιτ | ω Λ ||*

4.  $> \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega}$   
*κλαγγ | α τον | ευφαρ | ετρ | αν Λ ||*

5.  $\overset{\vee}{\alpha} \; \overset{\sqcup}{\alpha} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega}$   
*α | πολλ | ω | προστατ | αν ομ | ον | δε Λ ||*

6.  $> \; \overset{-}{\omega} \; - > \; \overset{\vee}{\alpha} \; \overset{\vee}{\alpha} \; \overset{\vee}{\alpha} \; \overset{\sqcup}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega}$   
*παι | ανα | παιαν | αναγετ | ω | παρθεν | οι Λ ||*

II. 1.  $\overset{\vee}{\beta} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega} \; \overset{\vee}{\alpha} \; \overset{-}{\omega}$   
*βο | ατε | ταν ομ | οσπορ | ον Λ ||*

2.  $- \; \overset{\omega}{\alpha} \; - \; \overset{\omega}{\alpha} \; - \; \overset{\omega}{\alpha} \; - \; \overset{\omega}{\alpha} \; - \; \overset{\omega}{\alpha} \; -$   
*αρτεμιν | ορτυγι | αν ελαφ | αβολον | αμφιπυρ | ον Λ ||*

3.  $- \; \overset{\omega}{\alpha} \; - \; \overset{\omega}{\alpha} \; \overset{\sqcup}{\alpha} \; -$   
*γειτον | ασ τε | νυμφ | ασ Λ ||*

4.  $\overset{\circ}{\alpha} \overset{-}{\circ} \mid \overset{-}{\circ} \overset{\circ}{\alpha} \mid \overset{-}{\circ} \overset{\circ}{\alpha} \mid \overset{-}{\alpha} \Lambda \parallel$

5.  $\overset{\circ}{\tau} \overset{-}{\circ} \mid \overset{-}{\circ} \overset{\circ}{\alpha} \mid \overset{-}{\circ} \overset{\circ}{\alpha} \mid \overset{-}{\circ} \overset{\circ}{\alpha} \mid \overset{-}{\alpha} \overset{\circ}{\epsilon} \mid \overset{-}{\alpha} \overset{\circ}{\phi} \overset{\circ}{\rho} \mid \overset{-}{\alpha} \Lambda \parallel$

6.  $\overset{\circ}{\iota} \overset{\circ}{\delta} \mid \overset{\circ}{\mu} \overset{\circ}{\alpha} \overset{\circ}{\alpha} \overset{\circ}{\alpha} \mid \overset{\circ}{\alpha} \overset{\circ}{\sigma} \mid \overset{\circ}{\epsilon} \Lambda \parallel$   
 $\overset{--}{\epsilon} \overset{\circ}{\nu} \overset{\circ}{\iota} \overset{\circ}{\mu}$

III. 1.  $\overset{\circ}{\alpha} \overset{-}{\circ} \mid \overset{-}{\circ} \overset{\circ}{\alpha} \mid \overset{-}{\circ} \overset{\circ}{\beta} \overset{\circ}{\alpha} \chi \mid \overset{-}{\alpha} \Lambda \parallel$

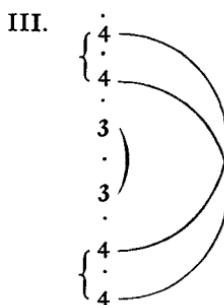
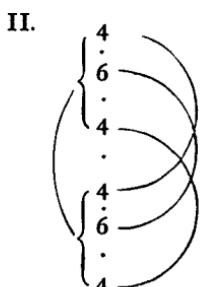
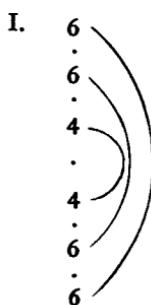
2.  $\overset{\circ}{\nu} \overset{\circ}{\pi} \mid \overset{-}{\circ} \overset{\circ}{\alpha} \overset{\circ}{\rho} \mid \overset{-}{\circ} \overset{\circ}{\iota} \overset{\circ}{\lambda} \mid \overset{-}{\alpha} \Lambda \parallel$

3.  $\overset{\circ}{\iota} \mid \overset{-}{\circ} \overset{\circ}{\omega} \mid \overset{-}{\circ} \overset{\circ}{\pi} \overset{\circ}{\alpha} \mid \overset{-}{\alpha} \Lambda \parallel$

4.  $\overset{\circ}{\iota} \overset{\circ}{\delta} \mid \overset{-}{\circ} \overset{\circ}{\omega} \overset{\circ}{\phi} \overset{\circ}{\iota} \mid \overset{-}{\alpha} \overset{\circ}{\gamma} \overset{\circ}{\nu} \mid \overset{-}{\alpha} \Lambda \parallel$

5.  $\overset{\circ}{\tau} \overset{\circ}{\delta} \mid \overset{-}{\alpha} \overset{\circ}{\alpha} \mid \overset{-}{\circ} \overset{\circ}{\pi} \overset{\circ}{\rho} \overset{\circ}{\rho} \mid \overset{-}{\delta} \overset{\circ}{\eta} \mid \overset{-}{\sigma} \overset{\circ}{\iota} \Lambda \parallel$

6.  $\overset{\circ}{\beta} \overset{\circ}{\lambda} \overset{\circ}{\epsilon} \mid \overset{-}{\epsilon} \overset{\circ}{\nu} \mid \overset{-}{\circ} \overset{\circ}{\pi} \overset{\circ}{\alpha} \mid \overset{-}{\epsilon} \overset{\circ}{\sigma} \overset{\circ}{\tau} \mid \overset{-}{\epsilon} \overset{\circ}{\nu} \mid \overset{-}{\alpha} \overset{\circ}{\gamma} \mid \overset{-}{\eta} \Lambda \parallel$



### III. First Stasimon, vv. 497—530.

STROPHE.—Logaoedic.

I. 1.  $\overset{\circ}{\mu} \overset{\circ}{\epsilon} \overset{\circ}{\gamma} \alpha \mid \overset{\sim}{\tau} \overset{\circ}{\sigma} \overset{\circ}{\theta} \overset{\circ}{\epsilon} \overset{\circ}{\nu} \oslash \mid \overset{\sim}{\alpha} \overset{\circ}{\kappa} \overset{\circ}{\nu} \overset{\circ}{\pi} \overset{\circ}{\iota} \mid \overset{\sim}{\epsilon} \overset{\circ}{\kappa} \overset{\circ}{\phi} \overset{\circ}{\epsilon} \overset{\circ}{\rho} \overset{\circ}{\epsilon} \mid \overset{-}{\alpha} \overset{\circ}{\gamma} \overset{\circ}{\kappa} \mid \overset{-}{\alpha} \overset{\circ}{\gamma} \mid \overset{-}{\epsilon} \Lambda \parallel$   
 $\text{o } \overset{\circ}{\mu} \overset{\circ}{\nu} \mid \overset{\sim}{\eta} \overset{\circ}{\pi} \overset{\circ}{\omega} \overset{\circ}{\alpha} \mid \overset{\sim}{\alpha} \overset{\circ}{\sigma} \overset{\circ}{\theta} \overset{\circ}{\epsilon} \overset{\circ}{\nu} \mid \overset{\sim}{\nu} \overset{\circ}{\psi} \overset{\circ}{\iota} \overset{\circ}{\kappa} \overset{\circ}{\rho} \mid \overset{-}{\omega} \overset{\circ}{\tau} \overset{\circ}{\epsilon} \overset{\circ}{\rho} \mid \overset{-}{\alpha} \overset{\circ}{\rho} \mid \overset{-}{\alpha} \Lambda \parallel$

— ~ — ~  
2. και τα | μεν θεων ||  
φασμα | ταύρου

ω ~ ~ ~ ~ ~ ~ ~ ~ ~ ~  
3. παρε : βαν και οπ | ως κρονιδ | αν απατ | ασεν | ου λεγ | ω Λ ]  
αχελ : ωσ απ | οινιαδ | αν ο δε | βακχι | ασ απ | ο Λ

II. I. ~ ~ ~ ~ L —  
ουδε τον | εννυχον | αιδ | αν Λ ||  
ηλθε παλ | ωτονα | θηβ | ας Λ

— ~ — > ~ ~ ~ ~ L —  
2. η ποσ | ειδα | ωνα τιν | ακτορα | γαι | ας Λ ||  
τοξα | και λογχ | ας ροπαλ | ον τε των | ασσ | ων Λ

~ ~ ~ ~ L —  
3. αλλ επι | τανδ αρ α | κοιτ | ων Λ ]  
παις διος | οι τοτ α | ολλ | εις Λ

III. I. ~ ~ ~ ~ ~ ~ ~ ~ ~ ~  
τινες : αμφιγυν | οι κατε | βαν προ γαμ | ων Λ ||  
ισαν : ες μεσον | ιεμεν | οι λεχε | ων Λ

~ L L — ~ — ~ — ~ — ~ — ω — ~ L —  
2. τιν : ες | παμ | πληκτα | παγκον | ιτα τ | εξ || ηλθον α | εθλ αγ | ων | ων Λ ]  
μον : αδ | εν | λεκτρος | εν μεσ | ψ κυπρ | ις || ραβδονομ | ει ξυν | ουσ | α Λ

I. 6  
2  
6  
.

II. 4  
6  
4  
.

III. 4  
6  
4  
.

## EPODE.—Logaoedic.

I. I. ~ ~ ~ ~ L — ~ ~ ~ ~  
τοτ : ην χερος | ην δε | τοξ | ων παταγ | ος Λ ||

— > ~ ~ ~ ~ — —  
2. ταυρει | ων τ ανα | μιγδα κερ | ατων ||

> — ~ ~ — > — ~ —  
3. ην δ : αμφι | πλεκτοι | κλιμακ | ες Λ ||

~ ~ L — ~ ~ —  
4. ην δε μετ | ωπ | ων ολο | εντα ]

II. I. ~ ~ ~ ~ L —  
πληγματα | και στονος | αμφ | οων Λ ||

2.  $\overset{>}{\text{α}} \delta : \epsilon\nu | \omega\pi\iota s | \alpha\beta\rho | \alpha \Lambda ||$

3.  $\tau\eta\lambda : \alpha\lambda | \gamma\epsiloni \pi\alpha\pi | \alpha\chi\theta | \varphi \Lambda ||$

4.  $\sim \nu \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } -$   
4.  $\eta\sigma\tau\pi \tau\alpha\pi | \alpha\pi | \pi\rho\sigma\mu\epsilon\pi | \alpha\pi\alpha | \kappa\pi\tau | \alpha\pi \Lambda ||$

III. 1.  $\epsilon\gamma : \omega \delta\epsilon | \mu\alpha\tau | \eta\pi \mu\epsilon\pi | \alpha\pi\alpha | \phi\pi\alpha\zeta | \omega \Lambda ||$

2.  $\overset{\sim}{\text{v}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } -$   
2.  $\tau\pi \delta : \alpha\mu\phi\pi | \nu\epsilon\pi\kappa | \eta\pi\tau\pi\alpha | \alpha\mu\mu\alpha | \nu\mu\mu\phi | \alpha\pi \Lambda ||$

IV. 1.  $\overset{\sim}{\text{v}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } -$   
1.  $\epsilon\pi\alpha : \epsilon\pi\alpha\pi\alpha | \alpha\mu\mu\epsilon\pi | \epsilon\pi \Lambda ||$

2.  $\overset{\sim}{\text{v}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } -$   
2.  $\kappa\alpha\pi\pi\alpha | \mu\alpha\pi\pi\alpha\phi | \alpha\pi\beta\epsilon | \beta\alpha\kappa\epsilon\pi ||$

3.  $\overset{\sim}{\text{v}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } -$   
3.  $\omega\sigma\tau\epsilon | \pi\pi\pi\pi\epsilon\pi | \eta\mu | \alpha \Lambda ||$

I.  $\overset{\cdot}{5} = \pi\rho.$   
 $\begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \\ \cdot \end{array}$

II.  $\overset{\cdot}{4})$   
 $\begin{array}{c} 4 \\ 4 \\ 4 \\ 6 \\ \cdot \end{array}$

III.  $\overset{\cdot}{6})$   
 $\begin{array}{c} 6 \\ 6 \\ \cdot \end{array}$

IV.  $\overset{\cdot}{3} = \pi\rho.$   
 $\begin{array}{c} 4 \\ 4 \\ 4 \\ \cdot \end{array}$

#### IV. Second Stasimon, vv. 633—662.

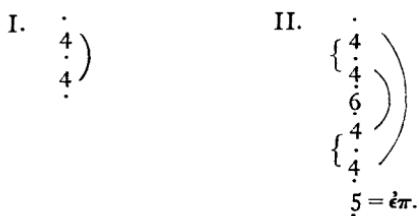
FIRST STROPHE, forming a single rhythmical period.—Logaoedic.

1.  $\overset{\sim}{\text{v}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } -$   
1.  $\omega : \nu\alpha\lambda\alpha\chi\alpha | \kappa\alpha \pi\pi\pi\alpha | \alpha\iota | \alpha \Lambda ||$   
o :  $\kappa\alpha\lambda\alpha\beta\alpha | \alpha\pi \alpha\pi\alpha | \nu\mu | \omega \Lambda ||$

2.  $\overset{\sim}{\text{v}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } -$   
2.  $\theta\epsilon\pi\mu\alpha | \lambda\alpha\pi\pi\alpha | \kappa\alpha \pi\alpha\gamma | \alpha\pi\alpha \Lambda ||$   
αυλος :  $\alpha\pi\kappa\alpha\pi\alpha | \alpha\pi\alpha\pi\alpha | \alpha\pi\alpha \Lambda ||$

3.  $\overset{>}{\text{v}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } \sim \text{ } \overset{\sim}{\text{l}} \text{ } - \text{ } >$   
3.  $\alpha\pi\tau : \alpha\pi\pi\alpha\pi\alpha | \nu\alpha\epsilon\pi\alpha | \alpha\pi\alpha\pi\alpha | \alpha\pi\alpha \Lambda ||$   
αχ :  $\omega\pi\kappa\alpha\pi\alpha | \alpha\pi\epsilon\pi\alpha | \epsilon\pi\alpha | \alpha\alpha\alpha | \theta\epsilon\alpha\pi | \alpha\pi\mu\alpha | \alpha\pi \Lambda ||$





## V. Third Stasimon, vv. 821—862.

FIRST STROPHE.—In Period I., verses 1 and 2 are logaoedic; v. 3 is choreic. In II., 1 and 2 are choreic, and 3 logaoedic. Period III. is wholly choreic.

I. 1.	$\tilde{\text{v}}$	— $\text{v}$	— $>$	~	$\text{v}$	~	$\text{v}$	—	
ιδ :	οιον	ω παιδ	ες προσε	μεξεν αφ	αρ Λ				
ει :	γαρ σφε	κενταυρ	ου φουι	α νεφελ	α Λ				
2.	$>$	~	~	~	~	—			
τουπ :	ος το θε	οπροπον	ημ	ιν Λ					
χρι :	ει δολο	ποιος αν	αγκ	α Λ					
3.	—	~	—	~	—	~			
τας παλ	αιφατ	ου προ	νοιας ]]						
πλευρα	προστακ	εντος	ιου						
II. 1.	$\tilde{\text{v}}$	~ $\text{v}$	~ $\text{v}$	~ $\text{v}$	~ $\text{v}$	— $\text{v}$	— $\text{v}$	—	
οτ :	ελακεν	οποτε	τελεο	μηνος	εκφερ	οι Λ			
ον :	τεκετο	θανατος	ετρεφε δ	αιολ	οι δρακ	ων Λ			
2.	$>$	~ $\text{v}$	~ $\text{v}$	~ $\text{v}$	~ $\text{v}$	— $\text{v}$	— $\text{v}$	—	
δω :	δεκατος	αροτος	αναδοχ	αν τελ	ειν πον	ων Λ			
πως :	οδ αν α	ελιον	ετερον	η τα	γυν ιδ	οι Λ			
3.	~ $\text{v}$	— $\text{v}$	— $\tilde{\text{v}}$	— $\text{v}$	—	—			
τω διος	αυτο	παιδι	και ταδ	ορθ	ως Λ	]]			
δεινοτατ	φ μεν	υδρας	προστε	τακ	ως Λ				
III. 1.	$>$	~ $\text{v}$	~ $\text{v}$	—	—	—	—		
εμ :	πεδα κατ	ουρ	ιζ	ει πως    γαρ αν ο	μη	λευσσ	ων Λ		
φασμ :	ατι μελ	αγχ	αιτ	α δ αμ    μιγα νιν	αικ	ιζ	ει Λ		
2.	$\tilde{\text{v}}$	~ $\text{v}$	~ $\text{v}$	~ $\text{v}$	— $\text{v}$	— $\text{v}$	— $\text{v}$	—	
ετ :	ι ποτ ετ	επιπον	ον πον	ων εχ    οι θαν	ων λατρ	ει   αν Λ	]]		
νεσσ :	ον υπο	φονια	δολιο	μυθα    κεντρ επ	ιζεσ	αντ	α Λ		

$$\begin{array}{l} \text{I. } \begin{array}{c} 5 \\ \cdot \\ 4 \\ ) \\ 4 \\ \cdot \end{array} = \pi\rho. \\ \text{II. } \begin{array}{c} 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{array} \} \\ \text{III. } \left( \begin{array}{c} \cdot \\ 4 \\ 4 \\ 4 \\ 4 \\ 4 \end{array} \right) \end{array}$$

#### SECOND STROPHE.—Logaoedic.

- I. 1. *ων αδ̄|α τλαμ|ων αοκν|ος μεγαλ||αν προστορ|ωστα δομ|οισι βλαβ|αν νεων||ερφωγ|εν παγ|α δακρυ|ων κεχυτ||αι νοσος|ω ποποι|οιον αν|αρσιων*

2. a : *ιστονυσ|αν γαμ|ων τα μεν|αυτα||προσεβιλ|ε ταδαπ|αλλοθρ|ον Λ||<sup>1</sup>υπ|ονπω|τον δε|σωμ αγα|κλειτον||επεμολ|ε παθος|οικτισ|αι Λ*

II. 1. *γνωμ|ας μολ|οντ|ολεθρι|αισι συν|αλλαγ|αις Λ||<sup>1</sup>|ω κελ|αι|α λογχ|α προμαχ|ον δορ|ος Λ*

2. η : *που ολο|α στεν|ει<sup>2</sup> Λ||<sup>1</sup>α : ποτε θο|αν νυμφ|αν Λ*

3. η : *πουν αδιν|ων|χλωρ|αν Λ||<sup>1</sup>αγ|αγεσ απ|αιπ|ειν|ας Λ*

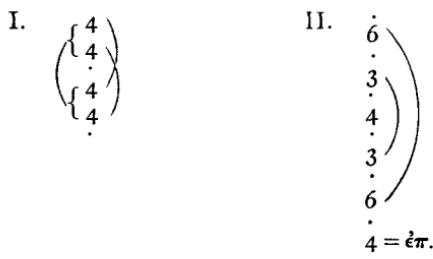
4. τεγγ : *ει δακρυ|ων αχν|αν Λ||<sup>1</sup>τανδ|οιχαλι|ας αιχμ|ε Λ*

5. αδ̄ : *ερχομεν|α|μοιρα προ|φαιν|ει δολι|αν Λ||<sup>1</sup>αδ|αμφιπολ|ος|κυπρισ αν|ανδ|ος φανερ|α Λ*

6. και μεγαλ | αν | ατ | αν Λ ||  
τωνδ εφαν | η | πρακτ | ωρ Λ ||

<sup>1</sup> I give my conjectural restoration here, to show the metre. In the text (p. 128) I leave the traditional *οὐπώ Ἡρακλέους ἀγαλειτόν*, which is corrupt, and unmetrical: see commentary on 853 ff.

<sup>2</sup> *στρεῖ* seems corrupt (see comment on 846). If a long syllable could be substituted for the short (as by reading *δλό' αλδ̄ει*), the measure would be > : ~ ~ | L | L | - A ||, as in v. 3.



## VI. Kommos, vv. 878—895.

I. Choreic, with a dochmias as epode. II. Choreic and Logaoedic. III. v. 1, logaoedic: 2 and 3, choreic. Two iambic trimeters follow, separated by a verse of two bacchii. IV. 1 and 4, bacchii: 2 and 3, logaoedic and choreic.

I. I. ταλ : αιν | ολεθρι | α | τινι τροπ | φθαν | ειν σφε | φης Λ |

2. σχέτλι : ω | τατα γε | προς || πραξιν | ειπε | τω μορ | ω Λ ||

3. γυν : αι ξυντρεχ | ει Λ ]

II. 1. aut > - υ - > - υ L - υ - υ - υ - οι Λ ||

2. τανδ αιχμ | ~ βελε | os κακ | ou ξυν || ειλε | πως ε | μησατ | o Λ ||

III. 1. προς θανατ | ωθανατ | ον ανυσ | ασα μον | α Λ ||

2. στονο : εντος | εν τοι | ἡ σιδ | αρ | ον Λ ||

3. επ : ειδες | ω ματ | αια | τανδ υβρ | ιν Λ ]

[Here follow two iambic trimeters, 889 ἐπεύδον ως δὴ κ.τ.λ., and 891 αὐτὴ πρὸς αὐτῆς κ.τ.λ., separated by a verse of two bacchii, τίς : ην πῶς φέρ | εἴπει Λ ||.]

- IV. 1.  $\overset{\sim}{\tau} \overset{\sim}{\iota} : \phi\omega\nu\epsilon\varsigma \sigma\alpha\phi | \eta\eta \wedge //$   
 2.  $\overset{\sim}{\epsilon}\overset{\sim}{\epsilon}\overset{\sim}{\kappa}\epsilon\varsigma | \epsilon\tau\kappa\epsilon | \delta\eta \mu\epsilon\gamma\alpha\lambda | \alpha\tau \wedge //$   
 3.  $\overset{\sim}{\alpha}\nu\epsilon | \sigma\sigma\sigma\varsigma | \alpha\delta\epsilon | \nu\nu\mu\phi\alpha //$   
 4.  $\overset{\sim}{\delta}\overset{\sim}{o}\mu : \text{ois} \tau\omega\sigma\delta \epsilon\rho | \nu\nu\nu \wedge //$

I.  $\left( \begin{array}{c} 3 \\ 4 \\ 3 \\ 4 \end{array} \right)$       II.  $\left( \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right)$       III.  $\begin{matrix} 5 \\ \cdot \\ 5 \\ \cdot \\ 5 \end{matrix}$       IV.  $\begin{matrix} 2 \\ \cdot \\ 4 \\ 4 \\ 2 \end{matrix} \begin{array}{l} \text{bacch.} \\ ) \\ \text{bacch.} \end{array}$

dochm. =  $\dot{\epsilon}\pi$ .

## VII. Fourth Stasimon, vv. 947—970.

FIRST STROPHE, forming a single period.—Choreic (vv. 1, 2), and logaoedic (v. 3).

1.  $\overset{\sim}{\pi}\overset{\sim}{o}\tau : \epsilon\tau\alpha \pi\tau\sigma | \epsilon\tau\sigma\eta \epsilon\pi | \iota\sigma\tau\epsilon\eta | \omega \wedge //$   
 $\tau\alpha : \delta\epsilon \mu\epsilon\eta \epsilon\chi | \eta\mu\epsilon\eta \sigma\rho | \alpha\tau \delta\mu | \text{ois} \wedge //$   
 2.  $\overset{\sim}{\pi}\overset{\sim}{o}\tau : \epsilon\tau\alpha \mu\epsilon\lambda | \epsilon\alpha \pi\epsilon\rho | \alpha\iota\tau\epsilon\rho | \omega \wedge //$   
 $\tau\alpha : \delta\epsilon \delta\epsilon \mu\epsilon\eta | \eta\mu\epsilon\eta \epsilon\pi | \epsilon\eta\pi\sigma | \nu \wedge //$   
 3.  $\overset{\sim}{\delta}\overset{\sim}{\nu}\sigma\kappa\tau\iota\tau \epsilon\mu | \eta\gamma\epsilon | \delta\eta\sigma\tau\alpha\tau | \omega \wedge //$   
 $\kappa\iota\tau\alpha \delta \epsilon\chi | \epsilon\iota\tau\epsilon | \kappa\iota \mu\epsilon\lambda\lambda | \epsilon\iota\tau \wedge //$

$\begin{matrix} 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{matrix} )$   
 $\frac{4}{4} = \dot{\epsilon}\pi.$

SECOND STROPHE.—I. Choreic, with a logaoedic verse as prelude.  
 II. Choreic and logaoedic.

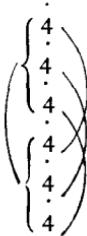
- I. I.  $\overset{\sim}{\epsilon}\iota\theta | \overset{\sim}{\alpha}\nu\mu\sigma\alpha | \overset{\sim}{\epsilon}\sigma\sigma\alpha | \overset{\sim}{\tau}\iota\varsigma \wedge //$   
 $\alpha\gamma\chi | \eta\mu\delta\alpha\alpha | \kappa\eta\mu\alpha\kappa\alpha | \alpha\tau \wedge //$

2. γεν : οιτ επ | ουρος | εστι | ωτις | αυρ | α Λ ||  
 πρου : κλαιον | οξυ | φωνος | ως α | ηδ | ων Λ
3. η : τις μ απ | οικισ | ειεν | εκ τοπ | ων οπ | ως Λ ]]  
 ξεν : ων γαρ | εξομ | ιλος | ηδε | τις βασ | ις Λ
- II. 1. τον : ζηνος | αλκιμ | ον γον | ον Λ ||  
 παδ : αυ φορ | ει νω | ως φιλ | ου Λ
2. μη : ταρβαλε | α θαν | οιμ | ι Λ ||  
 προ : κηδομεν | α βαρ | ει | αν Λ
3. μουνον | εισιδ | ουσ αφ | αρ Λ ||  
 αψοφ | ον φερ | ει βασ | ων Λ
4. επει : εν δυσαπ | αλλακτ | οις οδυν | αις Λ ||  
 αι : αι οδ αν | αυδατ | ος φερετ | αι Λ
5. χωρ : ειν προ δομ | ων λεγ | ουσ | ων Λ ||  
 τι : <sup>1</sup>χρη θαν | οντα νω | η | καθ Λ
6. ασπετ | ον τι | θαυμ | α Λ ]]

I. 4 = πρ.

6  
6  
6  
6

II.

VIII. Lyrics for actors (*ἀπὸ σκηνῆς*), vv. 1004—1043.

FIRST STROPHE, forming a single period.—Dactylic.

(The exclamation ἔ, --, is *extra metrum.*)

- I. ε : ατε μ ε | ατε με | δυσμορον | υστατον ||  
 ουδ απαρ | αξαι | κρατα βι | φ θελει

<sup>1</sup> It is not necessary to the correspondence of Glyconic verses in strophe and antistrophe that the dactyl should hold the same place: see *Philoctetes*, Metr. Analysis p. lxi.

2. ε : αθ | νστατον | ευνασθ | αι Λ ]  
μολ : ων | του στυγερ | ου φεν | φεν Λ

4  
4  
4

SECOND STROPHE, forming a single period.—Logaoedic.

1. πα : πα μον | ψανεις | ποι κλιν | εις Λ ||  
θρψτκ : ει δ αν | θρψτκει | δειλαι | α Λ

2. απολ : εις μ απολ | εις Λ ||  
διολ : ουσ ημ | ας Λ

3. αν : ατετροφ | ασ ο τι | και μυστ | γ Λ ]  
απ : οτιβατ | ος αγρι | α νοσ | ος

4  
2  
4

THIRD STROPHE, forming a single period.—Dochmiac.

1. ω : παι πον ποτ | ει, τα || δε με ταδε | με Λ ||  
ω : διοσ ανθαιμ | ων, ευν || ασον ευνασ | ον μ Λ

2. προσ : λαβε κουφισ | ασ, ε || ε ω δαιμ | ον Λ ||  
ωκ : υπετρ μορ | ϕ, τον || μελεον φθισ | ας Λ

(dochm.)  
(dochm.)  
.  
(dochm.)  
(dochm.)

The five dactylic hexameters in 1010 ff. might be regarded as forming another strophe (= 1031 ff.), which would then be the third; and the third, as given above, would become the fourth. The five hexameters in 1018—1022 would then form a μεσῳδός. (J. H. H. Schmidt, *Compositionslehre* pp. clvi ff.)

ΣΟΦΟΚΛΕΟΥΣ

ΤΡΑΧΙΝΙΑΙ



Σ Ο Φ Ο Κ Λ Ε Ο Υ Σ

ΤΡΑΞΙΝΙΑΙ

THE *Trachiniae*, alone among the seven plays, has no ancient ὑπόθεσις. In order to supply this defect, a scholiast transcribed a passage from the *Bibliotheca* of Apollodorus (2. 7. 5—7). This extract is prefixed to the play in the Laurentian ms. (p. 64 b), with the heading, ἐκ τῆς Ἀπολλοδώρου Βιβλιοθήκης ὑπόθεσις. In the Aldine edition of Sophocles (the *editio princeps*) the extract was printed, without the name of Apollodorus, as ΤΡΑΞΙΝΙΩΝ ΥΠΟΘΕΣΙΣ. Subsequent editors continued the tradition, though they restored the heading given in L.

The passage is, however, wholly out of place here. In fact, a student to whom the *Trachiniae* was new could not confuse his mind more effectually than by reading this extract from the *Bibliotheca* under the impression that it contained an outline of the plot. Apollodorus, in compiling the legends of Heracles, followed an order fundamentally different from that supposed in the play. He placed the marriage with Deianeira *after*, not before, the labours for Eurystheus, the slaying of Iphitus, and the servitude to Omphalè. (Introduction, § 8.) The scholiast, who made the extract and called it an Argument, was content that it began with the marriage and ended with the pyre. His text varies considerably from the mss. of Apollodorus. (See

Heyne's edition of Apollodorus, vol. I. pp. 215 ff.: Dindorf, *Schol. Soph.* vol. II. pp. 21 ff.)

Equally irrelevant to the *Trachiniae* are the thirteen hexameters, enumerating thirteen labours of Heracles, which the Laurentian ms. gives at the end of the play (p. 79 B), with the title δελοι (sic) Ἡρακλέος. They occur also in *Anthol. Plan.* 4. 92, without the author's name. Tzetzes (*Histor.* 2. 490) ascribed them to Quintus Smyrnaeus; but they resemble rather the purely mechanical work of a grammarian.

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#### ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ.	ΑΓΓΕΛΟΣ.
ΔΟΥΛΗ ΤΡΟΦΟΣ.	ΔΙΧΑΣ.
ΥΔΑΟΣ.	ΗΡΑΚΛΗΣ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΞΙΝΙΩΝ.	ΠΡΕΣΒΥΤΣ.

The Laurentian ms. (L) prefixes θε (θεράπαινα) to v. 49, while indicating τροφός in the later scene (847 ff.). Hence it could be inferred that δούλη τροφός should be read as denoting two distinct persons. This view prevailed in the older editions, including those of Brunck and Hermann. Recent editors usually identify the speaker at v. 49 with the τροφός of 847 ff. This is a dramatic gain, since the effect of 847 ff. is strengthened by our previous knowledge of the Nurse's attachment to Deianeira. [In the Aldine ed. the speaker at v. 49 is strangely designated as παιδαγωγός.]

The Chorus consists of fifteen Trachinian maidens (cp. 143, 211), friends of Deianeira.

The parts were probably distributed as follows:—protagonist, Deianeira and Heracles; deuteragonist, Hyllus and Lichas; tritagonist, the Nurse, the Messenger, and the Old Man.

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## STRUCTURE OF THE PLAY.

1. πρόλογος, 1—93.
2. πάροδος, 94—140.
3. ἐπεισόδιον πρώτον, 141—496, including a short *ὑπόρχημα*, or 'dance-song,' 205—224.
4. στάσιμον πρώτον, 497—530.
5. ἐπεισόδιον δεύτερον, 531—632.
6. στάσιμον δεύτερον, 633—662.
7. ἐπεισόδιον τρίτον, 663—820.
8. στάσιμον τρίτον, 821—862.
9. ἐπεισόδιον τέταρτον, 863—946.
10. στάσιμον τέταρτον, 947—970.
11. Έξοδος, 971—1278, including a μέλος ἀπὸ σκηνῆς, 1004—1043.

According to Nauck, the first ἐπεισόδιον ends at v. 204, and the second consists of vv. 225—496, the choral song in vv. 205—224 being the first στάσιμον. The play has then five epeisodia and five stasima.

## ΔΗΙΑΝΕΙΡΑ.

ΛΟΓΟΣ μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς,  
ώς οὐκ ἀν αἰῶν' ἐκμάθοις βροτῶν, πρὶν ἀν  
θάνη τις, οὐτ' εἰ χρηστὸς οὐτ' εἴ τῳ κακός·  
ἔγω δὲ τὸν ἐμόν, καὶ πρὶν εἰς "Αἰδου μολεῦν,  
ἔξοιδ' ἔχουσα δυστυχῆ τε καὶ βαρύν. 5  
ἡτις πατρὸς μὲν ἐν δόμοισιν Οἰνέως,  
ναιόνος' <ἔτ'> ἐν Πλευρῶνι, νυμφεύων ὄκνον  
ἀλγιστον ἔσχον, εἴ τις Αἰτωλὸς γυνή.  
μηνστὴρ γὰρ ἦν μοι ποταμός, Ἀχελῷον λέγω,

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.' after a reading, means that it is in all the MSS. known to the editor.

**1** μὲν ἔστ' L: not μέν ἔστ'. —ἀνθρώπων MSS.: ἀνθρώπους a grammarian in Cramer Anecd. Oxon. 4. 328, 21. **3** θάνη L: θάνον r. **6** δόμοισιν] The first hand in L wrote δόμοισ: the first corrector (S) added *ν*. **7** *valovo'* <ἔτ'> ἐν Πλευ-

Scene:—At Trachis, before the house of Heracles.

**1—93** Prologue. Deianeira declares her anxiety concerning Heracles, who has been fifteen months absent. Her son Hyllus sets forth to seek his father in Euboea.

**1** λόγος...ἀνθρώπων, as Archil. fr. 86 αἰνὸς τις ἀνθρώπων δέ: Pind. O. 7. 54 ἀνθρώπων παλαιαι ῥήσεις, id. N. 9. 6 ἔστι δέ τις λόγος ἀνθρώπων: Aι. 66. 9 βροτῶν παρούσια. ἀρχαῖος goes adverbially with φανεῖς, 'put forth of old'; cp. Ant. 593 f. ἀρχαῖο... | ...πιπτοντ': and ib. 621 σοφίᾳ γὰρ ἐκ του κλεινὸν ἔπος πέφανται (n.). L. inserts, ἔστι, is right: ἔστι φανεῖς as = πέφανται would be weak here. For the order of the words (ἀνθρώπων separating ἀρχαῖος from φανεῖς), cp. Ant. 944 f. As to the γνώμη itself, see O. T. 1529 n.

Boissonade (*Notul. in Trach.*, 1), replying to the criticism that this γνώμη passed as Solon's, quotes a remark of Balzac's to this effect: 'though Deianeira was older than Solon, she was younger than proverbial philosophy.' So Ajax quotes a maxim ascribed to Bias (*Ai.* 679).

**3** θάνη. The v. l. θάνον would be possible only if ἀν were absent. Cp. 164 cr. n.—οὐτ' εἴ τῳ: for τῳ in the second clause, cp. Ant. 257 n.

**4** ἔγω δέ τὸν ἐμόν κ.τ.λ.: for the tri-brach, cp. Ph. 1232 n.—She can dispute the old saying, because she forebodes

that her life will be bitter to the end. The pathos here depends less on retrospect than on presentiment: cp. 37, 46.—This passage illustrates Aristotle's remark that a person who speaks with strong feeling (*παθητικῶς*) may effectively impugn the truth of popular maxims (*τὰ δεδημοσιευμένα*): *Rhet.* 2. 21 § 13.

**6** πατρὸς μὲν κ.τ.λ. No δέ answers to this μέν. The antithesis is between her woes before and after marriage; of the latter she begins to speak at v. 27.

**7** *valovo'* <ἔτ'> ἐν Πλευρῶνι. This insertion of ἔτ' is the best remedy. The word is forcible, as marking that her sorrows began while she was still a young maiden. Cp. Ph. 23, where, as here, the text of L has lost ἔτ' before a word beginning with ε.

To A's reading, *valovo'* ἐν Πλευρῶνι, there are two objections. (a) While ἐν (=ἐνερτι) is frequent, there is no instance of ἐν for ἐν in tragic iambics; though Eur. admits it in lyrics. (b) There is no example in tragic iambics of a short vowel thus lengthened before πλ at the beginning of the next word; though such lengthening would have been legitimate in the epic hexameter. Cp. W. Christ, *Metrik* § 18 (2nd ed.)—Paley reads *valouora* δ' (with B): but the δέ would be weak here.

**Πλευρῶνι.** The ancient Pleuron stood in a fertile plain of Aetolia, near the mountain called Κούριον, a few miles

## DEIANEIRA.

THERE is a saying among men, put forth of old, that thou canst not rightly judge whether a mortal's lot is good or evil, ere he die. But I, even before I have passed to the world of death, know well that my life is sorrowful and bitter; I, who in the house of my father Oeneus, while yet I dwelt at Pleuron, had such fear of bridals as never vexed any maiden of Aetolia.

For my wooer was a river-god, Achelōüs,

*ρῶνι* Erfurdt: *ναῖοντ' ἐν* Πλευρῶνι L. For *ναῖοντ'* *ἐν*, some of the later MSS. have (1) *ναῖοντ'* *ἐνι*, as A, (2) *ναῖοντα δ'*, as B, or (3) *ναῖοντά γ'*, as V<sup>2</sup>. Other conjectures are *ναῖοντ'* *ἐπι* (omitting *ἐν*), Wunder: *ναῖονται*, M. Seyffert: *ναῖοντος*, Jernstedt.—*νυμφέων τι*: *νυμφίων* L.—*ὅκνον* MSS. (except Vat., δύκον): *ὅτλον* schol. in L (as a *v. l.*), and marg. of K. **❸** *ἔσχον* made from *ἔχων* in L.

W.N.W. of Calydon. About 230 B.C. that site was deserted, and a new Pleuron was founded more to the s.w., not far from the modern Mesolonghi. (Strabo *io. 45<sup>1</sup>*: Leake, *North. Gr.* I. 115 ff.) In the *Iliad* Pleuron figures among the chief Aetolian towns (2. 639, with four others: 13. 217, with Calydon only).

Calydon was usually represented as the seat of Oeneus (*Il. 9. 529ff.*: Apollod. 2. 7. 5; Diod. 4. 34); and Ovid calls Deianeira *Calydonida* (*Met. 9. 112*). It is not known whether Sophocles was following some earlier poet in preferring Pleuron. But it is noteworthy that a tragedy of Phrynicus, dealing with the death of Meleager, was called *Πλευρῶνται* (Paus. 10. 31 § 4); and the Chorus would naturally belong to the home of Althaea (the wife of Oeneus).

**ὅκνον.** The *v. l.* *ὅτλον* ('trouble,' *ρταλ*) is a less fitting word here: the point is the anguish of her dreadful *suspense* (15, 24). Though *ὅτλειν* is not rare, the noun occurs only in Aesch. *Th.* 18 *παιδεῖας ὅτλον*.

**❸ δῆγματον.** The positive would be more usual, since *εἰ τις* follows; but the superl. is not redundant, if taken as absolute ('very grievous'), and not relative ('the most grievous'). Cp. *O. C. 1006 εἰ τις γῆθεούς ἐπίσταται | τιμᾶς σεβέσειν, ηὗτε τῷδ' ὑπερφέρει:* and Eur. *Andr. 6 νῦν δ', εἰ τις ἀλλη, δυστυχεστάτη γυνή.* Soph. has *εἴπερ τις ἄλλος* in *O. T. 1118*, but more often *εἰ* or *εἴπερ τις* simply (as *O. C. 1664, Ai. 488*); and so Aesch. *Ag. 934.*—*ἔσχον*, not *ἔλχον*, because she thinks of the ordeal, not as a process, but as a past moment of life; cp. *Ant.*

225 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις. This is better than to give *ἔσχον* its commoner sense, 'came to have' (*Ant. 1229, Ph. 1420*).

**❸ μηνοτήρ:** this legend had already been treated by Archilochus (*c. 670 B.C.*), and by Pindar: see Introd.—**Ἀχελώον.** The Achelōüs rises at the centre of Pindus, in Mount Lacmon, the great watershed of northern Greece, and, after a course of some 130 miles from N. to S., flows into the Ionian Sea. Its lower waters formed the boundary between Acarnania on the west and Aetolia on the east. The modern name, 'White River' (Aspropotamo), is due to the yellowish colour which the stream derives from a clayey bed.

To the Greeks, Achelōüs was the king of rivers (*Il. 21. 194 κρέλων Ἀχελώων*). He was the 'eldest son of Oceanus and Tethys': Acislaüs fr. 11a (Müller *Frag. Hist. 1. 101*) 'Οκεανὸς δὲ γαμεῖ Τηθύν ἔαντοῦ ἀδελφῆν· τῶν δὲ γέγνονται τρισχλαῖς ποταμοὶ.' *Ἀχελώος δὲ αὐτῶν πρεβύταρος καὶ τελιμηται μάλιστα.* The oracle at Dodona,—which was not far west of the river's sources,—enjoined sacrifice to Achelōüs in all its responses' (schol. *Il. 21. 194*). In Acarnania *ἀγῶνες* were held in his honour (schol. *Il. 24. 616*). The cult of this river-god was, however, not merely local, but Panhellenic. Such pre-eminence is enough to explain how he became a type of *πηγαῖον ύδωρ* generally, without assuming the more than doubtful kinship of *άχ* with *aqua*. For Greek, it should rather be *ἄπ*, as in *Μεσσάπιοι*.

ὅς μ' ἐν τρισὶν μορφαῖσιν ἔξηγτει πατρός,  
 φοιτῶν ἐναργῆς ταῦρος, ἄλλοτ' αἰόλος  
 δράκων ἐλικτός, ἄλλοτ' ἀνδρείω κύτει  
 βούπρωρος· ἐκ δὲ δασκίου γενειάδος  
 κρουνοὶ διερραίνοντο κρηναίου ποτοῦ.  
 τοιόνδ' ἐγὼ μηηστῆρα προσδεδεγμένη  
 δύστηνος ἀεὶ κατθανεῖν ἐπηγχόμην  
 πρὸν τῆσδε κοίτης ἐμπελασθῆναι ποτε.  
 χρόνῳ δ' ἐν ὑστέρῳ μέν, ἀσμένῃ δέ μοι,  
 οὐ κλειώς ἥλθε Ζηνὸς Ἀλκμήνης τε παῖς.  
 ὃς εἰς ἀγῶνα τῷδε συμπεσών μάχης  
 ἐκλύεται με. καὶ τρόπον μὲν ἀν πόνων  
 οὐκ ἀν διείποιμ· οὐ γὰρ οἴδ· ἀλλ' ὅστις ἥν  
 θακῶν ἀταρβῆς τῆς θέας, ὅδ' ἀν λέγοι·  
 ἐγὼ γὰρ ημην ἐκπεπληγμένη φόβῳ,  
 μή μοι τὸ κάλλος ἀλγος ἔξεύροι ποτέ.  
 τέλος δ' ἔθηκε Ζεὺς ἀγώνιος καλῶς,

10

15

20

25

**12 f.** κύτει|βούπρωρος Strabo 10. 458: τύπῳ|βούκρανος MSS. The edition of Brunck was the first which gave Strabo's reading. **16** ἀεὶ] αἰεὶ L. Cp. cr. n. on *Ant.* 76.—ἐπηγχόμην] ἐπενχόμην L. Cp. *Ant.* 1164 (comment.). **17** τῆσδε κοίτης] Schneidewin conj. ταῖος δοκεῖς. Bergk would reject the verse. **18** δέ μοι] δ' εμοὶ T, V<sup>2</sup>. **19** ἀλκμήνης made from ἀλκμήνης in L. **23** θακῶν] θάκῶν L,

**10** ἐν τρισὶν μορφαῖσιν. The power of self-transformation, which Greek fancy gave especially to deities of water, was a lively symbol of the unstable element. Proteus exerts that power against Menelaus (*Od.* 4. 456), Nereus against Heracles (Apollod. 2. 5. 11), Thetis against Peleus (schol. Pind. *N.* 3. 55, Soph. fr. 155 and 556). Each is desperate, and must try every resource. And so, here, self-change expresses passionate importunity. Mythology found a reflex in daily speech when Greeks said, *παντοῖς γῆγεται δόδενος*.

**11** ἐναργῆς, in visible form, before the eyes of Oeneus: cp. 224. The word suggests that sense of awe which came to a Greek at the thought of a δαίμων actually appearing to a mortal: *Ili.* 20. 131 χαλεποὶ δὲ θεοὶ φαινεσθαι ἐναργεῖς: ‘tis perilous when a god is seen face to face.’ *Od.* 16. 161 οὐ γάρ πω πάντεσσι θεοὶ φαινονται ἐναργεῖς: *ib.* 3. 420 (Athena) οὐ μοι ἐναργῆς ἥλθε. Verg. *Aen.* 4. 358 *ipse deum manifesto in lumine vidi.*

Acheloüs occurs in works of art under

each of the three forms which he takes here.

(1) **ταῦρος.** This regular embodiment of a river-god symbolised both the roar of the torrent, and, as Strabo adds, the twistings of the stream (*καμπα*), *ἄς καλούντι κέρατα* (10. 458). Coins of Acarania (after 300 B.C.) show Acheloüs as a bull with human head; and Soph. may have had this type in mind, for it appears on coins of Magna Graecia as early as 500 B.C.

(2) **αἰόλος δράκων ἐλικτός.** The image is peculiarly appropriate, since the Acheloüs, in parts of its course, is so tortuous. For *αἰόλος*, ‘gleaming,’ cp. n. on *Ph.* 1157. A vase-painting shows the Acheloüs, in combat with Heracles, as a serpent with the head and arms of a man, and an ox's horns (Gerhard, *Auserl. Vasenbilder*, vol. 2, no. 115).

(3) **ἀνδρείω κύτει βούπρωρος κ.τ.λ.** A human figure, with human face, and a shaggy beard, but with the forehead, horns, and ears of an ox. The Acheloüs appears thus on an archaic coin of Metap-

who in three shapes was ever asking me from my sire,—coming now as a bull in bodily form, now as a serpent with sheeny coils, now with trunk of man and front of ox, while from a shaggy beard the streams of fountain-water flowed abroad. With the fear of such a suitor before mine eyes, I was always praying in my wretchedness that I might die, or ever I should come near to such a bed.

But at last, to my joy, came the glorious son of Zeus and Alcmena ; who closed with him in combat, and delivered me. How the fight was waged, I cannot clearly tell, I know not ; if there be any one who watched that sight without terror, such might speak : I, as I sat there, was distraught with dread, lest beauty should bring me sorrow at the last. But finally the Zeus of battles ordained well,

with gl. θάκος ἡ καθεδρα (*sic*) above. The circumflex is perh. from S; the first ω seems to have been made from a. θακών A, with most MSS.: θακῶν cod. Ven. 617 (acc. to Subkoff).—δέ] δ' Hermann: δέ δ' Pretor. **24 f.** Dobree notes these two vv. as tautological after ἀταρβής, and Schenkl rejects them. Hartung and Nauck reject v. 25. **26** θέηκε] θέηκεν L.

pontum in Lucania (Millingen, *Anc. Coins of Greek Cities and Kings*, pl. I, no. 21). The words ἐκ δὲ δασκόλου γενεάδος, κ.τ.λ., coupled with such evidence, make it clear that βούτρωφος means, ‘with front’ (not, ‘head’) of ox. In this sense, it is fitter than βούκρανος : and Strabo’s reading (cr. n.) is thus confirmed.—κύτοι. The word κύτος (rt κυ) means ‘a cavity,’ then ‘a vessel’: hence, fig., the human body as encasing the vital organs: Plat. *Tim.* 74 A ἀπὸ τῆς κεφαλῆς διὰ παντὸς τοῦ κύτους. See Appendix.

**14** διερράνοντο, ‘were sprinkled abroad’: a word applied by Arist. to the ‘diffusion’ of fire by rapid movement, *Meteor.* I. 3 (p. 341 a 30) τὸ...πῦρ...διερράνεσθαι τῇ κινήσει.—κρηγαλοῦ ποτοῦ, the water as it flowed from the κρήνη, fountain, of the river. This phrase recurs in *Ph.* 21, and (plur.) in fr. 559. Hesiod *Theog.* 340 calls the Achelous ἀργυρόδενην.

**15** προσδεχεγμένη, ‘expecting’ such a suitor; i.e., looking forward to his becoming her husband (525). Cp. the usage of the epic aor. partic., *Il.* 10. 123 ἔμην ποτιδέγμενος ὄμηρ. The normal Attic sense, ‘having received,’ is inadmissible. She could not yet be doomed to the visits of a wooer who had not even gained her father’s consent.

**17** τῆσδε κοίτης. Though the compound ἐμπελάσειν elsewhere (as in 748) takes a dat., it can also take a gen., like

the simple verb (*Ph.* 1327 πελασθεῖς φύλακος). So a gen., instead of the more usual dat., stands with συντριχών (*Ph.* 320), ἐντριχών (*ib.* 1333), ὑπαντήσας (*ib.* 719).

**18** μέν...δέ: not, indeed, soon enough to prevent the anguish of which she has spoken (v. 16), yet to her joy.—δεμένη...μοι: *O. T.* 1356 n.

**21 f.** ἐκλύεται, here simply = ἐκλύει (cp. *Ant.* 1112 n., and *O. T.* 1003), rather than ‘delivers for himself,’ i.e., to be his bride.—διελπομή, tell clearly: *O. T.* 854 n. The place of the first ἀν serves to emphasise τρόπον (*O. T.* 339 n.).—πόνων, of warfare, *Ph.* 248 n.

**23** τῆς θέας: for the gen., cp. *O. T.* 885 Δίκας ἀρβίθησ. —δέ, after ὁστις, as in *Ant.* 463 f. The drawback to δέ δέ here is that it would be unduly emphatic : see *Ph.* 87, Appendix.

**24 f.** These two verses are plainly genuine. It is idle to condemn them merely because they are not indispensable. Nauck, who spares v. 24, rejects v. 25 because Deianeira ought to speak of her fate as depending ‘on the issue of the combat, not on her beauty.’ As if her beauty was not the cause of the combat. It might as well be objected to v. 465, τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν, that Iole was the victim of war.—ἔξειροι: cp. *Ph.* 287 γαστρὶ μὲν τὰ σύμφορα | τόξον τὸ δέ ἔξηρασκε.

**26** Ζεὺς δύναος, the supreme arbiter in all trials of strength,—as at Argos he

εὶ δὴ καλῶς. λέχος γὰρ Ἡρακλεῖ κριτὸν  
ξυντάστησ’ ἀεί τιν’ ἐκ φόβου φόβον τρέφω,  
κείνου προκηραίνουσα· νῦν γὰρ εἰσάγει  
καὶ νῦν ἀπωθεῖ διαδεδεγμένη πόνον.

καύφισαμεν δὴ παιδας, οὐδὲ κεῦνός ποτε,  
γῆτης ὅπως ἄρουραν ἔκτοπον λαβών,  
σπείρων μόνον προσεῖδε καξαμῶν ἄπαξ.  
τοιοῦτος αἰώνιος εἰς δόμους τε κάκ δόμων  
ἀεὶ τὸν ἄνδρον ἐπεμπε λατρεύοντά τω. 30  
νῦν δ’ ἡνίκ’ ἄθλων τῶνδε ὑπερτελής ἔφυ,  
ἐνταῦθα δὴ μάλιστα ταρβήσασ’ ἔχω.  
ἔξ οὐ γὰρ ἕκτα κεῦνος Ἰφίτου βίαν,  
ἡμέσις μὲν ἐν Τραχῖνι τῇδε ἀνάστατοι  
ξένω παρ’ ἄνδρι ναιομεν, κεῦνος δὲ ἵπου 35  
βέβηκεν οὐδεὶς οἶδε· πλὴν ἐμοὶ πικρᾶς

**28** ξυντάστησ’ ι: ξυντάστησ’ L.—*ἀείτη* αἰεὶ (made from *αἰεὶ*) L.   **30** διαδεδεγμένη ι: διαδεγμένη L.   **31** καύφισαμεν δὴ L, A, etc.: κάψισα μὲν δὴ B, with a few others.   **34** εἰς δόμους τε κάκ δόμων] ἐκ δόμων τε *kels* δόμους B, and so Brunck.   **35** *ἀείτη* αἰεὶ L.—*τῷ*] In L *τῷ* has been made from *τῷ* by S.   **37** ταρβήσασ’] ταρβή-

was σθένος (Paus. 2. 32 § 7). So Hermes is ἀγάνως (Pind. I. 1. 60 etc.), as patron of the palaestra. The ἀγάνως θεοί of Aesch. *Suppl.* 189, besides these two, are Apollo and Poseidon,—who presided respectively over the Pythian and Isthmian ἀγάνως, as Zeus over the Olympian and Nemean: see *ibid.* 182—194, and Prof. Tucker's note on v. 163 (=189 Dind.).

**27 f.** The tone of *εἰ δὴ* is sceptical, as that of *εἰπερ* is usu. confident: cp. Eur. *Or.* 17 (quoted by Schneidewin), ὁ κλευός, *εἰ δὴ κλευός*, Ἀγαμέμνων. The pause after the second foot suits the pensive stress on *εἰ δὴ καλῶς*: cp. *Ant.* 658 ἀλλὰ κτενῶ. πρὸς ταῦτη ἐφύμνετω Δία, etc.—**λέχος**, nom., in the sense of 'bride' (cp. 360, and *Ai.* 211). The accus. in *Ai.* 491, τὸ σὸν λέχος ξυνῆλθον ('came into thy bed'), is warranted by the verb of motion, as in Eur. *Ph.* 817, ἡ δὲ σύναιμον λέχος ηλθεν. But λέχος ξυντάστη τινι could not well mean 'joined to him in marriage' (as though λέχος were a kind of cognate acc.)—**κριτῶν**, chosen by himself (cp. 245), is also best suited to λέχος as = 'bride.' For ξυντάστη μοι ('since he has been associated with me').

**29 f.** προκηραίνουσα (*κῆρ*), feeling

anxiety about him, μεριμνῶσα κατὰ τὸ κέαρ (schol.). The compound occurs only here: Eur. has the simple *κηραίω* as = 'to be anxious' (*Hipp.* 223, *H. F.* 518). Distinguisn the other *κηραίω*, from *κήρ*, 'to harm' (Aesch. *Eum.* 128, δρακαλῆς ἔξεκή-*παντων* μένος).

**νῦν γὰρ εἰσάγει κ.τ.λ.**: 'for one night ushers in a trouble, and another, in succession (to the former night), expels it, —to make room for some fresh anxiety. This is a poetical amplification of *ἀεί τῳ*, ἐκ φόβου φόβον τρέφω. Each night torments her, as she lies awake, with some new surmise as to her husband's fate.—*πόνον* is governed by both verbs.

**διαδεδεγμένη** is used absolutely: its object, if expressed, would have been *τὴν προτέραν νύκταν*: cp. Her. 8. 142 ὡς δὲ ἐπαίστατο λέγων Ἄλεξανδρος, διαδεξάμενοι ('in their turn') Θεγονοὶ ὁ ἀπὸ Σπάρτης ἄγγελοι. Thus διαδεδεγμένη serves at once (a) to show that the words *νῦν εἰσάγει καὶ νῦν ἀπωθεῖ* refer to different nights; and (b) to suggest the new *πόνος*—not expressly mentioned—which the second night brings; since the task in which it is διάδοχος to the first is that of harassing the sufferer's mind. See Appendix.

**31 ff.** οὐδὲ κεῦνός ποτε κ.τ.λ. The point

—if well indeed it be: for since I have been joined to Heracles as his chosen bride, fear after fear hath haunted me on his account; one night brings a trouble, and the next night, in turn, drives it out. And then children were born to us; whom he has seen only as the husbandman sees his distant field, which he visits at seed-time, and once again at harvest. Such was the life that kept him journeying to and fro, in the service of a certain master.

But now, when he hath risen above those trials,—now it is that my anguish is sorest. Ever since he slew the valiant Iphitus, we have been dwelling here in Trachis, exiles from our home, and the guests of a stranger; but where he is, no one knows; I only know that he is gone, and hath pierced my heart

*σασ* L first hand, corrected by S.

38. *'Ιφίτου βιαν]* In L there is an erasure after *ιφίτου* and at  $\beta$ , which may have been  $\pi$ . 39. *ἀνάστατοι]* *ἀνάσταστοι* L, the scribe having inadvertently repeated the contraction for *στ*. 40. *δποι]* *δποι* Brunck.

of the comparison, which has been prompted by the word *σπείρων*, is merely the rarity of the visits. *ποτέ* = 'at some time or other' (cp. *δψέ ποτε*, *χρόνῳ ποτέ*): it could not, by itself, mean 'only now and then.' The sentence begins as if *ποτέ* were to be followed by some such general phrase as *δὰ χρόνῳ*:—*οὐδὲ κείνῳ ποτε...* *δὰ χρόνῳ προσείδε*, 'whom he saw only at uncertain intervals.' The interposed simile, however, leads the poet to employ a phrase adapted to the special case of the γῆτης,—viz., *σπείρων μόνον κάξαμῶν ἄπαξ*. The γῆτης sees his distant field only twice a year. But it is not meant that Heracles visits his home just twice a year. Nor has *κάξαμῶν* any figurative application to him, such as 'reaping the joy' of seeing his children. It is an irrelevant detail. This is quite Homeric. See, e.g., *Illiad* 13. 62 ff., where Poseidon, soaring into the air, is likened to a bird which soars δύσκειν δρεον δλο: though the sea-god is pursuing no one.—*ἄπαξ* seems best taken with *κάξαμῶν* only.

34. *αἰών*, fortune in life; *Ph.* 179.—*εἰς δόμους τε κάκι δόμων*: this order of words is the most forcible; no sooner did he regain his home, than he had to leave it again. The reversed order (which Brunck prefers) would give greater prominence to his moments of rest.—*τῷ*: Eurystheus (1049), whose name she shrinks from uttering.

35. *δθλων τῶν*, the labours for Eurystheus.—*ὑπερτελής*, rising clear of them: Eur. *Ion* 1549 *οἴκων...ὑπερτελής* (appearing above it): Aesch. *Ag.* 359

*ὑπερτελέσαι | μέγα δουλειας | γάγγαμον* ἀτης.—*ἔφυ* seems to be here no more than *ἐγένετο* (as in *El.* 236, and often). Some, however, understand, 'now that his inborn force has prevailed,' etc.—*ταρβίστασον* *ἔχω=τετάρβηκα*. The periphrasis is somewhat rare when the verb is intrans.; but cp. *O. T.* 731 *οὐδέ πω λήξαντ' ἔχει*.

38. *ἔκτα*, the only Sophoclean example of this form (on which see Monro, *Hom. Gr.* § 13). Both Aesch. (*Eum.* 460) and Eur. (*Bacch.* 1290, etc.) use *κατέκταν* in dialogue, but not *ἔκταν*.—*'Ιφίτου βιαν*: for the periphrasis, cp. *Ph.* 314.

39. *ἐν Τραχῖνι*. Heracles was dwelling at Tiryns when he slew Iphitus, as related in vv. 270 ff. Then, with Deianeira and his children, he removed from Tiryns to Trachis, and soon afterwards Zeus sent him forth into servitude (276).—*ἀνάστατοι* (*O. C.* 429 n.) alludes to compulsion used by Eurystheus: the word would not suit a voluntary migration. This had happened fifteen months ago.

40. *ἔνω παρ' αὐδρὶ*: Ceÿx, king of Trachis, who is not named in this play. Hes. *Scul.* 353 (Heracles speaks) *Τρηχίνα δέ τοι παρελαίνω | ἐς Κήνικα ἄνακτα· ὁ γάρ δυνάμει τε καὶ αἰδοῖ | Τρηχίνος προβέβηκε*. The Hesiodic Κήνικος γάμος described a marriage-feast given by that king, at which Heracles was a guest. Apollo-dorus (2, 7 § 7) and Diodorus (4, 36 § 57) mention Ceÿx.—*δποι*, not *δποι*, since *βέβηκεν* implies, 'is now': cp. *O. C.* 52.

41. *πλήν*: cp. *O. C.* 1643 *δλλ' ἔρπεθ'*

ώδινας αύτοῦ προσβαλὼν ἀποίχεται.  
 σχεδὸν δὲ ἐπίσταμαι τι πῆμ' ἔχοντά νιν·  
 χρόνον γὰρ οὐχὶ βαιόν, ἀλλ' ἥδη δέκα  
 μῆνας πρὸς ἄλλοις πέντε' ἀκήρυκτος μένει.  
 κάστιν τι δεινὸν πῆμα· τοιαύτην ἐμοὶ<sup>45</sup>  
 δέλτον λιπῶν ἔστειχε, τὴν ἐγὼ θαμὰ  
 θεοῖς ἀρῷμαι πημονῆς ἄτερ λαβεῖν.

## ΤΡΟΦΟΣ.

δέσποινα Δηάνειρα, πολλὰ μέν σ' ἐγὼ  
 κατεῖδον ἥδη πανδάκρυτ' ὁδύρματα  
 τὴν Ἡράκλειον ἔξοδον γωμένην.<sup>50</sup>  
 νῦν δέ, εἰ δίκαιον τοὺς ἐλευθέρους φρενοῦν  
 γνώμαισι δούλαις, κάμε χρὴ φράσαι τὸ σόν·  
 πῶς παισὶ μὲν τοσοῦσδε πληθύεις, ἀτὰρ  
 ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά,  
 μάλιστα δέ ὄνπερ εἴκος "Τλλον, εἰ πατρὸς  
 νέμοι τιν' ὕραν τοῦ καλῶς πράσσειν δοκεῖν;

45

50

55

42 αύτοῦ L: αύτοῦ Hermann. 44—48 Wunder brackets these five vv. 47 ἔστειχε, τὴν MSS.: Dindorf conj. ἔστειχεν, ἦν. 49 Δηάνειρα] δηάνειρα L, as always. 58 τὸ σὸν] The first hand in L wrote τὸ σὸν, meaning τόσον. (The original acute accent on το, though faint, is still visible.) Then an early corrector (perhaps S) made this into τὸ σὸν: and σὸν was further corrected (with ink of a darker shade) to σὸν: here, again, the grave accent is traceable in an erasure. Lastly, a later hand placed

ώς τάχιστα πλὴν ὁ κύριος | Θησεὺς παρέστω.—ώδινας: cp. 325.—αύτοῦ, objective gen.: cp. Ant. 858 πατρὸς...οἰκτον (about him): Ph. 1039 κέντρον...έμοι. αύτοῦ is clearly right: the harshness of αύτοῦ may be measured by supposing that, instead of it, we had Ἡρακλέους or τάνδρός.

44 ε. δέκα...πρὸς ἄλλοις πέντε. Twelve years before this time, the oracle at Dodona had told Heracles that, at the end of twelve years (824), he should have rest. Fifteen months before this time, Heracles had given Deianeira the δέλτος on which he had written down that oracle (1167). He had then told her that, if he did not return at the end of fifteen months, she might assume that he was dead (164 ff.).—δικήρυκτος. No herald has come, either to announce his approach, or to give any tidings of him.

46 The emphasis is on κάστιν, not on δεινόν. When she ponders the oracle, her grave misgiving (43) becomes certi-

tude.—τοιαύτην, giving the ground for a statement: O. C. 747 n.

47 ε. τὴν, a rare instance of the art. used as relat. pron. in dialogue without metrical necessity: see O. C. 747 n. The motive here may have been a wish to avoid four consecutive endings in ν.—πημονῆς ἀτερ. If the δέλτος should prove to have foretold the death of Heracles, then she would have received it σὸν πημονῆ: it would have been a harbinger of woe.—As to Wunder's rejection of vv. 44—48, see Appendix.

49 ε. πολλὰ μὲν...νῦν δ': the thought is, 'though hitherto I have been silent, now I must speak.' γωμένην takes πολλὰ...πανδάκρυτ' ὁδύρματα as 'inner' (or 'cognate') accus., and τὴν Ἡρ. ἔξοδον as object: Schneidewin cp. Eur. Med. 205 δέκει μογέρα βοῇ | τὸν ἐν λέχει πρόδραν.

52 ε. φρενοῦν, pres., since the act may be conceived as continuing or re-

with cruel pangs for him. I am almost sure that some evil hath befallen him ; it is no short space that hath passed, but ten long months, and then five more,—and still no message from him. Yes, there has been some dread mischance ;—witness that tablet which he left with me ere he went forth : oft do I pray to the gods that I may not have received it for my sorrow.

## NURSE.

Deianeira, my mistress, many a time have I marked thy bitter tears and lamentations, as thou bewailedst the going forth of Heracles ; but now,—if it be meet to school the free-born with the counsels of a slave, and if I must say what behoves thee,—why, when thou art so rich in sons, dost thou send no one of them to seek thy lord ;—Hyllus, before all, who might well go on that errand, if he cared that there should be tidings of his father's welfare ?

the acute over *rō* (wishing to restore *rōσον*), but without deleting the other accents. The marginal schol. recognises both readings, but gives precedence to *rō σόν* :—*rō σοὶ συμέρον* ή *rōσον ἀντὶ τοῦ δληγον*. The later MSS. are divided: A has *rōσον*, which stands in the Aldine, and in all editions before Schaefer's (1810). Porson on *Med.* 461 (=459 Dind.) first advocated *rō σόν*. 55 *ἀνδρὸς* Wecklein conj. *τάνδρος*. 57 *νέμου*, L, A, and most MSS.: *νέμει τ* (as Vat. and Harl.).

peated; but *φράσαι*, aor., with ref. to the particular utterance: cp. *Ph.* 95 *ἔξαμπτεν...νικᾶν*: *ib.* 667 f. *θιγγάνειν...* δούναι.

*κάμε* κ.τ.λ. Two constructions are possible: I prefer the first. (1) *καλ-* = 'and,' depending on *ει*, and the apodosis begins with the direct question, *πῶς* κ.τ.λ. (2) *καλ-* = 'even' (cp. *Ant.* 719 n., *κατ'* *ἐμοῦ*), and the apodosis begins with *κάμε χρή*. But the first is more deferential; and the very abruptness of *πῶς* κ.τ.λ. is natural here.

*φράσαι τὸ σόν*, 'to prescribe thy part' (*O.C.* 625 n.), i.e., to say what it becomes thee to do. There is only a verbal resemblance to Eur. *I. A.* 1167 (compared by Schneid.), ή 'μὲ χρὴ λέγειν τὰ σά ; 'am I to make thine answer for thee?'—The *v. I. τόσον* is weaker, whether taken to mean 'so bold a speech,' or (with the schol.) 'just thus much.' And the form itself is rare in Sophocles (*Ai.* 277 *δἰς τόσ*: *ib.* 185 *λyr. τόσον*).

54 f. *τοσούσθε*. Besides Hyllus, the eldest child of Deianeira, legend gave her three other sons, and one daughter (Apollod. 2. 7 § 8: Diod. 4. 37: Paus. 1. 32 § 5). Cp. vv. 1153 ff. For the parataxis (*πληθύεις μέν*, *ἄταρ οὐ πέμπεις*), cp.

*O. T.* 419 n.—*κατὰ ξῆτησιν*: Isocr. or. 17 § 4 *χρήματα δοὺς εξέπεμψεν ἄμα καὶ ἐμπορίαν καὶ κατὰ θεωρίαν*.

56 f. *ει πατρὸς νέμοι τιν' ὕραν τοῦ δοκεῖν*: instead of *ει νέμοι τιν' ὕραν τοῦ τὸν πατέρα...δοκεῖν*. The gen. *πατρὸς*, placed at the beginning of the clause, illustrates the normal Greek tendency to announce the subject of the statement at the outset (as in *τοῦτον οὖτον ει ξῶν κυρεῖ*, *Ph.* 444 n.). The second gen., *τοῦ...δοκεῖν*, is 'exegetic,' as defining the *ὕρα*. But it is not in apposition with *πατρὸς* ('care for his father,—*that is*, care for his being deemed,' etc.). Rather the two genitives are linked to *ὕραν* with slightly different shades of meaning;—'care, on his father's account, for his being deemed.' Instead of *τοῦ...δοκεῖν*, we might have had a relative clause, *ὅπως ἀν...δοκήῃ*. But, since *ὕραν* could take a gen., that constr. was preferred as more compact. Cp. Dem. or. 2 § 4 *τούτων οὐχὶ νῦν ὕρα τὸν κατόρ τοῦ λέγειν* (the speaking-time for these things). Id. or. 5 § 22 *λαβεῖν ἐβούλετο τὴν δόξαν τοῦ πολέμου τοῦ δοκεῖν δι' αὐτὸν κρίσων εἰληφεῖν*.

*δοκεῖν* here = 'be believed to be': cp. Thuc. 6. 17 *Ἐως...δ Νικίας εὐτυχῆς δοκεῖ*

έγγυς δ' ὅδ' αὐτὸς ἀρτίποις θρώσκει δόμους·  
ώστ' εἴ τι σοι πρὸς καιρὸν ἐννέπειν δοκῶ,

πάρεστι χρῆσθαι τάνδρι τοῦς τ' ἔμοις λόγοις.

60

ΔΗ. ὡς τέκνον, ὡς παῖ, καλέσ ἀγεννήτων ἄρα  
μύθοι καλῶς πίπτουσιν· ἥδε γὰρ γυνὴ<sup>1</sup>  
δούλη μέν, εἴρηκεν δ' ἐλεύθερον λόγον.

## ΤΛΛΟΣ.

ποῖον; δίδαξον, μῆτερ, εἰ διδακτά μοι.

ΔΗ. σὲ πατρὸς οὔτω δαρὸν ἔξενωμένου  
τὸ μὴ πυθέσθαι ποὺ στιν, αἰσχύνη φέρειν.

65

ΤΛ. ἀλλ' οἴδα, μύθοις εἴ τι πιστεύειν χρεών.

ΔΗ. καὶ ποὺ κλύεις νιν, τέκνον, ἰδρῦσθαι χθονός;

ΤΛ. τὸν μὲν παρελθόντ' ἄροτον ἐν μήκει χρόνου  
Λυδῆ γυναικὶ φασί νιν λάτριν πονεῖν.

70

ΔΗ. πᾶν τούνν, εἴ καὶ τοῦτ' ἔτλη, κλύοι τις ἄν.

ΤΛ. ἀλλ' ἔξαφεῖται τοῦδε γ', ὡς ἔγὼ κλύω.

ΔΗ. ποὺ δῆτα νῦν ζῶν ηθανῶν ἄγγελλεται;

58 ἀρτίποις θρώσκει L: B. F. Westcott conj. ἀρτὶ πον 'σθρώσκει: Fröhlich, ἀρτὶ προσθρώσκει: O. Hense (making vv. 57 f. into one), νέμει τιν' ὄφαν' ἀρτὶ δ' ἐσθρώσκει.

60

τοῖς τ'] So L. Some of the later MSS. have τοῖς, without τ' (which, in A, is written above); and Hartung adopts this. Hermann, τοῖς γ'.

62 μύθοι] μύθοι L.—ἥδε] ἥδε L (the 'added by S'). The mis-spelling seems due to a confusion between ἥδε and ὥδε. 66 ποὺ στιν] ποὺ στιν L (*sic*). Nauck and

εἶναι, 'while he *has the reputation* of being successful' (not 'seems': he really was so). The meaning is, 'Hyllus ought to go in search of news, if he cared to dispel our painful anxiety.' The *τροφός* chooses words which avoid any suggestion of disaster to Heracles, and say only that his welfare has yet to be *ascertained*.

νέμοι is better attested than νέμει, and also fitter, as implying the deferential εἰκὼν ἄν εἴη, not the blunt εἰκός ἔστιν. See Appendix.

58 ἀρτίποις, with *opportunity* foot (ἀρτίως καὶ ἡμισμένως τῷ καιρῷ πορεύεται, schol.). Cp. the similar phrases for a timely arrival; O. T. 78 εἰς καλὸν: Ant. 386 ἐς δέον περῆ: 387 πόλις ἐνύμετρος προβῆν τύχη; Ai. 1168 ἐς αὐτὸν καιρὸν: Aesch. *Theb.* 373 εἰς ἀρτίκολλον ἀγγελον λόγον μαθεῖν. Elsewhere ἀρτίποις='with sound foot' (ἀρτίος, well-compacted),

as II. 9. 505. And so some take it here, as if it were meant to suggest his fitness for the mission: but this seems frigid. The poet was perhaps thinking of ἀρτί rather than of ἀρτίος: and ἀρτί certainly occurs in composition, not only with verbs (as ἀρτιθαῆς), but also with nouns, as ἀρτίδακρος (Eur. *Med.* 903), ἀρτίπλουτος (Eur. *Supp.* 742). Still, ἀρτίποις, as used here, could be taken from ἀρτίος, in the sense of 'fitted' to the occasion, καιρός.—θρώσκει δόμους: O. C. 643 δόμους στέχειν ἐμόις. He is hastening to tell his mother the news which he has just heard (67).

59 f. πρὸς καιρὸν: cp. O. T. 325 n. —τοῖς τ'] is clearly right: Deianeira can at once act on the counsel by sending Hyllus. With τοῖς simply, or τοῖς γ', the sense would be much weaker: 'Hyllus can do as I suggest.'

Lo ! there he comes, speeding towards the house with timely step ; if, then, thou deemest that I speak in season, thou canst use at once my counsel, and the man.

*Enter HYLLUS.*

DE. My child, my son, wise words may fall, it seems, from humble lips ; this woman is a slave, but hath spoken in the spirit of the free.

HY. How, mother ? Tell me, if it may be told.

DE. It brings thee shame, she saith, that, when thy father hath been so long a stranger, thou hast not sought to learn where he is.

HY. Nay, I know,—if rumour can be trusted.

DE. And in what region, my child, doth rumour place him ?

HY. Last year, they say, through all the months, he toiled as bondman to a Lydian woman.

DE. If he bore that, then no tidings can surprise.

HY. Well, he has been delivered from that, as I hear.

DE. Where, then, is he reported to be now,—alive, or dead ?

others write ποῦ ἔστιν.—φέρειν Valckenaer : φέρει MSS. : φέρου Wunder. **67** μύθοις L, with most MSS. : μύθοις γ' Harl., Ald. Cp. 73. **68** ιδρύσθαι] ιδρύσθαι L. **69** ἀρποτὸν τ. ἀρποτὸν L. Cp. 825. **73** θανῶν L : θανῶν γ' τ.

**61 ff.** ὁ τέκνον, ὁ πτι, an affectionate form of address, as in *Ph.* 260, *Eur.* *Hec.* 172, etc.—ἀγενήτων, prop. not 'begotten' (*O. C.* 973), then, 'of no birth,' 'low-born,' like ἀγενής and ἀγενής.—καλῶς πίπτουσιν, fall happily,—a metaphor from dice: *Erl.* 1100 τὰ μὲν γάρ εὖ, | τὰ δὲ οὐ καλῶς πίπτοντα δέρκομαι βροτῶν.—ἐλευθερον = ἐλευθέριον : cp. *Eur.* fr. 828 πολλοῖσσι δούλοις τούνομι αἰσχρόν, η δὲ φρῆρι | τῶν οὐχὶ δούλων ἔστ' ἐλευθερώτερα.

**64** διδακτά: for the plur., cp. *Ph.* 524 (αἰσχρά), and *O. C.* 554 n. The sing. occurs below, 671.

**65 f.** στὲ...τὸ μῆτ πυθέσθαι: for the place of στέ, cp. *Ant.* 710 ἀλλ' ἄνδρα, κεῖ τις γῆ σοφός, τὸ μανθάνειν | πόλλα' αἰσχρὸν οὐδέν. It is needless to conjecture σοι.—ἔξενωμένου : cp. *Erl.* 865 ξένος...κέκευθεν ('he has been buried in a foreign land'). Shaksp. *H. VIII.* 2. 2. 129 *Kept him a foreign man* (=kept him out of England).—ποῦ στιν: for this mode of writing, cp. *Ph.* 16 n.—φέρειν is a certain correction of φέρει: in answer to his question, she is quoting the slave's speech.

**67** μύθοις, L's reading, is as good as

μύθοις γ', though no better. L has lost γε in some other places (as *Ant.* 648, 1241); but, on the whole, it seems best not to assume such a loss here.

**68** ιδρύσθαι. The length of his absence prompts her conjecture that he has fixed his abode somewhere: cp. 101 κλιθέσ.

**69 f.** μὲν here is not answered by δᾶλλ' in 72.—ἀρποτὸν, ploughing-season (Hes. *Op.* 448), hence, 'year': cp. 825. So πόα = 'summer,' Rhianus *ap.* Paus. 4. 17 § 6 χειμαρά τε πολα τε δύν.—ἐν μηκὶ χρόνου, 'at the full length of that period,' i.e., from beginning to end of the year.—Διδῆ : Omphale: see on 252.

**71** εἰ καὶ τοῦτ' ἔτλη: 'if he indeed bore this.' καὶ here emphasises τοῦτ' ἔτλη: cp. *Ai.* 1127 δεινόν γ' ἔπια, εἰ καὶ γῆς θανῶν: and *O. T.* 305 n. If καὶ were taken with τοῦτο only ('even this'), it would imply former disgraces. Cp. 1218 n.

**72** ἀλλά, like 'well,' here refers to D.'s bitter comment: *that disgrace, at any rate, is past.*

**73** η̄ θανῶν: a fine touch. She is prepared to hear anything now; even that he is dead. And ἔξαφεῖται was ambiguous.

- ΤΛ. Εὐβοῖδα χώραν φασίν, Εὐρύτου πόλιν,  
ἐπιστρατεύειν αὐτόν, ἢ μέλλειν ἔτι. 75  
 ΔΗ. ἀρ' οἰσθα δῆτ', ὡς τέκνον, ὡς ἔλειπε μοι  
μαντεῖα πιστὰ τῆσδε τῆς χώρας πέρι;  
 ΤΛ. τὰ ποῖα, μῆτερ; τὸν λόγον γάρ ἀγνοῶ.  
 ΔΗ. ὡς ἡ τελευτὴν τοῦ βίου μέλλει τελεῖν,  
ἡ τοῦτον ἄρας ἀθλον εἰς \*τό γ' ὑστερον  
τὸν λοιπὸν ἥδη βίοτον εὐάιων ἔχειν.  
 ἐν οὖν ρόπη τοιᾶδε κειμένῳ, τέκνον,  
οὐκ εἴξυνέρξων; ἡμίκ' ἡ σεσώσμεθα  
[ἡ πίπτομεν σοῦ πατρὸς ἔξολωλότος]  
κείνου βίον σώσαντος, ἡ οἰχόμεσθ άμα. 80  
 ΤΛ. ἀλλ' εἴμι, μῆτερ· εἰ δὲ θεσφάτων ἐγὼ  
βάξω κατήδη τῶνδε, καν πάλαι παρῇ.  
νῦν δ' ὁ ἔννήθης πότμος οὐκ \*εἴα πατρὸς  
ἥμᾶς προταρβέν οὐδὲ δειμαίνειν ἄγαν.

**74** Εὐβοῖδα] L has the δ of εὐβοῖδα written small, in an erasure: the first hand prob. wrote εὐβοῖα, which S corrected, also changing χώραν to χώραν. 77 χώρας] ω from ὧ in L. Dronke conj. ωρας: Dobree, περας, or οδον: Wecklein, ὄρης. 79 ώς ἡ r: ώς οι L.—τελεῖν] Nauck conj. περάν. 80 f. ἀθλον] άθλον L.—τὸν λοιπὸν L, with most MSS.: τὸ λοιπὸν r (as B, Vat.). For conjectures, see below. 83 σεσώμεθα] σεσώμεθα Wecklein. Cp. Photius s.v. σέσωται:—σέσωται καὶ σεσωμένος οἱ παλαιοὶ ἄνευ τοῦ σ· καὶ διεξωμένοι φησὶ Θουκυδίης· οἱ δὲ νεώτεροι σέσωσμα.

**74 f.** Εὐβοῖδα (as in Aesch. fr. 29), contr. for Εὐβοῖδα, acc. of Εὐβοῖς. In Eur. El. 442 the MSS. give Εὐβοῖδας, for which Seidler wrote Εὐβοῖδας. For the nom., the longer form Εὐβοῖδας is used below (237, 401).—πόλιν is in appos. with Εὐβοῖδα χώραν. Oechalia in Euboea was the seat of Eurytus, but it is in accordance with epic precedent to regard him as reigning over the whole island,—like Chalcoodon in the Philoctetes (489 n.), and Elephenor in the Iliad (2. 536 ff.).—ἢ μέλλειν ἔτι, sc. ἐπιστρατεύεσθε: O. C. 1074 ἔρδονος ἢ μέλλουσιν;

**75** Θειτε seems to differ from ξιτε here only as being somewhat more vivid, —i.e., as serving to suggest the moment when he was doing the act (cp. 47 δέλτον λιπὼν ξιτειχε). See Appendix.

τῆσδε τῆς χώρας πέρι. There is no reason to suspect χώρας. The oracle said that, at this time, he was to go through his last labour. The Euboean war, she infers, is that labour.

**78** ἀγνοῶ. As Heracles had long spared Deianeira a knowledge of the pro-

phesy (158), so she had hitherto spared her son.

**79** τελευτὴν...τελεῖν: cp. Theognis 116 εὐτ' ἀν δοῦν τελέηται τέρματ' ἐπ' ἐμπορητην.

**80 f.** ἄρας, having taken up, as a burden to be borne. The midd. would be usual in this sense (Eur. Ion 199 αἰρέμενος πέντεν); but the act. is also admissible, just as in Ph. 706 οὐ φορθάν...ἀλλων (n.). So in Il. 23. 736 we have the act. ἀέθλα δ' το' ἀνελόντες ('having won like prizes'), but ib. 823 the midd., ἀέθλα το' ἀνελέσθαι.

εἰς τό γ' ὑστερον, Reiske's simple correction of εἰς τὸν ὑστερον, is much the best. τὸν ὑστερον cannot be defended by understanding χρόνον: the two passages in which τὸν ἀει has been explained as τὸν ἀει χρόνον are both corrupt (O. C. 1584, El. 1075).—The redundancy of τὸν λοιπὸν ἥδη after εἰς τό γ' ὑστερον is not greater than that in Ph. 1103 ff. δις ἥδη μετ' οὐδενὸς ὑστερον | ἀνδρῶν εἰσοπίσω τάλας...διοῦμαι: where the text is certain. For other conjectures, see Appendix.—

Hy. He is waging or planning a war, they say, upon Euboea, the realm of Eurytus.

De. Knowest thou, my son, that he hath left with me sure oracles touching that land?

Hy. What are they, mother? I know not whereof thou speakest.

De. That either he shall meet his death, or, having achieved this task, shall have rest thenceforth, for all his days to come.

So, my child, when his fate is thus trembling in the scale, wilt thou not go to succour him? For we are saved, if he find safety, or we perish with him.

Hy. Ay, I will go, my mother; and, had I known the import of these prophecies, I had been there long since; but, as it was, my father's wonted fortune suffered me not to feel fear for him, or to be anxious overmuch.

**84 f.** ή πίπτομεν σοῦ πατρὸς ἔξολωλάτος | κείνου βίοις σώσαντος η̄ οἰχόμεσθ' ἄμα L; with three dots (···) after ἄμα. So the other MSS.: except that one or two (as L<sup>2</sup>, T) omit η̄ before οἰχόμεσθ', or have η̄ κ οἰχόμεσθ' (as V<sup>2</sup>). See below.

**86 εἰμι** made from εἰμι in L.

**87 κατήδη** Brunck: κατήδην (not κατήδην) L.—παρῆ Elmsley and Dindorf: παρῆν MSS.

**88 νῦν**] Wakefield conj. πρὶν, and so Campb. reads.—*etā* Vauvilliers: ἐά̄ MSS.—Brunck, changing νῦν δ' to ἀλλ, places vv. 88, 89 after v. 91. Dindorf, following Hermann's earlier view, ejects them.

**βίοτον εὐαλων'**: cp. O. T. 518 βίοι...τοῦ μακραίων.

**82** ἐν οὐν ρόπῃ...κειμένῳ: cp. O. C. 1510 ἐν τῷ δὲ κεῖσαι τοῦ μόρον τεκμηρίῳ; ('what sign of thy fate holds thee in suspense?')—answering the words, ρόπῃ βίον μοι. Alcaeus *ap.* Ar. *Vesp.* 1235 ἀντρέψεις ἔτι τὰν πόλιν· ἀ δ' ἔχεται ρόπᾶς ('its fate hangs in the trembling scale'). For ρόπῃ cp. also O. T. 961 n.

**83—85** ήνικέ̄ η̄ σεσώσμεθα...οἰχόμεσθ' ἄμα. Verses 83 and 85 are probably right as they stand, while v. 84 is spurious. The original form of the interpolation was, however, I think, καὶ πίπτομεν σοῦ πατρὸς ἔξολωλάτος, intended to follow οἰχόμεσθ' ἄμα, in order to supply the condition opposed to κείνου βίοις σώσαντος. Then it struck a reviser that the passage would be more forcible if καὶ πίπτομεν were changed to η̄ πίπτομεν, and v. 85 were omitted.

This view of the original text may be supported by a consideration which does not seem to have been noticed. The very circumstance which prompted the interpolation—viz., the absence of the *condition* for οἰχόμεσθ' ἄμα—is an admirable dramatic touch. For, while Deianeira and her hearers would understand ἄμα as

meaning, ἄμα οἰχομένῳ, her death is really to be linked with his victory.

For a similar piece of textual history, cp. Eur. *Andr.* 6, where the true text is νῦν δ', εἴτις θλῆ, δυστυχεστάτη γυνή: but there was another reading, which made two verses of it:—νῦν δ' οὐτις (or νῦν δὴ τίς) ἀλλη δυστυχεστέρα γυνή | ἐμοῦ πέφυκεν η̄ γενήσεται ποτε. Of the second v., the schol. there says, οἱ ὑποκριταὶ τὸν λαμβανοῦν προσέτηκαν. See Appendix.

The synizesis in η̄ οἰχόμεσθ' cannot be strictly paralleled: but cp. *Ant.* 535 τὸ μῆι εἰδέναι. I had thought of η̄ κειμέσθ', which derives some support from the fact that η̄ κ (*sic!*) οἰχόμεσθ' occurs as a variant (cr. n.): but οἰχόμεσθ' is better, and is probably sound.

**88 νῦν δ' ἔχνηθης κ.τ.λ.** The νῦν here, and the νῦν in v. 90, are both right: only here we must read *etā* for ἐά̄, with Vauvilliers. The repetition of νῦν is excused by the change of sense: in v. 88 it means, 'as it was': in v. 90, simply 'now.' Cp. *El.* 1334 ff. ('if I had not taken care, ye would have been lost,') νῦν δ' εὐλάβεαν τῶνδε προύθεμην ἔγω. | καὶ νῦν ἀπαλλαχθέντε κ.τ.λ.: where the senses of νῦν change just as here. It is well to note that repetitions of common words, which

νῦν δ' ὡς ξυνίημ', οὐδὲν ἐλλείψω τὸ μὴ οὐ  
πᾶσαν πυθέσθαι τῶνδ' ἀλήθειαν πέρι.

90

ΔΗ. χώρει νῦν, ὁ παῖ· καὶ γὰρ ὑστέρῳ τό γ' εὐ  
πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολῆ.

## ΧΟΡΟΣ.

στρ. α'. ὅν αἰόλα νὺξ ἐναριζομένα

2 τίκτει κατευνάζει τε φλογιζόμενον,

95

3 Ἀλιον, "Αλιον αἴτω

4 τοῦτο καρῦξαι, τὸν Ἀλκμήνας πόθι μοι πόθι πᾶς

5 ναιέι ποτ', ὁ λαμπρᾶ στεροπᾶ φλεγέθων,

6 ἦ ποντίας αὐλῶνας, ἦ δισσαῖσιν ἀπείροις κλιθείς. 100

**90** μὴ MSS.: μὴ οὐ Brunck, and so most edd. **92** νῦν] νῦν L. **93** πύθοιτο made from πύθοιο in L. **94—102** L divides the vv. thus:—δν—| τίκτει — | ἀλιον  
ἀλιον — | τοῦτο — ἀλκμήνας — | ναιει — | ἦ ποντίας — | δισσαῖσιν — | εἰπ'—διμα.  
**94** ἐναριζομένα O. Hense conj. ἐπαναριζομένα: K. Fecht, μεταμεβομένα: Wecklein,  
συναριζομένα (i.e., 'on the threshold of day'): Blaydes, ἀφανιζομένα. **97** τοῦτο r:

would otherwise be awkward, are often justified by such variations of meaning; see, e.g., the double ἀλλὰ in *Ph.* 524 ff., and *ib.* 645 ff.; and the fourfold δῆτα *ib.* 757 ff.

For other instances of νῦν with a past tense, cp. *O. C.* 273, *Ai.* 445, 1060.

**90** τὸ μῆ: it is unnecessary to write τὸ μῆ οὐ: cp. 742: *O. T.* 1387f. οὐκ ἀν ἔσχόμυν | τὸ μῆ ποκλῆσα (n.): *Ant.* 443 οὐκ ἀπαρνοῦμαι τὸ μῆ: *Ph.* 348 ff.

**92 f.** καὶ γάρ ὑστέρῳ = καὶ ('even') ὑστέρῳ γάρ. This use of καὶ γάρ,—where καὶ affects a following adj.—is somewhat rare; but cp. fr. 86. 9 καὶ γάρ δυσειδὲς σῶμα καὶ δυσώνυμον | γλώσση σοφὸν τίθησιν etc.: *O. T.* 334 καὶ γάρ ἀν πέτρου etc.: *Ai.* 669 καὶ γάρ τὸ δεινά etc. More often, in such cases, γάρ follows that which καὶ affects, as *Ph.* 1268 καὶ τὰ πρὸν γάρ.

**90** γ' εὖ | πράσσειν: for the place of the art., cp. *O. C.* 265 n. 'Even to one who is late, good fortune, if he should ever hear of it, brings gain.' The general sentiment, 'better late than never,' is adapted to the particular case. Hyllus is going in search of tidings; and even now, if he hears good tidings, he will have his reward. The words ἐπεὶ πύθοιτο make it clear (I think) that τὸ εὖ πράσσειν has here its ordinary sense, 'faring well,'—not the much rarer sense, 'acting aright' (like πράσσειν καλῶς, *O. C.* 1764 n.). The optat. gives abstract generality, which suits a γνώμη (*Ant.* 666 n.).

—ἐμπολῆ. Any profitable action may be said, by a metaphor from trading, to 'bring in' gain. The bold phrase here is qualified by the fact that τὸ εὖ πράσσειν is followed by ἐπεὶ πύθοιτο. It is not, strictly, the thing ascertained, but the act of ascertaining it, that ἐμπολῆ κέρδος.—Distinguish the phrase in *Ph.* 303 ἐξεπολήσει κέρδος ('sell off wares at a profit').

**94—140** Parodos. (1) 1st strope, 94—102, = 1st antistr., 103—111. (2) 2nd str., 112—121, = 2nd antistr., 122—131. (3) Epoche, 132—140. For the metres see Metrical Analysis.

The Chorus now enters. The free-born maidens of Trachis who compose it are the friends and confidantes of Deianeira, who to them is ἄνασσα (137), but not δέσποινα (49).

They have not heard the news that Heracles is, or will soon be, in Euboea (74f.). O that the Sun-god would tell them where he is, on sea or land! Meanwhile Deianeira must not lose heart. Joy follows grief; and Zeus is mindful of his children.

**94 f.** αἰόλα, 'gleaming' with stars: cp. 11: Eur. fr. 596 περὶ δ' ὄφρατα | νὺξ αἰόλοχρως, ἀκριτός τ' ἀστρων | δχλος.—ἐναριζομένα might be merely 'slain,' but seems here to have its proper sense, 'slain and despoiled.' One point which favours this view has not been noticed. The inverted order of the words ('chiasmus') has its usual effect for the ear,—viz., to indi-

Now that I have the knowledge, I will spare no pains to learn the whole truth in this matter.

DE. Go, then, my son ; be the seeker ne'er so late, he is rewarded if he learn tidings of joy.

## CHORUS.

Thou whom Night brings forth at the moment when <sup>1st</sup> she is despoiled of her starry crown, and lays to rest in thy <sup>strophe.</sup> splendour, tell me, I pray thee, O Sun-god, tell me where abides Alcmena's son ? Thou glorious lord of flashing light, say, is he threading the straits of the sea, or hath he found an abode on either continent ?

*τούτωι L.—καρδῖαι] καρδῖαι L.*      **98** πόθι μοι πόθι μοι πᾶς

L, with most MSS.: πόθι μοι πόθι μοι πᾶς T (with Triclinius). πόθι μοι πόθι μοι (omitting πᾶς), Wunder. Schneider conj. πόθι μοι πόθι γᾶς.

**99** λαμπρᾶ στεροπᾶ made by S from λαμπρὰ στεροπὰ in L.      **100 f.** ποντίας L (with ov written over α by first hand): ποντίους A, with most of the other MSS.—δισσάσιν ἀπέριος Erfurdt. The MSS. have δισσάσιν

cate that φλογιζόμενον balances ἐναριζόμενα, as κατευνάσει balances τίκτει. And this is so, if ἐναριζόμενα implies, not only 'slain,' but 'despoiled,'—thus serving, with αἴλοι, to suggest that bright panoply which Night is still wearing when the Dawn comes to vanquish her,—ere the Sun-god has yet issued from her womb. Cp. Aesch. *Asg.* 279 τῆς νῦν τεκούσης φῶς τοῦ ἐνφρόντου.

The text has been much suspected (see cr. n.), but without reason. The imagery, indeed, does not form a consistent whole: Night is slain, and then overcomes. But this is merely one of many instances in which the poet's language wavers between the figurative and the literal.

**κατευνάσει τε φλογιζόμενον.** The passage is marred by placing the comma, as some do, after τε, and taking the partic. with αἰτῶ. Cp. Byron, *Corsair*, canto III.: 'Slow sinks, more lovely ere his race be run, | Along Morea's hills the setting sun; | Not, as in northern climes, obscurely bright, | But one unclouded blaze of living light.'

**97 τοῦτο** is in appos. with τὸν Ἀλκμῆνας πόθι...vales. The objection to taking καρδῖαι as governing a double acc. (like λέγειν τινά τι) is, here, that the emphasis on τοῦτο would then be unsuitable; since, under the circumstances, the knowledge which they desire *about* Heracles can be only, πόθι vales.

**98 πόθι μοι πόθι πᾶς.** In the ms. reading, πόθι μοι πόθι μοι πᾶς, either the second μοι, or πᾶς, must be omitted : the

antistrophic words are βλεφάρων πόθον, δλλάν (107). The strong reason for retaining πᾶς is that, as the constr. would have been so clear without it, it is very unlikely to have been inserted; while the repetition of μοι would have been a most easy error. For τὸν Ἀλκμ., followed by πᾶς in the relat. clause, Schneiderin cp. Eur. *H. F.* 840 γρῷ μὲν τὸν Ἡρας ὄτος ἐστ' αὐτῷ χόλος, and id. fr. 1039. 3 ὁρᾶς τὸν εὐράπεξον ὡς ἥδος βλος.

Porson is cited by Wunder and other editors as the authority for omitting πᾶς. But Porson (on *Hec.* 1030) said only that it is possible to omit πᾶς,—adding that it is better to retain it (omitting the second μοι):—'potes ejicere πᾶς et legere πόθι μοι πόθι μοι. Sed alterum melius.'

**99 ὡ...φλεγθων :** for this direct invocation (continued in 102), following 'Αλιον αἰτῶ, cp. O. T. 164 προφάνητε μοι (after Ἀρτεμιν and Φοῖβον).—στεροπᾶ, usu. 'lightning,' here, 'flashing light'; so the word is used of flashing armour (*Il.* 11. 83, etc.).

**100 f. ἦ ποντίας...κλιθεῖς.** The general sense is simply, 'where is he on sea or land?' ποντίας, rather than ποντίους (see cr. n.), is probably right. According to Athenaeus (p. 189 D), αὐλῶν is masc. in Attic prose, but fem. in poetry: he quotes Soph. (fr. 503) ἐπακτίας αὐλῶνας, and Carcinus (fr. 1) βαθεῖαν εἰς αὐλῶνα. Although, then, ποντίου could be used as an adj. of two terminations, Soph. may have preferred the distinctively fem. form here. In Aesch. *P. V.* 731, however, the word

7 εἴπ', ὃ κρατιστεύων κατ' ὄμμα.

- ἀντ. α'. ποθουμένᾳ γὰρ φρενὶ πυνθάνομαι  
 2 τὰν ἀμφινεικῆ Δηιάνειραν ἀεί,  
 3 οἵδι τιν' ἀθλιον ὅρνιν, 105  
 4 οὐποτ' εὔνάζειν ἀδακρύτων βλεφάρων πόθον, ἀλλ'  
 5 εὔμναστον ἀνδρὸς δεῖμα τρέφουσαν ὄδον  
 6 ἐνθυμίοις εὐναῖς ἀνανδρώτοισι τρύχεσθαι, κακὰν 110  
 7 δύστανον ἐλπίζουσαν αἰσαν.

στρ. β'. πολλὰ γὰρ ὥστ' ἀκάμαντος ἡ νότου ἡ βορέα τις

ἀπέροισιν (L), δισσαῖσιν ἀπέροισι (A, Ald.), or δισσαῖς ἀπέροις (T). 102 κατ' ὄμμα]  
 Nauck conj. πανόπτα. 103 ποθουμένᾳ] Nauck conj. πόθον πλέξ: Musgrave,

is masc., αὐλῶν' ἔκπεράν Μαιωτικῶν (of the Cimmerian Bosphorus).

The constr. is, πόθι (= πον) *valei* τῇ ποντίας αὐλῶνας ἡ δισσ. ἀπέροις κλιθεῖς; lit., ‘where he is situated, either on the sea-straits, or in a resting-place on one of the two continents.’ *valei* thus governs an acc. in the first clause, while in the second it stands intransitively with a partic. For a similar difference in form between the clauses after η—η, cp. Thuc. 4. 5 ἐν διλγωρίᾳ ἐποιοῦντο (τοὺς Ἀθηναίους), ως...η ὦχ υπομενοῦντας σφᾶς, η ῥάδιως ληψθεμενοι βίῃ: where the acc. ὑπομενοῦντας (governing σφᾶς) is better taken as depending on the verb than as absol. For *valei* as = merely ‘to be in a place,’ cp. O. C. 117, πον *valei*, said, as here, of a wanderer.

δισσ. ἀπέροις κλιθεῖς, lit., ‘resting upon’ them, as on a support; i.e., having found an abode on land, instead of roaming over sea. The phrase was suggested by the epic use of κέκλιμαι, as said (*a*) of land which *slopes down* to the water’s edge,—thus, as it were, ‘resting on’ the water; *Od.* 13. 234 ἀκτὴ | κεῦθ' ἀλι κεκλιμένη; (*b*) of a person who *dwells* on the edge of water; *Il.* 5. 709 λίμνῃ κεκλιμένος Κηφισόδι (where see Leaf); *ib.* 15. 740 πόντῳ κεκλιμένοι (the Greeks ‘leaning on’ the sea): *ib.* 16. 67 ῥηγμάτι θαλάσσῃς | κεκλιται. So in Pind. *O.* 1. 92 the buried Pelops is described as Ἀλφεοῦν πόρῳ κλιθεῖς, ‘resting by’ (lit. ‘upon’) ‘the stream of the Alpheus.’ Here, however, Soph. has modified the usage,—the dat. denoting land, not water; and the sense is not, dwelling ‘on the shore of’ either conti-

nent, but simply, anywhere within their limits.

This use of δισσαῖσιν is possible only because πόθι precedes. We could not say (e.g.), δισσαῖς ἡπείροις οἰκεῖ, meaning ‘he dwells in one of the two continents.’ But it is correct to say, πον δισσαῖς ἡπείροις οἰκεῖ; meaning, ‘where in (either of) the two continents is his home?’

‘The two continents’ (Europe and Asia, Africa being included in the latter) mean, ‘the habitable world.’ Isocr. or. 4 § 179 τῆς γὰρ γῆς ἀπάσης τῆς ὑπὸ τῷ κόσμῳ κειμένης δίχα τετμημένης, καὶ τῆς μὲν Ἄστας τῆς Ἐδρώπης καλούμενης. Varro *De Ling. Lat.* 4. Ut omnis natura in caelum et terram divisa est, sic caelum in regiones, terra in Asiam et Europam. (Sallust, however, remarks that the division into three continents had been more usual: *Jug.* 17.)

ποντίας αὐλῶνας is merely a general expression for the sea. The phrase was suggested by the Aegean, with its *interfusa nitentes* | ...aequora Cycladas (Hor. C. 1. 14. 19). Paley understands:—‘Is he near home, in the Euripus (αὐλῶνας), or midway between both continents, i.e., in the Hellespont?’ Mr Whitelaw, too, thinks that the Hellespont is meant, and that δισσ. ἀπέροις = ‘on a slope looking towards both continents,’—the sea being regarded as an eminence.

102 κρατιστεύων κατ' ὄμμα: cp. II. 3. 27 Ἡελίος θ', ὁς πάντ' ἐφορᾶς καὶ πάντ' ἐπακούεις. Φor κατά, cp. 379; O. T. 1087 κατὰ γυνώμαν ἴδρις, n.

103 ποθουμένᾳ = ποθούσῃ, a midd. found only here, yet not suspicious, since

Speak, thou who seest as none else can see!

For Deianeira, as I hear, hath ever an aching heart; she, <sup>1st anti-</sup>  
the battle-prize of old, is now like some bird lorn of its mate;  
<sup>strophe.</sup> she can never lull her yearning, nor stay her tears; haunted  
by a sleepless fear for her absent lord, she pines on her anxious,  
widowed couch, miserable in her foreboding of mischance.

As one may see billow after billow driven over the wide <sup>2nd</sup>  
strophe.

**πονομένα :** Meineke, *πτονομένα :* O. Hense, *φοβονυμένα .* **104** *τὰν]* *τὰν* (not *τᾶν*) L.  
**108** *τρέφουσαν* Casaubon: *φέρουσαν* MSS. **109** *εὐνάῖς]* *εὐνάῖς τ'* Triclinius.  
**112—121** L divides the vv. thus:—*πολλὰ — | ἡ νότον — | κύματ' — | βάντ' — | οἴτω — | τρέψει — | πολύτονον — | κρήσιον — | αἰὲν — | σφε — ἐρύκει.*—O. Hense,  
whom Nauck follows, places vv. 112—121 after vv. 122—131. **113** *βορέα* L: *βορέου* r.

the context excludes the pass. sense. The 'longing mind' is clearly Deianeira's; *πονομένα* could not well denote the 'anxious' or 'tender' feeling of the Chorus. As *πνυθάνομαι* is devoid of emphasis,—like a parenthetic 'so I hear,'—the order of the words is not too bold.

**104** *τὰν ἀμφινεκῆ :* cp. 527: Aesch. *Ag.* 686 *τὰν δορίγαμβρον ἀμφινεκῆ θ'* 'Ελέναν. Not, 'with two suitors' (Paley).—*ἀεί* belonged, in the poet's thought, to *τρύχεσθαι*, but is cut off from it by the adversative form in which the sentence is worked out (*οὐποτ'* *εὐνάζειν...*, *ἄλλ'*, instead of *οὐποτ'* *εὐνάζονταν*). It could not well be taken with *πονομένα*: still less with *πνυθάνομαι*.

**105** *δρυν.* The nightingale may be meant (cp. 963, *El.* 148 *ἄ*'*Ιτνν αἰὲν* '*Ιτνν δλοφύρεται*'); but it is also possible that the image is general, as in *Ant.* 423 ff.

**106 f.** *δδακρύτων* proleptic: cp. *Ant.* 1200 *οργὰς εἰμενέis κατασχεῖειν*, and *ib.* 791 n.—*βλεφάρων πόθον*: cp. fr. 729 *δυμάτειος πόθος*.

**108** It is simplest to construe *εὐμαστον δεῖμα* *ὅδον ἄνδρός*, though the adj. might go with *ἄνδρός*, and *δεῖμα* with *ὅδοι* only. Casaubon's emendation *τρέφουσαν* (cp. 28) has been generally received. But the ms. *φέρουσαν* must not be lightly rejected. If right, it means 'bearing' as a burden; cp. *O. T.* 93 *τῶνδε γὰρ πλέον φέρω* *| τὸ πένθος*. The word is, however, much more suitable to *πένθος* than to *δεῖμα*. And we cannot compare passages in which *φέρειν* is said of the temper or mood which a person 'carries' within him, as Eur. *Hipp.* 118 *σπλαγχνον ἔντονον φέρων* (cp. *Ant.* 705 n., and *ib.*

1090). A scribe might easily have written *φέρουσαν* for *τρέφουσαν* by a mere slip,—as the true *ξβάθ'* became *ξλαθ'* in *Ph.* 680, or as in *Ant.* 180 the true *φόβον* seems to have been made in L from *σοφον*: cp. also the variant *μένειν* for *νέμαι* below, in 163. On the whole, I believe that *τρέφουσαν* is right.

**110 f.** *ἐνθυμίοις εὐνάῖς ἀνανδρώτοις τρύχεσθαι*, lit., is afflicted by that desolation of her bed which is always in her thoughts, = *ἐνθυμομένην εὐνὰς ἀνανδρώτον τρύχεσθαι*. This may be freely rendered, 'pines on her anxious, widowed couch.' But the dat. is really causal, not locative; and the schol.'s explanation of *ἐνθυμίοις* by *μεριμνητικᾶς* ('full of care') assumes a sense which seems neither necessary nor tenable. Everywhere else *ἐνθύμιος* means 'dwelling in the mind,' and is said of that which lies heavy on the soul, as a cause of misgiving or anxiety. So *O. T.* 739 *τὸ δ' εστὶ σοι τοῦ* 'Οἰδίποτος, *ἐνθύμιον*;—*ἐλπίζουσαν*, of evil foreboding, as *ἐλπίζει* in *Ai.* 799.—*δυστανον*, Deianeira.

**112** *πολλὰ γὰρ...ιδοι.* For *κύματα* *ἡ νότον* *ἡ βορέα* (waves belonging to, i.e. raised by, them), cp. *Il.* 2. 396 *τὸ δ' (sc. σκότελον) οὐ ποτε κύματα λείπει | παντοῖων ἀνέμων*, *ὅτ' ἀν ἐνθ' ἡ ἐνθα γένωνται*. Note the last clause as parallel with the mention of two opposite winds here,—showing that Sophocles had that passage in mind.—*κύματ'* *ἀν...* *ιδοι* is clearly right: *εὐρέι πόντῳ* is a locative dat. of a common kind, like *El.* 174 *μέγας οὐρανῷ | Ζεύς*.

Three other views claim notice. (1) *ἐν*, not *ἄν*, should be inserted after *κύματ'*, and *ιδοι* taken as a potential opt., 'might see.' But in Attic poetry the opt. is so

2 κύματ' \*ἄν εὐρέι πόντω βάντ' ἐπίσητα τ' ἴδοι, 115  
 3 οὕτω δὲ τὸν Καδμογενῆ \*στρέφει, τὸ δ' αὔξει, βιότου  
 πολύπονον ὥσπερ πέλαγος  
 4 Κρήσιον. ἀλλά τις θεῶν αἰὲν ἀναμπλάκητον Ἀιδα  
 σφε δόμων ἐρύκει. 120

ἀντ. β'. ὅν ἐπιμεμφομένα σ' \*αἰδοῖα μέν, ἀντία δ' οἴσω.  
 2 φαμὶ γὰρ οὐκ ἀποτρύειν ἐλπίδα τὰν ἀγαθὰν 125  
 3 χρῆναι σ'. ἀνάλγητα γὰρ οὐδὲ ὁ πάντα κραίνων βα-  
 σιλεὺς ἐπέβαλε θνατοῖς Κρονίδας.

**114** κύματ' ἄν εὐρέι Porson and Wakefield: κυμάτ' ἐν εὐρέι Erfurdt: κύματ' εὐρέι MSS. (κύματα εὐρέι Triclinius): εὐρέι κύματα Brunck. **115** ἐπίσητα τ' ἴδοι MSS. For ἴδοι, Erfurdt gave ἴδη, ἐπίσητ' ἄν ἴδοι Zippmann (with ἐν εὐρέι in v. 114), and so Subkoff: ἐπίσητ' ἄν ἴδοι Hense, with ἡ βορέα του (instead of τις) in 115. **117** στρέψει Reiske: τρέφει MSS. In B and Lc the gloss τὸ μὲν precedes τρέφει.—τὸ δέ] τόδε B, T.—αὔξει made from ἀξεῖ by S in L. **118** ὥσπερ A: ὥστε L. **120** ἀναμπλάκητον] ἀπλάκητον L (and so Hesych., ἀπλάκητον, ἀναμάρτητον). But

used only where there is some stress on the notion of the possible or conceivable; as in *Ant.* 605 τίσ...κατάδχοι; (n.): see *O. C.*, Append. on 170, p. 275 (2d ed.). (2) ἔν is to be inserted, but ίδοι changed to ίδῃ, an epic subjunct. of comparison, as in *Il.* 2. 474 f. ὥστε...διακρίνων. But there is no Attic example of this; for in Eur. *Hec.* 1026 the ἐκπέση of the MSS. should be ἐκπεσεῖ. (3) The objection to Zippmann's compromise—κύματ' ἐν...βάντ' ἐπίσητ' ἄν—is the harsh asyndeton, which is foreign to the poet's manner.

βάντ' ἐπισύντα τ', lit., 'having passed by, and coming on.' The spectator sees wave after wave go by.—Others understand, 'driven back, and then coming on again' (Blaydes, 'ebbing and flowing'). This gives a forced sense to βάντ'.

**116 ff.** οὕτω δὲ: cp. *El.* 25 ff. ὥσπερ γὰρ ἵππος...ώσαίνως δὲ σύ.—τὸν Καδμογενῆ (cp. *O. T.* 1, n.), not merely because he was born at Thebes (*Θηβαγενῆς*, *Hes. Th.* 530); but because, though Alcmene and Amphitryon were Argive Perseidae, the youthful Heracles had been adopted into the 'Cadmean' nobility of Thebes. This was symbolised by the tripod dedicated on the boy's behalf in the Ismenion, after he had served as δαφναφόρος of the Ismenian Apollo. (Paus. 9. 10. 4.)

Construe:—βιότου πολύπονον (πέλα-  
 γος), ὥσπερ πέλαγος Κρήσιον, (τὸ μὲν)  
 στρέψει τὸ δέ αὔξει τὸν Καδμογενῆ. With  
 Κρήσιον cp. Hor. *C.* 1. 26. 1 ff. The

image is that of a strong swimmer buffeting a rough sea. One wave twists him aside (*στρέφει*) from his course: the next sweeps him onward, lifting him on its crest. It is characteristic of Sophocles that, in the second clause, he has preferred αὔξει to αὔξει, through thinking of that which the *uplifting* wave figures,—viz., the *honour* won by the hero. For the omission of τὸ μέν (implied by τὸ δέ) before στρέψει, cp. *Il.* 22. 157 τῷ ῥᾳ παραδραμέτην, φεύγων, δέ δπισθε διώκων. Remark that βιότου πολύπονον could not stand for τὸ βιότου πολύπονον: and the τὸ δέ before αὔξει in no way alters this fact. It is therefore necessary, as it is easy, to supply πέλαγος from what follows.

Among those who receive στρέψει (due to Reiske) are Dindorf, Nauck, Wecklein, Hartung. The last-named, however, takes it as = 'overturns,' referring it to the swimmer being *plunged down* into the trough of the sea. For this sense of στρέψει, see on *O. C.* 1453 f. But here the idea of 'turning aside or back' better suits the image of reverses alternating with triumphs. στρέψει was said of the wrestler who 'twists back' his foe (*Pollux* 3. 155: cp. *ἀποστρέψας* in *Ar. Eq.* 264).

As to the MS. τρέφει, we may observe:—(1) Eur. *Hipp.* 367 ὡ πνοι τρέ-  
 φορτες βροτούς may fairly be quoted to show that the sense here might be, 'troubles make up the life of Heracles.' (2) But the context seems to show that,

deep by the tireless south-wind or the north, so the trouble of his life, stormy as the Cretan sea, now whirls back the son of Cadmus, now lifts him to honour. But some god ever saves him from the house of death, and suffers him not to fail.

Lady, I praise not this thy mood; with all reverence will I speak, yet in reproof. Thou dost not well, I say, to kill fair hope by fretting; remember that the son of Cronus himself, the all-disposing king, hath not appointed a painless lot for mortals.

the schol. in L has the true *ἀναπλάκητον*, in which *μ*, having been accidentally omitted, is written over *π*,—thus illustrating the origin of *ἀπλάκητον*.—*Αἰδα]* *ἄιδα* L, A, etc.: *αἴδα* B. **121** *έρύκει* *έρύκοι* T. **122 f.** *ἐπιμεμφομένα σ' ρ*: L has *ἐπιμεμφομένασ*, followed by a full stop (σ. having been inadvertently substituted for σ').—*αἴδοια* Musgrave: *άδεια* MSS. O. Hense conj. *ἔδεισα* (Nauck, *σε[δείσα]*): Subkoff, *σοι | λεία*. **127** *ἀνάλγητα* M. Schmidt conj. *ἀνάλλακτα*. **128** *ἐπέβαλε ρ:* *ἐπέβαλλε* L.

instead of this, we require a word (*a*) which shall convey the idea of *wexing*, and (*b*) which can be opposed to *αἰχή*. For other views of the passage, see Appendix.

**119 ff.** *ἄλλα:* (*though* he is harassed), yet he is not suffered to perish (cp. 88). Since the words *τὸ δ' αἴχη* may be regarded as parenthetical, the idea of *trouble* remains the dominant one in the sentence before *ἄλλα*: hence the antithesis is logical.—*ἀναπλάκητον*, ‘unerring,’ in the sense, ‘not stumbling or failing,’ *ἀπταυστον* (schol.), *ἀσφαλῆ*. Cp. O. T. 472 Κῆρης *ἀναπλάκητον*. As to the forms with and without *μ*, see n. there.—*έρύκει*, a somewhat strange phrase (though *θάνατον* *έρύκει τινός* would be natural), since it might suggest that he wished to reach Hades: cp. II. 18. 126 *μηδὲ μ' ἔρυκε μάχης*.

**122** *ῶν*, causal gen.: II. 1. 65 *εὐχωλῆς* *ἐπιμέφεται*: Thuc. 8. 109 *μέμψηται...τῶν...γεγενημένων*. The pron. refers back to vv. 103—111, which spoke of Deianeira’s laments. There is no real obscurity in this, since her grief is the main theme of the ode, and the second strophe (112—121) referred to the fate of Heracles as the cause of that grief.

Hense (whom Nauck follows) thinks that this second antistrophe (122—131) requires to be transposed, so as to become the second strophe, immediately following v. 111. But this change is worse than unnecessary. It is liable to the fatal objection that vv. 132 ff. (*μένει γάρ* etc.) are then severed from the thought which they develope (vv. 129—131 *ἄλλ' ἐπὶ πῆμα καὶ*

*χαρὰ* etc.). They are brought into a context which does not suit them (vv. 119—121 *ἄλλα τις θεῶν* etc.).

**123** *αἴδοια*, Musgrave’s correction of *ἀδεῖα*, is certain. In L the *ā* of *ἀδεῖα* is at the end of a v., and the loss of *ι* after it would have been peculiarly easy (see Autotype Facsimile, p. 66A). The difficulty of *ἀδεῖα* is not the construction, which, if somewhat harsh, is quite possible: ‘I will counsel in a pleasant vein’ (the adj. used adverbially), ‘though the counsel is adverse.’ The objection is the sense. ‘In a pleasant vein’ must mean, ‘suggesting thoughts of comfort’: as in O. T. 82 *ἡδός*, ‘pleasant,’ = ‘bringing good news.’ But, since *ἀντίτια* expresses remonstrance against her *despair*, there is then no proper antithesis with *ἀδεῖα*. Further, the word required by the context is clearly one which shall temper opposition with deference: as *αἴδοια* does.—*οἴσω, προferam*, ‘bring forward,’ ‘suggest’: cp. O. C. 166 *λόγον εἰ τιν' οἴσεις | πρὸς ἐμαν λέσχαν*. Isocr. or. 7 § 6 *τούτῳν ἐνεγκεῖν ἔχω παραδεῖγματα*. Not, ‘give an adverse judgment,’ like *ψῆφον φέρειν*.

**124 f.** *γάρ*, prefacing the statement (O. T. 277 n.).—*ἀποτρέψιν*, ‘fret away.’ The midd. occurs in Ant. 339 *γάρ...ἀποτρέψεται*. (Cp. Tac. Hist. 2. 76 *si quid...ferociae habuit...commissionibus deteritur*).—*ἐλπίδα τὰν ἀγαθὴν*, that brighter forecast which the case permits: cp. Aι. 669 *κακῶν ἐλπίδ' ἔχων*.

**126 ff.** *ἀνάλγητα*, a lot with no pain in it; for the absol. neut. pl., cp. Od. 8. 413 *θεοί δέ τοι ὅλβια δοῖεν*. Elsewhere *ἀνάλγητος* = ‘insensible to pain,’ or ‘un-

4 ἀλλ' ἐπὶ πῆμα καὶ χαρὰ πᾶσι κυκλοῦσιν, οἶνον ἄρκτου  
στροφάδες κέλευθοι.

I 30

ἐπ. μένει γὰρ οὗτ' αἰόλα  
νὺξ βροτοῖσιν οὔτε κῆρες  
οὔτε πλοῦτος, ἀλλ' ἄφαρ  
βέβακε, τῷ δὲ ἐπέρχεται  
χαίρειν τε καὶ στέρεσθαι.  
ἀλλ' καὶ σὲ τὰν ἄνασσαν ἐλπίσιν λέγω  
τάδε αἰὲν ἴσχειν· ἐπεὶ τίς ὁδε  
τέκνοισι Ζῆν' ἄβουλον εἴδεν;

I 35

I 40

ΔΗ. πεπυσμένη μέν, ως ἀπεικάσαι, πάρει

**129** πῆμα καὶ χαρὰ made from πήματι καὶ χαρᾶ in L. For χαρὰ Hermann wrote χαράν. **130** οἶνον] Nauck writes αἵεν. **132** οὗτ' αἰόλα νὺξ] Meineke conj.

feeling.'—οὐδὲ δὲ πάντα κρ. κ.τ.λ.: 'a painless lot *not even* Zeus hath appointed,' i.e., 'Zeus himself hath not appointed.' It is the will of Zeus himself that mortals should have pain along with joy. For this use of οὐδὲ, emphasising a person, cp. 280: *O. C.* 590 (n. on οὐδὲ σοι). In *Il.* 5. 22 οὐδὲ γαρ οὐδὲ κεν αὐτὸς ὑπέκρυψε (as in *Od.* 8. 32, a like case), it is the second οὐδὲ, belonging to αὐτὸς, that is parallel with οὐδὲ here.—ἐπέβαλε: since the reference is to an eternal law, it seems best to take the aor. as = a perfect, rather than as gnomic ('usually imposes'). For the sense, cp. Eur. *Med.* 1112 πῶς οὐν λύει... | τὴν δέ ξει λύπην... | θυητοῖσι θεοὺς ἐπιβάλλειν; *Il.* 6. 357 οὖσι ἐπὶ Ζεὺς θήκε κακὸν μόρον.

**129 f.** ἐπὶ...κυκλοῦσιν = ἐπικυκλοῦσιν, by tmesis: 'come round in turn' to all. Others prefer to join ἐπὶ πᾶσι, 'over the heads of all,' thinking that this suits the imagery (from stars) better; but the first view seems more in accord with idiom. There is no other sound instance of an intrans. κυκλεῖν in a writer of the 5th cent. B.C.; for in *EL.* 1365 κυκλοῦνται is probably right; it was so written by the first hand in L, and then altered by another to κυκλοῦσι. But Arist. uses ἀνακυκλεῖν intransitively: *De Gen. et Corr.* 2. 11 (p. 338 a. 4) ἀνάγκη (τὴν γένεσιν) ἀνακυκλεῖν καὶ ἀνακύπτειν: and so again in *Meteor.* 1. 3 (p. 339 b 28). In later Greek, too, this usage was current, as appears from Plut. *Mor.* 160 F (δελφῶνες...κυκλοῦντες).

There is no reason, then, for doubting that Soph. admitted the use here; cp. the intrans. ἐπικυκλῶν and προσενώμεν in *Ph.* 168, 717. Nauck, holding with Herm. that κυκλοῦσιν must be transitive, adopts his χαράν for χαρὰ, and further changes οἶνον to αἵεν, thus destroying the beautiful simile, and reducing ἄρκτον...κέλευθοι to an equivalent for περιτελλόμεναι ὥραι.

ἄρκτον στροφάδες κέλευθοι. As the Great Bear moves ever round the pole, so joy and sorrow come round in unceasing rotation. The peculiar fitness of the comparison is in the fact that the Bear never disappears below the horizon: *Il.* 18. 487 ἄρκτον τ'...ἢ τ' αὐτοῦ στρέφεται, 'that revolves in its place,' 'having no share in the baths of Ocean.' *Ov. Met.* 13. 293 ἡπτακινητηρες aequoris arcton. Cp. Soph. fr. 396 ἄρκτον στροφάς τε καὶ κυνὸς ψυχράν δύστον.

**132 ff.** οὗτ' αἰόλα (94) νὺξ κ.τ.λ., the 'paratactic' form, instead of, 'as night does not abide, so neither does woe,' etc.—κῆρες, here merely 'calamities'; συμφοραὶ, a sense recognised by Hesych. s. v. κῆρες. The sing. oft. has this meaning (cp. 454); but the plur. usu. denotes either (a) 'the Fates,' as in *O. T.* 472, or at least 'death-dooms,' as in *Il.* 12. 326.

ἀλλ' ἄφαρ βέβακε: the subject is each of the preceding nouns, the verb agreeing in number with the nearest (*O. C.* 8 n.): 'but (each) is suddenly gone (from one), while joy, and the loss of it, come to

Sorrow and joy come round to all, as the Bear moves in his circling paths.

Yea, starry night abides not with men, nor tribulation, nor Epode. wealth; in a moment it is gone from us, and another hath his turn of gladness, and of bereavement. So would I wish thee also, the Queen, to keep that prospect ever in thy thoughts; for when hath Zeus been found so careless of his children?

DE. Ye have heard of my trouble, I think, and that hath

οὐτ' ἄμαρ οὕτε [? οὐ] νῦν.      Hense conj. κεδνᾶσιν.  
ἀγνώμον'.      140 τέκνοισ] τέκνοισι L. ἀβουλον] Wecklein conj.  
εἰκάσαι.

134 βέβακε ρ: βέβηκε L.

139 τάδ' αἰὲν]

141 ἀπεικάσαι MSS.: Hermann conj. ἐπεικάσαι: Wunder, σάφ' εἰκάσαι.

another man in his turn.'—τῷ δ' is opposed to the τῷ μὲν implied in the preceding clause. It is true that the main point is the changing experience of the individual, rather than the transference of joy or woe to his neighbour. But these two notions are closely linked here by the image of joy and woe coming round, as the Bear revolves about the pole. Cp. Her. 1. 207 (Croesus to Cyrus), ἔκεινο πρῶτον μάθε, ὡς κύκλος τῶν ἀνθρωπίων ἐστὶ πρηγμάτων, περιφερόμενος δὲ οὐκ ἐάλει τοὺς αὐτοὺς εὗτυχεῖν.—For χαρεῖν τε καὶ στέρεσθαι as nomin. (without art.) to ἐπέρχεσθαι, cp. Aesch. Ag. 181 παρ' ἄκοντας θήλε σωφρονέειν.

Other views are as follows. (1) The constr. is, ἀλλὰ χαίρειν τε καὶ στέρεσθαι ἄμφα βέβακε (τῷ μὲν), τῷ δ' ἐπέρχεται. This is less simple. (2) τῷ δ' =simply 'and to him,'—i.e., to the person from whom woe or joy 'has gone.' But: (a) τῷ δ' surely implies an antithesis. (b) The clause τῷ δ' ἐπέρχεται κ.τ.λ. would thus mean merely,—'and then his experiences begin over again.'

137 ff. δ, 'as to which things,' 'wherefore': Isocr. or. 8 § 122 ἀ καὶ πάντων μάλιστ' ὡν τις θαυμάσειν ὅτι προχειρίζεσθε δημαγωγούς. So the sing. δ, Thuc. 2. 40 δ τοῖς ἄλλοις ἀμαθίᾳ μὲν θράσος λογισμὸς δὲ ὅκνον φέρει.

Others suppose that ἀ is governed by ισχεῖν, and that τῷ δ' is pleonastic. But this view is not proved by the alleged examples. They are:—(1) Eur. Andr. 1115 ὁν Κλυταιμνήστρας τέκος | εἰς ἦν, ἀπάντων τῶνδε μηχανορράφος. Here, however, ὁν is masc., referring to the λόχος mentioned just before, and a coimma

should follow. ἦν. (2) Eur. I. A. 155 σφραγίδα φύλασσ' ἦν ἐπὶ δέλτῳ | τῆνδε κομίσεις. Here the v. l. τῆδε is clearly right.

For λέγω as= 'command,' with acc. and inf., cp. Ph. 101 n.—Ἐλπίσιν ισχεῖν: ἐν would usu. be added to the dat.: cp. Ant. 897 ἐν ἐλπίσιν τρέψω. So Thuc. 2. 8 ὅργη εἶχον...τοὺς Ἀθηναίους, instead of the regular ἐν ὅργῃ (id. 2. 18 etc.). Cp. too O. C. 1678, ἐν [MSS. εἰ] πόδῳ λάθοις, with Plut. Alc. 18 ὅργη δ' ἄμα καὶ φύσις τὸ γεγονός λαμβάνοντες.—τὰν ἄνασσαν, wife of the son of Zeus, and so having the better reason to hope.—ἀβουλον, having no πρόνοια for them: cp. El. 546 ἀβουλον...πατρός (alluding to Agamemnon's sacrifice of his daughter). Racine has an unconscious echo of this verse, Athalie, acte 2, sc. 7, 'Dieu laissa-t-il jamais ses enfants au besoin?'

141—496 First ἐπειδόν. Deianeira confides to the Chorus her special cause for anxiety at this time,—viz., the oracle. Lichas arrives from Euboea. Deianeira learns the history of Iole.

141 ἀπεικάσαι: cp. Eur. Or. 1298 Ἐλένης τὸ κάκυμ' ἔστιν, ὡς ἀπεικάσαι. These are isolated examples of ἀπεικάσω so used: for in O. C. 16 (where see n.) we must read ὡς σάφ' εἰκάσαι. Elsewhere ἀπεικάσειν τι is 'to express the likeness of a thing,' either in art, or (as in Soph. fr. 154. 2) by a comparison. Hence Herm. wished to read here the usual word ἐπεικάσαι (cp. 1220). He dismissed the example in the Orestes by saying that there ὡς ἀπεικάσαι means, 'to compare the voice heard with Helen's voice': but that is obviously a forced explanation.

πάθημα τούμον· ὡς δ' ἔγώ θυμοφθορῶ  
μῆτ' ἐκμάθοις παθοῦσα, νῦν δὲ ἀπειρος εἰ.  
τὸ γὰρ νεάζον ἐν τοιοῦσδε βόσκεται  
χώροισιν αὐτοῦ, καὶ νῦν οὐ θάλπος θεοῦ,  
οὐδὲ ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ,  
ἀλλ' ἡδονᾶς ἄμοχθον ἔξαιρει βίον  
ἐς τοῦθ', ἔως τις ἀντὶ παρθένου γυνὴ  
κληθῇ, λάβῃ τὸν νυκτὶ φροντίδων μέρος,  
ἥτοι πρὸς ἀνδρὸς ηὔ τέκνων φοβουμένη.  
τότε ἀν τις εἰσίδοιτο, τὴν αὐτοῦ σκοπῶν  
πρᾶξιν, κακοῦσιν οἷς ἔγώ βαρύνομαι.  
πάθη μὲν οὖν δὴ πόλλα ἔγωγε ἐκλαυσάμην.  
ἐν δέ, οἶον οὕπω πρόσθεν, αὐτίκ' ἔξερῶ.  
οὐδὸν γὰρ ἥμος τὴν τελευταίαν ἀναξ  
ώρματ' ἀπὸ οἴκων Ἡρακλῆς, τότε ἐν δόμοις  
λείπει παλαιὰν δέλτον ἐγγεγραμμένην

I 45  
I 50  
I 55

**143** ἐκμάθοις] ἐκμάθης Harl.—*νῦν δὲ* L, with most MSS.: *νῦν τ' Harl.* **145** χώροισιν  
*αὐτοῦ*] In L the first hand wrote *αὐτοῦ*: S then placed a rough breathing over *α*, without deleting the other (cp. *Ph.* 715 cr. n.), thus leaving *ἀντοῦ*. A, with most MSS., has *αὐτοῦ*: but the Aldine, *αντοῦ*. **146** οὐδὲν κλονεῖ] L has an erasure of

ἐπεικάζω is strictly, to 'enter upon' conjecture, *ἐπί* giving the notion of advance, as in *ἐπιών*: while *ἀπεικάζω*, when used as here, is rather 'to throw off,' or 'hazard,' a guess,—*ἀπό* being used as in *ἀποκωδύνειν*.

**142** θυμοφθορῶ, from the epic θυμοφθόρος, occurs only here: for the form cp. ψυχορραγῶ.

**143** μῆτ' ἐκμάθοις...*νῦν δὲ* ἀπειρος εἰ: i.e., 'mayest thou remain ignorant,—as thou now art.' For the combination of a wish with a fact, cp. 582 ff., *Ant.* 686 n.—*νῦν δὲ* has better authority than *νῦν τ'*. Greek expression had a pervading bent towards antithesis, and this tendency sometimes asserted itself after a sentence had begun in the 'paratactic' form. Thus here, *νῦν δὲ* sprang from the thought, 'you may, indeed, know in the future,—though I trust that you will not,—but now, at least, you do not.' I therefore keep *νῦν δὲ*. Each traditional instance of *τε..δέ* should be carefully weighed before changing *δέ* to *τε*. Cp. 285 f., 333 f., 1151 ff.: *Ant.* 1096, *Ph.* 1312 f.: and for the negative *μήτε* followed by *δέ*, *O. C.* 421 f.

**144 ff.** τὸ γὰρ νεάζον κ.τ.λ. The

young life grows in 'regions of its own,'—sheltered, like some tender plant, from scorching heat, from violent rain, and from rough winds. *τοιοῦσδε* refers to the preceding words, *νῦν δὲ* ἀπειρος εἰ: i.e., 'such'='thus untroubled.' For this retrospective *τοιοῦσδε*, cp. *Ai.* 148. **βόσκεται:** cp. *Ai.* 558 τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν | ψυχήν ἀτάλλων. **χώροισιν αὐτοῦ:** schol. τοῖς λόιοις αὐτοῦ τοποῖον. He notices the other reading *αντοῦ*, which Paley supports by the Homeric *αντοῦ ἐν τροΐῃ* (*Il.* 2. 237), etc.: but here it would be both weak and obscure. For the image of the sheltered plant, cp. *Il.* 18. 56 (*Thetis of Achilles*), δὲ δὲ ἀνέδραμε ἔρνει τοσ, | τὸν μὲν ἔγώ θρέψασα, φυτὸν ὡς γονυφῶλων κ.τ.λ.—

**θάλπος...ὄμβρος...πνευμάτων:** Schneid. cp. *Od.* 5. 478 (οἱ θάμνοι) τοὺς μὲν ἄρ, οὐτ' ἀνέμων δάση μένος ὑγρὸν ἀέντων, | οὐτε ποτ' ἡέλιος φαέθων ἀκτῖσιν ἔβαλλεν, | οὐτ' ὄμβρος περάσκε διαμπερές.

The text is as clearly sound as the passage itself is beautiful. But numerous changes have been proposed: for these, see Appendix. Here I will only remark that the genuineness of the words **καὶ**

brought you here; but the anguish which consumes my heart—ye are strangers to that; and never may ye learn it by suffering! Yes, the tender plant grows in those sheltered regions of its own; and the Sun-god's heat vexes it not, nor rain, nor any wind; but it rejoices in its sweet, untroubled being, till such time as the maiden is called a wife, and finds her portion of anxious thoughts in the night, brooding on danger to husband or to children. Such an one could understand the burden of my cares; she could judge them by her own.

Well, I have had many a sorrow to weep for ere now; but I am going to speak of one more grievous than them all.

When Heracles my lord was going from home on his last journey, he left in the house an ancient tablet, inscribed with

perh. three letters before οὐδὲν, and κλονεῖ made from κλονεῖν. **150—152** Dindorf now rejects these three vv.: he formerly rejected v. 150. only (ed. 1860). **150** πρὸς ἀνδρὸς] Tournier conj. πρὸς τάνδρος. **151** τότ' Ι.: τόδι γ.—ἀντοῦ Λ: αὐτοῦ ρ.

**vv**—which most of the conjectures assume to be corrupt—is confirmed by a fragment of the orator Antiphon (no. XXVIII. 10 in Sauppe, *Oratt. Att.* vol. II. p. 151), where he speaks of education as a permanent influence:—ἐν νέῳ σώματι δταν τις τὴν παιδεύσιν γενναῖαν ἐναρπάζῃ, ξῆν τοῦτο καὶ θάλλει διὰ παντὸς τοῦ βίου, καὶ αὐτὸς οὐτε ὅμφρος οὐτε ἀνομβρία ἀφαρέται. The last sentence is manifestly a reminiscence of καὶ νῦν οὐ θάλπος θεοῦ | οὐτε ὅμφρος κ.τ.λ.

**147 f.** ηδοναῖς, a dat. of attendant circumstance, 'amid' them.—**ἔκαπε βίον**, 'uplifts its life'; a phrase suggested by the image of the plant shooting up (cp. II. 18. 56 ἀνέδραμεν, *Od.* 6. 163 έρως ἀνέρχομενον), but also implying, 'exults in its life': cp. *Ai.* 1066 μηδὲν δεινὸν ἔξαρψ μένος.—Ἐως without ἄν, as *Ph.* 764, *O. C.* 77, *Ai.* 555: but Ἐως ἄν in *Ph.* 1000, *O. T.* 834, *O. C.* 114, fr. 736. 5.

**149 f.** ἐν νυκτὶ, though virtually equiv. to ἐννυχλῶ, belongs by constr. to λαθῇ: in the (sleepless) night she receives her portion of those cares which haunt a wife. Cp. 29 f.: Ar. *Eg.* 1290 ἐννυχλασι | φροντίσαι.—Not: 'on the marriage-night.'—ητοι...η, as *Ant.* 1182, Aesch. *Ag.* 662, Eur. *Ion* 431: but η...ητοι (Pind. *N.* 4. 5) does not occur in Trag.—πρὸς ἀνδρὸς...φοβουμένη, lit., 'feeling a fear from the quarter of her husband'; i.e., 'fearing on his account.' Cp. *El.* 783 νῦν δ' απηλάγην φόβου |

πρὸς τῆσδ', where the last three words cohere. It is needless to take the partic. as pass. ('alarmed by him').

**151 f.** αὐτοῦ, the masc., because, though thinking of a wife, she puts her thought in an abstract form: cp. *El.* 771 οὐδὲ γάρ κακῶς | πάσχοντι μόσος ὡν τέκη προσγένεται: *Ant.* 463 (ἴστης).—κακοῖσιν οἰς=κακὰ οἰς. The antecedent, when attracted into the case of the relat. pron., usu. follows it (*O. C.* 56), unless it stands at the beginning of the sentence, in acc. (as below, 283 n.), or, more rarely, in nom. (*O. C.* 1150). But the peculiar form found here can be paralleled. Plat. *Men.* 96A ἔχεις οὖν εἰπεῖν ἀλλοιον ὅτουον πράγματος οὗ οἱ μὲν φάσκοντες δεδάσκαλοι εἶναι...ὅμολογοῦνται κ.τ.λ. Dem. ορ. 2 § 2 μὴ μόνον πόλεων καὶ τόπων ὡν ἥμερι ποτε κύριοι φαίνεσθαι προειμένους. [προτέθαι never takes a gen., like μεθείσθαι].—It is also possible to take κακοῖσιν οἰς as=οἴοις κακοῖς: for this use of οἴς, see on *O. C.* 1171. But I prefer the other view.

**153** μὲν οὖν δῆ: the only Sophoclean instance of this formula, which was always rarer than either μὲν οὖν alone, or μὲν δῆ (627). δῆ here really=ηδη: cp. *Ant.* 823 ηκουσα δῆ.

**155** ημος: cp. *O. T.* 1134 n.—τὴν τελευταῖαν: when he left home (for Lydia), fifteen months before: cp. 39 n.

**157 f.** δέλτον: the tablet mentioned in 47, recording the oracle given to Heracles at Dodona.—Ἔγγεγραμμένην

ξυνθήμαθ', ἀμοὶ πρόσθεν οὐκ ἔτλη ποτέ,  
πολλοὺς ἀγώνας ἔξιών, οὕπω φράσαι,  
ἀλλ' ὡς τι δράσων εἴρπε κού θανούμενος.      160

νῦν δ' ὡς ἔτ' οὐκ ᾧν εἶπε μὲν λέχους ὁ τι  
χρείη μ' ἐλέσθαι κτῆσιν, εἶπε δ' ἦν τέκνοις  
μοῖραν πατρώφας γῆς διαιρετὸν νέμοι,  
χρόνον προτάξας, ὡς τρίμηνον ἥνικα  
χώρας ἀπείν κάνιαύσιος βεβώσι,      165

τότ' ἦ θανεύν χρείη σφε τῷδε τῷ χρόνῳ,  
ἢ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος  
τὸ λοιπὸν ἥδη ζῆν ἀλυπήτῳ βίῳ.  
τοιαῦτ' ἔφραζε πρὸς θεῶν εἰμαρμένα  
τῶν Ἡρακλείων ἔκτελευτᾶσθαι πόνων,      170

158 ἀμοὶ] ἄμοι L: ἀ μοι Ald.

159 οὕπω] οὕτω L: οὕτω Harl.: and so Tournier conj.

161 λέχους] Naber conj. λάχους.—δ τι] L has δτι (sic): there is nothing, then, to show that the scribe meant δτι rather than δ τι. But the Aldine and all the earlier edd. have δτι. Musgrave, while keeping δτι in his text, first recommended δ τι (ed. 1809).

162 χρεῖη Brunck: χρεῖ' ἢ L (with ει in an erasure, from η). Cp. cr. nn. on O. T. 555, O. C. 268, Ant. 884.

163 διαιρετὸν L: διαιρετὴν r (as Harl.): A has διαιρετὸν with ἦν written above. Hermann, with Lobeck (Paralip. p. 482), writes διαιρετον.—νέμοι L, with most

ξυνθήμαθ', 'inscribed with tokens,' i.e., the writing in which Heracles had taken down the oracle (1167). The acc. with the pass. partic. denotes the object of the act. verb (εγγράφας ξυνθήματα δέλτῳ): cp. Her. 7. 69 λεοντέας ἐναμμένοι: Xen. An. 5. 4. 32 ἐστιγμένους ἀθέμα: Verg. Ecl. 3. 106 inscripti nomina. The word ξυνθήματα recalls the Homeric σήματα λυγρά (Il. 6. 168),—now generally held to denote some kind of alphabetic or syllabic writing (*Introd. to Homer*, p. 112, n. 1). In later Greek συνθήματα meant a preconcerted cipher: Polyb. 8. 17. 9 συνθ. λαβών καὶ πτοτεῖς ('a letter in cipher, and credentials'): cp. id. 8. 18. 9 συνθηματικὰ γράμματα. There is possibly a touch of designed archaism in the poet's phrase; he may have felt that it suited the heroic age to speak of writing as a mystery. This is more likely than that he thought of Heracles as using secret symbols.

159 ἀγώνας ἔξιών: cp. Ai. 290 ἀφορ-  
μᾶς πεῖραν: Thuc. 1. 15 στρατείας...οὐκ  
ἔχεσσαν: Dem. or. 19 § 163 δέ τε...τὴν προ-  
τέραν ἀπήρουεν πρεσβείαν.—οὕπω, after οὐ, the compound negative after the simple, is normal (like οὐκ ξεστιν οὐδέν, etc.); not

an irregular repetition, like that in 1014 (n.).—Ἐτλη, brought himself to do it: cp. 1070.

160 ὡς τι δράσων: for δᾶν τι (to do something notable), cp. O. C. 732 n.: for the place of τι, ib. 280 n.

161 ff. ἔτ' οὐκ ᾧν: cp. Ph. 1217 ἔτ' οὐδένι εἰμι: and, for the place of ἔτ', also O. T. 24 n.—εἴτε μὲν...εἴτε δ': epana-  
phora: O. C. 610 n. The δελτος (157) contained the oracle only. Heracles first expounded this (hence the aor. part. προ-  
τάξας in 164): then he gave his testa-  
mentary directions,—not in writing, but merely by word of mouth.

εἴτε...δ τι χρεῖη μ' ἐλέσθαι λέχους κτῆ-  
σιν, 'he said what I was to take for myself as marriage-property,' i.e., 'as my property in right of our marriage.' This means, in accordance with the Attic usage of the poet's age, that she was to take as her own the dowry (*προῖτε*) which she had brought to her husband, together with any gifts that he might have made to her. Thus a widow is described as ἀπολιπόντα τὸν οἰ-  
κον καὶ κομισμένη τὴν πρόκα, [Dem.] or.  
40 § 7. The bride's father (or other repre-  
sentative before the law, κύριος) kept a record of the προῖτε, with a view to its re-

tokens which he had never brought himself to explain to me before, many as were the ordeals to which he had gone forth. He had always departed as if to conquer, not to die. But now, as if he were a doomed man, he told me what portion of his substance I was to take for my dower, and how he would have his sons share their father's land amongst them. And he fixed the time; saying that, when a year and three months should have passed since he had left the country, then he was fated to die; or, if he should have survived that term, to live thenceforth an untroubled life.

Such, he said, was the doom ordained by the gods to be accomplished in the toils of Heracles;

MSS.: μένειν A, Harl., Ald. 164 τρίμηνος Wakefield: τρίμηνον MSS.—*ἡνίκα* Dawes: ἡνίκ' ἀν MSS. 165 ἀπειη] ἀπήσι (sic) L, with ει written over η, and η over ει, by the first hand.—κάνιαντος MSS.: κάνιαντον Brunck (writing κάνιαντον). 166—168 Dobree suspected these three vv., which Dindorf rejects. 166 χρεὶ σφε] χρεῖ, ησφε L. 167 τοῦθ] Wunder conj. τοῦθ... ὑπεκδραμόντα MSS.: Wunder and Burges conj. ὑπερδραμόντα. 168 τοιαῦτ'...εἰμαρμένα] Nauck proposes to read οἵσην...εἰμαρμένον, and to omit vv. 166—168. 170 Wunder and Dindorf reject this v.: O. Hense would read τὸν Ἡράκλειον ἐκτελευτᾶσθαι πόνον. (with a full stop), and place the v. before v. 169.

covery at the husband's death, or in the event of a divorce: Isaeus or. 3 § 35 ἔὰν ἀπολίπῃ ἡ γυνὴ τὸν ἄνδρα, ἢ ἔὰν ὁ ἄντρος ἐκπέψῃ τὴν γυναῖκα, οὐκ ἔξεστι πράξασθαι τῷ δόντι [i.e. the father, or κύρος] ὃ μὴ ἐν προικὶ τιμήσας ἔδωκεν: 'which, when he gave it, he did not record at a certain value, as part of the dower.' Thus in [Dem.] or. 47 § 57 a widow claims some pieces of property on the ground ὅτι αὐτῆς εἴη ἐγ τῇ προκι τετιμμένα.

ἢ τέκνοις νέμοι: 'what share of their father's land he assigned by division to his sons,' i.e., 'assigned to them severally.'—διαπερόν: for the verbal adj. of two terminations, cp. O. T. 384 n.

164—168. The constr. is:—χρόνον προτάξας, having first prescribed the time [for the division of the property],—ώς (saying that),—ἡνίκα χώρας ἀπειη βεβώς τρόπ. χρόνον κάνιαντος, when he should have been absent from the country, after his departure for fifteen months,—τότε χρεὶ σφε τὸ θανεῖν τῷδε τῷ χρ., ἢ...ζῆν κ.τ.λ. The words χρόνον προτάξας refer to his having expounded the oracle to her before he gave the directions as to his property: ως depends on the notion of 'saying' contained in προτάξας: and the sentence, ως, ηνίκα...ἀπειη, χρεὶ, explains χρόνον προτάξας.

I leave the MS. τρίμηνον...κάνιαντος

unaltered, because it is conceivable that, while τρίμηνον was prompted by the χρόνον before it, κάνιαντος should have been adapted to βεβώς. Cp. the personal constr. with χρόνιος (O. C. 441 n.), χθιός, παννύχιος, etc. But I should prefer κάνιαντος.—The repetition χρόνον.. χρόνω...χρόνου does not warrant a suspicion (cp. O. C. 554 n.): it expresses her anxiety to be precise as to the all-important point.—ὑπεκδραμόντα is lit., 'having run out from beneath,' having 'eluded' the imminent danger: Ant. 1086 τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ. Her. 1. 156 ἦν τὸ παρεὸν ὑπεκδράμωσι. As the χρόνον τέλος is here a perilous crisis, ὑπεκδρό is more forcible than the conjecture ὑπερδραμόντα, which would mean simply, 'having passed.'

The arguments which have been brought against vv. 166—168 are examined in the Appendix.

169 f. τοιαῦτ' ἔφασε...πόνων. Among the various explanations of the gen. τῶν Ἡράκλεων τόνων, two seem better than the rest; and I prefer that which I place first.

(1) It is a gen. of connection, equiv. to the gen. with περί, and going with the whole phrase εἰμαρμένα ἐκτελευτᾶσθαι rather than with either word alone. 'He said that such things were destined to be

ώς τὴν παλαιὰν φῆγὸν αὐδῆσαι ποτε  
 Δωδῶνι διστῶν ἐκ Πελειάδων ἔφη.  
 καὶ τῶνδε ναμέρτεια συμβαίνει χρόνου  
 τοῦ νῦν παρόντος, ὡς τελεσθῆναι χρεών.  
 ὥσθ' ἡδέως εὑδούσαν ἐκπηδᾶν ἐμὲ  
 φόβῳ, φίλαι, ταρβοῦσαν, εἴ με χρὴ μένειν  
 πάντων ἀρίστου φωτὸς ἐστερημένην.

175

XO. εὐφημίαν νῦν ἵσχ'. ἐπεὶ καταστεφῆ  
 στείχονθ' ὄρῳ τινὶ ἄνδρα πρὸς χαρὰν λόγων.

## ΑΓΓΕΛΟΣ.

δέσποινα Δημάνειρα, πρώτος ἄγγέλων  
 ὅκνου σε λύσω· τὸν γὰρ Ἀλκμήνης τόκον  
 καὶ ζῶντ' ἐπίστω καὶ κρατοῦντα κακός μάχης  
 ἄγοντ' ἀπαρχὰς θεῖσι τοῖς ἔγχωρίοις.

180

**171** αὐδῆσαι ποτε] αὐδῆσαι ποτὲ (from ποτε) L.

L. **174** φ O. Hense, and so Nauck: ὡς MSS.

conj. δεμνῶν: Herwerden, ὥστ' εὐθέως: Mekler, ὥστ' ἐνδέως. **175** ὥσθ' ἡδέως] Wecklein  
 first hand in L had omitted this v., the last of p. 66 b. It has been added, not by the scribe himself, but by the diorthotes (S). A similar instance is *Ph.* 1263,

**173** ναμέρτεια τ.: ναμέρτεια

**175** ὥσθ' ἡδέως] Wecklein

**177** The

accomplished *in regard to* the toils of Heracles.' This is only a rarer and bolder form of the gen. used in poetry after verbs of 'speaking about' (*El.* 317 τοῦ καστηνήτον τί φήσι), 'asking about' (*Ph.* 439 φωτὸς ἔξερησομαι), 'hearing about' (*O. C.* 307 κλύων σοῦ). And there is another passage of Sophocles which shows a similarly bold use of it, viz., *O. C.* 355 (μαρτεῖα) ἀ τοῦδ' ἐχρήσθη σώματος, 'the oracles that had been given concerning me': an example which (to my mind) strongly confirms this view.

(2) It is also possible, though less probable, that the gen. should be taken as partitive with ἐκτελεντάσθαι: destined to be accomplished as part of (in the number of) his toils. For this we might compare such uses of the partitive gen. as πλεῖν τοῦ πρώτου στόλου (*Ph.* 73), ἔξετάσθαι τῶν συγχαρόντων (*Dem.* or. 21 § 202), ἀριθμεῖσθαι τῶν μακάρων, etc.

(3) πόνον depends on τρόις θέων εἰμαρμένα as if it were a subst. εἰμαρμένην:—'he said that such a *doom for the toils of H.* was to be fulfilled.'

(4) πόνων depends on ἐκτελεντάσθαι as equiv. to τελευτὴ γίγνεσθαι: 'he said that such events were to be accomplished as the end of his toils.' I do not think

that the Greek words will bear either of the two latter versions.

**171 f.** ὡς τὴν παλαιὰν φῆγὸν κ.τ.λ.

A note on the Oracle at Dodona, illustrative of this passage and of vv. 1166—1168, will be found in the Appendix. The signs were taken from the movement and rustling of the oak's leaves; and these signs were interpreted by the priestesses called Πελειάδες. Cp. fr. 414 τὰς θεσπιώδην ιερὰ Δωδωνίδας. Euripides spoke of three such priestesses; but Pindar, like Sophocles, gave the number as two (schol. here). In saying that the oak 'spake' (αὐδῆσαι) by their mouths, he follows the established mode of expression with regard to it. See, e.g., Lucian *Anor.* 31 ἡ ἐν Δωδώνῃ φῆγός...ιερὰν ἀπορρήκασα φωνὴν. Constantine Porphyry. 2. 55 Δωδώνη, ἐφ' ἦς ἡ δρῦς ἡ φθεγγομένη τὰ τῶν δαιμόνων μυστήρια.

Others understand:—(1) 'by the agency of two doves'; i.e., the signs from the oak were somehow combined with, or explained by, signs derived from birds. (2) 'The oak spake from between two doves'; i.e. a symbolical dove, of stone or metal, stood on either side of the tree. The Appendix will show what can be said for or against each of these theories. Here

as the ancient oak at Dodona had spoken of yore, by the mouth of the two Peleiaades. And this is the precise moment when the fulfilment of that word becomes due; so that I start up from sweet slumber, my friends, stricken with terror at the thought that I must remain widowed of the noblest among men.

CH. Hush—no more ill-omened words; I see a man approaching, who wears a wreath, as if for joyous tidings.

### MESSENGER.

Queen Deianeira, I shall be the first of messengers to free thee from fear. Know that Alcmena's son lives and triumphs, and from battle brings the first-fruits to the gods of this land.

where see cr. n. **179** *χαρὰν*] Brunck gave, from his own conjecture, *χάριν*, which is found in one of the later MSS., L<sup>2</sup> (=Lb of Dind., M of Blaydes, cod. Laur. 31. 10, 14th cent.). The other MSS., so far as I know, agree in *χαρὰν*. **181** *τόκον* L, with most MSS.: *γόνον* B, Lc.

it may be noted that neither seems to accord so well with the phrase *αὐδῆσαι ἔκ*. It was through the inspired *λίψ* that the utterance of the oak became a 'voice.' *Δωδώνη*, as in frr. 413, 415: so fr. 412 *Δωδώνος*. The nom. *Δωδών* is not extant; unless it should be restored to a verse which Steph. Byz., s. v. *Δωδώνη*, quotes from Simmias of Rhodes (c. 320 B.C.?), *Ζηνὸς ἔδος Κρονίδαιο μάκαρι ὑπεδέξατο Δωδών*. For the locative dat., cp. O. T. 900 *τὸν Ἀβάστον τάν*.

**173f.** *ναμέρτεα*: for the Doric form, see on *Ant.* 715 n. Cp. Aesch. *Pers.* 246 (dial.) *ναμερτῇ λόγον* (so Porson for *νημερτῇ*).—*τῶνδε*=the predictions (of the alternative issues, prosperity or death): *ναμέρτεα*='precision,' i.e. the precise term of fifteen months. *συμβαίνει* = 'comes right,' 'tallies' (cp. 1174; and with dat., 1164). Thus the sense is:—'The precise term foretold by these prophecies tallies [with the period which has actually elapsed] at the present time,' *ὅς (=ώστε) τελεοθήνει χρεών*, 'so that they must be fulfilled.' (With *χρεών* we may understand either *ἔστι* or *ἔναι*: the former is simpler: for the ellipse, cp. *Ai.* 668 *ἄρχοντές εἰσιν, ὡσθ' ὑπεκτέον*.) In other words, 'This is precisely the time when the fulfilment of these predictions falls due.' The schol. saw that *ὅς* is for *ώστε* (*ώστε ὄπότερον πραχθῆναι*). The change to *ὅς* is needless, and worse.

Others understand:—(1) 'The true fulfilment of these words *as* (*ὅς*) they are to be accomplished'; or (2) 'the truth of

the prediction *that* (*ὅς*) these things are to be accomplished.'

This is one of those passages in which the manner of Sophocles recalls that of Vergil. The general meaning is simple and clear; but a verbal analysis demands the nicest care.

**175f.** *ἡδέως* has been variously altered, from a feeling that it is out of harmony with the tone of 29f. and 149; but the word is well fitted to express that *even* a sound sleep, when it came to her, was apt to be suddenly broken.—*φόβῳ* goes with *ταρβώσαν*, which it strengthens: cp. O. T. 65 *ὕπνῳ γ' εῦδοντα* (n.): *Ant.* 427 *γύναις ἐξώμασεν*. (*O. C.* 1625 and *Ph.* 225 are not similar.)

**178f.** *εὐφημίαν* refers to the ominous *ἐστερημένην*: cp. *Ai.* 361 f. *ΑΙ...ἀλλά με συνδάΐσον*. | *XO.* *εὐθύμα φώνει*.—*καταστρεψῆ*, with a wreath of laurel: cp. O. T. 83 n.—*πρὸς χαρὰν λόγων* refers to *καταστρεψῆ*: 'in view of (suitably to) joyous news.' Brunck's reading, *πρὸς χάριν λόγων*, would be weaker ('on account of his tidings').

**180** *πρώτος ἀγγελων*, forestalling Lichas: the words mark his eagerness to assert his claim on her gratitude (190f.).

**181ff.** *γάρ* as in 155.—*κρατοῦντα*, the pres. (= 'is victorious'), as oft. *νικῶν*: cp. n. on *O. T.* 437.—*ἀπαρχᾶς* refers more especially to the train of *αἰχμαλωτῖς* which the Messenger had seen with Lichas, but can also include the spoils which were to come later with Heracles. For *ἀπαρχή* said of human beings, cp.

- ΔΗ. τώ' εἶπας, ὁ γεραιέ, τόνδε μοι λόγον;  
 ΑΓ. τάχ' ἐς δόμους σοὺς τὸν πολύζηλον πόσιν  
     ῆξειν, φανέντα σὺν κράτει νικηφόρῳ. 185
- ΔΗ. καὶ τοῦ τόδ' ἀστῶν ἡ ἔνων μαθὼν λέγεις;  
 ΑΓ. ἐν βουθερεῖ λειμῶνι πρὸς πολλοὺς θροεῖ  
     Λίχας ὁ κῆρυξ ταῦτα· τοῦδ' ἐγὼ κλύων  
     ἀπῆξ, ὅπως τοι πρῶτος ἀγγείλας τάδε  
     πρὸς σοῦ τι κερδάναιμι καὶ κτῷμην χάριν. 190
- ΔΗ. αὐτὸς δὲ πῶς ἀπεστιν, εἴπερ εὔτυχεῖ;  
 ΑΓ. οὐκ εὑμαρείᾳ χρώμενος πολλῇ, γύναι.  
     κύκλῳ γὰρ αὐτὸν Μηλιεὺς ἀπας λεὼς  
     κρίνει παραστάς, οὐδὲ ἔχει βῆναι πρόσω. 195
- τὸ γὰρ ποθοῦν ἔκαστος ἐκμαθεῖν θέλων  
     οὐκ ἀν μεθεῖτο, πρὸν καθ' ἥδοιην κλύειν.  
     οὗτος ἔκενος οὐχ ἔκών, ἔκούσι δὲ

**186** ἦξειν, φανέντα σὺν κράτει] ἦξειν φανέντα συγκράτει (with *v* written over *γ*) L.  
**187** τοῦ τόδ'] τοῦ τοδ' (sic) L. τοῦτο δ' Ald.: τοῦ τόδ' Canter: τοῦ τόδ' Brunck.  
 [Dindorf, ed. 1860, has: 'τοῦτο δ' pr. τούτοδ' (sic) sec.', which Subkoff repeats. The Autotype Facsimile (p. 67 A) will show, however, that the supposed acute on *v* is merely a short upward stroke from the lower end of *φ* in φανέντα (v. 186), this *φ* standing just over the *v* of τοῦτο. Cp. the *φ* of εὐφημίαν, καταστεφῆ (178), νικηφόρῳ (186).] **188** βουθερεῖ] Wecklein reads βουθέρῳ: Hense conj. βουκερεῖ: Nauck,

Arist. fr. 443 (p. 1550 b 39) *ap. Plut. Thes.* 16 Κρήτας...ἀνθρώπων ἀπαρχὴν εἰς Δελφοὺς ἀποστέλλειν. So in Eur. *Ph.* 202 the captive Φοίνισσαι describe themselves as ἀκροθίνια λοξά.—Θεῖσις (for the synesis, *O. C.* 964 n.) τοῖς ἔγχωροις, esp. Zeus Οὐραῖος (200), Apollo, and Artemis Ortigia (210 ff.). Cp. 245 (of the captives) αὐτῷ κτῆμα καὶ θεοῖς κριτόν.

**184** τίνα...τόνδε: *O. C.* 68 n., *Ph.* 441. The Messenger has been explicit; but she is bewildered with joy. So in Aesch. *Ag.* 268 the Chorus makes the κῆρυξ repeat his tidings. Cp. below, 876 f.

**185** πολύζηλον, in this context, is best taken as = 'exciting much ἤδης', 'admired by all': though it could also mean merely, 'very prosperous.' In *O. T.* 381 (n.) it means, 'full of emulation.'—φανέντα adds vividness to the thought of the joy that awaits her: cp. 199 ἐμφανῆ, 224 ἐναργῆ.—σὺν of attendant circumstance (*O. T.* 17).—κράτει νικηφόρῳ: κράτος is the superior strength, the mastery (*Ph.* 594 n.), which νίκην φέρει: cp. 497: *O. C.* 1088 σθένει πυκικέω ('triumphant might').

**187** ἀστῶν ἡ ἔνων, i.e. 'from whom

in the world?' Cp. *EL.* 975 τὶς γάρ ποτ' ἀστῶν ἡ ἔνων. So far as the ξένοι are definitely conceived here, they may be supposed to arrive from Euboea.

**188** βουθερεῖ: only here. Hesychius gives the right sense,—ἐν ὦ βέσε θέρος ὥρᾳ νέμονται. A poet might feel that a simple compound of βοῦς and θέρος would suffice for a picturesque epithet of λειμῶν: i.e., 'the meadow of the oxen's summer' would readily suggest 'the meadow which is the summer pasture of oxen.' Those who object to such a compound seem to try it by the standard of prose.—Hesychius adds to his explanation of βουθερεῖ: καὶ βουθέρῳ τὸ αὐτό. Wecklein adopts this, as = 'in which oxen jump about': but surely they must be ὀλτροπλήγει to behave so. The word occurs only in Aesch. *Suppl.* 301 βουθέρῳ ταύρῳ (= qui vaccam salit).—The λειμῶν was in the plain of Malis, between Trachis and the Malian Gulf: cp. 194 n.

**190** τοι implies that the motive was a natural one, which she will readily comprehend: cp. the frankness of the messenger in *O. T.* 1005, and of the ξηπότος in *Ph.* 552.

DE. What news is this, old man, that thou hast told me?

ME. That thy lord, admired of all, will soon come to thy house, restored to thee in his victorious might.

DE. What citizen or stranger hath told thee this?

ME. In the meadow, summer haunt of oxen, Lichas the herald is proclaiming it to many: from him I heard it, and flew hither, that I might be the first to give thee these tidings, and so might reap some guerdon from thee, and win thy grace.

DE. And why is he not here, if he brings good news?

ME. His task, lady, is no easy one; all the Malian folk have thronged around him with questions, and he cannot move forward: each and all are bent on learning what they desire, and will not release him until they are satisfied. Thus their eagerness detains him against his will;

*Βουθότων* or *Βοννόμων*. — *πρὸς πολλοὺς* Herm.: *πρόσπολος* MSS. **189** *κῆρυξ* L, as in *O. T.* 753 (corr. from *κῆρυξ*), and *ib.* 802: though below, in 757, *κῆρυξ*. — *τὸν δ'* (*sic*, not *τὸν δ'*) L, made from *τὸν δ'* by S. **190** *τοι]* omitted in Harl.: Brunck conj. *σοι*. **191** *κτύμων* *κτώμην* L. **193** *εὐμαρεῖα...πολλῆ]* In L the first hand wrote *εὐμαρέλα...πολλῆ*: S added *i* to each word, correcting *ἡ* to *ῆ*. **195** *παραστάς*] Paley (ed. 1880) conj. *περιστάς*. — *ἔχει*] Schneidewin conj. *ἔχει*. **198** *έκοῦσι δὲ*] For δὲ Blaydes writes *δὴ*: Nauck conj. *έκουστοις*.

**192** *εἴπερ εὐτυχεῖ*: if he comes with good news, and may therefore expect a cordial welcome (cp. 229).

**193** (*ἀπεστιν*), *οὐκ εὗμ. χρώμενος*, because he does not enjoy much facility (for moving forward). For the partic. in a reply, cp. *Ph.* 1228.

**194** *Μηλεὺς*: for the Ionic form, cp. *Ph.* 4 n. Trachis was on a rocky spur under the heights ('Trachinian Rocks') which bound the plain of Malis on s. and w.; the distance from the (ancient) coastline of the Malian Gulf was about six miles. — *ἄπας*: not only the *Τραχίνιοι* (the highlanders of Malis), but the *Παράδαιοι* also. As to Malis, cp. *Ph.* Introd. p. ix.

**195** *κρίνει = ἀνακρίνει*: cp. 314, 388, *Ant.* 399. — *παραστάς*: a crowd has gathered round him (*κύκλῳ*); and the eager people keep pressing close up to him, to put their questions. So this partic. is used of one who comes close up to a person, in a threatening way: *O. C.* 992 *εἰ τὶς σε... | κτένοι παραστάς*: *El.* 295 *βοῶ παραστάσ*'. Thus, while the conjecture *περιστάς* would merely supplement *κύκλῳ*, *παραστάς* really adds a new touch. — *βῆναι*, aor., set forward from the place where he is halting: stronger than *βαλεῖν*, *keep moving on*. Cp. *βῆναι* said of death, *O. C.* 1226.

**196** *τὸ γάρ ποθοῦν κ.τ.λ.* I leave *τὸ...ποθοῦν* in the text, not feeling certain that it is corrupt; though I am disposed to read, with E. Thomas, *τὸ γάρ ποθεῖν*. A discussion of other views will be found in the Appendix. Here I note these points.

(1) If *τὸ ποθοῦν* is sound, it means, '*the feeling of desire*' in the questioner's mind. It cannot mean 'his desire' in the sense of 'that which is desired by him' (*τὸ ποθούμενον* schol.). This, at least, is the inference from all the evidence available: see nn. on *O. C.* 267, 1604.

(2) *τὸ ποθοῦν ἐκμαθεῖν* cannot mean, then, 'to learn what is desired.' *ἐκμαθεῖν*, if it is to govern *τὸ ποθοῦν*, must be explained as having a pregnant sense, *ἐκτήνησαι μαθών*, 'to satisfy the desire by learning.' Some analogies might be quoted (*Ant.* 399): but the phrase seems impossibly harsh.

(3) It remains, then, to take *τὸ ποθοῦν* as an acc. of reference: 'with regard to his curiosity, wishing to be fully informed.' This is awkward; but it is not inconceivable.

**198** *οὐκέ έκών, έκοῦσι δὲ*: the omission of *μέν* is like that in *Ph.* 971 *οὐκ εἰ κακὸς σύ, πρὸς κακῶν δ' ἀνδρῶν μαθών κ.τ.λ.* Cp. *Ant.* 276 (the *φύλαξ*) *πάρειμι δ' ἀκων*

ξύνεστιν· ὅψει δ' αὐτὸν αὐτίκ' ἐμφανῆ.

ΔΗ. ὁ Ζεῦ, τὸν Οὔτης ἄτομον ὃς λειμῶν<sup>200</sup> ἔχεις,  
ἔδωκας νήμὖν ἀλλὰ σὺν χρόνῳ χαράν.  
φωνήσατ', ὁ γυναικες, αἱ τ' εἰσω στέγης  
αἱ τ' ἐκτὸς αὐλῆς, ὡς ἀελπτον ὅμμ' ἐμοὶ<sup>200</sup>  
φήμης ἀνασχὸν τῆσδε νῦν καρπούμεθα.

ΧΟ. \*ἀνολολυξάτω δόμοις ἐφεστίοις  
ἀλαλαγαῖς \*ἄ μελλόνυμφος, ἐν δὲ

**200 ὃς** L has *ὅς* made from *ώς* by S.  
*χαρά* in L.      **202 φωνήσατ'**] A stroke before this word in L indicates a change of person.      **204 ἀνασχόν]** *ἀνασχὼν* (*ώ* from *ὠ*) L, with *ο* written over *ω*. —*τῆσδε*] Blaydes conj. *τῆσδ'* δ.      **205—224** L divides the vv. thus: — *ἀνολο-*

**201 χρόνῳ χαράν**] made from *χρονω* of person.      **202 φωνήσατ'**] *τῆσδε*: the second word here is a mere synonym for the first; hence Kvīčala conjectures *αὐτῆς*: but see n. on O. C. 1501. Those 'within' are her handmaidens; those 'without,' the Chorus. —*ὅμμα φήμης τῆσδε, ἀελπτον ἑμοὶ ἀνασχόν*: for the fig. sense of *ὅμμα*, cp. O. T. 987 n. As said of sunrise, etc., *ἀνασχω* is more usual than *ἀνέχω*: yet cp. Bekk. *Anecd.* p. 400. 4 *ἀνέχειν* τὸ ἀνατέλλειν τὸν ἥλιον ἢ τὴν σελήνην.

ovχ ἑκοῦσιν. Here, too, perhaps, the conceit is meant to be a trait of homely humour.

**200 τὸν Οὔτης ἄτομον . . . λειμῶν.** The uplands of Oeta were sacred to Zeus (1191). Lands dedicated to gods might be cultivated for the profit of the temples (238 n.). Sometimes, however, they were left idle, or served merely for ornament. It was in such cases more especially that they were said to be ἀνεμένα. Cp. Plato *Lugg.* 761 c el τὸ πον δλος ή τέμενος περὶ ταῖτα ἀνεμένον ἢ, τὰ ρέματα ἀφίεντες εἰς αὐτὰ τὰ τῶν θεῶν ιέρα κοσμήσαι. Athen. p. 503 C τὸν ἀλόδων καὶ συσκοτικὸν τόπον τοὺς τοὺς θεούς ἀνεμένους. So Demeter reproves the wood-cutter in her grove: Callim. *Hymn. Cer.* 47 τέκνον, ὅτι τὰ θεῶν ἀνεμένα δενδρεα κόπτεις, | τέκνον, ἀλίσυον. The exquisitely descriptive verses of Eur. (*Hipp.* 75 ff.) describe an inviolable meadow of Artemis: ἔθ' οὔτε ποιμὴν ἀξοὶ φέρβειν βοτά, | οὐτ' ἥλθε πω σῖδηρος, ἀλλ' ἀκήρατον | μέλσσα λειμῶν ῥυνὸν διέρχεται. In a Cretan precinct of the Dictaeon Zeus, it was forbidden to keep flocks or sheepfolds, to sow, or to cut timber (*C. I. G.* II. p. 1003). With *ἄτομον* cp. Hesych. ἀδρέτανον ἀδρεπτον· θεοῖς ἀνακείμενον. Σοφοκλῆς.

**201 ἀλλ,** 'at least'; 320, O. C. 1276 n.: *σὸν χρόνῳ*, *Ai.* 306 *ἔμφρων μόλις πως σὺν χρόνῳ καθίσταται*: O. C. 1653.

**202 ff.** *εἶσω* = *εὗδον*, as 867, and oft.; but it properly implies motion (336, 492, 693, 900). The form *εἶσω* is here used, as in O. C. 18, without metrical necessity; and it has been held that the form *ἴσω* (which does not occur in Ar.) was ad-

mitted in Tragedy only when metre required it: *Ant.* 491 is, however, an exception.—*οτέργης . . . αὐλῆς*: the second word here is a mere synonym for the first; hence Kvīčala conjectures *αὐτῆς*: but see n. on O. C. 1501. Those 'within' are her handmaidens; those 'without,' the Chorus. —*ὅμμα φήμης τῆσδε, ἀελπτον ἑμοὶ ἀνασχόν*: for the fig. sense of *ὅμμα*, cp. O. T. 987 n. As said of sunrise, etc., *ἀνασχω* is more usual than *ἀνέχω*: yet cp. Bekk. *Anecd.* p. 400. 4 *ἀνέχειν* τὸ ἀνατέλλειν τὸν ἥλιον ἢ τὴν σελήνην.

The wording here, *ώς...ἀνασχόν*, is so suggestive of an acc. abs. (O. C. 380 n.), that it had occurred to me, as to Mr. Blaydes, to ask whether *τῆσδε* ought not to be *τῆσδ'* δ: but the answer, I think, is that this would practically make *ἀελπτον* too prominent; the surprise would be more emphasised than the joy.

**205—224** This lively 'dance-song' (*ὑπόρχημα*) is the direct response of the Chorus to Deianeira's appeal ('202 φωνήσατ'),—expressing their delight at the good news. As Dr W. Christ, who calls it 'a paean to Artemis and Apollo,' justly remarks (*Metrik* § 443), its contents clearly point to a distribution of the verses between different singers. (1) The first part, down to v. 215 (*Νύμφας*), is an invitation to song and dance; this would be given either by the coryphaeus, or by the leader of one semichorus. (2) The second part, vv. 216—220 (*ἀέροι...ἀιλλαγή*), is the response, delivered by the leader of the other semichorus. (3) Then, at v. 221, the whole Chorus joins in with the refrain of the paean, *ἴώ ίώ Παιάν*.

but thou shalt presently see him face to face.

DE. O Zeus, who rulest the meads of Oeta, sacred from the scythe, at last, though late, thou hast given us joy! Uplift your voices, ye women within the house and ye beyond our gates, since now we are gladdened by the light of this message, that hath risen on us beyond my hope!

## CHORUS.

Let the maidens raise a joyous strain for the house, with songs of triumph at the hearth; and, amidst them, let the

λύξετε — | ἀλαλαῖσ—κοι| νδο — | κλαγγὰ — | ἀπόλλωνα — | ὅμοῦ δ' — | ἀνάγετ' — |  
βοᾶτε — | ἀρτεμιν — | ἐλαφαβόλον — | γέτονάς τε — | ἀετροῦ — | τὸν αὐλὸν — | ἰδοῦ  
μ' — | εὐοί— | ὑποστρέψων — | ἡώ ἡώ — | τὸν τό— | γύναι— | πάρεστ' ἐναργῆ. **205** ἀνο-  
λογιζάτω Burges: ἀνολογίζετε L: ἀνολογίζατε r. Seidler conj. ἀνολογίζατ' ὡ—  
δόμοις MSS.: δόμοις Burges: νόμοις τ' Wecklein. **206** ἀλαλαῖσ L, A, etc.:  
ἀλαλαγάῖς r (B, Vat., etc.): ἀλαλαλάῖς Schneidewin.—ὅ μελλόνυμφος MSS.: ἀ μελ-  
λόνυμφος Erfurdt.

(4) The coryphaeus then gives the last three verses, which introduce the next scene.—For the metres, see Metrical Analysis.

**205 f.** *ἀνολογιζάτω* has been recognised by almost all recent critics and metrists as a certain correction of *ἀνολύξετε* (L) or *-ate*. But I should keep the ms. *δόμοις*, merely reading *ἀ* for *ὁ* with Erfurdt. The clue to a right interpretation here depends on two points in the context. (1) Deianeira has called for a joyous cry from the women *in the house*, and from those *outside of it* (203 f.). The first words of the Chorus accordingly appeal to the women *in the house*,—as is marked, not only by *δόμοις*, but by *ἴθεστοις*, adding that the *men of the household* are to join in. Then, at v. 210, *ὅμοῦ δὲ...παῖδεν...ὦ παρθένοι*, the maidens of the Chorus are invited to raise the paean. (2) The words *ἐν δὲ κοινῷ ἀρτε-*  
*νῶν κ.τ.λ.* could not have been used unless a reference to *women had preceded*; it is not enough that it should *follow*, in *ὦ παρθένοι*, at v. 210.

Hence we have to choose between these views, of which I prefer the first. (1) *ἀ μελλόνυμφος*, ‘she whose nuptials are soon to come,’ is a poetical phrase for *virgo nubilis*, and denotes the maidens of the household generally. Nauck, reading *δόμοις...ὅ μελλόνυμφος*, gives this sense to it, but admits that the masc. (*quisquis nubilis est*) is awkward: rather it is im-

possible. (2) *ἀ μελλόνυμφος* = ‘she who is soon to be (re-)united to a husband,’ i.e. Deianeira. This is a forcing of the Greek word which can easily be smoothed over in an English paraphrase, but which would probably have seemed very strange to a Greek. (3) Reading *δόμοις...ὅ μελλόνυμφος*, ‘the household of maidens,’ i.e. ‘the maidens of the household.’ This seems an untenable usage.—Another version of this reading, ‘the house which is soon to receive the husband,’ not only strains *μελλόνυμφος*, but fails to supply the necessary antithesis to *ἀρσένων*.

*ἀνολογιζάτω*: the *δολονύγη* or *δολονύγμός* was a cry to the gods, usually expressive of joy or hope, in prayer or sacrifice: and it is especially said of women (e.g. *Il.* 6. 301, *Od.* 3. 450: Aesch. *Theb.* 268 etc.). But this verb denotes a cry of horror in *El.* 750.—*δόμοις*, ‘rather for the house’ (dat. of interest) than merely ‘in it’; cp. Aesch. *Ag.* 27 *δόμοις | δολονύγμόν ταντα τῆδε λαμπάδι | ἐποθιάζειν*.—*ἀλαλαῖσ*, probably due to Triclinius, has been received instead of *ἀλαλάῖσ* by many recent edd., in order that the first foot of the verse may be a tribrach (see Metr. Analysis). *ἀλαλή* was the more frequent form; but the other occurs as a *v. l.* in Eur. *Phoen.* 335, as *ἀλαλαλά* is a *v. l.* for *ἀλαλά* in Ar. *Av.* 1761: and a loss of *λα* would of course have been easy. The *ἀλαλή* was a cry of triumph (*Ant.* 133 n.).

κοινὸς ἀρσένων ἵτω  
 κλαγγὰ τὸν εὐφαρέτραν  
 \*'Απόλλω προστάταν· ὁμοῦ δὲ  
 παιᾶνα παιᾶν' ἀνάγετ', ὡς παρθένοι,210  
 βοᾶτε τὰν ὄμοσπορον  
 \*Ἀρτεμιν Ὀρτυγίαν ἐλαφαβόλον, ἀμφίπυρον,215  
 γεύτονάς τε Νύμφας.  
 ἀεύρομ', οὐδὲ ἀπώσομαι  
 τὸν αὐλόν, ὡς τύραννε τᾶς ἐμᾶς φρενός.  
 ἰδού μ', ἀναταράσσει  
 εὐοῦ μ'220  
 ὁ κισσός, ἅρτι βακχίαν  
 ὑποστρέφων ἄμιλλαν.  
 ἴὼ ἴὼ Παιάν.  
 ἴδ', ὡς φίλα γύναι,  
 τάδ' ἀντίπρωρα δή σοι  
 βλέπειν πάρεστ' ἐναργῆ.

209 \*Απόλλω Dindorf: \*Απόλλωνa MSS.

214 After Ὀρτυγίαν Dindorf inserts θεὰν: Wecklein (*Ars Soph. em.* p. 33) and Blaydes suggest τὰν.      216 ἀεύρομ' [ *ἀεύρομαι* (without elision) Erfurdt, Hartung,

207 ff. **κοινός**, fem.: cp. *O. C.* 751 n.—The acc. τὸν εὐφ. \*Απ. depends on ἵτω κλαγγὰ as = ὑμετέω: cp. *El.* 123 τάκεις ...οἰμωγάν | ...Ἀγαμέμνονα: *ib.* 556 εἰ δέ μ' ὁδὸς ἀεὶ λόγους | ἐξῆρχες.—\*Απόλλω, the shorter form of the acc., as in *O. C.* 1091 (lyr.): like Ποσειδῶ, it was used chiefly after νὴ τὸν, μὰ τὸν.—**προστάταν**: cp. *El.* 637 Φοῖβε προστατήρε, —with reference to his image being placed in front of houses. Paus. (1. 44. 2) saw at Megara a herion of Apollo Προστατήρος. C. O. Müller (*Dorians* bk II. ch. 2 § 6) points out that the title προστάτην was given to Apollo in the Ionian colonies of Miletus, on the shores of Pontus. So, as protector of roads, he is ἀγνεύεις. Artemis, too, is called προστατήρα, Aesch. *Th.* 449.

211 **ἀνάγετ'**: cp. Eur. *El.* 125 θεὶ τὸν αὐτὸν ἔγειρε γύον, | ἀναγε τολύδακρυν ἀδονάν: id. *Ph.* 1350 ἀνάγετ' ἀνάγετε κωκυτόν.

213 ff. **\*Ἀρτεμιν Ὀρτυγίαν**. The epithet was usu. understood as meaning 'born in Ortygia.' That name, like Nysa, was associated with various places (as Syracuse; Aetolia, schol. Apoll. Rh. I. 419; Ephesus, Strabo 14. 639); but most frequently with Delos, as a name either for that island itself, or for some

islet near it (Rheneia?): cp. *Hom. h. Apoll.* 16, which describes Artemis and Apollo as born, τὴν μὲν ἐν Ὀρτυγίῃ, τὸν δὲ κραναῦ ἐν Δῆλῳ. The epithet is parodied by Ar. *Av.* 870 Δητοῦ δρτυγομήτρα ('Quail mother'). Asteria, Leto's sister, was said to have escaped from Zeus by taking the form of a quail (δρτυξ): Apollod. I. 2 § 2. One theory explains the name Ortygia as simply 'abounding with quails'; another (Preller vol. I. p. 238) supposes that the δρτυξ was taken as the type of a good mother; but the question remains uncertain.

Artemis was worshipped on the coasts near Malis (637 n.), but we have no proof that the name Ὀρτυγία was specially given to her there. Perhaps the poet uses it here merely as one of her standing epithets.—**ἐλαφαβόλον** (like θαραταφόρα, *O. T.* 180): see on *O. C.* 1092 f.—**ἀμφίπυρον**: with a torch in each hand: see on *O. T.* 207.—**Νύμφας**: the Μαλάδες νύμφαι (*Ph.* 724 ff., n.) of Malian hills, woods, and streams.

216 **ἀεύρομ'**. Homeric verse admits the elision of *ai* in the verbal endings -μαι, -σαι (except in the infin.), -ται, -σθαι. There is no other example of it in

shout of the men go up with one accord for Apollo of the bright quiver, our Defender! And at the same time, ye maidens, lift up a paean, cry aloud to his sister, the Ortygian Artemis, smiter of deer, goddess of the twofold torch, and to the Nymphs her neighbours!

My spirit soars; I will not reject the wooing of the flute,—O thou sovereign of my soul! Lo, the ivy's spell begins to work upon me! Euoe!—even now it moves me to whirl in the swift dance of Bacchanals!

Praise, praise unto the Healer! See, dear lady, see! Behold, these tidings are taking shape before thy gaze.

Nauck: Hense would insert πόδ' between δέρομαι and οὐδ'. Reiske conj. δέσομαι.  
**218** ίδον μ': MSS.: ίδον ίδον μ' Dindorf. **219** εύοι μ' MSS.: εύοι εύοι (without μ') Dindorf. **220** βακχίαν Brunck: βακχελαν MSS. **221** Παιάν MSS.: Παιάν Παιάν Dindorf. **222** ίδι Dindorf: ίδε ίδι MSS.—γύναι] Dind. writes γυναικῶν.

Tragedy; but it does not seem impossible that Sophocles should have used the familiar epic licence in a lyric passage. If we read δέρομαι οὐδ' ἀπώσομαι, a cyclic dactyl is substituted for a trochee; which does not seem very likely in this metrical context. (Cp. J. H. H. Schmidt, *Compositionslehre* p. cxlii., and W. Christ, *Metrik* p. 378.) In the lemma of the schol. we certainly find δέρομαι οὐδ' ἀπώσομαι: but that proves nothing.—For the sense (*μετεωρίζουμεν ἐν τῷ χορεύειν* schol.), cp. Ar. *Ecc.* 1179 αἰρεσθ' ἄνω, *ταὶ εἴσα*.

**217** τὸν αὐλόν, the instrument associated with religious enthusiasm, and more esp. with the Dionysiac worship. In Attic Tragedy the lyre seems to have been the older instrument (cp. Ar. *Ran.* 1304, 1285); but after the time of Aeschylus, at least, the αὐλός was the regular one. Cp. A. Müller, *Gr. Bühneralt.* p. 192 n. 3.—*ῳ τύραννε* clearly refers to the αὐλός (for the change to the voc., cp. 99)—not to Apollo or Dionysus.—The words τὰς ἔμας φρεόν bring out the spiritual sense of τύραννε, and express the compelling influence of the flute.

**218 ff.** ίδον μ': this μ' must depend on ίδον: that after εύοι depends on διατάρασσε, the shriek being here literally an 'interjection.'

Ὄ κισσός: the ivy was sacred to Dionysus, who is styled κισσέν (Paus. 1. 31 § 6), κισσοφόρος, κισσοχαίτης, etc.; cp. Ovid *Fasti* 3. 767 *hedera est gratisimma Baccho*. It was worn by bacchanals (Eur. *Bacch.* 81); though there seems to be no proof that it was worn, at least ordinarily,

by tragic choreutae. Here, however, the Trachinian maidens *imagine* themselves to be bacchanals; the music of the αὐλός suggests the spell of the κισσός: and they speak as if the ivy on their brows was sending its mystic power through their whole frames, stirring them to the dance. Just so the laurel was the symbol of poetical inspiration.

βακχίαν...ἄμιλλαν, the Bacchic competition of eager dancers, i.e., the swift dance itself. ἄμιλλα is oft. thus associated with eager speed: cp. O. C. 1062 ῥυμαρράτους ἄμιλλας: *El.* 861 χαλαργοῦς ἐν ἄμιλλας: *Ant.* 1065 τρύχους ἄμιλλητρας. —ὑτοστρέψων, lit., 'whirling a little' (cp. ὑποκείν): i.e., just beginning to set the dance in movement. Not, 'bringing back.'

**221** λα λα Παιάν: the refrain (*ἔφυγινον*) of the paean: the whole Chorus would strike in here (cp. n. on 205—224). Dindorf adds a second Παιάν, on the assumption that the verse is an iambic dimeter, comparing Ar. *Ach.* 1212, where the MSS. have λα λα Παιάν Παιάν (*Metra Aeschyli* 1, etc., p. 119). But the MS. reading is kept by most critics, including W. Christ (*Metrik*, § 443).

**222** ίδι. The MSS. have ίδε ίδι'. The hiatus would be justified by the slight pause after ίδε: cp. *Ph.* 832 ίθε ιθι μοι ταιάν (n.). But most edd. agree with Dindorf in omitting ίδε: and they are probably right, since it disturbs the otherwise regular metre of vv. 221—224.

**223 ff.** τάδ': the good tidings (180 ff.) of which their minds are full.—ἐναργῆ (cp. 11 n.) is strengthened by ἀντίπρωφα.

- ΔΗ. ὅρῶ, φίλαι γυναικες, οὐδέ μ' ὄμματος 225  
 \*φρουρὰν παρῆλθε τόνδε μὴ λεύσσειν στόλου.  
 χαίρειν δὲ τὸν κήρυκα προύννέπω, χρόνῳ  
 πολλῷ φανέντα, χαρτὸν εἰ τι καὶ φέρεις.

## ΛΙΧΑΣ.

- ἀλλ' εὖ μὲν ἵγμεθ', εὖ δὲ προσφωνούμεθα,  
 γύναι, κατ' ἔργου κτῆσιν. ἀνδρα γάρ καλῶς 230  
 πράσσοντ' ἀνάγκη χρηστὰ κερδαίνειν ἐπη.  
 ΔΗ. ὡς φίλαταν παρῆλθεν, πρῶτον πρώτα βούλομαι  
 δίδαξον, εἰς ζώνθ' Ἡρακλέα προσδέξομαι.  
 ΛΙ. ἔγωγέ τοι σφ' ἔλειπον ἰσχύοντά τε  
 καὶ ζώντα καὶ θάλλοντα κού νόσῳ βαρύν. 235  
 ΔΗ. ποῦ γῆς, πατρώας εἴτε βαρβάρον; λεγε.  
 ΛΙ. ἀκτή τις ἔστι Εὐβοίας, εὗθ' ὁρίζεται

226 φρουρὰ Musgrave: φρουρὰ MSS.—μὴ] Hermann conj. μὴ οὐ.—λεύσσειν made from λεύσσειν in L.      228 φέρεις L: φέρει r.      230 ἔργου κτῆσιν] Hense

225 f. οὐδέ μ' ὄμματος φρουρὰν παρῆλθε: the acc. of the part (=φρουρὸν ὄμμα) follows the pers. pron.; cp. *Ph.* 1301 μέθε με...χείρα. The subject to παρῆλθε ('this sight') is easily supplied from τάδ' in 223. For the phrase, cp. *Ph.* 151 φρουρέν θυμ' ('that the eye should watch'). The MS. φρουρὰ is possible: the sense would then be, 'nor has the task of watching with the eye escaped my care.' But the phrase appears somewhat less natural; and the nom. φρουρὰ may have been generated by παρῆλθε.—μὴ λεύσσειν: it is unnecessary to insert οὐ: cp. 90 n.

227 f. προύννέπω, *primum iubeo*, with acc. and inf., like λέγω in 137 (n.), and ἐνέπω in *O. T.* 350.—φέρεις: for the change to direct address, cp. *O. C.* 1353 f. (*τοιδ'* followed by ὡς κάκιστε). For καλ emphasizing the verb, cp. *O. T.* 851 εἰ δ' οὖν τι κάκτεποτο.

229 ἀλλ' replies to the doubt implied in χαρτὸν εἰ τι καὶ φέρεις. Hence the two co-ordinate clauses are here equally important: this is not a case in which the main stress is on the clause with δέ (as in *O. C.* 1536, *Ph.* 503).

230 f. κατ' ἔργου κτῆσιν. As νίκη can be called a κτῆμα (*Ph.* 81), and as ἔργον itself often = 'a notable deed' (*Ant.* 730 n.), so κεκτῆσθαι ἔργον might well mean, 'to have made an achievement

one's own.' The phrase in the text, then, seems sound, as meaning, 'the achievement of the deed' (= 'the deed achieved'). We cannot understand, 'the acquisition (booty) made by the deed.'—ἀνδρα γάρ κ.τ.λ.: γάρ refers to κατ' ἔργου κτῆσιν: the welcome befits the deed, for the deed has prospered.—καλῶς πράσσοντ' κ.τ.λ.: the sensitive Greek was quick to see his good or bad fortune mirrored in the behaviour of his neighbours: cp. n. on *Ph.* 1353. We must not, then, alter καλῶς to καλά,—a change which Nauck thinks 'necessary.'

232 f. ἀ πρώτα βούλομαι, sc. διδάσκοειθαι. For the plur., cp. 64.—Ἡρακλέα, ——: it is needless to assume synizesis, since a proper name excuses an anapaest in any foot except the 6th. Another choriambic name (*Ἀντιγόνη*) holds the same place in *O. C.* 507. Below, in v. 476—the only other place where Soph. has the acc. of Ἡρακλῆs—most editors write Ἡρακλῆ (L having ἥρακλεῖ), since Ἡρακλέα, at the end of a verse, must be a trisyllable, and the synizesis of -ea, in that position, would be awkward. So, too, in Ar. *Th.* 26, where the Ravenna MS. has Ἡρακλέα at the end of the v., Dind. writes Ἡρακλῆ. In Attic inscriptions the acc. of proper names in -κλῆs is regularly -κλέα down to c. 300 B.C.; later it is -κλῆ: while -κλῆ does not occur. The

DE. I see it, dear maidens; my watching eyes had not failed to note yon company. [Enter LICHAS, followed by *Captive Maidens.*]—All hail to the herald, whose coming hath been so long delayed!—if indeed thou bringest aught that can give joy.

## LICHAS.

We are happy in our return, and happy in thy greeting, lady, which befits the deed achieved; for when a man hath fair fortune, he needs must win good welcome.

DE. O best of friends, tell me first what first I would know,—shall I receive Heracles alive?

LI. I, certainly, left him alive and well,—in vigorous health, unburdened by disease.

DE. Where, tell me—at home, or on foreign soil?

LI. There is a headland of Euboea, where to Cenaean

conj. ἔργ' ὀνήσιμη.

283 Ἡρακλέα MSS.: Ἡρακλῆ Dindorf.

286 L

points thus: ποῦ γῆστος πατρώας εἴτε βαρβάρου λέγε.

287 Εὐβοίου] εἰβοτός L.

-κλῆ form is frequent, however, in non-Attic inscr. (as those of Delos, Delphi, Sparta), though not before 228 B.C. (Meisterhans, p. 58.)

284 f. ξύνε τοι: for γέ τοι, cp. O. C. 1324.—**Δεῖπνος:** 76 n.—In the sequel, Deianeira dies before Heracles is brought home. The answer of Lichas is unconsciously evasive; it is also undesignedly suggestive of a contrast between the hero's present state, and that in which he is to arrive, νόσῳ βαρύς.—**ἰσχύοντά τε καὶ ζῶντα.** The word ζῶντα was prompted by the form of D.'s question; and the double copula, τε καὶ, links ισχύοντα with it more closely than the following words are linked by the simple καὶ. Hence the whole phrase, 'strong as well as alive,' = 'not only alive, but strong.'—**Θάλλοντα** is more than ισχύοντα, as implying radiant health: cp. El. 952 βίῳ | θάλλοντ': Eur. I. A. 1223 ff. ἀρέ σ'... δύομαι | ζῶσάν τε καὶ θάλλουσαν: ποὺς νόσῳ βαρύν: cp. O. T. 58 γυνάτα κούκ ζηγωτα (n.).

285 ποῦ γῆς (Ἐλευπει), (εἴτε) πατρώας εἴτε βαρβάρου (Ἐλειπει); where did you leave him,—whether it was in Greece or abroad that you left him? εἴτε, either doubled or single, is thus used, with ellipse of the verb, when a statement or a question is to include two alternative suppositions: cp. Plat. Legg. 844 D διὰ δύοικου διώρας γενονται, βοτρύων εἴτε

καὶ σύκων [sc. ἔγειρατο],...εἴτε' ἐν τοῖς αὐτοῦ χωροῖς εἴτε καὶ ἐν ἄλλων,...πενήκοντα διελέτω δραχμᾶς. So, with a single εἴτε, O. T. 517: with doubled εἴτε, ib. 194, 1049. In such sentences εἴτε becomes practically equivalent to η. But it cannot, of course, replace η in a direct statement or question: i.e., 'This is either good or bad,' could not be rendered, τοῦτο εἴτε ἀγαθόν εἴτε κακόν ἔστι. Hence the following punctuation, adopted by Dindorf, is impossible:—ποῦ γῆς; πατρώας εἴτε βαρβάρου; λέγε. This would require η instead of εἴτε. (Paley, who follows Dindorf, seems to have felt a misgiving; 'The use of εἴτε for η,' he says, 'is remarkable.')—Ellendt prefers a third way of pointing, which L (see cr. n.) also suggests:—ποῦ γῆς; πατρώας εἴτε βαρβάρου, λέγε ('say whether...'). The objection to this is that it throws too much emphasis on the distinction between Greek and foreign soil.

πατρώας (γῆς)=πατρίδος (as in O. C. 1292 etc.), i.e. Hellas, as the land of his ancestors (not as 'the land of his father Zeus'). Cp. ιοῦσι οὐθ' Ἐλλὰς οὐθ' ἄγλωσσος. The rumours reported by Hyllus spoke of Heracles as freed from Ὀμφαλή, but left it doubtful whether he was yet in Euboea (69—75).

287 εἰβοτός: 74 n. The north-western extremity of Euboea is a small peninsula, which runs out westward just

- βωμοὺς τέλη τ' ἔγκαρπα Κηναίψ Διύ.  
 ΔΗ. εὐκταῖα φαίνων, ἦ πὸ μαντείας τινός;  
 ΛΙ. εὐχαῖς, δθ̄ γῆρει τῶνδ' ἀνάστατον δορὶ<sup>240</sup>  
 χώραν γυναικῶν ὥν ὄρᾶς ἐν ὅμμασιν.  
 ΔΗ. αὗται δέ, πρὸς θεῶν, τοῦ ποτ' εἰσὶ καὶ τίνες;  
 οἴκτραὶ γάρ, εἰ μὴ ἔνυμφοραὶ κλέπτουσί με.  
 ΛΙ. ταύτας ἔκεινος Εὔρυτου πέρσας πόλιν  
 ἔξειλεθ' αὐτῷ κτῆμα καὶ θεοῖς κριτόν.<sup>245</sup>  
 ΔΗ. ἦ κάπὶ ταύτῃ τῇ πόλει τὸν ἄσκοπον  
 χρόνον βεβώς ἦν ἡμερῶν ἀνήριθμον;  
 ΛΙ. οὐκ, ἀλλὰ τὸν μὲν πλεῖστον ἐν Δυδοῖς χρόνον  
 κατείχεθ', ὡς φήσ' αὐτός, οὐκ ἐλεύθερος,  
 ἀλλ' ἐμποληθείς. τοῦ λόγου δ' οὐ χρὴ φθόνον, <sup>250</sup>

**238** τέλη L, with most MSS.: but A is one of a few which have τελεῖ, and so Ald. reads. **239** φαίνων] Nauck conj. κραίνων. **240** εὐχαῖσ L, with most MSS.: εὐκταῖ A, R, V<sup>3</sup>, Ald.—δορὶ MSS., as always: δόρει Dindorf. See on *O. C.* 1304. **245** ἔνυμφοραὶ A (and a few others), Ald.: ἔνυμφορᾶi L (the i

opposite the mouth of the Malian Gulf. It ends in the promontory once called Κήναιον, and now Cape Litháda. Zeus Κήναιος was worshipped on the neighbouring hill-tops (upwards of 2800 ft. in height), as on so many other summits (cp. *Ph.* 1040 n.): Aesch. fr. 29 Εὐθοίδα κάμπτων ἀμφὶ Κήναιον Διὸς | ἀκτήν. The legendary Oechalia, which Heracles sacked, was not near Cenaeum, but some 50 miles s.e. of it, in the territory of Eretria (Hecataeus *ap.* Paus. 4. 2. 3: Strabo 10 p. 448). Sophocles shows his knowledge of this tradition by his reference to the hero's *march* from Oechalia to Cenaeum (750 εἰρπε).

ὄρζεται βωμούς: the verb denotes properly the act of tracing the temenos in which the altars were to stand. Cp. Her. 3. 142 Διὸς...βωμὸν ἰδρύσατο καὶ τέμενος περὶ αὐτὸν οὐρίσε. In v. 754 the act. δρζεται is used: the midd. occurs in Xen. *An.* 7. 5. 13 στήλας ὀρισάμενοι. The plur. βωμούς (as in 754, 993) might be used of a single altar (cp. *Ant.* 1006), but here prob. denotes several,—the sacrifice being on so great a scale (760 ft.).—τέλη τ' ἔγκαρπα, tributes (or dues) of fruits; i.e., the revenues derived from a temenos containing fruit-trees or capable of yielding crops. The poet can say, ὄρζεται τέλη ἔγκαρπα, because he is thinking of the temenos itself (cp. 754). Such lands

were sometimes cultivated under the direct control of the priests; sometimes they were let to tenants: cp. Plat. *Legg.* 759 ε ταῦλας...καὶ τεμενῶν καὶ καρπῶν τούτων καὶ μισθώσεων κυρίους. *C. I. G.* 4474 (a κώμη is attached to a shrine of Zeus), ὅπως ἡ ἀπὸ ταύτης πρόσθοδος ἀναλογηται εἰς τὰς κατὰ μῆνας συντελουμένας θυσίας καὶ τάλλα τὰ πρὸς αἰξησιν τοῦ λεποῦ συντέλεοντα κ.τ.λ.

**239** εὐκταῖα...ἦ πὸ μαντείας: he may have vowed them *before* the event; or, *after* it, an oracle may have demanded them. Thus, after the battle of Salamis, the Delphian Apollo claimed a thank-offering from the Aeginetans (*Her.* 8. 122).—φαίνων, presenting them, in fulfilment of the promise. This is a rare use of the verb, but somewhat like that in *O. C.* 721 νῦν σὺν τὰ λαμπτὰ ταῦτα δὴ φαίνειν ἐπη (n.), ‘to make those bright praises seen in deeds.’

**240** εὐχαῖσ, causal dat.: cp. 1127: *O. C.* 332 f.—ἀνάστατον, proleptic: cp. 106 ἀδακρύτων.

**241** ὥν: for the attract., cp. *O. C.* 35 n.—ἐν δημασιν: *Ant.* 764 ἐν δηθαλμοῖς ὥρων (n.).

**242** τοῦ ποτ' εἰσὶ: schol. ἀντὶ τίνος εἰσὶ δεσπότου. Their appearance in charge of the herald shows that they are captives, and consequently slaves (302): she asks, then, who is their captor.

Zeus he consecrates altars, and the tribute of fruitful ground.

DE. In payment of a vow, or at the bidding of an oracle?

LI. For a vow, made when he was seeking to conquer and despoil the country of these women who are before thee.

DE. And these—who are they, I pray thee, and whose daughters? They deserve pity, unless their plight deceives me.

LI. These are captives whom he chose out for himself and for the gods, when he sacked the city of Eurytus.

DE. Was it the war against that city which kept him away so long, beyond all forecast, past all count of days?

LI. Not so: the greater part of the time he was detained in Lydia,—no free man, as he declares, but sold into bondage.

No offence should attend on the word,

added by S). Most of the later MSS. have ξυμφορᾶ, which is preferred by Schneidewin and Campbell. **245** ἔξειλεθ' τ: ἔξηλεθ (ἡ from ἡ) L.—ἀντῷ αἰτῶ L.

**246** δσκοπον] Herwerden conj. δσπετον. **247** ἀνήριθμον A : ἀριθμον (made from ἀριθμειον) L. Erfurdt conj. ἀνήριθμος : Wakefield, ἀνήριθμων. **249** ως φῆσ] ως φῆστ L.

Hence a slight emphasis falls on ἄκενος (244).

**243** οἰκτραί γάρ: '(I ask this,) for they deserve pity, unless their present plight deceives me,'—i.e., unless it excites greater pity than I should feel if I knew more.—**ξυμφορᾶ**, which would easily arise from a wish to have the same subject in both clauses. When a common word for fraud, such as κλέπτειν, is used in the figurative sense, 'to produce an illusion,' it is evidently fitter that the subject to the verb should *not* be a human being. Cp. *Ant.* 681 εἰ μὴ τῷ χρόνῳ κεκλέψειθα: *ib.* 1218 θεοῖς κλέπτομαι.

**245** ἔξειλεθ': the midd. here suits αὐτῷ: but in ref. to θεοῖς the act. ἔξειλεν would have been more usual, cp. *Ph.* 1431 n.: [Eur.] *Rhes.* 470 θεοῖσι τὸ ἀκροθνεῖ τέλειον: Thuc. 3. 50 κλήρους . . . τῆς γῆς . . . τοῖς θεοῖς λεπούς ἔξειλον.—**κρύτον**: so in *Ai.* 1302 Hesione is the ἔκκριτον δώρημα given to Telamon as a prize of valour. Prisoners of war often became λερδουλοι in temples (cp. *Her.* 6. 134: *Paus.* 3. 18. 3).

**246 f.** η κάπι: for η καὶ in a question, cp. *O. T.* 368.—δσκοπον, 'not to be looked for,' i.e., here, longer than could possibly have been expected. Cp. *El.* 864 δσκοπον ἀλώβα: *Ph.* 1111 n.—**ημερῶν** goes with ἀνήριθμον, not with χρόνον: 'without number of days,' = 'extending

to countless days.' Cp. *Ai.* 601 f. μηνῶν | ἀνήριθμος: *O. C.* 677 n.

The form ἀνήριθμος is of a frequent type. When the second part of a compound adj. has a disyllabic stem (usu. a verbal stem), beginning with a short vowel, this vowel may be lengthened. Such forms were oft. convenient in poetry (as ἀνήροτος, εὐήρεμος, φιλήρητος), but many of them were equally current in good prose (as ἀνήκεστος, ἀνήντος, ἀνηλέως, εὐάνωμος). The restriction of ἀνήριθμος to classical poetry and late prose (as *Athen.* p. 253 F) is not due to its form, but to the fact that classical prose preferred ἀνάριθμος. Tragedy uses ἀνάριθμος (ἄ) where it suits the metre (as in *El.* 225). In *Theocr.* 15. 45 ἀνάριθμοι (ἄ) is Doric for ἀνήριθμοι.

**248 f.** τὸν μὲν πλεῖστον.. χρόνον: i.e., twelve of the fifteen months (44).—ως φῆσ' αὐτός: cp. 253 ως αὐτός λέγει. It would have seemed incredible without such testimony.

**250 f.** ἐμποληθεῖς may be freely rendered, 'sold into bondage,' but its literal sense is rather, 'made merchandise of,' or, 'bought.' Hesychius, indeed, explains ἡμπολησεν by ἀπέδοτο: but, though ἐξεμπολᾶν = 'to sell off,' ἐμπολᾶν as = 'to sell' lacks classical evidence. (Cp. *Ph.* 417 ἐμπολητός, 'bought.') πραθῆναι (252), πεπράσθαι were the proper terms for 'to be sold' (as a slave).

γύναι, προσέναι, Ζεὺς ὅτου πράκτωρ φανῆ.  
κεῖνος δὲ πραθεὶς Ὁμφάλη τῇ βαρβάρῳ  
ἐνιαυτὸν ἔξεπλησεν, ὡς αὐτὸς λέγει.  
χούτως ἐδήχθη τοῦτο τούνεδος λαβὼν  
ώσθ' ὄρκον αὐτῷ προσβαλὼν διώμοσεν,  
ἥ μὴν τὸν ἀγχιστῆρα τοῦδε τοῦ πάθους  
ξὺν παιδὶ καὶ γυναικὶ δουλώσειν ἔτι.  
κούχ' ἥλιωσε τούπος, ἀλλ' ὅθ' ἀγνὸς ἦν,  
στρατὸν λαβὼν ἐπακτὸν ἔρχεται πόλιν

255

252 f. Wunder brackets these two verses.

253 ἔξεπλησεν] ἔξεπλησσεν L.

**τοῦ λόγου...φθόνον**, dislike (felt by the hearer for the narrator) on account of the telling.—**προσέναι**, abs., to be an attendant circumstance (*Ant.* 1252 n.),—to attend upon the act (of telling).—**ὅτου**, neut.: (in the case of anything) of which Zeus is seen to be the doer. Cp. Thuc. 6. 14 *τὸ καλῶς ἄρξαι τοῦτον εἶναι, διὰ τὴν πατρίδα ὠφελήσῃ*. We cannot make **ὅτου** masc. (relat. to **τοῦ λόγου**), because **ὁ λόγος** here denotes, not the reported deed, but the (mere) act of reporting it, as contrasted with the causing of it.—**πράκτωρ φανῆ**: cp. 862: for **ὅτου** without **ἄρξαι**, cp. *O. T.* 1231 n. The agency of Zeus is explained below, 274 ff.

The meaning is:—‘You may think that the humiliation of Heracles ought not to be related by his servant to his wife. But this humiliation was imposed by Zeus himself, and can therefore be related without reflecting upon Heracles.’

**252 κεῖνος δὲ**: δὲ resumes the story after the parenthetical apology (**τοῦ λόγου...φανῆ**): cp. **κεῖνοι δὲ** in 281. Wunder rejects these two verses, (1) because they repeat the substance of vv. 248—250, and (2) because Lichas ought not to pain his mistress by mentioning Omphalè. But (1) these vv. explain **ἐν Δυσόις**, and define **χρόνον**: (2) the herald's motive for silence concerning Iolè does not apply to the case of Omphalè. Hyllus had already mentioned ‘the Lydian woman’ to his mother (70).

**πράθεις...Ὀμφάλη**. Hermes, by command of Zeus, took Heracles to Lydia, and sold him in the slave-market to Omphalè: the price was paid to Eurytus, as a **ποινή** for the murder of Iphitus (Apollod. 2. 6. 2).

Two tragic poets of the fifth century

B.C., Ion of Chios and Achaeus, had written an **Ὀμφάλη σατυρική**. Two poets of the Middle Comedy, Antiphanes (Athen. 112 c) and Cratinus jun. (id. 669 B) wrote an **Ὀμφάλη**, picturing Heracles abandoned to sensuous pleasures. It is the more noteworthy how Sophocles, in lightly touching on this episode, has guarded his hero's dignity. For he speaks only of servile *labours* for the Lydian task-mistress (70, 356); and marks how the bondsman felt his disgrace (254).

**253 ἐνιαυτὸν**. The popular version spoke of three years. This was the term assigned by the mythographer Herodotus (c. 430 B.C.?), acc. to the schol.; as it is by Apollodorus (2. 6. 2). If this change was due to Sophocles, we can see the artistic motive. Three months or so, after the bondage, were required for the war in Euboea. If the poet had made Heracles go to Lydia 39, instead of 15, months before his death, there would have been less room for those hopes which contend with fears in the opening scene of the *Trachinia*.

**254 λαβὼν**, having incurred: cp. fr. 742 **ἱημίλαν** | **λαβεῖν**: (*O. T.* 1494 **ὄνειδη λαμβάνων** is not exactly similar:) Thuc. 2. 18 **αἰτιαν...λαβεῖν**.

**255 οἱρκον αὐτῷ προσβαλὼν**: cp. Her. 1. 146 **σφίσι αὐτῷοι οἱρκοὺς ἐπήλασαν**: id. 6. 74 **οἱρκοὺς προσάγων σφι ἡ μὲν ἐψευθαὶ κ.τ.λ.**—**διώμοσεν**. With the exception of the perf. (Lycurg. § 127), the act. voice is rarer than the midd. (378, *Ai.* 1233).—**ἥ μὴν**: *Ph.* 593.

**τὸν ἀγχιστῆρα τοῦδε τοῦ πάθους**, the man who had *brought* this calamity *near* to him,—brought it upon him: since Eurytus, by insulting him, had provoked him to slay Iphitus,—the crime for which

lady, when the deed is found to be of Zeus. So he passed a whole year, as he himself avows, in thraldom to Omphalè the barbarian. And so stung was he by that reproach, he bound himself by a solemn oath that he would one day enslave, with wife and child, the man who had brought that calamity upon him. Nor did he speak the word in vain; but, when he had been purged, gathered an alien host, and went against the city

**254** ἐδίχθη made from ἐδείχθη in L.—τούνεδος] τ' ὄνειδος L. **255.** αὐτῷ] αὐτῷ L.

**256** ἀγχιστῆρα MSS.: Musgrave conj. ἀρτιστῆρα : Blaydes, ἀρτυστῆρα [ἀρτυστῆρα?]: Nauck, αὐτόχειρα : Mekler, τὸν οἱ κτιστῆρα. **257** παιδι] Turnebus conj. παισι. **258** κούχ] κ' οὐκ L, with χ written over κ by the first hand.

this πάθος was the penalty. ἀγχιστήρ, in this sense, presupposes a trans. ἀγχίσεω. That verb does not occur, but would be analogous to ἐγγίζειν: and the latter, though usu. intrans., is trans. in Polyb. 8. 6 ἐγγίσαντες τῇ γῇ τὰς ναῦς. Compare, too, the phrases of converse form: *Il.* 5. 766 ἦ ἡ μάλιστ' εἴλιθε κακῆς ὅδοντος...πελάζειν: Aesch. *P. V.* 155 εἴδωμοις...πελάσας (*με*).—Others understand:—‘the man most *nearly concerned* in this calamity.’ This is the general sense intended by the schol. : τὸν αἰτῶν καὶ σχεδὸν αὐτὸν ποιήσαντα τοῦ πάθους (where the words καὶ...ποιήσαντα are parenthetical): i.e., ‘the (ultimate) cause, and *almost* the actual author, of the calamity.’ But, though ἀγχιστήρ might naturally mean, ‘nearest kinsman’ (= ἀγχιστέν), it would be strange to say, ἀγχιστήρ τοῦ πάθους, as = ‘the person who had most to do with’ that πάθος.

No emendation is probable. Nauck's αὐτόχειρα would be possible only if Eurytus had himself sent Heracles into slavery.

**257** ἔνν παιδὶ καὶ γυναικὶ, i.e., with his whole family. Eurytus had several children (266), but the prosaic conjecture παιοὶ would only weaken the phrase. Schneidewin cp. *Od.* 9. 199 οὐνεκά μη σὺν παιδὶ περισχέοθ' ήδε γυναικί: where παιοὶ is a *v. l.* This may be parallel: there is nothing, however, to show that the sing. cannot there be taken literally. For the collective sing., cp. Aesch. *Theb.* 197 ἀνὴρ γυνή τε χώ τι τῶν μεταχιμων.—δουλῶσαιν: the prose word, in ref. to prisoners of war, was not δουλοῖν, but ἀνδραποδίζειν: hence Thuc. 8. 28 τὰ ἀνδράποδα πάντα καὶ δοῦλα καὶ δεινέρα (referring to their previous condition).—τι, as oft. in threats: *El.* 66: Aesch. *P. V.*

908 ἡ μήν ἔτι Ζεύς, καίτερ αἰθάδη φρονῶν, | πατεύως ἔσται.

**258** κούχ ἥλιωσε τοῦτος: modelled on the Homeric οὐδ' ἀλιώτε βέλος (*Il.* 16. 737), with a reminiscence also of οὐδ' θλιον ἔπος ἔσσεται (*ib.* 24. 92).—**260** ἀγγὸς ἦν. The Homeric poems know nothing of a ritual for purification from homicide: the blood-shedder either flies into exile (*Il.* 24. 480 ff.), or prevails on the kins-folk of the slain to accept a ποιήη (*ib.* 9. 632 ff.), and stays at home. Here the schol. supposes that, by δύνος, Sophocles alludes simply to the year of exile having expired. This may be so; but it is more probable that Heracles is conceived as *also* undergoing a formal κάθαρος. According to other writers, he received this from Deiphobus at Amyclae, after vainly seeking it from Neleus at Pylos (Apollod. 2. 6. 2: Diod. 4. 31). So Aesch. makes the exile Orestes receive the καθαροῦ χοροκτόνου (*Eum.* 283, 449). The homicide who withdrew into banishment was said ἀπενιαυτίζειν (or ἀπενιαυτεῖν),—a word not always restricted to *one* year: Plat. *Legg.* 868 Δένιαντος τρεῖς ἀπενιαυτεῖν. Cp. *ib.* Ε καθαρεύθαι μὲν τοὺς αὐτοὺς καθαρούς, τρεῖτις δὲ ἀπενιαυτήσεις διατελεῖν. The rites of κάθαρος for homicide are fully described by Apoll. Rhod., 4. 693—717.

**259.** στρατὸν...ἐπακτόν: the adj. here merely = ξένον, ‘alien,’ i.e., not belonging to his own home. ἐπακτόν is prop. said of allies, or mercenaries, whom a foreign state calls in (*ἐπάγεται*) to its aid: cp. *O. C.* 1525 n. But here it denotes the allies of an *exile*,—just as Polyneices is said to bring a στράτευμα ἐπακτόν against his country (Aesch. *Theb.* 583).—Apollod. 2. 7. 7 describes this army as composed of Arcadians, Malians, and Epicnemidian Lo-

τὴν Εύρυτείαν. τόνδε γάρ μεταίτιον  
μόνον βροτῶν ἔφασκε τοῦδ' εἶναι πάθους.  
ὅς αὐτὸν ἐλθόντ' ἐσ δόμους ἔφέστιον,  
ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγοις  
ἐπερρόθησε, πολλὰ δ' ἀτηρᾶ φρενί,  
λέγων, χεροῦν μὲν ὡς ἄφυκτ' ἔχων βέλη  
τῶν ὧν τέκνων λείποιτο πρὸς τόξου κρίσιν,  
φωνῆι δέ, δούλος ἀνδρὸς ὡς ἐλευθέρου  
ῥαίοιτο· δείπνοις δ', ήνικ' ἦν ὄνωμανένος,  
ἔρριψεν ἐκτὸς αὐτόν. ὧν ἔχων χόλον,

260

**260** μεταίτιον] μέτ' αἰτιον L. **261** In L βροτῶν has been made from βροτὸν by S. **264 f.** The words πολλὰ δ' ἀτηρᾶ φρενί, | λέγων χεροῦν μὲν are rejected by Bergk and V. Jernstedt.—L points thus:—ἐπερρόθησε· πολλὰ δ' ἀτηρᾶ φρενί [i.e. made from l] λέγων χεροῦ etc. **266** λείποιτο A: λείποιτο L. **267** φωνεῖ] φάνει L (not φώνει).

crians: but those who cite him here have not observed that he supposes Heracles to make the war from Trachis.

**Ἐρχεται** with acc. of place: *O. C.* 89, *El.* 893.—ποδιν τὴν Εὐρυτελαν: cp. *O. T.* 267 τῷ Λαβδακείν παιδὶ (n.): *ib.* 450 φύνοις | τὸν Λατεῖον.—τόνδε, as if τὴν Εὐρύτου had gone before: so in *Il.* 5. 640 ὃς refers to Βίην Ἡραληγεῖτο: in *O. C.* 942 αὐτὸς το πόδων in 939: in *Ph.* 1364 οἵ γε το Τρολαν in 1363.—μεταίτιον: Zeus was primarily *αἴτιος*, but Eurytus was the only mortal who had a part in it.

**262** ἔφέστιον, added to ἐσ δόμους, marks how the hospitality of the hearth had been violated. Cp. Eur. *Med.* 713 δέξαι δὲ χώρᾳ καὶ δόμῳ ἔφέστιον. The stranger who had been received as an inmate was under the protection of Zeus, both Ζένος and Ἐφέτιος (*Ai.* 492). For the phrase ἐλθόντ...ἔφέστιον, cp. *Od.* 23. 55 ἥλθε μὲν αὐτὸν ἥσως ἔφέστιος.

**263** ξένον παλαιὸν ὄντα: Eurytus was said to have taught Heracles the use of the bow (*Theocr.* 24. 106 f.).

**264** ἐπερρόθησε. This verb can denote the blended sound of many voices (*Aesch. Ch.* 458); esp., the responsive shout of a crowd (Eur. *Hec.* 553, *Or.* 901). Here it refers to loud and vehement railing: cp. *Ant.* 259 λέγοι...ἔρροθουν κακοὶ (n.), and *ib.* 413 ἐπερρόθησις | κακοῖσιν.

From ἐπερρόθησε a verb of more general sense, such as θύμος, is to be supplied with ἀτηρᾶ φρενί. (For the sense of ἀτηρᾶ, cp. *Ph.* 1272: Paley wrongly takes it as = ‘deluded.’) This is the easier, since the antithesis between λόγοις and φρενὶ at

once suggests a distinction between affronts expressed *in speech* and those which showed the malicious *intention* in another way, viz., by acts: two examples of the verbal insults are given, and then one of the other kind (**δείπνοις δ' κ.τ.λ.**). Instances of zeugma quite as bold occur elsewhere in poetry; for the Greek mind was quick to seize the hint of a contrast, and did not always require full expression of it: e.g., *Od.* 15. 374 ἐκ δ' ἀρα δεστοληῆς οὐ μελιχον ἔστιν ἀκοῦσαι | οὐτ' ἔπος οὐτε τι ἔργον (sc. παθεῖν): *ib.* 20. 312 f. μῆλον σφαζομένων οἴνοι τε πινομένοιο | καὶ στίτον (sc. ἔθιμον). In these examples, just as here, the antithesis of nouns supersedes an explicit antithesis of verbs.

Others understand:—‘railed against him both with (rude) words and with evil intent.’ To this there are two objections. (1) Since *all* the supposed affronts are then verbal, the antithesis would require an epithet for λόγοις (such as *αἰσχροῖς*), to balance ἀτηρᾶ. (2) The formula πολλὰ μὲν...πολλὰ δέ would be out of place, unless two classes of verbal taunts were distinguished by the presence or absence of a spiteful intent; but the context excludes such a distinction.

The text is clearly (I think) sound. It is unwarrantable, as it is undesirable, to strike out πολλὰ δ...χεροῦν μὲν (see cr. n.). Again, it is improbable that a verse has been lost after v. 264.

**265 ε.** λέγων χεροῦν μὲν: metre has influenced the place of μὲν, which answers to δέ in 267, and ought to come next after λέγων: cp. *Ph.* 919 σῶσαι κακοῦ μὲν πρῶτα

of Eurytus. That man, he said, alone of mortals, had a share in causing his misfortune. For when Heracles, an old friend, came to his house and hearth, Eurytus heaped on him the taunts of a bitter tongue and spiteful soul,—saying, ‘Thou hast unerring arrows in thy hands, and yet my sons surpass thee in the trial of archery’; ‘Thou art a slave,’ he cried, ‘a free man’s broken thrall’: and at a banquet, when his guest was full of wine, he thrust him from his doors.

So most of the MSS., and Ald. Wunder conj. ὠσεῖ for φωνεῖ, and ἀντ' for ὡς: Hermann, adopting ἀντ', changed φωνεῖ to φανεῖς: Nauck, reading φανεῖς, would prefer ἔξι to ἀντ'. **268** φύμανέν Pors. and Elms.: οἰνωμένος MSS.

τοῦδ', ἔπειτα δὲ | ...πορθῆσαι.—**άφυκτα...**  
βέλη, those which Heracles had received  
from Apollo, and which he bequeathed  
to Philoctetes (*Ph.* 198 n.: *ib.* 105).—**τῶν**  
**ῶν τέκνων**: the sons were four in number,  
acc. to Hesiod (fr. 70, *ap.* schol. here),—  
Δηλιων, Κλύτιος, Τοξεύς, Ιφίτος. An ancient  
vase from Caere, which depicts the re-  
ception of Heracles by Eurytus and his  
family, gives the names of three sons as  
Κλύτιος, Τόξος, Δοδαλών (Preller II. 226  
n. 3). Creophylus, the author of the  
Οἰχαλίας ἀλώσις, named only two sons  
(schol.).

**λείποντο:** cp. Thuc. 6. 72 ἀνὴρ καὶ ἐς  
τὰλλα ξένειν οὐδένος λειτέμενος.—**πρὸς**  
**τόξου κρίσιν:** for the prep., cp. *Ph.* 1306  
κακοὺς | ...πρὸς αἰχμὴν: Her. 1. 99 (οὐκ)  
ἐς ἀνδραγαθὴν λειτέμενοι. By τόξου κρίσις  
is meant a trial (of the competitors) which  
the bow decides. *κρίσις* thus almost  
= ἄγνω: cp. *Ph.* 1050 n. There was a  
legend that Eurytus offered the hand of  
his daughter Iole as a prize for the man  
who should surpass him and his sons in  
archery. Heracles conquered, but Eurytus  
broke his promise (schol.: *Apoll.* 2.  
6. 1).—Eurytus, like his father Melaneus,  
was a great archer. In *Od.* 8. 226 ff. he  
challenges Apollo, and is slain by him.  
The bow of Eurytus, inherited by Iphitus,  
was given by the latter to Odysseus (*ib.*  
21. 31 ff.).

**267 ff. φωνεῖ δὲ**, instead of φωνῶν  
δὲ (answering to λέγων...μέν): cp. *El.*  
190 οἰκονομῷ θαλάμους πατρός, ὡδὲ μὲν |  
ἀεικεῖ σὸν στολὴ, | κενᾶς δὲ ἀμφισταμαι  
τραπέζαις (instead of ἀμφισταμένη): *O. C.*  
351 n. This very trait confirms the  
soundness of the MS. text. For the historic pres., standing between ἐπερρόθησε  
and ἔρριψεν, cp. *Ant.* 269 λέγει, between  
ἡν (268) and προστρεψεν (270). The optat.

**βαλούτο** is admissible (instead of βαλεῖται),  
because the historic present counts as a  
secondary tense: cp. Her. 1. 63 βουλήν...  
ἔπιτεχνάται, δκως μήτε ἀλισθεῖεν κ.τ.λ.:  
Lys. or. 12 § 12 ἐρωτώσω ὅπῃ βαδίζομεν·  
δ' ὁ ἔφασκε κ.τ.λ.

**ἀνδρός ... ἐλευθέρου** with **δοῦλος** (not  
with βαλούτο, as gen. of agent, like πληγ-  
γεῖς θυγατρὸς τῆς ἐμῆς, Eur. *Or.* 497):  
ἐλευθέρου serves merely to emphasise δοῦ-  
λος by contrast.—**βαλούτο:** *Od.* 6. 325 ἐπει-  
τάρος οὗ ποτ' ἄκοντας | βαρομένου, ὅτε μ'  
ἔρριψεν κλυτὸς ἐννοούγαος.

The conject. **φανεῖς** δὲ δοῦλος ἀνδρός  
ἀντ' ἐλευθέρου (cr. n.) has been received  
by several edd., who cite *Ai.* 1020 δοῦλος  
λόγοισιν ἀντ' ἐλευθέρου φανεῖς. There,  
however, the force of φανεῖς depends on  
λόγοισιν: ‘represented’, ‘made out,’ in  
his taunting words, to be a slave. Here  
φανεῖς would mean simply, ‘found to be.’

**δεῖπνον**, dat. of the occasion: cp. Plat.  
*Symp.* 174 A τοῖς ἐπωκλοις: for the plur.,  
cp. *O. T.* 779, *El.* 203.—**φύμανέν**, Heracles.  
Cp. Eur. *Alc.* 756 (of Heracles)  
ποτῆρα δ' ἐν χειρεσσι κλισσον ταβώ | πι-  
νει μελανῆς μητρὸς εἰζωνον μέθον, | ἔως  
ἔθέρμην' αὐτὸν ἀμφιβάσα φλόξ | οἴνον στέ-  
φει δὲ κράτα μυρσίνης κλάδοις | ἀμον'  
ὑλακτῶν. The ἀτρητὸς φρήν (264) of Eurytus  
seized this opportunity of inflicting an  
insult.

**ἔρριψεν ἔκτας αὐτόν.** A Greek vase,  
found in Sicily, quaintly illustrates some  
such incident. The inebriated Heracles  
is lying on his back outside a closed door,  
from above which an old woman is pouring  
cold water upon him. Satyrs and  
maenads appear at each side of the group.  
(Benndorf, *Gr. und Sicilische Vasenbilder*,  
pl. 44.) I am indebted for this reference  
to Mr A. S. Murray, of the British  
Museum.

ώς ἵκετ' αὖθις "Ιφίτος Τίρυνθίαν  
πρὸς κλιτύν, ἵππους νομάδας ἔξιχνοσκοπῶν,  
τότ' ἄλλοσ' αὐτὸν ὅμμα, θατέρᾳ δὲ νοῦν  
ἔχοντ' ἀπ' ἄκρας ἥκε πυργώδους πλακός.  
ἔργου δ' ἔκατι τοῦδε μηνίσας ἄναξ  
οἱ τῶν ἀπάντων Ζεὺς πατήρ Ὄλύμπιος  
πρατόν νιν ἔξέπεμψεν, οὐδὲ ἡνέσχετο,  
ὅθιούνεκ' αὐτὸν μοῦνον ἀνθρώπων δόλῳ  
ἔκτεινεν. εἰ γὰρ ἐμφανῶς ἡμύννατο,  
Ζεύς τὰν συνέγνω ἔν δίκῃ χειρουμένῳ.  
ὑβριν γὰρ οὐ στέργονται οὐδὲ δαιμονες.  
κεῦνοι δ' ὑπερχλίοντες ἐκ γλώσσης κακῆς  
αὐτοὶ μὲν Ἀιδου πάντες εἴσ' οἰκήτορες,  
πόλις δὲ δούλη· τάσδε δ' ἀσπερ εἰσορᾶς,

**272** θατέρᾳ] θ' ητέρᾳ L : θάτέρᾳ r.

**275** δλύμπιος L : οὐλύμπιος r.

**277** μοῦ-

**278** ημύννατο L, with most MSS.: ημύννετο B.

270

275

280

279

τὰν

ἀν ἔχων χόλον: for the causal gen. cp. *Ph.* 327 n.

**270 f.** αὖθις, at a later time: *Ant.* 1204 n.—Τίρυνθίαν...κλιτύν. We cannot be sure that Sophocles had any clear picture of the place before his mind; but his phrase, at least, is not unsuitable. κλιτύς, 'slope,' does not necessarily imply great elevation. The site of Tiryns is a ridge of limestone rock on the Argolic Gulf (cp. 1151), in which, at some prehistoric time, it formed an island. The length of this ridge, from N. to S., is about 328 yards: its width about 109. The upper citadel of Tiryns was at the southern end, where the rock attains a height of about 72 feet above sea-level, and of 59 feet above the present surface of the plain. North of this was the lower citadel; and the whole was surrounded by those massive 'Cyclopean' walls from which Tiryns derived its Homeric epithet (*Il.* 2. 559), τειχίσσεσσα. See Schliemann's *Tiryns*, p. 177. Such a site, though not steep or lofty, might correctly be described as the Τίρυνθία κλιτύς.—For the ὕ in κλιτύν, cp. *Ant.* 1144 n., and *ib.* 1127 λιγύς: so νῆρος (Eur. *Andr.* 356 etc.).

Ἴππους νομάδας: acc. to *Od.* 21. 22, Iphitus came, Ἴππους διζήμενος, αἱ οἱ δλοντο | δόδεκα θῆλεια, ὑπὸ δ' ὅμιοντα ταλαιργοῦ: but Apollod. 2. 6. 2 says, κλαπευών εἰς Εὐβοιας ὑπὸ Αὐτολύκου βοών. For νομάδας, 'wandering,' cp. *O. T.* 1350 n.

**272 f.** ἄλλοσ'...ὅμμα, θατέρᾳ δὲ νοῦν  
ἔχοντ': he was gazing forth from the high place, in the hope of descrying his horses; and, as he could not see them, his thought was wandering to other places where they might perhaps be. Cp. Diod. Sic. 4. 31: Heracles commands Iphitus, ἀφορέας, μή τον νεμέμεναι τυρχάνοντας οὐ διναμένον δὲ κατανοῆσαι τοῦ Ιφίτου κ.τ.λ. Thus θατέρᾳ does not merely repeat ἄλλοσε, but is opposed to it: as in *Her.* 1. 32 ἀλλο μὲν ἔχει το ἐτέρου δὲ ἐπιέσται. Cp. Plat. *Theages* 129 C βούλόμενός με λαθεῖν ἀνέστη,...ἐπιτηρήσας ἀλλοσε τὸν νοῦν ἔχοντα.

πυργάδους πλακός. The current version spoke of Heracles as hurling Iphitus from a wall or tower. Pherecydes the logographer (5th cent. B.C.) is quoted to this effect (schol. *Od.* 21. 23): τὸν δὲ Ἡρακλέα μηχανὴ τινὶ καὶ στρατηγίᾳ συνεφελκυόμενοι αὐτὸν ἀγεν εἰς ἐπίκρημαν τείχος. Apollod. 2. 6. 2 marvels δὲ αὐτὸς (Heracles) ἀπὸ τῶν Τίρυνθίων ἔρριψεν αὐτὸν τειχῶν. Diod. Sic. 4. 31 τοῦτον μὲν ἀναβιβάσας ὁ Ἡρακλῆς ἐπὶ τινα πύργον ὑψηλὸν ἐκέλευσεν αφοράν. The word πύργος oft. = a city-wall with its towers (*O. T.* 56 n.). Thus it would satisfy all these statements to suppose that Iphitus was thrown from some high part of the walls which encompassed Tiryns τειχίσσεσσα. And by πυργώδης πλάξ Sophocles may well have meant

Wroth thereat, when afterward Iphitus came to the hill of Tiryns, in search for horses that had strayed, Heracles seized a moment when the man's wandering thoughts went not with his wandering gaze, and hurled him from a tower-like summit. But in anger at that deed, Zeus our lord, Olympian sire of all, sent him forth into bondage, and spared not, because, this once, he had taken a life by guile. Had he wreaked his vengeance openly, Zeus would surely have pardoned him the righteous triumph; for the gods, too, love not insolence.

So those men, who waxed so proud with bitter speech, are themselves in the mansions of the dead, all of them, and their city is enslaved; while the women whom thou beholdest,

Erfurt: τ' ἀν MSS. **281** ὑπερχλιοντες] So the lemma of the schol., and the first hand in L, where S has altered it to ὑπερχλιδῶντες, the reading of A and other later MSS.

'the summit of a tower-like *building*.' Modern critics have usually held that he meant 'the top of a towering rock or cliff': and so the schol. here explains, ὑψηλοῦ δρόου. We need not press the argument that it is not well-suited to the locality. But it may be doubted whether a Greek poet would have compared a rock or cliff to a πύργος merely because it was high and steep. On the other hand, where πυργειδής occurs elsewhere, it refers to a building. Josephus Bell. Iud. 5. 5. 8 (the Ἀσταυλα, or citadel of Jerusalem) πυργειδής...οὐσα τὸ πᾶν σχῆμα. Dion Cassius 74. 5 πυργειδής. And it is consonant with the style of Tragedy that, in regard to such a detail, the vaguer phrase πυργώδης πλάξ should be preferred to πλάξ πύργου.

**275** ὁ τῶν ἀπάντων κ.τ.λ. The emphasis of this verse is designed (like the comment in 250 f.) to bring out the higher and more soothing aspect of the doom suffered by Heracles.—For the strengthening art. with ἀπάντων, cp. Aesch. P. V. 483 τὰς ἀπάντας...νόσους.—πατήρ Ολύμπιος, not οὐλύμπιος (cr. n.), since the words form a single notion (O. T. 1199 n.).

**276 ε.** πρατόν ννι εξέπεμψεν, sent him out of the country to be sold (cp. 252 n.); the adj. is proleptic (106 n.).—οὐδὲ ἡνέσχερο, 'and did not tolerate' (his deed): the verb is really absol. (as in Aι. 75 οὐ στγ' ἀνέξει), though it is easy to supply an acc.: θθονεκ = 'because,' as in 571.—Others understand, 'brooked not that (cp. 813) he had slain him.'—

μοῦνον: O. T. 1418 n.

**278** ἡμύνατο, avenged himself: O. C. 873 ἔργους πεπονθώς ρήμασίν σ' ἀμνομαῖ. The ὕβρις of Eurytus would have justified Heracles in challenging Iphitus to open combat.

**279 ε.** χειρουμένῳ τῷ Ἡρακλεῖ τὸν Ιφίτον: for this midd., cp. 1109: O. C. 950, 1009: Pk. 92. Of the pass., Sophocles has only χειρωθέλ (below, 1057, and O. C. 903).—οὐδὲ δαίμονες, i.e., they like it as little as mortals do: for the adverbial οὐδὲ after οὐ, cp. O. T. 287, El. 595, Ai. 1242.

**281** κενοὶ δ': for the resumptive δε, cp. 252.—ὑπερχλιοντες: this form, attested by the first hand in L and by the schol. (cr. n.), is confirmed by the fact that Aesch. twice uses χλειν with ref. to insolent triumph. Cho. 137 ἐν τοῖσι σοῦς πόνουσι χλειστιν μέγα: Suppl. 914 κάρβανος ὥν δ' Ἔλλησις ἐγχλειες ἄγαν. The compound with ὑπέρ does not occur elsewhere.—ἐκ γλώσσης κακῆς: here ἐκ is virtually 'with': cp. 875: O. T. 528 ἐξ ὅμιτων ὅρθων κ.τ.λ. (n.): O. C. 486 ἐξ εὐμενῶν | στέρνων δέχεσθαι. This is better than to take ἐκ as = 'in consequence of.'

**282** For αὐτὸν μὲν after κενοὶ and before πόλις δε, cp. O. C. 1008 κλέψας... ἐμὲ | αὐτὸν τ' ἔχειρον τὰς κόρας τ' οὐχει λαβάνω: and ib. 462 (n.).—οἰκήτορες: 1161: Ai. 517 "Αἰδου θανασίμους οἰκήτορες.

**283 ε.** τάσθε, instead of αἴθε, by attract. to δοσπερ: see on O. T. 449.—ἔξ ὅλβων: O. T. 454 τυφλὸς...ἔκ δεδορκτος: so below, 619, 1075.

- εξ ὀλβίων ἄζηλον εύροῦσαι βίον  
χωροῦσι πρὸς σέ· ταῦτα γὰρ πόσις τε σὸς      285  
ἔφειτ', ἐγὼ δὲ πιστὸς ὡν κείνῳ τελῶ.  
αὐτὸν δ' ἔκεινον, εὗτ' ἀν ἄγνα θύματα  
ῥέεζη πατρῷῳ Ζηνὶ τῆς ἀλώσεως,  
φρόνει νιν ὡς ἥξοντα· τοῦτο γὰρ λόγου  
πολλοῦ καλῶς λεχθέντος ἥδιστον κλύειν.      290
- ΧΟ. ἀνασσα, νῦν σοι τέρψις ἐμφανῆς κυρεῖ,  
τῶν μὲν παρόντων, τὰ δὲ πεπυσμένη λόγῳ.  
ΔΗ. πῶς δ' οὐκ ἐγὼ χαίροιμ' ἀν, ἀνδρὸς εὐτυχῆ  
κλύουσα πρᾶξιν τήνδε, πανδίκῳ φρενί;  
πολλή 'στ' ἀνάγκη τῇδε τοῦτο συντρέχειν.      295  
ὅμως δ' ἔνεστι τοῖσιν εὖ σκοπουμένοις  
ταρβεῦν τὸν εὖ πράσσοντα, μὴ σφαλῇ ποτε.  
ἐμοὶ γὰρ οἴκτος δεινὸς εἰσέβη, φίλαι,  
ταύτας ὄρώσῃ δυσπότμους ἐπὶ ξένης  
χώρας ἀοίκους ἀπάτοράς τ' ἀλωμένας,      300  
αἱ πρὶν μὲν ἥσαν ἐξ ἐλευθέρων ἵσως  
ἀνδρῶν, ταῦτη δὲ δοῦλον ἵσχουσιν βίον.  
ὦ Ζεὺς τροπαῖε, μή ποτ' εἰσίδοιμί σε

**285** πόσις τε σὸς MSS.: Erfurdt conj. πόσις γε σὸς: Brunck, πόσις γ' ὁ σὸς. **286** ἐγὼ δὲ MSS.: ἐγὼ τε Wakefield. **289** φρόνει γ: φρόνεῦ L, with two dots under the final ν. For φρόνει νιν ὡς Hartung conj. φρόνει σαφῶς: Hense, φρόνησον ὡς. **292** τὰ δὲ Scaliger: τῶν δὲ MSS.—πεπυσμένη πεπυσμένη L. **295** πολλή 'στ'] πολλήστητ' L. A few of the later MSS. have πολλή τ' (as B, V), or πολλὴ δ' (Vat.).—ἀνάγκη] ἀνάγκη L.—συντρέχειν] Hartung writes τῷδε τοῦτο συμφέρει ('that I

**285 f.** χωροῦσι πρὸς σέ. The accentuation πρὸς σέ, which is L's, seems right, as implying, 'to thee, their new mistress.' If we wrote πρὸς σε, the emphasis would fall wholly on v. 284: 'these, who are coming to thee, are now slaves.'—πόσις τε...ἐγὼ δὲ: the antithesis between ἔφειτο and τελῶ seems to warrant us in keeping δὲ here (instead of changing it to τε): cp. 143 n.

**287 f.** ἀγνά θύματα: cp. *Od.* 21. 258 ἑορτὴ τοῦ θεοῦ | ἀγνή: Eur. *Ion* 243 ἀγνά Λοξεὺς χρηματήρια.—πατρῷῳ Ζηνὶ, Zeus as the god of his fathers, the protector of his race, rather than with ref. to the personal relationship: so again in 753.—τῆς ἀλώσεως, for it, causal gen. (here akin to the gen. of price), with the whole phrase θύματα ῥέεζη: cp. *O. T.* 47 ὡς σὲ νῦν μὲν ἥδε γῆ | σωτῆρα κλήσει τῆς πάρος προθυμίας.

**289** φρόνει νιν ὡς ἥξοντα: for the redundant νιν (after αὐτὸν δ' ἔκεινον), cp. *O. T.* 248 (n.). For ὡς prefixed to the partic., after an imperative verb of thinking or knowing, *Ph.* 253, *O. T.* 848.

**290** καλῶς λεχθέντος, 'auspiciously,' 'happily,' told; since the news is good. καλῶς λέγειν more usually means to speak (1) sensibly, or (2) speciously, *Ant.* 1047.

**291 f.** νῦν σοι τέρψις ἐμφανῆς κυρεῖ, now thy joy is manifest, i.e., is assured beyond all doubt (cp. 223 f.)—τῶν μὲν, the herald and the captives: τὰ δὲ, the news that Heracles will soon return. For the gen. absol. co-ordinated with a partic. in another case, cp. *O. C.* 737 n.

**294** πανδίκῳ φρενί, 'with a thoroughly justified feeling' (not, 'with my whole heart'): cp. 611 n. The adj. occurs only here.

**295** τῇδε, sc. τῇ πράξει: τοῦτο, sc.

fallen from happiness to misery, come here to thee ; for such was thy lord's command, which I, his faithful servant, perform. He himself, thou mayest be sure,—so soon as he shall have offered holy sacrifice for his victory to Zeus from whom he sprang,—will be with thee. After all the fair tidings that have been told, this, indeed, is the sweetest word to hear.

CH. Now, O Queen, thy joy is assured ; part is with thee, and thou hast promise of the rest.

DE. Yea, have I not the fullest reason to rejoice at these tidings of my lord's happy fortune ? To such fortune, such joy must needs respond. And yet a prudent mind can see room for misgiving lest he who prospers should one day suffer reverse. A strange pity hath come over me, friends, at the sight of these ill-fated exiles, homeless and fatherless in a foreign land ; once the daughters, perchance, of free-born sires, but now doomed to the life of slaves. O Zeus, who turnest the tide of battle, never may I see

should share this feeling with him'), finding a hint of this sense in the corrupt *v.l.* συμπράττειν (*V<sup>2</sup>*, Vat.). This verse, suspected by Wunder, is bracketed by Dindorf and Nauck.

**299 L** has δρώση (there is no line under ω), the ω in an erasure. Four dots before ταύτας called attention to the original mis-writing, whatever it was, of δρώση. **300 χώρας**] Reiske conj. χήρας. **301 ο.** Hense and Nauck reject these two vv. **302 ἀνδρῶν**] Blaydes and Paley conj. οἰκων.

τὸ δέ μὲν χαίρειν.—συντρέχειν, coincide with, be combined with : for this sense of the verb, cp. n. on *O. C.* 158 ff.—Not (as Linwood), 'Such joy must needs accompany [the event] *in this way* (τῷδε).'

The rejection of this verse (see cr. n.) would be deplorable. Deianeira rejoices, but feels a certain sadness, and knows that she cannot help showing it; all the more she wishes to assure them how real her joy is.

**298 f.** τοῖσιν εὐ σκοπούμενοις, absol., for those who take just views,—who prudently consider human affairs. For the midd., cp. *O. T.* 1564: it was common also in good prose.—ταρβεῖν τὸν εὖ πράσσοντα, instead of ταρβεῖν ὑπὲρ τοῦ εὖ πράσσοντος (*Plat. Rep.* 387 C ὑπὲρ τῶν φυλάκων φοβούμεθα, μὴ...γένωνται etc.). Cp. *Ph.* 493 ὅν δὴ παλαιὸν ἔξετον δέ-δοικ' ἐγώ | μὴ μοι βεβήκῃ.

This shadow which flits across Deianeira's joy is the more dramatically impressive for the spectators, because it arises so naturally out of her tender sympathy for the captives. It is a touch worthy of the greatest master.

**298 ἡμοι.. εἰσέβη:** for the dat., cp.

*O. C.* 372 n.—δεινός, of strong feeling: cp. 476.

**300 ἀπάτορας**, since their fathers are supposed to be dead; for, when a city is sacked, ἀνδρας μὲν κτενούσι, πόλιν δέ τε πῦρ ἀμαθίνει, | τέκνα δέ τ' ἀλλοι ἀγονοὶ βαθυζόντος τε γυναῖκας (*Il.* 9. 593). Cp. *O. T.* 1506 πτωχὰς ἀνάνδρους ἔγγενεις ἀλωμένας.

**301 ο.** For λως in a like conjecture, cp. *Ph.* 180 οὐτος πρωτογένεις λως | οἰκων οὐδενὸς θυτερος.—πρὶν μὲν ήσαν, not εἰσαν, because εἴ εἰλεύθερων ἀνδρῶν implies εἰλεύθεροι. The word ἀνδρῶν (which some would change to οἰκων) has been suggested by ἀπάτορας (300).—Nauck's grounds for rejecting these two vv. are: (1) that λως is out of place, since they must have been free-born; but cp. Thuc. 8. 28, quoted on v. 257: (2) that πρὶν μὲν ήσαν is wrong, because their origin remains the same.

**303 f.** ὁ Ζεὺς τροπαῖς. Zeus who turns foemen to flight: see on *Ant.* 143. He is fitly invoked by her, since it was he who had brought the captives to this plight. Not, 'Averter of evil,' for τροπαῖος is not a classical equiv. for ἀποτροπαῖος. Plutarch, indeed, supplies an in-

πρὸς τούμδον οὗτα σπέρμα χωρῆσαντά ποι,  
μηδ', εἴ τι δράσεις, τῆσδέ γε ζώσης ἔτι.

305

οὗτας ἐγὼ δέδοικα τάσδ' ὄρωμένη.

ῳ δυστάλαινα, τίς ποτ' εἴ νεανίδων;

ἄνανδρος, ἡ τεκνοῦσσα; πρὸς μὲν γὰρ φύσιν  
πάντων ἀπειρος τῶνδε, γενναία δέ τις.

Λίχα, τίνος ποτ' ἐστὶν η̄ ξένη βροτῶν;

310

τίς η̄ τεκοῦσα, τίς δ̄ ὁ φιτύσας πατήρ;

ἔξειπτ'. ἐπει τιν τῶνδε πλεῖστον ὥκτισα

βλέπουσ', ὅσφαπερ καὶ φρονεῖν οἶδεν μόνη.

ΑΙ. τί δ̄ οἰδ̄ ἐγώ; τί δ̄ ἄν με καὶ κρίνοις; ίσως  
γέννημα τῶν ἐκεῖθεν οὐκέτιν ὑστάτοις.

315

ΔΗ. μὴ τῶν τυράννων; Εὔρύτου σπορά τις ἦν;

**304** ποι L, with most MSS. (but πη Harl.): πον Wecklein. **305** [ζώσης]  
ζώσης L. G. H. Müller rejects this v. **308** τεκνοῦσσα Brunck. The MSS.  
have τεκοῦσα, as L (with ν written small above κ) and A; or τεκνοῦσα (T): the

stance in later Greek, *Mor.* p. 149 Δ τὸν  
καθαρὸν...κινεῖν διανοεῖ καὶ παρέχειν πράγ-  
ματα τοῖς τροπαλοῖς (alluding to the exclama-  
tion 'Αλεξίκακε just before); unless  
ἀποτροπαλοῖς should be read there.—τού-  
μὸν σπέρμα, though it is the mother who  
speaks (so Aesch. *Suppl.* 275 σπέρματ'  
εὐτέκνου βόσ, and oft.).

**χωρῆσαντα.** The notion of hostile ad-  
vance was associated with this verb in  
such phrases as ὁμότε χωρεῖν. But when  
it is followed by εἰς, ἐπὶ, or πρὸς τινα,  
the poetical usage varies somewhat from  
that of good prose. (1) The sense of χω-  
ρεῖν εἰς τινα is usu. friendly in prose, as  
Thuc. 5. 40; more rarely hostile, as id.  
4. 95, and *Ph.* 396. (2) χωρεῖν ἐπὶ τινα  
is hostile in prose, as Thuc. 1. 62, but  
friendly in Pind. *N.* 10. 73. (3) χωρεῖν  
πρὸς τινα is friendly in prose, as Thuc. 5.  
43, and above, v. 285; but hostile here.  
Sophocles would possibly have preferred  
εἰς to πρὸς here, if v. 303 had not ended  
with στ.—The aor. part., not the pres.,  
because she thinks of the onset in its  
ruinous result: cp. *Ph.* 1113 ἰδούμαν δέ  
τιν... | ἐμὸς λαχθεῖτ' ἀντασ.—ποι, in any  
direction,—i.e., in any of their homes, or  
in any point of their fortunes. The  
conject. πον seems unnecessary.

**305** μηδ', εἴ τι δράσεις, sc. δράσεις:  
cp. *El.* 1434 νῦν, τὰ πρὸν εἴθεμεν, τὰδ'  
ὡς πάλιν (sc. εἴθησθε). Remark, as evi-  
dence that this suspected verse is genuine,

the thoroughly idiomatic use of the fut.  
indic. with εἰ, in connection with the  
prayer: 'if thou *must* do it, at least do it  
thus.' So *O. C.* 166 λαγον εἴ τιν' οἵσεις |  
πρὸς ἐμὰν λέσχαν, ἀβάτων ἀποβάς | ...φώ-  
νει. —**τι** after ζώσης is here almost pleon-  
astic: cp. *Ant.* 3 (n.).

This verse is a development of μή ποι  
εἰσδομένη: 'may I never *see* it; nay, if it  
is ever to happen, may it not happen  
while I live.' Her words unconsciously  
foreshadow the troubles which, after her  
death, were brought upon her children  
by Eurystheus (*Eur. Heracl.*). Such an  
allusion is quite in the poet's manner (cp.  
n. on *Ant.* 1080 ff.).

The objection to the verse as illogical  
assumes that the δέ in μηδέ means 'or,'  
and that, therefore, the wish 'not to see'  
the woe is *distinguished* from a wish which  
it includes,—viz., that the woe may not  
come while she lives. The answer is  
simply that the δέ in μηδέ means 'and.'

**308 ε. τεκνοῦσσα:** schol. τέκνα ἔχοντα  
θηρεύοντας φροῖ παιδῶντα [παι-  
δοῦσσα: though Schneider *Callim.* fr. 431  
defends τεκνόστα and παιδόστα]. No part  
of τεκνόεις or παιδόεις occurs elsewhere.  
But the adj. is decidedly fitter here than  
τεκνόστα (esp. in view of v. 311): nor is  
there sufficient ground for the assumption  
that τεκνοῦσσα would imply *several* chil-  
dren.—πρὸς...φύσιν, judging by it: cp.  
*Ph.* 885 n.: φύσις of physical aspect, as

child of mine thus visited by thy hand ; nay, if such visitation is to be, may it not fall while Deianeira lives ! Such dread do I feel, beholding these.

[*To IOLE.*] Ah, hapless girl, say, who art thou ? A maiden, or a mother ? To judge by thine aspect, an innocent maiden, and of noble race. Lichas, whose daughter is this stranger ? Who is her mother, who her sire ? Speak ; I pity her more than all the rest, when I behold her ; as she alone shows a due feeling for her plight.

LI. How should I know ? Why should'st thou ask me ? Perchance the offspring of not the meanest in yonder land.

DE. Can she be of royal race ? Had Eurytus a daughter ?

latter is the Aldine reading. 309 πάντων has been suspected : Meineke conj. πάντως : Nauck, ἔργων : Subkoff, παθῶν (or πόνων) : Hense, ἀπειρος εἰ σὺ τῶνδε.—γεννατῶν] The letter ν has been erased before this word in L. 312 πλεύστορ] πλεύστων L. 313 φρονεῖν οἴδεν μόνην] Axt conj. δοκεῖ for οἴδεν : Blaydes, πλέον for μόνην : Hense, φρονεῖν ἐπίσταται : Wecklein, καὶ φρόνημ' (or μάλιστ') αἰδημονεῖ. In L the ρ of φρονεῖν was omitted, but has been inserted by the first hand. 314 καὶ κρίνοις τοῖς κεκρίνοις L. As Harl. has καὶ κρίνεις, Blaydes conj. τὸ δ' ἀνά με καὶ κρίνεις ; 316 L points thus :—μὴ τῶν τυράννων εὐρύτου· σπορά τις ἦν ; For τῶν, a v. l. was τοι (B, T) : hence Brunck wrote, μὴ τοι τυραννεύοντος Εὐρύτου σπορά ; Dobree suggested either (a) μὴ τοι τυράννων της τις, Εὐρύτου σπορά ; or (b) μὴ τοι τυράννων της τις, Εὐρύτου σπορά ;—but suspected that Εὐρύτου was a gloss. Heimsoeth (and Blaydes) conj. μὴ τῶν τυράννων τῶν ἑκεῖ σπορά τις ἦν ;

O. T. 740 : but otherwise below, 379.—πάντων...τῶνδε, schol. τῶν ἐκ τοῦ γάμου προσγνομένων. The different surmise in 536 agrees better with 1225 f.—γεννατὰ = εὐγενῆς (O. C. 76 etc.).

311 ff. ὁ φινόσας πατήρ : the same phrase in *Ai.* 1296 : cp. O. T. 793, 1482.—φέτια : for the aor., referring to the recent moment at which the feeling began, cp. 464, 1044, *Ant.* 1307 n.—δούτορες is used as if πλείστον, instead of μόνη, followed : see *O. C.* 743 n.

φρονεῖν οἴδεν, like σωφρονεῖν ἐπίσταται (*O. T.* 589). Iole (whose actual relation to Heracles appears from 1225 f.) is feeling not only bitter grief (326), but the new shame and embarrassment caused by the presence in which she stands. While the other captives are comparatively callous, she appears to Deianeira as one whose sense of the calamity is such as might be looked for in a maiden of noble birth and spirit. φρονεῖν here denotes that fine intelligence which is formed by gentle breeding, and which contributes to delicate propriety of behaviour. So, in *Ant.* 1250, it is conjectured of Eurydicē that, in her grief, she has sought privacy : γνώμης γὰρ οὐκ ἀπειρος, ὥσθ' ἀμαρτάνειν.

314 f. For καὶ emphasising the verb,

cp. 490, 600, *Ant.* 772 n. : for κρίνοις, above, 195.—γέννημα τῶν ἑκεῖθεν, an offspring of the folk there (at Oechalia). Others make the gen. partitive (supplying γέννημάτων) ; but this seems less natural here. For τῶν ἑκεῖθεν as = τῶν ἑκεῖ, cp. 601 ταῖς ἑωθεῖς : *Ant.* 1070 τῶν κάτωθεν. (In 632 τάκειθεν is not quite similar.)—οὐκ ἐν ὑστάτοις goes with γέννημα, not with τῶν ἑκεῖ, as the schol. saw : οὐκ ἐν ταῖς ἀπερρυμμέναις καὶ εὐτελέσι τεταγμένη ἀλλὰ δῆλον ὅτι προθύχοντα ἐν εὐγενείᾳ. For the litotes cp. *Il.* 15. 11 ἐπειδινοῖς νῦν ἀφανρόταρος βάλῃ Ἀχαιῶν.

316 μὴ τῶν τυράννων ; sc. γέννημα ἦν : for the interrogative μῆ, cp. *O. C.* 1502. The plur. (like βασιλέων in *Ant.* 1172) denotes 'the royal house' : so, in *O. C.* 851, Creon calls himself τύραννος, though Eteocles is reigning.—Εὐρύτου σπορά τις ἦν ; The only natural sense is, 'had Eurytus any issue?' She had heard that he had sons (266). But we may suppose, either that she forgets this, or, better, that her question is qualified by its context, meaning, 'had Eurytus any daughter?' The other version, 'was she a child of Eurytus?' would make τις strangely weak. Further, in a mere surmise, such as this, the less direct inquiry seems the fitter.

- ΛΙ. οὐκ οἶδα· καὶ γὰρ οὐδὲ ἀνιστόρουν μακράν.  
 ΔΗ. οὐδὲ ὄνομα πρὸς τού τῶν ξυνεμπόρων ἔχεις;  
 ΛΙ. ἥκιστα· σιγῇ τούμὸν ἔργον ἦντον.  
 ΔΗ. εἴπ’, ὡς τάλαιν’, ἀλλ’ ἡμὶν ἐκ σαντῆς· ἐπεὶ  
     καὶ ξυμφορά τοι μὴ εἰδέναι σέ γ’ ἥτις εἰ.  
 ΛΙ. οὐ τάρα τῷ γε πρόσθεν οὐδὲν ἐξ ἵσου  
     χρόνῳ \*διήσει γλώσσαν, ἥτις οὐδαμὰ  
     προύφηνεν οὔτε μείζον’ οὔτ’ ἐλάσσονα,  
     ἀλλ’ αἱὲν ὠδίνουσα συμφορᾶς βάρος  
     δακρυρροεῖ δύστηνος, ἐξ ὅτου πάτραν  
     διήνεμον λέλοιπεν· η δέ τοι τύχη  
     κακὴ μὲν αὐτῇ γ’, ἀλλὰ συγγνώμην ἔχει.  
 ΔΗ. η δ’ οὖν ἔασθω, καὶ πορευέσθω στέγας  
     οὔτως ὅπως ἥδιστα, μηδὲ πρὸς κακοῖς.  
     τοῖς οὖσιν \*ἄλλην πρὸς γ’ ἐμοῦ λύπην \*λάβῃ.

**319** *ἥντον* in L was not ‘primo omissum, sed postea literis exilioribus suppletum’ (Dind.): only the first two letters are somewhat cramped. **320 f.** *ἥμιν*] *ἥμιν* L.—τοι] τις B, T.—μη εἰδέναι] μηδέναι L.—For καὶ ξυμφορά τοι, Herm. writes καὶ ξυμφορή ἑστὶ. Madvig conj. καὶ ξυμφορόν σοι μ’ εἰδέναι. For this sense, Nauck would prefer καὶ ξυμφορά σοι τοιμὲ μὴ εἰδέναι: but he would rather make the two vv. into one by deleting 321 and changing ἐπεὶ in 320 to τίς εἰ. **322** οὐ τάρα] οὐτ’ ἀρα L. **323** διήσει Wakefield: διοισει MSS.:—οὐδαμὰ Hermann: οὐδαμαὶ L:

**317** ἀνιστόρουν: cp. *Ph.* 253 ως μηδὲν εἰδέντι τοῖ μ’ ὧν ἀνιστορεῖς: the simple story below, 382, 397, 404.—μακράν: *O. C.* 220 οὐ γὰρ ἀν μακράν | ἤχενον.

**318 f.** ξυνεμπόρων: schol. ξυναχαλωτιῶν.—ἔχεις, compertum habes: *Ant.* 9 (n.).—ἥντον: *Ant.* 231 n.

**320** ἀλλ’ ἡμῖν, ‘to me at least’: since Lichas has not questioned thee. Cp. *O. C.* 1276 πειράσατ’ ἀλλ’ ὑμεῖς γε: and *ib.* 241 ἀλλ’ ἐμέ·—τίκ σαντῆς, here=‘from thine own mouth’ (since Lichas cannot tell me), rather than, ‘of thine own accord.’ In *El.* 343, ἄπαντα γάρ σοι τάμα νοισθεῖματα | κείνης διδακτά, κούδεν ἐκ σαντῆς λέγεις, the sense is, ‘from thine own mind.’

**321** καὶ closely with ξυμφορά, a very misfortune. Deianeira is deeply interested by the captive, and feels drawn towards her. She is anxious to know the stranger’s story, in order to offer her personal sympathy. These words express the pain and regret which she would feel at *not* being able to do so. The subtle art of the poet’s language here depends on the different shades of meaning possible for ξυμφορά. When Deianeira at last learns all, that

knowledge is to her a ξυμφορά in the gravest sense: she knows that, in Iole, she has received a πημονὴν ὑπόστεγον (376). But here she is courteously using ξυμφορά in the milder sense which it could also bear, ‘a matter of deep regret.’ Cp. Her. 1. 216 συμφορὴν ποιεύμενοι ὅτι οὐκ ἰκέτο ἐς τὸ τυθῆναι.

**322 f.** οὐ τάρα κ.τ.λ.: lit., ‘It will be in a manner very unlike the past that she will utter a word’: i.e., if she does speak, it will be very unlike her conduct hitherto. οὐδὲν ἐξ ίσου must be taken together: for τῷ γε πρόσθεν χρόνῳ depending on ἐξ ίσου, cp. *Hipp.* 302 ίσον δ’ ἀπεσμεν τῷ πρὸν. διήσει is a certain correction of διοισει: γλώσσαν here is fig., ‘speech,’ precisely as in fr. 844. 3 πολλὴν γλώσσαν ἐκχείσ μάτην, and *El.* 596 η πάσαν ἵης γλώσσαν: for ίέναι γλώσσαν could not mean, ‘to unloose’ the tongue: it means ‘to send forth’ an utterance, being a poetical equiv. for ίέναι φωνήν: cp. Plat. Legg. 890 D πάσαν, τὸ λεγύμενον, φωνήν ίέντα. The use of διείναι, as meaning to send speech through the lips, is thus the same here as in *O. C.* 963 (φένονται

L.I. I know not; indeed, I asked not many questions.

DE. And thou hast not heard her name from any of her companions?

L.I. No, indeed; I went through my task in silence.

DE. Unhappy girl, let me, at least, hear it from thine own mouth. It is indeed distressing not to know *thy* name.

L.I. It will be unlike her former behaviour, then, I can tell thee, if she opens her lips: for she hath not uttered one word, but hath ever been travailing with the burden of her sorrow, and weeping bitterly, poor girl, since she left her wind-swept home. Such a state is grievous for herself, but claims our forbearance.

DE. Then let her be left in peace, and pass under our roof as she wishes; her present woes must not be crowned with fresh pain at my hands;

οὐδαμοῦ B. **326** δακρυρροεῖ] δακρυρρόει (made from δακρυρροεῖ) L, with ἐδάκρυν written above. **327** ἡ δὲ L: ἡδε Wunder. **328** αὐτῇ γ'] In L the breathing on *v* has been changed, and is blotted; but the corrector seems to have meant αὐτῇ γ'. αὐτῇ γ' V<sup>2</sup>, and so Hermann. Hartung conj. αὐτῇ στ': Heimsoeth, αὐτῇ στ': Reiske, αὐτῇ, τἀλλα: Wecklein, αὐτῆς (omitting γ'). Hilberg conj. ἐκλινει αὐτήν, and ξεῖ for ξχεῖ. **329** ἡ δ' οὖν scripsi pro ἡδ' οὖν' (Dindorf). But ἡ δ' οὖν is L's reading. Nauck writes ἡ δ' οὖν. **331** τοῖς οὖσι λύπην πρός γ' ἐμοὶ λύπην λάβοι L, with most MSS. The variants are worthless,—λύπην for the first λύπην (B), or λύπης for the second (A). Triclinius amended οὖσι λύπην to οὖσιν δλλην. Blaydes conj. οδοι καυην, or οδοιν ἡδε: Nauck, οὖσιν αὐτῇ. Others propose, instead of the second λύπην, διπλῆν (F. W. Schmidt), νέαν (Dindorf), or λίπη (Paley). Wecklein

μοι...) τοῦ σοῦ διῆκας στόματος. The attempted interpretations of διῆκε, and some other conjectures, will be found in the Appendix.

ἡτις, causal (*O. T.* 1184), justifying v. 322.—οὐδαμά, adv.: *O. C.* 1104 n.

**324** οὔτε μεζον' οὖτ' θάστων: *Ant.* 1245 πρὸν εἰτεῖν ἑσθόδη ἡ κακὸν λόγον: *Od.* 10. 93 οὐ μὲν γάρ ποτ' δέξετο κῦμα γ' ἐν αὐτῷ, | οὐτε μέγ' οὗτ' δλίγων: *Her.* 3. 62 οὐκ εἴστε...δκως τι...νεῖκος τοι έσται ἡ μέγα η σμικρών.

**325** οδίνουσα...βάρος (cognate acc.): cp. *Ai.* 790 πρᾶξιν ἦν θλιγηρός ἔγω: *Eur.* *Her.* 990 Ήρα με κάμεν τήνδε θήκε τήν νόσον.

**327 f.** διήνεμον simply=θνεμεσσαν: so Oechalia is called ψιττυργος (354) and αἰπεινή (858). The word does not occur elsewhere in classical Greek, but Hermann quotes it from Philo Byzant. *De septem mirabilibus* 1, where it means 'fanned by breezes.' Hermann prefers the first of the two explanations (ξρημαν, ψιψλην) given by the schol.: thinking that the epithet describes the *ruins* of Oechalia as *patulum ventis iter praebentes*. This

seems very far-fetched; the more so, as the noun is πάττραν.

ἡ...τύχη, not the doom of captivity, but rather her present condition of mute and inconsolable grief.—αὐτῇ γ' is emphatic; sad for *her*, but to be condoned by *us*: γ' is therefore in place.—συγγνάμην ξχεῖ:—Thuc. 3. 44 ἔχοντάς τε ξγγνώμης (some claim to it).

**329 ε.** ἡ δ' οὖν: cp. *O. T.* 669 ὁ δ' οὖν τῶν: *Ai.* οὗτοι οἱ δ' οὖν γελώντων: *Ar. Ach.* 186 οἱ δ' οὖν βοώντων. Idiom thus favours ἡ δ'; and ἡδ' would here be too emphatic.—οὔτως δπως ἡδιστα: i.e., in silence.

**331** Among the attempts to amend λύπην...λύπην (cr. n.), the two best, I think, are, (1) δλλην...λύπην, Triclinius: and (2) λύπην...διπλῆν, F. W. Schmidt. In favour of (2), it might perhaps be said that the second λύπην is more likely to be corrupt than the first. But it is also conceivable that the error should have arisen through the transcriber glancing forward. And, in close connection with πρός κακοὺς τοῖς οὖσιν, δλλην seems the fittest word. διπλῆν would be less clear (meaning the

ἄλις γὰρ ή παροῦσα. πρὸς δὲ δώματα  
χωρῶμεν ἡδη πάντες, ὡς σύ θ' οἱ θέλεις  
σπεύδης, ἐγώ δὲ τάνδον ἔξαρκή τιθῶ.

ΑΓ. αὐτὸν γε πρῶτον βαιὸν ἀμμείνασ', ὅπως  
μάθῃς ἄνευ τῶνδ' οὐστινάς τ' ἄγεις ἔσω,  
ἄν τ' οὐδὲν εἰσήκουσας ἐκμάθῃς ἢ δεῖ.  
τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ.

ΔΗ. τί δ' ἔστι; τοῦ με τῆνδ' ἐφίστασαι βάσιν;

335

conj. προσφάτον γ' ἔμοι λάβοι. Wunder changes πρός γ' ἔμοι to ἔξ ἔμοι. For λάβοι (mss.), Blaydes restores λάβῃ. 333 σύ θ'] σύγ' Brunck.—οἱ (=ἢ) Harl.—θέλεις A: θέλησ L: θέλοις B. 334 ἐγώ δὲ L, with most MSS.: ἐγώ τε A (and so Turnebus). 335 ἀμμείνασ'] ἔμμεινασ' A, Harl.; and so Ald. 336 οὐστινάς τ'] τ' was added by Erfurdt. (οὐστινάς γ' A.) Hense deletes this verse, omitting τ' after ὃν in 337. 337 εἰσήκουσας] εἴσηκουσας K, with εἰς written above.—ἐκμάθῃς Turnebus: ἐκμάθησθ' L: ἐκμάθῃς γ' A. 338 For πάντ' Wakefield conj. κάρτ'. Blaydes writes τούτων γάρ εἴμι πάντ' ἐπιστήμων ἐγώ.

former κακά plus a new λόπη): it would also be too emphatic for this context.

Almost all edd. retain the optat. λάβοι, which is possible ("Heaven forbid that she should receive...!"). But, as this clause is linked with ἔσθω καὶ πορεύοθω,—being, in fact, merely a repetition of the command in a negative form,—I feel sure that Blaydes is right in reading λάβη.

333 η̄ οἱ θέλεις σπεύδῃς, back to Cenaeum, so as to be in time for the sacrifice (287): cp. 599.—ἐγώ δὲ, after σύ θ', is warranted by the antithesis, as in 143 (n.), 286.—ἔξαρκή τιθῶ, make them such as they ought to be,—set them in satisfactory order. The word is used in Aesch. Pers. 237 (*πλούτος ἔξαρκής*).

335 The ἄγγελος (180), who has listened in silence, now places himself between Deianeira and the door through which she is about to follow Lichas and the captives.—αὐτὸν γε πρῶτον βαιὸν ἀμμείνασ', sc. χώρει (from χωρῶμεν in 333). Where γε is thus used in reply, without an expressed verb, the verb can usu. be supplied directly from what immediately precedes (as in 399 νεμῶ from νεμεῖσ). Here we may compare O.T. 678 ΧΟ...τί μέλεις κομίζειν δόμων τόνδ' ἔσω; | IO. μαθοῦσά γ' ητις ἡ τύχη (sc. κομῶ).—ἀμμείνασ': Sophocles has the form ἀμμένειν in four lyric passages (527, 648, El. 1389, 1397); but there is no other instance of it in tragic iambics. The apocopē of ἀνά, so frequent in tragic lyrics, is comparatively rare in dialogue;

the iambic examples are chiefly nouns, as ἀμβάτης, προσάμβασις, ἀμβολή, ἀμπνοή, ἀμπτυχή: more rarely verbs; though cp. 396 (n.); Eur. Hec. 1203 αμβήσει. In Tr. 1277 ἀμπνέονται is only a v. l. for ἀμπνέονται, as in Phoen. 1410 ἀμφέρει for ἀναφέρει. An example in Attic prose is Xen. Cyr. 7. 5. 12 ἀμβολάδος γῆς.

336 η̄ ἄνευ here = χωρίς, as in O. T. 1464 ἄνευ τούνδ' ἀνδρός.—οὐστινάς τ': the τ' is placed as if μάθῃς were to serve for both clauses: but, in the form which the sentence actually takes, this τε properly belongs to μάθῃς, and the second τε to ἐκμάθῃς. (Cp. Ph. 1415 τὰ Δίδε τε φράσω βουλεύματα σοι, | κατεργτύσων θ' οὖδε ἦν στέλει.) For the simple verb followed by the compound, cp. O. T. 566 f. ἔσχετε —παρέσχομεν: Ph. 249 f. οἰσθα —κάτοιδ'.—The masc. plur. οὐστινάς alludes to Ioli: cp. O. T. 366 σὺν τοῖς φιλάτοις (Locasta).—ὦν τ' οὐδὲν εἰσήκουσας: her relations with Heracles. The first clause corresponds with the information which the speaker gives in vv. 379 ff.; the second, with that which he gives in vv. 351 ff.

338 πάντ', adv., 'in all respects'; to be taken, not with ἐπιστήμην alone (as if = 'complete knowledge'), but with ἔχω ἐπιστήμην.—Nauck, who pronounces the text corrupt, contends that we can say, (1) τούτων ἐπιστήμην ἔχω, or (2) πάντα ἐπιστήμην ἔχω: but that we cannot 'combine τούτων πάντα.' He compares πάντα ἐπιστήμην ἔχω with O. C. 583 τὰ δ' ἐν μέσῳ | ἡ λῆστιν ἵσχεις κ.τ.λ., where τὰ δ' ἐν μέσῳ depends on λῆστιν ἵσχεις as =

she hath enough already.—Now let us all go in, that thou mayest start speedily on thy journey, while I make all things ready in the house. [LICHAS, followed by the Captives, moves towards the house.]

ME. (coming nearer to DEIANEIRA). Ay, but first tarry here a brief space, that thou mayest learn, apart from yonder folk, whom thou art taking to thy hearth, and mayest gain the needful knowledge of things which have not been told to thee. Of these I am in full possession.

DE. What means this? Why wouldest thou stay my departure?

Nauck conj. τούτων ἔγώ γάρ πάντ' ἐπιστήμων ἔφυν.      339 τι δ' εστι· τοῦ με τρόδ' ἐφίστασαι [φ from π] βάσων: L. Wunder writes τι δ' ἀντὶ τοῦ ('why and wherefore?'). For με, Porson (on Eur. *Phoen.* 1373=1354 Dind.) conj. καλ. For ἐφίστασαι, Dobree conj. νέφιστασαι, *subsistis* ('place yourself over against me').

ἐπιλανθάνει. Hence it appears that he takes πάντα for an acc. depending on ἐπιστήμην ἔχον as = ἐπίσταμαι. But τάντα in our verse is an adverb. This adverb is used by Sophocles, not only 'to strengthen adjectives' (Nauck on *Ant.* 721), as in ὁ πάντας ἄνακτις (*El.* 30), but also with verbs and participles: as *Ant.* 640 γνώμως πατρός πάντας ὅπισθεν ἐστάναι: *Ph.* 99 πάνθ' ἡγουμένην. The adverbial use of πάντα with ἐπιστήμην ἔχον is none the less correct because a gen., τούτων, happens to be joined with ἐπιστήμην. In *Ant.* 721, φύναι τὸν ἀνδρα πάντ' ἐπιστήμης πλέων, the adverb certainly goes with ἐπιστήμης πλέων: but that proves nothing against the phrase used here.

339 τι δ' ἔστι; Cp. O. T. 1144 τι δ' εστι; πρὸς τι τούτῳ ποπος ιστορεῖς; (n.). Here, as there, a mark of interrogation must follow ἔστι, since τις can stand for δοτις only in an indirect question.—τοῦ, causal gen.; so τίνος *Ph.* 327 (n.).—Ἐφίστασαι με, makest me to halt, τήνδε βάσων (acc. of respect), in this movement (towards the house). For the second acc., cp. *Ph.* 1242 τις ἔσται μ' οὐπικωλύσων τὰς; (n.): *ib.* 1301 μέθες με...χείρα. Schol.: τίνος ἔνεκεν τὴν πορείαν καὶ τὴν εἰσόδον ιστῆς καὶ καλύνει;

The midd. ἐφίσταμαι does not elsewhere occur in a causal sense (except in the aor., as Xen. *Cyr.* 8. 2. 19 φρουρός ἐπεστράμψῃ). But the causal use of καθίσταμαι (Aesch. *Eum.* 706 φρουρόμα γῆς καθίσταμαι, Thuc. 2. 6 τά τ' ἐν τῇ πόλει καθίστατο) appears to warrant a like use of ἐφίσταμαι, where, as here, the context helps to explain it. Cp. also Plat. *Tim.* 63 c γεώδη γένη διστάμενοι, 'separating.' [But we

cannot properly compare O.C. 916 παρλαρασαι, 'you bring to your own side,' 'subjugate': nor Plat. *Keph.* 565 c ἡνατανά...δῆμος εἰσθε...προτίστασαι ζαντοῦ: where there is a special reason for using the midd.] The midd. προσορωμένα in O. C. 244 is similarly unique, and has a like justification.

A fact which confirms this view is that ἐφιστάναι, ἐφίστασαι were regularly used with ref. to a halt. Xen. *An.* 2. 4. 26 ἐπορεύετο δὲ ἄλλοτε καὶ ἀλλοτε ἐφιστάμενος. δούν δὲ κρόνον τὸ ἡγούμενον τοῦ στρατεύματος ἐπιστήσειε, τοσούτον ἦν ἀνάγκη κρόνον δι' ὃλου τοῦ στρατεύματος γίγνεσθαι τὴν ἐπιστάσιν. (For ἐπίστασαι, 'a halt,' cp. *Ant.* 225 n.) Polyb. 16. 34. 2 ἐπιστήσαντες...τὴν ὄρμήν. Diod. 17. 112 τὴν ὁδὸν...ἐπιστήσας. Plut. *Cim.* 1 ἐπιστήσας...τὴν πορείαν. Arrian 5. 16. 1 ἐπέστησε τὸν Ιπέας τὸν πρόβων.

Another explanation is: τοῦ με ἐφίστασαι, 'why hast thou come close up to me, τήνδε βάσων (cogn. acc.), with this (hurried) step?' But: (1) instead of με, we should then expect μοι: which Madvig, indeed (*Adv.* 1. 227), proposed, though with the further (and needless) change of τοῦ to ἐφ' οὐ. Cp. O. T. 776 πρὸς μοι τύχη | τοιάδ' ἐπέστη. The acc. με is not adequately defended by fr. 155, τις γάρ με μέχθος οὐκ ἐπεστάτει; where the acc. is like that which can follow ἐπιβαλλειν as = 'to assail' (*At.* 138 σὲ δ' ὅταν πληγὴ Διὸς... | ...ἐπιβῆ): 'what trouble was not even coming upon me?' (2) τήνδε... βάσω here refers more naturally to the movement in which Deianeira is stopped than to a movement which the ἄγγελος makes towards her.

- ΑΓ. σταθεῖσ' ἀκουσον· καὶ γὰρ οὐδὲ τὸν πάρος μῦθον μάτην ἡκουσας, οὐδὲ νῦν δοκῶ. 340  
 ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὐθις πάλιν καλῶμεν, ή̄ μοὶ ταῦσδέ τ' ἔξειπεν θέλεις;  
 ΑΓ. σοὶ ταῦσδέ τ' οὐδὲν εἴργεται, τούτους δ' ἔα.  
 ΔΗ. καὶ δὴ βεβᾶσι, χῶ λόγος σημαινέτω. 345  
 ΑΓ. ἀνὴρ ὅδ' οὐδὲν ὧν ἔλεξεν ἀρτίως φωνεῖ δίκης ἐσ ὥρθον, ἀλλ' ή̄ νῦν κακός, ή̄ πρόσθεν οὐ δίκαιος ἄγγελος παρῆν.  
 ΔΗ. τί φήσ; σαφῶς μοι φράζε πᾶν ὅσον νοεῖς. 350  
 ΑΓ. τούτου λέγοντος τάνδρὸς εἰσήκουσ' ἐγώ, πολλῶν παρόντων μαρτύρων, ώς τῆς κόρης ταύτης ἐκατι κεῖνος Εὔρυτόν θ' ἔλοι τὴν θύμπυργον Οἰχαλίαν, Ἐρως δέ νιν μόνος θεῶν θέλειεν αἰχμάσαι τάδε, 355

**340 ε.** τὸν...μῦθον] τῶν...μύθων V<sup>2</sup>: τῶν...μῦθον K. 348 η̄ μοι Groddeck: ή̄ μοι MSS. 344 εἴργεται] Hense conj. εἴργομαι. 345 χῶ λόγος] Nauck conj. χῶ τι λῆσ. 346 ἀνὴρ Hermann: ἀνὴρ MSS. 347 φωνεῖ]

**340 ε.** οὐδὲ τὸν πάρος...οὐδὲ νῦν. The double οὐδὲ here must not be confused with a double οὐτε: this is not a case of parataxis, —‘as my first story was worth hearing, so will this one be.’ The first οὐδὲ = ‘not even,’ and the second, ‘no, nor...’: cp. O. C. 1402 τοιούτον οὐτο οὐδὲ φωνῆσαι τινι | ἔξεσθ’ ἑταῖρων, οὐδ’ ἀποστρέψας πάλων.—τὸν πάρος μῦθον: vv. 180—199.—μάτην: not φεύδως, as the schol. explains (a sense which must refer to the speaker, not to the hearer), but simply, ‘in vain.’ His promise of good news proved true.—δοκῶ, sc. μάτην σε ἀκούσεσθαι.

**342 ε.** ἐκείνους, Lichas and the captives: who are moving away into the house, but have not yet disappeared. Their movement, which would begin at v. 335, ends only at 345. As the space to be traversed by them would not be great, we may suppose that Lichas, though he does not overhear the words of the ἄγγελος, has paused near the door of exit, in uncertainty, on seeing Deianeira stop, and is finally dismissed by a gesture of hers, after the words τούτους δὲ τὰ (344). Here she forgets the ἄνευ τῶνδε of v. 336.—η̄ μοι ταῦσδέ τ’ (the Chorus),—i.e.

μάναις: an addition which the emphasis on the pronouns renders needless.

**344 σοι ταῦσδέ τ’ οὐδὲν εἴργεται:** the verb is clearly passive: the midd. εἴργομαι occurs only as = ‘to keep oneself off’ from something (O. T. 890 n.). And it is simpler to take οὐδὲν as nom. than as adv. with an impers. verb. **σοι ταῦσδέ τ’** might be a dat. of interest: ‘for thee and these, nothing is excluded’: but it is truer (I think) to carry on ἔξειπεν. Thus the strict sense is:—‘for the purpose of telling to thee and these, nothing is excluded.’ The ordinary οὐδὲν εἴργεται occurs at 1257.

**345 καὶ δὴ:** O. C. 31 n.—χῶ λόγος σημαινέτω. Blaydes writes δὲ τι λέγεις σημαινέται μοι: Nauck too (cr. n.) thinks the text corrupt, chiefly because σόis is absent. But cp. Eur. Hipp. 341 f. ΦΑ. τρίτη δ’ ἐγώ δύστηνος ὡς ἀπόλυμα. | ΤΡ. ἐκ τοι πέτληγμα: ποι προβήσεται λόγος; For the verb, cp. 598 σημαινε. Apitz cites Plat. Gorg. 511 B ώς δ λόγος σημαινει: but the sense there is different (‘as our argument indicates’).

**347 ε.** δίκης ἐσ ὥρθον, conformably with the straight rule of honesty: cp. O. T. 853 δικαίως ὥρθον, truly right (for the

ME. Pause, and listen. My former story was worth thy hearing, and so will this one be, methinks.

DE. Shall I call those others back? Or wilt thou speak before me and these maidens?

ME. To thee and these I can speak freely; never mind the others.

DE. Well, they are gone;—so thy story can proceed.

ME. Yonder man was not speaking the straightforward truth in aught that he has just told. He has given false tidings now, or else his former report was dishonest.

DE. How sayest thou? Explain thy whole drift clearly; thus far, thy words are riddles to me.

ME. I heard this man declare, before many witnesses, that for this maiden's sake Heracles overthrew Eurytus and the proud towers of Oechalia; Love, alone of the gods, wrought on him to do those deeds of arms,—

**φώνει** L (the acute accent added by S): cp. 326.—**δίκης]** δίκησι L.      **350 ἀγ-**  
voia μ' Herm.: ἄγνοια μ' L, with most MSS., and so Ald.: ἄγνοία μ' Triclinius.  
**351 λέγοντος τάνδρος]** λέγονταστ' ἀνδρόσι L.      **353 Εύρυτον]** εύρυτον L,  
with •ν• over οι.

prophecy). For the implied metaphor, cp. Eur. *Hec.* 602 οὐδεν τὸ γ' αἰσχρὸν κανόνι τοῦ καλοῦ μαθών: for *els*, Thuc. 6. 82 ἐτὸ ἀκριβὲς εἰτεῖν (so the MSS.: ὡ Krüger). The gen. δίκης can be joined to δρθόν (though without art.), since the latter is felt as a subst.: cp. *Ai.* 1144 ἐν κακῷ | χειμῶνος.

ἢ νῦν...ἢ πρόσθεν...παρῆν: since νῦν can mean 'just now,' it is not necessary to supply πάρεστιν: but it is easy to do so: cp. Xen. *An.* 3. 3. 2 ἐγώ...καὶ Κύρῳ πιστὸς ἦν...καὶ νῦν ὑμῖν εἴνους (εἰμι).—**κακός** here = ἀπιστός, as at 468 it is opposed to ἀψινεδέν.—οὐ δίκαιος is merely a synonym for κακός (cp. 457), 'not honest': cp. 411: *Ant.* 671 δίκαιοι κάγα-θὸν παραστάτην. The antithesis, which is only between νῦν and πρόσθεν, is thus somewhat blurred.

**350 & μὲν γάρ ἔξειρηκας,** standing where it does, is most simply taken as an acc. of respect; though τούτων might be supplied.—**ἄγνοια:** for the ἄ, see on *Ph.* 129 ἀγνόλα προσῆ.

**352 π. μαρτύρων:** cp. 188.—**Εύρυτόν** θ' έλοι τὴν θ' ὑψίπ. **Οιχαλίαν:** i.e. slew him, and took the town. Just so in *Il.* 11. 328 ἐλέπη δίφορον τε καὶ ἀνέρε (the men are slain). This is usu. called a case of 'zeugma': but it is not really of the same kind as (*e.g.*) Her. 4. 106 ἐσθῆτά τε

φορέοντι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ λίδην: where the verb properly suits the first clause only, and ἔχοντι would naturally have been added to the second clause. The poetical use of ἔλειν, in regard to contests, included the senses, (1) 'to overcome,' often *connoting* 'to slay'; and (2) 'to gain by overcoming.' Cp. Pind. *O. I.* 88 Ἐλεν δ' Οἰνούδον βλαν, παρθένον τε σύνευνον (overcame the father in a race, and won the daughter). So we can say, 'they conquered their oppressors,' and 'they conquered freedom.' The difference is that we should not say, in one sentence, 'they conquered their oppressors, and freedom.' Schneidewin compares Pind. *N.* 10. 25 ἐκράτησε...στρατὸν... | καὶ...στέφανον, *Molossοι* τ' ἔδωκ' ἀρσαί. But there is much probability in Heyne's correction of the MS. *Molossοι* τ' to *Molossαι* (with no comma after στέφανον).

**τὴν ὑψίπευργον:** cp. 327 n.—**Οιχαλίαν:** for the anapaest, excused by the proper name, cp. 233.

**355 μόνος θεῶν:** whereas Lichas had represented Zeus as πράκτωρ of all (251).—**Θελεῖεν,** with irony; that gentle spell produced these exploits. Cp. 1142 τοι φέδε φλάτηρον.—**αἰχμάσαι τάδε** (cogn. acc.), to do these warlike deeds. The verb has here a general sense, as in Aesch. *Pers.* 756 ἐνδον αἰχμάζειν, to play the warrior

οὐ τάπι Λυδοῖς οὐδ' \*ὑπ' Ὀμφάλη πόνων  
 λατρεύματ', οὐδ' ὁ ρίπτος Ἰφίτου μόρος·  
 ὃν νῦν παρώσας οὗτος ἐμπαλιν λέγει.  
 ἀλλ' ἡνίκ' οὐκ ἔπειθε τὸν φυτοσπόρον  
 τὴν παιδὰ δοῦναι, κρύφιον ὡς ἔχοι λέχοις,  
 ἔγκλημα μικρὸν αἰτίαν θ' ἔτοιμασσας  
 ἐπιστρατεύει πατρίδα τὴν ταύτης, ἐν ᾧ  
 τὸν Εὔρυτον τόνδε ἐπειδεσπόζειν θρόνων,  
 κτείνει τ' ἄνακτα πατέρα τῆσδε καὶ πόλιν  
 ἔπειρσε. καὶ νῦν, ὡς ὄρᾶς, ἥκει δόμους

360

365

**356** οὐδ' ε: οὐτ' L.—ὑπ' Ὀμφάλη Herwerden: ἑπ' Ὀμφάλη most MSS. (a few have ἄπ'). In L the ε of ἑπ' is in an erasure,—from a acc. to some, from ε acc. to others. Neither letter can now be clearly traced, but ν seems the more probable; though the erasure extends, to the left of ε, beyond the space which either ν or ε would ordinarily fill.

**356 ε.** These two vv. are bracketed by Wunder, whom Blaydes follows. Nauck, though he does not bracket them, leans to the same view. **358** δν νῦν MSS.: δ νῦν Erfurdt: ἀ νῦν Köchly.—Nauck thinks that after 358 there has been a loss of one or more verses, which referred to Heracles asking the hand of Iole. **359** ἀλλά] Blaydes (*Addenda* p. 289) conj. ελθ': Tournier, δ δ'. **360** ἔχοι A, and so Ald.:

at home: cp. *Ai.* 97. In *Il.* 4. 324 αἰχμᾶς δ' αἰχμάσσοντι means, 'shall wield spears': whence Ellendt understands here, '*intorquere hoc excidium.*'

**366 ε.** οὐ τάπι Δυδοῖς. Here ἐπί Λυδοῖς = 'in their country' (248 ἐπί Λυδοῖς): cp. 1100 γῆς ἐπ' ἐσχάτους τρόπους: Her. 5. 77 ἐπι...τῇ χώρῃ.—\*ὑπ' Ὀμφάλη: in subjection to her,—a common sense of ὑπό with dat. (as Thuc. 1. 32 εἰ ἐσθμεθα ὑπ' αὐτοῖς). ὑπ' is an almost certain correction of the MS. ἐπ' (see cr. n.), which τρόπι may have generated. If ἐπ' were retained, it could mean only 'in the power of': for, in reference to *one person*, ἐπί could not possibly mean merely 'with.' After ἐπί Λυδοῖς, however, the repetition of ἐπί in a different sense would here be awkward.—πόνων λατρεύματ', service consisting in toils (defining gen.): cp. 505 δεοθ' ἀγάνων. (*O. C.* 105 μόχθους λατρεύων, 'thral to woes,' is not parallel.)—ὁ ρίπτος...μόρος: cp. *Ant.* 36 φύνον...δημόλευστον. A sarcastic allusion to the vivid detail with which Lichas had told the story (270 ff.).

Heracles had really killed Iphitus. The denial here refers only to the place which the murder held in the story told by Lichas. Heracles was instigated, not by the Lydian servitude which punished his crime, or by those affronts (262 ff.) which Lichas represented as having moved him to the crime, but,

in reality, by the refusal of Eurytus to give him Iole.

**358** δν refers, not to μόρος, but back to Ἐρως (354), verses 356 f. being parenthetical; just as in 997 ὑπ' refers to κρυπτή in 992, and not to λάβαν in 996. The conjecture δ would enfeeble the passage. δν...παρώσας expresses that the divine agent, who should have been placed in the foreground of the story (cp. 862), has been thrust out of sight. Cp. Eur. *Andr.* 29 Ἐριβυνη γαμεῖ, | τούμὸν παρώσας δεσπότης δούλοις λέχοις.—Ἐμπαλιν λέγει, speaks in a contrary sense. Her. 1. 207 ἔχω γυνάκην...τὰ ἐμπαλιν ἦ οὗτοι. *Il.* 9. 56 οὐδὲ πάλιν ἔρει ('gainsay').

**359** ἀλλ' ἡνίκ': here ἀλλά merely serves to resume the story, after the parenthesis: cp. δε in 252, 281. Others make it strictly adversative: '(It was *not* on account of his enslavement); *rather* it was when he could not persuade,' etc.—οὐδὲ ἔπειθε: the *imperf.* is regularly used with ref. to such failure (e.g., Thuc. 3. 3 ἔπειδη...οὐδὲ ἔπειθον: id. 4. 4 ὡς οὐδὲ ἔπειθεν).—τὸν φυτοσπόρον: not yet identified with Eurytus. That disclosure forms the climax, at 380.

**360 ε.** κρύφιον ὡς ἔχοι λέχοις: cp. Her. 3. 1 οὐκ ὡς γυναῖκά μι ἐμελε..: ἔξειν, ἀλλ' ὡς παλλακήν.—ἔγκλημα is properly the matter of the complaint: αἰτία, the imputation of blame for it. For αἴτια in this sense, cp. *O. T.* 656, *Ai.*

not the toilsome servitude to Omphalè in Lydia, nor the death to which Iphitus was hurled. But now the herald has thrust Love out of sight, and tells a different tale.

Well, when he could not persuade her sire to give him the maiden for his paramour, he devised some petty complaint as a pretext, and made war upon her land,—that in which, as he said, this Eurytus bore sway,—and slew the prince her father, and sacked her city. And now, as thou seest, he comes sending

*ἔχη* (made from *ἔχει*) L.

**362—364** Wunder brackets vv. 362, 363: and so Blaydes.

Hartung, followed by Nauck and others, brackets the words *τὴν ταύτης...πατέρα*. **363** *τὸν Εὔρυτον τῶνδ'* L, A, and most MSS.: *τὸν Εὔρυτον τῶνδ'* B, K, N. The Ald. has *τῶν Εὐρύτου τῶνδ'*. Erfurdt, *τῶν Εὐρύτου τῶνδ'*. Hermann (third ed.) gave *τῶν δ' Εὐρύτου τῆνδ' εἶπε δεσπόσεων θρόνῳ*, placing the verse after 368.

**364** *κτελεῖ*] Blaydes gives *κτάνοι*.—*πατέρα*] In L a letter has been erased after *πα...πόλιν*] *πάλιν* L, with *o* written over *a* by a late hand.

**365 ε.** *ἐπέρσει*] Blaydes *πέρσεε...—καὶ νῦν*] Brunck *καὶ νῦν.—ῆκει δόμους | ως*] Blaydes *ῆκει* 's *δόμους | σὺν*. For *ως*, Brunck gave *ἐς*: Schneidewin conj. *πρὸς*: Hartung, *σφε.—For ως δόρας, ἓκει δόμους | ως τούσδε πέμπων οὐκ*

28.—*ἔρωμάστας*: cp. Isaæ. or. II § 14 *ἄγωνας παρασκευάζειν* ('to get up' law-suits against one).

**362—364** *ἐπιστρατεύει...διακτα πατέρα*. I keep the traditional text, only with *τῶνδ'* (B) instead of *τῶνδ'* (L) in 363: in the poet's time either would have been written *ΤΟΝΔΑ*. If the text be sound, it means:—'he makes war upon her country, that in which (Lichas) said that this Eurytus was master of the throne.' But there are three difficulties:

(1) It was needless to say that the girl's *πατέρις* was also the realm of Eurytus: cp. 244 f.: 283 ff.: 315. The excuse must be that the Messenger himself had not yet said so; he is wordy, and anxious, in his own fashion, to be lucid. The reading *τῶνδ'*, it may be noted, suits this view of him. And *τῶνδ'* (*θρόνων*) would be very awkward.

(2) Heracles is subject to *ἐπιστρατεύει* and *κτελεῖ*: but Lichas to *ἔστε*. (Heracles cannot be the subject to *ἔστε*: he needed not to tell his warriors that Eurytus *reigned* there; and, on the other hand, *δεσπόζειν* could not mean, '*usurped*.' Such a change of subject is very harsh: still, it is not impossible; and, as the *narrative* of Lichas has been the foremost topic so far, *ἔστε* would at once suggest him. An example almost as bold occurs in Thuc. 2. 3: *οἱ δὲ Πλαταιῆς...λόγους δεξάμενοι ἡσύχαζον, δλλως τε καὶ ἐπειδὴ ἐς οὐδένα οὐδὲν ἐνεωτέριζον. πράσσοντες δέ πως ταῦτα κατενθησαν*

*κ.τ.λ.*: where the Plataeans are the subject of *ἡσύχαζον* and *κατενθησαν*, but the Thebans of *ἐνεωτέριζον*.

(3) At v. 377 Deianeira asks, *ἀρ' ἀνώνυμος | πέρικεν*; i.e., 'is she of obscure birth?'—and then, for the first time, learns that the girl's father is *Eurytus*. So she must have understood *διακτα* in 364 to mean, not 'the king,' but some (minor) 'prince' or 'chief.' Yet, even so, her question at v. 377 is strange. (At v. 342 we saw that she ignored a hint given in v. 336: but on *this* question—the girl's birth—we should have expected her to be attentive.)

The only course which removes all these three difficulties is Hartung's,—who brackets the words *τὴν ταύτης...πατέρα*, so that three verses shrink into one,—*ἐπιστρατεύει πατρίδα τῆσδε, καὶ πόλιν*. This would certainly improve the passage. And it is conceivable that the interpolation should have been due to actors.

Others read *τὸν Εὐρύτον τῶνδ'*, rendering: 'in which (Lichas) said that Heracles (*τῶνδ'*) holds' [or 'wishes to hold'] the throne of Eurytus.' But Heracles simply laid Oechalia waste; there was no question of his reigning there.—Wecklein ingeniously reads *τὸν ἔργατην* (for *Εὔρυτον*) *τῶνδ'*: 'where Heracles said (to his warriors) that the author of these wrongs was king.'

**365 ε.** *ῆκει*, Heracles: he is not, indeed, yet at Trachis (and the words *δόμους ως τούσδε* go with *πέμπων*); but,

ώς τούσδε πέμπων οὐκ ἀφροτίστως, γύναι,  
οὐδὲ ὥστε δούλην· μηδὲ προσδόκα τόδε·

οὐδὲ εἰκός, εἴπερ ἐντεθέρμανται πόθῳ.

ἔδοξεν οὖν μοι πρὸς σὲ δηλώσαι τὸ πᾶν,  
δέσποιν', δὲ τοῦδε τυγχάνω μαθὼν πάρα.

καὶ ταῦτα πολλοὶ πρὸς μέσην Τραχινίων  
ἀγορὰν συνεξήκουν οὐσαύτως ἔμοι,  
ώστ' ἔξελέγχειν· εἰ δὲ μὴ λέγω φίλα,  
οὐχ ἥδομαι, τὸ δὲ ὄρθον ἔξειρηχ' ὅμως.

**ΔΗ.** οἵμοι τάλαινα, ποῦ ποτ' εἰμὶ πράγματος; 375  
τίν' εἰσδέδεγμαι πημονὴν ὑπόστεγον

λαθραῖον; ὡς δύστηρος· ἀρ' ἀνώνυμος  
πέφυκεν, ὡσπερ οὐπάγων διώμυντο;

**ΑΓ.** ἦ κάρτα λαμπρὰ καὶ κατ' \*ὄνομα καὶ φύσιν.  
πατρὸς μὲν οὐσα γένεσιν Εὑρύτου ποτὲ 380

Wecklein writes ὡς συνάρον δόμους | ἐς τούσδε πέπτει κούκ.—τούσδε] τούσδε L.  
**367** μηδὲ] μὴ δὲ L. Erfurdt conj. μῆτη: Hartung μὴ σὺ.—τόδε L (with an erasure after ο: it was perhaps τόνδε); and so most MSS.: τάδε B, with a few others.

**368** ἐντεθέρμανται MSS. Subkoff says: 'In L prius v puncto notatum est': but the supposed dot is merely the smooth breathing on ε, placed (as often) a little too much to the right, so that it is over v. (Cp. on 463, 468.) The gloss ἐκκέκανται is written above. ἐκτεθέρμανται is the conject. of Dindorf.

**372** οὐσαύτως] ὡς αὕτως L. **373** ώστ' ἔξελέγχειν] Tournier conj. οὐστ' ἔλεγχειν. **374** τὸ δὲ made from τόδε in L. **378** διώμυντο;] In L the

after his distant wanderings, he may be said to 'have arrived,' since in his march from Oechalia he has already reached the point of Euboea nearest to his home (237). Heraclies being the subject to ἐπερσε and to ἐντεθέρμανται (368), there would be an exceptional harshness in making Lichas the subject to ἥκει: nor would this suit the sense so well.

**δόμους ὡς τούσδε:** see n. on *O. T.* 1481  
ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας. The case for reading ἐς is stronger here than there. Yet I refrain from altering, since the house so easily suggests the household.

**368 οὐδὲ εἰκός:** οὐδέ here = 'nor,' rather than, 'not even.'—ἐντεθέρμανται. This compound is not found elsewhere, while ἐκθέρμαντω is frequent. But ἐνθέρμος was common, and is applied by Arist. to a 'fervid' temperament (*Physiogn.* 2, p. 806 b 26: δάνοιαν...ἐνθέρμον: 3 p. 808 a 37 εὐφνεῖς καὶ ἐνθέρμοι). Here ἐν-, suggesting the inward, *hidden* flame, seems better than the more prosaic ἐκ-. In fr. 430. 3 the corrupt εἰθ' ἄλλεται is

corrected by Valckenae (after Ruhnken) to ἐνθάλπεται, but by Ellendt to ἐκθάλπεται: and the latter is confirmed by Bekker *Anecd.* p. 40. 20.

**371 ε.** πρὸς μέσην Τραχινίων ἀγορὰ: μέση here implies, 'open,' 'public,' as in ἔξει...ἐς μέσον (*Ph.* 609 n.): πρὸς, lit. 'close to'; the ἄγγελος had been one of those who stood in the outer part of the crowd, while inner circles were thronging round Lichas; he had thus been able to get away quickly (188—195). In 423 the prep. is the vaguer ἐν.—ἄγορά, not 'market-place,' but 'gathering' (the place was a λειμῶν, 188); a sense not rare even in Attic prose: cp. Xen. *An.* 5. 7. 3 συναγαγεῖν αὐτῶν ἀγοράν: Aeschin. or. 3 § 27 ἀγοράν ποιῆσαι τῶν φύλων.

Join οὐσαύτως ἔμοι: cp. Her. 2. 67 ὡς δὲ αὕτως ἦτοι καὶ οἱ λιχενταὶ θάπτονται.

**374 τὸ δὲ ὄρθον:** cp. the words of the messenger to Eurydice in *Ant.* 1194 f. τὸ γάρ σε μαλάσσομεν ἀν ὡς ἐς βοτερον | ψεύσται φανούμεθ'; δρόν ἀλήθει' δεῖ.

**376 ε.** ποῦ...πράγματος; *Ai.* 102 ποῦ σοι τύχης ἐστηκεν; *ib.* 314 ἐν τῷ πράγματος.

her to this house not in careless fashion, lady, nor like a slave;—no, dream not of that,—it is not likely, if his heart is kindled with desire.

I resolved, therefore, O Queen, to tell thee all that I had heard from yonder man. Many others were listening to it, as I was, in the public place where the Trachinians were assembled; and they can convict him. If my words are unwelcome, I am grieved; but nevertheless I have spoken out the truth.

DE. Ah me unhappy! In what plight do I stand? What secret bane have I received beneath my roof? Hapless that I am! Is she nameless, then, as her convoy sware?

ME. Nay, illustrious by name as by birth; she is the daughter of Eurytus, and was once

mark of interrogation is due to an early corrector. **379** η κάρτα Canter: η καὶ τὰ MSS. and Ald. (η καὶ ταλαιπτρά L).—δύομα Fröhlich: δύμα MSS. The same emendation was made independently by Hartung and Wecklein (*Ars Soph.* em. p. 59), who give it in their texts.—In L ἄγγ. stands before v. 380, and v. 379 is given to Deianeira (as in B and T), but the mark ξ is prefixed to it. Cp. the schol. on 379: τινὲς τὸ τοῦ ἀγγέλου πρόσωπόν φασι. The Aldine gives v. 379 to Deianeira. **380** μὲν] Reiske conj. γάρ. For μὲν οὐσα Wecklein conj. γεγῶσα, comparing *O. T.* 1168 ἔγγεινς γεγώς.—γένεσιν] In L the letter γ, which had been omitted, is written above. A late hand has written σ over the final ν: this *v. l. γένεσις*, Triclinian, appears in a few late MSS. (as B and T).—ποτέ] Blaydes writes στορά.

—**ἀπόστεγον** with εἰσάδειγμα: cp. *El.* 1386 βεβᾶσιν δρῖτι δωμάτων ὑπόστεγοι.

**377** η ὡ δύστρηνος, sc. ἔγώ: cp. 1143, 1243. *Ph.* 744 δύστρηνος, ὡ τάλας ἔγω.—**ἀνώνυμος**: δύνημος καὶ δυσγενῆς (schol.). The reference to origin is brought out by πέφυκεν.

This question seems strange after the words κτείνει τὸ δύκτα πατέρα τιγδε in 364,—which Deianeira can hardly be supposed to have forgotten. (See n. on 364 ff.) If those words be genuine, we might perhaps regard the question here as merely continuing her own bitter thought,—not as really asking for information:—‘Wretched that I am! Is this the nameless maiden of whom he spoke?’ (Cp. the bitter self-communing of Oedipus, *O. T.* 822: ἀρ' ἔψυ κακός; | ἀρ' οὐχὶ πᾶς δυαγόρος;) It is not decisive against this view that the matter-of-fact ἀγγέλος takes the question literally.

**διώμυντο** (cp. 255 n.): Lichas had merely declared that he knew nothing (314—319).

**379** η κάρτα: these words begin the reply to a question in *El.* 312, Aesch. *Suppl.* 452: they are the first words of a speaker also in *AI.* 1359, *El.* 1279.

The conject. δύομα for δύμα not only removes a difficulty, but is made almost certain by the question, **δρ'** δυώνυμος

πέφυκεν; The words were easily confused: thus in *AI.* 447 δύμα has been made in L from δύομα. By δύομα, as dist. from φύσιν, is meant partly the nobleness of the name itself (akin to Iolais, etc.), partly her personal renown for beauty. On the other hand, καὶ δύμα, ‘in regard to her appearance,’ is a phrase for which there is no real parallel: it cannot be justified by the use of φύσις (*Pl.* 24. 632) in that sense. In *AI.* 1004 δυσθέατον δύμα is not similar. —φύσιν, birth, as *AI.* 1301 φύσει μὲν ἦν | βασιλείᾳ (and *ib.* 1259).

In some ancient texts this verse was given to Deianeira. Among recent editors, Paley shares that view. But: (1) If Deianeira has already answered her own question, the Messenger's speech opens weakly with v. 380. (2) It agrees best with the practice of Sophocles to suppose that η κάρτα are a speaker's first words.—Some, indeed, of the MSS. (as B, K, T), which give v. 379 to Deianeira, have η instead of ή, with the mark of interrogation after φύσιν, and only a comma after διώμυντο. Thus D. asks, ‘Is she obscure, or illustrious?’ But this is weak.

**380** η πατέρος μὲν οὖσα κ.τ.λ. The simplest account of the μέν is that Ιδη δὲ καλούμενη ought to have followed, but, owing to the fact that her *name* is primarily in question, the second clause be-

- Ίόλη ἀκαλεῖτο, τῆς ἐκένος οὐδαμὰ  
βλάστας ἐφώνει δῆθεν οὐδὲν ἴστορῶν.
- ΧΟ. ὅλουτο μή τι πάντες οἱ κακοί, τὰ δὲ  
λαθραῖς ὁσ άσκει μὴ πρέπονθ' αὐτῷ κακά.
- ΔΗ. τί χρὴ ποεῦν, γυναικες; ὡς ἐγὼ λόγοις  
τοῖς νῦν παροῦσιν ἐκπεπληγμένη κυρῶ. 385
- ΧΟ. πεύθου μολοῦσα τάνδρος, ὡς τάχ' ἀν σαφῆ  
λέξειν, εἴ τιν πρὸς βίαν κρίνειν θέλοις.
- ΔΗ. ἀλλ' εἰμι· καὶ γὰρ οὐκ ἀπὸ γνώμης λέγεις.
- ΑΓ. ἡμεῖς δὲ προσμένωμεν; ἢ τί χρὴ ποεῦν; 390
- ΔΗ. μύμν', ὡς ὅδ' ἀνὴρ οὐκ ἐμῶν ὑπ' ἀγγέλων  
ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.

**381** ἀκαλεῖτο καλεῖτο MSS.—οὐδαμὰ Herm.: οὐδαμᾶ L.    **382** ἐφώνει] Hertel and Hense conj. ἐφώνα.—οὐδὲν ἴστορῶν] Enger conj. οὐδὲν ἀνιστορῶν.    **383** L omits ΧΟ., as though this v. and the next belonged to the ἄγγελος.—μή τι] μή τοι T, K, Lc: prob. due to Triclinius. Nauck writes, with Fröhlich, ὅλουτο πάντες οἱ κακοί, μαλύστα δὲ.    **384** αὐτῷ H. Stephanus and Canter: αὐτῷ MSS. The schol.'s words, δοιο...κακούργους λόγους ἑαυτοῖς συντιθέασιν, suggest but do not prove that he read αὐτῷ. Nauck conj. ἐσθλῷ.    **385** To this verse L prefixes, not Δῃ, but

came 'Ιόλη ἀκαλεῖτο. The ποτέ belongs in sense to 'καλεῖτο, not to οὖσα: the imperf. refers to her former condition in her own home: cp. 301 ἡσαν.

'Ιόλη: διδὰ on the vase from Caere mentioned above (265 f. n.). Cp. Hes. fr. 45 (ap. schol. on 266 above), τοὺς δὲ μεθ' ὀπλοτάτην τέκετο ξανθήν 'Ιόλειαν | Ἀντικη. Curtius (*Etym.* § 590) accepts the connection with τοι. Some mythologists regard Iolè as 'the violet dawn,' who is wedded to the rising sun (Hyllus) after his precursor (Heracles) has passed away in fiery glory (Paley, *Introd. to Tr.*, p. 204). The poet, at least, is innocent of such symbolism.—τῆς: 47 n.

**382** βλάστας: the plur., as O. T. 717, O. C. 972.—οὐδὲν ἴστορῶν, compared with the words of Lichas himself (317 οὐδὲν ἀνιστόρους μακράν), seems better taken as = 'because he had not been *inquiring*' (ὅτι οὐδὲν ἴστόρει), than, 'because he did not *know*' (cp. O. T. 1484 f.).

Many editors place a comma after ἐφώνει. This implies that δῆθεν could stand as the first word of a sentence or a clause. Now there are certainly instances in which the special point of the irony conveyed by δῆθεν lies in words which follow it: yet, even then, δῆθεν is also retrospective. Aesch. P. V. 986 ἐκερ-

τέμησας δῆθεν ὡς παιδί δύτα με: here ὡς ταῦθ' δύτα is the point: but that is no reason why δῆθεν should not refer to the whole sentence: i.e., 'thou hast mocked me, forsooth, as though I were a child,' represents the sense no less well than, 'thou hast mocked me as if, forsooth, I were a child.' The same remark applies to Thuc. I. 127 τοῦτο δὴ τὸ ἄγος οἱ Δακεδαιμόνιοι ἐκέλευν ἐλαύνειν δῆθεν τοῖς θεοῖς πρῶτον τιμωροῦντες. Id. 4. 99 οὐδὲν ἀν ἐσπένδοντο δῆθεν ὑπὲρ τῆς ἐκείνων. This last example would really show δῆθεν as the first word of a clause, if it were necessary to take it exclusively with ὑπὲρ τῆς ἐκείνων: 'nor, again, were they (the Boeotians) going to make a truce about ground which, forsooth, was Athenian.' But the sense is rather: 'nor, again, were they going to make a truce, forsooth, [i.e., as the Athenian proposal implied,] about ground which was Athenian.' And so, here also, the irony of δῆθεν affects the whole sentence, and not only the words οὐδὲν ἴστορῶν.

**383** ε. ὅλουτο κ.τ.λ.: a forcible way of saying, 'Any kind of misdoing might be pardoned sooner than treachery of the kind which we see here.' Cp. 468 f., σοὶ δ' ἐγὼ φράζω κακόν | πρὸς ἀλλον εἶναι, κ.τ.λ.

The comment is aimed at Lichas in the

called Iolè; she of whose parentage Lichas could say nothing, because, forsooth, he had asked no questions.

CH. Accursed, above other evil-doers, be the man whom deeds of treachery dishonour!

DE. Ah, maidens, what am I to do? These latest tidings have bewildered me!

CH. Go and inquire from Lichas; perchance he will tell the truth, if thou constrain him to answer.

DE. Well, I will go; thy counsel is not amiss.

ME. And I, shall I wait here? Or what is thy pleasure?

DE. Remain;—here he comes from the house of his own accord, without summons from me.

merely a short line. **387 πεύθου** MSS.: **πυθοῦ** Nauck. **388 νων** Brunck: **μνων** MSS.—**θέλους** L, A, etc., and Ald.: **θέλεις** r. **389 ἀπὸ** r: **ἀπὸ** L, A, etc., and Ald.: see comment. **390** L gives this v. to the Chorus: so, too, Turnebus, Brunck, Campbell. Hermann first gave it to the Messenger. The Aldine, with most MSS., gives it, along with v. 389, to Deianeira. **391 f.** L gives these two vv. to Deianeira; and so Turnebus. The Aldine, with most MSS., gives them to the Chorus.—**ὅδ' ἀνὴρ** Herm. (**ὅδ'** ὡ' **νὴρ** Erfurdt): **ἀνὴρ ὅδ'** Brunck: **ὅδ' ἀνὴρ** MSS.

first instance; but its vague form seems purposed, so that the hearers may extend it, if they please, to Heracles. Deianeira herself is in doubt whether the dissimulation practised by Lichas was prompted by her lord (449): Lichas explains that it was not so (479 f.). The schol.'s paraphrase shows that he wished to punctuate thus: **θλωτό,** μή τι πάντες, οἱ κακοὶ, etc.: ‘perish, not all men, but the evil; and (especially) he,’ etc.

**τὸ δὲ:** for the place of the art., cp. 92 n.: for **δὲ** as = **ἄλλα,** *An.* 85 n.—**μὴ** (generic) **πρέπονθ'** **αὐτῷ:** the treachery is aggravated by the fact of the high trust reposed in those from whom it proceeds. *Ph.* 1227 **Ἐπραξας ἔργον ποῖον ὃν οὐ σοι πρέπου;**

**385 ποεῖν:** for the spelling, cp. *Ph.* 120 n., and *ib.* p. 234.

**387 f. πεύθου:** Nauck writes **πυθοῦ**. But the change is as needless here as in *O. T.* 604. Where the sense is, ‘*inquire*’, the pres. is right: cp. *O. C.* 993 **πότερα πυνθάνοι**’ **ἄν εἰ | πατήρ σ'** ὁ καλών: *ib.* 1155 **ὡς μὴ εἰδότ'** **αὐτὸν μηδὲν ὃν σὺ πυνθάνει.** On the other hand in *O. T.* 332 f. **τι ταῦτ'** | **ἄλλως ἐλέγχεις;** **οὐ γάρ ἀν πέβοισο μου,** the aor. is required, as the sense is, ‘*learn*.’ Cp. above, 66, 91; and below, 458.

**σαφῆ = ἀληθῆ:** *El.* 1223 **ἔκμαθ'** **εἰ σαφῆ λέγω.**—**πρὸς βίαν,** i.e., with stringent questioning (such as the ἄγγελος himself applies, 402 ff.). The phrase is rare,

except where physical force is meant; cp., however, *O. C.* 1185 **οὐ γάρ σε, θάρπει, πρὸς βίαν παρασπάσει | γνώμης.**—**κρίνειν = ἀνακρίνειν :** 195 n.

**389 οὐκ ἀπὸ γνώμης,** not away from good judgment,—not otherwise than it prescribes: **οὐκ ἀνει σωτέος** (schol.). Cp. **οὐκ ἀπὸ καιρού, οὐκ ἀπὸ τρόπου** (*n. on O. C.* 900): Plat. *Theaet.* p. 179 C **οὐκ ἀπὸ σκοτοῦ εἴρηκεν.** Others understand, ‘not contrary to *my own judgment*’ (*τοῦτο καμοι ἀρέσκει, schol.*). *Il.* 10. 324 **σοι δ'** **ἐγὼ οὐχ ἀλος σκοτὸς ἔσομαι, οὐδὲ ἀπὸ δόξης** (‘*belying thy hope*’): *ib.* 1. 561 **ἀπὸ θυμού | μᾶλλον ἐμοὶ ξεισαι.** But here **γνώμης** seems better taken generally. Distinguish the sense in *Eum.* 674 **ἀπὸ γνώμης φέρει | ψῆφον** (in accordance with one's opinion).

The accent in L here, **ἄπο γνώμης**, represents the theory that this prep. should be paroxytone when it means ‘at a distance from,’ as in the phrases cited above, and in **ἀπὸ τεχνεος** (*Il.* 9. 353), **ἀπὸ σείο** (*ib.* 437), etc. But this was merely a refinement due to comparatively late grammarians: see Ellendt, *Lex. Soph.* p. 79 a: *Matthiae Gr.* § 572 n. b.

**391 οὐκ ἔμῶν ὑπ' ἀγγέλων:** though it would be easy to supply **κληθεὶς** from **αὐτόκλητος** (*Ai.* 289 **ἀκλητος οὐδὲ ὑπ' ἀγγέλων | κληθεὶς**), it is needless to do so: cp. Eur. *Andr.* 561 **οὐ γάρ μᾶς σε κληδόνος προθυμίᾳ | μετῆλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.**

- ΑΙ. τί χρή, γύναι, μολόντα μ' Ἡρακλεῖ λέγειν;  
δίδαξον, ως ἔρποντος, \*ώς ὄρφς, ἐμοῦ.
- ΔΗ. ως ἐκ ταχείας σὺν χρόνῳ βραδεῖ μολὼν  
ἀστεις, πρὸν ἡμᾶς \*κάννεώσασθαι λόγους. 395
- ΑΙ. ἀλλ' εἰ τι χρῆζεις ἵστορειν, πάρειμ' ἔγω.
- ΔΗ. ή καὶ τὸ πιστὸν τῆς ἀληθείας νεμεῖς;
- ΑΙ. ἵστω μέγας Ζεύς, ὅν γ' ἀν ἔξειδὼς κυρῶ.  
ΔΗ. τίς ή γυνὴ δῆτ' ἔστιν ἦν ἡκεις ἄγων; 400
- ΑΙ. Εὐβούσις· ὅν δ' ἔβλαστεν οὐκ ἔχω λέγειν.
- ΑΓ. οὐτος, βλέψος ὁδε. πρὸς τὸν ἐννέπειν δοκεῖς;
- ΑΙ. σὺ δ' εἰς τι δή με τοῦτ' ἐρωτήσας ἔχεις;  
ΑΓ. τόλμησον εἴπειν, εἰ φρονεῖς, ὃ σ' ἵστορῶ.

**393** Ἡρακλεῖ] L has εῖ in an erasure (from ἦ?). **394** ως ὄρφς] Wakefield and Wunder: εἰσορφς MSS.—Herwerden and Hense reject this v. **395** ταχεῖας] τραχεῖας Ald.:—σὺν χρόνῳ] συνχρόνῳ L. **396** κάννεώσασθαι Herm.: καὶ νεώσασθαι MSS.; ἀνανεώσασθαι Canter: κάννεώσασθαι Wunder (with synizesis of εω). Blaydes conj. κάνακονούσθαι, referring to the schol.; whose phrase, however, πρὸν ἡμῖν κανοτέροις ἀνακονώσασθαι λόγους, confirms the (amended) vulgate. **397** and **399** are given to the Messenger in L, but rightly to Lichas in A and other MSS., and in the Aldine. **398** νεμεῖς Nauck (schol. on 399, διηγήσομαι): νέμεις MSS.

**394** ως ὄρφς. I receive this slight and easy correction of εἰσορφς, holding that the latter does not admit of any sound defence. Various explanations of it have been attempted. (1) Seidler: εἰσορφς governs the gen. No one would now maintain this: the alleged instances are irrelevant (Ar. *Ran.* 815 παρίδη with a gen. *absol.*: Xen. *M.* I. I. II οὐδὲς δὲ πώποτε Σωκράτους οὐδὲν ἀσθέε..οὐτε πάτροντος εἶδεν, etc., where the verb governs the acc., and the gen. is possessive). (2) Hermann: the constr. is, ως ("since"), ἔρποντος ἔμοιν, εἰσορφς (τοῦτο, ἔρποντά με). But ως must go with the gen. *absol.* (3) Nauck: ως ἔρποντος ἔμοιν, (οὐτως) εἰσορφς (ἔμε ἔρποντα). But (a) this implies a harsh asyndeton (δίδαξο—εἰσορφς); and (b) the constr. is not justified by *Ant.* 281 ως ὡδ' ἔχόντων τῶδ' ἔπιστασθαι σε χρή (cp. *Ant.* 1179 n.). (4) Matthiae: there is a confusion between εἰσορφς ως ἔρποντος ἔμοιν, and ως (since) εἰσορφς ἔρποντα ἔμε. (5) Dindorf: εἰσορφς is parenthetic. This is the best plea: but it does not suit the idiom of tragedy. The parenthetic ὄρφς (interrogative) does not support it.

As regards ως ὄρφς, Blaydes well points out that a double ως occurs elsewhere: 1241 τάχ, ως ξουκας, ως νοσεῖς φανεῖς:

*Ant.* 735 ὄρφς τάδ' ως εἰρηκας ως ἄγαν νέος; *El.* 1341 ἥγγειλας, ως ξουκε, ως τεθηηκότα.

**395** εἰ ταχεῖας: cp. 727, and n. on *Ant.* 994.—σὺν χρόνῳ..βραδεῖ: O.C. 1602 ταχεῖ..σὺν χρόνῳ (n.).—πρὸν ἡμᾶς κάννεώσασθαι λόγους. The compound verb is confirmed, as against the καὶ νεώσασθαι of the MSS. (cr. n.), by the schol.'s paraphrase, ἀνακαύσασθαι [this schol. has no lemma]; and more esp. by Eustath., p. 811, 20 (on νεώσιο βαθέις, *Il.* 10. 353), νεάνι, οὐ χρῆσις παρ' Ησιόδῳ ἐν τῷ θέρεος δὲ νεωμένῃ οὐκ ἀτατήσει (*Op.* 402), ἔξ οὐ καὶ παρὰ Σοφοκλεῖ ἀνανεώσασθαι λόγους, τὸ ἀνακυῆσαι. On the other hand, the MS. καὶ is clearly sound: πρὸν καὶ here = 'before even'; see on *Ant.* 280. For the apocopē of the prep. in κάννεώσασθαι, see on 335 ἀμελεῖσθαι. The synizesis of εω, assumed by those who write κάννεώσασθαι, would be very harsh. I doubt whether Eustathius was right in his theory—suggested by νεάν—that ἀνανεώσθαι λόγους was a metaphor from ploughing. Had it been so, it ought to have implied, 'going again over old ground,' like ἀναπολεῖν ἔπη (*Ph.* 1238 n.). Here the sense is simply, 'to renew converse.' Cp. Polyb. 5. 36 δέι τὸν λόγον ἀνενεούτο.

**398** η καὶ: 246.—τὸ πιστὸν τῆς ἀλη-

## Enter LICHAS.

LI. Lady, what message shall I bear to Heracles? Give me thy commands, for, as thou seest, I am going.

DE. How hastily thou art rushing away, when thy visit had been so long delayed,—before we have had time for further talk.

LI. Nay, if there be aught that thou would'st ask, I am at thy service.

DE. Wilt thou indeed give me the honest truth?

LI. Yes, be great Zeus my witness,—in anything that I know.

DE. Who is the woman, then, whom thou hast brought?

LI. She is Euboean; but of what birth, I cannot say.

ME. Sirrah, look at me:—to whom art thou speaking, think'st thou?

LI. And thou—what dost thou mean by such a question?

ME. Deign to answer me, if thou comprehendest.

**401—404** Nauck arranges the four verses thus:—**AI.** 403 (with ἐρωτήσας'), **ΔΗ.** 404, **AI.** 401, **ΑΓ.** 402. Reiske thus:—**ΔΗ.** 404 (next after 400): **AI.** 401, 403: **ΔΗ.** 402.

**402—433** Throughout this passage L either omits to indicate the persons, or gives them wrongly. (1) The following vv. have no note of the person, but only a short line, prefixed to them:—400, 401, 404, 405; 410, 412, 415, 416, 419, 421, 427. (2) The following vv. are wrongly assigned. To *Deianeira* (instead of the Messenger):—402, 408 f. (as far as σην), 413, 417 f., 423 f., 431—433. To the *Messenger* (instead of Lichas):—403, 409 (from δίκαια), 414, 418 (from φημι), 425 f.—In the Aldine text of vv. 402—433 the lines which belong to Lichas are rightly given to him: but *Deianeira* is substituted for the *Messenger* all through the dialogue. **403** ἐρωτήσας L has ἐρωτήσασ' ἔχειο: which has generally been reported as ἐρωτήσασ' ἔχειος (the Aldine reading, first corrected by Tyrwhitt). The latter may be what the scribe meant, since the preceding verse (402) is in L wrongly given to *Deianeira*. But he might also have written just thus in copying ἐρωτήσασ' ἔχειο. What is taken for an apostrophe after σ might equally well be the breathing on ε, placed, as often, a little to the left.

**404** οὐ σοὶ δοῦ L.

**θέλας**, the faithfulness of the truth, = the honest truth.—**νέμεις**, as in νέμειν μοῖράν τινι, because she claims a true account as due to her: 436 f. μὴ...ἐκκλέψῃς λόγου. Cp. the pass. in *Her.* 9. 7 τὸ μὲν ἀν' ἡμέων οὕτω ἀκιβδῆλον νέμεται ἐπὶ τοὺς "Ελληνας": so honestly do we discharge our duty towards the Greeks.

Even without the hint in the schol. (cr. n.), it would have been clear that **νέμεις** must be read here. **νέμεις** has been explained as follows:—(1) Wunder: 'Do you give the pledge of veracity?'—i.e., 'Are you prepared to swear that you will speak the truth?' (2) Linwood, 'colis, *observas*': i.e., 'Do you respect fidelity to the truth?' (3) Campbell takes **νέμεις** as 'possess,' 'wield,' 'use'; rendering, 'And dost thou maintain the faithful spirit of truth?'

**401—404** As to Nauck's change in the order of these verses (cr. n.), it is enough to observe that (1) Lichas could not reply to the question of his δέσποινα with such a rebuff as οὐδὲ δέ τι δή με κ.τ.λ. (2) It is out of accord with *Deianeira*'s courteous dignity that she should address Lichas with such words as τόλμησον εἰπεῖν, εἰ φρονεῖς κ.τ.λ.

**402** οὐτος, βλέψῃς δέ: the ἄγγελος roughly bespeaks attention for his own question; δέ = δεῦρο (O. T. 7 n.). Cp. O. T. 1121 οὐτος σύ, πρέσβυ, δεῦρο μαι φώναι βλέπειον: *Ai.* 1047 οὐτος, σὲ φωνῶ.

**403** οὐ δέ: a reproach of the meddling stranger. Cp. Isa. or. 8 § 24 σὺ δὲ τις εἶ; σοὶ δέ τι προσήκει θάπτειν; οὐ γηγενώσκω σε.

**404** τόλμησον, an ironical rejoinder: 'bring yourself to do it,'—'have the good-

- ΛΙ. πρὸς τὴν κρατοῦσαν Δηάνειραν, Οἰνέως  
κόρην, δάμαρτά θ' Ἡρακλέους, εὶ μὴ κυρῷ  
λεύσσων μάταια, δεσπότιν τε τὴν ἐμήν.  
ΑΓ. τοῦτ' αὐτὸν ἔχρηζον, τοῦτο σου μαθεῖν. λέγεις  
δέσποιναν εἶναι τήνδε σήν; ΛΙ. δίκαια γάρ.  
ΑΓ. τί δῆτα; ποίαν ἀξιοῖς δοῦναι δίκην,  
ἥν εὐρεθῆς ἐσ τήνδε μὴ δίκαιος ὅν;  
ΛΙ. πῶς μὴ δίκαιος; τί ποτε ποικίλας ἔχεις;  
ΑΓ. οὐδέν. σὺ μέντοι κάρτα τοῦτο δρῶν κυρεῖς.  
ΛΙ. ἀπειμι. μῶρος δὲ η̄ πάλαι κλύων σέθεν.  
ΑΓ. οὖ, πρίν γ' ἀν εἴπης ἴστορούμενος βραχύ.  
ΛΙ. λέγ', εἰ τι χρήζεις· καὶ γὰρ οὐ σιγηλὸς εἰ.  
ΑΓ. τὴν αἰχμαλώτον, ἥν ἔπειψας ἐσ δόμους,  
κάτοισθα δήπου; ΛΙ. φημί. πρὸς τί δὲ ἴστορεῖς;  
ΑΓ. οὐκον σὺ ταύτην, ἥν ὑπὸ ἀγνοίας ὄρᾶς,  
Ίολην ἔφασκες Εὐρύτου σπορὰν ἄγειν;  
ΛΙ. ποίοις ἐν ἀνθρώποισι; τίς πόθεν μολὼν  
σοὶ μαρτυρήσει ταῦτ' ἐμοῦ κλύειν \*πάρα;  
ΑΓ. πολλοῖσιν ἀστῶν· ἐν μέσῃ Τραχινίων  
ἀγορᾷ πολύς σου ταῦτα γ' εἰσήκουσ' ὄχλος.

**406 ε.** δάμαρτά θ'...δεσπότων τε] For θ'...τε, Blaydes writes δ'...δὲ.—λεύσσων L, with σ written above. **408 αὐτ'] αὐτ'** L, as in *Ant.* 462; meant in both cases, probably, for αὐτὸν (cp. *Ant.* 408 δειν' for δεινά). **412 ποικίλας**] In L the first hand wrote ποικίλας ἔχειο: S has added 'not after, but just over, the first σ, assuming, doubtless, that vv. 410 f. belonged to *Deianeira*, though in L no note of the person is prefixed to v. 410 (see on 402—433). ποικίλας<sup>αρ</sup> Aldine (cp. n. on 402—433, *ad fin.*). Tyrwhitt first gave ποικίλας. **414 ἦ** Elmsley and Dindorf: ἦν MSS. **418 κάτοισθα δῆτον;** ΛΙ. φημι] The conject. κάτοισθα δῆτον;—οὗ φημι seems to have been due to Turnebus: Brunck rejected it in his first ed. (1786, 4to, vol. I. p. 234), concluding thus, 'Nulla igitur causa est cur Parisini editoris conjectura probetur.'

ness to do it.' (Not, 'dare.') Cp. *O. C.* 184, *Ph.* 82, 481.—*εἰ φρονεῖς*, 'if thou comprehendest' (the question). Not, 'if thou art same'—which would be too strong here.—*ιστρόω* with double acc., like *έργονται*. Eur. *Ph.* 621 *τι ν' ιστροῖς τόδε;*

**406 f.** If **διδύμωτα** were not followed by **δεσπότη**, the change of θ' to δ' made by Blaydes would be probable : cp. *O.C.* 1217 n. But, where three relationships of the same persons are mentioned, there is no reason for preferring **δέ...δέ** to **τε...τε**. — **λεντούσων μάταια** (adv., cp. *O.T.* 883 n.), suffering a delusion of the eyes. Cp. 863: *Hor. C.* 3. 27. 39 (*an me*) *Ludit inuenit Vana?*

**409** δικαια: for the plur., cp. 64.—The division of the verse between two

speakers (*ἀντιλαβή*) gives vivacity: cp. 418, 876.

**411 δίκαιος:** cp. 348.

**412 ποικίλας** (*i*): cp. 1121: for *ποικίλος* with ref. to subtlety, see on *O.T.* 130 ἡ *ποικιλώδης Σφῆγξ*.

**415 f.** ιστορόμενος = ἐρωτώμενος, a comparatively rare use of this passive; so Her. 1. 24 κληθέντας *ιστορέεσθαι εἰ τι λέγουεν*.—οὐ συγγλός εῖ: as Creon calls the φύλαξ a λάλημα, Ant. 320. Possibly an echo of Eur. *Suppl.* 567 λέγ', εἰ τι βούλεται γὰρ οὐ συγγλός εῖ: where the phrase alludes to the rhetoric of the herald Cupreus.

**418** κάτοισθα, i.e., thou knowest whom I mean: *O. T.* 1048 δῖτις κάτοιδε τὸν βατῆνον ἀνέκυνέπει. The conject.

LI. To the royal Deianeira, unless mine eyes deceive me,—daughter of Oeneus, wife of Heracles, and my queen.

ME. The very word that I wished to hear from thee:—thou sayest that she is thy queen?

LI. Yes, as in duty bound.

ME. Well, then, what art thou prepared to suffer, if found guilty of failing in that duty?

LI. Failing in duty? What dark saying is this?

ME. 'Tis none; the darkest words are thine own.

LI. I will go,—I was foolish to hear thee so long.

ME. No, not till thou hast answered a brief question.

LI. Ask what thou wilt; thou art not taciturn.

ME. That captive, whom thou hast brought home—thou knowest whom I mean?

LI. Yes; but why dost thou ask?

ME. Well, saidst thou not that thy prisoner—she, on whom thy gaze now turns so vacantly—was Iolè, daughter of Eurytus?

LI. Said it to whom? Who and where is the man that will be thy witness to hearing this from me?

ME. To many of our own folk thou saidst it: in the public gathering of Trachinians, a great crowd heard thus much from thee.

*κάτοισθα δῆτ'; οὐ φημι.*' But he afterwards adopted it; and it is now commonly ascribed to him. **419** *ἡν' ὑπ' ἀγνολας ὅρψ* MSS.: in L a letter has been erased after *ἀγνολας*. **421** *ποίοις ἐν*] *ποίουσιν* K, and so Blaydes reads. **422** *πάρα* Bothe: *παρών* MSS. **423** *πολλοῖσιν*] Wakefield conj. *πολλοῖς* *ἐν.* **424** *ταῦτα γ' εἰσήκουο'* A: *ταῦτ' εἰσήκουο'* L: for the loss of *γε*, cp. 491, *Ant.* 648, 1241.

*κάτοισθα δῆτ';—οὐ φημι,* assumed that *κάτοισθα = γιγνώσκεις* ('knowest who she is').

**419** *ἡν' ὑπ' ἀγνολας ὅρψ.* If these words are sound, they mean, 'on whom you look with (affected) ignorance.' There is little force in the objection that Iolè is not actually present: the Messenger is calling up the recent scene (314—319), which is so fresh in their minds. The real question is,—could *ὑπ'* *ἀγνολας* be thus used,—as = 'with' (not 'from') 'ignorance'? Elsewhere *ὑπό* denotes some external accompaniment of action, as (1) *sound*, *ὑπὸ συρτίγων*: or *silence*, *ὑπ'* *εὐθύμου βοῆς* (*El.* 630): (2) *light*, *ὑπὸ λαμπτάδων*: (3) *a pressure from without*, as *ὑπὸ μαστήων*. There is perhaps no instance in which it refers distinctly to the mental or moral circumstances (as distinct from motives) of the agent. In Eur. *Hipp.* 1299 *ὑπ'* *εὐλελας θάνη* means, 'amid men's praises': even in *Hec.* 351, *ἐθρέφθη ἐλπίδων καλῶν ὑπό*, Polyxena

alludes not merely to the hopes in her own breast, but to the fair auguries of those who watched her youth. Possibly the use of *ὑπ'* *ἀγνολας* in this verse may have been felt to convey a certain irony which excused it; as if it implied, 'with a look of ignorance assumed for the occasion,'—the deceiver's outward equipment for his part.

On the whole, I do not feel sure that there is a corruption. If there is, it probably lies deep. Some conjectures are noticed in the Appendix.

**421 f.** *τίς πόθεν μολῶν:* *Od.* 1. 170 *τίς πόθεν εἰς ἀνδρῶν*; Eur. *El.* 779 *τίλεις | πόθεν πορεύεσθ'*;—*πάρα* is much better here than *παρών*, a corruption which may have been induced by *μολῶν* above. In 431, on the other hand, the emphasis of *παρών* is fitting.

**423 f.** *πολλοῖσιν ἀστῶν* answers *ποίοις ἐν ἀνθρώποισι;* The conject. *πολλοῖς* *ἐν ἀστῶν* is admissible (*O.T.* 178 n.), but unnecessary.—*ἀγορᾶ:* 372 n.—*ταῦτα*

- ΑΙ. ναι·  
κλύειν γ' ἔφασκον. ταῦτὸ δ' οὐχὶ γίγνεται      425  
δόκησιν εἰπεῖν καξακριβῶσαι λόγον.
- ΑΓ. ποίαν δόκησιν; οὐκ ἐπώμοτος λέγων  
δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;
- ΑΙ. ἐγὼ δάμαρτα; πρὸς θεῶν, φράσον, φίλη  
δέσποινα, τόνδε τίς ποτ' ἔστιν ὁ ξένος.      430
- ΑΓ. ὃς σοῦ παρὼν ἥκουσεν ὡς ταύτης πόθῳ  
πόλις δαμέην πᾶσα, κούχῃ ή Λυδίᾳ  
πέρσειν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανείς.
- ΑΙ. ἄνθρωπος, ὡς δέσποιν, ἀποστήτω· τὸ γὰρ  
νοσοῦντι ληρεῖν ἀνδρὸς οὐχὶ σώφρονος.      435
- ΔΗ. μή, πρός σε τοῦ κατ' ἄκρον Οἴταιον νάπος  
Διὸς καταστράπτοντος, ἐκκλέψῃς λόγον.  
οὐ γάρ γυναικὶ τοὺς λόγους ἔρεις κακῇ,  
οὐδὲ ητις οὐ κάτοιδε τάνθρωπων, ὅτι  
χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεί.      440

**425** *val. κλύειν* γ' L, with most MSS.: *val. κλύειν* δ' B: *val. κλύειν* K. Dindorf deletes *val.*      **431** δσ σοῦ L: ὃς σοῦ τ.—ἥκουσεν] ἥκουσεν L.      **432** κούχῃ A, etc.: κούχῃ L.      **433** φανεῖς] Musgrave conj. *σφαλεῖς*: Wecklein and

γ': Iole's name and birth: γε hints that more is in reserve.

**425** If the ms. *val.* be genuine here, it stands, of course, *extra metrum*, as in Eur. *I. T.* 742 *val.* | *πελῶσ σφε κ.τ.λ.* There, too, it has good ms. authority, but is omitted by Dindorf. Here, perhaps, it might indicate a moment of embarrassment on the part of the herald, who now sees that he is detected. The γε after *κλύειν* makes *val.* unnecessary, but proves nothing against it.

*ταῦτο*: other places where tragic metre proves this form are *O. T.* 734; *fr. 771 οὐ γάρ τι βουλής ταῦτὸ καὶ δρόμον τελος*: Eur. *Med.* 564 *ἐσ ταῦτὸ θεῖρον*. But metre proves *ταῦτόν* in five places of Soph. (*O. T.* 325; *O. C.* 612, 1419; *Ph.* 546, 1256), as in Aesch. *Eum.* 625, Eur. *Or.* 1280, etc. Aristophanes uses both forms (*Nub.* 663 *ταῦτό*, *Eq.* 319 *ταῦτόν*, etc.).

**426** The antithesis is between the whole phrases, *δόκησιν* being the important word in the first, and *ξακριβῶσαι* in the second. *ἔξακρος λόγον* means here, 'to render a statement *precise*,' by bringing definite evidence in support of it.

**427** *πολαν δόκησιν*; This idiom, so

common in colloquial Attic (Ar. *Ach.* 61 f., etc.), is alien from tragedy; but Schneidewin and others quote Eur. *Helen.* 566 ΕΔ. ὡς χρόνιος ἐλθὼν σῆς δάμαρτος ἐσ χέρας. | ME. *πολας δάμαρτος*; ('how? 'wife'?).

**429 ε. ἐγὼ δάμαρτα;** Another colloquialism: cp. Ar. *Lys.* 529 f. *ἐπανορθώσαμεν ἀν ὑμᾶς*. | —ὑμεῖς ημᾶς; δεινὸν γε λέγεις κού τλητὸν ἔμασγε.—*τόνδε τές κ.τ.λ.*: *Ph.* 444 *τοῦτον οἰσθ' εἰς τὸν κυρεῖ*;

**431** The emphatic *σοῦ* seems better here than *σου*. It may be noted that, instead of *ἥκουσεν*, we should usu. have *ἥκουσα*: see on *O. C.* 6. Shilleto (*ap. Pretor* here) was disposed, on this ground, to think that vv. 431—433 should be given to Deianeira: but they are not in her spirit.

**432 ε. ή Λυδία** (sc. γυνή)=ή Λυδή (70), Omphalē. The adj. *Λυδίος* (frequent in poetry) is used by Soph. in fr. 728 *Λυδία λίθος*. And as in fr. 49 he has *Λυδῆς* (for *Λυδίας*) *κερκίδος*, so here he admits the converse licence. Both he and others take ή *Λυδία* as 'Lydia,'—a bold equiv. for *ταπὲ Λυδῶν λατρεύματα* (356). This is tenable, but seems less natural.—

LI. Ay—said they heard; but 'tis one thing to report a fancy, and another to make the story good.

ME. A fancy! Didst thou not say on thine oath that thou wast bringing her as a bride for Heracles?

LI. I? bringing a bride?—In the name of the gods, dear mistress, tell me who this stranger may be?

ME. One who heard from thine own lips that the conquest of the whole city was due to love for this girl: the Lydian woman was not its destroyer, but the passion which this maid had kindled.

LI. Lady, let this fellow withdraw: to prate with the brain-sick befits not a sane man.

DE. Nay, I implore thee by Zeus whose lightnings go forth over the high glens of Oeta, do not cheat me of the truth! For she to whom thou wilt speak is not ungenerous, nor hath she yet to learn that the human heart is inconstant to its joys.

Fröhlich, μόνος. **434** ἄνθρωπος Brunck: ἄνθρωπος MSS. **435** νοσοῦντι ληρεῖν MSS.: H. Stephanus conj. νοσοῦν τι ληρεῖν ('to talk crazy nonsense'): Heath, νοσοῦντα ληρεῖν: Heimsoeth, νοσοῦντι ἐλέγχειν (ἐνεγκεῖν Hense): Nauck, νοσοῦντι προσέχειν. Blaydes writes ληρεῖν νοσοῦντος. **436** πρὸς σε Hermann: πρὸς σὲ L, with most MSS.: πρὸς σὺν A and Ald.—νάπος] Blaydes writes πάγον. **440** πεφύκειν MSS.: πεφύκασ] Nauck.—τοῖς αὐτοῖς] made from τοι αὐτοῖσ in L.

δ τῆσδ' ἔρως φανεῖς, the love for her, as it was manifested,—*fanēis* implying that this manifestation was sudden and violent,—like a fire blazing forth: cp. Aesch. *Pers.* 353 ἥρξεν μὲν, ὡ δέσποινα, τοῦ παντὸς κακοῦ | φανεῖς ἀδστῷρ ἡ κακὸς δαιμὼν ποθέν.—For this third clause, reiterating the sense of the first (*ώς ταύτης πόθῳ κ.τ.λ.*), see on *Ant.* 465—468.

**436 f.** ἀποστήτῳ: cp. *El.* 912 τῆσδ' ἀποστήναι στέγης: Thuc. 7. 28 ἀποστῆναι ἐκ Σικελίας. Here a prose-writer would have said rather μεταστήτῳ.—νοσοῦντι ληρεῖν: the dat. is bold, but does not warrant suspicion; it follows the analogy, partly of διαλέγεσθαι τινι, but more especially of φιλονεκεῖν τινι (Plat. *Legg.* 731 A), στασιάζειν τινι (id. *Rep.* 556 E): the notion is, ‘to hold a silly controversy with a madman.’ Cp. the schol., οὐ γὰρ φιλονεκήσω πρὸς αὐτόν. (For other examples of bold datives, cp. *Ant.* 1232 n.)

**436 f.** πρὸς σε τοῦ... Διός: O. C. 250 n.—νάπος: the θύιστος πάγος of Oeta (1191), as conceived in this play, is well-wooded (1195 f.). It was sacred to Zeus (200 n.). In an oracle of the Clarian Apollo, ap. Euseb. *Praep. Ev.* 5. 214, it symbolises the blest place which is reached by the rugged path of virtue: ἔστιν ἐν

Τρηχίνος αἰγὴ κῆπος Ἡρακλήσιος, | πάντ' ἔχων θάλλωντα, πᾶσι δρεπόμενοι πανημάδιν, | οὐδὲ δλιζοῦται, βέβριθε δὲ δύδατεσσι δημεκέες.—καταστράπτοντος: cp. *Ph.* 729 θειῷ πυρὶ παμφάῃς, Οἴτας υπὲρ δχθων (n.). ἕκκλέψης λόγον, ‘steal the story away,’ i.e., ‘keep back from me that which ought to be told.’ Cp. Plat. *Rep.* 449 C δοκεῖς...είδος δλον οὐ τὸ ἐλάχιστον ἔκκλέπτειν τοῦ λόγου, ὥνα μὴ διελθεῖς: ‘you seem to be cheating us out of a whole chapter which is a very important part of the story’ (Jowett).—Not, ‘falsify your story.’—Distinguish the use of ἔκκλέπτειν as = ἔξαπατάν in *Ph.* 55.

**438 ff.** Deianeira argues:—(1) 438—448: he need not fear that she will feel rancour against Heracles or Ioë: (2) 449—454: falsehood would be disgraceful for him,—and, if his motive were kind, useless: (3) 455 f.: detection would be certain: (4) 457 ff.: he need not be afraid of paining her. (5) In vv. 461—467 she returns to the first topic.

κακῆ, here opp. to χρηστῆ: one who is capable of rancour. (Not, ‘cowardly.’)—τάνθρωπων: human nature generally; not τάνδρῶν: the latter would be at once less delicate and less pathetic.—πεφύκειν: Nauck’s πεφύκασ is neither better nor worse than the vulgate. If πεφύκασ had

Ἐρωτι μέν νυν ὅστις ἀντανίσταται  
 πύκτης ὅπως ἐσ χεῖρας, οὐ καλῶς φρονεῖ.  
 οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,  
 κάμοῦ γε· πῶς δ' οὐ χάτερας οἵας γ' ἔμοῦ;  
 ὥστ' εἰ τι τῷμῷ τ' ἀνδρὶ τῇδε τῇ νόσῳ  
 ληφθέντι μεμπτός εἴμι, κάρτα μαίνομαι,  
 ἡ τῇδε τῇ γυναικί, τῇ μεταιτίᾳ  
 τοῦ μηδὲν αἰσχροῦ μηδὲν ἐμοὶ κακοῦ τινος.  
 οὐκ ἔστι ταῦτ'. ἀλλ' εἰ μὲν ἐκ κείνου μαθὼν  
 φεύδει, μάθησιν οὐ καλὴν ἐκμανθάνεις. 445  
 εἰ δ' αὐτὸς αὐτὸν ὅδε παιδεύεις, ὅταν  
 θέλῃς γενέσθαι χρηστός, ὁφθήσει κακός.  
 ἀλλ' εἰπὲ πᾶν τάληθές· ὡς ἐλευθέρω  
 φευδεῖ καλεῖσθαι κήρη πρόσεστιν οὐ καλή.  
 ὅπως δὲ λήστεις, οὐδὲ τοῦτο γίγνεται. 455

**441** μέν νυν] μεν νῦν L, with an erasure of two letters before νν. Stobaeus, who quotes vv. 441—443, has μέν γοῦν (*Flor.* 63. 24, p. 388). **444** Wunder and Nauck bracket this v.—κάμοῦ γε· πῶς δ' οὐ] καμοῦ γε· πῶσδ' οὐ· L.—χάτερας οἵας γ' ἔμοῦ] Blaydes writes χάτερας γ' οἵας ἔμοῦ. **445** This v. was omitted by the first hand in L, and added in the margin by S. Cp. 536.—τῷμῷ τ' ἀνδρὶ] τῷμῷ τάληθει

been traditional, doubtless some one would have conjectured πέφυκεν.—**Χαρεῖν . . . τοῖς αὐτοῖς**, to delight in the same things: μεταβολὴ πάντων γλυκύ.—Wunder and others understand: ‘joy is not always given by nature to the same persons’.

**441 f.** ‘Ἐρωτι μέν νυν, like O. T. 31 θεοῖσι μέν νυν: so in Ionic prose, as Her. 4. 145 οὗτος μέν νυν τάντα ἐπρησσε.—ἀντανίσταται: like the athlete who rises, when called by the herald, and presents himself for the contest: Her. 8. 59 ἐν τοῖσι ἀγώνι οἱ προεξανιστάμενοι (i.e., before they are thus summoned) ῥαπίζονται. So Plut. *Sull.* 7 (with ref. to a contest for the consulship) ἀντανίστατο δ' αὐτῷ Μάριος.—ἐσ χεῖρας, with ἀντανίσταται: a terse way of saying, ‘so as to come to close quarters’: O. C. 835 τάχ' εἰς βάσανον εἰς χερῶν (n.); ib. 975 ἐσ χεῖρας ἥλθον. Plut. *Thes.* 5 ἀγχέμαχος καὶ μάλιστα δῆτα πάντων εἰς χεῖρας ἀθεῖσθαι (to push forward to close quarters) τοῖς ἐναντίοις μεμαθηκότες.

**πύκτης ὅπως.** No one can parry the adroit and rapid blows of Erōs. His antagonist fares like the barbarian opposed to the skilled pugilist (Dem. or. 4 § 40),—δ πληγεῖς δεῖ τῆς πληγῆς ἔχεται,

καν ἐτέρωσε πατάξης, ἐκεῖσκε εἰσιν αἱ χεῖρες· προβάλλεσθαι δ' η βλέπειν ἐναντίον οὕτι οὖθ' θέλει. Schneidevins cp. *Anacreon* fr. 63. 3 στεφάνους ἔνεικον, ὡς δῆτα πρὸς Ἐρωτα πυκταλίζω: but the resemblance is only verbal; the reveller does not wish to *resist* Love, but to *make trial* of his might.

**οὐ καλῶς φρονεῖ:** cp. Eur. fr. 271 “Ἐρωτα δ' ὅστις μηθὲν κρίνει μέγαν | καὶ τῶν ἀπάντων δαμόνων ὑπέρτατον, | η σκαιός εστιν, η καλῶν ἀπειρος ὥν | οὐκ οὔδε τὸν μέγιστον ἀνθρώποις θεόν.

**443 ἄρχει καὶ θεῶν:** so of Κύπρις, fr. 856. 13 τὸν οὐ παλαίσονται ἐσ τρὶς ἐκβάλλει θεῶν; ib. 15 Διός τυραννεῖ πλευμόνων.

**444 κάμοῦ γε:** instead of saying καὶ βροτῶν, she touchingly refers to her own experience: she, certainly, (γε,) can attest the Love-god's power.—πῶς δ' οὐ clearly goes with what follows; it would be weak as a parenthesis (πῶς δ' οὐ);—οἵας γ' ἔμοῦ, by assimilation to ἐτέρας, instead of οἵας γ' ἔγώ: Thuc. 7. 21 πρὸς ἀνδρας τολμηροὺς οἵους καὶ Ἀθηναῖος. The γε means, ‘a poor mortal like myself.’ It should not be transposed and placed after χάτερας (‘and another too’).

Wunder and Nauck reject this beautiful verse, because: (1) by κάμοῦ γε Deia-

They are not wise, then, who stand forth to buffet against Love; for Love rules the gods as he will, and me; and why not another woman, such as I am? So I am mad indeed, if I blame my husband, because that distemper hath seized him; or this woman, his partner in a thing which is no shame to them, and no wrong to me. Impossible! No; if he taught thee to speak falsely, 'tis not a noble lesson that thou art learning; or if thou art thine own teacher in this, thou wilt be found cruel when it is thy wish to prove kind. Nay, tell me the whole truth. To a free-born man, the name of liar cleaves as a deadly brand. If thy hope is to escape detection, that, too, is vain;

L. For τ', Schaefer conj. γ': Blaydes writes κείνω τάνδροι. **447 μετατίρη**  
μετ' αἴται L, with ω written over the second α by a late hand. **μετατίρω** r.  
**448 ἐμοὶ** ἐμοῦ K. **449 οὐκέστι** (not οὐκέτι) L. **451 αὐτὸν** A, Ald.: αὐτὸν L. **453 πᾶν τάληθές**] πάντα τ' ἀληθέος L. **455 λήσεις** A: λήσησ A: λήσησ L.

neira implies that she is stronger than the gods; and also that she has been untrue to her husband: (2) she cannot assume that Iolè returns the passion of Heracles; nor does Iolè's feeling come into account here.

**445 ε. τώμῳ τ' ἀνδρόι:** for τε irregularly followed by τῇ (447), cp. Plat. *Ion* 535 Δ δις ὁ...κλαίῃ τ' ἐν θυσίαις καὶ ἑορταῖς, μηδὲν ἀπολωλεκών τούτων, τῇ φοβῆται.—**τῆδε τῇ νόσῳ**, the violent passion of love: cp. 544: this was prob. the sense in fr. 615 (from the *Phaedra*), νόσους δ' ἀνάγκη τὰς θεηλάτους φέρειν. But in 491 the meaning is different.—**μεμπτός**: for the active sense, cp. O. T. 969 n.

**447 ε. τοῦ μηδὲν αἰσχροῦ**, that which is in no way of a shameful kind (generic μῆ): cp. Ant. 494 τῶν μηδὲν ὅρθῶν... τεχνωμένων: Ph. 409 μηδὲν δίκαιον (n.).—**μηδὲν ἐμοὶ κακοῦ τύνος**. As we could say, τὸ μὴ ἐμοὶ κακὸν τι ('what is not any ill to me'), so here it seems simplest to carry on the τοῦ: though it is not necessary to do so.

This is a remarkable passage, and it is of some moment to understand it rightly. The meaning is not merely that Iolè's relation to Heracles was excused by the omnipotence of Erōs. Concubinage (*παλλακτὰ*) was not merely tolerated by Athenian opinion, but, in some measure, protected by law (see e.g., Lys. or. 1 § 31: Isae. or. 8 § 39). Its relation to the life of the family is illustrated by the *Andromachē* of Euripides; for though Andromachē is Trojan, and Hermionē Spartan, the sentiments are Athenian. A wife

(γαμετὴ γυνὴ) who tolerates a *παλλακή* is there represented as proving her goodness of heart (*ἀρετὴ*, 226), and her wise moderation (938—942); she ought to be consoled by her higher place, and by the advantage which her children will have over the νῦθροι.

But is Deianeira in earnest here; or is she feigning acquiescence, to reassure Lichas? Presently she tells the Chorus that she cannot endure to share her home with Iolè (539—546). Probably Sophocles meant her to be sincere in both places. The faith in her own power to bear the trial is natural at this moment of excitement and suspense. Not less so is the reaction, when she knows the worst, and has had time to think.

**449 ε. οὐκ ἔστι ταῦτ'. δλλ' κ.τ.λ.:** i.e., 'it is impossible that I should have bitter feelings towards Heracles or Iolè (and so the danger which you may fear is imaginary); *but* you, on the other hand, if you are withholding the truth, are doing wrong.'—**μαθὼν...ἐκμανθάνεις**: cp. 336 f.

**451 ε. αὐτὸν = σεαυτόν:** O. C. 929 αἰτούντες πόλιν | τὴν αὐτὸν αὐτὸν.—**ὅταν** θέλεις κ.τ.λ. : the form is general, but the reference is to this particular case: when you wish to prove *kind* (by sparing pain), you will be found the reverse (cp. 458).—For **ὅφθιστει**, cp. Ant. 709.

**454 κηρ,** a deadly thing (Ph. 42, 1166): **πρόσεστιν**, said of a quality or a reput which attaches to a man: *Ai.* 1079 δέος γάρ φ' πρόσεστιν αἰσχύνη θ' ὁμοῦ: cp. ib. 521.

**455 ὄπως δὲ λήσεις κ.τ.λ.:** and as for the hope of your escaping detection,

πολλοὶ γὰρ οῖς εἴρηκας, οἱ φράσουσ’ ἔμοι·  
 κεὶ μὲν δέδοικας, οὐ καλῶς ταρβεῖς, ἐπεὶ  
 τὸ μὴ πυθέσθαι, τοῦτο μ’ ἀλγύνειεν ἄν·  
 τὸ δ’ εἰδέναι τί δεινόν; οὐχὶ χάτέρας  
 πλεύστας ἀνήρ εἰς Ἡρακλῆς ἔγημε δή;  
 κοῦπω τις αὐτῶν ἔκ γ’ ἔμοι λόγον κακὸν  
 ἡνέγκατ’ οὐδ’ ὄνειδος· ἥδε τ’ οὐδ’ ἄν εἰ  
 κάρτ’ ἐντακείη τῷ φιλεῖν, ἐπεὶ σφ’ ἔγω  
 ὥκτιρα δὴ μάλιστα προσβλέψασ’, διτὶ  
 τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν,  
 καὶ γῆν πατρῷαν οὐχ ἑκοῦσα δύσμορος  
 ἐπερσε κάδούλωσεν. ἀλλὰ ταῦτα μὲν  
 ρείτω κατ’ οὐρον· σοὶ δ’ ἔγὼ φράζω κακὸν  
 πρὸς ἄλλον εἶναι, πρὸς δ’ ἔμ’ ἀψευδεῖν ἀεί.

XO. \*πιθοῦ λεγούσῃ χρηστά, κού μέμψει χρόνῳ  
 γυναικὶ τῇδε, καπ’ ἔμοιν κτήσει χάριν.

**457 κεῖ]** κ’ εῖ L.      **460 ἀνὴρ εἰς**] Schol. τωὲς ἀνάνδρους παρθένους: i.e., a ν. L. was ἀνήρεις, explained as ‘husbandless ones,’ = παρθένους. Bergk strangely approves this, citing *Etym. M.* ἀνήρεις, ἀνάνδρος, ή κήρας ή παρθένους, ως ξιφήρεις. Aesch. fr. 214 used ἀνήρης as = ἀνδρῶδης (Hesych.).      **463 ἐντακεῖη** MSS. Subkoff says: ‘Punctum super ν possum in L’: but the supposed dot is the smooth breathing of ε, as in the case of ἐντεθέμανται (368 cr. n.). Tournier and Blaydes conj. ἐντακεῖη.

not even that comes to pass (as a result of reticence). Cp. O. T. 1058 οὐκ ἄν γένοτο τοῦθ, ὅπως... | ...οὐ φανῶ τούμον γένος. Instead of saying, οὐδ’ αὐτὸν γίγνεται, δπως λήσεις, the speaker puts ὅπως δὲ λήσεις first, to mark the fresh hypothesis.

**457 ε. δέδοικας...ταρβεῖς:** for the substituted synonym, cp. 347 f.: O. T. 54 ἀλλ’ εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖ (n.)—τοῦτο, emphatic: cp. Ph. 912 n.

**460 πλεύστας ἀνὴρ εἰς:** cp. O. C. 563 n.—ἔγημε does not necessarily denote wedlock: Eur. *Tro.* 44 (of Cassandra) γαμεῖ βιαλος σκότιον Ἀγαμέμνων λέχος.—**δή = δῆ:** O. T. 968 n.

The legendary loves of Heracles were as numerous as the local myths which claimed Heracleid descent for clans or houses. Thus his bride Megara connected him with Thebes; Astydamia, with Thessaly; Astyochè, with Epeirus; Epicastè, with Elis; Parthenopè, with Arcadia; Chalciope, with Cos; the Thespiades, with Sardinia; and so forth. The number of his sons finally grew to about seventy, whose mothers are enumerated by Apollodorus (2. 7. 8).

**462 ε. ἡνέγκατ’:** so Plat. *Legg.* 762 A (quoted by Campbell) ταῖς μὲν θυτείαις υπεικούτες ὄνειδη φερέσθωσαν ἐν πάσῃ τῇ πόλει: i.e., ‘have reproaches for their reward.’ (For the normal use, cp. *Phaedr.* 245 B φερέσθω τὰ νικητήρα.) The irony of φέρεσθαι ὄνειδη is less open than in such phrases as πένθη καρπωσθαι or δάκρυα κερδαλνειν: we might rather compare our own phrase, ‘to come off second-best’ (instead of ‘victorious’).

ἥδε τε, οὐδ’ εἰ...ἐντακεῖη, (ἡνέγκατ’) ἀν (ὄνειδος). For the ellipse of the optat., cp. El. 364 τῆι σῆς δ’ οὐκ ἐρῶ τιμῆς τυχεῖν, | οὐδ’ ἄν σύ, σώφρων γ’ οὐσα (sc. ἐρώψ): Ph. 115 n. Though οὐδ’ (‘not even’) goes closely with εἰ, yet ἄν is placed between them: cp. O. C. 272 οὐδ’ ἄν ὡδ’ ἐγιγνόμην κακός.

**ἐντακεῖη τῷ φιλεῖν;** the subject to the verb is surely Iolè. To make Heracles the subject is not impossible (Greek could be bold in such transitions),—but it would be excessively harsh. Deianira has already implied that she believed Iolè to be enamoured of Heracles (444). Such a belief would mitigate,

there are many to whom thou hast spoken, who will tell me.

And if thou art afraid, thy fear is mistaken. *Not* to learn the truth,—that, indeed, would pain me; but to know it—what is there terrible in that? Hath not Heracles wedded others ere now,—ay, more than living man,—and no one of them hath had harsh word or taunt from me; nor shall this girl, though her whole being should be absorbed in her passion; for indeed I felt a profound pity when I beheld her, because her beauty hath wrecked her life, and she, hapless one, all innocent, hath brought her fatherland to ruin and to bondage.

Well, those things must go with wind and stream.—To thee I say,—deceive whom thou wilt, but ever speak the truth to me.

CH. Hearken to her good counsel, and hereafter thou shalt have no cause to complain of this lady; our thanks, too, will be thine.

—τῷ φιλεῖν] Before τῷ, τὸ has been erased in L. **464** φίκτηρα φίκτειραι L. **468** φέίτω mss. Subkoff says: ‘φέίτω prima littera puncto notata in L’: but this ‘dot’ is the rough breathing on φ. Nauck reads ἵτω (as Blaydes also conjectures), thinking that φέίτω arose from a mis-spelling, EITΩ. **470** πιθοῦ Dindorf: πέλθου MSS.—λεγούση made from λέγουσι in L. **471** τῆδε, κάπι] In L there has been an erasure at ε, and κ' has been added by S.

rather than increase, the wife's pain. The opposite supposition would be still more humiliating; for it would imply more persistent ardour on the part of Heracles. And it is pathetically natural that Deianeira should assume Iolè's passion as a matter of course.

Ἐντακεῖν admits of two explanations: I prefer the first. (1) ‘Though she be utterly absorbed in her love’: lit., melted into it,—with her whole soul irrevocably steeped in it. The metaphor is from pouring molten wax or metal into a mould, to which it cleaves. Extant examples of ἐντήκεσθαι show only the converse way of speaking, as if here we had τὸ φιλεῖν ἐντακεῖν αὐτῇ: El. 1311 μέσος τε γάρ παλαιών ἐντέηκε μοι: fr. 856. η ἐντήκεται γάρ (ἔρως) πλευρών ώντος ένι | ψυχή. But cp. Ant. 1311 συγκέκραμα δίνει: Eur. Suppl. 1029 γαμέτας | ...συντηχθεὶς ἀλόχῳ (‘husband made one with wife’): Plut. Mor. p. 342 C ταῦς ἀλπίσιν ήδη...έμπεφκως (‘absorbed in’ his hopes). (2) The other possible sense is, ‘be melted,’ ‘languish,’ with love; τῷ φιλεῖν being then instrum. dat. This is, however, a weaker meaning, and less appropriate. For: (a) it would imply an unsatisfied longing; and (b) Deianeira's thought is rather this:—‘I will not be harsh to her, even though she be resolved never to renounce his love.’

The conject. ἐκτακεῖν is no improvement: it would mean ‘waste away’: Eur. Or. 860 ἔξετηκόμην γόοις. In Lycophron 498 (θρηνούσι) ἐκτακεῖσα is a v. l. for ἐντακεῖσα.

**464** φίκτηρα: for the spelling, cp. O. T. 13n. δῆ here emphasises the whole phrase φίκτηρα...μάλιστα: we cannot hold (with Blaydes) that δῆ μάλιστα is for μάλιστα δῆ, any more than that δῆ πόλλα (153) is for πολλὰ δῆ.

**468** Φ. φέίτω κατ' οὖρον, go down the stream before the wind. Nothing is gained by changing φέίτω to ἵτω (Aesch. Theb. 690 f. ἵτω κατ' οὖρον . . . | . . . πᾶν τὸ Λατοῦ γένος). For οὖρον, cp. 815. She means, ‘it is idle to dwell upon what cannot be undone.’—κακόν = πιθοῦ, ψευδῆ (347).—πρὸς ἄλλον κ.τ.λ.: i.e., ‘if thou must use deceit, use it towards anyone rather than me’: cp. Ph. 1119 στυγερὰν έχε | δύσποτον ἀράν ἐπ' ἄλλοις (n.). The parataxis makes the precept κακόν | πρὸς ἄλλον ἐνται absolute in form, though it is only relative in sense: cp. 383 f.: Isocr. or. 6 § 54 πῶς οὐκ αἰσχρόν,...τὴν μὲν Εὐρώπην...με ε σ τὴν πεποικέναι τροπαίων,...ὑπὲρ δὲ τῆς πατρίδος...μηδὲ μίαν μάχην φανεσθαι μεμαχημένους;

**470** Φ. πιθοῦ λεγούσῃ: cp. El. 1207 πιθοῦ λέγοντι, κούχ ἀμαρτήσει ποτέ. The aor. imper.=‘obey her,’—‘do the thing

- ΑΙ. ἀλλ', ὁ φίλη δέσποιν', ἐπεί σε μανθάνω  
 θυητὴν φρονοῦσαν θυητὰ κούκ ἀγνώμονα,  
 πᾶν σοι φράσω τάληθὲς οὐδὲ κρύψομαι.  
 ἔστιν γὰρ οὗτως ὥσπερ οὗτος ἐννέπει. 475  
 ταύτης ὁ δεωὸς ἴμερός ποθ' Ἡρακλῆ  
 διῆλθε, καὶ τῆσδ' οὔνεχ' ἡ πολύφθορος  
 καθηρέθη πατρῷος Οἰχαλίᾳ δορί.  
 καὶ ταῦτα, δεῖ γὰρ καὶ τὸ προς κείνου λέγειν,  
 οὐτ' ἐπεικρύπτειν οὐτ' ἀπηρνήθη ποτέ, 480  
 ἀλλ' αὐτός, ὁ δέσποινα, δειμαίνων τὸ σὸν  
 μὴ στέρνον ἀλγύνοιμι τοῖσδε τοῖς λόγοις,  
 ἥμαρτον, εἴ τι τήνδ' ἀμαρτίαν νέμεις.  
 ἐπεί γε μὲν δὴ πάντ' ἐπίστασαι λόγον,  
 κείνου τε καὶ σὴν ἐξ ἵσου κοιωὴν χάριν 485  
 καὶ στέργε τὴν γυναικα καὶ βούλου λόγους  
 οὓς εἶπας ἐς τήνδ' ἐμπέδως εἰρηκέναι.  
 ὡς τάλλ' ἐκεῖνος πάντ' ἀριστεύων χεροῖν  
 τοῦ τῆσδ' ἔρωτος εἰς ἄπανθ' ἥστων ἔφυ.

**472** σε μανθάνω] σ' ἐκμανθάνω *T.*

**473** θυητὰ κούκ ἀγνώμονα] θυητὰ· κ'οὐκ ἀγνώμονα· *L*, with gl. ἀσύνετον over the last word.

**476 Ε.** Ἡρακλῆ *A*, and *Alld.* : ἥρακλεῖ *L*.—διῆλθε *MSS.* : Nauck conj. Ἡρακλεῖ—εἰσῆλθε, and so Blaydes

which she urges': while *πειθοῦ* would mean rather, 'be persuaded': cp. *O. C.* 1181 n. Here the context seems slightly in favour of *πιθοῦ*, though the pres. is also quite admissible.—**γυναικὶ τῇδε**: this simple dat. of the pers. with *μέμφομαι*, though not very rare, is less frequent than either (1) *μέμφομαι τινα*, *El.* 383 f., or (2) *μέμφομαι τινι τι*.

**472 Ε.** ἀλλ', 'Nay, then': *Ph.* 524.—**θυητὴν φρονοῦσαν θυητὰ**: *Eur.* fr. 796 ὥσπερ δὲ θυητὸν καὶ τὸ σῶμ' ἡμῶν ἔφυ, | οὕτω προσῆκει μηδὲ τὴν ὄργην ἔχειν | ἀδάνατον, ὅπτις σωφροῖν ἐπίσταται. *Arist. Rhet.* 2. 21 § 6 quotes from an unknown poet, ἀθάνατον ὄργην μηδὲ φύλασσε θυητὸς ὁν: also (perh. from Epicharmus, as Bentley thought), θνατὸς χρῆ τὸν θνατὸν, οὐκ ἀθάνατα τὸν θνατὸν φροεῖν. Cp. *Eth. Nic.* 10. 7 § 8 οὐ χρῆ δὲ κατὰ τὸν παραινόντας ἀνθρώπινα φροεῖν ἀνθρώπον διατάσσει τὸν θυητὸν, ἀλλ' ἔφ' ὅσον ἐνδέχεται ἀθανατίζειν.—**ἀγνώμονα** seems best taken as acc. neut. plur. It is true that *ἀγνώμων* is usu. said of persons: but (a) analogous compounds

are often neut., as *Ai.* 1236 *κέκραγας...*, *ὑπέρφρονα*, *Aesch. Cho.* 88 *πῶς εὐφρόνη* *ἔτω*; and (b) in later Greek, at least, we find (e.g.) *Lucian Abdit.* 24 *ἀγνωμὸν ποιεῖ*: *Diod.* 13. 23 οὐ γὰρ δυνατὸν... *πράξαντας δεινὰ παθεῖν εὐγνώμονα* (to receive considerate treatment). If *ἀγνώμονα* were acc. fem. sing., οὐσαν could be understood. For *ἀγνώμων*, 'inconsiderate,' 'not making fair allowance,' cp. *O. C.* 86 n.: and below, 1266.

**474 κρύψομαι**: midd., 'keep my knowledge to myself': but it is not practically different from *κρύψω* here. A midd. force is better marked in *Ai.* 647 *φύει τ' ἀδηλα καὶ φανέντα κρύπτεται* (hides in itself), and *ib.* 246 *κάρα...κρυψάμενον*. The only other examples of the simple midd. *κρύπτομαι* are late, though the midd. *ἀποκρύπτομαι* and *ἐπικρύπτομαι* were frequent.

**475 ἔστιν γὰρ οὗτως**: this is not the γάρ which merely prefaces a statement (*O. T.* 277 n.): rather it refers to v. 474: 'the truth,—for it has still to be told by me.'

L1. Nay, then, dear mistress,—since I see that thou thinkest as mortals should think, and canst allow for weakness,—I will tell thee the whole truth, and hide it not. Yes, it is even as yon man saith. This girl inspired that overmastering love which long ago smote through the soul of Heracles; for this girl's sake the desolate Oechalia, her home, was made the prey of his spear. And he,—it is but just to him to say so,—never denied this,—never told me to conceal it. But I, lady, fearing to wound thy heart by such tidings, have sinned,—if thou count this in any sort a sin.

Now, however, that thou knowest the whole story, for both your sakes,—for his, and not less for thine own,—bear with the woman, and be content that the words which thou hast spoken regarding her should bind thee still. For he, whose strength is victorious in all else, hath been utterly vanquished by his passion for this girl.

reads.—οὐνεχ' MSS.: εἰνεχ' Nauck.      478 δορὶ MSS.: δόρει Dindorf.      484 ἐπει  
γε μὲν δὴ] Blaydes writes ἀπαυτ' ἔχεις δὴ.      485 χάρην made from χάρην in L.  
487 ἐμπέδως MSS.: ἐμπέδους Nauck.      488 f. Dindorf suspects these two vv.:  
Bergk would place them after 478.

**476 ff. ταύτης ὁ δεινὸς ὑμερός:** the article is explained by the preceding verse:—‘It is as he says: *she* inspired *that* strong passion (of which he has spoken, 431 f.).’ This is a compressed way of making two admissions,—‘love was the real motive, and she was the object of that love.’—Some commentators hold that ὁ δεινὸς here means simply, ‘*very*’ (or ‘*most*’) ‘potent.’ The evidence for this supposed use of the article is examined in the Appendix.

**ποθός:** referring to a time before the death of Iphitus: cp. 359.—**διηθόει:** cp. Eur. *Suppl.* 288 καὶ μὲν γὰρ δῆθλέ τι (‘a pang shot through my heart also’).—**τῆσδε**, after **ταύτης:** *Ant.* 296 n.—ἡ πολυθόρος: the adj., though proleptic, takes the art.: cp. *O. C.* 1088 τὸν εὐαγρὸν τελειώσαι λόχον (n.).—**πατρός:** a somewhat rare fem., used either (1) for metre's sake, as here, and Eur. *Suppl.* 1146 δίκα | πατρός: or (2) for euphony, as Aesch. *Ag.* 210 πατρόνος χέρας, Eur. *Her.* 810 τιμᾶς πατρόνος. Cp. 533: *O. C.* 751 n.

**479 καὶ τὸ πρὸς κείνου,** what is on *his* side (in his favour) too: *O. T.* 1434 πρὸς σοῦ γὰρ οὐδὲ ἐμοῦ φράσω (n.).

**483 εἰ τι τήνδ' ἀμάρτ.**, instead of εἰ

τι τόδ' ἀμάρτ.: *O. C.* 88 ταύτην (instead of τοῦτ') ἔλεξε παῦλαν, n.—**νέμειντο νομίζειν,** *O. C.* 879 n.

**484 f. γε μὲν δὴ:** as *EI.* 1243 δρα γε μὲν δὴ κ.τ.λ. Blaydes remarks that these particles do not elsewhere follow ἐπει, and therefore alters the text (cr. n.). But their combination with ἐπει here is quite correct: ‘since, however, you do know all,’ etc. Just so they follow a participle in Eur. *Helen.* 1259 διδούσι γε μὲν δὴ (i.e., when you do give anything) δυσγενὲς μηδὲν δίδουν.—**κείνον τε καὶ σήν κ.τ.λ.:** Eur. *Ph.* 762 σοῦ τε τὴν τ' ἐμὴν χάρουν.

**486 f. στέργει:** cp. Eur. *Andr.* 213, where Andromachè is giving Hermione the same kind of advice;—χρὴ γὰρ γυναῖκα, καὶ κακῷ πόσει δοῦῃ | στέργειν, ἀμπλλά τ' οὐκ ἔχειν φρονήματος.—**λόγοις οὖς εἴπας ἐς τήνδ'**, alluding to the assurance given in 462 ff.: for ἐς, ‘with regard to,’ cp. *Ph.* 1053. The reference is not to Deianeira's reception of Iolè in 310—334.—**ἐμπέδως,** unalterably,—i.e., so that the promise shall be kept: cp. 827: *Ph.* 1197 τοθι τόδ' ἐμπέδου. The conjecture **ἐμπέδους** is plausible, but not necessary.

**488 f.** Either **τάλλα** or **χεροῖν** ought logically to be absent.

ΔΗ. ἀλλ' ὅδε καὶ φρονοῦμεν ὥστε ταῦτα δρᾶν,  
κοῦτοι νόσον γ' ἐπακτὸν ἔξαρούμεθα,  
θεοῖσι δυσμαχοῦντες. ἀλλ' εἰσω στέγης  
χωρῶμεν, ως λόγων τ' ἐπιστολὰς φέρῃς,  
αὐτὸν δάρων δῶρα χρὴ προσαρμόσαι,  
καὶ ταῦτ' ἄγγης· κενὸν γάρ οὐ δίκαιά σε  
χωρεῖν, προσελθόνθ' ὅδε σὺν πολλῷ στόλῳ.

490

στρ. ΧΟ. μέγα τι σθένος ἀ Κύπρις ἐκφέρεται νίκας ἀεί.

2 καὶ τὰ μὲν θεῶν  
3 παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ λέγω, 500  
4 οὐδὲ τὸν ἔννυχον Ἀιδαν,  
5 ἡ Ποσειδάωνα τινάκτορα γαίας.

**491** νόσον γ' ἐπακτὸν τι: νόσον ἐπακτὸν L (cp. 424). Nauck writes νόσημ' ἐπακτὸν.—  
ἔξαρούμεθα T, Vat., V<sup>2</sup>: ἔξαρούμεθα L, A, with most MSS., and Ald. **494** ἀ τ'  
ἀντὶ] ἀτ' αντὶ L. **495** κενὸν] κενῶν L, with ε written over εῖ by a late hand:  
κενὸν A and Ald. **497—506** L divides the vv. thus:—μέγα—| κύπριος—| καὶ

**490** καὶ emphasises φρονοῦμεν ('I do think thus'): cp. 314, 600.

νόσον γ' ἐπακτὸν ἔξαρούμεθα, lit., 'take up (the burden of) a trouble which I should bring upon myself'; viz., the anguish of a vain fight against all-conquering Ερως. The schol. rightly explains ἐπακτὸν by αὐθαίρετον: as does the schol. on Eur. *Ph.* 343 γάμων ἐπακτὸν ἄταν. This view is confirmed by the presence of γε, meaning, 'at any rate I shall not add to my own woes.' For a parallel use of ἐπάγεσθαι, cp. Lys. or. 4 § 19 πολὺ μείω συμφορὰν ἐμαυτῷ...ἐπαγγέσθαι: Dem. or. 19 § 259 αὐθαίρετον αὐτοῖς ἐπάγονται δουλεῖαν. For ἔξαρούμεθα cp. Od. 10. 84 ἔνθα κ' ἀπνοὺς αὐτὴν δοιούς ἔξηρατο μισθόν ('take up,' i.e., 'win'). The simple αἴρομαι is often so used, with ref. either to 'winning' a prize, or 'taking up' a burden (*O. T.* 1225 ἀρεῖσθε πένθος, *Ant.* 907 ἡρύμην πόνον). This αἴρομαι can be replaced by the rarer ἔξαρομαι just as φέρομαι, in a like sense (462 n.), by the rarer ἐκφέρομαι: *El.* 60 κάξενέγκωμαι κλέος.

Others understand:—(1) 'I shall not heighten the trouble already brought upon me by others' (viz., the introduction of Ioë into the house, 376). But this sense for ἔξαρούμεθα is strange: and γε is then weak; hence Nauck reads νόσημ'. (2) 'I shall not try to shift that trouble from

*myself*: i.e., 'I shall not try to *put away* the grief of these tidings by vain complaints against the gods.' This last version seems impossible.

θεοῖσι δυσμαχοῦντες: *Ant.* 1106 ἀνάγκη δ' οὐχὶ δυσμαχητέον. The compound means, 'to wage an up-hill fight': cp. δυστοκεῖν, δυσθανατεῖν. For the masc. plur. used by a woman with ref. to herself, cp. *El.* 399, Eur. *Hec.* 511.

**493** λόγων τ': the elision gives a quasi-caesura: cp. *Ph.* 101 n.—λόγων ...ἐπιστολῶς = 'mandates consisting in words' (defining gen.), i.e., her (verbal) messages to Heracles, as distinguished from the δῶρα. Sophocles, like Aesch., uses ἐπιστολή only in the general sense of 'mandate' (*O. C.* 1601, *Ai.* 781): Eur. uses it also with ref. to a written letter (*J. A.* 111 etc.).

**494** η προσαρμόσαι, lit., 'adjust'; i.e., 'give in fitting recompense.' But Deianeira's choice of the word has been influenced by her secret thought,—already turned towards the philtre which she would apply to Heracles: cp. 687 ἐως νῦν ἀρτίχριστον ἀρμόσαι μ πον. And at the same time the word is unconsciously ominous (cp. 767 προσπτόσσεται).

This is the first mention of the fateful gift. An unobtrusive significance is given to it by two traits of expression. (1) δῶρα is drawn into the relative clause

DE. Indeed, mine own thoughts move me to act thus.  
Trust me, I will not add a new affliction to my burdens by  
waging a fruitless fight against the gods.—

But let us go into the house, that thou mayest receive my  
messages; and, since gifts should be meetly recompensed with  
gifts,—that thou mayest take these also. It is not right that  
thou shouldest go back with empty hands, after coming with  
such a goodly train.

CH. Great and mighty is the victory which the Cyprian Strophe.  
queen ever bears away. I stay not now to speak of the gods;  
I spare to tell how she beguiled the son of Cronus, and Hades,  
the lord of darkness, or Poseidon, shaker of the earth.

τὰ μὲν — | παρέβαν — | κρονίδαν — | οὐδὲ τὸν — | ἡ — | ἀλλ' ἐπὶ — | αὐτίγνοι — | πάμ-  
πληκτα — | εἰς ἥλθον — ἀγώνων.      501 "Αἰδαν]" ἄιδαν L.      502 Ποσειδάνων τ.:  
ποσειδῶνα L.

(O. C. 907 n.), and resumed, with a light  
emphasis, in *καὶ ταῦτ':* cp. Ph. 1247 ἀγ'  
ἔλαβες βουλαῖς ἐμάις, | πᾶλιν μεθείνα ταῦ-  
τα. (2) A pause follows the second foot  
of the verse (*ἄγγις*). Cp. 27 n.

**ἄγγις** is not meant to be in contrast  
with **φέρης** (493): it is here a mere syno-  
nym for it (cp. 457). **φέρειν** is used with ref.  
to the robe in 602, 622, 758, 774.  
Cp. O. C. 354 **μαντεῖ** ἄγουσα πάντα  
(=φέρουσα). On the other hand in 183  
ἄγοντι ἀπάρχας, and 751 ἄγων τροπαία  
κ.τ.λ., an attendant train is implied.—  
**δίκαια:** cp. 409.—**ῳδή** is explained by  
σὺν π. στόλῳ: it should not be taken  
with πολλῷ, nor as = δεῖνο (O. T. 7).

497—530 First στάσιμον. Strophe  
(497—506) = antistrophe (507—516):  
epode 517—530. For the metres see  
Metrical Analysis.

In the scene which has just ended,  
testimony has been borne to the omnipotence  
of Love (441 ff.). The Tra-  
chian maidens set out from this theme.  
Thence they pass to another, which the  
same scene might well suggest. Deianeira,  
the much-tried wife, has now a  
rival in the affections of her lord. The  
Chorus recall a far-off day, when, in her  
youthful beauty, she was the prize for  
whom Heracles strove with Achelous.

497 μέγα τι σθένος . . . νίκας = μεγα-  
σθενῆ τινα νίκην: the victory which she  
carries off is the glorious proof of her  
might. Cp. O. C. 1088 σθένει πωκεῖν.—  
ἐκφέρεται: see on 491.—Others explain:  
(1) 'carries a great strength *out of* vic-

tory'—i.e., wins with much to spare:  
(2) 'advances in mighty conquering  
force' (cogn. acc.).

498 π. **θέων**, a monosyll.: cp. 183.—  
**παρέβαν:** for the aor., cp. Ph. 1289 ἀπώ-  
μοσ' (n.). It is better not to dwell on  
stories which ascribe weakness to the  
gods: Pind. O. I. 35 ἔστι δ' ἀντρὶ φάμεν  
ἴοντος ἀμφὶ δαμόνων καλά: ib. 9. 40 ἐπει  
τό γε λοιδόρησα θεός | ἔχθρὰ σοφία.

**Κρονίδαν:** Zeus is κατ' ἔξοχήν so called,  
though his two brothers had the same  
father. Cp. the Homeric hymn to Aphrodite (4. 38), καὶ τε τοῦ (Zeus), εἴτε  
Θέλοι, πυκιὰς φρένας ἔξαπαφούσα, | ρη-  
δίων συνέμετε καταθητοῖς γωναῖς, | Ή-  
ρης ἐκλελαθόσα.—οὐ λέγω: implying reli-  
gious εὐφρήμα: cp. El. 1467 εἰ δ' ἐπεστι  
νέμετοι, οὐ λέγω.

501 τὸν ἔννυχον "Αἰδαν": O. C. 1559  
ἔννυχλων ἀναξ. Cp. Il. 15. 187 τρέις γάρ  
τ' ἐκ Κρόνου εἰμέν δόδελφοι, οὓς τέκε  
Πελη, | Ζεύς καὶ ἑγώ, τρίτατος δ' Ἀτέλης  
ἔνεροισιν ἀνδρῶν. The allusion is to  
Pluto carrying off Persephone.

502 **Ποσειδάνων**, the regular Homeric  
form: L, which has ποσειδῶνα here,  
conversely gives ποσειδῶνι (where Πο-  
σειδῶνι is most probable) in O. C. 1494.  
Poseidon was as little true to Amphitrite  
as Zeus to Hera: Propert. 2. 26. 46 *Nep-  
tunus fratri par in amore Iovi.* Thus  
Tyro (the subject of a play by Sophocles)  
bore Pelias and Neleus to the sea-god.  
At Aegina the cult of Poseidon was com-  
bined with that of Aphrodite (Plut.  
Quaest. Gr. 44: Athen. XIII. p. 590 F).

6 ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκοιτιν  
 7 τίνες ἀμφίγυνοι κατέβαν πρὸ γάμων, 505  
 8 τίνες πάμπληκτα παγκόνιτά τ' ἐξῆλθον ἄεθλ' ἀγώνων;

ἀντ.      ὁ μὲν ἦν ποταμὸν σθένος, ὑψίκερω τετραόρου  
 2 φάσμα ταύρου,  
 3 Ἀχελῷος ἀπ' Οἰνιαδᾶν· ὁ δὲ Βακχίας ἀπὸ 510  
 4 ἥλθε παλίντονα Θήβας  
 5 τόξα καὶ λόγχας ρόπαλόν τε τινάσσων,

**504** τίνες ἀμφίγυνοι] τίνες, omitted in the MSS., was added by Hermann.—γάμων, τίνες] γάμων τινές L.      **506** παγκόνιτά τ' ἐξῆλθον] Blaydes writes παγκόνιτρ ἐπεξῆλθον.—For ἐξῆλθον, Wakefield conj. εξῆνον: Nauck, εξήνυσαν (with the ἀθλ').

—τινάκτωρα γαλας = ἐννοσίγαιον, ἐνοσίχθονα: Hom. hymn. 22. 2 γαῖης κυνηγῆρα καὶ ἀτρυγέτου θαλάσσης.

**503 ff.** ἐπὶ τάνδ'... ἄκοιτιν, to win Deianeira as bride (predicate): for the prep., cp. Ph. 591 ἐπὶ τοῦτον... | ...πλέοντι: Xen. Cyr. I. 2. 9 ὅταν... ἔξη... ἐπὶ θήραν.—ἀμφίγυνοι: the prep. expresses the idea, 'two'; the second part of the compound suggests that of 'stalwart,' 'vigorous.' Thus the epithet is of the same class as διστολοι (O. C. 1055), said of two persons who are travelling. It seems more likely that Sophocles here used ἀμφίγυνος with an original boldness, than that he was directly thinking of the Homeric ἔγχεσιν ἀμφίγυνοι (Il. 13. 147): where the adj. has been explained as (a) 'having a γνίον, a limb (of iron), at each end,'—the λόγχη, and the σαυρωτήρ: or (b) 'having a λόγχη curved (γν) on both sides': but Leaf ad loc. suggests (c) 'bending to either side,' 'elastic.' The primary notion of γνίον is, 'a flexible limb.'

Other explanations of ἀμφίγυνοι here are these:—(1) 'With massive limbs,'—ἀμφὶ being intensive. (2) 'Dexterous combatants': cp. ἀμφιδέξιος. (3) 'Of dissimilar forms,'—i.e., man and bull.

κατέβαν, in certamen descenderunt.—Xen. An. 4. 8. 27 ἡγωνίζοντο δὲ πάθες κ.τ.λ.... καὶ καλὴ θέα ἔγενετο πολλοὶ γὰρ κατέβησαν.—πρὸ γάμων, 'for it,' i.e., to win it (= ὑπέρ): not, 'before it.' In πρό, just as in 'for,' the two notions are closely linked. Cp. O. T. 134 πρὸ τοῦ θανόντος (on his behalf): El. 495 πρὸ τῶνδε (on this account).

**506 ff.** πάμπληκτα: schol. πληγῶν μεστά: cp. 50 πανδάκρυτ. (It is over-

refining to explain it as referring to the various kinds of blow, 517 f.)—παγκόνιτρ τ': the dust raised by the combat is the proverbial symbol of violent effort: neither can win ἄκοιτιν. Cp. Ov. Am. I. 15. 4 Praemia militiae pulverulenta sequi. Ovid may have had παγκόνιτρa in mind when he described Heracles and Acheloüs as throwing handfuls of dust at each other (Met. 9. 35 f.): Ille cavis hausto spargit me pulvere palmis, | Inque vicem fulvae iactu flavescit arenae. For the accumulated compounds of πᾶς, cp. 660 f.—ἐξῆλθον ἄεθλ': 159 n.—δεθλα (= ἀθλοις) ἀγώνων: cp. Ph. 507 δυστοστά πόνων | ἀθλ'(n.).

**507 ff.** ποταμὸν σθένος: cp. 38: Il. 13. 248 σθένος Ιδομενῆς.—τετραόρου = τετρασκελοῦς (schol.): lit., 'erect upon four legs': elsewhere always epithet of four horses yoked abreast, or of the chariot drawn by them.—φάσμα ταύρου, a periphrasis expressing his dread aspect: cp. O. C. 1568 σῶμά τ' | ἀνιάτον κυνός: Verg. Aen. 6. 289 et forma tricorporis umbras (Geryon).

Acheloüs fights, then, as the ἐναργῆς ταῦρος,—not merely as the ἀνδρειώ κύτε βούτηρος (12). Sophocles is here following the traditional version. The Homeric Scamander, in conflict with Achilles, roars 'like a bull' (μεμκὼς ἡῦτε ταῦρος, Il. 21. 237). ἐπειδήθεν ὄρυηθέντες (says the schol. there) τὸν Ἀχελῷον ἐταύρωσαν Ἡρακλεῖ ἀγωνιζόμενον. The taurine form was given to Acheloüs, in that combat, by Archilochus (schol. ib.), by Pindar (schol. Il. 21. 194), and by the logographer Pherecydes (Apollod. 2. 6. 5): perhaps, too, by Panyasis, the author of an epic Ἡράκλεια. An engraved

But, when this bride was to be won, who were the valiant rivals that entered the contest for her hand? Who went forth to the ordeal of battle, to the fierce blows and the blinding dust?

One was a mighty river-god, the dread form of a horned and Anti-four-legged bull, Achelōüs, from Oeniadae: the other came from Thebē, dear to Bacchus, with curved bow, and spears, and brandished club,

**507** τετράδρον MSS.: and so Eustathius in two places (p. 1313. 6, p. 1734. 10), though in a third (p. 573. 27) τετράπορν, as Brunck writes. **508** Ἀχελώος] ἀχελώιος L (not ἀχελώωσ). **510** Βακχλας Brunck: Βακχειας MSS. and Ald. — ἄπο made from ἀπό in L. Cp. 539, 557. **512** λόγχας] Blaydes writes λόγχαν.

gem in the British Museum (King, *Antique Gems* II. pl. 34, fig. 3) shows Achelōüs as a bull, preparing to butt at Heracles. The gem is older than the time of Sophocles, and may, as Mr A. S. Murray thinks, have followed the rendering of this subject on the still more archaic throne of Apollo at Amyclae (Paus. 3. 18. 5). Cp. n. on 520. This fight was a favourite theme in art: for the literature, see Roscher, *Lex.* p. 9.

Ovid (*Met.* 9. 1—100) departs from the old Greek version: his Achelōüs begins the fight in quasi-human form,—then turns into a serpent (63),—and then, as a last resource, into a bull (80).

**509** ἀπ' Οἰνιάδαν: a town in Acarnania, on the west bank of the Achelōüs. It was about ten miles from the mouth of that river, which is described by Thuc. (2. 102) as ἐς θάλασσαν... ἔξεις παρ' Οἰνιάδας καὶ τὴν πόλιν αὐτοῖς περιλιμνάζων. Marshes, due partly to the lake Melitè, insulated the hill on which the town stood, and made the site a strong one. The name was familiar to Athenians in the poet's time. Oeniadae was long a centre of anti-Athenian influence in western Greece. It was unsuccessfully besieged by Pericles (Th. I. III, 454 B.C.); but, under pressure from the other Acarnanian towns, was received into the Athenian alliance by Demosthenes in 424 B.C. (Th. 4. 77). The site (now Trikardo) was first identified by Leake,

Oeniadae was some twelve miles w. s. w. of Pleuron. As Heracles arrives from his famous home to the east, so it is fitting that the river-god should come from the western town which was a chief seat of his worship. The head of the Achelōüs appears on coins of Oeniadae.

**510** Βακχλας: *Ant.* 1122 Βακχεῦ,

Βακχᾶν | ὁ ματρόπολις Θήβαν | ναιετῶν (n.). Heracles was born at Thebes (116 n.).—**ἄπο**: L's accent, **ἀπό**, represents the doctrine of some grammarians that the accent of the prep. suffered anastrophē when it stood between adj. and subst. (or subst. and adj.); see Ellendt *Lex.* p. 78 b. There is more reason for this when the subst. precedes; e. g., Σάνθου ἀπὸ δυνήντος (L. 2. 877) is more natural than Βακχλας ἀπὸ Θήβας. Modern editors differ: nor is their practice always consistent. But in all such cases it seems better to regard adj. and subst. as forming a single expression, and therefore to keep the normal accent.

**511** ε. παλίντονα, 'back-bent,' is a general epithet, referring to the shape of the bow; not to its being 'drawn back' in shooting, nor to its 'springing back' after the shot. It seems properly to have denoted a bow of which the curvature was in a direction contrary to that in which the archer bent the bow when drawing it. See Appendix.

Λόγχας, two spears, in Homeric fashion: cp. *Il.* 3. 17 f., where Paris is armed with κάμπτυλα τόξα, ξύφος, and δύο δούρη. (Not, 'pointed arrows,' as Paley renders.)—ρόπταλον, the club, made from a wild-olive tree which Heracles had plucked up by the roots on Mount Helicon: cp. Theocr. 25. 206 ff., where he carries this βάκτρον in his right hand, and his bow in the left: Apoll. Rh. 2. 34 καλαύροπά τε τρηχεῖαν | ... δρεπτρέφεος κοτίνοιο.—τινάσσων would suit λόγχας (*Il.* 12. 298 δύο δούρη τινάσσων) as well as ρόπταλον, but not τόξα, for which a word such as ξύφων or νωμῶν must be supplied: cp. n. on 353.—The picture is not distinct; his right hand must wield the club; his left may hold either bow or

6 πᾶς Διός· οῖ τότ' ἀολλεῖς  
 7 ἵσαν ἐς μέσον ἱέμενοι λεχέων·  
 8 μόνα δ' εὐλεκτρος ἐν μέσῳ Κύπρις ράβδονόμει ξυ-  
 οῦσα.

516

ἔπ. τότ' ἦν χερός, ἦν δὲ τόξων πάταγος,  
 ταυρείων τ' ἀνάμιγδα κεράτων.  
 ἦν δ' ἀμφίπλεκτοι κλίμακες,  
 ἦν δὲ μετώπων ὄλοντα  
 πλήγματα καὶ στόνος ἀμφοῖν.  
 ἀ δ' εὐώπις ἀβρὰ  
 τηλανγεῖ παρ' ὥχθῳ  
 ἥστο, τὸν δὲ προσμένουσ' ἀκοίταν.

520

525

**514** [ἱέμενοι] ἱέμενοι L.

**517—530** L divides the vv. thus:—τότ'— | τόξων—  
 ταυν-|ρείων— | ἦν δὲ ἀμφίπλεκτοι | κλίμακες— | πλήγματα— | ἀδ'— | τηλανγεῖ— |  
 ἥστο— | ἔγω— | τὸ δ'— | ἐλεεινὸν— | κάπδ— | βέβακεν—έρῆμα.

**518 f.** ταυρείων

spears,—the other weapon being slung about him. As to the archer type of Heracles, here partly blended with the hoplite, cp. *Ph.* 727 n.

**518 f.** δολλεῖς here simply=δοιοῦ: Hermann compares Mosch. 2. 48 δοιοῦ δ' ἔστασαν ὑποῦ ἐπ' ὀφρύον αἰγαλοῖον | φῶτες ἀολλήδην.—ἵσαν (epic=ἡέσαν) ἐς μέσον: so Theocr. 22. 183 (of a fight) ὁ δ' εἰς μέσον ἥλυσθε Διγκέν. —λεχέων: the plur., as *Ant.* 630 ἀπάτας λεχέων, *O. T.* 821 λέχη...τὸν θανόντος.

**515 f.** μόνα δ': whereas in an ordinary ἀγών there were several ράβδονοῖς.—εὐλεκτρος: in *Ant.* 795 the epithet of a bride: here, of the goddess who gives fair brides to men.—ἐν μέσῳ here refers to the umpire as an impartial judge between two competitors.—ράβδονόμει (=έρραβδονόμει). The officials who maintained order in the contests at the great festivals were called ράβδονοῖς: Thuc. 5. 50 ἐν τῷ ἀγώνι ὑπὸ τῶν ράβδονοῖς ων πληγὰς ἔλαβεν. The term included the notion of 'umpire': Plat. *Prot.* 338 Α πειθεσθε μοι ράβδονόχον καὶ ἐπιστά-  
 την καὶ πρότανιν ἐλέσθαι, δις ὕμν φυ-  
 λάξει τὸ μέτριον μῆκος τῶν λόγων ἐκατέ-  
 που. The verb ράβδονομεῖ occurs only here, and ράβδονόμος itself is post-classical: but cp. Hesych. (s. v. ράβδοι), καὶ ὁ βραβευτὴς ράβδονόμος.

Aphrodité is here the only person near the two combatants (*ξυνοῦσα*): Deia-

neira views the fight from afar. But the scene was not always so conceived. Thus the Megarian θησαύρος at Olympia contained a group of figures in gilt cedar-wood, of which Paus. (6. 19. 12) says: Ζεὺς δὲ ἐνταῦθα καὶ ἡ Δημάνειρα καὶ Ἀχελώος καὶ Ἡρακλῆς ἐστιν Ἀρπα τε τῷ Ἀχελώῳ βοηθῶν.

**517** τότ' ἦν χερός κ.τ.λ. In this compressed description of the fight, the two combatants figure alternately. (1) Heracles deals blows with his fists (*χερός πάταγος*),—then retires a little, and sends a shaft from his twanging bow (*τόξων πάταγος*). (2) Acheloüs charges, and the hero's club rattles on his horns (*κεράτων πάταγος*). (3) Then Heracles, turning to the wrestler's arts, endeavours to grapple with Acheloüs, to spring upon his back (*ἀμφίπλεκτοι κλίμακες*). (4) The tauriform god butts at his adversary (*μετώπων πλήγματα*). And the account fitly closes with the words, *στόνος ἀμφοῖν*.

For ἦν (μὲν)...ἦν δὲ, cp. *Ant.* 806 n.

**518** ἀνάμιγδα=ἀμιξ̄, suggesting the confusion of sounds. The form is a rare one: but Nicander has ἀμιγῆδη (*Alex.* 570, *Ther.* 912). Cp. 839 ζυμυγα.

**κεράτων.** A prominent mention is given to the horns, since the story was that Heracles broke off one of them. Cp. Ovid *M.* 9. 85 *rigidum fera dextera cornu | Dum tenet, infregit, truncaque a*

the son of Zeus: who then met in combat, fain to win a bride: and the Cyprian goddess of nuptial joy was there with them, sole umpire of their strife.

Then was there clatter of fists and clang of bow, and the Epode. noise of a bull's horns therewith; then were there close-locked grapplings, and deadly blows from the forehead, and loud deep cries from both.

Meanwhile, she, in her delicate beauty, sat on the side of a hill that could be seen afar, awaiting the husband that should be hers.

In L the letters *tav* end a verse, and after *v* a letter has been erased: but the next *v.* begins with *ρείων* (not *έλων*).—κεράτων] Wunder alters this to μετώπων: and in 521 f., instead of ήν δὲ μετώπων δλέντα | πλήγματα, writes ήν δ' δλέντα | πλήγματα. Wecklein adopts these changes. 520 ήν δ'] ήν δὲ L.

*fronte revellit.* Acheloüs ransomed it by giving his conqueror the horn of Amaltheia, or cornucopia (Apollod. 2. 7. 5). This gift, which Heracles transferred as the bride-price to Oeneus, was explained as a symbol of the increased fertility gained by works which altered the course of the Acheloüs (Strabo 10, p. 458).

520 ήν with plur. subj.: the so-called schema *Pindaricum*: Hes. *Theog.* 825 ήν ἐκάπον κεφαλαί (cp. *ib.* 321): Pind. fr. 75. 15 τότε βάλλεται τότ' ἐπ' ἄμβροταν χθονί ἔραται | λων φύσαι: Eur. *Ion* 1146 ἐνην δ' ὑφανταί γράμμασιν τοιαῖδ' ὥραι. In this constr., the sing. verb always precedes the plur. subject. 'As the sing. is the general and the plur. the particular, we have not so much a want of concord as an afterthought' (Gildersleeve, Introd. to Pindar, p. lxxxvii.). The genuine examples in Pindar are not numerous.

*αὐτίπλεκτοι κλίμακες.* Ancient writers mention the κλίμαξ as a wrestling trick, but do not explain it (Hesych. s. v. κλίμακες: Pollux 3. 155). The schol. here had evidently no clear notion of it: κλίμακες: αἱ ἐπαγαβάσεις (a literal paraphrase) παρὰ τὸ ἄνω τε καὶ κάτω αὐτοὺς στρέψεσθαι ἐν τῇ μάχῃ. Hermann explains it thus:—the wrestler turns his adversary round, seizes him from behind, and springs on his back, so as to force him down. He relies on Ov. *Met.* 9. 50—54, where Heracles shakes off the embrace of Acheloüs, and then, with a strong push from his hand, *protinus avertit, tergoque onerosus inhaesit.* This may be the κλίμαξ: but it is uncertain. The Acheloüs of Ovid, it should be remem-

bered, is at that moment the horned man, not yet the bull (cp. n. on 507 f.).

At any rate κλίμακίω was a familiar term in Greek wrestling: cp. Plato *comicus Πρέσβεις* fr. 2 χαλεπις, οὔμαι, μεταπετεύσας αὐτὸν διακλίμακίσας τε (explained by Hesych. as διαπαλάίσας). For a like use of wrestling terms, cp. Ar. *Eg.* 262 f.

—One of the subjects on the archaic throne of Apollo at Amyclae was ή πρὸς Ἀχελώφον Ἡρακλέους πάλη (Paus. 3. 18. 5).

521 f. μετώπων...πλήγματα, blows from the forehead; the bull is now butting (*κυρττῶν*) at Heracles,—as shown on the gem mentioned above (507 f., n.). Schol.: οἱ γὰρ ταῦροι τοῖς κέρασι καὶ μετώποις μάχονται.—στόνος, in the strenuous effort. Cp. Cic. *Tusc.* 2. 23. 56 (quoted by Billerbeck and others) *pugiles etiam cum feriunt adversarium in iactandis cestibus ingemiscunt*,—not from pain or fear, he adds, but because the very utterance helps to brace up the nerves (*omne corpus intenditur*).

524 f. τηλανγεῖ, 'seen afar,' 'distant': *Theog.* 550 ἀπὸ τηλανγέος φανόμενος σκοπῆς: Ar. *Nub.* 281 τηλεφανές σκοπᾶς: cp. τηλωπός (n. on *P.* 216).—Others take it actively, 'seeing (=giving a view) from afar' (cp. *τηλεσκόπος*). Diod. 1. 50 has this use: τῆς χώρας αὐτοῖς σωμεργούσσος πρὸς τὸ τηλανγέστερον ὅρῳν. But it seems less probable here.—δχθῷ: Nonnus 43. 13 (quoted by Schneidewin) makes Deianeira watch the fight from the bank of a river. Did he, then, take δχθῷ here as = δχθῃ? (Cp. *Ant.* 1132 n.)—τὸν δν, emphatic (cp. 266): the husband who was to be hers.

†έγω δὲ μάτηρ τὸν οἴα φράζω·  
τὸ δ' ἀμφινείκητον ὅμμα νύμφας  
ἔλεινὸν ἀμμένει·  
καπὸ ματρὸς ἄφαρ βέβακεν,  
ώστε πόρτις ἐρήμα.

530

ΔΗ. ἥμος, φίλαι, κατ' οἶκον ὁ ξένος θροεῖ  
ταῖς αἰχμαλώτοις παισὶν ὡς ἐπ' ἔξοδῳ,  
τῆμος θυραῖος ἥλθον ὡς ὑμᾶς λάθρᾳ,  
τὰ μὲν φράσουσα χερσὶν ἀτεχνησάμην,  
τὰ δὲ οἴα πάσχω συγκατοικιουμένη.  
κόρην γάρ, οἷμαι δὲ οὐκέτ', ἀλλ' ἔζενγμένην,  
παρεισδέδεγμα, φόρτον ωστε ναυτίλος,  
λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός.

535

527 τὸ δὲ ἀμφινείκητον τ.: τὸ δὲ ἀμφινείκητον L.

528 ἔλεινὸν Porson : ἔλεινὸν MSS.

**526** †έγω δὲ μάτηρ τὸν οἴα φράζω. The words †έγω δὲ μάτηρ (if no others) are unquestionably corrupt. They have been explained to mean:—‘I speak as a mother’ (or ‘her mother’) ‘might speak’: i.e., with all a mother’s tender sympathy. If anything could increase the strangeness of such language, it would be the fact that the young maidens of Trachis are speaking of one who is old enough to be *their* mother. Or: (2) ‘I tell the story as her mother told it,—a way of explaining how they can describe what they had not seen. This needs no refutation.

The true key to this passage depends on observing the sequence of topics. (1) In 517—522, τότε, ἦν χερός...στόνος ἀμφῶν, we have a brief picture of the fight. (2) Then vv. 523—525, αὐτὸν εὐθὺς...ἀκότειν, mark Deianeira’s suspense. (3) Next comes the obscure parenthesis, †έγω δὲ...φράζω. (4) And then we return, at v. 527, to Deianeira’s suspense,—not, however, in a form which adds anything new to vv. 523—525, but in one which merely repeats their substance:—τὸ δὲ ἀμφινείκητον...ἀμμένει.

Now, to justify such a repetition, it is manifest that (2) and (4) should be separated, not by a mere parenthesis, such as (3) now is, but by some further allusion to the fight. This inference is strengthened by the phrase, τὸ δὲ ἀμφινείκητον ὅμμα νύμφας, which gains point if a reference to the νεῖκος has immediately preceded.

I believe that έγω has come from ἀγών, under the influence of φράζω. The sense of the verse was, ‘And the strife goes on raging, as I describe’ (referring to vv. 517—522). ΜΑΤΗΡ may well be a corruption of ΜΑΡΤΑΙ, a loss of P having been followed by a change of Γ to Τ. This may have happened after ἀγών had become ἔγω, with help, perhaps, from a reminiscence of Ελ. 233 ἀλλ' οὖν εὐνοίᾳ γ' αἰδὼ, | μάτηρ ώσει τις πιστά. Cp. Hesychius μαργῷ μαργανεῖ, ὑβρίσει, ὑθνοιᾷ, μανεται, Eur. H. F. 1005 δι νυ φόνου μαργάντος ἔσχε. I would read, then, ἀγών δὲ μαργῷ μέν, οἴα φράζω. The next words, τὸ δὲ ἀμφινείκητον κ.τ.λ., then fitly turn from the stubborn fight to her continuing suspense.—For other views, see Appendix.

**527** οἱ ὅμμα, in periphrasis, is sometimes little more than ‘form,’ (Eur. Ion 1261 ὁ ταυρόμορφον ὅμμα Κηφισοῦ πατρός;) but here it refers specially to her anxious gaze: cp. Ait. 139 πεφθημαὶ | πτηνῆς ὁ ὅμμα πελείας. Since the words ὅμμα νύμφας form one notion, the adj. is in the nom.: Ant. 794.—Ἐλεινὸν ἀμμένει: awaits (the result) with a piteous look: cp. Ph. 1130 ἡ πον ἔλεινὸν ὄρας.

**528** καπό ματρὸς ἄφαρ βέβακεν. Sophocles does not tell us whether Hercules took his bride away from her father’s home immediately after the fight. According to the common account Hercules and Deianeira remained with Oeneus for a considerable time after their

[So the battle rages], as I have told ; but the fair bride who is the prize of the strife abides the end in piteous anguish. And suddenly she is parted from her mother, as when a heifer is taken from its dam.

DE. Dear friends, while our visitor is saying his farewell to the captive girls in the house, I have stolen forth to you,—partly to tell you what these hands have devised, and partly to crave your sympathy with my sorrow.

A maiden,—or, methinks, no longer a maiden, but a mistress,—hath found her way into my house, as a freight comes to a mariner,—a merchandise to make shipwreck of my peace.

**530** ὁστε A: ὁσπερ L. Nauck would delete the word: Hense would change it to πήρωσ. **531** θροῖ made from θρέει in L. **534** φράσοντα τ: φράζοντα L. **536** This v. was omitted by the first hand in L, and added in the margin by S.

marriage, while the hero did various exploits. (Apollod. 2. 7. 6: Diod. 4. 36, who speaks of three years.) Then, having accidentally slain a youth in the house of Oeneus, Heracles departed with his wife and infant son (Hyllus) to Trachis.—**ἀφαρ** is not necessarily inconsistent with that version: it means merely that the result of the fight at once transferred Deianeira from the care of her mother to that of a husband.

**530** ὁστε is preferable to ὁσπερ (cr. n.) in the first foot of the glyconic verse: for this use of it, cp. 112, 367, 537, 699, 793, 768, 1071.—**πόρτις ἐρῆμα**: Schneidewin compares Anacreon fr. 52 οἵτις τε νειβρὸν νεοθλέα | γαλαθηνόν, δοτ' ἐν θλῃ κερόσθης | ἀπολειφθεὶς ἀπὸ μητρὸς ἐπτοήθη. The image is especially suitable to one who was destined to have no secure or permanent home.

**531—632** Second ἐπεισόδιον. Deianeira confides to the Chorus her plan for regaining her husband's love: she will send him a robe, secretly anointed with a philtre.—Lichas enters (598); he receives the robe from her, and departs bearing it to Heracles.

**531 ff.** **ἡμος** (155 n.): this is the only Attic instance of the epic **τῆμος**.—**δέξιος**, merely as a guest from a distance; Lichas was no stranger to her (cp. 232, 310).—**θροῖ** seems to imply that their voices could be heard within, and that therefore she felt safe from sudden interruption.—**ταῖς αἰχμῇ παισιν**: who charge him with messages to their kinsfolk and friends among the Oechalian captives

with Heracles: these maidens were **ἔξαρτοι** (245).—**ὅς ἐπ' ἔξοδῳ**: for **ὅς** denotes the intention, cp. Ph. 58 n.—**θυραῖος** fem., as El. 313 **θυραῖον οἰχεῖν**: cp. 478 **πατρῷος**, and O. C. 751.

**534 τ** **τὰ μὲν** (adv.) refers to the recital which begins at v. 555: **τὰ δ'**, to vv. 536 ff.—**χερσὶν** is slightly emphasised by its place (cp. O. T. 130 **ἐκείνον ὁ κτρών**); her *sense* of wrong (**οὐα πάσχω**) has prompted *action*.—**συγκατοκτιουμένη**: some take the midd. as meaning, 'to seek pity for myself from you.' Rather it means simply, 'to bewail (my woes) along with you' (i.e., in your presence). So Her. 2. 121 **ἀποκλανσαντα ή κατοκτιουμένον**: 3. 156 **κατοκτίσετο, φά... πεπονθέναι κ.τ.λ.** The midd. **οἰκτίζομαι** is used by Aesch. (*Suppl. 1032*), and even in prose (Thuc. 2. 51).

**536** **κόρην**, as Theocr. 27. 65 **τεκέων τροφός, οὐκέτι κύρα**: but it is also said of a young wife (Il. 6. 247 etc.).—**ἔξευγμένην**: see 1226. Deianeira's first belief (309) has been changed by learning the vehemence of her lord's new passion (359 f.: 488 f.). Cp. O. T. 825 **γάμους... | ...ζυγῆναι**.

**537 f.** **παρεισδέθεγμαι κ.τ.λ.** Among the captives whom she has received into her house, there is one who is to be her rival. This suggests the comparison with the master of a trading vessel, who, along with the rest of his cargo, ships some merchandise which is destined to prove his ruin. The parallelism between **φόρτον** and **λωβητὸν ἐμπλημα** marks that

καὶ νῦν δύ' οὖσαι μίμνομεν μᾶς ὑπὸ<sup>1</sup>  
χλαίνης ὑπαγκάλισμα. τοιάδ' Ἡρακλῆς,  
ὅ πιστὸς ἡμῖν κάγαθὸς καλούμενος,  
οἰκούρι<sup>2</sup> ἀντέπεμψε τοῦ μακροῦ χρόνου.  
ἔγώ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι  
νοσοῦντι κείνῳ πολλὰ τῇδε τῇ νόσῳ.

540

τὸ δ' αὐτὸν ἔννοικεν τῇδε ὄμοῦ τίς ἀν γυνὴ<sup>3</sup>  
δύναιτο, κοινωνοῦσα τῶν αὐτῶν γάμων;  
όρω γάρ ἥβην τὴν μὲν ἔρπουσαν πρόσω,  
τὴν δὲ φθίνουσαν· ὃν ἀφαρπάζειν φιλεῖ  
ἀφθαλμὸς ἀνθος, τῶν δ' ὑπεκτρέπει πόδα.

545

ταῦτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς  
ἐμὸς καληται, τῆς νεωτέρας δ' ἀνήρ.

550

**539 οὖσαι**] Blaydes conj. οἴσσαι.—ὑπὸ] ὑπὸ (from ὑπὸ) L: cp. 510 ἄπο, and comment. there. **541** After πιστὸς four or five letters have been erased in L. **542 ἀντέπεμψε**] ἀντέπεμψεν L. **547—549** τὴν μὲν . . . τὴν δὲ] Musgrave conj. τῇ μὲν . . . τῇ δὲ: Nauck, τῆς μὲν . . . τῆς δὲ.—ὦν ἀφαρπάζειν κ.τ.λ.] Nauck formerly conj. τῆς μὲν ἀφράζειν φιλεῖ | τὸ κάλλος ἀνήρ.—ἀφθαλμὸς] Meineke conj.

the *φόρος*, too, is disastrous: but the way in which it is so is left indefinite. There is no explicit reference to over-loading.—For *παρεισδέεγμα* cp. Arist. *De part. anim.* 1 (p. 662 a 9) *ἀναγκαῖον . . . παρεισδέεσθαι τὸ ὑγρὸν ἄμα τῇ τροφῇ* (= 'to receive incidentally'). So, here, the *παρά* seems to mean strictly, 'have received as *an incident* of receiving the others' (Iolè having come in among them); cp. *παραπολλνναι* etc. The objection to taking the prep. as = 'surreptitiously' (= *λαθραῖον* in 377) is that Deianeira was the victim, not agent, of the fraud.

*λωβητὸν* in active sense, as *Ph.* 607 *λωβῆτη* ἔπη, words of contumely.—*ἔμπολημα*, a thing gained by traffic; here, an 'acquisition' (in an ironical sense).—*τῆς ἐμῆς φρενὸς* with *λωβητὸν*: cp. the gen. after *λυμαντήριος*, *δλέθριος*, etc. It might also depend on the phrase *λωβητὸν ἐμπόλημα* as = *βλάβη*. Others understand: 'a disastrous merchandise, (bought by) my loyalty to Heracles' (*τῆς ἐμῆς φρενὸς* as gen. of price).

**539 ε. δύ' οὖσαι**, both of us: *O. T.* 1505 *δλώλαμεν δύ' ὑπε* (n.).—*μᾶς ὑπὸ χλαίνης*: Eur. fr. 606 *ὅταν δ' ὑπὸ ἀνδρὸς χλαίνων εὐγενοῦς πέσῃς*: Theocr. 18. 19 *Ζαύδις τοι θυγάτηρ ὑπὸ τὰν μίαν φέρετο χλαίνων* (shared the bed of Menelaus). For *ὑπὸ* with gen. in this sense, cp. *Ant.* 65 n.—*ὑπαγκάλισμα*: *Ant.* 650 n.

Mr A. S. Murray has shown me a curious illustration of this passage. A vase of the 6th cent. B.C., now in the British Museum, depicts two women under the same *χλαίνα*,—a symbolical representation, perhaps, of a common grief.

**541 δ...ἡμῖν καλούμενος = δν ἡμεῖς...** ἐκλαίομεν: though in *O. T.* 8 ὁ πᾶσι κλεινὸς...καλούμενος the dat. goes with the adj.—*πιστὸς κ.τ.λ.*: cp. *O. T.* 385 *Κρέων ὁ πιστός, Ant.* 31 *τὸν ἀγαθὸν Κρέοντα*.

**542 οἰκούρια, sc. δῶρα: τοῦ μακροῦ χρόνου** (gen. of price), for the long time during which she has been his true wife. Cp. Eur. *H. F.* 1371 (Heracles bewailing Megara) σέ τ' οὐχ ὅμοιος, ὡς τάλαιν', ἀπώλεσα, | ὥσπερ σὺ τάμα λέκτρ' ἔσψες ἀσφαλῶς, | μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.

**543 ε. οὐκ ἐπίσταμαι**, am incapable of it: cp. 582: *Ant.* 686 n.—*τῇδε τῇ νόσῳ*, a very rare substitute for the cogn. accus. It is justified by the fact that *νοσεῖν* is a word of such wide meaning; while *τῇδε τῇ νόσῳ* here signifies, *ξωτί*. So in Aesch. *P. V.* 384, *τῇδε τῇ νόσῳ νοσεῖν*, the dat. really means, 'to be dis-tempered in this special way' (viz., by good sense).

**545 τὸ δ' αὐτὸν ἔννοικεν**: the inf. with art., placed at the beginning, gives an indignant tone: 'but as to living...' etc.

And now we twain are to share the same marriage-bed, the same embrace. Such is the reward that Heracles hath sent me,—he whom I called true and loyal,—for guarding his home through all that weary time. I have no thought of anger against him, often as he is vexed with this distemper. But then to live with her, sharing the same union—what woman could endure it? For I see that the flower of her age is blossoming, while mine is fading; and the eyes of men love to cull the bloom of youth, but they turn aside from the old. This, then, is my fear,—lest Heracles, in name my spouse, should be the younger's mate.

**δ θάλαμος:** Hense, φῶς θάλλον: Blaydes writes πᾶς θαλερὸν,—τῶν δ] Nauck and Hense conj. τῆς δ'. Wecklein writes τότε δ'.—**ὑπεκτρέπει** L: ὑπεκτρέπειν A, with most MSS., and Ald. **551 καλήται** A, and Ald.: καλεῖται L: the later MSS. are divided.—**ἀνήρ** E. Mehler conj. ἀρ' ἦ (suggested by Eldike's impossible ἀν' ἦ): Hense, ἐρά, which Nauck adopts.

Cp. *Ant.* 78 τὸ δὲ | βίᾳ πολυτῷ δρᾶν  
ἔφου ἀμήχανος.

**547—549** The text of this passage is, I believe, sound, though the diction is bold, and somewhat careless. The one ηβη (Iolè's) is growing to the perfect flower, while the other (Deianeira's) is declining. (Cp. Ar. *Lys.* 596 τῆς δὲ γυναικὸς συμπρὸς ὁ καῖρος.) In what follows, these points may be noted.

(1) ὄν, fem., refers to the two phases of ηβη just mentioned. The gen. is partitive: 'of (out of) these ηβαι, the eye delights in the ἀνθος.' Here ἀνθος is a shorter way of expressing τὴν ἀνθούσαν,—the ηβη which is in its early bloom. ὄν could not, surely, refer to τὴν μὲν ἔρπουσαν πρῶσων only, as if it meant τῶν νέων γυναικῶν (schol.): it must refer to τὴν δὲ φύνουσαν also. Nor, again, could ὄν stand for ὡν τῆς μέν.

(2) **τῶν δ' ὑπεκτρέπει πόδα.** Here τῶν δ' ought in strictness to have been τῆς δ', sc. τῆς φύνουσῆς ηβῆς. But, in the poet's thought, τῶν δ' means, 'the other kind,'—i.e., the women who represent the φύνουσα ηβη. The subject to ὑπεκτρέπει is not δόθαλμός, but the man implied by it (δ ὄρῶν). The eye, as being here the guide of the choice, might, indeed, be said to 'turn the foot aside,' in the sense of causing that movement; but this would be awkward. For the transition of thought from δόθαλμός to the person, cp. Eur. *Med.* 1244 (quoted by Wecklein), δέ, ω τάλαντα χείρ εὐή, λαβεῖ εἴφος, | λάβει, ἔρπε πρὸς βαλβίδα λυπτὴν βλοῦ.

(3) **ἀφαρτάζειν**, said of the eye, means, to seize eagerly upon the beautiful sight

(cp. Hor. *Sat.* 2. 5. 53 *Sic tamen ut limis rapias etc.*). So we can speak of 'snatching' a glance, or of the eyes 'drinking in' beauty. There is no allusion to the idea expressed by Aesch. *Suppl.* 663 ηβας δ' ἀνθος ἀδρεπτον ἔστω.

(4) **δόθαλμός:** the swift and ardent glance of the lover is often mentioned in Greek poetry: see esp. fr. 431 τούτον δένει λίγγα θηραπηλαν | ἔρωτος, ἀφαρτήν την δύματων, ἔχει. Aesch. *Suppl.* 1003 καὶ παρθένων χλιδαῖσιν εὐμόρφους ἔτι | πᾶς τις παρελθὼν δύματος θελκτήριον | τόξευμι, ἔπειψεν, ἵερον οὐκάνενος.

**550 οὐν**: ταῦτ' οὖν, for this reason, then: the pron. is adverbial: cp. Aesch. *Pers.* 159 ταῦτα δὴ λιποῦσ' ικάνα χρυσεούσθιλμος δόμοις: Ar. *Vesp.* 1358 ταῦτ' οὖν περὶ μον δέδουσι μὴ δαφθάρω. This seems better than to govern ταῦτη by φοβοῦμαι. —**πόσος** was in Attic mainly a poetical word; but Arist. uses it, as *Pol.* 7. 16. 18 ὅταν δι καὶ προσαγορευθεῖ πόσος: where, as here, it denotes the recognised or legal status.—**καλῆται** is right here, because there is a real anxiety: καλεῖται (which would be fut., like καλεῖ in *EI.* 971,) would imply too much certainty. The subjunctive is similarly preferable to the indic. in *Ph.* 30 (κυρῆ) and *ib.* 494 (βεβήκη). **καλῆται** suits πόσος ('bear the name of husband'); cp. 149: but ἀνήρ, denoting here a clandestine relationship, requires ἦ to be supplied. Cp. 561.

**ἀνήρ:** i.e., paramour. Cp. the sarcasm of the comic poet Pherecrates (fr. incert. 5) on Alcibiades:—οὐκ ἀν ἀνήρ γάρ [i.e., ἔτι νέος ὄν] Ἀλκιβιάδης, ὡς δοκεῖ, | ἀνήρ ἀπασῶν τῶν γυναικῶν ἔστι νῦν.

ἀλλ' οὐ γάρ, ὁσπερ εἴπον, ὄργανειν καλὸν  
γυναικα νοῦν ἔχουσαν· οὐδὲ ἔχω, φίλαι,  
λυτήριον \*λώφημα, τῇδ' ὑμῶν φράσω.  
ἢν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ  
θηρός, λέβητη χαλκέω κεκρυμμένον,  
οὐ παῖς ἔτ' οὐσα τοῦ δασυστέρου παρὰ  
Νέσσου φθίνοντος ἐκ φονῶν ἀνειλόμην,  
ὅς τὸν βαθύρρουν ποταμὸν Εὔηνον βροτοὺς  
μισθοῦν πόρενε χερσίν, οὐτε πομπίμοις  
κάπαις ἐρέσσων οὐτε λαίφεσιν νεώς.

555

560

**553** ἔχω] F. A. Paley conj. ἔχει, taking λύπημα as nom. and λυτήριον as acc., 'a remedy' (*Journ. Phil.* vol. v. p. 89, 1874). **554** λώφημα is my conj. for λύπημα. Hermann writes κῆλημα: Wecklein, χλίδημα (*i.e.*, the robe); he formerly conj. πόθημα (*Ars Sop.* em. p. 73): Campbell conj. νημα: Blaydes (*inter alia*) στέργημα, or τέχνημα: but in his text he adopts the conj. of E. Ziel (*De asyndeto ap. Sop.*, p. 7), λυτήριον τι πημονῆς (omitting τῇδ'). **555** ἀρχαίον] Hense conj. ἀλκαίον: Wakefield, ἀγρόν: Jacobs (*Anth. Pal.* vol. III. p. 848), ἀχρετον. **557** ἔτ'

**553 ε.** The mss. have ἔτ' δέ ἔχω | λυτήριον λύπημα. For the adj. cp. *Eli.* 635 λυτήριον | εὐχάσ...δεμάτων : *ib.* 1490 τόδ' ἄν κακῶν μόνον γένοιτο τῶν πάλαι λυτήριον: fr. 687 τὸ μεθύειν πημονῆς λυτήριον. Clearly, then, λυτήριον is sound: and it must mean, as everywhere else, 'giving deliverance.' The corrupt word is λύπημα: it has displaced some word of which λυτήριον could be the epithet. I believe that Sophocles wrote λώφημα, 'a means of relief.' Hesychius shows that this noun was not only current, but tolerably familiar; for he has λώφαρ· λώφημα,—using it to explain the rarer form. The corruption into λύπημα probably arose through a marginal gloss, λύπης, on λυτήριον.

Deianeira is here speaking of an expedient which gives her some hope, indeed, but no assured confidence (590 f.). This exactly suits the usage of λωφάν and its derivatives, which denote the *alleviation* of evil,—not its complete removal. Cp. *Ai.* 61 ἐπειδὴ τοῦδ' ἐλώφησεν πόνου. Thuc. 6. 12 ἀπὸ νόσου μεγάλης καὶ πολέμου βραχύ τι λελωφήκαμεν. Plat. Legg. 854 C ἐδὲ μέν σοι δρῶτι ταῦτα λωφᾶ τι τὸ νόσημα. Thuc. uses λώφησις, 'abatement' (4. 81 τοῦ πολέμου). Deianeira, in bethinking her of the philtre, has found that which holds out a promise of deliverance, and *assuages*, though it does not cure, her pain,—a λυτήριον λώφημα.

The attempted versions of λυτήριον

λύπημα have been these:—(1) With a comma after τῇδ': 'thing to grieve this girl, for my deliverance':—a grammatically sound phrase, but wholly unsuited to Deianeira, whose aim is to be more loved than Ioë (584 ff.),—but not to pain her. (2) Taking λυτήριον as=λυτόν: 'how I find that my pain is remediable.' This is impossible. (3) Governing λύπημα by λυτήριον: 'how I have a thing to remedy my pain.' Also impossible.

Paley, changing ἔχω to ἔχει, renders, 'in what way my grief has a remedy'—making λυτήριον a subst. This is clearly untenable. He cites Pind. *P.* 5. 106 τὸ καλλίνικον λυτήριον δατανᾶν | μέλος χαρέν: but there λυτήριον is a second epithet of μέλος. Nor is the case helped by Hesychius, λυτήριον· φυλακτήριον.—τῇδ' ὑμῖν φράσω: the words mean strictly that the story will follow the course—*i.e.*, will exhibit the line of thought—by which the remedy has been found.

**555 ε.** ήν μοι: the imperf., because she has now used it.—ποτὲ belongs in sense to δῶρον, as though we had ἔδοθη ποτέ. If the comma after θηρός were omitted, and ἦν joined with κεκρυμμένον (as=ἐκέκρυπτο), then ποτὲ would go with the verb: but κεκρυμμένον seems to be an afterthought.—παλαιὸν, because she has had it long; ἀρχαίον, because he lived long ago. This emphasis on the past is natural in one who is looking back sadly to the days of her youth, and

But, as I said, anger ill beseems a woman of understanding. I will tell you, friends, the way by which I hope to find deliverance and relief. I had a gift, given to me long ago by a monster of olden time, and stored in an urn of bronze ; a gift which, while yet a girl, I took up from the shaggy-breasted Nessus,—from his life-blood, as he lay dying; Nessus, who used to carry men in his arms for hire across the deep waters of the Evenus, using no oar to waft them, nor sail of ship.

made from ἔτι in L.—παρὰ πάρα MSS.

as in 840, and 1141 (*νέσος*).—φονῶν Bergk : φύων MSS.      558 Νέσσον ρ, and Ald. : νέσον L, the second accent from a later hand.      559 Εθνον L, the φεσιν ρ : λαλφαισιν L.

speaking to young maidens for whom Nessus is only a legendary name.—**Θηρός**: so *Il.* 1. 268 φῆροις δρεσκόμενοι. They are called κένταυροι in *Il.* II. 832, as in the *Odyssey* (21. 295). Cp. below, 680. —**λέβητι**: properly a deep basin; also a kind of kettle used in cooking: but the poets can use the word to describe a cinerary urn (as *El.* 1401). Here it means some kind of urn or jar.

**557 ε. δασυστέρον**: shagginess is a regular attribute of the Centaurs in Greek poetry and art: cp. 837: *Il.* 2. 743 φῆρας ...λαχήνετας; *Hom. hymn.* 3. 224 κένταυροι λαστιάκενα. In Ov. *Met.* 12. 284 Cometes is the name of a Centaur.

**παρὰ Νέσσον**, because it was his δῶρον (555): he invited her to take it, and told her how to use it: ἐκ φονῶν, gathered up from his wounds, as he lay dying. φονῶν, Bergk's correction of φύων, seems right. The plur. φόνοι elsewhere (1) denotes separate acts of slaughter, *O. C.* 1234: or (2) is a tragic expression for one such act (like θάνατοι): as *El.* 11 παρὸς ἐκ φύων: *ib.* 779 φόνοις πατρόφους. But here we expect rather a word which shall directly suggest the *wounds*: cp. 573 σφαγῶν. And φονῶν can do so, since the phrase ἐν φονᾶις so often refers to carnage in battle. The schol. has φόνων in the lemma, but explains by αἷματος, and quotes *Il.* 10. 521 (ἀνδρας τ' ἀσταρπόντας) ἐν ἄργαλέησι φονῆσιν. Cp. *Ant.* 696 ἐν φονᾶις | πεπτώτ' (n.). If metre had allowed ἐκ φόνου, there would then have been no reason for change.

The name **Νέστος** symbolises the roar of the angry torrent: the Sanskrit is *nad*, loud sound, whence *nadd-s*, 'belower' (bull), or river: *nad-t*, flood: Curtius *Etym.* § 287 b. Hence the Thracian river **Νέστος** (also **Νέστος**, Hes. *Th.*

341), and the Arcadian **Νέδα**, described by Strabo as ρέῦμα λαβρὸν ἐκ τοῦ Αυκαλού κατόν (8, p. 348). Among the Centaurs whom Heracles met at Mount Pholoë were Δούπων and Οὐαδός,—names likewise denoting *noise*; and it is noteworthy that Homados, like Nessus, was a ravisher: ἐν Ἀρκαδίᾳ τὴν Εὐρυσθέως ἀδελφήν Ἀλκυόνην βιασάμενος ἀνγρέθη (Diod. 4. 12).

**559 ff. τὸν βαθύρρον...Εἴηνον.** The Evenus (*Fidhæri*) rises on the high western slopes of Oeta; in its lower course, it passes through Aetolia, and enters the Corinthian Gulf at a point about 12 miles w. of Antirrhion. Calydon was on its w. bank; Pleuron, some 10 or 12 miles to the w. It is 'one of the fiercest and most treacherous torrents in Greece' (Tozer, *Geo. of Greece*, p. 96). Cp. Ov. *Met.* 9. 104 *Venerat Eveni* rapidas *Iove natus ad undas*. The older name of the river, Λυκόρης (Strabo 7. 327), expressed the 'wolf-like' rush of its waters.

The association of Nessus with the Evenus well illustrates the significance of the Centaur as a personification of a ravaging torrent. (Cp. Mr Sidney Colvin in *Journ. of Hellen. Stud.* vol. I. p. 160: also Mure, *Tour in Greece*, I. 170.) In Ov. *Met.* 2. 638 a daughter of the Centaur Cheiron is called Ocyroe ('Οκυρόη), because born 'Fluminis in rapidi ripis.'

**ποταμὸν...βροτοὺς...πόρευε**: for the double acc., cp. Eur. *Ale.* 442 γυναικί ἀρίσταν | λίμναν Ἀχεροντίαν πορεύεται | ...Ἀργος.—For the prodelision of the augment in 'πόρευε', cp. *O. C.* 1602 ταχεῖ 'πόρευσαν': *Ph.* 360 ἐπει 'δάκρυσα.—μισ-

ὅς καμέ, τὸν πατρῷον ἡνίκα στόλον  
 ξὺν Ἡρακλεῖ τὸ πρῶτον εὗνις ἐσπόμην,  
 φέρων ἐπ' ὄμοις, ἡνίκ' ἦ μέσω πόρω,  
 ψαύει ματαίαις χερσίν· ἐκ δ' ἥϊστ' ἔγω·      565  
 χώ Ζηνὸς εὐθὺς πᾶς ἐπιστρέψας χεροῖν  
 ἥκεν κομήτην ιόν· ἐς δὲ πλεύμονας  
 στέρνων διερροίζησεν. ἐκθνήσκων δ' ὁ θὴρ  
 τοσοῦτον εἶπε· πᾶι γέροντος Οἰνέως,  
 τοσόνδ' ὄνήσει τῶν ἐμῶν, ἐὰν πίθη,  
 πορθμῶν, ὅθουνέχ' ὑστάτην σ' ἔπειμψ' ἔγω·      570  
 ἐὰν γάρ ἀμφίθρεπτον αἷμα τῶν ἐμῶν  
 σφαγῶν ἐνέγκη χερσίν, ἦ μελαγχόλους

**562** τὸν πατρῷον ἡνίκα στόλον] So L, with most MSS.: τῶν πατρῷων ἡνίκα στόλων A, and Ald.      **564** ἦ Dindorf: ἦν L, with most MSS., and Ald. (but ἐν A). Cobet conj. ἦν.      **567 πλεύμονας]** So L (though with ν written over λ by the first hand), A, Ald.: πνεύμονας τ.      **570 πιθῆ**] πυθῆ L, with marg. schol. γρ. πι+ (the other letters are erased). πύθη was the prevalent reading: but A has

**θεὸν**: acc. to Apollodorus (2. 7, 6) Nessus pretended divine authority for levying this toll,—λέγων παρὰ θεῶν τὴν πορθμεῖαν εἰληφέναι διὰ δικαιοσύνην.—**πομπίμοις**: cp. Eur. *I. A.* 1319 ναῶν... | ...ἔπαταν πομπαῖαν.—**οὕτε λαζέφτων νεώς** might be an instrum. dat. construed directly with πέρευε: but it is perhaps truer to say that the notion of πέμπων is evolved from the preceding clause. Cp. 512 (*τυάσσων*).

**562 ε. τὸν πατρῷον...στόλον**, ‘by my father’s sending,’ cogn. acc. to ἐσπόμην: cp. 159 ἀγῶνας ἔξιων (n.). The peculiarity is that στόλος here = πέμψις, corresponding to the sense of the act. στέλλω: whereas it usu. means ‘expedition,’ ‘journey,’ from midd. στέλλομαι. It may be noted, however, that the boldness is softened by the fact that στόλος sometimes meant a journey with ref. to its purpose, ‘a mission’: *O. C.* 358 n. Certainly πατρῷος στόλος would ordinarily mean, ‘a journey of my father’s,’ or, ‘an expedition despatched by’ him; yet the sense required here seems possible for poetry. The phrase cannot well mean, (1) ‘the journey prescribed for me by my father’; nor (2) ‘under my father’s escort,’—as if Oeneus had accompanied them for some distance.

The soundness of the words is confirmed by their dramatic fitness. There is a tacit contrast in her thoughts between

herself and the new paramour; she thinks of the long-past day when her father gave her to her husband, and sent her forth with him. The words also accord with that tone of passivity in which she has already spoken of her marriage (6–27). She welcomed Heracles as a deliverer, and has learned to love him; but she had no voice in the bestowal of her hand.—Cp. fr. 521 (the young girl is happy at home, but the bride is sent forth by her parents to a doubtful fate): *ατ νέαν μὲν ἐν πατρῷος | ηδιστον, οἵμαι, ζώμεν ἀνθρώπων βλον | ... | ζταν δ' ἐς ἡβην ἔξικώμεθ' ἐμφρόνες, | ώθοι μέθ' ἔξω.*—See Appendix.

**εὗνις** = **εἰνέτρις**, as in Eur. *Or.* 929 etc.

**564 ε. φέρων ἐπ' ὄμοις.** Nessus is here imagined as a Centaur of the older form known to Greek art,—viz., a complete man, with the barrel and hinder parts of a horse attached to the middle of his back. A Centaur on the λάρναξ of Cypselus at Olympia is described by Paus. (5. 19. 7) as *οὐ τούς πάντας ἵππου πόδας, τούς δὲ ἐπιτροποθεὶς αὐτῶν ἔχων ἀνδρός.* This form may be called the *andro-centaur*. The more familiar *hippo-centaur*—a complete horse, only with a human chest and head substituted for the equine neck and head—was of later origin. In *Journ. Hellen. Stud.* I. 130 Mr Sidney Colvin gives a wood-cut of an early gem (in the British Museum), representing an androcentaur carrying off a woman, who is

I, too, was carried on his shoulders,—when, by my father's sending, I first went forth with Heracles as his wife; and when I was in mid-stream, he touched me with wanton hands. I shrieked; the son of Zeus turned quickly round, and shot a feathered arrow; it whizzed through his breast to the lungs; and, in his mortal faintness, thus much the Centaur spake:—

'Child of aged Oeneus, thou shalt have at least this profit of my ferrying,—if thou wilt hearken,—because thou wast the last whom I conveyed. If thou gatherest with thy hands the blood clotted round my wound, at the place where the

*πιθῆ*, and so Ald.: *πιθη*, the ed. of Colinaeus (Par. 1528). **571** *νιστάτην σ'*] *σ'* is omitted by L, A, etc., and by Ald.; but is present in T (having been restored perh. by Triclinius), and in some other MSS. of the 14th or 15th cent. (as Vat., B, Lc, Harl.). **573 ε.** *ένέγκη*] Blaydes conj. *ένέγκης*.—*μελαγχόλους...ιούς* MSS.: Madvig conj. *μελάγχολος...ιος* (suggested first by Dobree, who, however, preferred the vulgate): Wunder, *μελαγχόλου...ιου*.

grasped in his right arm. Similar subjects occur on coins of Eastern Macedonia. Violence of this kind was part of the *ἱβρις* (1096) ascribed to the savage Centaurs, and appears in numerous legends (J. H. S., l.c., p. 140).

*ἢ*: cp. O. T. 1123 n. The third person, *ἥν*, would be less fitting: she speaks of her own helplessness at the moment. —*μέσω πόρῳ*: for the dat., cp. 172: *Εἰ* 313 *νῦν δὲ ἀγροῖσι τυγχάνει*.—*μαραίας*, implying rash folly (*Ant.* 1339 n.), here = 'wanton.' The schol. wrongly took it to mean that the attempt was baffled by Heracles.—*ἴκ δ' ήνος ἔγώ*: Sophocles has avoided the error of Archilochus, who had described Deianeira as making a prolix appeal to her husband (*πρὸς τὸν Ἡρακλέα ράψαδονταν*: Dion Chrysost. or. 60).

**566 ff.** *ἐπιστρέψας* intrans., as in Her. 2. 103 *ἐπιστρέψας ὅπλων ἦν*: Ar. *Vesp.* 422 *ἐπιστρέψει δεῦρο*. The poet, though he has called the river *θαύμαρρον* (559), seems to imagine Heracles as wading across it, in front of Nessus. If Heracles had been carried over first, he would naturally have been facing the river. Ovid makes him *swim* across, and shoot the Centaur from the bank (*Met.* 9. 110 ff.).

**κομήτην**: *Ph.* 711 n. According to Dion (or. 60), Sophocles was criticised on the ground that the hero's act might have been fatal to Deianeira; Nessus might have dropped her in the river. It would be enough to suppose that Heracles could not pause to think; but the context also suggests, as we have seen, that he was near enough to rescue her at need.

*πλεύμονας=πνεύμονας* (rt πνν). Curtius (*Etym.* § 370) explains the change of *v* to *λ* by 'the rarity of the sound-group *pn* and the frequency of *pl'*; comparing the kindred words for 'lungs,' Lat. *pulmo*, Church-Slavonic *pľusta*, Lithuanian *plačzei*. The form with *λ* is attested as Attic by schol. Ar. *Pax* 1069, Eustath. p. 483. 8. In 1054, as here, L gives the *λ* form, though with *v* written above by the first hand: but in 1054 *πνεύμων*.

*έκθνήσκων*, as the *faintness* of approaching death began to come over him. The regular sense of *έκθνήσκειν* is 'to swoon away': cp. Arist. *Hist. Anim.* 3. 19 (p. 521 a 11) *ἀφειμένου (ἀλματος) ξεω πλεύονος μὲν ἐκθνήσκουσι, πολλοῦ δὲ ἄγαν ἀποθνήσκουσιν*. So Plat. *Legg.* 95A distinguishes a person in a swoon, *τὸν ἑκτενεῶτα*, from *τὸν διττω τεθνηκότα*.

**569 ff.** For *τοσούντον*, referring to what follows, and associated with *τοσούνδε*, cp. *Ai.* 679 ff. *ἐτοσούνδο...τοσούνθ*.—*τοσούνδ* is explained by *ἔν γάρ* etc.—*τῶν ἔμων...* *πορθμῶν*: *πορθμός* usu. means (1) a ferry, or (2) the act of crossing water; here the second sense passes into that of *πορθμεῖα*, 'my services as ferryman': for the plur., cp. 628.

**572 ff.** *ἔάν γάρ...νόρπας*. The gen. *τῶν ἔμων σφαγῶν* depends on the prep. in *αμφίθρεπτον*, 'coagulated around the wound.' *ένέγκῃ χερσίν*: for the midd., cp. 558 *ἀνελόμην* (n.). The phrase seems to imply a careful collecting of the blood with a cloth. *ῇ μελαγχόλους κ.τ.λ.*: 'at the part (of the wound) where the monstrous hydra has tinged the arrow with black gall': i.e., 'where the hydra's gall,

ἔβαψεν ἵοὺς θρέμμα λερναίας ὕδρας,  
ἔσται φρενός σοι τοῦτο κηλητήριον  
τῆς Ἡρακλείας, ὥστε μῆτιν' εἰσιδὼν  
στέρξει γυναικα κένος ἀντὶ σοῦ πλέον.  
τοῦτ' ἐνυοήσασ', ὡς φίλαι, δόμοις γάρ ἦν  
κείνου θανόντος ἐγκεκλημένον καλῶς,  
χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα  
ζῶν κένος ἐπειπούσανται τάδε.  
κακὰς δὲ τόλμας μῆτ' ἐπισταίμην ἐγώ  
μῆτ' ἐκμάθοιμι, τάς τε τολμώσας στυγῶ.  
φίλτροις δ' ἐάν πως τήνδ' ὑπερβαλώμεθα

575

580

**576 f.** ὥστε μῆτιν'] Subkoff conj. ὥστ' ἐτ' οὐτιν' (so, too, Hense, but with ὡς): Shilleto and Pretor, οὐδὲ μῆτιν'... στέρξει. In L στέρξει has been made from στέρητο. στέρξαι A, and Ald. **578 δόμοις**] Wecklein reads μυχῖοις, thinking that the vulg. arose from μοις. **579 ἐγκεκλημένον**] Dindorf: ἐγκεκλειμένον L: ἐγκεκλεισμένον A, and Ald. **581 κείνος**] ἐκείνος r, whence Blaydes conj. ζῶν εἰπ' ἐκείνος.—πεπείρανται] πεπείρανται r. Blaydes writes πεπεί-

with which the arrow is tinged, can be traced,'—by a darker tint in that portion of the blood with which it has mixed. When the arrow was withdrawn from the wound, there would be a gush of blood, but some parts of the blood would have been more affected by the venom than others; and Nessus wishes her to take the most envenomed parts. The stress is on **μελαγχόλους**, and the whole phrase is a compressed way of saying, *ἡ μέλας χόλος ἐστὶν, ὃ λόντος ὕδρα ἔβαψεν* (cp. O. T. 1451 n.). For the proleptic adj., cp. Ant. 475 ὄπτὸν...περισκελῆ: for the plur. *λόντος* (referring to the single arrow of 567), Ai. 231 ἔβρεστον, El. 196 γενίων. The double barb makes such a plur. intelligible. Heracles cannot have shot twice. —**θρέμμα...ὑδρας**: cp. 508 n.: so **θρέμμα** refers to a monster in 1093 and 1099. For the periphrasis, cp. Plat. Legg. 790 δ. τὰ νεογενῆ παῖδων θρέμματα.—**λερναίας**: dwelling in the marsh of Lerna, on the Argolic coast, s. of Argos. Apollod. 2. 5. 2 τὸ δὲ σῶμα τῆς ὕδρας ἀνασχίσας τῇ χολῇ τοὺς δίστοντας ἔβαψεν.

Others explain thus:—‘If thou gather the blood from my wound, clotted around (*the arrow*), at the place where the hydra has tinged it,’ etc., i.e., at the arrow’s *head*. This is quite possible, but is open to objections. (1) The language in 557 f. (*παρὰ Νέσσου...έκ φονῶν*) implies that she obtained the blood directly from the body, not from the arrow-head. (2) The phrase

ἐνέγκη χερσίν here favours the same view.

If we adopted the conjecture **μελάγχολος...λός**, the latter word would mean ‘venom’, and **θρέμμα** ‘issue’ (cp. 834 ἔτρεφε δὲ αἴλος δράκων): the object of **ἔβαψεν** would be *aἰτράς* (the wound). The objection is that the wily monster does not wish to draw Deianeira’s attention to the *venom*;—as he would then do very pointedly. He is content to speak of the *dark colour* (**μελαγχόλους**).

Ovid describes the incident thus:—The arrow is withdrawn, and the blood flows from the wound, *mixtus Lernaei tibe veneni*: Nessus then presents Deianeira with a garment steeped in the blood (*velamina tincta crurore*): Met. 9. 129 ff.

**576 f.** ὥστε μῆτιν'] After **ὥστε**, the negative of the infin. is **μή**, but of the indic., **οὐ**. Here the **μή** must be due to the final sense: i.e., the notion of result is merged in that of *ain*; as if it were *ὅπτας μή*. I have not found any real parallel. Dem. or. 19 § 218 writes, *τοσαύτης ἀνανδρίας...οὐδολογεῖτε εἶναι μεστοί, ὥστε μῆτ' ἐν τῷ χώρᾳ πολεμίων δυτῶν μῆτ' ἐκ θαλάττης πολιούρκούμενοι...έπτα τὴν εἰρήνην ἐπαιήσασθε*. But there the **μή** seems clearly ‘generic’: i.e., the sense is: ‘you are so weak as to have made peace at a time when there was no enemy in the country,’ etc. [Prof. Goodwin, *Moods and Tenses*, new ed., § 606, suggests that *ἐποιήσασθε* virtually depends on an *el* further back, and that

Hydra, Lerna's monstrous growth, hath tinged the arrow with black gall,—this shall be to thee a charm for the soul of Heracles, so that he shall never look upon any woman to love her more than thee.'

I bethought me of this, my friends—for, after his death, I had kept it carefully locked up in a secret place; and I have anointed this robe, doing everything to it as he enjoined while he lived. The work is finished. May deeds of wicked daring be ever far from my thoughts, and from my knowledge,—as I abhor the women who attempt them! But if in any wise I may prevail against this girl by love-spells

ράσθω.

**582—587** Wecklein inserts vv. 584 f. (*φίλτρους...Ηρακλεῖ*) immediately after 581, placing only a comma after *πεπέιρανται τάδε*, and deleting δ' after *φίλτρους*. Wunder, followed by Nauck, brackets v. 585. Dindorf suspects all the four vv., 584—587.

the force of ωτε is lost. This would be conceivable if the μή came after ἐποίησαθε: but it immediately follows ωτε.] —The opposite anomaly occurs in *El.* 780 f. ωτε... | ...στεγάσειν.

ἀντὶ σοῦ, instead of the gen. after the comparat.: *Ant.* 182 n.

**578 ε.** ἐννοήσασ': Sophocles prefers the act. voice of this compound: *Ph.* 1440 n.—δόμοις, simply 'in the house': ἔγκεκλημένος adds the notion expressed in 686 by ἐν μυχοῖς σώζειν.

**580** χρωνὰ τὸνδ': a handmaid carries the casket (622) containing the robe.—*φάρα*. The notion of a φίλτρον in the form of an *unguent* was a familiar one: thus in Eur. *Hipp.* 516 Phaedra asks the Nurse, πέτερα δὲ χριστὸν ή ποτὸν τὸ φάρμακον;

προσβαλοῦσ', 'with application of everything that he directed,'—i.e., applying the philtre to the robe with attention to all the prescribed details. From vv. 680—687 it appears that Nessus had said more than she repeats in 572—577. He gave θεσμοῖς (682), precise instructions.—This is better than to understand, 'with all the additions that he enjoined' (schol. καὶ ἀλλα τινὰ συμμίξασ): though it may be supposed that the coagulated blood, before being applied to a large surface, was diluted with water. (Schneidewin explains the word by Apollod. 2. 7. 6 τὸν τε γόνον δν ἀφῆκε κατὰ τῆς γῆς καὶ τδ...αἷμα συμμεῖαι.)—Not, 'with observance of all that he said': as if νέ (or νῶν) were understood. See on 844 προσβάλε.

**581** πεπέιρανται (3rd sing.), from the

epic πειράνω: *Od.* 12. 37 ταῦτα μὲν οὕτω πάντα πεπέιρανται: Pind. *I.* 7. 24 δίκας ἐπέπειραντε. The Attic form πεπέιρανται occurs in Plat. *Rep.* 502 E. The words have a tragic significance. Her remedial measures are now complete.

**582 η.** κακάς δὲ τόλμας. She wishes to assure them that she intends no harm to Heracles, and has no reason to fear evil. The results of so-called 'love-charms' were often disastrous. Alciphron's first oration is against a woman charged with the wilful murder of her husband by causing a love-potion to be administered to him: she pleaded, οὐκ ἐπὶ θανάτῳ...διδόναι, ἀλλ ἐπὶ φίλτρος (§ 9). Arist. *Magn. Mor.* 1. 16 (p. 1188 b 31) notices a case in which a woman was tried under like circumstances by the Areiopagus, but acquitted, because there was no proof of πρόνοια. Plut. *Mor.* 139 A compares lovers won by such means to fish captured by baits which spoil them; αἱ φίλτρα τιὰ καὶ γονηταὶ ἐπιτεχνύμεναι τοῖς ἀνδράσι, καὶ χειρούμεναι διὰ ἡδονῆς αἰτούν, ἐμπλήκτοις καὶ ἀνοίγοις καὶ διεφθαρμένοις συμβιόσοι. Alciphron 1. 37 αμφιβάλλειν (to have dubious effects) εἴωθε τὰ φίλτρα, καὶ ἀποσκήπτειν εἰς δλεῖτρον.

μήτ' ἐπισταμηγν..., μήτ' ἐκμάθοιμι: an emphatic way of protesting how utterly foreign such thoughts are to her nature:—'may I never be capable of them (543 n.), or be led to learn anything about them.'—στρυγῷ: for the indic. co-ordinated with the opt., cp. 143 n.

**584 η.** φίλτροι δ' ἔν πως. The use of ἔν πως is the same here as when

- τὴν παῖδα καὶ θέλκτροισι τοῦς ἐφ' Ἡρακλεῖ, 585  
μεμηχάνηται τοῦργον, εἴ τι μὴ δοκῶ  
πράσσειν μάταιον· εἰ δὲ μή, πεπαύσομαι.
- ΧΟ. ἀλλ’ εἴ τις ἔστι πίστις ἐν τοῖς δρωμένοις,  
δοκεῖς παρ’ ἡμῖν οὐ βεβουλεῦσθαι κακῶς.
- ΔΗ. οὕτως ἔχει γ’ ἡ πίστις, ὡς τὸ μὲν δοκεῖν  
ἔνεστι, πείρᾳ δ’ οὐ προσωμιλησά πω. 590
- ΧΟ. ἀλλ’ εἰδέναι χρὴ δρῶσαν· ὡς οὐδὲ εἴ δοκεῖς  
ἔχειν, ἔχοις ἀν γυνῶμα, μὴ πειρωμένη.
- ΔΗ. ἀλλ’ αὐτίκ’ εἰσόμεσθα· τόνδε γὰρ βλέπω  
θυραῖον ἥδη· διὰ τάχους δ’ ἐλευσεται. 595  
μόνον παρ’ ὑμῶν εὖ στεγούμεθ· ὡς σκότῳ  
καν αἰσχρὰ πράσσης, οὐποτ’ αἰσχύνη πεσεῖ.
- ΛΙ. τί χρὴ ποέων; σήμανε, τέκνον Οἰνέως,  
ὡς ἔσμεν ἥδη τῷ μακρῷ χρόνῳ βραδεῖς.
- ΔΗ. ἀλλ’ αὐτὰ δή σοι ταῦτα καὶ πράσσω, Λίχα, 600

**585** τοῖς] τοῦδε' T.      **587** πεπαύσομαι] πεπαύσεται A, and Ald.      **588** εἰ τις ήτο L.      **591** πω] πω τι.      **592** οὐδὲ εἰ δοκεῖς] οὐ δοκεῖσ L: the letters δ’ ει have been inserted above the line by a later hand.      **593** γυνῶμα]

it serves for the elliptical expression of a hope or aim (*O. C.* 176) Θήβας δ’ ἡμᾶς! ...πέμψον, ἔάν πως | διακωλύσωμεν λόντα φόνον. But μεμηχάνηται τοῦργον, since it follows the clause with ἔάν πως, is not really analogous to the verb which usually precedes such a clause; as πέμψον in *O. C.* 1770. The constr. is not, μεμηχάνηται τοῦργον, ἔάν πως ὑπερβαλάμεθα, ‘the deed has been devised, in the hope that,’ etc. Rather the sense is: ‘But as to the possibility of prevailing by love-charms,—the means for that attempt have been devised.’ μεμηχάνηται τοῦργον is an abrupt substitute for τοῦτο πειρᾶσθαι βούλομαι or the like, and is prompted by her nervous sense that she *has taken* a bold step. The peculiar form of the sentence arises from the wish to emphasise φίλτροις as opposed to κακάς τόλμας.

**ὑπερβαλάμεθα:** the midd., in this sense, is more freq. than the act.; but the dat. usu. denotes the point of excellence (*Ar. Eq.* 409 οὐ τοι μὲν ὑπερβαλέσθω ἀναδεῖλα), and not, as here, the means.—**τὴν παῖδα,**—strong in the charms of youth (547).—**θέλκτροισι**, a reiteration that the means are to be *gentile*: cp. Eur. *Her.* 509 ἔστιν κατ’ οἴκους φίλτρα μοι θελκτῆρια | ἔρωτος. —**τοῖς ἐφ’ Ἡρακλεῖ**, aimed at him, as

the person whose love was to be won: cp. Apolloid. 2. 7. 6 εἰ θέλοι φίλτρον πρὸς Ἡρακλέα ἔχειν.

εἴ τι μή: τι (adv.) = ‘perchance’: cp. 712: *O. T.* 969: *O. C.* 1450. —**μάταιον**, culpably rash (cp. n. on 565).—εἰ δὲ μή: ‘otherwise,’ after a negative: cp. Ar. *Vesp.* 434 μὴ μεθῆσθε μηδενί! | εἰ δὲ μή, ν πέδαις παχεῖαις οὐδὲν ἀριστήσετε. So Thuc. 1. 28, Plat. *Phaed.* 63 D, etc. This rather clumsy formula was recommended by brevity: i.e., in Ar. *I. c.*, the alternative was εἰ δὲ μεθῆσθε, as here εἰ δὲ δοκῶ. —**πεπαύσομαι:** *Ant.* 91 n.

**588 εἰ πίστις**, in an objective sense, a ground of confidence, a warranty: cp. 623: *El.* 887 τίν’, ὡς τάλαι’, ίδούσα πίστιν; —**δοκεῖς παρ’ ἡμῖν**: Eur. *Med.* 762 γενναῖος ἀνήρ, | Αλγεῖ, παρ’ ἔμοι δεδόκησα.

**590 εἰ** The whole phrase οὕτως ἔχει is slightly emphasised by γε, and limits the affirmative implied by the art. before πίστις: ‘The present state of the warranty (given by τὰ δρώμενα) is this,’ etc. It seems needless to suppose that the literal sense of πίστις here is different from that in 588.—**ὡς = ὄστε**, answering to οὕτως: cp. Her. 2. 135 οὕτα δή τι κλεινὴ ἐγένετο ὡς καὶ οἱ πάντες...τὸ ούνομα ἐξέμαθον. (When ὡς stands for ὄστε, it is more often

and charms used on Heracles, the means to that end are ready ;—unless, indeed, I seem to be acting rashly : if so, I will desist forthwith.

CH. Nay, if these measures give any ground of confidence, we think that thy design is not amiss.

DE. Well, the ground stands thus,—there is a fair promise ; but I have not yet essayed the proof.

CH. Nay, knowledge must come through action ; thou canst have no test which is not fanciful, save by trial.

DE. Well, we shall know presently :—for there I see the man already at the doors; and he will soon be going.—Only may my secret be well kept by you! While thy deeds are hidden, even though they be not seemly, thou wilt never be brought to shame.

### *Enter LICHAS.*

LI. What are thy commands ? Give me my charge, daughter of Oeneus ; for already I have tarried over long.

DE. Indeed, I have just been seeing to this for thee, Lichas,

γνῶμαδ L (ω from ω). In marg., γρ. ἀγνωμα : and, from a later hand, τὸ γνῶμα. 596 παρ' ὑμῶν] παρ' ὑμῖν B, Lc. στεγοίμεθ'] Blaydes writes στεγάμεθ'. 597 αἰσχύνη πεσεῖ] αἰσχύνηπεσῆι L.

with the infin.) It is possible, but less fitting, to take ωs as = 'since,' introducing the explanation (like γάρ).—τὸ μὲν δοκεῖν is 'the expecting' to succeed (rather than 'the seeming likely' to do so).

περὶ δ' οὐ προσωμολησα, have not come to close quarters with an experiment, —have not actually essayed it : cp. Plat. *Tim.* 88 c γυμναστική προσομοιώντα : Thuc. 6. 70 τοῖς... ἐλάχιστα πολέμῳ ὡμιληκόσι, opp. to τοῖς... ἐπιειρόποιοι.

592 f. δρῶσα : the partic. expresses the leading idea ('if thou wouldest know, thou must act') : cp. *O. C.* 1038 n.—γνῶμα, a means of judging, a test : Her. 7. 52 Ἰωνα... τῷ ἔχομεν γνῶμα μέγιστον. (In poetry the word sometimes means merely 'judgment,' 'opinion': Aesch. *Ag.* 1352, Eur. *Her.* 407).—The Chorus do not say that she ought to make the experiment; but only that, until she does so, she can have no certainty.

594 f. ἀλλ' αὐτίκ' : for the repetition of ἀλλά (after 592), cp. *Ph.* 645, 647.—Ἐλεύσεται, will depart (to Heracles); and so the result will soon be known. For this sense of the verb, cp. *Ph.* 48 n. : for the form, *O. C.* 1206 n.

596 f. μόνον, modo: cp. 1109: *Ph.* 528.—παρ' ὑμῶν, from your side, on your part: the gen. is probably right, though

the v. I. παρ' ὑμῖν is specious. Silence is their contribution to her plan. Cp. *El.* 469 σιγὴ παρ' ὑμῶν πρὸς θεῶν έστω, φέλαι: —στεγοίμεθ', have my action kept secret. Cp. fr. 614 σύγγρωτε κάνασσεθε σιγῶσαι· τὸ γάρ | γνωστὸν αἰσχρὸν σὺν γυναῖκα δεῖ στέγειν (so I amend σὺν γυναικὶ: cp. *Ant.* 85 κροφῇ δὲ κεῦθε, σὺν δ' αἴτων ἔγω).—Blaydes may be right in reading στεγάμεθ' (cp. *O. T.* 49 n.). But the opt. is defensible, as expressing an ardent hope, rather than a mere injunction ('Heaven grant that ye keep my secret !').

αἰσχύνη πεσεῖ: the dat. is one of manner (cp. *O. T.* 51 ἀσφαλείᾳ... ἀνθρωπον, n.), not of cause, as *El.* 429 ἀβούλῃ πεσεῖν. Thus the phrase=πεσεῖ αἰσχρὸν πτώμα (*Ant.* 1045). The simple πεσεῖ could not stand for περιπεσεῖ ('fall into shame').

599 τὸ μακρῷ χρόνῳ, by reason of the long time (spent at Trachis). He was ready to depart when he entered at v. 393: but Deianeira, after learning all, brought him back into the house (492).

600 ff. αὐτὰ... ταῦτα: the commands for which he asks (598). Instead of saying, 'I have been preparing this robe, in order that you may take it,' she says: 'I have been busied about the charge to be given to you,—so that you may take this

ἔως σὺ ταῖς ἔσωθεν ἥγορῶ ξέναις,  
ὅπως φέρης μοι τόνδε \*ταναῦφῆ πέπλον,  
δώρημ' ἐκείνῳ τάνδρὶ τῆς ἐμῆς χερός.  
διδοὺς δὲ τόνδε φράζ' ὅπως μηδεὶς βροτῶν  
κείνου πάροιθεν ἀμφιδύσεται χροῖ, 605  
μηδ' ὄψεται νιν μήτε φέγγος ἡλίου  
μήθ' ἔρκος ἵερὸν μήτ' ἐφέστιον σέλας,  
πρὶν κείνος αὐτὸν φανερὸς ἐμφανῶς σταθεὶς  
δείξῃ θεοῖσα ήμέρᾳ ταυροσφάγῳ.  
οὕτω γάρ ηὔγμην, εἴ ποτ' αὐτὸν ἐς δόμους  
ἴδοιμι σωθέντ' ἢ κλύοιμι πανδίκως,  
στελεῖν χιτῶνι τῷδε, καὶ φανεῖν θεοῖς  
θυτῆρα καινῷ καινὸν ἐν πεπλώματι.  
καὶ τῶνδ' ἀποίσεις σῆμ', ὃ κείνος εὐμαθὲς  
σφραγίδος ἔρκει τῷδε \*ἐπὸν μαθήσεται. 615

**602 f.** Paley suspects these two vv.—τόνδε ταναῦφῆ Wunder: τόν δέ γ' εὐնῆ L, with ἀ· written over εῦ by S. Schol. γρ. ἀψῆ ἀντὶ τοῦ λεπτούφῆ. The other MSS., too, have τόνδε γ' (or τόν γ') εὐνῆ. **605** ἀμφιδύσεται Blaydes reads ἀμφιδύ-  
σεται. **607** ἔρκος ἵερὸν] Wecklein, with M. Schmidt, writes ἵερὸν ἔρκους. **608** φανερὸς ἐμφανῶς L, A, and most MSS. (φανερὸς made from φανερῶς in L): φανερὸν ἐμφανῆς T (Triclinius). Brunck reads φανερὸς ἐμφανῆ: Wakefield prefers

robe.'—For *καὶ* before πράσσω, cp. 314.—  
*ἥγορῶ*: the only part of the epic ἥγαρά-  
μαι found in Trag.: Her. 6. 11 has ἥγο-  
ρώντω.

*ταναῦφῆ*, woven long, ποδήρη. Wun-  
der's restoration of this word, in place  
of τόνδε γ' εὐνῆ, is confirmed by two  
facts: (1) there was a mysterious variant  
ἀψῆ, explained by λεπτούφῆ; (2) *ταναῦ-*  
*φῆ*, explained by λεπτούφῆ, occurs in  
Hesychius, Suidas, and Photius. It may  
be added that the γε of the vulgate, if  
not impossible, is at least suspicious.

*πέπλον*: Eustath. p. 599. 44 refers to this  
passage as one in which πέπλος is part of  
a man's dress, alluding also to Eur. *I. A.*  
1550, where a πέπλος is worn by Aga-  
memnon. The Homeric πέπλος belongs  
to women only; hence the schol. here  
objects to the word. χιτών is, in fact,  
the proper term for the long robe sent to  
Heracles: πέπλος, when used with ref. to it  
(674, 758, 774), is rather a general word  
for a stately garment.—She now hands to  
Lichas the casket (622) containing the  
robe. Hence the repeated τόνδε (instead  
of αὐτόν) in 604 is natural.

**604 f.** φράζ' ὅπως μηδεὶς...ἀμφιδύ-  
σεται: cp. *Ai.* 507 κείνῳ τ' ἐμὴν ἄγγει-  
λατ' ἐντολήν, ὅπως (δείξει). The more  
usual infin. is often thus replaced after  
verbs of *asking* or *commanding*; but it is  
specially suitable, as here, after a verb of  
*warning*.

**607** ἔρκος ἵερὸν, a sacred temenos,  
where there might chance to be a blazing  
altar (she is thinking of vv. 237 f.):  
ἐφέστιον σέλας, any fire kindled in the  
warrior's quarters at Cenaeum. She is  
repeating the substance of the Centaur's  
precepts: see 685 f.

**608 f.** φανερὸς, 'conspicuous,' ἐμφα-  
νῶς, 'publicly,' 'before all eyes': both  
words go with σταθεὶς, picturing the  
moment when Heracles shall stand forth  
in front of the altar. The order of words  
and the rhythm are against taking ἐμφα-  
νῶς with δείξη.—ταυροσφάγῳ: a day of  
solemn rejoicing, when the greater vic-  
tims are slain: Aesch. *Cho.* 261 βουθύτους  
ἐν ήμασι. Cp. 760.

**610** ηὔγμην, the only instance of this  
plpf. (for εὐκτο in Hom. fr. 2. 15 is rather  
an aor.): but Plat. *Phaedr.* 279 c has

while thou wast speaking to the stranger maidens in the house ; —that thou shouldest take for me this long robe, woven by mine own hand, a gift to mine absent lord.

And when thou givest it, charge him that he, and no other, shall be the first to wear it ; that it shall not be seen by the light of the sun, nor by the sacred precinct, nor by the fire at the hearth, until he stand forth, conspicuous before all eyes, and show it to the gods on a day when bulls are slain.

For thus had I vowed,—that if I should ever see or hear that he had come safely home, I would duly clothe him in this robe, and so present him to the gods, newly radiant at their altar in new garb.

As proof, thou shalt carry a token, which he will quickly recognise within the circle of this seal.

**φανερὸν ἐμφανῶς.**      **613 καινῷ καινὸν]** Nauck writes κλεινῷ κλειεῖν.—ἐν] ἐμ L.  
**614 f. εὐμαθές | σφραγίδος ἔρκει τῷδ' ἐπ'** δύμα θῆσται MSS. For the last three words Billerbeck restored τῷδ' ἐπὸν μαθήσεται. Burges conj. δύμα θεὶς | σφραγίδος  
 ἔρκει τῷδ' ἔπ', εῦ μαθήσεται.

the pf. *ηῦκται* as pass. impers. Cp. *O. T.* 1512 cr. n.

**611 f. πανδίκως** (with *στελεῖν*) ‘as in duty bound,’—by the vow, and by a wife’s natural sympathy. Cp. 294 *πανδίκῳ φρενὶ* (n.).—Others join the adv. with *σωθεῖντ’,* as=‘completely’ (schol. *ἀνενδούστως*, ‘indubitably’). But there is no evidence for *πανδίκως* as merely= *παντελῶς*: cp. 1247 : *O. C.* 1306: [Eur.] *Rhes.* 720 δόλοιο πανδίκως (‘as he deserves’).

**613 καινῷ καινὸν:** the epithet, strictly applicable to the *πέπλωμα* only, is given to the *θυτὴρ* also, expressing the new radiance with which the robe shall invest its wearer. This common idiom (*Her.* 2. 173 ἐν θρόνῳ σεμνῷ σεμνὸν θωκέντα) occurs elsewhere also under a similar condition,—viz., where the repeated adj. serves for collective emphasis rather than for separate characterisation: *El.* 742 ὥρθος ἐξ δρόῳ διφροῦ : *Ai.* 267 κούδος ἐν κοινοῖς λυτεῖσθαι: *ib.* 467 ξυμπεσὼν μόνος μύροι. But it should be observed that, in this passage, the repetition has a further motive. It is a touch of tragic irony, like the unconscious ambiguity of *προσαρμόσαι* in 494. For *θυτὴρ καινός* could mean, ‘a sacrificer of a novel kind’: cp. *O. C.* 1542 ἐγώ γάρ ἡγεμών | σφῶν αὖ πέφασμαι καινός. For the sinister sense of *καινός*, cp. 867.

As to the wearing of new, or freshly washed, garments on such occasions, cp.

*Od.* 4. 750 (Penelope is to pray to Athena) καθαρὰ χροτὲ εὔμαθ’ ἔλοῦσται.

**614 f. καὶ τῷδ' ἀποστεῖς.** Deianeira has sealed the casket (622) with her own signet. *σφραγίς* here is not the signetting itself, but the impression in wax, the seal: cp. Eur. *I. A.* 155 σφραγίδα φύλασσ', ἦν ἐπὶ δέλτῳ | τῇδε κομίζεις. The word *ἔρκος*, ‘enclosure,’ means the part of the ring which bears the device, *σῆμα*. This part was called *σφενδόνη* (Eur. *Hipp.* 862 τίποι...σφενδόνης), Lat. *funda*, because the gem in its setting was like a stone in a sling: the English term is *bezel*; the French, *chaton*. That *ἔρκος* here denotes the whole bezel, and not merely the rim, is shown by *ἐπόν*, which would otherwise be *ἐπόν*. The use of the word *σῆμα* in this context is illustrated by an inscription on a scarab of the 6th cent. B.C., published by Rossbach, *Archäol.* *Zeit.* (1883, pp. 311 ff., pl. 16, No. 10): Θέροις εἴμι σῆμα· μή με ἀνογε. Cp. Prof. J. H. Middleton, *Engraved Gems of Classical Times* (1891), p. 67.

**ἐπόν μαθήσεται** is Billerbeck’s certain correction of **ἐπ’ δύμα θῆσται**, a corruption caused by the easy change of *v* (before *μαθήσεται*) into *μ*; just as in *Ant.* 1266, ἐν μόρῳ, L has ξυμμόρῳ. As to *εὐμαθές...μαθήσεται*, cp. n. on *Ant.* 502 κλέος...εὐκλεῖστερον. Those who keep the vulgate govern ὁ by *ἐπιθήσεται δύμα* as= *δύεται*.

- ἀλλ’ ἔρπε, καὶ φύλασσε πρῶτα μὲν νόμον,  
τὸ μὴ πιθυμέν πομπὸς ὥν περισσὰ δρᾶν·  
ἔπειθ’ ὅπως ἀνὴρ χάρις κείνου τέ σοι  
κάμον ξυνελθοῦσ’ ἐξ ἀπλῆς διπλῆ φανῆ.
- ΔΙ. ἀλλ’ εἴπερ Ἐρμοῦ τήνδε πομπεύω τέχνην  
βέβαιον, οὐ τι μὴ σφαλῶ γένεται σοί ποτε,  
τὸ μὴ οὐ τόδ’ ἄγγος ὡς ἔχει δεῖξαι φέρων,  
λόγων τε πίστιν ὥν \*λέγεις ἐφαρμόσαι.
- ΔΗ. στείχοις ἀνὴρ δημιουργός καὶ γάρ ἐξεπίστασαι  
τά γένεται σοί ποτε δόμοισιν ὡς ἔχοντα τυγχάνει.
- ΔΙ. ἐπίσταμαι τε καὶ φράσω σεσωσμένα.
- ΔΗ. ἀλλ’ οἰσθα μὲν δὴ καὶ τὰ τῆς ξένης ὄρῶν  
προσδέγματ’, αὐτὴν ὡς ἐδεξάμην φύλως.
- ΔΙ. ὡστ’ ἐκπλαγῆναι τούμον ἥδονη κέαρ.
- ΔΗ. τί δῆτ’ ἀνὴρ γένεται ἐννέποις; δέδοικα γάρ  
μὴ πρὼ λέγοις ἀνὴρ τὸν πόθον τὸν ἐξ ἐμοῦ,  
πρὶν εἰδέναι τάκειθεν εἰ ποθούμεθα.
- 620
- 625
- 630

**621** οὐ τι A, R, and Ald.; οὐ τοι L, with most MSS.   **622** τὸ μὴ οὐ A : τὸ μὴ (sic) L, made from τὸ μὴ οὐ: τὸ μὴ r.   **623** λέγεις Wunder: ἔχεις MSS.: Otto conj. ἔφειστ' (2nd aor.), and so Wecklein now reads: Wakefield, θελεις: Paley, ἔχω or φέρω. In *Ars Soph. em.* p. 49 Wecklein conj. λέγων τε πίστιν ὥν λέγεις.   **624—632** Nauck would place these nine verses immediately after 615, thinking that Deianeira's words

**616 f.** νόμον, ‘rule’; cp. 1177.—τὸ μὴ πιθυμέν πομπὸς ὥν: not πομπὸν δύτα. Even when the inf. has the art., and represents an oblique case, its subject stands in the nom., if identical with the subject of the principal verb; Plat. *Keph.* 598 D ἐξηπατήθη διὰ τὸ αὐτὸς μὴ οἶς τ’ εἶναι ἐπιστήμην...ἐξετάσαι: cp. ib. 526 B: Thuc. 4. 18 ἐδάχοιτ’ ἀνὴρ...διὰ τὸ μὴ τῷ ὄρθουμένῳ αὐτοῦ πιστεύοντες ἐπαρσεῖσθαι...καταλινόντο: Andoc. or. 3. § 30 εἰλόμεθα...στρατεύεσθαι..., ἀντὶ τοῦ μένοντος οἰκοῦ ξυμμάχους ἔχειν Συρακοσίους.—περισσὸς δρᾶν (*Ant.* 88) glances at the instance in which he had exceeded his master's orders (481 ff.); it is more particularly a hint, as the schol. remarks, that he is to respect the σφραγῖς on the casket: verse 622 indicates this.

**618 f.** δῶτος ἀνὴρ depends on the notion of ἐπιμελοῦ contained in φύλασσε νόμον.—If Lichas acts in the interest of his master only (cp. 286 πιστὸς ὥν κείνῳ), the χάρις won by him will be ἀπλῆ: if he regards the welfare of his mistress also, it will become διπλῆ. The genitives κείνου τε κάμοις (of which the second has the chief

stress) = ‘from him and me’: hence ξυνελθοῦσα.

**620 ff.** εἴπερ Ἐρμοῦ κ.τ.λ.: for Ἐρμῆς ὁ πέμπων, the patron of κῆρυκες, cp. *Ph.* 133n.—πομπεύω, absol., act as πομπός: τέχνην, cogn. acc., like πομπήν, which ‘the art of Hermes’ implies. βέβαιον, which ‘predicate with the sureness of experience and good faith.

οὐ τι μὴ is more usual than οὐ τοι μὴ (L's reading), and seems slightly more suitable here. Yet note *Ai.* 560 οὐ τοι σ’ Ἀχαιῶν, οἰδα, μὴ τις ὑβρίσῃ: *O. C.* 176 οὐ τοι μῆποτέ σ’...ἀκοντά τις δέξῃ.—Ἐν σοι, in thy case, in what concerns thee: *Ai.* 1092 ἐν θαυμάσιων ὑβρίστης.—σφαλῶ γένεται, trip, commit a fault: cp. 727.—τὸ μὴ οὐ: *O. T.* 1232.—ἄγγος, a word applicable to ‘vessels’ of various kinds, here means a coffer or casket, the σύγαστρον of 692. Similarly in Eur. *Ion* 32 ἄγγος is the general term, defined by ἀντιπηκή, ‘cradle’ (19, 1337 f.).—ώς ἔχει: with the seal unbroken (614).

**623** λόγων...πίστιν: the *pledge* (588) of thy words,—referring esp. to the mention of the *vow* (610 ff.), which explains

Now go thy way; and, first, remember the rule that messengers should not be meddlers; next, so bear thee that my thanks may be joined to his, doubling the grace which thou shalt win.

LI. Nay, if I ply this herald-craft of Hermes with any sureness, I will never trip in doing thine errand: I will not fail to deliver this casket as it is, and to add thy words in attestation of thy gift.

DE. Thou mayest be going now; for thou knowest well how things are with us in the house.

LI. I know, and will report, that all hath prospered.

DE. And then thou hast seen the greeting given to the stranger maiden—thou knowest how I welcomed her?

LI. So that my heart was filled with wondering joy.

DE. What more, then, is there for thee to tell? I am afraid that it would be too soon to speak of the longing on my part, before we know if I am longed for there.

now close too abruptly with v. 632. **627 ε.** καὶ τὰ τῆς ξένησ ὄρῶν | προσδέγματ' αὐτὴν [from αὐτήν] θ' ὡς ἐδεξάμην φίλων L. Most MSS. have αὐτήν θ', but a few (including A) αὐτήν, without θ': and so Ald. For προσδέγματ', Harl. has προσδέργματ'. Hermann gives προσφθέγματ', αὐτήν θ'. Wunder, καὶ τὰ τῆς ξένης, ὄρῶν, | προσδέγματ' αὐτήν ὡς ἐδεξάμην φίλα. Köchly conj. αὐτήν θ': Patakiš, αὐτός (to be taken with ὄρῶν). Nauck would delete the verse. **630** ἀλλο γ'] Blaydes writes ἀλλ' ἔτ'. **631 πρῷ** πρῷ L, with two dots under φ, and α written above, denoting ω (i.e. πρώ), by a late hand. **632 τάκειθεν**] τὰ κεῖθεν L. Schneidewin conj. κακεῖθεν.

the gift.—**ἔφαρμόσαι** = 'fitly (or 'duly') add,'—i.e. 'add in attestation of the gift.'—**λέγεις** is the best correction of **ἔχεις**, which doubtless arose from **ἔχει** in the line above. (In El. 934 f., σὺν χαρᾷ λέγους | τοιωνδ' ἔχοντος ἔπειτανος, the sense is 'bearing news,' not 'speaking words.') Otto's **ἔφειος** (cp. 286 **ἔφειτ**) is ingenious, though the 2nd pers. of this aor. does not seem to occur elsewhere: but, before **ἔφαρμόσαι**, the sound would be unpleasing.

**624 στέχοις ἀν δῆ**: a courteous form: Ph. 674 χωροῖς ἀν εἰσω.

**626 σεσωτῷμεν**: all has been kept safe during the master's long absence: cp. 542 **οἰκούρια** (n.).

**627 ε.** For **ἀλλα...μὲν δῆ**, cp. O. T. 523.—I read **αὐτήν** (with A), not **αὐτήν θ'** (with L), for these reasons. (1) It is clear that **αὐτήν** means merely *eam*, not *ipsam*. We cannot distinguish **τὰ τῆς ξένης προσδέγματα**, as meaning the welcome of Iolé *along with the other captives*, from a special welcome given to Iolé personally. (2) **αὐτήν**, although unemphatic, has a position which would usual-

ly give emphasis. But this is excused by the fact that the whole clause, **αὐτήν ὡς ἐδεξάμην φίλων**, depends on **οἰσθα**, being merely epexegetic of **τὰ τῆς ξένης προσδέγματα** (instead of *ola* ἔγένετο or the like). The chief stress falls on **φίλων**. (3) If, however, we had **αὐτήν θ'**, then the sentence would lose that compact unity which justifies the place of the pronoun. And so **αὐτήν θ'** would naturally seem to mean *iψam*,—raising the objection noticed above (1). The insertion of **θ'** may easily have arisen from a notion that the second clause required a link with the first.

**629 ἐκπλαγῆναι**, of joy (cp. 24), as in Aesch. Ch. 233 χαρᾷ δὲ μὴ κτλαγῆς φρένας.—Cp. Aesch. Ag. 541 ΚΗ. ὕστ' ἐνδακρύειν γ' ὅμμασιν χαρᾶς ὑπο. For the absence of **γε** here, cp. Ph. 105, 985.

**631 πρῷ**, 'early,' i.e., 'too soon' (Aesch. P. V. 696 πρῷ γε στενάζεις). **πρῷ** is prob. for **προφ·** (Brugman, Stud. IV. 154).—**μη..λέγους ἀν**. After a verb of fearing (whether the tense be primary or secondary) the potential opt. with **ἄν**

στρ. α'. ΧΟ. ὁ ναύλοχα καὶ πετρᾶ

2 θερμὰ λουτρὰ καὶ πάγους

3 Οίτας παραναιετάοντες, οἵ τε μέσσαν Μηλίδα πὰρ  
λίμναν 635

4 χρυσαλακάτου τ' ἀκτὰν κόρας,

5 ἐνθ' Ἑλλάνων ἀγοραὶ

6 Πιλάτιδες \*κλεόνται·

ἀντ. α'. ὁ καλλιβόας τάχ' ὑμῖν  
2 αὐλὸς οὐκ ἀναρσίαν

640

**633—639** L divides the vv. thus:—ὁ ναύλοχα — | θερμὰ — | οἴτας — | μηλίδα — | χρυσαλακάτου — | ἐνθ' — | πιλάτιδες κλεόνται. **635** παραναιετάοντες L (παράναιετάοντες), A, etc.: περιναιετάοντες τ (with παρα written above in B and T).—

retains its ordinary sense. As γένοιτο ἄν = 'it might possibly happen,' so δέδοικα μὴ γένοιτο ἄν = 'I fear that it might possibly happen.' This is the mildest mode of expressing a fear, as μὴ with the fut. indic. is the most vivid. Hence it suits the misgiving, and the reserve, of Deianeira:—'I fear that you might happen to be premature in speaking on that subject.' Cp. Xen. *An.* 6. 1. 28 ἔκεινο ἐννώ μὴ λίαν ἀν ταχὺ σωφροσύτεροι: id. *De Vect.* 4. 41 εἰ δέ τις αὐτὸς φοβοῦνται μὴ μαρατάν γένοιτο αὕτη η κατασκευή. In Lys. or. 13 § 51, where the MSS. give δεδότες μὴ καταλυθεῖσαν δ ὅμοιος, Markland conjectured καταλυθεῖν ἄν: and the mild phrase suits the irony of the passage. (Bekker reads καταλυθεῖν without ἄν.)—τὸν ἔξ  
ἔμου: cp. *Ant.* 95 τὴν ἔξ ἔμῳ δυσθονίαιαν (n.).

**632** τάκειθεν, acc. with εἰδέναι, explained by εἰ ποδούμεθα. Here τὰ ἔκειθεν is not merely τὰ ἔκει (315 n.); rather it means, 'the feeling from (or on) his side,' as opp. to πέθοντὸν ἔξ ἔμῳ.—ποδούμεθα: for the plur., following δέδοικα and ἔμῳ, cp. n. on *Ant.* 734.

**633—639** Second στάσιμον. 1st strophe, 633—639, = 1st antistr., 640—646. 2nd strophe, 647—654, = 2nd antistr., 655—662. For the metres see Metrical Analysis.

A joyous music will presently be heard by the dwellers around Trachis. The victorious Heracles will soon return, filled with new love for Deianeira, under the spell of the robe.

**633—639** ὁ ναύλοχα κ.τ.λ. Wishing to call up a general picture of the whole

region, the poet takes Thermopylae as his central point. From the cliffs of Oeta, which overhang that pass, his thought passes to the highlands (*πάροις Οίτας*) of Malis, and thence descends to the sea-board,—bringing us back to Thermopylae by the mention of the Amphyctyons.

**θερμὰ λουτρά:** the warm springs at Thermopylae are situated between the Malian gulf on the N. (**ναύλοχα**), and the cliffs of Oeta on the south (**πετρᾶ**). They gush from the foot of the mountain,—that spur of Oeta which Livy and Strabo call Calidromus,—a little west of the point where the pass is narrowest. They were locally called *χύτραι*, from the natural basins of rock; and near them was an altar of Heracles, for whose use Athena was said to have called them forth (Her. 7. 176: Peisander *ἀρ. schol.* Ar. *Nub.* 1050).

**ναύλοχα:** Strabo 9. 428 speaks of a λυμῆρος μέγας near Thermopylae. Here the word suggests the expected landing of Heracles.

**πάγους Οίτας:** the Τρηχίναι πέτραι of Her. 7. 198, spurs from the main range of Oeta, which enclose the plain of Malis on s. and w.: see Introd. to the *Philoctetes*, pp. ix. f.—**παραναιετάοντες** with acc.: cp. Isocr. or. 4 § 162 Ἐλλῆνες τὴν Ἀσταν παρακούσιον, dwell along its coasts.

**οἱ (art.) τε, sc. ναιετάοντες**, following the direct vocative (633): cp. Xen. *Cyr.* 3. 3. 20 ὁ Κύρε καὶ οἱ ἄλλοι Πέρσαι.—**μέσσαν Μηλίδα... λίμναν**, the part of the gulf between the two extremities, i.e. the innermost part of the deep recess which it

CH. O ye who dwell by the warm springs between haven and crag, and by Oeta's heights; O dwellers by the land-locked waters of the Malian sea, on the shore sacred to the virgin-goddess of the golden shafts, where the Greeks meet in famous council at the Gates;

Soon shall the glorious voice of the flute go up for you again,

1st anti-strophe.

*μέσσαν* L: *μέσαν* r, and Ald.      636 πὰρ T (Triclinius): *παρὰ* the other MSS. (*παραλίμναν* L).      639 κλέονται Musgrave: *καλέονται* MSS.: *καλεῦνται* Bergk (as formerly Hermann).      641 ἀναρσιαν] *ἀρνασιαν* Ald. (a mere misprint).

forms. It is in this part that the shores of the gulf belonged to Malis,—viz., from the neighbourhood of Thermopylae to that of Anticyra.

**χρυσαλακάτου τ' ἀκτάν κόρας:** merely another way of describing the same seaboard: they live by the λιμνη, and *on* the ἀκτή. Artemis, one of whose attributes was λιμενοκέπος, was worshipped all along these eastern coasts, since the whole maritime life of Greece Proper looked mainly towards the Aegean. Apoll. Rhod. 1. 571 (referring to the coasts about Pagasae and Iolcus in Magnesia), "Ἄρτεμιν, ἡ κενα σκοπιάς ἀλὸς ἀμφιέτεσκεν. Cp. 212 f.—The schol. wrongly takes ἀκτάν here as meaning that αἰγαῖας in the N.W. of Euboea which was called 'Αρτεμίσιον (Her. 7. 176).

**χρυσαλακάτου:** this Homeric epithet of the goddess (Il. 16. 183) is rightly explained by Hesych. as = καλλίτοξος· ήλακάτη γάρ ὁ τοξέως κάλαμος. Cp. ἀτρακτος = οἰστός. Artemis had nothing to do with a distaff.

**638 ff. Κύθ. Ἑλλάνων κ.τ.λ.** Meetings of the Amphictyonic Council were held at the town of Anthela, close to Thermopylae on the west,—where was the sacred precinct of Δημήτηρ Ἀμφικτυούνις, containing seats (*έδραι*) for the Council, and also a shrine of its legendary founder, Amphictyon (Her. 7. 200). Anachronisms were tolerated by Attic Tragedy, but this is hardly one, from the Greek point of view. The Thessalian and Dorian nucleus of what became the 'Delphic' Amphictyony was of im-memorial age; Amphictyon was called the son of Deucalion; Acrisius of Argos figured in tradition as an early organiser of the league (Strabo 9. 420).

'Ελλάνων, implying a Panhellenic character, reflects the regular phraseology of

the poet's day. The Delphic Amphictyony never actually represented the whole even of Greece Proper; thus it never included the Acarnanians, Arcadians, or Eleans. Yet Her. 7. 214 speaks of *οἱ τῶν Ἑλλάνων Πυλαγόροι*: an Argive inscr., older than 416 B.C., calls the Council *τὸ συνέδριον τῶν Ἑλλάνων* (Lebas, *Revue Archéol.* XI. 577); and Hypereides *Epitaph.* c. 8. 25 describes those attending it as *οἱ Ἑλλῆρες ἄταντες*.

**δύορα πυλάτιδες:** *ἀγορὰ πυλάτις = πυλαῖα* (sc. σύνοδος), the name for a meeting of the Amphictyons, whether at Pylae or at Delphi,—one of several proofs that the former place was the League's older centre.—**κλέονται**, not 'are called together,' but, 'are famous': cp. *O. T.* 145<sup>1</sup> *ἐνθα κλήσεται | οὐμδὲ Κιθαιρών* (n.).—See Appendix.

**641 ff. ἀναρσιαν**, 'unkindly' (cp. 853), 'harsh,'—referring to the use of the flute in wild or mournful music. Cp. Sextus Empiricus *Adv. Math.* 6. 22 διὸ καὶ τοῖς πενθοῦσιν αὐλοὶ μελῳδῶντις οἱ τὴν λύτην αὐτῶν ἐπικουφίζοντες. Lucian *De Luct.* § 19 ἡ πρὸς τὸν αὐλὸν αὐτὴ στερωτικα. Plato *Legg.* 800 E, Καρικύ τινι μούσῃ προπέμπουσι τοὺς τέλευτήσαται, alludes to αὐλῷδοι (cp. Pollux 4. 75).

**ἐπάνευσιν**, 'return,' but also with the notion of sound rising.—**θελα...μούτας, sc. καναχάν**, a sound of music made to the gods (in thanksgiving): *δυτιλυρον*, like that of the lyre: schol. *ισθλυρον*. This is simpler than to understand, 'responsive' to it (as if both instruments were used). The lyre, 'common treasure of Apollo and the Muses' (Pind. *P.* 1. 1), was peculiarly associated with joyous worship. Cp. *O. C.* 1222 n.—**ἀχῶν**, as a correction of *λάχων*, is hardly doubtful, since a resolution of the long syllable would impair the rhythm (cp. 635 *Οίτρας*).

3 ἀχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θείας ἀντίλυρον μούσας.  
 4 ὁ γάρ Διὸς Ἀλκμήνας κόρος  
 5 \*σοῦται πάσας ἀρετᾶς  
 6 λάφυρ' ἔχων ἐπ' οἴκους.

645

- στρ. β'.     δὲν ἀπόπτολιν εἰχομεν παντῷ,  
 2 δυοκαιδεκάμηνον ἀμμένουσαι  
 3 χρόνον, πελάγιον, ἴδριες οὐδέν.  
 4 ἀ δέ οἱ φίλα δάμαρ  
 5 τάλαιναν δυστάλαινα καρδίαν  
 6 πάγκλαντος αἰὲν ὄλλυτο.  
 7 νῦν δ' Ἀρης οἰστρηθεὶς  
 8 ἐξέλυσ' ἐπίπονον ἀμέραν.

650

- ἀντ. β'.    ἀφίκοιτ' ἀφίκοιτο· μὴ σταίη  
 2 πολύκωπον ὅχημα ναὸς αὐτῷ,  
 3 πρὶν τάνδε πρὸς πόλιν ἀνύστειε,  
 4 νασιώτιν ἑστίαν  
 5 ἀμείψας, ἐνθα κλήζεται θυτήρ.

655

**642** ἀχῶν Elmsley: *ἰάχων* L, with most MSS.: *ἰαχῶν* r.   **644** Ἀλκμήνας κόρος] ἀλκμήνας τε κόρος MSS. (*κούρος* A, and Ald.). Triclinius deleted *τε*. Hartung writes 'Ἀλκμήνας τε παῖς': Wecklein (whom Nauck follows), *ἀλκαῖος κόρος*: Subkoff, *ἀλκιμός κόρος*.   **645** σοῦται Blomfield and Elmsley: *σεῦται* MSS.   **646** ἐπ' οἴκουσ has been made from *ἀπόκοντον* in L.   **647—654** L divides the vv. thus:—*νῦν—| πάντα—| χρόνον—| ἀ δέ—| τάλαινα—| πάγκλαντος—| νῦν δ' Ἀρης—| ἐξέλυσ—| ἀμέραν*.   **647** πάντα MSS.: *πάντη* (better *παντῆ*) Bothe. Blaydes writes *πλέιν* η.   **650** ἀ δέ] ἀ δέ L.   **651** τάλαινα Dindorf: *τάλαινα* L, with most MSS.

**644** ὁ Διὸς...Ἀλκμήνας κόρος: objection has been taken to the double gen., but needlessly: the second gen. practically forms a single notion with *κόρος*,—'Zeus's Alcmena-son,'=the son of Zeus by Alcmena. To a Greek ear the effect would be nearly the same as when the first gen. is replaced by an adj.; e.g., Aesch. *Supp.* 313 ὁ Διὸς πότρις.. βοσ, Pind. *O.* 2. 13 ω Κρόνιν παῖς Πέτας.

**645 f.** σοῦται, instead of the MS. σεῦται, is now generally read here. Cp. *Ai.* 1414 σούθῳ: Aesch. *Pers.* 25 σοῦται: Ar. *Vesp.* 209 σοῦ. On the other hand, σεῦται has no nearer parallel than the Homeric στεῦται: which some, indeed, regard as syncopated (Curtius, *Gk Verb.* ch. iv. c), but others as a genuine non-thematic form (Leaf, *Il.* 18. 191).

πάσας, complete: cp. *Ai.* 436 πάσαν

εὑκλειαν.—ἀρετᾶς λάφυρα (like *ἀθλα*), 'things won by' ἀρετή (root *λαβ*).

**647 ff.** ὁ διπότολιν εἰχομεν: 'whom we had absent' = 'whose absence we had to endure': schol. ὁν ἐκτὸς εἰχομεν τῆς πόλεως. (Paley would join εἰχομεν ἀμένουσαι, 'whom we had been waiting for': this seems inadmissible.)—παντῷ, 'utterly,' goes with διπότολιν: it implies a contrast between this long *unbroken* absence and his former expeditions. Cp. Eur. fr. 966 ἀκόλαστα πάντη. (The Doric form was written παντῷ.) The adv. could mean also, 'in all directions,' but that sense is less fitting.—δυοκαιδεκάμηνον... χρόνον: more exactly, fifteen months (44 f.).—πελάγιον: they imagined him as wandering on the sea, before or after his Lydian bondage: cp. 100 ff., *Ant.* 785 φοιτᾶς δ' ὑπερπόντιος (n.).

resounding with no harsh strain of grief, but with such music as the lyre maketh to the gods! For the son whom Alcmena bore to Zeus is hastening homeward, with the trophies of all prowess.

He was lost utterly to our land, a wanderer over sea, while we waited through twelve long months, and knew nothing; and his loving wife, sad dweller with sad thoughts, was ever pining amid her tears. But now the War-god, roused to fury, hath delivered her from the days of her mourning.

May he come, may he come! Pause not the many-oared ship that carries him, till he shall have reached this town, leaving the island altar where, as rumour saith, he is sacrificing!

and Ald. (Subkoff ascribes *τάλαινα* to A and K.) **653** οἰστρηθεῖσ L and most MSS.: οἰστρωθεῖς V<sup>2</sup>. Musgrave conj., *αὐτὸν στρωθεῖς*, and so Dindorf reads: Hermann, *οἱ στρωθεῖς*. **654** ἔξελνος<sup>2</sup> MSS. Hermann writes ἔξελνος<sup>3</sup>: Dindorf conj. ἔξηρνε<sup>4</sup>: Linwood ἔξηλλαξ<sup>5</sup>.—ἐπίπονον ἀμέραν MSS. (ἡμέρα B): Dind. (with Erfurdt) gives ἐπιπνῶν ἀμερᾶν. **655** πρὸς] Wakefield and Erfurdt conj. πέτι (=the second and third syllables of *πελάγιον* in 649). **656** ἀνύσειε<sup>6</sup> ἀνύσειος L, with ε over the final σ from a late hand. **657** θυτήρ] Before this word three or four letters have been erased in L.

**650** δέ οἱ...δάμαρ. The art. is here a pron., in apposition with δάμαρ, and serves to contrast the wife with the husband: the dat. *οἱ* is equiv. to a possessive pron.: cp. *Il.* 13, 616 λάκε δ' ὅστεα, τῷ δέ οἱ ὅσσε κ.τ.λ. Note also the epic hiatus before *οἱ* (*sol.*): cp. *El.* 196 ὅτε οἱ (Herm., for ὅτε *σοι*): where Dindorf cp. Aesch. *Ag.* 1147 περιβάλλοντο οἱ, and Cratinus *ap.* Plut. *Per.* 24 Ἡραν τε οἱ. In Eur. *Phoen.* 637, however, θερετοὶ σοι (not οἱ) is clearly right.

**651** ε. *τάλαινα* (for the MS. *τάλαινα*) is required by the metre (cp. 659 ἀμελψας).—ἄλλυτο=έτηκετο: cp. *El.* 140 ἄλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον | ἀλγος δεὶ στενάχουσα διδλυσσα.

**653** ε. "Αρῆς. The first syll. might be long (as it is in some other lyric passages, *Ant.* 139, *El.* 96, *Ai.* 252, 614): but more probably it is short, and the first syll. of *πειθόν* in 661 is 'irrational' (see Metr. Anal.).—οἰστρηθεῖσ: the sudden rage of Ares symbolises the furious impulse which sent Heracles against Oechalia. Cp. Eur. *Bacch.* 119 οἰστρηθεῖσ *Διονύσῳ*. The conject. *αὐτὸν στρωθεῖς* would suggest the subsidence of a storm (Her. 7. 193 τὸ κῦμα *ἴστρωτο*). This is less suitable, when, as here, Ares

is a personified deliverer.

ἔξελνος<sup>2</sup> ἐπίπονον ἀμέραν, has 'resolved,' 'cleared away,' the day of sorrow. The notion of untying a knot passes into that of dissipating a trouble. Cp. *O. T.* 35 ἔξελνας...δασμὸν (n.). The image is more clearly developed in *Ai.* 706 ἐλυσεν αἰνὸν ἄχος ἀπ' ὁμάτων "Ἄρης.—For ἐπίπονον ἀμέραν, cp. Eur. *Phoen.* 540 ἔχθρας...ἡμέρας, *Hec.* 364 λυπράν...ἡμέραν. In the *Athamas* Sophocles had λευκὴν ἡμέραν as=τὴν ἀγαθήν (Bekk. *Anecd.* p. 106. 33).

**656** ὄχημα ναὸς: it may be doubted whether this means more than 'the ship which conveys him.' Eur. *I. T.* 410 νάϊον ὄχημα is similar. Cp. Plat. *Hipp.* ma. 295 Δ τὰ ὄχηματα, τὰ τε πεζὰ καὶ τὰ ἐπὶ τῇ θαλάττῃ πλοῖα. But in ναυτλῶν ὄχηματα (Aesch. *P. V.* 468) the metaphor of the chariot is distinct, as in Eur. *Med.* 1122 ναῖαν | ... ἀπήνην. —**πολύκωπον** agrees with the compound phrase: cp. *Ant.* 794 n.

**657** πρὸν...ἀνύσειε: the opt. is due to the preceding opt. *σταή:* cp. *Ph.* 961 δοῦοι μῆπω, πρὶν μάθοιμ.

**658** ε. ἱστάν, altar: *O. C.* 1495 βοσκόντον ἑστάν (n.).—ἀμελψας, having quitted: *Ph.* 1262 n.—κληγέται θυτήρ, is said by rumour to be sacrificing: cp. 237, 287: and for the verb, 1268.

- 6 ὅθεν μόλοι \*πανίμερος,  
 7 τᾶς πειθοῦς παγχρίστω  
 8 τσυγκραθεὶς ἐπὶ προφάσει \*φάρους.

660

- ΔΗ. γυναικες, ὡς δέδοικα μὴ περαιτέρω  
 πεπραγμέν' ή μοι πάνθ' ὅσ' ἀρτίως ἔδρων.  
 ΧΟ. τί δ' ἔστι, Δηγάνειρα, τέκνον Οἰνέως; 665  
 ΔΗ. οὐκ οἶδ'. ἀθυμῶ δ', εἰ φανήσομαι τάχα  
 κακὸν μέγ' ἐκπράξασ' ἀπ' ἐλπίδος καλῆς.  
 ΧΟ. οὐ δή τι τῶν σῶν Ἡρακλεῖ δωρημάτων;  
 ΔΗ. μάλιστά γ'. ὥστε μήποτ' ἀν προθυμίαν  
 ἄδηλον ἔργου τῷ παρανέσαι λαβεῖν.  
 ΧΟ. δίδαξον, εἰ διδακτόν, ἐξ ὅτου φοβεῖν.  
 ΔΗ. τοιοῦτον ἐκβέβηκεν, οἶν, ἦν φράσω,

665

**660** πανίμερος Mudge : πανάμερος MSS.      **661 f.** τᾶς πειθοῦς παγχρίστω |  
 συγκραθεὶς ἐπὶ προφάσει θηρός MSS. See comment.      **663** περαιτέρῳ] Hense

**660** πανίμερος: *Anthol.* 2. 169 χαλ-  
 κῷ κύσμον ἔδωκε πανίμερον. Here, how-  
 ever, the act. sense, 'full of love' (for  
 Deianeira), is fitter than the pass., 'all-  
 desired.' This is Mudge's correction of  
 the ms. πανάμερος, which admits of no  
 satisfactory explanation. It has been  
 interpreted: (1) 'travelling all day':  
 'Thence may he come, | A long day's  
 journey without pause' (Whitelaw). (2)  
 'Today.' One schol. paraphrases it,  
 τῇ σήμερον ἡμέρᾳ: another, ἐν τῇ αὐτῇ  
 ἡμέρᾳ. How this sense was extorted  
 from the word, I do not know. (3)  
 Taking it with what follows: 're-united  
 to Deianeira for all his days to come.'

**661 f.** τᾶς πειθοῦς παγχρίστω κ.τ.λ.  
 The corresponding verses of the strophe  
 (653 f.) appear sound: νῦν δὲ Ἀρτούροι  
 στρηθεὶς | ἔξελυσ' ἐπίπονον ἀμέραν. The  
 traditional text here, τᾶς πειθοῦς παγχρί-  
 στω | συγκραθεὶς ἐπὶ προφάσει θηρός,  
 makes a long syllable answer to the se-  
 cond of ἔξελυσ', and to the second of  
 ἀμέραν.

Let us now examine the text in detail.  
 (1) παγχρίστω does not look like a  
 gloss. Dindorf, who thinks it one, can  
 only suggest that it arose from πάγχρι-  
 στος, a gloss upon συγκραθεὶς. This is  
 hardly probable. Sophocles is fond of  
 intensive compounds with τᾶς: cp. 505,  
 652: *El.* 851 πανσύρτω, παμμήνω: *Ant.*  
 1282 παμμήτωρ: fr. 347 πάγκενος, etc.  
 As an epithet for the robe, παγχρίστω,

'thoroughly anointed,' is suitable. (Cp.  
 Deianeira's words in 580.) But it cannot  
 be a subst., as the schol. on 663 would  
 make it (*λέτει τῷ πέτλῳ*).

(2) The words ἐπὶ προφάσει θηρός =  
 ἐπίπονον ἀμέραν in 654. Besides being  
 unmetrical, θηρός requires an unexam-  
 pled sense for προφάσει, viz., 'precept.'  
 Hence Dindorf reads προφάσει (a word  
 which is not extant), and in 654 ἐπίπο-  
 νων ἀμεράν. For θηρός, M. Haupt con-  
 jected φάρος (*ΘΗΡΟΣ*, *ΦΑΡΟΣ*): for  
 the ἄ, cp. 916. The words ἐπὶ προφάσει  
 φάρος then mean, 'on the pretext of  
 the robe.' The robe was the πρόφασις for  
 using the love-charm. παγχρίστω can  
 be retained in the dat., agreeing with  
 προφάσει (cp. *Ant.* 794 n.).

(3) For συγκραθεὶς, cp. *Ant.* 1311  
 δειλαῖδε σὲ συγκέκραμαι δύῃ ('steeped in'  
 it): *Ai.* 895 οἰκτῷ τῷδε συγκέκραμένην  
 ('steeped in this lament,'—i.e., in the  
 anguish of it). Ar. *Plut.* 853 οὔτω πο-  
 λυνθόρῳ συγκέκραμαι δάμοντι. Thus the  
 primary sense of *mixture*, or *fusion*, led  
 to that of intimate union. If we accept  
 φάρος, then συγκραθεὶς would be most  
 naturally taken in the sense which πανί-  
 μερος, just before it, could suggest,—  
 'made one in heart' with Deianeira.

There remains, however, the metrical  
 discrepancy between συγκραθεὶς and ἔξ-  
 ελυσ' in 654. Hermann read ἔξελυσ'  
 ('unrolled,' meaning, 'disentangled,'  
 'brought to a smooth close'). But ἔξ-

Thence may he come, full of desire, steeped in love by the specious device of the robe, on which Persuasion hath spread her sovereign charm !

DE. Friends, how I fear that I may have gone too far in all that I have been doing just now !

CH. What hath happened, Deianeira, daughter of Oeneus ?

DE. I know not; but feel a misgiving that I shall presently be found to have wrought a great mischief, the issue of a fair hope.

CH. It is nothing, surely, that concerns thy gift to Heracles ?

DE. Yea, even so. And henceforth I would say to all, act not with zeal, if ye act without light.

CH. Tell us the cause of thy fear, if it may be told.

DE. A thing hath come to pass, my friends, such that, if I declare it,

conj. καιροῦ πέρα.

**670** τῷ τ: τῶι L. Blaydes conj. τοῦ.  
φράσω Erfurdt: ἀν φράσω MSS.: ἀν φράσαι Wunder.

**672** ήν

λν' seems genuine. It is possible, however, that συγκραθεῖς was an explanation of συντακεῖς (suggested by Paley), which would give the same sense. Cp. Eur. *Syphl.* 1029 γαμέτας | συντηχθεῖς αὐτοῖς ἀδόλους | γενναλας ἀλόχων ψυχᾶς, 'husband made one with wife in the sincere spirit of a loyal soul.' So συντακεῖς τινι, of close attachment, Plat. *Symp.* 183 E, 192 E.

Either συγκραθεῖς or συντακεῖς would here admit a secondary sense, unconsciously prophetic of the dire event (833 προστακέντος λοῦ: 836 προστετακώς),—like προσαρμόσα in 494.—For other views, see Appendix.

**668—820** Third ἐπεισόδιον. Deianeira confides to the Chorus her fear that a danger may lurk in the gift which she has just sent to Heracles. Hyllus enters (734). He describes the sufferings of his father, who is being carried home; and ends by invoking curses upon his mother. She goes silently into the house.

**668** περιτέρῳ, absol., implying περιτέρῳ τοῦ δέοντος (Plat. *Gorg.* 484 C).

**665** Δράνειρα, τέκνον Οἰνέως: the form of address implies earnest sympathy with the terror which they perceive in her: cp. the παῖ Μενούκεων of the Chorus in *Ant.* 1098.

**666 ε** ἀθυμῷ δ', ει φανήσομαι: cp. 176 n.: Eur. *Andr.* 61 φόβῳ μὲν, ει τις

δεοποτῶν αἰσθήσεται.—ατ' ἐλπίδος καλῆς, as the outcome of it: cp. *Ant.* 695 κακιοτ' ἀπ' ἔργων εὐλεσστατῶν φθίνει. (Not, 'contrary to it.')

**668** οὐ δή in a question, as *Ph.* 900: more often, οὐ δή ποτε (*O. T.* 1472, *Ant.* 381), or οὐ δή ποτε (*Tr.* 876, *El.* 1108).—τι is acc. of respect, and the gen. depends on it: 'Surely thou art not anxious as to aught belonging to, concerning thy gift?' This is simpler than to take the gen. as depending on ἐλπίδος, and τι as adv.: 'Not, perchance, (the hope concerning) thy gift?'—For the plur. δωρημάτων, cp. 494: for the dat. Ἡρακλεῖ, depending on the verbal notion, Plat. *Euthyp.* 15 A τὰ παρ' ἡμῶν δῶρα τοῖς θεοῖς: and *O. C.* 1026 n.

**669 ε** ὥστε μῆποτ' ἀν παραινέσαι, i.e., ὥστε οὕποτ' ἀν παραινέσαιμι. The words προθυμίαν...ἔργουν form a single notion, the sense being the same as if ἀδηλὸν were ἀδηλον. Cp. *Ant.* 794 n. ἀδηλὸν here means, 'untried by previous test': cp. her own words in 590 f. So in Thuc. 5. 103 ἀφανεῖς ἐλπίδες (as opp. to φανεραὶ) are those which rest on no solid ground. Cp. id. 1. 78 ἐν ἀδηλῷ κυδωνέεται.—For λαβεῖν, 'conceive,' cp. *Ph.* 1078 φρόνησιν...λαβοι.

**671 ει διδακτόν :** cp. 64.

**672 ει οἰον, ήν φράσω κ.τ.λ.** The choice here seems to lie between two courses.

γυναικες, \*ὑμᾶς θαῦμ' ἀνέλπιστον μαθεῖν.  
 Ὡς γὰρ τὸν ἐνδυτῆρα πέπλον ἀρτίως  
 ἔχριον, \*ἀργῆς οἰός εὐέρου πόκος, 675  
 τοῦτ' ἡφάνισται, διάβορον πρὸς οὐδενὸς  
 τῶν ἔνδον, ἀλλ' ἐδεστὸν ἐξ αὐτοῦ φθίνει,  
 καὶ ψῆ κατ' ἄκρας σπιλάδος. ὡς δὲ εἰδῆς ἄπαν,  
 ἦ τοῦτ' ἐπράχθη, μείζον ἐκτενῶ λόγον.  
 ἐγὼ γὰρ ὧν ὁ θήρ με Κένταυρος πονῶν 680  
 πλευρὰν πικρὰ γλωχῶν προύδιδάξατο,  
 παρῆκα θεσμῶν οὐδέν, ἀλλ' ἐσφέζομην,

**673** [ὑμᾶς] ὑμᾶς L, with most MSS.: ἡμᾶν r.—μαθεῖν A, R, K, Harl., and Ald.: λαβεῖν L (from δῦο), with μ written over λ, and θ over β, by first hand: παθεῖν r and schol. (with γρ. δὲ καὶ μαθεῖν).   **675** ἀργῆς...πόκος Wunder and Lobeck: ἀργῆτ' (=ἀργῆτι)...πόκω MSS. (*πόνον* for *πόκων*, A, R), which Nauck keeps, taking ἀργῆτ', however, as acc., and placing the comma after it (and not after ἔχριον). Blaydes conj. ἀργῆς (gen.)...πόκων—εὐέρου Lobeck: εὐέρῳ MSS. (εὐέρῳ L): εὐέρου Valckenaer.   **676** ἡφάνισται L, with most MSS.: ἡφάνιστο B, T, Lc

(1) To retain ὑμῖν, but with a comma after it, and to supply from it ὑμᾶς as subject to μαθεῖν: ‘such that, if I tell it to you, ye will learn an unexpected marvel.’ Cp. Ar. *Plut.* 349 πούσ τις (sc. χρησμός);—οἵος... | ἦ μὲν κατορθώσας, εὐ πράττειν δέ: where the subject to the inf. is ὑμᾶς, supplied from the preceding verb.

(2) To read ὑμᾶς (subject to μαθεῖν) instead of ὑμῖν, which may well have arisen from φράσω. This course is recommended by the lucid construction, and by the better rhythm. Cp. O. T. 1295 f. θέαμα δὲ εἰσόψει τάχα | ποιῶντον οἷον καὶ στυγοῦντ' ἐποκτίσαι.

Others, taking μαθεῖν with θαῦμ' ἀνέλπιστον only, suppose an ellipse of ξεται (or an equiv. word): ‘Such that, if I tell it, (it will be) an unexpected marvel for you to hear.’ But such an ellipse is extremely harsh. Wunder’s ἀν φράσαι (with εἴη understood as subject) is possible, but loses the emphasis prepared by ἦν φράσω, and gives an unpleasing rhythm.

**674** τὸν ἐνδυτῆρα πέπλον. The word ἐνδυτῆρ (found only here) expresses that the πέπλος was not for ordinary use, but was one which Heracles was to assume for the solemn rite. Thus it is equivalent to ‘stately,’ or ‘festal.’ Cp. Eur. *Iro.* 258 ἐνδυτῶν στεφέων λεόντων στολομόν, ‘the sacred apparel of wreaths with which thou hast been invested’ (because they mark

Cassandra’s prophetic character).—The χιτών belonged to the class of ἐνδύματα, garments ‘put on’ (and not merely wrapped round the body); while the Homeric πέπλος must be classed with ἐπιβλήματα (cp. II. 5. 734 ff.). But we cannot well regard ἐνδυτῆρ here as a qualifying epithet, meaning that *this* πέπλος was of the χιτών class (cp. 602 n.).

**675** ἀργῆς...πόκος: I follow Wunder and Lobeck in thus amending ἀργῆτ'...πόκων. The latter reading, if sound, presents a dilemma. (1) ἀργῆτ' = ἀργῆτι. But it is now generally recognised that the epic license of eliding datival ι was foreign to Attic Tragedy: the supposed examples all admit of easy remedy: see O. C., Appendix on v. 1436. (2) ἀργῆτα, agreeing with πέπλον: ‘white, glistening.’ This is possible; for, though τὸν ἐνδυτῆρα πέπλον precedes, a second epithet might follow: cp. n. on O. T. 1199. But the effect of such an epithet, added at the end of the clause, would here be very weak. And if ἀργῆτα is taken as the proleptic predicate (‘anointed so as to make it shine,’ Wecklein), this does not suit the sense. On the other hand, the connection of ἀργῆς with πόκος is confirmed by Aesch. *Eum.* 45 ἀργῆτα μαλλόν.

Blaydes suggests ἀργῆς οἴδε εὐέρου πόκων: but the usage of ἀργός precludes this. A change of ἀργῆς...πόκος into ἀργῆτ' (meant for ἀργῆτι)...πόκων would easily have been induced by the preceding φ.—

ye will hear a marvel whereof none could have dreamed.

That with which I was lately anointing the festal robe,—a white tuft of fleecy sheep's wool,—hath disappeared,—not consumed by anything in the house, but self-devoured and self-destroyed, as it crumbled down from the surface of a stone. But I must tell the story more at length, that thou mayest know exactly how this thing befell.

I neglected no part of the precepts which the savage Centaur gave me, when the bitter barb was rankling in his side: they were in my memory,

(perh. due to Triclinius).      **677 τῶν ἔνδον]** Blaydes reads **τῶν ἐκτὸς** (as Herwerden also had proposed).—**ἀντοῦ** A, and Ald.: **αὐτοῦ (sic)** L.      **678 καὶ ψῆ** MSS., and Ald.: **καὶ ψῆ** Eustath. p. 751, 52, and p. 1071, 9. Wecklein conj. **ψηκτὸν**: Fröhlich, **καὶ ψήχεται κατ' ἔδαφος.**      **680 Λ.** Nauck brackets the words **Κένταυρος πονῶν | πλευρὰν πικρᾶ γλωχῖν.**

**εὐέρον**, the Attic form, acc. to the schol. on Ar. *An.* 121 (where metre requires *εὔερον*).

**676 Λ.** **πρὸς οὐδενὸς** (neut.) **τῶν ἔνδον**, by nothing in the house (such as fire, or a corrosive substance). The conj. **τῶν ἐκτὸς** is ingenious, but seems unnecessary.—**φθίνει**, instead of **φθίνων**: see n. on *O. T.* 1134.

**678 ψῆ** is not elsewhere intrans. (cp. 698), and hence has been suspected here: but cp. 128, n. on **ἐπὶ...κυκλοῦσιν**.—**κατ'** **ἄκρας σπιλάδος**, down from the top of a flat stone, or slab, in the *αὐλὴ* of the house. Schol.: **ώς οὖν ἐπὶ λίθου θεμένη αὐτὸς τοῦτό φησι.** On coming into the court-yard from the room in which she had secretly anointed the robe, she had carelessly thrown the tuft of wool down upon this stone.

Such is the only sense which the words will bear. They are perhaps corrupt. Sophocles has the dat. plur. **σπιλάδεσσι**, in the ordinary sense, 'sea-rocks,' in fr. 341; but the sense of the sing. here is peculiar. And vv. 695—698 would naturally suggest that she had thrown the tuft at once on the ground, rather than on a stone from which it afterwards crumbled down.

Possibly the true reading is **κατ'** **ἄκρας σπόδιον**, 'utterly pulverised,' and **σπιλάδος** arose, when the letters after **σπ** had been partly effaced, through the wish to find a subst. which could agree with **ἄκρας**. Cp. Suid. **κατ'** **ἄκρας· δὶ' θλού,** **παντελῶς**: and *O. C.* 1242.

**679 ἐκτενῶ**: *Ai.* 1040 **μὴ τένε μακράν:** Aesch. *Eum.* 201 **τοσοῦτο μῆκος ἐκτεινον** **λόγουν.**

**680 Λ.** **γάρ**, prefatory.—**ὅν**, for **οὐδὲν**, by attract. to the subsequent **θεσμῶν**: cp. Dem. or. 20 § 87 **ῶν ἔργῳ πεποίηκεν ἐκαστος...**, **τούτῳ ἐλόγοι κρίος γίγνεται.**—**δὲ θῆρ** **Κένταυρος**, as in 1162: **θῆρ** may here be rendered by an adj., but is strictly a subst., the general term in apposition with the special.—**πονῶν πλευράν**: Hense quotes Ennius *Ann.* **боι tum laterali' dolor, certissimum' nuntiu' mortis.**—**πικρῷ**, cp. *Ai.* 1024 **πικρῷ | ...κυάδοντος:** *Il.* 5. 278 **πικρὸς διστός.**—**γλωχῖν.** This sense of **γλωχῖν** (which means 'the end of a strap' in *Il.* 24. 274) does not occur elsewhere in poetry of the classical age, but is attested by *Il.* 5. 393 **διστῷ τριγλάχων** (cp. 11. 507), a three-barbed arrow: which shows that the schol. here is right in identifying **γλωχῖν** with the Homeric **δύκος (uncus)**, 'barb' of an arrow (*Il.* 4. 151).

**προϊδδέσσατο**, 'had taught me *before-hand*': distinguish the other sense of this compound, 'to teach gradually' (*Ai.* 163, *Ph.* 1015). The midd. voice here suits the fact of the Centaur's hidden design. In Ar. *Plut.* 687, **δὲ γάρ ιερές αὐτοῦ με προϊδδέσσατο**, the verb might be causal ('had me instructed beforehand'). Sometimes, however, the midd. **διδάσκομαι** hardly differs from **διδάσκω**, unless by emphasising the teacher's effort (cp. Pind. *O.* 8. 59: Ar. *Nub.* 783).

**682 θεσμῶν οὐδέν.** The regular plur. was **θεσμολ**, though in fr. 90 we find **οὐ γάρ τι θεσμὰ τὰ δῖνα διτίτας πρέπει.** Cp. *Ph.* 24 **τάπιλοιπα τῶν λόγων** (n.).—**ἔσωζόμην**, remembered: Plat. *Rēp.* 455 B **ἀ ξμαθε, σώζεται**: cp. *O. T.* 318 n.

χαλκῆς ὅπως δύστυπτον ἐκ δέλτου γραφήν.  
 καὶ μοι τάδ̄ ἦν πρόρρητα, καὶ τοιαῦτ' ἔδρων·  
 τὸ φάρμακον τοῦτ' ἀπυρον ἀκτῖνός τ’ ἀεὶ      685  
 θερμῆς ἄθικτον ἐν μυχοῖς σώζειν ἐμέ,  
 ἥσως νιν ἀρτίχριστον ἀρμόσαιμί που.  
 κᾶδρων τοιαῦτα. νῦν δ̄, ὅτ’ ἦν ἐργαστέον,  
 ἔχρισα μὲν κατ’ οἶκον ἐν δόμοις κρυφῇ  
 μαλλῷ, σπάσασα κτησίου βοτοῦ λάχνην,      690  
 καθηκα συμπτύξασ’ ἀλαμπὲς ήλίου  
 κοῦλῳ ζυγάστρῳ δῶρον, ὕσπερ εἰδετε.  
 εἴσω δ̄ ἀποστείχουσα δέρκομαι φάτιν  
 ἀφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν.  
 τὸ γὰρ κάταγμα τυγχάνω ρίψασά πως      695  
 τῆς οἰός, ὡς προῦχριον, ἐς μέσην φλόγα,  
 ἀκτῖν’ ἐς ηλιωτιν· ὡς δ̄ ἐθάλπετο,

**684** καὶ μοι...ἔδρων. Wunder rejects this v.      **685** ἀκτῖνός τ’] τ’ is omitted by L.      **686** θερμῆς] θέρμησ L, A, and Ald., as if from θέρμη, ‘heat.’      **687** ἔσω νιν Elmsley: ἔσω ἄν MSS.      **688** κατ’ οἶκον ἐν δόμοις] For ἐν δόμοις, Dindorf conj. ἐν-  
 δυτὸν: Axt, ἐν μυχοῖς. Heimsoeth would read, τὸν πέπλον ἐν δόμοις.      **690** μαλλῷ

**688** χαλκῆς...δέλτου. This image is peculiarly forcible in connection with θερμῶν,—the word which expresses her religious reverence for the Centaur’s precepts. Laws, rituals, oracles, etc., were often engraved upon bronze tables. An example is afforded by the ‘Eugubinae Tabulae’ preserved at Gubbio, which concern sacred rites. Diod. Sic. 12. 26 (referring to the Laws of the XII. Tables) εἰς δώδεκα χαλκοῦς πλακας χαράζαντες οἱ θετοι. Plut. Alex. 17 δέλτον...χαλκῆν, τύπος ἔχουσαν ἀρχαίων γραμμάτων (an oracle): where, for τύπος (graven characters), cf. Pollux 8. 128 δέλτοις χαλκαῖς ἥσαν πάλαι ἐντευπωμένοι οἱ νόμοι οἱ περὶ τῶν ιερῶν καὶ τῶν πατρῶν. Cic. Phil. 1. 8 26 Quod ita erit gestum, id lex erit? et in aet incidi iubebitis...?

**684** καὶ μοι κ.τ.λ. Those who agree with Wunder in rejecting this verse hold that σώζειν depends on προῦδιδάξατο (681), and urge that κᾶδρων τοιαῦτα in 688 condemns τοιαῦτ’ ἔδρων here. The question must be considered in the light of the whole context. She begins by saying that the Centaur’s dying precepts remained in her memory as if graven on bronze (680—683). That passage is much more impressive if a full stop follows 683. She

then says, ‘Now *these* were his precepts,’—verse 684 marking her anxiety to explain that she had simply obeyed him to the letter. The reiteration, κᾶδρων τοιαῦτα, in 688, is unnecessary; but, in her actual state of mind, it is full of dramatic truth. The scholiast read this verse.

**685** Λ. ἀπυρον κ.τ.λ.: cp. 606 f.—For ἀπύτων with gen., cp. 23 n.

**687** ἔσω νιν. The solecism in the MSS., ἔσω ἄν, is like their τρίν ἄν θάνοι in 2 f., and ἥπικ’ ἄν...ἀπειλη in 164 f.—που: neither Nessus (575) nor she herself had ever thought of the charm being used on any one except Heracles. But, as she shrank from naming Eurystheus (35), so, at this moment, she shrinks from naming the man whom she loves.

**689** ἔχρισα μὲν corresponds with καθηκα in 691, not with εἴσω δ̄ in 693. Cp. Aι. 1 ἀεὶ μέν,...; καὶ νῦν: Thuc. 2. 65 § 12 δέκα μὲν ἔτη ἀντέχον...καὶ οὐ πρότερον ἐνέδοσαν. So μέν...τε, below, 1012.—κατ’ οἶκον, in the house (and not outside the gates): ἐν δόμοις, in the γυναικοῦντις, and not in the open αὐλῇ. For this limited sense of δόμοι, cp. Od. 6. 303 ἀλλ’ ὑπότ’ ἄν σε δόμοι κεκύθωσι καὶ αὐλῇ.

**690** κτησίου, ‘belonging to the household,’—i.e., to a flock kept near the house,

like the graven words which no hand may wash from a tablet of bronze. Now these were his orders, and I obeyed them — to keep this unguent in a secret place, always remote from fire and from the sun's warm ray, until I should apply it, newly spread, where I wished. So had I done. And now, when the moment for action had come, I performed the anointing privily in the house, with a tuft of soft wool which I had plucked from a sheep of our home-flock; then I folded up my gift, and laid it, unvisited by sunlight, within its casket, as ye saw.

But as I was going back into the house, I beheld a thing too wondrous for words, and passing the wit of man to understand. I happened to have thrown the shred of wool, with which I had been preparing the robe, into the full blaze of the sunshine.

As it grew warm,

...λάχνην. Wunder rejects this v. **691** καθῆκα] καθῆκα L.—συμπτέξασ'] συμπτήξασ' Harl. **692** ὥσπερ] Blaydes conj. φέρε.—εἰδετε] εἰδεται L, with ε written over αι by first hand. **693** δέρκομαι φάτω MSS. In L the gloss φάσμα (not φάντασμα), φαντασία, is written over φάτω. Hence Nauck writes φάσμα δέρκομαι. Reiske and Musgrave had proposed φάσω: Blaydes suggests θέαν or τέρας. **696** προύχριον] προύχρειον L.—Wunder rejects this v., which Dobree too suspected. **697** ἀκτῖν' ἐσ] Dobree and Bothe conj. ἀκτῖνος.

to supply food, and victims for sacrifice. Zeus Κρήτης was more especially the tutelar god of *household* property; hence domestic slaves stand κτητοῦ βιωμὸν πελας (Aesch. *Ag.* 1038). The epithet here does not, however, directly allude to him, as if meaning, 'devoted to the Κρήτης.'

**691** ἀλαμπὲς ἡλίου: cp. O. C. 677 ἀνήνεμον... | χειμώνων (n.).

**692** ζύγαστρο: for the dat., cp. 564. Xen. *Cyr.* 7. 3. I uses ζύγαστρα of boxes in which treasure is packed up for removal. The word meant simply, 'something fitted together,' 'compacted' (ζυγ.).—κολφ: the addition of this adj. is sometimes, esp. in poetry, merely picturesque: cp. O. C. 1593, *Ai.* 1165: Eur. *Ion* 19 κολφ...ἀντίτηρος: Her. 4. 2 ἀγγήια κολφ.—ὥσπερ εἴδετε. They saw the ζύγαστρο, but not the act of placing the robe in it: this (as ἀλαμπὲς ἡλίου shows) had been done in the house.

**693** f. εἰσω δ' ἀποστέλχουσα, returning into the house (632). The words ὥσπερ εἴδετε indicate the previous dialogue in front of it (531—632).—φάτω is boldly used here, but appears sound. The harshness is modified by the context: i.e., the antithesis between *uttering* and *comprehending* has led the poet to strengthen ἀφραστον by a noun specially suited to it,

as he strengthens δένμβλητον by the addition of ἀνθρώπῳ μαθεῖν.—Cp. Aelian *Nat. An.* 6. 60 τῶν ἀτεκάρτων τε καὶ δυναμθήτων. Eur. *Med.* 675 σοφώτερ' ή κατ' ἄνδρα συμβαλέων ἔπη.

**695 ff.** κάταγμα properly meant the ball of wool on the distaff, from which the thread is drawn down (κάταγεται, deducitur) by the spinner. (Plat. *Polit.* 282 E: *Soph.* 226 B.) Here it is merely a synonym for μαλλός (690). In Ar. *Lys.* 583 ff. κάταγμα is the thread itself.—προύχριον, before putting it into the casket (692). Lucian *Alex.* 21 σιάλφ τὴν σφραγίδα προχρίσα. —φλόγα comes first, since heat is the main point; then, to avoid ambiguity, ἀκτῖν' ἐσ ἡλιώτιν is added. Seneca *Herc.* Oet. 725 translates these words: *medios in ignes solis et claram facem.*

Wunder rashly rejects the verse. Dobree's objection to it seems to have been the repeated εσ. His words are merely: 'Suspectus ob constructionem; nisi legas φλόγα ἀκτῖνος ἡλιώτιν': *Adv.* II. 38. But the prep. is often thus repeated when a second noun stands in apposition with the first, serving to explain it: e.g., Lysis or. 6 § 14 καὶ ἐν Ἀρειῷ πάγῳ, εν τῷ σεμνοτάτῳ...δικαστηρίῳ: Plat. *Laches* 183 C ἐκ τούτων οἱ διομαστοὶ γίγνονται, ἐκ τῶν

ρέι πᾶν ἄδηλον καὶ κατέψηκται χθονί,  
μορφῇ μάλιστ’ εἰκαστὸν ὥστε πρίονος  
ἐκβρώματ’ ἀν βλέψεις ἐν τομῇ ξύλου. 700  
τοιόνδε κεῖται προπετέσ. ἐκ δὲ γῆς, ὅθεν  
προῦκειτ’, ἀναζέουσι θρομβώδεις ἀφροί,  
γλαυκῆς ὀπώρας ὥστε πίονος ποτοῦ  
χυθέντος εἰς γῆν Βακχίας ἀπ’ ἀμπέλου.  
ῶστ’ οὐκ ἔχω τάλαινα ποὶ γνώμης πέσω. 705  
ὅρῳ δέ μ’ ἔργον δεινὸν ἔξειργασμένην.  
πόθεν γὰρ ἀν ποτ’, ἀντὶ τοῦ θυησκῶν ὁ θὴρ  
ἔμοι παρέσχ’ εὔνοιαν, ἡς ἔθνησχ’ ὑπερ;  
οὐκ ἔστιν ἀλλὰ τὸν βαλόντ’ ἀποφθίσαι  
χρήζων ἔθελγέ μ’. ὅν ἐγὼ μεθύστερον,  
ὅτ’ οὐκέτ’ ἀρκεῖ, τὴν μάθησιν ἀρνυμαι. 710  
μόνη γάρ αὐτόν, εἰ τι μὴ ψευσθήσομαι  
γνώμης, ἐγὼ δύστηνος ἔξαποφθερῶ.  
τὸν γὰρ βαλόντ’ ἄτρακτον οἶδα καὶ θεὸν  
Χείρωνα πημήναντα, \*χῶνπερ ἀν θίγῃ. 715

**698** κατέψηκται] κατέψικται L. **700** ἀν βλέψεις A, R, and Ald.: ἐκβλέψεις L (an error caused by ἐκβρώματ'): ἐμβλέψεις B, etc. **704** βακχίας ι: βακχεῖας L (so most MSS., and Ald.). **705** This v., omitted by the

ἐπιτηδευσάντων ἔκαστα: *Prot.* 358 B αἱ ἐπὶ τούτου πράξεις ἄπασαι, ἐπὶ τοῦ ἀλύπτως ἔστι.

**698** φέι is equiv. to ψῆ in 678. The wool shrivels away; and presently there is nothing to be seen but a powder, like saw-dust, on the ground. For φέιν, cp. *O. C.* 259 n.—**κατέψηκται**: the perf. of instant result: cp. *Ph.* 76 δλωλα (n.). Seneca *Herc.* *Oet.* 736 *Dumque ipsa miror, causa mirandi perit.*

**699 f.** μορφῇ, dat. of respect: μάλιστ’ εἰκαστὸν, lit. ‘most nearly comparable’; but, instead of a simple dat., ἐκβρώμασι, we have a clause with ὥστε (= ὡς), as if (e.g.) οὐτῶς ἔχον had preceded.—πρίονος ἐκβρώματ' = πρίσματα (or παραπρίσματα): Schneidewin cp. Nicander *Ither.* 52 καὶ ἡ πρίνεσσι τομαὶ | κέδρος, πουλύδουσι καταψηθεῖσα γενεῖσι.—ἐν τομῇ ξύλου = ὅτε σόλον τέμνεται: for the form of the phrase, cp. *Ant.* 24 n.

**701 f.** προπετέσ, where it was thrown down: schol. ἐρριμμένον (cp. 695) καὶ προπεσὸν χαμαὶ.—ὅθεν, by attract. to ἐκ γῆς, instead of ὅπου: cp. Thuc. I. 89 § 3

διεκομίζοντο εὐθὺς ὅθεν (= ἐντεῦθεν ὅποι) ὑπεξέθεντο παῖδες καὶ γυναῖκας. In *O. C.* 1226 the doubtful κεῖθεν is not similar.—προύκειτ', ἀναζέουσι: past tense combined with historic pres. (*Ant.* 254 n.).—θρομβώδεις ἀφροί, foam, thickened into clots (θρόμβοι, τρέφω): hence the plur., which Seneca imitates, *Herc.* *Oet.* 737 *Quin ipsa tellus spumeos motus agit.*

**703 f.** πίονος ποτοῦ γλ. ὀπώρας ἀπὸ Β. ἀμπέλου: the rich juice of the blue fruit (obtained) from the vine: i.e., the γλεύκος, or ‘must,’ newly pressed from the ripe grapes; which foams when poured on the ground, since it has not yet passed through the stage of fermentation. Schol.: μάλιστα δὲ ὁ νέος οἶνος, θερμὸς ὡν, εἰ πέροι χαμαὶ, ἀφρίζει. The simile is suggested chiefly by the foam, but partly also by the purple tinge which the poison gives to the blood.—χυθέντος should not be taken with B. ἀπ’ ἀμπελου, since the grapes have already been gathered.

For ὀπώρας as = ‘fruit,’ cp. fr. 235. 7 πᾶσα τέμνεται βλαστουμένη | καλῶς ὀπώρα, κάνακίρναται ποτόν.—With

it shrivelled all away, and quickly crumbled to powder on the ground, like nothing so much as the dust shed from a saw's teeth where men work timber. In such a state it lies as it fell. And from the earth, where it was strewn, clots of foam seethed up, as when the rich juice of the blue fruit from the vine of Bacchus is poured upon the ground.

So I know not, hapless one, whither to turn my thoughts; I only see that I have done a fearful deed. Why or wherefore should the monster, in his death-throes, have shown good will to me, on whose account he was dying? Impossible! No, he was cajoling me, in order to slay the man who had smitten him: and I gain the knowledge of this too late, when it avails no more. Yes, I alone—unless my foreboding prove false—I, wretched one, must destroy him! For I know that the arrow which made the wound did scathe even to the god Cheiron; and it kills all

first hand in L, has been added in marg. by S.

**708** ἡσ] ἡσ L.—<sup>ητερ]</sup> Nauck writes ὑπο. **710** ἔθελγέ μ' L, with most MSS.: ἔθελγεν A, R, Harl., and Ald.:—μεθύστερον] μεθ' ὑστερον L. **712 f.** Nauck brackets these two vv. **715** χῶστερ ἀν θίγη B, T, Lc, which Wunder (omitting ἀν) adopts. (Acc. to Subkoff, ν is written over χ' ὕστερ in A.)

regard to the γλεῦκος, cp. *ib.* 6 γλυκαίνεται τε κάποτερκοῦται βότρυς (the colour of the ripening grape is esp. described by περκός, as here by γλυκός): for **Bauchiās**, *ib.* 2 Βάκχειος βότρυς: Verg. *Geo.* 2. 5 *tibi pampineo gravidus autumno* | *Floret ager, sputat plenis vindemia labris.* For **πίονος** cp. Tibull. 1. 1. 10 *pleno pinguius musta lacu.*

**705** ποι γνωμῆς πέσω: she knows not to what counsels she can have recourse: i.e., she can think of no remedy. Cp. *O. C.* 170 ποι τις φροντίδος ἐλθῃ; (n.).

**706** ὁρ δὲ μ'...ἔξεργαστρένην. The constr. with the acc. can be used whenever the speaker looks at his own case from without. But the examples are of two kinds. (1) Most often there is a contrast of persons; *El.* 65: Andoc. or. 1 § 30 φῆμι δέν ἐκενούς μὲν ἀπολέσθαι..., ἐμὲ δὲ σφέσθαι. (2) Sometimes, as here, there is no such contrast, and the effect is merely to give a certain objectivity: *El.* 470 πικρὸν | δοκά με πεῖρα τῆρης τολμήσεων ἔτι: so *Ai.* 606 f.: Plat. *Rep.* 400 Β οἷμα δέ με ἀκηκόεναι. This is esp. fitting when the speaker is in an evil plight, and means that he can see himself as others see him: so Xen. *An.* 5. 6 § 20 νῦν μὲν ὄρῶμεν ημᾶς ἀπόρους οὐτας κ.τ.λ.

**707 f.** πόθεν, 'from what motive?': ἀντὶ τοῦ, 'in gratitude for what?'—ἀν... παρέστι: (if he had shown kindness,—as he did not), why would he have done so?—ἡσ...ὑπερ, on account of whom, = ἡσ ἔνεκα, or δι' ἥν: cp. *Ant.* 932 βραδυτῆτος ὑπερ.

**709** ἀποφθίσαι: φθίσω and ἀφθίσα have ἵ in epic poetry, but ἵ in Attic: cp. 1043: *O. T.* 202: *Ai.* 1027.

**711** ἀρκεῖ, 'avails': not, 'suffices.' In the latter sense, ἀρκεῖ is usu. impers., but in the former, personal, as it is here (*sc.* η μάθησις).—ἀρνυματι: *Ant.* 903: *Ph.* 838.

**712** εἴ τι μή: 586 π.—ψευσθήσομαι γνώμης: *Ai.* 1382 καὶ μ' ἐψευστας ἐλπίδος πολύ.

**714 f.** ἀτρακτον: cp. *Ph.* 290 π.—θεὸν Χειρώνα. Cheiron, as the son of the god Cronus by the nymph Philyra, was of a different origin from the other Centaurs, the descendants of Ixion and Nephele. So Pindar distinguishes him as Κρονίδαν | Κένταυρον (*N.* 3. 47), οὐρανίδα γύνον εὑρυμέδοντα Κρόνον (*P.* 3. 4): and Apollonius Rhodius as ἄλλα μὲν ἵππω, | ἄλλα θεῷ ἀτάλαντον (2. 1240). He was still more separated from the rest of the Centaur tribe by his just and gentle character (*Il.* 11. 832 δικαιότατος Κενταύρων). Hence Greek art, after the in-

φθείρει τὰ πάντα κυώδαλ'. ἐκ δὲ τοῦδ' ὅδε  
σφαγῶν διελθὼν ιὸς αἵματος μέλας  
πῶς οὐκ ὄλει καὶ τόνδε; δόξῃ γοῦν ἐμῇ.  
καίτοι δέδοκται, κεῖνος εἰ σφαλήσεται,  
ταύτῃ σὺν ὄρμῇ κάμε συνθανεῖν ἀμα·  
ζῆν γὰρ κακῶς κλύουσαν οὐκ ἀνασχετόν,  
η̄τις προτιμᾷ μὴ κακὴ πεφυκέναι.

720

- XO. ταρβεῖν μὲν ἔργα δείν' ἀναγκαῖως ἔχει.  
τὴν δὲ ἐλπίδ' οὐ χρὴ τῆς τύχης κρινειν πάρος.  
ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλεύμασιν  
οὐδὲ ἐλπίς, η̄τις καὶ θράσος τι προξενεῖ.  
ΧΟ. ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ 'ξ ἔκουσίας  
όργη πέπειρα, τῆς σε τυγχάνειν πρέπει.

725

**716** φθείρει τὰ πάντα] Blaydes reads φθείροντα πάντα, as Wecklein and Faehse had conjectured. (φθείρονθ' ἀπάντα Fröhlich.)—κυώδαλ'. ἐκ δὲ τοῦδ' ὅδε] Hense conj. κυώδαλον δὲ τοῦδε δὴ (τοῦδε δὴ with Meineke), and so Nauck reads. **717** μέλας] Wecklein μύγας: Fröhlich conj. μέτα: Nauck suggests ἴος αἷματορρόφος. For αἵματος, Wunder writes αἵματοῦ. **718** δόξῃ γοῦν ἐμῇ] δόξῃ 'γοῦν [=γ' οὐν] ἐμῇ L.

vention of the hippo-centaur (564 n.), continued to portray Cheiron under the more humane type of the andro-centaur. This is his form on Greek vases, down at least to 400 B.C. Later art neglected this distinction. (See S. Colvin in *Journ. Hellen. Stud.*, vol. I. pp. 133—137.)

**τητημάντα.** Other Centaurs, routed by Heracles in Arcadia, fled to Cheiron near Cape Malea; and the hero, in shooting at them, accidentally wounded his friend. Cheiron could not be healed; and, being a god, could not die. At last Zeus allowed him to exchange fates, the immortal for the mortal, with Prometheus; and so he found rest (Apollod. 2. 5. 4).

Ovid varies the story. Heracles visited Cheiron on Mount Pelion; a poisoned arrow chanced to fall from the hero's quiver on the left foot of the Centaur. *Virus edax superabat opem... Nona dies aderat, cum tu, iustissime Chirou, | Bis septem stellis corpore cinctus eras.* (*Fast.* 5. 387—414.)

**χῶνπερ** seems a certain correction of **χῶσπερ**. The latter has been explained thus:—(1) 'Even as it may touch, (so surely) does it destroy.' This is possible, but somewhat forced; certainly less probable than **χῶνπερ**. (2) 'If only it touch

them.' This view—that **χῶσπερ ἀν=***dummodo*—rests on passages in which **χῶ** should be corrected to **ἔχως** (*O. C.* 1361, *Ph.* 1330, *Ai.* 1117).—Few will defend **χῶσπερ** as=**καλ** **δόπερ** ('whoever touches the arrow'); or accept, with Wunder, **χῶσπερ**.

**716 ff.** ἐκ...σφαγῶν τοῦδε διελθὼν, having passed out from the wounds of Nessus.—**ἴος αἵματος**, a poison consisting (or contained) in blood, because the poison from the arrow had become mixed with the blood; and it was in the form of blood (572 **ἀμφιθρεπτον αἷμα**) that the poison had been applied. For the 'defining' gen. cp. *EL.* 682 **πρόσχημ' ἀγώνος=πρόσχ.** **ἀγωνιστικόν**.

**τοῦδε**, Heracles. **τοῦδε—ὅδε—τόνδε**: this repetition of the pron., in different relations, has been thought strange. Yet cp. *O. T.* 948 **καλ** **νῦν** **ὅδε** | **πρὸς τῆς τύχης** **οὐλώκει,** **οὐδὲ τοῦδ'** **ὄποι:** where **ὅδε** is Polybus, and **τοῦδ'**, Oedipus. She reasons from past to present:—'the same poison, coming from this source, will kill this man.' The reiterated pronoun really marks the stress of the inductive argument.

Others take **ἐκ...τοῦδε** as= 'from this arrow': then **σφαγῶν** must go either with **διελθὼν**, 'having come through (from) the wounds'; or with **αἵματος**,

beasts that it touches. And since 'tis this same black venom in the blood that hath passed out through the wound of Nessus, must it not kill my lord also? I ween it must.

Howbeit, I am resolved that, if he is to fall, at the same time I also shall be swept from life; for no woman could bear to live with an evil name, if she rejoices that her nature is not evil.

CH. Mischief must needs be feared; but it is not well to doom our hope before the event.

DE. Unwise counsels leave no room even for a hope which can lend courage.

CH. Yet towards those who have erred unwittingly, men's anger is softened; and so it should be towards thee.

**δόξει γοῦν ἔμοι** A (with a few more), and Ald. **ταύτῃ** H. Stephanus and Brunck: **ταύτῃ** MSS.—**ὅρμη** δρμῆ L, with γ written over μ by the first hand. Of the later MSS., some (as L<sup>2</sup> and B) have δρμῆ, others (as A), δργῆ: Ald. gives the latter. Wunder writes ἀκμῆ. **723 δεῖν'** δεῖν' L. Tournier conj. ἔργ' δέλη'. **728 πέπειρα, τῆς**] Blaydes writes πέπειρος, ης.—σὲ Blaydes: σε MSS. and edd.

'poison contained in the blood of the wounds.' But the point is that the poison, though it comes to Heracles from the wound of Nessus, and not (as to its former victims) directly from the arrow, is still the same. And, since δέ expresses this, τοῖς, if it referred to the arrow, would be superfluous.

**δέῃ γοῦν ἐμῷ:** cp. Plat. *Phaed.* 68 B οὐδὲ ἀσμενὸς εἶσαι αὔτοῖς; οἰσθαί γε χρή. For γοῦν, cp. n. on *Ant.* 45 τὸν γοῦν ἔμόν.

**719 εἰ σφαλήσεται:** cp. 297, *σφαλῆ*—**ταύτῃ σὺν ὅρμῃ**, lit., 'borne along by the same impetus.' The δρμή, impetus, is that of the fate which brings Heracles low: she means, 'at the same moment I, too, shall be swept out of life.' Cp. Xen. *Ages.* 2. 29 ἐνώπιος γάρ την αὐτὴν δρμήν τῷ μὲν Αλγυπτίῳ χάριν ἀποδώσεω..., τοὺς δέ ἐν τῇ Ἀσίᾳ Ἑλληνας πάλιν ἐλευθερώσεων, τῷ δὲ Πέρσῃ δίκαιην ἐπιθέσειν: i.e., 'by the same effort.' The phrase was perhaps a familiar one, to which the poet has here given a new turn.

For **σὺν**, cp. Theocr. 25. 251 τηλοῦ δὲ μᾶς πήδησε σὺν δρμῇ ('at one bound': though μᾶς δρμῇ usw. = 'by a common impulse,' Xen. *An.* 3. 2. 9).

**722 προτιμῷ** with inf.; cp. Her. 3. 21 προτιμῶν πολλοῦ ἐμοὶ κέινος γενέσθαι. —μῆ ('generic') with κακή, rather than with the inf.: cp. 725: fr. 154. 2 ἔχοιμ' ἀν αὐτῷ μῆ κακῶς ἀπεικάσαι. The adj. is

not here a mere synonym for δυσγενής (as in *O. T.* 1063), but rather blends the ideas of birth and character. For the sentiment, cp. *El.* 989 ἵνην αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν: *Ai.* 479.

**723 εἰ ἔργα δεῖν'**: the 'deeds' are the dire results which Deianeira has so frankly presaged (718 πῶς οὐκ ὀλεῖ καὶ τὸνδε;). Hence δεῖνά is not too strong. —**Ἐλπῖς** has properly a neutral sense (cp. 125 n.): 'we must not decide our forebodings before the issue,'—i.e., assume that the worst will certainly happen: hence we may more freely render, 'doom our hope.'

**725 τοῖς μῇ καλοῖς β.:** for the generic μῆ, cp. *Ant.* 494 τῶν μηδὲν δρῆσιν ἐν σκότῳ τεχνωμένων.—**Ἐλπίς, ήτις καὶ θρ.** τι προξενεῖ, a foreboding which so much as lends courage. The measures which she has taken do not allow her to think of a good result as even possible. For προξενεῖ cp. *O. T.* 1483 n.

**727 εἰ ἀμφὶ** with dat., 'in the case of,' *Ph.* 1354 n.—μῆ 'ξ ἔκουστας: cp. 395: *Ph.* 467 μῆ 'ξ ἀπότον. The adverbial phrase would properly precede σφαλέσι: but cp. *Ant.* 659 n.—**πέπειρα** (related to πέπων as πίειρα to πίων) is attested by the grammarians, but extant only in Anacreon fr. 87. Hippocrates *Acut.* 390 has πέπειρος νότος, and Ar. *Ecccl.* 896 ἐν ταῖς πεπειροῖς (Rav. πεπειραις).—For the sentiment, cp. fr. 599 ἄκων δ ἀμαρτῶν οὐτὶς ἀνθρώπων κακός.

- ΔΗ. τοιαῦτα δ' ἀν λέξειν οὐχ ὁ τοῦ κακοῦ  
κοινωνός, ἀλλ' φέρε μηδέν ἐστ' οἴκοι βαρύ. 730  
ΧΟ. σιγᾶν ἀν ἄρμόζοι σε τὸν πλείω λόγον,  
εἰ μή τι λέξεις παιδὶ τῷ σαυτῆς· ἐπεὶ  
πάρεστι, μαστήρ πατρὸς ὃς πρὶν ωχετο.

## ΤΛΛΟΣ.

- ῳδή μητερ, ως ἀν ἐκ τριῶν σ' ἐν εἰλόμην,  
ἢ μηκέτ' εἶναι ζῶσαν, ἢ σεωσμένην 735  
ἄλλου κεκλήσθαι μητέρ', ἢ λώους φρένας  
τῶν νῦν παρουσῶν τῶνδε ἀμείψασθαι ποθεν.  
ΔΗ. τί δ' ἐστίν, ὥ παῖ, πρός γ' ἐμοῦ στυγούμενον;  
ΤΔ. τὸν ἄνδρα τὸν σὸν ἵσθι, τὸν δ' ἐμὸν λέγω  
πατέρα, κατακτείναστα τῇδε ἐν ἡμέρᾳ. 740  
ΔΗ. οἵμοι, τίν' ἔξηνεγκας, ὥ τέκινον, λόγον;  
ΤΔ. δὸν οὐχ οἰόν τε μὴ τελεσθῆναι· τὸ γάρ  
φανθὲν τίς ἀν δύναιτ' ἀν ἀγένητον ποεῖν;  
ΔΗ. πῶς εἶπας, ὥ παῖ; τοῦ παρ' ἀνθρώπων μαθὼν  
ἀζηλον οὕτως ἔργον εἰργάσθαι με φήσ; 745

729 ὁ τοῦ] Blaydes writes ὁ τον.

731 ἀν ἄρμόζοι] ἀρ' ἄρμόζει Harl. (γὰρ ἄρμοζοι V<sup>2</sup>).—λόγον] χρόνον MSS., and Ald.: but L has γρ. λόγον written above.

732 εἰ μή τι] κον μή τι Hermann.—σαντῆς] σ' αὐτῆς L (the ' after σ added by S).—Hense would omit the v.

733 μαστήρ] In L the first hand had omitted this word, but has added it above

**729 f. τοιαῦτα δ':** δέ introduces an objection, as in *O. T.* 379 (n).—οἴκοι, fig.: cp. Eur. *Tro.* 647 τὸν δὲ νῦν διδάσκαλον | οἰκοθεν ἔχουσα χρηστόν. So Lat. *domi* (Plaut. *Miles* 194, with Tyrrell's note). In Her. 7. 152 τὰ οἰκήμα κακά ('the troubles that they have at home') is similarly figurative.

**731 ff. ἀν ἄρμόζοι:** cp. Dem. or. 18 § 42 λόγους οὖς...ἄρμόσει λέγειν.—τὸν πλεία λόγον: the further discourse which might be expected: cp. n. on *O. C.* 36 τὰ πλείον ἴστορειν.—εἰ μή τι: the schol. seems right in taking τι as object to λέξεις, rather than as an adv. ('perchance,' 712).—μαστήρ πατρὸς: cp. *O. C.* 455 ἐμοῦ | μαστῆρα. The Chorus may be supposed to know of this mission through having heard the last words of the πρόλογος as they were entering (95).

**734 ff. ἀν...εἰλόμην:** cp. *Ph.* 1239 ἀν...ἔβουλόμην (n).—σε is subject to each of the three infinitives which follow. It is placed as if the speaker mentally supplied a word such as παθεῖν. But ἐν is

really an accus. in apposition with the whole sentence, σε ἢ μηκέτ' εἶναι, etc. The peculiar order has been due to the metrical difficulty of inserting σε anywhere in vv. 735—737.

**ἐκ τριῶν ἐν.** Photius and Suidas quote the proverb, τῶν τριῶν κακῶν ἐν γ' οὐν ἐλέσθ' αὐτῷ τι πᾶσαν ἀνάγκη, and Mennander, ἐν γάρ τι τούτων τῶν τριῶν ἔχοι κακῶν. Cp. schol. Pind. *O. I.* 97 τρία λέγεται κακῶς καὶ τὰ πρὸς τὸν θάνατον συνεργοῦντα, ἔλφος, ἀγχόνη, κρημώς. Σοφοκλῆς (fr. 822) λύσται γάρ, εἰ καὶ τῶν τριῶν ἐν ὀλοματι. A like prov. was τρία Θηραμένους, alluding to three alternative penalties proposed by him.

**κεκλήσθαι:** cp. 149: *El.* 366 πάντων ἀρλοτον παιδα κεκλήσθαι. — ἀμείψασθαι, get in exchange: Aesch. *Theb.* 304 ποίον δὲ ἀμείψεσθε γαλας πέδον | τάσδε ἄρεον; ποθεν is wholly vague: the schol.'s ἐκ θεοῦ τινος is too definite.

**738 τι δ' ἔστιν...πρός γ' ἐμοῦ στυγού-**

DE. Nay, such words are not for one who has borne a part in the ill deed, but only for him who has no trouble at his own door.

CH. 'Twere well to refrain from further speech, unless thou would'st tell aught to thine own son; for he is at hand, who went erewhile to seek his sire.

*Enter HYLLUS.*

HY. O mother, would that one of three things had befallen thee! Would that thou wert dead,—or, if living, no mother of mine,—or that some new and better spirit had passed into thy bosom!

DE. Ah, my son, what cause have I given thee to abhor me?

HY. I tell thee that thy husband—yea, my sire—hath been done to death by thee this day!

DE. Oh, what word hath passed thy lips, my child?

HY. A word that shall not fail of fulfilment; for who may undo that which hath come to pass?

DE. What saidst thou, my son? Who is thy warranty for charging me with a deed so terrible?

the line. **736** μητέρ' ῥ: μητέρα σ' L. **742** μὴ MSS.: μὴ οὐ Nauck. **743** φανθὲν] Nauck writes κραυθὲν.—δύναιτ' ἀν Suidas s.v. σμοις: δύναιτ' (without ἀν) MSS.—ἀγένητον L: ἀγένητον A, with most MSS., and Ald.—Hense would omit this v., changing τὸ γάρ in 742 to γύναι. **745** Nauck brackets this v.

μενον; 'What is there, *on my part*, that excites hatred?' The phrase is peculiar (since the words could mean, 'what is hated *by me*?'); but, in speaking, the sense would be made clear by a very slight pause after the words πρός γ' ἔρων, which are naturally emphatic (cp. *O. T.* 516).

**739 f.** τὸν δ' ἐμὸν: for this use of δέ to mark a second relationship, see on *O. C.* 1275 ὁ σπέρματ' ἀνδρὸς τοῦδ', ἐμαι δ' ὥμαλους. Two modes of expression are blended here, since either δέ, or λέγω, should properly be absent: but the redundancy suits the speaker's vehemence.—For λέγω, cp. 9.

**741** ἐξίνεγκας here denotes a *startling* utterance (like ποιῶ σε ἔπος φύγεν ἔρκος ὀδόντων); ἐκφέρω, with ref. to speech, usu.= 'to disclose' a secret (*Her. 3. 71*).

**742 f.** ὃν οὐχ οἰών τε κ.τ.λ. This λέγως is one which must needs 'be fulfilled,' —i.e., 'be found to correspond with a fact,' 'prove true,'—since the thing has already happened. Cp. *Il. 1. 388* ἡπελησσεν μῆδον, δ δη τετελεμένος ἔστιν.—Most edd. read μὴ οὐ, instead of the MS. μὴ, here: but see 90 n.

τὸ...φανθὲν, that which has come before men's eyes,—come to pass: cp. *Ai. 647* (χρόνος) φένει τὴν ἀδηλα καὶ φανέντα κρύπτεται: *Ant. 457* κούδεις οἴδεν εἰς ὅποιον φάνη. The word is fitting at a moment when his mind is full of the terrible sight which he has just seen (746 f.). For τὸ γάρ at the end of the v., cp. 92.—τίς ἀν δύναιτ' ἀν: cp. 21.

ἀγένητον, 'not brought to pass' (st. γεν-, γένομαι): cp. Horace's *infectum* (*C. 3. 29. 47*). But ἀγένητος (γεννα-) = 'not begotten' (61). Agathon fr. 5 (ap. Arist. *Eth. N. 6. 2*) μένον γάρ αὐτοῦ καὶ θέδς στερεόκεται, | ἀγένητα ποιεῖν ἀσ' ἀν γη πεπραγμένα. Pind. *O. 2. 17* τῶν δὲ πεπραγμένων | ...ἀποιητον οὐδέ ἀν | χρόνος δι πάντων πατήρ δύναιτο θέμεν ἔργων τέλος. Simonides fr. 69 τὸ γάρ γεγενημένον οὐκέτι ἀρεκτον ἔσται. Theognis 583 ἀλλὰ τὰ μὲν προβέβηκεν ἀμήχανον ἔστι γενέθαι | ἄργα. Plin. *H. N. 2. 7* Deus nullum habet in praeterita tuis praeterquam obli-  
vionis.

**744 f.** For δινθρόπων added to the interrog. τίς, cp. *El. 238, 930*.—ἀδηλον: cp. 284.—Nauck rejects v. 745, because Deianeira ought to have one verse only

- ΤΔ. αὐτὸς βαρεῖαν ἔμμοφορὰν ἐν ὅμμασιν  
πατρὸς δεδορκῶς κού κατὰ γλώσσαν κλύων.  
ΔΗ. ποῦ δὲ ἐμπελάζεις τάνδρὶ καὶ παρίστασαι;  
ΤΔ. εἰ χρὴ μαθεῖν σε, πάντα δὴ φωνεῖν χρεών.  
    δῆτε εἴρπε κλευὴν Εὐρύτου πέρσας πόλιν,      750  
νίκης ἄγων τροπαῖα κάκροθίνια,  
ἀκτή τις ἀμφίκλυστος Εὐβοίας ἄκρον  
Κήναιον ἔστιν, ἐνθα πατρῷῳ Διὶ  
βαμοὺς ὄρίζει τεμενίαν τε φυλλάδα.  
οὖν νιν τὰ πρῶτ’ ἐσεῖδον ἀσμενος πόθῳ.      755  
μέλλοντι δὲ αὐτῷ πολυθύτους τεύχειν σφαγὰς  
κῆρυξ ἀπ’ οἰκων ἵκετ’ οἰκεῖος Λίχας,  
τὸ σὸν φέρων δώρημα, θανάσιμον πέπλον.  
οὐν κεῖνος ἐνδύς, ὡς σὺ προύξεφίεσο,  
ταυροκτονεῖ μὲν δώδεκ’ ἐντελεῖς ἔχων      760  
λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ’ ὁμοῦ  
ἐκατὸν προσῆγε συμμιγῆ βοσκήματα.

**746 f.** Deventer and Hense reject the words *βαρεῖαν ἔμμοφορὰν ἐν ὅμμασιν | πατρὸς*. —*κού* καὶ L (with *κού* in marg. from a late hand). This error is in most MSS. (as in Ald.); though a few (including B) have *κοῦ*.      751 *τροπαῖα* Dindorf: *τρόπαια* MSS. Cp. 1102.      753 *Κήναιον ἔστιν]* κηναῖον ἔστιν L. Many edd.

(cp. 738, 741, 748). But it is unsafe to assume such a rigorous ‘symmetry’: and the larger utterance is natural here.

**746 f.** *ἐν ὅμμασιν:* 241 n.—*κατὰ γλώσσαν*, ‘as a matter of report,’ i.e. *παρ’ ἄλλων*. (The similar phrase ἀπὸ γλώσσης usu. means ‘orally,’ i.e., not in writing: Her. 1. 123, Thuc. 7. 10.) Cp. Eur. I. T. 901 τάδ’ εἶδον αὐτῇ, κού κλύουν’ ἀπαγγελῶ.

**748** ἐμπελάζεις...καὶ παρίστασαι, i.e., find him, and then stand near to him in his sufferings. The vivid historic pres. suits the tension of mind with which the question is asked: cp. O. T. 113 συμπίττει, and ib. 1025 δίδωσ. —These are Deianeira’s last words on the scene.

**749** εἰ χρὴ μαθεῖν σε. Hyllus abhors her, as the murderer of his father; there is no touch of pity in his mood. His words mean that the recital will be painful to *him*, and also that he shrinks from speaking to her at such length. (Cp. 815 f.) According to Greek usage, it was not *δοτον* for the relatives of a slain person to hold any avoidable intercourse with the slayer. (Cp. Lys. or. 12 § 24:

Isae. or. 9 § 20.) This feeling appears in 815 f.

**750** δῆτε εἴρπε: see on 237 f. For the absence of a prefatory *γάρ*, cp. 555, 909. *ἔπει* is more usual than *ὅτε* in opening such a *ρήσις*. The schol.’s remark here, *καινοπερτῆς ἡ φράσις*, may refer partly to that, and partly to the abruptness of *εἴρπε*.

**751** *τροπαῖα*, the arms taken from the enemy (cp. *Ant.* 143 n.), *σκῦλα: ἀκροθίνια*, the booty, *λεῖα*. —This accent for the subst. *τροπαῖον* is attested by the grammarians, and preserved by L in 1102: though, acc. to rule, the subst. would be *τρόπαιον*, and the adj. *τροπαῖος* (*P.H.* 1459 n.).

**752 ff.** *ἀκτή...ἔστιν*, instead of *ἡλθεν* *εἰς ἀκτήν κ.τ.λ.:* cp. Eur. *Hipp.* 1198 *ἔπει δὲ ἐρημον χώρον εἰσεβάλλομεν, | ἀκτή τις ἔστι κ.τ.λ.* (instead of *εἰδομεν ἀκτήν τινα*): I. T. 260 *ἔπει τὸν ἑρέσσοντα διὰ Συμπληγάδων | βούς ὑλοφορβούς πόντον εἰσεβάλλομεν, | ἦν τις διαρράξ κυμάτων πολλῷ σάλῳ | κοιλωπὸς ἄγμος: ib. 1449 δταν δὲ Αθῆνας τὰς θεοδυμήτους μολυγς, | χώρος τις ἔστιν.* The epic fashion is to begin with

HY. I have seen my father's grievous fate with mine own eyes ; I speak not from hearsay.

DE. And where didst thou find him,—where didst thou stand at his side ?

HY. If thou art to hear it, then must all be told.

After sacking the famous town of Eurytus, he went his way with the trophies and first-fruits of victory. There is a sea-washed headland of Euboea, Cape Cenaeum, where he dedicated altars and a sacred grove to the Zeus of his fathers ; and there I first beheld him, with the joy of yearning love.

He was about to celebrate a great sacrifice, when his own herald, Lichas, came to him from home, bearing thy gift, the deadly robe ; which he put on, according to thy precept ; and then began his offering with twelve bulls, free from blemish, the firstlings of the spoil ; but altogether he brought a hundred victims, great or small, to the altar.

write Κήρυαίν ἔστιν.      756 πολυθύτους] πολυθέτους A, Harl.      757 κῆρυξ]  
Cp. cr. n. on 189.—[κετ'] ἥκετ' L (not altered from [κετ']).      759 προύξεφεσο] προύξεφεσο L.      760 ἐντελεῖς] Blomfield conj. ἐκτελεῖς.      761 ἀπαρχῆν]  
In L there has been an erasure between χ and η (ἀσ?).

a description of the place (*Il.* 2. 811 ἔστι δέ τις...κολάνη, *Od.* 3. 293 ἔστι δέ τις πέτρη)—as above, 237. The mixed construction here comes from a wish to make the narrative at once consecutive and graphic.

**Κήρυαιον :** 237 n.—**πατρόφω :** 288 n.—**βωμὸς ὄριζει κ.τ.λ. :** 238 n.—**τεμενεῖαν...** φυλλάδα = **τέμενος πολύφυλλον** (*schol.*).—**ἀσμενος πόθῳ,** glad, through my longing (causal dat.).

**756 πολυθύτους...σφαγὰς :** the second part of the compound adj. is akin in sense to the subst.; cp. χοῖνις τρισπόδιοι (*Ant.* 431), νεοτόμοις πλήγμασι (*ib.* 1283).

**757 κῆρυξ ἀπ' οἰκων...οἰκεῖος :** ‘his own’ herald, returning from Trachis, was not one at whose hand he could have expected such a gift. It is needless to give **οἰκεῖος** a special sense, as (*a*) ‘bred up in his household,’ or (*b*) ‘sent on a private mission,’ as Paley takes it.

**759 προύξεφεσο :** for the imperf., cp. *O. T.* 1055 ἐφιέμεσθα : *O. C.* 1605 ἐφίετο : so often ἐκέλευον. This compound does not occur elsewhere, but is paralleled by **προεξανίσταμαι**, **προεξαποστέλλω**.

**760 ff. ταυροκτονεῖ κ.τ.λ.** The offering consisted of a hundred victims alto-

gether, including bulls, sheep, and goats (**συμμιγὴ βοσκήματα**),—a ‘hecatomb’ in the general sense (*Il.* 1. 315 ἑκατόμβας | ταῦρων ἡδὸντι). The sacrifice was to begin with the slaughter of twelve oxen, animals specially selected from the spoil. Such a **θυσία δώδεκα ἵερεις** was called **δώδεκῆς** (*Eustath.* p. 1386, 48, etc.). In *Il.* 6. 93 Helenus directs that an offering of twelve cows shall be promised to Athene.

**Ἐντελεῖς=τελεῖος**, with no physical blemish or taint : *Lucian Sacrif.* 12 στεφανώσαντες τὸ ἱδρον, καὶ πολὺ γε πρότερον ἐξετάσαντες εἰ ἐντελέσ εἴη, ἵνα μηδὲ τῶν ἀχρήστων τι κατασφάττωσι, προσάγοντι τῷ βωμῷ.

**Βόος** is probably masc. here (as in *Ai.* 62), though in Homer it is usu. fem., unless the contrary is specified. The word **ταυροκτονεῖ** is not decisive, since it might express merely the antithesis between oxen and other victims (cp. such phrases as **οἰνοχοέων νέκταρ**). *Seneca Herc.* Oet. 784 *Ut stetit ad aras omne votivum pecus, | Totumque tauris genuit auratis nemus.*

**προσῆγε, sc. τῷ βωμῷ :** cp. *Pollux* 1. 29 τὰ δὲ προσακτέα θύματα, λερέα ἀρία δτομα ὀλόκληρα ὑγιῆ ἀπήρα. The imperf. means strictly, ‘proceeded to bring’ (after

καὶ πρῶτα μὲν δεύλαιος ἵλεω φρεὶ  
κόσμῳ τε χαίρων καὶ στολῇ κατηγέτο  
ὅπως δὲ σεμνῶν ὄργίων ἔδαιστο  
φλὸξ αἴματηρά κάπτο πιείρας δρυός,  
ἵδρως ἀνήγει χρωτί, καὶ προσπτύσσεται  
πλευραῖσιν ἀρτίκολλος, ὡστε τέκτονος,  
χιτών ἄπαν κατ' ἄρθρον· ήλθε δὲ ὁ στέων  
ἀδαγμὸς ἀντίσπαστος· εἶτα φοινίας  
ἐχθρᾶς ἔχιδνης ἵὸς ὡς ἔδαινυτο.  
ἐνταῦθα δὴ βόνησε τὸν δυσδαιμόνα  
Λίχαν, τὸν οὐδὲν αἴτιον τοῦ σοῦ κακοῦ,  
ποίαις ἐνέγκοι τόνδε μηχανᾶς πέπλον·  
ο δὲ οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης  
δώρημ' ἔλεξεν, ὡσπερ ἦν ἐσταλμένου.

765

770

775

**764 κατηγέτο]** Meineke conj. **κατήρχετο.**

**767 ιδρώσ]** L has *iδρώσ*, not *iδρώσ*, though the grave accent is short, thick, and nearly horizontal, as the first hand sometimes makes it: the accent on *ειδώσ* in 775 is somewhat similar.—*ἀνήγει*] ἀνήγει L.—

donning the robe). The hist. pres. *ταυροκονεῖ*, too, represents an imperf., not an aor.

**768 Ἰλεω.** While *ἱλαρός* (*τι*) properly refers to aspect ('beaming,' 'cheerful,' as opp. to *σκυθρωπός*), *Ἰλεως* denotes a placid or gracious mood of the mind: cp. Ephippus (a poet of the Middle Comedy), 'Ἐμπολή τρ. Ι ἐποίησε θ' Ἱλαρόν, εὐθέως δ' ἀφέλε τὰν | αὐτῷ τὸ λυτοῦν, κάπεδειξεν Ἰλεων' (where Meineke rashly changes θ' *ἱλαρόν* to *θαλερόν*).

**764 κόσμῳ τε...καὶ στολῇ=κοσμίᾳ στολῆ.** So in Eur. *Med.* 1165 Glauce puts on the deadly gifts of Medea, *δώρους ὑπερχαίρουσα*.—**κατηρέτο:** as Chryses *μεγάλ'* εὐχέτο *χείρας ἀνασχόν*, at the sacrifice described in *Il.* I. 447—466; and as Nestor *πολλὰ...Αθήνη* | *εὐχέτο*' on the like occasion in *Od.* 3. 430—463. Those two passages explain the ritual imagined here (vv. 756—766). (1) Heracles, having put on the robe, brings his victims to the altar. (2) The next act would be to sprinkle the *χέρνιψ* on the sacrificers; who would then take barley-meal (*οὐλοχύται*) in the hands from the basket, *κανοῦν*. (3) Then Heracles offers his prayer to Zeus. (4) The actual immolation follows; the barley-meal is sprinkled on the heads of victims; hair, cut from one or more of them, is thrown on the altar-fire; and they are slain.

(5) The *μηρά* (*Ant.* 1011), doubly wrapped in fat, are burnt on the altar. This act was in progress, when the agonies of Heracles began.

Several critics alter **κατηγέτο** to **κατήρχετο**. The latter, if used in its larger sense, would refer to no. 2 of the stages described above (cp. *Od.* 3. 445 *χέρνιψα τ'* οὐλοχύτας τε κατήρχετο); if in its narrower sense, to no. 4 (cp. Ar. *Av.* 959, Her. 2. 45). The larger sense would be best here.

But **κατηγέτο** is an immeasurably finer reading. Heracles, standing before the altar as he prays with uplifted hands to Zeus, is thrown into stronger relief than if imagined merely in the brief act denoted by **κατήρχετο**. The *Ἰλεως φρίν*, too, would be more apparent in the *εὐχή* than in the rite.

**765 οἱ σεμνῶν ὄργιων...φλὸξ:** the flame of the solemn *rītes*, i.e. the flame from the sacrifice on the altar. *ὄργια* could not literally mean *θύματα* (the word by which the schol. explains it); but the sense is the same. In *Ant.* 1013, too, *ὄργιων* are 'rites,' not 'victims.' The flame is called *αἴματηρά*, because the burning flesh was so. It is needless to take *ἀπό* with *ὄργιων*.

**πιείρας δρύός:** the wood of the pine (*πεύκη*) is resinous (*ρητινώδης*),—a quality conducive to the bright flame which was

At first, hapless one, he prayed with serene soul, rejoicing in his comely garb. But when the blood-fed flame began to blaze from the holy offerings and from the resinous pine, a sweat broke forth upon his flesh, and the tunic clung to his sides, at every joint, close-glued, as if by a craftsman's hand ; there came a biting pain that racked his bones ; and then the venom, as of some deadly, cruel viper, began to devour him.

Thereupon he shouted for the unhappy Lichas,—in no wise to blame for thy crime,—asking what treason had moved him to bring that robe ; but he, all-unknowing, hapless one, said that he had brought the gift from thee alone, as it had been sent.

*προσπτύσσεται* Musgrave : *προσπτύσσετο* MSS.   **768** ὥστε<sup>1</sup>] Musgrave conj. ὥστ' ἐκ : Herwerden and Blaydes, ὡς ἐκ.   **770** ἀδαγμός Brunck (from Photius *Lex.* p. 7. 21) : ὀδαγμός MSS.—*φουλας* MSS. (*φουλας* L<sup>2</sup>) : made from *φουλασ* in L. *φούλιος* Pierson (on Moeris, p. 41) and Brunck.   **771** ὡς Wakefield : ὡς MSS.   **772** βόησε Brunck : βόησε MSS.   **773** τοῦ σοῦ] Wakefield conj. τούτου.   **774** ἐνέγκοι L, with most MSS. : ἐνέγκαι A, and Ald. : ἐνέγκας (or -οις) r.

prized as an omen (*Ant.* 1007 n.). The original meaning of δρῦς was simply 'tree' (schol. *Il.* 11. 86; Curt. *Etym.* § 275). In 1168 and 1195 it means 'oak.'

**767 ff.** ιἱρώς, showing that the irritant action of the poison has begun.—ἀρτικόλλος, ὥστε τέκτων, closely glued to his flesh as if by a craftsman : schol. ὡς ὑπὸ τέκτονος καλῶς συγκεκολλημένος. The gen. here is not so definitely equivalent to a gen. with ὑπὸ as it is in *Ai.* 807 φωτὸς ἡπαγμένη, or Eur. *Or.* 497 πληγεὶς θυγατρός. It expresses a similar notion, but in a vaguer form: 'like something from (the hand of) a τέκτων': 'like (a work) of his.' Some supply κολλήσατος : but this seems difficult, and is not warranted by such examples as ὡς ἐμοῦ μόνης πέλας (*sc.* οὐσῆς, *O. C.* 83).

Some have supposed that the χιτών is compared to (stone or bronze) drapery on a statue. τέκτων could certainly mean a sculptor : Eur. *Alc.* 348 σοφῆ δὲ χειρὶ τεκτόνων τὸ σὸν δέμας | εἰκασθέν. But: (1) There would be little point in comparing a real robe to an imitation in art. (2) Cp. fr. 430. 4, where Pelops is responding, with his eyes, to the glance of Hippodameia, and the discreet limit which the lover's instinct observes is compared to the line traced by a craftsman's rule ;—τοὺς μετρῶν ὄφθαλμούν, ὥστε τέκτονος | παρὰ στάθμην ἰόντος ὄρθονται κανῶν. There, then, as here, the simile is from

a mechanical process: the τέκτων is suggested there by τοὺς μετρῶν, as here by αρτικόλλος.

**ἄπαν κατ'** ἀρθρον : the robe clings so tight as to show the contour of the body: cp. the Homeric phrase, ἔτυπάς ἐν χαλινῇ κεκαλυμένος, explained to mean, ὥστε διὰ τοῦ ἱματοῦ τοῦ σώματος τὸν τύπον φαίνεθαι (*Il.* 24. 163, with Leaf's n.).

ὅστέων might be joined with ἀντί-  
σπαστος (= ἀντισπῶν τὰ δοτᾶ), but is more simply taken with ἀδαγμός. The latter word means 'a biting pain' (rt δακ), esp. an 'itching'. Photius p. 7. 21 : ἀδαγμός ὁ ὀδαγησμός, ὅπερ ἐστι κηρημός οὕτω Σοφοκλῆς. The forms ὀδάξ (act. and midd.) and ὀδαξέω (do.) seem both to have been in use; the former was perhaps chiefly Ionic.

**771** ἔχ(δης)...**ὡς**: Hyllus does not know what Deianira had applied to the robe; but, as the venom was that of the hydra, his conjecture comes near the truth.—**βοῶντο**: cp. 1088 : Eur. fr. 790 φαγέδαιν' αἴει μον σάρκα θωνάτα ποδός.

**772 ff.** βόησε: βοῶν τινα usu. = 'to shout to (or for) one': Pind. *P.* 6. 36 βόησε ταῖδα ὄν (called his son to his aid): Xen. *Cyr.* 7. 2. 5 Κύρου ἔβα. Here it means, 'shouted for him, (asking)', = βοῶν ἡρώησε.—**ἐνέγκοι**: for ἐνεγκον and ἐνεγκα, cp. *O. C.* 522.—**μηχανᾶς** in a bad sense, as *Ai.* 181.

**776** ἐλεῖεν, sc. ἐνεγκεῖν. —**ῶστερ** τὴν  
ἐσταλμένον, as it had been sent; i.e., without tampering with it by the way.

κάκενος ὡς ἥκουσε καὶ διώδυνος  
σπαραγμὸς αὐτοῦ πλευμόνων ἀνθήψατο,  
μάρψας ποδός νιν, ἄρθρον ἦ λυγίζεται,  
ρίπτει πρὸς ἀμφίκλυστον ἐκ πόντου πέτραν. 780  
κόμης δὲ λευκὸν μυελὸν ἔκραίνει, μέσον  
κρατὸς διασπαρέντος αἴματός θ' ὄμον.  
ἄπας δ' ἀνηυφήμησεν οἰμωγῆ λεώς,  
τοῦ μὲν νοσούντος, τοῦ δὲ διαπεπραγμένου.  
κούδεις ἐτόλμα τάνδρὸς ἀντίον μολεῦν. 785  
ἐσπάτο γὰρ πέδονδε καὶ μετάρσιος,  
βοῶν, ἵνζων· ἀμφὶ δ' ἐκτύπουν πέτραι,  
Λοκρῶν τ' ὅρειοι πρῶνες Εὐβοίας τ' ἄκραι.  
ἐπεὶ δ' ἀπεῖπε, πολλὰ μὲν τάλας χθονὶ<sup>1</sup>  
ρίπτων ἑαυτόν, πολλὰ δ' οἰμωγῆ βοῶν, 790  
τὸ δυσπάρευνον λέκτρον ἐνδατούμενος  
σοῦ τῆς ταλαίνης καὶ τὸν Οἰνέως γάμον,

**777** ἥκουσε] ἥκουσε L, the ε written small over σ, with traces of a deleted ν, over which two dots had been placed. The ν may have been made from a. **778** πλευμόνων A, L<sup>2</sup>, Harl., and Ald.: πνευμόνων L, with most MSS. **779** ποδὸς ποδῶν V<sup>2</sup>. **780** μπτεῖ MSS., as in *Ant.* 131, and (except Mosq. b, 15th cent.) in *Ai.* 239: ῥίπτει Elmsley. **781** κόμης] Bothe conj. κόρσης: Mekler, κόγχης (as = 'the skull,' κόγχος *ap.* Lycophr. 1105): Hense, κοπῆ: Graff, βαλῆ.—λευκὸν] Blaydes writes μεστὸν. **782** διασπαρέντος] Meineke conj. διαρράγεντος: Wakefield, διασπα-

Cp. 622 τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων.  
—Not, 'as had been prescribed' (ἐ πε-  
σταλμένον).

**778** πλευμόνων: cp. 1054: for the  
form, 567 n.

**779** ε. ἄρθρον ἦ λυγίζεται, 'where the joint is supple,' i.e., at the ankle (*σφυρὸν*), where the ball of the joint (*ἀστράγαλος*) plays in its socket. This mode of definition is Homeric: cp. *Il.* 5. 305 ἔνθα τε μηρὸς | *ἰσχίῳ* ἐνστρέφεται (turns in the hip-joint).

**780** ἐκ πόντου, 'in' ('rising from') the sea; i.e., an isolated rock, not part of a promontory. This is better than to take the words with ἀμφίκλυστον, 'washed on all sides by the sea': ἐκ πόντου would then be too weak.

The name 'Lichades' was given to some rocky islets just s. of C. Cenaeum, in the narrow strait dividing it from the promontory of Nemides on the Locrian coast. Strabo 9, p. 426 ἔνταῦθα καὶ αἱ Διχάδες καλούμεναι τρεῖς νῆσοι πρόκεινται, ἀπὸ Δίχα τούνομα ἔχονται. Cp. Aesch.

fr. 29, quoted on 237 f. Ovid Met. 9. 226  
*Nunc quoque in Euboico scopulus brevis  
emicat alto | Gurgite, et humanae servat  
vestigia formae; | Quem quasi sensurum  
nauta calcare verentur, | Appellantque  
Lichan.—Δίχα perh. = λόθος: cp. δρυικός,  
δρυός (Preller 2. 255 n. 2).*

**781** ε. κόμης...μυελὸν ἔκραίνει, he causes the brain *to ooze* out through his victim's hair,—at the moment when the skull is cloven. Cp. Eur. fr. 388 κάρα τε γάρ  
σον συγχεχ κόμαις ὄμον, | ράνω δὲ πεδόδοι  
ἔγκεφαλον: id. Cycl. 402 τὸν δ' αὖ, τέ-  
νυντος ἀρπάσας ἀκρον ποδός, | παῖων πρὸς  
δξὺν στόνυχα πετραῖον λίθον | ἔγκεφαλον  
ἔξερνε (where the verbal resemblance to this passage is remarkable).—μυελὸν:  
ἔγκεφαλος, the proper word for 'brain,' is merely an adj. with which μυελός is understood. In Plat. Tim. 73 C, D the ἔγκεφαλος is described as that part of the μυελός which is to receive *τὸ θεῖον σπέρμα*.

**διασπαρέντος:** the skull, cleft from its centre (μέσον), is scattered in fragments. Other views are:—(i) The word means

When his master heard it, as a piercing spasm clutched his lungs, he caught him by the foot, where the ankle turns in the socket, and hurled him at a surf-beaten rock in the sea; and he made the white brain to ooze from the hair, as the skull was dashed to splinters, and blood scattered therewith.

But all the people lifted up a cry of awe-struck grief, seeing that one was frenzied, and the other slain; and no one dared to come before the man. For the pain dragged him to earth, or made him leap into the air, with yells and shrieks, till the cliffs rang around, steep headlands of Locris, and Euboean capes.

But when he was spent with oft throwing himself on the ground in his anguish, and oft making loud lament,—cursing his fatal marriage with thee, the vile one, and his alliance with Oeneus,

*σθέντος*: Blaydes, διασχισθέντος: Heimreich, διαρραισθέντος. **783** ἀνηφήμησεν] ἀνευφώνησεν most MSS., and Ald.: further corrupted, in some MSS., to ἀνεψώνησεν, and in L to ἀνεψ φωνήσεν ἐν. Brunck restored ἀνευφήμησεν from Hesych. s.v. ἀνευφημῆσει: it is confirmed by schol. Eur. *Tro.* 573, who quotes this verse. As to the η in ἀνηφήμησεν, see *Ant.* 1164 n. on ηθύνει. **783 f.** Diogenes Laert. 10. 137 quotes the vv. thus: δάκνων (Nauck conj. λάσκων), λέων ἀμφὶ δ' ἔστενον πέτραι, | Δοκρῶν τ' ὄρεοι πρῶνες Εὐβόλας τ' ἄκρα. The MSS. of Soph. have no τ' after Δοκρῶν. Porson wished to restore it. **792** σοῦ...γάμον. Nauck regards this v. as wholly or partly spurious.

merely ‘cloven,’ and has been substituted for a word like διαρραγέντος on account of the following αἰματος. This seems impossible. (2) διαρραγέντος, or the like (see cr. n.), should be read. But διασπαρέντος, rightly understood, suits both nouns. Athenaeus (66 A) quotes vv. 781 f., as cited by Apollodorus (*c.* 140 B.C.), without variation from our text. The reading, then, is at least a very old one.

**783** ἀνηφήμησεν οἰμωγῇ: the verb can bear this sense even without a defining addition: Eur. *Or.* 1335 ἀνευφημέι δόμοις (of wailing): Plat. *Phaedo* 60 οἱ ἀνηφήμησε (Xanthippè). The notion is that of a cry which expresses religious awe. Cp. Matthew Arnold, *Mycerinus*: ‘And one loud cry of grief and of amaze | Broke from his sorrowing people.’

**787** λέων: iv, a shrill sound, expressed astonishment or anguish: Aeetes uses it in his ‘inarticulate’ vexation (λίξεν δ' ἄφωνήτῳ περ ἔμπας ἄχει: Pind. *P.* 4. 237).

**788** Δοκρῶν τ' ὄρεοι πρῶνες: the heights of the Cnemis range, on the Locrian coast, just s. of Cape Cenaeum in Euboea. At this point the strait is less than three miles in breadth. The τ' after Δοκρῶν (cr. n.) seems genuine.—

ἄκραι, the cliffs which jut into the sea at or near Cenaeum. This fem. form is usual when, as here, the ref. is to promontories. ἄκρα, the reading of Diogenes Laertius (cr. n.),—meant doubtless as neut. pl.—would be rather ‘mountain heights.’ The neut. ἄκρον is rarely said of a foreland (as in *Od.* 3. 278).

Seneca's equivalent for this passage is curious: he describes the hero's cries as re-echoed from Chalcis (50 miles off), from Cape Caphareus (upwards of 100), and from ‘all the Cyclades’! (*Herc. Oct.* 803 ff.)

**789 f.** ἀπεῖπε...βρίπτων: the cause of weariness is regularly expressed by a pres. part.: Ar. *Lys.* 778 μῆ νυν ἀπελπόμενοι ταλαιπωρούμενοι: Plat. *Legg.* 769 Ε οὐκ ἀν ποτε λέγων ἀπέπτοι.

**791 f.** δυσπάρευνον: for the adj., compounded with a subst. akin in sense to λέκτρον, cp. *O. T.* 518 βλον...μακραίων, and above, 756 n. —ἐνδατούμενος: cp. *O. T.* 205 n. —τὸν Οἰνέως γάμον: the gen. is most simply explained by the fact that γάμος implies alliance: cp. Eur. *Ph.* 77 κῆδος Αδράστου λαβών. Others understand, ‘the marriage granted to him by Oeneus,’ so that the constr. would be as with δῶρον.

οῖον κατακτήσαιτο λυμαντὴν βίου,  
τότ’ ἐκ προσέδρου λιγνύος διάστροφον  
όφθαλμὸν ἄρα εἰδέ μ’ ἐν πολλῷ στρατῷ  
δακρυρροοῦντα, καὶ με προσβλέψας καλεῖ·  
ὦ παῖ, πρόσελθε, μηδ φύγῃς τούμὸν κακόν,  
μηδ εἴ σε χρὴ θανόντι συνθανεῖν ἐμοὶ·  
ἀλλ’ ἀρού ἔξω, καὶ μάλιστα μέν με θὲς  
ἐνταῦθ’ ὅπου με μή τις ὅψεται βροτῶν·  
εἰ δ’ οἰκτον ἵσχεις, ἀλλά μ’ ἔκ γε τῆσδε γῆς  
πόρθμευσον ὡς τάχιστα, μηδ’ αὐτοῦ θάνω.  
τοσαῦτ’ ἐπισκῆψαντος, ἐν μέσῳ σκάφει  
θέντες σφε πρὸς γῆν τήνδ’ ἐκέλσαμεν μόλις  
βρυχώμενον σπασμοῖσι· καὶ νιν αὐτίκα  
ἡ ἴωντ’ ἐσόψευσθ’ ἡ τεθνηκότ’ ἀρτίως.  
τοιαῦτα, μῆτερ, πατρὶ βουλεύσασ’ ἐμῷ  
καὶ δρῶσ’ ἐλήφθης, ὃν σε πούνυμος Δίκη  
τείσατ’ Ἐρινύς τ· εἰ θέμις δ’, ἐπεύχομαι·  
θέμις δ’, ἐπεί μοι τὴν θέμιν σὺ προῦβαλες,

**795** δρας] δρας L, with *t* written over *ap.* MSS. (except Vat., from which Campb. cites καλεῖ).  
**796** καλεῖ H. Stephanus: κάλει the θαύματα τ. Wakefield MSS.  
**799** ἀπὸν] απὸν L.—μὲν MSS.  
**801** οἰκτον] Wakefield

100 [redacted] 1400 [redacted] 1000 [redacted] 1000 [redacted] 1000 [redacted] Wakefield

**794 ε.** προσθέρου, περικεχυμένης: the cloud hung around him.—λιγνός, the smoky flame from the resinous πεύκη (766),—just as in *Ant.* 1126 στέροψ λιγνύς refers to pine-torches.—διδυτροφονί, with the frenzy of pain: cp. Eur. *H. F.* 932 ἐν στραφαῖσιν ὅμπατω ἔβαρμενος;—στρατῷ: though the crowd must have been partly composed of warriors (259), στρατός has here the general sense of λέων (783): cp. *Ant.* 8 n.: *El.* 749.

**798 συνθανεν:** cp. Eur. *Sapph.* 1006  
ἀδιστος γάρ τοι θάνατος | συνθυήσκειν θυήσ-  
κουσε φίλοις.

**799 f.** οὐ, as the context shows, means 'out of Euboea': *ότι δρόν*, cp. *Ai.* 545 *αλ' αὐτόν, αἴρε δεῦρο—μάλιστα μέν*: cp. *Ant.* 327 n. His thought is: 'Take me at once to the wilds of Mount Oeta, and leave me to perish alone; or, if you shrink from that, at least take me out of the island.'

The reasons for preferring Wakefield's μεθές to the MS. μέθες turn on these points. (1) The act. μεθέντα, when said of persons, usu. = 'allow to escape' (*O. C. γοῦ διπρωτὸν οὐ μεθήκ*) ἀν: *Ai.* 372 μεθήκα

*tōs ἀλότορας*): or 'leave' to some course; as *Ant.* 653 *μέθει | τὴν παῖδα* ἐν 'Αἰδου  
τῆνδε νυμφεύειν τῷ. But this use of the verb has no place here. The sense is not, 'allow me to escape' to some solitude. (2) As said of *things*, *μεθίκναι* can mean, 'to let go,' 'release from one's grasp'; *El.* 448 *ταῦτα μὲν μέθει*; *ib.* 1205 *μέθει  
τὸς ἄγγος*. Hermann, who retains *μέθει*, renders it by 'depone.' But that is too gentle a word: *μέθει* here would differ from *kardēs* as 'drop' from 'lay down.' *Cp.* 1254 *ἐσ πυράν με θῆς*.

δπου...μη τις δψεται: cp. O. T. 1410  
ἔξω μέ που | καλύψατ', η φονεύσατ', η θα-  
λάσσιον | ἐκρίψατ', ξύθα μήποτ' εἰσόψεσθ'  
ἔτι (n.).

**801 f.** εἰ δὲ οὐκτὸν τοχεῖς, if thou hast no heart to do that. It would be easy, but it is needless, to read εἰ δὲ οὐκτὸν τοχεῖ στ.—ἀλλά, ‘at least’: 201 n.—αὐτῷ ‘just here’ (*O. C.* 78).—θάνω: the prohibitive subj. is rare in the 1st pers.; but cp. *O. C.* 174 (n.): Eur. *Tro.* 172 (*μη*) ἀλγυσθώ.

**803 τοσαῦτ'**, implying brevity.—**ἐπι-**  
**σκῆψαντος**, sc. αὐτοῦ: cp. *Ph.* 1033 πλεύ-

—saying how he had found in it the ruin of his life,—then, from out of the shrouding altar-smoke, he lifted up his wildly-rolling eyes, and saw me in the great crowd, weeping. He turned his gaze on me, and called me: ‘O son, draw near; do not fly from my trouble, even though thou must share my death. Come, bear me forth, and set me, if thou canst, in a place where no man shall see me; or, if thy pity forbids that, at least convey me with all speed out of this land, and let me not die where I am.’

That command sufficed; we laid him in mid-ship, and brought him—but hardly brought him—to this shore, moaning in his torments. And ye shall presently behold him, alive, or lately dead.

Such, mother, are the designs and deeds against my sire whereof thou hast been found guilty. May avenging Justice and the Erinys visit thee for them! Yes, if it be right, that is my prayer: and right it is,—for I have seen thee trample on the right,

conj. δύνων.   **806** ἐσθψεσθ] Meineke conj. ἔτ' ὁψεσθ'.   **808** Δίκη] δίκη· L.   **809** Ἐρυνός τ' εἰ θέμα δ', ἐπεύχομαι] Wunder writes, 'Ἐρυνός τ', εἰ θεμῖστ' ἐπεύχομαι.   **810** ἐπεῑ μοι] ἐπεῑ τοι Pretor, as Bergk and Blaydes propose.—θέμα] Wunder reads ἔρυν.—προβάλεις A, with most mss., and Ald.: προβάθεις L. Nauck conj. προντελεῖς.

σαντος (sc. ἐμοῦ): Xen. *An.* 4. 8. 5 οἱ δ' ἐπόνοι, ἐρωτήσαντος, ὅτι κ.τ.λ.—ἐν μέσῳ σκάφει, recumbent in the middle of the vessel.

**804** οὐφε is prob. governed by ἑκελ-σαμεν as well as by θέντες. The acc. after κέλλω usu. denotes either the ship or the place; but cp. *Ph.* 236 τὸ σ', ὁ τέκνον, προσέσχε κ.τ.λ. (n.).—The boat would be rowed from Cape Cenaeum to the harbour near Thermopylae (633 n.), a distance of about eighteen miles; thence Heracles would be carried some six miles to Trachis. The shortest sea-passage would be across to the Locrian coast (788 n.); but the longer land-journey would be more trying for the sufferer.

**806** η̄ ζώντ'...η̄ τεθνηκότ': a way of saying, ‘I cannot tell whether his life will last so long.’ The change to ζώντ' έτ' ὁψεσθ' would weaken the verse.—Cp. 235.

**807** ff. **βουλεύσασ**: not only in poetry (as *Ant.* 267), but in prose also, βουλεύειν is said of ‘planning’ (as dist. from ‘executing’) a crime (Dem. or. 19 § 21); and βουλεύσας was a legal term in this sense. The βουλὴ was really that of Nessus (844 f.).—δρᾶσσ', not δρᾶσσα, since his torments continue. The dat. πατρὶ ἐμῷ can be taken with δρᾶσσ', no

less than with βουλεύσασ'. For the construction δρῶ ταῦτα σοι (instead of σε), cp. O. T. 1373 n.

**πονημός**, of avenging deities, as *Ai.* 843.—Δίκη is associated with Ἐρυνός, since the latter especially punishes sins against kinsfolk: cp. Aesch. *Ag.* 1432 μὰ τὴν τέλεων ἡγεμῆς παιδὸς Δίκην, | ‘Ἄτη τ', Ἐρυνή θ', αἰσθούσας τὸν δέσμοντας ἔγω. —δῶ... τελεῖται: for the causal gen., cp. O. C. 229 ὃν προτάθη τὸ τίνειν: Her. 4. 118 τελεσθεὶς τῆς πρόσθε δουλοσύνης βουλέμενος. For the spelling, cp. O. T. 810 n.

ἐπεύχομαι: he deliberately gives his wish (*τελεῖται*) the solemn form of an imprecation.—εἰ θέμα...θέμα δ': cp. *Ph.* 1035: fr. 856 εἰ μοι θέμα· θέμα δὲ τάληθη λέγειν: Eur. *H. F.* 141 εἰ χρή μ', ἐρωτῶ. χρή δ', ἐπεῑ γε δεσπότης κ.τ.λ.

**προβάλεις**, hast cast from thee, spurned: schol. ἐπεῑ σὺ πρότερα [read προτέρα] τὴν θέμα ἀπέρριψας καὶ παρείδεις. Cp. *Ai.* 830 ῥιφθῶ κυνὸν πρόβλητος. Aesch. *Eum.* 215 Κύπρις δ' ἀτιμος τῷδ' ἀπέρριπται λόγῳ. Tac. *Ann.* 1. 42 cives, quibus tam senatus proiecta auctoritas.—μοι, ethic dat. (= ‘I have seen thee’ do so): cp. O. C. 81 η̄ βέβηκεν ἡμῖν ὁ ξένος;

Others understand: (t) ‘you have thrown this very justice as a shield (πρόβλητα) over my action’ (Paley); i.e., ‘have made

πάντων ἄριστον ἄνδρα τῶν ἐπὶ χθονὶ<sup>1</sup>  
κτείνασ', ὅποιον ἄλλον οὐκ ὄψει ποτέ.

ΧΟ. τί σῆγ' ἀφέρπεις; οὐ κάτοισθ' ὁθούνεκα  
ξυνηγορεῖς σιγώσα τῷ κατηγόρῳ;

ΤΛ. ἔάτ' ἀφέρπειν· οὐρὸς ὀφθαλμῶν ἐμῶν  
αὐτῇ γένοιτ' ἀπωθεῖν ἐρπούσῃ καλός.

ὅγκον γὰρ ἄλλως ὄνόματος τί δεῖ τρέφειν  
μητρῷον, ἥτις μηδὲν ὡς τεκοῦσα δρᾶ;  
ἄλλ' ἐρπέτω χαίρουσα· τὴν δὲ τέρψιν ἦν  
τῷμῷ δίδωσι πατρί, τήνδ' αὐτὴ λάβοι.

815

στρ. α'. ΧΟ. ἵδ' οἶον, ὃ παιδεῖς, προσέμειξεν ἄφαρ  
2 τούπος τὸ θεοπρόπον ἡμῖν

3 τὰς παλαιφάτου προνοίας,

4 ὁ τὸ ἔλακεν, ὅπότε τελεόμηνος ἐκφέροι

5 δωδέκατος ἄροτος, ἀναδοχὰν τελεῖν πόνων

820

825

**813** ἀφέρπεις] ἐφέρπειν γ.   **815 f.** ἀφέρπειν] ἐφέρπειν γ.—καλός Brunck from schol.  
(εἴτε οὐρὸς καλὸς ἐπιπνεύσειν αὐτῇ): καλὸς MSS.—Nauck places ἐρπούσῃ καλός in v. 815,  
and ὀφθαλμῶν ἐμῶν in v. 816.   **820** τήνδ'] ταύτην δ' Harl.   τὴν δ' Hermann.

**821—830** L divides the vv. as above, except that the words πῶς γὰρ ἄν  
ὁ μῆτη λεύσσων, and the words θανὼν λατρεῖαν, form respectively a separate verse.

it right for me to do so.' (2) 'You have given me the right to do so' (lit., 'placed' that right 'at my disposal').—Wunder, changing θέμιν to ἔριν, explains, 'you have challenged me to this strife.'

**813 στύ:** cp. Eurycle's silent exit, *Ant.* 1244.

**815 f.** The place of ὀφθαλμῶν ἐμῶν in the sentence is due to the implied thought, 'So long as I see her no more, she may go where she will.' The poet cares not that the gen. might seem to depend on οὐρὸς: for like cases, cp. *Ant.* 944 (*Δανάας*, *Ph.* 598 (*τίνος δ'*)).—ἀντῇ is not emphatic ('of her own accord'), any more than αὐτὸν in 262.

καλός seems a true correction of καλῶς, and was probably read by the schol. (cr. n.). Cp. *Od.* 11. 640 κάλλιμος οὐρὸς. The adv. would have a weak effect at the end of the v., and would belong to ἐρπούσῃ rather than to γένοιτ'.—Cp. Aesch. *The.* 690 ἵτω κατ' οὐρὸν, κῦμα Κωκυτοῦ λαχόν, | Φοίβῳ στυγηθέν πᾶν τὸ Λατού γένος.

**817 ff.** γὰρ justifies his unfilial language.—ὅγκον, 'importance' (*O. C.* 1162 n.), 'pomp' (*Ai.* 129 μῆδος ὅγκον ἄρη

μηδέν'): here, the 'dignity' belonging to the name of mother. The adj. agrees with δῆκον, since δῆκον = 'name-dignity': cp. Aesch. *Eum.* 325 ματρῷον ἄγυστομα...φόνου. —ἄλλως, 'vainly' (*Ph.* 947 n.), i.e., when she is a mother in name only.—τρέφειν, 'keep,' continue to enjoy.—μηδὲν, generic, helping the causal force of ἥτις. Cp. *El.* 1194 μητηρ καλεῖται, μητρὶ δ' οὐδέν εἴσοι.

**819 f.** δᾶλ' ἐρπ. χαίρουσα: cp. Eur. *Phoen.* 921 χαίρων ιθ'. οὐ γὰρ σῶν με δεῖ μαντευμάτων.—ἥν at the end of the verse: cp. *O. T.* 298, *O. C.* 14, *El.* 873.—τήνδ': τὴν δ' would be too emphatic: cp. 23 n.

**821—832** Third στάσιμον. 1st strope (821—830) = 1st antistrophe (831—840); 2nd str. (841—851) = 2nd antistr. (852—862). For the metres see Metrical Analysis.

The oracle given twelve years ago is being fulfilled; Heracles is doomed. Deianeira has been the unconscious instrument of fate. And in all this can be seen the work of Aphrodite.

**821 το'**: though several persons are addressed, the sing. is used (as in *O. C.* 1463), since ίδε could be a mere interjec-

by slaying the noblest man in all the world, whose like thou shalt see nevermore ! [DEIANEIRA moves towards the house.]

CH. (to DEIANEIRA). Why dost thou depart in silence ? Knowest thou not that such silence pleads for thine accuser ?

HY. Let her depart. A fair wind speed her far from my sight ! Why should the name of mother bring her a semblance of respect, when she is all unlike a mother in her deeds ? No, let her go,—farewell to her ; and may such joy as she gives my sire become her own !

CH. See, maidens, how suddenly the divine word of the old prophecy hath come upon us, which said that, when the twelfth year should have run through its full tale of months, it should end the series of toils

**823 παλαιφάτου** After this word, a letter ( $\sigma$ ?) has been erased in L. **824 δ' τ'** (or  $\delta\tau'$ ) MSS.:  $\delta\tau'$  Triclinius :  $\delta\tau'$  Hermann (i.e.  $\ddot{\alpha}\tau\tau$ , =  $\eta\tau\tau$ ). Blaydes conj.  $\delta\gamma'$ . **825 δωδέκατος** Hartung writes  $\delta\omega\delta\epsilon\kappa\tau\alpha\tau$  (=  $\kappa\kappa\kappa\lambda\omega\omega$ , meaning 'months'): Hense conj.  $\tau\epsilon\lambda\lambda\mu\epsilon\nu\epsilon\sigma$  ('then beginning'). Bergk reads  $\tau\epsilon\lambda\epsilon\mu\mu\rho\tau\omega\ldots\delta\omega\delta\epsilon\kappa\tau\alpha\tau$   $\delta\tau\tau\tau\tau$ , taking the first word as a subst. : 'when the twelfth completed month should finish the year.'— $\delta\tau\tau\tau\tau$  r:  $\delta\tau\tau\tau\tau$  L. Cp. 69.— $\dot{\alpha}\nu\alpha\delta\omega\chi\alpha\tau$  L has the letter  $\sigma$  in an erasure. Dindorf conj.  $\dot{\alpha}\nu\alpha\lambda\omega\omega$  (tracing  $\dot{\alpha}\nu\alpha\delta\omega\chi\alpha\tau$  to a gloss  $\dot{\alpha}\nu\chi\eta\tau$ ) : Meineke,  $\dot{\alpha}\nu\alpha\pi\nu\alpha\omega$ .— $\tau\epsilon\lambda\epsilon\mu\mu\nu\epsilon\sigma$  Nauck conj.  $\tau\epsilon\lambda\lambda$ .

tion; cp. *Od.* 3. 332 ἄγε τάμνετε : Ar. *Th.* 788 φέρε δὴ νω, | ...τὶ γαμεῖο̄ ημᾶς; id. *Pax* 383 εἰπὲ μοι, τὶ πάσχετ', ὄνδρες;

**προσέμεινεν**, intrans., as in *Ph.* 106 (where see n. on the spelling), 'has come to close quarters with us,' instead of merely threatening from a distance. As **παλαιφάτου** indicates, the poet was thinking of *Od.* 9. 507 ή μάλα δὴ με παλαιφάτα θέσφαθ' ικάνει.

**822 Ι. θεοπότον**, 'oracular': usu. connected with **πρέπω** (intrans.), as = 'appearing from a god'; though Buttmann explains it by **θεός πρέπει** (trans.), 'a god sends a sign.' Acc. to another view, **θεοπότος** is 'one who prays to a god' (as though the rt **προπ-** were akin to Lat. **prec-**: Leaf, *Il.* 1. 85).—**τὰς παλαιφάτου προνοίας**, the (divine) prescience which was declared (which found utterance) long ago: viz., twelve years ago, at Dodona: see 44 n. Cp. Eur. *Ph.* 637 θείᾳ προνοίᾳ, 'with inspired foresight.' *O. C.* 454 (**μαντεία**) **παλαιφάθ'.**

**824 Ι. δ' τ'**, neut. of the epic relat.  $\delta\tau\tau$ : cp. *El.* 151  $\ddot{\alpha}\tau\tau$  ( $\eta\tau\tau$ ). There is no metrical ground for reading  $\ddot{\alpha}\tau\tau$  (fem.) here, since the syllable, forming the anacrusis of the verse, is properly short: in the antistrophic v., 834, **δν** before **τέκετο** is a long substituted for a short.—**Πλακεν**, of oracular utterance, *Ant.*

1094. — **ἐκφέροι**, intrans., 'come to an end': schol. **παρέλθοι**. An intrans. **ἐκφέρειν** occurs elsewhere only as meaning 'to shoot ahead' in a race: see on *O. C.* 1424 (where **ἐκφέρει** is best taken as 2nd pers. pres. midd., 'fulfil for thyself'). But the sense found here is parallel with that of the intrans. **ἐκδιδόναι** and **ἔξιέναι**, as said of rivers, 'to issue.'

**δωδέκατος ἀρτος**: the twelfth year from the time when the oracle was given at Dodona: see n. on 44. Apollodorus names the same term, though, acc. to his version, the oracle was given at Delphi (2. 4. 12).

This is the only passage of the play which mentions the period of twelve years. In 44 f. and 164 f., the reference is merely to the fifteen months which, when Hercules left home, were still wanting to those twelve years. It may be asked, then, whence the Chorus derive their knowledge of the twelve years; for Deianeira, in 155 ff., speaks as if they had not then heard of the oracle. The answer is simply that this inconsistency of detail was overlooked by the poet; the term of twelve years was in his mind, as a familiar part of the story; and he forgot that, if the Chorus were to know it, Deianeira ought to have mentioned it.

Needless difficulties have been made

6 τῷ Διὸς αὐτόπαιδι· καὶ τάδ' ὥρθως  
 7 ἐμπέδα κατουρίζει. πῶς γάρ ἀν ὁ μὴ λεύσσων  
 8 ἔτι ποτ' ἔτ' ἐπίπονον <πόνων> ἔχοι θανὼν λα-  
 τρείαν; 830

ἀντ. α'.

εἰ γάρ σφε Κενταύρου φονίᾳ νεφέλᾳ  
 2 χρίει δολοποιὸς ἀνάγκα  
 3 πλευρά, προστακέντος ἰοῦ,  
 4 ὃν τέκετο θάνατος, \*ἔτρεφε δ' αἰόλος δράκων,  
 5 πῶς ὅδ' ἀν ἀέλιον ἔτερον ἢ τὰ νῦν ἴδοι, 835  
 6 δεινοτάτῳ μὲν ὕδρας προστετακώς  
 7 φάσματι; μελαγχαίτα \*δ' ἀμμιγά νυν αἰκίζει

**829 f.** [λεύσσων] In L the first hand wrote λεύσσων: another σ has been inserted above the line.—ἔτι ποτέ...λατρείαν] L has ἔτι ποτέ [here there is a space for 7 or 8 letters, but no erasure] έτι ἐπίπονον ἔχοι | θανὼν λατρείαν. The other MSS. have the same text, except that a few give ποτ' for ποτέ, and ἔχει for ἔχοι. Gleditsch inserts πόνων after ἐπίπονον. See comment. **831** φονίᾳ νεφέλᾳ] φονίαι νεφέλαι L. Most MSS. have φονία νεφέλα (the reading of Ald., and of the edd. before Brunck), or φονία νεφέλα: a few φονίαι νεφέλαι. Musgrave proposed φονίᾳ νεφέλᾳ, as Brunck reads. For φονίᾳ Wecklein writes δυοφέρῳ. **833** πλευρά Triclinium and Erfurdt: πλευρά

by assuming that the allusion here must be to the fifteen months of 44 f. and 164 f. Even then, however, it has to be supposed that 'twelve months' are put loosely for 'fifteen.'

ἄροτος, 'year': 69 n.—ἀναδοχάν τε-  
 λεῖν (fut.) πόνων: the subject to the inf.  
 is αὐτὸν supplied from ἄροτος: 'that it  
 (the twelfth year) should end the suc-  
 cection of toils.' τελεῖν could not be in-  
 trans., with ἀναδοχάν for subject. The  
 apparently intrans. use of the verb is  
 limited to such phrases as the following:  
*EI.* 1419 τελοῦσ' ἄρα (are doing their  
 work): *Aesch.* *Th.* 659 εἰσθμεσθ' ὅπῃ  
 τελεῖ ('how the god will ordain'): *cp.*  
*Ch.* 1021, *Pers.* 225.

**826 f.** αὐτόπαιδι: schol. γηνσιψ παι-  
 δι: cp. αὐτανψος.—ὅρθως, i.e., at the  
 due moment (cp. 173): ὥρθος is oft. thus  
 said of oracles coming true: *O. T.* 853: *O. C.* 1424: *Ant.* 1178.—ἐμπέδα, with-  
 out fail: cp. 487.—κατουρίζει, intrans.,  
 are coming into haven before a fair wind:  
 schol. ὡσπερ οὐρίω πνεύματι προσορμεῖ  
 ἡμῖν κατ' ὥρθον ἀνυδμενα. This com-  
 pound does not occur elsewhere: but cp.  
*Ar. Th.* 1226 τρέχε νυν κατὰ τοὺς κόρ-  
 κας ἐπουρίας.

**829 f.** ὁ μὴ λεύσσων=ὁ μὴ βλέπων,  
 the dead. Though this absol. use of

λεύσσειν is found only here, it does not warrant suspicion.—ἔπιπονον...λατρείαν.  
 The insertion of πόνων, due to Gleditsch, is made probable by the text of the anti-  
 strope: see on 839 f. For the phrase, cp. 356 πόνων | λατρεύματ'. And for ἐπί-  
 πονον along with πόνων, cp. *Ant.* 502 n. Other views of this verse are given in the  
 Appendix on 839 f.

**831** φονίᾳ νεφέλᾳ, dat. of circum-  
 stance, 'with a cloud of death around  
 him': cp. *Il.* 16. 350 θανάτον δὲ μέλαιν  
 νέφος ἀμφεκάλυψεν. There is perhaps  
 a reminiscence of Pindar *N.* 9. 37 φό-  
 νον | παρποδίου νεφέλαι (referring to  
 battle). The image might be partly sug-  
 gested by the vivid description, which  
 the Chorus have just heard, of Heracles  
 in his agony, with the altar-smoke hang-  
 ing around him: the πρόσεδρος λεγύν  
 (794) was indeed, for him, a φονίᾳ νε-  
 φέλη.

Others understand: (1) 'in the Cen-  
 tau'r's deadly net.' νεφέλη was a kind of  
 bird-net used by fowlers: in *Anthol.* 6.  
 11. 2 it is called λεπτόμιτος, 'of fine tex-  
 ture,' and distinguished from the hunter's  
 δολιχὸν δίκτυον. Cp. 1052 ὑφαντὸν ἀμ-  
 φίβληστρον, and 1057 πέδη. But it  
 seems doubtful whether this use of νεφέλη  
 would have been suitable to Tragedy.

for the true-born son of Zeus! And that promise is wasted surely to its fulfilment. For how shall he who beholds not the light have toilsome servitude any more beyond the grave?

If a cloud of death is around him, and the doom wrought by the Centaur's craft is stinging his sides, where cleaves the venom which Thanatos begat and the gleaming serpent nourished, how can he look upon tomorrow's sun,—when that appalling Hydra-shape holds him in its grip, and those murderous goads, pre-

MSS. **834** τέκετο MSS.: ἔτεκε Hartung.—ἔτρεφε Lobeck: ἔτεκε MSS. **835** ἀέλιον γ: ἄλιον L. For δέλιον, Wunder writes (on a conject. of Hermann's) ἔτι φάσ. —τὰ νῦν] Blaydes writes τὸν νῦν.—Hermann, ἀέλιον ἔτερον ὅδε γε πῶς τοι ποτ' ἄν. **836** δευοτάτῳ] L has o in an erasure, from ω.—ὅδρας Hermann writes ἄρθρα. **837** φάσματι MSS.: see comment.—μελαγχάτα δ' Wakefield: μελαγχάτα τ' L, with most MSS. (but a few have θ' for τ', or omit the particle). For μελαγχάτα, variants were μελαγχάτου (R, with a written above; the converse in T): and μελαγχάτας (B). **838 ff.** L has ἀμμύγα νιν αἰκίζει νέσον θ' ὑπὸ | φόνια δολόμυθα κέν τρ' ἐπιέσσατα. The space between αἰκίζει and νέσον is equal to 8 or 9 letters, as if νέσον θ' ὑπὸ formed a separate verse. V<sup>2</sup> has νέσον θ' ὑποφονία: the other MSS. have, like L, νέσον (or νέσσον) θ' ὑπὸ φόνια. Triclinius, keeping Νέσσον θ' ὑπὸ, omitted φόνια. Heath and Brunck, Νέσσον φόνια (omitting θ' ὑπὸ). Hermann, ὑπόφονα (omitting Νέσσον θ'), and δολόμυθα for δολόμυθα.

(2) 'The deadly envelopment,'—i.e., the robe, compared to a cloud which obscures the sun.

**Κενταύρου...δολοπούδης ἀνάγκη,** the Centaur's insidious constraint; i.e., the inevitable doom, brought upon him by the Centaur's guile. The adj. is properly active in sense, 'contriving fraud'; cp. παιδοπούδης, σιτοπούδης. In O. C. 698 the passive sense of αὐτοπούδης ('self-produced') is exceptional.—Χρήιει, irritates, torments: Aesch. P. V. 567 χρήιει τις αὖ με τὰν τάλαντα οἰστρος. This sense, like that of 'anointing,' comes from the primary sense, to 'graze,' or 'rub.'—πλευρά from πλευρόν: for the second acc., cp. Ph. ιζοι μέθεις με.. χείρα.

**834** The MSS. have δν τέκετο θάνατος, ἔτεκε δ' αἴλος δράκων. This has been explained as if θάνατος were the father and the δράκων (hydra) the mother. But usage does not warrant such a pointed antithesis between τίκτουαι (midd.) and τίκτω. The poets apply either voice to either parent: see, e.g., II. 6. 154 ὁ δ' ἄρα Γλαύκον τέκεθ' νιόν, | αὐτάρ Γλαύκος ἔτικτεν ἀμύμονα Βελλεροφόνην: ib. 2. 728 ἔτεκεν 'Ρήνη, and 742 τέκετο κλυτός Ιπποδόμεια. Lobeck's correction of ἔτεκε to ἔτρεφε is a certain one.—αἴλος: cp. II.

**835** δέλιον, with ἄ, the rarer quantity: cp. Ant. 100 n.

**836** ε. ὕδρα...φάσματι, the monstrous hydra: cp. 508 φάσμα ταύρου. προστετακός, 'close-locked' in the deadly grip of the monster. The word came to the poet's mind through a consciousness of the literal meaning,—viz., that the hero's flesh is 'glued' to the robe. This very trait, so thoroughly Sophoclean, confirms the soundness of the text. (Cp. Ant. 117 n.) The context (μελαγχάτα δ' etc.) further confirms it. As the Chorus picture the torments of Heracles, two dread shapes rise before their thought,—the hydra, who nursed the venom, and the Centaur, through whose blood it works.—For the proposed emendations of φάσματι, see Appendix.

μελαγχαῖτη (gen.): Hes. Scut. 186 μελαγχαῖτη τε Μίμαντα. Cp. above, 557 n.

**838** ἀμμύγα = ἀνάγυ (cp. 519): Dem. or. 21 § 52 (in a μαντείᾳ), λοτάνω ὥραιν Βροιώ χάριν ἀμμύγα πάντας ('promiscuously,' i.e. of mixed fruits). Here the sense seems to be, 'confusedly'; there is a tumult of pangs: cp. 1053 ff. The objection to taking it as merely 'therewith,' or 'at the same time,' is that the κέντρα are only the workings of the hydra's venom.

- 8 Νέστον \*ὑποφόνια \*δολιόμυθα κέντρ' ἐπιζέσαντα. 840  
 στρ. β'. ὡν ἄδ' ἀ τλάμων ἄοκνος, μεγάλαν προσορῶσα δόμοισι  
 βλάβαν νέων  
 2 \*ἄιστουσαν γάμων, τὰ μὲν \*αὐτὰ προσέβαλε· τὰ δ'  
     ἀπ' ἀλλόθρου  
 3 γνώμας μολόντ' ὀλεθρίαισι συναλλαγαῖς 845  
 4 ἥ που ὅλοὰ στένει,  
 5 ἥ που ἀδινῶν χλωρὰν  
 6 τέγγει δακρύων ἄχναν.  
 7 ἀ δ' ἔρχομένα μοῖρα προφαίνει δολίαν  
 8 καὶ μεγάλαν ἄταν. 850

**841—851** L divides the vv. thus:—*ών ἄδ'*— | μεγάλαν— | *νέων*— | *τὰ μὲν*— | *γνώμας*— | *ἥ που ὅλοὰ*— | *ἥ που ἀδινῶν*— | *τέγγει*— | *ἀ δ'*— | *μοῖρα*— | *καὶ...ἄταν*.  
**841** ἄοκνος Musgrave: ἄοκνον MSS.     **842** προσορῶσα] Blaydes writes προσορῶσα.—δόμοισι Triclinius: δόμοις MSS.  
 —γάμων] Hartung gives κακῶν, thinking that the Schol. read thus: so, too, G. Wolff, *De Schol.* p. 58.—αὐτὰ Blaydes (Nauck having already proposed αὐτὴ):

**839 f.** It has long been the general belief that the words *νέστον* (or *νέστου*) θ' ὑπό, found in the MSS., have arisen from a gloss,—the name of Nessus having been introduced to explain *μελαγχαλά*. But otherwise there has been little agreement. The views of various critics are given in the Appendix.

Here I may briefly state my own conclusions. (1) *μελαγχαλά*, 'the black-haired one,' could probably stand without a substantive, or proper name,—esp. as *Κενταύρος* has occurred not far back; though it would be somewhat harsh.

(2) Comparing v. 830 with v. 840, we see that the words *ἔχοι θανῶν λατρεῖαν* in 830 correspond metrically with *ἀ κέντρ' ἐπιζέσαντα*. The words *ἔτι ποτ'* *ἔτι' ἐπίπονον* in 830 ought therefore to correspond with what stands between *ἀκλίει* in 839 and the ἄ before *κέντρ'* in 840: viz., acc. to the MSS., *νέστον* (or *νέστου*) θ' ὑπὸ φόνια δολόμυθο.

(3) Now, if *νέστον* θ' ὑπό were ejected, this correspondence would be obtained by reading *ὑπόφονα δολόμυθα*. The form *ὑπόφονος*, though not extant, is correct (cp. ἀπόφονος in Eur. *Or.* 163, 192). The *κέντρα* would be *ὑπόφονα* as being 'secretly fraught with death.' The hiatus in *αἰδίει | ὑπόφονα* is not unexampled, though it has not the usual excuse of a slight pause: cp. 833 f., 846 f.; *Pk.* 832

n. Such a hiatus has been assumed here by Hermann and others. It might be avoided, however, by reading *φόνια δολόμυθα*. The forms *δολόμυθος* and *δολόμυθός* are equally correct: cp. *δολομῆτης*, *δολόφρων* and *δολοφόνων*. In this case, the origin of ὑπό would remain obscure.

(4) But a closer adherence to the ms. text becomes possible, if, with Gleditsch, we read *Νέστον* *ὑποφόνια δολόμυθα κέντρ' ἐπιζέσαντα*, and in 830 *ἔτι ποτ'* *ἔτι' ἐπίπονον <πόνων>* *ἔχοι θανῶν λατρεῖαν*. The form *ὑποφόνιος* occurs in the neut. pl. *ὑποφόνια*, as a subst., meaning the *ποιήη* paid to the kinsfolk of a slain man (Harpocr.). The great recommendation of this reading is that it fully accounts for the traditional text here,—the insertion in the MSS. of θ' before ὑπό being a trivial error of a common type; while in 830 *πόνων* might easily have dropped out after *ἐπίπονον*.

**841** ὀν...ἄοκνος, *quorum secura* (cp. 23): she had no apprehension of such results. The ms. *ἄοκνον*, an epithet of *βλάβαν*, is explained as 'not shrinking,' i.e., 'not delaying,' 'hastening on.' But (a) such a personification is strange; and (b) ὡν has then to be taken, somewhat awkwardly, with *τὰ μὲν* in 843.

**842** προσορῶσα is confirmed, as against the plausible προορῶσα (Blaydes),

pared by the wily words of black-haired Nessus, have started into fury, vexing him with tumultuous pain?

Of such things this hapless lady had no foreboding; but she saw a great mischief swiftly coming on her home from the new marriage. Her own hand applied the remedy; but for the issues of a stranger's counsel, given at a fatal meeting,—for these, I ween, she makes despairing lament, shedding the tender dew of plenteous tears. And the coming fate foreshadows a great misfortune, contrived by guile.

οὐ τι MSS.   **844** προσέβαλεν (not προσέβαλε) L, corrected from προσέβαλλεν: προσέβαλε r, and Ald. Wunder writes προσέλαβεν: Hartung, προσέλαθε.—ἀλλόθρου Erfurdt: ἀλλοθρόου MSS.   **845** ὀλεθρίασι Triclinius: ὀλεθρίας MSS.: Hermann conj. στυγαῖσι: Wunder, οὐλίαισι.—συναλλαγῆς Wunder: ξυναλλαγῆς MSS.   **846** ή πον, in both vv., L: η πον A, and Ald.—ἀδινῶν] ἀδινῶς Harl.

by the fact that Deianeira had seen Iole's arrival. She did not merely 'foresee' evil; she had 'beheld' it coming.

**843 ff.** δισσονταν, Nauck's correction of δισσόντων, is acceptable, because 'swift coming' should be that of the βλάβη, rather than of the γάμοι: since γάμων here means simply the new tie,—not a formal marriage which was in prospect: cp. 460 ξῆρης (n.), *Ant.* 185 τὴν ἄπηρ ὄρων | στεγονταν ἀστοῖς. νέων δισσόντων γάμων would be a gen. absol., 'as a new marriage was hastening on.'

τὰ μὲν αὐτὰ προσέβαλε: the remedial measures were her own; their results, due to Nessus, were not foreseen by her. προσέβαλε = 'applied,' as a remedy to a disease. Others explain, 'brought upon herself' (*sc.* έαντη): but this would require αὐτὰ in place of αὐτά.

The MS. reading, τὰ μὲν οὐ τι προσέβαλε, is explained to mean, 'part she did not comprehend' (schol. οὐκ ἔγρω, οὐ συνήκει): i.e., she had, indeed, a secret purpose, but she did not know the deadly nature of the unguent. To this there are two objections. (1) The supposed sense of προσέβαλε is unexampled: cp. 580 n. (2) The proper antithesis is lost; for τὰ ἀπ' ἀλλόθρου γνώμας μολόντι ought to be opposed to her own designs or acts; but those things which she 'did not comprehend' were just those which 'came from the alien will.'

ἀλλόθρου here merely = ἀλλοτριας: cp. *Ph.* 540 n.—**ὀλεθρίασι συναλλαγῆς**, causal dat., 'through her fatal meeting, converse,' with Nessus at the Evenus

(562 ff.).—Others explain: (1) 'by a fatal reconciliation'; either (a) between Deianeira and Nessus, or (b) between Deianeira and Heracles,—in so far as she resolved to pardon him. (2) 'By fatal conjectures, issues': cp. *O. C.* 410 n.

**ὀλεθρίασι** is the simplest correction of the unmetered **ὀλεθρίας**: see Metr. Analysis.

**847** ή πον: *Ph.* 1130 n.—**ἀλοά** is best taken here as adverbial neut. plur., 'desperately': though in *EL* 844 ὀλοά is nom. fem.—**στένει** is metrically suspicious: the corresponding word in the antistr. is νύμφας (857). But no correction is probable. Hermann, writing η πον ἀλο' δλαστανει, cites Hesychius: ἀλαστανεῖ δυσπαθεῖ. Arndt proposes η πον δλο' δστανει,—another word which the grammarians explain by δυσπαθεῖ, but which is wholly obscure. The conject. of Blaydes, αλδεῖ, would serve; but then στένει must be viewed as a gloss.

**847 f.** χλωράν...ἄχναν, a fresh, delicate dew; the tears fall in pearly drops. Eur. *Med.* 906 ἀπ' ὅστων χλωράν ὥρηθη δάκρυ. Pind. *N.* 8. 40 χλωραῖς ἔρσασι.

**τέγγει...ἄχναν:** cp. *Ai.* 376 ἐρεμιδύ αἵμ' ἔδευσα: Eur. *I. T.* 159 χοᾶς | ...ὑδρανειν.

**850 f.** The μοῖρα is still ἔρχομένα, since Heracles is not yet dead. The δραν is his death,—**δολίαν**, as wrought by the guile of Nessus.—**προφαίνει**, 'foreshows,—enables us to forebode.—Hermann understood, 'reveals the secret villainy (of Nessus).'

- ἀντ. β. ἔρρωγεν παγὰ δακρύων· κέχυται νόσος, ὡς πόποι, οἵον  
ἀναρσίων
- 2 οὕπω τὸν Ἡρακλέους ἀγακλειτὸν ἐπέμολε πάθος οἰκτίσαι.  
3 ἵω κελαινὰ λόγχα προμάχου δορός, 856  
4 ἀ τότε θοὰν νῦμφαν  
5 ἄγαγες ἀπ' αἰπεινᾶς  
6 τάνδ' Οἰχαλίας αἰχμᾶ·  
7 ἀ δ' ἀμφίπολος Κύπρις ἄναυδος φανερὰ  
8 τάνδ' ἐφάνη πράκτωρ.

HM. A. πότερον ἐγὼ μάταιος, ή κλύω τινὸς  
οἴκτου δι' οἴκων ἀρτίως ὅρμωμένου;  
τί φημι; 865  
HM. B. ηχεῖ τις οὐκ ἀσημον ἀλλὰ δυστυχῆ  
κωκυτὸν εἶσω, καὶ τι καινίζει στέγη.

**853 f.** οἷον ἀναρσίων | οὕπω ἀγακλειτὸν | ἥρακλέους ἀπέμολε πάθος οἰκτίσαι L,  
with most MSS. Instead of ἥρακλέους, a few (including A) give ἥρακλέα. For  
ἀπέμολε, Triclinius restored ἐπέμολε. For οἰκτίσαι, Lorenz and Wunder give  
οἰκτίσαι. **856** λόγχα προμάχου] Subkoff writes παμμάχου λόγχα. **857** θοὰν  
νῦμφαν θοὰν B, Lc. **863** HM. A.] The MSS. give vv. 863—870 to

**852** ἔρρωγεν παγὰ δακρύων: cp. 919:  
Ant. 802 τοχεῖν δὲ | οὐκέτι πηγὰ δύναμαι  
δακρύων. The natural sense is, ‘The  
stream of tears has burst forth’; i.e., ‘we  
all weep for this calamity.’ The words  
could not well mean merely, ‘a source of  
tears has been opened’; i.e., ‘a woe has  
befallen, which will claim tears.

**853 ff.** κέχυται νόσος, the plague has  
been diffused through his whole frame: cp.  
*Ph.* 293 πάγον χυθέντον, ‘spread  
abroad.’—ὡς πόποι: *O. T.* 167 π.—δυαρ-  
σίων, foes: *P.* 24. 365 δυσμενέτες καὶ ἀνάρ-  
σιοι. This worst of woes has come to  
him from his own home: cp. 1058—1063.

The doubt as to the reading here is  
confined to the words between πόποι and  
ἐπέμολε. The traditional text is, οἷον ἀ-  
ναρσίων | οὕπω ἀγακλειτὸν Ἡρακλέους. The  
v. I. Ἡρακλέα, found in a few of the later  
MSS., was apparently prompted by ἀγ-  
κλειτὸν. In the corresponding vv. of the  
strophe, the MS. text is, μεγάλαι προσορώ-  
σα δόμοις βλάψαν | νέων αἰσθόντων γάμων,  
τὰ μὲν οὖτις where the only doubt affecting  
metre is between δόμοις and δόμοισι.

It seems almost certain that Ἡρακλέους  
was a gloss, and that τὰ μὲν οὖτις in the  
strophe answered metrically to ἀγακλειτὸν  
here. The proposed emendations of this  
passage are classified in the Appendix.

Those which eject Ἡρακλέους follow one  
of two methods. (1) To read δόμοις, not  
δόμοισι, in 842: to insert a long syllable,  
beginning with a vowel (as ἔτι), before  
ἀναρσίων: and to supply something, equal  
to — (as ποτ' ἀνδρ'), between οὕπω and  
ἀγακλειτὸν. (2) To read δόμοισι in 842:  
and to make such an addition to οὕπω as  
shall metrically balance αἰσθόντων γάμων.  
On this plan, I suggest < νπ̄ > οὕπω  
< τοῦδε σῶμα > ἀγακλειτόν. The prep.  
goes with ἀναρσίων, which, without a  
prep., would here be somewhat harsh  
(as = ‘from his foes’). Ἡρακλέους would  
have been a gloss on τοῦδε. Sophocles is  
fond of the periphrasis with σῶμα, which  
would be fitting here: cp. 1194, 1210:  
*O. C.* 355: *El.* 1233.

οἰκτίσαι, exegetic, ‘for us to pity’  
(rather than, ‘for him to lament’): cp.  
*O. C.* 144 οὐ πάνυ μορφας εὐδαιμονίσαι |  
πρώτης (sc. εἰμι).

**856 ff.** κελαινὴ, ‘dark,’ referring at  
once to the colour of the metal, and to  
old stains. This general character of the  
epithet is seen in Eur. *Bacch.* 628, ζεταὶ  
ξύφος κελαινὸν ἀρπάσας: where no blood  
has yet been shed.—προμάχον, ‘fighting  
in the front of battle.’ Others understand,  
‘fighting on behalf of men,’ ‘champion of  
the oppressed’ (cp. 1011); the sense,

Our streaming tears break forth : alas, a plague is upon him  
more piteous than any suffering that foemen ever brought upon  
that glorious hero.

Ah, thou dark steel of the spear foremost in battle, by whose  
might yonder bride was lately borne so swiftly from Oechalia's  
heights ! But the Cyprian goddess, ministering in silence, hath  
been plainly proved the doer of these deeds.

FIRST SEMI-CHORUS. Is it fancy, or do I hear some cry  
of grief just passing through the house ? What is this ?

SECOND SEMI-CH. No uncertain sound, but a wail of  
anguish from within : the house hath some new trouble.

the Chorus. Brunck first distributed the passage between two hemichoria.—πρότερον  
έγια μάταιος] Meineke thinks that an exclamation by the Nurse, such as *ἴώ μω,*  
preceded these words. Hense would supply a *προαναφώνημα* for the Chorus, such  
as *τίς ήχή;*      865 τί φημι; ] Nauck conj. τί φῶμεν; Schenkl, τί φήσι σύ;

probably, in which Heracles was styled Πρόμαχος at Thebes (Paus. 9. 11. 4). But the war upon Oechalia hardly illustrated that character.—*αλχυά,* in the sense of 'prowess,' 'warlike might,' can follow λόγχα προμάχου δόρος, since the latter is really an image for the warrior himself. Cp. 355 *αλχύάσαι* (n.).—*θοὰν* here is merely adverbial, = *ταχέως*. So *Od.* 2. 257 λύσεν δ' ἄγορην αἰψυηρήν = *Il.* 2. 808 αἰψύα δ' θυντὸς ἄγορην. *Od.* 8. 38 θοὴν ἀλεγύνετε δάτα, 'quickly fall to feasting.'—*αἰτεωάς:* cp. 327 n.

860 ff. ἀμφίπολος and δάναδος, both epithets of Κύπρος, are to be taken closely together,—'ministering in silence,'—viz., to the purposes of the gods,—not to the desire of Heracles. Some regard ἀ as a pron., with which Κύπρος is in apposition, ('but she,' etc.,) like *Ph.* 371 ὁ δὲ εἶπ· 'Οδυσσεύς (n.): but it is simpler to take it as an ordinary article. For the order of words, cp. *O. T.* 1199 τὰν γαμψώνυχα παρθένον χρησμῷδεν (n.).

The 'silence' of Aphrodité means that the passion of Heracles had not been avowed as his motive for the war (cp. 358). She has been revealed as the φού-  
νερά πράκτωρ, because that motive has now been disclosed as supreme. For πράκτωρ fem., cp. *O. T.* 81 n.

863—946 Fourth ἐπεισόδιον. The death of Deianeira.

863—870 These eight verses form an epode to the stasimon ; three persons take part in the delivery, viz., the two παραστάται, or leaders of ἡμιχόρια (HM. A, HM. B), and the coryphaeus (XO.). The third part (868—870) is best as-

signed to the coryphaeus, who usually announces a new comer, and who would naturally conduct the dialogue with the τρόφος. Similar epodes to stasima are Eur. *H. F.* 815—821, and *Hipp.* 1143—1152, in each of which three parts can be distinguished. (See W. Christ, *Metricik*, § 723, p. 653 2nd ed.)

The motive of the whole passage from 863 to 898 is the dramatic necessity of making an impressive preparation for the Nurse's βῆσις. It rests with the Chorus alone to do this, since no actor is present.

Hermann supposed that, after the three leading choreutae had spoken (863—870), each of the other twelve in turn took part in the dialogue. But this seems improbable.

863 μάταιος, foolish, deluded : cp. 407 n. For this fem., cp. 207 κούδος (n.). In 565 we have ματαλαιός and in 887 ματαλαί, but in *O. C.* 780 ματαλού...ηδονής.

865 τί φημι; 'what do I say?' i.e., 'what am I to say?' Cp. *O. T.* 1471 τί φημι; | οὐδὲ δὴ κλέω πον...;—where, as here, it expresses perplexity at a sound suddenly heard. It is only a more vivid form of τί φῶ; (*O. C.* 315). Hermann wrote τί φημι; i. e. 'do I say anything (true)?'—like λέγω τι; (*O. T.* 1475). But the pron. could not then stand first.

866 ε. οὐκ ἀσημόν, not doubtful (between joy and woe), δλλαδ δυστυχῆ, but (clearly) woful. Cp. *Ph.* 209 δισημα γάρ θροεῖ.—εἰσω : cp. 202 n.—καυνίζει : schol. ξουέ τι νεώτερον ἔχειν ὁ οἶκος : the house is experiencing something for the first time,—i. e., is suffering some new calamity. So Aesch. *Ag.* 1071 καυνισον

ΧΟ. ξύνες δὲ

τήνδ' ὡς τάγθης καὶ συνωφρυμένη  
χωρεῖ πρὸς ημᾶς γραῖα σημανοῦσά τι.

870

## ΤΡΟΦΟΣ.

ὦ παιῶνες, ὡς ἄρ' ημὶν οὐ σμικρῶν κακῶν  
ἡρξεν τὸ δῶρον Ἡρακλεῖ τὸ πόμπιμον.

ΧΟ. τί δ', ὦ γεραιά, καινοποιηθὲν λέγεις;

ΤΡ. βέβηκε Δημάνειρα τὴν πανυστάτην  
όδῶν ἀπασῶν ἐξ ἀκινήτου ποδός.

875

ΧΟ. οὐ δή ποθ' ὡς θανοῦσα; ΤΡ. πάντ' ἀκήκοας.

ΧΟ. τέθνηκεν ἡ τάλαινα; ΤΡ. δεύτερον κλύεις.

κομμός. ΧΟ. τάλαι', ὀλεθρία· τίνι τρόπῳ θανεῖν σφε φῆς;

ΤΡ. σχετλιώτατά \*γε πρὸς πρᾶξιν. ΧΟ. εἰπὲ τῷ μόρῳ,  
γύναι, ξυντρέχειν.

880

ΤΡ. αὐτὴν διητίστωσε. ΧΟ. τίς θυμός, ἡ τίνες νόσοι,

**869** ἀγθῆς MSS. ἀηδῆς Lond. ed. of 1722; the same conject. was afterwards made independently by Ast and by Wunder.**870** σημανοῦσα Triclinius: σημαίνοντα MSS. **871** ἡμὶν τι: ἡμὶν L. **873** καινοτοιθὲν] Hense conj. καινὰ ποῖ ημῖν: Mekler, καινὸν ὀκοθεν: Nauck, πῆμα καινὸν ἀγγελεῖς. **878** τάλαι', ὀλεθρία] Blaydes conj. (*inter alia*) τάλαι' δλέθρον: Hense, τάλαι', δλωλε: Gleditsch, τάλαινα δῆτα (which Wecklein receives). **879** σχετλιώτατα πρός γε πρᾶξιν MSS.: J. H.

ἵνγην. In Lycophron 530, καινίσει δόρυ, a v. I. is κινήσει.

**869** The Ms. reading, ἀγθῆς, cannot be right. The word means either (1) ‘unusual,’ or (2) ‘unaccustomed’ to a thing. Here it has been taken in the first sense, as meaning, ‘with strange aspect,’ ‘unlike herself,’—*i.e.*, gloomy, instead of cheerful. It seems inconceivable that a classical writer should have so used ἀγθῆς.

The conjecture ἀηδῆς has been generally received; but this presents almost equal difficulties. As applied to persons, it regularly means, ‘disagreeable’; Arist. *Eth. N.* 2. 7 (p. 1108 a 29) δέ ἐπ τῷσιν ἀηδῆς δύσερις τις καὶ δύσκολος: *Magn. Mor.* 2. 3 (p. 1200 a 15) ὑπερόπτας καὶ ἀηδεῖς. Here it ought to mean, ‘of sad aspect’; it never occurs, however, in that sense. Hesychius has, indeed, ἀηδές· στυργὸν, λυπηρόν: but this paraphrase of the *neuter* proves nothing. In *O. T.* 82 ἥδης is not ‘joyous-looking,’ but ‘welcoming.’

Surely ἀγθῆς was merely a corruption of ἀ(γ)ηδῆς, which does not seem to

occur, but which is as correct as εὐγηθῆς or πολυγηθῆς.—Cp. Eur. *Alc.* 777 στυγῷ προσώπῳ καὶ συνωφρυμένῳ.

**870** σημανοῦσα, as a correction of σημαίνοντα, is not merely recommended by usage, but is necessary, unless the τροφός be supposed to make signs before she speaks.

**872** Ἡρακλεῖς τὸ πόμπιμον=τὸ Ἡρ. πόμπικ.: cp. *O. C.* 714 ἵπποισιν τὸν ἀκεστήρα χαλινὸν: *Ai.* 1166 βροτοῖς τὸν ἀειμητον | τάφον. πόμπιμον here=πεμπτόν, as in Eur. *Hipp.* 579 πομπίμα φάτις δωμάτων=ἡ ἐκ δωμ. πεμφθεῖσα.

**873** καινοτοιθὲν: a verb not elsewhere found in writers of this age, but frequent later; cp. Polyb. 1. 4. 5 πολλὰ γάρ αὐτη (sc. ἡ τίχη) καινοτοιοῦσα κ.τ.λ.

**875** ἐξ ἀκινήτου ποδός: ἐκ expresses the condition; cp. *El.* 455 ἐξ ὑπέρτερας χερός: *Ph.* 91 n. This is one of those proverb-like turns which a homely speaker would use in the desire to be impressive.

**876** f. οὐ δή ποθ': cp. 668 n.—πάντ' ἀκήκοας: cp. *Ant.* 402 πάντ' ἐπιστασαι, —in a similar answer.—τέθνηκεν...; They are so bewildered that they repeat the

CH. And mark how sadly, with what a cloud upon her brow, that aged woman approaches, to give us tidings.

*Enter Nurse, from the house.*

NU. Ah, my daughters, great, indeed, were the sorrows that we were to reap from the gift sent to Heracles!

CH. Aged woman, what new mischance hast thou to tell?

NU. Deianeira hath departed on the last of all her journeys, departed without stirring foot.

CH. Thou speakest not of death? NU. My tale is told.

CH. Dead, hapless one? NU. Again thou hearest it.

CH. Hapless, lost one! Say, what was the manner of her death?

NU. Oh, a cruel deed was there!

CH. Speak, woman, how hath she met her doom?

NU. By her own hand hath she died.

CH. What fury, what pangs of frenzy have

Heinrich Schmidt transposes γε and πρός. Hermann conj. σχετλως (or σχετλιώ) τὰ πρός γε πρᾶξιν: Ph. Wagner, σχετλιωτάτην γε πρᾶξιν: Steinhart, σχέτλιον τὰ πρᾶξιν (Nauck σχετλιώτατον) ἔξεπραξεν: Heimsoeth, δευτεράτη πρός γε πρᾶξιν: Wunder, ἀλαστα πρός γε πρᾶξιν. **880** ξυντρέχει] Nauck and Blaydes conj. ξυγκυρεῖ: Blaydes also ξυμπίτινει. Wunder rejects the words γύναι, ξυντρέχει. **881** δητοτωσε] δητιστωσεν L. **882** τὸς θυμός η τίνες νόσοι MSS. The τίνες was deleted by Hermann; both τὸς and τίνες by Erfurdt, whom Wunder follows. Wunder wrote, ἀτη νὺν ηττωσε;

question which has been answered: cp. 184 n.

**878** For the metres of this κοιμός (878—895), see Metr. Analysis.—**ἀλεθότα**, ‘undone,’ ‘lost’: a rare sense; but cp. O. T. 1341 τὸν μέγ' ὀλέθριον. The second syll. is short, as in 845.

**879** The ms. reading, σχετλιωτάτη πρός γε πρᾶξιν, has been variously altered (cr. n.), in order to avoid an anapaest in the 2nd foot, on the assumption that the verse is an iambic trimeter. The neatest of such corrections is Hermann's, σχετλιώ τὰ πρός γε πρᾶξιν.

Heinrich Schmidt, whose view of the metre will be seen in the Metrical Analysis, merely transposes πρός and γε, writing σχετλιωτάτη γε πρός πρᾶξιν. Simplicity is not the only recommendation of this course; it transfers the stress of γε from πρᾶξιν to the adverb. For this sense of σχετλιώς, cp. Ai. 887, and n. on *Ant.* 47.

By πρᾶξιν must be meant here the mode of ‘doing’ the deed, rather than the victim's ‘fortune’; though the latter is the

usual sense of the singular (*Ant.* 1305 n.). After the question, τίνι τρόπῳ, a strong emphasis on πρᾶξιν would be, however, less natural. It might, indeed, be explained thus;—‘the τρόπος of her death was the sword; but the mode of infliction (πρᾶξιν) rendered it peculiarly pitiable,’—since it was inflicted by her own hand.

**880** ξυντρέχει: schol. τίνι θανάτῳ συνέπεσεν (cp. O. T. 113 τῷδε συμπίπτει φόνῳ). The verb is, in fact, a bold poetical substitute for συμπίπτει, expressing the notion of ‘suddenly encountering’ a violent death. Cp. the Homeric συνέδραμον, said of combatants (*Il.* 16. 337).

**881** δητοτωσε: the compound occurs only here. For this sense, cp. Her. 3. 127 δύο ημέων ηττωσε.

**882** η τίνες θυμός, what impulse of passion,—τίνες νόσοι, what pangs of frenzy (*Ai.* 59 φοιτῶντ' ἄνδρα μανίδων νόσοις). The words η τίνες νόσοι are really parenthetical,—suggesting that the excited mind (θυμός) may have been also deranged; hence the verb can agree with θυμός, on which the chief stress falls.—

- τάνδ' αἰχμᾶ βέλεος κακοῦ ξυνεῖλε; πῶς ἐμήσατο  
πρὸς θανάτῳ θάνατον ἀνύσασα μόνα; 885
- ΤΡ. στονόεντος ἐν τομᾷ σιδάρου.  
ΧΟ. ἐπεῖδες, ὡς ματαία, τάνδ' ὕβριν;  
ΤΡ. ἐπεῖδον, ὡς δὴ πλησία παραστάτις.  
ΧΟ. τίς ἦν; πῶς; φέρ' εἰπέ. 890  
ΤΡ. αὐτὴ πρὸς αὐτῆς χειροποιεῦται τάδε.  
ΧΟ. τί φωνεῖς; ΤΡ. σαφηνῆ.  
ΧΟ. ἔτεκεν ἔτεκε <δὴ> μεγάλαν  
ἀ νέορτος ἄδε νύμφα  
δόμοις τοῖσδε Ἐρινύν. 895
- ΤΡ. ἄγαν γε· μᾶλλον δ', εἰ παροῦσα πλησία  
ἔλευσσες οἵ ἐδρασε, κάρτ' ἀν ϝκτισας.  
ΧΟ. καὶ ταῦτ' ἔτλη τις χείρ γυναικεία κτίσαι;  
ΤΡ. δεινῶς γε· πεύσει δ', ὡστε μαρτυρεῖν ἐμοί.  
ἐπεὶ παρῆλθε δωμάτων εἴσω μόνη, 900

**883 ε.** τάνδ' αἰχμᾶ Hermann: τάνδ' αἰχμὰ L, with most MSS., and Ald.—Triclinius, whom Brunck follows, wrote αἰχμὰ, giving the words τάνδ' αἰχμὰ βέλεος κακοῦ ξυνεῖλε to the Nurse. Wunder, too, assigns them thus, but keeps αἰχμὰ.  
**887 τομῇ** στομῷ L first hand, with τ written over στ by a late corrector.—σιδάρου Erfurdt: σιδήρου MSS.

**888 ὡς ματαία** MSS. (ὡς ματαία L). Hermann writes, ἐπεῖδες, <εἶδες>, ὡς ματαίε, τάνδ' ὕβριν; Wunder, ἐπεῖδες, ὡς ματαίε, τάνδε τὴν ὕβριν; Blaydes, ἐπεῖδες, ὡς μαϊ', ἄρα ταῦδε τὰν ὕβριν; Nauck, ἐπεῖδες, ματαία [without ὡς], τάνδ' ὕβριν; but would prefer, ἐπεῖδες μάταν τάνδ'; **890 τίς**] τις Harl.—For τίς ἦν; πῶς; Wunder writes, τίς ἦνει; ('who did the deed?')  
**891 αὐτὴν τι:** αὐτὴν (not αὐτῆς) L. **893 ε.** L divides thus: ἔτεκεν ἔτεκεν

ξυνεῖλε, *corripuit*, seized and carried off; cp. Thuc. 2. 51 (ὁ λουμὸς) πάντα ξυνῆρε. Not, 'destroyed her along with Heraclies.'

**886 μόνα** means merely that she alone is responsible for the death of Heracles as well as for her own. It does not anticipate the statement that she was unaided in her suicide (891).

**887 στονόεντος:** cp. II. 8. 159 βέλεα στονόεντα χέοντο (dolorous darts).—ἐν τομῇ: the instrumental ἐν: *Ant.* 1003 σπῶντας ἐν χηλαῖσιν.

**888 ὡς ματαία** is said with a mixture of pity and impatience; the aged τροφός, in her terror and anguish, has failed to grasp the scope of the question, πῶς ἐμήσατο (884), and has replied merely, 'with a sword.' The leader of the Chorus now asks her if she was an *eye-witness* of the deed,—feeling that she will satisfy their anxiety only if she can be led on to describe what she has seen. Thus the

bewilderment of the messenger becomes a preparation for the ἥρως.

**τάνδ' ὕβριν**, this deed of *violence* (done to herself). So in *El.* 864 λώβα is merely a fatal accident.

**889 ὡς δὴ...παραστάτις,** sc. οἷσα (cp. O. C. 83 n.); here δὴ=‘in fact.’ Elsewhere, when ὡς δὴ is not ironical (as it is in O. C. 809), δὴ sometimes=ἡδη (P. 1065). Cp. 1192.

**890 τίς ἦν;** sc. ἡ ὕβρις: what was its nature? πῶς (έγένετο), how was it executed?

**891 αὐτὴν πρὸς αὐτῆς κ.τ.λ.** The verb χειροποιεῖν occurs elsewhere only in later Greek.—The exclamation which follows implies that these words add something to the disclosure made in 881, αὐτὴν διηστωσε. They certainly state more precisely that the blow was dealt by her own hand (and not by a slave's); also that the deed had its origin from her own mind (*πρὸς αὐτῆς*), and not from

cut her off by the edge of a dire weapon? How contrived she this death, following death,—all wrought by her alone?

NU. By the stroke of the sword that makes sorrow.

CH. Sawest thou that violent deed, poor helpless one?

NU. I saw it; yea, I was standing near.

CH. Whence came it? How was it done? Oh, speak!

NU. 'Twas the work of her own mind and her own hand.

CH. What dost thou tell us? NU. The sure truth.

CH. The first-born, the first-born of that new bride is a dread Erinys for this house!

NU. Too true; and, hadst thou been an eye-witness of the action, verily thy pity would have been yet deeper.

CH. And could a woman's hand dare to do such deeds?

NU. Yea, with dread daring; thou shalt hear, and then thou wilt bear me witness.

When she came alone into the house,

*μεγάλαν.* For the second ἔτεκε, Wunder writes ἔτεκε (with Triclinius): J. H. Heinrich Schmidt, ἔτεκε δὴ.—ἀ νέορτος schol.: ἀ νέορτος L: ἀνέορτος A, with most MSS., and Ald. **895** δόμοις Nauck: δόμοισι MSS.—[Ἐρινύ] ἐρινῦ L: ἐρινύν A, with most MSS., and Ald.—Wunder rejects vv. 893—895. **896** μᾶλλον δ' εἰ] In L the first hand had written μᾶλλον ή (omitting δ'): the correction is by S. **897** [Ἐλευσοτε] Ἐλευσοτε L.—[ἔδρασε] In L a final ν has been erased. **898 f.** καὶ ταῦτ' ἔτλη τίς (not τις) L. Triclinius omitted τις. The Lond. ed. of 1722 gives καὶ ταῦτ' ἀνέτλη: Reiske conj. ἔτ' ἔτλη: Campbell, ἀρ' ἔτλη: Schneidewin, ἔτλη δὴ (or τολμῶ).—Hermann rejects these two vv. **900** παρῆλθε MSS.: γὰρ ἥλθε Schaefer.

any external influence. But it should also be recognised that, throughout this passage (871—898), the dramatic aim is to express profound horror and amazement. The messenger can hardly seize the full meaning of the questions; the hearers, on their part, find it hard to realise the answers.

**893 ff.** ἔτεκεν ἔτεκε δὴ. I read with J. H. H. Schmidt (cr. n.), thinking with him that the metre is probably ~~~|~~~|~~~| - - | - - ||. In such a passage the text might easily have lost δὴ.—The firstborn of Ioë, that *πημωνή ὑπότοτες* (376), is a dire spirit which avenges the house of Eurytus on the house of Heracles. Cp. Tennyson, *Guinevere*: 'Well is it that no child is born of thee. | The children born of thee are sword and fire'...

*νέορτος*, simply, 'that has newly arisen': not, 'that has lately sped hither' (schol. ἡ νεωτὶ ἐνταῦθα δρῆσασα).

**896 f.** ἄγαν γε, sc. μεγάλαν: cp. *Ai.* 982 TE. ὡ περιπερχέσ πάθος. | *XO.* ἄγαν γε, Τεῦκρε.—κάρτα μᾶλλον ἀν φάτισας, assuredly thou wouldest have felt greater pity.

**898** καὶ ταῦτ' ἔτλη τις κ.τ.λ. For the place of *τις*, cp. *Ph.* 104 οἵτως ἔχει τι δεινὸν λοχύνος θράσος; (n.).—**κτίσαι** implies that the deed was momentous: schol. κατασκευάσαι καὶ ποιήσαι: καλῶς δὲ ὡς ἐπι μεγάλῳ τολμήματι εἶπεν τὴν λέξιν. When *κτίσειν* is thus a tragic synonym for *ποιεῖν*, there is usu. a predicative adj., as Aesch. *Eum.* 17 τέχνης δὲ νιν Ζεύς ἐνθεών κτίσας φένε: cp. *Suppl.* 138: *Ch.* 441.

Hermann rejects this v. and the next, because the Chorus, not knowing the nature of the deeds (*οἵ τις ἔδρασε*), ought not yet to marvel at them. The verses were inserted, he thinks, to soften the abruptness of *ἐπει παρῆλθε* (900) after *κάρτα ἀν φάτισας* (897). It may be granted that they are not very forcible; but they seem genuine. The Nurse has hitherto been led from point to point by questions. A direct question (898) is needed to prompt her narrative. It would be less like her to begin it spontaneously.

**900** παρῆλθε is confirmed by the usage of this compound with ref. to entering a house: *O. T.* 1241, *El.* 1337,

καὶ παιδὸν ἐν αὐλαῖς εἶδε κοῦλα δέμινα  
στορυνύθ', ὅπως ἄψορρον ἀντώη πατρί,  
κρύψασ' ἔαυτὴν ἐνθα μή τις εἰσίδοι,  
βρυχάτο μὲν βωμοῖσι προσπίπτουσ' ὅτι  
\*γένοιντ' ἔρημοι, κλαῖε δ' ὄργανων ὅτου 905  
ψαύσειεν οἵς ἔχρητο δειλαία πάρος.  
ἄλλη δὲ καλλη δωμάτων στρωφωμένη,  
εἴ του φίλων βλέψειεν οἰκετῶν δέμας,  
ἔκλαιεν ἡ δύνστηνος εἰσορωμένη,  
αὐτὴ τὸν αὐτῆς δαίμον' ἀνακαλουμένη 910  
καὶ τὰς ἀπαιδαστές τὸ λουπὸν οὐσίας.  
ἐπεὶ δὲ τῶνδ' ἐληξεν, ἔξαίφνης σφ' ὄρῳ  
τὸν Ἡράκλειον θάλαμον εἰσορμωμένην.

901 κοῖλα] The schol. gives a ν. l. κοινά. Hense conj. κοιματήρια.

902 στορυνύθ' L, A: στρωνύνθ' τ. —ἀντώη Triclinius: ἀντοίη L, with most MSS. (ἀντοίη Ald.).

903 ἔαυτὴν] Hense writes ἔματήν, and places the verse after 914.

904 προσπίπτουσ'] προσπίπτουσ' Wecklein. 905 γένοιντ' ἔρημοι Nauck: γένοιτ' ἔρημη MSS.—ὅτου] δύον Harl. 906 δειλαία τ: δειλαία L. 907—911 These

Eur. *Med.* 1137, *Hipp.* 108, etc. And the asyndeton is of a kind which the poet often admits; cp. 555, 750. The conjecture γάρ ήλθε, which has been generally received, seems, then, unnecessary.

901 f. αὐλαῖς, the αὐλή of the house; a poet. plur. like νυμφεῖα (920), παρθενῶν (Aesch. *P. V.* 646), etc.—κοῖλα is not merely a general epithet (as κοῖλην of κάπτετον in *Ai.* 1165), but means that the litter (*φορεῖν*) was arranged so that the sufferer could lie in it as in a hammock,—with soft bedding on each side of him as well as beneath him. His agonies made this indispensable.—στορυνύθ': Attic prose rarely uses this form, except in the aor. ἐστόρεσα. —ἄψορρον ἀντώη, go back to meet him on his way from the harbour (804): cp. *El.* 53 ἄψορρον ηὔσομεν πάλιν.

Hyllus had entered the house immediately after his mother (820). His occupation reminded her that Heracles would soon arrive, and decided her to act at once.

903 κρύψασ' ἔαυτὴν, in the women's apartments (cp. 686 ἐν μυχοῖς).

Ἐνθα μή τις εἰσίδοι would usu. mean, 'in any place where no one beheld,'—oblique of ἐνθά μή τις εἰσίδῃ. But here the sense is final; 'where no one should behold.' The normal Attic for this would

be, ἐνθα μή τις δψεται (cp. 800)—not δψοτο, since, in a final relat. clause, the fut. indic. was usu. kept even after a secondary tense.

In Homeric Greek, a final relat. clause can take the subjunct. (usu. with κε) after a primary tense, and the optat. (without κε) after a secondary tense. But this is not an Attic construction. Thus the Homeric ἀγγελον ἤκαν δις ἀγγελειε (Od. 15. 458) would in Attic be ἀγγελον ἐπειψαν δις ἀγγελεῖ: it could not be, δις ἀγγελειε. The constr. ἐνθα μή τις εἰσίδοι—a very rare one in Attic—has grown out of the 'deliberative' constr. οὐκ οἰδεν ἐνθα μή τις εἰσίδῃ, by steps which have changed the interrogative clause into a final relative clause. A like instance is *Ph.* 281 οὐχ δοτις ἀρκέσειν, (seeing no one) to aid. See Appendix.

904 π. βρυχάτο: for the omission of the augment, cp. *O. T.* 1249 n.—βωμοῖσι: besides the altar of Zeus ἔρκενος in the αὐλή, there would be other altars of domestic gods in a large house; cp. Eur. *Alc.* 170 πάντας δὲ βωμούς, οἱ κατ' Ἀδμήτου δόμους, | προσῆλθε καξέστεψε καὶ προσήξατο.

γένοιντ' ἔρημοι: she said, ἔρημοι ἔγένοντο (ορ γένεσθε). After her death, and that of Heracles, these altars were doomed to desolation. Nauck seems right in thus amending γένοιτ' ἔρημη,

and saw her son preparing a deep litter in the court, that he might go back with it to meet his sire, then she hid herself where none might see ; and, falling before the altars, she wailed aloud that they were left desolate; and, when she touched any household thing that she had been wont to use, poor lady, in the past, her tears would flow; or when, roaming hither and thither through the house, she beheld the form of any well-loved servant, she wept, hapless one, at that sight, crying aloud upon her own fate, and that of the household which would thenceforth be in the power of others.

But when she ceased from this, suddenly I beheld her rush  
into the chamber of Heracles.

five vv. are bracketed by Wecklein.      **908** *εἰ τον* L, with most MSS.: *εἰ πον* A, R, and Ald.—*φίλων*] Naber conj. *φίλον*.      **910** *αὐτῆς* A : *αὐτῆς* L.—*ἀνακαλουμένη* *ἀγκαλουμένη* Dindorf (as Hermann proposed).—Wunder writes *αὐτῇ τὸν αὐτῆς δαιμόν*’ *ἐγκαλουμένη* (*'imputing'*). The Aldine has *αὐτὴ πρὸς αὐτῆς δαιμόνα καλουμένη*.      **911** *καὶ τὰς ἀπαδὰς* *ἐς τὸ λοιπὸν οὐσίας* MSS. See comment.      **913** *εἰσορμάμενην*] In L the final *v* is from a late hand.

though not for the reasons which he assigns. Those words could certainly mean, ‘that she had become desolate,’—nor is the plaint less natural because death is so near. But the other reading is in truer harmony with the context, because she is saying *farewell* to the surroundings of happier days. Even inanimate objects move her tears at the thought of parting. Naturally the altars come first; when they were forsaken, the family life would have ceased.

*δρύγαντων δτον ψαύστεν*: for the optat., cp. *Ph.* 289 δ μοι βάλο (n.). δτον here =*εἰ τυνος*. Among the *δρύγαντα* would be sacrificial vessels, and, as the schol. remarks, the implements which she had used in weaving the robe.

**907 ff.** *ἄλλῃ...δωμάτων*: for the gen., cp. 375.—*φίλων...οἰκετῶν*. The opening scene with the *τρόφος* illustrates these kindly relations. Cp. Eur. *Arc.* 194 f., when Alcestis takes leave of her attached *οἰκέται*:—*κούτις ἦν οὕτω κακός ! δν οὐ προσέπε καὶ προσερήθη πάλιν.*—*εἰσορμάμενη*: the midd., as *El.* 1060 *εἰσοράμενοι*.

**910** *ἀνακαλουμένη*: cp. *O. C.* 1376 n.

**911** The MS. text, *καὶ τὰς ἀπαδὰς* *ἐς τὸ λοιπὸν οὐσίας*, is undoubtedly corrupt. Various attempts to explain or to amend it are recorded in the Appendix.

The genuine verse must have had some direct reference to the context. She is weeping at the sight of attached servants

whom she is about to leave. The general sense ought to be, ‘bewailing her own fate, and that of the household over which a change was impending’; since, when master and mistress were dead, the household would be dissolved, and the faithful slaves would pass into other hands. After the death of Heracles, Ceÿx, the king of Trachis (40 n.), was deterred by Eurystheus from continuing to protect the Hecatleidae; who sought refuge at Athens. (Apollod. 2. 8. 1.)

I believe that *ΑΙΓΑΙΔΑΣ* arose from *ΕΠΑΔΔΟΙΣ* when the Ε had been accidentally lost or obscured. A similar interchange of initial *a* and *e*, combined with fusion of two words into one, occurs in *O. C.* 550, where *ἔρ' ἀστάλη* was corrupted into *ἀπεστάλη*. I would read, *καὶ τῆς ἐρ' ἄλλος* *ἐς τὸ λοιπὸν οὐσίας*: ‘and the fate of the property which would thenceforth be in the power of others.’ For *ἐρ'* with dat. as =*penes*, cp. *O. C.* 66, *Ph.* 1003. The slaves are part of the *οὐσία*. Euripides has *οὐσία*, as =‘property,’ at least twice: *H. F.* 337 *πατρών* *ἐς μελαθρὸν, οὐ τῆς οὐσίας | ἄλλοι κρατοῦσι: Helen.* 1253 *ώ ἀν παρούσης οὐσίας ἔκαστος γ.* (See Appendix.) *ἴστης* would be an easy correction of *οὐσίας*: but, on my view of the passage, the change is not required.

**913** *τὸν Ἡράκλ.*: for the adj., cp. 51, 576.—*θάλαμον*, the nuptial chamber: *Ant.* 804 n.

κάγω λαθραῖον ὅμιμ' ἐπεσκιασμένη  
φρούρουν· ὁρῶ δὲ τὴν γυναικα δεμνίοις  
τοῖς Ἡρακλείοις στρωτὰ βάλλουσαν φάρη.  
ὅπως δ' ἐτέλεσε τοῦτ', ἐπενθοροῦσ' ἄνω  
καθέζετ' ἐν μέσοισιν εὐνατηρίοις,  
καὶ δακρύων ρήξασα θερμὰ νάματα  
ἔλεξεν· ὡς λέχη τε καὶ νυμφεῖ ἔμα,  
τὸ λοιπὸν ἡδῷ χαίρεθ', ὡς ἔμ' οὔποτε  
δέξεσθ' ἔτ' ἐν κούταισι ταῖσδ' εὐνάτριαν.  
τοσαῦτα φωνήσασα συντόνῳ χερὶ<sup>915</sup>  
λύει τὸν αὐτῆς πέπλον, \*ἢ χρυσήλατος  
προύκειτο μαστῶν περονίς, ἐκ δ' ἐλώπισεν  
πλευρὰν ἀπασαν ὠλένην τ' εὐώνυμον.  
κάγω δρομαίᾳ βᾶσ' ὁσονπερ ἔσθενον,  
τῷ παιδὶ φράζω τῆς τεχνωμείης τάδε.  
κανῷ τὸ κεῦσε δεῦρο τ' ἔξορμώμεθα,  
ὅρωμεν αὐτὴν ἀμφιπλῆγι φασγάνῳ<sup>920</sup>  
πλευρὰν ὑψῷ ἥπαρ καὶ φρένας πεπληγμένην.  
ἰδὼν δ' ὁ παῖς ϕωμωξεν· ἔγνω γὰρ τάλας  
τούργον κατ' ὄργην ὡς ἐφάψειεν τόδε,  
ὅψ' ἐκδιδαχθεὶς τῶν κατ' οἶκον οὖνεκα<sup>925</sup>

918 εὐνατηρίοις Dindorf: εὐναστηρίοις MSS.  
MSS.: εὐνήστριαν Ald.

922 εὐνάτριαν Nauck: εὐνήτριαν  
924 αὐτῆς A: αὐτῆς L.—ἢ Wakefield: ϕ MSS.: οὖ Schaefer.

914 ε. λαθραῖον ὅμιμ', acc. of respect: *ἐπεσκιασμένη*, 'overshadowed,' i.e., 'shrouded from view.' Thus the phrase means strictly, 'shrouded as to (or in) my secret observation': for *ὅμιμα* here implies the act of observing. *λαθραῖον* expresses the result of *ἐπεσκιασμένην*. She may have watched from behind a curtain, or at a partly open door.—*Νο*—*Not*, 'with eyes shaded by my hand' (*O. C.* 1650 ὅμιμάτων ἐπισκοπον | χειρί).

916 βάλλουσαν with dat., in the sense of ἐμ- or ἐπιβάλλουσαν (*Ph.* 67 n.)—*στρωτὰ* goes closely with the partic.,—spreading them as coverings, *στρώματα*.—*φάρη*: the Homeric *ϕάρος* is not thus used; but cp. *Od.* 4. 297 ff., where the bed (*δέμα*) is spread with *ῥήγεα* ('blankets'), *τάπητες* ('rugs'), and woollen *χλαῖναι* as coverlets.

918 εὐνατηρίοις: the form εὐναστηρίοις appears to be a later one (Dind. on Aesch. *Pers.* 160).—Cp. Verg. *Aen.* 4.

650 (Dido, about to die) *Incubuitque toro dixitque novissima verba.*

919 ε. ρήξασα: so Plut. *Per.* 36 κλαυθμῷ τε ῥήξαι καὶ πλήθος ἐγχέαι δακρύων. *O. T.* 1075 n.—*νυμφεῖ*, bridalcammer (*Ant.* 891): for the plur., cp. 901 n.—εὐνάτριαν: this form is rightly preferred to εὐνήτριαν by Nauck, *Eur. Stud.* II. p. 175.

923 συντόνῳ, intense, vehement: Eur. *Bach.* 1091 συντόνοις δρομήμασι.

924 ε. ἔμ', at the place where. The ms. ϕ doubtless arose from πέπλον: it would mean, ὃς περονίδα είχε μαστῶν προκειμένην: but this is less natural.—προύκειτο μαστῶν: the πέπλος was fastened near the left shoulder by the περονίς, which is described as lying 'in front of,' i.e. 'above,' the (left) breast. It would not accord with Greek usage to imagine the brooch as placed at the centre of the bosom. Cp. *Il.* 14. 180 (of Hera's ἔανδος) χρυσεῖς δ' ἐνετῆσι κατὰ στήθος περονάτο. *O. T.*

From a secret place of espial, I watched her; and saw her spreading coverings on the couch of her lord. When she had done this, she sprang thereon, and sat in the middle of the bed; her tears burst forth in burning streams, and thus she spake: ‘Ah, bridal bed and bridal chamber mine, farewell now and for ever; never more shall ye receive me to rest upon this couch.’ She said no more, but with a vehement hand loosed her robe, where the gold-wrought brooch lay above her breast, baring all her left side and arm. Then I ran with all my strength, and warned her son of her intent. But lo, in the space between my going and our return, she had driven a two-edged sword through her side to the heart.

At that sight, her son uttered a great cry; for he knew, alas, that in his anger he had driven her to that deed; and he had learned, too late, from the servants in the house

**926 πλευρὰν]** πλευρὰς schol. *Il. 1. 103.*

**931 ὑφ'** L, with most MSS., and Ald.: **ἔφ'**

A, R.   **932 ὁ παῖς** Omitted in L.—After ξυνω two letters have been erased in L.

1269 n.—**ἐκ δ' ἐλάστινεν:** for the tmesis, cp. *Ant.* 1233 **ἐκ δ' ὄρμωμένου:** and *ib.* 427. **ἐκλωπίζω** (from λώπη, λώπος, a covering) occurs only here. **ἐκλωπίσαι** has been conjectured in *Pollux* 7. 44 ἀπόδνα καὶ ἀπολωπίσαι, ὡς Σοφοκλῆς.

**927 ε. δρομαῖος** Eur. *Or. 45 πηδᾶς δρομαῖος*. Thuc. 3. 29 σχολαῖοι κομισθέντες.—We may render, ‘warned her son of her intent’; but the literal sense is, ‘warned the son of her who was devising these things’: the gen. depends on τῷ παῖδι. Others take the gen. with φράξω (*‘tell him about her’*). It would then be best to govern τάδε by φράξω: for in this constr. of the gen. with verbs of saying or asking, the object is usually expressed, either by an acc. (*El. 317, Ai. 1230*), or by a relat. clause (below, 1122, *Ph. 439*). **τάδε**, however, belongs rather to τεχνωμένης.

**929 ff. τὸ κεῖσθαι δεῦρο τ':** cp. Eur. *Ph. 315 ἐκεῖσθαι καὶ τὸ δεῦρο*. For the art. with the first word only, *O. C. 606 τάμα κάκεινων* (n.).—**ἐξορμώμεθα** might refer to the Nurse only, but rather includes Hyllus (as δράμειν certainly does). It suits δεῦρο, therefore, but not κεῖσθαι. The thought is, ‘before I could return with him.’

ὄρμειν αὐτὴν...πεπληγμένην, instead of πέπληκται, ὡς ὄρῶμεν.—**ἀμφιπλῆγη φαργάνωφ**: adjectives which are properly only masc. or fein. are sometimes used in oblique cases with neuter nouns: cp. *Ph.*

19 ἀμφιτρῆτος αὐλῶν: *Ai. 324 βοτοῖς | σιδηροκαμῆσιν.*

**ὑφ' ἥπαρ καὶ φρένας**, lit., ‘to the liver and midriff.’ But it was her left side that she bared (926), and the fatal blow must have been nearer to the heart than to the liver. The phrase should therefore be understood in a general sense, as a poetical way of saying, ‘home to the very centre of life.’ It may have been suggested by *Od. 9. 301 οὐτάμεναι πρὸς στήθος, 80τι φρένες ἥπαρ ἔχοντιν*, ‘stab him in the breast, where the midriff holds the liver.’ Cp. *Ant. 1315 παῖσας' ὑφ' ἥπαρ αὐτόχειρ αἰτήν.*

**933 τούργον...ώς ἐφάψειν**, that he had ‘fastened,’ ‘bound’ the deed ‘upon her,’ as a burden or doom. Cp. *Pind. O. 9. 64 μὴ καθέλοι νιν αὖλον πότμον ἐφάψαις | δρφανὸν γενεᾶς*, ‘having laid on him the doom of childlessness.’ *Il. 2. 15 Τρωεσσι δὲ κῆδε ἐφῆπται, ‘have been imposed’ on them.*

Others explain: (1) ‘that he had kindled the deed.’ But ἐφάπτειν never has the sense of ὑφάπτειν. In Eur. *Bacch. 778* our only ms. for that part of the play has, indeed, **ἥδη τόδι' ἐγγύς ὕστε πῦρ ἐφάπτεται | θύβριμα**: but the true ὑφάπτεται is attested by the *Christus Patiens 2227*. (2) ‘That she had made fast the deed,’—i.e. done the irrevocable deed. But **κατ'** δργήν must refer to the anger of Hyllus (734 ff.).

**934 ε. τῶν κατ' οἰκον:** for the simple gen. with **ἐκδ.**, cp. *O. T. 117 ὅτου...ἐκμα-*

ἀκουστα πρὸς τοῦ θηρὸς ἔρξειν τάδε.  
 κανταῦθ' ὁ παῖς δύστηνος οὐτ' ὁδυρμάτων  
 ἐλείπετ' οὐδέν, ἀμφὶ νιν γοώμενος,  
 οὐτ' ἀμφιπίπτων στόμασιν, ἀλλὰ πλευρόθεν  
 πλευρὰν παρεὶς ἔκειτο πόλλ' ἀναστένων,  
 ὡς νιν ματαίως αἰτίᾳ βάλοι κακῆ,  
 κλαίων ὅθουνεκ' ἐκ δυοῖν ἔστοιθ' ἄμα,  
 πατρός τ' ἔκεινης τ', ὥρφανισμένος \*βίον.  
 τοιαῦτα τάνθάδ' ἔστιν· ωστ' εἴ τις δύο  
 ἦ καὶ \*τι πλείους ἡμέρας λογίζεται,  
 μάταιος ἔστιν· οὐ γὰρ ἔσθ' ἦ γ' αὔριον,  
 πρὶν εὖ πάθη τις τὴν παροῦσαν ἡμέραν.

935

940

945

στρ. α'. ΧΟ. πότερα πρότερον ἐπιστένω,  
 2 πότερα \*μέλεα περαιτέρω,  
 3 δύσκριτ' ἔμοιγε δυστάνω.

ἀντ. α'. τάδε μὲν ἔχομεν ὄρāν δόμοις,

950

**938** [ἀμφιπίπτων] ἀμφιπίτνων Wecklein.   **941** ἐκ] Nauck writes εἰς.   **942** ὥρφανισμένος] ω made from ο in L.—*βίον* MSS.: *βίον* Wakefield.   **943** τάνθάδ'] Nauck conj. τάνδον.   **944** ἦ καὶ τι πλείους Dindorf: ἦ καὶ πλείους τις L, with most MSS., and Eustath. p. 801, 1: ἦ καὶ πλείους τις T, A (from the corrector), and Ald.

θῶν.—πρὸς τοῦ θηρὸς, at his instigation. This pregnant sense of the prep. is somewhat rare: but cp. *Il.* 1. 238 θεύστρας | πρὸς Διὸς εἰρήναται (by his ordinance); 6. 456 πρὸς ἀλλῆς ιστὸν ὑφάλνοις (at her bidding).

**936 ff.** δύστηνος=δύστηνος ὡν, ‘miserable as he was.’ This is better than to make it an interjection, ‘poor youth!’—ἐλείπετ’ οὐδέν (adv.), ‘in no wise fell short.’ The verb has here a twofold constr., viz., (1) with gen. δύρμάτων, as *El.* 474 γνώμας λειπομένα σοφᾶς: (2) with partic. ἀμφιπίπτων: cp. Xen. *Oecon.* 18 § 5 ταῦτα μὲν τοῖνν, ἔφη, οὐδὲν ἐμοῦ λείπει γιγνώσκων (‘you understand these things just as well as I do’),—where ἐμοῦ is parallel, not with δύρμάτων here, but with τὸν ὡν τέκνων in 266.

ἀμφὶ νιν: the acc. with ἀμφὶ, as=‘concerning,’ is somewhat rare: but cp. Pind. *P.* 2. 15 κελαύοντι μὲν ἀμφὶ Κινύραν. (In *Il.* 18. 339 ἀμφὶ δέ σε...κλαύσονται, the sense is ‘around.’)

ἀμφιπίπτων στόμασιν: Eur. *Alc.* 404 ποτὶ σοὶσι πτήνων στόμασιν (=χειλεσι).

πλευρόθεν, ‘at’ (or ‘near’) ‘her side.’ The ending θεν properly denotes the point *from which* motion sets out. Hence a form in θεν is equivalent to a genitive expressing *source* or *starting-point*. By a stretch of that analogy, πλευρόθεν does duty here for the genitive of *place*, which is only a special kind of possessive genitive,—‘belonging to,’ and so, ‘in the region of’: *El.* 900 ἐσχάτης δ' ὅρῳ | πυρᾶς...βόστρυχον: *Il.* 9. 219 ἵεν... | τοτοῦ τοῦ ἐτέροιο. A somewhat similar example is *Il.* 15. 716 πρύμνθεν ἐπει λάβει, οὐχὶ μεθει, where the form in θεν=the gen. after a verb of seizing (‘took hold by the stern’).—Cp. Eur. *Alc.* 366 πλευρά τ' ἔκτειναι πέλας | πλευροῖσι τοῖς σούς.

**940** αἰτίᾳ βάλοι, as with a missile: *Ai.* 1244 ἡμᾶς...κακοῖς βαλέτε: Eur. *El.* 902 μὴ μέ τις φθίνῃ βάλῃ: Ar. *Th.* 895 τούμῳ σῶμα βάλλοντα ψύγω.

**941** ἐ δυοῖν...ώρφανισμένος *βίον* (acc. of respect), ‘orphaned as to his life,’ having his life made ὥρφανός, ‘on the part of both parents at once’: cp. the lament

that she had acted without knowledge, by the prompting of the Centaur. And now the youth, in his misery, bewailed her with all passionate lament; he knelt, and showered kisses on her lips; he threw himself at her side upon the ground, bitterly crying that he had rashly smitten her with a slander,—weeping, that he must now live bereaved of both alike,—of mother and of sire.

Such are the fortunes of this house. Rash, indeed, is he who reckons on the morrow, or haply on days beyond it; for to-morrow is not, until to-day is safely past.

CH. Which woe shall I bewail first, which misery is the <sup>1st</sup> greater? Alas, 'tis hard for me to tell. strope.

One sorrow may be seen in the house;

<sup>1st anti-</sup>  
strope.

Herwerden conj. η κατι πλείον: Hartung, η πλείονας ξηρ: Dindorf (*Poet. Sc.* 5th ed.) conj. η και μιαν τις. **947** πότερα πρότερον ἐπιστένω Dindorf: πότερ' ἀν πρότερα ἐπιστένω L: πότερα πρότερ' ἀν ἐπιστένω T: πότερ' ἀν πότερα ἐπιστένω A, and Ald.: πότερ' ἀν πότερ' ἐπιστένω r (B, etc.). **948** μέλεα Musgrave: τέλεα MSS. (τέλαια R, τὰ τελευταῖα L<sup>2</sup>, acc. to Subkoff): δλοά Hermann. Blaydes conj. πάθεα. **950** τάδε μὲν...τάδε δὲ] τάδε μὲν...τὰ δὲ V<sup>2</sup>, whence Hermann τὰ μὲν...τὰ δὲ.

of Eumelus for his mother Alcestis (*Eur. Alc.* 397), προλιποῦσα δ' αὐτὸν βλοῦ | ώρφα-  
νισσεν τλάμων. **βλοῦ** (Wakefield) is a necessary correction of **βλου**, with which the sense would be either (a) 'deprived of life,' as in *Anth.* 7. 483 ξῶσ νήπιον ώρφα-  
νισσας: or (b) 'deprived of subsistence.' Nauck, keeping **βλοῦ**, changes ἔκ to εἰς, understanding, 'bereaved of the life of both parents.' But εἰς is clearly unsuitable here; and the phrase, ώρφ. δυοῖν  
**βλοῦ** would be strange as well as weak.

**948 ε.** δύο, i.e. to-day and to-morrow.  
—η καὶ τι πλείον (Dindorf) is the best correction of η καὶ πλείον τις (L), which may have arisen from τι being accidentally omitted or transposed. The v. l. η καὶ πλείον τις was an attempt to reconcile that reading with metre. In lyrics we find the gen. πλέονος (*O. C.* 1211; *Ph.* 1100, if sound): but in the iambics of Tragedy there is no certain instance (apart from πλέον) of the shorter form. (In *Aesch. Ag.* 1299, οὐκ ξετ' ἀλγεις, ωξενοι, χρόνω πλέω, the text is doubtful.) A further objection to πλείον is the repeated τις.

The sense is:—'Men often reckon on the morrow, or even, perchance (**τι**), on more days to come; but this is rash. A man can never be sure that his good fortune (i.e. immunity from disaster) will

last even to the end of to-day.' Cp. *O. C.* 567 ξειδ' ἀνήρ ὅν, χώτι τῆς ἐς αὔριον | οὐδὲν πλέον μοι σοῦ μέτεστιν ημέρας. For η αὔριον (without ημέρα), cp. Alexis *"Τηνος* fr. 3 εἰς τὴν αὔριον.—λογιζεται, 'computes,' i.e., 'sets down in his calculations, as something upon which he can count.'

**947—970** Fourth στάσιμον. <sup>1st</sup> strope, 947—949, = 1st antistr., 950—952: 2nd str., 953—961, = 2nd antistr., 962—970. For the metres see Metrical Analysis.

One blow has fallen, and another is impending. Heracles, in his dying agonies, is borne silently towards the house.

**947 ff.** πότερα πρότερον: these words, as Schneidewin remarks, are often found in juxtaposition; e.g., Ar. *Eccl.* 108 ποτέρας προτέρας...ἀπαλλαγώ; —δύσκριτα (ἐστι), πότερα πρότερον ἐπιστένω (delib. subjunct.), ποτέρα μέλεα περιτέρω (ἐστι). For δύσκριτα, instead of δύσκριτον, cp. 64 n. This is better than to place a note of interrogation after ἐπιστένω, and another after περιτέρω.

**μέλεα**: the MS. **τέλεα** would mean, 'which woe is the more complete'; but this is less fitting here, since the second calamity is still prospective (951): nor is **τέλεα περαιτέρω** a natural phrase. We

2 τάδε δὲ \*μένομεν ἐπ' ἐλπίσιν.  
3 κοινὰ δὲ ἔχειν τε καὶ μέλλειν.

- στρ. β. εἰθ' ἀνεμόεσσά τις  
2 γένοιτο ἔπουρος ἐστιῶτις αὔρα,  
3 ἡτοι μ' ἀποκίσειν ἐκ τόπων, ὅπως 955  
4 τὸν \*Ζηνὸς ἄλκιμον γόνον  
5 μὴ ταρβαλέα θάνοιμι  
6 μοῦνον εἰσιδοῦσ' ἄφαρ·  
7 ἐπεὶ ἐν δυσταπαλλάκτοις ὀδύναις  
8 χωρεῖν πρὸ δόμων λέγουσιν 960  
9 ἀσπετόν τι θαῦμα.

- ἀντ. β. ἀγχοῦ δὲ ἄρα κού μακρὰν  
2 προῦκλαιον, ὁξύφωνος ως ἀηδών.  
3 ξένων γάρ ἔξομιλος ηδε τις βάσις.

**951** μένομεν Erfurdt: μέλλομεν MSS.: μελόμεν' Hermann. **952** κοινὰ δὲ] κοινά τ' Harl. (omitting *τε* after ἔχειν). **954** ἔπουρος ἐστιῶτις] Fröhlich conj. ἔπουρος (this with Erfurdt) ἐστιας τις—αὔρα] αὔρα L. **955** ἐκ τόπων] Herwerden conj. ἐκποδῶν. **956** τὸν Ζηνὸς Triclinius: τὸν Δίος MSS.: τὸν Δίον Nauck.

cannot well take it adverbially ('which woe I should mourn more completely').

**951** τάδε is governed by μένομεν: ἐπ' ἐλπίσιν = 'with forebodings': cp. Xen. Mem. 2. i. 18 ὁ μὲν ἐκονώτα ταλαιπωρῶν ἐπ' ἀγαθῆ ἐλπίδι πονῶν εὐφραίνεται.—Hermann's μελόμεν' (sc. ἐστι) = 'are cares to us': El. 1436 τάνθάδ' ἀν μέλοιτ' έιοι.

**952** ἔχειν, to have (troubles), μέλλειν, sc. ξένων (cp. 75), to be in expectation of them. **κοινά**, sc. ἐστιν, are kindred things. For this sense of κοινός, cp. O. T. 261 n.: similarly 'cognate' things can be called συγγενῆ.—Others explain: (1) 'It is all one' whether sorrow is present or prospective. (2) 'There are woes on both parts' (that of Deianeira and that of Heracles), 'for us to suffer or apprehend.'

**953 ff.** ἀνεμόεσσα (Doric for ἦν-)  
**αὔρα**, a strong breeze: cp. Aesch. Ch. 501 ἀνεμόεντ' ἀν | αἴγιδῶν φράσαι κότον ('the stormy wrath of whirlwinds'). For ἔπουρος, 'wafting', cp. O. T. 194 n.: ἐστιῶτις, 'of the hearth', i.e., 'coming to our home' at Trachis. The word occurs only here. Schol. εἰθε ως ἐστηκα πνεύστειν ἀνεμος οὔρος ἐπὶ τῆς οἰκίας, ἵνα με λαβῶν ταύτης ἀπαγάγοι τῆς ἐστιας.—ἀποι-

κίστειν: O. C. 1389 καλῶ τὸ Ταρτάρον | στυγῆν πατρῷον ἔρεβος ως σ' ἀποικίηγ. The optat. in the relative clause is due to the optat. of wish in the principal clause: cp. O. T. 506 n.—Cp. the wish of the anxious Chorus in O. C. 1081 εἰθ' ἀελλαλα ταχύρωστος πελεύας | αἰθέριας νεφέλας κύρσαμ'. Eur. Hipp. 732 ἀλιβάτων ὑπὸ κευθμῶσι γενούμαν κ.τ.λ.

**956 ff.** It is doubtful whether the MS. Δίδος, instead of which we require —, should be corrected to (1) Ζηνὸς, or (2) Δίον. I incline to (1), because it seems unlikely that the poet should have preferred to make four consecutive words end in *ov*. It is also worth noticing that Δῶς, 'belonging to Zeus,' though used by Aesch. and Eur., is not extant in Soph., who has only δῶς, 'divine' or 'godlike.'

**μοῦνον** (adv.) εἰσιδοῦσ' ἄφαρ, 'at the mere sight of him anon.' ἄφαρ might be 'suddenly,' as in 821: but is rather 'anon,' 'forthwith' (cp. 135): his arrival is close at hand. The schol.'s words, μὴ παραχρῆμα ἀποθάνω θεασαμένη τὸν Ἡρακλέα κακῶς διακείμενον, have caused a surmise that μοῦνον has arisen from some word meaning 'weak' (see cr. n.). But there is little probability in μῶλυν (Hippônax fr. 60, perh. akin to

for one we wait with foreboding: and suspense hath a kinship with pain.

Oh that some strong breeze might come with wafting power <sup>2nd</sup> unto our hearth, to bear me far from this land, lest I die of terror, when I look but once upon the mighty son of Zeus!

For they say that he is approaching the house in torments from which there is no deliverance, a wonder of unutterable woe.

Ah, it was not far off, but close to us, that woe of which my <sup>2nd</sup> antilament gave warning, like the nightingale's piercing note!

Men of an alien race are coming yonder.

**958 μοῦνον**] G. H. Müller conj. μᾶλν: Nauck, καῦρον.

**959 θάνατον**] Hense conj. δόμον προλέγοντος: and so Wecklein writes, but with δόμους (retaining θανόντα in 969). For πρὸ δόμων, a few of the later MSS. have πρὸς δόμων (B), or πρὸς δόμον (Vat.): Hermann conj. πρόδομον.

**960 πρὸ δόμων λέγοντος**] ἀπετέρων τι θαῦμα] Schenkl, Herwerden and Blaydes conj. ἀπετέρων θέαμα.

**961 ἀπέτερον τι θαῦμα**] αἴδων ξένοι L, with most

MSS., and Ald.: Triclinius first deleted ξένοι.

**962 βασις**] Meineke conj. στάσις.

μαλακός), καῦρον (a word which, acc. to Photius *Lex.* p. 181, 14, Sophocles used in the sense of κακός), μανὸν (properly opposed to πυκνόν), or μαῦρον (found only in grammarians). We might rather suggest θάνοιη, d.-μαρόν, were change needless. The schol.'s κακῶς διακείμενον may, however, be a mere comment; and μοῦνον seems well fitted to emphasise the terror of the sight. Cp. *Ph.* 536 οἷμαι γὰρ οὐδὲ ἡν δύμασιν μόνην θέαν | ἀλλον λαβόντα πλὴν ἐμοῦ τλῆναι τάδε.

**959 ἔτελον**, —, with epic hiatus (cp. 650 ἀ δέ οι).

**960 χωρέντων πρὸ δόμων**, advancing (so as to come) in front of the house. The phrase is correct, though it would more naturally suggest a movement *from within* the house, as in Eur. *Hec.* 59 ἀγετ', ὁ παῖδες, τὴν γραῦν πρὸ δόμων.—**λέγοντος**: the Chorus may be supposed to overhear murmurs of astonishment and anguish from servants of the house, who are watching the approach of the litter.—As to the proposed changes in this v. (cr. n.), see on 969.

**961 θαῦμα** has been needlessly suspected: it is often said of persons (cp. 1004, and *Od.* 9. 190 θαῦμ' ἔτεντυκτο πελώριον, of the Cyclops), and is here far more forcible than θέαμα.

**962 f. ἀγχούς δ' ἄρα κ.τ.λ.** At this moment the bearers of the litter,—first described as the servants of the house

(960),—become visible to the Trachinian Maidens: who say, in effect, 'It seems that the woe presaged by our voice is (even) closer at hand than we knew.' **ἀγχούς κού μακρὰν προῦκλαιον** is a short way of saying, 'the subject of our boding lament is near and not distant.' We might supply οὐδεα with the verb: but it seems better to supply δὲ with the adverbs. Similar, though less bold, is *Ph.* 26 τοτέρον οὐ μακρὰν λέγεις, 'the task of which thou speakest is not distant.'

**δέξιφωνος ὡς ἀγδῶν** refers to *προῦκλαιον* only: i.e. the point of comparison is merely the clear, sad note. Cp. 105 n.: Theocr. 12. 6 ἀγδῶν | ...λιγύφωνος. Here δέξιφων well suits the context, since δέξις and its compounds so often refer to tones of grief: *Ant.* 424 δρυθός δέντι φθόγγον: *ib.* 1316 δέκυκώντος: *El.* 244 δέντρων γόνων.—It would be forced to explain the simile by **ἀγχούς** (because the nightingale often sings close to dwellings), or by **μακρὰν** (because its note is far-reaching).

**964 ξένων κ.τ.λ.** It should be observed how the poet has marked successive stages in the approach of the litter. When it first comes into view, the Chorus note the foreign aspect of the bearers. In another moment, they are listening for a sound (**πῦρ δ' αὖ φορεῖ νῦν**); and the silence dismays them.—**ξένων...βασις=ξένοι βαδίζοντες**: cp. *Ph.* 868 οἰκούρημα...ξένων (n.). The conject. **στάσις** ('company'),

4 πᾶ δ' αὐτὸν φορεῖ νῦν; ὡς φίλου  
 5 προκηδομένα βαρεῖαν  
 6 ἄψοφον φέρει βάσιν.  
 7 αἰαῖ, ὅδ' ἀναύδατος φέρεται.  
 8 τί χρή, θανόντα νῦν, ἢ καθ'  
 9 ὑπνον ὄντα κρίναι;

965

970

Τ. οἴμοι ἐγὼ σοῦ,  
 πάτερ, οἴμοι ἐγὼ σοῦ μέλεος.  
 τί πάθω; τί δὲ μήσομαι; οἴμοι.

## ΠΡΕΣΒΤΣ.

σύγα, τέκνον, μὴ κυνήσης  
 ἀγρίαν ὁδύνην πατρὸς ὠμόφρονος.  
 ζῆ γάρ προπετής· ἀλλ' ἵσχε δακῶν  
 στόμα σόν. Τ. πῶς φήσ, γέρον; ἢ ζῆ;

975

Π. οὐ μὴ ἔξεγερεῖς τὸν ὑπνῳ κάτοχον,

**965** πᾶ δ' αὐτὸν φορεῖ νῦν] For πᾶ, Triclinius wrote πᾶς. For φορεῖ, Harl. has φορεῖν.—Wecklein writes παιδὸς φορεῖον ὡς φίλου κ.τ.λ.: Blaydes, πέλας φορεῖ νῦν χώς φίλου. **966** προκηδομένα A, Harl., and Ald.: προκηδομέναν L, with most MSS.: προκηδομέναν T.—βαρεῖαν] Hartung writes βραδεῖαν δ'. **967** ἄψοφον] The MSS. give αλ (as L), or αῖ (as A), four times: Hermann reduced this to αῖ αῖ (afterwards preferring ἔει αῖ).—ἀναύδατος Erfurdt: ἀναύδος MSS. **969 ε.** τί χρή θανόντα νῦν ἢ καθ' ὑπνον ὄντα κρίναι MSS. (κρίναι L). For θανόντα Bothe conj. θάνατον: Hermann, φθίμενον: Nauck, τι χρή καθ' ὑπνον νῦν δυτα | ἢ θανόντα κρίναι. For καθ' ὑπνον Reiske conj. κάθυπνον.

though specious, seems less fitting here. It would be unsafe to argue against βάσις from the fact that βάσιν closes v. 967. Cp. *Ant.* 76, where κείσομαι stands at the end of a clause, though it occurs also in 73.

**ἔξομιλος**, living out of our ὥμιλος, i.e., 'foreign.' Cp. Eur. *I. A.* 735 οὐ καλὸν ἐν ὅχλῳ σ' ἔξομιλεσθαι (midd.) στρατοῦ (said by Agam. to his wife), 'to live abroad' (out of thy proper ὥμιλα).

**965 ff.** πᾶ δ' αὖ, and then in what manner...?—βαρεῖαν, heavy with sorrow, slow; as κούφη βάσις would be a joyously light step.—φέρει βάσιν, lit., 'carries the step forward,' 'moves on its way.' βάσις (964) is subject to φέρει, but there is little real harshness in this, since ξένων βάσις is a mere periphrasis. Schneidewin well compares *Ai.* 14 ὡ φθέγγυ 'Αθάνας, followed by ὡς εὐμαθές σον... | φώνη μ' ἀκούων.

**968** **δναύδατος**, 'without speech,'—either from his own lips, or from those of his bearers. Cp. the comprehensive sense

of οὐ στενακτός in *O. C.* 1663. In *Ai.* 713 ἀναύδατος has its pass. sense.

**969 ε.** τί χρή, κ.τ.λ. In order to obtain an exact metrical agreement with 960, χωρεῖν πρὸ δόμων λέγουσιν, θανόντα has been changed (1) by Hermann, to φθίμενον: (2) by Bothe, to θάνατον. The latter seems preferable; for, though καθὰ suits ὑπνον better than θάνατον, that turn of phrase may be regarded as an afterthought. 'Death, is it,—or sleep?' But I refrain from altering θανόντα, because it is doubtful whether metre requires that the dactyl should hold the same place here as in 960: see Metrical Analysis.

A comma should follow χρή, since the constr. is, τί χρή (κρίναι); (πότερον) θανόντα νῦν etc., as in *El.* 766 τί ταῦτα, πότερον εὐτυχῆ λέγω etc.

**971—1278** Exodos. Heracles bewails his doom, and gives his last commands to his son.—Anapaests, which mark the entrance of the mournful procession, are succeeded by lyrics ἀπὸ σκηνῆς, in the nature of a κομμός (1004—1043). Iambic

And how, then, are they bringing him? In sorrow, as for some loved one, they move on their mournful, noiseless march.

Alas, he is brought in silence! What are we to think; that he is dead, or sleeping?

*Enter HYLLUS and an Old Man, with attendants, bearing HERACLES upon a litter.*

Hv. Woe is me for thee, my father, woe is me for thee, wretched that I am! Whither shall I turn? What can I do? Ah me!

OLD MAN (*whispering*). Hush, my son! Rouse not the cruel pain that infuriates thy sire! He lives, though prostrated. Oh, put a stern restraint upon thy lips!

Hv. How sayest thou, old man—is he alive?

OLD MAN (*whispering*). Thou must not awake the slumberer!

**971 f.** ὄμοι ἐγώ σου πάτερ | ὄμοι ἐγώ σου μέλεος L. Brunck wrote *σοῦ* in both places: Dindorf, *όμου*. As to further corrections, see commentary. Dindorf would delete the second *όμοι* ἐγώ *σοῦ*, substituting *ῷ*, and combine the two vv. into one, thus: *όμοι ἐγώ σοῦ, πάτερ, ω μέλεος.* **972** τί δὲ μῆσομαι;] Fröhlich conj. τί γενήσομαι; **977** γέρων L. Brunck has been cited as the first ed. who gave *γέρον*: but it is in the Aldine text, which derived it from A. Some of the later MSS., as B, have *ῷ γέρον*.—For *γέρον*; *ῃ* *ἱη*; Meineké conj. *ῃ ξηγάρη*; **978** μὴ ἔχεγέρεις Dawes: *μηξεγέρεις* L, with *η* written over *ει* by the first hand: *μηξεγέρης* A, with most MSS., and Ald.

dialogue follows, down to 1258; and anapaests then close the play.

Hyllus, detained by the events within (928), cannot have been far on his way towards the harbour (902) when he met the sufferer. At the side of the litter walks the *πρέσβυς*, whose experience in the symptoms of the malady indicates that he has accompanied Heracles from Cenaeum.

**971 f.** The traditional text, *όμοι ἐγώ σου πάτερ, οἵμοι ἐγώ σου μέλεος*, gives an anapaestic monometer, followed by an anapaestic dimeter in which the third foot lacks a syllable. The first four words, *όμοι ἐγώ σοῦ, πάτερ*, are clearly sound. As regards the rest, the choice is between two remedies. (1) To omit the second *όμοι ἐγώ σοῦ*, and substitute *ῷ*, as Dindorf does. Verses 971 f. then shrink into one anapaestic dimeter. (2) To supply the defect in 972 by substituting an anapaest, or its equivalent, for the second *σοῦ*. Thus we might write *πάτερ, οἵμοι ἐγώ <πάτερ, ω> μέλεος*. I incline to this second course, because the monometer in 971 *όμοι ἐγώ σοῦ* seems right as a prelude.

**973** τί πάθω; τί δὲ μῆσομαι; the delib. subjunct. is combined with a fut.

ind., as in Eur. *Ion* 758 εἴπωμεν η στιγμένην η τί δράσομεν; For *μῆσομαι* (devise as a remedy), cp. Aesch. *Th.* 1057 τί πάθω; τί δὲ δρᾶ; τί δὲ μῆσομαι;

**975 ὄμόφρονος** does not refer to his general character, but means that he is exasperated by these torments: cp. 1035 ἀχός, φ μ' ἔχόλωσεν.

**976 f. προπετής**, lying prostrate in the litter,—in a deathlike swoon. (It may be doubted whether the word here implies, ‘lying on his face,’ as the schol. explains it.) Others understand, ‘verging on death.’ But, when *προπετής* = ‘on the brink of,’ *ἐτὶ* (or *εἰς τι*) is usu. added, as in Eur. *Ale.* 908 πολιὰς ἐπὶ χαλτας | ηδη προπετής. It seems impossible that, without such help, *προπετής* should express ‘moribund.’ In Eur. *Ale.* 143 ηδη προωπής ἐστι καὶ ψυχορραγεῖ, which Paley compares, the adj.=‘drooping.’

**δακόν**, as by biting the lips,—a proverbial phrase: fr. 811 οὐδόντι πρή τὸ στόμα: *Od.* 1. 381 οὐδὲς ἐν χειλεσι φύντες: Ar. *Nub.* 1369 τὸν θυμὸν δακών.

**978 οὐ μηξεγέρεις**, a sharp prohibition: Ar. *Ran.* 462 οὐ μη διατρίψεις: cp. n. on O. C. 177.—**κάτοχον** with dat., as Eur. *Her.* 1090 Αρει κάτοχον γένος.

κάκκινήσεις κάναστήσεις  
φοιτάδα δεινήν 980  
νόσον, ὡς τέκνον. ΤΛ. ἀλλ' ἐπί μοι μελέω  
βάρος ἄπλετον· ἐμμέμονε φρήν.

## ΗΡΑΚΛΗΣ,

ὡς Ζεῦ,  
ποι γάσ ἥκω; παρὰ τοῖσι βροτῶν  
κεῦμαι πεπονημένος ἀλλήκτοις 985  
ὅδύναις; οἴμοι <μοι> ἐγώ τλάμων.  
ἢ δ' αὖ μιαρὰ βρύκει. φεῦ.

ΠΠ. ἀρ' \*ἐξῆδη σ' ὅσον ἦν κέρδος  
σιγῇ κεύθειν, καὶ μὴ σκεδάσαι  
τῷδ' ἀπὸ κρατὸς 990  
βλεφάρων θ' ὅπον; ΤΛ. οὐ γὰρ ἔχω πᾶς ἀν  
στέρξαμι κακὸν τόδε λεύσσων.

ΗΡ. ὡς Κηναία κρηπὶς βωμῶν,  
ἱερῶν οἴαν οῶν ἐπί μοι  
μελέω χάριν ἡνύσω, ὡς Ζεῦ. 995

**979** κάκκινήσεις κάναστήσεις L: κάκκινήσης κάναστήσης A, with most MSS., and Ald. (a reading adapted to the corrupt μὴ ἔχειερης). **980—982** L divides the vv. thus: φοιτάδα—| ἀλλ'—| βάρος—φρήν. Vauvilliers first placed the point after ἄπλετον. **981** ἐπὶ Shilleto conj. ἐπι. **983—986** L divides the vv. thus: ὡς ζεῦ—τοῖσι—ἀλλήκτοις—τλάμων. **985** ἀλλήκτοις Subkoff conj. ἄπρήτος. **986** οἴμοι μοι Brunck: οἴμοι (or ὕμοι) MSS. **987** ἢ δέ] ἢ δέ] L: ἢ δέ] Ald.: ἀδ̄ Blaydes. **988** ἐξῆδη σ' Wecklein: ἐξῆδης L, with most MSS., and

**980** φοιτάδα, coming at intervals: φοιτᾶν was said in this sense of intermittent diseases: see n. on *Ph.* 758 ἥκει γάρ αὕτη διὰ χρόνου, πλάνοις ὥστε ἐξεπλήσθη. Not merely μανιάδη, as the school explains it.

**981 f.** ἀλλ' ἐπί μοι, sc. ἐστι. Cp. *Ph.* 806 τὰν τοι στένων κακά (the ills which lie upon thee).—ἄπλετον=ἄπειρον, ‘immense’; a word of doubtful origin, sometimes connected with the root of πλέων, as meaning (1) ‘which cannot be filled’; or (2) ‘what exceeds measure,’ a sense which Lobeck sought through πλέθρον. The word occurs in Attic prose.—If no stop is placed after ἄπλετον, then βάρος ἄπλετον becomes an acc. of the ‘inner object’ with ἐμμέμονε: ‘is wild with an infinite weight of woe.’ But ἐπί is then very awkward, whether we assume tmesis,

or still join it with μοι.

**983 ff.** ὡς Ζεῦ: the hero's utterance begins,—as the play ends,—with his father's name.—τοῖσι=τίσι, contracted from the Ionic τέοσι (Her. 1. 37).—πεπονημένος: cp. Aeschin. or. 2 § 36 τὸν δῆμον καταπονημένον ('exhausted').—ἀλλήκτοις, the regular form of this epic word: ἀληκτος is very rare (*C. I. G.* 6303). For the λ, cp. *Od.* 12. 224 ἀπολλήξειν.

**986** οἴμοι <μοι>. The addition of μοι, Brunck's remedy for the metrical defect, is better than Bergk's insertion, after ὅδύναις, of ἢ δέ, which would have a weak effect there.

**987** ἢ δέ, the personified νόσος: cp. 1084: so *Ph.* 807 ἢ δέ, and *ib.* 758 αὐτῆς. Blaydes writes ἢ δέ (Doric), which accords with γάσ and τλάμων, but not with πεπονημένος or ἀλλήκτοις: the Doricism of

Thou must not rouse and revive the dread frenzy that visits him, my son !

HY. Nay, I am crushed with this weight of misery—there is madness in my heart !

HERACLES (*awaking*).

O Zeus, to what land have I come ? Who are these among whom I lie, tortured with unending agonies ? Wretched, wretched that I am ! Oh, that dire pest is gnawing me once more !

OLD MAN (*to HYLLUS*). Knew I not how much better it was that thou shouldest keep silence, instead of scaring slumber from his brain and eyes ?

HY. Nay, I cannot be patient when I behold this misery.

HE. O thou Cenaean rock whereon mine altars rose, what a cruel reward hast thou won me for those fair offerings,—  
be Zeus my witness !

Ald. (ἐξήδεις T, B: ἔξειδης Harl.): ἔξηδησθ' Cobet.

the vv. thus:—τῷδε— | οὐ γάρ— | στέρξαιμι—λεύσσων.  
βλεφάρων Wecklein.

**991** στέρξαιμι στέξαιμι Valckenaeer and Brunck.

**994** Σ. ιερῶν οἰων ἀνθ' οἴων | θυμάτων ἐπὶ μοι μελέψ χάρων ἡ | νίσσων ὁ Ζεῦ MSS., and Ald. Triclinius inserted νίσσων after οἰων. Brunck changed θυμάτων to θυσών, and (like Wakefield) ἡνύσσω to ἡνύσσας. Instead of ἀνθ' οἴων θυμάτων, F. J. Martin conj. οἴων (so, too, Seidler, Wunder, and Hermann).—ὁ Ζεῦ] In L the first hand wrote ζεῦ, but added ὁ above the line.

**990—993** L divides

the pres. inf. of a continued act,

κεύθειν—σκεδάσαι: for the pres. inf.

(of a continued act), combined with the aor. inf. (of a momentary act), cp. Ph.

95, 1397.

**990** Σ. κρατός βλεφάρων θ': the

phrase suggests a movement of the head

at the moment when the sleeper opens

his eyes: cp. Ph. 866 κινέ γάρ ἀντηρ δύμα

κάναγει κάρα.—Wecklein, omitting θ', takes βλεφάρων θύπνον as 'sleep of the

eyelids.'

**992** στέρξαιμι: cp. 486: Ph. 538

στέργειν κακά.

**993** Κηναλα, instead of Κηναίων: cp.

818 μητρῶν (n.).—κρηπτίς, the substructure,

basis, of the altar; Eur. H. F. 984

ἀμφὶ βωμίαν | ἐπτηξε κρηπτίδ', 'at the altar-

steps.' The word has a picturesque force

here, as recalling the moment when the

altars were founded by him (237).

**994** Σ. ιερῶν οἴων, gen. of price.—

ἐπὶ μοι, lit., 'in my case': Ph. 1384

λέγεις δ' Ἀτρελαῖς ὄφελος ἢ π' ἔμοι τόδε;

Others explain, 'against me,' 'to my

hurt'; but this suits the irony less well.—

The MS. ἡνύσσω has been altered by many

recent edd. to ἡνύσσας: but the proper

force of the midd., 'to obtain,' 'win'

tragic anapaests is not always consistent; see Appendix to *Ant.* 110.—**βρύκει**: so Ph. 745 βρύκομαι.

**988** Σ. δρ' ἔξηδη δσον κέρδος ἦν σε σιγῇ κεθεῖν; 'Did I not well know,' etc., —referring to 974 σύγα, τέκνου, κ.τ.λ. Cp. Ar. Av. 1019 ΜΕ. οἴμοι κακοδαμαίων. ΠΕ. οὐν Ἐλεγον ἐγώ πάλαι; κεύθειν is really trans. in sense, 'to hide (thy grief),' though the object is not expressed: cp. *Ant.* 85 κρυφῆ δὲ κεῦθε (τοῦργον). The rare intrans. κεύθω = 'to be hidden' (O. T. 968 n.).

ἔξηδη σ' is Wecklein's correction of the MS. ἔξηδης, instead of which we must at least write ἔξηδησθ' (*Ant.* 447). Two explanations of ἔξηδησθ' have been given. (1) 'Did you well know' (as soon as Heracles began to speak, 983), —i.e., 'have you now learned?' Such is the schol.'s view: ἀρα...δσον ἦν κέρδος τὸ σιωτῶν ἔγνως; He classed the pluperf., then, with those aorists, referring to a moment just past, which we render by a present tense (*Ph.* 1289 ἀπώμοσ', n.). This is possible, but awkward. (2) 'Did you not well know (*beforehand*), —i.e., 'had not I clearly told you?' (Paley.) The tense has then its usual force; but the words lose their special point,—

which is that the *result* must have shown him the value of the neglected advice.

κεύθειν—σκεδάσαι: for the pres. inf. (of a continued act), combined with the aor. inf. (of a momentary act), cp. Ph. 95, 1397.

**990** Σ. κρατός βλεφάρων θ': the phrase suggests a movement of the head at the moment when the sleeper opens his eyes: cp. Ph. 866 κινέ γάρ ἀντηρ δύμα κάναγει κάρα.—Wecklein, omitting θ', takes βλεφάρων θύπνον as 'sleep of the eyelids.'

**992** στέρξαιμι: cp. 486: Ph. 538 στέργειν κακά.

**993** Κηναλα, instead of Κηναίων: cp. 818 μητρῶν (n.).—κρηπτίς, the substructure, basis, of the altar; Eur. H. F. 984 ἀμφὶ βωμίαν | ἐπτηξε κρηπτίδ', 'at the altar-steps.' The word has a picturesque force here, as recalling the moment when the altars were founded by him (237).

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οῖαν ἄμ' ρ' ἔθου λώβαν, οῖαν·  
 ἦν μή ποτ' ἐγὼ προσιδεῶν ὁ τάλας  
 ὀφέλον ὁσσοις, τόδ' ἀκήλητον  
 μανίας ἀνθος καταδερχθῆναι.  
 τίς γάρ ἀοιδός, τίς ὁ χειροτέχνης  
 ἰατορίας, ὃς τήνδ' ἀτην  
 χωρὶς Ζηνὸς κατακηλήσει;  
 θαῦμ' ἀν πόρρωθεν ἴδοιμην.

1000

στρ. α'.

2 ἔατέ μ', ἔατέ με δύσμορον \*ὑστατον,  
 3 ἔαθ' ὑστατον εὐνάσθαι.

1005

στρ. β'.

πᾶ *<πᾶ>* μου φαύεις; ποῖ κλίνεις;  
 2 ἀπολεῖς μ', ἀπολεῖς.  
 3 ἀνατέτροφας ὁ τι καὶ μύση.

**999** καταδερχθῆναι] Hermann (3rd ed.) conjectured that the poet wrote καταδερχθῆναι <τινι θνητῶν>. He formerly approved Erfurdt's conj., καταδερχθεῖς. Fröhlich would delete καταδερχθῆναι. **1000** ὁ χειροτέχνης] Erfurdt deleted ὁ. **1003** ιδούμην A, and Ald.: ιδούμαν T: ιδούμ' ἀν L, with η written over a by an early hand. **1005** **ε.** ἔατέ μ' ἔατέ (sic) με.] δύσμορον εὐνάσαι | ἔατέ με δύστατον εὐνάσαι L: with γρ. ὑστατον in the left margin, opposite δύσμορον εὐνάσαι. A, with most MSS., and Ald., has εὐνάσαι in both places; Ellendt conj. εὐνάσθαι. T omits the words

(Ar. *Plut.* 196 etc.), seems fitting here, since the sacrificial altars may be said to have *earned* the recompense given by Zeus. ήνυσας would be simply, 'hast effected.'—ἀ Ζεῦ at the end of the sentence: *Ph.* 1139 n.

**996** θέου με λώβαν=ἔλωβήσω με: cp. O. C. 223 n.

**997 ff.** ήν, referring back to κρητίς (993); cp. 358 (n.). Wunder needlessly placed ήν... δόσσοις immediately after 993.—μη ποτ' belongs to προσιδεῖν, not to ὀφέλον, though the latter might have come between them; cp. *Ph.* 969 μη ποτ' ὀφέλον λιπεῖν (n.).—ἀκήλητον: schol. ἀλατον, ἀκαταπράντον. —ἀνθος=ἄκην: cp. *Ant.* 959 τὰς μαντλας δεινὸν... | ἀνθηρόν τε μένος(n.)—καταδερχθῆναι, inf. expressing result, without ὡστε: cp. *Ant.* 1076 ληφθῆναι (n.). Though the malady is his own, he can be said 'to look upon it,' in the sense of experiencing it: cp. O. T. 832 πρόσθεν ή τοιάδ' ἵδειν | κηλίδ' ἐμαντψ συνιφορᾶς ἀφιγμένην.

**1000 ff.** δοιδός=ἐπωδός, one who uses ἐπωδαῖ, incantations, in healing: see on O. C. 1194.—τίς ὁ χειροτέχνης, sc. ἐστιν. (There is no art. before δοιδός,

because the insertion of δοιδός was an after-thought.) This is a climax; since, when gentle ἐπωδαῖ failed, the next resort was to drugs or surgery: *Ai.* 581 οὐ πρὸς λατροῖς σοφοῦ | θρηνεῖν ἐπωδαῖς πρὸς τοιωτῆς πήματι. χειροτέχνης ἰατορίας does not mean definitely, 'one who uses a skilled hand in healing,' i.e., a χειρουργός, surgeon, as distinguished from a physician; it rather means properly, 'a practical artist' (as dist. from an amateur) 'in healing'; but, at the same time, the χειρο in the compound serves to suggest the τοιωτα employed by the surgeon. This is quite Sophoclean. Cp. Thuc. 6. 72 ιδιώτας, ὡς εἰπεῖν, χειροτέχναις ἀνταγωνισαμένους, 'having been pitted like amateurs, as one might say, against masters of the art' (where the dat., and not χειροτέχνης, is clearly right).

χωρὶς Ζηνὸς=with the exception of Zeus': not, 'without the help of Zeus'

(schol. εἰ μὴ ὁ Ζεὺς βούλοιτο). **1003** θαῦμ' ἀν πόρρωθεν ιδούμην: 'I should look upon him, from afar, as a wonder,'—i.e., 'I should marvel as soon as he came within my ken.' He means

Ah, to what ruin hast thou brought me, to what ruin ! Would that I had never beheld thee for my sorrow ! Then had I never come face to face with this fiery madness, which no spell can soothe ! Where is the charmer, where is the cunning healer, save Zeus alone, that shall lull this plague to rest ? I should marvel, if he ever came within my ken !

Ah !

Leave me, hapless one, to my rest—leave me to my last strophe.  
rest!

Where art thou touching me? Whither wouldest thou turn <sup>2nd</sup> me? Thou wilt kill me, thou wilt kill me! If there be any strophe, pang that slumbers, thou hast aroused it!

ἔστε με δύστανον εὐνάσα, and so Brunck. The reading in the text is that of Wunder and Hermann (3rd ed.). The correction of 1005 was made first by Wunder, and that of 1006 by Hermann. **1007** πᾶ MSS.: πᾶ πᾶ Seidler: πᾶ πᾶ Wecklein. **1008** After the second ἀπόλεις, a letter ( $\mu$ ?  $\nu$ ?) has been erased in L. **1009** ἀντέτροφας Erfurdt: ἀντέτροφας L, with most MSS., and Ald.: ἀντέτροφας τ (as B).

that he might scan the horizon long enough, in the vain hope of such a prodigy appearing.—Others join πόρρωθεν with θάνατος: ‘I should behold him as a wonder from some distant region’: i.e., the place which contains him must be distant indeed. Hermann further supposed a question: ‘am I likely to see such a wonder coming from afar?’—The phrase τηλθέν εἰσώρω in *Ph.* 454 is not similar: see n. there.

**1004—1043** This passage consists of lyrics delivered by actors (*ἀπὸ σκηνῆς*). As the Chorus takes no part in it, it is not technically a *κομμός*, which is a *θρήνος καὶ δόξας χοροῦ καὶ ἀπὸ σκηνῆς*.

The lyric structure is complex, but not obscure. The passage falls into two main parts, separated by the five hexameters in 1018—1022 ( $\delta\pi\alpha\tau\tau\theta\delta\alpha\nu\theta\rho\delta...\nu\varepsilon\mu\epsilon$  Ζεύς). I. The first part consists of 1004—1017, in which the first three verses correspond metrically with the last three. II. The second part consists of 1023—1043. (It is equal in length with the first part, though the traditional numbering makes it appear longer.) Here, the first four verses correspond with the last four. Then the central portion of part I. corresponds with the central portion of part II. Thus: (1) 1st strophe, 1004—1006, = 1st antistr., 1015—1017. (2) 2nd str., 1007—1009, = 2nd antistr., 1027—1030. (3) 3rd str., 1023—1026, = 3rd antistr., 1040—1043. The dactyls

in 1010—1014, and 1031—1040, could also be regarded as forming a fourth strophe and antistrophe.—For the metres see Metrical Analysis.

**1005 z.** *ἔτε...εὐάσθα.* A restoration of this corrupt passage turns chiefly on the following points. (1) The corresponding verses of the antistrophe (1016 f.) may be taken as showing the true metre. (2) L's variant for *εὐάσται* in 1005, viz. *ὑστατον*, may therefore be received. *εὐάσται* (č), from *εὐάζω* is impossible, since, like *εἰνάσται* (*εἰνάω*), it could only be transitive. (3) In 1006 the ms. *διστατον* is clearly wrong; it may have been either a gloss on *διστρόπορον*, or a corruption of *ὑστατον*. (4) Hermann's reading in 1006, *ἔθ' ὑστατον εὐάσθαι*, is strongly confirmed by the metrical correspondence with 1017, *μολῶν τοῦ στυγεροῦ; φεύ φεύ*,—a verse of undoubted soundness.

**1007 ε. πρ...ψανεις**: a remonstrance against being touched at all. Cp. *Ph.* 817 *απει μ' οδεις, ηρ προσθιγγης*. Hyllus seeks to place him in a more comfortable position,—as Heracles himself soon requests (1025).—A comparison with the antistrophic verse, 1027, *θρψκει δ' αι, θρψκει δειλα,* shows the loss of a syllable here. Hermann follows Seidler in repeating *προ*, which is the simplest and most probable remedy.

**1009** ἀνατέτροφας, from ἀνατρέπω: schol. δ τι ἀν ἡσυχάσῃ τοῦ κακοῦ τούτου,

ἡπταὶ μον, τοτοτοῦ, ἡδὸν ἀνθρέπει. πόθεν ἔστι, ὁ πάντων Ἑλλάνων ἀδικώτατοι ἀνέρες, οὓς δὴ ΙΟΙΙ πολλὰ μὲν ἐν πόντῳ κατά τε δρία πάντα καθαίρων ὠλεκόμαν ὁ τάλας· καὶ νῦν ἐπὶ τῷδε νοσοῦντι οὐ πῦρ, οὐκ ἔγχος τις ὄνησιμον οὐκ ἐπιτρέψει;

ἀντ. α'.

2 οὐδὲ ἀπαράξαι κράτα \*βίᾳ θέλει  
3 μολὼν τοῦ στυγεροῦ; φεύ φεύ.

ΙΟΙ5

ΠΡ. ὁ παῖ τοῦδ' ἀνδρός, τοῦργον τόδε μεῖζον ἀνήκει  
ἢ κατ' ἐμὰν ρώμαν, σὺ δὲ σύλλαβε, σοὶ γὰρ \*έτοίμα  
\*ἔσ πλέον ἢ δὶ’ ἐμοῦ σφέζειν. ΤΛ. ψαύω μὲν ἔγωγε, ΙΟΖΟ

**1010—1014** L divides each of these five hexameters into two shorter verses. The first hexameter is divided after τὸ τὸ τοῖ: the second, after ἑλλάνων: the third, after πόντῳ: the fourth, after τάλασ: the fifth, after ἔγχος. **1010** τοτοτοῦ appears also as τοτοτοῦ, ἀττοτοῦ or δόττο τοῦ, τὸ τὸ τοῖ (L), and τοῦτο τοῖ (R, etc.), which last is the reading of Ald., retained even by Brunck. Triclinius, omitting τοτοτοῦ, wrote ἡπταὶ μον <νότος>· ἡ δὸν ἀνθρέπει <ποῦ> πχθεν ἔστι, ὁ—ἡδὸν MSS.: ἡ δὸν Schaefer.—πόθεν] Köchly conj. πόθει δ'. **1011** [Ἑλλάνων] Wunder writes ἀνθράπων.—οὐδὲ MSS.: οὐδὲ Wakefield. **1012** ἐν πόντῳ] ἐν τούτῳ L.—κατά τε MSS.: κατὰ δὲ Wakefield.—πάντα] Blaydes writes πολλὰ. **1013** οὐκ

πάλιν κινήσας ἀνέτρεψας. Cp. Arist. *Hist. An.* 8. 24 (p. 605 a 11) καὶ ἡ καθαρὰ (τὰ θάτα), ἀνατρέπουσαν αὐτὰ οἱ θάται ταῖς ὀπλαῖς, ‘trouble’ them. For the perf., cp. Andoc. or. I § 131 ἀλτήριον αὐτῷ ἔτρεφεν, ὃς ἀνατέτροφεν ἑκένον τὸν πλούτον (‘overthrown’). Aeschin. or. I § 190 πόλεις ἀνατετροφότας: or. 3 § 158 τὴν πόλιν ἄρδην ἀνατετροφότα. In O.C. 186 τέτροφεν is from τρέψω: but the classical use of that perf. is ordinarily confined to the intrans. sense (*Od.* 23. 237 τέτροφεν ἄλμη).

ἢ τι καὶ μύσῃ, anything that has closed the eyes, i.e., any part of the pain that has been lulled to rest. This is simpler than to supply νόσον with ἀνατέτροφας, and to take ἢ τι as acc. of respect ‘(in so far as...’). Cp. Ar. *Vesp.* 92 ἦν δ' οὐδὲν καταμόση καν ἄχνην.

**1010** ἥδος: cp. 987 n.—πόθεν ἔστι, ‘whence are ye?’ Of what stock? Can ye be indeed of Hellenic race, and yet so heartlessly ungrateful? Cp. *Od.* 17. 373 πόθεν γένος εὐχεταί εἰναι;—Hermann explains πόθεν ἔστι as ‘whence do ye appear to aid me?’ (*unde mihi auxilio adestis?*):—a complaint that they do not appear. He compares *Od.* 2. 267 σχεδόθεν δέ οἱ ἡλθεν Ἀθήνη: but might

better have cited *Il.* 16. 800 σχεδόθεν δέ οἱ ἡννεν δλεθρος. The version is tenable in itself, but is not well suited to the context. Heracles is addressing the men who are actually around him,—the Greeks (some of them his own mercenaries) who have brought him from Euboea. Cp. the very similar passage in *Ph.* 1203 ff.: δλλ, ὁ ξένοι, ἐν γέ μοι εὔχος δρέσατε....ξίφος, εἰ ποθεν, | ἡ γένυν, ἡ βελέων τι, προτέμψατε. He is not making a merely rhetorical appeal to the absent,—‘all those who had been benefited by him,’ as the schol. says. In that case, he would not say, πάντων Ἑλλάνων ἀδικώτατοι ἀνδρες: he had toiled for all Hellenes.

**1011** οὐδὲ refers to Ἑλλάνων, not to ἀνδρες. If the acc. be right, καθαίρων here = ‘ridding of pests.’ In this sense, the verb is properly said of places (οὐδὲ γαῖαν καθαίρων): but the bolder use here seems possible, and is not excluded by ἐν πόντῳ, since the thought is of the gain to seafarers. I hesitate, then, to receive the tempting οὐδες (‘for whose good’).

**1012** οὐδὲ ἐν πόντῳ: cp. Eur. *H. F.* 222 ff., where Amphitryon denounces the ingratitude of Greece towards Heracles:—οὐδὲ ‘Ἐλλάδ’ γῆνος, οὐδὲ ἀνέξοματ

It hath seized me,—oh, the pest comes again!—Whence are ye, most ungrateful of all the Greeks? I wore out my troubrous days in ridding Greece of pests, on the deep and in all forests; and now, when I am stricken, will no man succour me with merciful fire or sword?

Oh, will no one come and sever the head, at one fierce <sup>1st anti-</sup>stroke, from this wretched body? Woe, woe is me!

OLD MAN. Son of Heracles, this task exceeds my strength, —help thou,—for strength is at thy command, too largely to need my aid in his relief.

HY. My hands are helping;

*ἐπιτρέψει* V<sup>2</sup> (as corrected), Vat.: *οὐκ ἀποτρέψει* L, with most MSS., and Ald.—Wecklein writes *ἀντιτρέψει*: Nauck conj. *οὐδὲν δρέξει* (Fröhlich *δρέξαι*): Blaydes, *οὐ χέρα τρέψει* (but in the text he has *τρέψαι*). **1016 κράτα** Wecklein writes *σάρκα*.—*βίᾳ* Wakefield: *βίᾳ* MSS. **1018—1022** L divides the first hexameter after *ανδρὸς*: the second, after *ρώμαν*: the third, after *έμου*: the fourth, after *δόνων*: the fifth, after *έξαντα*. Further, *σωίσειν* stands in a line by itself. Thus the five vv. form eleven lines. **1018 ἀνήκει** A, with most MSS., and Ald.: *ἀνήκει* L (with *η* above, from a late hand): hence Nauck writes *ἄν εἴη*. **1019 οὐ δὲ]** *σύ τε* B.—*σοι τε γὰρ θυμα | ξυπλεον* *ἡ δὲ* *έμου | σωίσειν* | L. The only variant in the MSS. is *ξυπλεων* (B, T, and, acc. to Subkoff, Lc). See comment.

ποτε | σιγῶν, κακίστην λαμβάνων ἐς παῖδ' ἔμου, | ἦν χρῆν νεοσσοῖς τοῖσδε πῦν, λόγχας, ὅπλα | φέρουσαν ἐλθεῖν, ποντίων καθαρμάτων | χέρσον τ' ἀμοιβάς, 'as a reward for purging sea and land.' Cp. *ib.* 400: 'he went into the uttermost parts of the deep, making peace for the oars of men.' Pind. *N.* 1. 63 (of Heracles) δόσους μὲν ἐν χέρσῳ κτανών, | δόσους δὲ πόντῳ θῆρας διόρδικας.

κατά τε after πολλὰ μὲν: cp. *Ant.* 1162 σώσας μὲν... | λαβὼν τε (n.).—*δρόια*, from the same rt as *δρῦς*, *δρυμός*, *δένδρον*, *δόρυ* (*Curt. Etym.* § 275): the only sing. found is (*τὸ*) *δρόιος*.—*ῳλεκόμαν*, impf. of *ῳλέκω* (*Ant.* 1285), expresses the wearing effect of continual labours: cp. *Ph.* 252 *διωλλύμην*: *ib.* 686 *διλλύθ*.

καὶ νῦν...οὐκ ἐπιτρέψει; 'and now will no one turn fire or sword *upon* me,'—i.e., 'come to my rescue' with it? The repetition of *οὐν* with the verb gives a passionate emphasis: see n. on *Ant.* 6 (*οὐκ ἐπωπ*), after *οὐδὲν γὰρ οὐτὶ ἀλγεινὸν* etc.).—The reading *ἀποτρέψει* has better authority (cr. n.), but seems untenable. It has been explained as, (1) 'not-avert,' = 'apply': (2) 'divert (from other uses),' 'turn wholly against me.'—*τρόδε=έμου*: cp. *305* n.—*πῦρ*: thus Philoctetes prays to die even by fire (*Ph.* 800).—*ἴγχος* = *ξίφος*: cp. *1032*, *Ai.* 95 etc.

**1016 f.** The ms. reading, *ἀπαράξαι*

*κράτα βίῳ*, is explained as, 'to sever the head from life,'—i.e., to destroy life by striking the head from the body. This extraordinary phrase is surely not Greek. It has been supported by a corrupt verse of Eur., *Helen.* 302, *συκρόν* (*συκρός* Badham) *δ' ὁ καιρὸς ἄρτ' ἀπαλλάξαι βίον*: where Keil reads *ἀρθρόν*, Nauck *κράτη*, and Hermann *σάρκη*. But, whatever be read there, *ἀπαλλάξαι βίον* is widely different from *ἀπαράξαι βίον*. I hold, with Paley, that Wakefield's *βίᾳ* ought to be substituted for *βίον*, which might easily have arisen from *τοῦ στυγεροῦ*.—Cp. *II.* 14. 497 *ἀπήραξεν δὲ χαμάτῃς | αὐτῇ σὺν πηληκι κάρη*.

**1018 τούργον τόδε**, the task of lifting the sufferer (who is lying *προπτήγης*, 976) into a position of greater ease (1025 *πρόσοιαβε κουφίσας*).—*μεῖζον* is proleptic with *ἀνήκει*, 'has risen, so as to be greater': cp. Dem. or. 2 § 8 *ἡρθη μέγας*. The usu. constr. of *ἀνήκειν*, as = 'to reach' a certain standard, is with *eis*, as if here we had *eis μεῖζον τι*.

**1019 f.** *ἡ κατ' ἔμαδ δρώμαν*, with *μεῖζον*: *O.C.* 598 *μεῖζον ἡ κατ' ἀνθρωπον* (n.).

*σοι γὰρ ἐτούμα, sc. ρώμα*, 'for strength is at thy command,' *ἐς πάλον* *ἡ δὲ ἔμου σώζειν*, 'in too large a measure for the saving of him by my means,' i.e. 'so largely, that you have no need to save him by my means.'

λαθίπονον δ' ὀδυνᾶν οὔτ' ἐνδοθεν οὔτε θύραθεν  
ἔστι μοι ἔξανύσαι βίοτον· τοιαῦτα νέμει Ζεύς.

στρ. γ'. HP. ὡς παῖ, ποῦ ποτ' εἶ; τὰδέ με τὰδέ με  
2 πρόσλαβε κουφίσας. ἐ ἐ, ἵω δάιμον.

1025

ἀντ. β'. θρώσκει δὲ αὖ, θρώσκει δειλαία  
2 διολοῦσ' ήμᾶς  
3 ἀποτίβατος ἄγρια νόσος.

1030

ὡς Παλλὰς Παλλάς, τόδε μ' αὖ λωβάται. ἵω παῖ,  
τὸν \*φύτορ' οἰκτίρας ἀνεπίφθονον εἴρυστον ἔγχος,  
παῖστον ἐμᾶς ὑπὸ κλῆδος, ἀκοῦ δὲ ἄχος, φὶ μ' ἔχόλωσεν

**1021 f.** δῶνᾶν...βίοτον Musgrave: δῶναν...βίοτον MSS.—θύραθεν | ἔστι μοι B: θύραξ̄ ἐν-τεστί μοι L, A, with most MSS., and Ald. In L the accent of ἐν is so high up (under the first α of a gl. φαρμάκου) that it might be overlooked; the first corrector (S) has added the apostrophe after θύραξ̄, and deleted a smooth breathing on εστί. The first hand had already indicated θύραθεν by writing θ over ξ. —νέμει] νέμοι B. **1023** ὡς παῖ Seidler (and so, acc. to Subkoff, L<sup>2</sup>): ὡς παῖ παῖ L, with most MSS., and Ald.: ὡς παῖ ὡς παῖ R: παῖ παῖ Hermann (omitting ὡς). Nauck conj. ὡς γάρ (= 1041 ὡς Διὸς).

**1026** ἐ ἐ ἵω]

ἐ ἐ | ἵω ἵω L. Dindorf writes αλᾶ, λῶ (the second λῶ is wanting in K, Harl.,

The MSS. give σοὶ τε γάρ δύμα | κυ-  
πλεον η διέ ἐροῦ σώζειν. The correction  
of κυπλεον ('full') to εἰς πλέον is due to  
Meineke, and is confirmed by the follow-  
ing η with the inf.: cp. O. T. 1293  
μεῖξη η φέρειν: Eur. *Hec.* 1107 κρέσσον  
η φέρειν κακά.

The MS. words, σοὶ τε γάρ δύμα, are unquestionably corrupt. This is shown by two things: (1) δύμα is incongruous with the context; strength, not keenness of sight, is in question; and, even if it were suitable, it could not be reconciled with any probable emendation of the following words. (2) τε is unmeaning and impossible. I believe that I have found the solution by the slight change of σοὶ τε γάρ δύμα into σοὶ γάρ ἐτομά. The corruption began by οὐμά passing into δύμα. How easy this would have been, may be judged from Il. 21. 252, αἰετῶν οὐμάτ' ἔχων, where Philetas read δύματ', as in Il. 8. 349, Γοργοῦν δύματ' ἔχων, Aristarchus read οὐμάτ'.

In the Appendix are given the proposed explanations of the vulgate, and various conjectures.

**1021 f.** λαθίπονον δ' ὀδυνᾶν: cp. El. 1002 δλυπτος ἄτης: Eur. I. T. 450 δον-  
λελα... | ...παντίτονος. The adj., found only here and in Ai. 711, recalls the

epic λαθικηδής. It is proleptic predicate with ἔξανύσαι, 'to effect that his life shall forget,' etc. The reference of βίοτον to Heracles would be cleared if we could read έστι οἱ (not έστιν οἱ, cp. 650): but μοι is confirmed by ἐνδοθεν, 'from my own resources' (cp. 730 οἰκοι n.).—θύραθεν, by the help of others: cp. Eur. H. F. 713 ως θύραθεν εἰκάσαι (i.e. without personal knowledge).—The MS. δῶναν...βίοτον is tenable, but less probable, and much less forcible.—τοιαῦτα νέμει Ζεύς, i.e., so grievous a doom. Not, 'such healing is of Zeus alone.'

**1023 ff.** τὰδέ: he indicates the place at which Hyllus is to take hold of him.—τὰδέ με...πρόσλαβε κουφίσας, literally, 'lend a helping hand in raising me thus': the pron. depends on the partic. only. For this sense of the verb, cp. Plat. *Legg.* p. 897 οὐ καὶ ἐμὲ τῆς ἀποκρίσεως ὑπά... δίκαιον προσλαμβάνειν, 'it is right that I, too, should help you with the answer.' πρόσλαβε με could not mean literally, 'lay hold on me,' which would be προσλα-  
βοῦ μοι (cp. Ar. *Lys.* 202, etc.). κουφίσας denotes the act in which, when done, the help will consist. For this quasi-proleptic use of the aor. partic., cp. Plat. *Gorg.* 516 B τόδε τούνν μοι χάρισαι ἀπο-  
κρινάμενος.

but no resource, in myself or from another, avails me to make his life forget its anguish :—such is the doom appointed by Zeus !

HE. O my son, where art thou ? Raise me,—take hold of <sup>3rd</sup> strophē. me,—thus, thus ! Alas, my destiny !

Again, again the cruel pest leaps forth to rend me, the <sup>2nd anti-</sup> strophē. fierce plague with which none may cope !

O Pallas, Pallas, it tortures me again ! Alas, my son, pity thy sire,—draw a blameless sword, and smite beneath my collar-bone, and heal this pain wherewith thy godless mother hath made

etc.). **1027—1043** L divides the vv. thus:—θρώσκει— | δειλαῖα— | ἀποτι-  
βασος— | νύσσος— | τόδε μ' αῦ— | τὸν φύσαντ'— | ἀνεπίφθονον— | παῖσσον—κλῆγι-  
δοσ— | σὰ μάτηρ— | ὡν ὁδ'— | αἴτωσ— | ω δίδοσ— | ω γλυκύσ— | εὐνασόν μ'— | ὥκυ-  
πέτα— | τὸν μέλεον φθίσασ. **1031** ὡ Παλλὰς Παλλὰς Dindorf: ὡ Παλλὰς MSS. The correction of *ἰω* to *ἄ* was made by Seidler, who wrote the v. thus: *ἄ* Παλλάς, *τόδε μ' αῦ λαβᾶται* *ἰω παῖ <παῖ τὸν>*, the next v. then beginning with *φύσαντ*. Hermann similarly inserted *<ἰω τὸν>*. Bergk gives *ἰω Παλλάς*. **1033** τὸν φύτορ' οἰκτείας Dindorf: *τὸν φύσαντ' οἰκτιρ'* Fröhlich: *τὸν φύσαντ' οἰκτείας* MSS.: *φύσαντ' οἰκτείας* Campbell. Blaydes conj. *τὸν πατέρ' οἰκτείας*. **1035 f.** ἐμᾶς] *ἡμᾶς* L.—*κλῆδος* L.: *κληδός* r, and Ald.—*δκοῦ* ἄκον L.—*φ' μ' ἔχολωσε* A, and Ald.: *δ' μ' ἔχολωσεν* L, with an erasure after *δ*, perh. of *ε*: in marg., γρ. *ἔχο-*  
*λησεν οἷον χολῇ ἔχρισε τὸν χιτῶνα*. Blaydes conj. *ἔλχησεν*: A. Spengel, *ἔδολωσεν*.

**1026** *ἰω δάιμον*: the movement causes a new access of pain. Cp. *Ph.* 1186 *αἰαί, αἰαί, | δάιμον δάιμον.* *O. T.* 1311 *ἰω δάιμον*.

**1027 ff.** θρώσκει denotes the shooting spasms: cp. 1083 *διῆξε*: *Ph.* 743 *δέρχεται, | διέρχεται.*—δειλαῖα: the *ai* is long here, though sometimes short (*Ant.* 1310 n.).—ἀποτιβασος=ἀπρόβασος: cp. 1214 *ποτιψάνων* (n.). The personified νύσσος is ‘unapproachable’ in the sense that no healer can successfully cope with it. Cp. 1093 *ἀπτατον...κάπροστήγορον*.

**1031 Παλλάς.** Athena was always a guardian goddess to her half-brother, Heracles; of whom she says in *Il.* 8. 363 ff., *τερόμενον σώεσκον ὑπ' Εὐρυεύθηος ἀέθλων· | ή τοι ὁ μὲν κλαεσκε πρὸς οὐρανὸν, αὐτῷ ἐμὲ Ζεὺς | τῷ ἐπαλέξησονσαν ἀπ' οὐρανόθεν προταλλεν*. She was constantly represented in Greek art as present with Heracles during his labours, or as honouring and comforting him in seasons of repose. Sometimes she gives him a flower or a wreath; sometimes a refreshing draught. And, after the close of his mortal toils, it is Athena Niké who escorts him to Olympus. (Cp. n. on *Ph.* 728.) The art-literature of the subject will be found in Roscher, *Lex.*, p. 2215. Attic black-figure vases often illustrate this relationship,—one which was the more welcome to Athenians because Heracles was essentially a Dorian hero.

**1032** φύτορ', Dindorf's correction of *φύσαντ*, gives an incomparably better verse than Fröhlich's *τὸν φύσαντ' οἰκτιρ'*. It is very improbable that *οἰκτιρ'* would have been corrupted into the aor. partic.; but a rare word, such as *φύτορ'*, would easily have become *φύσαντ'*. Dindorf is clearly right in holding that the *v* of *φύτωρ* would be short, though metrical convenience might sometimes cause it to be lengthened in such compounds as ἀμπελοφύτορα (*Anth.* 6. 44), which could not otherwise come into a hexameter. He might have added that the verse, *ἀθάνατος δὲ Πτέρωτα, δᾶλα πτεροφύτορ'* *ἀνάγκην*, is prefaced by Plato with the remark that it is *οὐ σφόδρα τι ἔμμετρον*,—a comment which, as W. H. Thompson observes, may apply to the *ῦ* no less than to the *δε* (*Phaedr.* p. 252c). Hesychius has *φύτορες γεννήτορες*. For the spelling *οἰκτίρας*, cp. 464 n.

ἀνεπίφθονον: schol. *ἀνεπίητον, ἐφ' φονέσι σε μέμψεται ὡς πατροκτόνον*.

**1035 f.** ἐμᾶς ὑπὸ κλῆδος: ‘under the collar-bone’ must denote a stab in the upper region of the breast: it cannot mean decapitation. For *ὑπό* with gen., in a local sense, cp. *Ant.* 65 n.—*ἔχολωσεν*, an epic word (*Il.* 18. 111), here partly suggested by the thought of the venom working in his veins. Cp. 1142 *ἔκμηναι*. The v. *l.* *ἔχολησεν* (schol.) was intended to mean, ‘has used the hydra's

σὰ μάτηρ ἄθεος· τὰν ὁδὸιμι πεσοῦσαν 1038  
αὐτῶς, ὁδὸι αὐτῶς, ὡς μὲν ὥλεσεν. ὡς γλυκὺς Ἀιδας,

ἀντ. γ'. ὡς Διὸς αὐθαίμων, εὐνασον εὐνασόν μ' 1041  
2 ὀκυπέτᾳ μόρῳ τὸν μέλεον φθίσας.

ΧΟ. κλύουσ' ἔφριξα τάσδε συμφοράς, φίλαι,  
ἀνακτος, οῖαις οἶος ὡν ἐλαύνεται. 1045

ΗΡ. ὡς πολλὰ δὴ καὶ θερμὰ \*κού λόγῳ κακὰ  
καὶ χερσὶ καὶ νώτοισι μοχθήσας ἔγώ.  
κοῦτω τοιοῦτον οὔτ' ἄκοιτις ή Διὸς  
προῦθηκεν οὐθ' ὁ στιγνὸς Εύρυσθεὺς ἐμοί,  
οῖον τόδ' ή δολῶπις Οἰνέως κόρη  
καθῆψεν ὕμοις τοῖς ἐμοῖς Ἐρινύων  
ὑφαντὸν ἀμφίβληστρον, φέ διόλλυμαι.

**1038** τὰν Seidler and Erfurdt: ἀν MSS. (ἢν B). **1039 f.** ὡς γλυκὺς "Αιδας, | ὡς Διὸς αὐθαίμων" Seidler. **1041** εὐνασον εὐνασον Turnebus, after Triclinius: εὐνασόν μ' εὐνασον L, with most MSS., and Ald. **1042** ὀκυπέτᾳ] ὀκυπέτᾳ L. **1044** τάσδε συμφοράς τ: τάσδε συμφορᾶς L. **1045** οῖαις B,

gall against me': but the Attic sense of χολᾶν was 'to be μελάγχολος.'

**1039 f.** αὐτῶς: for the smooth breathing, see n. on *T. 931*.—γλυκὺς: cp. O. C. 106 *τι'*, ὡς γλυκεῖαι παῖδες ἀρχαῖον Σκότου (n.).

**1041** αὐθαίμων: nom. for voc., like ὡς τλάμων (*O. C. 185*). This adj., found only here, =δῆμαιος, δημάιον (*O. C. 330* n.), αὐθῆμαιος (*ib. 335*), as denoting the fraternal tie. But αὐθαίμων, as used in *O. C. 1078*, is merely 'kinsman.'—It is as the son of Zeus that he invokes Hades.

**1042 f.** ὀκυπέτᾳ, an epic epith. for a horse (*Il. 42*), or a bird (*Hes. Op. 210*).—φόβσας (*i*): 709 n.

**1045** οῖαις, not οῖας, is clearly right here. ἐλαύνειν can take a cogn. acc. denoting the course on which one is driven, as Ar. *Nub.* 29 πολλὸς τὸν πατέρ' ἐλαύνεις δρόμους: but when it means 'to vex' or 'harass,' the troubles inflicted are expressed by the instrum. dat., as in the examples cited by Dindorf: *At.* 275 δύπη...ἐλήλαται: Eur. *Andr.* 31 κακοῖς ἐλαύνομαι: *Ion* 1620 ἐλαύνεται συμφορᾶς.

**1046** ὡς πολλὰ δὴ κ.τ.λ. This

speech, down to v. 1102, is translated by Cicero in *Tusc.* 2. 8, where the fact that the poets recognise pain as an evil is illustrated by the laments of Philoctetes, Heracles and Prometheus.

Cicero's version is essentially that of an orator; the true test for it would be declamation. But even a reader can feel its sonorous vigour, and its Roman gravity; Cicero succeeds as Lord Derby succeeded in much of the *Iliad*. The rendering of the Greek is very free, sometimes inadequate, but always manly, and highly terse; indeed, the 57 lines of the original become 45; in one place, eleven verses (1079—1089) are reduced to four (vv. 30—33).

**Θερμά:** θερμὸς was said (1) of a hot or rash temperament (*Ant. 88*): (2) of a rash deed, as in Ar. *Plut.* 415 ὡς θερμὸν ἔργον κάνθοτον καὶ παράνομον τολμῶντε δράν. Here θερμὰ is not 'rash,' but expresses intense conflict with deadly peril; as we speak of 'a hot fight.'

**κού λόγῳ κακὰ** fitly follows θερμά, the word which recalls the moment of dire stress. His trials had been fiery, and grievous, not in report or name alone.

me wild ! So may I see her fall,—thus, even thus, as she hath destroyed me ! Sweet Hades, brother of Zeus, give me rest, give me rest,—end my woe by a swiftly-sped doom ! 3rd anti-strophe.

CH. I shudder, friends, to hear these sorrows of our lord ; what a man is here, and what torments afflict him !

HE. Ah, fierce full oft, and grievous not in name alone, have been the labours of these hands, the burdens borne upon these shoulders ! But no toil ever laid on me by the wife of Zeus or by the hateful Eurystheus was like unto this thing which the daughter of Oeneus, fair and false, hath fastened upon my back,—this woven net of the Furies, in which I perish !

T, Vat. : οἴασ L, with most MSS., and Ald. **1046** κού λόγῳ κακὰ Bothe : καὶ λόγῳ κακὰ MSS. : καὶ λόγῳ πέρα Wunder. Hense would write καὶ λόφῳ κακά, making those words change places with μοχθήσας ἔγώ. **1047** χειρὶ A, R, Harl., and Ald.—καὶ νάτοισι] Wecklein conj. καὶ στέρνοισι Hartung writes κάννοιασι : see comment. **1051** ἐμοῖς] ἐμοὶ L, with σ added above by a late hand.—ἔρυντων L : ἔρυννων r, and Ald. **1052** διδληματι] L has o in an erasure, from ω.

No λόγος could express to others what the ἔργα had been to the doer. In *EI.* 76 ff. a similar antithesis is implied: τοιαῦτά σοι ταῦτ' ἔστιν, ὡς μὲν ἐν λόγῳ | ἀλγενά, τοῖς δὲ ἰδούσιν, οὔτερ εἰδομεν, | μέγιστα πάντων ὡς ὅπωπ' ἔγώ κακῶν : grievous enough to hear; but far worse to see. For οὐ λόγῳ, cp. *Ai.* 813 κού λόγῳ δείξω μόνον : *EI.* 1453 καπέδειξεν οὐ λόγῳ μόνον. Thuc. 6. 18 ἀμύνεσθαι οὐ λόγῳ ἀλλ' ἔργῳ μᾶλλον.

The ms. reading, καὶ λόγῳ κακά, is certainly wrong, for two reasons. (1) When the required sense is, ‘grievous to tell,’ κακά becomes, for Greek poetical idiom, too weak; we need such a word as δεινά or ἀλγενά. This objection does not apply to a phrase of ironical form, such as οὐ λόγῳ κακά. (2) Idiom would require καὶ λέγειν rather than καὶ λόγῳ. Cicero, no doubt, read καὶ λόγῳ (*O multa dictu gravia, perpessu aspera*) ; but that proves nothing. In *Ant.* 4 οὐτ' ἄττος ἀττερ was the only reading known to Didymus (c. 30 B.C.).

**1047** χειρὶ refers to deeds of prowess: νάτοισι to feats of sheer strength, as when he took the place of Atlas, or carried the Erymanthian boar to Mycenae.—Cicero's version, *Quae corpore ex-anclavi atque animo pertuli*, has caused the inference that his text contained an equivalent for *animo*. Wecklein suggests that he read στέρνοισι (cp. 1090),

but misunderstood it. Perhaps, however, Cicero felt his rhetorical antithesis to be warranted by the idea of anguish implied in μοχθήσας.

**1048 f.** κούπῳ : καὶ here = ‘and nevertheless’; cp. *Ant.* 332 n.—ἀκούτις τῇ Διὸς (for the place of the art., cp. 762), since the ἀργαλέος χόλος “Ηρῆς” (*Il.* 18. 119) was the prime source of all his troubles. Hera caused Eurystheus to be born at Argos a little before the birth of Heracles at Thebes (*Il.* 19. 114 ff.), and afterwards gave the hero into his power. But she also persecuted Heracles directly, as when she sent the serpents to his cradle (Pind. *N.* 1. 40), or drove him by storms to Cos (*Il.* 14. 233 ff.).—προσθέτικεν, of setting a task: *Ant.* 216 n.—Εύρυσθεύς is not elsewhere named in the play : cp. 35.

**1050 ff.** οἷον τοῦ...ἀμφίβλ. καθῆψεν = οἷον τοῦ δικιβληπτορύ ἔστιν, δικαθῆψεν : cp. 184.—δολώτης, ‘with deceitful face,’ smiling on him while plotting evil.—Ἐρυνίων ... ἀμφιβληπτορύ : cp. *Ai.* 1034 ἄρ' οὐκ 'Ἐρυνίς τοῦτ' ἔχαλκευοντες ξίφος; The epithet ὑφαντόν marks that the ‘net’ is the robe: just as, in Aesch. *Ag.* 1580, ὑφαντοῖς ἐπέπλους 'Ἐρυνίων, it marks that a real robe is meant. (So an eagle is πτηνὸς κύων, Aesch. *P. V.* 1022.) A net would properly be described as πλεκτόν rather than ὑφαντόν (cp. Pollux 7. 139 δικτυοπλόκος).

πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας  
 βεβρωκε σάρκας, πλεύμονός τ' ἀρτηρίας  
 ῥοφεῖ ξυνοικοῦν· ἐκ δε χλωρὸν αἷμά μου      1055  
 πέπωκεν ἥδη, καὶ διέφθαρμαι δέμας  
 τὸ πᾶν, ἀφράστῳ τῷδε χειρωθεὶς πέδη.  
 κοὐ ταῦτα λόγχῃ πεδιάς, οὐθ' ο γηγενῆς  
 στρατὸς Γιγάντων οὔτε θήρεος βία,      1060  
 οὐθ' Ἑλλὰς οὗτ' ἄγλωσσος οὐθ' ὅσην ἔγω  
 γαῖαν καθαίρων ἱκόμην, ἔδρασέ πω.  
 γυνὴ δέ, θῆλυς \*φῦσα κούκ ἀνδρὸς φύσιν,  
 μόνη με δὴ καθεῖλε φασγάνου δίχα.      1065  
 ὡς παῖ, γενοῦ μοι παῖς ἐτήτυμος γεγώς,  
 καὶ μὴ τὸ μητρὸς ὄνομα πρεσβεύσης πλέον.      1070  
 δός μοι χεροῦ σαῦν αὐτὸς ἐξ οἴκου λαβὼν  
 ἐς χείρα τὴν τεκοῦσαν, ὡς εἰδὼ σάφα

**1053 f.** [ἐσχάτας...σάρκας] Wecklein writes ἔγκατα...σαρκὸς (from Cicero's *morsus lacerat viscera*).—πλεύμονός τ' L, with ν written over λ by the first hand (cp. 567): πνεύμονός τ' r: πλεύμονάς τ' A, Harl., and Ald.      1056 πέπωκεν A, Harl., and Ald.—διέφθαρμαι B.      1058  
**1060** κοὐ ταῦτα was altered by Elmsley to κούτ' αὐτὰ, because οὐτε follows. Blaydes and Wecklein, keeping κοὐ ταῦτα, change οὐτε to οὐδὲ in all five

**1053 f.** προσμαχθὲν, ‘plastered’ to his sides: cp. 768 ἀρικολλος.—**ἐσχάτας...σάρκας**, i.e., not only on the surface of the body, but to the inmost parts. Cicero renders the phrase by *viscera*.

πλεύμονός τ' ἀρτηρίας: ‘the suspenders of the lungs,’ i.e., the bronchial tubes which convey air to the lungs. For the sing. πλεύμων in a collective sense cp. Plat. *Tim.* p. 84 D ὁ τῶν πνευμάτων τῷ σώματι ταμίας πλεύμων. As to the word ἀρτηρία, see Appendix.

**1055** ῥοφεῖ, ‘drains,’ ‘empties’ (of air): his breath is arrested by the spasms: cp. 778 σπαραγμὸς...πλεύμων ἀνθήγατο. Though the grammatical subject is ἀμφίβλητον, the agent is properly the venom itself; ξυνοικοῦν, since this interruption of the breath is frequent. For this use of ῥοφεῖν, cp. Ar. *Ach.* 278 ῥοφῆσε τρίβλιον (empty it). Cicero well renders, *Urgensque graviter pulmonum haurit spiritus*.

χλωρὸν, fresh, vigorous; cp. Theocr. 14. 70 ποιέω τι δεῖ, ἃς (= ἦσα) γρίν χλωρὸν (‘youthful’).—Not ‘discoloured’ (*decolorē sanguinem*, Cic.).

**1057** ἀφράστῳ, ‘indescribable,’ un-

utterably dreadful; not, ‘inexplicable,’ i.e., of unknown origin.—χειρωθεῖς: cp. 279 n.

**1058 f.** κοὐ...οὐθ'. It is unnecessary to change οὐθ' to οὐδ'. The sequence οὐ...οὐτε is foreign to Attic prose; and an Attic poet would presumably have avoided it where οὐ was followed by only one negative clause: e.g., in O. C. 702 οὐ νεαρὸς οὐδὲ γήρα, etc., οὐτε is improbable. In Theognis 125 οὐ γάρ ἀν εἰδεῖς ἀνδρὸς νόον οὐδὲ γυναικός, where the MSS. have οὐτε, οὐδὲ stands in Aristotle's quotation of the verse (*Eth. Eud.* 7. 2). But when, as here, several clauses with οὐτε follow οὐ, an Attic poet might imitate the frequent Homeric usage: e.g., Od. 4. 566 οὐ νιφετὸς οὐτ' ἀρ χειμῶν πολὺς οὐτε ποτ' θυμός. So ib. 9. 136 f. οὐ is followed by two clauses with οὐτε, and in II. 6. 450 f. by three.

λόγχῃ πεδιάς, the spear of the warrior on a battle-field; as when Heracles fought with Laomedon of Troy, with the Amazons, or with Augæas king of Elis (Apollod. 2. 7. 2).

στρατὸς Γιγάντων: after sacking Troy, and ravaging Cos, Heracles went

Glued to my sides, it hath eaten my flesh to the inmost parts ; it is ever with me, sucking the channels of my breath ; already it hath drained my fresh life-blood, and my whole body is wasted, a captive to these unutterable bonds.

Not the warrior on the battle-field, not the Giants' earth-born host, nor the might of savage beasts, hath ever done unto me thus,—not Hellas, nor the land of the alien, nor any land to which I have come as a deliverer : no, a woman, a weak woman, born not to the strength of man, all alone hath vanquished me, without stroke of sword !

Son, show thyself my son indeed, and do not honour a mother's name above a sire's : bring forth the woman that bare thee, and give her with thine own hands into my hand, that I may know of a truth

places.      **1059** θήρεος βίᾳ] θήριος βίᾳ L.      **1062** θῆλυς οὐσα κούκ ἀνδρὸς φύσιν MSS. : for οὐσα Nauck writes φύσα (after Steinhart, who, however, read θῆλυ). Blaydes adopts this, but with θῆλυν. Reiske conj. θῆλυν σχονσα : Mudge, θῆλυς κούκ ἔχοντος ἀνδρὸς φύσιν (received by Hermann).      **1067** L has εἰδῶ, made by S from εἰδώ : Nauck writes εἶδω.

to Phlegra (sometimes identified with Pallenè, the westernmost headland of the Chalcidic peninsula), and helped the gods to vanquish their Earth-born foes. In Pind. *N.* i. 67 Teiresias predicts what Heracles shall achieve, ὅταν θεοὶ ἐν πεδίῳ Φλέγρας Γρύπτεον μάχαν | ἀντιάζωνται. In the Gigantomachia on the pediment of the Megarian Treasury at Olympia, Heracles fought at the right hand of Zeus (cp. *Ausgrabungen*, vol. IV. pl. 20 b). Early Attic vase-paintings of this subject associate him with Zeus and Athena (Roscher, *Lex.*, p. 2211).

**Θήρεος** βίᾳ seems to be a general phrase, including both the Centaurs (*θηρῶν*, 1066) and the wild beasts (1092 ff.). Cicero understood it of the former only, *non bifirmato impetu* | *Centaurus*.

**1060 f.** ἄγλωστος profits by the suggestion of γῆ in the adjective 'Ελλὰς (*Ph.* 256 'Ελλάδος γῆς). The βάρβαρος has no 'language' properly so called: to the ear of the Hellenes, he merely twitters like a bird (n. on *Ant.* 1002). Cp. Pind. *I.* 6. 24 οὐκ ἔστιν οὕτω βάρβαρος οὔτε παλλγλωστος πόλις, 'barbarous or strange of speech.'—οὗθ' ὅστην: the division of mankind into Greeks and barbarians is exhaustive; but the range of earth traversed by Heracles extended beyond the dwellings of men (cp. 1100. ἐπ' ἑσχάτους τόπους). It seems unnecessary, then, to regard this third clause as

merely a rhetorical summary of the other two.—γειαῖα: antecedent attracted into relative clause: *O. C.* 907 n.

**1062 f.** θῆλυς for θηλεῖα, as in the Homeric θῆλυς ἔέροη (*Od.* 5. 467) : *O. C.* 751 n.—Nauck's correction of οὐσα into φύσιν is indispensable, if ἀνδρὸς be retained; the alternative would be to read δύνης, which is less probable. For the cogn. acc., cp. *Ant.* 760 ἀνθρώπου φύσιν | βλαστών.—μονή...δή: *Ant.* 58 n.—καθεύλε, brought low, destroyed, as in *Ant.* 517 (of death).—φαγύάνον δίχα: the warrior laments that he has not fallen in combat; cp. Aesch. *Eum.* 627 (of Agamemnon's death) καὶ ταῦτα πρὸς γυναικός, οὐ τι θυρῷος | τόξοις ἐκηβόλουσιν ὥστ' Αμαζόνος.

**1064 f.** γενοῦ, show thyself: γενώς and ἐτήτυμος cohere, making an equiv. for γνήσιος: hence there is no awkwardness in having two forms from γένημα. Cp. 1158: *Ant.* 556 δεῖ σ' θπως πατρὸς | δεῖξεις ἐν ἔχθροις οἷος ἐξ οἴου 'τράφης.—τὸ μητρὸς δύομα, she is such in name only (817).—πρεσβεύσης, prefer in honour: Eur. *Hipp.* 5 τοὺς μὲν σέβοντας τάμα πρεσβεύω κράτη.—πλέον is, in strictness, redundant; cp. Plat. *Legg.* 887 Β προτυμά βραχυλογίαν μᾶλλον ἡ μῆκος.

**1067 ff.** εἰδῶ which Nauck changes to ιδῶ, is in accord with usage (cp. e.g., 678, *O. C.* 889 θπως εἰδῶ: *Ph.* 238 ως εἰδῶ).

εἰ τούμὸν ἀλγεῖς μᾶλλον ἢ κείνης ὁρῶν  
λωβητὸν εἶδος ἐν δίκῃ κακούμενον.  
ἴθ', ὃ τέκνον, τόλμησον· οἰκτιρόν τέ με  
πολλοῖσιν οἰκτρόν, ὅστις ὥστε παρθένος  
βέβρυχα κλαίων· καὶ τόδ' οὐδὲ ἀν εἰς ποτε  
τόνδ' ἄνδρα φαίη πρόσθ' ἵδειν δεδρακότα,  
ἄλλ' ἀστένακτος αἰὲν εἰπόμην κακοῖς.  
νῦν δέ ἐκ τοιούτου θῆλυς ηὔρημαι τάλας.  
καὶ νῦν προσελθὼν στῆθι πλησίον πατρός,  
σκέψαι δέ ὅποιας ταῦτα συμφορᾶς ὑπό<sup>1070</sup>  
πέπονθα· δείξω γὰρ τάδ' ἐκ καλυμμάτων.  
ἴδού, θεάσθε πάντες ἄθλιον δέμας,  
ὅρατε τὸν δύστηνον, ὡς οἰκτρῶς ἔχω.  
αἰαῖ, ὃ τάλας, αἰαῖ,  
ἔθαλψεν ἄτης σπασμὸς ἀρτίως ὅδ' αὖ,  
διῆξε πλευρῶν, οὐδὲ ἀγύμναστόν μ' ἔαν  
ἔσικεν ἢ τάλαινα διαβόρος νόσος.  
1075  
1080

1068 ἢ κείνης] ἢ κείνης T.

1069 Nauck brackets this v. 1071 ὥστε]  
ώστισ L (= ὡς τις). 1074 εἰπόμην schol. on *Ai.* 317, where this v. is quoted:  
ἐσπόμην L, with most MSS., and Ald. [Acc. to Subkoff, εἰπόμην is in A, B, T.]  
Meineke conj. εἰλόμην: Blaydes, also ἴπούμην. 1075 ηὔρημαι] εὑρημαι MSS.

εἰ τούμὸν κ.τ.λ. The constr. is, εἰ μᾶλλον ἀλγεῖς, ὁρῶν τούμὸν λωβητὸν εἶδος, ἢ (τὸ) κείνης (λωβητὸν εἶδος) ἐν δίκῃ κακούμενον. For the omission of τὸ before κείνης, cp. 929 τὸ κείσε δεῦρο τ' (n.).—κακούμενον as in *Ph.* 228, *O. C.* 261.

Cicero represents this passage by a single verse, *Iam cernam, mene an illam potiorum putes*. Hence Nauck rejects v. 1069. But the inference is most unsafe, as another instance will show. The passage beginning with *ἴσοι* (1079) and ending with *ἔξωρμηκεν* (1089) shrinks, in Cicero's version, to three lines and a half, viz., *Vide te cuncti: tuque, caelustum sator, | Iace, obsecro, in me vim coruscans fulminis! | Nunc, nunc dolorum anxi- fieri torquent vertices: | Nunc serpit ar- dor*. Thus Cicero wholly ignores vv. 1085 ff.: he ignores vv. 1080—1084 also, except in so far as their general sense is blended with his version of 1088 f., *δα- νυται...ἔξωρμηκεν*. Yet the Greek text there is clearly sound.

1070 Σ. ιθ', expressing entreaty, is similarly combined with *τόλμησον* in *Ph.* 480 f.: ιθ', ημέρας τοι μόχθος οὐχ

δλης μᾶς, | τόλμησον, κ.τ.λ.—πολλοῖσιν οἰκτρόν: cp. *O. T.* 1296 οἷον καὶ στυγοῦντ' ἐποκτίσαι. Cicero: *Miserere! Gentes no- stras flebunt miserias.*—ἥστε παρθένος: the schol. compares *Il.* 16. 7, where Patroclus weeps ἥστε κοῦρη | νηπίη.—**βέβρυχα** might seem strange in such a comparison; yet cp. 904, where *βρυχάτο* is said of Deianeira. The fitness of the word is more evident in 805, as in *O. T.* 1265, and *Ai.* 322, *ταῦρος ὡς βρυχώμενος*. For the perf., cp. μέμυκα (μυκάδομαι), μέμηκα (μηκάδομαι).

1074 ἀστένακτος: as Ajax was ἀγ- φότος δέκαν κωκυμάτων (*Ai.* 321).—εἰπό- μην, not εἴπετο, though τόνδ' ἄνδρα pre- ceedes: cp. *O. C.* 6 n. The imperf., which was read here by a scholiast of the *Ajax* (cr. n.), is certainly preferable to ἐσπόμην, though the aor. would also be right, if he was viewing the past as a whole. If ἐσπόμην were read, αλλ' would go with ἀστένακτος: though δεῖ is not necessarily incompatible with an aor. (*Ph.* 1140 n.).—εἰπόμην κακοῖς: cp. Eur. *Phoen.* 408 πῶς δ' ἡλθες Ἀργος;... | οὐκ οἰδ'; δαλμων μ' ἐκάλεσεν πρὸς τὴν τύχην.

which sight grieves thee most,—my tortured frame, or hers, when she suffers her righteous doom !

Go, my son, shrink not—and show thy pity for me, whom many might deem pitiful,—for me, moaning and weeping like a girl ;—and the man lives not who can say that he ever saw me do thus before ; no, without complaining I still went whither mine evil fortune led. But now, alas, the strong man hath been found a woman.

Approach, stand near thy sire, and see what a fate it is that hath brought me to this pass ; for I will lift the veil. Behold ! Look, all of you, on this miserable body ; see how wretched, how piteous is my plight !

Ah, woe is me !

The burning throe of torment is there anew, it darts through my sides—I must wrestle once more with that cruel, devouring plague !

Cp. *O. T.* 546 n.   **1077** σκέψαι δ' MSS. : σκέψαι θ' Nauck.   **1078** τάδ'!] τόδ' B.   **1080** δύστανον L, with η written over α by an early hand.   **1081** αλᾶι, ω τάλας, αλᾶι] αλ αλ ὡ τάλας αι αι L, with ε ε written over the last two syllables by a later hand. αλ αλ...ε̄ ε̄ r: αλ̄ αλ̄ ὡ τάλας ε̄ ε̄ Ald.: αλᾶι, ἀ τάλας Dindorf (Teubner ed., 1885); formerly αλᾶι τάλας (ed. 1860).   **1082** θαλψε̄] θαλψε̄ Hermann conj. θαλψέ μ'.—ἀρτίως οδ' αθ,] ἀρτίωσ· ο δ' αθ L: ἀρτίως οδ' αθ most MSS., and Ald.

So ἀκολουθεῖν τῷ λόγῳ (Plat. *Phaedo* 107 B), τοῖς πράγμασιν (Dem. or. 4 § 39), i.e. follow their lead.

**1075** ἐκ τοιούτου: cp. 284 n.

**1076 ε.** καὶ νῦν...στήθι..., σκέψαι δ'.

The first clause is introduced by καὶ, the second by δέ (instead of τε), as in *Ant.* 432 χῆμεις ὅδυνες λέμεσθα, σὺν δὲ νῦν | θηρώμεθ' εἴθος. The effect of δέ is to throw the second clause into relief by a slight rhetorical antithesis (as if μέν had followed στήθι). This expressive δέ should not be changed to θ'.

**1078** δεξιῶ γάρ: the ictus on γάρ does not spoil the rhythm, because the chief stress falls on the verb: cp. *O. C.* 1540 χώρων δ', ἐπείγει γάρ με τούκ θεού παρόν. Below, in 1247, the case of οὐτοί is similar.—ἐκ καλυμμάτων = ἐκκεκαλυμμένον, since ἐκ here=ἔξω, ‘outside of’: cp. *Od.* 15. 272 οὐτῶ τοι καὶ ἔγών ἐκ πατρόδος (sc. εἰμι), ‘I am in exile.’ The sense is different in Aesch. *Ag.* 1178, ἐκ καλυμμάτων | ...δεδορκώς, where ἐκ=‘forth from.’

**1079** ιδού: cp. 821 ιδ' (n.).

**1081** It is best to retain αλᾶι, ω τάλας, αλᾶι, L's reading. Hermann and

others, taking αλᾶι ω τάλας as a dochmiac, read εέ̄ or ο ε̄ instead of the second αλᾶι, placing it in a line by itself. Dindorf formerly read αλᾶι τάλας (deleting ω and the second αλᾶι), as an iambic dipodia: but his latest text gives αλᾶι, ἀ τάλας (as a dochmiac). Nauck requires bacchii, and suggests ίώ μοι, τάλας, φεῦ. A brief interjection of this kind could take almost any metrical form; and, in the absence of a lyric context, the metre here cannot be defined with certainty.

**1082 ε.** θαλψε̄ is trans., με being understood, as after ξυπηρον in *Ph.* 801 (n.).—ἄτης: cp. 1104.—οδ' αθ should be taken with θαλψε̄, because (1) οδ' fitly stands in the first clause, and (2) διῆξε thus gains force by its abruptness: cp. 1088 f. If a point were placed after ἀρτίως, οδ' would still be better than ο δ'.—διῆξε, a word used by medical writers, as Wakefield pointed out; e.g., Hippocr. *Morb.* 1. 5 ύψι ἐωντῶν άδναι διάστονον άλλοτε άλλη τοῦ σώματος.—ἀγνύμαστον: cp. Eur. fr. 683 μῶν κρυψίδες αὐτῆς πλευρὰ γυμνάζει χολῆς;—διαβόρος: distinguish διάβορον (pass.) in 676. Cp. *Ph.* 7 νόσω ...διαβόρω (n.).

ωναξ Ἀΐδη, δέξαι μ',  
ῳ Διὸς ἀκτίς, παισον.  
1085  
ἔνσεισον, ωναξ, ἐγκατάσκηψον βέλος,  
πάτερ, κεραυνοῦ. δαίννται γὰρ αὖ πάλιν,  
ἥνθηκεν, ἔξωρμηκεν. ὥχέρες χέρες,  
ῳ νῶτα καὶ στέρν', ὥφίλοι βραχίονες,  
ἥμεις δὲ κεῖνοι δὴ καθέσταθ', οἵ ποτε  
1090  
Νεμέας ἔνοικον, βουκόλων ἀλάστορα,  
λέοντ', ἄπλατον θρέμμα κάπροσήγορον,  
βίᾳ κατειργάσασθε, Λερναίαν θ' ὕδραν,  
διφυά τ' ἄμικτον ἵπποβάμονα στρατὸν  
θηρῶν, ὑβριστήν, ἄνομον, ὑπέροχον βίαν,  
1095  
Ἐρυμάνθιόν τε θῆρα, τόν θ' ὑπὸ χθονὸς  
Ἄιδου τρίκρανον σκύλακ', ἀπρόσμαχον τέρας,  
δεινῆς Ἐχίδνης θρέμμα, τόν τε χρυσέων

**1085** ωναξ] 'ώναξ (*sic*) L.—δέξαι μ'] δέξαι με L. **1087** ωναξ] ωναξ L. **1091** ὥμεις  
δε (*sic*, not δὲ) κεῖνοι L: ὥμεις ἔκενοι A, with most MSS., and Ald.—καθέσταθ']  
Dindorf, Campbell and Subkoff agree in reporting L as having κατεστάθ: but it has

**1085 f.** δέξαι μ': cp. *Ph.* 819 ὥγαια, δέξαι θανάσιμον μ' ὅπως ἔχω.—Dindorf is probably right in regarding these two lines as anapaestic dimeters, each short of a foot (*βραχυκατάληκτοι*). Hermann, writing Ἀΐδη instead of Ἀΐδη, made them iambic verses with spondees in the second place (*ἰσχιορρωγικοί*).

**1087 f.** ἔνσεισον suggests the force with which the brandished bolt leaves the Thunderer's hand; ἐγκατάσκηψον, its descent upon the victim's head.—δαίννται: cp. 771.

**1089 f.** ἥνθηκεν: cp. 1000 ἄνθος (n.): *Ph.* 258 ἡ δέ ἔμη νόσος | δέι τέθηλε (n.). For this rare perf., cp. Thuc. 2. 49 ἔξηρθκός.

ὥχέρες: cp. *Ph.* 1004 ὥχέρες: *ib.* 1354 ὥ...κύλοι (n.).—ῳ νῶτα καὶ στέρν'. Quoting from memory (with ὥντερ' instead of these words), the rhetorician Apsines (c. 240 A.D.) cites this passage (Spengel *Rhet.* I. 400) as an instance of pathetic apostrophe,—subjoining it to another example from Sophocles, viz. *O. T.* 1391. Dindorf notes this (ed. 1860).

**1091** ὥμεις δε κεῖνοι: for δέ cp. *O. T.* 1097 (n.). This reading is not better than ὥμεις ἔκενοι, but has better authority, because the δέ in L (cr. n.) was not likely to have been interpolated.—καθέσταθ',

not merely 'are,' but 'have come to be.' For καθεστάναι in this sense, see on *Ant.* 435. The form of expression is due to the emphasis on ὥμεις: 'yours' is the plight to which those arms have come.' It is a compressed way of saying, τοιοῦτοι ὥμεις καθέστατε, ἔκενοι δὴ (ὕπτες) etc. For ἔκενοι referring to the past, cp. *O. C.* 1195 σὺ δὲ εἰς ἔκενα, μή τὰ νῦν, ἀποσκόπει: for its juxtaposition with ὥμεις, *ib.* 138 δέ ἔκενος ἔγω.

**1092 f.** Νεμέας, a valley in Argolis, about three miles s. w. of Cleonea, four and a half s. e. of Phlius, and eleven N. of Argos. The lion is described by Hesiod (*Th.* 331) as κοιρανέων Τρηπτοῦ Νεμείης ἥδ' Απέσαντος, Treton and Apesas being mountains which partly enclose the valley. It was in Τρηπτόν ('the caverned') that the monster had his den. Pindar calls Nemea the χόροις λέοντος (*Ol.* 13. 44); also Διὸς ἄλσος (*N.* 2. 9), from its temple of Zeus, in a cypress-grove.

ἀλάστορα (*O. C.* 788 n.), as Hesiod calls him πήνυ ἀνθρώπους (*Th.* 329).—ἄπλατον = ἀπέλαστον, unapproachable: cp. Pind. *P.* 12. 9 ἄπλατοις ὅφιων κεφαλᾶς.—ἀπροσήγορος, lit., 'not assable,'—boldly applied to the intractable beast with which men can establish no relations. The word has here much the sense of ἀπρόσιστον: cp. *O. C.* 1277 τὸ

O thou lord of the dark realm, receive me! Smite me, O fire of Zeus! Hurl down thy thunderbolt, O King, send it, O father, upon my head! For again the pest is consuming me; it hath blazed forth, it hath started into fury! O hands, my hands, O shoulders and breast and trusty arms, ye, now in this plight, are the same whose force of old subdued the dweller in Nemea, the scourge of herdsmen, the lion, a creature that no man might approach or confront; ye tamed the Lernaean Hydra, and that monstrous host of double form, man joined to steed, a race with whom none may commune, violent, lawless, of surpassing might; ye tamed the Erymanthian beast, and the three-headed whelp of Hades underground, a resistless terror, offspring of the dread Echidna; ye tamed the dragon

καθεστάθ' (p. 77 A, line 3 from bottom).

See on *Ph.* 1014 ἀφνᾶ. **1095** διφνᾶ Dindorf: διφνῆ MSS. **1096** ἵπέροχον Bentley, and S. Clarke on *Il.* 2. 426: ὑπέροχον MSS. **1097** τὸν θ' L: the first ed. who gave this was H. Stephanus (1568). τὸν δ' or τονδ' r: τόνδ' Ald.

δυσπρόσιοιστον κάπροσήγορον στόμα. Vergil's description of the Cyclops has been quoted (*Aen.* 3. 621), *Nec visu facilis nec dictu affabilis ulli*; but Polyphemus could speak.

**1094** βίᾳ κατεργάσασθε: Heracles throttled the lion, which was invulnerable: Eur. *H. F.* 153 ὃν ἐν βρόχοις ἔλων | βραχλούντος φησι' ἄγχοντον ἔξελεν. This was the first of his labours; and thus he won the lion-skin (Pind. *I.* 5. 47).

**Δερναῖαν θ'** ὕδραν: see 574 n. Eur. *H. F.* 419 τὰν τε μυριόβρανον, | πολύφανον κύνα Δέρνας, | ὕδραν ἔξεπύρωσεν, | βέλεσι τ' ἀμφέραλ' ἤν. This ἀθλος—usually made the second—is closely connected with the first; it is wrought in Argolis; and it completes his equipment by giving him the poison for his arrows. In both these labours, as in others, he is the δλεξικακος.

**1095 f.** The next two exploits are also linked. Sent by Eurystheus in quest of the κάπρος (θῆρα 1097) that haunted Mount Erymanthus in north Arcadia, Heracles passed over Pholoë, a wild up-land district on the borders of Elis. Here he was entertained by the Centaur Pholos, and routed the other Centaurs who flocked to demand a share of his host's wine.

**διφνᾶ:** Diodorus (4. 69) applies this word to the Centaurs. Cp. Pind. *P.* 2. 47: Ixion and Nephele begat a son Centaur; δις | ἵπποισι Μαγνητίδεσσιν ἐμίγνυτ' ἐν Παλαιον | σφυροῖς· ἐκ δ' ἐγένοντο

στρατὸς | θαυμαστός, ἀμφοτέροις | ὁμοῖοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ', ὑπερθε πατρός.—ἀμικτον, with whom it is impossible to hold humane intercourse; Eur. *Cycl.* 429 ἀμικτον ἄνδρα: cp. ἀμικτα (Thuc. 1. 3).—ἵπποβάμονα, usu., 'mounted on horses,' and so some take it here as = mounted on horses' legs'; but it is more simply explained as 'moving like horses.'—θηρῶν: cp. 556.—ὑβριστήν, ἀνομον: intemperance and violence were essential attributes of the Centaurs (excepting Cheiron); cp. 565. Eur. *H. F.* 181 τερασκελές θ' ὕβρισμα, Κενταύρων γένος.

**1098 ff.** "Αιδον τρίκρανον σκύλακ": a three-headed Cerberus seems to have been the usual type in early Ionian art; while on Attic black-figure vases of the middle and later style he is two-headed: see Roscher, *Lex.* p. 2205. Hesiod, the first poet who names Cerberus (*Th.* 311), gives him fifty heads.

**Ἐχθρὸς θρέμμα,** as in Hes. *Th.* 310: but in *O. C.* 1574 he is the offspring of Tartarus and Earth. In *Il.* 8. 366 ff. Athena saves Heracles when Eurystheus sends him ἐξ ἐρέβεις δέσποτα κύνα στυγεροῦ Ἀΐδαο: cp. *Od.* 11. 623.—Pluto said that Heracles might take Cerberus, if he could do so without using any weapon. The hero succeeded, and having shown his living prize to the terrified Eurystheus, restored it to the nether world. (Apollod. 2. 5. 12 § 8.)

**χρυσέων:** in tragic dialogue χρύσεος usu. suffers synizesis, but there are several

- δράκοντα μήλων φύλακ' ἐπ' ἐσχάτους τόπους. 1100  
 ἄλλων τε μόχθων μυρίων ἐγευστάμην,  
 κούδεις τροπαῖς ἔστησε τῶν ἐμῶν χερῶν.  
 νῦν δὲ ὁδὸς ἄναρθρος καὶ κατερρακωμένος  
 τυφλῆς ὑπὸ ἄτης ἐκπεπόρθημαι τάλας,  
 ὁ τῆς ἀρίστης μητρὸς ὀνομασμένος,  
 ὁ τοῦ κατ' ἄστρα Ζηνὸς αὐδηθεὶς γόνος. 1105  
 ἄλλ' εὖ γέ τοι τόδ' ἵστε, κανὸν τὸ μηδὲν ὁ  
 κανὸν μηδὲν ἔρπω, τὴν γε δράσασαν τάδε  
 χειρώσομαι κάκ τῶνδε προσμόλοι μόνον,  
 ὃντες ἐκδιδαχθῆ πάσιν ἀγγέλλειν ὅτι 1110  
 καὶ ζῶν κακούς γε καὶ θανὼν ἐτεισάμην.
- ΧΟ. ὁ τλῆμον Ἑλλάς, πένθος οἶνον εἰσορῶ  
 ἔξουσαν, ἀνδρὸς τοῦνδε γ' εἰ σφαλήσεται.
- ΤΛ. ἐπεὶ παρέσχες ἀντιφωνῆσαι, πάτερ,  
 συγὴν παρασχὼν κλῦθι μου, νοσῶν ὅμως. 1115  
 αἰτήσομαι γάρ σ' ὧν δίκαια τυγχάνειν.

1100 ἐπ' ἐσχάτους] ἐπεσχάτους L. For ἐπ' ἐσχάτους τόπους Hense conj. γῆς ἐπ'  
 ἐσχάτους: Nauck, ἐπ' ἐσχάτους γῆς or ἐπ' ἐσχάτους χθνός. 1102 τροπαῖς  
 L: τρόπαι' r and Ald. Cp. 751. 1106 αὐδηθεὶς] αὐδὴθεῖς L, the

exceptions, such as fr. 313: fr. 439: Eur. *Ion* 1175.

The golden apples, brought from the garden of the gods, originally meant the winning of immortality. Hence this *ἄθλος* properly comes after the Cerberus, though the latter is sometimes made the last (Eur. *H. F.* 427).

**δράκοντα μήλων φύλακ'**. The garden was in the far west, where Atlas supports the sky, beyond the stream of the Oceanus (Hes. *Th.* 215). When Zeus espoused Hera there, a wondrous apple-tree (*μηλέα*) sprang up. This tree was committed to the care of maidens called Hesperides, daughters of Night (Hes. *Th.* 211), sweet singers; and it was guarded by a terrible dragon, coiled round the stem (Eur. *H. F.* 397, Paus. 6. 19. 8). Heracles slew this dragon with poisoned arrows (Apoll. Rh. 4. 1396 ff., where the monster is named *Λάδων*).

ἐπ' ἐσχάτους τόπους: for ἐπὶ, cp. 356. So Hesiod *Th.* 518 πετρασίν ἐν γαῖς. Eur. *Hipp.* 742 Ἐστερβόνδων δὲ ἐπὶ μηλόσπορον ἀκτάν ἀνύσαιμι τὰν δαιδῶν, [ἴν' ὁ ποντομέδων πορφυρέας λίμνας | ναύταις οὐκέθ' ὁδὸν νέμει. The garden was some-

times placed among the Hyperboreans as by Apollod. 2. 5. 11, and prob. by Aeschylus in the *Προμηθεὺς Λυόμενος*, Strabo 4, p. 183: sometimes in Libya, or in Spain.

1101 μόχθων, a general word, including both the tasks done for Eurystheus (the *ἄθλοι* proper),—such as the five just enumerated,—and other enterprises, such as the warfare against Laomedon and the Giants (1058). In the temple of Athena χαλκίοκος at Sparta Pausanias saw πολλὰ μὲν τῶν ἀθλῶν Ἡρακλέους, πολλὰ δὲ καὶ ὡν ἐθελοντῆς κατωρθώσε (3. 17. 2). As to the cycle of the 'twelve labours,' and its probable origin, see Introduction, § 2.—**ἐγευστάμην:** schol. ἐπειράθην. Cp. *Ant.* 1005 ἐμπύρων ἐγεύσμην (n.). Eur. *H. F.* 1353 καὶ γάρ πόνων δὴ μυρίων ἐγευστάμην.

1102 χερῶν, valour (488); for the gen., cp. Andoc. or. 1 § 147 τροπαῖα τῶν πολεμῶν...ἀπέδεξαν. Cicero well renders, *Nec quisquam e nostris spolia cepit laudibus.*

1103 f. ἄναρθρος, like ἐκνευερισμένος, since his whole frame has been unhinged and unnerved; so Eur. *Or.* 227 *θραν*

that guarded the golden fruit in the utmost places of the earth.

These toils and countless others have I proved, nor hath any man vaunted a triumph over my prowess. But now, with joints unhinged and with flesh torn to shreds, I have become the miserable prey of an unseen destroyer,—I, who am called the son of noblest mother,—I, whose reputed sire is Zeus, lord of the starry sky.

But ye may be sure of one thing:—though I am as nought, though I cannot move a step, yet she who hath done this deed shall feel my heavy hand even now: let her but come, and she shall learn to proclaim this message unto all, that in my death, as in my life, I chastised the wicked!

CH. Ah, hapless Greece, what mourning do I foresee for her, if she must lose this man!

HY. Father, since thy pause permits an answer, hear me, afflicted though thou art. I will ask thee for no more than is my due.

letters *θη* (which are still traceable) having been erased after *αὐ*. *αὐθῆδης* A, R. **1108** *μηδὲν ἔρπω*] Blaydes writes *μηκέθ' ἔρπω*. **1111** *κακούς γε*] Cobet conj. *κακούργους*. **1113 σφαλήσεται**] Meineke and Nauck conj. *σφαλεῖτο*' *ἔστι*. **1114 παρέσχες**] Wecklein conj. *παρείκεις*: Blaydes, *παρῆς* (as Heimsoeth), or *παρῆκας*. Wunder wrote *εἴπερ πάρεστιν*.

*μ' ἀνὴρ νόσος | μαντλας, ἀναρθρός εἰμι κά-  
σθενώ μέλητ.—κατερράκωμένος*: cp. Aesch. P. V. 1023 (the eagle rending the flesh of Prometheus) *διαρταίσει σώματος μέγα  
ράκος*: Lycophron 1113 καὶ πᾶν λακίσσοντος  
ἐν φοναις ψυχρὸν δέμας.—*τυφλῆς, caeca,*  
unseen: fr. 533 τὸ δ' ἐς αὔριον ἀεὶ τυφλὸν  
ἔρπει. Cp. Eur. Med. 1200 (the fatal robe consuming Glaucus' flesh) *σάρκες δ'  
ἀτ' ὅστεών ὥστε πεύκινον δάκρυ | γναθοῦτος  
ἀδήλοις φαρμάκων ἀπέρρεον*.

**1105 f. ἀριστητης**, since Alcmena, daughter of Electryon and Anaxo, belonged on both sides to the Perseidae, and so traced her descent from Zeus himself.—*ῶνο-  
μασμένος*: it is not necessary to supply *γόνος* from 1106; cp. fr. 84 *καταρκέτονδή  
κεκληθεῖσα πατρός*.—*αὐθῆδης*: cp. 736: Ph. 240 *αὐθῶμαι δὲ παῖς | Αχιλλέως*.

**1107 τὸ μηδὲν ὡς**: cp. Ai. 1275 *ἡδη  
τὸ μηδὲν θντας*: Ant. 234 n.

**1108 κάν μηδὲν ἔρπω**: the adv. is emphatic; cp. 773: El. 1014 *σθένουσα  
μηδέν*. Powerless as he is to seek her out, he is still able to execute his vengeance if she be brought to him.

**1109 ff. Χειρώσομαι**: 279 n.—**κάκ  
τωνδε**: Eur. Med. 458 *ὅμως δὲ κάκ τωνδ'*  
*οὐκ ἀπειρηκώς φίλοις | ἥκω*: also ὡς ἐκ τῶνδε

(Ai. 537, etc.).—*ἴνι' ἐκδιδαχθῆ..άγγελ-  
λειν*, with grim irony: see on O. C. 1377.—*κακούς γε* is far better than Cobet's *κακούργους*, which, indeed, would mar the point. The *γε* is very expressive: it means, 'when guilt is to be chastised, I am strong even in weakness,—even unto death.'—*θανὼν*, since he thinks of his life as already closed: cp. 1137 *κτενάσα*.

**1112 f. ὡς τλῆμον Ἐλλάς**: cp. Eur. H. F. 877 *μέλεος Ἐλλάς, ὡς τὸν εὐεργέταν |  
ἀποβαλεῖται*: and ib. 135.—*σφαλήσεται*, not *σφαλήσει*, since *ὡς τλῆμον Ἐλλάς* is rather an exclamation than an address. *σφαλεῖτο*' *ἔστι* would be an easy correction (cp. O. C. 816 *λυτηθεῖς ἔστι*), but is needless.—The poet may have preferred this verb to the more natural *στερήσεται* as more forcibly expressing a disaster (cp. 297, 719). Elsewhere the genitive after *σφαλ-  
λομαι* always denotes, not a person, but a thing (*δόξης, τύχης, χρημάτων*, etc.).

**1114 ff. παρέσχες** followed by *παρα-  
σχών* is somewhat inelegant, but it should not too hastily be pronounced spurious: cp. 967 (*βάσιν, after βάσις*): Ph. 1219 *στελχῶν* followed in the next v. by *στελ-  
χοντα* (n.).—*νοσῶν δημως*: cp. O. C. 666 n.—*δίκαια*: 409.

- δός μοι σεαυτόν, μὴ τοσοῦτον ὡς δάκνει  
θυμῷ δύσοργος· οὐ γὰρ ἀν γνοίης ἐν οἷς  
χαίρειν προθυμεῖ κάν ότους ἀλγεῖς μάτην.  
HP. εἰπὼν ὁ χρήζεις λῆξον· ὡς ἔγω νοσῶν  
οὐδὲν ξυνίημ' ὅν σὺ ποικίλλεις πάλαι.
- TΛ. τῆς μητρὸς ἥκω τῆς ἐμῆς φράσων ἐν οἷς  
νῦν ἔστιν, οἷς θ' ἡμαρτεν οὐχ ἔκουσία.
- HP. ὃ παγκάκιστε, καὶ παρεμνήσω γὰρ αὖ  
τῆς πατροφόντου μητρός, ὡς κλύνειν ἐμέ;
- TΛ. ἔχει γὰρ οὗτως ὥστε μὴ σιγᾶν πρέπειν.
- HP. οὐ δῆτα τοῖς γε πρόσθεν ἡμαρτημένοις.
- TΛ. ἀλλ' οὐδὲ μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἔρεις.
- HP. λέγ', εὐλαβοῦ δὲ μὴ φανῆς κακὸς γεγώς.
- TΛ. λέγω· τέθηκεν ἀρτίως νεοσφαγής.
- HP. πρὸς τοῦ; τέρας τοι διὰ κακῶν ἐθέσπισας.

**1117** *τοσοῦτον*] Mudge conj. *τοιοῦτον*, and so Brunck reads.—This v. is omitted in A and Harl.      **1118** *ἀν γνοίης ἐν οἷς*] Hense conj. *ἐν γνοίης ἀν οἷς*.  
**1119** *χαίρειν*] Wecklein writes *χλίειν*.      **1121** *ξυνίημ'*] *ξυνείημ'* L, with *i* over *ei* from a later hand.—*ποικίλλεις*] Nauck writes *κωτίλλεις* (=λαλεῖς).

**1117** δός μοι σεαυτόν, give thyself to me, i.e., listen to what I would say, μὴ τοσοῦτον δύσοργος (*ῶν*) ὡς δάκνει θυμῷ, without being wrathful in the degree to which thou art (now) stung by passion; i.e., in a less wrathful mood than that to which thy present anger excites thee. δύσοργος agrees with the subject to δός, rather than with σεαυτόν, since δός μοι σεαυτόν (*Ph.* 84 n.) is equivalent to πιθῶ μοι. θυμῷ is best taken with δάκνει only, though it might go with δύσοργος also. For δάκνει, cp. 254.—Prof. Campbell, reading the subjunct. δάκνῃ, construes ὡς μὴ τοσοῦτον δάκνῃ κ.τ.λ., ‘that you may not be so exceedingly vexed with rage, being grievously distempered.’ But ὡς should then precede μη.

With the conjecture *τοιοῦτον* (masc.), the sense would be, ‘not in the mood to which thou art stung by anger.’ This would be simpler, but is unnecessary.

**1118 f.** οὐ γὰρ ἀν γνοίης: the suppressed protasis is *εἰ μὴ δοἴης*: cp. *O. C.* 98 n.—*ἐν οἷς χαίρειν προθυμεῖ*, in what a situation, under what circumstances, you desire a triumph,—the intended victim being already dead. *ἐν οἷς* is used as in 1122: for *οἷς*, instead of *ὅτους*, in the indirect question, cp. *O. C.* 1171 n.

There is no class. example of *χαίρειν* ἐν τινι as=‘to rejoice in a thing,’ the regular constr. being *χαίρειν τινί* or ἐπὶ τινὶ: in Aesch. *Eum.* 996, *χαίρετ'* ἐν αἰσιμίᾳσι πλούτου, *ἐν*=‘amidst.’ *τρυφᾶν* ἐν τινὶ occurs, but is not exactly similar.—κάν ότους ἀλγεῖς μάτην, and under what circumstances you are bitter without cause,—i.e., against one who is really innocent.

**1121** *ποικίλλεις*, of riddling speech, as in 412 *τί ποτε ποικίλας ἔχεις*; He does not understand the allusions in *χαίρειν* and *ἀλγεῖς*.—*παλαι* expresses impatience: cp. *Ph.* 589 n.

**1122 f.** τῆς μητρὸς...φράσων κ.τ.λ.: cp. n. on 928: *Ph.* 439 ἀναξίου μὲν φωτὸς ἔξερησομα, | ...τί νῦν κυρεῖ.—νῦν ἔστιν: some edd. give *νῦν ἔστιν*: but the verb is here merely the copula, not substantive (‘exists’).—*οἷς θ' ἡμαρτεν*: *ἐν* is carried on from the first *οἷς* to the second, as in 423 to *πολλοῖσιν* from *πολοῖς* *ἐν* *ἀνθρώποισιν*.

**1124** καὶ παρεμνήσω: καὶ gives an indignant emphasis to the verb,—‘hast thou indeed...?’ cp. *Ant.* 726 (n.) *οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ | φρονεῦν...*; It could also mean, ‘even,’ ‘so much as’; but this would be hardly so forcible.—For *γάρ* in an angry question, cp. *O. C.*

Accept my counsels, in a calmer mood than that to which this anger stings thee: else thou canst not learn how vain is thy desire for vengeance, and how causeless thy resentment.

HE. Say what thou wilt, and cease; in this my pain I understand nought of all thy riddling words.

HY. I come to tell thee of my mother,—how it is now with her, and how she sinned unwittingly.

HE. Villain! What—hast thou dared to breathe her name again in my hearing,—the name of the mother who hath slain thy sire?

HY. Yea; such is her state that silence is unmeet.

HE. Unmeet, truly, in view of her past crimes.

HY. And also of her deeds this day,—as thou wilt own.

HE. Speak,—but give heed that thou be not found a traitor.

HY. These are my tidings. She is dead, lately slain.

HE. By whose hand? A wondrous message, from a prophet of ill-omened voice!

**1123** νῦν ἔστω, οἶς θ'!] νῦν ἔστ' ἐν οἴς θ' Harl., and so Blaydes (with ἔστ'). Nauck writes νῦν ἔστω ὡς θ'. As to accent, most MSS. and Ald. give νῦν ἔστω : L, νῦν ἔστιν (and so Hermann).

**1128** ἐρεῖς.] ἐρεῖσ; L.

863.—παρεμνήσω, of *incidental* mention; Her. 7. 96 τῶν ἔγώ, οὐ γάρ ἀναγκαλύξεργομαι ἐς ιστορίης λόγου, οὐ παραμέμψωμαι.

**1125** πατροφόντου, fem., as the poets use σωτῆρ (O. T. 81 n.), φονεύς (Eur. I. T. 586), χιλιονάτης (*ib.* 141), "Ἐλλην" (*Heracl.* 130), etc. The word ought to mean, 'slayer of her own father'; but here its reference is decided by the subject of the principal verb, as in *Od.* 1. 299 (*ἔκτανε πατροφονῆα*). A still bolder use occurs in Eur. *Or.* 193, where the sense of πατροφόνου μαρτρός is relative to ήμᾶς in 191, while the subject of the principal verb is ὁ Φοῖβος.

ώς κλίνειν ἐμέ, the last person who ought to hear it. The emphasis on the pron. is, however, very slight; cp. 1220: O. T. 1045 ὡστ' ἰδεῖν ἐμέ: *Ph.* 299 (n.).

**1126** ἔχει γάρ οὕτως, sc. ἔκεινη. This suits the context better than to make ἔχει impersonal ('the case stands thus').

**1127** οὐ δῆτα (συγάννι πρόπει), τοῖς γε πρόσθεν ήμαρτ., by reason of them, in view of them: for the caus. dat., cp. Thuc. 3. 98 τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους.

**1128** ἀλλ' οὐδὲ μὲν δὴ ἐρεῖς (τοι σιγάννι πρέπει) τοῖς γ' ἐφ' ήμέραν, by reason of this day's deeds. Heracles has said,

bitterly, 'Silence is indeed unfitting, in view of her crimes.' Hyllus replies, 'It is so also in view of her deeds to-day,—as you will admit, when you know all.' His father must learn that she has died, and that she was innocent.—**ἀλλ'** οὐδὲ μὲν δὴ, rejecting an alternative, as in *Ai.* 877. (Cp. ἀλλὰ μὲν δὴ in 627.)—τοῖς... ἐφ' ήμέραν = τοῖς σήμερον πεπραγμένοις. The sense of ἐφ' ήμέραν is usu. 'for the day,' as in *Her.* I. 32 τοῦ ἐπ' ήμέρην ἔχοντος: Eur. *El.* 429 τῆς ἐφ' ήμέραν βραῆς. Here the phrase is perhaps tinged with a sad irony,—'this day's portion of evil.' Cp. *O. C.* 1079, where κατ' ἄμαρ = 'to-day,' though *ib.* 682 κατ' ήμαρ means, as usual, 'daily.'

**1129** κακός, by defending her; he is a true son of Heracles (1064 ff.) only if he abhors his mother.

**1130** λέγω: cp. *Ph.* 591, *Ant.* 245.—**ἀρτίως νεοσφαγής:** the same phrase occurs in *Ai.* 898: cp. *Ant.* 1283 (τέθηκε...) ἀρτί νεοσόμοιστ πλήγμασι.

**1131** ἑθέσπιτας, as having announced what no human wit could have foreseen,—since Deianeira, as Heracles supposes, is happy and triumphant. So Theseus says to Oedipus (*O. C.* 1516), πολλὰ γάρ σε θεσπίζονθ' ὅρῳ | κούψεθεσπίζομα.—**τέρας** implies incredulity.—**διά κακών**, 'in ill-

- ΤΛ. αὐτὴν πρὸς αὐτῆς, οὐδενὸς πρὸς ἐκτόπου.  
 ΗΡ. οἴμοι· πρὶν ὡς χρῆν σφ' ἔξ ἐμῆς θανεῖν χερός;  
 ΤΛ. κανὸν σοῦ στραφείη θυμός, εἰ τὸ πᾶν μάθοις.  
 ΗΡ. δεινοῦ λόγου κατήρξας· εἰπὲ δὲ γέ νοεῖς. 1135  
 ΤΛ. ἄπαν τὸ χρῆμα, ἥμαρτε χρηστὰ μωμένη.  
 ΗΡ. χρῆστ', ὡς κάκιστε, πατέρα σὸν κτείνασα δρᾶ;  
 ΤΛ. στέργημα γάρ δοκοῦσα προσβαλεῖν σέθεν  
     ἀπήμπλαχ', ὡς προσειδε τοὺς ἔνδον γάμους.  
 ΗΡ. καὶ τίς τοσοῦτος φαρμακεὺς Τραχινῶν; 1140  
 ΤΛ. Νέσσος πάλαι Κένταυρος ἔξεπεισέ νιν  
     τοιῷδε φίλτρῳ τὸν σὸν ἐκμῆναι πόθον.  
 ΗΡ. ίοὺς ίοὺς δύστηνος, οἶχομαι τάλας·  
     ὅλωλ' ὅλωλα, φέγγος οὐκέτ' ἔστι μοι.  
     οἴμοι, φρονῶ δὴ ἔμυμφορᾶς ἵν' ἔσταμεν. 1145

**1132** αὐτῆς τ: αὐτῆσ L.—ἐκτόπου] Meineke conj. ἐντόπου: Hense, οἰκέτου.  
**1133** κανὸν σοῦ Schaefer: κανὸν σοῦ L, with most MSS., and Ald.—στραφείη] στρα-  
 φοῖη Ald., with A. **1135** κατήρξας] κατήρξας L. **1136** ἄπαν τὸ χρῆμα'  
 ἥμαρτε MSS. ‘Meo monitu Erfurdius comma posuit post χρῆμα’: Hermann. Nauck  
 writes ἀπλοῦν τὸ ρῆμα.—μωμένη Heath (and L<sup>2</sup>, acc. to Subkoff): μωμένη L, with  
 most MSS., and Ald. **1137** χρῆστ'] χρῆστ' (not χρῆστ') L, as in Ph. 450.  
**1138** στέργημα] Nauck writes στέργηθρα.—σέθεν] Hermann writes έθεν (=έαυτῆς).

omened words,' not because she has died, but because his vengeance has been baffled (1133). Schol.: ἀπιστον γάρ διὰ  
 δυσφήμων ὕστερ ἐμαντεύων.

**1132** οὐδενὸς πρὸς ἐκτόπου: i.e., by no one coming, from without, into the place where she was: hence, ‘by no external hand.’ Hyllus knew that she had been alone in the θάλαιος when she did the deed (927–931). We need not suppose, then, that ἐκτόπου means *merely* ἄλλος (which it could not do); nor, again, that it means ‘foreign to Trachis.’ These two explanations, which miss the mark on each side, have been fused in L’s gloss, ἴποδ ἄλλον ξένου.

**1133** The emphasis on ἔξ ἐμῆς χερός excuses the form of expression, (*τέθνηκε*) πρὶν θανεῖν. Cp. *Ai.* 110, where the stress on νῶτα φοινιχθεῖς similarly excuses θάνη (after θανεῖν in 106).

**1135** δεινοῦ, ironical, as in *Ai.* 1127 δευόν γ' εἵτας: *Ph.* 1225.—κατήρξας: cp. Plat. *Prot.* 351 Ε κατάρχεις τοῦ λόγου.—ἢ: cp. 553 f.

**1136** ἄπαν τὸ χρῆμα, ‘this is the sum of the matter.’ For this use of τὸ χρῆμα, as meaning ‘the state of the case,’ like τὸ πρᾶγμα in *Ph.* 789, cp. Ar.

*Vesp.* 799 δρα τὸ χρῆμα· τὰ λόγι' ὡς περι-  
 αντεῖται. The phrase is best taken as a nom., with τόδε ἔστιν understood: cp. *O. T.* 1234 f.: Eur. fr. 255 ἀπλοῦς ὁ μῆθος,  
 μὴ λέγε εὖ. It might, however, be an acc. in appos. with the sentence.—μω-  
 μένη: cp. *O. C.* 836 n.

**1137** κτείνασα: cp. ΙΙΙΙ θανῶν:  
*Ai.* 1126 δίκαια γάρ τονδ' εὐτυχεῖν κτεί-  
 ναντά με;

**1138** f. γάρ justifies χρηστὰ μωμένη.—στέργημα occurs only here. Its formation from στέργω is anomalous, since the word ought to be στέργυμα: but the same may be said of στέργηθρον (instead of στέρκτρον): and θέλγητρον was in use along with θέλκτρον. [Lidd. and Scott cite θέλγημα from Suidas s.v. βουκολήσας: but Bernhardy (ed. 1853, vol. I. p. 1017) reads θέλγητρον there, without noting a variant.] The objection to στέργημα from the *form* is not, then, decisive. As to *sense*, στέργηθρον, like φίλτρον, is ‘an instrument for producing love’; while στέργημα, like φίλημα, ought to denote an effect. But here, again, we must allow for the freedom of poetical diction. The analogy of κήλημα, ‘a spell’ (Eur. *Tro.* 893), by the side of κήληθρον (Bek-

- Hy. By her own hand, and no stranger's.  
 HE. Alas, ere she died by mine, as she deserved !  
 Hy. Even thy wrath would be turned, couldst thou hear all.  
 HE. A strange preamble ; but unfold thy meaning.  
 Hy. The sum is this ;—she erred, with a good intent.  
 HE. Is it a good deed, thou wretch, to have slain thy sire ?  
 Hy. Nay, she thought to use a love-charm for thy heart,  
 when she saw the new bride in the house ; but missed her aim.  
 HE. And what Trachinian deals in spells so potent ?  
 Hy. Nessus the Centaur persuaded her of old to inflame  
 thy desire with such a charm.
- HE. Alas, alas, miserable that I am ! Woe is me, I am  
 lost,—undone, undone ! No more for me the light of day !  
 Alas, now I see in what a plight I stand !

**1139** ἀπήμπλακ' ] ἀπήμπλακ' L, with χ over κ from the first hand. Elmsley (on *Med.* 115) would write ἀπήμπλαχ'. Cp. *O. T.* 471 n.—ἔνδον] Wecklein writes νέους. Mekler suggests εἴδεν. **1141** Νέσσος r, and Ald.: νέσσος L. Cp. 545. **1144** ἔστι μοι] Nauck writes εἰσορῶ. Hense suspects the verse. **1145** ἔσταμεν corrected from ἔστάμεν in L.

ker *Anecd.* p. 46. 25), is not a strict one, since κῆλημα is properly, ‘an effect of charming’; still, such an analogy may have influenced a poet who found στέργημα more convenient than στέργηθρον. Hyllus presently refers to this charm as τοιῷδε φίλτρῳ (1142): which rather suggests that a word in the sing. number was used here also. Cp. 575 κηληθρός: 685 φάρμακον. (In 584 f. the plurals φίλτρους, θέλκτρουσι describe the class of remedy: they do not directly denote the unguent.) For these reasons I refrain from changing στέργημα, with Nauck, to στέργηθρο.—στέθεν, objective gen. with στέργημα.

δοκοῦσα, imperf. partic. (*Ant.* 166 n.), = ὅτε ἐδόκει. The position of the clause, ὡς προσεῖδε τοὺς ἔνδον γάμους, which would properly precede ἀπήμπλακε, is made possible by the strong emphasis on στέργημα...δοκοῦσα προσβαλεών : ‘It was a love-charm that she thought to apply (though she failed), when she saw,’ etc. The leading idea of the sentence is here expressed by the participial clause (592 n.).

τοὺς ἔνδον γάμους : cp. 843 νέου...γάμων, and 460 (n. on ἔγημε). ‘The new union (= the new paramour) in the house there,’—a way of indicating Iolè, whom he abhors (1233), without naming her. Cp. the euphemistic *rῆσ...κατ'* οἴκους in

*O. T.* 1447.—The new turn given to the thoughts of Heracles by vv. 1141 f. averts them wholly from Deianeira; and he speaks no word of pardon.

**1140** καλ gives a scornful tone to the question: cp. *O. C.* 263 n.—τοσοῦτος, so potent: Plat. *Symp.* 177 C τοσοῦτος θεός.

**1142** ἐκμῆναι : cp. Ar. *Eccl.* 965 Κύπρι, τί μ' ἐκμαίνεις ἐπὶ ταύτῃ;

**1143** λοῦ λοῦ, as in *O. T.* 1071 (Iocasta), 1182 (Oedipus).—δύστηνος : for the nom., cp. 986.

**οἴχομαι.** From the beginning of his torments, Heracles has felt that they could end only in death (cp. 802: 1001: 1111). Why, then, should he now speak as if he realised his state for the first time? The answer seems to be that, though the ultimate prospect is unchanged, his doom acquires a new terror in the light of its supernatural source. Hitherto he has believed himself the victim of human malice: it might leave no hope, but still it fixed no term. Now he knows that he is in the grip of ἀνάγκη: his moments are numbered. Henceforth he thinks only of the end.

**1144** ff. φέγγος οὐκέτ' ἔστι μοι : cp. Theocr. 1. 102 ἡδη γὰρ φρεσδὴ πάνθ' ἄλιον ἀμμὶ δεδυκεῖν.—ξυμφορᾶς ἵν' ἔσταμεν : cp. 375 n.: *O. T.* 1442 ἵν' ἔσταμεν |

ἴθ', ὁ τέκνον· πατὴρ γὰρ οὐκέτ' ἔστι σοι·  
κάλει τὸ πᾶν μοι σπέρμα σῶν ὄμαιμόνων,  
κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς  
μάτην ἄκοιτιν, ὡς τελευταίαν ἐμοῦ  
φήμην πύθησθε θεσφάτων ὅσ' οἰδ' ἔγω.

1150

ΤΛ. ἀλλ' οὗτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτίᾳ  
Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἔδραν,  
παιδῶν δὲ τοὺς μὲν ἔντλαβονδ' αὐτὴν τρέφει,  
τοὺς δ' ἀν τὸ Θήβης ἀστυν ναίοντας μάθοις.  
ἡμεῖς δ' ὅσοι πάρεσμεν, εἴ τι χρή, πάτερ,  
πράσσεω, κλύοντες ἔξυπηρετήσομεν.

1155

ΗΡ. σὺ δ' οὖν ἄκουε τοῦργον· ἐξῆκεις δ' ἵνα  
φανεῖς ὄποιος ἀνὴρ ἐμὸς καλεῖ.  
ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,  
\*τῶν ἐμπνεόντων μηδενὸς θανεῖν ὑπο,

1160

**1150** ὅσ'] δοσ' L.    **1153** παῖδων δὲ] Reiske conj. παῖδων τε.    **1155 f.** ἡμεῖς δ' δοσοι] Nauck would write ἡμεῖς δὲ σοι, and delete v. 1156.—πράσσειν Brunck: πράττειν MSS.    **1157** σὺ δ' οὖν L, with most MSS.: σὺ νῦν V<sup>2</sup>, Vat.—τοῦργον] F. W. Schmidt conj. τοῦμδν: Nauck, τοῦπος.    **1158** φανεῖς Harl.: φανῆσ L.

χρέας.—**10\***, ὁ τέκνον: for the pause, and the absence of caesura, cp. 27 n.

**1147 ff.** κάλει...κάλει δὲ: cp. Ant. 806 n.—ὄμαιμόνων, brethren (*O. C.* 330 n.): Hyllus was the eldest of the family (56).—**Αλκμήνην**: 1105 n.—μάτην, since Zeus had been cruel to her son. Cp. Eur. *H. F.* 339 (quoted by Wakefield), where her mortal husband, Amphitryon, says, with the same meaning, ὡς Ζεῦ, μάτην ἄρ' ὀμβραμὸν σ' ἐκτησάμων.

τελευταίαν...φήμην...θεσφάτων, my last (dying) utterance of them. Cp. *O. T.* 723 φῆμαι μαντικαῖ: *ib.* 86 τοῦ θεοῦ φήμην φέρων. ἐμοῦ with πύθησθε: cp. *O. T.* 333 οὐ γὰρ ἀν πύθοις μον. The schol. wrongly took οὐοῦ with τελ. φήμην, as = τὴν περὶ τῆς τελευτῆς μον φήμην.

The oracles can be only the two which are told to Hyllus (1159–1171). If there had been others, they also must have been confided to him, as representing the absent kinsfolk. Heracles wishes to gather his family around him at a solemn farewell,—to convince them, by the θεσφάτα, that he is in the hand of Zeus,—and, with that sanction, to lay his last commands upon them all.

**1151 ff.** ἀλλ...ἀλλ': cp. *Ph.* 524 n.—οὗτε is followed by δε (1153), as in

Eur. *Suppl.* 223 ff., Xen. *An.* 6. 3. 16 (=6. 1. 16 of some edd.), Plat. *Rep.* 389 A, etc. Cp. 143 n.—ἐπακτίᾳ Τίρυνθι: see on 270.

συμβέβηκεν, impers., it has come to pass: the subject to ἔχειν (αὐτήν) can easily be supplied, and the whole phrase = τυγχάνει ἔδραν ἔχοντα. — For ὥστε, cp. Arist. *Pol.* 2. 2. 5 καὶ συμβαίνει δὴ τὸν τρόπον τοῦτον ὥστε πάντας ἀρχεῖν. — Not, 'she has come to terms (with Eurystheus), so that she should dwell,' etc.

Sophocles glances here at parts of the story which do not come within the scope of the play. Alcmena, daughter of Electryon king of Mycenae, had been betrothed to her first cousin, Amphitryon, son of Alcaeus king of Tiryns. Amphitryon accidentally killed his uncle, Electryon, and then fled from Tiryns to Thebes with his betrothed. At Thebes Alcmena bore Heracles to Zeus. Heracles afterwards went to Argolis and served Eurystheus,—with the hope that his toils would purchase a return to Tiryns for the exiled Amphitryon and Alcmena (Eur. *H. F.* 19). When these toils were over, Heracles dwelt in freedom at Tiryns with his family, including Alcmena,—Amphitryon being dead (Diod. 4. 33). He

Go, my son,—for thy father's end hath come,—summon, I pray thee, all thy brethren; summon, too, the hapless Alcmena, in vain the bride of Zeus,—that ye may learn from my dying lips what oracles I know.

HY. Nay, thy mother is not here; as it chances, she hath her abode at Tiryns by the sea. Some of thy children she hath taken to live with her there, and others, thou wilt find, are dwelling in Thebè's town. But we who are with thee, my father, will render all service that is needed, at thy bidding.

HE. Hear, then, thy task: now is the time to show what stuff is in thee, who art called my son.

It was foreshown to me by my Sire of old that I should perish by no creature that had the breath of life,

Most MSS. have *φαῆς* (the Aldine reading), or *φαῆται*.

**1159 πρόφαντον τι:**

**1160 πρὸς τῶν πνεύμων** (*πλεύντων* V<sup>2</sup>) *μηδενὸς θανέν* ὥπο MSS. (1) Keeping *ὕπο*, Erfurdt conj. *τῶν ἐμπνεύμων*: Dindorf, ἀνδρῶν (Blaydes βροτῶν) *πνεύμων*: Blaydes also, *τῶν μὲν πνεύμων*. (2) Keeping *πρὸς*, Musgrave conj. *θανέν ποτέ* (Dobree *ποτεῖς*): Wecklein, *χρῆναι θανέν*.

afterwards slew Iphitus, and then sought a refuge for his household at Trachis (39). But, in the course of the fifteen months since he departed for Lydia, Alcmena had returned to Tiryns, (Eurystheus having no cause to fear the aged widow,)—and had taken some of her grandchildren with her, in order to lighten the burden on the hospitality of Ceÿx.—*ξυλλαβοῦσ*, here simply=λαβοῦσα μεθ' έαυτης: cp. O. T. 971 n.

**1154 τὸ Θήβης δότυ.** Thebes, the birthplace of Heracles (116), and his early home (510), was a place where some of his children might well find friends. Sophocles has perhaps taken a hint here from his elder contemporary, the logographer Pherecydes, who related that, after the death of Eurystheus, Thebes became the home of the Heraclieidae; fr. 39 (Müller *Frag. Hist.* 1. p. 82) "Τάλος δὲ καὶ οἱ ἄλλοι Ἡρακλεῖδαι καὶ οἱ αὐτοῖς ἀποθανόντες Εὐρυθέως καροκίζονται πάλιν ἐν Θήβαις. —δύ... μάθοις: sc. εἰ πίθου: since he has been so long abroad.

**1155 οἵσοι πάρεσται.** The plural includes those who had accompanied Heracles from Euboea: cp. 1194 *ἔννοι ὅτις χρήσεις φίλων*. We are not obliged to suppose that any son besides Hyllus was at home; though verses 54 f. implied that. Nauck rejects v. 1156 because (1) Hyllus could not say *ὅσοι*, and (2) Heracles has not yet asked him to do

anything.—*ἔξιπτητήσομεν*: cp. O. T. 217 n.

**1157 οὐδὲ οὐδὲν ἀκούει:** there is no emphasis on *οὐδὲ* (as if it referred to the absence of the others): rather the sense is, 'Well, then (since you are ready to help), hear the task.' For this use of *οὐδὲν*, cp. O. T. 669 n.—*τοῦργον = δὲ τι δραστέον ἔστω*: cp. Ph. 26 *τοῦργον οὐ μακρὰν λέγετο*.—*ἔγκεις*, you have reached a point, a situation: cp. O. T. 1515 *ἄλις ὦ! ἔγκεις δακρύων*: ib. 1158 *εἰς τοδέ ηγέεις*.—*έμδε* without *παῖς*: cp. 1205: *Ai.* 547 *εἴπερ δικαῖως ξεῖτ' έμδες τὰ πατρόθεν*. The stress falls on the participial clause (592 n.).

**1159 γέρε** is merely prefatory.—**πρόφαντον ἐκ πατρός**: this oracle, given by Zeus at an unspecified time and place, is not mentioned elsewhere in the play. Nor is it noticed by any other writer. Sophocles may, however, have found it in some earlier treatment of the fable.

**1160 τῶν ἐμπνεύμων**, Erfurdt's correction of *πρὸς τῶν πνεύμων*, is the most probable. *ἐμπνεῖν* as = *ξῆν* (Ph. 883) is frequent, while *πνεῖν* has that sense only in the Homeric *πνεῖει τε καὶ ἔρπει* (Il. 17. 447, Od. 18. 131). *ὕπο* might, no doubt, have arisen from *ποτέ*, but is presumably genuine: it closes a verse in 1077, O. T. 949, Ph. 334, 583, El. 553: and it is associated with *θρῆσκω* in O. T. 1246, Ph. 334, El. 444. The combination of *πρὸς* with *ὑπό* cannot be defended

ἀλλ' ὅστις Ἀιδου φθίμενος οἰκήτωρ πέλοι.  
 ὅδ' οὖν ὁ θῆρ Κένταυρος, ὡς τὸ θεῖον ἦν  
 πρόφαντον, οὕτω ζῶντά μ' ἔκτεινεν θανών.  
 φανῶ δ' ἐγὼ τούτοισι συμβαίνοντ' ἵσα  
 μαντεῖα καινά, τοῖς πάλαι ξυνήγορα,  
 ἀ τῶν ὄρείων καὶ χαμαικοιτῶν ἐγὼ  
 Σελλῶν ἐσελθὼν ἄλσος εἰσεγραψάμην  
 πρὸς τῆς πατρῷας καὶ πολυγλώσσου δρυός,  
 ἥ μοι χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν  
 ἔφασκε μόχθων τῶν ἐφεστάτων ἐμοὶ  
 λύστιν τελεῖσθαι· καδόκουν πράξειν καλῶς.  
 τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανέν ἐμέ.  
 τοῖς γὰρ θανοῦσι μόχθος οὐ προσγίγνεται.  
 ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,  
 δεῖ σ' αὖ γενέσθαι τῷδε τάνδρὶ σύμμαχον,

1165

1170

1175

**1161** πέλοι] πέλει L, with οι written above by the first hand: πέλει A, with most MSS., and Ald.

**1163** ἔκτεινεν A, Harl., and Ald.: ἔκτεινε L: ἔκτανε (or ἔκτανε) r.

**1164** συμβαίνοντ' ίσα] Wunder writes συμβαίνοντά σοι.

**1165** Nauck brackets this v. ('Versum deleri malim,' Dobree, *Adv.* vol. II. p. 42).

**1167** ἐσελθὼν r:

εἰσελθὼν L: προσελθὼν T, V<sup>2</sup>, Vat., prob. from Triclinius.—εἰσεγραψάμην] Elmsley

as = 'to be slain by no one on the part of (*πρός*) the living.' Paley, quoting Eur. *Or.* 407 ἐκ φασμάτων δὲ τάδε νοσεῖς ποιῶν πτο; describes φαντασμάτων as Nauck's conjecture; but that word stands in most of the recent MSS., and in Porson's text.

**1161** δάλλ' ὅστις: for the ellipse of the antecedent (*έκεινον*), cp. *Ai.* 1050 δοκοῦντ' ἐμοί, δοκοῦντα δ' οἱ κραίνει στρατοῦ. Eur. *Ion* 560 ἡ θέων δῆθ' οἱ μ' ἔφυσαν;—*Αἰδου...οἰκήτωρ*: 282.—ὅστις ...πέλοι: if we suppose that Nessus was alive when Zeus spoke, then this is oblique for ὅστις ἀν πέλη, as *O. T.* 714 (in a prophecy) ὅστις γένοιτ' for ὅστις ἀν γένηται. But if Nessus was then dead, it is oblique for ὅστις πέλει.

**1162** ί. θῆρ (556) is in appos. with Κένταυρος.—ζῶντά μ' ἔκτεινεν θανών: as the dead Hector brought death on Ajax (*Ai.* 1027). For other examples of this favourite antithesis, cp. *O. T.* 1453 n.: *Ant.* 871 n.: *Ai.* 901.

**1164** τούτοισι κ.τ.λ. The μαντεῖα καινά denote the oracle given at Dodona twelve years before this time, saying that at the end of the twelfth year Heracles should have rest. This is the oracle to which allusion was made in 44, 164 ff.,

824 ff. The other and earlier oracle (1159 ff.) had predicted the *agency*: this Dodonaean oracle, 'recent' in a relative sense, predicted the *time*. The two oracles 'agree,' because each verifies the other. The thing has come to pass by the right agency at the right time.

συμβαίνοντ' ίσα, 'coming out in agreement with them,'—yielding the same result,—viz., that *this* is the predicted end. For συμβαίνει, cp. 173 n. The idea is emphatically repeated in τοῖς πάλαι ξυνήγορα, 'pleading on the side of the older oracle,'—upholding its truth. Cp. 814 ξυνηγορεῖς.

**1166** ί. δ τῶν ὄρεών κ.τ.λ. The Σελλῶν ἀλτος is the sacred precinct at Dodona, including the temple of Zeus, with its temenos; its limits have been traced by Carapanos (*Dodone*, pp. 16—23): see Appendix, note on this passage, § 2.

The name Σελλοί, or 'Ελλοί (akin to 'Ελλην, 'Ελλάς), denoted a prehistoric tribe, dwelling at and around Dodona: see Appendix, § 4. The priests of Zeus, furnished by this tribe, are said to have been called τόμοροι, from Mount Tomáros (*Orphic Argon.* 268 Τομαρτας ἔκλε φηγός),

but by one that had passed to dwell with Hades. So I have been slain by this savage Centaur, the living by the dead, even as the divine will had been foretold.

And I will show thee how later oracles tally therewith, confirming the old prophecy. I wrote them down in the grove of the Selli, dwellers on the hills, whose couch is on the ground; they were given by my Father's oak of many tongues; which said that, at the time which liveth and now is, my release from the toils laid upon me should be accomplished. And I looked for prosperous days; but the meaning, it seems, was only that I should die; for toil comes no more to the dead.

Since, then, my son, those words are clearly finding their fulfilment, thou, on thy part, must lend me thine aid.

conj. ἔξεγραψάμην.      **1169** η̄ μοι] Blaydes conj. η̄τις.—τῷ̄ ξῶντι] τῶῑ ξῶντι L. Hense conj. χρησθέντι or ρήθέντι: Wunder, μέλλοντι, τῷ̄ παρόντι νῦν.      **1172** τὸ̄ δ̄] The first hand in L wrote τὸ̄ δ̄: S has corrected this to τὸδ̄ (without deleting the grave accent). τὸδ̄ is in most MSS., and Ald.: Wyttensbach first pointed out that τὸ̄ δ̄ is required.      **1173** προσγίγνεται] προσγίγνεται L: cp. 425.—Nauck, with Axt (*Philol.* 4, p. 575), brackets this v.      **1175** τῷδε̄ τάνδρι] τῶιδέτ' ἀνδρὶ L.—σύμμαχον L: ξύμμαχον r, and Ald.

which towers above Dodona on w. s. w. In early times these priests were the direct interpreters of the oracle; hence the Σελλοί are called ὑποφῆται in *Il.* 16. 235. Afterwards, when the cult of Dioné was associated with that of Zeus, the office of interpretation was transferred to the priestesses called Peleiades (172: Strabo 7. 320). Here, as in 171 f., the poet says that the oak gave the oracle; but he does not here mention the expositors. He refers to the Σελλοί only to define the δῆλος.

ὅρειν refers to the site of Dodona in a valley, more than 1600 feet above sea-level, surrounded by hills. See Appendix, § 1.

χαμαικοτῶν, a trait of barbarism, surviving as a mark of sanctity. According to Philostratus (*Imag.* 2. 33), the Selli were 'men of a rude life' (*ἀντοχέων τινες*), who held that their austerities were pleasing to Zeus. Cp. *Il.* 16. 235 ἀντρόποδες χαμαιεῦναι: Eur. fr. 355 ἐν ἀστρώπῳ τῷ̄ πέδῳ | εὐδονεῖ, πηγαῖς δ̄ οὐχ ὑγρανούσιν πόδας. Callimachus *Del.* 284 calls them Πελασγοὶ...γηλεχέες.

ἔστεγραψάμην, i.e., wrote for his own use in the δέλτος (157). Cp. Her. 8. 135, where Greeks accompany the Carian Mys on his visit to the oracle of Apollo at Ptōon, ὡς ἀπογραψομένους τὰ̄ θεοπιεῖν

ἔμελλε: then Mys snatches the δέλτος from them, and makes an abstract for himself (*συγγραψάμενον*). Ar. *An.* 982 (*χρησμός*) δν̄ ἔγώ παρὰ τάπολλων, ἔξεγραψάμην. At Dodona, in later times at least, the inquirer gave his question in writing to the Peleiades, and received a written answer: many of the leaden plates thus used have been found (Carapanos, pp. 68—83): Appendix, § 6.

**1169** χρόνῳ̄ τῷ̄ ζῶντι: the past can be described as dead (*Ai.* 141 τῆς νῦν φθιμένης νυκτός); the future, as unborn (*O. C.* 618 χρόνος τε κνοῦται...ἡμέρας); the present is here called ζῶν, not merely in the sense of παρών, but with the thought that this is the moment for the oracle to become operative.

**1170 f.** ἐφεστάτον, 'imposed' as a doom: cp. *Il.* 12. 326 κῆρες ἐφεστᾶτον θανάτου. — τελεσθαι, fut., with pass. sense, as in *Od.* 23. 284, etc.

**1172** τὸ̄ δ̄ refers to λόσιν τελεσθαι: 'but that (the promised release) was, it seems, only my death.' Cp. Plat. *Rep.* 357 A ἔγώ μὲν οὖν...φύηρ λόγου ἀπτλάχθαι· τὸ̄ δ̄ η̄ ἄρα, οὐκέ, προοίμιον.—Θανεῖν: for the simple aor. inf., though the ref. is to the future, cp. *Ph.* 503 παθεῖν (n.).

**1174** συμβαίνει, are coming true: cp. 173 n.

καὶ μὴ πιμεῖναι τούμὸν δέξναι στόμα,  
ἀλλ᾽ αὐτὸν εἰκαθόντα συμπράσσειν, νόμον  
κάλλιστον ἔξευρόντα, πειθαρχεῖν πατρί.

ΤΔ. ἀλλ', ὡς πάτερ, ταρβῶ μὲν εἰς λόγου στάσιν  
τοιάνδ' ἐπελθών, πείσομαι δ' ἂ σοι δοκεῖ. 1180

ΗΡ. ἔμβαλλε χεῖρα δεξιὰν πρώτιστά μοι.

ΤΔ. ὡς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;

ΗΡ. οὐθὲσσον οἴστεις μηδὲ ἀπιστήσεις ἐμοί;

ΤΔ. ἴδού, προτείνω, κοῦδεν ἀντειρήσεται.

ΗΡ. ὅμνυ Διός νυν τοῦ με φύσαντος κάρα. 1185

ΤΔ. ἡ μὴν τί δράσειν; καὶ τόδ' ἔξειρήσεται;

ΗΡ. ἡ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν.

ΤΔ. ὅμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον.

ΗΡ. εἰ δ' ἐκτὸς ἔλθοις, πημονὰς εὔχου λαβεῖν.

ΤΔ. οὐ μὴ λάβω· δράσω γάρ· εὔχομαι δ' ὅμως. 1190

**1176** μὴ πιμεῖναι (or μὴ ἐπιμεῖναι) most MSS., and Ald.: μὴ πειμεῖναι (*sic!*) L: εῖ is in an erasure, prob. from ḥ: the first ει has also been retouched, but it is not clear that it has come (as Dübner thinks) from α. αν had been written above (apparently by S), but has been deleted by a line drawn through it. Meineke conj. μὴ ἀναμεῖναι: Blaydes, μή τι τλῆναι.—δέξναι] δέξναι L. **1177** εἰκαθόντα] εἰκάθοντα L, with most MSS., and Ald.: εἰκάθοντα A (δ from first hand). **1178** ἔξευρόντα] Wecklein writes ἔξορθοντα: Wakefield conj. ἔξαλποντα (and so Wecklein, *Ars Soph. em.* p. 52): Meineke, ἔκ-

**1176 f.** ἐπιμεῖναι...δέξναι, to wait on, (so as) to sharpen. (In Thuc. 3. 26, ἐπιμένοντες...πεύσεσθαι, the fut. inf. stands as after προσδοκῶτες: it does not, like δέξναι here, express the result.) Cp. *Ai.* 584, γλώσσα σου τεθημένη. For the aor. inf. of ἐπιμένω, cp. *Od.* 11. 350 τλήτω... | ...ἐπιμεῖναι ἐς αὔρον. The delay is viewed as a whole, not as a process.—Others, less well, make στόμα the subject to δέξναι: ‘Do not wait for my words to goad thee.’—αὐτὸν, of thine own accord.—εἰκαθόντα: as to these forms, see *O. T.* 651 n.

**1178** ἔξευρόντα is illustrated by the words αὐτὸν εἰκαθόντα. He is not to wait until this law has been brought home to his mind by a rebuke. He is to ‘find it out’ in the light of his own reason. εύρισκεν often expresses the result of reflection. *O. T.* 441 τοιαῦτ' ὑνεῖδις' οἰς ἐμὲ εὐρήσεις μέγαν (i.e., when you look deeper). Her. 7. 194 λογιζόμενος ὁ Δαρεῖος εὐρέ οἱ πλέω ἀγαθὰ τῶν ἀμαρτημάτων πεποιημένα: id. 1. 125 φροντίζων δὲ εὑρισκέ τε (v. l. εύρισκεται) ταῦτα καιριώτατα εἶναι, καὶ ἐπολεῖ δὴ ταῦτα.

Cp. Eur. fr. 219 τρεῖς εἰσιν ἀρεταὶ τὰς χρεῶν σ' ἀσκεῖν, τέκνον, | θεούς τε τιμᾶν τούς τε θρέψαντας γονεῖς | νόμους τε κοινοὺς Ἑλλάδος.

**1179 f.** δλλ', ὡς πάτερ: ἀλλὰ here prefaces assent, as *Ph.* 48, 524.—ταρβῶ μὲν κ.τ.λ. The sense is: ‘I am alarmed, indeed, at the issue to which you have brought me,—a choice between disobedience, and a blind promise; but I will obey.’ λόγου στάσιν τοιάνδε, ‘such a situation in our converse’: ἐτελθών, ‘having advanced,’ i.e., having been drawn on to it, by the progress of the dialogue. It may be noted that the sing. λόγου suits this sense of στάσις: if the meaning had been, ‘strife of words’ (the στάσις γλώσσης of *O. T.* 634), we should have expected rather the plur. λόγων, as in Eur. *Ph.* 1460 εἰς ἔριν λόγων. For this general sense of στάσις, status, cp. Plat. *Phaedr.* p. 253 οὐ...έτη τῇ καλλίστῃ στάσει ὕπ.

Throughout the dialogue (1114–1156), Hyllus has been gentle and respectful. If, then, στάσιν means ‘strife,’ ἐπελθών must mean merely, ‘having advanced up to it,’ i.e., ‘come to the verge of it.’ But

Thou must not delay, and so provoke me to bitter speech: thou must consent and help with a good grace, as one who hath learned that best of laws, obedience to a sire.

Hv. Yea, father,—though I fear the issue to which our talk hath brought me,—I will do thy good pleasure.

HE. First of all, lay thy right hand in mine.

Hv. For what purpose dost thou insist upon this pledge?

HE. Give thy hand at once—disobey me not!

Hv. Lo, there it is: thou shalt not be gainsaid.

HE. Now, swear by the head of Zeus my sire!

Hv. To do what deed? May this also be told?

HE. To perform for me the task that I shall enjoin.

Hv. I swear it, with Zeus for witness of the oath.

HE. And pray that, if thou break this oath, thou mayest suffer.

Hv. I shall not suffer, for I shall keep it:—yet so I pray.

**φέροντα:** Herwerden, εὐ τηροῦντα. **1179 στάσιν]** Wecklein conj. *τάσις* ('tension'). **1181 ἔμβαλλε χείρα]** ἔμβαλλε εχείρα L. **1182 ἐπιστρέψεις]** Hense conj. *ἐπεισθέρψεις*. **1183 οἰστεις]** Subkoff conj. *εἴσεις*: Blaydes, ἀρέis, which Nauck and Mekler cite without noticing the δ.—*ἀπιστήσεις* *ἀπιστήσης* L, with ει written above η by first hand. Schol. in marg., γρ. προστρῆσης ἐμοὶ: whence Hermann conj. προστήσει γ' ἐμοὶ. **1185 νῦν]** νῦν L, with most MSS., and Ald.: so Brunck and Hermann. **1186** L points thus: ή μὴν τι δράσειν· καὶ τόδ' ἔξειρήσεται. The usual pointing was δράσειν;...ἔξειρήσεται. Hence the *v. l. τότ'* for *τόδ'* (B in marg.). Hermann, δράσειν;...ἔξειρήσεται;

the clause with *μέν*, opposed to *τείσομαι* δέ, ought to express something which tells *against* obedience (as the fear of a blind promise does); not something which tells *in favour of* it, as the fear of strife would do. The same objection applies to conjecturing *ἐπελθεῖν* ('I am afraid of being drawn into such a strife').

**1181 ἔμβαλλε:** see on *Ph.* 813 ἔμβαλλε χειρὸς πτώσιν.

**1182 ὡς πρός τι:** ὡς=‘in your intention’: cp. *O. T.* 1174 ὡς πρὸς τὶ χρέας; *Ph.* 58 πλεῖς δ' ὡς πρὸς οἶκον.—**ἐπιστρέψεις:** the primary notion is that of *turning* some constraining force *upon* a person,—bringing it to bear on him: so, ‘press,’ ‘urge,’ upon him: schol. *ἐπάγεις μοι*. It is a stronger equiv. for *ἐπισκήπτεις*.—Not, ‘regard’ (Musgrave): this would be *πίστεως ἐπιστρέψει* (midd.).

**1183 οὐ θάστον κ. τ. λ.:** *Ai.* 75 οὐ σῆγ' ἀνέξει μηδὲ δειλανά ἀρέ; *Eur. Bacch.* 343 οὐ μὴ προσοίσεις χείρα, βακχεύσεις δ' λόν, | μηδ' ἔξουσίρεις μωραῖα τὴν σῆρα ἐμοί; *ib.* 792 οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμος φυγῶν | σῶσει τόδ'; For οὐ μὴ with fut. ind., cp. 978.—*οἰστεις*, sc. χείρα δεξιῶν:

but the choice of the verb may have been influenced by *πίστην*.

**1185 οἵμνυ· κάρα:** so δύμνυνται θεούς, Στρυγὸς ὕδωρ (*Il.* 14. 271), πέδον (*Eur. Med.* 746), etc.

**1186 f. ἔξειρήσεται;** This is clearly the right punctuation; for Hyllus is most anxious to know *what* will be asked of him. Heracles evades the question by replying, τὸ λεχθὲν ἔργον, —i.e., δ ἀν λεχθῆ: just as in *Ai.* 528, ἐὰν μόνον τὸ ταχθὲν εὐ τολμᾶτειν, the partic.=δ ἀν ταχθῆ.—With a full stop at ἔξειρήσεται, the sense would be merely, ‘and this promise shall be given.’

**1188 ἐπώμοτον** (427) here =δρκιον (schol.), τὸ δρκον ἐγγυητὴν (*Suid.* s. v.). Cp. *Ph.* 1324 Ζῆρα δ' δρκον καλῶ (n.).

**1189 ἑκτὸς θάθοις,** sc.: τὸ δρκον; cp. Plat. *Symp.* 183 B ἑκβάντι τὸ δρκον.—**πημονὸς εὗχον λαβεῖν:** the usual sanction of a solemn oath; cp. *Lys. or.* 12 § 10 ὥμοσεν ἔξωλεισαν ἑαντῷ καὶ τοῖς παισιν ἐπαρόμενος, λαβὼν τὸ τάλαντόν με σώσειν.

**1190 οὐ μὴ λάβω:** for the pause cp. 1146.

HP. οῖσθ' οὖν τὸν Οἴτης Ζηνὸς ὕψιστον πάγον;

ΤΔ. οἶδ', ὡς θυτήρ γε πολλὰ δὴ σταθεὶς ἄνω.

HP. ἐνταῦθα νῦν χρὴ τούμον ἔξαραντά σε  
σῶμ' αὐτόχειρα καὶ ξὺν οἷς χρῆζεις φίλων,  
πολλὴν μὲν ὑλὴν τῆς βαθυρρίζου δρυὸς 1195  
κείραντα, πολλὸν δὲ ἄρσεν ἐκτεμόνθ' ὁμοῦ  
ἄγριον ἔλαιον, σῶμα τούμον ἐμβαλεῖν,  
καὶ πευκίνης λαβόντα λαμπάδος σέλας  
πρῆσαι. γύρου δὲ μηδὲν εἰσίτω δάκρυ.  
ἀλλ' ἀστένακτος καδάκρυτος, εἴπερ εἴ 1200  
τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἐγὼ  
καὶ νέρθεν ὅν ὀράνος εἰσαεὶ βαρύς.

ΤΔ. οἵμοι, πάτερ, τί <δέ> εἶπας; οἴα μ' εἴργασαι.

HP. ὅποια δραστέ· ἐστίν· εἰ δὲ μή, πατρὸς

**1191** Οἴτης] Musgrave conj. Οἴτη.—ὕψιστον MSS.: Wakefield conj. ὕψιστον.

**1193** ἐνταῦθα νῦν Brunnck: ἐνταῦθα νῦν L, with most MSS.: ἐνταῦθα δὴ B.—ἔξαραντά 1195  
ἔξαρέντά L, the *i* inserted by a later hand: ἔξαρέντα schol. in marg.

**1191** τὸν Οἴτης Ζηνὸς...πάγον; cp. Ph. 489 τὰ Χαλκώδοτος Εὐβοίας σταθμά. The change of ὕψιστον to ὕψιστον is a plausible one. Pausanias mentions statues of Zeus 'Τύπος' at Corinth (2. 2. 8), Olympia (5. 15. 5), and Thebes (9. 8. 5); the title occurs, too, in an Attic inscr. (C. I. G. 497—506), and was frequent in poetry. I prefer, however, to keep the reading of the MSS., because, here, we seem to need an epithet for πάγον rather than for the god. Cp. 436 τοῦ κατ' ἀκρον Οἰταῖον νάπος | Διὸς καταστράπτοντος.

The place traditionally known as the 'Pyre' was probably somewhere near 'the proper summit of Oeta' (Leake, *Northern Greece*, vol. II, pp. 19 f.), now Mount Patriótiko, about eight miles w.N.W. of Trachis. A *Pyra* is marked in Kiepert's *Atlas von Hellas* (ed. 1872, map 5), where the greatest height of Oeta is given as 2152 mètres, or about 7055 ft. It is mentioned by Theophr. *Hist. Plant.* 9. 10. 2 (*τῆς Οἴτης ἀμφὶ τὴν Πυράν*): cp. Liv. 36. 30, and Ph. 1432.

**1192** θυτήρ (613), slightly emphasised by γε, implies that he is familiar with the place.—σταθεὶς: cp. 608.

**1193** ἐνταῦθα properly refers to ἐμβαλεῖν (1197), but, since the inf. is so long delayed, is more conveniently taken with ἔξαραντα, in the sense of ἐνταῦθοι:

cp. El. 380 ἐνταῦθα πέμψεω. For the sense of ἔξαραντα, cp. 799 ἀρον ἔξω.

**1194** καὶ can be prefixed to ξὺν οἷς, κ.τ.λ., since αὐτόχειρα implies ταῖς σεαυτοῦ χεροῦ.

**1195 ff.** The pyre is to be built with (1) oak, sacred to Zeus (1168); and (2) the wild olive, which Heracles himself had brought to Greece: Paus. 5. 7. 7 κομισθῆναι δὲ ἐκ τῆς Ἐπερθορέων γῆς τὸν κότινθον φασιν ὑπὸ τοῦ Ἡρακλέους ἐσθλην. Pindar, in treating that legend, uses the generic word, ἔλατα, O. 3. 13. Pliny *H. N.* 16. 89 *Olympiae oleaster, ex quo primus Hercules coronatus est*: where he also mentions that, near Heraclieia in Pontus, were *quercus duae ab Hercule satae*.

**κέραντα**, like *Il.* 24. 450 δοῦρ' ἔλατός κέραντες. In Attic prose, κέρενι, 'to shear,' is said only of cutting off hair, or devastating land. The prose word here would be κόψαντα.—ἐκτεμόνθ', cutting it from the stump, close to the ground: *Il.* 12. 148 δγνυτον θλην, | πρυμνὴν ἐκτάμνοντες ('at the root'). In Lys. or. 7 § 19 ἔξετεμνον τὰ πρέμνα refers to cutting the roots of an olive out of the ground.—ἄγριον ἔλαιον: the κότινθος was also called ἄγριος ἔλαιος (Pind. fr. 21), ἄγριέλατα. The epithet ἄρσεν expresses its sturdy vigour. Acc. to Theophrastus (*Hist. Plant.* 4. 13) the κότινθος lives

HE. Well, thou knowest the summit of Oeta, sacred to Zeus?

HY. Ay; I have often stood at his altar on that height.

HE. Thither, then, thou must carry me up with thine own hands, aided by what friends thou wilt; thou shalt lop many a branch from the deep-rooted oak, and hew many a faggot also from the sturdy stock of the wild-olive; thou shalt lay my body thereupon, and kindle it with flaming pine-torch.

And let no tear of mourning be seen there; no, do this without lament and without weeping, if thou art indeed my son. But if thou do it not, even from the world below my curse and my wrath shall wait on thee for ever.

HY. Alas, my father, what hast thou spoken? How hast thou dealt with me!

HE. I have spoken that which thou must perform; if thou wilt not,

**1198** Wunder rejects these four vv.

**1197** ἐλαῖον] ἐλαῖον L. **1203** τι δ'  
ἐλπας] τι ἐλπας L, with several of the later MSS.: τίν' ἐλπας A, R, Harl., and  
Ald.: τι μ' ἐλπας T, B (with Triclinius): τοῦ ἐλπας V<sup>2</sup>, Vat., whence Hense conj.  
τοῦ ἐλπας.

longer than the ἐλαῖα. Ovid says, *Ure mares oleas* (*Fast.* 4. 741).—πολλόν=πολύν, as *Ant.* 86 πολλόν=πολύ: the only instance of this Ionic form in tragedy.—σῶμα τούμον is repeated, the sentence having become so long: cp. νω in 289, after ἔκεινον.

**1198 f.** πεικίνης: cp. 766 πιερας δρυός (n.).—πρῆσαι, made emphatic by place and pause: cp. *Ant.* 72 θάψω.—γόου...δάκρυ, the tear that belongs to, accompanies, lamentation; as δάκρυ and γέοι are so often associated (*Eur. Or.* 320, *I. T.* 860, etc.). (Not, ‘a mournful tear,’ as opp. to δάκρυ χαράς).—δοτρύ, abs., ‘come in,’ ‘find a place’ there: cp. Plat. *Phaedr.* p. 270 Α τὸ γὰρ ἴψηλον τοῦτο...ἔσκει ἐντεῦθεν ποθεν εἰσεῖνα. We ought not to supply σε, as if the sense were, ‘come into thy thoughts’ (*Phaedo* p. 58 εὐθε...με...ἔλεος εἰσηγεῖ).

The ordinary ἔκφορό was attended by wailing; but these obsequies, like those of the priests in Plat. *Legg.* 947 B, were to be χωρὶς θρήνων καὶ δούρυμών. Cp. Manoah’s words in *Samson Agonistes* (1708), ‘Come, come; no time for lamentation now.’

**1200 f.** δοτένακτος: cp. 1074.—εἴπερ εἰ κ.τ.λ.: cp. 1158.

μενῶ σ' ἔγώ κ.τ.λ., ‘I will await thee with my curse’; i.e., ‘my curse

will be in store for thee,’ attending on thee thenceforth. (Not merely, ‘I will await thee in the nether world,’ to punish thee when thou comest thither.) Cp. 1240 θεῶν ἀρά | μενέτ σ'. So *Ant.* 1075 λοχῶσιν ...Ἐρινύες.—δρατος, here, ‘bringing a curse’: cp. Eur. *I. T.* 778 η σοῖς ἀράδια δώμασιν γενήσομαι. (But in *O. T.* 1291, ‘under a curse’).—εἰσαελ, because the power of the Erinyes over a mortal did not end with his life: it was their part, δύαρετέν, δρφ' ἄν | γὰν ὑπέλθηρθανώ δ' οὐδὲ δγαν ἐλεύθερος. (Aesch. *Eum.* 340).—Βαρύς, as in *O. T.* 546 δυσμενῆ τε καὶ βαρύς.

**1203** The hiatus τι εἰπας is supported by the MSS. here, but appears as uncongenial to the poet’s style as in *P.* δ'. δομοι, τι εἰπας; Here, as there, τι μ' εἰπας seems inadmissible. It could mean only, ‘What hast thou said of me?’ —and we can hardly justify this as meaning, ‘hast thou said that, if I refuse, I shall be no true son?’ The alternative is to insert δ': cp. *O. C.* 332 τέκνον, τι δ' ηλθες; See Append. on *P.* 100.

**1204 f.** δοσία δραστέ ἕστιν, sc. εἰπον. The reply passes over εργασαι, and refers to εἰπας: cp. 423, where πολλόσιν δστων answers the earlier of two queries.—ει δε μή, sc. δράσεις.—γενοῦ, ‘become’, as if by adoption (*εἰσπολησις*)

- ἄλλου γενοῦ του μηδὲ ἐμὸς κληθῆς ἔτι. 1205  
**ΤΛ.** οἵμοι μάλ’ αὐθίς, οἴα μ’ ἐκκαλεῖ, πάτερ,  
 φονέα γενέσθαι καὶ παλαμναῖον σέθεν.  
**ΗΡ.** οὐ δήτ’ ἔγωγ’, ἀλλ’ ὃν ἔχω παιώνιον  
 καὶ μούνον ἰατῆρα τῶν ἐμῶν κακῶν.  
**ΤΛ.** καὶ πῶς ὑπαίθων σῶμ’ ἀν iώμην τὸ σόν; 1210  
**ΗΡ.** ἀλλ’ εἰ φοβεῖ πρὸς τοῦτο, τᾶλλα γ’ ἔργασαι.  
**ΤΛ.** φορᾶς γέ τοι φθόνησις οὐ γενήσεται.  
**ΗΡ.** ἥ καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;  
**ΤΛ.** ὅσον γ’ ἀν αὐτὸς μὴ ποτιψάων χεροῦ·  
 τὰ δ’ ἄλλα πράξω, κού καμεὶ τούμον μέρος. 1215  
**ΗΡ.** ἀλλ’ ἀρκέσει καὶ ταῦτα πρόσνευμα δέ μοι  
 χάριν βραχεῖαν πρὸς μακροῖς ἄλλοις διδούς.  
**ΤΛ.** εἰ καὶ μακρὰ κάρτ’ ἔστιν, ἔργασθήσεται.  
**ΗΡ.** τὴν Εὑρυτείαν οἰσθα δῆτα παρθένον;  
**ΤΛ.** Ἰόλην ἔλεξας, ὡς γ’ ἐπεικάζειν ἐμέ. 1220

**1205** τοῦ] τοῦ L.

Hermann writes ὡς ἔχω.

**1206** ἐκκαλεῖ] ἐκκαλεῖ Harl.

**1208** ὡν ἔχω]

1209 τῶν ἐμῶν] Wecklein conj. θανατίμων: Blaydes, δυστήρων.

**1210** ὑπαίθων] In L an early hand has suggested ὑπαίθον.

**1211** τᾶλλα γ’ A, Lc, R, Harl., and Ald.: τᾶλλα μ’ L, with most of the later

MSS. **1214** μὴ ποτιψάων] Hartung reads μὴ ποτε ψάων, a few of the later

into another family. Cp. Lys. or. 13 § 91 τὸν τε γένων πατέρα... τὸν τε πουητὸν πατέρα. Oedipus to Polyneices, O. C. 1383 σὺ δ’ ἔρριψα πάπτυστότε κάπατῷ ἐμοῦ.

**1206 f.** οἴα μ’ ἐκκαλεῖ, ‘what dost thou call upon me to do.’ For the double acc., cp. Plat. *Euthyphr.* 5 οἱ αὐτὰ ταῦτα προκαλεῖσθαι αἰτόν.

**παλαμναῖον** is not weak after **φονέα**, because, as used in poetry, it often implies the *defilement* (*ἀγός*) of blood-guiltiness,—meaning, ‘accursed wretch,’ rather than merely ‘slayer.’ Cp. Aesch. *Eum.* 448 ἀφθογγον ἔναι τὸν παλαμναῖον νόμος, κ.τ.λ. Hence, like *μάστωρ*, it can denote also the *avenger* of guilt (*Eur. I. T.* 1218). Photius had this in view when he explained **παλαμναῖος** by **φονεὺς ἥ μιαρός**. Properly the word means merely ‘a man of violent hand’: cp. *Ph. 1206 παλάμας*, n.

**1208 f.** οὐ δῆτ’ ἔγωγ’, ἀλλ’: the same formula as in *O. T.* 1161, *Ph.* 735.—**ων ἔχω** (**κακῶν**) **παιώνιον** refers more especially to bodily sufferings; while **ἰατῆρα τῶν ἐμῶν κακῶν** is rather, ‘physician of my woes’ generally. After **ων**

**ἔχω**, **τῶν ἐμῶν** is awkward; but it is partly excused (1) by the slight pause which might follow **παιώνιον**, and (2) by the emphasis on **ἰατῆρα**. It might, indeed, be suggested that **κακῶν** belongs to **τῶν ἐμῶν** only, while **ων ἔχω** should be taken separately, ‘what I suffer’: this, however, is less natural. Hermann’s emendation, **ὡς ἔχω** (‘considering my state’), is possible, but slightly weak.

**1211** φοβεῖ πρὸς τούτο: cp. *O. T.* 980 σὺ δ’ εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.

**1212** φθόνησις is found only here. Cp. Plat. *Phaedo* 61 δι αὐτογάνων ἀκτηκώς, φθόνος οὐδεὶς λέγειν. *Ion* 530 δι φθονήσεις μοι ἐπιδεῖξαι.

**1213** πλήρωμα (nom.), sc. γενήσεται: —cp. Eur. *Hec.* 574 οἱ δὲ πληροῦσι πυράν, | κορυφὸς φέροντες πευκίνους. Though **πλήρωσις** would have been more natural, **πλήρωμα**, expressing the result, is equally correct here.

**1214** (πληρώσω), **ὅσον γε** (πληρώσαιμ) ἀν μὴ ποτιψεῖ: cp. *O. T.* 347 εἰργάσθαι θ’, **ὅσον | μὴ χεροὶ κατεψω** (sc. εἰτε εἰργάσθαι). Hyllus will help to hew

then get thee some other sire, and be called my son no more!

Hy. Woe, woe is me! What a deed dost thou require of me, my father,—that I should become thy murderer, guilty of thy blood!

HE. Not so, in truth, but healer of my sufferings, sole physician of my pain!

Hy. And how, by enkindling thy body, shall I heal it?

HE. Nay, if that thought dismay thee, at least perform the rest.

Hy. The service of carrying thee shall not be refused.

HE. And the heaping of the pyre, as I have bidden?

Hy. Yea, save that I will not touch it with mine own hand. All else will I do, and thou shalt have no hindrance on my part.

HE. Well, so much shall be enough.—But add one small boon to thy large benefits.

Hy. Be the boon never so large, it shall be granted.

HE. Knowest thou, then, the girl whose sire was Eurytus?

Hy. It is of Iolè that thou speakest, if I mistake not.

MSS. having μή ποτε φαίνω (in T *ων* is superscr.),—probably due to Triclinius. Wunder, μή τι προσφάνων. **1216** πρόσνεμαι A, with most MSS., and Ald.: προσνέμαι B: πρόνεμαι L, with σ added above the line, probably by the first hand, to whom the accent on ο may also be attributed. **1218** L has κάρ' in an erasure, from κρατ' (or κράτ').

**1219** παρθένον] παρνον L, with θ over α. **1220** ως γ' Schaefer: ωστ' L: ως Wecklein: ωστε γ' εικάζειν Reiske.—ἐπεικάζειν L, with most MSS., and Ald.: ἀπεικάζειν τ (as B).

the wood, but not to build the pyre. The pyre was kindled by Philoctetes, or, acc. to another version, by Poeas (*Ph.* 802 n.).—ποτιφανών: tragic lyrics admit ποτί (fr. 225), and its compounds (*τοσού ἀποτίβατος*: Aesch. *Theb.* 94 ποτιπέσω, etc.). But tragic dialogue presents no other example, except Aesch. *Eum.* 79 ποτὶ πτόλιν.

**1215** κοῦ καμέι, 2nd pers. sing. midd., thou shalt have no difficulty, τού· μὸν μέρος, on my part (acc. of respect: cp. *Ant.* 1062 τὸ σὸν μέρος, n.).—Most editors take καμεῖ as 3rd pers. sing. act.: ‘and my part of the work shall not flag.’ But καμοῦμαι is the regular fut.: indeed, the only trace of the act. form is in Hesych., καμῶ· ἐργάσομαι.

**1216** ἀρκέσει καὶ ταῦτα, even this: so *Ph.* 339 οἷμαι μὲν ἀρκεῖν σοι γε καὶ τὰ σ', ω τάλας, | ἀλγήμαθ'.—πρόσνεμαι: the midd. is noteworthy, as we should

have expected πρόσνεμον: cp., however, Ar. *Av.* 563 προσνέμασθαι δὲ πρεπόντως | τοῖσι θεοῖσι τῶν ὄρνιθων δὲ ἀρμάτη καθ' ἔκαστον,—where, as here, the act. might have been expected. The accentuation προσνέμαι (cr. n.) represents a wish to read the aor. inf. act. as an imperative.

**1217** βραχεῖαν, small (*O. C.* 586 n.): μακροῖς, large (*Ai.* 130, etc.).—διδούς, sc. αὐτά: cp. *O. C.* 475 νεοπόκψ μαλλῷ λαβών (n.).

**1219** Εύρυτελαν: cp. *O. T.* 267 τῷ Λαβδακείῳ παιδί (n.).—παρθένον, an unmarried woman: cp. 1225.

**1220** ἐπεικάζειν has here much better authority than ἀπεικάζειν: cp. 141 n.—ως γ', as a correction of ωστ', is preferable to ως, not only as accounting for τ', but because ἐμέ is added: cp. Eur. *Alc.* 801 ως γ' ἐμοὶ χρῆσθαι κριτὴ: Ar. *Plut.* 736 ως γ' ἐμοὶ δοκεῖν.

- ΗΡ. ἔγνως. τοσοῦτον δή σ' ἐπισκήπτω, τέκνου·  
 ταύτην, ἐμοῦ θανόντος, εἴπερ εὐσεβεῖν  
 βούλει, πατρών ὄρκίων μεμνημένος,  
 προσθοῦ δάμαρτα, μηδ' ἀπιστήσῃς πατρί·  
 μηδ' ἄλλος ἀνδρῶν τοῦς ἐμοῖς πλευροῖς ὅμοιν      1225  
 κλιθεῖσαν αὐτὴν ἀντὶ σοῦ \*λάβῃ ποτέ,  
 ἄλλ' αὐτός, ὁ παῖ, τοῦτο κήδευσον λέχος.  
 \*πιθοῦ· τὸ γάρ τοι μεγάλα πιστεύσαντ' ἐμοὶ  
 σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν.
- ΤΛ. οἵμοι· τὸ μὲν νοσοῦντι θυμοῦσθαι κακόν,      1230  
 τὸ δ' ὡδὸς ὄρāν φρονοῦντα τίς ποτ' ἀν φέροι;
- ΗΡ. ὡς ἐργασείων οὐδὲν ὥν λέγω θροεῖς.
- ΤΛ. τίς γάρ ποθ', ἢ μοι μητρὶ μὲν θανεῖν μόνη  
 μεταίτιος σοὶ \*δ' αὐθίς ὡς ἔχεις ἔχειν,  
 τίς ταῦτ' ἄν, δοτις μὴ 'ξ ἀλαστόρων νοσοῖ,      1235  
 ἔλοιπο; κρείσσον κάμε γ', ὁ πάτερ, θανεῖν  
 ἢ τοῖσιν ἔχθιστοισι συνναίσιν ὅμοιν.

**1221** δή σ'] Hartung reads δῆτ': Blaydes conj. ννν.—For τέκνον, Wecklein conj. τελένν.  
**1224** προσθοῦ Dindorf: πρόσθου MSS.      **1225** ἐμοῖς] ἐμοὶ L, with σ added above by a later hand.      **1226** λάβῃ Elmsley: λάβοι MSS.      **1228** πιθοῦ Brunck: πείθον

**1221** ἐπισκήπτω with double acc., like κελεύω τινα τι: so Eur. *I. T.* 701 πρὸς δεξιῶν σε τῆσδε ἐπισκήπτω τάδε.

**1223** πατρών ὄρκιων, the oath imposed on thee by thy father.

**1224** προσθοῦ, associate with thyself: cp. *O. C.* 404 n.

**δάμαρτα.** This passage concerning Iolè and Hyllus (**1216**—**1251**) was rendered indispensable by the plot, if the poet was to avoid a contradiction which must otherwise have perplexed the spectators.

Iolè figured in legend as the wife of Hyllus. Their son, Κλεοδαῖος (called Κλεοδάτης by Theopompus, fr. 30), was mentioned by Hesiod (schol. Ap. Rh. i. 824), and was recorded in the pedigree of the Spartan kings, being the grandfather of Aristodemus (Her. 6. 52, 8. 131). Hyllus and Iolè had also a daughter, Εὐαλχυμη, known in Messenian story (Paus. 4. 2. 1).

But, in this play, Iolè is the paramour of Heracles, and indirectly the cause of his death. How, then, could Hyllus wed her? His own words (**1233**—**1237**) express what a Greek would feel. It was necessary, then, that the marriage should

be imposed upon him by his dying father's inexorable command.

Cp. Apollodorus 2. 7. 7 § 13 ἐντευλάμενος "Τάλω...τὴν Ἰόλην ἀν δρωθέντα γῆμαι: as if Hyllus were younger than Sophocles here imagines him. Ovid, *Met.* 9. 278, of Iolè: *Herculis illam | Imperiis thalamoque animoque receperat Hyllus.* Acc. to Pherecydes, it was for Hyllus, not for himself, that Heracles had first asked the hand of Iolè (schol. on v. 354).

**1225** οὐκ ἄν τις αὐτὸν ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.—ὅμοιν, prep. with dat., in the sense of 'near' (*O. T.* 1007), a specially Attic use (*Ph.* 1218 Append.).—λάβῃ, in this command, is clearly right: the mere wish, λάβοι, would be unsuitable. Cp. 331 n.

**1227** δᾶλλ' αὐτός, κ.τ.λ.: this third clause reiterates the sense of the first, προσθοῦ δάμαρτα: cp. 433 n.—τοῦτο... λέχος=τοῦτο κῆδος, cogn. acc. to κήδευσον ('contract this marriage'): cp. Arist. *Pol.* 5. 7. 10 κηδεύειν ὅτῳ θέλωσιν.—Not, 'cherish this bride,' as in Eur. *Med.* 888 κηδεύοντα is said of Medea 'tending' Jason's new wife.

**1228** η πιθοῦ, not πείθον: it is a

HE. Even so. This, in brief, is the charge that I give thee, my son. When I am dead, if thou wouldest show a pious remembrance of thine oath unto thy father, disobey me not, but take this woman to be thy wife. Let no other espouse her who hath lain at my side, but do thou, O my son, make that marriage-bond thine own. Consent: after loyalty in great matters, to rebel in less is to cancel the grace that had been won.

HY. Ah me, it is not well to be angry with a sick man: but who could bear to see him in such a mind?

HE. Thy words show no desire to do my bidding.

HY. What! When she alone is to blame for my mother's death, and for thy present plight besides? Lives there the man who would make such a choice, unless he were maddened by avenging fiends?

Better were it, father, that I too should die, rather than live united to the worst of our foes!

most MSS.—*έμοι*] Wecklein conj. *μοι*.   **1229 σμικρός**] Blaydes writes *σμικρόν σ'*.—*πάρος*] πάλαι Harl.   **1230 τὸ r: τῶι L.—νοσοῦντι]** Wakefield conj. *νοσούντα*.   **1231 ὡδ' ὄραν**] Groddeck and Wunder conj. *ώδε δράν* ('that a sane man should obey such a command').   **1232 οὐδὲν**] οὐδὲν οὐδὲν L, with a line drawn through the first.   **1234 σοι δ'** Schaefer: *σοι τ'* MSS.   **1235 ταῦτ'**] Fröhlich conj. *τίνδε*.—*νοσοῖ L*, with most MSS.: *νοσεῖ r.*   **1236 έλοιτο** L, with most MSS.: *αιροῖτο r.*   **1237 ἔχθιστοισι** L, with two dots over *v*.

peremptory summons: cp. 470 n.—*πιστεύσαντ'* = *πισθύμενον*, as in 1251. These are perhaps the only clear examples of *πιστεύω* as = 'to obey,' though *ἀπιστεύειν* as = *ἀπειθεῖν* was frequent.—*έμοι*, not *μοι*, because the pron., though it has no strong emphasis, implies, 'to me, your father.' A son's obedience should be complete.—*σμικρός*, dat. of respect: cp. *Ph.* 342 *πρᾶγμα*, *ὅτῳ σ' ἐνύβρισσων*: Eur. fr. 1051 *χρήμασιν λελειμμέθα—συγχει*, obliterates, as if it had been traced in sand: cp. *O. C.* 609 n.

**1230 f.** *τὸ μὲν νοσοῦντι κ.τ.λ.* Cp. 543 ff. θυμοῦσθαι μὲν οὐκ ἐπίσταμαι | *νοσοῦντι κείνω... | τὸ δ' αὖ ξυνοικεῖν τῇδ'* δομῆ *τις ἀν γυνὴ | δύνατο...;—ώδε...φρονοῦντα*, in a state of mind so deplorable as is argued by the bare suggestion of such a marriage. This is not an 'aside'; but the speaker's amazement precludes a direct reply.

**1232 ὡς ἐργασέων:** cp. *O. T.* 625 *ὡς οὐχ ὑπελέξων οὐδὲ πιστεύσων λέγεις*; For the desiderative verb, see *Ph.* 1001 n.

**1233 ff.** *τις γάρ ποθ'*, the indignant exordium, is immediately followed by the relative clause concerning Iolè, *ἥ* having a causal force,—as we might say, 'What! when she...' etc. Cp. n. on *O. C.* 263

*κάδμοιγε τοῦ ταῦτ' ἔστιν; οὔτινες βάθρων κ.τ.λ.* Then, instead of *ταῦτην* or *τήνει*, as is antecedent to *ἥ*, the speaker bitterly says, *ταῦτ',* 'all this,'—the horrors which, for him, are embodied in Iolè. Cp. *O. T.* 1492 *ἄλλη ἡρής ἀν δὴ πρὸς γάμους ταῦτην* *ἀκύδες, | τις οὐρος ἔσται, τις παραρρύψει, τέκνα, | τοιαῦτη' ὁνειδή λαμπάνων;* It would miserably enfeeble the passage to alter *ταῦτ'*.

The ethic dat. *μοι* implies, 'as I have seen.'—*θανεῖν*, without *τοῦ*: cp. *Ant.* 1173 *αἰτιοὶ θανεῖν* (n.): *μόνη μεταλιτρος* means that she alone shared the blame with Heracles (cp. 260 n.).—*σοι δ'* is more probable than *σοι τ'* here, where the antithesis is marked.—*ώς ξέσις ξέσιν*: Dem. or. 3 § 8 *ἔχντων ὡς ξέσοι Θεβαῖων: O. C. 273 ἵκόμητον ὥς ξέσοι Θεβαῖων: O. T. 1376 n.—δότις μῆ...νοσοῖ*: the optat., on account of *έλοιτ* *ἀν*: the relative clause is equiv. in sense to a protasis, *εἰ μῆ νοσοῖ*: see on *O. C.* 560. For the form *νοσοῖ* (instead of *νοσοῖην*), *Ph.* 895 n.—*διαστόρων*: *O. C.* 788 n. Such a marriage would imply that some *ἄτη* had deranged his mind (*Ant.* 622).

**1237 τοῖσιν ἔχθιστοισι:** cp. *O. T.* 366 *τοῖς φιλάτοις* (Iocasta).—*δόμοι* added to *συνναλειν*, as in 545 to *ξυνοικεῖν*.

- HP. ἀνὴρ ὅδ' ὡς ἔοικεν οὐ νεμεῖν ἐμοὶ  
φθίνοντι μοῖραν· ἀλλά τοι θεῶν ἀρὰ  
μενὲι σ' ἀπιστήσαντα τοῦς ἐμοὺς λόγοις. 1240
- ΤΔ. οἴμοι, τάχ', ὡς ἔοικας, ὡς νοσεῖς φράσεις.
- HP. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
- ΤΔ. δεῖλαιος, ὡς ἔστι πολλὰ τάπορεῖν ἔχω.
- HP. οὐ γάρ δικαιοῖς τοῦ φυτεύσαντος κλύειν.
- ΤΔ. ἀλλ' ἐκδιδαχθῶ δῆτα δυσσεβεῖν, πάτερ; 1245
- HP. οὐ δυσσεβεῖα, τοῦμὸν εἰ τέρψεις κέαρ.
- ΤΔ. πράσσειν ἀνωγας οὖν με πανδίκως τάδε;
- HP. ἔγωγε τούτων μάρτυρας καλῶ θεούς.
- ΤΔ. τοιγάρ ποίσω κούκ ἀπώσομαι, τὸ σὸν θεοῖσι δεικνὺς ἔργον· οὐ γάρ ἄν ποτε κακὸς φανείην σοί γε πιστεύσας, πάτερ. 1250
- HP. καλῶς τελευτᾶς· κάπι τοῖσδε τῇν χάριν

**1238** ἀνὴρ] ανὴρ (*sic*) L.—*νεμεῖν* Brunk: *νέμειν* MSS.—Wakefield conj. οὐκ ἐμοὶ *νεμεῖ*: Hense, οὐ νεμεῖ τινα: Erfurdt, οὐ νεμεῖ πατρὶ: Mekler, οὐδέμι' ἀν νέμου: Nauck, οὐ νεμεῖ πατρὸς | φθίνοντος ὥραν. **1240** ἀπιστήσαντι L, with a written over the final *i* by the first hand. **1241** οἴμοι τ: ὡς μοὶ L.—τάχ' ὡς] In L a letter (perhaps *a*) has been erased after *χ'*.—φράσεις MSS.: Axt conj. φανεῖς: Hermann, φανεῖν: Subkoff conj. οἴμοι, σαφῶς ἔοικας ὡς νοσεῖς φράσαι. **1242** ἀτ-

**1238 f.** ὡς ἔοικεν, οὐ νεμεῖν, instead of οὐ νεμεῖ. The verb which ought to have been principal is attracted into the relative clause. Cp. Her. 4. 5 ὡς δὲ Σκύθους λέγουσοι, νεώτατον ἀπάντων ἔθνέων εἶναι (instead of ἔστι) τὸ σφέτερον. Id. 6. 137 ὡς δὲ αὐτοῖς Ἀθηναῖοι λέγουσοι, δικαλῶς ἔξελάσαι (instead of ἔξηλασαν). Plat. *Sophist.* 263D παντάπαιοι, ὡς ἔοικεν, η τοιαῦτη σύνθεσις...γιγνεσθαι (instead of γιγρεται) λόγος φεύσης. Id. *Phileb.* 20 D τόδε γε μήν, ὡς οἰμαί, περὶ αὐτοῦ ἀνάγκαιωτον εἶναι (instead of ἔστι) λέγειν [for εἶναι can hardly depend on the word ἀνάγκη higher up]. Eur. I. T. 52 καθεῖναι (instead of καθῆκε) after ὡς ἔδοξε. But Aesch. *Pers.* 188 τούτῳ στάσιν τῷν, ὡς ἔγώ ὁδοκούν δρᾶν, | τεύχειν, is more complex, as the fusion is between (1) ὁδοκούν (*3rd plur.*) τεύχειν, and (2) ἔτενχον, ὡς ἔγώ ὁδοκούν δρᾶν. In Latin, too, this natural laxity occurs: Cic. *Offic.* I. 7 § 22 *ut placet Stoicis, quae in terris gigantur ad usum hominum omnia creari* (instead of *creantur*).

Paley would get rid of the irregularity by making *ὡς* exclamatory ('how!'): but this is impossible. The text is clearly

sound, though it has been much suspected (cr. n.).

**νεμεῖν...μοῖραν:** μοῖρα is the share of respect due to a person: cp. Plat. *Crat.* 398C μεγάλην μοῖραν καὶ τιμὴν ἔχει: and O. C. 277 Append. For *νεμεῖν*, cp. 57 νεμεῖν...ὥραν.

**Θεῶν ἄρα** (like θεῶν Ἐρυνές, *Ant.* 1075),—the vengeance sent by the gods, in answer to the father's imprecation (1202). In this objective sense, the Curse is itself the agent of retribution: cp. O. T. 418 δεινῶπος ἄρα: Aesch. *Theb.* 70 'Αρά τ', Ἐρυνὸς πατρὸς η μεγασθενῆς: and the Eumenides call themselves 'Αραι (*Eum.* 417). Sometimes, again, the *Ἄρα* is distinguished from the power which it calls into action: El. 111 πέτνι' ἄρα, | σεμνατε θεῶν παῖδες Ἐρυνές. A transition from the latter idea to the former may be seen in O. C. 1375 f., where Oed. summons his own imprecations to be his ξυμάχους.

**1241** ὡς ἔοικας (instead of ὡς ἔοικεν), as in El. 516: so Eur. *Helen.* 497 ὡς εἴξασιν.—φράσεις, wilt 'show,' 'make it clear' (by acts, or words, or both). After such words—Hyllus means—some violent

HE. He will render no reverence, it seems, to my dying prayer.—Nay, be sure that the curse of the gods will attend thee for disobedience to my voice.

HY. Ah, thou wilt soon show, methinks, how distempered thou art!

HE. Yea, for thou art breaking the slumber of my plague.

HY. Hapless that I am! What perplexities surround me!

HE. Yea, since thou deignest not to hear thy sire.

HY. But must I learn, then, to be impious, my father?

HE. 'Tis not impiety, if thou shalt gladden my heart.

HY. Dost thou command me, then, to do this deed, as a clear duty?

HE. I command thee,—the gods bear me witness!

HY. Then will I do it, and refuse not,—calling upon the gods to witness thy deed. I can never be condemned for loyalty to thee, my father.

HE. Thou endest well; and to these words, my son,

*εὐασθέντος* L (the apostrophe after π is from the first hand): ἀπευνασθέντος the other MSS., and Ald. **1246** διστέβαια] δυστέβαια L, with a second σ added above by a later hand. **1247 οὐν]** δη K. **1249 f.** τὸ σὸν...ἔργον] Dobreee conj. τὸ σὸν...τοῦργον: Heimsoeth, σὸν δν...τοῦργον...δεικνύς] In L the letters νσ have been made from οισ.—For θεοῖσι δεικνύς Hense conj. θεοῖς διομυνός.

outburst of madness may be expected. φράσειν, 'to declare,' does not necessarily imply speech: Her. 4. 113 φωνήσαι μὲν οὐκ εἶχε, οὐ γὰρ συνίεσσιν ἀλλήλων, τὴν δὲ χειρὶ ἔφραξε. Aesch. Ag. 1061 σὺν δὲ ἀντί φωνῆς φράξει καρβάνῳ χειρί. There is a shade of mournful irony in φράσεις ('make it plain enough'), which is lost in the conjecture φανεῖς.—For the double -εις, cp. Ant. 682 ὡν λέγεις δοκεῖς πέρι.

**1242** ἀπ' εὐασθέντος...κακοῦ, lit., 'from a lulled plague,' i.e. from the repose allowed to me by its subsidence. This is simpler than to understand, 'after the plague had been lulled,' when ἀπὸ would be used like ἐκ (Theocr. 15. 106 ἀθανάτων ἀπὸ θυνάτων).—The v. l. ἀπευνασθέντος would be rather a gen. absolute. ἀπευνάζειν does not occur.

**1243** ἐσ πολλὰ, 'with regard to' them: cp. n. on 1211.

**1244** κλύειν: i.e., as to the marriage. The question as to the pyre has been settled (1215).

**1245 f.** διστέβειν. He regards Iolé as virtually the destroyer of both his parents (1233): it is not εἰσερέεις for him to marry her. Heracles replies that the supreme duty is to do a father's pleasure (cp. 1177).

**1247 πράσσειν...πανδίκως**, to do these things 'with full justification,' i.e., as a duty imposed by a father's solemn command.—Others explain, 'command me absolutely': but πανδίκως could not mean παντελῶς: see on 611.—For the place of οὖν in the verse, cp. O. C. 1205, Ph. 121.

**1248** ἔγωγε, 'that I do'; cp. Ai. 104, 1347, 1365.

**1249 f.** ποήσω. He will marry Iolé. But he will call the gods to witness that it is his father's doing, and not an act of his own choice.—τὸ σὸν θεοῖσι δεικνύς ἔργον: the ἔργον is not, strictly, the marriage itself, but the act of Heracles in prescribing it. Hence the words, 'showing thy deed to the gods,' mean properly, 'pleading, before the gods, the constraint which you have put upon me': not, 'protesting that my act in marrying Iolé is really your act.' Accordingly we have δεικνύς τὸ σὸν ἔργον, not δεικνύς τὸ ἔργον σὸν (όν). The text has been suspected (cr. n.) only because it has not been fully understood.

**1252 ff.** καλῶς τελευτᾶς, after threatening disobedience (1230 ff.).—κάπι τοῖσθε: i.e., crown the promise with the deed. Cp. Ai. 813 κού λόγῳ δειξω μόνον |

ταχεῖαν, ὡς παῖ, πρόσθεις, ὡς πρὶν ἐμπεσεῖν  
σπαραγμὸν οὐ τιν' οἶστρον ἔστι πυράν με θῆσ.

ἄγ' ἐγκονεῖτ', αἴρεσθε· παῦλά τοι κακῶν  
αὐτῇ, τελευτὴ τοῦδε τάνδρος ὑστάτη.

ΤΛ. ἀλλ' οὐδὲν εἴργει σοὶ τελειούσθαι τάδε,  
ἐπεὶ κελεύεις καξαναγκάζεις, πάτερ.

ΗΡ. ἄγε νῦν, πρὶν τήνδε ἀνακινῆσαι  
νόσον, ὡς ψυχὴ σκληρά, χάλυβος  
λιθοκόλλητον στόμιον παρέχουσ',  
ἀνάπαυε βοήν, ὡς ἐπίχαρτον  
τελέοντος ἀεκούσιον ἔργον.

ΤΛ. αἴρετ', ὄπαδοί, μεγάλην μὲν ἐμοὶ<sup>1255</sup>  
τούτων θέμενοι συγγνωμοσύνην,

**1254** με θῆσ most MSS., and Ald.: μεθῆσ (made by the first hand from μεθεῖα)  
L. **1256** τελευτῇ] τελευτῇ (not τελευτῇ) L.—τάνδρος] τ' ἀνδρὸς **1260** σκληρός]  
**1259** νῦν i: νῦν L.—ἀνακινῆσαι] Blaydes conj. ἀνακινεῖσθαι. **1260** σκληρός]  
Blaydes writes σκληροῦ. **1261** λιθοκόλλητον] Welcker conj. λυκοκόλλητον.—  
παρέχουσ'] L carries over the letters χονσ' to the next verse. The Aldine divides

τάχος γὰρ ἔργον καὶ ποδῶν ἄμ' ἔψεται.—  
ταχεῖαν, adverbial: cp. O. T. 617 f.

πρὶν ἐμπεσεῖν κ.τ.λ.: his fear is not so much of the pain, or of increased difficulty for his bearers, but rather of the ill-omened cries which would be wrung from him on the brink of death. See on 1260.—**σπαραγμὸν** (778)—**οἶστρον**: a similar combination occurs in Aesch. fr. 163 ἐκ ποδῶν δ' ἄνω | ὑπέρχεται σπαραγμὸς εἰς ἄκρον κάρα, | κέντημα λύσης, σκορπίου βέλος λέγω.

**1255** f. **ἄγ'** is said to all the bystanders, rather than to Hyllus alone: cp. 821 ιδ', n.—**ἐγκονεῖτ'**: cp. Aī. 811 χωρῶμεν, ἐγκονώμεν: ib. 988 ιθ' ἐγκονεῖ, σύγκαμνε. The derivation of the verb is uncertain: the only part of it used by Homer is ἐγκονέονται.—**αἴρεσθε**: this literal sense of the midd. αἴρομαι is much rarer than the figurative; see, however, El. 54, II. 20. 247, Eur. Cyc. 473.

**αὐτῇ**, instead of τοῦτῳ: cp. O. C. 88 ταῦτῃ Θλεξε παῦλαν.(n.). He does not mean, 'this is the rest promised by the oracle' (1170); but merely,—'this is the true release for me.'—**τελευτῇ...ὑστάτῃ**, like ἔσχατον τέρμα (Eur. Andr. 1081), *extremus finis* (Verg. G. 4. 116). He has no presentiment of immortality.

**1257** f. **ἀλλ'**: cp. 1179 n.—**οὐδὲν εἴργε** like οὐδὲν κωλύει. Cp. 344.—**τε-**

**λειωντοςθαι**: cp. O. C. 1089 τελειώσαι: but El. 1510 τελεωθέν. Both forms were current in Attic prose.—**ἔτει κελεύεις**: he again disclaims responsibility: cp. 1247.

**1259—1263** As Hyllus spoke the last two verses, he gave a sign to the bearers (964) to come forward and resume their places beside the litter. These five anapaestic lines are spoken by Hercules while that order is being obeyed. Then the words of Hyllus, **αἴρετ', ὄπαδον** (1264), mark that the procession is about to move.

**1259 ff. ἄγε νῦν**. Either νῦν or νῦν would be fitting here, but the former is better: it refers to the consent of Hyllus. The scholiast read νῦν (ἄγε οὖν).

**πρὶν ἀνακινῆσαι τήνδε νόσον**, 'before thou hast aroused this plague,' i.e., 'allowed it to arise,'—by *delay*. The attacks recur at intervals; and he wishes to reach the pyre speedily (1253). The meaning is not that vehement laments might bring on the pain.

Other views are:—(1) **ἀνακινῆσαι** is intrans., 'be roused.' But this use is unexampled, and cannot safely be inferred from the intrans. ὑποκινεῖν (Her. 5. 106, etc.), or παρακινεῖν as = παρακινεῖν, παρακαλεῖν, *délirare*. (2) The subject to the inf. is **νόσον**, and the object is **σε** understood. But **ἀνακινῆσαι** clearly refers to

quickly add the gracious deed, that thou mayest lay me on the pyre before any pain returns to rend or sting me.

Come, make haste and lift me ! This, in truth, is rest from troubles ; this is the end, the last end, of Heracles !

Hy. Nothing, indeed, hinders the fulfilment of thy wish, since thy command constrains us, my father.

He. Come, then, ere thou arouse this plague, O my stubborn soul, give me a curb as of steel on lips set like stone to stone, and let no cry escape them ; seeing that the deed which thou art to do, though done perforce, is yet worthy of thy joy !

Hy. Lift him, followers ! And grant me full forgiveness for this ;

thus, *παρέχουσ'*. Musgrave conj. *προέχουσ'*: Wecklein writes *πρόλοντος*: Blaydes, *δάκνοντος*.

**1263** *τελέοντος* Billerbeck : *τελέων* MSS., which may have arisen, Hermann suggests, from a reading *τελεώσιον* *έκοστον*. **1264** *αἴρετος* MSS. : *χαλέρτ* Nauck (giving 1264—1269 to Heracles). **1265** L has *συγγνωμοσύνην*, with a second γ added above the line by the first hand: not *συγγνωμοσύνην*, with ν above the first γ, as has been reported.

rousing the pain, not to troubling the mind : cp. 974 μὴ κυήσῃς...δδύναι : 979 κάκκινήσεις...νόσον.

ῳ ψυχὴ σκληρά: this phrase has a bad sense in *Ai.* 1361; just as the epithet *κρατέροφρων*, given to Heracles in *Il.* 14. 324, is applied in Hes. *Op.* 147 to the *χάλκειον γένος*.—Cp. *Od.* 20. 18 *τέτλαθι δῆ κραδίην*: Aristophanes parodies such passages, *Ach.* 483 ff. *πρόβανε νῦν, ὁ θυμέ...ἄγ νῦν, ὁ τάλανα καρδία*: as Voltaire said of like apostrophes in Corneille, ‘nous ne sommes plus dans un temps où l'on parle à son bras et à son âme.’

*χάλυβος λιθοκόλλητον στόμαν*. This has been explained:—(1) ‘A curb of steel, set with sharp stones’—to make it more severe. (2) ‘A curb of steel, ornamented with costly stones.’ (3) ‘A steel clamp for binding stones together.’ See Appendix.

I take the words in a way different from any of these. *χάλυβος στόμαν*, the ‘curb of steel,’ is, as all agree, the strong self-restraint which is to keep the lips closed. Then *λιθοκόλλητον* introduces a new image. The lips, thus firmly closed, are set as stone to stone in masonry. Thus the whole phrase means ‘A curb of steel, to keep the lips set as stone to stone.’ The use of *λιθοκόλλητον* to describe the effect of the ‘curb’ has been assisted by the suggestion, in *στόμαν*, of *στόμα*.

*ἀνάπτανε βοήν*. Pythagoras said that a dying man,—like one who is putting out

to sea,—should avoid words of ill omen:—*κατὰ τὸν ὄντας καιρὸν παρήγγελλε μὴ βλασφημεῖν, ἀλλ' ὥσπερ ἐν ταῖς ἀναγνώσισι οἰωνίζεσθαι μετ' εὐφημίας* (Iamblich. *Ryt.* § 257).—ὣς with *τελέοντος* (fut. part.), marking the intention (cp. 160): *ἐπτύχαρτον*, predicative: (‘as being about to do a compulsory deed with a feeling of joy.’) The end has been imposed by fate; but it brings victory over pain.

**1264—1278** The unanimous tradition assigned verses 1264—1274 to Hyllus. Verses 1275—1278 were given by some to the Chorus, and by others to Hyllus. From the indication in L at v. 1275 (*χορὸς γράφεται θλλος*), and from the schol. there (*χορὸς τινὲς θλλος*), it may be conjectured that the attribution of 1275—1278 to the Chorus was the prevalent one. This was only natural, as the Chorus usually closes the play. A majority of modern editors, however, give vv. 1264—1278 wholly to Hyllus; and they seem right.—See Appendix.

**1264 ff.** *στάδοι*, ‘attendants,’ ‘followers,—the men who have come with him from Euboea (964). In *Ant.* 1108 Creon addresses his servants as *στάδοις*.—*μεγάλην μὲν ἔμοι κ.τ.λ.*: the meaning is, ‘Pardon me for helping my father to destroy himself; and note that the real cruelty here is that of *Zeus*, who allows his son to perish thus.’

*συγγνωμοσύνην* (= *συγγνώμην*) a word found only here; cp. *Ant.* 151 *θέσθαι*

μεγάλην δὲ θεῶν ἀγνωμοσύνην  
εἰδότες ἔργων τῶν πρασσομένων,  
οἱ φύσαντες καὶ κληζόμενοι  
πατέρες τοιαῦτ' ἐφορᾶσι πάθη.  
τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾶ,  
τὰ δὲ νῦν ἐστῶτ' οἰκτρὰ μὲν ημῖν,  
αισχρὰ δὲ ἐκείνοις,  
χαλεπώτατα δὲ οὖν ἀνδρῶν πάντων  
τῷ τήνδ' ἄτην ύπεχοντι.

λείπον μηδὲ σύ, παρθέν', ἐπ' οἴκων,  
μεγάλους μὲν ἰδοῦστα νέους θανάτους,  
πολλὰ δὲ πῆματα καὶ καινοπαθῆ,  
κούδεν τούτων δὲ τι μὴ Ζεύς.

**1266 f.** δὲ r, and Ald.: *τε* L.—*θεῶν* L, with most MSS., and Ald.: *θεῶς* Vat.: in T *oūs* is written above *θεῶν*.—Nauck, reading *θεῶς*, brackets the words *ἀγνωμοσύνην* | *εἰδότες ἔργων*. L. Dindorf wished to delete v. 1267. **1269** ἐφορῶσι *πάθη*] ἐφορῶσι Nauck (deleting *πάθη*). **1270** ἐφορᾶ] Hartung and Blaydes write *προφορᾶ*: Wakefield conj. *ἀφορᾶ*: Nauck, οὐδεν. **1273** *πάντων* Ald.: *ἀπάντων* L, with most MSS.: *θανάτου* (instead of *πάντων*) A, R, Harl. **1275** ἐπ' οἴκων schol.

λησμοσύναν.—εἰδότες θεῶν μεγ. ἀγνωμοσύνην ἔργων κ.τ.λ., ‘recognising the great harshness of the gods in the deeds,’ etc.: for the double gen., cp. Andoc. or. 3 § 33 *τὴν...ἀσφάλειαν ήμῶν τῆς ἐπαναφορᾶς*. For *ἀγνωμοσύνην*, prop. ‘want of considerateness’, cp. Dem. or. 18 § 252 *πανταχθέν μὲν ἄν τις τίσι τὴν ἀγνωμοσύνην αὐτὸν καὶ τὴν βασκανίαν* (‘unfairness and malevolence’): *ib.* 207 *τῇ τῇ τύχῃς ἀγνωμοσύνῃ*, its ‘cruelty.’ The like-sounding words end two successive verses, as *παρήνεσα* and *συνήνεσα* in *Ph.* 121 f.

For Nauck’s reading of this passage, see Appendix.

**1268** *κληζόμενοι* is more than *καλούμενοι*: it implies invocation and praise: cp. 659.—*ἐφορῶσι*, i.e., look calmly down upon them: cp. Aesch. *Ag.* 1270 (Cassandra complains of Apollo) *ἐποπτεύσας...|...καταγελωμένηρ.*

**1270—1274** *ταῦτα μὲν οὖν μέλλοντα* κ.τ.λ.: Hyllus means:—‘No one, indeed, commands a view (*ἐφορᾶ*) of the *future*

(and so it is possible that Zeus may yet make some amend); but, as to the *present* situation, it is miserable for us, shameful for Zeus (*ἐκείνους*), and supremely cruel for the victim.’

The words *τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾶ* unconsciously foreshadow the apotheosis of Heracles. This is the only hint of it in the play.

**χαλεπώτατα δὲ οὖν.** Here δὲ οὖν marks the return to the foremost subject of his thoughts. ‘Be the pity or the shame what it may, there can be no doubt who suffers most.’ Cp. *Ant.* 688 n.

**1275—1278** These four verses are addressed by Hyllus to the leader of the Chorus, and give the signal for moving from the orchestra. With *παρθέν'*, compare ὡς *παρθένοι* in 211. The Chorus has been silent since 1113; and it seems dramatically right that its silence should be maintained in this last scene. The young maidens of Trachis may well leave the son of Heracles, at this solemn

but mark the great cruelty of the gods in the deeds that are being done. They beget children, they are hailed as fathers, and yet they can look upon such sufferings.

No man foresees the future ; but the present is fraught with mourning for us, and with shame for the powers above, and verily with anguish beyond compare for him who endures this doom.

Maidens, come ye also, nor linger at the house ; ye who have lately seen a dread death, with sorrows manifold and strange : and in all this there is nought but Zeus.

(as a v. l.), and T : *ἀπ' οἴκων* L, with the other MSS. F. Ritter and others reject these vv. **1275—1278** Hartung, **1276** μεγάλους] Subkoff writes μελέοντα. —*ἰδόντα* made from *εἰδόντα* in L.—*νέοντα θανάτου* forms a separate v. in L. **1277** καὶ added by Bentley.—*καινοπαθῆ* A (*γῆ* written above), with most MSS., and Ald.: *καινοπαγῆ* L (with *θ* above *γ*), K, Harl. Wecklein writes *καινοπαθή*.

moment, to sum up the lesson of his father's fate.

If the verses are given to the leader of the Chorus, then *παρθέν'* will be taken in a collective sense, as referring to the other choreutae; cp. 821 ὁ παιδεῖς. Prof. Campbell understands a reference to the maidens of the *household* (205); but this seems less natural. In either case, the singular number would be unusual.

Another view is that *παρθέν'* means Iolé. But she is not present: and, even if she could be thus summoned forth, her presence would be unfitting.

**1275** ἐπ' οἴκων (see cr. n.) is clearly right. *ἐπί* is often thus used with the gen., of position: Plat. *Charm.* 163 B ἐπ' οἰκηματος καθημένῳ; Thuc. 4. 118 μένειν ἐπὶ τῆς αὐτῶν.—The vulg. *ἀπ' οἴκουν* has been explained in three ways, each of which appears untenable:—(1) 'Do not stay behind,—leaving the house,' i.e., 'leave it.' (2) 'Do not fail from the house,'—i.e., 'stay there.' (3) With

*παρθέν'*: 'O maiden from the house, do not stay behind.'

**1276 f. θανάτους**, Deianeira's violent death (for the plur., cp. O. T. 497 n.). The bold use of *μεγάλους* is softened by the poetical plur., which brings out the notion of a 'great' or 'awful' *calamity*. *μέγις* is often nearly equivalent to *δεινός*, as in *μέγα τι παθεῖν* (Xen. *An.* 5. 8. 17), etc.

*πήματα...καινοπαθῆ*, the strange and terrible sufferings of Heracles. This adj. does not occur elsewhere: but Aesch. *Theb.* 363 has *καινοπήματα* as= 'new to woe.' (For the bad sense of *καύω*, cp. 867, 873.) The second part of the compound is akin in sense to *πήμα*: cp. 756 n.—The v. l. *καινοπαγῆ* was a prosaic conjecture, suggested by such words as *νεοπαγῆς*.

**1278** With *Ζεὺς* the schol. supplies *ἔπαξεν*: but it seems truer to supply *ἔστιν*. 'There is nothing in all this that is not Zeus': i.e., he is manifested in each and all of these events.



## APPENDIX.

11—14 As to the coins of Acarnania (and Ambracia), all later than 300 B.C., on which Acheloüs appears as a man-headed bull, see Barclay Head, *Hist. Numorum*, p. 63. An example of the man-headed bull, probably representing a river-god, occurs on a coin of Laiüs ( $\Lambda\hat{\alpha}\sigma$ ) in Magna Graecia, referable to the latter part of the sixth, or beginning of the fifth, century B.C.: Percy Gardner, *Types of Greek Coins*, pl. I. no. 10.

With regard to the third shape assumed by Acheloüs,— $\grave{\alpha}\nu\delta\rho\epsilon\acute{\iota}\omega\ \kappa\acute{u}tei\ \beta\acute{o}\acute{u}\pi\rho\varphi\acute{o}s$ ,—two views are possible. (1) According to the first and simplest view, which I adopt in the commentary,  $\kappa\acute{u}tei$  means the whole body, and the form intended is a complete human figure, only with the forehead, horns, and ears of an ox. (2) According to the second view,  $\kappa\acute{u}tei$  would have a narrower sense, denoting the human *trunk* without the lower extremities ( $\tau\grave{o}\ \grave{\alpha}\pi'\ \grave{a}\nu\chi\acute{e}\acute{v}\acute{o}s\ \mu\acute{e}\acute{x}\acute{r}\acute{i}\ a\grave{i}\grave{d}\acute{o}\acute{i}\acute{w}\ \kappa\acute{u}t\acute{o}s$ , Arist. *Hist. An.* I. 8, p. 491 *a* 29). Mr A. S. Murray has referred me to an incised drawing on an Etruscan bronze mirror, published in the continuation of Gerhard's *Etruskische Spiegel* (v. pl. 66). It shows a figure with a head half-human, half-bovine, and a body which is human down to the hips, but terminates in two serpents, coiled upwards on either side, so that their heads project under the human arms. This figure, Mr Murray thinks, may represent the Acheloüs. His first shape, that of the man-headed bull, and his second, that of the serpent, would thus each contribute an element to his third stage, which is preponderantly human. Mr Murray notices also a vase in Gerhard (*Auserl. Vasenb.*, II. 115), —that to which Mr Ruskin refers in *Stones of Venice*, Vol. I. Appendix 21. Here Acheloüs has a human head (though with a bull's horns), human shoulders and arms; from the breast downwards he is not a serpent, but a fish.

If it could be assumed that Sophocles, in these verses, was accurately describing a series of transformations represented in some single work of art which he had seen, that would be a reason for interpreting the three successive forms in such a manner that the second should retain some element of the first, and the third of the second. ‘An

artist,' as Mr Murray observes, 'was bound to retain in each transformation something of the previous stage; otherwise the representation would not have been intelligible.' For this purpose, however, the figure on the Etruscan mirror, blending attributes of ox, man, and serpent, should be made the *second*, not the *third*; it should be identified with the δράκων, not with the ἀνδρείῳ κύτει βούπρωφος. The connected series would then be: (1) man-headed bull: (2) human trunk, with half-bovine head, and serpentine ending: (3) human figure, with bovine forehead, horns and ears. But it appears far more probable that Sophocles had no thought of any such link between the forms, though each separate form may have been suggested by some representation in art. He works freely, like the poet of the *Odyssey* in describing the changes of Proteus (4. 456 ff.).

With regard to the double reading here, κύτει βούπρωφος (Strabo), and τύπῳ βούκρανος (mss. of Soph.), these points may be noted. (1) κύτει is in the best mss. of Strabo, though four others have τύπῳ,—one of these, cod. Mosq. 205 (late 15th cent.), giving κύτει in the marg.: see the Didot ed. of Strabo, by C. Müller and F. Dübner, vol. 2, p. 1008. (2) These editors do not notice βούκρανος as a *v. l.* in Strabo's text; though, acc. to C. H. Tzschucke, who continued the ed. of Strabo by Siebenkees (vol. 4, p. 105), βούκρανος is in one ms. of Strabo, viz., cod. Mosq. 205, with βούπρωφος written over it. (3) κύτει βούπρωφος, as the best attested reading in Strabo, thus rests on older authority than can be proved for τύπῳ βούκρανος. The latter is just such a variant as might have arisen from a slip of memory on the part of actors; while on the other hand it is not likely to have generated the more exquisite phrase. (4) Either βούπρωφος or βούκρανος could mean, 'with bovine *head*'; cp. Empedocles 314 f., where βουγενῆ ἀνδρόπτωφα are opposed to ἀνδροφῦν βούκρανα. But βούπρωφος is much fitter than βούκρανος to express what seems to be the true sense, 'with bovine *front*'.

29 f.

νὺξ γὰρ εἰσάγει  
καὶ νὺξ ἀπωθεῖ διαδεδεγμένη πόνον.

A modified form of the interpretation given in the commentary is one which governs πόνον, not only by the finite verbs, but also by διαδεδεγμένη. 'Night brings trouble to my heart, and night rids me of trouble only by *inheriting a fresh burden*.' (Pretor.) The objection to this view is, I think, the shifting senses which it requires in πόνον. The phrases εἰσάγει πόνον, ἀπωθεῖ πόνον, refer to the coming and going of *some particular* trouble. One care follows another. But διαδεδεγμένη πόνον could not strictly mean, 'having inherited *a fresh burden*.' The proper sense of the words would be, 'having succeeded to trouble'; i.e., having received it from the preceding night. Thus, as construed with διαδεδεγμένη, πόνον must have a collective sense, denoting that *series* of troubles which the second night continues.

Other interpretations which claim notice are the following. (1) Linwood: 'Nox ubi advenit, mihi sollicititudinem adducit, eademque vicissim [διαδεδεγμένη] ubi abit, curam levat.' That is, only one night is meant: 'Night (at its coming) brings trouble, and (when it departs) in

*turn banishes trouble.'* It is enough to observe that διαδεδεγμένη then means no more than *až*: this blot is disguised by *vicissim*. (2) Wecklein: 'The (sleeplessness of) one night brings anxious cares, and (the sleep of) the next night banishes them again.' But the meaning cannot be that she is anxious only on alternate nights. The point is that one anxiety is always succeeding another. (3) Wunder: 'Night brings Heracles home, and (the same) night drives him out again, having succeeded to toil' (*i.e.*, taken up anew the series of his toils). He has no sooner finished one labour than he has to enter upon another. But the present cause of her anxiety is his long absence: the period described in 34 f., τοιοῦτος αἰών εἰς δόμους τε κακό δόμων κ.τ.λ., is over. *εἰσάγει* and *ἀπωθεῖ* must then, on Wunder's view, be historic; whereas the context shows that, like *τρέφω* (28), they are ordinary present tenses. The sense ascribed to *ἀπωθεῖ* is also forced.

44—48 Wunder's rejection of these five verses is groundless. He sets out from the incorrect assumption that the words *ῳδῆνας αὐτοῦ* in v. 42 refer directly to the *δέλτος* (as being the cause of her anxiety), and that therefore further mention of the *δέλτος* in 46—48 is superfluous. He further objects that Deianeira ought not to speak as if her alarm arose merely from the *length* of her husband's absence (44, 45). Then verse 46 repeats the sense of 43. And the whole passage, he urges, is a weak anticipation of 155 ff. The answer is simple. Deianeira is alarmed not merely because the absence of Heracles has been long, but because, as she says, it has now lasted precisely 15 months, thus completing the term fixed by the oracle. Verse 43 expresses a surmise; verse 46 is stronger, and expresses certainty. An allusion to the *δέλτος*, without further explanation, is natural here, where she communes aloud with her own thoughts, heard only by the Nurse. It is also dramatically effective, as bespeaking the interest of the spectators for the explanation given in 155 ff.

56 f. μάλιστα δὸνπερ εἰκός "Υλλον, εἰ πατρὸς | νέμοι τιν' ὥραν τοῦ καλῶς πράσσειν δοκεῖν. The difficulty felt as to the words *τοῦ καλῶς πράσσειν δοκεῖν* has prompted various conjectures. Reiske suggested οὐ κακῶς instead of *τοῦ καλῶς*. Erfurdt, οὐ καλῶς πράσσειν δοκῶν. Heath, νέμειν τιν' ὥραν τοῦ καλῶς πράσσειν δοκεῖ: and so Wecklein (*Ars Soph. etm.* p. 36), only with δοκοῦ.

Other critics have proposed still bolder remedies; as Faehse, οὐ καλῶς πράσσειν ὀκνεῖν: Meineke, τοῦ καλῶς πράσσειν, μολέν (depending on *εἰκός*): Nauck, τοῦ καλῶς πεπραγέναι: Dindorf, τόνδ' ὑποστῆναι πόνον.

76 ἔλειπε. This imperfect has been explained as implying that the operation of the act continues; *i.e.*, Deianeira still has the tablet. Cp. Il. 2. 106 f. Ἀτρεὺς δὲ θυρῆσκων ἔλιπεν (the sceptre) πολύάριψι Θυέστη: αὐτὰρ οἱ αὐτεὶ Θυέστη Ἀγαμέμνονι λείπε φορῆναι. Here λείπε, as distinguished from ἔλιπεν, has been said to imply that Agamemnon still wields the sceptre. So, again, in Od. 11. 174, εἴπε δέ μοι πατρός τε καὶ νιέος, οὐ κατέλειπον, the imperf. has been regarded as implying that Laertes and Telemachus still lived.

But in *Od.* II. 86 τὴν ζωὴν κατέλειπον refers to the dead Anticleia. And no theory of this kind applies to *Il.* 22. 226 ἡ δὲ ἄρα τὸν μὲν ἔλειπε, κυχήσατο δὲ Ἐκτόρα δῖον, where the imperf. differs from the aor. only as meaning, ‘proceeded to leave.’ The fact seems to be that metrical convenience had much to do with the epic usage of ἔλειπον, and that, so far as the epic poet consciously distinguished it from ἔλιπον in the examples just quoted, the distinction was simply that the imperf. pictured the *process* of leaving. The Attic poets modelled their usage of ἔλειπον on the epic,—profiting by the metrical convenience, and feeling that they had good warrant: so Aesch. *Ag.* 607 οἴανπερ οὐν ἔλειπε: and more strikingly, Eur. *Andr.* 1205 ὁ φίλος, ἔλειπες ἐν δόμοις μὲν ἔργημον.

For analogous uses of the imperf. in epic narrative, cp. *Il.* I. 465 f. (*μίστυλλον* co-ordinate with *ἀπτησαν*): *ib.* 437 ff. (*βαῖνον* with *βῆ*): 2. 43 ff. (*βάλλετο* with *βάλετο*): 7. 303 ff. (*δῶκε* with *δίδον*): 23. 653 ff. (*θῆκεν* with *ἔτιθει*). All these imperfects can be explained as meaning, ‘proceeded to’ do the act, ‘next,’ did it.

80 f. Other emendations of εἰς τὸν ὕστερον are, ὡς τὸν ὕστατον (Hermann): εἴτ' ἐσ τὸν ὕστερον (Blaydes): εἰς τὸ φέρτερον (Wecklein, *Ars* p. 59): εἰς καλὸν τέλος (G. Wolff): εἰς τὸ καρτερὸν (*ap.* Nauck, 3rd ed., 1864, p. 146).

Wecklein, in his edition, keeps εἰς τὸν ὕστερον, but changes τὸν λοιπὸν ἥδη to χρόνον τὸν ἐνθει. Nauck would reduce the two verses to one, thus: ἦ τοῦτ' ἀντλὰς βίοτον εὐαίων' ἔχειν. Paley proposes to omit v. 80, and to read, ἦ λοιπὸν ἥδη βίοτον εὐαίων' ἔχειν.

83—85 Bentley was the first to reject v. 84, as most editors now do. Nauck thinks that verses 84, 85 represent one original verse, which was κείνου βίον σώσαντος, ἦ ἔξολωλαμεν. The last word became ἔξολωλότος, and this generated two conjectures. (1) One conjecture assumed that the words κείνου βίον σώσαντος were spurious, and changed them to ἦ πίπτομεν σοῦ πατρός. (2) The other conjecture assumed that ἔξολωλότος was spurious, and changed it to ἦ οἰχόμεσθ' ἄμα.

Canter held that the genuine text was what I believe to have been the original form of the *interpolation*; viz., καὶ (instead of ἦ) πίπτομεν σοῦ πατρὸς ἔξολωλότος, placed after v. 85.

116 f. The reading of the MSS., οὕτω δὲ τὸν Καδμογενῆ τρέφει τὸ δὲ αὔξει βιότου πολύτονον ὀσπέρ πέλαγος | Κρήσιον, has been variously explained. (1) Hermann's earlier version was:—‘*ita quasi Creticus quidam pontus Herculem habet, augetque eius labores*’: i.e. he made βιότου πολύτονον an acc. governed by αὔξει. Afterwards, recognising πολύτονον as a nominative, he rendered:—‘*ita quasi Creticus quidam vitae laborum pontus Herculem tenet augetque, scilicet laboribus*: h. e. τὸν Ἡρακλέα τὸ μὲν πολύτονον πέλαγος τρέφει, τὸ δὲ αὔξει.’ This is not clear: but *auget laboribus* ought to mean, ‘magnifies (glorifies) by labours.’ And *τρέφει* is rendered by *tenet*, ‘holds in its midst,’ ‘surrounds.’ Similarly Prof. Campbell renders, ‘surrounds and also magnifies.’ (2) Paley thinks that βιότου πολύτονον is acc., and that τὸ (in τὸ δὲ αὔξει) belongs to that acc., and has been separated from it by ‘hyper-

thesis.' He understands:—'a sea of troubles attends upon (*τρέφει*) Heracles, and increases the trouble of his life.' But such 'hyperthesis' of the art. is impossible: *τὸ*, placed as it is here, can be only a pronoun. (3) Linwood took *κύματα* as subject to *τρέφει*, and *αὐξεῖ* (impossibly) as = *augetur*: 'thus many waves attend upon Heracles, and it (*τὸ δέ*),—the troublous sea of his life,—is increased.' (4) Shilleto (*ap. Pretor*) proposed to read *βίον* instead of *βιότου*, and to explain thus:—'there is the likeness of a Cretan sea (*ώσπερ πέλαγος Κρήσιον*) in one quarter (the implied *τὸ μὲν*) surging round the son of Cadmus; while in another (*τὸ δ'*) it swells the many perils of his life.' (5) Blaydes reads *τρέφει τε καῦξει*: 'so in like manner a troublesome Cretan sea, as it were, of life sustains and strengthens the hero of Thebes.'

144—146    *τὸ γὰρ νεάλον ἐν τοιοῦτδε βόσκεται  
χώρουσιν αὐτοῦ, καὶ νὺν οὐ θάλπος θεοῦ,  
οὐδὲ ὅμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ.*

The conjectures in v. 145 have been of two classes. (1) Those which alter *χώρουσιν αὐτοῦ* only. Such are those of Reiske, *χώρους ἄνατον*: and Hermann, *χώρους, ἵν' αὐτοῦ, sc. ἔστιν, ubi sui iuris est.* (2) Those which alter more. M. Schmidt, *χώρουσιν, οὐν κάιει νὺν.* Wunder, *χώρους, ἵν' αναίνοντος.* Wecklein, *χώρους, ἵν' αὐτὸν καῖον.* Arndt, *χώρους, ἵν' αὐτ' οὐκ αἰθίνον (Mekler, αἰθρίον).* Musgrave (*inter alia*), *χώρους, ἵν' οὐ ψύχῃ νὺν.* Blaydes, *χώρους, ἵν' οὐ ψῆχος νὺν.*

166—168    *τότ' ἡ θανεῖν χρείη σφε τῷδε τῷ χρόνῳ,  
ἢ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος  
τὸ λοιπὸν ἥδη ζῆν ἀλυπήτῳ βίῳ.*

Dobree, who suspected these three verses, objected to the second and third on the ground that Deianeira is here explaining why she fears the worst; it is inappropriate, therefore, that she should refer to the possibility of a happy issue. ('In utramque partem interpretatur, et recte quidem, Deianira 76—81. Sed hic, ubi omnia pessima ominatur, inepta sunt ista 167—8.' *Adv. II. p. 39.*) But her anxiety arises from the fact that the period of fifteen months has expired. *If* Heracles had prospered, she might have expected good news ere now. She mentions both interpretations of the oracle, because they are alternative. If it has not been fulfilled in the good sense, then it must have been fulfilled in the other.

Nauck argues that her anxiety has no sufficient cause, if the oracle left her this hope; but the point is that she now doubts whether it is possible to cherish that hope any longer.

Now let us suppose that the three verses, 166—168, have been omitted, as Dobree, Nauck, and Wecklein wish. The sentence then ends with verse 165. And the question arises how vv. 164, 165 are to be construed:—

*χρόνον προτάξας, ως τρίμηνον ήνίκα  
χώρας ἀπείν κανιαντος βεβώς.*

Wecklein would render:—'having prescribed the time, (namely) when he should have been absent *about* (*ως*) three months,' etc. The alter-

native would be a harsh one, viz. to take ὡς as ὅτι, and to suppose an ellipse of δέοι γίγνεσθαι ταῦτα or the like. In any case, if the sentence ended with v. 165, Deianeira would represent Heracles as having said simply,—‘If I do not return at the end of fifteen months, consider me dead, and divide my property.’ What he actually said, according to the traditional text, was: ‘If I do not return at the end of fifteen months, consider me dead, and divide my property; for, at the end of that period, I shall either die, or enter on a peaceful life.’ Heracles himself says (1171) that he had expected the oracle to be fulfilled in the better sense,—κἀδόκουν πράξειν καλῶς. And Deianeira has already said that the oracle which he communicated to her spoke of these alternatives (79—81). Here, then, where she is giving the Chorus a full account of the situation, it is indispensable that she should refer to both possibilities. The genuineness of verses 166—168 appears not merely from the grammatical context, but from considerations of dramatic fitness.

It may be added that the words in 169, *τοιαῦτ’ ἔφραξε κ.τ.λ.*, would be misleading, if vv. 166—168 did not precede them. Dobree’s remark, that the choral ode which begins at v. 821 shows no knowledge of 166—168, is unwarranted. The phrase in which the Chorus there refers to the purport of the oracle, ἀναδοχὰν τελεῖν πόνων (825), suits both the brighter and the darker sense of ‘rest from labour.’

196 f.      *τὸ γὰρ ποθοῦν ἔκαστος ἐκμαθεῖν θέλων  
οὐκ ἄν μεθέέτο, πρὶν καθ’ ηδονὴν κλύειν.*

The schol.’s comment is simply, *τὸ γὰρ ποθοῦν τὸ ποθούμενον*. He understood, then, ‘Each man wishing to learn what is desired by him.’ This interpretation has often been accepted by modern critics. Wunder refers to *O. C.* 1220, arguing that if there *τοῦ θέλοντος* means *τοῦ θελήματος*, so here *τὸ ποθοῦν* could mean *τὸ πόθημα*, = *τὸ ποθούμενον*. In *O. C.* 1220 Reiske’s emendation, *τοῦ δέοντος*, is clearly right. Even, however, if *τοῦ θέλοντος* were sound, it would be irrelevant. *τὸ θέλον*, like *τὸ βουλόμενον* (*Thuc.* 1. 90), would mean properly, ‘that within one which wishes,’—the feeling, not the object, of wish. It would not help to show that *τὸ ποθοῦν*, the feeling of desire, could stand for *τὸ ποθούμενον*, the object. Sentences might be framed in which the difference between *τὸ ποθοῦν* and *τὸ ποθούμενον* would not affect the general meaning: e.g., *τὸ ποθοῦν αὐτῶν καλόν ἔστιν*. But here, where the words *ἐκμαθεῖν θέλων* express the *feeling of desire*, and point distinctly to *its object*, *τὸ ποθοῦν* could not replace *τὸ ποθούμενον*.

Two other explanations of the vulgate may be noticed. (1) Hermann rendered 196 thus: ‘*quod plenum est desiderii (populum intelligit) unoquoque rem cognoscere cupiente.*’ That is, *τὸ ποθοῦν* = ‘the inquisitive crowd,’ and *ἔκαστος ἐκμαθεῖν θέλων* stands in partitive apposition. Linwood’s view is similar. Shilleto, too, explained *τὸ ποθοῦν* as = *οἱ ποθοῦντες*. This furnishes a simple solution of the grammatical difficulties. But it is hardly conceivable that Sophocles should have used the abstract *τὸ ποθοῦν* in the sense of *ὁ ποθῶν λεώς*.

(2) Mr Blaydes suggests that *τὸ ποθοῦν* may be taken as an accusative, governed by *μεθέέτο*: ‘for each person, wishing to learn, refuses *τὸ*

*part with his desire (to learn)'* But *μεθέντο* would require the genitive, *τοῦ ποθῶντος*. We might, indeed, conjecture *μεθείη*. There can, however, be little doubt that with *οὐκ ἀν* *μεθέντο* we must understand *αὐτοῦ* (*i.e.* *τοῦ Δίχα*): the whole context shows this.

Emendations of v. 196 have been numerous. That of E. Thomas, *τὰ γὰρ ποθεῖν*, has been noted in the commentary. The others fall under two classes.

I. Those which retain some part of *ποθῶ*. (1) Wecklein reads, *οὐ γὰρ ποθῶν ἔκαστος ἐκμαθεῖν κυρεῖ*, ascribing it to Subkoff. Then *οὐκ ἀν μεθέντο* will govern a neuter *αὐτοῦ* understood. (2) Wecklein in *Ars Soph. em.* p. 26: *δὲ γὰρ ποθῶν ἦν πᾶς τις ἐκμαθεῖν θέλων*. (3) O. Hense: *τὰ γὰρ ποθούμει ὅστις ἐκμαθεῖν θέλει*.

A possibility, which I have not seen mentioned, is *δὲ γὰρ ποθοῦσ' ἔκαστος ἐκμαθεῖν θέλων*. Instead of *θέλοντες...μεθέντο*, the singular might have come in under the influence of *ἔκαστος*. Another possibility would be, *οὐ γὰρ ποθῶν...θέλων*.

II. Other emendations discard the verb *ποθῶ* altogether. (1) Blaydes: *ἀλλὰ γὰρ πέπονθ*. (2) F. W. Schmidt: *τὰ γὰρ φλάων*. (3) Nauck: *τὰ γὰρ παρόνθ' ἔκαστος ἐκμαθεῖν ποθῶν*. (4) M. Schmidt (*ap.* Wecklein, *Ars* p. 26): *οὐθούνεχ' ὥν ἔκαστος ἐκμαθεῖν θέλοι*.

322 f.      οὐ τὰρ τῷ γε πρόσθεν οὐδὲν ἔξ ἵσου  
χρόνῳ διήσει γλώσσαν.

The traditional reading in 323, *διοίσει*, has been explained as follows. (1) Passow: *linguam in ore movere*: whence Liddell and Scott, 'set her tongue in motion.' So Linwood, and Pretor. (2) Neue and Ellendt: 'will bring out' the tongue, from between the lips. So Campbell, though doubtfully. (3) Blaydes: 'will continue to carry the same tongue as hitherto.' (4) Hermann: 'will not be different as to speech, but true to her previous behaviour.'

The scholiast has:—*ἐὰν αἰδούμενη σε φθέγξηται, κατ' οὐδὲν ἄρα ἔξ ἵσου τῷ πρόσθεν χρόνῳ προκομίσειεν <ἀν> αὐτῆς τὴν γλῶτταν τὸν γὰρ πρὸ τοῦ χρόνον ἐσώπα*. His text in v. 322, then, was the same as ours; but we cannot be sure whether, in v. 323, it was *διοίσει* or *διήσει* that he paraphrased by *προκομίσειεν*.

The following conjectures may be mentioned. (1) Paley, *διοίξει*. (2) D. S. Margoliouth: *οὐ τὰρ τῷ γε πρόσθεν οὐδὲν ηξίον | χρόνῳ διορίσαν γλώσσαν ητις οὐδαμὰ | προσφηνεν κ.τ.λ.* The *ηξίον* is ingenious; but *διορίσαν* is an impossible word in this context. (3) Hense supposes that v. 322 is mainly an interpolation. He would fuse verses 322 and 323 into one, by reading *οὐ τὰρ ἀνοίξει γλώσσαν κ.τ.λ.* (4) Nauck would do likewise: he suggests *ποῦ γὰρ διήσει (or οὐ τὰρ λύσει) γλώσσαν*.

419 ἦν ὑπ' ἀγνοίας ὄρρεις. In Schneidewin's conjecture, *ἦς σύ γ' ἀγνοεῖς γονάς*, the *σύ γ'* comes awkwardly after *οὐκονν σὺ ταύτην*. Nor is *γονάς* very near to *ὄρρεις*: though it might be suggested that *γονάς* was first corrupted to *σποράν* through the transcriber's eye wandering to *σποράν* in 420. Still less satisfactory is Reiske's *ἦν ὑπ' ἀγνοίᾳ στέγεις*, or Meineke's *ἦν σύ γ' ἀγνοεῖν λέγεις*.

**476 δ δεινὸς ζμερος.** Those who understand these words to mean merely, ‘very’ (or ‘most’) ‘potent love,’ can appeal to a number of passages in which the article has been similarly regarded as merely strengthening an adjective,—usually **δεινός**. But these passages do not seem to establish the supposed usage. In all of them the article can be explained as referring to something previously mentioned or implied.

The examples may be divided into two classes. I. Those in which such a reference is manifest. 1. *Ai.* 1226 τὰ δεινά ρήματ', ‘those terrible words.’ 2. *O. C.* 1392 τὸ δεινὸν μῆσος, ‘that terrible hatred.’ 3. *Eur. I. T.* 924 τὰ δεινὰ δὲ ἔργα πῶς ἔτλης μητρὸς πέρι; ‘those terrible deeds.’ II. Examples in which such a reference is less obvious, yet may naturally be supposed. 1. *Ai.* 312 ἐπειτ' ἐμοὶ τὰ δεῖν' ἐπηπείλησο' ἐπη, ‘those dread threats (which haunt my memory):’ cp. *Ant.* 408 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένο. 2. *Ai.* 650 ἔγω γάρ, ὃς τὰ δεῖν' ἐκαρτέρουν τότε, ‘who was so wondrously firm then.’ 3. *Eur. Ph.* 180 ποῦ δέ, ὃς τὰ δεινὰ τῇδε ἐφυβρίζει πόλει | Κατανεύς; ‘those dread vaunts’ (of which we have heard). 4. *I. T.* 1366 ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων,—‘those dread blows,’—which the speaker had experienced. 5. *Or.* 1554 τὰ δεινὰ καὶ δραστήρια | δισσοῖν λεόντοιν, ‘the dread and forceful deeds.’ 6. *Ar. Ran.* 796 ἐνταῦθα δὴ τὰ δεινὰ κινηθήσεται, ‘that terrible strife’—already indicated.

In the following examples the adjective is not **δεινός**. The first two of them belong to class I., and the third to class II. 1. *Ai.* 1107 τὰ σέμν' ἐπη, ‘thy proud words.’ 2. *Ar. Ran.* 882 νῦν γὰρ ἀγών σοφίας ὁ μέγας χωρεῖ, ‘that great contest’—already mentioned. 3. *Aesch. Th.* 283 ἀττηρέας ἔχθροισι τὸν μέγαν τρόπον, ‘to match the attack of the foe on this great scale’ (Verrall)—referring to the previous description of the Argive warriors.

**511 παλίντονα.** This epithet is given to the bow, not only when strung and bent (*Il.* 8. 266, 15. 443), but also when unstrung (*Il.* 10. 459, *Od.* 21. 11 and 59: *Hom. hymn.* 27. 16). Herodotus describes the Ἀράβιοι of Xerxes as armed with τόξα παλίντονα μακρά (7. 69). Thus it appears that the epithet referred to the form of the bow, and not to its being ‘drawn back’ in shooting, nor to its ‘springing back’ after the shot.

Stein, on the passage of Herodotus just noticed, holds that the παλίντονα τόξα there mentioned had a double curve in the direction contrary to that in which the archer bends the bow when shooting, . Thus the παλίν in the compound,—‘back,’—would mean, ‘against the direction in which the archer bends the bow’; and this seems to be what the schol. on *Il.* 8. 266, explaining παλίντονα, means by εἰς τούπισσα τεινόμενα. The effect of such a curvature would be, of course, a great increase in the propelling force of the bow. Another form of the παλίντονα τόξον had a single outward curve, . (See Rich, s. v. ‘arcus.’)

The ordinary Greek bow, as described in *Il.* 4. 105—126, consisted of two horns, joined in the middle by a straight handle (*πῆχυς*, *Il.* 11. 375). Such a bow would be properly called παλίντονον when the ends of the horns curved outwards.

Schneidewin and others illustrate *ταίντρον* by quoting Attius 545 (Ribbeck) *reciproca tendens nervo equino concita | tela.* But there *reciproca tela* are the arrows which, after having been drawn towards the archer, *dart back* when released from his hand.

526 † ἐγώ δὲ μάτηρ τὸν οἶνον φράζω. The schol. has:—ἐγώ δὲ μάτηρ μὲν] ἐγώ φησὶν ἐνδιαθέτως ὥστε μάτηρ λέγω· ἐγώ παρεῖσα τὰ πολλὰ τὰ τέλη λέγω τῶν πραγμάτων: ‘I speak (she says parenthetically) as a mother. Omitting the details, I relate the end of the affair.’

The second of these sentences has plausibly been regarded as distinct in origin from the first, and as a paraphrase of a reading different from that of the traditional text. That reading, it is said, must have contained some word or phrase which the scholiast could represent by *τὰ τέλη λέγω τῶν πραγμάτων*. The inference is not, in my opinion, by any means a certain one. When we remember how strained, or even absurd, the interpretations found in scholia sometimes are, it seems rash to affirm that a scholiast was incapable of explaining the traditional reading, ἐγώ δὲ μάτηρ μὲν οἴα φράζω, by *τὰ τέλη λέγω τῶν πραγμάτων*. The notion in his mind would be that of a mother who, in telling a story to young children, gives them the pith of it, without too many details, such as might confuse or weary them. However, I readily grant that the hypothesis founded upon *τὰ τέλη* is a natural one. It has prompted the following conjectures:—(1) Hermann (formerly), ἐγώ δὲ τέρθρα μὲν οἴα φράζω, ‘I tell what the issues (were).’ (2) Hartung, ἐγώ δὲ τὰ τέρματα οἴα φράζω, ‘I relate the end alone.’ (3) Wecklein, ἐγώ δὲ μάν τέρματα οἴα φράζω.

The last is the best. But there is still no intelligible connection between this verse, and those which immediately follow it, τὸ δὲ ἀμφιεῖ-  
κητον ὅμμα νύμφας | ἐλεινὸν ἀμμένει. The same objection (to speak of  
no other) applies to Hermann's later reading, ἐγώ δὲ ὁ μαρτῆ μὲν οὐα  
φράζω ('I relate concisely,—*coniunctim et summatim*,—what happened'): and to that of Mr Blaydes, ἐγώ δὲ ματρὸς κλύνοντα φράζω, 'I tell what I  
heard from her mother.'

562 τὸν πατρῷον ἡγίκα στόλον  
ξὺν Ἡρακλεῖ τὸ πρώτον εὖνις ἐσπόμην.

No emendation yet proposed appears probable. Blaydes writes, with Herwerden, *τὸν πατρῶν...ἐς δόμον*, referring it to Argos. But *στόλον* would hardly have arisen from *ἐς δόμον*.

I would rather suggest  $\tauὴν πατρῷον\ldots\epsilon\acute{s} πόλιν$  (for  $πατρῷος$  as fem., cp. 478), and suppose that the corruption began through  $\tauὴν$  becoming  $\tauὸν$  under the influence of  $πατρῷον$ : when  $\eta\acute{n}\iota\acute{k}\epsilon\acute{s}$   $\epsilon\acute{s} πόλιν$  might have become  $\eta\acute{n}\iota\acute{k}\alpha\sigma\tauόλον$ .

Hartung re-writes the words thus:—*πατρὸς ἡγίκα στόλου δίχα.*

The schol. has:—*ἡγίκα οὖν καταλιπούσα τὸν οἶκον τοῦ πατρὸς ἔρημος ἐπηκολούθησα τῷ Ἡράκλει.* At first sight this paraphrase favours Wecklein's view that a verse, containing the notion *λιπούσα*, has dropped out after v. 562. But the schol.'s explanation refers, I suspect, to the corrupt variant *πατρώψων...στόλων* found in A (and retained in the Aldine

text), and his *καταλιποῦσα* represents the effect of joining *εὗνος* (which he took as = 'bereaved,' not as = 'bride') with that genitive. It is no objection to this view that the sing. *στόλον* occurs in the lemma, and in the earlier part of the schol., which may be from a different hand: *στόλον φησὶ τὸ πλῆθος τῶν ἐν τῇ οἰκίᾳ δούλων τε καὶ ἀδελφῶν*, i.e. 'the household' (= *τὸν οἶκον* in the schol.'s paraphrase quoted above).

638 f.

ἢνθ' Ἐλλάνων ἀγοραὶ<sup>1</sup>  
Πυλάτιδες κλέονται.

The received view has been that the *ἐαρινὴ πυλαία* was held at Delphi, and the *ὄψωρινή* at Anthela. That there was an autumn meeting at Anthela is certain: thus Theophrastus, speaking of the white hellebore, which ripens in autumn (*ώραιος μετοπώρου*), says that the people about Mount Oeta gather it *πρὸς τὴν πυλαίαν* (*Hist. Plant.* 9. 10. 2). But Hypereides (*Eριταρ. c. 8*) proves that then (322 B.C.) the Amphictyons met at Anthela in the spring also. He is speaking of those who fell at Lamia, a few miles N. of Thermopylae. Their valour will be recalled by the Amphictyons, he says, twice a year, when they visit that region: *ἀφικνούμενοι δις τοῦ ἑναυτοῦ εἰς τὴν πυλαίαν...ἄμα γάρ εἰς τὸν τόπον ἀθροισθήσονται, καὶ τῆς τούτων ἀρετῆς μνησθήσονται.*—Autumn, no less than spring, synods at Delphi are attested by inscr. of the Macedonian period (*Curtius, Anekd. Delph.* 40, 43, 45). Possibly meetings (not necessarily of the same scope) were held in both places at both seasons. (Cp. Schaefer, *Dem.* III. 2. 343.)

661 f.

τᾶς πειθοῦς παγχρίστῳ  
συγκραθεῖς ἐπὶ προφάσει θηρός. (So the MSS.)

Two classes of conjectures may be distinguished here.

I. Those which retain both *παγχρίστῳ* and *συγκραθεῖς*.

(1) Hermann receives *φάρον* in place of *θηρός*, changes *τᾶς* to *τᾶ*, and construes *πανάμερος* in 660 with *συγκραθεῖς*: 'reconciled to her, for all days to come, by the device (pretext) of Persuasion's well-anointed robe.'

(2) Blaydes reads *τῷ πειθοῦς παγχρίστῳ συγκραθεῖς | πέπλῳ προφάνσει θηρός*, 'having been brought into close contact with Persuasion's well-anointed robe, in accordance with the prediction of the Centaur.' He does not explain how the metre is to be reconciled with that of 653 f.

(3) Campbell, leaving the ms. text unaltered, takes *παγχρίστῳ* as a subst., and *προφάσει* as = 'precept.' 'Steeped in the full anointing of persuasion by the Centaur's precept.'

(4) Pretor reads: *τᾶς πειθοῦς παγχρίστῳ | συγκραθεῖς παρφάσει θηρός*. By *παρφάσει* he understands the *influences* of the philtre; 'reconciled by the gentle influences of the Centaur's well-steeped charm.'

(5) Whitelaw, in the Notes to his Translation of Sophocles (p. 438), suggests the dat. *φάρῃ* (instead of *θηρός*), to agree with *παγχρίστῳ*, while *ἐπὶ προφάσει*, 'under a pretext,' is taken separately:—i.e., 'brought by a

pretext under the power of the robe which Persuasion has anointed.' But θηρός was less likely to arise from φάρει than from φάρους.

## II. Conjectures which omit παγχρίστω.

(1) Dindorf, giving ἐπιπόνων ἀμερᾶν in 654, alters προφάσει to προφάνσει, and reads: τὰς πειθοῦς συγκραθεὶς | — — — ἐπὶ προφάνσει θηρός. To fill the lacuna he suggests ἐμύστοις,—ἐμύστα (φάρμακα) being ointments spread on lint.

(2) Wecklein: τὰς πειθοῦς συγκραθεὶς | ἐνδυτοῖς ἐπὶ προφάσει θηρός, 'brought into contact with the garment of persuasion, through the Centaur's agency,' i.e., on occasion given by him.

836 f. δεινοτάτῳ μὲν ὑδρας προστετακὼς | φάσματι.—προστετακὼς has been regarded as indicating that φάσματι has displaced some word denoting the *venom* of the hydra. And this view is apparently confirmed by the schol.: προσκεκολλημένος τῷ ἴῳ τῆς ὑδρας. Another schol. has:—φάσματι τουτέστι τῷ ἴματι τῷ κεχρισμένῳ τῷ φαρμάκῳ τῆς ὑδρας, τουτέστι τῇ χολῇ. This second scholium suggests, like the first, that the scholiast read, not φάσματα, but a word which he could interpret by φαρμάκῳ or ἴῳ. Suppose, for instance, that this word was χρίσματι. The scholiast means that the allusion is to the robe anointed with this χρίσμα. Whatever the word may have been, it certainly was not one which directly expressed the idea of 'robe': for then the scholiast could have written at once, κεχρισμένῳ τῇ χολῇ τῆς ὑδρας, instead of, κεχρισμένῳ τῷ φαρμάκῳ τῆς ὑδρας, τουτέστι τῇ χολῇ.

The following substitutes for φάσματι have been proposed. 1. νάματι, 'stream,'—the venom which flowed from the hydra. Wunder, who suggests this, refers to Hesychius, νῆμα: ὕδωρ. ὑφάσμα (a confusion of νῆμα with νάμα). He thinks that here, too, νάματι was confused with νήματι, and explained by a gloss ὑφάσματι, whence φάσματι. Hartung adopts νάματι. It is certainly the most ingenious emendation hitherto made.

2. στάγματι, Wakefield. Cp. Aesch. *Pers.* 612, etc.
3. χρίσματι, Blaydes: who also suggests βάματι.
4. φλέγματι (inflaming poison), Heimreich. Mekler, in the Teubner ed. of Dindorf (1885), adopts this.

5. βάσματι, 'moisture' (βάινω), Hermann. The word occurs only in Athen. p. 542 C βάσματά τε μύρων ἐπιπτεν ἐπὶ τὴν γῆν,—quoted from Duris (Δοῦρις), who wrote in the second half of the 4th cent. B.C.

6. I had thought of φύρματι, i.e. the hydra's venom mingled with the Centaur's blood. The word is used by Nicander *Ther.* 723 of what oozes from a poisoned body. But, as the commentary has shown, I believe φάσματι to be sound.

839 f. Νέστον ὑποφόνια δολιόμυθα κέντρ' ἐπιζέσαντα.—The critics whose views are noticed below agree in rejecting Νέστον as an interpolation.

(1) Hermann reads ὑπόφονα δολιόμυθα κέντρ' ἐπιζέσαντα, and, in the corresponding place of the strophe (830), ἔτι ποτ' ἔτ' ἐπίπονόν <γ> ἔχοι θανὼν λατρείαν. The γ' was inserted by Brunck. But here, where

it can only emphasise the adjective, it is intolerably weak. Campbell also reads thus, only writing ὑποφόνια δολόμυθα.

(2) Schneidewin: φόνια δολιόμυθα κέντρ' ἐπιζέσαντα, and in 830 ἔτι ποτ' ἔτι πόνων ἔχοι θανῶν λατρείαν. The substitution of ἔτι πόνων for ἔτι ἐπίπονον is Wunder's.

(3) Dindorf holds that the words Νέσσους θ' ὑπο in the MSS. conceal the word θηρὸς, of which θ' ὑπο was a corruption and Νέσσουs an explanation. He further assumes that the two next words in the MSS., φόνια δολόμυθα, are interpolations, ‘pro uno adiectivo, quod haud dubie ὀλόεντα fuit.’ Accordingly he reads, θηρὸς ὀλόεντα κέντρ' ἐπιζέσαντα: and in 830, ποτ' ἔτι ἐπίπονον (deleting the ἔτι before ποτ').

(4) Wecklein: φόνια δολιόμυθα κέντρ' ἐπιζέσαντα. In 830 he reads ἔτι ποτ' ἐπίπονον δέχοιτ' ἄνω [for ἔχοι θανῶν] λατρείαν, omitting the ἔτι after ποτ'.

853 ff. The traditional text gives:—

ἔρρωγεν παγὰ δακρύων κέχυται νόσος, ω πόποι, οἷον ἀναρσίων  
οὐπω ἀγακλειτὸν Ἡρακλέους ἐπέμολε πάθος οἰκτίσαι.

And in the strophe, vv. 841 ff.,

ῶν ἄδ' ἀ τλάμων ἄοκνος, μεγάλαν προσορώστα δόμοις βλάβαν  
νέων ἀσσόντων γάμων, τὰ μὲν οὖ τι προσέβαλε· τὰ δ' ἀπ' ἀλλόθρου, etc.

Thus the words ὕν ἄδ' ἀ τλάμων ἄοκνος, μεγάλαν προσορώστα δόμοις correspond metrically with ᔁρρωγεν παγὰ δακρύων κέχυται νόσος, ω πόποι, οἱ |. So much is certain: there is no doubt as to these portions of the text. Again, the words προσέβαλε, τὰ δ' ἀπ' ἀλλόθρου correspond metrically with ἐπέμολε πάθος οἰκτίσαι: and in neither place is the reading doubtful.

The textual problem is therefore limited to this: How are the words βλάβαν | νέων ἀσσόντων γάμων τὰ μὲν οὖ τι to be metrically reconciled with [οἱ]ον ἀναρσίων | οὐπω ἀγακλειτὸν Ἡρακλέους?

Hermann reads οἷον οὐδ | ἀναρσίων instead of οἷον ἀναρσίων | οὐπω, and places Ἡρακλέους before, instead of after, ἀγακλειτὸν (which he changes to ἀγάκλαντον). Thus βλάβαν | νέων ἀσσόντων γάμων | τὰ μὲν οὖτι = [οἱ]ον οὐδ | ἀναρσίων Ἡρακλέους | ἀγάκλαντον.

Campbell follows Hermann, except that he reads οὐδ instead of οὐδ, and retains ἀγακλειτόν.

But the view that Ἡρακλέους is a gloss has prevailed, and with good reason, among recent critics. The emendations which presume this follow one of two methods, as has been noticed in the commentary.

I. To insert a long syllable, beginning with a vowel, before ἀναρσίων, and an iambus between οὐπω and ἀγακλειτόν. Thus G. H. Müller, whom Nauck follows, writes: οἷον <ἐξ> | ἀναρσίων οὐπω <ποτ' ἄνδρ> ἀγακλειτόν = [δόμοις] βλάβαν | νέων ἀσσόντων γάμων τὰ μὲν οὖ τι.

II. To write δόμοις, with Triclinius, instead of δόμοις, in 842, and to obtain a metrical equivalent for ἀσσόντων γάμων by making some addition to οὐπω. Thus Dindorf writes, οὐπτα <Ζηνὸς κέλωρ>. The word κέλωρ, ‘son,’ occurs in Eur. *Andr.* 1033. Wecklein writes, οὐπω <θείαν βίαν>. Dindorf's conjecture fails to explain why the gloss Ἡρακλέους

is in the genitive case: Wecklein's does explain that; but the words *θέιαν βίαν* could not, without some further definition (such as *τοῦδε*), denote Heracles. The emendation which I suggest, *ἀναρσίων < ὑπέ>* *οὐπω < τοῦδε σῶμα>* *ἀγακλειτόν*, at least accounts for *Ἡρακλέους* (as a gloss on *τοῦδε*), clears up the construction of *ἀναρσίων*, and is Sophoclean in respect to the periphrasis with *σῶμα*.

903 ἐνθα μή τις εἰσίδοι, 'where no one should behold.' The steps by which this construction has grown out of the 'deliberative' may be represented as follows.

(1) *οὐκ οἶδεν ὅπου οἰκῇ*, 'he does not know where to live.' The clause *ὅπου οἰκῇ* is 'deliberative': it corresponds with the direct *ποῦ οἰκῶ*; (subjunct.) 'where am I to live?'

(2) *οὐκ ἔχει ὅπου οἰκῇ*, 'he has not where to live.' The clause *ὅπου οἰκῇ* is still properly deliberative, as in no. 1. But it has now come nearer to the character of a final relative clause. And it would be already a final relative clause, if the word *τόπον*, for instance, were inserted after *ἔχει*: 'he has not a place in which to live.'

(3) *ἔχει ὅπου οἰκῇ*, 'he has a place in which to live.' The clause *ὅπου οἰκῇ* has now lost its original 'deliberative,' or interrogative, character altogether. It has become a final relative clause.

(4) Then comes the further development:—*ἔρχεται ὅπου οἰκῇ, ηλθεν* *ὅποι οἰκοίη, ἔκρυψεν ἑαυτὴν* *ἐνθα μή τις εἰσίδοι*, instead of the normal *οἰκήσει, ὄψεται*.

911 καὶ τὰς ἀπαιδας ἐς τὸ λοιπὸν οὐσίας. (MSS.)

A. The following explanations of the traditional text have been given.

(1) The scholium is as follows:—*ἐπεὶ μηκέτι ἔμελλεν παῖδας τίκτειν* *ἥτοι σχήσειν* *ὅτι τοῦ λοιποῦ οὐ γενήσονται συνονοσίαι πρὸς τὸν Ἡρακλέα εἰς* *παιδοποιάν* *οὐσίας δὲ κοίτας, συνονοσίας*. It may be that the sentences beginning respectively with *ἐπεὶ* and *ἥτοι* represent two originally distinct scholia. If so, the monstrous interpretation, according to which *οὐσίας* stands for *συνονοσίας*, and means 'conjugal intercourse,' belongs to the second scholium only. The first, *ἐπεὶ...σχήσειν*, may have assumed the literal sense to be, 'her henceforth childless *existence*.' That sense is, indeed, at once excluded by the plural number: no example has been, or could be, produced in which *οὐσίαι* refers to a single existence. It would be necessary, for this sense, to alter at least *τὰς ἀπαιδας* into *τῆς ἀπαιδος* (depending on *δαίμον* l. 910). But at this moment, and under the circumstances in which she is placed, the poet certainly cannot have intended her to lament that she is not destined to bear any more children.

(2) Prof. Campbell, who keeps *τὰς ἀπαιδας οὐσίας*, and renders, '*her childless existence*', endeavours to avoid this difficulty by giving a figurative sense to *ἀπαιδας*. She means that her children (no less than her husband) are *lost to her*; i.e., for ever estranged from her. And *ἐς τὸ λοιπὸν* can be said, though she is just about to die, because the loss of her children's love 'would not be repaired after her death.' Prof.

Campbell further suggests that *ἐσ τὸ λοιπὸν* may be excused on the ground that ‘she is speaking to the servants, who know nothing of her intended death, but are ready to sympathise with her in her desolation. She may be imagined saying to them, “Behold, I am a childless woman for evermore!”’. That is, *ἐσ τὸ λοιπὸν* might be taken by *them* to mean, ‘in my life henceforth’; whereas in her thought it means, ‘even beyond the grave.’ If this be indeed what the poet meant, it will be admitted that he has chosen a remarkably obscure way of saying it. Nor would such a reference to the loss of her children’s affection have any special appropriateness in this context.

(3) Schneidewin notices another interpretation, according to which *ἀπαιδας οὐσίας* means, *opes quae non augentur*,—*ἀρόκος*: ‘the property which is thenceforth to have no increase.’ It does not appear what precise sense was attached to this strange version. Here, again, the plural *οὐσίας* would be admissible only if several properties were meant, as in Eur. fr. 356 (if the word be sound there), *τὰς οὐσίας γὰρ μᾶλλον η̄ τὰς ἀρπαγὰς | τημάν δίκαιον*.

B. The proposed emendations are of two classes,—those which retain the word *οὐσίας*, and those which alter it.

I. 1. Wecklein: *τῆς ἀκηδοῦν...οὐσίας* (depending on *δαίμον'* in 910): ‘(the fortune) of the household which must thenceforth be neglected.’ 2. Nauck: *τὰς ἀπάτορας...οὐσίας*. 3. Hartung: *τὰς ἀπάρτας* (or *-ovs*)...*οὐσίας*, ‘the household over which she thenceforth resigned the rights of a mistress.’ 4. Hermann: *τὰς δίπαιδας...οὐσίας*, ‘the property which will be shared between the children of two marriages,’—viz., between her own children, and a child (by Heracles) whom Iolè will bring forth. (Cp. v. 536.)

II. 1. Reiske: *τὰς ἀπαιδας...εστίας* (plur. for sing., like *focos*). 2. Kolster and Köchly (*ap. Hartung*, p. 197): *παιδάς τ' ἀπαιδας ἐσ τὸ λοιπὸν ᾧς ἴδοι*.

1019 f. *σοὶ τε γὰρ ὅμμα | ἔμπλεον η̄ δι' ἐμοῦ σώζειν.* (MSS.)

A. Proposed explanations of the traditional text.

1. Schol.: *σὺ δὲ σύλλαβε] σὺ γὰρ νέος εἶ καὶ ὁξύτερόν σοι τὸ ὅμμα πρὸς τὸ σώζειν τὸν πατέρα μᾶλλον η̄ δι' ἐμοῦ.—ἔμπλεον] ὁξύτερον.* That is: ‘Your eye is *quicker* for the purpose of saving him *than* (that you should need to save him) by my help.’ The separate scholium, which explains *ἔμπλεον*, not by *οξύν*, but by *οξύτερον*, seems to indicate that it was associated with *πλέον*, and explained, in some perverse fashion, as a comparative. If this be so, the scholiast’s interpretation is really distinct from the following, which obtains the same sense.

2. Whitelaw (Translation, Notes, p. 440). *ἔμπλεον*, lit. ‘full,’ means ‘undimmed,’ ‘clear’: *η̄ = μᾶλλον η̄* (as *η̄ περ* follows an adj. of the positive degree in Her. 9. 26, etc.). The construction is condensed from *ἔμπλεον (ῶστε) σώζειν τὸν πατέρα (μᾶλλον) η̄ (ῶστε αὐτὸν) δι' ἐμοῦ (σώζεσθαι)*: ‘your eye is undimmed for the purpose of saving him,—too much so (that he should have to be saved) by my means.’ Or, as it is rendered

by Mr Whitelaw at p. 297 : 'with youthful sight | Undimmed—thou, where I fail, canst aid.'

3. Pretor also takes ἔμπλεον as 'undimmed,' and ἡ as = μᾶλλον ἡ, but gives a different (and surely dubious) sense to δι' ἐμοῦ : 'For thou hast an eye to save him clearer than is *at my command*.'

4. Campbell, taking ἡ as = μᾶλλον ἡ, supposes that ὅμμα is 'put by synecdoche for keenness of the faculties generally.' He renders (the italics are mine) : 'For indeed thou hast *a fulness of resource* (ὅμμα ἔμπλεον) beyond what I can do to save him': and adds, 'τὸ δι' ἐμοῦ σωζεῖν = τὸ δι' ἐμοῦ σώζεσθαι αὐτόν.'

B. The emendations may be classed as those which retain ὅμμα and those which alter it.

I. 1. Hermann (3rd ed.) : σοί τε γὰρ ὅμμα | ἐν πλέον. He meant ἐν as = ἐνεστι, but admitted that he could give no example. He had previously conjectured ἔμπεδον.

2. Hartung : σὺ δὲ συλλαβοῦ· ὀξὺ γὰρ ὅμμα | σοὶ πλέον.

3. Seidler : σοί τε γὰρ ὅμμα | εὖ βλέπον. He thinks δι' ἐμοῦ corrupt.

4. Wecklein writes the whole passage thus :—

τούργον τόδε μεῖζον ἀν εἴη  
ἢ δι' ἐμοῦ σωκεῖν· σὺ δὲ σύλλαβε· σοὶ τε γὰρ ὅμμα  
ἔμπεδον — — — — ΥΔ. ψῶν γὰρ ἔγωγε, etc.

By substituting δι' ἐμοῦ σωκεῖν for κατ' ἐμὰν ῥώμαν, he seeks this sense :— 'This task would seem to be so great that I am not able [to do it] in my own strength (δι' ἐμοῦ).' For the lacuna he suggests ισχυραί τε χέρες.— In his *Ars Soph. em.* p. 47 he formerly conjectured, σοί γε γὰρ ὅμμα | ἔμπλεον ἡ διέπειν σωκεῖν, meaning, 'for thou hast thine eyes so full (of tears) that thou canst not perform this task (thyself)',—an apology from the πρέσβυς for taking the chief part in tending Heracles, and asking the son merely to help (σύλλαβε).

II. Emendations which alter ὅμμα.—1. Purgold : σοί τέ γε ῥώμα | ἔμπλεον ἔστιν ἐμοῦ σώζειν. He meant, 'You have more strength than I for saving him,'—incorrectly taking ἔμπλεον as a comparative.

2. Herwerden : σοί τε γὰρ ἰθμα ('step') | ἔμπεδον, ἡδὲ πλέον σωκεῖς.

3. Meineke : σὺ δὲ σύλλαβέ μοι· τὸ γὰρ ὄρμα | ἐς πλέον ἡ δίχα σοῦ σώζειν. The ἐς πλέον seems indubitably right.

4. Paley : σοί στι γὰρ ὄρμα | ἐς πλέον ἡ δι' ἐμοῦ σώζειν : 'you have too much energy to let his safety depend on me.'

5. Wunder : σοί τι γὰρ ἁμμα | ἔμπεδον ἡ δι' ἐμοῦ σώζειν : 'You can seize him so firmly that you need not to save him by my means.'

1054 πλεύμονός τ' ἀρτηρίας. In the modern sense, an 'artery' is a blood-vessel, arising directly or indirectly from the heart, and carrying blood away from it, as veins carry blood towards it. The ancients used ἀρτηρία, *arteria*, in various applications; but in all of them the term was associated with the conveyance of *air*. Hence the erroneous derivation

from *ἀήρ* and *τηρεῖν*. When the name ‘arteria’ was applied by the ancients to what is now called an ‘artery,’ the error of taking it for an air-passage arose from the fact that after death the ‘arteriae’ were found empty, while the veins were filled with blood returning from the heart.

The adjective *ἀρτήριος* (*ἀράω*, ‘to suspend’) meant ‘fitted for suspending’: and the feminine *ἀρτηρία* was used as a substantive, ‘a cord for suspending,’—*σειρά*, or the like, being understood. Then this term came to be used by physicians in certain figurative senses. (1) The name *ἀρτηρία* was given to the *windpipe*, regarded as a tube from which the lungs are, as it were, suspended. Hippocrates, the contemporary of Sophocles, uses the word in this sense; and it is the only sense which the word bears in the genuine works of Aristotle. (See Prof. Joseph Mayor’s notes on Cicero *De Nat. Deor.* 2. 55 §§ 136, 138 : vol. II. of his ed., pp. 256, 262.) Similarly the aorta (*ἀόρτη*, *δέρπω*) is so called, as being a tube or cord from which the heart depends. (2) In the plural, *ἀρτηρίαι* were the *bronchial tubes*: this use, too, is recognised by Hippocrates. After a time it was found convenient to define *ἀρτηρία*, when it meant the *windpipe*, by a special epithet. The word chosen was *τραχεῖα*, because the windpipe is externally ‘rough’ with rings of cartilage which strengthen it. The phrase *ἡ τραχεῖα ἀρτηρία* dates at least from the age of the physician Erasistratus (c. 280 B.C.).

‘Arteries’ in the modern sense, and veins, are alike called *φλέβες* by Aristotle. The physician Praxagoras of Cos (c. 310—290 B.C.) has been regarded as the first who had some notion of the true distinction (Sprengel, *Hist. de la Méd.* vol. I. p. 491). But the general conception long continued to be that which Cicero attests, *De Nat. Deor.* 2. 55 § 138, ‘*Sanguis per venas in omne corpus diffunditur, et spiritus per arterias.*

The later doctrines of the ‘arteriae,’ from Galen to Harvey, may be traced in Prof. J. G. McKendrick’s article on the ‘Vascular System,’ *Encycl. Brit.* vol. xxiv. pp. 95 ff. (9th ed.).

#### THE ORACLE AT DODONA.

**1166** M. Constantin Carapanos, when at Jannina in the summer of 1875, heard of some coins having been found in a neighbouring district, among ruins usually identified with Passaron, the chief town of the Molossi in Epeirus. He was thus led to undertake the excavations which finally established the true site of Dodona,—formerly placed by Leake and others on the hill of Kastritzá, at the s. end of the Lake of Jannina. The results obtained by M. Carapanos are given in his work, *Dodone et ses ruines* (Paris, 1878).

**1.** *Site.* Dodona stood in what is now the valley of Tcharacovista, about  $11\frac{1}{4}$  miles s.w. of Jannina. It is in the region where the N.E. corner of Thesprotia touched the N.W. corner of Molossia. As Strabo says, ‘Dodona is called Thesprotian by the tragedians (Aesch. *P. V.* 831) and Pindar, but afterwards became subject to the Molossi’ (7. 7. 4). The total length of the valley from N.W. to S.E. is about  $7\frac{1}{2}$  miles; its width varies from about half a mile to about a mile and a quarter. On the

E.N.E. side Tcharacovista is divided from the valley of Jannina by hills of which the best-known names are Manoliassa and Cosmira. On the w.s.w., it is overlooked by Mount Olytzika,—famous in the ancient world as Tomāros,—which attains a height of 6500 feet, overtopping all the hills of Lower Epeirus except Pindus. The summit, a bare rock, is furrowed by torrent-courses; below it, the mountain is girdled by a forest of firs.

The height of the valley above sea-level, as given by Carapanos, is 500 mètres, or 1640 feet; the mountains around it are covered with snow during a great part of the year; and it is too cold for the orange or the olive, though both flourish a few miles from it, on the west or the south-east. A climate severer than ordinarily occurs in that latitude ( $39^{\circ} 33' \text{ N.}$ ) fully justifies the Homeric expression,  $\Delta\omega\delta\omega\eta\ \delta\nu\sigma\chi\epsilon\mu\epsilon\rho\sigma$  (*Il. 2. 750, 16. 234*). Aeschylus describes Dodona as surrounded by 'lofty ridges' (*αιπύνωτον*, *P. V. 830*): and Pindar, as the region from which high pasture-lands slope down westward,— $\Delta\omega\delta\omega\eta\alpha\theta\epsilon\pi\ \delta\rho\chi\omega\mu\epsilon\rho\eta\pi\ \tau\rho\delta\ \text{I}\acute{o}nu\text{v}\pi\ \tau\omega\text{r}\omega\text{v}$  (*N. 4. 53*). The word *τόρον* is peculiarly fitting here if Pindar meant 'strait,' and not merely 'sea.' A line drawn westward from Dodona strikes the coast of Epeirus, some thirty miles distant, at a point opposite Corfu.

2. *The remains.* A spur, projecting from the hills on the N.E. side, divides the valley into two parts, a north-western and a south-western, the latter being the larger. At the end of this spur are the ruins of Dodona, which have a southern and eastern aspect. They consist of three principal parts. (1) The ruins of the town form an irregular square on the top of a hill about 100 feet above the valley. (2) Lower down is the theatre, fairly well preserved. (3) South-east of the town is the peribolos, or sacred precinct, an irregular oblong, about 270 yards in length, with an average breadth of 140.

The sacred precinct itself consists of two parts. (1) The north-western part, standing on a plateau thrown out from the hill of the town, contained the Temple of Zeus, the site of which is now occupied by a Christian Church. The length of the temple was (roughly) 44 yards, and its width 22. Two other buildings stood in this part of the precinct; the larger was trapezoid in form; the smaller, nearly square: both were connected, it is supposed, with means of divination employed by the oracle. (2) The other, or south-eastern, part of the sacred precinct formed the *temenos* in the narrower sense. It has an average length of 121 yards, and width of 110. Annexed to it was a polygonal building, sacred, as objects found there show, to Aphrodité.

3. *The Dodonean cult.* In the traditions concerning the earliest period of Dodona, three facts stand out clearly. It was, from the first, sacred to Zeus, the Hellenic Sky-god. It was 'Pelasic'; in other words, it was, for the Greeks of the historical age, prehistoric. And the central object, the organ of the oracle, was an oak, sacred to Zeus. Plato refers to Dodona as the earliest example of a tree-oracle (*δρυὸς λόγοι*, *Phaedr. p. 275 B.*).

The aspect in which Zeus, the Sky-father, was more especially

worshipped at Dodona was expressed by the epithet Νᾶος, the god of streams, and, generally, of water. Acheloüs, as the type of that element, received special honours at Dodona (see n. on *Tr. 9*). In course of time the Dodonaean cult of Zeus became associated with a cult of Dionè, Διώνη. This goddess, usually described as a Titanid, daughter of Uranos and Gê, was at Dodona the symbol of the fertilised Earth, answering to Zeus Naïos as the fertilising water-god. She was his wife, σύνναος with him; their daughter was Aphroditè, who, as has been mentioned, had a temple in the temenos.

4. *The priests.* In the earlier days, when Zeus alone was worshipped at Dodona, men, not women, were the interpreters of the oracle. This is Strabo's statement (7, p. 329); and it is confirmed,—if, indeed, it was not suggested,—by the *Iliad* (16. 233 ff.), which knows no deity at Dodona but Zeus, whose interpreters, ὑποφῆται, are the Σελλοί. This name, written Ἐλλοί by Pindar (according to Schol. A on the *Iliad*, l.c.), properly denoted a tribe dwelling at and around Dodona, not merely a priesthood or priestly caste. Thus the schol. on *Iliad* 16. 234 defines the Σελλοί as ἔθνος Ἡπειρωτικόν. And Aristotele (*Meteor.* 1. 14, p. 352 b 2), speaking of 'the ancient Hellas' (τὴν Ἑλλάδα τὴν ἀρχαίναν), adds:—ἀντη δὲ ἐστὶν ἡ περὶ τὴν Δωδώνην καὶ τὸν Ἀχελῷον... ὃκουν γὰρ οἱ Σελλοί ἐνταῦθα καὶ οἱ καλούμενοι τότε μὲν Γραικοὶ νῦν δὲ Ἐλλῆνες. The cognate name, Ἐλλοπίη, or Ἐλλοπίη, is given by Hesiod to the district of Dodona (fr. 156, *ap.* Schol. *Tr.* 1167). The ὑποφῆται of Zeus, chosen from among the Selloi, were called τόμουροι. This is stated by Strabo (7, p. 329), who derives the name from the mountain, Τόμαρος or Τυμαρός. In *Od.* 16. 403, εἰ μέν καὶ αἰνήσωτι Διὸς μεγάλου θέμιστες, a *v.l.* for θέμιστες was τόμουροι, which Strabo prefers. Eustathius notices this variant, and explains it thus:—Τόμουροι, οἱ ὑπὸ τοῦ ποιητοῦ (Homer) λεγόμενοι ὑποφῆται. The title Ναῖαρχος, found in inscriptions at Dodona, may have been borne by the chief of the Τόμουροι: but this is uncertain.

5. *The priestesses.* The appointment of priestesses at Dodona dated, according to Strabo (7, p. 329), from the time when the cult of Dionè became associated with that of Zeus:—κατ' ἀρχὰς μὲν οὖν ἀνδρες ἦσαν οἱ προφήτευοντες... ὑστερον δὲ ἀπέδειχθσαν τρεῖς γραῖαι, ἐπειδὴ καὶ σύνναος τῷ Δὐ προσαπεδείχθη ἡ Διώνη. That this date was at least an early one, appears from the tradition that it was anterior to the appointment of Phemonoë, the first recorded πρόμαντις at Delphi. The Dodonaean priestesses were called Πέλειαι or Πελειάδες. Pausanias says, speaking of Sibyls (10. 12. 10): Φαεννίς δέ, θυγάτηρ ἀνδρός βασιλεύσαντος ἐν Χάσσῃ, καὶ αἱ Πέλειαι παρὰ Δωδωναίοις, ἐμαντεύσαντο μὲν ἐκ θεοῦ καὶ αὐταῖς, Σίβυλλαι δὲ ὑπὸ ἀνθρώπων οὐκ ἐκλήθησαν.—τὰς Πελειάδας δὲ Φημονόης τε ἔτι προτέρας γενέσθαι λέγουσι καὶ ἄσαι γυναικῶν πρώτας τάδε τὰ ἔπη.

Ζεὺς ἦν, Ζεὺς ἔστι, Ζεὺς ἔσσεται, ὁ μεγάλε Ζεῦ.  
Γά καρποὺς ἀνίει, διὸ κλήζετε ματέρα Γαῖαν.

The second verse illustrates the connection between the first institution of these priestesses and the cult of Dionè, the symbol of the fertile

earth. So, too, Eustathius (on *Od.* 14. 327) says:—*ὑστερον δὲ τρεῖς ἀποδειχθῆναι γραίας προφήτιδας, ἃς πελείας καλέσθαι γλώσση Μολοτῶν, ως τοὺς γέροντας πελείους.* Compare Strabo's statement (7, frag. 1): *φασὶ δὲ καὶ κατὰ τὴν τῶν Μολοτῶν καὶ Θεσπρωτῶν γλῶτταν τὰς γραίας πελίας καλέσθαι καὶ τοὺς γέροντας πελίους, καὶ ἵσως οὐκ ὅρνεα ἡσαν αἱ θρυλούμεναι πελειάδες, ἀλλὰ γυναικεῖς τρεῖς περὶ τὸ ιερὸν σχολάζουσαι.*

Here, then, we have one explanation of the name Πέλειαι or Πελειάδες, as applied to the priestesses,—that it meant ‘aged women,’ being merely another form of *πολαί*. Hesychius has *πελείους*. Κῶδι καὶ οἱ Ἡπειρῶται τοὺς γέροντας καὶ τὰς πρεσβύτιδας. The words *πέλεια, πελειά, palumba*, probably denoted ‘the grey dove’ (Victor Hehn, *Kulturpflanzen und Hausthiere in ihrem Uebergang aus Asien nach Griechenland*, etc., p. 300, 3rd ed., Berlin, 1877). According to another view, which Stein (on Her. 2. 57) prefers, the name was symbolical: these priestesses were called Πέλειάδες, ‘Doves,’ as the Pythia and other priestesses were called Μέλισσαι, with allusion to some sacred legend. A third theory, which may be rejected, supposes that the priestesses were so styled merely because they drew omens from the flight of doves.

The true explanation is to be sought, I should suppose, in a combination of the etymological with the symbolical view. The dove was the sacred bird of Aphrodité; and Aphrodité was worshipped at Dodona as the daughter of Zeus and Dioné. The institution of priestesses is said to have coincided with the introduction of Dioné's cult. Probably, then, the *πέλεια* was a sacred bird at Dodona from the time at which the priestesses were instituted, or, at any rate, from a time not much later. The priestesses were locally known as *πέλειαι* or *πελιαι*, originally in the sense of *πολαί*, ‘the aged ones.’ But Greeks from other parts of Hellas, familiar with the word *πέλεια* only as meaning ‘the grey bird,’ the dove, associated the name, as given to the priestesses, with the sacred birds of the temple, the *πέλειαι* of Aphrodítē. And Πέλειαι or Πελειάδες, as the designation of the priestesses, came to be thus explained, even at Dodona, in a symbolical or mystic sense.

Herodotus (2. 55) describes the three Dodonaean priestesses as *προμάντιες* or *ἱρεῖαι*, and does not expressly say that they were called Πέλειάδες. But the temple-legend which he gives on their authority is significant in this connection. Two ‘black doves’ flew away from Egyptian Thebes: one came to Dodona,—alighted on an oak,—spoke with a human voice,—and ordered the people to establish an oracle of Zeus: the other ‘dove’ went to Libya, and similarly founded the oracle of Zeus Ammon. These two ‘doves,’ Herodotus suggests, were Egyptian women, called ‘doves,’ because at first ‘their utterance was like that of birds’ (*i.e.*, unintelligible); the doves ‘spoke with a human voice’ when they had learned Greek. Now, it should further be noticed that Herodotus makes no direct mention of Σελλοί or *τόμουροι*: he says merely that the account given by the three priestesses was corroborated by *οἱ ἄλλοι Δωδωναῖοι οἱ περὶ τὸ ιόν*. Evidently the priestesses were then the representative functionaries of the oracle.

The priests were no longer its direct interpreters, but merely ministers of the temple. Accordingly, the sacred bird *πέλεια*, whose introduction was really coeval, or nearly so, with the institution of priestesses, was now connected in their legend with the first establishment of the shrine. The priestesses thus magnified the antiquity of their office, ignoring the earlier period during which the Selloi had furnished the *ντοφήται*. And, though Herodotus does not expressly attest the name *Πελειάδες* as borne by the priestesses, yet his account tends to confirm the later testimonies; for the interest of the priestesses in the legend of the *πέλεια* becomes all the more intelligible, if it was thus directly linked with their own title.

The number of the *Πελειάδες* is usually given as three. (Her. 2. 55; Ephorus fr. 30, in Müller *Fragm. Hist.* II. p. 241; Strabo 7, p. 329: Eustathius on *Od.* 14. 327.) The scholiast on *Tr.* 172 says:—Εὐριπίδης τρεῖς γεγονέναι φησὶν αὐτάς, οἱ δὲ δύο, καὶ τὴν μὲν εἰς Διβύην ἀφικέσθαι Θῆβηθεν εἰς τὸ τοῦ "Αμμωνος χρηστήριον, τὴν <δὲ> περὶ τὴν Δωδώνην, ὡς καὶ Πίνδαρος Παιᾶσιν. In my commentary (on 171f.) I allude to this schol. as indicating that Pindar agreed with Sophocles in speaking of two *Πελειάδες*. It may be objected:—‘Does the scholium mean anything more than that Pindar, in one or more of his lost paeans, alluded to the same temple-legend which Herodotus gives (2. 55),—viz., that one *dove* founded the oracle at Dodona, and another dove the oracle of Ammon?’ But the scholiast is here expounding the second of two views which he notices,—viz., that by the *Πελειάδες* Sophocles means the *priestesses*, *τὰς ιερείας γραίας οὐρας*. After saying that Euripides speaks of them (*αὐτάς*) as three in number, he adds that ‘others’ speak of two. One of these ‘others’ is clearly, in the scholiast’s intention, Herodotus, whom he has been quoting for the theory that barbarian women might have been called ‘doves’; and he has omitted to observe that Herodotus speaks of *three* Dodonaean priestesses, though of *two* doves (the Dodonaean and the Libyan). It may well be, then, that the clause in the scholium after *οἱ δὲ δύο*, viz., καὶ τὴν μὲν...Δωδώνην, refers to Herodotus; and that Pindar really spoke of two Dodonaean *priestesses*.

It is needless, however, to press this disputable point. Let it be granted that Sophocles is the only authority that can be cited for *two*, instead of *three*, Peleiades. That is no reason against understanding him to mean those priestesses. He may have conceived, or may have known, that in the practice of Dodona only two of the three priestesses actually took part in the delivery of responses. The historian Ephorus (c. 350 B.C.), referring to a certain oracle given at Dodona, speaks of ‘the prophetess,’ *τὴν προφήτην*, though he mentions in the same passage that there were three *προφήτιδες* (fr. 30, Müller *Fragm. Hist.* II. p. 241). Zenobius (2. 84), quoting the same story from Heracleides Ponticus, also uses the singular, *ἡ προφήτης ἡ ἐν Δωδώνῃ*. And so, too, Servius (on *Aen.* 3. 466), referring to Dodona, speaks of ‘*anus Pelias nomine*.’ The existence of three such priestesses is thus not incompatible with the mention of *one* as announcing the oracle; or of *two*, as in the verse of Sophocles, if the principal prophetess was aided, in some subordinate capacity, by one of her colleagues.

6. *Procedure of the oracle.* The ancient oak, sacred to Zeus, was the principal organ of divination. According to Suidas, s. v. Δωδώνη, the branches of the oak moved, emitting a sound, when the person consulting the oracle entered the place in which the oak stood; and the priestesses then spoke, interpreting the signs so given:—εἰσιόντων τῶν μαντευομένων ἐκινέτο δῆθεν ἡ δρῦς ἡχοῦσα· αἱ δὲ ἐφθέγγοντο, ὅτι τάδε λέγει ὁ Ζεύς. By ἡχοῦσα may be meant merely the rustling of the leaves, which would well suit the phrase of Sophocles, δρῦς πολύγλωσσος. Or some further sound may have been produced artificially. Philostratus (*Imag.* 2. 33) describes the oak as hung with στέμματα. These symbolised its character as a μάντις: for it is always the oak itself which is described as *uttering* the oracle, though its language requires to be *interpreted* by the προφήτιδες. So Lucian *Amor.* 31 ἡ ἐν Δωδώνῃ φηγὸς... ἵεραν ἀπορρίξασα φωνήν. Steph. Byz. s. v. Δωδώνη: Φηγωνάι (Ζεῦ), ἐπεὶ ἐν Δωδώνῃ πρώτον φῆγὸς ἐμαντεύετο.

There is thus a very strong probability that Sophocles, when he described the oak as speaking δισσῶν ἐκ Πελειάδων, meant, ‘*by the mouth of the two Peleiades*.’ Other explanations of his words are the following.

(1) ‘*By the agency of two doves*.’ That is, signs derived from doves, by their mode of flight or otherwise, were combined with the signs from the oak. I cannot find any good evidence for this. In Paus. 7. 21. 2, αἱ πέλειαι καὶ τὰ ἐκ τῆς δρῦς μαντεύματα μετέχειν μάλιστα ἐφαίνετο ἀληθεῖας, the reference may well be to the priestesses, whom he calls πέλειαι as well as πελειάδες (10. 12. 10). One of the scholia on *Tr.* 172 vaguely says that two doves ‘sat on the oak, and gave oracles’ (ἐμαντεύοντο)—merely an inaccurate reminiscence, I should think, of Her. 2. 55.

(2) ‘*From between two doves*.’ That is, a symbolical dove, of stone or metal, stood on either side of the sacred oak. Philostratus (*Imag.* 2. 33) describes a picture which represented a golden dove as perched on the oak at Dodona, and as connected, in some way which he does not define, with the giving of the oracle: ἡ μὲν χρυσὴ πέλεια ἔτι [ἔστιν;?] ἐπὶ τῆς δρῦς, ἐν λογίοις ἡ σοφὴ καὶ χρησμοῖς [vulg. χρησμοῖ], οὓς ἐκ Διὸς ἀναφθέγγεται. But Philostratus wrote in the third century A.D. The ‘golden dove’ probably dated only from the revival at Dodona in early Imperial times (see Carapanos, p. 172): it would hardly have escaped the pillage suffered by Dodona in the third, and in the first, century B.C. Nor can reliance be placed on the vague words of the scholiast, probably founded on the poet’s phrase, ὑπερανω τοῦ ἐν Δωδώνῃ μαντείου δύο ἥσαν πέλειαι δι’ ὧν ἐμαντεύετο ὁ Ζεύς, ὡς Ἀπόλλων ἀπὸ τρίποδος.

Neither of these interpretations has nearly so much to commend it as that which takes Πελειάδων to mean priestesses. This view does not, of course, exclude the supposition that doves, living or artificial, were kept near the sacred oak. It is also possible, or even probable, that such doves played some part in the oracular ritual.

Besides the oak, other sources of divination were used at Dodona. One was the sound given by a bronze λέβης (basin), when struck by a metallic whip in the hand of a small figure above it; or by a series of such λέβητες, so placed that, when one of them was struck, the sound

was prolonged through the rest. Hence Δωδωναῖον χαλκεῖον was a proverb for garrulity (Suidas s. v.). We hear also of a fountain, near the oak, whose murmurs were oracular (Plin. *H. N.* 2. 103, etc.): and of sortes, lots drawn from a vessel (Cic. *De Divin.* 1. 34. 76).

As to the mode of delivering the oracle's responses, Sophocles assumes that the practice at Dodona was the same which prevailed at Delphi and elsewhere. That is, the response was given orally, and the person to whom it was given wrote it down (1167). Here Sophocles is confirmed by a writer of the fourth century B.C., Ephorus, in a passage cited above (p. 204, l. 13). But in later times the visitors to Dodona wrote down their questions, and gave these to the priestesses; who returned written answers. The formula ἐπερωτῶντι τὸ κοινὸν τῶν \*\* Δία Νῷον καὶ Διώναν is one which occurs on the leaden plates found by Carapanos (pp. 68—82). Such a proceeding implies the first conditions of decline for an oracle—a less quick-witted administration, and a more critical public.

The temple at Dodona, with the exception of the cella, was destroyed about 220 B.C. by the Aetolians, in revenge for the Epeirots having joined the Achaean League. In 88 B.C. the place was pillaged by the Thracians whom Mithridates had sent into Epeirus. In the second and third centuries of the Christian era, Dodona enjoyed a transitory revival of its old fame.

**1260** χάλυβος λιθοκόλλητον στόμιον. (1) The interpretation, ‘a curb of steel, set with pieces of stone,’ has not been supported by any proof that a steel curb was ever furnished with teeth of stone. The passages adduced refer merely to curbs made with jagged edges, or teeth, of iron or steel. Thus Pollux (10. 65) quotes στόμια πριοντά from Aristophanes (fr. 139). According to Servius on Verg. *Geo.* 3. 208 (*duris parere lupatis*), ‘lupata’ were so called ‘a lupinis dentibus, qui inaequales sunt.’ Cp. Plut. *Mor.* p. 641 F ἵππους λυκοσπάδας οἱ μὲν ἀπὸ τῶν χαλινῶν τῶν λύκων ἔφασαν ὠνομάσθαι, διὰ τὸ θυμοειδὲς καὶ δυσκάθεκτον οὗτον σωφρονιζομένους. This severe kind of bit was used, it appears, in breaking fiery colts. λύκος, as a Greek name for it, seems not to occur before Plutarch. Whether it was borrowed from *lupatum*, or *vice versa*, we do not know. Welcker's conjecture, λυκοκόλλητον,—i.e. ‘provided with the sharp teeth of a λύκος,’—is very improbable.

(2) Another interpretation of λιθοκόλλητον is, ‘set with precious stones.’ Reference is made to Nonnus 32. 122 εὐλαῖγγάς τε χαλινούς. Similarly λιθοκόλλητος occurs as an epithet of χιτών (Callixenus *ap.* Athen. p. 200 B). But, if such ornamentation was ever applied to curbs by Greeks of the 5th century B.C., it must at least have been very exceptional; and in any case such an epithet would be wholly out of place here.

(3) Hermann's rendering is *ferreum saxorum frenum*. He means a *ferrea compages*, or iron clamp, used for binding stones together.

The scholia recognise the word λιθοκόλλητον, but give no light. One scholiast takes χάλυβος with ψυχή, and στόμιον as = στόμα: ‘allowing thy mouth to be closed, as the mouth of a well is closed with a stone’ (ώσανεὶ στόμα φρέατος λίθῳ κεκολλημένον).

1264—1278 (1) Among the editors who give these verses wholly to Hyllus are Hermann, Dindorf, Wunder, Wecklein, Paley, Pretor. Blaydes agrees with them in his text; but in his commentary holds that vv. 1275—1278 belong to the Chorus.

(2) Brunck and Campbell give 1264—1274 to Hyllus, and 1275—1278 to the Chorus. And this, to judge from L (see commentary), was once the prevalent opinion.

(3) Nauck holds a singular view. He eliminates Hyllus altogether. Verses 1259—1269 are given by him to Heracles, and verses 1270—1278 to the Chorus: but he brackets 1275—1278 as spurious.

His reason for giving Heracles not only 1259—1263, but also 1264—1269, is merely that ὄπαδοι in 1264 must mean the followers of *Heracles*, and that therefore Heracles, not Hyllus, must be the speaker. But, seeing that the men have come with Hyllus from Euboea, why should not Hyllus address them as ὄπαδοι, although his father had previously been their leader? And Nauck's view further requires the unhappy change of *aīper'* into *χaīper'*. Then he gives 1270—1274 to the Chorus, and to Hyllus, merely on the ground of general tenour: but obviously the reproach to the gods (*αισχρὰ δ' ἔκείνους*) comes better from the son of Heracles than from the Chorus.

The touch-stone of Nauck's theory is the word *ἔμοι* in 1264. If *συγγνωμοσύνην* means 'pardon,' then *ἔμοι* must mean Hyllus. Accordingly Nauck is driven to a rendering of *συγγνωμοσύνην* which is not merely strange and forced, but must be pronounced impossible. He deletes the words ὀγνωμοσύνην *εἰδότες ἔργων*, reads *θεῶν* instead of *θεῶν*, and takes *συγγνωμοσύνην* to mean *μαρτυρίαν*: 'bearing strong witness to me and to the gods.' He quotes Thuc. 2. 74 ξνγγνώμονες δὲ ἔστε: but those words mean, 'consent'; not, 'be witnesses,'—which is expressed a little earlier in the same passage by *ξννίστορες ἔστε*.

(4) Bergk proposes the following distribution:—1259—1263, Heracles: 1264—1269, Hyllus: 1270—1278, Chorus. (See his edition, p. lx.)

(5) Dindorf thinks that the play originally ended with verse 1263, spoken by Heracles. But this would manifestly be too abrupt.



## INDICES.

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The number denotes the verse, in the note on which the word or matter is illustrated.  
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