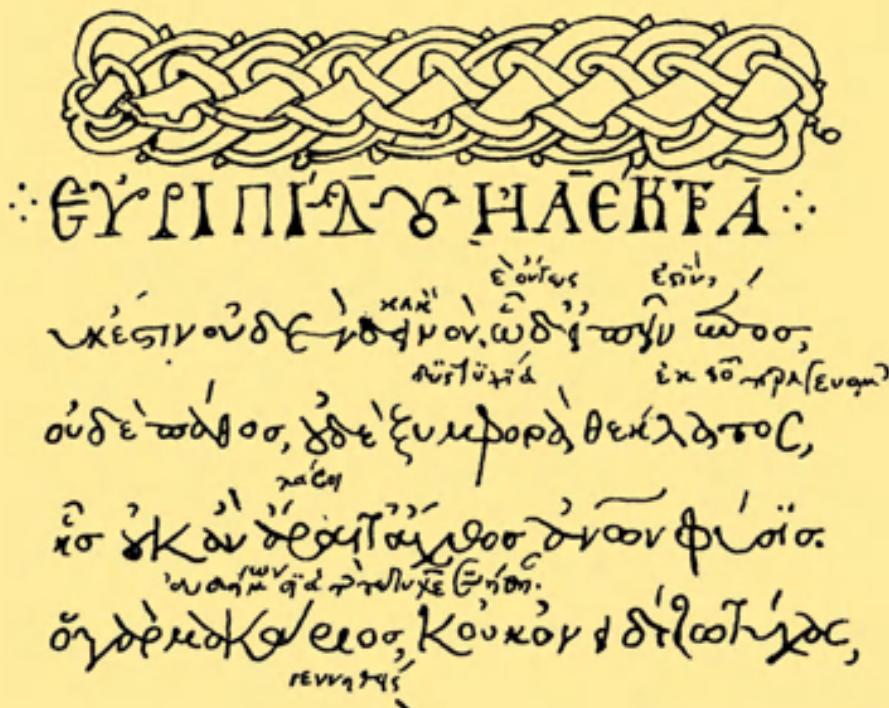


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# EURIPIDES

WITH AN  
ENGLISH COMMENTARY  
VOLUME 3

EDITED BY  
FREDERICK APTHORP PALEY



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Frederick Apthorp Paley (1815–1888) published Volume 3 of his English commentary on Euripides in 1860. It contains the Greek text of Euripides's plays *Hercules Furens*, *Phoenissae*, *Orestes*, *Iphigenia in Tauris*, *Iphigenia in Aulide*, and *Cyclops*, each with an introductory essay. Paley's detailed commentary is given at the foot of each page of Greek text. It discusses Euripides' language and style, explaining difficult grammatical structures, syntax and vocabulary; poetic form and Euripides' innovative approach to composing tragedy; textual variation between manuscripts; the historical and literary context of each play; and their reception history. Paley's work greatly influenced Euripidean scholarship: for over a century it was a widely used teaching tool in schools and universities. An outstanding piece of classical scholarship and a key text in the history of Euripidean interpretation, it deserves continued consideration by future generations of scholars and students.

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# Euripides

*With an English Commentary*

VOLUME 3

EDITED BY FREDERICK APTHORP PALEY



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EURIPIDES,

WITH AN ENGLISH COMMENTARY,

BY

F. A. PALEY.

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VOL. III.

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LONDON:

WHITTAKER AND CO. AVE MARIA LANE;  
GEORGE BELL, FLEET STREET.

1860.



# E U R I P I D E S.

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EDITOR OF AESCHYLUS, ETC.

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## P R E F A C E.

IN editing the third and concluding Volume of EURIPIDES, full use has been made of Adolph Kirchhoff's critical recension and notes<sup>1</sup>. The aid of this, the latest and by much the best German edition of the poet, was unfortunately wanting in the two preceding volumes, the present work having been commenced just about the time when the other was published, and the very existence of it having remained so far unknown to the Editor, residing in the country and enjoying few opportunities of consulting or even hearing of new publications. Much and sincerely as this omission is regretted, chiefly on account of the copious and accurate collations of the best MSS. supplied by Kirchhoff's notes, it has proved practically of the less importance, because both editions were undertaken on the same general principle, of restoring as far as possible, and as far as was consistent with the now established canons both of language and of metre, the most authentic readings, and eliminating *many hundreds* of barely probable conjectural emendations, which had gradually found sanction and acceptance under the great names of Valekenaer, the Dindorfs, Hermann, Elmsley, and others of the same school. The result of a long continued tampering with the old traditional text was, that the modernized and altered one had begun to assume almost the authority of a *textus receptus* in the well-known and extensively used *Poetae Scenici* of W. Dindorf. With a full consciousness of the

<sup>1</sup> Euripidis Tragoediae. Ex recensione Adolphi Kirchhoffii. Berolini, 1855. A most careful and judicious revision of the text, with an *apparatus criticus* giving the readings of all the really good MSS., so far as they are certainly ascertained, and a brief but valuable preface, with an analysis of the families of existing MSS., and their comparative critical value.

general folly, not to say the impossibility of *going back*, where any real and sure advances have been made in either science or criticism, it did appear to the present editor (and the opinion is held in common by many eminent scholars), that an undue sympathy, so to speak, with mere empirical and tentative criticism had been tacitly gaining ground in the editions of Euripides, and that the time was come when a judicious editor was called upon seriously and thoughtfully to reconsider much that had been arbitrarily innovated, much also that had been too hastily adopted, as easier and simpler, on the authority of very inferior copies<sup>2</sup>. This view, independently conceived, but not intended to be carried out to the extent of rejecting any really good and evidently true emendation, is in the main the same as that which Kirchhoff had also proposed to himself; the chief difference being, that he has somewhat more closely and rigorously adhered to the MSS., even where the readings do not seem fairly defensible. Consequently, a collation of the text of the two preceding volumes of this edition with Kirchhoff's (which seems likely to become henceforth the standard one), exhibits comparatively few variations<sup>3</sup>, and those generally in passages where Kirchhoff could command a better collation of the good MSS. than was to be obtained from previous editions. Beside this, Kirchhoff was the first to show, what Porson and others of his successors assuredly did not know<sup>4</sup>, the exact value of the

<sup>2</sup> Between these two opposite schools of critics, the emendators and the non-emendators, there is internece war. The first condemns the second as irrational “sticklers for the old text,” and unable to see what the sense and the genius of the language *evidently* require. On the other hand, the conservative critics treat with ridicule, as extravagantly improbable, a system which is founded on the assumption that the old texts have come down to us extremely corrupt, and which undertakes the restoration of them by a series of guesses, in which hardly two guessers ever agree, each naturally thinking his own remedy the surest and the best. Dr. Badham's recent editions of the *Helena*, the *Ion*, and the *Iphigenia in Tauris*, and still more Dr. Monk's Cambridge edition of the two *Iphigenias*, are instances of works avowedly carried out according to the extreme licence of conjectural emendation. That even Porson could be somewhat rash, will be shown in the notes to the present volume. Every one knows that Hermann's later editions went very far indeed in the same direction. *Emendation* became latterly with him a restless passion.

<sup>3</sup> The principal variations have been noticed in the preface to the reprint of the text of Vol. ii.

<sup>4</sup> The Aldine edition, in two small 8vo. volumes, was published in 1503. An

Aldine and the *editio princeps* of four plays by Janus Lascaris. He pointed out the important fact, that these were taken from still existing MSS., the text of which was altered and emended occasionally on the conjecture of their respective editors, as a collation of those MSS. indisputably proves. Obviously therefore, when the readings of such MSS. can still be ascertained by actual inspection, the printed impressions cease to be of any critical value.

The whole question of the present state of our classical texts is one demanding a most careful and lengthened inquiry. If we cannot have them perfect, which is not to be hoped for, we must make up our minds to choose between adhering to the authority of the best existing MSS., or freely admitting the conjectural restorations of eminent critics, or we must adopt a cautious mean between the two, which consists in correcting *obvious* errors, to the rejection of all purely *speculative* or only plausible alterations. Each method of editing has its advocates; and the consequence is, that a considerable discrepancy exists in the texts of the more corrupt classic authors, as put forth by their several editors. The first of these rival schools, as far as Euripides is concerned, is represented by Kirchhoff, the second by Hermann and the Dindorfs; the third method, as on the whole

edition of four plays, the Medea, Hippolytus, Alcestis, and Andromache, had previously been printed at Florence by Janus Lascaris, in 1496, in uncial or capital letters. Porson tells us, on the Medea, that he collated the edition of Lascaris “summa cum religione, ne dicam superstitione,” adding as a reason, “cum et rariSSima sit, et impenso pretio veneat.” Adolph Kirchhoff has shown, that Lascaris merely printed, with very slight conjectural emendations, the Paris transcript of Flor. 2 (marked 2886—8), consulting also in the *Medea* Par. 2818. Aldus chiefly adopted the text of the Palatine MS. (which belonged to his editor, Marcus Musurus, as Kirchhoff has shown, Praef. pp. ix, xi), as far as the plays are included in that copy; but he added the *Helena* and the *Hercules Furens* from the Paris transcript of Flor. 2, marked 2817.

The *Electra* was not known to him. It was first published by Pietro Vettori (Petrus Victorius) at Rome in 1545, from the Florentine MS. 2, which alone contains it. The editor, Musurus, introduced into the Aldine many conjectural alterations of the text, which greatly invalidate the critical authority of the work. In the *Ion*, the *Cyclops*, and the *Heraclidae*, he followed Par. 2817 rather than the Palatine, which contains the two latter plays imperfect. Elmsley did not know the sources of the Aldine text. He says in the Preface to the *Bacchae*, “Quid factum sit codice, quo usus est Aldus, hodie penitus ignoratur.”

the best, has been aimed at in the present work. Certainly, the time seems to have arrived when some limit must be placed on the extravagant licence of conjectural emendation. At the same time, the present accurate knowledge of the Greek idiom has enabled critics to proceed with tolerable safety up to a certain point, especially where the laws of the language are constant, and the errors of transcribers in the same matters are found to be habitual. But passages really corrupt should be marked as avowedly corrupt, not patched up and almost rewritten, as Hermann latterly fell into the habit of doing. It is impossible for us to say how far the ancient texts have been tampered with in the successive revisions they are known to have undergone by the Alexandrine and Byzantine grammarians. Every such recension doubtless obtained more or less credit in its particular school, according to the authority or reputation of the reviser. It is but too probable that each revision was a further departure from the exact text of the author, because successive transcriptions were likely to induce errors that a reviser had to remove by conjecture, in default of earlier and better copies<sup>5</sup>. Hence corrupt passages would gradually become more deeply corrupt, and the chance of our restoring them by conjecture at the present day has become very slight, because several steps backward have to be traced, with little or no data to guide us in doing so. Little confidence is to be placed in the study of palaeography, for this at furthest extends only to the correction of *accidental* errors of transcription; whereas there is great reason to fear that *intentional alteration* is the chief mischief with which the critic has to deal. That happy guesses too often meet with a ready acquiescence is

<sup>5</sup> Modern editions which admit extensive conjectural changes are in fact but repetitions of the very same sort of recensions to which we owe, for the most part, the perplexing variations in MSS. If a MS. copy of Kirchhoff's text had to be made, with marginal variants from the text of the *Poetae Scenici*, the result would astonish many. Kirchhoff enumerates four principal sources of these various readings of MSS.; (1) Ancient variants added in the margin of an archetypus; (2) *Glosses*, marginal or interlined, written at the time or added afterwards; (3) alterations in the text of an archetypus made on the sole conjecture of a subsequent transcriber; (4) mere mistakes or blunders of transcribers.

not unnatural; a reader will generally prefer that which makes sense to that which is nonsense, without troubling himself very much about the authority there may be for a plausible reading presented to him. He is content to know that the vulgate is certainly wrong, and the guess may possibly be right. But to have no further object than this in view<sup>6</sup>, is grossly to abuse the true province of a critic.

It is a very common opinion, that Porson was one of those who held precisely the right mean in settling the text of Euripides in his four plays. As many of his conclusions have been freely questioned in the course of these notes, it may be well here to show some grounds, not for unjustly or invidiously disparaging so great a scholar, but for not invariably adhering to his judgment in critical matters.

To a considerable extent it may be alleged, what at first sight may seem a paradox, that Porson's singular sagacity and aptitude for *emendation* (his great forte) has indirectly done harm to sound scholarship. It has set other and inferior minds upon *guessing*, instead of arriving at results by following out principles. There is a certain celebrity and admiration which is the just tribute to a very clever conjecture, and which is sufficient in itself to incite scholars to aim at this, one of the honourable rewards of classical learning. In a word, Porson was the founder of a school of conjectural criticism of a peculiar kind. He was essentially a *verbal* critic. He did not much concern himself about meaning, consistency, or logical sequence in the text<sup>7</sup>, if he could get hold of the right *word*, where MSS. differed and editors had been at fault. He had no taste nor inclination for *interpreting* his author. He declined it knowingly and intentionally, on the plea that his book would thus be too

<sup>6</sup> Kirchhoff well says, in reference to his own design (Praef. p. xii), "Meminerint velim lectores, haec non scripta esse iis, qui cum voluptate legere cupiunt, quae a poeta aut potuerint scribi aut debuerint, verum antiquitatis studiosorum usibus me maluisse inservire solis, quorum nihil intersit videri sciri, quae sciri nequeant."

<sup>7</sup> This fault is continually objected to Porson by Hermann. Matthiae is equally severe on him occasionally, on metrical and grammatical grounds. But our students are taught to disregard this, as resulting from the petty jealousies of rival editors.

long<sup>8</sup>. But his emendations, not so much on the four plays as on the scenic poets generally, were so numerous and so brilliant, and often so self-evidently true, that he soon had many followers, who have been more or less eminent in the same department, and done more or less of mixed good and harm to the old texts. Blomfield, Dobree, Monk, Burges, Elmsley, in our own country, and a host of German scholars headed by Hermann, devoted the greatest part of their lives and their best energies in endeavouring to rival their master and predecessor in the art. Considered strictly as an editor of Euripides, “in usum tironum,” Porson has perhaps been held in too high estimation. He is deficient in nearly all the points that constitute a practically useful book for learners<sup>9</sup>. Much of his fame rests on some of his long discursive notes, as those on Hec. 682, 1161. Med. 139, 675, 1314. These however, though full of ingenious emendations, and exhibiting prodigious reading, are mere rambling essays<sup>1</sup>, the outpourings of his scrap-books, *de omnibus rebus et quibusdam aliis*. They are out of place as notes, appended to the text of a play which the student only requires to understand. We may undertake to say there never was a “tiro” yet who read through, and perhaps few tirones have cared even to glance over, any one of these long notes. Nothing is gained by overrating a man’s labours<sup>2</sup>. The simple truth is, that Porson, like other mortals, was any thing but infallible. The progress

<sup>8</sup> “Interpretandi et illustrandi labore, utilissimo sane, supersedendum duxi, *partim* ne libellus in librum excresceret.” (Praef. ad Hec. p. 11.) He does not specify his other motive.

<sup>9</sup> It may be said with some appearance of truth, that he wrote for the learned rather than for the learner,—rather for his equals and brother critics than for inferiors. He himself however distinctly says in the first sentence of his preface, that “tironum usibus haec opella potissimum destinata est.”

<sup>1</sup> He was quite conscious of this, for he playfully says on v. 675 of the *Medea*, “Jam inde ab Orest. 5 lectorem monebam me longas, imo longissimas, *nihil ad rem pertinentes*, notas scribere potuisse.”

<sup>2</sup> Professor Scholefield calls Porson “praestantissimus Euripidis editor” (Praef. p. viii), and so unable was he to realize the notion that a Porson could be wrong, that he passes over or apologizes for some acknowledged deficiencies as matters of trifling moment, and even endeavours to defend the solecisms against Attic syntax which Porson occasionally committed.

of scholarship since his time has been immense, and has proved, as might be expected, that he was sometimes in the wrong.

In the first place, the text of his four plays is far from perfect<sup>3</sup>. In *at least* three hundred passages he has introduced, or allowed to remain, readings undoubtedly false; being either those of very inferior MSS., or improbable and useless conjectures, or errors left unquestioned from the Aldine and subsequent texts, in default of the much earlier and better MSS. which have since been more or less carefully collated. Of these MSS., or at least the greater part of them, nothing was known in Porson's time. On the first three plays he had only the late and inferior class of MSS. to consult. On the *Hecuba* and the *Orestes* he seems to have collated eight or nine of these MSS.<sup>4</sup> Not one of them contains the *Medea*, on which he seems to have had no critical aid beyond the *editio princeps* of Lascaris (1496). He might have inspected many more MSS. on the other plays than he did. A considerable number exist in this country, and not less than twenty have been seen and examined by the present editor. He does not anywhere show a just discrimination of the relative merits of those MSS. which he had, but adopts a reading that suits his taste from the very worst as freely as from the best. Moreover, he attributed too much weight to the agreement of several copies in the same reading. Of course, the reading of any one *good* MS. is worth that of fifty others of the late Byzantine recension. The very first duty of a critic is to do what Porson did not do, viz. to determine

<sup>3</sup> He himself was aware of this, for he says (Praef. Hec. p. 9), “Quaedam intacta reliqui, in quibus tamen errorem latere posse suspicatus sim.” Prof. Scholefield says too much when he asserts that “textum omni ex parte elaboratum reliquit.”

<sup>4</sup> Viz. MS. Corp. Christ. Cant., three in the Public Library at Cambridge, and three in the British Museum (Harl. 5725, 6300, and Ayscough 4952), and two belonging to the Royal Society, which King had already used. In the *Phoenissae* he appears to have consulted, if not collated, some of the Bodleian MSS. He was himself aware that none of the then known MSS. were of first-rate merit. “Omnis fere codices parum ab antiquitate commendabiles sunt, et quo frequentius describuntur, eo gravius interpolantur.” (Praef. Hec. p. 11.) Kirchhoff evinces great contempt for the host of late MSS. of the *Hecuba*, *Orestes*, and *Phoenissae*. “Hanc varietatis farraginem equidem totam abiciendam statui, quippe cuius nullus usus esset futurus sanac mentis critico.” (Praef. p. vii.)

what family or class of MSS. to follow in preference to others.

Porson was deficient in a knowledge of choral metres, though he defined so accurately the laws of the iambic, trochaic, and anapaestic verse. Of the dochmiae, a measure scarcely less important to tragedy, as being eminently characteristic of mental passion, he had scarcely any knowledge ; in fact, it had not been fully investigated in his time. This therefore was no fault of his. Still it is a grievous disfigurement to his text to find long dochmiae passages arranged so unmetrically that the true scansion only appears here and there, as if by accident<sup>5</sup>.

Lastly, Porson made not a few injudicious and unnecessary alterations in his text, which subsequent critics have generally agreed to reject. He attributed far too much weight to the capricious emendations of Brunck and Valckenaer, both of whom he appears to have held in the highest estimation. On the whole, it is remarkable how few of Porson's own conjectures on the four plays have been confirmed by the better MSS. since collated<sup>6</sup>. In truth, he laid down for himself some unsound principles of criticism, among which the following stands conspicuous, though he acted on it very sparingly ; “Tutissima corrigendi ratio est vocularum, si opus est, transpositio” ;—a process which Hermann somewhere aptly compares to an edged tool in the hands of a child. Porson remarks, that the transcribers often transposed words. But this is only true of the Byzantine scribes of the latest age, who had a strange fancy for

<sup>5</sup> We might instance the opening dialogue of the *Phoenissae*, v. 101 seqq., the monody of Jocasta in the same play, v. 308 seqq., and especially the narrative of the Eunuch in Orest. v. 1363 seqq. In single verses several instances might be quoted where he corrupts a good dochmiae verse by a needless alteration, e. g. in Orest. 316 (322), for *τανάδν αἴθέρ'* ἀμπάλλεθ' *αίματος*, he gives *ἀμπάλλεθ'*, while in the antistrophe he admits Musgrave's violent and improbable change *ἀναβακχιοῦ* for *ἀναβακχεύει*. In v. 154 of the same play *τίνα τύχαν εἶπω*, *τίνα δὲ συμφορὰν*, he destroys the metre by giving *τίνας δὲ συμφοράς*; In v. 1246, for *τίνα θροῖς αὐδὰν*, *πότνια*, *παραμένει κτλ.*, he reads *τίνα θροῖς αὐτὰν*, *ῳ πότνια*; *παραμένει κτλ.* Sometimes, retaining the true reading, he prints dochmiae as monometers, e. g. Orest. 1280—4.

<sup>6</sup> His “audacior conjectura” on Orest. 1259, *παλινσκοπίαν* for *ἄλλην σκοπιὰν*, is now found in the best Venice MS.

<sup>7</sup> Praef. ad Hec. p. 9.

ending senarii with words accented on the penultima<sup>8</sup>, and besides were much less scrupulous than their predecessors when any metrical theory had to be indulged by a little coaxing of the text. His general neglect of the scholia too has led him to omit several important critical hints and readings to be derived from them. He says, too absolutely, “Scholiastarum auctoritas nulla est.” (Praef. p. 10.) This remark, like the last, is only applicable to the *late* scholia of the Byzantine grammarians. The genuine and ancient scholia, many of which are given even in Barnes’ folio edition, are of considerable value and authority.

Viewing Porson’s edition as a whole, and quite apart from any prejudice, favourable or unfavourable, we must conclude that his primary object was not so much the illustration of his author<sup>9</sup>, as to make the work a vehicle and a medium for criticism of the most general kind on the dramatic writers. Of course, there is no fault to be found with this. It is well for the learned world that he chose such a course. But when we come to the question of the real *usefulness* of a work continually placed in the hands of mere learners, the case is altogether different. The total absence of all assistance as to the author’s meaning,—whether it arose from Porson’s comparative indifference to it, as we believe, or from that seeming easy to him which seems difficult to others, as the public good-naturedly believe,—his avoiding every where the office of commentator, is a decided and serious drawback to the work as a school-book, for which it was professedly intended. At the present day, when the scholastic system is wholly changed, and the intellectual appreciation of an author’s mind is substituted for dull and profitless discussions about various readings, we must be content

<sup>8</sup> See Kirchhoff, Praef. p. v. Instances of Porson’s transposing words are Orest. 171—2, 689, 991—3, Phoen. 683, 808.

<sup>9</sup> He intended, it appears, shortly to publish the whole of Euripides. “Monendus est lector, ceteras Euripidis fabulas ordine vulgato *mox* prodituras, si modo hoc specimen reipublicae literariae non displicere intellexero.” (Praef. Hec. ad fin.) There seems no reason (at least from the context) to interpret *ceteras* of *the other three*.

to hold Porson's edition as much behind the wants of our time, as it was in advance of the learning and the critical science of his own time<sup>1</sup>.

Something now remains to be said of the existing MSS. of Euripides<sup>2</sup>. To enumerate the whole of these,—the vast majority of them being late transcripts of only three plays, the *Hecuba*, *Orestes*, and *Phoenissae*,—would be of little use or interest to the general reader, who may find them duly catalogued in Matthiae's edition, or as an introduction to W. Dindorf's critical notes on this author. The main fact to be remembered is this; that as of Aeschylus and Sophocles only seven, so of Euripides only nine plays were in common use in the schools of the grammarians of the middle ages<sup>3</sup>. To the *Hecuba*, the *Phoenissae*, the *Orestes*, the *Medea*, the *Hippolytus*, the *Alcestis*, and the *Andromache*, we have scholia remaining more or less complete. To the *Rhesus* and the *Troades* some rather brief and imperfect, though valuable, scholia have been recovered, and published by W. Dindorf and others from the Vatican MS. 909. Of most of these plays (the two last only forming to some degree an exception), a pretty large number of good MSS. have been collated, none of them however reaching a greater antiquity than the twelfth century. The remaining ten are known to us only by the fortunate preservation of two

<sup>1</sup> Professor Scholefield endeavoured, but not very successfully, because much too briefly, to supply explanatory comments to a few of the more difficult passages in Porson's text. In so far as he did this, he bore testimony to the truth of the estimate made above. The very great difficulty of combining, in a moderate space, sufficient both of critical and explanatory information, is only known to those who have tried it. In the case of Euripides, the only complete edition, in which both have been given tolerably fully, is Matthiae's, which every one knows is far beyond the limits desirable for ordinary students. One *must* choose between a certain degree of incompleteness, and a tediously elaborate, and therefore nearly useless, commentary. Kirchhoff's edition, containing *only* various readings, extends to above 1100 pages of close print.

<sup>2</sup> The classification of MSS. here given is compiled from Kirchhoff's Prefaces to his complete edition (1855), and to his *Medea* (1852). Some remarks on this subject, with facsimiles of MSS., were promised in p. lvi of Vol. i. This promise the editor has now fulfilled to the best of his power. A series of facsimiles from the Bodleian MSS. had been prepared by him accordingly, but were unfortunately lost.

<sup>3</sup> The later grammarians, as has been already stated, reduced this number to *three of each*, which, from this circumstance, rather than from any superior merit, are still most frequently placed in the hands of young students. See the note on p. liii of Vol. i.

MSS. and a few apographs or transcripts from one of them, viz. the Palatine MS., in the Vatican (No. 287), which has thirteen plays of Euripides, and the Florentine (Flor. 2), which contains all the plays except the *Troades*, and from which the transcripts alluded to were made<sup>4</sup>. Both these MSS. are reputed to be of the fourteenth century, so that in point of antiquity as well as number of codices, comparatively little critical aid is to be obtained for more than half the extant plays of Euripides. The absence of scholia on these plays is an additional reason for supposing that they were very little read, and for that reason very sparingly transcribed in the middle ages. It is the opinion of Kirchhoff, who has the high merit of having first classified and set the true value on the various MSS. and early editions of Euripides, that the nine plays first enumerated (viz. those with scholia) have been all perpetuated by a copy made about A.D. 1100 from an archetypus containing the recension of some grammarian of unknown date, but probably of the ninth or tenth century. Of these nine plays, or of several of them, he enumerates five authentic apographs now known to exist, all of which he has made use of in his recent edition. In still later times (viz. about the fourteenth century) a further selection was made from the nine plays by the grammarians of Byzantium. They took the *Hecuba*, the *Orestes*, and the *Phoenissae*, as the favourite plays for their schools; they augmented with worthless interpolations the ancient scholia<sup>5</sup>, and what was

<sup>4</sup> Viz. Par. E, Par. G, Flor. I, and perhaps two others, for which see the note in p. x of Kirchhoff's Preface. Elmsley (Praef. ad Bacch. p. 6) had remarked that Flor. I is a mere transcript of Flor. 2, of the latest period, and by an ignorant scribe. There is something singular in the history of this *Troades*. Of none of the nine more commonly read plays are there so few MSS. existing as of this. It is the only one of the nineteen plays not contained in Flor. 2; it is found however in one of the very best MSS. (Vat. 909), in the late Harleian MS., in the *codex Hainensis* (also late), and in a paper MS. of the fourteenth century preserved in the Museo Borbonico at Naples (ii. F. 9), which has (in this play) the same origin with Vat. 909, and like it contains the ancient scholia on the *Troades*, which are found in no other copy. Another singular fact is, that the *Troades* seems to have been hardly known to Stobaeus, who quotes so frequently from the rest of the plays.

<sup>5</sup> So the *Prometheus*, *Seven against Thebes*, and *Persians* of Aeschylus, and the *Ajax*, *Electra*, and *Oedipus Rex* of Sophocles, were selected by the Byzantines from the seven. Hence of these plays alone numerous, but inferior, MSS. exist, and in

much worse, they deteriorated the text by numerous conjectures made on grounds either metrical or grammatical. Of these three plays, or of some one or two of them, the existing MSS. are very numerous. But for obvious reasons their critical value is but small; and it is clear that one single copy of a period anterior to this critical mal-treatment is worth the whole of the later copies taken together. The reason why Porson selected these three plays is now apparent; there were plenty of MSS. of them, though of the inferior character of most of these he was not, perhaps, fully aware; they stood first, for the same reason, in most of the early editions<sup>6</sup>; and their traditional reputation (though in fact they are in some respects inferior as plays) had secured to them a certain scholastic popularity.

It has been stated already, that of the remaining ten plays (without scholia) we have not only much fewer, but decidedly inferior MSS., and that the Palatine MS. and Flor. 2 are in fact the sole resources remaining to us. These were derived from the recension of some grammarian who considered that interpolation and conjecture in metrical and syntactic difficulties were fair, or at least necessary means in producing readable texts. Consequently, the present state of the text in these plays is not only far less satisfactory, but the absence of scholia leaves us no other hope of restoring the many corrupt passages, than the vague and uncertain resources of critical ingenuity.

Kirchhoff further contends<sup>7</sup> that not only the select nine, but *all* the extant plays of Euripides, including such scholia as we have, came from a MS. of the ninth or tenth century, which he supposes to have contained seven of Aeschylus, seven of Sopho-

most of them the ancient scholia are largely augmented and interpolated with comparatively futile comments.

<sup>6</sup> Probably for no other reason than that it followed next, he selected the *Medea*, and also because it was one of the four plays in the *editio princeps* of Janus Lascaris. Of the *Medea* very few first-class MSS. now exist; but it is contained in at least two of the best. One of these (Vat. 909) was carefully collated by Elmsley, the other (Par. A, No. 2712) very carelessly by Musgrave and Brunck (Kirchhoff, Praef. p. v). Of neither Porson had any knowledge, beyond what he obtained from the two last-mentioned critics.

<sup>7</sup> In his elaborate Preface to the *Medea*, published singly in 1852.

cles, and about twenty of Euripides<sup>8</sup>. These plays were not simply copied from an earlier MS., but were the new recension of some anonymous grammarian. Kirchhoff, at least, infers this (though his inference does not seem a very valid one), from the circumstance that to the end of the scholia in two of the plays, the *Orestes* and the *Medea*, is appended a note, that they were collated with various copies ( $\pi\rho\circ\delta\ \deltai\alpha\phi\rho\alpha\ \dot{\alpha}\nu\tau\acute{\iota}\gamma\rho\alpha\phi\alpha$ )<sup>9</sup>, and also that the scholia of the grammarian Dionysius were given entire with extracts from Didymus and others. The Byzantines of the subsequent ages used this syllogue alone, and seem to have known no other play and no other recension of any of the tragic writers.

From this revised archetypus then two kinds of MSS. were transcribed; one class containing the select plays, the other the whole of them. Of the nine select plays a copy was transcribed about A.D. 1100; and from that again two families were propagated, which may be recognized among the now existing MSS.

I. Of this family there are five, all of which are to be regarded as of primary authority, viz. :—

(1.) A MS. in the library of St. Mark, Venice<sup>1</sup>, of the twelfth century, a quarto on parchment, marked 471, and containing the *Hecuba*, the *Orestes*, the *Phoenissae*, the *Andromache*, the *Hippolytus* as far as v. 1234, with marginal scholia and interlined glosses.

(2.) The “codex Vaticanus,” No. 909, also of the twelfth century<sup>2</sup>, on glossy paper (*bombycinus*), contains (with the loss

<sup>8</sup> Up to that period, perhaps, which was not very long subsequent to the destruction of the great Alexandrine library, other plays were extant, and more or less known, of the great dramatic writers.

<sup>9</sup> It was probably a common custom of transcribers either to have more than one copy open before them, or to collate their transcript, when finished, with some other. Hence we may explain the marginal readings often given by the original hand, and showing that the scribe was in doubt which to take. Sometimes, no doubt, these variants were simply taken from the margin of the MS. before him.

<sup>1</sup> Kirchhoff calls this “*Codex Marcianus*,” and refers to it under the letter A in his critical notes. He pronounces it “*omnium facile praestantissimum*,” and collated the whole of it himself at Venice. Hermann marks it Ven. a.

<sup>2</sup> Marked Rom. A by Elmsley. There is a late transcript of this in the Vatican

of some leaves at the beginning and the end) the *Hecuba*, the *Orestes*, the *Phoenissae*, the *Medea*, the *Hippolytus*, the *Alcestis*, the *Andromache*, the *Troades*, the *Rhesus*. This MS. also has scholia and interlined glosses, and it has been carefully collated for W. Dindorf and Kirchhoff.

(3.) “Codex Havniensis<sup>3</sup>,” a somewhat late paper MS., but a transcript from a valuable copy of the same class as Vat. 909, though interpolated with worthless conjectures. It contains the same nine plays as the last. Kirchhoff considers that in the *Hecuba*, *Orestes*, and *Phoenissae*, the transcriber used another and very inferior copy.

(4.) “Codex Parisinus” (No. 2712), on parchment, of the thirteenth century, containing seven plays, viz. the same as the preceding, the *Troades* and the *Rhesus* being omitted. It has interlined glosses and a very few marginal scholia. Kirchhoff complains that no adequate collation of the whole of this MS. has yet been made. He considers it generally of high authority, though a little deteriorated by the alterations of grammarians.

(5.) Another “codex Marcianus” is preserved at Venice (No. 468), written on glossy paper (*bombycinus*) in the thirteenth century. It contains only the *Hecuba*, the *Orestes*, the *Phoenissae*, and a fragment of the *Medea* (v. 1—42), besides some plays of Aeschylus and Sophocles. This MS. has interlined glosses and scholia of the later class. Kirchhoff, who collated it at Venice, pronounces it “correcturis jam infectior.”

II. The second family of the MSS. of the nine plays or several of them contains another and distinct recension of a Byzantine grammarian of the thirteenth century. Here we find arbitrary interpolations, transpositions, and pedantic metrical arrangements. Of course, the authority of this family of MSS. is quite secondary. Kirchhoff enumerates only four which he considered worth collating. These are,

(Pal. 98, or Rom. B), collated by Elmsley on the *Medea*, and of no particular value except in the concluding verses of the *Rhesus*, which are lost in Rom. A.

<sup>3</sup> Called, we believe, from *Hafniae*, or Copenhagen. Elmsley (Praef. ad Bacch.) thinks this is identical with a MS. supposed to be lost, known as “codex Vossianus,” or Flor. A, which Kirchhoff enumerates among his MSS. of the second class.

(1.) A Paris MS. of the thirteenth century, No. 2713<sup>4</sup>, on parchment, now much mutilated. It contains the *Hecuba*, the *Phoenissae*, the *Hippolytus*, the *Medea*, the *Alcestis*, the *Andromache*. Except on the last-named play, for which it was used by Lenting, it does not appear that this MS. has yet been sufficiently examined.

(2.) "Codex Florentinus," said to have been collated by Isaac Voss, and to be now missing. Whatever be its fate or its identity, Kirchhoff holds it in no estimation. It contained all the nine plays except the *Orestes*.

(3.) Another Florence MS. (Flor. 10) of the fourteenth century, is a large quarto on paper. It contains the whole of the nine plays except the *Troades*, the *Rhesus* however being mutilated in the latter part. The critical value of this MS. is thought not to surpass the last.

(4.) A third Florence MS. (Flor. 15) of the fourteenth century, on paper, a folio now in a very damaged state, has the *Hippolytus*, the *Medea*, the *Alcestis*, the *Andromache*, with marginal scholia. This and the last-named MS. were carelessly collated for Matthiae by Francisco De Furia. There are several other existing MSS. of the same class in the Vatican and Venice (St. Mark's) libraries, which have been inspected by Elmsley, Kirchhoff, and others, but are neither ancient (except perhaps Marcianus 470, on parchment) nor critically valuable.

It has been said that from a revised archetypus of about the ninth century one class of copies was transcribed, which contained all or nearly all the nineteen plays. Of this class, which appears to have met with very little notice in the middle ages, only two<sup>5</sup> MSS. now are known, viz. the Palatine and the second Florentine, already briefly alluded to, and now more fully to be described. These copies, both of the fourteenth

<sup>4</sup> Commonly known as Par. B, as distinguished from Par. A, No. 2712.

<sup>5</sup> Or three, if we include with Kirchhoff the late paper MS. Harl. 5743, which has only the *Rhesus*, *Troades*, and part of the *Alcestis*. The only grounds for referring this MS. to this family, appear to be a certain deterioration in the text of the *Rhesus* and *Troades*, part of the latter representing Pal. 287.

century, are thought to have come from an intermediate recension of perhaps the twelfth century, by which process the text was seriously tampered with; added to which, the indifference with which this class of MSS. was regarded led to a more careless transcription<sup>6</sup>.

The Palatine MS. in the Vatican library (No. 287, called by others Rom. C, by Kirchhoff *B*, and to be distinguished from Pal. 98, or Rom. B, a copy of Vat. 909) is a folio on parchment, written in double columns. It contains, besides some plays of Aeschylus and Sophocles, thirteen of Euripides<sup>7</sup>, viz. the *Andromache*, the *Medea*, the *Supplices*, the *Rhesus*, the *Ion*, the two *Iphigenias*, the *Hippolytus*, the *Alcestis*, the *Troades*, the *Bacchae*, the *Cyclops*, the *Heraclidae*. Elmsley collated this MS. on the *Medea* and the *Bacchae*, and W. Dindorf on the *Ion*. The rest of the plays were collated by Freybürger at the request of Kirchhoff.

The Laurentian MS. C of Elmsley, better known as Flor. 2, is on paper, and contains (beside other plays and Hesiod) eighteen of Euripides,—being all but the *Troades*. The *Bacchae* is entitled the *Pentheus*, the *Hippolytus* the *Phaedra*, and the *Orestes* the *Electra*<sup>8</sup>. This is on the whole a good MS., though manifestly less authentic than the best copies of the nine plays, in which therefore its text is not rashly to be followed. The inference is, that in those plays which this MS. *alone* contains, viz. the *Helena*, the *Hercules Furens*, and the *Electra*, its au-

<sup>6</sup> Kirchhoff, Praef. p. viii, “Hujus generis libri incuriosius fere habiti sunt a librariis et scripti negligenter.”

<sup>7</sup> It is remarkable that this MS. omits the three plays of which by far the greater number of later copies exist, the *Hecuba*, *Orestes*, and *Phoenissae*: while Flor. 2 contains these the *last* in the list, as if superadded by an after-thought to the transcript of those less frequently found. The primary object of the transcribers of both seems to have been the preservation of the plays which were then becoming rare. That the Palatine MS. belonged to the editor of the Aldine edition has been already stated. It is not quite certain, as Kirchhoff assumes, that it was his when the Aldine was published in 1503, though he has left his name at the end with the date 1511.

<sup>8</sup> This variation of the titles seems to indicate a distinct recension. In some of the later copies, the *Orestes* is called the *Electra*; and possibly those copies would prove to belong to the same recension, and not to the triad of the latest Byzantine school.

thority is not more implicitly to be trusted. It is however greatly to be regretted that it has never yet been minutely and accurately collated throughout. Kirchhoff trusts rather to the Paris transcripts from it than to De Furia's collation made for Matthiae, "negligentissime," as he complains.

The writing of this MS. is by several hands; two at least are recognized in the plays of Euripides<sup>9</sup>, viz. the *Rhesus*, *Ion*, and two *Iphigenias* are different from the rest. The *Bacchae* extends only to v. 754, and ends with *οὐ δεσμῶν ὑπό*. Elmsley is of opinion that in this, the first part of that play, the readings of Flor. 2 are superior to those of the Palatine. This seems a questionable judgment. He admits that these supposed superior readings are *corrections*, but then he thinks they *may* have come from the collation of a better MS. It is difficult to say; but the probability is, they are only the conjectures of some learned grammarian. Kirchhoff uniformly attributes to the Palatine a greater authority than to Flor. 2.

The two MSS. agree so closely, even in minutiae, in most of the plays, that they must have come from one common source, while their discrepancies are sufficient to prove that the one was not copied directly from the other. There are considerable varieties of reading as compared with the best MSS. of the nine plays, but not greater than is to be accounted for on the supposition of a subsequent grammatical recension.

The *codex Neapolitanus*, already mentioned as containing an excellent text, with the genuine scholia, of the *Troades*, has also the *Hecuba*, the *Orestes*, and the *Phoenissae*, written in the fourteenth century. These three plays however have the later Byzantine scholia, and were probably derived from a copy of inferior value, as was the case in the *codex Havniensis*.

H. Stephens makes frequent mention of certain MSS. which he consulted in his journey in Italy. Of these nothing is now known, and it is generally believed that he feigned them, as a pretext for many of his own conjectural emendations. Some

<sup>9</sup> See Elmsley, Praef. ad Bacch. p. i.

suppose that he really did consult one or two MSS. at Florence, probably Flor. 1 and 2, if not Flor. 10 or 15.

It has been said, that none of our present MSS. are earlier than the twelfth century, and that they probably all came from a transcript made about A.D. 1100. Assuming this to be true, a high critical importance attaches to a discovery made by the Rev. H. A. Coxe, of the Bodleian library, during his tour of research in the East. At the convent of Mar Saba in the Levant he found a palimpsest MS. of the *Orestes* and *Phoenissae*, of the beginning of the eleventh century, and therefore unique as pertaining to a text anterior to the assumed transcript of 1100. This MS. was overwritten with a comment on the Greater Prophets; but the earlier writing was generally easily to be made out. What is equally important, it contained copious scholia. Mr. Coxe was promised that this very interesting codex should be sent to him for more accurate inspection at Jerusalem, and was even led to entertain the hope that it might be purchased; but both these expectations were unfortunately disappointed.

In another respect this MS. has a peculiar value. It seems to show that the *Orestes* and the *Phoenissae* were select popular plays not only in the later Byzantine schools, but at an early period of the middle ages. Perhaps the partiality is to be accounted for from these being the latest efforts of the poet's pen, full of incident, brilliant in the epic or narrative department, and with a pathos and naturalness which is well sustained throughout their great and unusual length.

To recapitulate briefly the foregoing account of the principal MSS. :—

- (1) Codex 1. Marcianus (saec. xii.).
- (2) ——— Vaticanus (saec. xii.).
- (3) ——— Havniensis (saec. xv.?).
- (4) ——— 1. Parisinus (saec. xiii.).
- (5) ——— 2. Marcianus (saec. xiii.).
- (6) ——— Harleianus (saec. xvi.).
- (7) ——— 2. Parisinus (saec. xiii.).
- (8) ——— 1. Florentinus (Flor. 10) (saec. xiv.).

- (9) Codex 2. Florentinus (Flor. 15) (saec. xiv.).
- (10) ——— Palatinus (saec. xiv.).
- (11) ——— 3. Florentinus (Flor. 2) (saec. xiv.).
- (12) ——— Neapolitanus (saec. xiv.).

And the general result of the critical resources on the several plays will be seen by the following table :—

## VOL. I.

- Rhesus, 2, 3, 6, 8, 10, 11.
- Medea, 2, 3, 4, 5 (to v. 42), 7, 8, 9, 10, 11.
- Hippolytus, 1, 2, 3, 4, 7, 8, 9, 10, 11.
- Alcestis, 2, 3, 4, 6 (from v. 1029), 8, 9, 10, 11.
- Heraclidae, 10, 11.
- Supplices, 10, 11.
- Troades, 2, 3, 6, 10, 12.

## VOL. II.

- Ion, 10, 11.
- Helena, 11.
- Andromache, 1, 2, 3, 4, 7, 8, 9, 10, 11.
- Electra, 11.
- Bacchae, 10, 11.
- Hecuba, 1, 2, 3, 4, 5, 8, 11, 12.

## VOL. III.

- Hercules Furens, 11.
- Phoenissae, 1, 2, 3, 4, 5, 8, 11, 12.
- Orestes, 1, 2, 3, 4, 5, 8, 11, 12.
- Iphigenia in Tauris, 10, 11.
- Iphigenia in Aulide, 10, 11.
- Cyclops, 10, 11.

Manuscripts of Euripides appear to be common in all the great libraries of Europe; but the great majority of them are limited to the *Hecuba*, the *Phoenissae*, and the *Orestes*; and

probably<sup>1</sup> nearly all of them are after the latest Byzantine re-cension, and so of little or no critical value. In this country alone above twenty exist; but very few indeed of these contain any other of the plays. Probably not nearly the whole of them have ever been carefully collated<sup>2</sup>. Those of which a brief account now follows have been actually inspected by the present editor; but beyond occasionally reading over a speech, or comparing the readings of a given passage with those of the better copies enumerated above, he has not attempted the Herculean task,—probably one that would have proved disappointing in its results,—of a complete collation.

The Bodleian Library contains the following MSS. of Euripides;—

Misc. 248. (Auct. T. 4. 10.)

— 249. (Auct. T. 4. 11.)

— 99. (Auct. F. 3. 25.)

— 100. (Auct. F. 4. 1.)

Barocc. 120.

— 37. (3.)

— 34. (144.)

Laud. 54. (1.)

Canon. 86. (5.)

D' Or. x. 1. 3. 13, 14.

All these are on paper<sup>3</sup>, and none of them seem older than the end of the fourteenth century. The first (Auct. T. 4. 10) is a small quarto, very neatly written, apparently of saec. xv., if not

<sup>1</sup> Not *certainly all*, since it has been shown that a preference for these plays existed in times long before the latest Byzantine school; and it is quite possible that some of these MSS. of the triad may represent early and good copies.

<sup>2</sup> Porson on the *Phoenissae* now and then refers to the testimony of “Bodleiani omnes, teste Burtono.”

<sup>3</sup> The kind of paper called *bombycinus* is of a fine thick glossy texture, like our better kinds of hot-pressed paper, and somewhat tough and fibrous. It was manufactured from the cotton-plant, and was very commonly employed in the thirteenth and fourteenth centuries. Earlier than this, parchment (*membrana*) was more frequently used, and later than this true paper (*charta*), resembling that of our times, but, like that employed in the early editions, of a very fine and durable material made probably entirely of linen.

later. It contains the *Hippolytus*, with a few marginal scholia, but without interlined glosses. The characters are written in a faint red ink. This play appears to have been carefully copied from a good MS. Next follows the *Hecuba*, by a different hand, and in a coarser style of writing, but of about the same age. This play has interlinear glosses and very scanty scholia, often by different hands. It seems a fairly good MS., and is not hard to read, though a good many contractions are introduced. The *Orestes* comes next, and is much interlined, but only here and there a marginal scholium is added. The *Phoenissae* concludes the volume, but extends only to *οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τόδ' ἡμέρας* (v. 425).

*Auct. T. 4. 11*, is a small quarto containing only the *Hecuba* and the *Orestes*. There are neither scholia nor glosses. The *Orestes* is by a different and rather inferior hand. This seems a late MS. of little critical value.

*Auct. F. 3. 25*, is a moderately thick quarto, written on fine glazed paper (*bombycinus*), in clear black ink, probably at the end of saec. xiv. This MS. comprises the *Ajax*, *Electra*, and *Oedipus Rex*, with scholia. Then follow the Life of Euripides, the *Hecuba*, *Orestes*, and *Phoenissae*, all written with a lighter ink. The writing is clear and easy to read. There are some marginal scholia, and here and there interlined glosses of a word or two by the same hand. The characters are prefixed in red ink. A collation of the messenger's speech (*Orest.* 886—956) gave promise of this proving a very good MS.

Next come the first eight Idylls of Theocritus, ending with *καὶ νύμφαν ἀκρηβὸς ἐών ἔτι ναιδὰ γάμεν*, and accompanied with scholia. Then we have the "*Eryxa*" of Hesiod, also with scholia, and written in the same clear hand and black ink as the Sophocles. Lastly, Pindar's Olympia, with scholia, by a different, but not very dissimilar hand.

*Auct. F. 4. 1*, is on paper, much stained, probably of saec. xv. The form is large octavo. This contains the Life of Euripides, the *Hecuba*, *Orestes*, and *Phoenissae*. Here and there only are marginal scholia. There are interlinear glosses in red ink as

far as fol. 169, after which they are written in black. The writing is not good, but it is not difficult to read. In the *Orestes* two leaves are lost, so that (*ἀμ-*)*φὶ μέλαθρον πελᾶ* (*sic*) *σὸν ἀγρότας ἀνὴρ* (v. 1270) follows *καὶ δὴ πέλας νὺν δωμάτων εἶναι δοκῶ* (v. 1214). The *Phoenissae* ends with *σεμέλας θίασον ἱερὸν* (*sic*) *Ὄρεσιν ἀνεχόρευσα* (v. 1756).

*Barocc.* 120 is a quarto on paper, of saec. xiv. or xv. It contains the Life of Euripides, followed by the *Hecuba*. The first part of this play is written in a brown (faded) ink, with interlined glosses in later black ink. At v. 330, *θαύμαζε δ' ὡς ἀνὴρ μὲν Ἑλλὰς εὐτυχῆ* (*sic*), a blacker ink is used, while the interlined glosses are fainter. There are a few marginal scholia, which are difficult to read. The characters are written in red ink. The play seems to have been copied at intervals, by the same hand. Next comes the *Orestes*, which is here entitled *Electra*. It is written by the same (or a very similar) hand, with interlined glosses and a few scholia. Next is the *Phoenissae*, generally in a lighter ink, also with glosses and occasional scholia. This play appears to be by a different hand. Here only the *dramatis personae*, and not the persons of the dialogue, are written in red ink. The pages are much stained, but the writing generally is very legible.

*Barocc.* 37. 3, is a small quarto, containing the *Electra* and *Oedipus Rex* of Sophocles, and the *Phoenissae*. It is a recent paper MS., neatly written, but probably of no critical value. There are no scholia nor glosses. Within the cover at the beginning is written, “A vile recent MS., T. K.” Also “To the Phoenissae of Euripides collated by J. H.” (or J. J. S.)

*Barocc.* 34 contains the *Phoenissae*, without notes or glosses, as far as *σύ τ' αὖ πρόσωπον πρὸς καστρυγητον στρέψῃ* (v. 457). It is a small quarto on paper, of a late date. It also contains the *Plutus*, with a few scholia and interlinear glosses.

*Laud.* 54 is a folio on paper of saec. xv. The contents of this volume are miscellaneous. First is the *Hecuba* up to *κἀγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμι ἔτι* (v. 284). Next comes the *Orestes* from *φόνον ὁ λοξίας ἐμᾶς ματέρος* (v. 165), to the end. Then



Οφαστηρώμενοι  
καὶ τὸ θύμοντον πον  
τε, ἥδης μέτοσόν  
γολος πιστευθείη  
τανάν. τόσοις καθώς  
καὶ διάφορον θύμον  
πήθεν.

Θρήσην σκαρίου ἐποιεῖται,  
ορθόδοξον γεγοντακάθασον ταχεῖς,  
οὐπεπίπολης ταχεῖς, γῆραμελέφω  
οὐ φαστηρώμενοι αγλαταράς μέχαις  
τακτικὴν δέσποιαν.  
τιδούταθροι σαχλῶν εἰς κρινάς εἴδεσας.  
πολιτῶν Τινά γρατην τῷ  
αετονδέ δητινούρομην αδροισσοῦσι δεού  
τινέοντερον δέσποιαν τῷ  
τικαντούρον δέσποιαν ταχείαν ταχεῖα —

Harl. M. S. 5725. fol. 260.

Τῇ ἐτεοκρέουσμάνουν καρκιδάσσομεν,  
ἀττικούς τελοῖο  
χρισμούσεπέσχον. αὐδεπάχρησιμο<sup>τε</sup>,  
δύνηται τοκτρόπο  
λέζω. νοστραφήδετη πόλιαντρέον  
χεόντον τεκτηρέσενε  
εξούτηρωθηλάϊοσ βίαθεωρ.

τρόπητεφυσετητελεονοίδιποσ.

Harl. M. S. 6300. fol. 131.

follows the *Phoenissae*, then the *Ajax*, *Electra*, and *Oedipus Rex* of Sophocles. Next we have the "Eργα of Hesiod, with numerous scholia. Then come the first eight Idylls of Theocritus (ending with Νάϊδα γάμεν), also with scholia. After these we have Pindar's *Olympia*, and finally the first book of the Iliad, with the second as far as ἀρχοὺς αὖτης ἐρέω νῆσος τε προπύσσας (v. 493). To the Homer ample scholia are added. All the pages (except in the Homer) have interlined glosses in red ink, and occasional scholia.

*Canon.* 86 is a folio containing the *Hecuba*, with interlinear glosses in red ink, and here and there a scholium in the same colour. The *Orestes* follows in similar writing, and then the *Ajax*.

*D' Or.* x. 1. 3. 13 (Auct.) contains the *Hecuba* and the *Orestes*, neatly and legibly written on paper.

*D' Or.* x. 1. 3. 14, has the same plays, with the scholia of Thomas Magister. This is probably a good MS., and seems of the close of saec. xiv.

These two last are doubtless the MSS. mentioned by Porson in his list prefixed to the *Orestes*, "Codices Dorvilliani duo, nuper inter Bodleianos repositi." But it is clear that he only consulted them here and there, and never collated them.

In the British Museum there are several MSS. of plays of Euripides; but none of them appear to be of a high class, either for antiquity or for critical value.

*MS. Harl.* 6300 is a small quarto, on paper, probably of the commencement of saec. xv. It contains the *Hecuba* and the *Orestes*, in rather coarse and poor handwriting, but by no means difficult to read. The characters are marked in black ink. There are interlined glosses, but no scholia. In fol. 72 a few verses of the *Orestes* (829—844) seem copied by a different hand, though perhaps a change of pen will account for the variance. The iota is pretty regularly subscribed. At fol. 89 commences a different hand to the end of the play, οἱ ἐγώ τίνας τούσδε εἰσορῶ; *Oρε.* σιγᾶν χρεών. (v. 1347.) Here there are no glosses. Next comes the *Phoenissae*, in a different hand, and

written on a more glazy paper. This play also is interlined with glosses. In the first part only there is occasionally a marginal scholium. The *i* is seldom subscripted to *a*. The readings of this MS. do not seem of a high character, e. g. Phoen. 822,

ἀρμονίασ δέ ποτ' εἰς  
νύμεναίουσ ἥλθον ουνīδαι φόρμiγγi τε τύχεα θήβασ  
τὰσ ἀμφίονίασ τε λύρας ὑπο, πύργος ἀνέστα.

*Harl. 5725.* This is a small thick quarto, containing the *Plutus*, (commencing with v. 266, *ρύπωντα κωφὸν ἀθλιον* *ρύσσον μαδόντα*,) followed by the *Nubes*, both written in a good hand on fine glazed paper with interlined glosses and scholia. Then the *Hecuba* and the *Orestes* (here called *Electra*) follow, apparently by the same hand, but written in darker ink. There are numerous glosses and scholia. The characters and the glosses are all in red ink. The iota is sometimes subscripted, sometimes omitted. The text contains some obviously false readings; but the MS. may be worthy of attention, as it appears to be as early as saec. xiv. Porson consulted it, but calls it “recens” (*Praef. p. ii.*).

*Harl. 5724* is an octavo on paper, of saec. xv. It contains no play but the *Hecuba*, which is without either scholia or glosses. The characters are written in red ink. The iota is not subscripted. After the *Hecuba* comes Hesiod’s “Shield of Hercules,” followed by Plato’s “Apology,” and some prose grammatical treatises.

*Harl. 4952* is a paper MS. probably of saec. xv. It contains the *Hecuba* and the *Orestes* on paper, in a large and rather tremulous hand. There are no scholia nor glosses. The characters are in red ink. The iota is neither subscripted nor ascribed. This appears to be a fair MS., but occasional readings indicate that the scribe was a mere mechanical copyist, e. g. Orest. 928,

εὶ τὸνδον οἰκουρήματα οἱ λελεμένοι  
φθειρουσι ἀνδρῶν εὐνίαδας λαβώμενοι  
καῦτοῖς γε χρηστοῖς εὖ λέγειν ἐφαίνετο  
κοῦδεις ἔτ' εἴπε (εἴπη πρ. m.) σὸς δ' ἐπῆρθε συγγονος  
ζλεξε δ' ἀ γῆν ἴνδχοῦ κεκτημένοι κτλ.



δέ μοι χαράσθηκά πίστημος γεροῖς  
ιδιλλωνέστατο. κατέκα θονεύχεται  
τῆς διζηνίας σόνομαστοῖσιν ἀγέοις.  
καρδίαν δὲ πασθύρατος. οὐδὲ πακούω  
λύπη πρόσεργον. πολέμητο πηλέως  
λαζήρενέδαιται δίκαιον φυγεῖ  
νησσόδημονον τελεμητήσατε.

Harl. M. S. 5724. fol. 10.

τοῖς αἰσθητίκοις τοῖς ποικίλοις,  
τοῖς φύλαις τοῦ διάφορού. μούσαι Δίης λύτρος εἴ  
αὐτοῖς μητρὸς αἰδεῖσι. οἵ ποτε αργάνων  
τοῖς φύσοις Δίωλεος; εἰστορεῖς ταῦτα φύσεις;  
Εξέδειν τοῖς τύποις τοῖς αὐτοῖς  
τοῖς μηδεὶς οὐτοις. τοῖς δέ τοις λαχοῦσιν αὐτῶλεσσα.  
αὐτοῖς γράμματα λαγασσού τέκνα τοῖς εὔτενες  
οἱ ποικίλοι πέμπειν μεταβολαῖς τοιασδείχουν.

Harl. M. S. 5743. fol. 99.

τοῖς σοφοῖς προάιστοι, τοῖς σοφίης μανδαροῖ.  
ωτελέον τοῖς εἴσαι τοῦ Λητού σαμαρος σατᾶς;  
αὐτοῖς λύχον αρχιφίλων πλούσιοι πολεμοι.  
Καρδούσια θύεος ἀνθρώπων θύσιον πορφύρα  
βασιν τοῖς λεροῖς προστίσιν καρδαρισσοῖς,  
Καρδικαὶ καλοὶ πεπραστοὶ καρδιόσιαι  
λύχοι κατεύθυντο πολεμεῖσις Διοτύρεσσα,

Harl. M. S. 5743. fol. 71.

The accentuation generally is careless, and the words are scarcely divided. At the end is the *Phoenissae*, on a different paper and in a lighter ink. This play is written in a more cursive hand. There are no glosses nor scholia. The characters are in red ink. Here also the iota subscript is omitted.

*Sloane 1774.* A late MS. on paper, written in a bold and round hand, almost reminding one of a schoolboy's copy-book. It contains the *Hippolytus* entire. There are brief occasional Latin notes in the margin. Here and there, but rarely, there is a Greek gloss by a different hand, and a various reading by the original hand. The iota is regularly subscribed. It is accurately written, and seems to be a good MS. The form is small square octavo. This MS. does not appear to have been known to Bp. Monk, for his edition of that play.

*Harl. 5743.* This somewhat famed MS. is a small thin quarto, containing the *Trachiniae* and *Philoctetes* of Sophocles in a neat and legible hand on fine glossy paper. There are a very few marginal scholia, only in four or five places to the *Philoctetes*. Next follows the concluding part of the *Alcestis*, beginning λαβών· τὰ μὲν κοῦφα τοῖσι νικῶστιν ἦν "ἰπποὺς ἀγεσθαι (v. 1029). This fragment is by a different hand and on different paper. There are no scholia. Then comes the *Rhesus* with ὑπόθεσις. It appears to be from the same hand as the *Alcestis*, and like it, has the characters marked in faded red ink. It is very neatly written, but by a very late hand. The *Rhesus* has here and there a gloss and a various reading recorded. Next follows the *Troades*. After ὁ μῆτερ ἀνδρὸς ὃς ποτ' ἀργείων (*sic*), viz. after v. 606, the transcription commences in a lighter ink, and has been commonly supposed to have been taken up by another hand, and copied from a different MS.<sup>4</sup>

<sup>4</sup> See Kirchhoff, Praef. ad Vol. i. p. viii, who says the latter half of the play is not only by a different hand, but also on different paper. This latter circumstance did not strike the present editor, who after a careful consideration came to the following conclusion:—That the play was written by the *same* copyist, after being laid aside for an interval. A facsimile of the part where the colour of the ink changes (which change is not represented in the facsimile) will enable the reader to judge of the identity or diversity of the two hands. Both the value and the antiquity of this MS.

The MS. which Porson used under the mark *Ayscough* No. 4952, was not inspected when the above notes were made in the Museum. He describes it on *Orest.* v. 659, as “*tres primas continens fabulas, recentissimus quidem, sed ex alio non malo descriptus: scriba literas et syllabas festinando saepe transiit; aliquando etiam exemplaris sui literarum ductus parum intellexisse videtur.*”

In the University Library at Cambridge the following MSS. of Euripides are preserved:—

Nn. 3. 13 is a small quarto containing the Life of Euripides, (by two distinct hands,) the *Hecuba*, and *Orestes*, followed (with an interval of several blank pages) by  $\betaι\betaλίον πρώτον τοῦ Κάτωνος$ , to  $\betaι\betaλίον τέταρτον$  (foll. 6), after which, written by the same hand, comes a repetition of the *Hecuba* from v. 715,  $οὐχ ὅσι' οὐδὲ ἀνεκτά· ποῦ δίκα ξένων$ ; This is a somewhat late but clean and very beautiful MS. on fine glossy paper. The greater part of it is interlined with glosses in red ink; but sometimes these are wholly omitted for many pages, and then resumed. The whole is written by one hand, as are the marginal scholia and probably also the glosses. The date is probably of the early part of the fifteenth century.

Nn. 3. 14 is a small quarto, on glossy paper, of the fourteenth century. This is a good and beautifully written MS., with marginal scholia and interlined glosses in red ink. It contains the Life of Euripides, the *Hecuba*, the *Orestes*, (here called the *Electra*, as will be seen in the facsimile,) the *Phoenissae*, (entitled *Εὐριπίδου Οἰδίποντος*.) with somewhat fewer but still tolerably copious scholia. All these plays are written by the same hand, in a lustrous black ink. The characters are prefixed to the speeches in red ink. The scholia are by the same hand; the interlined glosses, in red ink, may perhaps be by a different one,

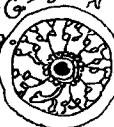
seem to have been much overrated by Mr. Burges and others. It was collated throughout for Kirchhoff by Reinhold, who seems to be right in pronouncing it “codex recentissimus saec. xvi.” Kirchhoff thinks the latter part of the *Troades* was taken from a very good MS. of the same class as *codex Haviensis*, the former part agreeing as nearly as possible with Pal. 287.

Αἰάνθα καὶ θῆται τὸ δίκιον φέρειν τοῖς φοβορούσιν.  
Οὐδὲ καὶ τροίαστηρος πάσι φύξιν ἀφόβος.  
μακραὶ ἐγένετος πλησίον εὐηγκυνά.  
Φύξις ἀπεγερασθενον· πελαστήρα δινον αὐτωντοφόρον.  
Αἴθος ἴνα φαῦλη καθεῖ θεοσαλαγή<sup>1</sup>  
Οὐδὲ πέτρος σύνηδεδικαστεῖ Γερούσιον σιδῶν.  
ιναγίνομει Γηγητόπολον οὐ γίνωσκενεφρά.  
Φύξις μητινοῦνεκρος· Τοπορίσθιδεν χαύτοι δεξιώτεροι.  
Οὐδὲν φοβεῖτο νέδην οὐστοι αποθαλλέεικακαν.  
Φύξις σασδηνηρκαὶ διδυλοστήτις, οὐδεταιτοφωτόροι.  
Οὐδὲν φοβεῖτοστοιτετελετις. Αὐλαβαίνειονδεμεων.

Τὸν δέ ποτε οὐδὲ σταύρωσεν  
τοπτίσας τοπτόνος καὶ λι-  
τοπτίσας τοπτόνος καὶ ποτ-

M.S. Cant. Nn. 3, 13.

Δ νανη καθεύδει απότομον την  
επικείμενη προσπάθειαν και πρέπει  
καθηύδει διάτοπα την ιδέαν του σε  
Τούτην είναι διαφορετικής τοποθεσίας.  
επικείμενη προσπάθειαν, για την οποία  
επικείμενη προσπάθειαν τούτης της Γης  
επικείμενη προσπάθειαν την οποίαν  
επικείμενη προσπάθειαν την οποίαν



The image shows a decorative border composed of a complex, continuous knot or braid pattern, resembling a stylized chain or a traditional Icelandic or Viking design. This border frames the title text "ЕГИПЕТСКАЯ НАСКАРКА" at the top of the page.

κέστρονδεις οὐδὲν, αὐτὸς δὲ τούτῳ παραπλεύσας  
οὐδὲν πάθει, γένεται δὲ τούτῳ θεολόγος,

τὸν Ἀκαδημαϊκὸν δίκαιον φέρει.

οὐδὲντος, Κουκόντιστον γένεται,

διος τε φίλων πόλης αὐταῖς  
επρήμαται δέ τοι

Κρυφός μάθητας λογοτεχνών περισσότερος.

ՃԵՐԱԿԱՐԱԳ, ԿԵՐՏԻ ՃԵՐԱԿԱՐԱԳՆԵՐՆ Են.

M. S. Cant. Nn. 3. 14.

σῶλας διτάν μέρη διπλασίαν τοῦ παρόντος,  
δικυρεῖσθαι οὖσαν τοῦ θεοῦ τῆς πόλεως σε απεκρινόντα παρόντα  
κλεις διπλασίαν τοῦ παρόντος. ἀτάκαινα τοῦ παρόντος.

ταῦς καί νῦν ἐξεπραγμένοι δράμοδον γένοις,  
ἡ πρὸς δίκαιον πρόστεπτη  
ἡ δύναμις τοὔπεριν ψυχήν  
νυνὸς ἐφονεύσατε, ως ἔχει  
προσφίλα. προσφίλα.  
ἡ πρὸς τὸ δεινὸν πλευθερώς ἐχθράν πόρου  
κτένοντες. εἰπε καὶ τοῦ δύνατος ὡς λεέων φίλα.  
προσφίλα.  
ταῦς διπλασία μετατρέψεις διπλερύς κρδαλνας γίνεται  
εντοῦ τοῦ σκλητοῦ πλαστοῦ πολεμοῦ  
στοὺς πατέρους οικιών γάντες τῷ πόλεμῳ λέγοντας κακούς  
κακούργον προΐσταντας διπλερύς δηλοῦται πολεμούς, ἐπεργάσαντο.  
τετέτετο δύμα, πρός ταῦς πολεμούτος πολεμούτος.

M. S. Corp. Christ. Cant. CCCC. III

though the colour or tint of the ink agrees with that of the characters. The iota is neither subscribed nor ascribed. One page of the *Hecuba* has been lost, and is replaced by a later hand (apparently saec. xvi.) on paper, beginning  $\lambda\alpha\circ\delta'$  ἐπερ-  
ρόθησαν ἀγαμέμνων τ' ἄναξ, down to γενναῖος, οὐκοῦν δεινὸν, εἰ γῆ  
μὲν κακή (v. 592).

At the end of the volume the *Hecuba* and the *Orestes* are repeated. The writing of these is on paper, in a large and coarse hand of much later date, probably the end of the fifteenth century. There are a few scholia and occasional glosses, both in black ink, as are the characters to the dialogues. The iota is generally subscribed, sometimes omitted. A collation of the messenger's speech in the *Orestes* gives ἐς σκηνὰς ἔδρας v. 873, (perhaps from a gloss on *ἔδρας*.) ἐπεὶ δὲ πλήρης ἀργείων γένετ'  
δχλος v. 884, οὐτε σ' οὐτε σὸν σύγγονον v. 899, αὐτοὺς for ἀστοὺς  
v. 906, νόμος ἀνεῖται κού φθάνη θνήσκων τις ἀν v. 941, σύγγονόν  
τε σέ τε κτανεῖν v. 945. Otherwise it seems a tolerably good copy and carefully written.

Mm. 1. 11 is a thin octavo volume written on slightly glossy paper (whether *bombycinus* or *chartaceus* is not very evident<sup>5</sup>). It contains the *Hecuba*, *Orestes*, and *Phoenissae*, all with marginal scholia, and interlined glosses, the latter being in red ink to the *Hecuba*, but in black ink to the other plays. This MS. seems to have been written by at least two different hands, that of the *Hecuba* being much neater and more regular. The second hand commences with Orest. v. 134, τόνδ' ἡσυχάζοντα.  
δμα δ' ἐκτήξουσ' ἐμόν, but foll. 40, 53, 60 of the same play seem a return to the former hand, though written on paper; and here, as before, the characters and persons are in red ink. The writing of the later hand is not easy to read, and the MS. is in many parts much injured by damp and ill-usage. It seems however a tolerably careful transcript. The iota of the datives is omitted. Probably the date is early in the fifteenth century

MS. Corp. Christ. Cant. No. cccciii. is a rather large octavo on paper, containing the *Hecuba*, the *Orestes* (called *Electra*), and the

<sup>5</sup> Some of the leaves appear to be of the one texture, some of the other.

*Phoenissae.* This MS. was used by Porson for his edition of the *Hecuba*, though on the *Orestes* he speaks of it merely as collated by Barnes and King. It is an elegantly written MS., with marginal scholia and interlined glosses. The first part, as far as Orest. v. 490, δρυγὴ γὰρ ἄμα σον καὶ τὸ γῆρας οὐ σοφὸν, is in a blacker ink and a different hand. The remainder is by the same hand which added the scholia and glosses throughout. The characters alone are written in red ink. The date of this MS., which seems very carefully written, is probably the beginning of the fifteenth century. A facsimile of a few lines from the *Hecuba* will give a correct idea of the writing.

It may be pretty confidently asserted, that the whole of these MSS. of the three plays, enumerated above and briefly described from actual inspection, have never been really accurately collated. Though not of first-rate value, there is a fair probability that some of them at least would prove worth the labour of a minute collation. An edition of the simple text of the three plays, with the various readings of all the MSS. preserved in the English libraries, would be no unworthy contribution to classical scholarship. It is evident from the very meagre notices of them in the German editions, that our neighbours on the continent only know of them by hearsay. It is also evident that Porson did not really collate throughout even the eight out of the twenty which he refers to. For instance, so rarely does he mention the very respectable MS. Mm. 1. 11, in the public library at Cambridge, that W. Dindorf makes this remark on it in his catalogue of MSS., “Orestem et Phoenissas continere videtur; certe ad Phoenissas nonnunquam Cant. memorat Porsonus.” Of Burton’s alleged collation of six Bodleian MSS. no certain judgment could be formed except by comparing his *excerpta* with the originals. But in his time it was the custom to use MSS. merely for extracting the more remarkable readings; to *inspect* them rather than minutely to *collate* them. Till Elmsley’s time indeed it may be questioned if *minute* collation had ever been much attended to. Here then a useful field for literary labour is pointed out to those who, enjoying the emoluments and the leisure of a beneficed residence in either Uni-

versity, may be anxious to show some equivalent for it in a return made to the cause of Scholarship.

On the facsimiles<sup>6</sup> presented to the reader in this volume, a few words remain to be said. In the first place, it is difficult to make them with *perfect* accuracy, even as to the mere tracing over the letters; secondly, there is a firmness and a *decision* in the old handwriting which no facsimile (unless perhaps laboriously made by a professional artist) can successfully represent. The *exact* thinness or thickness of strokes, the tint of paper, and the colour of the ink, faded or otherwise; the use of red or black to distinguish text from comment, and above all, the general *look* of antiquity,—all these points are necessarily sacrificed in a mere series of tracings. Still, as the editor has made them all most carefully with his own hand, he can guarantee their close resemblance as to the style and form of the writing. That there should be so little difference in this respect in so many MSS. of dates varying from each other at least by two centuries, is not a little remarkable. There is the same appendage of scholia and glosses in nearly all. Readers not conversant with the subject will now clearly comprehend the difference between the one kind of comment and the other, and also how readily the genuine word may have been expelled from the text by the accidental or intentional substitution of the word written immediately over it.

The Editor, in concluding a work which has taken four years of very hard labour, under circumstances not altogether the most congenial for efficiently performing it, is, of course, fully conscious of many imperfections<sup>7</sup>, which he could now remedy, and would

<sup>6</sup> They were made and are published by the kind permission of the authorities of our three great national libraries, to whom the Editor's best thanks are due for much courtesy received.

<sup>7</sup> A Reviewer of Vol. ii. in the *Athenaeum*, alluding to an avowal there made that very many years would be required for a really complete commentary on, and critical recension of, the whole of Euripides (a fact which no scholar will dispute), accuses the editor of "mere book-making." This was surely unreasonable; the demand for works of this kind, and the present demand, which of course is limited to scholastic institutions, would neither permit the delay, nor offer any encouragement for so vast a literary undertaking. Such a work could only be done by a large grant from some of the wealthy colleges; and then it might be difficult to find one to do it.

indeed be glad to do so, should he prove equally fortunate in this as in the demand for the *Aeschylus*, of which a new edition is required. The reader will however remember that the present work makes no pretension to contain the studied elaboration and collections of twenty years. All that could be done was conscientiously to employ the best existing materials, and partly to compile from them, partly to supply such original comments as the occasion suggested and the editor's knowledge would furnish. Of Mr. Long's careful and conscientious revision of every page of the entire work, and of his many judicious suggestions, the Editor wishes, on his own private account, to bear public testimony<sup>8</sup>. It will however undoubtedly happen in works of this kind that errors, and perhaps grave ones, will escape the notice of both editor and reviser successively.

<sup>8</sup> [The object of the *Bibliotheca Classica* was to furnish students with a good text of some of the Greek and Latin authors, and a sufficient explanation of it. The ancient texts have often been corrupted by the alterations of critics and grammarians, and by the errors of transcribers. These variations from the original, from what the author wrote, have introduced both corrupt forms of words and corrupt forms of expression. The text may be corrupted and yet the sense may remain or may be discovered, as in cases where the expression has been altered with no change in the meaning, or only a slight change. The corruption may be such as to pervert the author's meaning or to destroy it completely. The purpose of the critical art is to restore what the author wrote, which may sometimes be done with certainty, sometimes with a high degree of probability; but what amounts to a high degree of probability cannot be determined by any rule. This is a matter of critical judgment and tact, which come from a natural capacity improved by practice. All corrections of texts are worthless, unless they restore the original with certainty or great probability. If the corrections are only what the author might have written, they ought not for that reason to stand in the midst of that which the author certainly did write: and if they are something which he could not have written, (and there are such corrections,) they only put one corruption in the place of another. Old texts and old pictures should be handled delicately. We may rub the dirt off them, but we must take care to rub off nothing else; and as to patching, the common sense of mankind is offended by it.

My business and that of my late colleague was to form the *plan* of the *Bibliotheca*; to agree with the editors of the several works, to make such remarks or suggestions on the proofs as would occur to any careful reader, but to leave the editors the final revision and of course the power of rejecting our suggestions. There is no other way in which editorial direction can be exercised, when the relative position of directors and editors is such as it is between the directors and editors of the volumes in this collection. G. L.]

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**ΕΤΡΙΠΙΔΟΥ  
ΗΡΑΚΛΗΣ MAINOMENOΣ.**

*Τ Π Ο Θ Ε Σ Ι Σ.*

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‘Ηρακλῆς γῆμας Μεγάραν τὴν Κρέοντος παιδίας ἐξ αὐτῆς ἐγέννησε·  
καταλιπὼν δὲ τούτους ἐν ταῖς Θήβαις αὐτὸς εἰς Ἀργος ἥλθεν Εὐρυσθεῖ  
τοὺς ἄθλους ἐκπονήσων. πάντων δὲ περιγενόμενος ἐπὶ πᾶσιν εἰς Αἴδουν  
κατῆλθε· καὶ πολὺν ἐκεῖ διατρίψας χρόνον δόξαν ἀπέλιπε παρὰ τοῖς ζῶσιν  
ώς εἴη τεθνηκώς· στασιάσαντες δὲ οἱ Θηβαῖοι πρὸς τὸν δυνάστην Κρέοντα  
Δύκον ἐκ τῆς Εὐβοίας κατήγαγον. . . . . . . . .

## H E R C U L E S F U R E N S.

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IN several respects the *Mad Hercules* is a remarkable play. It differs materially in the style and treatment from the other dramas of Euripides. He seems to have aimed not only at the grandiloquent and Aeschylean style of diction more than was his wont, but also at the Aeschylean ἔκπληξις, or terror, in addition to that πάθος, or feeling, of which he is in a peculiar sense the great tragic master. It may be added, that he borrowed the idea of Lyssa, the goddess of madness, from the Ξάντραι of Aeschylus<sup>1</sup>. Though highly interesting, if only from its many allusions to the topography and legendary history of Athens and Thebes, this play seems to have been by no means one of the most popular. It is but rarely referred to by writers of antiquity; it is extant in very few MSS.<sup>2</sup>; and, considering the many difficulties and corruptions in it, can hardly be said as yet to have obtained the editorial care that it deserves. We have separate editions by Hermann, Bothe, and Pflugk, the last named of which was just completed at the editor's death, and was issued with a preface of some merit by Dr. R. Klotz, the Leipzig Professor. To the ample and careful *apparatus criticus* supplied by the recent edition of Euripides by Adolph Kirchhoff, great obligations are due, so far as the recension of the text is concerned.

When we consider the nature of the plot, the rather frequent use of uncommon words in the dialogues, the introduction of more than one supernatural character (Lyssa and Iris), the harrowing scenes and the magnificent stage-effects in this play, we shall be disposed, while we attach some value to it as a tragic experiment, not perhaps altogether congenial to the author's mind, to doubt whether, for that very reason, the success was commensurate with the effort. It is quite clear that it found comparatively little favour in those ages

<sup>1</sup> Photius in v. δόκτωπουν:—'Ἐν δὲ ταῖς Αἰσχύλου Ξαντρίαις ἡ Λύσσα ἐπιθειάζουσα ταῖς Βάκχαις φησὶν κτλ. [see frag. Aesch. 155.]

<sup>2</sup> Like the *Helena* and the *Electra*, the MS. Flor. 2 is the sole authority for the text of this play, the Paris MSS. and Flor. 1 being mere transcripts from it.

when, although Tragedy was lying dormant as an art, the merits and beauties of the old drama were still fully appreciated. To what period of the poet's career as a tragic writer,—to what precise point in the development of his mind and style,—this play is to be referred, it is not very easy to decide; and the more so, because the diction<sup>3</sup> and metres, which usually supply a tolerably safe criterion, seem here to be somewhat influenced by the desire of imitation. Without being of the latest, it is probably one of his later writings. The ode on old age (v. 637 seqq.), which reminds us of the similar one in the *Oedipus at Colonus* (v. 1211), can hardly be interpreted otherwise than as the complaint of the poet at his own increasing infirmities. Müller (Hist. Gr. Lit. p. 372), while he acknowledges the evidence furnished by this ode, still places the play as early as B.C. 422, which was sixteen years before the poet died at the age of seventy-five. The simple truth is, that no evidence exists, either internal or external, respecting the date; and for the reason given above, the style and metre, though partaking more of his earlier than his later works, are not in themselves conclusive proofs on either side.

Of the merits of the play O. Müller does not give a very high estimate; in the opinion of the present editor, not nearly high enough. He says, "It is altogether wanting in the real satisfaction which nothing but a unity of ideas pervading the drama could produce<sup>4</sup>. It is hardly possible to conceive that the poet should have combined in one piece two actions so totally different as the deliverance of the children of Hercules from the persecutions of the blood-thirsty Lycus, and their murder by the hands of their frantic father, merely because he wished to surprise the audience by a sudden and unexpected change to the precise contrary of what had gone before." Certainly, Euripides ought to have had some better motive than that. Perhaps a brief analysis of the plot will help us to discover it.

Amphitryon, having slain, accidentally or in revenge, Electryon, the father of his wife Alcmena, had fled from Argos to Thebes. Here he distinguished himself in a war with certain piratical tribes, the enemies of the Thebans, called the *Taphii*. Long after this, when his son Hercules, (who was reputed to be in truth the offspring

<sup>3</sup> The use, for instance, of rhetorical rather than poetical terms, was frequent in the latest plays.

<sup>4</sup> This, it may be remarked, is a favourite German theory, which has led to much unjust depreciation of several of the plays of Euripides, who did not consider himself fettered by such laws of criticism as modern critics would impose. See the introductory notes to the *Hecuba* and the *Andromache*. It is a well-known rule in painting, not to take in too much, or to introduce upon the canvass more than forms one consistent group, or subject which the eye can take in at once. But many of the greatest artists have bid defiance to any such limitations.

of Alcmena by Zeus,) had proved himself a benefactor to the Thebans by liberating them from the tribute imposed by their neighbours of Orchomenos, he was rewarded with the hand of Megara, the daughter of the Theban King Creon. Now Lycus, a settler in Euboea, though the son or descendant of a former Lycus who had reigned over Thebes, had raised a faction in his favour at Thebes, and had slain Creon. As one crime leads to another, so he had resolved to put Hercules and Megara to death, together with their three sons, lest vengeance should some day overtake him from their hands. Hercules, anxious to obtain from Eurystheus, King of Argos, a reversion of the sentence of banishment, had undertaken, and had now nearly performed, a series of more than human labours for the benefit of mankind, imposed by Eurystheus as a condition of his return. He is now absent on the last and greatest of these labours, the bringing up of the dog Cerberus from Hades. Lycus seizes the opportunity presented by his absence to demand for immediate death Megara and the sons of Hercules, three in number, who have taken refuge at the altar of Zeus Soter. All the favour they can obtain from the merciless Lycus is the permission to dress themselves in fitting attire to meet their fate becomingly. While they have retired for this purpose within the palace, Hercules suddenly reappears from Hades. His family are delivered from instant danger, and Lycus is slain.

But, while engaged in a purificatory sacrifice after this bloody deed of justice, Hercules is seized with a sudden phrenzy at the instigation of his relentless persecutor, the goddess Hera, and by the agency of *Lyssa*, the demon or impersonation of madness. Here a grand and terrific part of the tragedy ensues. One by one his children are shot down or beaten to death with his club; and his wife Megara shares their fate, after vainly retreating within the inner apartment, the doors of which are battered down by the infuriated hero, who imagines that he is demolishing the walls of Mycenae, and has now got Eurystheus in his power. He is at length lulled by Pallas into an unconscious sleep, and secured by ropes to a pillar. On awaking, he is informed by Amphitryon of what he has done. A sudden despair and remorse seize him, and he resolves to end his life by suicide. Theseus however, whom he has but just liberated from Hades, whither he had descended to bring back his friend Pirithöus, now appears; who consoles, dissuades, and by many promises of heroic honours induces him to retire to Athens. Hercules is melted by the generous gratitude and the fearless self-devotion of Theseus, relinquishes his idea of suicide as wicked and unwise, and agrees to accompany his friend to Athens, after giving Amphitryon due instructions respecting the burial of his children.

Of the concluding part of the play Pflugk justly remarks, “Hic est exitus fabulae Euripideae, quo mea quidem sententia gravior splendidiorque ne cogitari quidem potest.” The object of it, which O. Müller professes not to see, is so obviously the eulogy of Theseus, with whose exploits, in the popular legends, those of Hercules were inseparably connected<sup>5</sup>, that one may well wonder at the obtuseness of German critics, who forsooth prefer “unity of ideas” in a drama to the exciting and chivalrous and profoundly moving incidents presented by a penitent homicide being adopted as a friend and a brother by the greatest of Athenian kings. The first part of the play has moreover this direct relation to the last, that it represents the hero not only as a self-sacrificing benefactor of mankind, but as the greatest deliverer of the Theban people, who, at the very moment of their joy and gratitude to the family of Hercules, are deprived of them by a crime which renders it legally impossible to retain Hercules in their city. Thus excluded from both Argos and Thebes, he has Athens only left as an asylum. The play therefore as a whole may be defined to be “the history of the connexion of Hercules with the Athenian people.” *Why* Hercules was affected with madness at that particular time of his career rather than at any other, it avails little to inquire. The *περιπέτεια*, in the development of the plot, was obviously the more powerful, in proportion as the changes from happiness to misery were the more sudden and startling.

This play requires three actors at once on the stage, and this is one of the evidences that it belongs at least to the dramas of intermediate date. The chorus, who in more than one instance give proof that their number was fifteen, consist of aged Thebans, who eulogize the deeds of Hercules and exult in the just death of the tyrant Lycus.

Seneca composed a tragedy, which is extant, on the same theme and with the same title, both derived from Euripides, but bearing no close resemblance to it.

<sup>5</sup> See the note on v. 1325. Theseus appears in the same chivalrous character, as the protector of the unfortunate, in the *Suppliant Women* and the *Oedipus at Colonus*.

*ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.*

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ΑΜΦΙΤΡΥΩΝ.

ΜΕΓΑΡΑ.

ΛΥΚΟΣ.

ΙΡΙΣ.

ΛΥΤΤΑ.

ΑΓΓΕΛΟΣ.

ΗΡΑΚΛΗΣ.

ΘΗΣΕΥΣ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

Προλογίζει δὲ ὁ Ἀμφιτρύων.



# ΕΤΡΙΠΙΔΟΥ

## ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

### ΑΜΦΙΤΡΤΩΝ.

Τίς τὸν Διὸς σύλλεκτρον οὐκ οἶδεν βροτῶν,  
Ἄργενον Ἀμφιτρύων, ὃν Ἀλκαλός ποτε  
ἔτιχθ' ὁ Περσέως, πατέρα τόνδ' Ἡρακλέους :  
ὅς τάσδε Θήβας ἔσχεν, ἐνθ' ὁ γηγενῆς  
σπαρτῶν στάχυς ἔβλαστεν, ὃν γένους Ἄρης

5

I.—59. Amphitryon, the reputed father of Hercules, and sharer in the bed of Alcmena together with the real parent Zeus, describes in the prologue the state of affairs at Thebes during the long absence of that Hero on his descent into Hades by command of Eurystheus. Having himself retired from Mycenae to Thebes, in consequence of killing Electryon, the father of Alcmena, he had married his son Hercules to Megara, a daughter of the reigning sovereign of Thebes, Creon, who was descended from the Σπαρτοί, the earth-born race that sprung from the dragon's teeth. Now Hercules had gone to Mycenae with the intention of inducing Eurystheus to allow his own and his father's return; and by way of a recompense for this favour, he had consented to undertake his twelve labours, on the last and greatest of which he is now absent. Meanwhile Lycus, who claimed an ancestral right over the throne of Thebes, arrives from Euboea, kills Creon, and assumes the empire. The relationship of Hercules' family to Creon has induced Lycus to extirpate the whole race, lest at some future time they should exact ven-

geance for Creon's death. To avoid their impending fate, Amphitryon with Megara and her children have taken refuge at the altar of Zeus Soter.

2. Ἀλκαλός. From the name of his grandfather, implying both valour and personal strength, Hercules is so often called *Alcides* by the Roman poets.—*τίκτειν* is here used of the male, who is more correctly said *τίκτεσθαι*, 'to have a child born,' just as *γείνασθαι* is used of the female who 'has a child begotten,' though *γεννᾶν* is occasionally applied to both sexes. See on v. 1132. *Inf.* 1367, δ φύσας χώ τεκών ὑμᾶς πατήρ. *Phoen.* 1610, παῖδες τ' ἀδελφοὺς ἔτεκον, sc. Οἰδίποντος.

3. Here and in v. 47 Hermann gave Ἡρακλέους for — *έος*. The latter form occurs in a choral verse, *inf.* 806.

4. ὅς — ἔσχεν. The same Amphitryon who formerly made Thebes here his home, on being banished from Mycenae, *inf.* v. 16. Compare ὅν κατωκίθη, v. 13. The combination of relatives in this sentence (4—7,) is remarkable.

5. στάχυς. The final syllable is made long as in *ἴσχυς*, *Ion* 1004, *Heracl.* 157. Barnes wrongly interpolates *γε*.

ἔσωσ' ἀριθμὸν δλίγον, οἱ Κάδμου πόλιν  
τεκνοῦσι παιδῶν παισύν. ἐνθεν ἔξέφυ  
Κρέων, Μενοικέως παῖς, ἄναξ τῆσδε χθονός.  
Κρέων δὲ Μεγάρας τῆσδε γίγνεται πατὴρ,  
ἥν πάντες ὑμεναίοισι Καδμεῖοί ποτε 10  
λωτῷ συνηλάλαξαν, ἥνικ' εἰς ἐμοὺς  
δόμους ὁ κλεινὸς Ἡρακλῆς νιν ἤγετο.  
λιπὼν δὲ Θήβας, οὐ κατωκίσθην ἐγώ,  
Μεγάραν τε τήνδε πενθερούς τε παῖς ἐμὸς 15  
'Αργεῖα τείχη καὶ Κυκλωπίαν πόλιν  
ἀρέξατ' οἰκεών, ἦν ἐγὼ φεύγω κτανῶν  
'Ηλεκτρύωνα· συμφορὰς δὲ τὰς ἐμὰς  
ἔξενμαρίζων καὶ πάτραν οἰκεών θέλων  
καθόδου δίδωσι μισθὸν Εὔρυσθεῖ μέγαν,

6. ἀριθμὸν δλίγον. Aesch. Theb. 407, Σπαρτῶν δ' ἀπ' ἀνδρῶν, ὃν "Ἄρης ἐφείσατο, βίωμ' ἀνεῖται. According to the common legend, only five survived the combat which arose between the earth-born heroes. Phoen. 672, Apollodor. iii. 4, 1.

7. τεκνοῦσι. Here τεκνοῦν is used in the uncommon sense, acknowledged however by Hesychius, of εὐτεκνον ποιεῖν, *urbem liberis instruere*. On this principle a man himself is said τεκνοῦσθαι, 'to become a parent,' Suppl. 1087. Phoen. 868, where τεκνώθη is explained by Hesych. τέκνον ἔσχεν. Similarly in Med. 4, the Argo is said ἐρετμῶσαι χέρας ἀνδρῶν ἀριστέων. A man might therefore be said τεκνοῦν πόλιν, if his direct descendants were destined to form its population. The addition of the dative implies the method by which the end was effected, viz. by the succession of children's children.—τῆσδε κτλ. Perhaps, χθονὸς δὲ τῆσδε ἄναξ.

10. ἥν. W. Dindorf admits the bad alteration of Reiske, ἥς. For ἀλαλάξειν easily takes an active sense, as is clear not only from the analogy of many similar words, like χορεύειν τινὰ, &c., but from the passive use in Bacch. 593, Βρόμιος δὲ ἀλαλάξεται στέγης ἔσω. The double dative presents no difficulty, 'with marriage songs on the flute,' i. e. accompanied by it.

14. πενθερούς. Creon, his wife's father, including, perhaps, the members of the royal family in general.

15. Κυκλωπίαν for —πείλαν W. Dindorf from the two Florence MSS. This was the common epithet for Mycenae; see Tro. 1088. inf. 998. Iph. Aul. 152. 1501. The form in —ειος is required by the dochmiae verse in El. 1158.—ἥν ἐγὼ φεύγω, 'which *I* am compelled to leave' (though he is not,) &c. Amphytrion had slain Electryon by accident; see Apollodor. ii. 4, 6, and on that pretext had been driven from Mycenae and Tiryns by Sthenelus. It is for this reason, that it was ἄκων φόνος, that the mild word συμφορὰς is used, as Pflugk thinks, (praeft. p. 4.)

18. ἔξενμαρίζων, κονφίζων, by way of lightening and relieving. Nauck proposed ἔξενμαρίζειν. Inf. v. 81, in the middle voice, for εὐτρεπίζειν, to get ready to one's hand.

19. μέγαν μισθὸν, a price greater than the favour deserved; but he consented to it from filial affection and an eager desire to regain his country.—ἔξημερῶσαι is properly, 'to make a clearing in a woodland by cutting a road through it.' So Aesch. Eum. 13, χθόνα ἀνήμερον τιθέντες ἡμεράμερνην. Inf. 851, θάλασσαν ἀγράν ἔξημερῶσας. Herod. i. 126, ἔξημερῶσαι τόπουν ἀκανθώδη. The infinitive is in apposition to μισθὸν. The sense is, ἐπισχείται γαίαν ἔξημερῶσαι, μισθὸν καθόδου. This expression, which here means to make the known world habitable for man, includes the whole of the twelve labours which Hercules was impelled to perform either

ἔξημερῶσαι γαῖαν, εἴθ' Ἡρας ὑπο  
κέντροις δαμασθεὶς εἴτε τοῦ χρεῶν μέτα.  
καὶ τοὺς μὲν ἄλλους ἔξεμόχθησεν πόνους,  
τὸ λοίσθιον δὲ Ταυάρου διὰ στόμα  
βέβηκ' ἐς Ἀιδου τὸν τρισώματον κύνα  
ἐσ φῶς ἀνάξων, ἔνθεν οὐχ ἥκει πάλιν. 20  
γέρων δὲ δή τις ἔστι Καδμείων λόγος  
ώς ἦν πάρος Δίρκης τις εὐνήτωρ Λύκος,  
τὴν ἐπτάπυργον τήνδε δεσπόζων πόλιν,  
τὰ λευκοπώλω πρὶν τυραννῆσαι χθονὸς  
Ἀμφίον' ἡδὲ Ζῆθον, ἐκγόνω Λιός.  
οὖ ταυτὸν ὄνομα παῖς πατρὸς κεκλημένος,  
Καδμεῖος οὐκ ἀν, ἀλλ' ἀπ' Εὐβοίας μολὼν,  
κτείνει Κρέοντα, καὶ κτανὼν ἄρχει χθονὸς,  
στάσει νοσοῦσαν τήνδ' ἐπεισπεσῶν πόλιν.  
ἵμων δὲ κῆδος ἐς Κρέοντ' ἀνημμένον 35  
κακὸν μέγιστον, ὡς ἔοικε, γίγνεται.  
τούμον γὰρ ὄντος παιδὸς ἐν μυχοῖς χθονὸς,  
ὅ κλεινὸς οὗτος τῆσδε γῆς ἄρχων Λύκος  
τοὺς Ἡρακλείους παῖδας ἔξελειν θέλει  
κτανὼν δάμαρτά θ', ὡς φόνῳ σβέσῃ φόνον, 40

by the enmity of Hera or by inevitable destiny.

23. *Taenarou*. A cavern at the southern point of Laconia was regarded as the descent to Hades. *Taenarias etiam fauces, alta ostia Ditis, Ingressus*. Virg. Georg. iv. 467.

31. *παῖς πατρός*. Not, perhaps, that the present Lycus was the son of the old Lycus, but that the name had descended from father to son through several generations. For the legend of Lycus and Dirce, in connexion with Amphion and Zethus, by whom he and his wife were slain, see the beautiful elegy of Propertius, iv. 15. For the epithet λευκοπώλω see Phoen. 606.

35. Hermann retains the old reading ἀνημμένον, which was corrected by a friend of Musgrave's. But ἀνάπτειν better suits the context than ἀνάγειν, and the change is very trifling. Cf. Troad. 844, *Troίαν ἐπύργωτας θεοῖσιν κῆδος ἀναψάμενος*. Inf. 478, ὡς ἀνημμένοι κάλφω πρυμνησίοισι βίον ἔχοιτ' εἰδαίμονα.

Phoen. 569, ἀμαθεῖς Ἀδραστος χάριτας ἔσ σ' ἀνήγατο. ‘To have an alliance firmly tied to a person’ is to contract it with his family.—ὡς ἔοικε is added, because the probability at first was, that an alliance with the royal house would be serviceable rather than injurious.

38. Though it appears sufficiently obvious that ὅ κλεινὸς οὗτος is said ironically, the idea does not seem to have occurred to the commentators, Bothe excepted. Elmsley, both here and in v. 541, reads κανὸς, in which he is followed by W. Dindorf, who gravely adds, “Nihil attinebat de dignitate regia dici, ubi multo aptius erat mutatum per novum regem rerum statum significari.” See also v. 767.—ἔξελειν, ‘to extirpate.’ Hippol. 18, κυστὶν ταχέας θῆρας ἔξαιρει χθονός. Ion 1044, καὶ συμφόνει καὶ συνέειλει δάμων. Inf. v. 60. 154. The Aldine reading ἔξελθειν was corrected by Brodæus, and ἔξελειν is now found in the MSS.

40. δάμαρτδ θ Barnes for δάμαρθ?

κάμ', εἴ τι δὴ χρὴ κάμ' ἐν ἀνδράσιν λέγειν  
γέροντ' ἀχρείον, μή ποθ' οἵδ' ἡνδρωμένοι  
μῆτρασιν ἐκπράξωσιν αἷματος δίκην.

ἔγώ δὲ, λείπει γάρ με τοῦσδ' ἐν δώμασι  
τροφὸν τέκνων οἰκουρὸν, ἥνικα χθονὸς 45  
μέλαιναν ὅρφιην εἰσέβαινε πᾶις ἐμὸς,  
σὺν μητρὶ, τέκνα μὴ θάνωσ' Ἡρακλέους,  
Βωμὸν καθίζω τόνδε σωτῆρος Διὸς,  
δὲν καλλιώνικον δορὸς ἄγαλμ' ἴδρυσατο  
Μινύας κρατήσας ούμὸς εὐγενῆς τόκος. 50  
πάντων δὲ χρεῖοι τάσδ' ἔδρας φυλάσσομεν,  
σίτων, ποτῶν, ἐσθῆτος, ἀστρώτῳ πέδῳ  
πλευρὰς τιθέντες ἐκ γὰρ ἐσφραγισμένοι  
δόμων καθήμεθ ἀπορίᾳ σωτηρίας.  
φίλων δὲ τοὺς μὲν οὐ σαφεῖς ὁρῶ φίλους, 55  
οἱ δὲ ὅντες ὀρθῶς ἀδύνατοι προσωφελεῖν.  
τοιοῦτον ἀνθρώποισιν ἡ δυσπραξία,  
ἥς μῆποθ', ὅστις καὶ μέσως εὔνους ἐμοὶ,  
τύχοι, φίλων ἔλεγχον ἀψευδέστατον.

43. *μῆτρασιν*, the plural for the singular, their grandfather by the mother's side, viz. Creon the father of Megara. Properly, *μῆτρας* is the uncle, the mother's brother. Here it is for *μητροπάτωρ*, κατὰ μητέρα πάππος, Photius. Mattheiae remarks that Asius, the brother of Hecuba, is called the *μῆτρας* of Hector, in Il. xvi. 717. Barnes here gives *μῆτρας*, which the poet probably avoided on account of the double genitive. This was the usual policy of the Greeks, to kill off the surviving family of an enemy. See on Heracl. 1005. *Inf.* 168.

47. *σὺν μητρὶ*. To be construed with *βωμὸν καθίζω*, not with the foregoing clause. On μὴ for *ἴνα μὴ* see Hec. 344. *Inf.* v. 86. The idea in the speaker's mind was, *δειμάνων μὴ &c.*

49. *ἰδρύσατο*. Peculiar and special protection was expected from the asylum of a family altar. Hence Andromache takes her seat at the shrine of Thetis which had been founded by Peleus, Androm. 45.—*δὲ* refers perhaps to *Διὸς*, sc. *Διὸς βρέτας*. See Phoen. 1473.

50. *Μινύας*. The story is told by Apol-

lodus, ii. 4, 11. (See below, v. 220.) The Thebans had been tributaries to the Minyae, who occupied the neighbouring Orchomenos; but they had been made independent by the victory of Hercules.—*χρεῖοι* Heath for *χρεῖοι*, which appears to be from a misprint in the Aldine. Aesch. Suppl. 198, *χρεῖος εἰς ξένη φυγάς*. *Infra*, v. 1337.

53. The sense is, that they are as it were locked out of their own homes, to which they would gladly repair to procure the necessaries of life, but cannot do so, through fear of leaving the sanctuary even for a moment. Compare *inf.* 330.

55. *σαφεῖς, πιστοὺς, ἀληθεῖς*, sure, true friends. Cf. *inf.* v. 62. It was a favourite and a true saying, οὐδεὶς δυστυχῶντι σοι φίλος, El. 605. *Inf.* v. 561, *ἄφιλον, ίν' αὖθις σοι λέγω, τὸ δυστυχέσ.*

59. *ἔλεγχον*. The accusative in apposition to the sentence is common, and the accident of a genitive immediately preceding does not interfere with it. See on Bacch. 1100. Hel. 77. Here τὸ τύχεν is really the contrasted contingency, and not the relative *ἥς*. It may be doubted

## ΜΕΤΑΡΑ.

δῶ πρέσβυν, Ταφίων ὁς ποτ' ἔξειλες πόλιν  
 στρατηλατήσας κλεινὰ Καδμείων δορὸς,  
 ὡς οὐδὲν ἀνθρώποισι τῶν θεῶν σαφές.  
 ἐγὼ γάρ οὗτ' ἐσ πατέρ' ἀπηλάθην τύχης,  
 ὃς οὕνεκ' ὅλβου μέγας ἐκομπάσθη ποτὲ,  
 ἔχων τυραννίδ', ἃς μακραὶ λόγχαι πέρι  
 πηδῶσ' ἔρωτι σώματ' εἰς εὐδαιμονα,  
 ἔχων δὲ τέκνα· κάμ' ἔδωκε παιδὶ σῷ,  
 ἐπίσημον εὐνὴν Ἡρακλεῖ συνοικίσας.  
 καὶ νῦν ἐκεῖνα μὲν θανόντ' ἀνέπτατο·  
 ἐγὼ δὲ καὶ σὺ μέλλομεν θυήσκειν, γέρον,  
 οἴ θ' Ἡράκλειοι παῖδες, οὓς ὑπὸ πτεροῖς  
 σώζω νεοστοὺς ὅρνις ὡς ὑφειμένη.

therefore if Hermann is right: "Mutata est constructio, quod in mente habebat ἦν μήποτε λάχοι."

60. *Ταφίων*. This people are mentioned in Iph. A. 284, and the island Τάφος in Apollodorus. ii. 4, 7, where the conquest of the inhabitants by Amphitryon is narrated. They occupied a group of small islands off the coast of Acarnania, whence their principal settlement is said to be περίκλυνστον ἄστυ, *inf.* v. 1081. Barnes cites Hesiod, Scut. Herc. 18, μαλερῷ δὲ καταφλέξαι πυρὶ κώμας Ἀνδρῶν ἥρών ταφίων ιδὲ Τηλεβοάων. They are several times mentioned in the Odyssey; in xv. 427 and xvi. 426, they are called pirates, *ληιστῆρες*. Another name of this or a neighbouring tribe was Τηλεβόαι. According to Apollodorus, Amphitryon was assisted in this expedition by Creon King of Thebes. Hence he is here said στρατηλατεῖν κλεινὰ Καδμείων δορὸς, where the genitive seems to depend upon στρατηλατεῖν = στρατηλάτης εἶναι, in which case κλεινὰ is for κλεινῶς. Cf. *inf.* v. 1093. And so Rhes. 276, ἀνὴρ γάρ ἀλκῆς μυρίας στρατηλατῶν, (quoted by Bothe.) But στρατηλατεῖν is more commonly found with a dative; see Bacch. 51, and the note there.

62. Kirchhoff proposes τῶν θείων. If θεῶν be right, οὐδὲν δῶρον, πράγμα, or χρέος, may be meant. We might rather have expected ἐπί θεῶν.

63. ἐσ πατέρα, 'in respect of my father,' Creon. She was going on to say, οὗτ' ἐσ

πόσιν, but the construction is slightly varied, κάμ' ἔδωκε παιδὶ σῷ. The use of ἐσ is remarkable; compare Aesch. Theb. 572, ἐσ πατρὸς μόρον ἔξυπτιάζων ὕνομα. Plat. Symp. p. 184, B., ἐνεργετούμενος εἰς χρήματα ἢ εἰς πράξεις πολιτικάς. Eur. Ion 567, ἐσ τέκνου εὐτυχεῖν. By τύχης ἀπτλάθην she means εὐτυχίας ἡμαρτον.

65. πέρι may be called superfluous, since ἔρωτι is sufficient to govern ἃς. But the Greeks were fond of the phrase μάχεσθαι πέρι τιος, as in Aesch. Suppl. 720, θάρσει, μαχοῦνται πέρι σέθεν, σάφ' οἵδι' ἐγώ. Translate, 'about which long spears are launched, through desire of it, at the bodies of the fortunate.' When we consider the poet's often-expressed dislike of war, we may suspect a little irony in εὐδαιμονα, which means the rich and the great, who alone are likely to contend for empire.

71. The old reading ὑποπτέρους was corrected by Pierson. This adjective means 'winged,' as in Hec. 1264, ὑποπτέροις νάρτοιν. Hel. 618, εἰδὼς οὐδὲν ὃς ὑπόπτερον δέμας φοροῖς. Cf. Androm. 441, νεοσσὸν τόνδι ὑπὸ πτερῶν σπάσας. Heracl. 10, τὰ κείνου τέκνου ἔχων ὑπὸ πτεροῖς σώζω τάδ. Kirchhoff however retains the vulgate.

72. ὑφειμένη, having had them put under me; having gathered them under my wings; in the medial sense, like ὑπηγκαλισμένη in Heracl. 42. Kirchhoff gives ὑφειμένους, which is not improbable.

οἱ δὲ εἰς ἔλεγχον ἄλλος ἄλλοθεν πίτνων,  
 Ὁ μῆτερ, αὐδᾶ, ποῖ πατὴρ ἀπεστι γῆς ;  
 τί δρᾶ ; πόθ' ἥξει ; τῶ νέω δὲ ἐσφαλμένοι  
 ζητοῦσι τὸν τεκόντ· ἔγώ δὲ διαφέρω  
 λόγοισι μυθεύουσα. θαυμάζω δὲ, ὅταν  
 πύλαι ψοφῶσι, πᾶς τ' ἀνίστησιν πόδα,  
 ὡς πρὸς πατρῷον προσπεσούμενοι γόνυ.  
 νῦν οὖν τίν' ἐλπίδ' ἢ πόρον σωτηρίας  
 ἔξευμαρίζει, πρέσβυ; πρὸς σὲ γὰρ βλέπω.  
 ὡς οὔτε γαίας ὅρι' ἀν ἐκβαῖμεν λάθρα·  
 φυλακὰ γάρ ἡμῶν κρείστονες κατ' ἔξόδους.  
 οὗτ' ἐν φίλοισιν ἐλπίδες σωτηρίας  
 ἐτ' εἰσὶν ἡμῖν. ἥντιν' οὖν γνώμην ἔχεις  
 λέγ' ἐσ τὸ κοινὸν, μὴ θανεῖν ἔτοιμον ἦ,  
 χρόνον δὲ μηκύνωμεν ὅντες ἀσθενεῖς.

AM. ὁ θύγατερ, οὔτοι ῥάδιον τὰ τοιάδε  
 φαιλώσ παραινέν σπουδάσαντ' ἀνευ πόνου.

73. εἰς ἔλεγχον κτλ. For ἄλλος ἄλλοθεν πυνθανόμενοι. The singular αὐδᾶ after οἱ δὲ is by attraction to ἄλλος πίτνων.

74. ποῖ. Elmsley reads ποῦ, which is quite needless, the sense being ποῖ βέβηκε.

75. τῷ νέῳ, for νεότητι, as in Androm. 183.—διαφέρω, 'I put them off with excuses, inventing stories about him.' See Aesch. Cho. 60. The conduct of the mother is naturally described. She conceals her own anxiety before her children, but is not the less attentive to every sound that may indicate an arrival. The sense seems to be, 'I express surprise whenever the door creaks; and then every one of my children sets his foot in motion,' &c. Kirchhoff's correction is good, θαυμάζω δὲ τῶν — πᾶς ἀνίστησιν πόδα.—θαυμάζω, scil. τίς ποτ' ἀν εἴη, τίς ἥξει.

80. πόρον Musgrave for πέδον. The emendation seems nearly certain, since πόρον εἴρειν was a very familiar phrase. Barnes adopts Canter's reading ἔμπεδον, as if from the epic adjective ἔμπεδος, and Bothe also approves this to the rejection of πόρον. Kirchhoff retains πέδον. Perhaps, ἢ ποίαν σωτηρίαν. Aesch. Suppl. 888, οὔτοι, τί ποιεῖς; ἐκ ποίου φρονήματος

ἀνδρῶν Πελασγῶν τήνδ' ἀτιμάζεις πόλιν;  
 81. ἔξευμαρίζει. See above, v. 81. For ἐκβάναι with an accusative, compare Bacch. 1044. Iph. T. 98.

86. μὴ θανεῖν κτλ. Lest death should be prepared for us, i. e. now ready to be inflicted, and we should only be protracting the time of its arrival by sitting at this asylum, when we have no power of our own selves to avert the blow.

88. Megara had said, ἥντινα γνώμην ἔχεις, which presumed that Amphitryon had already made up his mind how to act. He replies, 'Tis by no means easy to give advice on such subjects off-hand, when one is in sober earnest, without the process of consideration.' It seems surprising that Pfugk and W. Dindorf should adopt Reiske's worse than useless alteration, περαίνειν. For σπουδάζειν cf. Suppl. 761, πέλας γὰρ πᾶν ὅτι σπουδάζεται. Commonly, τὸ σπουδάζειν implies τὸ πονεῖν, because earnestness implies effort to attain. Here the sudden and unprepared effort of the mind, τὸ αὐτοσχεδιάζεσθαι, is meant. Barnes and the older commentators construed παραινέν σπουδάσατα, 'to advise one in earnest,' or earnestly seeking counsel.

- ME.* λύπης τι προσδεῖς ή φιλεῖς οὗτω φάος; 90  
*AM.* καὶ τῷδε χαίρω καὶ φιλῶ τὰς ἐλπίδας.  
*ME.* κάγω· δοκεῖν δὲ τάδόκητ' οὐ χρή, γέρον.  
*AM.* ἐν ταῖς ἀναβολαῖς τῶν κακῶν ἔνεστ' ἄκη.  
*ME.* δὸς ἐν μέσῳ με λυπρὸς ὅν δάκνει χρόνος.  
*AM.* γένοιτο τὸν, ὃ θύγατερ, οὔριος δρόμος 95  
     ἐκ τῶν παρόντων τῶνδ' ἐμοὶ καὶ σὸν κακῶν  
     ἔλθοι τ' ἔτ' ἀν παῖς οὐμὸς, εὐνήτωρ δὲ σός.  
     ἀλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων  
     πηγὰς ἀφαίρει καὶ παρευκῆλει λόγοις,  
     κλέπτονσα μύθοις ἀθλίους κλοπὰς ὅμως.  
     κάμνονται γάρ τοι καὶ βροτῶν αἱ συμφοραὶ,  
     καὶ πνεύματ' ἀνέμων οὐκ ἀεὶ ρώμην ἔχει,  
     οἵ τ' εὐτυχοῦντες διὰ τέλους οὐκ εὐτυχεῖς·  
     ἔξισταται γάρ πάντ' ἀπ' ἀλλήλων δίχα.  
     οὗτος δὸς ἀνὴρ ἄριστος ὅστις ἐλπίσῃ 100  
     πέποιθεν ἀεί τὸ δὸς ἀπορεῖν ἀνδρὸς κακοῦ.  
     105

## ΧΟΡΟΣ.

νπώροφα μέλαθρα

στρ.

90. *προσδεῖς* Musgrave for *προσδεῖ σ'*. πλοκᾶς, Ion 826.  
 The compounds ἐνδεῖ and προσδεῖ are regularly inflected. The simple δεῖ sometimes takes the accusative and the genitive impersonally, as *inf.* 1170. The meaning here is, that Amphitryon must think his measure of woes not yet fully filled up, or he must be φιλόψυχος to a degree that makes him fear to die. To which he replies, that he does prefer life to death, and that he clings to hope,—the hopes which a man always has in the worst emergencies.

93. *ταῖς ἀναβολαῖς*. ‘Tis in the postponement of evils that remedies for them are contained,’ i. e. the latter are sometimes found in the result of a little delay.

95. *γένοιτο τὸν* Erfurt for *γένοιτ' ἄν.* Kirchhoff suggests οὐ γὰρ γένοιτ' ἄν κτλ. interrogatively.

99. *παρευκῆλει, παρηγόρει, παραμυθοῦ.* This compound is formed, not from εἴν and κηλεῖν, which would be contrary to the strict analogies of the language, but from εὔκηλος, a bye-form of ἔκηλος, and so = γαληνίζειν, though the transitive sense is irregular.—μύθοις, cf. v. 77. With κλέπτειν κλοπὰς compare πλέκειν

101—6. These lines are quoted by Stobaeus, Flor. 110. 7, with the omission of v. 103 (perhaps an interpolated verse,) and the variant μεθίσταται, which Hermann prefers. The readings of Stobaeus however, which seem often to be given from memory, can hardly be regarded as of equal authority with the copies of Euripides. Translate, ‘For mortal men too the trials become exhausted, just as the gales of winds have not always their full force, and as, again, the prosperous are not prosperous for ever. For all things give place (in turn) by retiring away from each other. That man is the bravest who trusts to hope under all circumstances: to be without hope is the part of a coward.’ Matthiae well compares Soph. Aj. 672, ἔξισταται δὲ νυκτὸς αἰανῆς κύκλος τῇ λευκοπώλῳ φέγγος ἡμέρᾳ φλέγειν. As for ἄριστος, (v. 105,) its apposition with κακός in the next verse shows that moral courage to be meant, which enables a man not to despair under the heaviest calamities.

107. The chorus of aged Theban men approach, and after describing the loss of

καὶ γεραιὰ δέμνι, ἀμφὶ βάκτροις  
 ἔρεισμα θέμενος, ἐστάλην ἰηλέμων  
 γών ἀοιδὸς, ὥστε πολιὸς ὅρνις,  
 ἔπεια μόνον καὶ δόκημα νυκτερωπὸν  
 ἐννύχων ὄνείρων,  
 τρομερὰ μὲν, ἀλλ' ὅμως πρόθυμα.  
 ὁ τέκεα πατρὸς ἀπάτορ', ὁ  
 γεραιὲ, σύ τε, τάλαινα μᾶ-  
 τερ, ἢ τὸν Ἀΐδα δόμοις  
 πόσιν ἀναστενάζεις.  
 μὴ προκάμητε πόδα

110

115

ἀντ.

physical strength which renders them but feeble allies, they address themselves to Amphiryon, Megara, and the children of Hercules, exhorting each other to the utmost possible exertion, and remarking on the likeness both of face and fortunes that exists between Hercules and his family. There is no other point in this brief parody than the introduction of the chorus as the friends of the oppressed, and the opponents of the usurper Lycus. The metres are simple, being for the most part iambic or trochaic versicles.

*ibid.* ὑπώροφα. W. Dindorf tacitly edits ὑψόροφα, (the conjecture of Musgrave,) against the old copies, and by no means to the advantage of the metre, which is monometer dochmiae, the long syllable at the end being both here and in the antistrophe resolved into two short. Both ὑψόροφον and ὑπώροφον (*Orest.* 147) are recognized by Photius, who explains them by ὑψότεγον. The meaning is merely ‘roofed house,’ and the epithet has a sufficient force, since Greek houses were not wholly roofed, but consisted of small apartments ranged round an open court. One might suspect the true reading to be ἄνάροφα, because the asylum of the altar afforded less shelter than a house, and Greek temples are believed to have been for the most part hypaethral. By δέμνια the couch of Amphiryon and Megara is meant. It was the custom of refugees in an asylum to make up some kind of temporary bed. Hence in v. 52, ἀπτράτῳ πέδῳ means a pavement which affords no sleeping-place of itself. So in *Helena*, v. 798, Menelaus says to his wife δρῶ, τάλαινα, στιβάδας, ὃν τι σοὶ μέτα; And she replies, ἐνταῦθα λέκτρων ἵκετενόμεν

φυγᾶς. The construction is, ἐστάλην μέλαθρα καὶ δέμνια, ἔρεισμα θέμενος ἀμφὶ βάκτροις. ‘To the roof-sheltered palace and to an aged bed I have come, supporting myself on a stick, a singer of mournful dirges like a hoary swan.’—ἔπεια κτλ., in apposition to the subject, ‘one who is a mere voice and a gloomy-visaged fancy of midnight dreams,’ rather than a reality of flesh and blood. So *Phoen.* 1722, ὥστ' ὄνειρον ἴσχύν. Of course, τρομερὰ, agreeing with ἔπεια, stands in fact for τρομερός. The old reading τρομερὰ μόνον was corrected by Tyrwhitt.

114. ὁ τέκεα. So Hermann for ἡ τέκεα, τέκεα.

116. Ἀΐδα. The first A is here made long. The same doubt attaches to this word as to ἔιστειν and ἤμι, viz. whether the first syllable is long by nature and occasionally short by position, or on the contrary, short by nature and occasionally made long by the *ictus*.

119. μὴ προκάμητε. This is an exhortation addressed to themselves, for they are ascending the steps of the stage to the asylum of the altar. ‘Do not be weary before the time in pace and in aged limb, slackening it as (you slacken) a yoke-bearing colt in the ascent to a rocky ridge.’ Compare *Aesch.* *Eun.* 78, where Apollo says to Orestes, καὶ μὴ προκαμνε τόνδε βουκολούμενος πόνον. As it now stands, v. 121 is corrupt. Kirchhoff says, “scribendum videtur ὥστε πρὸς πετραῖον | λέπας ὑγοφόροι κῶντ' ἴεντες ἄντυγος—βάρος φέρειν τροχηλάτοιο πῶλοι.” It is more likely that πῶλον is a corruption from κῶλον preceding and κῶλον (or πῶλον) following. Perhaps, ὥστε πρὸς πετραῖον λέπας ὑγοφόρον (*jumentum*)

- Βαρύ τε κῶλον, ὥστε πρὸς πετραῖον  
†λέπας ζυγηφόρον πῶλον ἀνέντες, ὡς  
βάρος φέρων τροχηλάτοιο κῶλου.  
λαβοῦ χερῶν καὶ πέπλων, ὅτου λέλοιπε  
ποδὸς ἀμαυρὸν ἵχνος·  
γέρων γέροντα παρακόμιζε,  
τὸ πάρος ἐν ἡλίκων πόνοις  
ῳ̄ ξύνοπλα δόρατα νέα νέω  
ξυνῆν ποτ', εὐκλεεστάτας  
πατρίδος οὐκ ὀνείδη.  
ἴδετε, πατρὸς ὡς  
γοργῶπες αἰδε προσφερεῖς  
δωμάτων αὐγαί.  
τὸ δὲ δὴ κακοτυχὲς οὐ λέλοιπεν ἐκ τέκνων,  
οὐδ' ἀποίχεται χάρις.  
Ἐλλὰς ὁ ξυμμάχος  
οἴοντος οἴοντος ὀλέσασα  
τούσδ' ἀποστερήσει.  
ἀλλ' εἰσορὼ γὰρ τῆσδε κοίρανον χθονὸς  
Δύκον περῶντα τῶνδε δωμάτων πέλας.

δεσμάτων (ορ ήνιας) ἀνέντες, ὡς | βάρος  
φέρω κτλ. Hermann's emendation, ζυ-  
γοφόρον πῶλον ἔξανέντες, had occurred  
independently to the present editor.  
Pflugk adopts a bold emendation of his  
own, ὥστε πρὸς πετραῖον | λέπας πόνω  
δαμέντος ὡς ζυγηφόρον | βάρος φέρειν τρο-  
χηλάτοιο πῶλου. The old copies have  
πῶλον for κῶλον, but these words are  
constantly confounded. For φέρων, which  
does not suit the preceding plurals, Heath  
and Hermann give φέρω, and perhaps this  
is the simplest sense, 'since I feel the  
weight of my limbs in walking.' The  
metaphor is illustrated by Hel. 1443,  
ἔλκουσι δ' ἡμῖν πρὸς λέπας τὰς ξυμφορὰς  
σπουδῇ ξυνάψαι.

125. The sense is (the words being  
addressed by one choreutes to another),  
'Do you an old man conduct and escort  
him who was once a companion in arms,  
to the credit of our common country.'  
The war with the Taphii seems meant,  
which had been waged by Amphitryon

shortly before the birth of Hercules.—  
δόρατα Tyrwhitt for δούρατα.

133. It is by no means clear that this  
verse is corrupt, as by Hermann and W.  
Dindorf has been assumed. Hermann  
would read οὐ λέλοιπεν ἐκ πατρὸς τέκνοις,  
and Dindorf has recourse to a transposi-  
tion of this and the next verse, with  
some rather violent alterations. We may  
translate, 'See! how the stern glances  
of those eyes are like (those of) their  
father; yet methinks his ill-luck hath not  
left the children, just as his personal  
grace has not departed.' The phrase λέ-  
λοιπέναι ἐκ τινὸς is sufficiently defended  
by the idea of some quality which fails in  
succession to another person. Pflugk  
compares Soph. El. 513, οὗ τί πω ἔλιπεν  
ἐκ τοῦδ' οἴκου πολύπονος αἰκία, and  
Thucyd. v. 4, ἀπολιπόντες ἐκ τῶν Συρα-  
κούσων.

137. The metre here is suspicious.  
W. Dindorf suggests οἴοντος τούσδ' ὀλέσασ'  
ἀποστερήσει.

## ΑΤΚΟΣ.

τὸν Ἡράκλειον πατέρα καὶ ξυνάορον,  
εἰ χρή μ', ἐρωτῶ χρὴ δ', ἐπεί γε δεσπότης  
νῦμῶν καθέστηχ', ίστορεών ἀ βούλομαι.  
τίν' ἔσ χρόνον ζητεῖτε μηκῦναι βίου;  
τίν' ἐλπίδ' ἀλκήν τ' εἰσορᾶτε μὴ θανεῖν;  
ἢ τὸν παρ' Ἀιδηγ πατέρα τῶνδε κεύμενον  
πιστεύεθ' ὥξειν; ὡς δ' ὑπὲρ τὴν ἀξίαν  
τὸ πένθος αἴρεσθ', εἰ θανεῖν ὑμᾶς χρεῶν,  
σὺ μὲν καθ' Ἑλλάδ' ἐκβαλὼν κόμπους κενοὺς

140

145

140. Lycus, the tyrant of Thebes, the implacable enemy of the Suppliants, approaches them, and arrogantly asks, how long they intend to protract their lives by refusing to leave the altar, when they can but postpone, and not avert, their fate. He ridicules the claims of Amphitryon as the reputed father of a new god. What Hercules has accomplished in his much-boasted labours, is too trifling an achievement to redeem his children from death. The bow, he adds, which was ever the accoutrement of this vaunted hero, is the weapon of a coward, who dares not meet an enemy in close fight.

141. ἐπεί γε. This combination occurs Hipp. 955. Hel. 556. Cycl. 181. 260. It is used when the reason for doing something is so manifest as to be undeniable. ‘Certainly you will not deny my right to inquire, now that I have been appointed your lord and master.’

145. παρ' Ἀιδηγ. It is not improbable that we should read παρ' Ἀιδου, by a well-known compendious construction for πιστεύετε τὸν ἐν Ἀιδηγ πατέρα ὥξειν παρ' Ἀιδου; Soph. El. 137, ἀλλ' οὕτοι τὸν γ' ἐξ Ἀιδα παγκοίνου λίμνας πατέρ' ἀνταστεισ. See the note on Aesch. Cho. 498, τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίμνου. Whether the phrase κεῖσθαι παρ' Ἀιδηγ elsewhere occurs, may be worth inquiry. See however v. 491.

146. The old reading ὥσθ' has been altered by Matthiae to ὡς, in which he is followed by Pflugk and W. Dindorf. This is the more likely, because a transcriber who took αἴρεσθ' for αἴρεσθαι would naturally change ὡς into ὥστε. Either this (or rather, ὡς δ') should be admitted (‘how you take up your grief at the prospect of death, beyond what it

deserves !’), or we must regard αἴρεσθ' as an unusual elision of αἴρεσθαι. Of such an elision an instance occurs in Iph. T. 679, δᾶξω — προδούς σὲ σώζεσθ' αὐτὸς εἰς οἰκους μόνος, and, although in a chorus, in Ion 1064, φέρεται τὸν πόλις, for φέρεται, and inf. v. 417, καὶ σώζεται ἐν Μυκηναῖς. So Ar. Nub. 1357, δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν. See also on Aesch. Prom. 854. Klotz, in his Preface to Pflugk’s edition, p. v., takes αἴρεσθ' for αἴρεσθαι, and affirms that we might say, by a similar idiom, τίς εἰ στ'; ὥστη ἐμοὶ χαλεπανεῖς, though he gives no example of such a usage. At all events, there is nothing logical in such a proposition as this:—‘Or perhaps you expect Hercules will return, so that you grieve immoderately at the prospect of death.’ The student will distinguish between αἴρεσθαι πένθος, which is like βάρος ἀραιένη Ηεc. 107, τόνδ' ἀν ἡρόυμν πόνον Antig. 907, and αἴρειν πένθος, which (especially with ὑπὲρ τι) would mean to raise or exaggerate it. In Aesch. Pers. 548, αἴρειν πολυπενθή μόρον seems to mean ‘to raise a dirge for a death.’—For ὑπὲρ τὴν ἀξίαν, ‘beyond the merits of the case,’ we may compare Thuc. vii. 77, αἱ ξυμφοραὶ οὐ κατ' ἀξίαν δὴ φοβούσαι.

148. σὺ μὲν κτλ. ‘You, Amphitryon, uttering a boast throughout Hellas, that Zeus, having shared in your marriage-bed, had begotten a new god,’ i. e. one who was destined to become such hereafter. The word θεὸν is omitted in all the copies. It was restored on the conjecture of Wakefield, and is not in itself improbable, though Kirchhoff calls the verse ‘certa ratione non sanabilis.’ So Prometheus more than once speaks with contempt of the οἱ νέοι θεοί, and Dionysus

ώς σύγγαμός σοι Ζεὺς τέκοι νέον \*θεὸν,  
σὺ δ' ὡς ἀρίστου φωτὸς ἐκλήθης δάμαρ. 150  
τί δὴ τὸ σεμνὸν σῷ κατείργασται πόσει,  
νῦδραν ἔλειον εἰ διώλεσε κτανὼν  
ἢ τὸν Νέμειον θῆρ'; ὃν ἐν βρόχοις ἐλών  
βραχίονός φησ' ἀγχόναισιν ἐξελεῖν.  
τοῦσδ' ἔξαγωνίζεσθε; τῶνδ' ἄρ' οῦνεκα 155  
τοὺς Ἡρακλείους παῖδας οὐθιήσκειν χρεῶν;  
ὅς ἔσχε δόξαν, οὐδὲν ᾳν, εὐψυχίας  
θηρῶν ἐν αἰχμῇ, τἄλλα δ' οὐδὲν ἄλκιμος,  
ὅς οὕποτ' ἀσπίδ' ἔσχε πρὸς λαιᾷ χερὶ,  
οὐδ' ἥλθε λόγχης ἐγγὺς, ἀλλὰ τόξ' ἔχων, 160  
κάκιστον ὅπλον, τῇ φυγῇ πρόχειρος ἦν.  
ἀνδρὸς δ' ἔλεγχος οὐχὶ τόξ' εὐψυχίας,  
ἀλλ' ὃς μένων βλέπει τε κάντιδέρκεται  
δορὸς ταχεῖαν ἄλοκα τάξιν ἐμβεβώς.  
ἔχει δὲ τούμὸν οὐκ ἀναίδειαν, γέρον,  
ἀλλ' εὐλάβειαν· οἶδα γὰρ κατακτανὼν 165  
Κρέοντα, πατέρα τῆσδε, καὶ θρόνους ἔχων.

is δαίμων νέος, and θεὸς νέος, in Bacch. 272. 467. Pflugk reads Ζεὺς ἑκοινώνει λέχους, of which one is tempted to say, that Euripides might have written so, only he did not. Barnes, παῖδα Ζεὺς τέκοι νέον, forgetting that α is not made short before ζ.

151. τί δὴ τὸ σεμνὸν κτλ. 'What then is the fine exploit that has been done by your husband,' &c. Hermann was clearly wrong in preferring Reiske's τί δῆτα σεμνὸν, but he afterwards, we believe, rejected it. On the word σεμνὸς see Hel. 431.

152. οὐνεκα. So W. Dindorf for οὐνεκεν. Perhaps in this, as in all other places where the metre allows it, εἶνεκα should be restored, the other form being retained only in the sense of οὐ ἔνεκα, δθούνεκα.

161. κάκιστον ὅπλον. The Greeks despised the archer, really, perhaps, because in their armies the archers held an inferior rank to the ὅπλῖται, and because they regarded the bow as βάρβαρον rather than Ἑλληνικὸν, but ostensibly because it seemed less brave to fight at a distance

than hand to hand. On this principle Menelaus is taunted by Peleus in Androm. 616, as one ὃς οὐδὲ τρωθεὶς ἥλθεν ἐκ Τροᾶς μόνος, without a sword-wound. Compare Iph. T. 331. The controversy about the ψιλὸν and the ὅπλῖται in Soph. Aj. 1120 seqq., will at once occur to the reader.

163. ἀλλ' ὃς κτλ. He uses ἀλλ' ἐκεῖνος εἴδυχος, ὃς for ἀλλὰ τὸ μένοντα βλέπειν ἔστι κτλ.

164. ἄλοκα. Pflugk compares Rhes. 795, φασγάνον γὰρ ἥσθόμην πληγὰς, βαθέιαν ἄλοκα τραύματος λεβών. — τάξιν ἐμβεβώς is, 'keeping his place in the rank,' κατὰ χώραν μένων, as εἰσβῆναι δάρυ is 'to remain quiet in the ship,' said of a restive bull, Hel. 1568.

165. ᔁχει δὲ κτλ. 'Now my conduct (in demanding your death) implies not cruelty, but caution.' He first shows that Hercules has done nothing that can fairly exempt his children from death, and next, that such death is reasonably inflicted by himself on the children of his enemies.

οῦκον τραφέντων τῶνδε τιμωροὺς ἐμοὶ<sup>1</sup>  
χρῆστοι λιπέσθαι τῶν δεδραμένων δίκην.

- AM. τὸ τοῦ Διὸς μὲν, Ζεὺς ἀμυνέτω μέρει 170  
παιδός τὸ δ' εἰς ἔμ'. Ἡράκλεις, ἐμοὶ μέλει  
λόγοισι τὴν τοῦδ' ἀμαθίαν ὑπὲρ σέθεν  
δεῖξαι· κακῶς γάρ σ' οὐκ ἔατέον κλύειν.  
πρῶτον μὲν οὖν τάρρητ', ἐν ἀρρήτοισι γὰρ  
τὴν σὴν νομίζω δειλίαν, Ἡράκλεες,  
σὺν μάρτυσι θεοῖς δεῖ μ' ἀπαλλάξαι σέθεν. 175  
Διὸς κεραυνὸν δ' ἡρόμην τέθριππά τε,

168. The old reading, *τιμωρὸς ἐμοὺς*, might indeed be defended in the sense of *τιμωρὸς ἐμοῦ*, by Aesch. Ag. 1295, *ἥλιψ* δ' ἐπεύχομαι πρὸς θυταρον φῶς, τοῖς ἐμοῖς τιμωρὸς κτλ., though what follows there is unfortunately corrupt. Pflugk again has recourse to a most improbable alteration of the text, *τιμωρὸν δόμοις — δίκην*, and Elmsley to an equally improbable construction, *τιμωρὸς δίκην τῶν δεδραμένων*, for *τοῖς ἐμὲ τισομένους δίκην κτλ.* It was obvious to restore *ἐμοὶ* for *ἐμοὺς*, as the present editor had done before he saw it suggested in W. Dindorf's note. Kirchhoff attributes *ἐμοὶ* also to Camper. Translate, 'I do not therefore, by allowing these to grow up, desire to have them left to revenge themselves on me in requital for what I have done.' Here *δίκην* is in effect for *δικηφόρους*. W. Dindorf needlessly reads *πέρι*. For the middle λιπέσθαι compare Hel. 293, *τίν' ὑποείπομαι τύχην*;

170. Amphitryon replies to the insinuations of Lycus against the valour of Hercules. He appeals to his victories,—victories too which were specially gained by the bow,—in proof of his son's prowess. And he shows by argument that, if it is the duty of a wise soldier to do as much harm as possible to an enemy, and at the same time to protect his own person, then is the bow a more effective equipment than the spear and the shield. He proceeds to ask, what harm the children of Hercules have done, that they should die? True it is, that a base and cowardly man has cause to fear the sons of the brave who have been wronged by him; yet it is hard that they should have to die merely because Lycus is afraid. Let exile be conceded to them as an alternative, and they are willing to depart.

He finally makes an impassioned appeal to Thebes, even to Hellas generally, not to let their greatest benefactor perish by the hands of one, whom even he, were he young, would meet face to face with the spear.

*Ibid.* It seems nearly certain that for the common reading *τῷ*, we should read *τὸ*, and this for three reasons; (1) the *τὸ μὲν* thus answers to *τὸ δ' εἰς ἔμ'* below, (2) the dative would naturally be given by a transcriber who fancied the article must agree with *μέρει*, (3) the construction *τῷ τοῦ Διὸς παιδὸς μέρει*, or, as given by Pflugk, *τῷ μὲν τοῦ Διὸς μέρει παιδὸς Ζεὺς ἀμυνέτω*, is extremely harsh, and seems capable only of this sense; 'May Zeus defend Zeus' share in his son,' i. e. in so far as he was begotten by Zeus, and not by Amphitryon. Translate, 'As for the part of Zeus in this matter, let Zeus assist his son's side; but for my own part, my Hercules, 'tis my care by arguments to show this man's folly, in thy behalf.' Compare Oed. Col. 1366, *ἢ τὰν οὐκ ἀν ḥ, τὸ σὸν μέρος.* Hec. 989, *μάλιστα τούκεινον μὲν εὐτυχεῖς μέρος.—ὑπὲρ σέθεν*, i. e. *πρὸ σέθεν ἀπόντος*.

174. *τάρρητα, infanda*, the accusation that ought not to be uttered against you. Plutarch cites these two verses, Vit. Cat. Min. p. 785 A., with Ἀ 'Ἡράκλεις for 'Ἡράκλεες. Photius recognizes both Ἀ 'Ἡρακλες and Ἀ 'Ἡράκλεις (as forms of expressing surprise). See on v. 3. There were evidently some who thought the nominative was 'Ἡράκλης, not 'Ἡρακλῆς for -κλεής, like Σοφοκλῆς, of which the vocative is Σοφόκλεες.

177. *ἡρόμην*, I appeal to; the aorist being used in default of a present.

ἐν οῖς βεβηκώς τοῖσι γῆς βλαστήμασι  
 Γίγασι πλευροῖς πτήν' ἐναρμόσας βέλη  
 τὸν καλλίνικον μετὰ θεῶν ἐκώμασε·  
 τετρασκελές θ' ὑβρισμα Κενταύρων γένος,  
 Φολόην ἐπελθὼν, ὁ κάκιστε βασιλέων,  
 ἐροῦ τύ' ἄνδρ' ἄριστον ἐγκρίναιεν ἄν·  
 ἡ οὐ παῖδα τὸν ἔμὸν, δν σὺ φῆς εἶναι δοκεῖν;  
 Δίρφυν δ' ἐρωτῶν, ἡ σ' ἔθρεψ', Αβαντίδα,

180
185

179. *πλευροῖς*. This is a dative added to specify the part affected, like *πάτω σε τὸν δόφθαλμον* &c. So Heracl. 474, *ζέροι*, *θράσος μοι μηδὲν ἔξδοις ἡμαῖς προσῆτε*.

—πτηνὰ βέλη, arrows; of which mention is specially made because Lycus had depreciated them. Both Hercules and Pallas were fabled to have taken part in the *Gigantomachia*; see Ion 1529. The story is told at length by Apollodorus, i. 6, 1—2.—*τὸν καλλίνικον*, sc. *κῶμον* or *ῡμον*. The meaning is, that he shared with the gods in the honour and glory of having defeated the rebels. Cf. Bacch. 1161, *τὸν καλλίνικον κλεινὸν ἔξεπράξατο*.

182. *ἐπελθών*. ‘Go to Pholoe, and ask the Centaurs whom they would choose among all as the best man?’ Pholoe was a mountain in Arcadia, where Hercules engaged with the Centaurs. Diodor. Sic. iv. 12, *Φόλος ἦν Κένταυρος, ἀφ' οὗ συνεβή τὸ πλησίον ὄρος Φολόνην ὄνομασθηναι. Οὗτος ξενίοις δεχθέμενος Ἡρακλέα, τὸν κατακεχωριμένον οἴνου πλθὸν ἀνέψει, &c.*—*δν Ἡρακλῆς μεγαλοπρεπῶς θάψας ὑπὸ τὸ ὄρος ἔθηκεν, ὃ στήλης ἐνδέξου γέγονε κρέπτον* Φολόη γάρ ὄνομαζόμενον διὰ τῆς ἐτονυμίας μηνεῖ τὸν ταφέντα, καὶ οὐ δὲ ἐπιγραφῆς.

Ovid, Fast. ii. 273, *Testis erit Pholoe, testes Stymphalides undae*. Virg. Aen. viii. 293, *Tu nubigenas, invicta, bimembres Hylaeumque Pholumque manu, tu Cresia mactas Prodigia, et vastum Nemea sub rupe leonem*. For the use of *ἐπελθεῖν*, *to visit*, see Ion 1356, *πᾶσαν δ' ἐπελθών* ‘Ασιάδ’ Εὐρώπης θ' ὄρους γνώσει τάδ’ αὐτός.

183. *ἐγκρίναιεν*. Dobree proposed *ἐκ-κρίναιεν*. But though *ἐκκρίτος* often means ‘chosen out of many,’ there is no reason why *ἐγκρίνειν* may not mean ‘to make a choice among many,’ just as *ἐκπρεπῆς* and *ἐπρεπῆς* are used in nearly the same sense. The primary sense of

*κρίνειν* (like *cernere*, from the same root) is ‘to separate;’ and it is clear that ‘to separate from’ is equivalent to ‘to pick out amongst.’

184. It seems best, with the old editions, to put a longer stop at the end of the preceding verse, and to make this interrogative; ‘Or do you suppose that they would not choose my son, whom *you* affirm to be a mere pretender?’ (to bravery, v. 157.) Commonly, the sense is continued without a question, as if the meaning were *ἐροῦ τίνα ἐγκρίναιεν ἄν, εἰ μὴ παῖδας τὸν ἔμόν.* On *εἶναι δοκεῖν* see Aesch. Theb. 583, *οὐ γάρ δοκεῖν κριτος, ἀλλ' εἶναι θέλει*,—a passage which Euripides probably had in view.

185. *Δίρφυν δ' κτλ.* So Musgrave and Hermann for *Δίρφην τ'*. ‘Now, if you were to put the same question to Dirphys in Euboea, your birth-place, assuredly it would say nothing in your praise.’ See v. 32. We may regard *ἐρωτῶν* as the *nominativus pendens*, like Androm. 669, *εἰ σὺ παῖδας σήν δούς τῷ πολιτῶν, εἰτ' ἐπασχε τοιάδε, σιγῇ κάθησ'* *δν*; as if the poet had intended to add *ἐπανεθέτης ἄν*. We might however supply either *ἐροῦ* or *ἐπελθεῖ* from the preceding; and this would be still easier if the old reading *τ'* for *δ'* were retained, so that the syntax would be, *Φολόην ἐπελθών, Δίρφυν τ' ἐρωτῶν, ἐροῦ αὐτοῖς κτλ.* In this case *οὐτὰν ἐπανέστειν* would follow in the plural as a new sentence, ‘Assuredly, they would give you no praise.’ For *οὐκ* *γ'* in the next verse it is pretty clear that we should write *οὐτὰν*, i. e. *οὐτοὶ ἄν*, this being the usual corruption. See *inf.* v. 1254. W. Dindorf, Kirchhoff, and Pflugk give *οὐκ ἄν σ' ἐπανέστειν*, with Reiske; Hermann *οὐκ ἄν γ'* *κτλ.*—One of the ancient names of the Euboeans was *Abantes*. Hom. Il. ii. 536, *οἱ δ' Εἴθοιαν ἔχον μένεα πνέοντες Αβαντες*.

οὐ τὰν ἐπαινέσειεν οὐ γὰρ ἔσθ' ὅπου  
ἐσθλόν τι δράσας μάρτυρ' ἀν λάβοις πάτραν.  
τὸ πάνσοφον δ' εὔρημα, τοξήρη σάγην,  
μέμφει· κλύων νῦν τάπ' ἐμοῦ σοφὸς γενοῦ.  
ἀνὴρ ὄπλίτης δοῦλός ἐστι τῶν ὄπλων,  
καὶ τοῖσι συνταχθεῖσιν οὖσι μὴ ἀγαθοῖς  
αὐτὸς τέθιηκε δειλίᾳ τῇ τῶν πέλας,  
θραύσας τε λόγχην οὐκ ἔχει τῷ σώματι  
θάνατον ἀμῦναι, μίαν ἔχων ἀλκὴν μόνον.  
ὅσοι δὲ τόξοις χεῦρ' ἔχουσιν εὔστοχον,  
ἐν μὲν τὸ λῆστον, μυρίους οἰστοὺς ἀφείς  
ἄλλοις τὸ σῶμα ρύεται μὴ κατθανεῖν,  
ἔκας δ' ἀφεστὼς πολεμίους ἀμύνεται  
τυφλοῖς ὄρῶντας οὐτάσας τοξεύμασι,  
τὸ σῶμά τ' οὐ δίδωσι τοῖς ἐναντίοις,  
ἐν εὐφυλάκτῳ δ' ἐστί· τοῦτο δ' ἐν μάχῃ  
σοφὸν μάλιστα, δρῶντα πολεμίους κακῶς  
σώζειν τὸ σῶμα μὴ 'κ τύχης ὠρμισμένους.  
λόγοι μὲν οἵδε τοῖσι σοῖς ἐναντίαν  
γνώμην ἔχουσι τῶν καθεστώτων πέρι.

190  
195  
200  
205

189. μέμφει, you disparage, you speak slightly of, calling it *κάκιστον* δύπλον, v. 161.

191—2. In this sentence the latter dative δειλίᾳ seems to explain the sense of the first, which is the *causal* dative so common in Euripides, διὰ τὸ τοὺς συνταχθεῖτας μὴ εἴναι ἀγαθούς. We should certainly have expected a genitive absolute; but the text does not appear to be faulty, unless we should read σὸν τοῖς τε συνταχθεῖσιν. Kirchhoff's conjecture has little to commend it, κάλλοισι συνταχθεῖται, where the διν is indefensible.

193. τε. Perhaps δέ.

194. μίαν ἔχων. So Tyrwhitt for γ' ξν. Reiske proposed τήνδ', Musgrave ἀντέχων, which Bothe, after Porson, approves.

198. ἀμύνεται, *a se arcet*, in the true medial sense, though ἀμῦναι was used just above, because τῷ σώματι does not precisely represent the reflexive ἐαντῷ.—δρῶντας κτλ., though they have their eyes open, they cannot perceive from whence the invisible arrows come.

203. μὴ 'κ τύχης, i. e. μὴ ἔξεμπατος σταθέντας, 'stationed not out of bow-shot.' These words have been variously interpreted, most commentators regarding the accusative plural as a sort of *anacoluthon* for ὠρμισμένον, whereas it naturally agrees with πολεμίους. 'It is the wisest thing in a fight,' he says, 'to save one's own life, while one hits the enemy placed within one's reach.' Hermann and Pflugl take the sense to be, 'not standing out of the post which good luck has assigned you.' The metaphor, as applied to the enemy, is from a ship moored out of the reach of danger from the shore. Cf. v. 991, ὡς ἐντὸς ἔστη πᾶις λυγροῦ τοξεύματος. Troad. 638, ἐγὼ δὲ τοξεύσασα τῆς εὐδοξίας, λαχοῦσα πλεῖν, τῆς τύχης ἡμέρανον. Hermann says, "persimile illud est in Iph. Taur. 907, συφόν γὰρ ἀνδρῶν ταῖτα, μὴ 'κ βάντας τύχης, καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν," and so it is, if τύχη be taken as a correlative of καιρὸν, a point to aim at from a certain position that affords the chance of hitting it.

παῖδας δὲ δὴ τί τούσδ' ἀποκτεῖναι θέλεις;  
τί σ' οἴδ' ἔδρασαν; ἐν τί σ' ἡγοῦμαι σοφὸν,  
εἰ τῶν ἀρίστων τάκγον' αὐτὸς ὁν κακὸς  
δέδοικας. ἀλλὰ τοῦθ' ὅμως ἡμῶν βαρὺ,  
εἰ δειλίας σῆς κατθανούμεθ' οὖνεκα,  
ὅ χρῆν σ' ὑφ' ἡμῶν τῶν ἀμεινόνων παθεῖν,  
εἰ Ζεὺς δικαίας εἶχεν εἰς ἡμᾶς φρένας.  
εἰ δ' οὖν ἔχειν γῆς σκῆπτρα τῆσδ' αὐτὸς θέλεις,  
ἔασον ἡμᾶς φυγάδας ἐξελθεῖν χθονός.  
βίᾳ δὲ δράσης μηδὲν, ἢ πείσει βίαν,  
ὅταν θεός σοι πνεῦμα μεταβαλὼν τύχῃ.  
φεῦ·  
ὡ γαῖα Κάδμου, καὶ γὰρ ἐστὶ ἀφίξομαι  
λόγους ὀνειδιστῆρας ἐνδατούμενος,  
τοιαῦτ' ἀμύνεθ' Ἡρακλεῖ τέκνοισί τε;  
ὅς εἶς Μινύαισι πᾶσι διὰ μάχης μολὼν  
Θήβαις ἔθηκεν ὅμμ' ἐλεύθερον βλέπειν.  
οὐδὲ 'Ελλάδ' ἥνεσ', οὐδὲ ἀνέξομαι ποτε  
σιγῶν, κακίστην λαμβάνων ἐσ παῖδ' ἐμὸν,  
ἥν χρῆν νεοσσοῖς τοῖσδε πῦρ, λόγχας, ὅπλα  
φέρουσσαν ἐλθεῖν, ποντίων καθαρμάτων

213. εἰ δὲ οὐδὲν κτλ. Something is here suppressed; but it is easy to supply it, if we attend to the uniform meaning of εἰ δὲ οὐδὲν, on which see Rhes. 572. ('You indeed ought in fairness to leave the country, rather than we;) but if you do choose to hold the sovereignty of this land in your own hands, then at least allow us to retire into exile.'

215. *βίαν* for *λιαν* Tyrwhitt. In the next verse the Paris MSS., according to Kirchhoff, have a variant *θεοῦ τὸ πνεῦμα μεταβαλδὺ τύχη*. See *inf.* v. 480.

218. On ἐνδιαίσθαι, which is used in the primary sense of *dividing* by Aeschylus, Theb. 574 (where the name Πολυνεῖκος is analyzed as πολὺ and νεῖκος), and in the secondary sense of *celebrating* in frag. 184 Herm., see the editor's note on that passage. The notion of *reproaching* or *reproachfully uttering* was probably derived from that very use of it.—τοιούτῳ ἀμύνετε κτλ., 'is this the way that you protect Hercules and his child'

dren?' So *ταῦτα* and *τάδε* are sometimes used for *κατὰ ταῦτα* &c. Cf. Iph. T. 299, *δοκῶν Ἐριμὸν θεὰς ἀμύνεσθαι τάδε.* *Inf.* v. 227-8.

220. Μίνυαι. Elmsley proposed *Μίνυαις* δὲ εἰς ἄπαι, but the *v* was probably pronounced as our *w*, so that the word was in fact of three syllables. So in Electr. 314, μήτηρ δὲ ἐμὴ Φρυγίοισιν ἐν σκυλεύμασι θρόνῳ κάθηται, where see the note. The figure of speech is a strong one, by which Hercules is described as meeting all the Minyae alone in single fight. Apollodor. ii. 4, 11, where the story of the Theban tribute to Erginus, king of the Minyae, is given at length, adds, Ἡρακλῆς δὲ λαβὼν ὑπὸ παρ' Ἀθηνᾶς καὶ πολεμαρχῶν, Ἐργίνου μὲν ἔκτεινε, τὸν δὲ Μίνυας ἐτρέψατο, καὶ τὸν δασκόν διπλοῦν ἤναγκατε Θηβαῖος φέρειν.

225. ποντίων καθαρμάτων, i. e. τοῦ καθαίρειν πόντον. So in Trach. 1010, πάγτων Ἑλλάνων ἀδικεώτατοι ἀνέρες, οὓς

χέρσου τ' ἀμοιβᾶς, ὃν ἐμόχθησεν χάριν.  
 τὰ δ', ὡς τέκν', ὑμῶν οὔτε Θηβαίων πόλις  
 οὐδὲ 'Ελλὰς ἀρκεῖ πρὸς δ' ἐμ' ἀσθενῆ φίλον  
 δεδόρκατ', οὐδὲν ὅντα πλὴν γλώσσης ψόφουν.  
 ῥώμη γὰρ ἐκλέοιπεν ἦν πρὶν εἰχομεν·  
 γήρας δὲ τρομερὰ γυνία κάμαυρὸν σθένος. 230  
 εὶς δ' ἦν νέος τε κάτι σώματος κρατῶν,  
 λαβὼν ἀν ἔγχος τοῦδε τοὺς ξανθοὺς πλόκους  
 καθημάτωσ' ἀν, ὥστ' 'Ατλαντικῶν πέρα  
 φεύγειν ὄρων ἀν δειλίᾳ τούμὸν δόρυ. 235

**XO.** ἄρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ  
 θητῶν ἔχουσι, καὶν βραδύς τις γέλεγειν;  

**ΑΤΚ.** σὺ μὲν λέγ' ἡμᾶς οὖς πεπύργωσαι λόγοις,  
 ἐγὼ δὲ δράσω σ' ἀντὶ τῶν λόγων κακῶς.  
 ἄγ', οἱ μὲν 'Ελικῶν', οἱ δὲ Παρνασσοῦ πτυχὰς 240

δὴ Πολλὰ μὲν ἐν πόντῳ κατὰ δὲ δρίς Hartung would read πέραν, this being applied to space, πέρα usually to abstract things.

236. ἀφορμὰς κτλ. Similarly Bacch. 266, ὅτα λάζῃ τις τῶν λόγων ἀντῆρ σοφὸς καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εὖ λέγειν, with which compare Hec. 1239—40, φεῦ, βρατοῖσιν ὡς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' ἀει λόγων. Here then the sense is, ‘Have not (as is proved by Amphitryon’s unlooked-for eloquence) the good at all times subjects for their speeches (so as to speak readily), even though one is slow to discourse?’

238. σὺ μὲν κτλ. ‘Do you, if you please, go on saying of me the words with which you are proudly elated; but I will do you evil in return for your (evil) words.’ A person is said πυργοῦσθαι τινι when he is conceited with something. Orest. 1568, Μενέλαιον εἴποι, θεοὶ πεπύργωσαι θράσει. Rhes. 122, αἰθων γὰρ ἀνῆρ, καὶ πεπύργωται θράσει.

240. πτυχάς. The old reading was πτύχας, as if from πτύξ (see Andr. 1277), and ἐλθόντας. The order of the words would thus be, οἱ μὲν ἄνωχθε ὑλουργοὺς ἐλθόντας εἰς 'Ελικῶνα τέμνειν κορμούς, οἱ δὲ ἄνωχθε ἄλλους τὸ αὐτὸν ποιείν, ἐλθόντας εἰς Παρνασσόν. But, as Pflugk observes, it is more likely that ἐλθόντες is the true reading, and so Kirchhoff has edited after Dobree. For κορμοὶ see Hec. 575. Cycl. 384.

234. 'Ατλαντικῶν ὄρων, beyond the western boundary of the world, Hipp. 3. —ὅστε φεύγειν ἀν is equivalent to ὅπος ἔφευγες or ὕστε ἔφευγες ἄν. Elmsley proposed νιν, but Pflugk quotes similar instances of ὕστε — ἄν from Soph. Oed. R. 375. Trach. 669. Electr. 755.—

τέμνειν ἄνωχθ' ἐλθόντες ὑλουργοὺς δρυὸς  
κορμούς· ἐπειδὰν δ' εἰσκομισθῶσι πόλει,  
βωμὸν πέριξ τῆσαντες ἀμφήρη ἔνδα  
ἐμπίμπρατ' αὐτῶν καὶ πυροῦτε σώματα  
πάντων, ἵν' εἰδῶσ' οὖντες οὐχ ὁ κατθανὼν  
κρατεῖ χθονὸς τῆσδ', ἀλλ' ἐγὼ τὰ νῦν τάδε.  
ἡμεῖς δὲ, πρέσβεις, ταῖς ἐμαῖς ἐναντίοι  
γνώμαισιν ὄντες, οὐ μόνον στενάζετε  
τοὺς Ἡρακλείους παῖδας, ἀλλὰ καὶ δόμουν  
τύχας, ὅταν πάσχῃ τι, μεμνήσεσθε δὲ  
δούλοι γεγώντες τῆς ἐμῆς τυραννίδος.

XO. ὃ γῆς λόχευμα, τοὺς Ἀρης σπείρει ποτὲ  
λάβρον δράκοντος ἐξερημώσας γέννυν,  
οὐ σκῆπτρα, χειρὸς δεξιᾶς ἐρείσματα,

243. ἀμφήρη. For this word see Ion 1128. The Epic writers often combine ἀμφὶ and περὶ, 'on both sides of an object and all round it.' For the custom of forcing suppliants from an altar by fire, see Androm. 257, πῦρ σοι προσόσω, κοῦ τὸ σὸν προσκέψομαι.

244. τὰ νῦν τάδε. See Heracl. 641, καὶ πρὸς γ' εὐτυχεῖς τὰ νῦν τάδε. The τάδε however may be explained as in Andr. 168, οἱ γάρ ἐσθ' Ἔκτωρ τάδε, and Tro. 100, οὐκέτι Τροία τάδε, i. e. 'what you now have before you to obey, is I, not Hercules.' So also Sophocles, Oed. Col. 67, ἐκ τοῦ κατ' ἄστυ βασιλέως τάδ' ἔρχεται.

247. πρέσβεις, the chorus of aged Thebans, who are threatened by Lycus for their disobedience, just as Aegisthus threatens the Argives in Agam. 1595 seqq. Elmsley remarks that here and in Pers. 836 the plural of πρέσβυς bears the unusual sense of γέροντες, whereas it elsewhere means 'ambassadors.'—στενάζετε Heath for στενάζετε.

252. The chorus, not to be intimidated by the menaces of a despot, call upon the Theban people to rise against him in defence of the oppressed, and to throw off the yoke. Had not the feebleness of age prevented them, they would themselves have been the first to take up arms against him.—This speech was restored to the chorus by H. Stephens, the MSS. giving it to Amphitryon.

*Ibid.* For λόχευμα, τοὺς Pfugk, Matth.,

Bothe, Kirch., Dind., give λοχεύμαθ', οὐδε, after Pierson; but it is hard to say why the one reading is better than the other. On the *praesens historicum* with ποτὲ, see Bacch. 2, Διάνυσος, δὴ τίκτει ποθ' ἡ Κάδμον κόρη. Here, (since the chorus are challenged to warlike action,) Ares is said to have sown the dragon's teeth, by a singular deviation from the common legend, which made the dragon to have been born from Ares (Apollodor. iii. 4, 1), and Cadmus to have slain it and cast the teeth on the earth at the suggestion of Athena. Perhaps he only means, 'whom Ares engendered, depriving the dragon, his offspring, of its teeth,' by the agency of Cadmus. But Kirchhoff thinks either something has been lost, or we should read οὐδες Ἀρεως σπείρει ποτὲ Κάδμος δράκοντος κτλ.

254. From the mention of σκῆπτρα, which here seem to mean σκίπωνες, Hec. 65, as in Tro. 151, σκῆπτρῳ Πριάμον διερειδομένα, slaves or walking-sticks, it might be inferred that only the old men of Thebes, viz. the chorus themselves, are exhorted to resist. But we cannot be sure how far the custom of carrying βατηρίαι, so often spoken of by Aristophanes as characteristic of old men, may have been confined to them alone. So however old Peleus speaks, Andr. 588, σκῆπτρῳ δὲ τάδε σὸν καθαιμάξω κάρα. The appeal may be addressed to the citizens generally, as σπαρτοι, descendants from the dragon.

ἀρεῖτε, καὶ τοῦδ' ἀνδρὸς ἀνόσιον κάρα  
 καθαιματώσεθ', ὅστις οὐ Καδμεῖος ὁν  
 ἄρχει κάκιστος τῶν νέων ἐπηλυς ὃν;  
 ἀλλ' οὐκ ἐμοῦ γε δεσπόσεις χαίρων ποτὲ,  
 οὐδὲ ἀπόνησα πόλλ' ἐγὼ καμὰν χερὶ<sup>255</sup>  
 ἔξεις, ἀπέρρων δ' ἐνθεν ἥλθες ἐνθάδε  
 ὑβριζε· ἐμοῦ γὰρ ζῶντος οὐ κτενεῖς ποτὲ<sup>260</sup>  
 τοὺς Ἡρακλείους παῖδας· οὐ τοσόνδε γῆς  
 ἐνερθ' ἐκεῖνος κρύπτεται λιπῶν τέκνα.  
 ἐπεὶ σὺ μὲν γῆν τήνδε διολέσας ἔχεις,  
 ὃ δ' ὡφελήσας ἀξίων οὐ τυγχάνει·<sup>265</sup>  
 καπέιτα πράστω πόλλ' ἐγὼ φίλους ἐμοὺς  
 θανόντας εὖ δρῶν οὖ φίλων μάλιστα δεῖ;  
 ὃ δεξιὰ χεὶρ, ὡς ποθεῖς λαβεῖν δόρυ,  
 ἐν δ' ἀσθενείᾳ τὸν πόθον διώλεσας.  
 ἐπεὶ σ' ἔπαυστ' ἀν δοῦλον ἐννέποντα με,<sup>270</sup>  
 καὶ τάσδε Θήβας εὐκλεῶς ψκήσαμεν,

257. It is rather obscure whether we should construe κάκιστος τῶν νέων, to which ἐπηλυς ὃν seems a natural exegesis, or, as Matthiae takes it, ἄρχει τῶν νέων, viz. the young and revolutionary party, not descended from the σπαρτοῦ, with which ἐμοῦ γε in the next verse presents a good antithesis, 'but you shall never be master over me, who am an old man,' and a supporter of the old dynasty.

260. ἀπέρρων, ἐς φθορὰν ἀπελθών. Cf. v. 1290. With the preceding line we may compare Aesch. Cho. 129, οἱ δ' ὑπερκόπτων ἐν τοῖσι σοῖς πόνουιτο χλίουσιν μέγα. Ion 1087, ἵν' ἐλπίζει βασιλεύειν, ἄλλων πόνον εἰσπειδών.

262. οὐ τοσύνδε κτλ. 'I say, in my lifetime, though I might have said, so long as his spirit in Hades is capable of hearing and assisting his children.' It is not quite clear whether the chorus intend to hint that he is not yet really dead, but may yet return as an avenger; the words are purposely so chosen as to suit the result. 'They speak of φίλους ἐμοὺς θανόντας just below, as if they assumed that Hercules was no more. Pflagk supplies the sense thus: 'We are not so forgetful of their father, though absent, as to consent to your crime.'

266. ἐγώ. Contrasted with σὺ μὲν and δε. 'And then do you accuse me of interfering (thwarting your intentions, v. 247.) because I take the part of a friend who is dead, when friends are most wanted?' Alcest. 822, τί φῆς; ἐπειτα δῆτά μ' ἔξενίζετε; ib. 831, κατα κωμάδω κάροι στεφάνοις πυκασθέτι;

269. τὸν πόδον. So one MS. and Plutarch, who cites this and the preceding verse in the Treatise *An semi si gerenda res publica*, cap. xviii. (p. 793, C.) The Aldine reading is πότμον.

270. σὲ, emphatic.—δοῦλον, cf. v. 251.

271. ψκήσαμεν. Hermann gives ὀνήσαμεν, a feeble reading, on the ground that the sense should be *incoleremus*, which is that of the imperfect, ψκοῦμεν, rather than of the aorist. But οἰκεῖν seems to be used, as it often is, for δοικεῖν. 'We would have governed Thebes in a creditable way, where you now exult in dwelling as king over us.' It seems the simplest way to supply ἐν αἴσ σὺ χαίρεις (*οἰκών*), if the reading be right; because the emphatic σὺ requires some meaning, contrasted with the different state of things which would have existed under another ruler. Dobree rightly explains it by αἴσ ἐντρυφῆς, though he should have said σὺ ἐντρυφῆς. It seems possible that the

ἐν αἷς σὺ χαίρεις. οὐ γάρ εὖ φρονεῖ πόλις  
στάσει νοσοῦσα καὶ κακοῖς βουλεύμασιν.  
οὐ γάρ ποτ' ἀν σὲ δεσπότην ἐκτήσατο.

- ME. γέροντες, αἰνῶ· τῶν φίλων γάρ οὐνεκα  
δῆργας δικαίας τοὺς φίλους ἔχειν χρεών  
ἡμῶν δ' ἔκατι δεσπόταις θυμούμενοι  
πάθητε μηδέν. τῆς δ' ἐμῆς, Ἀμφιτρύων,  
γνώμης ἄκουσον, ἦν τί σοι δοκῶ λέγειν.  
ἔγὼ φιλῶ μὲν τέκνα· πᾶς γάρ οὐ φιλῶ  
ἄτικτον, ἀμόχθησα; καὶ τὸ κατθανέν  
δεινὸν ιομίζω· τῷ δ' ἀναγκαίῳ τρόπῳ  
ὅς ἀντιτείνει, σκαιὸν ἡγοῦμαι βροτόν.  
ἡμᾶς δ' ἐπειδὴ δεῖ θανεῖν, θνήσκειν χρεῶν  
μὴ πυρὶ καταξανθέντας, ἔχθροῖσιν γέλων  
διδόντας, ούμοὶ τοῦ θανεῖν μεῖζον κακόν·  
δοφείλομεν γάρ πολλὰ δώμασιν καλά.  
σὲ μὲν δόκησις ἔλαβεν εὐκλεής δορὸς,  
ώστ' οὐκ ἀνεκτὸν δειλίας θανεῖν σ' ὑπο,

poet wrote οὐχ ὡς σὺ χαίρεις, scil. οὐκῶν  
αὐτάς. Otherwise, we should have ex-  
pected ἐν αἷς ὑβρίζεις, without σὺ, as El.  
68, ἐν τοῖς ἐμοῖς γάρ οὐκ ἐνύβρισας κα-  
κοίς.

275. Megara, the wife of Hercules, adopts a more submissive and resigned tone. She thanks the Thebans for their zeal in her behalf, but implores them not to exasperate Lycus by further opposition. She then turns to Amphitryon, and pleads that, though death is bitter both for herself and her children, still, as it is inevitable, it is wiser to meet it courageously. Their own reputation and the character of Hercules for bravery demand this. All their hopes of safety are now vain: Hercules is certainly dead, and Lycus is as certainly inexorable; for folly and cruelty are ever combined. Even were exile likely to be conceded, it is doubtful if it would prove a better lot than death.—This scene, it is evident, requires three actors; for Lycus was present not only while addressed by Amphitryon, but also to receive the request made to him by Megara at v. 327. He does not leave the stage till v. 335. See below, v. 1358.

*Ibid. αἰνῶ*, ‘I thank you;’ with the notion of declining an offer, which so often attaches to this verb.

278. πάθητε μηδέν. For μὴ δράσητε οὕτως ὅστε παθεῖν τι.

282. For τρόπῳ Dobree suggested πότμῳ. But Pflugk well illustrates the periphrasis for ἀνάγκη by Rhes. 599, οὐ φαιδῶ τρόπῳ. Med. 751, ἐκουσίᾳ τρόπῳ, for ἔκών. Hel. 1547, ποιητῷ τρόπῳ, i. e. δολίως.—Βροτῶν Kirchhoff, after Porson, for βροτόν.

285. πυρί. See v. 240 seqq.—γέλων κτλ., see the note on Med. 1361. The taunt would have been, that not even the asylum itself could save them from death.

287. δοφείλομεν κτλ. As our house, viz. both Amphitryon and Hercules, have shown great prowess, so it is our duty now to repay the credit we owe to it, by showing equal firmness. A similar formula is μὴ καταισχύνειν δόμους. Hermann seems rash in adopting δαίμοσιν from Reiske. Not only is the sense entirely changed by this reading, but it becomes much less consistent with what follows.

289. δειλίας ὑπο, not ‘through coward-

ούμδος δ' ἀμαρτύρητος εὐκλεής πόσις,  
ἡώς τούσδε παῖδας οὐκ ἀν ἐκσῶσαι θέλοι  
δόξαν κακὴν λαβόντας· οἱ γὰρ εὐγενεῖς  
κάμινουσι τοῖς αἰσχροῖσι τῶν τεκνων ὑπερ,  
ἔμοι τε μίμημ' ἀνδρὸς οὐκ ἀπωστέον.  
σκέψαι δὲ τὴν σὴν ἐλπίδ', γῇ λογίζομαι. 295  
ἥξειν νομίζεις παῖδα σὸν γαίας ὑπο·  
καὶ τίς θανόντων ἥλθεν ἔξ "Αἰδου πάλιν;  
ἀλλ' ὡς λόγοισι τόνδε μαλθάξαιμεν ἀν·  
ἥκιστα· φεύγειν σκαιὸν ἄνδρ' ἐχθρὸν χρεῶν,  
σοφοῖσι δ' εἴκειν καὶ τεθραμμένοις καλῶς· 300  
ῥάον γὰρ αἰδοῦς ὑποβαλλὼν φίλ' ἀν τύχοις.  
ἥδη δ' ἐσῆλθε μ' εἰ παραιτησαίμεθα

ice,' but 'with cowardice,' as ὅπος is used in Hipp. 1299, Tro. 346, &c.

291. The ὡς should apparently be changed either into καὶ with which it is frequently confounded (see v. 801.) or into δος, as Stephens proposed. The sense is, 'You, Amphitryon, are εὐκλεής δορί,' viz. in the war against the Taphians, and Hercules requires no witnesses to prove his εὐλαεία. Those who attested and related the exploits of individuals in battles were called μάρτυρες, as Electr. 377, τίς δὲ πρὸς λαθῆγην βλέπων μάρτυρας γένοιτ' ἀν δοτοις ἐστιν ἄγαθος; Now the reading ὡς could only mean, 'he does not require witnesses to prove that he would not be willing to let his children live if they were cowards.' which is absurd. Not less harsh would it be to take ὡς in the sense of ὁστε. The passage in Phoen. 492, μάρτυρας δὲ τῶνδε δαίμονας καλῶ, ὡς πάντα πρόσωπα κτλ., where the best MSS. give καὶ for ὡς, confirms the contrary correction here.

293. The old reading, τοῖς ἐχθροῖσι, was corrected by H. Stephens, on the pretended authority of MSS. The γὰρ, showing that this clause explains the preceding, makes the correction necessary: and the two words are often confused.

296. γαίας ὑπο, 'from below the earth.' Hec. 53, περὶ γάρ ἦδος ὑπὸ σκηνῆς πόδα 'Αγαμέμνονος. W. Dindorf is clearly wrong in giving γαίας ὑπερ after Dobree.—On καὶ τίς, expressing incredulity, see Hel. 583.

298. ἀλλ' ὡς. Supply ἐλπίς ἐστι. 'But perhaps you think that we may

soften this man by arguments.'

299. φεύγειν κτλ. 'One should get away from (i. e. by death or otherwise) a foolish man who is an enemy, but should comply with the wise and well-educated; for more easily from them you may obtain mercy, by applying courtesy.' The sentiment, which conveys a great truth, 'it is better to have a man of birth and education for one's enemy,' is enunciated in Heracl. 458, τοῖς σοφοῖς ἐντὸν σοφῷ ἐχθραν συνάπτειν, μὴ ἀμαθεῖ φρονήματι πολλῆς γὰρ αἰδοῦς κάτηκής τις ἀν τύχοι. Electr. 294, ἐνεστι δ' οἰκτος ἀμαθίᾳ μὲν οὐδαμοῖ, σοφοῖσι δὲ ἀνδρῶν. Barnes well compares Il. xv. 203, στρεπταῖ μέν τε φρένες ἐσθλῶν.—For τεθραμμένοις καλῶς compare Ilec. 600, ἔχει γε μέντοι καὶ τὸ τρεφθῆναν καλῶς διδαξιν ἐσθλῶν. Stobaeus cites this distich (299—300), Flor. iv. 25, from Euripides, but without the name of the play.

301. The old reading was ὑπολαβών φίλ' ἀν τελοῖς, but there are variants τέλοις and τέμοις in the MSS. To Brunk is due ὑποβαλλών, to H. Stephens τύχοις. Both seem clearly right: ὑποβαλλέν φίλα is suggestere, to try the use of a friendly compliance rather than an obstinate resistance.

302. ἥδη δ' κτλ. 'It has indeed occurred to me before now, that perhaps we might obtain by entreaty exile for my children here; yet even this is a wretched fate, with piteous poverty to place them in safety' (put safety upon them). Pluigk shows that παραιτεῖσθαι signifies to beg one thing in place of another, i. e.

φυγὰς τέκνων τῶνδ' ἀλλὰ καὶ τόδ' ἄθλιον,  
πενίᾳ σὺν οἰκτρῷ περιβαλεῖν σωτηρίαν  
ώς τὰ ξένων πρόσωπα φεύγουσιν φίλοις  
ἐν ἡμαρ ἥδυ βλέμμ' ἔχειν φασὶν μόνον.  
τόλμα μεθ' ἡμῶν θάνατον, ὃς μένει σ' ὅμως.  
προκαλούμεθ' εὐγένειαν, ὁ γέρον, σέθεν  
τὰς τῶν θεῶν γὰρ ὅστις ἐκμοχθεῖ τύχας,  
πρόθυμός ἔστιν, ἡ προθυμία δὲ ἄφρων  
δὲ χρὴ γὰρ οὐδεὶς μὴ χρεὼν θήσει ποτέ.

XO. εἰ μὲν σθενόντων τῶν ἐμῶν βραχιόνων  
ἢ τίς σ' ὑβρίζων, ράδίως ἐπαύσατ' αὖ  
νῦν δὲ οὐδέν ἐσμεν· σὸν δὲ τούντεῦθεν σκοπεῦν  
ὅπως διώσει τὰς τύχας, Ἀμφιτρύων.

310

315

at once to deprecate and to request. By *περιβαλεῖν* is here meant, to invest another with a thing, to wrap it round them so that it cannot easily be taken away; *αὐτοῖς*, not *ἡμῖν*, being understood, for the latter would have required *περιβαλλέσθαι*. Cf. Iph. Aul. 934, *τοσοῦτον οἴκτον περιβαλὼν καταστελῶ* (quoted by Barnes). Similarly Tacitus, Agric. 20, *egregiam famam paci circumdedit*, ‘he invested peace with an excellent character.’

305. *φίλοις* is Mattheiae’s reading for *φίλοι*, and it affords a satisfactory sense, while it accounts for the corruption on the ground that the transcribers took *φεύγουσιν* for the verb instead of the participle. The reason is given why exile is so little to be desired; one becomes a burden to unwilling friends. ‘The face of a host has a kind look for exiled friends for one single day only, as men say,’ i. e. on the very next day they begin to look discontented at the unwelcome burden. H. Stephens pretended that he found *ἐν τῷ ἡμαρ* in MSS., and hence Hermann unsuspectingly edits it. Klotz, in his preface to Pflugk’s edition (p. viii—ix), prefers the old reading, and thinks the *asyndeton* emphatic and appropriate:—‘strangers’ faces friends shun; they say they (the strangers) have a pleasing look for one day only.’ But it must be confessed that this sounds bare and abrupt compared with Mattheiae’s reading, which W. Dindorf and Kirchhoff have adopted.

307. *ὤμως*, i. e. *εἴτε τολμᾶς εἴτε μὴ τολμᾶς*.

309—10. Here the old reading has been restored, while most of the recent editors have accepted the conjectures of Reiske and Musgrave, *ἐκμοχθεῖν* and *ἡ προθυμία γ'*. There is no better test of the unsoundness of an alteration, than the fact of a well-practised ear being offended at it, even under the impression that the MSS. really so give it. Here the *γε* is altogether bad, and unlike Euripides, who never uses that important particle as a mere metrical makeshift. See *inf.* 1302. The use of *ἐκμοχθεῖν* here is very peculiar. We may compare *ἐκπονεῖν θάνατον* in v. 581, ‘to avert death by undertaking trouble.’ Barnes renders it by *perdurat*, but it rather appears to mean *μόχθοις ἐκφεύγειν, ἐκβῆναι*, whereas commonly it is ‘to acquire by labour,’ as Suppl. 451, *ὡς τῷ τυράννῳ πλείου ἐκμοχθῆ βιον*. Cf. Iph. T. 1455. *inf.* 1369. Translate: ‘For whoever tries to alter by his own pains the dispensations of the gods, is zealous indeed, but his zeal boots him not.’ Hermann well compares Heracl. 614, *μόρσιμα δὲ οὕτι φυγεῖν θέμις, οὐ σοφίᾳ τις ἀπώσται, ἀλλὰ μάταν δὲ πόθμος ἀεὶ πόνον ἔξει*.

311. *χρεών*. So Porson on Phoen. 5, for *θεῶν*. Hermann well compares a verse cited by Plutarch, p. 103, B, *τῷ τοι χρεών οὐκ ἔστι μὴ χρεών ποιεῖν*.

315. *διωθεῖν* is to make one’s way through opposing forces by thrusting them aside. Aesch. frag. Prom. Sol. 182, 9, *βαλὼν διώσεις ράδίως Δίγυν στρατόν*. Heracl. 998, *διώσας καὶ κατακτείνας ἐμὸνς ἔχθρούς*. So *παραθεῖν*, Andri. 30.

- AM.* οὗτοι τὸ δειλὸν οὐδὲ τοῦ βίου πόθος  
 θανεῖν ἐρύκει μ', ἀλλὰ παιδὶ βούλομαι  
 σῶσαι τέκν'· ἄλλως δ' ἀδυνάτων ἔοικ' ἐρᾶν.  
 ίδον πάρεστιν ἥδε φασγάνῳ δέρη  
 κεντεῖν, φονεύειν, ιέναι πέτρας ἅπο·  
 μίαν δὲ νῷν δὸς χάριν, ἄναξ, ικνούμεθα.  
 κτενόν με καὶ τήνδ' ἀθλίαν παίδων πάρος,  
 ὡς μὴ τέκν' εἰσιδωμεν, ἀνόσιον θέαν,  
 ψυχορραγοῦντα καὶ καλοῦντα μητέρα  
 πατρός τε πατέρα τάλλα δ', εἰ πρόθυμος εἴ, 320  
 πρᾶσσος· οὐ γὰρ ἀλκὴν ἔχομεν ὥστε μὴ θανεῖν.  
*ME.* κάγώ σ' ικνοῦμαι χάριτι προσθεῖναι χάριν,  
 ήμιν ἵν' ἀμφοῦν εἴς ύπουργήσης διπλᾶ·  
 κόσμον πάρες μοι παισὶ προσθεῖναι νεκρῶν  
 δόμους ἀνοίξας· νῦν γὰρ ἐκκελλήμεθα· 325  
 ὡς ἀλλὰ ταῦτα γ' ἀπολάχωσ' οἴκων πατρός.  
*ATK.* ἔσται τάδε· οἶγεν κλῆθρα προσπόλοις λέγω.  
 κοσμεῖσθ' ἔσω μολόντες· οὐ φθονῶ πέπλων.  
 ὅταν δὲ κόσμον περιβάλησθε σώμασιν,  
 ἥξω πρὸς ὑμᾶς νερτέρᾳ δῶσων χθονί. 330  
*ME.* ὁ τέκν', ὁμαρτεῖτ' ἀθλίῳ μητρὸς ποδὶ<sup>335</sup>  
 πατρῷον ἐσ μέλαθρον, οὐ τῆς οὐσίας

316. Amphitryon appears to be convinced by the arguments of Megara, that further resistance is vain. It was not to save his own life, but the lives of Hercules' children, that he resisted the demand of Lycus. However, he is willing to die. All he asks is that he and Megara may be slain first, and spared the pang of witnessing the children's death.

325. εἰ πρόθυμος εἴ, for εἰ βούλει, εἰ ἐπιθυμεῖς. It is hard to understand on what grounds Mattheiae proposed, and Pflugk, Kirchhoff, and W. Dindorf have adopted, η πρόθυμος εἴ. Cf. v. 310. Of course τάλλα πρᾶσσε is a euphemism for ἀπόκτεινε, to which εἰ βούλει is a perfectly natural adjunct.

330. ἐκκελλήμεθα W. Dindorf for —εἰσμεθα. See above, v. 53, and on Hee. 487.—ἀπολάχωσι, for μέρους τύχωσι. 'That *this* at least they may take for their own from their father's house,' viz.

a few ornaments out of all the property which they, as the heirs, would be said λαγχάνειν. Properly, ἀπολαγχάνειν is to have a share of thing all to oneself; as Ion 609, κοινουμένη τὰς συμφορὰς τὰς πρόσθει, ἀπολαχούσα νῦν ἀντὴ καθ' αὐτὴν τύχην οἴσει πικρῶς.

335. ἥξω πρὸς ὑμᾶς, I will return to you. Bothe's explanation is absurd, ἥξω προσδώσωντας (praeter Creontem) νερτέρᾳ χθονί. Compare v. 720, χάρει πρὸς αὐτὴν καὶ κόμις ἐκ δωματῶν.

337. οὐ τῆς οὐσίας. Pflugk thinks this may mean 'the reality of which others possess, while the name alone is yet ours.' But it is enough to understand by it τῶν χρημάτων, in reference to the permission just granted to them, to take what was in fact their own.—Megara and her children follow Lycus off the stage at these words. They enter by the side, he by the central door. Amphitryon alone remains to utter

ἄλλοι κρατοῦσι, τὸ δ' ὄνομ' ἔσθ' ἡμῶν ἔτι.

- AM.* Ὡς Ζεῦ, μάτην ἄρ' ὁμόγαμον σ' ἐκτησάμην,  
μάτην δὲ τπαιδός τοι νεών ἐκλήζομεν. 340  
σὺ δ' ἥσθ' ἄρ' ἥσσον ἡ δόκεις εἶναι φίλος.  
ἀρετὴ σε νικῶ θυητὸς ὃν θεὸν μέγαν.  
παῖδας γὰρ οὐ προῦδωκα τοὺς Ἡρακλέους.  
σὺ δ' ἐσ μὲν εὐνᾶς κρύφιος ἡπίστω μολεῶν,  
τάλλοτρια λέκτρα δόντος οὐδενὸς λαβὼν,  
σώζειν δὲ τοὺς σοὺς οὐκ ἐπίστασαι φίλους. 345  
ἀμαθῆς τις εἰ θεὸς, ἢ δίκαιος οὐκ ἔφυς.

*XO.* αἴλινον μὲν ἐπ' εὔτυχεῖ στρ. α'.

a brief soliloquy on a subject of which the poet is fond,—accusation of the gods for their alleged injustice and immorality. Compare Ion 436 seqq. In a similar spirit Alcmena exclaims, Herac. 718, Ζεὺς ἐξ ἐμοῦ μὲν οὐκ ἀκούσται κακῶς· εἰ δ' ἐστιν ὅσιος αὐτὸς οἶδεν εἰς ἐμέ.

340. *παιδός τοι νεών.* These words are corrupt. Elmsley's conjecture seems the best, *παιδῶν γονέων ἐμῶν.* (On the short ἄ of the accusative see Electr. 598.) Nauck proposes *γονέων ἐμοῦ σ'*. Scaliger's *κουνῶν* is ingenious, were there any authority for a word formed like *λυμέων*. Hermann suggests *παιδὸς γονέα νῷν*, i. e. for me and Alcmena. The true reading is so uncertain, that the corrupt words are retained in the text. The MSS. present the slight variant *τὸν* for *τοι*. One might suggest *γονέα σ' ὑπ' ἐκλήζομεν*.

341. *ἥσσον.* So Fix (ap. Kirch.) for *ἥσσων*.

348. The chorus, in a long and remarkable ode, chiefly in the glyconean metre, celebrates the twelve labours of Hercules. They begin by observing, that as Phoebus the god of joy sometimes sings a mournful strain after, or close upon, a song of happiness, so they will now commence a eulogy on Hercules, even though a dirge at his supposed death might appear more appropriate. They then describe his exploits in the following order: (1) the capture of the Nemean lion; (2) the victory over the Centaurs; (3) the slaying of the golden-antlered stag; (4) the taming of the horses of the Thracian Diomede; (5) the slaying of Cynus; (6) the getting of the golden apples from the Hesperides; (7) the clearing of the navigable seas from monsters; (8) the

sustaining the heavens in place of Atlas; (9) the victory over the Amazons, and the securing of the golden belt from the queen Hippolyte; (10) the destruction of the Lernaean hydra; (11) the defeat of the triple-bodied Geryon; (12) the descent into Hades to fetch Cerberus. Later writers, it should be observed, deviate a little from Euripides in their accounts of the twelve labours, which Apollodorus in the second book and Diodorus Siculus in the fourth enumerate as follows, and very nearly in the same order: (1) the Nemean lion; (2) the Lernaean hydra; (3) the golden-horned stag; (4) the Erymanthian boar, in conjunction with the Centaurs; (5) cleansing the stables of Augeas; (6) driving off the birds from the lake Stymphalus; (7) capturing the Cretan bull; (8) Diomede's horses; (9) girdle of Hippolyte; (10) Geryon's oxen; (11) the golden apples; (12) Cerberus. Martial, ix. 102, has this brief enumeration of ten labours:—

“Si cupis Alcidae cognoscere facta pri-  
oris,  
Disce; Libyn domuit; aurea poma  
tulit;  
Peltatum Scythico discinxit Amazona  
nodo;  
Addidit Arcadio terga leonis apro.  
Aeripedem sylvis cervam, Stymphalidas  
astris  
Abstulit; a Stygia cum cane venit  
aqua.  
Fecundam vetuit reparari mortibus  
Hydram:  
Hesperias Tusco lavit in amne boves.”

Where *Libyn domuit* is the defeat of Antaeus the giant in a wrestling match; an

μολπὰ Φοῖβος ἵακχεῖ,  
 τὰν καλλίφθογγον κιθάραν  
 ἐλαύνων πλήκτρῳ χρυσέῳ.  
 ἔγὼ δὲ τὸν γᾶς ἐνέρων τ' ἐσ ὅρφναν  
 μολόντα παῖδ' εἴτε Διός νυν εἴπω  
 εἴτ' Ἀμφιτρύωνος ἴνιν,  
 ὑμνῆσαι, στεφάνωμα μό-  
 χθων, δι' εὐλογίας θέλω.  
 γενναίων δ' ἀρετὰὶ πόνων  
 τοὺς θανοῦσιν ἄγαλμα.  
 πρῶτον μὲν Διὸς ἄλσος  
 ἡρήμωσε λέοντος,  
 πυρσῷ δ' ἀμφεκαλύφθη  
 ξανθὸν κράτ' ἐπινωτίσας  
 δεινῷ χάσματι θηρός·  
 τάν τ' ὄρεωνόμον ἀγρίων

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360

ἀντ. α'.

exploit recorded by Diodorus in connexion with the expedition to Spain for the oxen of Geryon, lib. iv. 17; but by Apollodorus described as an adventure in the attempt to gain the golden apples, ii. 5. 11.

*Ibid.* ἐπ' εὐτυχεῖ μολπᾷ. It seems best to explain this, 'after a joyful strain,' rather than, with Hermann, "felicem eventum ominans," i.e. on the hope of a prosperous event. Apollo, though by nature averse to doleful strains, is sometimes compelled to sing them. *Ipsæ meum flevi, dixit Apollo, Linon,* Martial, ix. 87, 4. Athenaeus alludes to the passage, though he does not seem to have understood it aright, lib. xiv. p. 619, C., λίνος δὲ καὶ αἴλινος, οὐ μόνον ἐν πτέρεσιν, ἀλλὰ καὶ ἐπ' εὐτυχεῖ μολπᾷ, κατὰ τὸν Εὐριπίδην. The interpolator in Iph. Aul. 1522 perhaps thought of this passage, κλήσαμεν Ἀρτεμίν ὡς ἐπ' εὐτυχεῖ πότιμῳ.

350. καλλίφθογγον H. Stephens for καλλίφθετον. On the ὑ in χρύσεος see Med. 633. Tro. 520. 856.

355. στεφάνωμα μόχθων. The accusative in apposition to the sentence.

357. ἀρετὰὶ πόνων, the merit, or poetic fame, resulting from generous toils, is an honour to the dead. Here ἀρετὴ is a synonym of δόξα or εὐδοξία.

359. Διὸς ἄλσος, Nemea, which was about a mile and a half from the lion's

cave, and which in the time of Pausanias contained a temple of Ζεὺς Νέμειος, θέας ζείος, lib. ii. 15, 2. Theocr. xxv. 168, θηρίον αἰνολέοντα, κακὸν τέρας ἄγροιώτας, κοιλὴν ἀδλιν ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος,—where a detailed account is added of the capture and destruction of the monster. The cave itself was half-way between Nemea and Mycenae, in a mountain called Τρητὸν, from its natural hollows. Diodor. Sic. iv. 11, &c.

362. ἐπινωτίσας, 'having overspread,' 'having laid over the back of,' &c. Hesychius, (quoted by Porson) on Phoen. 613.) ἐνώπιος, τὰ νῶτα περιεκέπασεν. Photius, νωτίσαι ἐπάρασθαι ('to take upon oneself'). Compare Rhes. 208, λίνειον ἀμφὶ νῶτον ἀψομαι δορὰν, καὶ χάσμα θηρὸς ἀμφὶ ἐμῷ θήσω κάρῃ. The lion's skin was drawn over Hercules' back, so that the fore-legs met under his chin, and the jaws covered his face like a mask.

364—74. The fight with the Centaurs.—This appears to take the place of the more common legend of the capture of the Erymanthian boar. Both Diodorus Siculus and Apollodorus relate the one adventure as either part of the other, or as happening about the same time (ἄμα τούτοις πραττούμενοι, Diod. iv. 12). But these writers place the scene of the fight in Pholoë of Arcadia (sup. v. 182),

Κενταύρων ποτὲ γένναν ἔτρωσεν τόξοις φονίοις, ἐναίρων πτανοῖς βέλεσιν. ξύνοιδε Πηγειὸς ὁ καλλιδίνας μακραὶ τ' ἄρουραι πεδίων ἄκαρποι καὶ Πηλιάδες θεράπναι σύγχορτοί θ' Ὀμόλας ἔναν- λοι, πεύκαισιν ὅθεν χέρας πληροῦντες χθόνα Θεσσαλῶν ἰππείαις ἐδάμαζον τάν τε χρυσοκάρανον δόρκα ποικιλόνωτον συλήτειραν ἀγρωστᾶν κτείνας, θηροφόνον θεὰν Οἴνωάτιν ἀγάλλει τεθρίππων τ' ἐπέβα καὶ ψαλίοις ἐδάμασσε πώλους Διομῆδεος, αἱ φονίαισι φάτναις ἀχάλιν' ἐθόαζον	365
	370
	375
	στρ. β'. 380

whereas Euripides represents it to have occurred in Thessaly. He appears indeed to confound the Homeric narrative, Il. i. 267, Od. xxi. 295, of the battle of the Lapithae and the Centaurs, with another and distinct event, the slaughter of the Centaurs in Arcadia by Hercules.—ὅρευνον Canter for —ων.

366. ἔστρωσεν Kirchhoff after Reiske.

370. θεράπναι, i. e. σταθμοί, the abodes on Mount Pelion. See on Bacch. 1043, Iph. A. 1499, Troad. 1070.—σύγχορτοι, ‘neighbouring,’ Androm. 17.—Ὀμόλας, a mountain in Thessaly, near the Peneus, the vale of Tempe, and Mount Ossa. See Theocr. vii. 103.

372. πεύκαισιν. For the dative with πληροῦν see the note on Bacch. 19. Both Diodorus and Apollodorus represent the Centaurs as armed with πεύκαι or ἐλάται (stone-pines or silver-firs) and huge fragments of rock. That Mount Pelion abounded with stone-pines may be inferred from the mention of πεύκαι Πηλιάδες in Alcest. 915. Compare Iph. A. 1047, 1058, ἀνὰ δ' (f. ἄμα δ') ἐλάταισι στεφανώδει τε χλόᾳ θίασος ἔμολεν ἵπποβάτας Κενταύρων.—ἰππείαις, i. e. καθιππαζόμενοι, overrunning them

and conquering the inhabitants, and so rendering the fertile plains ἄκαρποι, v. 369.

375. Apollodorus. ii. 5, 3, τρίτον ἀθλον ἐπέταξεν αὐτῷ τὴν Κερυνῆτιν ἔλαφον εἰς Μυκῆνας ἔμπνουν ἐνεγκεῖν. Ἡν δὲ ἡ ἔλαφος ἐν Οἰνήῃ χρυσόκερως, Ἀρτέμιδος ἴερῳ, διὸ καὶ Βουλδήμενος αὐτῇ Ήρακλῆς μῆτε ἀνελεῖν μῆτε τρῶσαι, συνεδίωξεν δὲος ἐνιαυτόν. This subject was mentioned by Euripides in the *Temenidae*; see frag. 737, Dind.

377. ἀγρωστῶν Canter for ἀγρωσταν.

379. Οἴνωάτιν. Musgrave, after others, cites Hesychius, Οἴνωάτιν Ἀρτέμιν, τὴν ἐν Οἰνῇ τῆς Ἀργέλας. Perhaps Bothe rightly gives Οἰνωάτιν, which suits the metre equally well. The place was called Οἰνή, and Aldus recognizes the short ο, in giving οἰνός τιν'. Stephanus of Byzantium however gives Οἴνωάτις Ἀρτέμις, ἡ ἐν Οἰνάῃ τῆς Ἀργέλας ἰδρυμένη.—ἀγάλλει, honours with the spoils.

380. ἐπέβα κτλ. ‘mounted (i. e. drove under the yoke) and tamed with the bit.’ For the horses of Diomede, which were said to devour human flesh, see Alcest. 494 seqq.

383. ἐθάζον, ‘dispatched,’ ‘quickly

κάθαιμα σῆτα γέννυσι, χαρ-  
μοναῖσιν ἀνδροβρῶσι δυστράπεζοι·  
περῶν δ' ἀργυρορρύταν Ἔβρον  
ἔξέπραστε μόχθον  
Μυκηναίω πονῶν τυράννω,  
τάν τε Μηλιάδ' ἀκτὰν  
'Αναύρου παρὰ πηγὰς  
Κύκνον [δὲ] ξεινοδαίκταν  
τόξοις ὄλεσεν, Ἀμφαναί-  
ας οἰκήτορ' ἄμικτον·  
ἡμνῳδούς τε κόρας  
ἢλυθεν ἐσπερίαν ἔσ αὐλὰν,

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ἀντ. β'.

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devoured.' See Iph. T. 1141. Phoen. 794, where it means 'to move quickly.' Here ἀχάλινα seems to be used adverbially, like κλεινὸν in v. 61. The passage is one of those purely idiomatic sentences which cannot closely be rendered into another language. The sense is, 'they dispatched without restraint the gory food with their jaws, feeding horribly on the welcome diet of man's flesh.'

386. περῶν δ'. The same labour is still being described:—'So, crossing the silver-flowing Hebrus, he performed the task, toiling for the lord of Mycenae,' Eurystheus. So Hercules says of himself in answer to the Chorus, in Alcest. 481, Τρυνθλῷ πρᾶσσων τινὸν Εὐρυνθεῖ πόνον, which confirms the conjecture of W. Dindorf, (required by the metre,) ἔξ-έπραστε μόχθον for ἔξεπέραστον δύχθον, where μόχθον is Musgrave's emendation. Pflugk seems independently to have given ἔξ-έπραστε μόχθον. But W. Dindorf's περῶν δ' is better than Pflugk's πέρας ἀργυρορρύτα δ' Ἔβρον. The old reading was πέραν δ'. Hermann reads πέρας δ' ἀργυρορρύταν Ἔβρον | ἔξεπέραστον δύχθαν, Matthiae ἔκ-τέρασεν δύχθαν. The Hebrus is called ἀργυρορρύτης probably as flowing through a land rich in the precious minerals.

389. Μηλιάδ' Hermann for Πηλιάδδ'. This seems clearly right; for the Anaurus flowed into the Melian gulf near Pagasae, the birth-place of Jason, whom Apollonius describes as crossing the Anaurus on foot, Argon. i. v. 9. The Aldine reading 'Αναύρου παρὰ πόλας has been corrected from the MSS., which give πηλὰς or πηγὰς. Bothe absurdly edits ἀναύρῳ πόρε πόλας, 'gave a way to

the torrent' (the Peneus) by bursting a passage through the mountains.

391. Κύκνον δὲ MSS. Hermann reads τε for δὲ, and it is certainly remarkable that the former particle is used throughout in connecting the narrative of the successive labours. But Kirchhoff acutely perceived that the δὲ should be omitted, and ξεινοδαίκταν restored for ξενοδαίκταν. The syntax is, περῶν τε τάν Μηλιάδα ἀκτὰν, Κύκνον ὄλεσε. The story of Cyenus is told at length in Hesiod's 'Shield of Hercules.' This perfidious robber is mentioned also in Alcest. 503. —Ἀμφαναίας, a region of Thessaly, on the authority of Stephanus of Byzantium, quoted by Musgrave. Ἀμφαναία (γῆ) means the district of the town Ἀμφαναί, a name derived perhaps from its conspicuous position on a hill or an open plain. Compare Ζένος Φαραῖος, Rhes. 355.—ἄμικτον, unsociable, not to be conversed with: δυσμιλήτον, ξενον, ἀπτυνῆ, J. Barnes.

394. ἡμνῳδούς κόρας, the singing damsels, the daughters of Hesperus.—ἐσπερίατο Musgrave for ἐσπέριον, on account of the metre, which is logaoedic. The next verse may be called dactylic with the anacrusis of two short syllables. The ὑ in χρύσεος is as above, v. 351. The slight change of χρύσεον — μηλοφόρων for χρυσέων — μηλοφόρον, is due to Wakefield, and seems rightly to have been admitted by Kirchhoff and W. Dindorf. The apples themselves were χρύσεα and the leafy twigs were apple-bearing; nor is there any metrical reason why the poet should have inverted the natural meaning of the two epithets.

χρύσεον πετάλων ἄπο μηλοφόρων χερὶ καρπὸν  
ἀμέρξων,  
δράκοντα πυρσόνωτον, δις  
ἄπλατον ἀμφελικτὸς ἔλικ' ἐφρούρει,  
κτανών ποντίας θ' ἀλὸς μυχοὺς 400  
εἰσέβαμε, θνατοῖς  
γαλανείας τιθεὶς ἐρετμοῖς·  
οὐρανοῦ θ' ὑπὸ μέσσαν  
ἔλαινει χέρας ἔδραν,  
Ἄτλαντος δόμον ἐλθών 405  
ἀστρωπούς τε κατέσχεν οἱ·  
κους εὐανορίᾳ θεῶν·  
τὸν ἵππευτάν τ' Ἀμαζόνων στρατὸν  
στρ. γ'.

398. After δι Hermann adds σφ', which is hardly suited to a choral verse, though the last syllable should properly be long. Here it is probable that Euripides allowed himself a slight metrical licence. See on Cycl. 56. Bothe gives δοτ' ἄτλατον κτλ. Pflugk mentions with dispraise what is really a plausible conjecture of Theodore Bergk, ζάπλουντον for ἄπλατον.—ἀμφελικτὸς for ἀμφ' ἔλικτὸν is Scaliger's correction. The simple sense is, 'the dragon which guarded the sacred (unapproachable) tree by twining round it.' Here as in Hel. 1331, Bacch. 1171, ἔλιξ seems pretty nearly a synonym of πτόρδος.

400. ἀλὸς μυχούς. Another of his labours; cf. v. 225. Pind. Isthm. iv. 73 (v. 95), νίδος Ἀλκμήνας, δις Οὐλυμπόνδ' ἔβα, γαλας τε πάσας καὶ βαθυκρήνου πολιᾶς ἀλὸς ἔξενρῶν θέναρ, ναυτιλίαισι τε πορθμῶν ἀμερώσαις.—θνατοῖς κτλ., 'making a calm to mortals for their ships.' For the double dative compare v. 179. The old reading ταλανίας, which sorely puzzled Barnes and his predecessors, was emended by Heath and Musgrave. Γαλήνεια, the goddess of calm, is addressed by the Chorus in Hel. 1457.

403. ὑπὸ μέσσαν ἔδραν. He extended his hands underneath the central seat of heaven, and so bore it aloft. He describes the effort of raising it upon his back. Apollodorus, ii. 5, 11, says that Prometheus had suggested to Hercules that he should send Atlas to fetch the apples (oranges) of the Hesperides, and should bear the burden of heaven for him in the meanwhile. Diodorus (iv. 27)

gives a different turn to the legend, though he also connects it with the Hesperides; but he says that Atlas taught Hercules astronomy, and obtained the reputation of bearing the heavens from being the inventor of the celestial sphere.

406. ἀστρωπός. Hermann doubts this form, which the metre requires both here and Phoen. 129, and which W. Dindorf thinks should be restored in Hipp. 851, for νυκτὸς ἀστρωπὸς σελάνα. The word is compounded from ἀστρον, (compare γλυκῶπις, βωῶπις,) though more commonly the first part is an adjective or an adverb, as νυκτερωπός, sup. v. 111, εὐωπός, κοιλωπός, &c.—κατέσχεν, simply 'held,' i. e. prevented from falling. Perhaps, if the metre had allowed it, ἀνέσχεν would have been preferred.—εὐανορίᾳ, by his courage, by his manly strength.—"θεῶν autem non ad εὐανορίᾳ, sed ad οἴκους referri debet." J. Barnes.

408—17. The procuring of the golden belt from Hippolyte, queen of the Amazons. Diodor. Sic. iv. 16, Ἡρακλῆς δὲ λαθόν πρόσταγμα τὸν Ἱππολύτης τῆς Ἀμαζόνος ἐνεγκεῖν ὡστῆρα, τὴν ἐπὶ τὰς Ἀμαζόνας στρατείαν ἐποίησατο. Πλεύσας οὖν εἰς τὸνάπ' ἐκείνου Εὔεινον κληθέντα Πόντον, καὶ καταπλεύσας ἐπὶ τὰς ἐκβολὰς τοῦ Θερμώδοντος ποταμοῦ, πλησίον Θεμιστούρας πόλεως κατεστρατοπέδευσεν, ἐν ἣ τα βασίλεια τῶν Ἀμαζόνων ὑπῆρχε, καὶ τὸ μὲν πρῶτον γῆτει παρ' αὐτῶν τὸν προστεταγμένον ὡστῆρα, ὡς δ' οὐχ ὑπήκουον, συνῆψε μάχην αὐταῖς.—Ἡρακλῆς δὲ τὰς ἐπιφανεστάτας τῶν Ἀμαζόνων ἀνελὼν καὶ τὸ λοιπὸν πλῆθος φυγεῖν συναναγ-

Μαιῶτιν ἀμφὶ πολυπόταμον  
 ἔβα δὶ Εὔξεινον οἶδμα λίμνας,  
 τίν' οὐκ ἀφ' Ἑλλανίας  
 ἄγορον ἀλίσας φίλων,  
 κόρας Ἀρέας πέπλων  
 χρυσεόστολον τφάρος,  
 ζωστῆρος ὀλεθρίους ἄγρας.  
 τὰ κλεινὰ δὲ Ἑλλὰς ἔλαβε βαρβάρου κόρας  
 λάφυρα, καὶ σώζετ' ἐν Μυκήναις.  
 τάν τε μυριόκρανον

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415

κάσας, κατέκοψε τὰς πλείστας, ὥστε παντελῶς τὸ ἔθνος αὐτῶν συντριβῆναι. It was from this slaughter that the poet here calls it ὀλέθριος ἄγρας ζωστῆρος. Apollodorus says that Hercules killed Hippolyte, πρὸς δὲ τὰς λοιπὰς ὄγωνισά μενος, ἀποπλεῖ καὶ προσίσχει Τροΐῃ, ii. 5, 9.

410. ἔβα. This verb governs both στρατὸν and (if the text be right) the following accusative φάρος, with which ἄγρας is in apposition. So ὑμνῳδὸν κόρας ἥλυθεν, v. 394. From the notion of motion towards, βαίνειν takes an accusative (cf. inf. 786—9) both of person and place, as Ar. *Nub.* 30, ἀτὰρ τὶ χρέος ἔβα με μετὰ τὸν Πασίαν;—rarely, however, of the thing, in the sense of μετελθεῖν. Hence Pfugk regards χρυσεόστολον as corrupt, and proposes χρυσεον στελῶν φάρος, i. e. ἄξων, but this is a sense which στέλλειν will hardly bear. We think there is scarcely a doubt that the true reading is πέπλον χρυσεόστολον μέτα, ‘in pursuit of,’ &c., as *Alcest.* 483, Θρηκὸς τέπτωρον ἄρμα Διομήδους μέτα. The expression φάρος πέπλων is barely defended by such phrases as λέκτρων εἴναι, πεδίων ἄρμονται &c.

411. τίν' οὐκ, i. e. πάντα. For ἄγορον, ‘a company,’ see Iph. T. 1096. The meaning is, in the words of Apollodorus, ii. 5, 9, παραλαβὼν θελεοντάς συμβάχους. On ἀλίζειν (ἀ) see Heracl. 403.

413. κόρας Ἀρέας. Hippolyte is so called, either because the Amazons generally were ἔθνος μέγα τὰ κατὰ πόλεμον, as Apollodorus says, or because ἐλχεν Ἰππολύτη τὸν Ἀρεος ζωστῆρα, σύμβολον τοῦ πρωτεύειν ἀπασῶν, *ibid.* ii. 5, 9. According to some, she was a daughter of Ares.

417. ἐν Μυκήναις. Perhaps it was

shown there in the time of Euripides. Such credulity existed even among the Romans of the Empire. Martial amusingly enumerates some of these archetypes, viii. 6, 7: ‘Hoc cratere ferox commisit praelia Rhoecus Cum Lapithis: pugna debile cernis opus,’ &c. Apollodorus, l. 1. κούμας δὲ τὸν ζωστῆρα εἰς Μυκήνας, ἔδωκεν Εὑρυσθεῖ. Properly, λάφυρα are spoils taken from the living, σκόλα (Iph. T. 74) those from the dead. See Photius in v. λάφυρα. For the elision of the αι in σώζεται, see on v. 146. Pfugk, whom Kirchhoff follows, thinks the poet wrote σώζεται Μυκήναις, and this will stand as the dative of place, as in v. 383, φοίλασι φάτναις. Bothe takes σώζεται for ἐσώζετο, “postquam Hercules attulisset.” The present tense seems more natural, as implying that a testimony of Hercules’ prowess exists at the time of speaking.

419—24. The decapitation of the Lernaean hydra and the slaying of Geryon. Apollodorus (ii. 5, 2) tells us that the monster had nine heads, and there is no reason why μυριόκρανον should not be taken for πολύκρανον. Diodorus, iv. 11, is pleased to assign a hundred necks, on each of which a snake-like head grew. In matters like this, poets and mythologists vary their accounts. Euripides even calls the Nile ‘hundred-mouthed,’ Hel. 404, and Horace calls Cerberus ‘bellua centiceps,’ Carm. ii. 13, 34. Below, v. 1274, the hydra is called ἀμφίκρανος, because supernumerary heads, as it were, grew out on each side of the natural one. The story of Hercules burning or searing the neck as each head was cut off, is well known, and has been fancifully interpreted of the bringing a waste moss or bog into cultivation by

πολύφονον κύνα Λέρνας	420
ῦδραν ἔξεπύρωσεν	
βέλεσί τ' ἀμφέβαλλε,	
τὸν τρισώματον οῖσιν ἔ-	
κτα βοτῆρ', Ερυθείας,	
δρόμων τ' ἄλλων ἀγάλματ' εὔτυχη	ἀντ. γ'. 425
διῆλθε· τόν *τε πολυδάκρυον	
ἔπλευσ' ἔς Ἀιδαν, πόνων τελευτὰν,	
ἵν' ἐκπεραίνει τάλας	
βίοτον οὐδ' ἔβα πάλιν.	
στέγαι δ' ἔρημοι φίλων,	430
τὰν δ' ἀνόστιμον τέκνων	
Χάρωνος ἐπιμένει πλάτα	
βίου κέλευθον ἄθεον, ἄδικον· ἔς δὲ σὰς	
χέρας βλέπει δώματ' οὐ παρόντος.	435
εἰ δ' ἔγω σθένος ἥβων	
δόρυ τ' ἔπαλλον ἐν αἰχμᾷ	

burning the surface. But the hydra of Lerna was a real thing; for Mr. Clark tells us ('Peloponnesus', p. 98), that large speckled water-snakes still infest the Lernaean marsh.

422. ἀμφέβαλλε. So Heath for ἀμφέβαλλε. The meaning is, that Hercules embrued with the poison of the hydra those arrows with which he shot Geryon. Diodor. Sic. iv. 11, fin., χειροσάμενος τὸ ζῷον εἰς τὴν χολὴν ἀπέβαπτε τὰς ἄκιδας, ἵνα τὸ βληθεν Βέλος ἔχῃ τὴν ἐπὶ τῆς ἄκιδος πληγὴν ἀνίατον. Apollodorus. ii. 5, 2, τὸ δὲ σῶμα τῆς ὕδρας ἀνασχίσας, τῇ χολῇ τὸν οἰστόν τε βαψεν. Neither of these writers distinctly affirm that Geryon was slain by the poisoned arrows; but Apollodorus does say that συστησάμενος μάχην καὶ τοξευθεὶς ἀπέθανεν, ii. 5, 10.

424. Ερυθείας. This is supposed to be Cadiz, and it is frequently mentioned by the poets in connexion with this exploit; see Propert. v. 9, 2. Aeschylus calls Geryon τρισώματος, Agam. 843. Lucian, Toxaris, § 62, τὸν Γηρυόνην οἱ γραφεῖς ἐνδείκνυνται ἀνθρωπον ἔξαχερα καὶ τρικέφαλον.

425. δρόμων ἀγάλματα, victorious contests, honourable and successful toils. This seems to show that Euripides,

though he enumerates twelve labours, was aware of other legends, which later writers have reckoned among that number to the exclusion of some of those described above. See the note on v. 348.

426. τόν τε πολυδάκρυον Wakefield for τὸν πολυδάκρυον.—πόνων τελευτὰν, the accusative in apposition to the sentence.

428. ἵν' ἐκπέραίνει Heath for ἵν' ἐκπέράνει. The sense obviously is, 'where he closes (i. e. has closed) his life, and has not come back again.'

432. Χάρωνος πλάτα. See Alcest. 254. Translate, 'But the children's path of life, godless and unjust as it is (i. e. wickedly imposed upon them by Lycus), without return from the nether world, the bark of Charon awaits; and it is to thy prowess alone, O Hercules, absent though you are, that the family now looks.' The correction of Musgrave, for σῶμα τοῦ παρόντος, is deserving of all praise. For τέκνων κέλευθον see Aesch. Cho. 341.

436. σθένος ἥβων. 'Had I been young in strength, and the rest of the chorus, my equals in age, I would have stood by the children of Hercules in the contest; but as it is, I am destitute of that happy youth.' The old reading τὰς εὐδαίμονος was tacitly corrected by Barnes.

Καδμείων τε σύνηβοι,  
 τέκεσιν ἀν παρέσταν  
 ἀλκᾶ· νῦν δ' ἀπολείπομαι  
 τᾶς εὐδαιμονος ἥβας.440  
 ἀλλ' ἐσορῶ γὰρ τούσδε φθιμένων  
 ἐνδύτ' ἔχοντας, τοὺς τὸν μεγάλου  
 δήποτε παῖδας τὸ πρὶν Ἡρακλέους,  
 ἄλοχόν τε φίλην ὑποσειραίους445  
 ποσὶν ἐλκουσαν τέκνα, καὶ γεραιὸν  
 πατέρ' Ἡρακλέους. δύστηνος ἐγὼ,  
 δακρύων ὡς οὐδὲ δύναμαι κατέχειν  
 γραίας ὅσσων ἔτι πηγάς.450  
**ME.** εἰεν τίς ιερεὺς, τίς σφαγεὺς τῶν δυσπότμων ;  
 [ἢ τῆς ταλαίνης τῆς ἐμῆς ψυχῆς φονεύς ;]  
 ἔτοιμος ἄγειν τὰ θύματ' εἰς Ἄιδουν τάδε.  
 ὧ τέκν', ἀγόμεθα ζεῦγος οὐ καλὸν νεκρῶν,  
 ὁμοῦ γέροντες καὶ νέοι καὶ μητέρες.455

443. *ἐνδυτὰ*, the ornamental robes, *κόσμον*, v. 329. So Heath for *ἐνδύμα*, which violates the metre.—*τὸν μεγάλου δήποτε*, ‘who was so lately called *the great*.’ See Tro. 506. 589. 1277. The pleonastic addition of *τὸ πρὶν* is remarkable. It is not unlikely that *δήποτε παῖδας* is an interpolation.

445. *ὑποσειραῖς* Musgrave for *ὑπὸ σειραῖς*. The syntax is, *ἐλκουσαν τέκνα καὶ γεραιὸν πατέρα* *ὑποσειραίους τοὺς ἑαυτῆς ποτίν*.—*ἐλκουσαν*, sc. *ἔφελκουσαν*, as children are called *ἄθλις ἐφολκής*, Androm. v. 220. Cf. *inf.* 1424. The metaphor however is here not taken from a boat towed after a ship, but from a side (or trace) horse, which is compelled to go at the same speed as those under the yoke.

449–50. Both *δακρύων* and *ὅσσων* depend upon *πηγάς*, ‘my eyes’ flood of tears.’ So in Aesch. Cho. 175, *κάμῳ προσέστη καρδίας κλυδώνιον χολῆς*. *Inf.* v. 562, “Ἄιδουν περιβολαὶ κόμης. Oed. Col. 730, *δημάτων φόβον τὴν ἑτῆς ἐπεισδόου*.

451. Megara reappears on the stage, with her children magnificently attired for their death. (For this custom see Alcest. 161.) In a touching address she bids them farewell, and recalls to mind the

many incidents in their early life by which the affection of their parents had been shown.

452. Hermann would read either *ἢ τίς ταλαίνης* or *τῆσδε ἐμῆς ψυχῆς*. Klotz (Praef. p. x) endeavours to defend the unusual repetition of the article with the pronoun, on the ground that it is emphatic; and he compares, after Pfugk, Oed. R. 1481, *δειπρὶτ', ἔλθετε ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας*, where however *τὰς ἐμὰς* is really exegetic of *τὰς ἀδελφὰς*. It is more than probable that the verse itself is an interpolation; for *φονεύς* is tame after *ιερεὺς* and *σφαγεὺς*, and *ἐμῆς ψυχῆς* is a harsh periphrasis for *ἐμοῦ*, where especial mention of the *body* was rather required.

453. *ἔτοιμα*, sc. *ἔστιν*, *ἄγειν* or *ἄγεσθαι*. Elmsley has noticed the frequent use of *ἔτοιμος* without *εἰμι* &c.

454. *ζεῦγος*, though generally ‘a pair,’ may be used of several persons coupled together. The word is used in reference to *ὑποσειραῖς* above. They call themselves *νεκροὶ* as being already condemned to die, and in allusion to Hermes and Charon, *οἱ νεκροτομοί*. There is a variant *νεκρόν*, which arose from the common error of transcribers, that *νεκρός* was an adjective.—*ἄγδμεσθαι* MSS. and edd.

ῳ μοῖρα δυστάλαιν' ἐμοῦ τε καὶ τέκνων  
τῶνδ', οὓς πανύστατ' ὅμμασιν προσδέρκομαι.  
ἔτεκον μὲν ὑμᾶς, πολεμίοις δ' ἔθρεψάμην  
ὑβρισμα κάπιχαρμα καὶ διαφθοράν.  
φεῦ·

ἢ πολύ με δόξης ἐξέπαισταν ἐλπίδες, 460  
ἥν πατρὸς ὑμῶν ἐκ λόγων ποτ' ἥλπισα.  
σοὶ μὲν γὰρ Ἀργος ἔνεμ' ὁ κατθανῶν πατὴρ,  
Εὐρυσθέως δ' ἔμελλες οἰκήσειν δόμους  
τῆς καλλικάρπου κράτος ἔχων Πελασγίας,  
στολήν τε θηρὸς ἀμφέβαλλε σῷ κάρᾳ 465  
λέοντος, ὥπερ αὐτὸς ἐξωπλίζετο·  
σὺ δ' ἡσθα Θηβῶν τῶν φιλαρμάτων ἄναξ  
ἐγκληρα πεδία τάμα γῆς κεκτημένος,  
ώς ἐξέπειθες τὸν κατασπείραντά σε·  
ἐς δεξιὰν δὲ σὴν ἀλεξητήριον 470

456. Kirchhoff gives ἐμὴ for ἐμοῦ or ἐμῶν.

459. διαφθορὰν, i. e. ἔνεκα τοῦ διαφθείρεσθαι.

460. ἐξέπαισταν, (*ἐκπαίειν*,) for ἔψευσταν. ‘Truly my hopes have greatly disappointed me in the expectation I had formed of you from your father’s promises.’ She then addresses herself to each of her three sons in turn, and recounts what it had been the intention of the father to leave to each. And this is done by describing the various significant though sportive actions of the father towards each. ‘To you, the eldest,’ she says, ‘he used to award (i. e. to say that he would award,) the throne of Argos and Mycenae, while he vested you in the lion’s skin as the successor and inheritor of his most highly-prized possessions. To the second son he assigned his mother’s inheritance, as a daughter of Creon, in Thebes; and the club was put into his boyish hand as a sceptre. To the third he bequeathed the sovereignty of the conquered Oechalia; and so to each he intended to leave a kingdom.’ Elmsley explains the imperfects, ἡσθα, ἔνεμε &c., by ἔμελλες ἔστεθαι. And in fact the poet himself varies the narrative by corresponding terms, ἔμελλες οἰκήσειν and δάστειν ὑπέσχετο. Yet there is no reason why

ἀμφέβαλλε, καθίει, should not express real acts; and if so, ἡσθα ἔστε represents the actual words of Hercules in sportive play with his children, σὺ νῦν εἰ Θηβῶν ἄναξ, &c. Similarly Bacch. 612, τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχοις; In Androm. 209 seqq., compared by Pflugk, there is irony, which here there is not; consequently here the literal, there the contrary meaning is conveyed.

464. Πελασγίας, Argolis, as in Orest. 960.

468. ἐγκληρα, hereditary; cf. Iph. T. 682.

469. ἐξέπειθε Hermann for ἐξέπειθε. He is probably right: the sense is, ‘as you used to try to prevail on your father,’ i. e. that he would make you king of Thebes. Heath’s conjecture is however ingenious, με for σε, ‘as he (Hercules) used to persuade my father (Creon).’

470. ἀλεξητήριον ξόλον, the defensive club, which he put into the hands of his child as a ψευδῆς δόσις, a sham gift, i. e. pretending to confer it upon him together with the sovereignty of Thebes. It does not appear that the common reading, Δαϊδάλου ψευδῆς δόσιν, can be defended. In favour of Hermann’s slight but important correction much is to be said. Daedalus, the Cretan artist, is no where recorded to have given Hercules his club; nor, if he

ἔνδον καθίει δαιδαλον, ψένδη δόσιν.  
 σοὶ δ' ἦν ἐπερσε τοῖς ἑκηβόλοις ποτὲ  
 τόξοισι δώσειν Οἰχαλίαν ὑπέσχετο.  
 τρεῖς δ' ὄντας \*ὑμᾶς τριπτύχοις τυραννίσου  
 πατὴρ ἐπύργου, μέγα φρονῶν ἐπ' ἀνδρίᾳ·      475  
 ἐγὼ δὲ νύμφας ἡκροθιαζόμην,  
 κήδη συνάπτονος' ἔκ τ' Ἀθηναίων χθονὸς  
 Σπάρτης τε Θηβῶν θ', ὡς ἀνημμένοι κάλως  
 πρυμνησίοισι βίον ἔχοιτ' εὐδαιμόνα.  
 καὶ ταῦτα φροῦδα· μεταβαλοῦσα δ' ἡ τύχη      480  
 νύμφας μὲν ὑμῶν Κῆρας ἀντέδωκ' ἔχειν,

had, could it be called *ψενδῆς δόσις* merely because, as Matthiae says, “spem Herculis postea frustravit.” This objection indeed is met by placing the comma after *Δαιδαλον*, with Kirchhoff. According to Diodorus, iv. 14, (quoted by Hermann,) the club might fairly be called *δαιδαλος*, ‘elaborately wrought,’ for it was the gift of Hephaestus. This adjective occurs in Aesch. Eum. 605, as an epithet of *πέπλος*, probably in the same sense. Pflugk, approving Hermann’s emendation without admitting it, suggests *ἔνδον καθίει Μαινάλου* from Propert. iv. 9, 15, ‘Mænalius jacuit pulsus tria tempora ramo Cacus.’

474. *ὑμᾶς*, wanting in the copies, was added by Barnes after Canter and Scaliger. Rather, perhaps, *τρεῖς ὄντας οὕτω κτλ.* The names of Hercules’ three sons are given by the Schol. on Pind. Isthm. iv. 104, as from Euripides, (doubtless a lost play,) Therimachus, Deicoon, and Aristodemus. Many other accounts are given by ancient writers; but the matter is of little importance. See Pflugk’s Preface, p. 8.

475. *ἐπ' ἀνδρίᾳ*, on your manliness; i. e. on the early development of your physical powers, and your promising youth. Here Elmsley, followed by Pflugk and W. Dindorf, reads *ἐνανδρίᾳ*, on the ground that *ἀνδρέα*, not *ἀνδρία*, is the true Attic, just as *ἀνδρῆν* is the Ionic form, on the same analogy as *πτωχεία*, *δουλεία*, *παρθενεία* &c. The argument however is not conclusive. Many substantives have a double form in *εις* and *la*, as *προμήθεια*, *προμηθία*, *ἀσέθεια*, *ἀσέθια*, *παρθενεία*, *παρθενία*, &c., and we have other forms only in *la*, as *ἀδικία*, *αὐθαδία*, *δειλία*. If therefore

we find feminine substantives sometimes formed by adding *la* to the root, *ἀνδρία* may be as legitimate a form as *ἀνδρέα*. Moreover, though *ἐνανδρία* might be called the causal dative, for *διὰ τὴν ἐνανδρίαν*, it is certain that the common and natural construction is *φρονεῖν ἐπὶ τινι*.

476. *ἀκροθιαζέσθαι* is ‘to pick out for oneself from the top of a heap,’ or to have the first choice of a prize. Hence the sense here is, ‘while I, the mother, used to choose the best brides for you, one from Athens, a second from Sparta, and a third from Thèbes, intending to contract alliances with each of these nations,’ which are specified as being the principal states of Hellas. — *συνάπτονος* is Kirchhoff’s correction for *συνάψουσ*, which is here doubtful Greek. The *ἔκ* is used as in the common phrase *γαμεῖν ἐπὶ* or *ἀπό τινος*.

478 seqq. The meaning is, that by a triple marriage a threefold security might be attained. The old reading was *κάλως*, for which Heath restored the Attic dative *κάλψ*. As the parents were said *κήδος συνάπτειν* or *ἀνάπτειν* (*s.v. v. 35*), so a ship’s stern was said *ἀνάπτεσθαι ἐκ γῆς*, to be fastened to the shore. More commonly *πρυμνήσια* is used alone in the plural, as Iph. T. 1352. 1395. Hence Kirchhoff’s conjecture *καλῶς* is very probable. Compare however Med. 770, *ἐκ τοῦδ' ἀναψύμεσθα πρυμνήτην κάλων*.

480. *μεταβαλοῦσα*. Intransitive, as in Bacch. 1331.—*Κῆρας*, Fates. Photius, *κῆρες*, *θανατηφόροι μῖτραι*. Cf. Electr. 1252. Aeschylus calls them *Κῆρες Ἐρινύες*, Theb. 1057. They are distinguished by Moschus, Id. iv. 14, who is writing on this subject: *σχέτλιος, θετόξοισιν, ἢ οἱ πόρεν αὐτὸς Ἀπόλλων, ἢ*

ἔμοὶ δὲ δάκρυα λουτρά· δύστηνος φρενῶν.  
 πατὴρ δὲ πατρὸς ἔστι ὁ γάμους ὅδε,  
 "Αἰδην νομίζων πενθερὸν, κῆδος πικρόν.  
 ὥμοι, τών ὑμῶν πρῶτον ἡ τών ὕστατον  
 πρὸς στέρνα θῶμαι; τῷ προσαρμόσω στόμα;  
 τίνος λάβωμαι; πῶς ἀν ώς ξουθόπτερος  
 μέλισσα συνενέγκαιμ' ἀν ἐκ πάντων γόους,  
 εἰς ἐν δ' ἐνεγκοῦσ' ἀθρόον ἀποδοίην δάκρυ;  
 ὁ φίλτατ', εἴ τις φθόγγοι εἰσακούσεται  
 θυητῶν παρ' "Αἰδη, σοὶ τάδ', Ἡράκλεις, λέγω,  
 θυήσκει πατὴρ σὸς καὶ τέκν', ὅλλυμαι δ' ἐγὼ,  
 ἡ πρὶν μακαρία διὰ σ' ἐκλιγγόμην βροτοῖς.  
 ἄρηξον, ἐλθέ· καὶ σκιὰ φάνηθί μοι.

485

490

*tinos* Κηρῶν ἡ Ἔρινός αὐτὰ βέλεμνα,  
*παιᾶς* ἐνὸς κατέψεψε.

482. λουτρά, water sprinkled on the bride, probably by the mother of the bridegroom, on whom many of the marriage ceremonies devolved; see Med. 1026.—δύστηνος φρενῶν, 'foolish that I was in my vain hopes,' or 'unhappy that I am for my disappointed pride.' An interjection addressed to herself, and followed by a statement of what is now really the case, instead of all her long-cherished expectations. Bothe thinks this clause is corrupt, and would read δύστηνος φέρειν. The nominative is certainly unusually interposed. It may be observed however, that the narrative has run on so continuously from v. 461, that the speaker had not earlier an opportunity of saying ἐγὼ δύστηνος ἤλπισα.

483—4. 'But now your grandfather here (Amphitryon) is preparing the marriage feast, believing that Hades is to be your father-in-law, a wretched alliance.' The meaning is, that as Hercules' sons are likely to have no other wedding than that of the Furies, or Κῆρες, i. e. instant death, he has made such preparations in the way of fine dresses, &c., as seem best to suit the occasion. The old reading was κῆδος πατρὸς, corrected by Reiske. Klotz endeavours to defend it, (Praef. p. xi,) "duplicem rationem habemus, unam, ut "Αἰδης πενθερὸς esse dicatur avi, alteram, ut κῆδος patris, quod est aptissimum." This however can hardly be called very explicit, nor is Musgrave's much better, "Hercules κηδεστής erat

Plutonis, filii ejus Κῆρας ducentibus." Taking the Greek by itself, and apart from any forced meanings of commentators, we vainly try to extract any sense out of κῆδος πατρὸς, which is the more awkward because πατρὸς occurs in the preceding verse.

487. πῶς ἀν κτλ. 'Would that, like the tawny-winged bee, I could collect griefs from all, and bringing them into one, could give them back together in a single tear!' As a bee gathers sweets from many flowers and unites them in a drop of honey, which she is said ἀποδούσαι, to reproduce, or give as the result of her labour, so Megara wishes that she could concentrate the sorrow she feels for each and every of her sons, into a single tear, to be shed for them as a last gift.

491. θυητῶν. Elmsley's correction φθητῶν, adopted by W. Dindorf, is plausible, but nothing more. Nauck's reading is much better, εἴ τις φθόγγοι εἰσακούσεται.

493. βροτοῖς. The dative is used as in Oed. R. 8, δ πᾶσι κλεψύδος Οἰδίποτος καλούμενος.

494. καὶ σκιά. Even though a mere ghost, and not in the body, appear to me; for *you* would be abundantly sufficient, even by merely coming. The meaning is φόβος γένοιτ' ἀν πολεμίοις ὅφελς μόνον, as he says in the *Rhesus*, 335. The old reading was *ikauōn*, corrected by Hermann. Perhaps the true reading is ἄλις γάρ (or τό γ') ἐλθεῖν *ikauōn* ἐν γένοιτο σε. For the σε is redundant where it is

ἄλις γὰρ ἐλθὼν ἵκανὸς ἀν γένοιο σύ·  
κακοὶ γὰρ ἔσ σέ γ', οἱ τέκνα κτείνουσι σά.

495

*AM.* σὺ μὲν τὰ νέρθεν εὐτρεπή ποιοῦ, γύναι·  
ἔγὼ δὲ σ', ὁ Ζεῦ, χεῖρ' ἔσ οὐρανὸν δικῶν  
αὐδῶ, τέκνοισιν εἴ τι τοισίδ' ὀφελεῦν  
μέλλεις, ἀμύνειν, ὡς τάχ' οὐδὲν ἀρκέσεις.  
καίτοι κέκλησαι πολλάκις μάτην ποιῶ·  
θανεῖν γὰρ, ὡς ἔοικ', ἀναγκαίως ἔχει.  
ἀλλ', ὁ γέροντες, σμικρὰ μὲν τὰ τοῦ βίου·  
τοῦτον δ' ὅπως ἥδιστα διαπεράσετε,  
ἔξ ημέρας ἔσ νύκτα μὴ λυπούμενοι.

500

ώς ἐλπίδας μὲν ὁ χρόνος οὐκ ἐπίσταται  
σώζειν, τὸ δ' αὐτοῦ σπουδάσας διέπτατο.  
ὅρατέ μ', ὅσπερ ἦν περίβλεπτος βροτοῖς  
ὄνομαστὰ πράσσων, καὶ μ' ἀφείλεθ' ἢ τύχη  
ῶσπερ πτερὸν πρὸς αἰθέρ' ἡμέρᾳ μιᾷ.  
δ' ὅλβος ὁ μέγας ἢ τε δόξ' οὐκ οὔδ' ὅτῳ  
βέβαιός ἐστι χαίρετ'. ἄνδρα γὰρ φίλον  
πανύστατον νῦν, ἥλικες, δεδόρκατε.

505

*ME.* ἔα.

ὡ πρέσβυ, λεύσσω τάμα φίλτατ'; ἢ τί φῶ;

not emphatic; and the emphasis does not seem to improve the sense. Kirchhoff suspects some corruption in the distich, and supposes the latter verse stood thus, *ἄλις γ' ἂν ἐλθὼν καὶ σκιὰ γένοιο σύ* (*μοι* would be more likely). The next verse may possibly be spurious, as W. Dindorf has observed, though he includes the preceding one in his condemnation. The *γε* is not indeed without sense; 'they surely injure *you* who are slaying your children,' still it is not added quite after the manner of Ennipes; and the *α* made long before *κτ* is not satisfactory, though justified by Orest. 945, *στύγονον σέ τε κτανεῖν*: *ibid.* v. 1525, οὐκ ἄρα κτενεῖς με; Kirchhoff edits *κακοὶ γάρ εἰσιν*, with Pierson.

497. εὐτρεπή ποιοῦ. See Bacch. 440. On ὀφελεῖν with a dative, Prom. 350.

501. κέκλησαι πολλάκις. Cf. Hel. 1447, κέκλησθε μοι, θεοί, πολλά, χρῆστ' ἐμοὶ κλύνειν κάλυπτα.

503—5. σμικρὰ Bothe for μικρά. A

similar doctrine, of the wisdom of enjoying the present life because it is short, is inculcated by Hercules in Alcest. 782—89.—The *ὅπως* governs *διαπεράσετε*, *ὅρατε* being, as usual, understood, and does not belong to *ἥδιστα*.

507. *σώζειν*, to keep safe till their fulfilment.—*διέπτατο κτλ.*, 'it flits away after attending to its own business,' or, 'it does its own work and then flies away.'

508. Kirchhoff would prefer *ὅρατ'* ἔμ'.

510. *πτερὸν πρὸς αἰθέρα*, like a feather going up into the sky. It is needless to explain *πτερὸν* 'a bird,' though in Hippol. 827, there is a similar comparison, *ὄρνις γὰρ ὡς τις ἐκ χερῶν ἔφαντος εἶ*. The construction is, *ἀφείλετο με τὸ δυομαστὰ πράσσοις*, *ώστε πτερὸν* (*ἀποπτάμενον*), or *τὴν πρὸν δόξαν* may be supplied from the context. Kirchhoff's suspicion, that something has been lost here, does not seem well-founded.

- AM.* οὐκ οἶδα, θύγατερ· ἀφασία δὲ κᾶμ' ἔχει. 515  
*ME.* ὅδ' ἐστὶν ὃν γῆς νέρθεν εἰσηκούμεν;  
*AM.* εἰ μή γ' ὄνειρον ἐν φάει τι λεύσσομεν.  
*ME.* τί φημί; ποῖ ὄνειρα κηραίνουσ' ὁρῶ;  
 οὐκ ἐσθ' ὅδ' ἄλλος ἀντὶ σοῦ παιδὸς, γέρον.  
 δεῦρ', ὁ τέκν', ἐκκρήμνασθε πατρῷων πέπλων, 520  
 ἵτ' ἐγκονεῖτε, μὴ μεθῆτ', ἐπεὶ Διὸς  
 σωτῆρος ὑμῖν οὐδέν ἐσθ' ὅδ' ὕστερος.

## ΗΡΑΚΛΗΣ.

ῳ χαῖρε, μέλαθρον πρόπυλά θ' ἐστίας ἐμῆς,  
 ὡς ἄσμενός σ' ἐσεῖδον ἐς φάσις μολών.  
 ἔα· τί χρῆμα; τέκν' ὁρῶ πρὸ δωμάτων  
 στολμοῖσι νεκρῶν κράτας ἐξεστεμένα,  
 ὅχλῳ τ' ἐν ἀνδρῶν τὴν ἐμὴν ξυνάορον  
 πατέρα τε δακρύοντα συμφορᾶς τινός.  
 φέρ' ἐκπύθωμαι τῶνδε πλησίον σταθείς.

516. Hercules, who had been invoked at v. 494 to appear even as a shade from Hades, is now suddenly seen, rising from a chamber beneath the stage by the ascent called "Charon's stairs;" and though he has in fact returned bodily from the regions below, he is at first taken for a spectre who has come at the bidding of Megara. On these considerations, one might conjecture that this line should be read, *ὅδε ἐστιν, ὃς γῆς νέρθεν εἰσηκούει νῦν*, 'who heard our summons even from below.' According to the common reading, *ὄντα* must be supplied. In v. 24, Amphitryon speaks of Hercules' descent as a fact within his own knowledge. However, the vulgate is defended by v. 551—3.

517. Kirchhoff gives this verse to Amphitryon, on account of the *γε*. The copies continue it to Megara.

518. *κηραίνουσα*, 'in my anxiety.' On this word see the note on Hippol. 223. The other sense of *κηραίνειν*, 'to destroy,' is recognized by Photius, *κηραίνει· τήκει, πρὸς φθορὰν ἔγει*. The meaning of *τί φημι; ποῖα κτλ.*, seems to be, 'And yet, what am I saying? It is no *dream* that I conjure up, but Hercules himself.' Bothe quite misunderstands the sense, and adopts *ἔρω* for *ὅρῶ*, after Musgrave, from Heath.

521. *Διὸς σωτῆρος*. The sense is, that the presence of Hercules is as good a protection as the altar of *Ζεὺς σωτῆρ* at which they were sitting, v. 48.

523—4. This distich is quoted by Lucian in the opening of the dialogue *Μένιππος ἢ Νεκυομαντεία*, vol. i. p. 455, with the variant *σέ γ' εἶδον*. Hercules is at first seen rising from below at a little distance from the stage (as the position of the *Χαρόνιαι κλίμακες* in a plan of the Attic theatre will show). He first sees the palace on the proscenium, then his wife and father standing before it; and, surprised at their being attired in death-clothes, he resolves to approach them and ask the reason of the change.

525. Bothe construes *τί χρῆμα—δρῶ κτλ.*, 'for what reason do I behold?' &c., comparing Hec. 977, *τί χρῆμ' ἐπέμψω τὸν ἔμδν ἐκ δόμων πόδα*; and edits *συμφορᾶς τίνος*; 'weeping for what calamity?' in v. 528. Kirchhoff gives *συμφορᾶς τίνας*; and both readings seem to be found in Flor. 2.

529. *τῶνδε*. Not the Chorus, but the actors on the stage; Megara, Amphitryon, and the children. It was the opinion of Elmsley, to which W. Dindorf, Kirchhoff, and Pflegk have assented, that for *γύναι κτλ.*, we should read *τί καινὸν ἥλθε τοῖσθε δῶμασιν χρέος*, and that the fol-

- γύναι, τί καινὸν ἥλθε δώμασιν χρέος ; 530  
*ME.* ὁ φίλτατ' ἀνδρῶν, ὁ φάος μολὼν πατρὶ,  
ἡκεις, ἐσώθης εἰς ἀκμὴν ἐλθὼν φίλοις ;  
*HP.* τί φῆς ; τώ' ἐσ ταραγμὸν ἡκομεν, πάτερ ;  
*ME.* διολλύμεσθα· σὺ δὲ, γέρον, σύγγυνωθί μοι,  
εἰ πρόσθεν ἥρπασ' ἀ σὲ λέγειν πρὸς τόνδ' ἔχρην. 535  
τὸ θῆλυ γάρ πως μᾶλλον οἰκτρὸν ἀρσένων,  
καὶ τάμ' ἔθνησκε τέκν', ἀπωλλύμην δ' ἔγω.  
*HP.* Ἀπολλον, οἵοις φροιμίοις ἄρχει λόγου.  
*ME.* τεθνᾶσ' ἀδελφοὶ καὶ πατὴρ οὐμὸς γέρων.  
*HP.* πῶς φῆς ; τί δράσας ἦ δορὸς ποίου τυχών ; 540  
*ME.* Λύκος σφ' ὁ κλειὼς γῆς ἄναξ διώλεσεν.  
*HP.* ὅπλοις ἀπαντῶν ἦ νοσησάσης χθονός ;  
*ME.* στάσει· τὸ Κάδμον δ' ἐπτάπυλον ἔχει κράτος.  
*HP.* τί δῆτα πρὸς σὲ καὶ γέροντ' ἥλθεν φόβος ;

lowing distich should be assigned to Amphitryon, not to Megara. Elmsley thought the poet would have written *τῆσδε* for *τῶνδε*, if *γύναι* had been genuine; and also that *ὁ φάος μολὼν πατρὶ*, with Hercules' following address *πάτερ &c.*, is only consistent in the mouth of Amphitryon. Klotz, who calls this (Praef. p. xi) "locus admodum difficilis," defends the vulgate against these arbitrary alterations; and he truly says, "Si hoc modo tractare veteres fabulas volumus, nullus erit versus quin mutare atque interpolare possumus." There is nothing really obscure in the text as it stands. Hercules asks his wife what is the matter, and she replies, first by calling Hercules the dearest of men to herself, and a light of safety to his aged father; secondly, by saying *διολλύμεσθα κτλ.* Now, as Hercules, after saying *τί φῆς*; in v. 533, had turned to his father for a more detailed account (perhaps because Megara had thrown herself into his arms), she, in replying at v. 534, rightly apologizes to Amphitryon for taking the words out of his mouth, which it was his place to have uttered when directly appealed to. Elmsley's change of persons in fact rests only on this, that *πατρὶ* and *πάτερ* seem rather to indicate that Amphitryon is the party appealed to in *τί φῆς*; because he has just spoken of himself. But it is to be observed, that from v. 518 to 534 the dia-

logue seems to be held by two persons only; and that at v. 585 it is continued between two, Amphitryon then, and not till then, taking the place of Megara.

533. *ἐσ ταραγμὸν*, in a time of confusion. It was thought ill-omened to return from a distance to any scene of grief or trouble. So Theseus complains that the first sounds which greet his ears are those of woe, Hipp. 792, and Creusa says to Xuthus *ἄφίκου ἐσ μέρμυναν*, Ion 404.

536. *τὸ θῆλυ κτλ.* Compare for the sentiment Suppl. 83. Androm. 93. Med. 928.

538. Quoted by Lucian, *Ζεὺς τραγῳδία*.

539. *πατὴρ οὐμὸς*, Creon. See v. 33.

541. *δ κλειὼς*, ironical, as in v. 38. In both places W. Dindorf gives *καιωὸς* after Elmsley. Here Kirchhoff adopts the emendation; but it does not seem more than barely probable. Compare Orest. 17, *δ κλειὼς, εἰ δὴ κλειὼς, Ἀγαμέμνων*.

542. *ἀπαντῶν*, confronting them. Phoen. 1392, Πολυνείκης δ' ἀπήντησεν δορὶ.

543. The common reading of this verse, *στάσει τὸ Κάδμον γ' ἐπτάπυλον ἔχει κράτος*, where the *γε* is out of place, was corrected by Pflugk.. Dobree had independently made the same conjecture, and it has been admitted by Kirchhoff.

- ME. κτείνειν ἔμελλε πατέρα κάμε καὶ τέκνα. 545  
 HP. τί φῆς; τί ταρβῶν ὄρφανευμ' ἔμῶν τέκνων;  
 ME. μή ποτε Κρέοντος θάνατον ἐκτισαίατο.  
 HP. κόσμος δὲ παιδῶν τίς ὅδε νερτέροις πρέπων;  
 ME. θανάτου τάδ' ἥδη περιβόλαι' ἀνήμμεθα.  
 HP. καὶ πρὸς βίαν ἔθνήσκετ'; ὁ τλήμων ἔγώ. 550  
 ME. φίλων ἔρημοι, σὲ δὲ θανόντ' ἡκούομεν.  
 HP. πόθεν δ' ἐς ὑμᾶς ἥδ' ἐσῆλθ' ἀθυμία;  
 ME. Εὐρυσθέως κήρυκες ἥγγελλον τάδε.  
 HP. τί δ' ἔξελείπετ' οἶκον ἐστίαν τ' ἔμήν;  
 ME. βίᾳ πατὴρ μὲν ἐκπεσὼν στρωτοῦ λέχους. 555  
 HP. κούκι ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι;  
 ME. αἰδώς γ' ἀποικεῖ τῇσδε τῆς θεοῦ πρόσω.  
 HP. οὗτω δ' ἀπόντες ἐσπανίζομεν φίλων;  
 ME. φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες;  
 HP. μάχας δὲ Μινωῖν, ἄστηλην, ἀπέπτυσαν; 560  
 ME. ἄφιλον, ὃν αὐθίς σοι λέγω, τὸ δυστυχές.  
 HP. οὐ ρύψεθ' Ἀιδου τάσδε περιβολὰς κόμης,  
 καὶ φῶς ἀναβλέψεθε, τοῦ κάτω σκότους

546. τί ταρβῶν κτλ., an idiomatic verse: ‘what had he to fear from my children if they had lost their father?’ For Lycus supposed Hercules to be dead, v. 145. For the Ionicism ἐκτισαίατο, not very common in Euripides, see Hec. 159. For the sense compare v. 42—3.

548. παιδῶν. Aldus has πέπλων both here and at the end of the verse. The reading πρέπων was recovered from the margin of one of the Paris MSS. by Musgrave. Either in the sense of δύοιος or ἐπιτήδειος, this word takes a dative.—κόδημος, see v. 334.

549. τάδ' ἥδη κτλ. ‘The head-dresses we are now wearing are the wrappings of the grave.’ The word ἀνάπτειν is chosen with especial reference to the κόσμος, which was commonly said ἐξάπτεσθαι or ἀνάπτεσθαι, as Tro. 1220, Φρόγια πέπλων ἀγάλματ' ἐξάπτω χρόδις. By comparing v. 526 with v. 562, we shall perceive that allusion is made to fillets tied round the head. Kirchhoff proposes ἐνήμμεθα.

551. φίλων γ' Kirchhoff after Hermann.

553. τάδε, viz. the false report that Hercules was dead. Cf. v. 516.

555. Here, as before in v. 543, Dobree had anticipated Pflugk in placing a colon after the first word. The sense is, My father was treated with even heartless cruelty. Klotz defends the old punctuation (Praef. p. xiv).

557. If the reading be right, the sense is, ‘Mercy and violence dwell at opposite ends of the earth.’ But, as αἰδῶς rather than βίᾳ would be called ‘a goddess,’ as in Ion 337, there is great probability in the reading of Nauck and Kirchhoff, αἰδὼς γ'. ἀποικεῖ κτλ., where γε is ironically used, and Δύος becomes the nominative to ἀποικεῖ.

558. ἀπόντες κτλ., for ἀπὸν ἐσπάνιζον. ‘Was I so badly off for friends, that no one would assist my family in my absence?’ The reply may be compared with Electr. 605, ὁ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος, and Phoen. 403, τὰ φίλων οὐδὲν, ἦν τις δυστυχῆ.

560. ἀπέπτυσαν, did they treat with contempt, disregard, or repudiate, the benefits I had conferred? Cf. v. 50.

563. σκότους. Porson on Hec. 819 considers ὁ σκότος, -ου, as “magis Atticum” than τὸ σκότος. But Photius ex-

φῦλας ἀμοιβὰς ὅμμασιν δεδορκότες ;  
 ἐγὼ δὲ, νῦν γὰρ τῆς ἐμῆς ἔργου χερὸς, 565  
 πρῶτον μὲν εἶμι καὶ κατασκάψω δόμους  
 καινῶν τυράννων, κράτα δ' ἀνόσιον τεμῶν  
 ρίψια κυνῶν ἐλκημα· Καδμείων δ' ὅσους  
 κακοὺς ἐφῆντον εὖ παθόντας ἐξ ἐμοῦ  
 τῷ καλλινίκῳ τῷδ' ὅπλῳ χειρώσομαι, 570  
 τοὺς δὲ πτερωτοῖς διαφορῶν τοξεύμασι  
 νεκρῶν ἄπαντ' Ἰσμηνὸν ἐμπλήσω φόνου,  
 Δίρκης τε νᾶμα λευκὸν αἴμαχθήσεται.  
 τῷ γάρ μ' ἀμύνειν μᾶλλον ἢ δάμαρτι χρὴ  
 καὶ παισὶ καὶ γέροντι; χαιρόντων πόνου  
 μάτην γάρ αὐτοὺς τῶνδε μᾶλλον ἡνυσα. 575  
 καὶ δεῖ μὲν πέρ τῶνδ', εἴπερ οὖδ' ὑπὲρ πατρὸς,  
 θυήσκειν ἀμύνοντ· ἢ τί φήσομεν καλὸν  
 ὕδρᾳ μὲν ἐλθεῖν ἐς μάχην λέοντί τε  
 Εὑρυσθέως πομπαῖσι, τῶν δ' ἐμῶν τέκνων 580  
 οὐκ ἐκπονήσω θάνατον; οὐκ ἀρ' Ἡρακλῆς  
 ὁ καλλίνικος, ὡς πάροιθε, λέξομαι.

XO. δίκαια τοὺς τεκόντας ὥφελεῖν τέκνα

pressly says, σκότος καὶ σκήτον, ἔκατέρως: οὕτως Ἀμειψίας. (This was a comic writer contemporary with Euripides.) On the double genitive, "Ἄδον περιβολαὶ κύμης, 'death-wrappings of the hair,' see on v. 449.

567. καινῶν τυράννων, the invader and usurper Lycus, who was ἔπηλυς, v. 257.

569. κακὸς, viz. by joining the faction of Lycus.

571. διαφορῶν, 'dispersing;' cf. Bacch. 739. 1210. Suppl. 382. 715. By διπλῶν the κορώνη or club is meant, as the τόξον is here contrasted with it.

575. πόνοι. Let the labours, he says, which he has performed for Eurystheus, be held secondary in comparison with the first and greatest duty of protecting his own family. — τῶνδε, scil. πόνων, τοῦ ἀμύνειν κτλ.

577. εἰπερ οὖδε. If they, the children, are going to die in their father's cause, because Lycus fears their father's valour, it becomes me also to die for them.

578. τί φήσομεν — οὐκ ἐκπονήσω: A Greek way of saying, οὐκ ἔστι καλὸν

ὑδρᾳ μὲν ἐς μάχην ἐλθεῖν, τέκνων δὲ θάνατον μὴ ἐκπονεῖν. Pflugk, among other examples, aptly quotes Thucyd. i. 121, ἢ δεινὸν ἀν εἴη, εἰ οἱ μὲν ἐκείνων ἔνυπαχοι ἐπὶ δουλείᾳ τῇ αὐτῶν φέροντες οὐκ ἀπεροῦνται, ἡμεῖς δ' ἐπὶ τῷ τιμωρούμενοι τοὺς ἐχθρούς καὶ αὐτοὶ ἡμα σώζεσθαι οὐκ ἄρα δαπανήσομεν; On ἐκπονεῖν, 'to avert by toil,' see v. 309.

582. δ καλλινίκος. For the article with the predicate see Donaldson, Gr. Gr. § 394 (β.) β. Heracl. 978, πρὸς ταῦτα τὴν θρασεῖαν ζότις ἀν θέλη — λέξει. Iph. A. 1354, οἵ με τὸν γάμων ἀπεκάλουν ησσον'. Orest. 1140, δ μητροφύντης δ' οὐ καλεῖ.

583. This verse is cited as from Euripides, but without the name of the play, by Stobaeus, Flor. lxxix. 22.—"Hoc dicit: aequum esse patrem liberis, filium semi patri, virum uxori auxilio esse." Pflugk. These two lines were assigned to the Chorus by Tyrwhitt. In the old copies they are continued as the speech of Hercules.

- πατέρα τε πρέσβυν τήν τε κοινωνὸν γάμων.  
*AM.* πρὸς σοῦ μὲν, ὁ παῖ, τοῖς φίλοις εἶναι φίλον  
 τά τ' ἔχθρὰ μισεῖν ἀλλὰ μὴ πείγου λίαν.  
*HP.* τί δ' ἐστὶ τῶνδε θᾶσσον ἢ χρεῶν, πάτερ;  
*AM.* πολλοὺς πένητας, δλβίους δὲ τῷ λόγῳ  
 δοκοῦντας εἶναι, συμμάχους ἄναξ ἔχει,  
 οἱ στάσιν ἔθηκαν καὶ διώλεσαν πόλιν  
 ἐφ' ἀρπαγαῖσι τῶν πέλας, τὰ δὲ ἐν δόμοις  
 δαπάναισι φροῦδα διαφυγόνθ' ὑπ' ἀργίας.  
 ὥφθης ἐσελθὼν πόλιν ἐπεὶ δὲ ὥφθης, ὅρα  
 ἔχθροὺς ἀθροίσας μὴ παρὰ γνώμην πέσῃς.  
*HP.* μέλει μὲν οὐδὲν εἴ με πᾶσ' εἶδεν πόλις  
 ὅρνιν δὲ ιδών τιν' οὐκ ἐν αἰσίοις ἔδραις  
 ἔγνων πόνον τιν' ἐσ δόμους πεπτωκότα·  
 ὥστ' ἐκ προνοίας κρύφιος εἰσῆλθον χθόνα.  
*AM.* καλῶς προσελθών νῦν πρόσειπέ θ' ἐστίαν  
 καὶ δὸς πατρῷοις δώμασιν σὸν ὅμμιον.  
600

585. πρὸς σοῦ, ‘it is your part.’ Heracl. 682, ἦκιστα πρὸς σοῦ μῶρον ἦν εἰπεῖν ἔπος.—μὴ πείγου, ‘do not be too hasty in your plans of vengeance, but act warily.’ Cf. Med. 1133, ἀλλὰ μὴ σπέρχον, φίλος. This is a hint to Hercules that he ought to slay Lycus in defence of his family, but that he must act warily.

590—2. If these verses are genuine, they perhaps allude to some well-known Athenian characters of the day; men who ‘caused civil commotion and ruined the state in order to rob their neighbours, while their private fortunes had been squandered away, having slipped from their hands through laziness.’ There are however some grounds for suspicion. (1) The metre more resembles the lax style of the latest plays. (2) There was no occasion to amplify the sense of v. 588—9, which is a sufficient hint not to trust the partisans of Lycus. (3) We should here expect four verses, as Hercules replies in four both at v. 595 and v. 606, and perhaps in a multiple of four (sixteen), at v. 621. (4) The form ἔθηκαν, which may be called a later Atticism for ἔθεσαν, is pretty nearly confined to the latest plays, e. g. Ion 1200, Bacch. 129, 448, and in the single instance where it is found in an earlier work of Euripides, Med. 629, it violates the metre, and is

therefore probably corrupt. In Hesiod, Opp. 739, τῷ δὲ θεοὶ νεμεσῶσι καὶ ἄλγεα δῶκαν δπίσσω, we should doubtless read θεὸς νεμεσᾷ τε καὶ ἄλγεα δῶκεν, as in v. 754, θεὸς τοι καὶ τὰ νεμεσᾶ.

593. ἐπελθὼν MSS. Kirchhoff suggests ἐσελθὼν. This is supported by v. 598, while ἐπελθὼν rather applies to a hostile invasion.

594. ἔχθρούς ἀθροίσας, bringing a troop of enemies, viz. the partisans of Lycus, upon you.

596. ἐν αἰσίοις ἔδραις, ‘in a lucky position’ or direction. Both words were used of omens taken from birds, and both occur in Aesch. Agam. 104, 116. Hercules means to say, that though he does not care if the whole city saw him arrive, still, as a matter of fact, no one did see him, because he purposely came secretly, not with the intention of evading danger, but to intercept unexpectedly the oppressors of his family.

599. Neither do Pflugk and Kirchhoff appear to be right in placing a colon at καλῶς, nor does Klotz in explaining the common reading *quandoquidem recte accessisti*. The meaning is, προσελθὼν καλῶς πρόσειπτε, ‘go and address good words to the hearth,’ i. e. the gods presiding over it. So in Aesch. Agam. 344, θεοὺς προσειπεῖν εὖ παρασκευάζομαι.

ἢξει γὰρ αὐτὸς σὴν δάμαρτα καὶ τέκνα  
ἔλξων, φονεύσων, κάμ' ἐπισφάξων ἄναξ.  
μένοντι δ' αὐτοῦ πάντα σοι γενήσεται,  
τῇ τ' ἀσφαλείᾳ κερδανεῖς πόλιν δὲ σὴν  
μὴ πρὶν ταράξῃς πρὶν τόδ' εὖ θεσθαι, τέκνουν. 605

- HP.* δράσω τάδ· εὖ γὰρ εἶπας· εἴμ' εἰσω δόμων.  
χρόνῳ δ' ἀνελθὼν ἔξ ἀνηλίων μυχῶν  
Ἄιδουν Κόρης \*τ' ἔνερθεν οὐκ ἀτιμάσω  
θεοὺς προσειπεῖν πρώτα τοὺς κατὰ στέγας.  
*AM.* ἥλθεις γὰρ ὅντως δώματ' εἰς Ἄιδουν, τέκνουν; 610  
*HP.* καὶ θῆρά γ' ἐσ φῶς τὸν τρίκρανον ἡγαγον.  
*AM.* μάχῃ κρατήσας ἢ θεᾶς δωρήμασιν;  
*HP.* μάχῃ τὰ μυστῶν δ' ὄργι' ηντύχησ' ἴδων.  
*AM.* ἢ καὶ κατ' οἴκους ἐστὶν Εὑρυσθέως ὁ θήρ;  
*HP.* Χθονίας νιν ἄλσος Ἐρμιών τ' ἔχει πόλις. 615

601—2. αὐτὸς — ἄναξ. Lycus in person. The comma usually placed after ἐπισφάξων would make ἄναξ the vocative, whereas we should expect ὁ παῖ or τέκνου (as in v. 605) for the address of a father to his son.

603. One might suspect a verse to have been lost after this, by which the speech of Amphitryon would be of eight lines, as that of Hercules before and after is of four, the dialogue of twelve (or the nearest approach to it that was possible, eleven), and the concluding speech of sixteen. It is indisputable that this law of multiples was sometimes curiously observed; see on Electr. 544. It is impossible to decide with certainty. Yet the passage reads less abruptly thus:—

μένοντι δ' αὐτοῦ πάντα σοι γενήσεται  
[θεοὺς μὲν ἔξεις συμμάχους μέλλων τι  
δράν.]

τῇ τ' ἀσφαλείᾳ κερδανεῖς κτλ.

604. πόλιν δὲ for πόλιν τε is L. Dindorf's correction, and he seems clearly right. The error arose from the preceding τε, which (if the passage be complete) couples κερδανεῖς with γενήσεται, while this clause contains an expostulation which is properly introduced by the adversative particle. Hercules is entreated to await the arrival of Lycus in the house, and to arrange his own private affairs, i. e. to secure the safety of his family,

before he attempts to get up a counter-revolution in the state. Both endeavours to defend the τε by placing vv. 601 to κερδανεῖς in 604, in a parenthesis.

603. ἀτιμάσω. I will not refuse, omit, neglect; with an infinitive, as if the full construction were οὐκ ἀτιμάσω θεοὺς, οὐτε μὴ προσειπεῖν αὐτούς.—The τε after Κόρης was added by Reiske.

611. τρίκρανον Pierson for τρικάρηνον. So in Prom. v. 361, the MSS. give ἑκατοντάκαρηνον for ἑκατογκάρανον.—For δωρήμασιν we should perhaps read δωρήματα.

613. ηντύχησ' ἴδων. I was fortunate in having been admitted to a sight of the mysteries in the regions below, σεμνῶν ἐσδύν καὶ τέλη μυστηρίων, Hipp. 25. τὰ τέλεα καὶ ἐποπτικὰ Plat. Symp. § 28. See Ar. Ran. 156—8. Bacch. 73, ὁ μάκαρ, ψυττεῖς εὐδαίμων τελετὰς θεῶν εἰδὼς βιοτάν ἀγιστεῖς καὶ θιασεύεται ψυχάν. Barnes observes, from Apollodorus, ii. 5, 12, and others, that Hercules had been admitted to the Mysteries at Eleusis before his descent into Hades. To this legend Aristophanes repeatedly alludes in the Frogs. Of course, his admission to these mystic rites on earth would entitle him to share the prerogatives of the μυσταῖ in Hades.

615. Ἐρμιών πόλις. Pausan. ii. 34, 5, ἐντὸς δὲ τοῖς Ἰσθμοῖς τῆς Τροιζῆνος μηρός ἐστιν Ἐρμιώνη.—Ibid. § 10, ἐνταῦθα ἡ

AM. οὐδ' οἶδεν Εύρυσθεύς σε γῆς ἥκοντ' ἄνω ;

HP. οὐκ οἶδ'. ὦ ἐλθὼν τάνθάδ' εἰδείην πάρος.

AM. χρόνον δὲ πῶς τοσοῦτον ἡσθ' ὑπὸ χθονί ;

HP. Θησέα κομίζων ἔχρονισ' ἐξ Ἀιδου, πάτερ.

AM. καὶ ποῦ 'στιν ; ἡ γῆς πατρίδος οἰχεται πέδον ;

HP. βέβηκ' Αθήνας νέρθεν ἀσμενος φυγών.

ἀλλ' εἴ, ὁμαρτεῖτ', ὁ τέκν', ἐς δόμους πατρί.

καλλίονές τάρ' εἴσοδοι τῶν ἔξοδων

πάρειστν ύμνη. ἀλλὰ θάρσος ἵσχετε

καὶ νάματ' ὅστιστον μηκέτ' ἐξανίετε,

σύ τ', ὁ γύναι μοι, σύλλογον ψυχῆς λάβε

τρόμου τε παῦσαι, καὶ μέθεσθ' ἐμῶν πέπλων·

οὐ γὰρ πτερωτὸς, οὐδὲ φευξείω φίλους.

ἄ,

οἶδ' οὐκ ἀφιᾶσ', ἀλλ' ἀνάπτονται πέπλων

προτέρα πόλις τοῖς Ἐρμιονεῦσιν ἦν. ἔστι δέ σφισι καὶ νῦν ἔτι ιερὰ αὐτόθι,—ἐντὸς δέ αὐτῶν ιερὰ δράσιν ἀπόρρητα Δῆμητρι. *Ibid.* 35, 3, τὸ δὲ λόγον μάλιστα ἔξιν ιερὸν Δημητρός ἔστιν ἐπὶ τοῦ Πράνος. τοῦτο τὸ ιερὸν Ἐρμιονῆς μὲν Κλυμένον Φορωνέως παῖδα καὶ ἀδελφὴν Κλυμένον Χθονίαν τοὺς ἰδρυσαμένους φαῖτιν εἶναι. By *Chthonia* Demeter herself rather than Cora or Proserpine appears to be meant. The whole passage of Pausanias is too long for quotation here; but he states that the worship of Chthonia was introduced among the people of Hermion by Demeter, and that in a spot behind her temple was shown a ravine through which Hercules was popularly believed to have dragged up Cerberus from Hades. The form Ἐρμιῶν is recognized by the same writer in the accusative Ἐρμιόνα, *ibid.* § 3.

617. The correction of Matthiae, οὐκ οἶδ, 'w for οὐκ οἶδεν, commends itself by its evident suitability to the context; 'I did not tell him, in order that I might, on arriving, first know matters here.' There is nothing in the optative to present any difficulty; we might compare the well-known verse in Ar. Ran. 23, αὐτὸς βαδίζω καὶ ποιῶ, τοῦτο δ' ὀχῶ, ἵνα μὴ ταλαιπωρίστο μηδὲ ἄχος φέρω. Both the remarks, that some ellipse may be supplied before ἵνα, as in Ion. 950, δ' παῖς δὲ ποῦ 'στιν; ἵνα σὺ μηκέτ' ήστις ἄπαις. On the other hand, Hermann's theory about

the optative without ἄν, (which he defends by Oed. Col. 1172, καὶ τίς ποτ' ἔστιν, ὃν γ' ἐγὼ ψέξαιμι τι,) gives a very unnatural sense in this passage, "reversus, rei domesticae statum prius cognoverim." Klotz (Praef. p. xv) does not materially improve on this by rendering it *cognossem* or *cognoscere*. The verse in Sophocles is difficult; but the idiom there seems virtually the same as the more familiar οὐκ ἔσθ' δτως λέξαμι &c., Aesch. Ag. 603, Cho. 164 &c. The meaning is, δτως ποτ' ἔστιν, οὐτίς ἔστιν δηγὼ ψέξαιμι. Kirchhoff also here retains οὐκ οἶδεν κτλ.

619. ἐξ Ἀιδου Canter for ἐν Ἀιδου. The error naturally arose from supposing these words referred to ἔχρονισα, not to κομίζων. Pflegk on Alcest. 435 suggested εἰν Ἀιδου, but latterly he more correctly preferred ἐξ Ἀιδου. So *inf.* 1102, ἐξ Ἀιδου and εἰς Ἀιδου are confused. This verse is quoted in Bekk. Anekd. i. p. 116 (ap. Kirch.).

626. λάβε κτλ., collect and recover your sober senses. — μέθεσθε is again addressed to the children. — πτερωτὸς, scil. εἰμί. — φευξείω, a desiderative like δραστίω, restored by Portus for the Aldine φευξιῶ.

629. οἶδ' οὐκ ἀφιᾶσ'. Perhaps οἱ δ' οὐκ κτλ., as η δ' οὐδὲν οἶδεν has been suggested for ηδ' in Hec. 674. — ἀνάπτονται, 'hang from.' See v. 478. The genitive does not depend on the sense of

τοσῷδε μᾶλλον ὅδ' ἔβητ' ἐπὶ ξυροῦ ; 630  
 ἄξω, λαβών τε τούσδε ἐφολκίδας χεροῦ,  
 ναῦς ὡς, ἐφέλξω· καὶ γὰρ οὐκ ἀνάνομαι  
 θεράπευμα τέκνων. πάντα τάνθρωπων ἵστα·  
 φιλοῦσι παιδας οἵ τ' ἀμείνονες βροτῶν  
 οἵ τ' οὐδὲν ὄντες. χρήμασιν δὲ διάφοροι· 635  
 ἔχουσιν, οἱ δ' οὐ πᾶν δὲ φιλότεκνον γένος.

**XO.** ἀ νεότας μοι φίλον ἄχθος δὲ τὸ γῆρας ἀεὶ στρ. α'.  
 βαρύτερον Αἴτνας σκοπέλων  
 ἐπὶ κρατὶ κεῖται, 640

'touching,' ἀπτεσθαι, but on that of *fastening* to or from an object, as in v. 520, though in truth ἀπτεσθαι τιδεῖ really means 'to fit oneself to (or from) a person,' and so to grasp him.—ἐπὶ ξυροῦ, i. e. ἐπὶ κίνδυνον. 'To step on a razor's edge' was a proverb. Aesch. Cho. 869, έουκε νῦν αὐτῆς ἐπὶ ξυροῦ πέλας αὐχὴν πεσεῖσθαι.

631. ἐφολκίδες. See v. 1464. Androm. 200. For λαβών γε Kirchhoff restores λαβών τε, omitting δὲ after ναῦς in the next verse.—ναῦς is, of course, the nominative.

635. χρήμασιν δὲ κτλ. 'Tis in respect of wealth only that men are different; some have riches, some have not; but every kind loves its own offspring.' So Androm. 418, πᾶσι δ' ἀνθρώποις ἄρ' ἦν ψυχὴ τέκνου. For οἱ ἔχοντες, 'the rich,' see Suppl. 242. Ajax. 157.—Hercules here leaves the stage, to reappear at v. 1089. His exit is preparatory to the slaughter of Lycus, who enters the palace at v. 725. There is some difficulty in conceiving how he can have been visible to the spectators at v. 849 and 867, which the context obliges us to suppose.

637. In this fine ode the poet, who elsewhere (e. g. Alcest. 962 seqq.) speaks of himself in the persons of the Chorus, may be supposed to moralize on the infirmities of age, which he felt to be coming upon him when he wrote this play. So Sophocles has a fine ode on the same subject in Oed. Col. 1211 seqq. To the opening lines Cicero clearly alludes, as Barnes perceived; De Senect. cap. 2, *quae plerisque senibus sic odiosa est, ut onus se Aetna gravius dicant sustinere*. They are also parodied by Teles ap. Stob. xvii. 31 and xcvi. 72, as Kirchhoff has pointed out. Four verses (673—6) are

also quoted by Stobaeus περὶ γραμμάτων (Flor. 81, 5,) with the name of the play, as well as by Plutarch and some others. The metre is glyconic throughout, and commences with choriambi, as in Heracl. 353.

The turn of the sentiment is very characteristic of Euripides. Instead of simply bewailing the lost joys and indulgences of youth, which he admits are to be preferred to any wealth and external splendour, he laments that the gods have not made a different dispensation, according to which the great and bravewould have lived twice over, the ignoble only once; so that by this test alone the two sorts of mankind would have been readily known, and with the same certainty with which sailors can navigate by the stars. The chorus go on to express their hope to cultivate music and poetry to the last. They will celebrate the deeds of Hercules with not less zeal than the Delian maidens sing the son of Latona.

*Ibid.* Bothe retains the old reading, corrected by Musgrave, ἀ νεότας μοι φίλον ἄχθος τὸ δὲ γῆρας αἰεὶ κτλ., on the ground that ἄχθος is any thing borne or carried, whether burdensome or light.

640. ἐπὶ κρατὶ κεῖται. He was thinking of Typhoeus laid under Sicily, Pind. Pyth. i. 15 seqq.; of whom Ovid expressly says, *degravat Aetna caput*. In the next verse the old reading φάρος has been rejected by most editors (Bothe and Kirchhoff excepted) for φάρος, the correction of Stiblinus. The true meaning of καλύπτειν, as appears from Ion 1522, τερικαλύψαι τοῖσι πράγμασι σκότον, and Iph. T. 312, πέπλων τε προύκαλύπτειν εὐπήρους ὑφάς, is 'to hold up something before another as a veil,' and consequently the sense may here be 'throwing

βλεφάρων σκοτεινὸν  
φάρος ἐπικαλύψαν.  
μή μοι μῆτ' Ἀσιάτιδος  
τυραννίδος ὅλβος εἴη,  
μὴ χρυσοῦ δώματα πλήρη  
τᾶς ἥβας ἀντιλαβεῖν,  
ἀ καλλίστα μὲν ἐν ὅλβῳ,  
καλλίστα δὲ ἐν πενίᾳ. 645

τὸ δὲ λυγρὸν φόνιόν τε γῆρας  
μισῶ· κατὰ κυμάτων δ'  
ἔρροι, μηδέ ποτ' ὕφελεν  
θνατῶν δώματα καὶ πόλεις  
ἐλθεῖν, ἀλλὰ κατ' αἰθέρ' ἀ-  
εὶ πτεροῖσι φορείσθω.  
εὶ δὲ θεοῖς ἦν ἔνυνεστις καὶ σοφία κατ' ἄνδρας, 655  
δίδυμον ἀν ἥβαι ἔφερον,  
φανερὸν χαρακτῆρ'  
ἀρετᾶς, ὄσοισι  
μέτα, κατθανόντες τ' 660

a dark garment on my eyelids,' as men in grief covered their heads, Suppl. 286. Hermann explains *φάρος* 'putting a gloomy and morose look' (on my head). More simply, 'covering the light of my eyelids in darkness.' For *σκοτεινὸν φάρος*, we might have expected *λαμπρὸν φάρος*, but the Greeks use the contrary adjectives to express a looked-for result, *ὡστε σκοτεινὸν γενέσθαι*. The natural order of the words is against taking *σκοτεινὸν* to agree with *γῆρας*, as if it were *σκότῳ ἐπικαλύψαν*. Compare *inf. v. 1071*, *θάρσει, νῦν ἔχει* βλέφαρα παιδὶ σφ.

649. *φόνιον*. A strong expression, meaning *θανατηφόρον*, on account of the nearness of death.

650. *κατὰ κυμάτων*, down the waves. But below, *κατ' αἰθέρα φορεῖσθαι* is like *πλεῖν κατὰ δαίμονα*, explained on Tro. 103, *γένον κατ' οὐρανὸν Θεού* Theb. 815, *κατὰ μούσαν ιώντες* Iom 1091. 'To be borne along (the current of) the ether,' seems to refer to the Anaxagorean doctrine of the *δίνην* or rotation of the clouds; cf. Alcest. 245.

655—668. 'But, if the gods had intelligence and wisdom according to man

(i. e. according to the standard of human wisdom,) they (the gods) would bring them a second youth, as a visible stamp of prowess, to those who possess it, and so when dead, they would be again restored to the light of the sun, and would have run a double course; while ignobleness would have a single term of life, and by that it would be possible to know both the bad and the good, just as (i. e. as distinctly as) in the clouds sailors can count the stars.' By *κατ'* ἄνδρας the poet seems to mean that what the gods think wisdom does not appear so to men. So *κατ'* ἄνδρα, 'according to a human standard,' Aesch. Ag. 898, compared with 342, *γύναι, κατ'* ἄνδρα σώφρον' *εὑφρόνως λέγεις*. There is some uncertainty in the subject of *ἔφερον*, which some make *ἄνδρες*, not *θεοί*. That *φέρειν* is sometimes used for *φέρεσθαι* seems undeniable; see on Bacch. 255. Ar. Equit. 575, *νῦν δὲ ἐν μὴ προεδρίαιν φέρωσι καὶ τὰ σιτία, Οὐ μαχεῖσθαι φασιν*. The meaning will thus be, 'they would obtain the privilege of a double youth,' (*ἔκεινοι*) *ὅσοις μέτεστιν ἀρετῆς*.

660. *καὶ θανόντες εἰς αὐγὰς* Musgrave,

εἰς αὐγὰς πάλιν ἀλίου  
 διστοὺς ἀν ἔβαν διαύλους,  
 ἀ δυσγένεια δ' ἀπλᾶν ἀν  
 εἶχε ζωὰς βιοτὰν,  
 καὶ τῷδ' ἦν τούς τε κακοὺς ἀν  
 γνῶναι καὶ τὸν ἀγαθοὺς,  
 ἵστον ἄτ' ἐν νεφέλαισιν ἀστρων  
 ναύταις ἀριθμὸς πέλει.665  
 νῦν δ' οὐδεὶς ὅρος ἐκ θεῶν  
 χρηστοῖς οὐδὲ κακοῖς σαφῆς,670  
 ἀλλ' εἴλισσόμενός τις αἱ-  
 ἀν πλοῦτον μόνον αὔξει.  
 οὐ παύσομαι τὰς Χάριτας  
 Μούσαις συγκαταμιγνὺς,675  
 ἀδίσταν συζυγίαν.  
 μὴ ζώην μετ' ἀμονσίας,

στρ. β'.

*κατθανόντες τ' εἰς αὐγὰς* Dobree, which W. Dindorf and Kirchhoff prefer, for the vulg. *καὶ θνατοὶ τὰς αὐγὰς*. The same desire for a double youth is expressed in Suppl. 1030 seqq., but on the ground that the errors committed by the former would be avoided by the latter allotment of life.

663. *ἄπλαν* Beck, for *ἄπλοιν*. “Potuit etiam v. 664 *βιοτού*.” Kirch.

664. *ζωὰς*. This is, perhaps, the only passage beside Iph. T. 150, where the metre seems to favour this form (which the MSS. here and commonly give) instead of *ζόας*. In very many passages the metre proves that *ζόη* must be restored; see on Med. 976. Hec. 1108. Here the glyconean verse will admit *ζόας*, though *ζωὰς* suits the antistrophe better. Photius, who does not recognize *ζόη*, has *ζήντην τὴν κτήσιν τὴν οὐσίαν*, assigning a meaning equally common to *βίος* and *βιότος*, ‘substance.’ The word *δυσγένεια* shows that both *ἀρετὴ* above, and *ἀγαθὸς* opposed to *κακὸς* below, mean rather what the Greeks called *καλοκἀγαθία* than *virtue* in the strict moral sense. The chorus had before (sup. 268) lamented their inability through age to assist Hercules. They now mean, that if they could but be young again, they would prove their prowess in the cause of Hercules.

665. *τῷδ' ἦν* Porson on Med. 157 for *τῷδι*. Hermann, who gives *καὶ τῷδε*, re-

marks that according to Porson's reading the *ἀν* should belong to *γνῶναι*, and that the poet should otherwise have written *καὶ τῷδ' ἀν — ἦν*. He has raised an objection of some difficulty. The absence of *ἦν* makes the infinitive *γνῶναι* depend on the preceding *εἶχε*, which can hardly be right. Unless the true reading is *καὶ τῷδ' ἀν — ἦν*, we must conclude that the preceding *ἀν* is to be supplied with *ἦν*, and the following *ἀν* is an emphatic repetition of it.

672. *πλοῦτον μόνον*. This is said with some bitterness. The cycle of revolving time does not, as it ought, bring renewed strength to men, but merely an addition to their useless wealth.

675. *συζυγίαν*. The Graces themselves are called *συζύγαι Χάριτες* in Hipp. 1148, but here their association with the Muses is meant, according to a common practice of the poets. Poems are sometimes called *Χάριτες*, Theocr. xvi. 6, and so in the last verse of the same Idyl the poet exclaims *ἄει χαρίτεσσιν ἄμ' εἶην*, ‘may I never cease to please by my verses.’ Hermann and Matthiae show that this passage of Euripides was rather frequently quoted by the ancients; among others Plutarch, De Virtut. Mul. p. 243 A, who gives *καλλιστην* for *ἡδίσταν*.—*ἀδίσταν* W. Dindorf.

676. *μὴ — ἀμονσίας* Stobaeus 81. 5, for *η — εὐμονσίας*.

ἀεὶ δὲ ἐν στεφάνοισιν εἶην.  
 ἔτι τοι γέρων ἀοιδὸς  
 κελαδεῖ Μναμοσύναν·  
 ἔτι τὰν Ἡρακλέους  
 καλλίνικον ἀείδω  
 παρά τε Βρόμιον οἰνοδόταν  
 παρά τε χέλυος ἐπτατόνον  
 μολπάν καὶ λίθυν αὐλόν·  
 οὕπω καταπαύσομεν  
 Μούσας, αἱ μὲν ἔχόρευσαν.  
 παιᾶνα μὲν Δηλιάδες  
 ὑμνοῦσ', ἀμφὶ πύλας τὸν  
 Λατοῦν εὗπαιδα γόνον  
 εἱλίσσονται καλλίχορον·  
 παιᾶνας δὲ ἐπὶ σοῦς μελάθροις  
 κύκνος ὡς γέρων ἀοιδὸς  
 πολιάν ἐκ γενύων  
 κελαδήσω τὸ γάρ εὖ

680  
 685  
 ἀντ. β'.  
 690

677. ἐν στεφάνοισιν. Because paens and other jovial and convivial songs were sung with myrtle crowns. So ἐν μούσαις εἴναι, Hippol. 452.

678. ἔτι τοι. The sense is, ‘Old as I am, I have not lost the faculty of memory, by which I recall the exploits of Hercules and sing them at the banquet.’ So Aesch. Ag. 105, ἔτι γάρ θεόθεν καταπνείει πειθὼ μολπάν ἀλκῆ ξύμφυτος αἰών. Mnemosyne is specified as the fabled mother of the Muses; see on Aesch. Prom. 469.—This and the next verse are quoted by Athenaeus, xiii. p. 608, who has ἔτι γάρ.

681. ἀείδω Elmsley for ἀείσω, not only because the Attic future is ἄσομαι, but because the present tense is better suited to the preceding verb.—καλλίνικον, as it often does, may here stand for a substantive, ‘a song about the victories of Hercules,’ (compare Bacch. 1161, τὸν καλλίνικον κλεινὸν ἔξεπράξατο, i. e. τὴν νίκην. Med. 45, καλλίνικον φσεται,) or τὰν καλλίνικον μολπάν may be supplied from what follows. Hesychius, καλλίνικος—εῖδος ὄρχήσεως ἐπὶ τῇ τοῦ Κερβέρου ἀναγωγῇ.—παρά. Βρόμιον, for παρ' οἴνον, at table and with the flute and lyre.

685. οὕπω καταπαύσομεν κτλ., a repetition of the preceding sentiment; ‘we have not yet done with song,’ not yet will we put the Muses to rest, or stop our accustomed strains. With χορεύειν τινὰ, to celebrate in the dance (Ion 1080), or to inspire by the dance (*inf.* 871), we may compare θιασεύειν τινὰ, to initiate into the θιάσος, Ion 552.

688. ἀμφὶ πύλας. Though Hermann's conjecture ἀμφίπολοι is ingenious and plausible, there is no reason why we should not understand ‘by the gates of his temple’ at Delos. Compare Ion 495, Ήτα χορούς στελβούσαι ποδοῖν Ἀγρανόν κόραι τρίγονοι στάδια χλοερὰ πρὸ Παλλαδίου ναῶν. Kirchhoff gives ἀμφὶ πυρὰς, with Musgrave. The general sense is, ‘As the Delian maidens sing Apollo at his temple, so I, even though old, will sing of Hercules in his house.’ Compare v. 348—356.

690. εἱλίσσονται, ‘celebrating in the dance;’ cf. χορεύειν in v. 686. Bothe well compares Iph. A. 1480, ἐλίσσεται ἀμφὶ ναὸν, ἀμφὶ βωμὸν Ἀρτεμιν.

694. τὸ γάρ εὖ. ‘For that which is good (a good topic) is supplied, (or exists as a subject-matter) for my strains.’

τοῖς ὑμνοισιν ὑπάρχει·  
 Διὸς ὁ παῖς· τᾶς δὲ εὐγενίας  
 πλέον ὑπερβάλλων \*ἀρετᾶς  
 μοχθήσας τὸν ἄκυμον  
 θῆκεν βίοτον βροτοῖς  
 πέρσας δείματα θηρῶν.

695

ΑΤΚ. ἐσ καιρὸν οἴκων, Ἀμφιτρύων, ἔξω πέρας·  
 χρόνος γὰρ ἥδη δαρὸς ἔξ ὅτου πέπλοις  
 κοσμεῖσθε σῶμα καὶ νεκρῶν ἀγάλμασιν.  
 ἀλλ' εἴα, παιδας καὶ δάμαρθ' Ἡρακλέους  
 ἔξω κελευτε τῶνδε φαίνεσθαι δόμων,  
 ἐφ' οἷς ὑπέστητ' αὐτεπάγγελτοι θανεῖν.

700

ΑΜ. ἄναξ, διώκεις μ' ἀθλίως πεπραγότα,

705

696. Διὸς δ παῖς. Taken according to the natural position of the words, this clause means, 'Of Zeus he is the offspring' (Jove's is the child), like Διὸς τόδ' ἔργον, Aesch. Suppl. 582. And thus it is better connected with what goes before and what follows, than if we place (as is commonly done) a comma at ὑπάρχει, and take Διὸς ὁ παῖς as = δ παῖς Διὸς, in *epexegesis* of τὸ εὖ. According to the above interpretation, the chorus goes on to say, 'nobly born as he is, yet his virtues surpass his birth.'

697. ἀρετᾶς is added by W. Dindorf on the conjecture of Tyrwhitt; and it suits both sense and metre. The concluding passage is not however very easy. As far as syntax is concerned, εὐγενίας may depend either on πλέον or on ὑπερβάλλων. See on Aesch. Prom. 944, βροτῆς ὑπερβάλλοντα καρτερὸν κτύπων. In the former case we may render it, 'surpassing in valorous deeds even to a degree beyond his good birth, by his labours he has given their present tranquil life to mortals, having destroyed the monsters that alarmed them.' Pflugk supposes πλέον to have been a corruption of κλέος, which is not unlikely. The position of the article with ἄκυμον, which without it would have been the predicate, renders the above translation necessary. The form ἄκυμος, beside ἄκιμων, ἄκιμαντος, and ἄκιματος, is said to occur only in this place. We might conjecture πανάκυμος, like παναληῆς, παναπήμων, πανάμωμος, and a very large number of words of the like formation.

701. Lycus, who at v. 333 had given the suppliants leave to retire for the purpose of dressing themselves in the fittest garments for meeting their fate, now returns according to his promise. He finds Amphitryon already coming out the house. The rest have not yet appeared. Lycus enters (v. 725) the central doorway of the palace with his attendants, where he is destined to meet his death by the hand of Hercules.—περᾶς Heath for περᾶ.

702. ἔξ ὅτου — κοσμεῖσθε. The time is now long since you have been engaged in dressing yourselves. The combination δαρὸς χρόνος occurs Orest. 55. Iph. T. 1339. Aesch. Suppl. 510. On the νεκρῶν ἀγάλματα, trinkets or ornaments, (or perhaps head-dresses, v. 562,) here distinguished from πέπλοι, see Alcest. 160.

706. ἐφ' οἷς κτλ., 'according to your own voluntary promise to die.' Hec. 727, ἐφ' οἶσπερ Ταλθύβιος ζηγγειλέ μοι. Androm. 821, ἐφ' οἷσιν ἡλθες ἀγγέλωντα σύ.

707. διώκεις, you are hard upon me; for it was a cruel insult to make him the messenger to bring out his own family to death. Suppl. 156, οἴμοι, διώκεις μ' ή μάλιστ' ἔγώ σφάλην. The words are clearly addressed to Amphitryon, not to a πρόστολος. He replies with the usual Greek irony, pretending that he is prepared to submit, and concealing his joy at the recent unexpected deliverance.—ἐπὶ θαυμῆσι κτλ., just after I have lost my own son Hercules. Cf. Heract. 291. Rhes. 649. Iph. T. 680. Bothe translates, "propter terea quod filius meus interiit."

νῦβριν θ' ὑβρίζεις ἐπὶ θαυμοῦσι τοῖς ἔμοῖς·  
ἀ χρῆν σε μετρίως, κεὶ κρατεῖς, σπουδὴν ἔχειν.  
ἐπεὶ δὲ ἀνάγκην προστίθησ ήμῶν θαυμῶν,  
στέργειν ἀνάγκη, δραστέον δὲ ἡ σοὶ δοκεῖ.

710

ΛΤΚ. ποῦ δῆτα Μεγάρα; ποῦ τέκν' Ἀλκμήνης γόνου;

ΑΜ. δοκῶ μὲν αὐτὴν, ὡς θύραθεν εἰκάσαι,

ΛΤΚ. τί χρῆμα δόξης τῆσδε ἔχεις τεκμήριον;

ΑΜ. ἵκετιν πρὸς ἄγνοις ἐστίας θάστειν βάθροις. 715

ΛΤΚ. ἀνόνητά γ' ἱκετεύοντας ἐκσῶσαι βίον.

ΑΜ. καὶ τὸν θανόντα γ' ἀνακαλεῖν μάτην πόσιν.

ΛΤΚ. ὁ δὲ οὐ πάρεστιν, οὐδὲ μὴ μόλις ποτέ.

ΑΜ. οὐδὲ, εἴ γε μή τις θεῶν ἀναστήσειε νιν.

ΛΤΚ. χώρει πρὸς αὐτὴν καὶ κόμιζε ἐκ δωμάτων.

720

ΑΜ. μέτοχος ἀν εἴην τοῦ φόνου δράστας τόδε.

ΛΤΚ. ἡμεῖς \*δέ ἐπειδὴ σοὶ τόδε ἐστ' ἐνθύμιον,

οἵ δειμάτων ἔξωθεν ἐκπορεύσομεν

σὺν μητρὶ παιδας. δεῦρο ἐπεσθε, πρόσπολοι,

ώς ἀν σχολὴν λύσωμεν ἄσμενοι πόνων.

725

709. *σπουδὴν ἔχειν*, being equivalent to *σπουδάζειν*, takes an accusative of the thing engaged in. See the note on Med. 205. For the sentiment compare Aesch. Ag. 924.

713. *θύραθεν εἰκάσαι*, to judge from without, i. e. not from personal knowledge. Amphitryon was outside; they were, as he professes to believe, still at the altar of *Ζεύς σωτῆρ* (v. 48) in the *μυχὸς* or inner room of the house. He would be *θύραθεν* in this sense alone; for he was one of the party who had taken refuge (v. 44). In fact, Hercules had taken his wife and children into the house under his own protection, v. 622. As this appeared an unsatisfactory way of forming a conclusion, Lycus naturally inquires, 'What circumstance have you as a proof of this opinion (whatever it may be)?' Hermann, followed by Pflugk, Dindorf, and Kirchhoff, reads with a double interrogation, *τί χρῆμα; &c.*, which would mean, 'You think that she is doing *what?* Have you any certain proof of your suspicion?' The reply of Amphitryon may appear to suit this better; but in fact Amphitryon proceeds with his narrative

without regarding the doubts thrown out by Lycus. Besides, *τι* seems otherwise required with *τεκμήριον*.

717. *ἀνακαλεῖν* Hermann for *ἀνακαλεῖ*. The change is so slight that the conjecture, though only probable, seems fairly admissible. The verb is used in *earnest* invocation, when a name is repeated over and over again. See Hel. 966. Med. 21.

718. *οὐδὲ μὴ μόλις*, 'nor is there a chance of his ever returning.' See on Heracl. 384.

719. The *γε* gives a slight irony; for Amphitryon knew that Hercules had really returned: 'No truly, unless indeed one of the gods should have restored him from below.'

722. *ἐνθύμιον*, a matter of anxiety, a scruple; as we say that something is 'on one's mind.' Ion 1347, *ἐνθύμιόν μοι τόπε τιθησι Λοξίας*. It is highly probable that δέ has dropped out after *ἡμεῖς*. 'Well then, we, who are without fear, will bring out the children with their mother, since you object to do it.' Kirchhoff would read, *ἡμεῖς ἄρ', εἰ δὴ κτλ.*

725. As *σχολὴ πόνων* is delay in doing certain works, so *λύειν σχολὴν πόνων* is to

AM. σὺ δ' οὖν ἵθ', ἔρχει δ' οἵ χρεών τὰ δ' ἄλλ' ἵσως  
ἄλλῳ μελήσει. προσδόκα δὲ δρῶν κακῶς  
κακόν τι πράξειν. ὁ γέροντες, ἐς καλὸν  
στείχει, βρόχοισι δ' ἀρκύων γενήσεται  
ξιφηφόροισι, τοὺς πέλας δοκῶν κτενεῖν,  
ὅ παγκάκιστος. εἴμι δ', ὡς ἴδω νεκρὸν  
πίπτοντ· ἔχει γάρ ήδονὰς θνήσκων ἀνήρ  
ἔχθρὸς τίνων τε τῶν δεδραμένων δίκην.

730

XO. α'. μεταβολὰ κακῶν μέγας ὁ πρόσθ ἄναξ στρ. α'. 735

put an end to such delay, and cause that the thing should be done at once. Lycus therefore says that he will gladly end the business, which has been so long protracted, by bringing out the suppliants himself. This is a better explanation than Matthiae's, who thinks there is a mixed construction, meaning ὡς ἀν πόνων ἥμᾶς λύναντες, σχολὴν λάθωμεν. But even this is to be preferred before Canter's λεύσσωμεν, adopted by Pflugk, or Musgrave's λάθωμεν, given in W. Dindorf's text. Bothe's proposal, though he rightly acquiesces in the vulgate, is better than either of the above, ὡς ἀν σχολῆ λυθῶμεν ἄσμενοι πόνων, 'that at last we may be gladly released from our anxieties.' We might read ὡς ἀν σχολῆ — πόνου, 'at last,' &c., or σχολὴν εὑραμεν — πόνων.

726. σὺ δ' οὖν ἵθ'. 'Go then, if you will go.' See on Rhes. 336.—οἵ χρεῶν, a euphemism as well as an ironical evasion for ἐς θάνατον.

728. πράξειν, πείσεσθαι.—ἐς καλὸν, like ἐς καιρὸν, for καλῶς, πρεπόντως.

729. βρόχοισι, the dative of place, for ἐνδον βρόχων. Hermann proposes βρόχαις δ' ἐν ἀρκύων, Pflugk gives κεκλήσεται after Elmsley,—a somewhat doubtful form of κλείειν,—and W. Dindorf, after Pierson, δεδήσεται, an equally arbitrary inflexion of δεῖν. Valckenaer proposed λελήψεται. One might also suggest ἐντεύξεται. The death of Lycus is spoken of as accomplished at vv. 760, 923, beside which there is no further allusion to it.

732. ἔχει, apparently used for παρέχει, is to be explained on the principle that ἥδονὴ is not so much the pleasure felt by another, as the pleasure given out from, or afforded by, the unjust party himself when he is punished. In other words, it is objective rather than subjective. So we may explain the phrase ἥδονα τέκνων,

'pleasure in children,' i. e. proceeding from them to the mind of another, Troad. 371, τέρψις κακῶν Androm. 94. More properly, perhaps, he would have said, τὸ γάρ θανεῖν ἔχθρον ἥδονὰν ἔχει. But θνήσκων is to be taken quite literally, 'by the act of death:' the enemy gives pleasure by his very death-pangs.

735. The chorus, in dochmias mixed with iambic distichs, exult in the certainty of the retribution which Lycus must now meet with.—The arrangement of the following verses in what may be called *inverse antithetical clauses*, is retained from W. Dindorf's text. Hermann had given nearly the same distribution, but he adds the persons of fifteen choreutae, singly and in couples, nearly alternately. This, of course, is arbitrary. In the opinion of the present editor, this was, like many other passages where excitement is expressed, recited by single choreutae rapidly taking up sentence after sentence; compare, for instance, Bacch. 579 seqq. *inf.* 875—908. Ion 184—237. And in fact, from v. 735 to 762 there are fourteen sufficiently distinct clauses, if only v. 741 be regarded as spoken in continuation of the preceding verse by another choreutes, and if we suppose the Hegemon to have commenced with the clause μεταβολὰ κακῶν, and to have been silent during the recitation of the rest. But whether the dochmiae portion of it, from v. 750 to v. 762, is really antistrophic, is a matter of some uncertainty. Nevertheless, the singular fact (noticed also on Suppl. 1132,) that the iambic lines consist of nearly pure iambi, and the resolved dochmiae in 745 closely agreeing with those in 758, show that a special care was taken by the poet in composing such passages, which to modern readers are apt to appear the least interesting.

πάλιν ὑποστρέφει βίοτον εἰς Ἀιδαν.

- β'. ἵω δίκα καὶ θεῶν παλίρρους πότμος. 739  
 γ'. ἥλθες χρόνῳ μὲν οὖ δίκην δώσεις θανῶν, στρ. β'.  
 δ'. ὑβρεις ὑβρίζων εἰς ἀμείνονας σέθεν.  
 ε'. χαρμονὰι δακρύων ἔδοσαν ἐκβολάς. στρ. γ'.  
 στ'. πάλιν ἔμολεν ἄ πάρος οὐποτε διὰ φρενὸς \*ἄν 745  
 ἥλπισεν παθεῖν γᾶς ἄναξ.  
 ζ'. ἀλλ', ὁ γεραιοὶ, καὶ τὰ δωμάτων ἔσω ἀντ. β'.  
 σκοπῶμεν, εἰ πράσσει τις ὡς ἐγὼ θέλω.  
 ΛΤΚ. ἵω μοί μοι.  
 ΧΟ. γ'. τόδε κατάρχεται μέλος ἔμοὶ κλύειν ἀντ. α'. 750  
 φίλιον ἐν δόμοις θάνατος οὐ πρόσω.  
 θ'. [βοῷ] βοῷ φόνου φρούμιον στενάζων ἄναξ.  
 ΛΤΚ. ὁ πᾶσα Κάδμου γαῖ, ἀπόλλυμαι δόλῳ. στρ. δ'.  
 ΧΟ. ι'. καὶ γὰρ διώλλυς ἀντίποινα δ' ἐκτίνων 755  
 τόλμα, διδούς γε τῶν δεδραμένων δίκην.

736. πάλιν κτλ. ‘By a backward course he is turning his life into Hades.’ A metaphor from the downward course of the stadium, after passing the στήλη at the end.

737. Either ἵω must here be doubled, with Hermann, or βοῷ must be omitted in v. 752, according to a correction in Flor. 2.

740. χρόνῳ μέν. Briefly put for οὐ δικην δώσεις, χρόνῳ μὲν, ἀλλ' ὕμως. This distich, before Hermann's edition, was given to Amphitryon. For the plural ὑβρεις, for which Elmsley proposed ὑβρισμόν, see Suppl. 495. Bach. 247.

Probably, ὑβριν γ' ὑβρίζων κτλ.

745. πάλιν ἔμολεν, have come in retribution. In this sense, or in the notion of unexpected reverses, ἄν is more commonly used. See on Eur. El. 590. Kirchhoff would read ἔμολ' ἄπερ, the best copy (Flor. 2) giving ἔμολ, and this would suit the antistrophe better, where however the first syllable of οὐρανίων (όρανίων) may be scanned as short. See Oed. Col. 1466. Pfugk proposes to read ἥλπισ' ἄν, and to make γᾶς ἄναξ the nominative to πάλιν ἔμολεν, ‘the king of the land (Hercules) has come back, which I never could have expected to happen to me.’ The joy of the chorus however seems more properly to result from the

immediate prospect of unlooked-for revenge.—ἐπῆλπισεν Hermann for ἥλπισε, ἀν ἥλπισεν Fix ap. Kirchhoff. One or the other of these metrical corrections is necessary on the supposition that this verse is antistrophic with 758.

747. γεραιοὶ is the acute emendation of Kirchhoff for γεραιέ. The error arose from v. 740—l being wrongly given to Amphitryon. Compare γέροντες in the address of the Coryphaeus, v. 817.

748. ὡς ἐγὼ θέλω. See on Androm. 1170. Hel. 1405. Inf. 762. Soph. Oed. Col. 1124, καὶ σοὶ θεοὶ πόροιεν ὡς ἐγὼ θέλω.

749. ἵω μοι. This is said from within the house, according to the usual rule of Greek tragedy.

750. κατάρχεται. Probably the middle voice, Lycus being the subject. So Orest. 960, κατάρχομαι στεναγμόν, ὁ Πελασγία. Hec. 685, αἰσῆ, κατάρχομαι νόμον βακχείον. The active however is used in Andr. 1199.

754. ἀπόλλυμαι. Elmsley, always on the look out for a plausible excuse for altering the vulgate readings, proposes γῆ, διόλλυμαι δόλῳ, on account of διώλλυς following.

755. τόλμα ἐκτίνων, for ἀνέχουν. So πραθέντα τλῆναι in Aesch. Agam. 1008.

ια'. τίς [ό] θεοὺς ἀνομίᾳ χραίνων, θυητὸς ὁν, ἀντ. γ'.  
 ἄφρονα λόγον οὐρανίων μακάρων κατέβαλ',  
 ώς ἄρ' οὐ σθένουσιν θεοί;  
 ιβ'. γέροντες, οὐκέτ' ἔστι δυσσεβὴς ἀνήρ. ἀντ. δ'. 760  
 ιγ'. σιγὰ μέλαθρα πρὸς χοροὺς τραπώμεθα.  
 ιδ'. φίλοι γὰρ εὐτυχοῦσιν οὓς ἐγὼ θέλω.

## ΧΟΡΟΣ.

χοροὶ χοροὶ καὶ θαλίαι στρ. ε'.  
 μέλουσι Θήβας ιερὸν κατ' ἄστυ.  
 μεταλλαγὴ γὰρ δακρύων,  
 μεταλλαγὴ συντυχίας 765  
 ἔτεκον ἀοιδάς.  
 βέβακ' ἄναξ ὁ καινὸς,  
 ὁ δὲ παλαίτερος  
 κρατεῖ, λιμένα λιπών γε τὸν Ἀχερόντιον' 770  
 δοκημάτων \*δ' ἐκτὸς ἥλθεν ἐλπίς.

757. The article in this verse is not necessary to the sense, and is rather against the metre of v. 744, which appears to be two cretics followed by a dochmiae. If the *ό* be retained, *θεοὺς* must be taken as a monosyllable, and both verses be scanned as double dochmiae.—Translate, ‘Who was it that, violating the majesty of heaven by his lawlessness, being but a mortal, aimed a foolish saying at the blessed gods, that they have no power?’ Here *καταβάλλειν* is unusually put for *βίττειν κατά τινος*, (the common meaning being to overthrow.) Pflugk well compares Herod. i. 122, *οἱ δὲ τοκέες—κατέβαλον φάτιν, ὡς ἐκκείμενον Κύρον κύνων ἐξέθρεψε*. See also Hel. 164, *ὁ μεγάλων ἀχέων καταβαλλομένα μέγαν οἴκτον*.

763. Here begins the ode of the united chorus, for the most part in glyconean verse, but intermixed in the first strophe with other simple metres. ‘Now,’ they exultingly say, ‘may Thebes dance and sing, for tears and sorrows have ceased. Lycus is dead, and Hercules has returned to his rightful throne. The wicked never escape the vengeance of heaven. Prosperity infatuates men by the power it confers. The unjust man dares not contemplate the possibility of reverses: yet in the end the catastrophe overtakes him.’

Thebes is again summoned to the dance and to sing the victories of Hercules. The Muses shall come from Helicon to the city of Cadmus. The truth of the tale, that Hercules is the veritable son of Zeus, and not of the mortal Amphitryon, is now apparent. He has returned unexpectedly from the darkness of Hades; and if Thebes is to be ruled, better by Hercules than by the ignoble Lycus. The right will be made manifest in the coming contest, if the gods still uphold justice.—For Θῆβας we should probably read Θήβαις. Cf. v. 797.

767. *ὅ κλεινός* MSS. See on v. 38. Here Pierson's conjecture, *ὅ καινός*, is certainly plausible, on account of the antithesis with *παλαίτερος*. It has been admitted by Kirchhoff and W. Dindorf.

770. The *γε* here, if genuine, conveys a tone of triumph, as if the sense were, ‘aye, and he has returned from the waters of Acheron too, which his enemies hoped would overwhelm him for ever.’ As however the *δὲ* in the next verse is not found in the old copies, but is added on Hermann's conjecture, we should perhaps read, *λιμένα λιπεῖν δὲ τὸν Ἀχερόντιον | δοκημάτων ἐκτὸς ἥλθεν ἐλπίς*, i. e. ‘our hopes of his leaving Hades have been verified beyond expectation.’

θεοὶ θεοὶ τῶν ἀδίκων  
μέλουσι καὶ τῶν ὄσιων ἐπάειν.  
ὁ χρυσὸς ἢ τ' εὐτυχία  
φρενῶν βροτοὺς ἔξαγεται,  
δύνασιν [ἀδικον] ἐφέλκων.  
χρόνου γὰρ οὗτις ἔτλα  
τὸ πάλιν εἰσορᾶν,  
νόμον παρέμενος, ἀνομίᾳ χάριν διδούς·  
ἐθραυσε \*δ' ὅλβου κελαιὸν ἄρμα.  
Ίσμην' ὁ στεφανηφόρει,  
ξεσταί θ' ἐπταπύλου πόλεως  
ἀναχορεύσατ' ἀγνιαὶ,  
Δίρκα θ' ἡ καλλιρέεθρος,  
σύν τ' Ἀσωπιάδες κόραι,  
ἀντ. ε'.

775  
780  
στρ. στ'.

785

772. μέλουσι. So Canter for μέλλουσι. It is here used transitively for μέλονται, whereas the following infinitive depends rather on the sense of the ordinary impersonal, μέλει θεοῖς ἐπάειν. Matthiae gives examples of the personal sense from Soph. El. 342. Ajax. 689. Aesch. Ag. 361. For ἐπάειν, Matthiae's metrical correction of ἐπάειν, Pflugk well compares Aesch. Suppl. 739, θεῶν οὐδὲν ἐπάοντες.

774. As ἢ τ' εὐτυχία is equivalent to σὺν εὐτυχίᾳ, ἐφέλκων is made to agree with χρυσός. So in fragm. 100, σκαιόν τι χρυῆμ' ὁ πλοῦτος ἢ τ' ἀπειρία, 'wealth combined with inexperience.'—For φρονεῖν, the conjecture of L. Dindorf, φρενῶν, seems to be correct. For φρονεῖν alone does not mean 'to be proud' (see on Electr. 383), nor can it very well stand, as Klotz suggests (Praef. p. xvii), for ἔξω τοῦ φρονεῖν, 'prevents men from being wise.' The middle ἔξαγεται is rather exceptional; compare the use of ἐπάξομαι in Rhes. 949, έξομαι inf. 912.

776. ἀδικον. Hermann omits this word, which is not essential to the sense, 'by bringing power as its attendant.' But Bothe's proposal to repeat ἔτεκον in v. 766 is quite as likely to be right. Kirchhoff also marks a lacuna before ἔτεκον. — Euripides uses the more rhetorical word δύνασις for δύναμις also in Ion 1012, as Barnes has noticed.

777—8. χρόνον τὸ πάλιν, a reverse of time, i. e. such a reverse of fortune as is

likely to be brought by time, but which the proud and wicked man (meaning Lycus in particular) dares not contemplate.—παρέσθαι, like μεθέσθαι (but much less common than παριέναι in the active), to let pass from one's self, and so to neglect, omit.—χάριν διδούς, for χαριζόμενος, indicating his lawless disposition.

780. The δὲ was inserted by Hermann. Perhaps however it occurred after παρέμενος, so that the sense would be, 'yet by neglecting the law he breaks down suddenly in his career.' Kirchhoff, Bothe, and Klotz are not offended by the asyndeton, and retain the vulg. ἐθραυσεν.—κελαιὸν, an Aeschylean form, (*inf. v. 834*) means, perhaps, 'unlucky,' θαντηφόρον. Its occurs *inf. 834*. Nauck proposed τὸ κλειεῖν ἄρμα.

781. Both sense and metre strongly confirm Tyrwhitt's correction, as given above, for Ἰσμην φ στεφανοφορία or —av. Hermann however and Bothe, adopting Ἰσμην ὁ, think that ἀναχορεύειν στεφανοφορίαν may be construed, and that the glyconean verse (cf. 794) will admit a resolved long syllable in the choriambus. —ξεσταί, built of squared and dressed stones; see Alcest. 836. Troad. 46.

782. ἐπταπύλου H. Stephens for —oi.

784. καλλιρέεθρος Matthiae (— - - -) for καλλιρέεθρος (— - - -), in the antistrophic verse ὡς for καὶ being adopted from Musgrave.

785. Ἀσωπιάδες Bothe and Hermann for Ἀσωπίδες. As remarked elsewhere,

πατρὸς ὕδωρ βάτε λιποῦ-  
σαι \* συναοιδοὶ  
νύμφαι τὸν Ἡρακλέους  
καλλίνικον ἀγῶνα.

ἀ Πυθία δενδρῶτι πέτρα  
Μουσῶν θ' Ἐλικωνιάδων δώματα,  
†ῆξετ' εὐγαθεῖ κελάδῳ  
ἔμαν πόλιν, ἔμὰ τείχη,  
Σπαρτῶν ἵνα γένος ἐφάνη,  
χαλκασπίδων λόχος, ὃς γάν  
τέκνων τέκνοις μεταμείβει,  
Θήβαις ἱερὸν φῶς.

ἀ λέκτρων δύο συγγενεῖς  
εὐναὶ, θνατογενοῦς τε καὶ  
Διὸς, ὃς ἥλθεν ἐς εὐνὰς  
Νύμφας τᾶς Περσηίδος· καὶ

790

795

ἀντ. στ' .

800

these forms are commonly changed. Thus in Rhes. 826, the metre requires *Σιμωνιάδας* for —*ἴδας*, and *inf. v. 791* Barnes rightly conjectured *Ἐλικωνιάδων* for —*ἴδων*.

787. If the antistrophic verse (804) be right, a syllable has dropped out of this, which Hermann supposes to have been *μοι* or *νῦν*. Now, if we there read *οὐχ ᾧς* ἐπ' ἀπλίδι φάνθη, here an epithet to *ὕδωρ*, as *σεμὸν*, may have been lost. So in Med. 69, *σεμὸν ἀμφὶ Πειρήνην ὕδωρ*. The verse would thus be pherecorean. Perhaps however *συναεῖδεντα* should be restored. Bothe gives *νύμφαις*, depending on *συναοιδοὶ*, and this also is plausible. But it is better to make *ἀγῶνα* governed by *βάτε* than by the implied sense of *συναεῖδουσαι*. See on v. 410. The meaning is, 'Go to celebrate the victory of Hercules,' i. e. his victorious return from Hades.

790. *Πυθία* the present editor for *Πυ-θίου*. The word is a dissyllable, on the principle explained on Ion 235. See *inf. v. 1304*. Fix (ap. Kirch.) conjectured ἀ *Πυθοῖς κτλ.*, the ἀ being commonly added to the end of the preceding verse. For the rare word *δενδρῶτι* cf. Aesch. frag. Danaid. 38, *δενδρῶτις ὥρα δὲκ νοτίζοντος γάμου τέλειος ἐστι*. The sides and valleys of Parnassus were covered with the

bay-tree, as Barnes reminds us. On the reading of the next verse see v. 785. The metre, as compared with v. 808, seems to be spondee + choriam. + cretic, with an initial long syllable for anacrusis.

792. *ἥξετ'*. It is to be feared that this word is corrupt. In saying that the *abodes* of the Muses on Helicon shall come to Thebes, the poet can only mean that the Muses themselves will arrive. L. Dindorf proposes *ἥκετ'*, which is approved by his brother. The old reading is said to be *ἥξετ'*. Bothe proposes *ἥχετ'*, 'celebrate with a merry noise,' and this suits both metre and sense.

793. *τε* after *ἔμὰ* was omitted by Heath.

794. *ἐφάνη* Hermann for *ἔφανε*. The final long syllable of the choriambus is resolved into two short (*γένος*).

796. *μεταμείβει*, for *διαδέχεται*, since *succession* necessarily implies *change* of persons.

798. *συγγενεῖς*, in the active sense, *συμφυτεύονται*, since Zeus and Amphytrion shared in common the couch of Alcmena, cf. v. 1. Compare *ἄλμα δμογενὲς* in Hel. 1685, the blood of Zeus which produced Helen and the Dioscuri; *συγγενέτειρα κλεινῶν ἀδελφῶν*, of Clytemnestra, El. 746.

801. *Περσηίδος*. Alcmena is called

πιστόν μοι τὸ παλαιὸν ἦ-  
δη λέχος, ὁ Ζεῦ, τὸ σὸν οὐκ  
ἐπ' ἐλπίδι φάνθη,  
λαμπρὰν δ' ἔδειξ' ὁ χρόνος  
τὰν Ἡρακλέος ἀλκάν  
ὅς γᾶς ἐξέβα θαλάμων,  
Πλούτωνος δῶμα λιπῶν νέρτερον.  
κρείσσων μοι τύραννος ἔφυς  
ἢ δυσγένει ἀνάκτων. 805  
ἀ νῦν ἐσορᾶν φαίνει  
ξιφηφόρων ἐς ἀγώνων  
ἀμιλλαν, εἰ τὸ δίκαιον  
θεοῖς ἔτ' ἀρέσκει.  
ἔα ἔα. 810  
ἄρ' ἐς τὸν αὐτὸν πίτυλον ἥκομεν φόβου,  
γέροντες, οἶνον φάσμ' ὑπὲρ δόμων ὄρῳ;  
φυγῇ φυγῇ  
νωθὲς πέδαιρε κῶλον, ἐκποδῶν ἔλα.

the descendant of Perseus as the daughter of Electryon, who was that hero's son. Brodæus compares Theocr. xxiv. 72, θάρσει, ἀριστοτέκεια γύναι, Περόγνιον αἴμα. Hermann gives νύμφας τὰς Περσεῖδος· καὶ κτλ., which agrees with the vulgate καλλιρέθρος in v. 784. As the reading Περσηῖδος, assuming the *η* to be long (see however on Iph. T. 428), necessitates the rather violent change of *καὶ* into *ὡς* (so Pflugk and Dind, after Musgrave; see on v. 291, Iph. T. 335; and Iph. A. 173), as well as the slighter alteration καλλιρέθρος in the strophe, Hermann is perhaps right. In this case *καὶ πιστὸν* must mean 'even trustworthy,' i. e. the very opposite to a vain and false tale.—οὐν 'ἐπ' ἐλπίδι, 'not according to my expectation,' is an unusual phrase for παρ' ἐλπίδα or ἀπ' ἐλπίδος. Perhaps, as suggested on v. 787, οὐχ ὡς ἐπ' ἐλπίδι, scil. εἰχον, 'not as I used to hold it in view.'

805. λαμπρὰν ἔδειξε, scil. οὖσαν.

810. The old reading, ἥδες γένει ἀνάκτων, was corrected by Canter. Lycus is meant, who (according to Athenian ideas) would be δυσγένης simply because he was ζένος, v. 32.

811. Hermann, by taking *ὰ* for *δι'* *ὰ*, involves rather than simplifies the syntax. The passage, as the text stands, is certainly difficult, and *καὶ νῦν* for *ὰ νῦν* would greatly improve both sense and metre; 'and now he is giving (about to give) a proof, whether justice still pleases the gods.' The antistrophic verse indicates that *ὰ* is here for *ἢ*, 'which ignobility now makes it manifest (for all) to behold in the contest of the sword-bearing fight, whether justice is still pleasing to the gods,' i. e. the inferiority of Lycus in the contest with Hercules will show that the gods still regard justice.

815. ἔα ἔα. Here the chorus (or rather, the coryphaeus, who speaks v. 815—21,) first catch a glimpse of the terrific spectre Λύσσα, the genius of Madness, ushered by the celestial messenger Iris. Their first impulse is to fly, their next to utter a prayer to Ἀπόλλων ἀποτρόπαιος. — τὸν αὐτὸν πίτυλον, the same fit or emotion of fear as the rest. Cf. πατίας πίτυλον Iph. T. 307.

819. ναθές, dull, sluggish, viz. through old age; βραδὺς, δυσκίνητος, Photius. Aesch. Prom. 62, ἵνα μάθῃ σοφιστὴς ὁ Διὸς ναθέστερος.—πεδαιρεῖν, inf. 872.

ῶναξ Παιὰν,  
ἀπότροπος γένοιο μοι [τῶν] πημάτων.

820

## ΙΡΙΣ.

Θαρσεῖτε, Νυκτὸς τήνδ' ὄρῶντες ἔκγονον  
Λύσταν, γέροντες, κάμε τὴν θεῶν λάτριν  
Ίρις· πόλει γὰρ οὐδὲν ἥκομεν βλάβος,  
ἐνὸς δ' ἐπ' ἀνδρὸς δώματα στρατεύομεν,  
ὅν φασιν εἶναι Ζηνὸς Ἀλκμήνης τ' ἄπο.  
πρὶν μὲν γὰρ ἄθλους ἐκτελευτῆσαι πικροὺς,  
τὸ χρῆν νν̄ ἔξεστωζεν, οὐδὲ εἴα πατὴρ  
Ζεύς νν̄ κακῶς δρᾶν οὔτ' ἔμ' οὐθ' Ἡραν ποτέ.  
ἐπεὶ δὲ μόχθους διεπέρασ' Εὐρυσθέως,  
Ἡρα προσάψαι κοινὸν ἀīμ' αὐτῷ θέλει,  
παιδίας κατακτείναντι, συνθέλω δ' ἐγώ.  
ἄλλ' εἰ, ἄτεγκτον συλλαβοῦσα καρδίαν,  
Νυκτὸς κελαινῆς ἀνυμέναιε παρθένε,  
μανίας τ' ἐπ' ἀνδρὶ τῷδε καὶ παιδοκτόνους  
φρενῶν ταραγμοὺς καὶ ποδῶν σκιρτήματα  
ἔλαυνε, κίνει, φόνιον ἔξιει κάλων,  
ώς ἀν πορεύσας δὶ' Ἀχερούσιον πόρον

825

830

835

Phoen. 1027, for *μεταίρειν*, like *πεδαίχ-*  
*μιος*, a well-known Aeolicism, which no  
one would now mistake, with Barnes, for  
*πόδας αἴρω*.

821. Hermann regards this and the  
preceding verse as antistrophic to 818—9.  
But the *τῶν* is more probably an insertion  
before *πημάτων* to make up an iambic.  
Omitting it the verse becomes dochmiae;  
and so Fix (ap. Kirch.) would read.

822. Iris calms the fear of the chorus,  
by assuring them that not the Thebans  
generally, but only Hercules is the object  
of divine resentment. She identifies her-  
self with the cause of Hera, and declares  
that, having now the power, she has also  
the will, to persecute the hitherto vic-  
torious hero.

825. *δώματα* Scaliger for *σώματα*. See  
on v. 432. Perhaps we should read *σῶμα*  
*συστρατεύομεν*. Cf. v. 863, *δραμοῦμαι*  
*στέρων εἰς Ἡρακλέους*.

828. *τὸ χρῆν*, 'destiny.' On this for-  
mula see Hec. 260. There is another  
reading, but of no authority, though it is

preferred by Matthiae and Pflugk, *τὸ*  
*χρέων*.

830. ἐπεὶ δὲ κτλ. 'But now that he  
has got safely through the labours im-  
posed by Eurystheus, Hera desires to  
attach to him the guilt of kindred blood,  
by his slaying his own children; and I  
have the same desire.' Here *κοινὸν* is  
Wakefield's correction for *καινόν*. There  
can hardly be doubt of its truth, the  
sense being *κοινοῦ αἵματος μίσημα*. Com-  
pare Antig. 201, *ἡβέλησε δ' αἵματος κοι-  
νοῦ πάσασθαι*. Choeph. 1027, *φεύγων*  
*τόδ' αἷμα κοινόν*. The Greeks always  
made the widest possible distinction be-  
tween ordinary homicide and the shed-  
ding of kindred blood. Though *καινὸν*  
*αἷμα* in itself might mean, 'another  
slaughter besides those he has already  
committed,' the sense is much inferior to  
that gained by the slightest possible alte-  
ration.—*συνθέλω*, Troad. 62, *καὶ συνθε-  
λήσεις δι τὸν ἔγω πρᾶξαι θέλω*;

837. On κάλων ἔξιει see Med. 278.  
Troad. 94.

τὸν καλλίπαιδα στέφανον αὐθέντη φόνω  
γνῷ μὲν τὸν Ἡρας οἶός ἐστ' αὐτῷ χόλος, 840  
μάθῃ δὲ τὸν ἐμόν τὴν θεοὶ μὲν οὐδαμοῦ,  
τὰ θυητὰ δ' ἔσται μεγάλα, μὴ δόντος δίκην.

## ΛΥΤΤΑ.

ἔξ εὐγενοῦς μὲν πατρὸς ἔκ τε μητέρος  
πέφυκα Νυκτὸς Οὐρανοῦ τ' ἀφ' αἰματος·  
τιμᾶς δ' ἔχω τάσδ', οὐκ ἀγασθῆναι φίλοις,  
οὐδ' ἡδομαι φοιτῶσ' ἐπ' ἀνθρώπων \*φόνους· 845  
παραινέσαι δὲ, πρὶν σφαλεῖσαν εἰσιδεῖν,  
Ἡρα θέλω σοί τ', ἦν πίθησθ' ἐμοῖς λόγοις.  
ἀνὴρ ὅδ' οὐκ ἀσημος οὗτ' ἐπὶ χθονὶ  
οὗτ' ἐν θεοῖσι, τοῦ γέ μ' εἰσπέμπεις δόμους· 850  
ἀβατον δὲ χώραν καὶ θάλασσαν ἀγρίαν  
ἔξημερώσας θεῶν ἀνέστησεν μόνος

839. τὸν κ. στέφανον, a singular periphrasis for τοὺς ἑαυτοῦ παιδας.—αὐθέντη, αὐτόχειρι.—χόλος, by attraction to οἶός ἐστι, whereas τὸν Ἡρας — χόλον was the intended construction. The idiom is common enough; see examples in Porson's note on Hec. 1038. Translate: 'In order that having conveyed over the Acheron the company of his lovely boys by a death inflicted with his own hand, he may learn by experience what Hera's anger against him is, and may also be taught mine; otherwise the gods are in no account, but human affairs (alone) will be great, if he shall not have been punished.' Iris speaks of her own anger, not because she had been specially offended by Hercules, but because, as above remarked, she has made common cause with Hera, and because κοινὰ τὰ τῶν φίλων.

844. It is better not to place a comma at πέφυκα. The sense is, ξε εὐγενοῦς πατρὸς, τοντέστιν Οὐρανοῦ, πέφυκα, ἔτε μητέρος Νυκτός. Otherwise εὐγενοῦς must be repeated with μητέρος. The μὲν is answered in τιμᾶς δ' ἔχω τάσδ', for which the editions before Hervag. 2 (1544,) gave τιμᾶς τ' &c. 'But the office which I hold is this, not to be resentful against friends (viz. such as have given me no offence), nor am I pleased at making my visits for the murders of the human race.' There is hardly a doubt

that ἀγασθῆναι is used for ὀργισθῆναι, in the Homeric sense, as II. xvii. 70, ἔνθα κε βέα φέροι κλυτὰ τεύχεα Πανθοίδαο Ατρεΐδης, εἴ μη οἱ ἀγάστατο Φοῖβος Ἀπόλλων. Hermann, whom Pflugk follows, explains it thus: "hoc munus, de quo Iris dixit, habeo, non invidendum amicis." Bothe, "ita ut amicis non invideam, ut honore meo contenta esse possim." Elsewhere Euripides uses ἄγασθα, sometimes with a genitive, for θαυμάζειν, e. g. Iph. A. 28. Phoen. 1054. Rhes. 244.

846. φόνους W. Dindorf, after Dobree, (so also Bothe,) for φίλους, which seems to have caught the transcriber's eye in the preceding verse. Kirchhoff suggests πόλεις. The reluctance of Lyssa is remarkable; she would not only gladly spare men, but she wishes both Hera and Iris to reconsider their views regarding Hercules, before irremediable mischief is done.

850. οὐ γέ is clearly wrong. It would mean quippe cuius. Perhaps, οὐ μ' ἐπεισπέμπεις.

852. ἔξημερώσας. See v. 20. Reasons are given why Hercules is as great a benefactor to gods as to men. Having cleared both land and sea of pirates, he removed a cause of injustice alike injurious to mankind and derogatory to the majesty of heaven. And hence he is said 'alone to have restored the falling prerogatives of the gods.'

τιμὰς πιτνούσας ἀνοσίων ἀνδρῶν ὅποι·  
σοὶ δὲ οὐ παραινῶ μεγάλα βούλεσθαι κακά.

ΙΡ. μὴ σὺ νουθέτει τά θ' Ἡρας κάμα μηχανήματα. 855

ΑΤΤ. ἐσ τὸ λῶστον ἐμβιβάζω σ' ἵχνος ἀντὶ τοῦ κακοῦ.

ΙΡ. οὐχὶ σωφρονεῖν γ' ἔπειμψε δεῦρο σ' ή Διὸς δάμαρ.

ΑΤΤ. Ἡλιον μαρτυρόμεσθα δρῶσ' ἢ δρᾶν οὐ βούλομαι.

εἰ δὲ δή μ' Ἡρα θ' ὑπουργεῖν σοί τ' ἀναγκαίως ἔχει  
τάχος ἐπιρροιβδεῖν θ' ὁμαρτεῖν ὡς κυνηγέτη κύ-  
νας, 860

εἶμι γ'. οὔτε πόντος οὕτω κύμασι στένων λάβρος,  
οὔτε γῆς σεισμὸς κεραυνοῦ τ' οἰστρος ὠδῆνας πνέων,  
οἵ ἐγὼ στάδια δραμοῦμαι στέρνον εἰς Ἡρακλέους,  
καὶ καταρρήξω μέλαθρα καὶ δόμους ἐπεμβαλῶ,

854. *σοὶ δὲ οὐ κτλ.* ‘So, as I said (v. 847–8), I do not advise you (i. e. I advise you not) to desire any great mischief.’ The old reading *σοὶ τ' οὐ* certainly will not stand, (Bothe’s idea, that *οὗτοι παραινῶ* is meant, being obviously untenable,) and the change of *τε* into *δὲ* is slight, not to say that the confusion is common. (So also Nauck.) Musgrave’s reading, though adopted by Matth. Herm. Dind. and Pfugk., *ώστ' οὐ παραινῶ*, does not seem in the least probable.

855. *κάμα* Reiske for *κακά*. The sense is, ‘not for you to give advice about (*παραινεῖν*) plans conceived in common by Hera and myself.’ Cf. v. 832. In the next verse Musgrave, who arranged the persons of the following lines more correctly than the order in the old copies, gave *ἐμβιβάζω σ'* for *ἐμβιβάζουσ'*, this verse having been wrongly continued to Iris.

857. *σωφρονεῖν*. There is a sort of play between ‘to be wise’ and ‘to be in your senses,—οὔτ' ἀντὴν σωφρονεῖν οὔτ'  
ἄλλονσι σωφρονίζειν.

858. *δρῶσ'*. For the singular participle construed with plural verb, (used of one person,) see *inf.* v. 1206, *ἴκετέομεν—προσπίτνων*. Ion 1250, *δωκούμεσθα θανατίμους ἐπὶ σφαγάς*, Πιθίᾳ ψήφῳ κρατηθεῖσ'. Iph. T. 578, *ἐσ γάρ δὴ τινὶ ἥκομεν λόγον, ὃμην τὸ ὄνησιν, ὃ ξένοι, σπεύδουσ'* ἄμα κάμοι.—*εἰ δὲ δὴ κτλ.*, ‘But if, as it seems (δὴ), for me to obey the behests of Hera and yourself is necessary, and to urge him on to follow at full speed,

as hounds follow the hunter, why then (γε) I will go,’ &c. Here the copies give *ἐπιρροιβδην*, corrected by Kirchhoff, who would omit the *τε* here and place it after *ὁμαρτεῖν*. The former verb, meaning properly to make a hissing or rustling noise at some object, is here a synonym of *ἐπιθετόσειν*. She appears to represent herself as the huntress, Hercules as the pursuer to be bounded on in quest of his prey, by her terrific and rousing noises. Cf. Aesch. Eum. 402, *ἡ καὶ τοιάτας τῷδε ἐπιρροιζεῖς φυγάς*; So Lyssa is described below as *πολύστονος* (v. 880), and retiring *ὅφεντον* *ιαχήμασι*, v. 883.—For *εἴμι γ'*, *οὔτε* we should perhaps read *εἴμι κούτε κτλ.*

861. *λάβρος* for *λάβρως* is found in the edition of Brubach. Hermann rejects this reading; but it seems necessary to the sense, *οὕτω λάβρος ἐστὶν, οἷα ἐγὼ κτλ.*

862. *οἰστρος*. If this reading be right, and not *οἰστὸς* as Wakefield proposed, the *whizzing* sound of the thunderbolt (poetically regarded) rather than its *sting* or *fury*, seems to be meant. For the *δρομεῖς* of the Athenian stadium see Electr. 824.

863. *στάδια δραμοῦμαι* Hermann and Kirchhoff. The MS. reading is said to be *σταδιαδραμοῦμαι* with *o* superscribed, whence the common reading *σταδιοδραμοῦμαι*, a verb formed contrary to analogy. The *οἶα* agrees with *στάδια*. Otherwise, *σταδιοδρομήσω* would be an easy correction.

τέκν' ἀποκτείνασα πρῶτον ὁ δὲ κανὼν οὐκ εἴσεται

865

παῖδας οὓς ἔτικτ' ἐναίρων, πρὶν ἀν ἐμῆς λύσσης ὑφῆ.  
ἢν ἴδον καὶ δὴ τινάσσει κράτα βαλβίδων ἄπο,  
καὶ διαστρόφους ἐλίσσει σῆγα γοργωποὺς κόρας.  
ἀμπυοὰς δ' οὐ σωφρονίζει, ταῦρος ὡς εἰς ἐμβολὴν,  
δεινὰ μυκάται δὲ Κῆρας ἀνακαλῶν τὰς Ταρτάρου. 870  
τάχα σ' ἔγώ μᾶλλον χορεύσω καὶ καταυλήσω φόβῳ.  
στεῦχ' ἐσ Οὐλυμπον πεδαίρουσ', Ἰρι, γενναῖον πόδα.  
ἐσ δόμους δ' ἡμεῖς ἄφαντοι δυσόμεσθ' Ἡρακλέους.

XO. ὀτοτοῦ, στέναξον ἀποκείρεται

866. ἐμῆς λύσσης, madness sent by me. That the person *Λύσσα* should speak of *λύσσα* as the effect caused by her, is not more singular than when *Θανάτος* is said *θάνατον ἐμβαλεῖν* in Alcest. 50. See on Iph. A. 775. The old reading, *ἐμὰς λύσσας ἄφη*, was corrected by Hermann, who compares Herod. i. 156, *ὑπεὶς τῆς ὥργῆς*. Kirchhoff retains the vulgate.

867. ἢν ἴδον. ‘Lo! already he tosses his head at the outset of his madness, and speechless rolls his distorted glaring eyes, and his breathings he does not keep sober (soberly breathe), as a bull (pants) for the attack.’ The same formula is quoted by Pflugk from Ar. Pac. 327, *ἢν ἴδον, καὶ δὴ πέπαιμα*. There is no doubt that *ἢν*, whatever be its etymology, is identical with the Latin *en*. It occurs also in *ἢνιδε* or *ἢν ιδε*, Theocr. ii. 38.—*βαλβίδων ἄπο*, for *ἄπ* ἀρχῆς. Med. 1245, *ἔρπε πρὸς βαλβίδα λυπτήραν βίου*. The metaphor in *στάδια δραμοῦμαι* is maintained. On *σωφρονέν* in the sense of *ἔσθρων εἶναι*, see Ion 521. Tro. 350. Hel. 97. Orest. 254. It is hard to say whether *σωφρονίζειν* here has an active or an intransitive sense.—*Κῆρας*, *Ἐρινύας*. Cf. v. 481.

871. *χορεύειν τινὰ*, generally to celebrate a person in the dance, here means *δινεῖν*, to agitate and whirl him as if drawn along in a ring of rapid dancers. Cf. v. 879.—*καταυλήσω, κηλήσω*, a term said to be derived from the effects of Corybantic music. Musgrave cites Athen. p. 527 F., *κατανομένους πρὸς Χελωνίδος*, and Pflugk adds several examples from late writers, Plutarch, Lucian, and Alciphron.—Kirchhoff would read *τάχα δ' ἔγώ κτλ.*

872. *Οὐλυμπον*. It is a question if this word was not written *Ολυμπον*, and the *λ* considered as doubled in the pronunciation, as Ajac. 210, *παῖ τοῦ Φρυγίου Τελεύτατος*, and also in Ar. Equit. 9, where we read *ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον*. In Troad. 215, *κρηπῆς Οὐλύμπου καλλισταν* is a spondeo-anapaestic verse.—Iris at these words is seen to ascend from the stage; and Lyssa, habited perhaps like a fury, and wearing a mask *τῶν φρικωδῶν*, of the terrible sort, retires within the palace. Neither person appears again in the play. In this respect, as well as generally in the unusually elevated and epic diction of the play, Euripides seems to have aimed at the great effects of the Aeschylean drama. There is no reason why the spectacle may not have been made as terrible as the *Eumenides*, about which certain well-known but apocryphal anecdotes are told. As a Chthonian or Titanian power (compare v. 844 with Aesch. Prom. 213, Hes. Theog. 211 seqq.) it is probable that Lyssa was clad in black garments, contrasting with the bright-coloured dress of the messenger Iris. It would seem, from v. 882, that her head was entwined with snakes after the semblance of an Eriny; and she is described as riding in a car, which does not appear to be a merely metaphorical expression, in v. 880.

874. During the absence of the actors, the chorus, speaking as before (735 seqq.) in succession, the Hegemon commencing with the first distich, express in dochmiae and other measures their fear that Thebes is about to lose Hercules, who has just been seized with a sudden phrenzy. Hermann regards v. 874—88 as the προ-

- 875
- σὸν ἄνθος, πόλις, ὁ Διὸς ἔκγονος.
- α'. μέλεος Ἑλλὰς, ἢ τὸν εὐεργέταν  
ἀποβαλεῖς, ὀλεῖς μανίαισιν Λύσσας  
χορευθέντ' ἀναύλοις.
- β'. βέβακεν ἐν δίφροισιν ἡ πολύστονος,  
ἄρμασι δ' ἐνδιδώσι κέντρον  
ὡς ἐπὶ λάβᾳ Νυκτὸς Γοργὼν  
ἔκατογκεφάλοις  
ὅφεων ἰαχήμασι, Λύσσα μαρμαρωπός.
- γ'. ταχὺ τὸν εύτυχῆ μετέβαλεν δαίμων,  
ταχὺ δὲ πρὸς πατρὸς τέκν' ἐκπνεύσεται. 885
- δ'. ἵώ μοι μελεος, ἵώ Ζεῦ, τὸ σὸν  
γένος ἄγονον αὐτίκα λυσσάδες ὡμοβρῶτες

ωδὸς, and divides the rest, as far as v. 921, into a very complex scheme of strophes and antistrophes, including μεσωδὸς and ἐπωδὸς. Pflugk, chiefly following Seidler, endeavours to improve on his arrangement; but the present editor has preferred to follow W. Dindorf in omitting the marks of antithetical correspondence as altogether uncertain.

874. ἀποκείρεται for —τε Canter. Pflugk compares Pers. 905, κόδουν τὸν ἀνδρῶν, οὐδὲ νῦν δαίμων ἀποκείρεν. The iuctus of the dochmius in the next verse falling on a short syllable is to be remarked as of rare occurrence. The MS. Flor. 2 has πόλεος, which W. Dindorf says “defendi potest,” and Kirchhoff adopts, but the reading is perhaps due to a metrical suggestion, the common reading being superscribed. The poet would rather have written πόλεως.

877. μανίαισιν—ἀναύλοις. ‘With madness not like that inspired by the flute.’ The old reading ἀναύλοις (especially as combined with χορευθέντα) is in some degree defended by v. 871, χορεύσω καὶ καταλήγω φόβῳ. But on the other hand, ἐν and ἀν in composition are as often interchanged as ἐπ— and ἀπ—, and it is a familiar idiom to call any thing doleful ἄμοντος, ἄλυρος, ἄχορος, ἄναυλος &c., as κῶμον ὀναυλόταον προχορεύειν in Phoen. 791. Hence ἀναύλοις, the conjecture of Tyrwhitt, adopted by Matthiae, Pflugk, and W. Dindorf, seems better than Hermann’s μανίαισιν—ἐν αἰλοῖς, or Dobree’s μανίάνιν λύσσασις—ἐναύλοις. The scansion of μανίαισιν is trisyllabic, like ἀβίω-

τος βίος in Hippol. 821. See on Electr. 314. Kirchhoff gives μανίαισιν Λύσσας χορευθέντ’ αὐλοῖς.

879. πολύστονος. Either ‘noisy’ (cf. v. 860) or ‘causing much woe.’ That Lyssa was borne in a real car is probable, though the phrase used might imply mere haste.—ὡς ἐπὶ λάβᾳ, as if for mischief, as if resolved on doing injury to some one. These words, which W. Dindorf suspects, and for which Hartung (ap. Kirch.) proposes κέντρον ἐπὶ λάβᾳ, seem best to combine with the following in an anapaestic verse. The metre of 883 is very anomalous. Perhaps, σὺν ὅφέων ἰαχήμασιν, dochmius + cretic + iambic + iambic.—μαρμαρωπὸς from μαρμαρίειν, with glowing or shining face. If this be the sense, the epithet was descriptive of her actual appearance, though we cannot tell how this feature was represented. Barnes’ note however is deserving of consideration. He thinks the reference is to the Gorgon’s head which turned the beholders into stone; and he would correct Hesychius, μαρμαρῷ, λιθωποῖ, into μαρμαρωπῷ, λιθωποῖ, though he approves of Salmasius’ conjecture, λιθῷ ποιᾷ, ‘a kind of stone.’

885. ἐκπνεύσεται Elmsley for ἐκπνεύσατε or ἐπνεύσατε. The error is common, as ἀποκείρετε for —τε in v. 875. Hermann gives the reading of Barnes, ἐκπνεύσετε, but the future of πνέω is πνεύσομαι.

887. The metre of this verse is dochmiae hypercatalectic, the rhythm — — — — for — — — — being somewhat disguised

- ἀποιωδίκοι δίκαι κακοῖς ἐκπετάσουσιν.  
 ε'. ἵω στέγαι,  
 κατάρχεται χόρευμα τυμπάνων ἄτερ,  
 οὐ βρομίῳ κεχαρισμένα θύρσῳ,  
 στ'. ἵω δόμοι,  
 πρὸς αἷματ', οὐχὶ τᾶς Διονυσιάδος  
 βοτρύων ἐπὶ χεύμασι λοιβᾶς.  
 ζ'. φυγῇ, τέκν', ἐξορμάτε· δάϊον τόδε  
 δάϊον μέλος ἐπαυλεῖται.  
 η'. κυναγετεῖ γε τέκνων διωγμόν·  
 οὗποτ' \*οὗποτ' ἄκραντα δόμοισι Λύσσα βακχεύσει.  
 θ'. αἰαῖ κακῶν.  
 ι'. αἰαῖ δῆτα τὸν γεραιὸν ὡς στένω  
 πατέρα τάν τε παιδοτρόφον, \*ἄ μάταν  
 τέκεα γεννᾶται.  
 ια'. ἴδοὺ ἴδοὺ,

by resolved syllables. The next is the same, with the *anacrusis*.—ἐκτετάσουσιν, ἐκτενοῦσι, 'will lay him low.' Cf. Cycl. 497. The common reading, ἐκτασ-σουσιν, in itself very improbable, is attributed by Kirchhoff to a conjecture of H. Stephens.—κακοῖς the present editor for κακόσιν. (So also Nauck ap. Kirch.) The old reading, λύσσα δέ σ' ἀμέβρωτος, was corrected by Hermann. The passage is rather difficult to translate. 'Alas, wretch that I am! thy offspring, O Zeus (i. e. Hercules), bereft of his children, forthwith mad ravening vengeance exacting penalties for wrong (i. e. the fierce resentment of Hera,) will lay prostrate by misfortune.'

890. Hermann, to suit his antistrophic theory, gives χορεύματ' ἄτερ τυπάνων, against the old copies. He is followed by Matthiae, Dindorf, and Pflugk. The mention of the bacchic τύμπανα (cf. Bacch. 59) induces the correction of the sentiment, 'not however in the way that suits the bacchic thyrsus,' where κεχαρισμένα is used adverbially. (Βρομίου Hartung ap. Kirch.) A similar idea is repeated by the next speaker, who continues the construction from κατάρχεται, 'a strain (χόρευμα) for murder, not with the pourings of the bacchic libation of grapes.' Hermann inserts σὺν, Pflugk

τᾶς before βοτρύων, both on the theory of an antistrophe.—λοιβᾶς Barnes for λάβας.

896. ἐπαυλεῖται. It is clear from τόδε that the real tones of a flute are now heard within. Lyssa had said κατανλήσω in v. 871, and the flute was used in the orgiastic music of Bacchus and Cybele (Bacch. 128). Pflugk supposes the sound to have proceeded from the sacrifice in which Hercules was engaged, v. 923.

897. κυναγετεῖ γε. 'Aye, he is tracking his children in the pursuit,' viz. round the pillar, as described in v. 977. The noise of feet is heard within. It seems better to read γε for τε than to omit the word with the editors after Hermann. In the next verse W. Dindorf repeats σύποτε, comparing the metre of v. 903. The meaning is, there is sure to be some dire effect in the house from the revelries of so dread a goddess.

900. γεραιὸν. This is an instance of the αι being made short, this verse and the two next being dochmiac. Kirchhoff however says, "ὡς delendum judico." Cf. Hipp. 171, ἀλλ' οὐδε τροφὸς γεραιὰ τρόδομον. Hermann chooses to make a senarius, αῖ αῖ, σὲ δῆτα τὸν γεραιὸν ὡς στένω, to suit v. 916, which he takes for the antistrophe.—The ἄ, wanting in the copies, was added by Musgrave.

- ιβ'. θύελλα σείει δῶμα, συμπίπτει στέγη· 905  
 ιγ'. ἦ ἦ, τί δρᾶς, ὁ παῖ Διός;  
 ιδ'. μελάθρων τάραγμα ταρτάρειον,  
     ώς ἐπ' Ἐγκελάδῳ ποτὲ Παλλὰς, ἐς δόμους πέμπεις.  
 ΑΓ. ὁ λευκὰ γήρᾳ σώματ'  
 ΧΟ. ἀνακαλεῖς \*τίνα με τίνα βοάν; 910  
 ΑΓ. ἄλαστα τάν δόμοισι.  
 ΧΟ. μάντιν οὐχ ἔτερον ἄξομαι.  
 ΑΓ. τεθνᾶσι παῖδες· ΧΟ. αἰαῖ  
 ΑΓ. στενάζεθ', ώς στενακτά· ΧΟ. δάϊοι φόνοι,  
     δάϊοι δὲ τοκέων χέρες. 915  
 ΑΓ. οὐκ ἄν τις εἴποι μᾶλλον ἢ πεπόνθαμεν.  
 ΧΟ. πῶς παισὶ στενακτὰν ἄταν ἄταν  
     πατέρος ἀμφαίνεις;  
     λέγε \*λέγε τίνα τρόπον ἔσυτο θεόθεν ἐπὶ  
     μέλαθρα κακὰ τάδε 920  
     τλήμονάς τε παῖδων τύχας.  
 ΑΓ. ιερὰ μὲν ἦν πάροιθεν ἐσχάρας Διὸς

906. *τί δρᾶς*; It appears afterwards from the messenger's account, v. 999, that Hercules was trying to pull the house down upon his head.

907. *μελάθρων* W. Dindorf and Pflugk for *μελάθρω*, which makes *ἐς δόμους* a mere tautology. For Enceladus slain by Pallas in the Gigantomachia see Ion 209, *λεύσσεις οὖν ἐπ' Ἐγκελάδῳ γοργωπὸν πάλλουσαν θνν.* The passage however seems to have been interpolated. Perhaps, ἐν ἐη, τί δρᾶς, οὐ παῖ Διός. | τάραγμα ταρτάρειον εἰσπέμπεις δόμους.

910. The first *τίνα* was added by Hermann.

912. *ἄξομαι*. See on v. 775. The meaning merely is, 'I do not want a prophet to tell me that.'

913—14. The persons here are arranged according to Kirchhoff, who observes that the dochmias appear to belong to the chorus, the iambic versicles to the messenger. The latter verse he would read thus:—*ἰὼ δάϊοι φόνοι δάϊοι δὲ τοκέων χέρες.—στενακτά*, sc. *τὰ πράγματα* ἐστι. *So οὖν ἀκοντά*. Andr. 1084.

919. The second *λέγε* was added by W. Dindorf, by which the verse becomes a double dochmiae of resolved syllables,

—*ἔσυτο* Hermann for *ἔσυντο*. In the last line *λέγε* directly governs *τύχας*. Pflugk erroneously makes it depend on *ἐπὶ*. Kirchhoff gives *τλήμονες τε παῖδων τύχαι*.

922. *ιερὰ*, the victims, the blood of which was to be sprinkled on both the person and the house of the murderer. From Aesch. Eum. 273 it is to be inferred that the victim was a pig, *καθαρὸς χοιροκτόνος*, the sacrifice of which had been rendered necessary by Hercules having slain Lycus and cast out the body to the dogs, Androm. 1157, Heracl. 1050. The actual sacrifice was not performed till certain preliminary rites had been duly observed, e. g. the carrying of the basket with the knife around the altar, and the assembling of the people in solemn silence. See on Iph. A. 1473, and compare Ar. Pac. 948, *τὸ καιοῦν πάρεστ' ὀλὰς ἔχον καὶ στέμμα καὶ μάχαιραν, Καὶ πῦρ γε τούτι, κοῦδεν ἵσχει πλὴν τὸ πρόβατον ἡμᾶς.* Iph. Aul. 1568, *δ παῖς δ' δ Ηηλέως ἐν κύκλῳ βωμὸν θεᾶς λαβὼν καιοῖν ἔθρεξε χέρνιβάς θ' διοῦν.—φθέγμα δισιν, i. e. εὐφημον.* Cf. Ion 98—100. Thus Clytemnestra in Agam. 1624 says she must hurry away, *τὰ μὲν γὰρ ἐστίλας*

- καθάρσιον οἴκων, γῆς ἄνακτον ἐπεὶ κτανῶν  
ἔξεβαλε τῶνδε δωμάτων Ἡρακλέης·  
χορὸς δὲ καλλίμορφος εἰστήκει τέκνων,  
πατήρ τε Μεγάρα τόντον κύκλῳ δ' ἥδη κανοῦν  
εἶλικτο βωμοῦ, φθέγμα δ' ὅσιον εἴχομεν.  
μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν,  
ἐσι χέρνιβ' ὡς βάψειν, Ἀλκμήνης τόκος,  
ἔστη σιωπῇ. καὶ χρονίζοντος πατρὸς,  
παῖδες προσέσχον ὅμμον· ὁ δ' οὐκέθ' αὐτὸς ἦν,  
ἀλλ' ἐν στροφαῖσιν δωμάτων ἐφθαρμένος,  
ρίζας τόντον δέσσοις αἵματῶπας ἐκβαλὼν  
ἀφρὸν κατέσταζεν τρίχου γενειάδος.  
ἔλεξε δέ ἄμα γέλωτι παραπεπληγμένῳ,  
πάτερ, τί θύω, πρὶν κτανέντος Εὐρυνσθέα,  
καθάρσιον πῦρ καὶ πόνους διπλοῦς ἔχω,  
ἔξον μιᾶς μοι χειρὸς εὖ θέσθαι τάδε;  
ὅταν δέ ἐνέγκω δεῦρο κράτερον Εὐρυνσθέως,  
ἐπὶ τοῖσι νῦν θανοῦσιν ἀγνιῶ χέρας.

μεσομφάλου ἐστηκεν ἥδη μῆλα πρὸς σφαγὰς πυρός.

925. τέκνων Canter for πέπλων.

928. δαλὸν φέρειν. Ar. Pac. 956, ἄγε δὴ, τὸ κανοῦν λαβὼν σὺν καὶ τὴν χέρνιβα, περίθιτο τὸν βωμὸν ταχέως ἐπιδέξαια.—Φέρε δὴ, τὸ δαλὸν τόδε ἐμβάψω λαβών. A lighted brand from the altar was dipped into the water with which the assembled people were sprinkled. The next verse is quoted by Athen. lib. ix. p. 409, (who gives the accent χερνίβα,) and, together with the preceding, by the Schol. on Ar. Pac. *ut sup.* The next step was to scatter the barley-grains, and finally to slay the victim, as is clear from Pac. 962. 971. 1017.

930. πατρὸς, Hercules. But above, v. 926, πατήρ is Amphitryon.

932. ἐν στροφαῖσιν δωμάτων, in, or with, distortion of eyes. Pflugk well compares Bacch. 1166, ἀλλ' εἰσορῷ γάρ ἐσ δόμους δρμαμένην Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις ὅσσοις, where see the note (on v. 1161).

933. ἐκβαλῶν, protruding the blood-shot roots in his eyes, i. e. protruding his eyes so that the roots seemed visible

within the sockets; an hyperbole, not to be taken too literally.—*αἵματῶπας* Porson for —πούς.

936. τί θύω Barnes for τί θυμῷ. It is perhaps best to regard it as the deliberative conjunctive. He fancies he must slay Eurystheus as well as Lycus, and that he may as well perform the purificatory sacrifice for both at one and the same time.

938. μιᾶς χειρός. The ellipse of ἐκ is sufficiently defended by Cycl. 681, ποτέρας τῆς χερός; Aesch. Prom. 733, λαῖς δὲ χειρός ὁ σιδηροτέκτονες ναίνονται Χάλυμες. The phrase commonly means 'on the right or left hand,' and may be compared with the use of πόθεν for ποῦ, Bacch. 1175. Here it has a slightly different sense, 'when I might set these matters right with one effort.' Pflugk, in a long note, comes to no more satisfactory conclusion than that the poet may have written ἔργον μιᾶς μοι χειρὸς κτλ. An easier alteration would be ἔξεν μιᾶς μ' ἐκ χειρός.

940. ἐπὶ τοῖσι κτλ., ('for that slaughter) beside those just slain,' viz. Lycus.

έκχειτε πηγὰς, ρύπτετ’ ἐκ χειρῶν κανᾶ.  
τίς μοι δίδωσι τόξα; τίς \*δ’ ὅπλον χερός;  
πρὸς τὰς Μυκήνας εἴμι: λάζυσθαι χρεὼν  
μοχλοὺς δικέλλας θ’, ὡς τὰ Κυκλώπων βάθρα  
φοίνικι κανόνι καὶ τύκοις ἡρμοσμένα      945  
στρεπτῷ σιδήρῳ συντριαυνώσω πόλιν.  
ἐκ τοῦδε βαίνων ἄρματ’ οὐκ ἔχων ἔχειν  
ἔφασκε, δίφρου τ’ εἰσέβαινεν ἄντυγα,  
κᾶθεινε, κέντρον δῆθεν ὡς ἔχων χερί.  
διπλοὺς δ’ ὄπαδοὺς ἦν γέλως φόβος θ’ ὁμοῦ.      950  
καὶ τις τόδε εἶπεν, ἄλλος εἰς ἄλλον δρακών·  
παίζει πρὸς ἡμᾶς δεσπότης, ἢ μαίνεται;  
ὁ δὲ εἶρπ’ ἄνω τε καὶ κάτω κατὰ στέγας,  
μέσον δὲ ἐς ἀνδρῶν’ εἰσπεσὼν Νίσου πόλιν  
ἥκειν ᔁφασκε, δωμάτων εἴσω βεβώσ.  
κλιθεὶς δὲ ἐς οὐδας, ὡς ἐκεῖ, σκευαζεται      955

942. The δε was inserted by Barnes.—*ὅπλον χερδός*, his club.—*τὰς Μυκήνας*, as *τὰς Ἀθήνας* is not unfrequently found, the article denoting the celebrity of the place, e. g. Oed. Col. 24, *τὰς γοινὸν Ἀθήνας οἰδα, τὸν δὲ χώρων οὐ*.

94. ὡς τὰ Hermann after Wakefield for ὥστε, a false reading which gave rise to the Aldine συντριψιώσει, which is a solecism. The φοίνιξ κανέν is the red string, such as workmen still use to mark wood or stone in straight lines. The masonry of accurately-fitted polygonal blocks, still to be seen in the ruins of Mycenae, is here described. See Mr. Clark's 'Peloponnesus,' p. 68.—τύκως is the correction of Brodaeus for τύχαις. The word means a kind of hammer with a sharp point like a crane's bill (Ar. Av. 1138), a tool now commonly used in chipping the harder kinds of stone. See on Tro. 812.—στρεπτῷ στῦθρῳ, a lever (or crow-bar) slightly curved at the end to supply a fulcrum.—πάλιν is added by a common idiom; compare Hel. 3. Scaliger's correction πάλιν is wrongly admitted by Botho and Kirchhoff. This would rather mean, 'I will ruin them a second time,' than 'I will reduce them to ruins again,' i. e. to mere stones as before.—τριαντόν, to upheave with a trident or lever (Bach. 348), derives the additional sense of con-

fusion and indiscriminate destruction from the *avv.*

949. κέντρον — ξχων is restored from Dio Chrysostom, Or. xxxii. p. 391 C., for the vulg. κέντρῳ — θένων, which is clearly wrong, even as regards the form of the word, θείνειν being the present, θενεῖν the aorist. The same writer gives ἄκτυνας for ἄκτυνα.

950. διπλῶς γέλως. Pflugk explains this too literally, “*risus ambiguus dubitans*.” The meaning is, διπλῶν σχῆμα, γέλως τε καὶ φόβος. The perception of this doubtless made H. Stephens pretend that he found διπλῶ in MSS.

951. δρακών. A rare aorist, used by Aeschylus, Eum. 34.

954. Νίσου πόλιν. He pretended that in his journey from Thebes to Mycenae, he had already reached Megara, which was called the 'city of Nisus' because it fell to the lot of Nisus, the fourth son of Pandion, in the division of the Attic empire. Hence, as Barnes observes, the people are called Νισαῖοι Μεγαρῆς, Theocr. xii. 27.—δωμάτων κτλ., though in fact he had gone into his own house (*εἰσέτεσε*, v. praeced.).

956. *ws ēkēi*, scil. *ws v.* The conjecture of Dobree, adopted by W. Dindorf, *ws ēkēi*, though ingenious, is not in the slightest degree necessary. In fact, the

θοίνην. διελθὼν δ' ὡς βραχὺν χρόνον μονῆς  
 Ἰσθμοῦ ναπαίας ἔλεγε προσβάνειν πλάκας.  
 κάνταῦθα γυμνὸν σῶμα θεὶς πορπαμάτων  
 πρὸς οὐδέν' ἡμιλλάτο, κάκηρύσσετο 960  
 αὐτὸς πρὸς αὐτὸν καλλίνικος οὐδενὸς  
 ἀκοὴν ὑπειπών. δεινὰ δὲ Εὔρυσθεῖν βρέμων  
 ἦν ἐν Μυκήναις τῷ λόγῳ. πατὴρ δέ νιν  
 θιγῶν κραταιᾶς χειρὸς ἐννέπει τάδε·  
 ὁ παῖ, τί πάσχεις; τίς ὁ τρόπος ἔνωσεως 965  
 τῆσδ'; οὐ τί που φόνος σ' ἐβάκχευσεν νεκρῶν  
 οὓς ἄρτι καίνεις; ὃ δέ νιν Εὔρυσθέως δοκῶν  
 πατέρα προταρβοῦνθ' ἰκέσιον φαύειν χειρὸς,  
 ὡθεῖ, φαρέτραν δὲ εὐτρεπῆ σκευάζεται  
 καὶ τόξ' ἔαντον παισὶ, τοὺς Εὔρυσθέως 970  
 δοκῶν φονεύειν. οἱ δὲ ταρβοῦντες φόβῳ  
 ὥρονον ἄλλος ἄλλοσ', ἐς πέπλους δὲ μὲν  
 μητρὸς ταλαιάνης, δὲ δὲ ὑπὸ κίονος σκιὰν,  
 ἄλλος δὲ βωμὸν ὅρνις ὡς ἐπτηξ' ὑπο.  
 βοᾷ δὲ μῆτηρ, ὁ τεκὼν, τί δρᾶς; τέκνα 975  
 κτείνεις; βοᾷ δὲ πρέσβυς οἰκετῶν τ' ὅχλος.  
 ὁ δὲ ἐξελίσσων παιδὰ κίονος κύκλῳ,  
 τόρνευμα δεινὸν ποδὸς, ἐναντίον σταθεὶς

continuance of the delusion is intended to be expressed, not the mere suddenness of the preparation.—In the next verse ὡς is Kirchhoff's emendation for *εἰς*.

959. πορπαμάτων, his *χλαμύς* or scarf, Rhes. 442. Electr. 820.—πρὸς οὐδένα, with an imaginary adversary; as οὐδενὸς ἀκοὴν means 'the hearing of imaginary spectators.' Before proclaiming a prize, the herald called out ἀκούετε, λεφ., and in commanding this attention after the ordinary formula, Hercules was said ὑπειπεῖν, to tell them to give it. Photius, ὑπειπομει, ἀντὶ τοῦ προείποντεν καὶ ὑπειπεῖν, ὑπαγορεύειν. Eur. Suppl. 1171, παισὶν θ' ὑπεῖπον τοῖσδε τοὺς αὐτοὺς λόγους. Bacch. 1266, ἴδον, τί μοι τὸνδ' ἐξπείπας εἰσορᾶν; Ar. Vesp. 55, ὀλτῷ ἄπτῳ ὑπειπών πρῶτον αὐτοῖσιν ταῦτι. Ajax. 213, ὣστ' οὖν ἄιδρις δὲ ὑπεῖπος. Originally, the ὑπὸ gave the notion of *secret suggestion* in a person's ear; and as such suggestion is antecedent to action, the word

became a synonym of προειπεῖν.—κάκηρύσσετο Reiske for κάκεκηρύσσετο. Elmsley preferred κάκηρυσσετα.

964. θιγέν, like φαύειν in 968, governs νιν, χερὸς being the genitive of the part seized. Cf. Soph. Antig. 857.

965. Oed. Tyr. 99, τίς ὁ τρόπος τῆς ἔνωσφορᾶς; — ἔνωσεως, 'estrangement,' viz. of mind, or rather perhaps, 'strangeness' of conduct. Hermann seems rightly to explain it *rerum novarum effectio*, whereas others understand 'this journey,' ἀποδημία.

977. ἐξελίσσων, literally, 'unwinding him,' (a term used of the mazes of a dance, Tro. 3,) here means chasing him round the pillar, behind which he had sheltered himself from the attack, into the open part, where he was easily caught. On the nature of this pillar see Iph. T. 50.

978. τόρνευμα is Matthiae's ingenious and satisfactory emendation of the Aldine τόρρευμα, for which Pflugk and Hermann

βάλλει πρὸς ἥπαρ· ὑπτιος δὲ λαῖνος  
όρθοστάτας ἔδευσεν ἐκπνέων βίον.

980

ὁ δὲ ἡλάλαξε κάπεκόμπασεν τάδε·

εἰς μὲν νεοστὸς ὅδε θανὼν Εύρυσθέως  
ἔχθραν πατρώαν ἐκτίνων πέπτωκέ μοι.  
ἄλλῳ δὲ ἐπεῖχε τόξον, ὃς ἀμφὶ βωμίαν  
ἐπτήξε κρηπῖδ, ὃς λεληθέναι δοκῶν.

985

φθάνει δὲ ὁ τλήμων γόνασι προσπεσῶν πατρὸς  
καὶ πρὸς γένειον χείρα καὶ δέρην βαλὰν,  
Ὦ φίλτατ', αὐδῷ, μή μ' ἀποκτείνῃς, πάτερ·  
σός εἴμι σὸς παῖς οὐ τὸν Εύρυσθέως ὄλεῖς.

990

ὁ δὲ ἀγριωπὸν ὅμμα Γοργόνος στρέφων,  
ώς ἐντὸς ἔστη παῖς λυγροῦ τοξεύματος,  
μυδροκτύπον μίμημ', ὑπὲρ κάρα βαλὰν  
ξύλον καθῆκε παιδὸς ἐσ ξανθὸν κάρα,  
ἔρρηξε δὲ ὅστα. δεύτερον δὲ παιᾶν ἐλὰν,  
χωρεῖ τρίτον θῦμ' ὡς ἐπισφάξων δυοῖν.  
ἄλλὰ φθάνει νιν ἡ τάλαιν' εἴσω δόμων  
μήτηρ ὑπεκλαβούσα, καὶ κλήγει πύλας.  
οὐδὲ ὡς ἐπ' αὐτοῖς δὴ Κυκλωπίουσιν ἀν

995

adopt the tame reading *πόρευμα*, pretended by H. Stephens to have been found in his MSS. A better guess would be *χόρευμα*. Various efforts have been made in restoring and interpreting this passage; but it is not difficult, if we regard *τόρνευμα* as the accusative in apposition to the sentence (like *μίμημα inf.* 992), and remember the aptness of the comparison between a man chasing a child rapidly round a pillar, and a piece of wood turned on a lathe. Cf. Bacch. 1066, *κυκλοῦτο δέ διτε τόξον ἢ κυρτὸς τροχὸς, τόρνῳ γραφόμενος περιφορὰν, ἔλκει δρόμον*. Translate, 'but he, chasing his son around the pillar, a fearful circuit of his foot, stood facing him (at last) and struck him to the vitals,' i. e. shot him to the heart with an arrow. Bothe follows Reiske, and edits *τόξευμα δεινον, ποδὸς ἐναντίον στοθεῖς, βάλλει πρὸς ἥπαρ*.

980. *όρθοστάτας* (so Barnes for *όρθοστάδας*), 'uprights,' pillars; a synonym here of *kλον*. See Ion 1134, where they mean the poles supporting the tent.

985. *κρηπὶς* bears its usual sense of a square platform or base on which a superstructure is raised; here therefore the steps of the altar. See Ion 38. Hel. 546. *Infra*, v. 1261.

989. *σὸν παῖδ', οὐ τὸν κτλ.* Elmsley.

992. *μίμημα*, the usual accusative (*sup. 978*) of apposition to the sentence, 'striking him over the head as a smith smites the hot iron on his anvil.'

994. *ἐλὰν*, 'having caught.' This third son he wished to slay over the bodies of the other two (cf. Electr. 291), whence he is said *χωρεῖν* &c. Barnes well observes, both from Apollodor. ii. 2, 11, and from v. 474 *supra*, that the sons of Hercules by Megara were three in number.

996. On *φθάνειν* with an aorist participle, which is less usual than a present, see Alcest. 662. *Supra*, v. 986.

998. *Κυκλωπίουσιν*, supply *τελίχεσι*, and compare *Κυκλωπίαν πόλιν* in v. 15. Both here and there W. Dindorf prefers the form in —*ιος* to that in —*ειος*, which Kirchhoff retains.

σκάπτει, μοχλεύει θύρετρα, κάκβαλῶν σταθμὰ  
δάμαρτα καὶ παῖδ' ἐνὶ κατέστρωσεν βέλει. 1000  
κάνθένδε πρὸς γέροντος ἵππεύει φόνον·  
ἀλλ' ἥλθεν εἰκὼν, ὡς ὄραν ἔφαινετο,  
Παλλὰς κραδαίνουσ' ἔγχος ἐπιλόφῳ κάρᾳ,  
κᾶρριψε πέτρον στέρνον εἰς Ἡρακλέους,  
ὅς νιν φόνου μαργῶντος ἔσχε κεὶς ὑπνον 1005  
καθῆκε πίτνει δὲς πέδον πρὸς κίονα  
νῶτον πατάξας, ὃς πεσήμασι στέγης  
διχορραγῆς ἔκειτο κρηπίδων ἐπι.  
ἡμέις δὲ ἐλευθεροῦντες ἐκ δρασμῶν πόδα 1010  
σὺν τῷ γέροντι δεσμὰ σειραίων βρόχων  
ἀνήπτομεν πρὸς κίον', ὡς λήξας ὑπνου  
μηδὲν προσεργάσαιτο τοῖς δεδραμένοις.  
εῦδει δὲς δ τλήμων ὑπνον οὐκ εὐδαιμόνα  
παῖδας φονεύσας καὶ δάμαρτ'. ἐγὼ μὲν οὖν 1015  
οὐκ οἶδα θυητῶν ὅστις ἀθλιώτερος.

1003. *ἐπιλόφῳ κάρᾳ*, with crested or helmeted head. Nothing seems simpler, if, with Dr. Wordsworth, (*Athens and Attica*, p. 124,) we suppose that the great bronze statue of Pallas on the Acropolis is meant. The old reading, corrected by Wakefield, was *ἐπὶ λόφῳ κέαρῳ*, which is retained, though clearly corrupt, by Kirchhoff, W. Dindorf, and Pflegk. The latter proposes, what is at least only remotely probable, *Παλλὰς, κραδαίνουσ' ἔγχος, ἐπὶ δρόφῳ ἄκρων*. Barnes edits *ἔγχος ἐπιλογχον χερι*, after Canter, comparing Hipp. 221, *ἐπιλογχον ἔχον* 'ἐν χειρὶ βέλος'. The sense is, 'ἥλθεν εἰκὼν τις, ἡ τοῖς δρῶσι Παλλὰς εἶναι ἔφαινετο, 'a form suddenly came, Pallas as she appeared to the beholders,' armed with spear and helmet, as she was familiarly seen represented in the statue. Hermann's reading is unsatisfactory, *ἀλλ' ἥλθεν, εἰκὼν ὡς ὄραν*, *ἔφαινέ τε Παλλὰς, κραδαίνουσ' ἔγχος, ὑπὸ λόφῳ κάρᾳ*. This action of Pallas, it must be observed, was a friendly and not a hostile one. She could not suddenly cure the madness sent at the instigation of Hera, (for one divinity never interfered with the counsels of another, Hippol. 1329,) and therefore she cast him into a temporary unconscious-

ness of himself. See Heracl. 920, *καὶ γὰρ πατρὶ τῶνδε Ἀθάναν | λέγυνος' ἐπί-κουρον εἴναι*.

1005. As the person rather than his action is usually called *μαργῶν*, Elmsley proposed *μαργῶντά τ' ἔσχε*, comparing Phoen. 1163, *ἀλλ' ἔσχε μαργῶντ' αὐτὸν κτλ.* We might as easily read *μαργῶντ' ἔπέσχε*. (So also Nauck ap. Kirch.) However, slaughter itself may be poetically said *μαργῶν*, to revel in the destruction of human life.

1008. *πεσήμασι στέγης*, the falling in of the roof; cf. v. 999.—*κρηπίδων*, perhaps the plinth or base of the pillar itself; or it may mean any raised part of the floor. The pillar had fallen with the roof, and had been broken in two by the violence of the blow, and Hercules had fallen on the pillar, and was tied to it, *inf.* v. 1096.

1011. *σειραίων*, made of rope. So Pierson for *σειρέων*. To the same critic is due the transposition of this with the preceding verse. The sense is, 'we, delivered at length from being chased by him, tied him fast to the pillar by the aid of Amphitryon, in order that, when he should have awaked, he might do no additional harm beside what he had already done.'

ΧΟ. ὁ φόνος ἦν ὃν Ἀργολὶς ἔχει πάτρα  
 τότε μὲν περισταμότατος καὶ ἄριστος \*ἐν Ἑλλάδι  
 τῶν Δαναοῦ παιδῶν.  
 τὰ δ' ὑπερέβαλε, παρέδραμε τὰ τότε κακά.      1020  
 τάλανι διογενεῖ [κόρῳ] μονοτέκνου Πρόκυης  
 φόνον ἔχω λέξαι θυόμενον Μούσαις.

1017. The chorus compare with the murder of Hercules' children, those two similar events, renowned in song, of relations slain by kindred hands, the sons of Aegyptus by the Danaids, and Itys by his mother Procne. Both this brief ode and the ensuing dialogue with Amphitryon are for the most part dochmiacs alternating with senarii, a combination very common in Euripides when some great event, recently past, is discussed in animated language by parties nearly concerned in it. "Tragedy" (says O. Müller, Hist. Gr. Lit. p. 315) "has no form more peculiarly her own, nor more characteristic of her entire being and essence," viz. than the dochmiac rhythm. Hermann has laboured to reduce the whole passage (1029—1086), which is very corrupt and difficult, into a complex and unnatural system of strophes and antistrophes, many of them consisting of one and two lines a-piece. His arrangement is justly rejected by the more recent editors.

1018. τότε μὲν, scil. οὔτε ἐγένετο, a common use, virtually equivalent to ποτέ. So Aesch. Cho. 962, σεμνὸν μὲν ἥπαν ἐν θρόνοις τόθ' ἡμενοι. Bothe omits these two words as an interpolation; but τὰ τότε κακὰ below is in favour of retaining them. The metre seems to demand the insertion of ἐν, and thus it may be compared with Iou 1466, Phoen. 109, 146, *inf. v.* 1055; but it is doubtful if it should not be dochmiac as far as v. 1024.—For ἄριστος Hermaun, Pflugk, W. Dindorf, give ἄπιστος, the conjecture of Musgrave and Reiske. Slight as the change of a single letter is, it involves a grave question when it totally alters the sense of the passage. Matthiae retains ἄριστος, but does not well explain it of the *advantage* which the event brought to the Argives, viz. by liberating them from tyrants. If καὶ ἄριστος Ἑλλάδι be not a mere gloss on the preceding word, Klotz (Praef. p. xvii) appears rightly to explain it, "quum clarissimus tum in suo genere maximus ac praestantissimus."

He well compares Aesch. Cho. 620, κακῶν δὲ πρεσβεύεται τὸ Λήμνιον λόγῳ, 'is put first in story,' is considered as before all others.' And the poet here consistently goes on to say τὰ δ' ὑπερέβαλε κτλ., 'yet, very notable and great as that was, the present murder has surpassed it.' It is well known that *κρέστων* means superiority in any thing, not merely in virtue. On the same principle, perhaps, a murder is ἄριστος when it throws all others into comparative insignificance, and stands out pre-eminent. This explanation in fact was long ago given by Barnes, who writes, "ἄριστος dicitur φόνος hic περισημότατος, non quod res ista Poetae probetur, sed ob immanitatem et excellentiam quandam sceleris,—τῶν Δαναοῦ Hermann for τῶν τῶν (or τοῦ) Δαναοῦ.

1020. τὰ δ' for τάδε Hermann. Wunder, quoted by Pflugk, suggests τάδε δ', which gives a complete dochmiac diameter of resolved syllables. However, the antepenult in παρέδραμε may be long before the δρ. Bothe omits ὑπερέβαλε as a gloss on παρέδραμε, and follows the earlier copies in making τὰ δὲ — Μούσαις one sentence, by a very forced syntax.

1022. θυόμενον Μούσαις. This is a strange expression, borrowed from the practice of offering certain victims to certain gods. Both Hermann and Matthiae perceived the sense to be, that Itys was slain by his mother to be a subject of song. The other dative, τάλανι κτλ., seems also to depend, though less directly, on θυόμενον. Taken alone, φόνος θύεται τινὶ would here bear the meaning 'blood is shed to a person,' i. e. his blood is shed for him, but as an offering to another (Μούσαις). We may call it here the *dative of reference* to the person, about whom an act is done. Kirchhoff is probably right in omitting κόρῳ as a gloss. One might suspect the passage should be restored thus: τάλανα διογενῆ μονοτέκνου Πρόκυης κόρον (ορ γύνος) ἔχω λέξαι θυόμενον Μούσαις.

σὺ δὲ τέκνα τρίγονα τεκόμενος, τῶ δαις,  
λυσσάδι συγκατειργάσω μοίρᾳ.

ἐσ τίνα στεναγμὸν

1025

ἢ γόον [ἢ φθιτῶν φόδαν] ἢ τὸν Ἀιδα χορὸν ἀχήσω;  
φεῦ φεῦ.

ἴδεσθε, διάνδιχα κλῆθρα  
κλίνεται ὑψηπύλων δόμων.

1030

ἴώ μοι.

ἴδεσθε τάδε τέκνα πρὸ πατρὸς

ἀθλια κείμενα δυστάνου,

εῦδοντος ὑπνον δεινὸν ἐκ παιδῶν φόνου.

περὶ δὲ δεσμὰ καὶ πολύβροχ' ἀμμάτων

1035

1023. The common reading, ὡ δαις, is of course corrupt. Canter proposed ὡ δάει, which, though adopted by Hermann and Pfugk, is rightly rejected by Elmsley as “contra morem tragicorum dictum.” He himself proposed ὡ τάλας, which W. Dindorf alters to ὡ τάλαν. Barnes edits on his own conjecture ὡ παῖ Διός. Kirchhoff suggests οὐ δαεῖ. But in such alterations what reliance can be placed? The passage is clearly corrupt. Perhaps, σὺ δὲ τέκνα τρίγονα τεκόμενος δάεις, λυσσάδι συγκατειργάσμενος μοίρᾳ, or σὲ δὲ (depending on ἔχω λέξαι) τέκνα τρίγονα τεκόμενος πάλιν λυσσάδι συγκατειργάσθαι μοίρᾳ. The common reading of v. 1024 is clearly unmetrical: Kirchhoff inserts σῷ before μοίρᾳ. The antithesis between μονοτέκνουν and τρίγονα τέκνα is particularly to be observed.

1025—6. These two verses are likewise corrupt. The archetypus MS. was probably difficult to read in this part. For τὸν Ἀιδα χορὸν we should probably read ἢ τίνι “Ἀιδα νόμον,” ‘what death-strain,’ of which the words φθιτῶν φόδαν seem to have been a gloss. It was enough to have said, in a double dochmiae, τίνα γόον ἢ τίνι “Ἀιδα νόμον ἀχήσω; W. Dindorf appears rightly to have corrected the vulg. ιαχήσω, after Elmsley. Hermann has no suspicion respecting the integrity of the text. He merely explains ἐσ τίνα (meaning to show that it does not agree with στεναγμὸν) “in quemnam, in occisosne, an in eum, qui occidit?” One might suggest the following as not improbable:—ἐὴ ἐἢ, τίνα στεναγμὸν τάλας | ἢ γόον ἢ τίνι “Ἀιδα νόμον ἀχήσω;

1030. κλῆθρα κλίνεται. Whatever is the exact sense of this obscure phrase, it occurs also in Oed. R. 1261, ἐκ δὲ πυθμένων ἔκλινε κοῖλα κλῆθρα. The general meaning is, that the double door of the room is being opened (by the *eccyclema*) to display the bodies within. Hence διάνδιχα alludes to the separation of the two hinged doors in the middle. Others refer the words to the violent demolition of the doors by Hercules himself, described above, v. 999; but the present tense κλίνεται is rather against this view. In the passage of Sophocles, the πυθμένες are the sockets in which the doors moved by pivots in place of hinges; while κλῆθρα, which in strict sense answers to our word ‘shutters,’ seem to mean the folding leaves, i.e. the door itself. Perhaps in Sophocles we should read ἐκ δὲ πυθμένων ἔκλινε κοῖλων κλῆθρα. No explanation of κοῖλα κλῆθρα that we have seen is at all satisfactory.

1032. τὰ τέκνα Hermann for τάδε τέκνα, but the article is incorrect. The metre is rather anomalous; it occurs above v. 1029, *inf.* 1038, 1083, Androm. 826, but it is hard to reduce it under any definite system. Here, perhaps, we should read either πρὸ πατρὸς ποδοῖν or πάροιθεν πατρὸς.

1034. ἐκ παιδῶν φόνου, ‘after his children’s slaughter,’ is Dobree’s happy restoration of ἔκποδῶν φόνου.

1035—8. ‘And all round are bonds and the many-looped fastenings of ties about the body of Hercules, attached to the stone pillars of the house.’ See above, v. 1011. The combination of ἄμφι

- έρείσμαθ' Ἡράκλειον  
 ἀμφὶ δέμας τάδε λαΐνοις  
 ἀνημμένα κίοσιν οἴκων.  
 δ δ', ὡς τις ὄρνις ἄπτερον καταστένων  
 ὠδῖνα τέκνων, πρέσβυς ὑστέρῳ ποδὶ<sup>1040</sup>  
 πικρὰν διώκων ἥλυσιν πάρεσθ' ὅδε.
- AM. Καδμεῖοι γέροντες, οὐ σῆγα σῖ-  
 γα τὸν ὑπνῷ παρειμένον ἔάστετ' ἐκ-  
 λαθέσθαι κακῶν ;
- XO. κατά σε δακρύοις στένω, πρέσβυ, καὶ<sup>1045</sup>  
 τέκεα καὶ τὸ καλλίνικον κάρα.
- AM. ἐκαστέρω προβάτε, μὴ κτυπεῖτε, μὴ  
 τβοᾶτε, μὴ τὸν εὖ διαύοντα ὑπνώδεα τ'  
 εὐνᾶς ἐγείρετε.<sup>1050</sup>
- XO. οἵμοι  
 φόνος ὅσος ὅδ' AM. ἀ ἀ,  
 διά μ' ὀλεύτε. XO. κεχυμένος ἐπαντέλλει.
- AM. οὐκ ἀτρεμαῖα θρήνον αἰάξετ', ὁ γέροντες \* \* ;

and περὶ is epic (cf. v. 243); but Elmsley seems to be right in omitting a second ἀμφὶ before κίοσιν. Hermann, who makes 1074—7 antistrophic to the present passage, is forced to assume that something has been lost after Ἡράκλειον.

1039. δ δὲ — πρέσβυς. For this Homeric use of the article see on Hel. 1025, τὴν μέν σ' ἔασαι πατρίδα νοστῆσαι Κύπρου. —ἄπτερον, unfledged; a pretty simile elegantly versified.—διώκων, ‘plying,’ ‘hastening.’ Cf. v. 1082.

1044. ἐκλαθέσθαι Hermann for λαθέσθαι, comparing Orest. 325, τὸν Ἀγαμένονος γόνον ἔάστατ’ ἐκλαθέσθαι λύσσας.—ἔάστε Barnes for ἔάστατ’.

1045. κατά σε Elmsley for καὶ σέ. Hermann gives καὶ σέ γε. Cf. v. 1039, 1115.

1049. Of this passage Hermann truly remarks, “indiget hic locus, si quis alias, codicum auxilio.” That it has been, like v. 1025—6, interpolated with glosses, seems evident. The form διανέν is corrupt, λαένων, not αἴνων, being ‘to sleep,’ as Barnes remarked, editing διανόντα. Bothe gives εὐδίάνοντα, i. e. ἐν εὐδίᾳ ὄντα, comparing ἐν εὐδίᾳ δέ πως ἔστη—δεσπότης, in Andr. 1145. But εὐδίāν, to say

nothing of the uncontracted form of the participle, is an unlikely word, and is unknown to the lexicons, unless indeed in Theocr. xvi. 38, for ἐνδίασκον ποιμένες ἔκκριτα μᾶλα, we should read εὐδίασκον. Fix (ap. Kirch.) more plausibly suggests εἴθε θ' ίανονθ'. Perhaps, μὴ τὸν εἴθε ίανονθ' ὑπνῷ | βοᾶ ἐγείρετε. Compare the hiatus in ναι εὔδει, v. 1061.

1052. φόνος, ‘gore,’ which, being shed on the ground, is said to rise up against the murderer, as in Electr. 41, εῦδοντ' ἀν εἴχηγειρε τὸν Ἀγαμέμνονος φόνον. Hermann restored this passage by adopting διά μ' ὀλεύτε from Wakefield, for διαμολεύτε, and giving the next two words to the chorus instead of Amphitryon.

1054. ἀτρεμαῖα for ἀτρεμέα and αἰάξετ' for αἰάξετ' are Hermann's corrections. The former word occurs, though by conjecture only, in Aesch. Suppl. 678, φυλάσσοι τ' ἀτρεμαῖα τιμᾶς τὸ δῆμον κτλ. The meaning is, ‘If you must give utterance to these expressions of woe, do so in a subdued voice.’ In the next verse Kirchhoff gives η̄ for μῆ. This suits the sense better (‘be quiet, or he will destroy the whole city when he wakes’), and avoids the unusual syntax μὴ ἀπολεῖ, Heath's

μὴ δέσμῳ ἀνεγειρόμενος χαλάσας ἀπολεῖ πόλιν, 1055  
ἀπὸ δὲ πατέρα μέλαθρά τε καταρρήξῃ.

*XO.* ἀδύνατ’ ἀδύνατά μοι.

*AM.* σῆγα, πνοὰς μάθω· φέρε πρὸς οὓς βάλω.

*XO.* εῦδει;

1060

*AM.* ναὶ, εῦδει ὑπνον ὑπνον ὀλόμενον,  
ὅς ἔκαν’ ἄλοχον, ἔκανε [δέ] τέκεα τοξήρει  
ψαλμῷ τοξεύσας.

*XO.* στέναζέ νυν *AM.* στενάζω.

1065

*XO.* τέκνων δλεθρον *AM.* ὥμοι.

*XO.* σέθεν τε παιδός. *AM.* αἰλα.

*XO.* ὁ πρέσβυ

*AM.* σῆγα σῆγα·

παλίντροπος ἐξεγειρόμενος στρέφεται· φέρε  
ἀπόκρυφον δέμας ὑπὸ μέλαθρον κρύψω.

1070

*XO.* θάρσει· νῦν ἔχει βλέφαρα παιδὶ σῶ.

*AM.* ὄραθ’ ὄρατε.

τὸ [μὲν] φάος ἐκλιπεῖν ἐπὶ κακοῖσιν οὐ

ἀπολῆ being of course a solecism.—*καταρρήξῃ* Hermann, *καταρρήξει* Kirchhoff, for *καταράξῃ*.—After γέρουτες a word seems to have been lost. This may have been φόβῳ, and therefore μὴ has been retained. See on Aesch. Pers. 120.

1058. ἀδύνατα, viz. to speak in gentler tones, v. 1054.

1059. σῆγα κτλ. ‘Hush! let me ascertain his breathing; let me apply my ear close,’ προσβάλω. With these words Amphitryon stoops over the sleeping body of his son. This and the next three verses are dochmias. The δὲ in v. 1062 appears to be interpolated.—ψαλμῷ, the *twang* of the bowstring, Ion 173.

1069. παλίντροπος. ‘He is turning on to the other side in waking. Let me away and conceal my body in the house.’ Amphitryon had expressed fear (at v. 1056, and again he does so at v. 1075) that his son will slay him, and hence he proposes to escape by hiding himself. The reply is, ‘Fear not, sound sleep still holds your son’s eyelids.’ The metre is again anomalous. A dochmiac verse with *anacrusis* would be made by reading παλίντροπος ἐξεγέρεται στρεφόμενος. See on v. 1205. Hermann gives ἔξαν-

εγειρόμενος, to suit his antistrophic theory.

1074—7. These verses do not seem free from corruption. No reliance can be placed on Hermann’s opinion that they are antistrophic to 1035—8. The following may be suggested, omitting the μὲν with Hermann:

τὸ φάος ἐκλιπεῖν ἐπὶ κακοῖσιν οὔτι φεύγω  
τάλας·  
ἀλλ’ εἴ με κτενεῖ πατέρα, πρὸς κακοῖς  
δὲ κακὰ μῆσται,  
πρὸς Ἐρινύσι τίγγονον ἀμά θ’ ἔξει.

Where the first three are dochmias, the fourth the same as v. 1029 and 1038. Amphitryon, still alarmed for his own safety, and distrustful of his son’s slumbers, exclaims, ‘beware! To die (indeed) after these miseries I shun not; but (the fear) that he may slay me his father, and devise evil upon evil, and so, beside his (present) curse, should incur the guilt of kindred blood.’ The sense of the last verse, as Klotz observes, is πρὸς Ἐρινύσι ‘Ἐρινύας ἔξει.—ἀλλ’ εἴ, for ἀλλὰ τοῦτο μᾶλλον φεύγω or δέδοικα, εἴ κτλ. Here Klotz is less happy in taking the δὲ in v. 1076 for the apodosis, ‘if he slays me,

- φεύγω τάλας· ἀλλ' εἴ με κανεῖ πατέρ' ὄντα, 1075  
 πρὸς δὲ κακοῖς κακὰ μῆσται,  
 πρὸς Ἐριύσι θ' αἷμα σύγγονον ἔξει.  
**XO.** τότε θανεῖν σ' ἔχρην, ὅτε δάμαρτι σᾶ  
 φόνον ὄμοσπόρων ἐμολες ἐκπράξειν  
 Ταφίων περίκλυνστον ἀστυ πέρσας. 1080  
**AM.** φυγὴ φυγῇ, γέροντες, ἀποπρὸ δωμάτων  
 διώκετε, φεύγετε μάργον  
 ἄνδρ' ἐπεγειρόμενον.  
 τάχα \*δὲ φόνον ἔτερον ἐπὶ φόνῳ βαλὼν 1085  
 \*ὅδ' ἀναβακχεύστει Καδμείων πόλιν.  
**XO.** ὁ Ζεῦ, τί παῖδ' ἥχθηρας ὁδ' ὑπερκότως  
 τὸν σὸν, κακῶν δὲ πέλαγος ἐς τόδ' ἥγαγες;  
**HP.** ἔα.  
 ἔμπνους μέν εἴμι καὶ δέδορχ' ἀπερ με δεῖ,  
 αἰθέρα τε καὶ γῆν τόξα θ' ἡλίου τάδε· 1090  
 ὡς \*δ' ἐν κλύδωνι καὶ φρενῶν ταράγματι

then he will devise a new crime' &c. The same idea occurred to Bothe.

1079. φόνον ὄμοσπόρων. The brothers of Alcmena had been slain in a war with the Taphii or Teleboae. Apollodor. ii. 4, 6, λεγούσθης δὲ Ἀλκμήνης, γαμηθήσεσθαι τῷ τῶν ἀδελφῶν αὐτῆς ἐδικήσατι τὸν θάνατον, ὄποσχόμενος ἐπὶ Τηλεβόας στρατεύειν Ἀλφιτρώας καὶ παρεκάλει συλλαβέσθαι Κρέοντα.—ἔμολες is Matthiae's reading for ἔμελλες, and it is greatly recommended by both sense and metre. 'You ought to have died when you went to avenge for your wife the slaughter of her brothers, by destroying the island-city of the Taphii.' Hartung (ap. Kirch.) proposed ἐκπράξας, i. e. 'when you returned home all glorious after the successful expedition.'—περίκλυνστον, see on v. 60.

1082. The metre of this verse is the same as v. 1029.

1085. The words δὲ and ὅδ' were supplied by Hermann to complete the dochmiae verses. W. Dindorf proposes ἔτ', Pflegk τάχ' ἀναβακχεύστει, Kirchhoff φόνον ἔθ' ἔτερον, and Nauck ἀν' αὖτας βακχεύστει. Cf. El. 1121, ἀν' αὖ σὺ ζωπρεῖς νείκη νέα.

1087. ὑπερκότως, with excessive wrath. It was an opinion of Blomfield's that

ὑπερκότως should in all places be substituted for this compound of κότος. But see the note on Aesch. Theb. 386. For κακῶν πέλαγος see on Eur. Suppl. 824.—These two lines, which used to commence the speech of Hercules, were assigned to the chorus by Heath.

1089. Hercules awakes from his deep and dreamy sleep, restored indeed to his senses, yet wildly looking round and asking where he is, and why his arrows lie scattered on the ground among bodies of the slain. In a splendid speech, which the poet has contrived to make at once natural, dignified, and full of pathos, he explains his perplexity, and calls for some of his friends to remove it. There is a very similar scene in the *Bacchae*, v. 1264 seqq., where Agave first returns to consciousness after killing her son Pentheus, and, like Hercules here, gazes at the bright sky as if to be assured of her own identity, and her connexion with the beings of earth.

*Ibid.* ἔμπνους, literally 'in breath,' (as we say conversely that a person is 'out of breath,') here for 'living.' So in Hel. 34, εἰδῶλον ἔμπνουν.—τόξα, 'the rays,' for τόξευμα. Hence Apollo the Sun-god was ἐκηβόλος &c.

1091. The δὲ, which seems necessary

πέπτωκα δεινῷ, καὶ πνοὰς θερμὰς πνέω,  
μετάρσι', οὐ βέβαια, πνευμόνων ἄπο.  
ἴδού, τί δεσμοῖς ναῦς ὅπως ὥρμισμένος  
νεανίαν θώρακα καὶ βραχίονα 1095  
πρὸς ἡμιθραύστῳ λαῖνῳ τυκίσματι  
ἡμαι νεκροῖσι γέίτονας θάκους ἔχων,  
πτερωτά τ' ἔγχη τόξα τ' ἐσπαρται πέδῳ,  
ἄ πρὸν παρασπίζοντ' ἐμοῖς βραχίοσιν  
ἔσωζε πλευρὰς, ἐξ ἐμοῦ τ' ἐσώζετο;  
οὐ πον κατῆλθον αὐθίς εἰς Ἀιδον πάλιν  
Εύρυσθέως δίαυλον ἐξ Ἀιδον μολάν;  
ἀλλ' οὔτε Σισύφειον εἰσορῶ πέτρον

to answer the preceding μὲν, was added by Reiske. The πνοαὶ θερμαὶ are feverish and excited breathings, not staid and regular, βέβαιαι, but projected towards the upper air, μετάρσιαι, by the head being erected. Pflugk well illustrates the latter phrase by a verse of Menander, ὑπτιον, μόλις λαλοῦντα, καὶ τὸ πνεῦμ' ἔχοντ' θνω, and Dionys. Halicarn. xi. 28 fin., ἀσθμαίνων ἔτι καὶ μετέπορος τὸ πνεῦμα. The neuter adjectives, it is hardly necessary to observe, are used for adverbs. See v. 61.

1095. θώρακα, for στέρνον. See v. 1011.

1096. ἡμιθραύστῳ. The clever emendation of Elmsley for the vulg. πρόθεμι θραύστῳ. ‘How is it that, with cords, like a ship, having my breast and arms moored to a broken stone-carved pillar, I am sitting here?’ &c. It was on a *broken* pillar (*διχορραγής*, v. 1009) that Hercules had sunk down to rest; it was to the fragment which supported his head and back that he was tied. When he arose from sleep, he could not, being tied, do more than sit upon the broken column. Hence ἡμαι, Musgrave’s correction for ἦ μὲν, seems clearly right, and consequently ἔχων for ἔχω. Hermann, retaining ἔχω, gives ἦ μὴν with Wakefield, ‘Surely I have a seat close to the dead.’ But this is not the idiomatic use of ἦ μὴν, and were it so, the expression is much too strong for describing an obvious fact. For τείχισμα W. Dindorf rightly gives τυκίσματι in his text. A column could not be called τείχισμα, ‘a piece of walling,’ but very appropriately it is said to be the work of the τύκος (v. 945). The same correction should be made in frag. Andromed. 127,

παρθένου τ' εἰκώ τινα ἐξ αὐτομόρφων λαῖνων τείχισμάτων, σοφῆς ἕγαλμα χειρός. Where αὐτόμορφον τύκισμα is a statue chiselled out of the natural rock.

1100. ἐξ ἐμοῦ ἐσώζετο. To cast away arms in battle was a disgrace, and therefore he says that he repaid their protection of him by himself in turn protecting them.

1101. οὐ πον W. Dindorf for the Al-dine οὐπω. Others give ἦπον after H. Stephens. See Hel. 135. El. 235. The meaning is obvious enough, ‘Surely I have not descended to Hades again, after having run the course of Eurystheus (i. e. performed the labour imposed by him) out of Hades?’ Obvious however as it is, the editors have not perceived, with the exception of Bothe, that ἐξ ‘Αιδον must be restored, for the vulg. εἰς ‘Αιδον repeated in v. 1102. W. Dindorf thinks εἰς ‘Αιδον μολῶ ‘ lacunae explenda causa ab librario adjecta,’ a theory to which he often has recourse. Pierson proposed, and Hermann and Kirchhoff approve the suggestion, to read ἐντολαῖς for εἰς ‘Αιδον in one or the other verse. But ἐξ ‘Αιδον, (which had occurred independently to the present editor also,) removes every difficulty. See above, v. 619.

1103. ἀλλ' οὔτε κτλ. ‘And yet,’ he adds, looking wildly round him, ‘I see not here those terrible forms, so familiar to me in Hades, the stone of Sisyphus, nor the sceptre of Demeter’s daughter,’ i. e. Cora herself.—For οὔτε — τε — οὐδὲ, ‘neither — nor yet,’ see Androm. 568. Elmsley needlessly reads οὔτι, followed by W. Dindorf.

*Πλούτωνά τ', οὐδὲ σκῆπτρα Δήμητρος κόρης.*

*ἔκ τοι πέπληγμαν ποῦ ποτ' ἀν ἀμηχανῶ;* 1105  
*ἀὴ, τίς ἐγγὺς ἡ πρόσω φίλων ἐμῶν,  
 δύσγνοιαν ὅστις τὴν ἐμὴν ίασεται;  
 σαφῶς γὰρ οὐδὲν οἴδα τῶν εἰωθότων.*

AM. γέροντες, ἔλθω τῶν ἐμῶν κακῶν πέλας;

XO. κἄγωγε σὺν σοὶ, μὴ προδοὺς τὰς συμφοράς. 1110

HP. πάτερ, τί κλαίεις καὶ συναμπίσχει κόρας,  
 τοῦ φιλτάτου σοι τηλόθεν παιδὸς βεβώς;

AM. ὁ τέκνον εἴ γὰρ καὶ κακῶς πράσσων ἐμός.

HP. πράσσω δ' ἐγὼ τί λυπρὸν, οὖ δακρυρροεῖς;

AM. ἀ κἀν θεῶν τις, εἰ πάθοι, καταστένοι. 1115

HP. μέγας γ' ὁ κόμπος, τὴν τύχην δ' οὕπω λέγεις.

AM. ὄρας γὰρ αὐτὸς, εἰ φρονῶν ἥδη κυρεῖς.

HP. εἴπ' εἰ τι καινὸν ὑπογράφει τῷμῷ βίῳ.

AM. εἰ μηκέθ' Αἰδον βάκχος εἴ, φράσαιμεν ἄν.

HP. παπᾶι, τόδ' ὡς ὑποπτον ἡνίξω πάλιν. 1120

AM. καὶ σ', εἰ βεβαίως εὑ φρονεῖς, ἥδη σκοπῶ.

1105. Perhaps, *ποῦ ποτ' εἴμ' ἀμηχανῶ.*

1108. For *οὐδὲν* we should perhaps restore *οὐδέν*, so that *τῶν εἰθισμένων* would mean *τῶν ἥδανων*, scil. *φίλων*. The common reading means, that his *δύσγνοια*, or difficulty of recognition, extends to objects hitherto the most familiar.

1109. *τῶν ἐμῶν κακῶν*, not 'my own harm,' i. e. chance of death (Bothe), but my afflicted son and the corpses of his children. This *ἔλθω* is deliberative, 'should I go?' Cf. v. 1123. In the next verse it is hortative, 'Let me too go with you,' and hence *μὴ* is used with *προδούς*, whereas *οὐ* would have been required if he had meant *ἄγωγε εἴμι*. The old reading *προδῷς* was corrected by H. Stephens. The meaning is, 'not deserting you in the present misfortunes.' So *προδούναι φόνοι*, to be faithless to the cause of avenging a murder, Iph. T. 1419.

1112. *τηλόθεν βεβώς*, keeping aloof from. At the next verse, Amphitryon rushes into the arms of his son.

1116. *ὁ κύπτος κτλ.* 'The assertion is a bold one; but you do not yet tell me the event that has happened.' Perhaps, *ἢν τύχην*, scil. *ἐπαθον*.

1118. *ὑπογράφει*. Perhaps, *ὑπογράφεις*, although so little is known of the

true meaning of this rare verb that conjecture may be deemed superfluous. The middle occurs in Plato, Rep. 501 A, Legg. 803 A, the active in Rep. 500 E. (Liddell and Scott's Lexicon.) It is perhaps a metaphor from painting, meaning 'to give an outline sketch.' Thus *τενύτων ὑπογραφαῖ* is 'the outline of the sole of the foot' in Aesch. Cho. 201. Photius, *ὑπογράφεται, δείκνυται*. In this passage the meaning is *δείκνυεις*, "significas," as Pflugk rightly renders it. 'Tell me,' says Hercules, 'if there is any evil which you are obscurely indicating for my life.'

1119. The old reading *εἰ μὴ καθ' Αἰδον βάκχος, ἐκφράσαιμεν ἄν*, was emended by Canter and Musgrave.

1120. *ὡς ὑποπτον*. 'How suspicious is this (viz. this allusion to my being mad) which you have again hinted at' (the former hint being at v. 1117). Dobree suggests *εἰς ὑποπτον*, as in Phoen. 1210, *τοῦτ' εἰς ὑποπτον εἴπας*, and he might have added Electr. 345, *εἰς ὑποπτα μὴ μάλης ἐμοι*. But this seems to be no improvement.

1121. *καὶ σ' κτλ.* 'And accordingly I am still considering if you are in your sound senses.' Here *καὶ* *ἥδη* may be

- HP.* οὐ γάρ τι βακχεύσας γε μέμνημαι φρένας.  
*AM.* λύσω, γέροντες, δεσμὰ παιδὸς, ἢ τί δρῶ;  
*HP.* καὶ τόν γε δῆσαντ' εἰπ'. ἀναινόμεσθα γάρ.  
*AM.* τοσοῦτον ἴσθι τῶν κακῶν τὰ δ' ἄλλ' ἔα. 1125  
*HP.* ἀρκεῦ σιωπὴ γάρ μαθεῖν οὐ βούλομαι.  
*AM.* ὁ Ζεῦ, παρ' Ἡρας ἅρ' ὄρφις θρόνων τάδε;  
*HP.* ἄλλ' ἢ τι κεῖθεν πολέμιον πεπόνθαμεν;  
*AM.* τὴν θέον ἔάσας τὰ σὰ περιστέλλου κακά.  
*HP.* ἀπωλόμεσθα· συμφορὰν λέξεις τίνα; 1130  
*AM.* ίδοὺ θέασαι τάδε τέκνων πεσήματα.  
*HP.* οἵμοι τίν' ὄψιν τήνδε δέρκομαι τάλας;  
*AM.* ἀπόλεμον, ὁ πᾶν, πόλεμον ἔσπενσας τέκνοις.  
*HP.* τί πόλεμον ἐίπας; τούσδε τίς διώλεσεν;  
*AM.* σὺ καὶ σὰ τόξα καὶ θεῶν ὃς αἴτιος. 1135  
*HP.* τί φύς; τί δράσας; ὁ κάκ' ἀγγέλλων πάτερ.  
*AM.* μανεύς ἐρωτᾶς δ' ἄθλι' ἔρμηνεύματα.

classed with καὶ νῦν, explained on Cycl. 32.

1124. ἀναινόμεσθα, I am ashamed of it, I repudiate the act. Cf. Bacch. 251, ἀναινόμαι, πάτερ, τὸ γῆρας ὑμῶν εἰσπόνων νῦν οὐκ ἔχον. As the person who bound him was his own father (v. 1011), and ἀναινέσθαι means 'to disown,' in an un-filial sense, Amphitryon replies τὰ δ' ἄλλ' ἔα, 'don't ask that question too curiously.'

1126. The old reading of this verse has been retained, because, difficult as it is, it is not really more so than Heath's correction, which the recent editors have adopted, ἀρκεῖ σιωπὴ γάρ μαθεῖν δὲ βούλομαι: Amphitryon had refused to tell his son any thing further, than that he had incurred some terrible calamity; and Hercules replies, 'That is enough to know: I do not desire to learn what you do not choose to tell.' Thus μαθεῖν σιωπὴ is opposed to μαθεῖν λόγοις (compare Aesch. Agam. 599), and means in effect μαθεῖν τὰ σιωπάμενα. This at least gives a better meaning than Heath's emendation, 'Will silence inform me of what I want to know?' There is a resignation in the other reply more suited to Hercules' present temper.

1127. παρ' Ἡρας θρόνων. 'See'st thou this, proceeding from the throne of thine own spouse Hera?' This is an indirect

way of saying that Hera was the author of the misfortune; and Hercules so understands it, for he asks, 'Can it be that we have suffered hostility from that source?'

1129. τὴν θέον. Pronounced, probably, τὴν θεῦν or θῶν, as it must have been in Troad. 948, τὴν θεὸν κόλαζε.—περιστέλλον, θεράπευε, φρόντιζε, 'attend to.' He means, as the following lines show, 'There are calamities of your own to look to, without caring to ascertain who caused them.'

1130. He means to ask, 'what are these evils of mine, τὰ ἡμὰ κακά, which you hint at?' The old reading, retained by Hermann, is ἔξεις, and he cites several instances of κακὸν ἔχειν for κακὸν πάσχειν. Commonly τίνα was read with an interrogation. Retaining this, Brodaeus conjectured λέξεις, which most of the editors prefer; and it is certainly plausible.

1133. ἀπόλεμον, δυσπόλεμον, κθλιον, a war which was not a war at all in the right sense of the word, but a slaughter of kindred. Aesch. Prom. 924, ἀπόλεμος ὅδε γ' δὲ πόλεμος, ἀπορα πόριμος.

1137. ἔρμηνεψα is rather vaguely used by Euripides. In Andr. 46 it means 'a token,' 'a memorial.' In Phoen. 470, οὐ ποικίλων δεῖ τενδυχ' ἔρμηνεψατων, 'an interpretation.' Properly, ἔρμηνεψειν,

HP. ἦ καὶ δάμαρτός εἰμ' ἔγῳ φονεὺς ἐμῆς ;

AM. μιᾶς ἀπαντα χειρὸς ἔργα σῆς τάδε.

HP. αἰαν· στεναγμῶν γάρ με περιβάλλει νέφος. 1140

AM. τούτων ἔκατι σὰς κατασ्तένω τύχας.

HP. ἦ γὰρ συνήραξ' οἶκον ἦ 'βάκχευσ' ἐμόν ;

AM. οὐκ οἶδα πλὴν ἐν, πάντα δυστυχῆ τὰ σά.

HP. ποῦ δ' οἴστρος ήμᾶς ἔλαβε; ποῦ διώλεσεν ;

AM. ὅτ' ἀμφὶ βωμὸν χείρας ἡγνίζου πυρί. 1145

HP. οἴμοι· [τί δή γε φείδομαι ψυχῆς ἐμῆς,  
τῶν φιλτάτων μοι γενόμενος παιδῶν φονεύς ;]  
οὐκ εἴμι πέτρας λιστάδος πρὸς ἄλματα,  
ἢ φάσγανον πρὸς ἥπαρ ἔξακοντίσας  
τέκνους δικαστῆς αἴματος γενήσομαι,  
ἢ σάρκα τὴν ἐμὴν ἐμπρήσας πυρὶ. 1150

(from 'Ερμῆς, like κηρυκεύειν from κῆρυξ),  
is, 'to communicate through the medium  
of speech.' So Troad. 428, ποῦ δ' Ἀπόλλανος λόγοι, οἱ φασιν αὐτὴν εἰς ἕμ' ἡρμηνεύμενοι αὐτοῦ θανεῖσθαι; Iph. T. 1302,  
οὐ, πρὶν γ' ἐν εἴπη τούτος ἐρμηνεύεις τόδε,  
i. e. 'a plain speaker.' Here it appears  
to mean, 'a matter requiring explana-

tion.'

1138. δάμαρτος φονεύς. See v. 1000.

1140. στεναγμῶν νέφος. Cf. Med. 107,

ἐξαρδμένον νέφος οἰμωγῆς.

1142. 'βάκχευσ', i. e. ἔβάκχευσα, is the old reading, and probably the true one, though it has been variously altered. The verb is here active, as in v. 966. 1086. Hercules is confounded at the sight of his ruined house and his dead children. He asks whether he demolished it (*συναράσσειν*) and so killed his children by the fall of it, or incited his household to the desperate act. So a family was said *δαιμονῶν* when possessed with an infatuation through the crimes of its inmates. Pfugk thinks the poet must have written ἦ γάρ σὺν Ἡρας οἰκτρὸς ἦν βακχέυμασιν. But this conjecture is ingenious rather than probable. Hermann proposes ἔβάκχευμ' ἐμὸν, Kirchhoff ὅτ' ἔβάκχευσ' ἐμόν.

1145. ἡγνίζου. When you were having your hands purified from the murder of Lycus: see v. 923.

1146. τί δή γε. The editors, after Schaefer and others, read τί δῆτα. But this, slight as it may appear, is a very improbable emendation. Bothe justly re-

marks upon it, "id doceri cupio, quā factum sit, ut perspicuum tritamque vocem δῆτα repudiarent librarii, subobscurum et sensu, qui huc faceret, τοῦ νῦν, parum usitatum δή γε asciscerent." He himself proposes τί δή 'γάρ, but ἔγῳ is wrong unless there is emphasis on the person, which does not seem here to be required. Klotz (Praef. p. xx) labours to defend the combination δή γε (on which see the notes on Heracl. 632. Suppl. 161). None appear to have suspected that these two verses are a spurious supplement to οἴμοι, which stands *extra metrum* as ξα in v. 1088. The speech of Hercules now contains seventeen verses, whereas it should contain only fifteen, like the reply of Theseus at v. 1163, and again at v. 1214. (See above, on v. 603, and the argument from numerical equality of verses discussed in the preface to vol. ii. p. xx.) In v. 1148 the old copies give κούκ εἴμι, the question being postponed to v. 1150. The καὶ was omitted by Elmsley without any idea that the preceding distich was spurious.

1151. τὴν ἐμήν. Elmsley proposed τὴν τάλαιναν. Pfugk, who appears to be a believer in H. Stephens' pretended MSS., gives, after him and Canter, ἢ σάρκα τὴν ἐμήν κατεμπρήσας πυρὶ,—a verse which we may feel quite certain never came from the pen of Euripides. This is also adopted in the text of Barnes' edition. A more probable compound, at least, would have been συνεμπρήσας, which oc-

δύσκλειαν, ἥ μένει μ', ἀπώσομαι βίου ;  
 ἀλλ' ἐμποδών μοι θανασύμων βουλευμάτων  
 Θησεὺς ὅδ' ἔρπει συγγενῆς φίλος τ' ἐμός.  
 ὁφθησόμεσθα, καὶ τεκνοκτόνου μύσος      1155  
 εἰς ὅμμαθ' ἥξει φιλτάτῳ ξένων ἐμῶν.  
 οἴμοι· τί δράσω ; ποῖ κακῶν ἐρημίαν  
 εῦρω πτερωτὸς ἥ κατὰ χθονὸς μολῶν ;  
 φέρ', ἀντὶ . . . κρατὶ περιβάλω σκότος.  
 αἰσχύνομαι γὰρ τοῖς δεδραμένοις κακοῖς,  
 καὶ τῶνδε προστρόπαιον αἷμα προσλαβὼν      1160  
 οὐδὲν κακῶσαι τοὺς ἀναιτίους θέλω.

## ΘΗΣΕΤΣ.

ἥκω σὺν ἄλλοις οἱ παρ' Ἀσωποῦ ροὰς  
 μένουσιν ἔνοπλοι γῆς Ἀθηναίων κόροι,  
 σῷ παιδὶ, πρέσβυ, σύμμαχον φέρων δόρυ.      1165

curs Rhes. 489. W. Dindorf gives ἥ σάρκα τήνδε τὴν ἐμὴν πρήστας πυρ, from his brother's emendation; but neither does this carry with it any high probability, for if τήνδε had been used, it was superfluous to add τὴν ἐμήν. The lacuna might be supplied in several ways, and it is quite impossible to decide what the poet wrote.

1156. φιλτάτῳ Reiske for φιλτάτων, which Hermann and Pfugk retain. Both give φιλτάτου.

1157. ποὶ—μολῶν may be construed together, though even this is not necessary, since εὑρέν involves the idea of going to seek. Hermann is certainly rash in giving ποῦ against the old copies. On the usual formula for escape in difficulty, πτερός ἥ ὑπὸ χθονὸς, see Med. 1296.

1159. Something is lost in this verse, which most of the editors fill up unsuspecting with H. Stephens' conjectural supplement ἐν πέπλοισι. The original reading was some participle, perhaps ἀντιτείνων, which is strongly confirmed by the two Florentine MSS. having φέρ' ἄν τι κρατὶ. On the neuter form σκότος see v. 563. The meaning would be, 'let me cover my face by putting my hand,' or my peplus, 'before it.' Compare v. 1198, from which we might suggest, φέρ' ἀντιτείνων κρατὶ περιβάλω φάρος, comparing φάρη in Electr. 543, or perhaps,

χεῖρα περιβάλω σκότος.

1161. τῶνδε Kirchhoff for τῷδε. This correction makes a somewhat obscure verse simple enough: 'and, having taken upon myself in addition (to Lycus' murder) the guilty murder of these children, I do not wish to injure the innocent' (i. e. Theseus, by casting my eye upon him). For the Greek doctrine of meeting friends with a cheerful and innocent countenance, φαῖδα, δίκαια δύματα, Aesch. Ag. 503, Cho. 658, see on Alcest. 778. It is on this principle that Oedipus hesitates to grasp the hand of Theseus, Oed. Col. 1132, saying πῶς ἀν ἄθλος γεγὼς θργέν θελῆσαμ' ἀνδρὸς, φέρε τις οὐκ ἐνι κηλὶς κακῶν ἔνοικος;—The old reading τῷδε, which Pfugk and Hermann took for ἐμῷ, led to the reading προσβαλῶν for προσλαβῶν, and ὅμμα for αἷμα.

1163. Theseus, who during the preceding speech had been seen approaching by Hercules, now stands on the stage, announcing that he has come from Athens to Thebes with an armed force, in consequence of a report that Lycus had usurped the sovereignty. He has come, too, from motives of duty and gratitude, having been restored to life and light by Hercules from the regions of the dead. Seeing the corpses of the slain, he fears that he has arrived too late to prevent the slaughters incidental to civil commotions.

κληδῶν γὰρ ἦλθεν εἰς Ἐρεχθειδῶν πόλιν  
ώς σκῆπτρα χώρας τῆσδ' ἀναρπάσας Λύκος  
ἐς πόλεμον ὑμῖν καὶ μάχην καθίσταται.  
τίνων δ' ἀμοιβὰς ὅν ὑπῆρξεν Ἡρακλῆς  
σώσας με νέρθεν, ἦλθον, εἴ τι δεῖ, γέρον,      1170  
ἢ χειρὸς ὑμᾶς τῆς ἐμῆς ἢ συμμάχων.  
ἔα· τί νεκρῶν τῶνδε πληθύει πέδουν;  
οὐ που λέλειμμαι καὶ νεωτέρων κακῶν  
ὕστερος ἀφίγμαι; τίς τάδ' ἔκτεινεν τέκνα;  
τίνος γεγώσαν τήνδ' ὄρῳ συνάορον;      1175  
οὐ γὰρ δορός γε παῖδες ἵστανται πέλας,  
ἀλλ' ἄλλο τοί που καιὸν εὑρίσκω κακόν.  
*AM.* ὁ τὸν ἐλαιοφόρον ὅχθον ἔχων \*ἄναξ.  
*ΘΗ.* τί χρῆμά μὲν οἰκτροῖς ἐκάλεσας προοιμίους;  
*AM.* ἐπάθομεν πάθεα μέλεα πρὸς θεῶν.      1180  
*ΘΗ.* οἱ παῖδες οἵδε τίνες, ἐφ' οὓς δακρυρροεῖς;  
*AM.* ἔτεκεν \*ἔτεκεν οὐμὸς ἴνις τάλας,  
τεκόμενος δ' ἔκανε, φόνιον αἷμα τλάσ.

1169. ὅν ὑπῆρξεν, quae prior in me contulit, Pflugk.

1170. The construction is as in Aesch. Prom. 86, αὐτὸν γὰρ σὲ δέ Προμηθέως. Hec. 1021, πάντα τράξας ὃν σε δέει.

1172. νεκρῶν πληθύει. Aesch. Pers. 274, πλήθουν νεκρῶν—Σαλαμῖνος ἀκταί. At the word ἔ Theseus is seen to start.

1173. οἴ πον λέλειμμαι, ‘Surely I am not behind and have arrived too late to prevent revolutionary evils?’ See v. 1101. The old copies, as usual (see Hel. 135) give οἴτω, but here they have οἴπω τι, which Hermann perceived arose from a variant οἴτοι, and so he has edited, while others give ἥπον.—νεωτέρων κακῶν, a periphrasis, illustrated by Pflugk from Pind. Pyth. iv. 275, μή τι νεωτέρων ἔξ αὐτῶν ἀναστήσῃς κακόν.

1175. It is not quite clear whether τίνος γεγώσαν means ‘whose wife’ or ‘whose child.’ Probably however the latter, as the Greeks commonly asked τίς πόθεν εἰ; There is the same ambiguity in Suppl. 841, πόθεν ποθ' οἴδε διαπερτεῖς εὐψυχίᾳ θητῶν ἔφυσαν; i. e. from what cause, or sprung from what parents.

1176. The emphasis is on παῖδες, ‘for boys (such as these) do not stand near the spear,’ i. e. do not join in war, such as

he supposes to have been waged against Lycus. Cf. Hec. 14, οὔτε γὰρ φέρειν ὅπλα οἴτρ' ἔγχος οἴδε τι ἦν νέφι βραχίλωνi.

1178–1212. Here, as in so many other passages, the dochmias of one speaker are answered by the iambic verses of another, the two forms expressing respectively emotion and sedateness. See above, v. 1017, and on Ion 1441. Androm. 821. —In the first verse ἄναξ was added by Hermann on conjecture. Theseus is addressed as king of Athens, and also perhaps as having (in the time of Euripides, who thought not of the anachronism) a *Theseum* near the Acropolis, which is called ‘olive-bearing,’ as in Ion 1434. 1480. Troad. 798. 1182. The metre was restored by Hermann, by repeating ἔτεκεν and omitting the μέν. Elmsley, whom Kirchhoff and W. Dindorf follow, read ἔτεκε μέν νιν. Although τίκτεσθαι is properly used of the male, τίκτειν of the female, (and Sophocles carefully distinguishes the two, Trach. 834, ὃν τίκτετο θάνατος ἔτεκε δ' αἰόλος δράκων,) yet the difference is not invariably observed by Greek writers of the best age. Cf. sup. v. 3, inf. 1367, and see the note on Hel. 214.—In the next verse Matthiae gave ἔκανε for ἔκτανε.

- ΘΗ.** εὗφημα φώνει.  
**ΑΜ.** Βουλομένοισιν ἐπαγγέλλεις. 1185  
**ΘΗ.** ὥ δεινὰ λέξας.  
**ΑΜ.** οἰχόμεθ' οἰχόμεθα πτανοί.  
**ΘΗ.** τί φύς; τί δράσας;  
**ΑΜ.** μαινομένῳ πιτύλῳ πλαγχθεὶς  
έκατογκεφάλου βαφαῖς ὕδρας. 1190  
**ΘΗ.** Ἡρας δδ' ἀγών τίς δ' ὅδ' οὐν νεκροῖς, γέρον;  
**ΑΜ.** ἐμὸς ἐμὸς ὅδε γόνος ὁ πολύπονος, \*ὅς ἐπὶ<sup>\*</sup>  
δόρυ γιγαντοφόνον ἥλθεν σὺν θεοῖ-  
σι Φλεγραῖν ἐς πεδίον ἀσπιστάς.  
**ΘΗ.** φεῦ φεῦ τίς ἀνδρῶν ὥδε δυσδαιμων ἔφυ; 1195  
**ΑΜ.** οὐτάν εἰδείης ἔτερον πολυμοχθότερον  
πολυπλαγκτότερόν τε θνατῶν.  
**ΘΗ.** τί γὰρ πέπλοισιν ἄθλιον κρύπτει κάρα;  
**ΑΜ.** αἰδόμενος τὸ σὸν ὅμρα  
καὶ φίλιαν ὄμόφυλον 1200  
αἷμά τε παιδοφόνον.

1185. ἐπαγγέλλει MSS. As the middle voice means 'to make proposals,' or 'to promise,' it is probable that we should here read ἐπαγγέλλεις, 'You tell me to speak good words, and I wish I could do so.'—It will be observed, that in three consecutive answers Theseus uses an iambic penthemeris instead of an entire verse. In the same manner the messenger speaks in two dimeter catalectic versicles of the same metre, *s.v.p.* v. 909 seqq., followed by τεθνᾶσι πᾶσι in v. 913.

1189. πλαγχθεῖς. This refers back to ἔκανε, v. 1183. The meaning is, that Hercules has committed all this slaughter with the poisoned arrows. Literally, 'deceived by a mad fit, with (i. e. by the instrumentality of) the arrows dipped in the venom of the hundred-headed hydra.' So μαινομένων οἰστρων, Iph. A. 548. The metre of v. 1190 is the same as Ion 1494, ἥντα δ' ἄντρον ἔρημον οἰωνῶν. Seidler needlessly reads έκατογκεφάλοιο.

1191. τίς δ' ὅδ' οὖν is Reiske's very elegant emendation for τίς δόλον. In the

next verse δς was added by Canter. By ἥλθειν ἐπὶ δόρυ he simply means 'to come to the war.' Cf. v. 178. The common readings violate the dochmiae metre, ἥλθε θεοῖσι or θεοῖς. The σὺν is found in the Aldine, but only by the conjecture of the editor, according to Kirchhoff, who proposes ἥλθέν ποτε θεοῖσι.

1196. οὐτάν. So the old reading οὐκ ἂν γ', not only here but in many other places (see on Aesch. Ag. 331, Porson on Med. 863), is clearly to be corrected. Pfugk, Kirchhoff, and W. Dindorf adopt the alteration of Elmsley, οὐκ ἀν θοῖσι ἔτερον. In favour of it the similar metre of 1129—1201 might indeed be alleged; and besides, the fact that Amphitryon's speeches in this dialogue generally have a dactylic character. But οὐτάν εἰδείης gives a dochmius, and the meaning is simple, 'you could not know (become acquainted with) any other of mortals more full of toils and more fatally deluded.'

1199. αἰδόμενος Hermann for αἰδούμενος.

ΘΗ. ἀλλ' ὡς τσυναλγοῦντ' ἥλθον· ἐκκάλυπτέ νυν.

- ΑΜ. Ὡς τέκνουν, πάρες ἀπ' ὅμιμάτων  
πέπλον, ἀπόδικε, ρέθος ἀελίω δεῖξον·  
βάρος ἀντίπαλον δακρύοισιν ἀμιλλᾶται.      1205  
ἰκετεύομεν ἀμφὶ σὰν  
γενειάδα καὶ γόνη καὶ χέρα προσπίτνων,  
πολιόν τε δάκρυον ἐκβαλών.  
ἰὼ παῖ, κατάσχεθε λέοντος ἄγρίου θυμὸν, ὡς      1210  
δρόμον ἐπὶ φόνιον, ἀνόσιον ἔξαγει  
κακὰ θέλων κακοῖς συνάψαι, τέκνον.

ΘΗ. εἶεν σὲ τὸν θάσοντα δυστήνοντος ἔδρας

1202. Wakefield's conjecture ὡς συναλγῶν γ', adopted by W. Dindorf, Kirchhoff, and Pflugk, has but little probability, if only on account of the γε, which Euripides would hardly have used here, where a reason is simply given why Hercules' face should be exposed. Hermann gives ἥλθεν, 'he has come to one who condoles with him'; but Theseus had come to Hercules, not Hercules to Theseus. It is equally difficult to approve Bothe's theory, that εἰς τὸ συναλγοῦντα is the same as εἰς τὸ συναλγῶν or συναλγεῖν. Theseus may perhaps mean, 'I have come to one whose grief is shared in by myself,' ἐσ τὸν κοινὸν ἐμοὶ ἄλγος ἔχοντα. Cf. Suppl. 73, τὸν ὃ ξυνφόιον κακοῖς, τὸν ὃ συναλγηδόνες, 'who share griefs in common with the rest.' Or we might read ἀλλ' οὐ συναλγῶν ἥλθον; 'Did I not come as one sharing in his grief?'

1204. ρέθος, πρόσωπον, ἐρύθημα, Pho-tius, who adds μέλος, σπλάγχνον. As here, Sophocles uses this rare word, Antig. 529, the other sense being Homeric.

1205. This verse is alike difficult in sense and metre. The old reading δακρύοις συναμιλᾶται seems rightly to have been corrected by Hermann, who explains it thus, 'a weighty motive (viz. friendship for Theseus) counterbalancing your grief contends with it,' i. e. induces you to uncover your face as much as grief induces you to cover it. Nor is it easy to elicit a better meaning. Bothe edits δακρύοισιν ἀμιλλᾶσθαι, "molestimus est adversus lacrimas pugnare." He thinks the metaphor is taken from the palaestra, βάρος

(ἐστί τινα) ἀμιλλᾶσθαι ἀντίπαλον δακρύοις, and that Amphitryon is exhorting his son to find relief in tears. The metre, which in the two first and the three last lines of Amphitryon's speech is dochmiae, seems here to consist of anapaests, or to be dactyls with a double anacrusis and spondaic base. A dochmiae verse would easily be made, ἀντίπαλον δάκρυοι βάρος ἀμιλλᾶται. The next two verses seem to be dochmiae with anacrusis,—an uncommon form of that metre, as in v. 1069. For the singular participle with a plural verb see v. 853.

1210. The old reading, κάτασχε λέοντος ἄγριον θυμὸν γ' ὥπως, was corrected by Elmsley. On the form κάτασχε, a supposed imperative of κατέσχον, where the usual form is κατάσχει, some doubts are entertained; but both Porson and Hermann are disposed to admit it. See on Hec. 842. As θυμὸν γ' ὥπως was doubtless the correction of one who wished to make a senarius of the verse, he must have found κάτασχε, and not either κατάσχει or κατάσχεθε. It is difficult to determine the true reading. The dochmiae verse requires ὡς for ὥπως, and this also improves the sense, 'since you are being led to commit an unholy murder,' literally, 'led out for a murderous course,'—if we admit Reiske's correction δρόμον for Βρόμον. Nauck (ap. Kirch.) suggested μόρον. Amphitryon seems now to think that Hercules contemplates suicide. Cf. v. 1241.

1214. Theseus now first addresses Hercules. Firmly, but kindly, he tells him that it is vain to hide his face, as if that could also hide the deed that has been

- αὐδῶ, φίλοισιν ὅμμα δεικνύναι τὸ σόν. 1215  
 οὐδεὶς σκότος γὰρ ὁδὸς ἔχει μέλαν νέφος,  
 ὅστις κακῶν σῶν συμφορὰν κρύψειεν ἄν.  
 τί μοι προσείων χεῖρα σημαίνεις φόνον;  
 ὡς μὴ μύσος με σῶν βάλῃ προσφθεγμάτων;  
 οὐδὲν μέλει μοι σύν γε σοὶ πράστειν κακῶς· 1220  
 καὶ γάρ ποτ' ηὐτύχησ'. ἐκεῖσ' ἀνοιστέον,  
 ὅτ' ἔξεστωσάς μ' ἐσ φάος νεκρῶν πάρα.  
 χάριν δὲ γηράσκουσαν ἐχθαίρω φίλων,  
 καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει,  
 συμπλεῦν δὲ τοῖς φίλοισι δυστυχοῦσιν οὕ. 1225  
 ἀνίστασ', ἐκκάλυψον ἄθλιον κάρα,  
 βλέψον πρὸς ἡμᾶς. ὅστις εὐγενῆς βροτῶν,  
 φέρει τὰ θεῶν γε πτώματ', οὐδὲ ἀναίνεται.
- HP.* Θησεῦ, δέδορκας τόνδ' ἀγῶν' ἐμῶν τέκνων;  
*ΘΗ.* ἥκουσα, καὶ βλέποντι σημαίνεις κακά. 1230  
*HP.* τί δῆτά μου κράτ' ἀνεκάλυψας ἥλιώ;

done. He has no fear and no concern about contracting pollution from his unhappy friend's address. A feeling of gratitude overcomes all other feelings, and he has no sympathy with those who receive favours and then forget their benefactors in misfortune.

1216. οὐδεὶς σκότος Canter. οὗ, εἰ σκότος Aldus; and apparently the MSS. Kirchhoff reads, ὅμμα δεικνύναι τὸ σὸν ιδεῖν σκότος γάρ—κρύψειεν ἄν; But, if this were right, θτῷ should be restored for θστις. Cf. frag. Peliad. 615,

οὐκ ἔστιν ἀνθρώποισι τοιοῦτο σκότος,  
 οὐ δῶμα γαίας κλειστὸν, ἔνθα τὴν φύσιν  
 οὐ δυσγενῆς κρύψας ἀν ἐκβαίνη σοφός.

For so we should read in the third verse for θν εἴη σοφός.

1218. προσείων χεῖρα, warning me away by waving your hand, and pointing in the direction of the murderer.—βάλῃ Scaliger for βαλεῖ.

1221. ἐκεῖσε ἀνοιστέον. In considering the danger of contagion from a murderer, I must look to the time when that murderer was my benefactor and friend: I must refer all fears and risks to that primary motive of gratitude, which induces me to act as your friend. Kirch-

hoff's correction is plausible, κεὶ γάρ ποτ' κτλ., 'for, if on a former occasion I was fortunate, I must refer it to the time when,' &c. If καὶ γάρ be right, he either implies that he has seen a reverse, and so has learnt sympathy in the school of misfortune; or he means, by a rather awkward ellipse, διὰ σὲ or σὺν σοι.

1225. συμπλεῦν. Pfugk happily compares Antig. 540, ἐν κακοῖς τοῖς σοῖσιν οὐδὲν αἰσχύνομαι ξύμπλουν ἐμαντήν τοῦ πάθους ποιουμένην.

1227. θστις εὐγενῆς, scil. πέφυκε. But perhaps we should read εὐγενῆς, θστις βροτῶν φέρει κτλ. So εὐγενῶς ἀλγεῖν κακοῖς, Troad. 722.—τὰ θεῶν γε, heaven-sent misfortunes at all events, if not human ones, or those voluntarily incurred. Aldus and the MSS. have τῶν θεῶν γε, and it is very doubtful whether τῶν or γε should be struck out.

1229—54. The following dialogue is rather difficult, and therefore the purport of it is here subjoined:—H. 'Do you see, Theseus, my slain children?'—Th. 'I heard of the calamity (v. 1182) before, and now I see it.'—H. 'If so, what is your motive for uncovering me?' (i.e. if you see what I have done, you should rather acknowledge that I ought to hide

*ΘΗ.* τί δ'; οὐ μιαίνεις θυητὸς ὅν τὰ τῶν θεῶν.

*HP.* φεῦγ', ὁ ταλαιπωρ', ἀνόσιον μίασμ' ἐμόν.

*ΘΗ.* οὐδεὶς ἀλάστωρ τοῖς φίλοις ἐκ τῶν φίλων.

*HP.* ἐπῆγγεσ'. εὖ δράσας δέ σ' οὐκ ἀναίνομαι.

1235

*ΘΗ.* ἔγώ δὲ πάσχων εὖ τότ' οἰκτείρω σε νῦν.

*HP.* οἰκτρὸς γάρ εἴμι τάμ' ἀποκτείνας τέκνα.

*ΘΗ.* κλαίω χάριν σὴν ἐφ' ἐτέραισι συμφοραῖς.

*HP.* ηὗρες δέ γ' ἄλλους ἐν κακοῖσι μείζοσιν;

*ΘΗ.* ἄπτει κάτωθεν οὐρανοῦ δυσπραξίᾳ.

1240

*HP.* τοιγάρ παρεσκευάσμεθ' ὥστε κατθανεῖν.

*ΘΗ.* δοκεῖς ἀπειλῶν σῶν μέλειν τι δαιμοσιν;

*HP.* αὐθαδες ὁ θεός· πρὸς δὲ τοὺς θεοὺς ἔγώ.

*ΘΗ.* ἵσχε στόμ', ώς μὴ μέγα λέγων μεῖζον πάθης.

myself.)—Th. ‘Do you ask *why?* Because the celestial sun can contract no pollution from mortal eyes’—H. ‘Unhappy man, fly from my guilt lest it should defile you.’—Th. ‘No evil influence comes to friends from friends.’—H. ‘You are very good: indeed, I am aware that you are under an obligation to me’ (i. e. that we are friends).—Th. ‘And therefore I, who before experienced your kindness, now pity you.’—H. ‘I deserve your pity, for I have slain my children.’—Th. ‘I lament on your account in your present changed fortunes.’—H. ‘Did you ever know one more wretched than I?’—Th. ‘Your misery reaches to the very heaven.’—H. ‘And therefore I have resolved to die.’—Th. ‘The gods laugh at your threats.’—H. ‘As the gods act without consideration for me, so do I defy them.’—Th. ‘Hush! your blasphemy may bring worse suffering.’—H. ‘There is not room for more calamity in my case.’—Th. ‘What then is it that you intend to do?’—H. ‘To return, by death, to that Hades from which I have just emerged.’—Th. ‘Every ordinary man talks about suicide.’—H. ‘It is easy to give advice, when you are free from harm.’—Th. ‘Is this the language of that Hercules who is famed for his endurance?’—H. ‘Endurance has its limits.’—Th. ‘That Hercules, I repeat, who is the benefactor and friend of mankind?’—H. ‘Mankind cannot assist me against the power of Hera.’—Th. ‘Hellas will not bear that you should die under these perverse views.’

1232. *τι δ'*: This verse is given as Hermann edits it, and as it is found in the old copies. Others give *τι δ' οὐ*; *μιαίνεις* — *θεῶν*; For *τι δ'*; see Electr. 963. Hec. 886. Pflugk well quotes Antig. 1043, *εὖ γὰρ οἴδ' ὅτι θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει*. The superstition was very prevalent, that crime should be concealed from the sun; and it is easily explicable from the fire-worshipping propensities of the Arian and Pelasgic hordes who brought so many religious observances with them into Hellas. Soph. Oed. Tyr. 1424, — ἀλλ' εἰ τὰ θητάνω μὴ κατασχύνεσθ' ἔτι γένεθλα, τὴν γοῦν πάντας βότκουσα φλόγα αἰδεῖσθ' ἀνακτος ἡλίου, τοιόνδ' ὅγος ἀκάλυπτον οὐτῷ δεικνύναι. Iph. T. 1207, κράτα (sc. ἀνοίων ἔνων) κρύψαντες πέπλοισιν ἡλίου πρόσθε φλογός. See Orest. 822.

1234. *ἀλάσταρ*. The notion of this avenging genius was, that the spirit of an enemy below persecuted an enemy on earth. But, where there was no enmity, there could be no *ἀλάστωρ*, for the very word implies unforgotten and unforgiven wrongs (*ἄλαστα*).

1235. For *ἀναίνομαι* with a participle see Iph. A. 1503.

1236. *ἐφ' ἐτέραισι σ.* This is a euphemism for *δυστυχίᾳ*. So Aesch. Suppl. 394, εἰ πού τι μὴ τοῖον τύχη, ‘if any harm should have happened.’—In the preceding verse *γάρ εἴμι* is Pierson’s correction of *πάρειμι*.

1239. *ηὗρες*. Perhaps *εῖδες*. Nauck suggests *γάρ*, Fix δ' *ἔτι*, for *δέ γ'*.

- HP.* γέμιω κακῶν δὴ, κούκέτ' ἔσθ' ὅπου τεθῆ.  
*ΘΗ.* δράσεις δὲ δὴ τί; ποῖ φέρει θυμούμενος;  
*HP.* θανῶν, ὅθενπερ ἥλθον, εἴμι γῆς υπό.  
*ΘΗ.* εἴρηκας ἐπιτυχόντος ἀνθρώπου λόγους.  
*HP.* σὺ δ' ἐκτὸς ὡν γε συμφορᾶς με νοιθετεῖς.  
*ΘΗ.* ὁ πολλὰ δὴ τλὰς Ἡρακλῆς λέγει τάδε;  
*HP.* οὐκον τοσαῦτά γ'. ἐν μέτρῳ μοχθητέον.  
*ΘΗ.* εὐεργέτης βροτοῖσι καὶ μέγας φίλος;  
*HP.* οἱ δ' οὐδὲν ὀφελοῦσί μ'. ἀλλ' Ἡρα κρατεῖ.  
*ΘΗ.* οὐτὰν ἀνάσχοιθ' Ἑλλὰς ἀμαθίᾳ θανεῖν.  
*HP.* ἄκουε δῆ νυν, ὡς ἀμιλληθῶ λόγοις

1245. *ὅπου τεθῆ* is quoted by Plutarch, p. 1048 F, *ὅπη* by the same writer, p. 1063 D, and Longinus § 40, where there is a variant *ὅπη*. The copies of Euripides have *ὅπη*, and so Hermann has edited. The metaphor is from a ship, which is so loaded that there is no room for more in the hold. Cf. Aesch. Agam. 982.

1248. *ἐπιτυχόντος*, common-place, οὐν *ἐπισήμου*, one who is to be met with any where. Euripides had the courage to oppose the foolish notion of his age, that suicide was a brave and honourable act; and he chose a very wise way of opposing it, by holding it up to contempt, as the reverse of either brave or honourable. In this view he was followed both by Plato in the *Phaedo* and Aristotle in his *Ethics*, as Barnes has remarked. See the preface to vol. i. p. xlviij. So in Orest. 415, Menelaus says to Orestes, who had hinted at a short way of getting rid of his cares, μὴ θάνατον εἰπγε τοῦτο μὲν γὰρ οὐ σοφόν.

1249. *ἐκτὸς ὡν συμφορᾶς*. This was a common saying. See Aesch. Prom. 271—2.—*σὺ δ'* Wakefield for *σύν γ'*.

1250. Quoted by Plutarch, De adul. et amico, p. 72, as Kirchhoff has noticed.

1251. *ἐν μέτρῳ* for *εἰ μέτρῳ* Hermann. One can hardly hesitate to accept this slight change, which so materially improves the sense. The *οὐκον* — *γε* is, as usual, equivalent to *οὐ γοῦν*, and what he means is this; if I am *δο πολλὰ τλὰς*, at all events I am not *δο τοσαῦτα τλάς*. ‘One may undergo many toils, but there must be some limit and measure to them.’ Mattheiae, disregarding this undoubted sense of *οὐκον* — *γε*, and supposing *τοσαῦτα* to depend on *ἔλεγον ἦν*, explains, “non tot verba fecissem, si mo-

dice aerumpae preferendae essent.” Kirchhoff accordingly gives *οὐκ ἀν τοσαῦτά γ'*. Pluigk rightly objects to this, but does not propose a much better version, “at non tam immania sum laturus, si quidem etiam preferendi aliquis modus statuendus est.” — *μέτρον* is so used in Troad. 616, (*οὐσῶ*) *ἄν γ' οὕτε μέτρον οὕτ' ἀριθμός ἔστι μοι.*

1253. *οἴδ'* MSS. Perhaps, of *δ'*. See Hec. 674. (So Kirchhoff has edited.)

1254. *οὐκ ἄν σ'* for *οὐκ ἄν* is said to be found in the Florence MSS., though Kirchhoff doubts this. But we should probably read *οὐτὰν*, with or without the *τε*. So in Hec. 1045, *οὐτὰν ἀνάσχοιτ'* *οὐδὲ στήσειεν ἄν* has been restored for *οὐκ ἄν ἀνάσχοιτ'*, where Portus inserts the *σ'* against the copies. *Supra*, v. 186, *οὐκ ἄν ἐπανέστειεν* has undergone the same conjectural restorations. — *ἀμαθίᾳ, δο ἀμαθίαν*, through a foolish and perverse view of the dispensations sent by the gods to man.

1255—1393. This passage, as has been pointed out in the preface to vol. ii. p. xxi, is so composed, that whereas the two speeches of Hercules contained each *fifty-six* verses, that of Theseus, which intervenes (v. 1313), contained *half* that number, or *twenty-eight*. That a verse has in all probability been lost after v. 1361, and that two verses appear to have been interpolated after v. 1337, will be shown in due order. The dialogue following Hercules’ speech has also *twenty-eight* verses. See the note on Iph. T. 116. Precisely similar is the speech of Jocasta in Phoen. 528, which has 54 to 27, or half, in the two preceding speeches of her sons.

The point of Hercules’ first speech

πρὸς νουθετήσεις σάς· ἀναπτύξω δέ σοι  
ἀβίωτον ἡμῶν νῦν τε καὶ πάροιθεν ὅν.  
πρῶτον μὲν ἐκ τοῦδ' ἐγενόμην ὅστις κτανῶν  
μητρὸς γεραιὸν πατέρα, προστρόπαιος ὁν,  
ἔγημε τὴν τεκοῦσαν Ἀλκμήνην ἐμέ. 1260  
ὅταν δὲ κρηπὶς μὴ καταβληθῇ γένους  
δρθῶς, ἀνάγκη δυστυχεῖν τοὺς ἐκγόνους.  
Ζεὺς δέ, ὅστις ὁ Ζεὺς, πολέμιον μ' ἔγείνατο  
“Ηρα· σὺ μέντοι μηδὲν ἀχθεσθῆς, γέρον·  
πατέρα γὰρ ἀντὶ Ζηνὸς ἥγονυμαί σ' ἐγώ· 1265  
εἴτ' ἐν γάλακτι τ' ὅντι γοργωποὺς ὅφεις

(which may have been composed with reference to the not dissimilar one in the *Trachiniae*) is, to reply to Theseus' dissuasion from suicide. His reasons for taking that step are manifold. In the first place, he is conscious that a stain of guilt adhered to him even from his birth; for Electryon, the father of Alcmena his mother, had been slain by his reputed father Amphitryon. Secondly, the hostility of Hera had persecuted him from his very infancy until now. It was at her instigation that he performed all the labours for Eurystheus; by her malice that he has at length slain his own children. Under present circumstances, he can neither stay at Thebes, as a murderer, nor retire to Argos, as being an exile from that city. If he should become a wanderer among other states, he will be taunted every where as *that (pretended) son of Zeus, who killed his own wife and children.* Reverses from prosperity and happiness are harder to bear than one continued course of misfortunes. Should he continue to live, the very elements will disclaim him. It is better that he should die, than that he should be seen by any of those Hellenes who knew his former fortunes. Let Hera now exult; for she has caused the destruction of him who was called the first man in Hellas.

1255. ὡς ἀμιλλαθῶ. ‘That I may contend by arguments against your admonitions,’ viz. against my intention of suicide. Cf. Suppl. 198, ἄλλοισι δὴ πόνηστ’ ἀμιλληθεῖς λόγῳ τοιῷδε.—*νουθετήσεις* for *νουθεσίας* Pierson. Transcribers thought this word should be either written or pronounced *νουθεσίας*.

1257. νῦν τε καὶ πάροιθεν. Not only

in consequence of the recent events, but from the accident of my unlucky birth. Amphitryon had slain Electryon, the father of Alcmena; see v. 17.—*ἀναπτύξω* takes the participle after it like *δεῖξω*.

1259. προστρόπαιος, under the curse of blood, ἀνόσιος. Cf. v. 1161.

1261. κρηπὶς γένους, the substructure, the foundation of a family. On the meaning of the word see v. 985. This distich is quoted by Plutarch, *De pueris educandis*, init., τοῖς γὰρ μητρόθεν ἡ πατρόθεν οὐκ εὖ γεγονόσιν ἀνεξάλειπτα παρακολουθεῖ τὰ τῆς δυσγενείας ὄντεδη παρά πάντα τὸν βίον, καὶ πρόχειρα τοῖς ἐλέγχειν καὶ λοιδορεῖσθαι βουλομένοις. Καὶ σοφὸς ἦν ἄρα ὁ ποιητὴς, ὃς φησιν, “Οταν δὲ κτλ. Also by Stobaeus, Flor. 75, 5, and again in 90, 4.

1263. Ζεὺς, ὅστις ὁ Ζεὺς. See the note on Troad. 885, ὅστις ποτ' εἰ σὺ, δυστρόπατος εἰδέναι, Ζεῦ. The article here means, ‘whatever share in my birth the Zeus that men talk about as my father really had.’ He seems to assume that Amphitryon is his true father, or at least he pretends to do so, because Zeus seems to have deserted him.

1264. μηδὲν ἀχθεσθῆς. Amphitryon was not likely to be pleased at this reference to Zeus as the real parent of Hercules. He therefore apologizes, and says that even if Amphitryon was not his true father, he has always stood towards him in the place of a father. This sentence, σὺ μέντοι — γέρον, is parenthetical. The τε in the next verse couples ἐπεισφρηστο to the preceding ἔγείνατο. The story is well told in Theocritus, Id. xxiv. For the compound ἐπεισφρεῖν see Alcest. 1056. Electr. 1033.

ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς  
ἡ τοῦ Διὸς σύλλεκτρος, ὡς ὀλοίμεθα.  
ἐπεὶ δὲ σαρκὸς περιβόλαι’ ἔκτησάμην  
ἡβῶντα, μόχθους οὓς ἔτλην τί δεῖ λέγειν ;      1270  
ποίους ποτ’ ἢ λέοντας ἢ τρισωμάτους  
Τυφῶνας ἢ Γίγαντας ἢ τετρασκελῆ  
κενταυροπλήθη πόλεμον οὐκ ἔξήνυσα ;  
τήν τ’ ἀμφίκρανον καὶ παλιμβλαστῆ κύνα  
ὑδραν φονεύσας μυρίων τ’ ἄλλων πόνων      1275  
διῆλθον ἀγέλας, κεὶς νεκροὺς ἀφικόμην,  
Ἄιδουν πυλωρὸν κύνα τρίκρανον ἐς φάος  
ὅπως πορεύσαιμ’ ἐντολαῖς Εὐρυσθέως.  
τὸν λοίσθιον δὲ τόνδ’ ἔτλην τάλας φόνον,  
παιδοκτονήσας δῶμα θριγκῶσαι κακοῖς.      1280  
ἥκω δ’ ἀνάγκης ἐς τόδ’ οὐτ’ ἐμαῖς φίλαις  
Θήβαις ἐνοικεῦ ὅσιον ἥν δὲ καὶ μένω,  
ἐς ποῖον ἵρὸν ἢ πανήγυριν φίλων

1270. τί δεῖ λέγειν is, ‘I need not recount.’ For this formula see Androm. 920. Aesch. Eum. 790.—ποίους λέοντας, an hyperbole, ‘there never was a lion that I did not slay.’ Dobree’s proposal, πόσους, is needless, for ποῖος or ποῖος οὐκ, especially following τίς, is common in this sense, (see v. 518,) and it is obvious that the plural does not alter the nature of the idiom. Inf. v. 1283. Andr. 390, τίνα σῶν ἔκπαντον παίδων ἔγώ; ποῖον δὲ ἔπρησα δῶμα; ibid. 300, τίν’ οὖν ἐπήλθε, ποῖον οὐκ ἐλίσσετο δαμογερόντων βρέφος φονεύειν; Still more rash is Elmsley’s conjecture, Γηρυόνας for Τυφῶνας, which it is surprising that the cautious and judicious Kirchhoff should have admitted. Though the difference in letters is but small, and τρισωμάτου suits the former word best, (we have τρισώματος Γηρυών in Aesch. Ag. 842,) there can be little doubt that the poet here used Τυφῶνες in the indefinite sense of ‘furious monsters.’—τετρασκελῆ is Reiske’s correction for τετρασκελέis, which Hermann retains, placing a comma at πόλεμον and regarding it as an epexegesis. The objection to this is, that ἔξανειν πόλεμον is a much more natural phrase than ἔξανειν Κενταύρους, for κτείνειν. If we read τετρασκελῆ, the preceding accusatives will naturally de-

pend on ἔκτεινα implied in ἔξήνυσα. Klotz (Praef. p. xxii) regards τετρασκελέis as used for a substantive (Κενταύρους), and Κενταυροπλήθη πόλεμον as “accusativus remotioris objecti;” but this seems hardly a Greek way of saying ‘I killed Centaurs in war.’ Cf. v. 181, τετρασκελές θύβρισμα, Κενταύρων γένος.

1275. Matthiae finds a changed construction or apophysis in this passage which is by no means apparent; and Dobree would omit the τε in 1275. The sense however is, ‘and, having slain the hydra with many heads on each side (see on v. 419), and continually reproducing them, I not only went through a series of countless other labours, but finally I descended into Hades.’

1279. Reiske proposed πόνον.

1280. δῶμα θριγκῶσαι. To put the coping-stone of misfortune to the house. Aesch. Ag. 1254, κάτεισιν ἄτας τάσδε θριγκῶστον φίλοις. Troad. 489, τὸ λοίσθιον δὲ, θριγκὸς ἀθλίων κακῶν, κτλ.

1281. ὅπτε—ἐνοικεῦ. He was going to add, οὐτε Ἀργος ἐθέεν, but he changes the construction at v. 1285.

1283. ἐς ποῖον ἵρον. See Aesch. Eum. 623, τὸ μητρὸς αἵματον ἐκχέας πέδῳ, ἔπειτ’ ἐν Ἀργει δῶματ’ οἰκήσει πατρὸς; πολιστοί βωμοῖς χράμενος τοῖς δημίοις;

εἶμ'; οὐ γὰρ ἄτας εὐπροσηγόρους ἔχω.  
 ἀλλ' Ἀργος ἔλθω; πῶς, ἐπεὶ φεύγω πάτραν; 1285  
 φέρ', ἀλλ' ἐσ αἱλῆν δή τιν' ὄρμήσω πόλιν;  
 κἀπειθ' ὑποβλεπώμεθ' ὡς ἐγνωσμένοι,  
 γλώσσης πικροῖς κέντροισι κληδουχούμενοι,  
 Οὐχ οὖτος ὁ Διὸς, ὃς τέκν' ἔκτεινέν ποτε  
 δάμαρτά τ'; οὐ γῆς τῆσδ' ἀποφθαρήσεται; 1290  
 κεκλημένω δὲ φωτὶ μακαρίῳ ποτὲ  
 αἱ μεταβολαὶ λυπηρόν· φέρ' ἀεὶ κακῶς  
 ἔστ', οὐδὲν ἀλγεῖ, συγγενῶς δύστηνος ἄν.  
 ἐσ τοῦτο δ' ἥξειν συμφορᾶς οἵμαί ποτε·  
 φωνὴν γὰρ ἥσει χθῶν ἀπεννέπουσά με 1295

ποια δὲ χέριψ φρατέρων προσδέξεται: Choeph. 285, βωμῶν τ' ἀπείργειν οὐχ δραμένων πατρὸς μῆνιν. δέχεσθαι δὲ οὔτε συλλένειν τιὰ, where Porson's conjecture συνθίνειν derives support from the present passage.

1284. The real meaning is, ἔχω ἄτας οὐκ εὐπροσηγόρους, 'I bear upon me a curse that precludes others from conversing with me.' Instead of which he says, 'for I have not crimes that admit easily of converse.' Cf. Hel. 810, σιδήρῳ τρωτὸν οὐκ ἔχει δέμας. It is not to be supposed that the negative is really out of its place. It was forbidden by the law for any man to speak to a murderer before he had been expiated. Cf. Orest. 75. Oed. Col. 256. Iph. T. 951, σιγῇ δ' ἐτεκτήναντ' ἀπρόσφθεγκτον με. Aesch. Eum. 426, ἀφθογγον εἶναι τὸν παλαμνάδον νόμος.

1285. φεύγω πάτραν. See v. 18.

1287. ὑποβλεπώμεθα. This is the deliberative conjunctive, the sense being κἀπειτα τοῦτο πάσχωμεν, τὸ ὑποβλέπεσθαι κτλ. Properly, this conjunctive is only used when some *action* is implied on the part of the speaker, as in ἀλλ' Ἀργος ἔλθω; So *inf.* v. 1384, when Hercules asks, ἀλλὰ γυμνωθεῖς ψπλων — θάνω; there is an idea of action on his part implied. It is possible therefore that he wrote, ἐσ αἱλῆν ἦν τιν' ὄρμήσω πόλιν, κἀπειθ' κτλ., 'what if I should go to another state, and then be looked at with suspicion, as being well known,' &c.

1288. κληδουχούμενοι, 'watched,' 'kept in check,' 'coerced,' by the malicious things said against me. He means, that

all free action would be impossible, because he would be under a ban, and looked upon as a marked man. It is surprising that the critics generally (Herm. Dind. Flugk) should regard this word as corrupt. Matthiae explains it quite rightly, "dum observamur ab hominibus et acerbis eorum conviciis exagitamur." He might very well have compared Ion 602,

τῶν δ' αὖ λογίων τε χρωμένων τε τῇ πόλει εἰς ἀξίωμα βάσι, πλέον φρουρήσομαι φύγοισι.

Hermann proposed κηλιδούμενοι (*inf.* 1318), Scaliger κληδονούμενοι, which Bothe adopts. (Hesych. κληδονῆσαι, ἀκονῆσαι.)—The compound κληδουχεῖν occurs also in Iph. T. 1463.

1291—3. Quoted by Stobaeus, 104. 4. The sentiment is a favourite one with Euripides. See on Alcest. 926. Tro. 634. Hel. 417. Iph. T. 1117, ζηλοῦσα τὰ διὰ παντὸς δυοδαίμον· ἐν γὰρ ἀνάγκαις οὐ κάμει σύντροφος ἄν.—συγγενῶς, from his birth, 'congenitally,' if the word may be allowed.

1294. ποτὲ, 'at last.' After being bandied about from state to state, despised, insulted, the very elements will refuse to receive him alive or dead. For this latter is probably implied, if we compare the imprecation in Hippol. 1030, καὶ μήτε πόντος μήτε γῆ δέξαιτο μον σάρκας θανόντος, εἰ κακὸς πέφυκ' ἀνήρ.—πηγαὶ κτλ., supply μὴ φανεῖν αὐτῶν i.e. for λοιπρὰ, χέρνιβες, &c.

μὴ θιγγάνειν γῆς, καὶ θάλασσα μὴ περᾶν,  
πηγαί τε ποταμῶν, καὶ τὸν ἄρματήλατον  
'Ιξιον' ἐν δεσμοῖσιν ἐκμιμήσομαι.  
καὶ ταῦτ' ἄριστα, μηδέν' Ἐλλήνων μ' ὄρᾶν,  
ἐν οἷσιν εὐτυχοῦντες ἡμεν 1300  
τί δῆτά με ζῆν δεῖ; τί κέρδος ἔξομεν  
βίον τὸν ἀχρεῖον ἀνόσιον κεκτημένοι;  
χορευέτω δὴ Ζηνὸς ἡ κλεψὴ δάμαρ,  
τκρούουσ' Ὀλυμπίου Ζηνὸς ἀρβύλη πόδα.  
ἔπραξε γὰρ βούλησιν ἦν ἐβούλετο 1305

1297. ἄρματήλατον, 'wheel-driven' (i. e. περιελανόμενον, δινόμενον). So Musgrave for ἄρματήλατην, which means 'a charioteer.' Bothe is somewhat rash in retaining the vulgate, and supposing Ixion to be called 'a wheel-driver' *per sarcasmum*.

1299. καὶ ταῦτ' ἄριστα, 'Besides, this is best for me,' this is an additional reason why I should die, that I may not be seen by the Hellenes in my degraded state. Nauck plausibly conjectures πρὸς ταῦτ'.

1302. *βίον τ'* is certainly corrupt, and *βίον γ'*, adopted by most critics after Reiske, is not the true restoration, as any one who is familiar with the uses of this particle must feel. (See on v. 309.) Perhaps, *βίον ζάχρειον*, 'needy life.' This word has been replaced in Aesch. Suppl. 190, where the old reading was *τὰ χρεῖ?* ἔπη. The compound *ζατληθῆς* occurs in Pers. 318, *ζάχρωτος* Iph. T. 1111, and *ζάπλουτον* we have seen to be a probable emendation above, v. 399, as it occurs also in Frag. Belleroph. 20, v. 6, δ μὲν ζάπλουτος, *eis γένος δ'* οὐκ εὐτυχῆς, and in Androm. 1282, *μηδὲ εἰ ζαπλούτους οὔσται φερνὰς δόμοις*. We might read *βίοτον ἀχρεῖον*, but the other is more probable (*βίοτον* also Nauck).

1303—7. δὴ Hermann for δὲ, and the same correction was made by the present editor. 'So then let the spouse of Zeus dance for joy, and shake the very heavens with her foot; for she has effected the object she had at heart, in utterly ruining the hero of Hellas.' There is considerable difficulty in the second of these verses, which Hermann retains, though he considers it corrupt, and proposes 'Ολύμπη, "ut Juno Ζηνὸς ἀρβύλη saltare

dicatur." Pflugk suggests *κρούονσα πολυδηντον ἀρβύλῃ πόδα*, while W. Dindorf says, "una probabilis est Dobraeli conjectura *κρούονσ' Ολυμπου δώματ' ἀρβύλῃ πόδος*." To which we may reply, that ἀρβύλῃ πόδος, 'the shoe of the foot,' is not a phrase likely to be used. Kirchhoff edits *πέδον*, the conjecture of Brodæus, 'Ολύμπου' after Heath, and supposes Ζηνὸς to have crept in by mistake from the preceding verse. It would be easy enough to supply some epithet to πέδον, as λαμπρὸν or θεῖον. However, *κρούειν πόδα*, 'to stamp the foot,' is an expression that occurs in more than one place, e. g. Electr. 180, ἔλικτὸν κρούσω πόδ' ἐμδὺ, and there is as much reason in Hera (in her excessive joy, and desire, as it were, to make a commotion in heaven) 'stamping her foot on the ground with the buskin of Zeus,' as in Hecuba dancing supported on Priam's stick, Troad. 150. As for 'Ολυμπίου pronounced as a trisyllable, enough has been said on Ion 285 and 602 to defend it; at all events we do not want the new word coined by C. Keil to suit the occasion, 'Ολυμπίου Ζηνός. As the victory over Hercules by Hera was also a triumph of her jealous temper over her husband, the sense is, (if the text be right,) 'let the wife of Zeus dance with the step of Zeus.' But C. Keil, whose view is adopted by Klotz, explains it, 'let Hera dance stamping on the foot of Zeus with her shoe,' i. e. insulting and triumphing over him. That ἀρβύλη, properly a man's walking-shoe, was also used by women, appears from Orest. 140, where the female chorus say to each other λεπτῷν ἵχνος ἀρβύλης τίθετε, and the scholiast there says ἀρβύλη ἐστὶν εἶδος ὑποδήματος γυναικίου κοίλου καὶ βαθέος.

ἀνδρ' Ἐλλάδος τὸν πρῶτον αὐτοῖσιν βάθροις  
ἀνω κάτω στρέψασα. τοιαύτη θεῷ  
τίς ἀν προσεύχοιθ'; ἡ γυναικὸς οὖνεκα  
λέκτρων φθονοῦσα Ζηνὶ τὸν εὐεργέτας  
Ἐλλάδος ἀπώλεσ' οὐδὲν ὄντας αἰτίους.

1310

**XO.** οὐκ ἔστιν ἄλλον δαιμόνων ἄγων ὅδε  
ἢ τῆς Διὸς δάμαρτος· εὖ τόδι αἰσθάνει.

**ΘΗ.** \* \* \* \* \*

παραινέσαιμ' ἀν μᾶλλον ἢ πάσχειν κακῶς.  
οὐδεὶς δὲ θυητῶν ταῖς τύχαις ἀκήρατος,  
οὐ θεῶν, ἀσιδῶν εἴπερ οὐ ψευδεῖς λόγοι.  
οὐ λέκτρα τ' ἄλληλοισιν, ὃν οὐδεὶς νόμος,

1315

1306. αὐτοῖσιν βάθροις, ‘base and all;’ a metaphor from a statue thrown down head foremost together with its pedestal. This, like many other phrases in the poets, may best be explained by referring it to the effects of an earthquake. Compare Electr. 608, ἐκ βάθρων γὰρ πᾶς ἀνηρησαι φίλοις. We might have here expected τρέψασα rather than στρέψασα, but ἀνω κάτω implies rotation round a point. So Iph. T. 1165, βρέτας τὸ τῆς θεοῦ πάλιν ἔδρας ἀπεστρόφη. ΘΟ. αὐτόματον, ἢ νῦν σεισμὸς ἔστρεψε χθονός; Hence Aeschylus says, Eum. 620, πάντ' ἀνω τε καὶ κάτω στρέψων τίθσιν. So Troad. 1242, εἰ δὲ μὴ θεὸς ἔστρεψε ἀνθετε περιβαλῶν κάτω χθονός.

1308. τίς ἀν προσεύχοιτο; What is the use of trying to appease her by supplications?—γυναικὸς, Alcmena, mother of Hercules.

1313. It was a strange idea of Pflugk, that this verse should be transposed before v. 1340, and he accordingly there reads as follows:—

παραινέσαι μ' ἀν μᾶλλον ἢ πάσχειν  
κακῶς  
οἵματι πάρεργά τοι τάδ' ἔστι ἐμῶν  
κακῶν.

A very little sagacity might have suggested, that Theseus is resuming his former dissuasive arguments against suicide, in reference to Hercules' question just above, τί δῆτά με ἔγν δεῖ; What he ought to say is something to this effect, ‘I cannot advise you to die by your own hand, from despondency, rather than to go on suffering ills’ (this being the force of the

present πάσχειν). What he did say could hardly have been very different from this,

οὐκ ἔσθι ὅπως θανεῖν σε δυσθυμούμενον  
παραινέσαιμ' ἀν μᾶλλον ἢ πάσχειν  
κακῶς.

That something was lost before this verse was perceived by Scaliger. But none of the critics have noticed, first, that the distich preceding (1311—12) suits the chorus better than Theseus, to whom it has hitherto been assigned; secondly, that by supplying one line, as suggested above, the present δῆτα will contain, as it ought (see on v. 1255), twenty-eight verses, or precisely half the number of the preceding and following speeches of Hercules. As, however, there are good grounds for believing vv. 1338—9 to be spurious, it is reasonable to suggest, (supposing that 1311—12 should really be assigned to the chorus,) that more than one verse is wanting after 1312, by which the exact numerical equality was attained.

1314. ἀκήρατος, ‘unharmed in his fortunes,’ uninjured by calamity. The argument is, that as even the gods are not free from wrongs and injustice inflicted by others of their own order, Hercules ought to bear his lot patiently.—οὐ ψευδεῖς stands for ἀληθεῖς, and hence the οὐ is not affected by the εἴπερ. Elmsley proposed ἀψευδεῖς.

1316. οὐδεὶς νόμος. See Troad. 324. Regular marriage, as opposed to concubinage, is meant by this term: but perhaps the union of brothers with sisters, as Zeus with Hera, is here particularly alluded to.

συνῆψαν; οὐ δεσμοῖσι διὰ τυραννίδας πατέρας ἐκηλίδωσαν; ἀλλ' οἰκοῦσ' ὅμως Ὁλυμπον ἡνέσχοντό θ' ἡμαρτηκότες.

καίτοι τί φήσεις, εἰ σὺ μὲν θυητὸς γεγὼς φέρεις ὑπέρφευ τὰς τύχας, θεοὶ δὲ μή; Θήβας μὲν οὖν ἔκλειπε τοῦ νόμου χάριν, ἐπον δ' ἄμ' ἡμῶν πρὸς πόλισμα Παλλάδος. ἐκεῖ χέρας σὰς ἀγνίσας μιάσματος δόμους τε δώσω χρημάτων τ' ἐμῶν μέρος. ἀ δ' ἐκ πολιτῶν δῶρ' ἔχω σώσας κόρους δὶς ἐπτὰ ταῦρον Κνώσσιον κατακτανῶν, σοὶ ταῦτα δώσω πανταχοῦ δέ μοι χθονὸς τεμένη δέδασται. ταῦτ' ἐπωνομασμένα

1320

1325

1317. διὰ τυραννίδας, to gain sovereignies. Dobree proposed *τυραννίδα*, but the plural makes the expression more general and less pointedly applicable to any particular god, though the story of Zeus binding Crouos is alluded to. Compare v. 1271—2.

1318. κηλιδόν is rather a singular form, derived from the genitive of the noun, which may be compared with *στεμματῶν* Heracl. 529, *στολιδῶν* Phoen. 1754, *δωματοῖν* Aesch. Suppl. 935. The meaning is, ‘to infect with a stain of disgrace,’ *ὑβρίζειν, αἰσχύνειν*. The preceding τε implies that he should have added καὶ πατέρας ἐκηλίδωσαν. Lobeck conjectured λέκτρ’ ἐν ἀλλήλοισιν.

*Ibid.* ἀλλ’ ὅμως κτλ. Cf. Hippol. 456, ἀλλ’ ὅμως ἐν οὐρανῷ ράιοντι κού φεύγοντιν ἐκποδῶν θεούς. He means, that they have not been ashamed to show their faces in heaven after doing grievous wrong even to relations; why then should Hercules shun the sight of the Hellenes, (v. 1299,) because he has unwittingly murdered his wife and children?

1320. καίτοι. “Itaque, proinde. Quid igitur dices? quid arrogantiae te accusantibus respondebis?” Bothe. But καίτοι is invariably objective. The sense is, ‘And yet, if the gods can bear misfortunes better than you, (whereas their lot and privilege is to be exempt, yours to endure,) what plea will be left you to justify your weakness in succumbing to your trouble, and committing suicide?’

1322. τοῦ νόμου χάριν. In compli-

derers to reside in their city; cf. v. 1281.

1325. δόμους, temples. The meaning is, that the various shrines and temples hitherto consecrated in Attica to Theseus, shall henceforth be called *in common* after Theseus and Hercules. Hence Theseus does not say χρήματα δώσω, but *χρημάτων μέρος*, a share or moiety. Pflegk very aptly quotes Plutarch, Vit. Thes. § 35, καὶ ὅτα οὐ πῆρε τεμένη πρότερον αὐτῷ, τὴς πλέων ἔξειδούς, ἀπάντα κατειρωτεν Ἡρακλέη καὶ προστηγόρευσεν ἀπὸ Θῆσεων Ἡράκλεια, πλὴν τεσσάρων, ὡς Φιλόχορος ιστόρηκεν. Aristid. vol. i. p. 58, ὅτα Θῆσεια κατὰ δῆμους, ἀπαντα μετεσκεύασαν καὶ κατέτησαν Ἡράκλεια ἀπὸ Θῆσεων. But the principal allusion is to the *Theseum* at Athens, where the labours of Hercules and Theseus remain to this day sculptured, as Dr. Wordsworth attests, *Athens and Attica*, p. 143. He quaintly adds, that the *Hercules Furens* may be regarded as “a temple of Theseus in verse.”

1327. Κνώσσιον. The Dindorfs give Κνώστιον, against the old copies. The ancients may have written Κνώστος as well as Παρνηστὸς, and other similar forms; and perhaps the matter could be decided by existing coins. The story is told in Apollodorus, iii. 15. 7, Μίνως δὲ ἐκέλευσεν αὐτῷς κούφους ἐπτὰ καὶ κόρας τὰς ίσας χωρὶς ὅπλων πέμπειν τῷ Μινωταρφῷ βορᾶν, — but the liberation of the victims by Theseus was probably narrated in the part of his *Bibliotheca* which is lost. See Diodor. Sic. iv. 61.

1329. ἐπωνομασμένα σέθεν, called after

σέθεν τὸ λοιπὸν ἐκ βροτῶν κεκλήσεται 1330

ζῶντος· θανόντος δ', εὐτ' ἀν εἰς Ἀιδου μόλης,

*θυσίαισι λαῖνοισι τ' ἐξογκώμασιν*

τίμιον ἀνάξει πᾶσ' Ἀθηναίων πόλις.

καλὸς γὰρ ἀστοῖς στέφανος Ἐλλήνων ὑπό

ἄνδρο' ἐσθλὸν ὠφελοῦντας εὐκλείας τυχεῖν. 1335

κάγω χάριψ σοι τῆς ἐμῆς σωτηρίας

τῆνδ' ἀπτιδώστω· κῦν γὰρ εἰ γοεῖος φίλων.

Γέρει δὲ ὅταν τιμωθεῖ, οὐδὲν δεῖ φίλων.

άλις γὰρ ὁ θεὸς ὀφελῶν. ὅταν θέλη.

ΗΡ. οἵμοις πάρεσσαντας ταῦθα τὸν τάδ' ἔστιν ἐμῶν κακῶν. 1340

you; as the Greeks commonly said ἐπ-  
άννυμος τινός. Cf. Soph. El. 284. Orest.  
1008. During his life, he was to  
have temples, *Heraclea*, consecrated to  
him; but after death, altars for sacrifices  
to him as a hero. Pfleiderer explains λάνα  
ἔργον κάμπατα 'temples'; Bothe, 'sepul-  
chres.' Perhaps the form of altar-tomb  
explained in the note on Hel. 546, called  
also πυρά, is specially meant.

ἀρκεῖ γὰρ αὐτὸς δ θεὸς ὁφέλειν θέλων.

1340. Hercules still refuses to listen  
to the arguments of Theseus. He has no  
belief in the popular stories about the  
gods, and thinks that, if they really are  
divine and omnipotent, they are exempt  
from care. One motive however has in-  
fluenced him; the fear of being thought  
a coward if he dares not face misfortune.  
Therefore he will not hasten his death,

1331. θαύματος, i. e. σοῦ. W. Dindorf and Kirchhoff adopt θαύματα after Dobree. There is no sufficient reason for the change. On the contrary, the two genitives present a much more marked antithesis. The apparent tautology, but real epexegesis of either time or person, is compared by Pfugk with Heracl. 320, ἔγώ δὲ καὶ ζῶν καὶ θαύμα, οὐταν θάυμα. So also Aesch. Cho. 729—30, κλίνω — θάυμα πλήσθη.

There is to be with the father of Theseus, who will accompany Theseus to Athens. Much as he has endured, he never shed tears before now. His injunctions to his father are, to convey the corpses of his children to the tomb.—He concludes by a touching apostrophe to them and to his wife, to the arms which he has honourably borne, and to the Thebans, whom he implores to go with his children to the grave.

*Ibid. πάρεστι increments*. Hermann.

*Totum tāperęga, inclemētia, Hermann.*  
*Aliena sunt haec a meis malis, Portus.*  
Properly, *τάρεργον* is something done over and above, as in Hel. 925, *τάρεργον τοῦτο δοῦσα τῆς τύχης*, ‘an extra piece of good fortune’; and as *τάρεργάτης λόγων* is one who talks of matters beside the subject, Suppl. 426. The *τοι* appears to be wanting in the copies. Kirchhoff would read *πάρεργα γάρ*. Perhaps, *πάρ-*

1338-9. This distich appears to be spurious. For (1) the sense ends very appropriately at *vōn γὰρ εἰ χρέος φίλων*, and the allusion to the favour of the gods is quite beside the purpose; (2) the *διμοιστέλευτον* with *φίλων* is inelegant. (3) The pause is violated by *οὐδὲν δεῖ φίλων*, though we might easily read *οὐδὲ* for *οὐδὲν*. (4) What is very remarkable, these two verses seem adapted from Orest. 667. *ὅταν δὲ δαίμων εἴδιδώ τι δεῖ φίλων*:

έγω δὲ τοὺς θεοὺς οὐτε λέκτρ' ἀ μὴ θέμις  
στέργειν νομίζω, δεσμά τ' ἐξάπτειν χεροῦν  
οὗτ' ἡξίωσα πώποτ' οὐτε πείσομαι,  
οὐδ' ἄλλον ἄλλον δεσπότην πεφυκέναι.

δεῖται γὰρ ὁ θεὸς, εἴπερ ἔστ' ὄντως θεὸς,  
οὐδενός· ἀοιδῶν οἶδε δύστηνοι λόγοι.

ἔσκεψάμην δὲ, καίπερ ἐν κακοῖσιν ὥν,  
μὴ δειλίαν ὄφλω τιν' ἐκλιπὼν φάος.

τὰς συμφορὰς γὰρ ὅστις οὐκ ἐπίσταται  
θυητὸς πεφυκὼς δὲν τρόπον χρεῶν φέρειν,  
οὐδ' ἀνδρὸς ἀν δύναιτ' ὑποστῆναι βέλος.

1345  
ἔγκαρτερήσω θάνατον· εἴμι δὲ ἐς πόλιν  
τὴν σὴν, χάριν τε μυρίων δώρων ἔχω.

1341—6. For these and the like sentiments, often fearlessly expressed, unthinking men in ancient as well as in modern times called Euripides an infidel. He was not sure of the true nature of God; but he was sure, that if such a Being existed at all, he must be very different from that which the fables of poets represented him to be.

1342. δεσμὰ ἐξάπτειν. The binding of Cronus by his own son Zeus is meant. See Aesch. Eum. 611. Plat. Symp. p. 195 C, τὰ δὲ παλαιὰ πράγματα περὶ θεοὺς, & Ἡσίοδος καὶ Παρμενίδης λόγους, 'Ανάγκη καὶ οὐκ Ἐρωτι γεγονέναι, εἰ ἔκεινοι ἀληθῆ ἔλεγον οὐ γάρ ἀν ἔκπομα οὐδὲ δεσμοὶ ἀλλήλων ἐγίγνοντο, καὶ ἀλλα πολλὰ καὶ βίαια, εἰ Ἐρωτι ἐν αὐτοῖς ἦν.

1343. ἡξίωσα, for ἔξιον πίστεις ἐνόμισα.

1346. δύστηνοι λόγοι, misellae fabulae, foolish or wretched inventions. So δύστηνος for μόρος in Electr. 923. Plutarch, De Repug. Stoic. p. 1052 E, quotes this and the preceding verse, without the δὲ which Aldus and Flor. 2 add after ἀοιδῶν. The poet does not mean to call in question the existence of a supreme Being. By εἴπερ ἔστ' ὄντως θεὸς (where ἔστ' is for ἔστι, not for ἔστι), we must understand, 'if he is truly a god,' i. e. and not a mere human invention.

1347. ἔσκεψάμην. As orients can seldom be construed as true perfects, and yet as the subjunctive follows instead of the optative, we must suppose μὴ ὄφλω κτλ. to be the very words in which his anxiety was at the time expressed: 'I considered the matter thus, though I was then

in trouble:—Shall I incur the charge of cowardice at leaving life?'

1349. This verse was recovered from Stobaeus, Flor. cviii. 12, as well as the correct reading of the preceding, for which Aldus gives ταῖς συμφορᾶς γάρ ὅστις οὐχ ὑφίσταται, a reading evidently adapted from the following ὑποστῆναι, 'he who cannot withstand misfortunes, cannot withstand an enemy's weapon in battle.' Both the dative and the accusative are construed with ὑποστῆναι. Cf. Pers. 90, ὑποστὰς μεγάλῳ ψεύματι φωτῶν. Rhes. 375, σέ γάρ οἵτις ὑποστάτης Ἀργείας ποτὸν ἐν 'Ηρας δαπέδοις χορεύσει.'

1351. ἔγκαρτερήσω θάνατον. He must mean, that he will not commit suicide, but wait for death at the natural time; and Pflugk appears rightly to render it, "fortiter expectabo, neque ultro arcessam." But in Androm. 262, ἔγκαρτερεῖς δὴ θάνατοι is, 'do you brave death?' i. e. defy it. In Alcest. 1071, καρτερεῖν θεοῦ δότον means 'to take patiently whatever the god may send.'

1352. μυρίων δώρων, for your numerous gifts. See v. 1328. Kirchhoff and W. Dindorf needlessly give μυρίαν after Wakefield, albeit in Alcest. 514 we have καὶ σοι μυρίαν ἔξι χάριν. So in Phoen. 1471, αἷμα μυρίων νεκρῶν, there is a variant, μυρίον. At this verse we must assume a brief pause. Hercules covers his face and sheds tears of gratitude. This introduces the next clause:—'Well! I have gone through countless labours, and I have never yet refused one of them (through faintness of heart), nor ever shed

ἀτὰρ πόνων δὴ μυρίων ἐγευσάμην  
 ὃν οὐτ' ἀπεῖπον οὐδέν' οὐτ' ἀπ' ὄμμάτων  
 ἔσταξα πηγὰς, οὐδὲ ἂν φόμην ποτὲ      1355  
 ἐς τοῦθι ἵκεσθαι, δάκρυ' ἀπ' ὄμμάτων βαλεῖν.  
 νῦν δ', ὡς ἔοικε, τῇ τύχῃ δουλευτέον.  
 εἰεν γεραιὲ, τὰς ἐμὰς φυγὰς ὁρᾶς,  
 ὁρᾶς δὲ παιδῶν ὅντα μ' αὐθέντην ἐμῶν.  
 δος τούσδε τύμβῳ καὶ περίστειλον νεκροὺς      1360  
 δακρύοισι τιμῶν, ἐμὲ γὰρ οὐκ ἐῷ νόμος.  
 \*       \*       \*       \*       \*

πρὸς στέρειν' ἐρείσας μητρὶ δούς τ' εἰς ἀγκάλας,  
 κοιωνίαν δύστημον, ἦν ἐγὼ τάλας  
 διώλεσ' ἄκων. γῆ δ' ἐπήν κρύψης νεκροὺς,  
 οἴκει πόλιν τήνδ'. ἀθλίως μὲν, ἀλλ' ὅμως      1365  
 ψυχὴν βιάζου τάμα συμφέρειν κακά.

tears from my eyes.' On the combination  
 ἀτὰρ δὴ see Elmsley's note on Bacch.  
 516. On ἀπειπεῖν τι, to disown or refuse  
 a thing, see on Alcest. 487. Bothe and  
 W. Dindorf seem right in giving οὐδέν' for  
 οὐδέν. There is a very similar passage in  
 the speech of Hercules, Soph. Trach.  
 1070 :—

ιθ', δ τέκνου, τόλμησον, οὔκτειρόν τέ  
 με πολλοῖσιν οἰκτρόν, ὅστις ὥστε παρθένος  
 βέβρυχα κλαίων καὶ τόδ' οὐδὲ ἂν εἴς  
 ποτὲ τόνδ' ἄνδρα φαίη πρόσθ' ιδεῖν δεδρα-  
 κότα.

1355. It is hard to say whether ἄν belongs to φόμην or to ἵκεσθαι. Both may easily be defended, and the sense is not very different, 'I never thought I should come to this,' and 'I never could have thought to come to this.'

1358. εἰεν γεραιέ. He here turns to Amphitryon; and this scene again, since the entrance of Theseus, requires three actors. See v. 275.

1361. Examples of *τιμᾶν τινά τινι* are given on Aesch. Suppl. 108.—οὐκ ἐῷ νόμος, because he was compelled to leave Thebes, v. 1322. After this verse, one appears to have been lost. We have had proof of such an accident just above, v. 1349; and not only is the syntax of the following participles abrupt after *περίστειλον*, with an intervening parenthesis

(a fault which Milton felt, in proposing δός τ' ἐς ἀγκάλας), but one verse is wanted in this *βῆτος* to make up the total of *fifty-six*, which, as already stated on v. 1255, appears to have been designedly given by the poet. Unquestionably, the passage would be greatly improved by some such supplement as the following,—

[καὶ πρὸς δόμους κόμιζε συγκρύψας  
 καλῶς]  
 πρὸς στέρειν' ἐρείσας μητρὶ δούς τ' εἰς  
 ἀγκάλας, κτλ.

By μητρὶ Alcmena is perhaps meant, for Megara was now dead (v. 1000); though this act of affection might be done even to a corpse.

1363. κοιωνίαν. Porson on Phoen. 16 explains this *communes liberos*, and Hermann, by referring to his note without further remark, appears to approve it. But Bothe and Pflugk regard it as the accusative in apposition to the sentence, 'a mournful converse (of children with parents), which I have unwittingly brought to an end.' Cf. θπλῶν κοιωνίαι, v. 1377. It is the more difficult to decide, because διολλόναι is either to kill, or to destroy in a general sense.

1364. ἐπήν Herm. for ἐπάρν.

1366. Amphitryon is advised to stay at Thebes, and to bear as well as he can the affliction in common with his absent son. Of this sense of συμφέρειν examples are given on Med. 13.

ω τέκν', ὁ φύσας χῶ τεκὼν ὑμᾶς πατὴρ  
ἀπώλεσ', οὐδ' ᾗνασθε τῶν ἐμῶν καλῶν,  
ἀγὼ παρεσκεύαζον ἐκμοχθῶν βίου  
εὔκλειαν ὑμῖν, πατρὸς ἀπόλαυσιν καλήν. 1370  
σέ τ' οὐχ ὅμοιώς, ω τάλαιν', ἀπώλεσα,  
ῶσπερ σὺ τάμα λέκτρ' ἔσωζες ἀσφαλῶς,  
μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.  
οἴμοι δάμαρτος καὶ τέκνων, οἴμοι δ' ἐμοῦ,  
ώς ἀθλίως πέπραγα κάποζεύγνυμαι 1375  
τέκνων γυναικός τ'. ω λυγραὶ φιλημάτων  
τέρψεις, λυγραί τε τῶνδ' ὄπλων κοινωνίαι.  
ἀμηχανῶ γὰρ πότερ' ἔχω τάδ' ή μεθῶ,  
ἀ πλευρὰ τάμα προσπίτνοντ' ἐρεῖ τάδε.  
‘Ημῖν τέκν' εἶλες καὶ δάμαρθ'. ἡμᾶς ἔχεις 1380  
παιδοκτόνους σούς. εἰτ' ἔγὼ τάδ' ὠλέναις  
οἴσω; τί φάσκων; ἀλλὰ γυμνωθεὶς ὄπλων,  
ξὺν οἷς τὰ κάλλιστ' ἔξεπραξ' ἐν ‘Ελλάδι,

1367. δ φύσας χῶ τεκών. Pflugk compares Suppl. 1092, *ὅστις φυτεύσας καὶ νεανίαν τεκὼν ἄριστον*, where however *φυτεύσας* is used absolutely, 'having entered the marriage state,' 'having engendered offspring.' More appositely he cites Soph. frag. Acris. 62, Dind.,—

βῆσις βραχεῖα τοῦ φρονοῦσι σώφρονα  
πρὸς τὸν τεκόντας καὶ φυτευσαντας  
πρέπει,

though even here one might suspect the poet meant, 'mother and father.' Reiske's conjecture, δ φύσας οὐχ ἔκνων κτλ., is ingenious. Cf. v. 1364.

1368. τῶν ἐμῶν καλῶν. He means, the glory and credit of their father's honours, rather than the substantial emoluments, as Bothe seems to understand it.—ἐκμοχθῶν Reiske for ἐκ μοχθῶν. We have not hesitated to restore *βίον* for *βίᾳ*, 'labouring to procure for you an honourable life, a fitting benefit to receive from a father' i. e. from his exertions for his children. It is evident that *βίᾳ* would naturally have resulted from the error *ἐκ μοχθῶν*, the meaning being mistaken for & ἔγὼ βίᾳ παρεσκεύαζον, τουτέστιν εὔκλειαν. (Kirchhoff gives *βίῳ*, observing that Dobree had proposed *βίον*.)

1370. ἀπόλαυσιν Canter for ἀπόλλαυσιν.

The same word was restored by Reiske in Hel. 77, for a very similar error, ἀπώλλαυσ' ιν' οὐ ἀπώλεσ' ιν' εἰκοῦς. The A was mistaken for Λ.

1371. The sense is, ἀπώλεσα σὲ, οὐχ ὡς σὺ ἔσωζες τάμα λέκτρα, i. e. πιστὴ ησθα έμαι.

1377. λυγραὶ τε. Hermann gives λυγραὶ δὲ, and so Kirchhoff and W. Dindorf.

1379. προσπίτνοντα. Aldus has προσπίτνατα, and Hermann in an elaborate note maintains that προσπιτνοῦντα is the true present, προσπιτνόντα the aorist participle. Elmsley and others more truly regard πίτνω as the present, after the analogy of μίμνω. This is one of those questions on which critics will continue to differ. The meaning here is, that as often as his bow and club strike against his side, he will be reminded that these were the instruments with which he slew his children.

1380. ἡμῖν, for δι' ἡμῶν, a remarkable use of the dative of the agent, for which see Ion 455, Προμηθεῖ Τιτάνι λοχευθεῖσαν. For the use of εἰτα see Alcest. 701, 831.

1382. He here makes a movement as if to dash on the ground his bow and club; but he pauses, and considers the consequences of doing so.

ἐχθροῖς ἔμαυτὸν ὑποβαλὼν αἰσχρῶς θάνω ;  
οὐ λειπτέον τάδ', ἀθλίως δὲ σωστέον.

1385

ἔν μοί τι, Θησεῦ, σύγκαμ' ἀθλίῳ κυνὸς  
κόμιστρ' ἐσ Ἀργος συγκατάστησον μολὼν,  
λύπη τι παιδῶν μὴ πάθω μονούμενος.

ἄγανα Κάδμου πᾶς τε Θηβαῖος λεώς,  
κείρασθε, συμπενθήσατ', ἐλθετ' ἐσ τάφον  
παιδῶν, ἀπαντες δ' ἐνὶ λόγῳ πενθήσατε  
νεκρούς τε κάμει πάντες ἔξολάλαμεν  
Ἡρας μιὰ πληγέντες ἀθλίῳ τύχῃ.

1390

ΘΗ. ἀνίστασ', ὁ δύστηνε· δακρύων δ' ἄλις.

ΗΡ. οὐκ ἀν δυναίμην ἄρθρα γὰρ πέπηγέ μου.

1395

ΘΗ. καὶ τοὺς σθένοντας γὰρ καθαιροῦσιν τύχαι.

ΗΡ. φεῦ.

αὐτοῦ γενοίμην πέτρος ἀμνήμων κακῶν.

ΘΗ. παῦσαι δίδου δὲ χεῖρ' ὑπηρέτῃ φίλῳ.

ΗΡ. ἀλλ' αἴμα μὴ σὸν ἔξομόρξωμαι πέπλοις.

ΘΗ. ἔκμασσε, φείδου μηδέν· οὐκ ἀναίνομαι.

1400

ΗΡ. παιδῶν στερηθεὶς παῖδ' ὅπως ἔχω σ' ἐμόν.

ΘΗ. δίδου δέρη σὴν χεῖρ', ὁδηγήσω δ' ἔγώ.

1384. ὑποβαλὼν, putting myself under the power of. On θάνω, the deliberative subjunctive, see v. 1287.

1386. ἀθλίῳ Pierson, who placed a colon after the word, for the vulg. ἀθλίου κυνός. The sense is, ἐπει τὸν ἄθλος ἦν οὐ δύναμαι μόνος ταῦτα διαπράξασθαι. Hercules appears (from v. 1394) here to kneel in supplication.—κόμιστρα, the price or reward of bringing Cerberus from Hades. The word is so used in Aesch. Ag. 938, ψυχῆς κόμιστρα τῆσδε μηχανωμένη. He begs Theseus first to accompany him to Argos, to help him to settle the reward proposed by Eurystheus, (perhaps his recall from exile, cf. v. 19, or the restoration of his patrimony,) lest, if he should go alone, and without his children, he should die of grief. Pflugk thinks the meaning rather is, 'help me to get the dog Cerberus conveyed to Argos,' and he compares the common use of τροφεῖα for τροφή. But συγκαθιστάναι is rather 'to assist in settling, or setting right,' as in Hipp. 293, κεὶ μὲν νοσεῖς τι

τῶν ἀπορρήτων κακῶν, γυναῖκες αἵδε συγκαθιστάναι νόσον. Although Hercules did not choose to return to Argos, it was very likely that he should wish to have the legal right of doing so.

1391. ἀπαντας Hermann for ἀπαντες. He thinks the accusative is required by the πάντες immediately following; and so Kirchhoff has edited. But Hercules is giving a general invitation to the citizens to put on mourning for the deceased. So Admetus commands πάσιν Θεσταλόσιν and πάσῃ τετραρχίᾳ, Alc. 425, 1154, to share in the mourning for his deceased wife, κουρᾶς ξυρήκει κτλ., and so πάντες Καδμεῖοι celebrated the nuptials of Hercules and Megara, sup. v. 10.

1396. καθαιροῦσιν, pull down, overthrow. So in one of the fragments, τὸν μὲν καθεῖλεν ὑψόθεν, τὸν δὲ ἥραντα.

1398. παῦσαι, sc. ταῦτα λέγων, or δρῶν.

1399. μὴ, i. e. δέδοικα μή.—ἔκμασσε, 'wipe it off upon me,' if you please. See on ποδῶν ἔκμακτρον, Electr. 535.

- HP.* ζεῦγός γε φίλιον ἄτερος δὲ δυστυχής.  
    ὁ πρέσβυν, τοιόνδε ἄνδρα χρὴ κτᾶσθαι φίλον.
- AM.* ἡ γὰρ τεκοῦσα τόνδε πατρὶς εὔτεκνος. 1405
- HP.* Θησεύν, πάλιν με στρέψουν, ώς ἵδω τέκνα.
- ΘΗ.* ώς δὴ τί φίλτρον τοῦτ' ἔχων ράων ἔστι;
- HP.* ποθῶ, πατρός τε στέρνα προσθέσθαι θέλω.
- AM.* ίδοὺ τάδ', ὁ παῦ τάμα γὰρ σπεύδεις φίλα.
- ΘΗ.* οὗτως πόνων σῶν οὐκέτι μυήμην ἔχεις; 1410
- HP.* ἅπαντ' ἐλάσσω κεῦνα τῶνδος ἔτλην κακά.
- ΘΗ.* εἴ σ' ὁψεταί τις θῆλυν ὅντ', οὐκ αἰνέστι.
- HP.* ζῷ σοὶ ταπεινός; ἀλλὰ πρόσθεν οὐ δοκῶ.
- ΘΗ.* ἄγαν γ' ὁ κλεινὸς Ἡρακλῆς ποῦ κεῦνος ὡν;

1403. ζεῦγός γε (for δὲ) Reiske. Yoked together in an affectionate embrace, the two heroes prepare to leave the stage.

1407. ώς δὴ τί. Dobree proposes to place an interrogation here as well as at the end of the verse, as if the sense were ώς δὴ τί γένεται; Both ώς δὴ τί and ώς τί δὴ (Ion 525, Iph. A. 1342) seem to be so used, and the ellipse of the verb is supplied in Aj. 77, τί μὴ γένεται; But in Alcest. 537, we have ώς δὴ τί δράσων τόνδος ὑπορράπτεις λόγουν; and perhaps here the sense is, ώς δὴ τί (πεισθένεν) ράων ἔστι φίλτρον τοῦτ' ἔχων: Again with a particle it occurs in Iph. T. 557, ώς τί δὴ θέλων; and the two forms of speaking are obviously only varieties of the same idiom.

1408. πατρός τε Musgrave for πατρός γε—προσθέσθαι, scil. ἐμαυτῷ, for προσπτύξαι, 'to clasp my father's breast.'

1409. ίδοὺ τάδ', i. e. στέρνα. Cf. Hec. 563, ίδοὺ τόδ', εἴ μὲν στέρνου, ὁ νεανία, ταίειν προθυμεῖν, παῖσσον. As Hercules had wished for his father's embrace, the latter now offers it, adding, 'for that which you desire is dear also to me.'

1410. οὗτως κτλ. 'Is this the way in which you forget your toils and troubles?' i. e. by indulging in these effeminate acts. — My former toils (or labours) were nothing compared with these,' which are therefore not so easily forgotten.

1412. The old reading was εἰσόψεται—κούκ ἣν αἰνέστη. The καὶ followed as a matter of course from the corruption of εἴ σ' ὁψεται, which was restored by Barnes. Musgrave emended οὐκ ἣν αἰνέστη, which

Barnes had left.

1413. This is a most difficult verse. The old reading προσθεῖναι δοκῶ gives no sense; and the correction of Hermann and Jacobs, πρόσθεν οὐ δοκῶ, is far from a certain one, though it gives a fair sense; 'Do I live (i. e. have I given up the idea of suicide) humbled in *your* eyes? You did not think me so before, at least.' The corruption perhaps is rather in ζώ, though we might compare Oed. R. 410, οὐ γάρ τι σοι ζῶ δοῦλος, ἀλλὰ Λοξία. We might suggest, ώς σοι ταπεινὸς ἀλλὰ πρόσθεί είναι δοκῶ, 'it seems that before, at all events, I was degraded in *your* eyes' (i. e. when I was for committing suicide, if I am not degraded now, in giving way to grief). If ζώ is genuine, he must mean to ask whether Theseus regards him as consenting to live on, while so humbled in his eyes as to make life discreditable on any terms.

1414. This verse is also obscure. For ὃν we should perhaps read ἐλ. See on Phoen. 1683. As ποῦ is sometimes ironically used for οὐδαμῶν, as Heracl. 369, ποῦ ταῦτα καλῶς ἣν ἐίη; Hec. 1199, ποῦ ποτ' ἣν φίλον τὸ βάρβαρον γένοιτο ἣν "Ελληστον γένος; Ion 528, ποῦ δέ μου πατήρ σύ; 'You are not my father,' &c.; so here the meaning perhaps is, ἄγαν γε ταπεινὸς ζῆς, οὐδαμῶν ὣν ἐκείνος δὲ κλεινὸς Ἡρακλῆς, οἶος ἥσθα τὸ πρύν. Pflugk, at least, can hardly be right in explaining κεῦνος ὣν by οὗτως ταπεινὸς ὣν. He seems to understand, ποῦ ἐστὶν κλεινὸς Ἡρακλῆς, ἐπειδὴ οὗτως ταπεινὸς νῦν ἔστι; Bothe, who frequently sets at

- HP. σὺ ποῖος ἥσθα νέρθεν ἐν κακοῖσιν ὄν ; 1415  
 ΘΗ. ὡς ἔσ τὸ λῆμα, παντὸς ἦν ἥσσων ἀνήρ.  
 HP. πῶς οὖν \*ἔμ' εἴποις ὅτι συνέσταλμαι κακοῖς ;  
 ΘΗ. πρόβαωε. HP. χαῖρ', ὁ πρέσβυν.  
 AM. καὶ σύ μοι, τέκνου.  
 HP. θάφθ' ὥσπερ εἶπον παῖδας.  
 AM. ἐμὲ δὲ τίς, τέκνου ;—  
 HP. ἐγώ—AM. πότ' ἐλθών ; 1420  
 HP. ἥνικ' ἀν θάψῃς τέκνα—  
 AM. πῶς ;  
 HP. εἰς Ἀθήνας πέμψομαι Θηβῶν ἄπο.  
 ἀλλ' εἰσκόμιζε τέκνα δυσκόμιστα γῆ.

nought the natural order of the words, would explain it πῶς κεῖνος Ἡρακλῆς ἐστιν, δύγαν κλειδὸς ὄν ;

1415. Hercules retorts, ‘What sort of a hero were *you*, when in trouble below the earth,’ and when I recovered you from Hades? The old reading ἦς ἀν was corrected by Hermann. Theseus replies (“*miro responso*,” says W. Dindorf), ‘As far as courage went, I was as much a coward as any one else.’ Hercules thus rejoins, ‘How then can you say of *me* that I am reduced to littleness by my misfortunes?’ In other words, ‘*You* are not the person to accuse others of cowardice.’ As however Theseus ought not, as a hero, and especially as an Athenian hero, to admit that he was afraid, we should probably restore *κρέστων* for *ἥστων*. These words are occasionally interchanged, as in Hel. 974, Andr. 707. The point of the reply would thus be, ‘If you were yourself courageous in danger, you ought not to say of *me*, your deliverer, that I am less so.’

1417. The old reading, πῶς οὖν ἔτ’ εἴπης, is retained by Hermann, Bothe, and Pflegk, without a remark, except that the last approves L. Dindorf’s reading, πῶς οὖν ἀν εἴποις, while Kirchhoff gives πῶς οὖν ἔτ’ εἴποις. But the emphatic ἔμε seems to be required by the context; and there is sufficient authority for the omission of the ἄν. See on Bacch. 747. Phoen. 1201. Iph. A. 1210, οὐδεὶς πρὸς τᾶς ἀντέποι βροτῶν. The less obvious use of the optative might easily have induced a false correction, εἴπης.—On

συστέλλεσθαι, ‘to shrink into oneself,’ see Troad. 108.

1420. ἥνικ' ἀν θάψῃς τέκνα. “Haec quoque mira et prope absurdā mihi videatur.” W. Dindorf. The difficulty of the passage is best met by supposing the words of the speakers to be mutually interrupted. Amphitryon was going to ask, ‘And who is to take care of *me*? ’ To which Hercules replies, ‘I will have you brought to Athens, when you shall have buried my children.’ Hence πῶς refers to the intended question κομίσεις ἔμε. For this use of πέμψεθαι τινα cf. Hec. 977, τί χρῆμ’ ἐπέμψω τὸν ἔμὸν ἐκ δόμων πόδα: Oed. Col. 602, πῶς δῆτά σ’ ἀν πεμψάσα, ὃστ’ οἰκεῖ δίχα: Hercules means that he will send for his father to live with him at Athens; and this is added because it was the object of the poet to aggrandize Athens, even at the expense of the tradition, mentioned by Pausanias, i. 41. 1, that Amphitryon was buried at Thebes. Pending the arrival of Theseus, he had already been told to live on at Thebes, v. 1365.

1422. For εἰσκόμιζε Kirchhoff proposes εἰσκόμιζε, which affords a good antithesis with δυσκόμιστα, ‘Do you take up the bodies which it is hard (or painful) for the Theban land to take up’ (*non nisi cum dolore inferenda*, Pflegk). On κομίζειν νεκρὸν see Suppl. 273. If εἰσκόμιζε be genuine, we must translate, ‘take them into the house;’ the bodies of the children being now displayed to the spectators by the ecyclema. In either case they were δυσκόμιστοι γῆ, as having been

ἡμεῖς δ' ἀναλώσαντες αἰσχύναις δόμον  
Θησέι πανώλεις ἐψόμεσθ' ἔφολκίδες.  
ὅστις δὲ πλοῦτον ἢ σθένος μᾶλλον φίλων  
ἀγαθῶν πεπάσθαι βούλεται, κακῶς φρονεῖ.

XO. στείχομεν οἰκτροὶ καὶ πολύκλαυτοι,  
τὰ μέγιστα φίλων ὀλέσαντες.

the rightful successors of the throne, and  
an unwelcome burden,—perhaps even a  
*μίασμα*,—to the land on account of their  
unnatural death.

1424. ἔφολκίδες. See v. 631, and compare v. 445, *ὑποσειράους ποσὶν ἔλκουσαν*

τέκνα.  
1428. τὰ μέγιστα, for *τοὺς μεγίστους*,  
by a well-known idiom. The chorus  
speak of the departure of Hercules as of  
the loss of their greatest friend and bene-  
factor.



**ΕΤΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ.**



## Τ Π Ο Θ Ε Σ Ι Σ.

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Ἐτεοκλῆς παραλαβὼν τὴν τῶν Θηβῶν βασιλείαν ἀποστερεῖ τοῦ μέρους τὸν ἀδελφὸν αὐτοῦ Πολυνεύκην. φυγὰς δὲ ἐκεῖνος εἰς Ἀργος παραγενόμενος ἔγημε τὴν θυγατέρα τοῦ βασιλέως Ἀδράστου. κατελθεῖν δὲ εἰς τὴν πατρίδα φιλοτιμούμενος, καὶ πείσας τὸν πενθερὸν, συνήθροιστεν ἀξόχρεων στρατὸν ἐπὶ Θήβας κατὰ τοῦ ἀδελφοῦ. ἡ δὲ μήτηρ Ἰοκάστη ἐπεισεν αὐτὸν ὑπόσπονδον ἐλθεῖν εἰς τὴν πόλιν, καὶ διαλεχθῆναι πρότερον πρὸς τὸν ἀδελφὸν περὶ τῆς ἀρχῆς· δεινοπροσωπῆσαντος δὲ ὑπὸ τῆς τυραννίδος τοῦ Ἐτεοκλέους, ἡ μὲν Ἰοκάστη τὰ τέκνα εἰς φιλίαν συναγαγεῖν οὐκ ἤδυνατο· Πολυνεύκης δὲ ὡς πρὸς πολέμιον λοιπὸν παρατάξαμενος ἀνεχώρησε τῆς πόλεως. ἔχρησε δὲ δ Τειρεσίας νίκην ἔσεσθαι τοῖς Θηβαίοις, ἐὰν δ πᾶς Κρέοντος Μενοικεὺς σφάγιον Ἀρει γένηται. ὁ μὲν οὖν Κρέων ἡρνήσατο ἐπιδοῦναι τῇ πόλει τὸν παῖδα· ὁ δὲ νεανίσκος ἔβούλετο, καὶ τοῦ πατρὸς αὐτοῦ φυγὴν μετὰ χρημάτων διδόντος, ἐαυτὸν ἀπέσφαξε. Θηβαῖοι δὲ τοὺς ἡγεμόνας τῶν Ἀργείων ἔσφαξαν. Ἐτεοκλῆς δὲ καὶ Πολυνεύκης μονομαχήσαντες ἀνέλον ἀλλήλους. ἡ μὲν οὖν μήτηρ αὐτῶν εἰροῦσα τεκροὺς τοὺς νιὸντας ἔσφαξεν ἐαυτήν· ὁ δὲ ταύτης ἀδελφὸς Κρέων παρέλαβε τὴν δυναστείαν. οἱ δὲ Ἀργεῖοι τῇ μάχῃ ἡττηθέντες ἀνεχώρησαν. Κρέων δὲ δυσχερῶς φέρων, τοὺς μὲν ὑπὸ τῇ Καδμείᾳ τῶν πολεμίων πεσόντας οὐν ἔδωκεν εἰς ταφὴν, Πολυνεύκην δὲ ἀκήδευτον ἔρριψεν, Οἰδίπουν δὲ φυγάδα τῆς πατρίδος ἀπέπεμψεν, ἐφ' ὧν μὲν \*οὐ φυλάξας τὸν ἀνθρώπινον νόμον, ἐφ' ὧν δὲ τὴν δργὴν λογοποιήσας<sup>1</sup>, οὐδὲ παρὰ τὴν δυστυχίαν ἐλείσας.

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## ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ<sup>2</sup>.

[Ἡ μὲν ὑπόθεσις τοῦ δράματος] ἐπιστρατεία τοῦ Πολυνεύκους μετὰ τῶν Ἀργείων ἐπὶ Θήβας καὶ ἀπώλεια τῶν ἀδελφῶν Πολυνεύκους καὶ Ἐτεοκλέους

<sup>1</sup> Translate; ‘in the one case not observing the universal law of mankind (to bury the dead), and in the other, acting on anger rather than reason, in not pitying him even in his misfortune.’

<sup>2</sup> This is given according to Kirchhoff’s recension. It was first published by him in 1853, from a MS. of Euripides at St. Mark’s, Venice. The words in [ ] were subsequently supplied from two other MSS.

καὶ θάνατος Ἰοκάστης. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Ἐπτὰ ἐπὶ Θήβας τπλείστης Ἰοκάστης. [ἐδιδάχθη] ἐπὶ Ναυσικράτους ἄρχοντος ὀλυμπιάδ . . . πρώτος . . . δεύτερος Εὐριπίδης, [τρίτος . . .] καθῆκε διδασκαλίαν [. . .] περὶ τούτου· καὶ γὰρ ταῦτα [. . .] ὁ Οἰνόμαος καὶ Χρύσιππος καὶ [Φοίνισσαι καὶ . . . σατυρ . . . οὐ] σώζεται. ὁ χορὸς συνέστηκεν ἐκ Φοίνισσῶν γυναικῶν προλογίζει δὲ Ἰοκάστη.

Περιπαθεῖς ἄγαν αἱ Φοίνισσαι τῇ τραγῳδίᾳ. ἀπώλετο γὰρ ὁ Κρέοντος νιὸς ἀπὸ τοῦ τείχους ὑπὲρ τῆς πατρίδος ἀποθανόν. ἀπέθανον δὲ καὶ οἱ δύο ἀδελφοὶ ὑπὸ ἀλλήλων καὶ Ἰοκάστη ἡ μῆτηρ ἀνεῦλεν ἐαυτὴν ἐπὶ τοῖς παισὶ καὶ οἱ ἐπὶ Θήβας στρατευσάμενοι Ἀργεῖοι ἀπώλοντο καὶ ἄταφος Πολυνείκης πρόκειται καὶ ὁ Οἰδίποιος τῆς πατρίδος ἐκβάλλεται καὶ σὺν αὐτῷ ἡ θυγάτηρ Ἀντιγόνη. ἔστι δὲ τὸ δρᾶμα καὶ πολυπρόσωπον καὶ γνωμῶν πολλῶν μεστόν τε καὶ καλῶν.

Τὸ δρᾶμά ἔστι μὲν τὰς σκηνικὰς ὅψεις κάλλιστον, ἐπεὶ καὶ παραπληρωματικόν. ἡ τε ἀπὸ τῶν τειχέων Ἀντιγόνη θεωροῦσα μέρος οὐκ ἔστι δράματος καὶ ὑπόσπονδος Πολυνείκης οὐδενὸς ἔνεκα παραγίνεται ὁ τε ἐπὶ πᾶσι μετ' φύσης ἀδολέσχον φυγαδευόμενος ὁ Οἰδίποιος προσέρριπται<sup>3</sup> διακενῆς.

### XRHΣΜΟΣ.

Λάΐε Λαβδακιδῆ, παιδῶν γένος ὀλβιον αἰτεῖς.  
τέξεις μὲν φίλον νίὸν, ἀτὰρ τόδε σοὶ μόρος ἔσται,  
παιδὸς ἑοῦ χείρεσσι λιπεῖν βίον· ὡς γὰρ ἔνευσε  
Ζεὺς Κρονίδης, Πέλοπος στυγερᾶς ἀραιῖς πιθήσας,  
οὐ φίλον ἥρπασας νίὸν, ἀτὰρ τόδε σοὶ μόρος ἔσται.

### ΤΟ ΤΗΣ ΣΦΙΓΓΟΣ ΑΙΝΙΓΜΑ.

\*Ἐστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὐ μία φωνὴ,  
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον, ὅσσ' ἐπὶ γαιῶν  
ἔρπετα γίνονται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.  
ἀλλ' ὅποταν πλεόνεσσιν ἐρειδόμενον ποσὶ βαίνῃ,  
ἔνθα μένος γνίοισιν ἀφαυρότερον πέλει αὐτοῦ.

<sup>3</sup> Read προσέρριπται.

## P H O E N I S S A E.

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ON the subject treated of in the Cyclic Thebaid, and standing next in celebrity to the heroic legends of the house of the Atridae, each of the three great tragic writers composed dramas; and it is fortunate that of these some from the hand of each are still extant. The present play has the same argument with the *Seven against Thebes* of Aeschylus; indeed, it was evidently written to compete with it, since there are one or two disparaging allusions to the too epic treatment which the elder poet had preferred. A sequel to the *Phoenissae* is the *Supplices*, besides which no other of the remaining plays of Euripides bears upon the same topic. Here we read of the invasion of Thebes by the Argive army, invited by the injured Polynices; there, of the *νεκρῶν ἀναφέτις*, or burial of the Argive dead after their defeat. Sophocles has three of his seven plays bearing upon this subject; the two containing the history of Oedipus, and his great master-piece the *Antigone*, which is intermediate in the events described between the *Phoenissae* and the *Suppliants*.

There can be no doubt that the present drama was one of those which, though hardly of the highest intrinsic excellence, and by no means universally commended by critics and grammarians, nevertheless gained a considerable share of popularity in the post-Attic ages. Its great length,—not far from double that of the *Seven against Thebes*, and exceeding that of all the other extant plays except the *Oedipus at Colonus*, was in itself likely to induce a sense of satiety and monotony; but this has been remedied by the device of introducing two double narratives of messengers<sup>1</sup>, and by a succession of scenes alternately suggesting suspense, pathos, and surprise. That there are faults in the plot, if some superfluities and one or two not absolutely necessary characters be so considered, may fairly perhaps

<sup>1</sup> Each of the messenger's speeches has a secondary narrative, or appendix, describing a distinct event; a feature unique in this play. But it will be shown in the course of the notes that one of these is of doubtful authenticity, as well as the speech of Oedipus towards the conclusion. Deducting these, we shall have about the average standard of length for the present play.

be conceded ; but that it contains much elegant versification and beautiful imagery cannot be denied. Hermann, who begins his preface by saying “ Nulla est Euripidis tragœdia, quam tractanti tam molestus tamque plenus taedii labor exantlandus sit, quam Phœnissæ,” after severely criticising and rarely praising the composition of the play, sums up his judgment of the whole in these words<sup>2</sup> : “ Sic haec tragœdia, in qua satis erat duos mori, duas insuper habet non necessarias mortes, de hominibus autem, qui agentes introducti sunt, duos bonos et justos, Polynicen et Jocastam, unum aequæ stolidum ac malum, Eteoclem, de non necessariis autem Creontem virtute nulla insignem, nisi quod prudentior Eteocle est, cetera inconstantem et mutabilem, Teiresiam corpore debilem, moribus gravem, Menoeceum generosum quidem, sed qui, quod ejus partes brevissimæ sunt, non possit retinere animos spectatorum, eademque conditione Antigonam, initio fabulae timidam, postea importune verecundam, postremo audacem et fortē, Oedipum senio et infortunio miserabilem, chorūm denique raro recte fungentem officio suo, aliquando etiam frigidissime aliquid interloquentem, multa autem inani verborum tumore aliena cantantem : quae tamen culpa minuitur eo, quod illo tempore, quo Phœnissæ scriptæ sunt, modi musici potiorem, quam poesis, locum tenuisse in chori canticis videntur.”

K. O. Müller (*Hist. Gr. Lit.* p. 378) gives a not very favourable critique on the play, in these words : “ Notwithstanding all the beauties of the details and all the abundance of the materials, (for the piece contains, in addition to the fall of the hostile brother, also the expulsion of Oedipus, and Antigone’s two heroic resolves to perform the funeral rites for her brother and to accompany her banished father,) we miss in this play, too, that real unity and harmony of action which can result only from an idea springing from the depths of the heart and ripened by the genial warmth of the feelings.” A. W. Von Schlegel assents to the opinion given in one of the minor Greek arguments, that “ the play is beautiful as a theatrical spectacle, because, in fact, it is full of filling-up matter foreign to the purpose. Antigone, gazing down from the walls, has nothing to do with the action; and Polynices enters the city under warranty of a truce, without any thing coming of it. After all the rest, the banished Oedipus and a wordy ode are tacked on to no purpose.”

So much for the opinion of the critics, ancient and modern. On the other hand, it is pretty clear that this play was much read in the schools,—for it is elaborately supplied with Greek scholia and *interpretationes*.

<sup>2</sup> In reply to which Klotz remarks, (*Praef. p. vi.*) “ Cujus disputationem quum legimus, videtur vix digna fabula esse, quae denuo edatur hodie, nedum ut a juventute sedulo legenda et cognoscenda esse videatur. Quod longe securus est.”

*θέσεις* by various commentators,—and it is very often quoted by writers of the declining ages. It is no part of the present edition to enter into discussion as to the fairness or unfairness of criticisms; but generally, we have protested against the sweeping condemnation which is too commonly dealt against Euripides; and we now gladly adopt the sensible remark of Klotz, in the preface to his edition of this play (1842): “Re experti intelleximus imperitos puerorum animos judicio nondum aliqua librorum lectione confirmato facile in deteriorem partem trahi, et, quum leviora quaedam ac tenuiora jure vituperare didicissent, etiam ea, quae egregie facta essent, ocius contemnere et negligere. Qui autem jam magis confirmati animo, etiam aetate proiectiores sunt, ii, quemadmodum optime cognoscunt quod pulcrum ac venustum est in veterum auctorum scriptis, sic sine annotatione nostra ipso prudenti magistro duce etiam illa facile judicabunt, quae minus probari posse videantur.”

The plot of the play is thus. Of the two sons of Oedipus by his incestuous marriage with Jocasta, Eteocles and Polynices, the elder, Eteocles, having agreed to hold the sovereignty of Thebes year by year alternately with his brother, had proved false to his promise, and had driven the younger, when a just claimant for his year of office, into banishment. Having formed an alliance with Adrastus, king of Argos, whose daughter he had married, and with other chieftains, making seven in all, including himself, he had appeared before the walls of Thebes with a powerful army to enforce his claims. Jocasta, anxious to avert the imminent peril of her country, persuades the brothers to have an interview under a truce. They accordingly meet and argue the matter; but not being able to arrange it, they retire with mutual threats of hostilities. The opening of the play, after the prologue, is taken up with an episode which, if not strictly essential to the plot, is naturally and artistically devised. This is, the ascent of Antigone, sister of the two rival chiefs, accompanied by an aged slave, to an upper part of the house, from which she commands a view of the hostile army, and learns the names and devices of the leaders. The chorus, which the poet has made to consist of Phoenician maidens, (lest, Hermann thinks, he should appear too closely to imitate Aeschylus, whose chorus is of Theban women,) has not much to do with the real action of the piece, and therefore the burden of the choral odes need not here be singly specified; the action itself proceeds with an interview between Creon and Eteocles, in which the advice of the former, as the uncle, is sought; and the conclusion is, to send for Teiresias, the aged seer, in case he should be able to communicate something essential to their common interests. Teiresias arrives, but shows himself reluctant to

speak in presence of Creon ; being however urged to declare the truth, he affirms that the sole hope of the safety of Thebes lies in the sacrifice of Creon's only son, Menoeceus, over the dragon's den, in order to appease the wrath of Ares at the death of that monster, which had been slain by Cadmus. Menoeceus, evading his father's affection by a stratagem, devotes himself to a voluntary death ; and thus the victory of the Thebans is secured, and is forthwith reported by a messenger to Jocasta. In this narrative the poet has used his utmost effort to sustain the epic tone and sentiment of the rival play, the Seven against Thebes ; and he has certainly succeeded in producing a most brilliant and exciting description of the contest. There follows an account by the same messenger, which informs Jocasta that her sons are about to fight single-handed. Hearing this, she sets forth, accompanied by Antigone, to the camp. But she arrives just too late. Another messenger then describes the mortal combat, in which both the brothers have fallen, and the suicide of the afflicted mother over the bodies. The play ends with an evident imitation of the Aeschylean drama, the bringing of the corpses upon the stage, and the threnos of Antigone. The poet has also introduced, with considerable stage-effect, the aged Oedipus, who had been the cause of all the woe by intemperately cursing his sons, and who has survived to witness the calamity, and to hear his sentence of banishment pronounced by Creon. With the prohibition on the part of the latter to give burial rites to Polynices, and the avowed resolution of Antigone to disobey the unnatural and impious injunction, the play concludes.

Even before the date of the play was known to be the Archonship of Nausicles, critics were pretty well agreed that it must be referred to Ol. xcii. 2 or 3. The Schol. on Ar. Av. 347, and Ran. 53, make statements which Valkenaer, W. Dindorf, and others reasonably interpret as inferentially giving this date, which is confirmed, as Hermann thinks<sup>3</sup>, by the probable opinion of Zirndorf, that the triumphant return of Alcibiades<sup>4</sup> from exile in that very year (B.C. 411) is alluded to in the dialogue between Polynices and Jocasta. And certainly, there is a considerable resemblance between the complaints of Polynices respecting the hardships of exile, and the language of Alcibiades before the Samian assembly, where he *τὴν ιδίαν ξυμφορὰν τῆς φυγῆς ἐπηγίαστο καὶ ἀνωλοφύρατο*. Be this as it may, there can be no mistake about the general style both of diction and metres, which are those of the latest period of the poet's life.

The *Phoenissae*, while it has been much disparaged, has at the

<sup>3</sup> Praef. p. xv.

<sup>4</sup> See Thucyd. viii. 81 and 97.

same time been much commented on and frequently edited by modern scholars, Valckenaer, Hermann, Porson, Bothe, Klotz, and many others. For the text, very much more is due to Kirchhoff than to Porson, who had not the best MSS. at his command, and did not sufficiently discriminate between the relative merits of those which he had.—That a good many interpolations exist in this play is the opinion of many. In the present edition rather more verses have been called in question, than preceding editors had noted. This is a matter that scholars are not likely ever to agree upon. It requires an extremely fine and subtle sense of an author's style and diction to detect interpolations generally. Those who are not sufficiently matured scholars to have acquired that sense, will probably be disposed to cavil at what they will call a habit of unreasoning suspicion<sup>5</sup>.

<sup>5</sup> No prudent critic will deny the soundness of Hermann's remark, (*Praef. p. vi.*) “Qui laudis illius adipiscendae gratia de industria suspiciones venatur, in eo ista obelis ostentandae perspicaciae cupiditas postremo in morbum vertit, ipsi quidem qui eo morbo tenetur gratum, alii autem molestissimum et pene intolerabilem.”

*ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.*

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ΙΟΚΑΣΤΗ.

ΠΑΙΔΑΓΩΓΟΣ.

ΑΝΤΙΓΟΝΗ.

ΧΟΡΟΣ ΦΟΙΝΙΣΣΩΝ ΓΥΝΑΙΚΩΝ.

ΠΟΛΥΝΕΙΚΗΣ.

ΕΤΕΟΚΛΗΣ.

ΚΡΕΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΜΕΝΟΙΚΕΥΣ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΟΙΔΙΠΟΥΣ.

## ΕΤΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ.

### ΙΟΚΑΣΤΗ.

Ω τὴν ἐν ἀστροῖς οὐρανοῦ τέμνων ὁδὸν  
καὶ χρυσοκολλήτοισιν ἐμβεβὼς δίφροις  
Ἔλιε, θοαῖς ἵπποισιν εἰλίσσων φλόγα,  
ώς δυστυχῆ Θήβαισι τῇ τόθ' ἡμέρᾳ  
ἀκτῖν' ἐφῆκας, Κάδμος ἡνίκ' ἥλθε γῆν  
τήνδ', ἐκλιπὼν Φούνισσαν ἐναλίαν χθόνα. 5

1. Jocasta, the daughter of Menoeceus, and formerly widow of Laius, king of Thebes, explains in the prologue all the circumstances under which the action of the play will be brought about.—Laius, having long been childless, had asked the oracle for a son; and the answer was, ‘If you beget a son you will die by his hand.’ Regardless of the warning, he disobeyed the god, and Oedipus was born. The infant, being exposed by his parents to die, was rescued, brought up in the family of Polybus, king of Corinth, and eventually slew Laius without knowing who he was. After this event Oedipus had solved the riddle of the sphinx, and had received as a reward the hand of his own mother Jocasta in marriage, again unconscious of the relationship; by which alliance he had become king of the country. Finding out his terrible mistake, but not till two sons and two daughters had been born, he had put out his own eyes, and is still living, confined within the house. In a fit of anger he had imprecated on his sons, Eteocles and Polynices, that they might share the kingdom by the sword. They, fearing the accomplishment of the curse, had agreed to rule by turns for a year; but the elder having refused to cede the

throne, the younger had invaded his native city with the aid of an Argive army. She, the mother, has endeavoured to bring the brothers to an agreement under a truce, before commencing hostilities.

1—6. Unlucky was the day when Cadmus came to Thebes from the sea-coast of Tyre; for he was the progenitor of the family on whom troubles have now come.

—τὴν ἐν ἀστροῖς, scil. οὐρανῷ, the course through the signs of the zodiac, which is, as it were, laid down for the sun to pass over with his gold-studded car. Rhes. 305, πέλτη δ' ἐπ' ὅμιν χρυσοκολλήτοις τύποις ἔλαμπε.—θοαῖσιν ἵπποις, Iph. T. 2. Schol. ἔθος δὲ τοῖς ποιηταῖς θηλυκῶς λέγειν τὰς ἵππους.—εἰλίσσειν, as Porson remarks, was used by the tragic writers equally with ἐλίσσειν. Cf. Iph. T. 7.

5. ἐφῆκας. The expression is taken from arrows or darts, which a person was said ἐφιέναι τινὸς or τινὶ, to discharge at, towards, or against another. Hence Θήβαισι depends alike on δυστυχῆ and on ἐφῆκας.

6. ἐναλίαν, because the position of ancient Tyre was insular, though the original settlement had been on the mainland.

ὅς παῖδα γῆμας Κύπριδος Ἀρμονίαν ποτὲ  
Πολύδωρον ἐξέφυσε, τοῦ δὲ Λάβδακον  
φῦναι λέγουσιν, ἐκ δὲ τοῦδε Λάϊον.  
ἐγὼ δὲ παῖς μὲν κλῆζομαι Μενοικέως, 10  
[Κρέων τ' ἀδελφὸς μητρὸς ἐκ μιᾶς ἔφυ.]  
καλοῦσι δὲ Ἰοκάστην με, τοῦτο γὰρ πατὴρ  
ἔθετο, γαμεῖ δὲ Λάϊός μ'. ἐπεὶ δὲ ἄπαις  
ἥν χρόνια λέκτρα τάμ' ἔχων ἐν δώμασιν,  
ἐλθὼν ἐρωτᾷ Φοῖβον, ἐξαιτεῖ θ' ἄμα 15  
παῖδων ἐς οἴκους ἀρσένων κοινωνίαν.  
οὐδὲ εἰπεν, Ω Θήβαισιν εὐնίπποις ἄναξ,  
μὴ σπεῦρε τέκνων ἄλοκα δαιμόνων βίᾳ.  
εἰ γὰρ τεκνώσεις παῖδ', ἀποκτενεῖ σ' οὐ φὺς,  
καὶ πᾶς σὸς οἶκος βήσεται δὶ αἷματος. 20  
οὐδὲ ἥδονή δοὺς ἐς τε βακχεῖον πεσὼν  
ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος,  
γνοὺς τάμπλακημα τοῦ θεοῦ τε τὴν φάτιν,

7. ‘Αρμονίαν. See on Bacch. 1333. As Κάδμος (if from a Greek root, κάζομαι,) probably meant δοκοῦμων καὶ διατάσσων, so *Harmonia* may have implied, in the mythology of these persons, the adapting and fitting together of the colonists by laws and institutions.

11. This verse can hardly be regarded as genuine. It interrupts the narrative; the relationship is stated at v. 47, Κρέων ἀδελφὸς τὰμὰ κηρύσσει λέχη, and there are two various readings, μιᾶς ἐν μητρὸς (Flor. 2) and ἐκ μιᾶς γαστρὸς (Flor. 33, and Harl.). Kirchhoff suggests μητρὸς ὃς μιᾶς ἔφυ. By omitting this verse, the μὲν is answered by δέ. If we retain it, it is either answered by τε, (as in v. 57,) in which case a fuller stop must be placed at ἔφυ, or the verse itself is a mere parenthesis, much like v. 56.

12. Ἰοκάστην. Homer, as the Schol. observes, gives the name Ἐπικάστην, Od. xi. 271.—τοῦτο, sc. ὕγμα, which is simply and easily implied from καλοῦσι.

15. ἐξαιτεῖ is rather stronger than αἰτεῖ,—not merely ‘asks,’ but ‘demands from him.’ This seems implied by the ἄμα, which involves something further than ἐρωτᾷ.—κοινωνίαν παῖδων, i. e. κοινὸς παῖδας. Bacch. 1277, παῖς ἐγένετο—έμῃ

τε καὶ πατρὸς κοινωνίᾳ.

18. τέκνων ἄλοκα, i. e. ἄλοκα, ἐν τέκνων φύεται. The metaphor as in Antig. 569, ἀρώσιμοι γάρ εἰσι χάτερων γύναι. There is a variant παῖδων for τέκνων in some of the writers who quote this verse (Origen c. Cels. ii. p. 73. Schol. Pind. Ol. ii. 65), and so the Schol. on the present passage.

21. ἥδονή δοὺς, sc. ἁατόν. So Pers. 837, Ψυχὴν διδόντες ἥδονή καθ' ἥμέραν.—βακχεῖον, here used as a substantive, for ‘drunkenness,’ or (as wine and love were inseparable) we may accept from the Schol. ἐρωτα and ἐρωτομανίαν. Klotz compares the begetting of Ion by Xuthus βακχίον πρὸς ἥδοναῖς, Ion 553.

22. ἡμῖν. As a woman was said τεκεῖν ἀνδρὶ (Ion 4), so a man σπείρει τέκνον γυναικί. For the repetition in καὶ σπείρας see Hec. 26. The addition of βρέφος is justified by Porson from Ion 16, τεκοῦσ’ ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος. But it is here the more harsh on account of βρέφος below, v. 25. The Greeks, it should be observed, say σπείρειν τέκνον, σπείρειν λέχος (Ion 64), or σπείρειν μητέρα, (above, v. 18,) the female parent being compared to the ἄγρος, the male to the husbandman.

λειμῶν' ἐσ "Ηρας καὶ Κιθαιρῶνος λέπας  
δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος,

25

[σφυρῶν σιδηρᾶ κέντρα διαπείρας μέσον,  
ὅθεν νιν 'Ελλὰς ὀνόμαζεν Οἰδίπονι.]

Πολύβου δέ νιν λαβόντες ἵπποβουκόλοι  
φέρουσ' ἐσ οἴκους ἐσ τε δεσποίνης χέρας  
ἔθηκαν. ἡ δὲ τὸν ἐμὸν ὡδίνων πόνον

30

μαστοῖς ὑφεῖτο καὶ πόσιν πείθει τεκεῖν.

ἥδη δὲ πυρσαῖς γένυσιν ἔξανδρούμενος  
παῖς οὐμὸς ἡ γνοὺς ἡ τινος μαθὼν πάρα  
ἔστειχε τοὺς φύσαντας ἐκμαθεῖν θέλων  
πρὸς δῶμα Φοίβου, Λάιός θ' οὐμὸς πόσις

35

τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν,

24. *λειμῶνα.* The Schol. says there was a temple of Hera (doubtless in her attribute of *Άκραία*, goddess of the heights) on the ridge of Cithaeron.

27. W. Dindorf omits this verse, with Valckenaer. Porson defends it, because Euripides was fond of etymologies; and Hermann, Klotz, Kirchhoff, throw no suspicion on it. The truth is, either both verses are spurious, or neither. The two cannot reasonably be separated. But there are grave objections to v. 26, where all the good copies give *μέσον* (the last syllable however in Kirchhoff's best MS. being illegible), while *μέσων*, which Hermann considers necessary to the construction, is only found in the MS. Harl. But *διαπέρειν*, 'to make to pass through,' is a word without any precedent in Attic Greek, and has only II. vi. 404 alleged in its defence, ὁ δ' ἔγχει νῦν παραπτὰς γνωθμὸν δεξιπερὸν, διὰ δ' αὐτὸν πέιρεις ὅδοντον. Though both the Scholiast and Eustathius, p. 650 (compared with the Schol. on II. ii. 45, who confounded the κέντρα of the feet with the περόναι which blinded the eyes of Oedipus) recognize v. 26, it is likely to have been an early addition for the purpose of including Oedipus in the list of names given in the prologue. That however was done by the poet himself in v. 50, with the adjunct ἐμὸς παῖς Οἰδίποις.—On the imperfect ὀνόμαζεν see Cycl. 692. Heracl. 87. Iph. A. 416.

28. With the compound *ἵπποβουκόλος* compare *οἰοβουκόλος* in Aesch. Suppl. 299. Porson observes that *ἵπποι βουκό-*

λέοντο

occurs in Il. xx. 221.  
30—1. Those who find difficulty in these two verses, with the scholiast, might use the remark made on Orest. v. 1641, in impugning their genuineness. Certain it is they are not necessary to the narrative. It was enough to say that the child was brought by the shepherds into the hands of their mistress. However, the conjecture of Nagel, *τρέψειν* for *τεκεῖν*, cannot be called necessary. The sense is, 'She persuaded her husband that she had brought it forth,' i. e. the infant Oedipus; which implies that a child of her own had been still-born, or had just before died. The Greeks were in the habit of bringing up supposititious children. See Alcest. 639.—Hesych. *ὑφεῖτο, ὑπεβάλλετο*.

32. *πυρσαῖς.* This epithet was applied to the colour of the beard in early manhood. See on Aesch. Pers. 318, *πυρσὴν ζαπληθῆ δάσκοιον γενεῖαδα ἔτεγγε.* Hesych. and Photius; *πυρσαῖς γένουσι ταῖς ζανθαῖς θριξί.* It was probably a physical feature peculiar to the race.

33. *γνοὺς*, finding out, or coming to the conclusion, by his own sagacity, that he was not really the son of Polybus.—The next four verses are quoted by Strabo, p. 762, with the variant *τεκόντας* for *φόσαντας*.

35. *Λάιός τ'.* And at the very same time Laius happened to be going to the same place on a similar mission, &c. For *μαθεῖν* there is a var. lect. *ἰδεῖν*, the suggestion perhaps of some one who had noticed *μαθὼν* and *ἐκμαθεῖν* just before.

εὶ μηκέτ' εἴη. καὶ ξυνάπτετον πόδα  
 ἐς ταῦτὸν ἄμφω Φωκίδος σχιστῆς ὁδοῦ.  
 καὶ νιν κελεύει Λαῖον τροχηλάτης,  
<sup>Ω</sup>Ζένε, τυράννοις ἐκποδῶν μεθίστασο. 40  
 ὁ δ' εἶρπ' ἄναυδος μέγα φρονῶν. πῶλοι δέ νιν  
 χηλαῖς τένοντας ἔξεφοίνισσον ποδῶν.  
 ὅθεν, τί τάκτος τῶν κακῶν με δεῖ λέγειν;  
 παῖς πατέρα καίνει, καὶ λαβὼν ὀχήματα  
 Πολύβῳ τροφεῖ δίδωσιν. ὡς δ' ἐπεζάρει 45

38. ἐς ταῦτὸν — ὁδοῦ, to the same point of the road which led (i. e. where it led) in two directions, from Corinth and from Thebes, to Delphi. By σχιστὴς ὁδοῦ, here as in Iph. A. 144, the *compita*, or meeting of the roads, is meant. Schol. οὗτος καλεῖται ἐν Φωκίσιν [Φωκεύσιν?], ἐπεὶ διασχίζει τὴν ἐπὶ Βουτανὸν καὶ Θήβας, καὶ Ἀττικὴν καὶ Κύρινθον ὁδὸν. Cf. Oed. R. 733, Φωκὶς μὲν ἡ γῆ κλήγεται, σχιστὴς ὁδὸς ἐς ταῦτα Δελφῶν κάποι Δαυλατὰς ὕγει.

41. μέγα φρονῶν. Not knowing who Laius was, he thought himself as good a man, and proceeded straight on without deigning a reply, and declined to give him the road; whereupon the horses of Laius trod upon the lame foot of Oedipus and injured it. The Greeks were rather sore on this point of precedence. Hence Ion says, v. 635, οὐδὲ μ' ἐξεπλήξῃς ὁδοῦ πονηρὸς οὐδεὶς κείνῳ δ' οὐδὲ αναχετὸν, εἴκεν δόδον χαλῶντα τοῖς κακίοις.

43. On the formula τί δεῖ λέγειν; see Aesch. Eum. 790. Herc. F. 1270. Andr. 920. The meaning is, 'I need not relate the unseemly contest, the words and blows that followed, between father and son; but I will merely say, the affair ended in the death of Laius.' — τί δεῖ με λέγειν τὰ κακὰ δοτὰ ἐκτός ἐστι τοῦ λόγου;

44. λαβὼν ὀχήματα, viz. the chariot together with the horses. "Narratur hoc, ut appareat Oedipum nunc quidem ad Apollinis oraculum non perrexisse iter, neque vero praedandi causa Laium occidisse." Kloz. The Schol. suggests, that he was hardly likely to have presented himself to the god, defiled with recent homicide.

45. ἐπεζάρει. Schol. ἐπέκειτο, ἐπεζάρει. This is said to be an Arcadian, i. e. Pelasgic word; it occurs also Rhes. 441, πόντον Θρήκιον φυσήματα κρυσταλ-

λόπηκτα Παίονάς τ' ἐπεζάρει. Porson compares ζέρθρον for βάραθρον, ζέλλω for βάλλω (whence, perhaps, ζάλη), and ζέβνται for βέβνσται. See on the Arcadian word Αζάν, Orest. 1647. The word Σφῆγξ has some curious etymological considerations. Derived from σφίγγειν, 'to squeeze,' from the grasping of the claws, and thus connected with fingere, 'to manipulate clay or wax,' (compare σφάλλειν and fallere,) we find in Hesiod, who was likely to preserve the local name accurately, the initial σ omitted, ἡ δ' ἄρα Φίξ  
 δόλοην τέκε, Καδμείουσιν δλεθρον. Here one of the good MSS. gives Φίγξ. Nor can we doubt that *fingo*, *fictus*, and *figo*, *fixus*, are closely connected in their origin. — How far the Egyptian forms of Sphinx, the Lycian Harpies, (found on the famous "Harpy tomb," discovered by Sir Charles Fellows at Xanthus,) and this Theban monster, are different or identical, it is hard to say. They all point to extremely ancient and widely diffused superstitions; and perhaps all were intended to embody the idea of sudden destruction, as death or pestilence, coming unforeseen upon mankind. There were several kinds of Egyptian Sphinges, one of which was bird-like (hawk-headed with wings, Wilkinson, vol. i. p. 226). The extensive prevalence of the symbol at least, in the ancient world, is unquestionable. The *Nisroch* of the Assyrian sculptures is only another form of it, not to mention the real sphinges found at Nineveh, winged lions with human heads. The ancient Italians had their own national harpies in the form of *striges*. Ovid, Fast. vi. 131,

"Sunt avidae volucres, non quae Phineia  
 mensis  
 Guttura fraudabant, sed genus inde  
 trahunt;

Σφίγξ ἀρπαγαῖσι πόλιν, ἐμός τ' οὐκ ἦν πόσις,  
 Κρέων ἀδελφὸς τάμα κηρύσσει λέχη,  
 ὅστις σοφῆς αἰνιγμα παρθένου μάθοι,  
 τούτῳ ξυνάψειν λέκτρα. τυγχάνει δέ πως  
 αἰνιγμ' ἐμὸς παῖς Οἰδίπους Σφιγγὸς μαθὼν,      50  
 ὅθεν τύραννος τῆσδε γῆς καθίσταται,  
 καὶ σκῆπτρ' ἔπαθλα τῆσδε λαμβάνει χθονός.  
 γαμεῖ δὲ τὴν τεκοῦσαν οὐκ εἰδὼς τάλας,  
 οὐδὲν ἡ τεκοῦσα παιδὶ συγκοιμωμένη.      55  
 τίκτω δὲ παῖδας παιδὶ δύο μὲν ἄρσενας,  
 Ἐτεοκλέα κλευήν τε Πολυνείκους βίαν,  
 κόρας τε δισσάς τὴν μὲν Ἰσμήνην πατὴρ  
 ὀνόμασε, τὴν δὲ πρόσθεν Ἀντιγόνην ἐγώ.  
 μαθὼν δὲ τάμα λέκτρα μητρώων γάμων  
 ὁ πάντ' ἀνατλὰς Οἰδίπους παθήματα      60

Grande caput, stantis oculi, rostra apta  
 rapinae;  
 Canities pennis, unguibus hamus  
 inest.  
 Nocte volant, puerosque petunt nutricis  
 egentes,  
 Et vitant cumis corpora rapta suis."

47. Κρέων ἀδελφὸς is the apodosis, and therefore Κρέων δ, the reading of the oldest MSS., has been rejected by the best critics. See however on Orest. 500.

48. ὅστις μάθοι, for τῷ μαθεῖν δυναμένω. Cf. Electr. 32, διὰ μὲν γῆς ἀπηλλάσθη φυγὰς. Ἀγαμέμνονος πᾶς, χρυσὸν εἴφ' διὰ κτάρην, where δότις κτάνοι is suggested by the present passage. See however on v. 70 *inf.*

49. ξυνάψειν. Flor. 2 gives συνάπτειν.

50. For αἰνιγμα a singular variant μούσας is recorded in the Scholia, and it has been admitted by Hermann and Bothe. Probably however (and this is an answer to Hermann's question, 'Whence could μούσας have come, unless it were genuine?') the occurrence of αἰνιγμα just above induced the grammarians to devise some synonym for it here, as in v. 36 ιδεῖν was given for μαθεῖν for the very same reason. Klotz observes, that μούσας here may have been suggested by vv. 807 and 1028 *inf.*

51. Porson wholly omits this verse, after Valckenaeer and Brunck. W. Dindorf incloses v. 52 within brackets, as "inepita tautologia." The scholiast remarked that ἔπαθλα was used only by Euripides, and that some altered the reading to καὶ σκῆπτρα χῶρας τῆσδε ὡς ἀθλα λαμβάνει. W. Dindorf supposes they wrote δοσ' ἀθλα, but at best it was evidently an arbitrary alteration. Apart from the unusual noun ἔπαθλον, there is nothing in either of these verses to cause just suspicion. The δθεν may be defended by Iph. T. 35, as well as by v. 43 *sup.*

55. ἄρσενας. The best MSS. give ἄρσενας, which Kirchhoff retains.

57. κόρας τε. W. Dindorf gives κόρας δὲ with Wakefield. But cf. Orest. 22, φηταρθένοιο μὲν τρεῖς ἔφυμεν—κόρον τ' Ὁρέστης. Hel. 9, Θεοκλάύμενον μὲν ἄρσεν—εὑγενῆ τε παρθένον Εἰδός.

60. This verse also is omitted by Porson after Valckenaeer. It is not indeed much wanted, and the α made long in ἀνατλὰς is not very usual. But the meaning, against which objections have been raised, is defensible, if we suppose Jocasta to be speaking of Oedipus as he is, not as he was at the time of blinding himself. One might have expected δ πολλὰ δὴ τλὰς, as Her. F. 1250, δ πολλὰ δὴ τλὰς Ἡρακλῆς λέγει τάδε:—The periphrasis in the pre-

εἰς ὅμμαθ' αὐτοῦ δεινὸν ἐμβάλλει φόνον  
χρυσηλάτους πόρπαισιν αἰμάξας κόρας.  
ἔπει δὲ τέκνων γένυς ἐμῶν σκιάζεται,  
κλήθροις ἔκρυψαν πατέρ', ἵν' ἀμνῆμων τύχη  
γένειτο πολλῶν δεομένη σοφισμάτων. 65  
 ζῶν δ' ἔστ' ἐν οἴκοις, πρὸς δὲ τῆς τύχης νοσῶν  
ἀρὰς ἀράται παισὶν ἀνοσιωτάτας,  
θηκτῷ σιδήρῳ δῶμα διαλαχεῖν τόδε.  
 τὰ δ' ἐσ φόβον πεσόντε μὴ τελεσφόρους  
εὐχὰς θεοὶ κραίνωσιν οἰκούντων ὄμον, 70  
 ἔνυμβάντ' ἔταξαν τὸν νεώτερον πάρος  
φεύγειν ἔκόντα τήνδε Πολυνείκη χθόνα,  
 Ἐτεοκλέα δὲ σκῆπτρ' ἔχειν μένοντα γῆς  
ἐνιαυτὸν ἀλλάσσοντ'. ἔπει δ' ἐπὶ ζυγοῖς  
καθέζετ' ἀρχῆς, οὐ μεθίσταται θρόνων, 75  
 φυγάδα δ' ἀπωθεῖ τῆσδε Πολυνείκη χθονός.  
 ο δ' Ἀργος ἐλθὼν, κῆδος Ἄδραστου λαβὼν,  
 πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων ἄγει·  
 ἐπ' αὐτὰ δ' ἐλθὼν ἐπτάπυλα τείχη τάδε  
 πατρῷ ἀπαιτεῖ σκῆπτρα καὶ μέρη χθονός. 80  
 ἐγὼ δ' ἔριν λύοντος ὑπόσπονδον μολεῖν

ceding verse, for ζτι ἐμὲ γαμῶν τὴν μητέρα  
ἔγημε, or μαθὼν γάμον ἐμοὶ τῆς μητρὸς  
δόντα, will hardly escape the reader's  
notice.

61. Aldus and the best MSS. give εἰς  
ὅμπατ' αὐτοῦ, which is not indefensible.

63. γένυς σκιάζεται. See on Iph. T. 1151.

64. Νῦν ἀμνῆμων κτλ. Here for ἀμνη-  
μόνετος. Schol. ἵν' ἡ τύχη λήθη παρα-  
δοῦῃ. But in Herc. F. 1397, it has its  
proper active sense, αὐτοῦ γενοίμην πέπτως  
ἀμνῆμων κακῶν. The sense is, 'that his  
fate might become unremembered, re-  
quiring as it did many devices (for its con-  
cealment).'

66. πρὸς τῆς τύχης. While other writers, following the account in the Cyclic poems, made Oedipus curse his sons because he had been badly fed by them (ἐπίκοτος τροφᾶς, Aesch. Theb. 783), Euripides has here preferred to describe him simply as 'maddened by his fortune,'

or by the circumstances of his position.—  
ἀράται is, of course, the *praesens histori-  
cum*, since the effect of the curse was now  
feared.

70. κραίνωσιν. "Hic dictum quia  
nondum evenit, quum loquitur Jocasta,  
quoniam filiis imprecatus erat Oedipus,"  
Hermann. Brunck, after Dawes' well-  
known canon, had given κραίνοιεν. Aldus  
and one or two inferior MSS. have ἀράς  
for εὐχάς.

74. ἀλλάσσοντα, alternating a year of  
exile with a year of sovereignty. Properly,  
'giving (to his brother) in exchange  
(for exile) a year (of sovereignty).'—ἐπὶ<sup>1</sup>  
ζυγοῖς, on the seat of the upper rowers as  
well as of the steersman in a trireme. See  
on Aesch. Ag. 1596.

81. W. Dindorf gives λύσοντος<sup>2</sup> on  
Valckenaer's conjecture. We suspect this  
to be bad Greek. The Attic writers do  
not use future participles in all respects as  
the Romans used the participle in —rus.

ἔπεισα παιδὶ παιδὰ, πρὸν ψαῦσαι δορός.  
 ἥξειν δὲ ὁ πεμφθείς φησιν αὐτὸν ἄγγελος.  
 ἀλλ' ὁ φαεννᾶς οὐρανοῦ ναίων πτυχὰς  
 Ζεῦ, σῶσον ἡμᾶς, δὸς δὲ σύμβασιν τέκνοις.      85  
 χρὴ δ', εἰ σοφὸς πέφυκας, οὐκ ἔν βροτὸν  
 τὸν αὐτὸν ἀεὶ δυστυχῆ καθεστάναι.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ κλεινὸν οἴκοις Ἀντιγόνη θάλος πατρὶ,  
 ἐπεὶ σε μήτηρ παρθενῶνας ἐκλιπεῖν  
 μεθῆκε μελάθρων ἐς διῆρες ἔσχατον,  
 στράτευμ' ἵδεν Ἀργεῖον, ἱκεσίαισι σαῖς,  
 ἐπίσχεις, ὡς ἀν προύξερευνήσω στίβον,  
 μή τις πολιτῶν ἐν τρίβῳ φαντάζεται,  
 κάμοι μὲν ἔλθῃ φαῦλος, ὡς δούλῳ, ψόγος,  
 σοὶ δ' ὡς ἀνάσσῃ πάντα δὲ ἔξειδὼς φράσω,  
 ἃ τ' εἶδον εἰσήκουσά τ' Ἀργείων πάρα,      95

86. For the idiom *χρὴ οὐκ ἔν* see Ion 1314. Andr. 100. 214. Hipp. 507. Donaldson, Gr. Gr. § 594, Obs. Here perhaps *οὐκ ἔν* stands for *κωλύειν*. Porson gives *βροτῶν*, with Valckenaeer, against all the MSS. He is followed by W. Dindorf; but the change is quite arbitrary.—Jocasta leaves the stage, and is succeeded first by an aged attendant, soon afterwards by Antigone, whose part is borne by the same actor who had just impersonated Jocasta. The words of the old man would be more easily intelligible if we may suppose him to appear, not on the stage, but on an upper part of the house, (not an unfrequent position; see on Orest. 1567,) from which he calls to Antigone, still below in the *παρθενῶν*, to ascend the stair, and holds out his hand to help her. She is thus enabled to obtain a view of the Argive host encamped on the plains below. The Schol. thinks this scene was borrowed from that in the Iliad, where Helen ascends the walls of Troy for a similar purpose.

88. For the pleonasm *οἴκοις—πατρὶ* compare *φυγῇ—ποδὶ* Orest. 1468. Schol. *ἐνδοῖον τῷ πατρὶ βλάστημα ἐν τοῖς οἴκοις*.

90. *διῆρες*, the same as *ὑπέρφων*, the upper room of a house, so called either as being divided by a flooring or ceiling from

the ground-court and its side rooms, or because it was *διστεγον*, covered by a sloping roof on each side. See on the similar compound, *ἀμφήρης*, Ion v. 1128. Only slaves were lodged in these *attics*, as we call them, from *anticus*, ‘front-room.’

93. *μὴ—φαντάζεται*, whether any one is in sight. See on Orest. 208. Ion 1523. Donaldson, Gr. Gr. § 538. In the next verse *ἔλθῃ* is in the subjunctive, because there *fear lest*, not merely *circumspection as to whether*, is implied. Porson says, “diversos modos jungit Euripides, quoniam ad tempora diversa spectant.” It is not merely the *time*, but the degree of uncertainty in the two events, that regulates the moods.

94. *φαῦλος ψόγος*. The explanation of one of the Scholiasts is accepted by Klotz, and we think rightly; ‘*to me* indeed, as a slave, but a small amount of blame, but to *you*, as a princess, (great blame).’ Others take *φαῦλος* for *κακός*. Photius has a careful gloss on this word, which he explains to mean *ἀπλοῦν*, *ράδιον*, ‘ordinary,’ ‘common-place,’ ‘trifling;’ but adds, *ἔστι δὲ θε τίθεται καὶ ἐπὶ κακοῦ καὶ τοῦ τυχόντος*. The passages he adduces from Plato only prove that it meant ‘inferior.’

σπονδὰς ὅτ' ἥλθον σῷ κασιγνήτῳ φέρων  
ἐνθένδ' ἐκεῖσε δεῦρό τ' αὖ κείνου πάρα.  
ἀλλ' οὕτις ἀστῶν τοῖσδε χρίμπτεται δόμοις,  
κέδρου παλαιὰν κλίμακ' ἔκπέρα ποδί·  
σκόπει δὲ πεδία καὶ παρ' Ἰσμηνὸν ῥοᾶς  
Δίρκης τε νῆμα, πολεμίων στράτευμ' ὅσον.

## ANTIPONH.

ὅρεγέ νυν ὅρεγε γεραιὰν νέᾳ χεῖρ' ἀπὸ κλιμάκων,  
ποδὸς ἵχνος ἐπαντέλλων.

- ΠΑ. ἴδον, ξύναψον, παρθέν· ἐς καιρὸν δ' ἔβης·  
κινούμενον γάρ τυγχάνει Πελασγικὸν  
στράτευμα, χωρίζουσι δ' ἀλλήλων λόχους.  
105  
AN. ἵω πότνια παῖ Λατοῦς  
Ἐκάτα, κατάχαλκον ἄπαι  
πεδίον ἀστράπτει.

- ΠΑ. οὐ γάρ τι φαύλως ἥλθε Πολυνείκης χθόνα,  
πολλοῖς μὲν ἵπποις, μυρίοις δ' ὅπλοις βρέμων.  
AN. ἄρα πύλαι κλήθροις τχαλκόδετά τ' ἐμβολα

110

97. By the device of making the old slave the very messenger who had carried the terms of the truce, δ πεκθῆτος ἀγγελος, v. 83, a plausible reason is given for his knowledge of the adverse host, and so for communicating to the spectators, as Aeschylus had done by the messenger in the *Seven against Thebes*, an account of the devices and prowess of the chieftains respectively.

103. "Conspicitur, dum haec loquitur Antigona, capite tantum et pectore." Herm.—The verses are dochmiac, the first trimeter, the second monometer with a dissyllabic anacrusis. Hesychius, ἐπαντέλλων, ἀναφέρων, ἀνατέλλων.

106. τυγχάνει. The Argive army is just now moving or stirring, in order to form the seven λόχοι to attack the gates. As usual, τυγχάνειν with a participle expresses coincidence of time. Rhes. 138, τάχ' ἀν στρατὸς κινοῦτο, 'the army may be on the move.'

109. Ἐκάτα. As the flashing of the armour was a terrible sight to her, she invokes the goddess who was thought to send sudden alarms both by night and by day, Ion v. 1048. Hence Theocritus calls her Ἐκάτα δασπλῆτι, Id. ii. 14. Klotz,

partly following the Scholiast, thinks there is an allusion to the name of archer implied in Ἐκάτη. He might have defended his position by Aesch. Theb. 134, σὺ τ', ὁ Λατογένεια κούρα, τόξον εἰντκάζον. Compare inf. v. 151, ἀλλά νυ — Ἀρτεμίς τόξοις δέσειεν.—κατάχαλκος, Iph. T. 1246.

111. οὐ τι φαύλως, in no contemptible or insignificant way. Cf. Rhes. 598, ἄνδρα δ' οὐ πέπυσθε σύμμαχον Τροίᾳ μολύντα Ῥῆσον οὐ φαύλῳ τρόπῳ;

113. There is something wrong in the reading of this passage. Seidler, followed by Hermann, Klotz, and W. Dindorf, gives χαλκόδετ' ἐμβολά τε, by which a very inelegant dochmiac is gained. The Schol. explains, ἄρα αἱ πύλαι καλῶς τοῖς κλείθροις ἡρμοσμέναι εἰσὶ, καὶ τὰ χαλκόδετα ἐμβολα ἡρμοσται τοῖς λαίνεοις Ἀμφίονος ὄργανοις, δ ἐστι, τῷ λαῖνέφ τελέει. ὄργάνοις δὲ τοῖς ἔργοις, ἐκ τοῦ ποιοῦντος τὸ ποιούμενον. καὶ Σοφοκλῆς, Ξουθοῦ μελίσσης κτρόπλαστον ὄργανον. By ἐμβολα there can be no doubt that the bars (μοχλοι) are meant, which fastened the gates inside. The true reading probably is, ἄρα πύλαις κλήθρων χαλκόδετ' ἐμβολα κτλ., 'Are the fastenings of the bolts

- λαϊνέοισιν Ἀμφίονος ὄργανοις τείχεος ἥρμοσται; 115  
 ΠΑ. θάρσει τά γ' ἔνδον ἀσφαλῶς ἔχει πόλις.  
 ἀλλ' εἰσόρα τὸν πρῶτον, εἰ βούλει μαθεῖν.  
 AN. τίς οὗτος ὁ λευκολόφας,  
 πρόπαρ δις ἀγένται στρατῷ 120  
 πάγχαλκον ἀσπίδ' ἀμφὶ βραχίονα κουφίζων;  
 ΠΑ. λοχαγὸς, ὃ δέσποινα,—  
 AN. τίς, πόθεν γεγώς,  
 αῦδασον, ὃ γεραιὲ, τίς ὀνομάζεται;  
 ΠΑ. οὗτος Μυκηναῖος μὲν αὐδᾶται γένος, 125  
 Λερναῖα δ' οἰκεῖ νάμαθ', Ἰππομέδων ἄναξ.  
 AN. ἐε, ὡς γαῦρος, ὡς φοβερὸς εἰσιδεῖν,  
 γίγαντι γηγενέτῃ προσόμοιος,  
 ἀστρωπὸς ἐν γραφαῖσιν, οὐχὶ πρόσφορος  
 ἀμερίω γέννημα. 130  
 ΠΑ. τὸν δ' ἐξαμείβοντ' οὐχ ὄρφας Δίρκης ὕδωρ  
 \*λοχαγόν;  
 AN. ἄλλος ἄλλος ὅδε τευχέων τρόπος.

fixed in the wall?' Where κλῆθρων ἔμβολα is a periphrasis for κλῆθρα, though the 'fastenings,' i. e. the lock or bolt, are commonly distinguished from the 'bar,' μοχλός. Cf. Orest. 1571, μοχλοῖς δὲ ἄραπε κλῆθρα. Ibid. 1551, κλῆθρα συκηρανούντες μοχλοῖς. The best copies in this passage agree in the form κλείθροις.—λαϊνέοισιν Seidler for λαϊνέοις.

117. τὸν πρῶτον. Hermann, thinking this 'nimis exile justoque brevius,' and particularly offended at the reply λοχαγὸς, 'he is a captain,' here transposes v. 122, reading, λοχαγὸν, ὃ δέσποινα, τίς πόθεν γεγώς; He thus assigns three senarii to the old man, who generally throughout the dialogue speaks in distichs. There is nothing to object to in τὸν πρῶτον, 'the first in order,' in respect to the position from which he was seen (*inf.* 120). It seems that the old man was going to say λοχαγὸς οὗτος μὲν Μυκηναῖος γένος, but was interrupted by Antigone, who completes for him the iambic distich he should have pronounced. See on v. 132.

120. Either πρόπαρ or ἡγεῖσθαι (or rather, both combined) governs στρατῷ, after an epic idiom for the more Attic

στρατῷ. Schol. οἵστις ἔμπροσθεν προοδοποιεῖ τοῦ στρατοῦ. Hence, perhaps, rather than from superiority of rank, he is called δι πρῶτος above.

127. ἐε is here to be pronounced as a monosyllable.—γίγαντι. Cf. Theb. 483, Ἰππομέδοντος σχῆμα καὶ μέγας τύπος.

129. ἀστρωπός W. Dindorf for ἀστερωπός, which does not suit the metre, —ἐν γραφαῖσιν, scil. τῆς ἀσπίδος, as one Schol. rightly explains it, another giving τὴν ἐσθῆτα γραπτός. The device on his shield was a star or stars, perhaps with the full moon. Aesch. Theb. 383, ἔχει δὲ ὑπέρφρον σῆμα ἐπ' ἀσπίδος τόδε, φλέγονθ' ὑπεστροις οὐρανὸν τετυγμένον.

132. Here again, as at v. 123, Antigone takes up and completes the iambic distich for the old man. Cf. also v. 171. This seems a probable view of a passage which Kirchhoff exhibits differently from the other editors. As λοχαγὸν is wanting in all the good MSS., he omits it, and assigns v. 131 to Antigone in continuation, after Hamaker. To this it may be perhaps objected that Antigone is made to speak rather more at length than she does at first in this dialogue; but, on the other hand, the old man always replies in ex-

- τίς δ' ἐστὶν οὗτος ;
- ΠΑ.** παῖς μὲν Οἰνέως ἔφυ  
Τυδεὺς, Ἀρη δ' Αἴτωλὸν ἐν στέρνοις ἔχει.
- AN.** οὗτος ὁ τᾶς Πολυνείκεος, ὡς γέρον, 135  
αὐτοκαστυγήτας νύμφας ὄμόγαμος κυρεῖ ;  
ώς ἀλλόχρως ὅπλοισι, μιξοβάρβαρος.
- ΠΑ.** σακεσφόροι γὰρ πάντες Αἴτωλοί, τέκνον,  
λόγχαις τ' ἀκοντιστῆρες εὔστοχώτατοι. 140
- AN.** σὺ δ', ὡς γέρον, πῶς αἰσθάνει σαφῶς τάδε ;
- ΠΑ.** σημεῖοι ἵδων τότ' ἀσπίδων ἐγνώρισα,  
[σπουδὰς ὅτ' ἥλθον σῷ καστυγήτῳ φέρων·]  
ἀ προσδεδορκώς οἶδα τοὺς ὄπλισμένους.
- AN.** τίς δ' οὗτος ἀμφὶ μηῆμα τὸ Ζήθου περᾶ 145  
καταβόστρυχος ὅμμασι γοργὸς εἰσιδεῖν νεανίας

planation to her questions, but does not call her attention to this or that chief. Hermann supposes λοχαγὸν was omitted by the transcribers on the belief that it was a gloss; but it must be confessed that they were much more in the habit of inserting words to complete what they took for catalectic iambic or anapaestic verses.—For τὸν δ', the reading of the MSS., Porson and most of the other editors give τὸν δ'. The omission of the copula is rather harsh; otherwise τὸν δ' might mean 'the chief yonder,' &c., for δέ does not always indicate an object quite close at hand.

134. *Ἀρη.* Most of the good copies give *Ἀρην*. The best of all (Ven. a.) has δέ, the transcriber being perhaps in doubt, between two of the ἀντίγραφα before him, as to the proper termination. In the older dialect at least, *Ἀρη* seems to have been preferred, though Porson thought otherwise, misled by the common reading in Aesch. Theb. 45, *Ἀρην*, Ενυδ, καὶ φιλαμπτον Φόβον, where the Med. gives *Ἀρη τ'*.—Αἴτωλὸν. Schol. ὡς ἔχοντος αὐτοῦ [ἐπι] τῆς ἀσπίδος τὸν περὶ τοῦ συδε πόλεμον. Καλλίμαχος, Εἰμι τέρας Καλυδῶνος, ἔγω δ' Αἴτωλὸν *Ἀρηα*. τινὲς δὲ *Ἀρη* τὴν τῶν ὅπλων σκευήν. Compare v. 162. The meaning, however, clearly is, 'he has within his breast the warlike spirit of his countrymen of Aetolia.' This people were proverbially ferocious, as Klotz shows by several ancient testimonies. Homer called them Αἴτωλοι

μενεχάρμαι.

135. οὗτος κτλ. 'Is it he who at the same time married a bride who was own-sister of Polynices' wife?' Tydeus had married Deipyle, Polynices Argeia, two sisters, and on the same occasion, *inf.* v. 424—6.

138. μιξοβάρβαρος. Schol. ἐν τέλει γὰρ τῆς Εὐρώπης οἰκοῦντες Αἴτωλοι Ἑλληνικῶν τε καὶ βαρβαρικῶν ἀπτοταὶ φρονημάτων. It is clear that outward appearance must be meant. She compared the forms of armour with those familiar to herself; and it is clear also from the reply, that the shields and javelins attracted her attention both from their form and their colour, in which respects the Aetolians differed from Hellenic peoples, καταστίκτους ἔχοντες τὰς ὄπλισεις, the Schol. remarks, referring probably to the decoration of the shields.

143. This verse occurred before at 97, and it seems to have been repeated in explanation of τότε, which however may of itself mean 'on the former occasion spoken of above.' Besides, the old man no where speaks in three verses except at the opening of the dialogue, v. 105.

146. By reading δ̄ καταβόστρυχος a trimeter dochmiac may be obtained with a very slight change. The metre however is like that in v. 109. 119. Herc. F. 1190. Ion 1480. 1494. The description suits the girl-faced Parthenopaeus, who was βλάστημα καλλίπρεφος, Aesch. Theb. 528. So Juvenal says of a fair

λοχαγός ; ὡς ὅχλος νιν ὑστέρω ποδὶ<sup>148</sup>  
πάνοπλος ἀμφέπει.

ΠΑ. ὅδ' ἐστὶ Παρθενοπαῖος, Ἀταλάντης γόνος. 150

AN. ἀλλά νιν ἀ κατ' ὄρη μετὰ ματέρος  
Ἄρτεμις ιέμένα τόξοις δαμάσασ' ὀλέσειεν  
ὅς ἐπ' ἔμαν πόλιν ἔβα πέρσων.

ΠΑ. εἰη τάδ', ὦ παῖ· σὺν δίκῃ δ' ἥκουσι γῆν.  
ὅς καὶ δέδοικα μὴ σκοπῶσ' ὁρθῶς θεοί. 155

AN. ποῦ δ' ὃς ἐμοὶ μιᾶς ἐγένετ' ἐκ ματρὸς πολυπόνῳ  
μούρᾳ ;

ἄ φιλτατ', εἰπὲ, ποῦ στι Πολυνεύκης, γέρον.

ΠΑ. ἐκεώνος ἐπτὰ παρθένων τάφου πέλας  
Νιόβης Ἄδραστῷ πλησίον παραστατεῖ. 160  
ὅρᾶς ;

AN. ὁρῶ δῆτ' οὐ σαφῶς, ὁρῶ δέ πως  
μορφῆς τύπωμα στέρνα τ' ἐξηκασμένα.

boy, that ‘ora puellares faciunt incerta capilli.’ The form of the compound may be compared with *κατάχαλκος*, v. 110.

148. Klotz defends the old reading here, ΠΑ. λοχαγός. AN. ὡς ὅχλος νιν κτλ., on the ground that the old man was bound, as before, to inform Antigone that this person also was one of the λοχαγοί, as above, v. 122. The correction of Markland however seems probable, and has been adopted by Kirchhoff, Hermann, and W. Dindorf,—ώς ὅχλος κτλ., *ut turba eum sequitur!* Porson. This however is not the meaning, if λοχαγός be given to Antigone; ‘a captain (as I infer), since a crowd of armed men attend him behind,’ i. e. his position at the head of his company indicates his rank.

151. μετὰ ματέρος. ‘Then may Artemis, who attends the hunt over the mountains with his mother Atalanta, subdue and destroy him with her darts !’ The Schol. remarks, εἰκότως δὲ τὴν Ἀρτέμιν κατ’ αὐτοῦ ἐπικαλεῖται, ὡς θυμούμενην κατὰ τῆς Ἀταλάντης ἐπει πρότερος τὴν παρθενίαν ἤγαπα, ὕστερον δὲ τῷ Μειλιανῶν γαμηθεῖσα κατεφόρησε τῆς Ἀρτέμιδος. But it is enough to understand this verse as above, v. 109, in allusion to the power attributed to Artemis of using her bow against her enemies as well as in the capacity of huntress.

154. εἰη τάδ'. ‘I heartily join in your

prayer,’ replies the old man; ‘but the invaders have justice on their side, for which reason I even fear lest the gods should view the matter in the right light,’ and so favour the enemy’s cause. For δὲ καὶ see *inf.* 263, 1419.

160. Ἄδραστῳ πλησίον. “Adrastus quasi praeteriens mentionem fecit. Ei non dedit locum in septem dubius Aeschylus, sed pro eo nominavit Eteoclum.” Hermann. In the four distinct lists of the Seven Chieftains preserved in these two plays, in the *Suppliants* of Euripides, and in the *Oedipus at Colonus*, Eteocles is always mentioned, this passage alone excepted. Adrastus seems to stand in the place of general mover of the expedition, rather than as one of the seven λοχαγοί.

162. Kirchhoff’s best MS. gives ἔξηκασμένα, as Valckenaer had corrected the vulg. ἔξεικασμένα. The sense is, ‘I see the faint outline of his form, as in a picture.’ See on Aeschi. Agam. 1215, where it is shown that this word was regularly contrasted with τὰ σαφῆ or τὰ ἀληθῆ, realities.

163—4. The metre as in v. 146. The next two are dochmiae. For the ι in βέλοιμι made long before χρ., see Ion 890, and compare πολὺχρύσω, Androm. 2. Bach. 13. Hermann, certainly the first authority on metrical matters, calls this

ἀνεμώκεος εἴθε δρόμον νεφέλας  
ποσὶν ἐξανύσαιμι δί' αἰθέρος

165

πρὸς ἐμὸν ὁμογενέτορα, περὶ δ' ὡλένας  
δέρᾳ φιλτάτῃ βάλοιμι χρόνῳ φυγάδα μέλεον. ὡς  
ὅπλοισι χρυσέοισι ἐκπρεπῆς, γέρον,  
ἔφοις ὅμοια φλεγέθων βολαῖς ἀλίου.

*ΠΑ.* ἥξει δόμους τούσδ', ὥστε σ' ἐμπλῆσαι χαρᾶς, 170  
ἐνσπονδος.

*AN.* οὗτος δ', ὁ γεραιὲ, τίς κυρεῖ,  
ὅς ἄρμα λευκὸν ἡνιοστροφεῖ βεβώς;

*ΠΑ.* ὁ μάντις Ἀμφιάραος, ὁ δέσποιν', ὅδε  
σφάγια δ' ἄμ' αὐτῷ, γῆς φιλαίματοι ροαί.

*AN.* ὁ λιπαροζώνου τήθυγατερ Ἀλίου 175  
Σελαναία, χρυσέοκυκλον φέγγος,  
ὡς ἀτρεμαῖα κέντρα καὶ σώφρονα

"productio non ferenda," and gives βάλοιμι ἐν χρόνῳ. The use of διογενέτωρ for ἀδελφὸς is deserving of notice. Similarly διογένεις αἷμα, transitively, said of a parent who begets several children.—φυγάδα μέλεον is added, as if ἀσπασίαιν had preceded.

169. ἥλιον Flor. 2. The rest give ἀελίου. Cf. v. 175.

171. The good MSS. have τις πόθεν κυρεῖ;—ἄρμα λευκὸν, either in allusion to his white horses (Schol.), or because Amphiarus modestly abstained from vaunting devices, *inf. v.* 1111, οὐ σημεῖ ἔχων θύρισμέν, ἀλλὰ σωφρόνως ἀσηκὴ ψπλα. So also Aeschylus, *Theb.* 587, σῆμα δ' οὐκ ἔτην κύκλῳ.—βεβώς, for ἐμβεβώς.

174. σφάγια. See on *Orest.* 1603. *Inf. v.* 1110.—φιλαίματος, the reading of all the good MSS. except Flor. 2, which has φιλαίματον, is retained by Hermann, Klotz, and Kirchhoff. Cf. φιλοθέτων δργίων Aesch. *Theb.* 168, φιλοσπόνδου λιθὸς Cho. 284. W. Dindorf reads γῆς φιλαίματον χοαλ, after Musgrave. Perhaps γῆ φιλαίματῷ ροαί. Hermann explains the nominative as equivalent to ἀλματος πολλοῦ ροαί, and Klotz assents; but this is somewhat far-fetched. The Scholiast says that some wrote γῆς φιλαίματον.

175. Ἀλίου Hermann for ἀελίου. Cf. v. 169. As however the moon was not the daughter of the sun (at least accord-

ing to the common mythology, though the Scholiast says Aeschylus so represented her, as deriving light from that luminary), Dr. Badham, in a long comment on this passage, *Praef. ad Helen.* p. 16, would read Δατοῦς, Nauck ἡ Δατοῦς. The epithet λιπαροζώνου, as Brunck and Dr. Badham remarked, is not applicable to ἥλιος, but solely to some female divinity. The correction is very plausible; for ΛΑΤΟΤ differs but slightly from ΑΕΛΙΟΤ, and the final C would be absorbed by the C in the following word. The next verse is, or should be, dochmiae. Hermann suspects σελαναία or σελάναια, should here be restored; and he might have compared the short α in Γαλήναια, the goddess of calm, Iph. A. 547. Kirchhoff thinks one or two verses have been lost after this; but we may compare the invocation of Hecate in v. 108.

178. The καὶ is omitted by Hermann, on metrical grounds, as he says; though by retaining καὶ a dochmiae verse is gained better than Hermann's, which ends with σώφρονα πάλοις. May not καὶ σώφρονα be a mere gloss on ἀτρεμαῖα? If μετάφρεων be right, for which Eustathius on Il. v. p. 557, appears to have read μετάφρενον, it seems to be rightly explained by the Schol. ἔνθει κάκεστος φέρων, though this sense is elsewhere expressed by διαφέρων, e. g., in *Suppl.* 715. Hermann concludes from this gloss that ἔνθει ἔκεισε

πώλοις τμεταφέρων ιθύνει.

ποῦ δ' ὁς τὰ δεινὰ τῇδ' ἐφυβρίζει πόλει  
Καπανεύς;

*Π.Α.*      ἐκεῖνος προσβάσεις τεκμαίρεται  
πύργων, ἀνω τε καὶ κάτω τείχη μετρῶν.

*Α.Ν.*      ίω,

Νέμεσι καὶ Διὸς βαρύβρομοι βρονταὶ,  
κεραύνιον τε φῶς αἰθαλόεν, σύ τοι  
μεγαλαγορίαν ὑπεράνορα κοιμίζεις·  
οὗδ' ἔστιν, αἰχμαλωτίδας  
ὅς δορὶ Θηβαίας Μυκηνῆσιν

has dropped out before *μεταφέρων*. It is quite as likely that *δρόμον* has been lost after *ιθύνει*, and that *μεταφέρων* is corrupted from an old gloss *μεταφέρεν*. Kirchhoff conjectures *πώλοιν μεταφέρεν* *ιθύνει*, but this hardly satisfies the metre. Perhaps *ώς ἀτρεμαῖα κέντρα πώλοις φέρων ιθύνει δρόμον*.—The character of Amphiaraus for *σωφροσύνη* (Aesch. Theb. 606) is here described by the gentle manner in which he goaded his horses.

180. On *τὰ δεινὰ* see Iph. T. 320.—*ἐκεῖνος κτλ.*, ‘there he is, engaged in examining the accessible parts of the fortifications,’ i. e. counting the courses of brick or stone, as the Plataeans did in Thucyd. iii. 20, and for the very same purpose, to ascertain the necessary length of the scaling-ladders; *τὴν μὲν οὖν ἔμμετρησιν τῶν κλιμάκων οὐτως ἔκαθοι*, *ἐκ τοῦ πάχους τῆς πλίνθου εἰκάσαντες τὸ μέτρον*.—After *ἐκεῖνος* the gloss *ἔπτὰ* has crept into the MSS. One omits *Καπανεύς*, evidently to restore the senarius.

184. *φῶς*. So the good MSS. The inferior copies give *πῦρ*, and so Porson and W. Dindorf have edited. This is an interesting example of the termination *ως* being necessarily pronounced as a monosyllable. See on Ion 285 and 602. Herc. F. 1304. Hermann and Nauck would read *κεραυνοῦ*, and Kirchhoff approves. How improbably critics get over the same metrical difficulty in Pers. 975, *Μάρδων ἄνδρῶν μυριόνταρχον*, is pointed out on the note there.—*μεγαληγορία* occurs, but in the plural, Heracl. 356. The metre is as v. 164.—*κοιμίζεις*, the reading of the best MSS., is rightly retained by Kirchhoff for the vulg. *κοιμίζους*. We agree with Klotz, that the optative with *σύ τοι* is “vix Graecum.” The sense

is, ‘*Tis thou who quellest the haughty boastings of man*,’ where *οὐ* is emphatic, as in Alcest. 980, *καὶ τὸν ἐν Χαλύβοις δαμάζεις σὺ βίᾳ σίδαρον*. The Schol. rightly explains, *σὺ κοιμίζεις καὶ ταπεινόίς τὴν κενοδοξίαν τὴν ὑπεράνορα καὶ δύψλην*. The imprecation is, of course, implied; ‘thou quellest men’s pride; may’st thou quell his!’

186—9. ‘Is this he who boasts that he will give the Theban women, captured by his spear, to (serve) the women of Mycenae, and to the Lernaean trident, (i. e. to live at Lerna,) and the waters of Amymone (Argos), sacred to Poseidon, having thrown around them the yoke of slavery?’ This is a difficult passage, passed over by Porson without a remark, and very inadequately represented in the editions previous to Kirchhoff’s, who first restored *Μυκηνῆσιν* from his best MS. for *Μυκήναισι*, the next best MS. giving *Μυκήνεσι*. The *Μυκηνῆδες* are the Argive ladies, to whom Capaneus has promised to bring Theban captives for their *ἀμφίτολοι*. Some verb is wanting to govern *δώσειν*, for which Porson, after Canter, gives *δώσει*,—an easy, but by no means satisfactory critical expedient. Hermann and W. Dindorf follow Matthiae in supplying *εἴχεται* after *Μυκήναισι*, but this, improbable in itself, does not suit the metre. Valckenaer and Klotz think *ὅς δώσειν* will stand for *ὅς λέγει* or *ἀπειλεῖ δώσειν*. The present editor, guided not less by the metre than by the sense, has added *λέγει* after *περιβαλὼν*. The Schol. has, *ὅς ἐπαγγέλλεται πολέμῳ δουλείαν περιβάλλων, αἰχμαλωτίδας γυναικάς δώσειν Μυκηναῖσιν, Λερναῖα τε τριπάνια*. Kirchhoff had remarked that a word of two syllables was lost after this participle; and *λέγει* suits all require-

Λερναίᾳ τε δώσειν τριάντα,  
Ποσειδωνίοις \*τ' Ἀμυμωνίοις  
ῦδασι, δουλείαν περιβαλλόν, \*λέγει;  
μήποτε μήποτε τάνδ', ὃ πότνια,  
τχρυσεοβόστρυχον ὃ Διὸς ἔρνος Ἀρτεμι,  
δουλοσύναν τλαίην.

190

*ΠΑ.* ὃ τέκνου, εἰσβα δῶμα, καὶ κατὰ στέγας  
ἐν παρθενῶσι μίμνε σοῖς, ἐπεὶ πόθου  
ἐς τέρψιν ἥλθεις ὅν ἔχρυζες εἰσιδεῦν.  
ὅχλος γάρ, ὡς ταραγμὸς εἰσῆλθεν πόλιν,  
χωρεῖ γυναικῶν πρὸς δόμους τυραννικούς.  
φιλόψιογον δὲ χρῆμα θηλειῶν ἔφυ,  
σμικράς τ' ἀφορμὰς ἦν λάβωσι τῶν λόγων,

195

ments of sense and metre, as well as the comment of the Scholiast.

*Ibid.* Kirchhoff thinks *τριάντα* corrupt. It is however a mere periphrasis for *Δέρνα*, which here means Argos. The symbol of the trident has been explained on Aesch. Suppl. 214.—After *Ποσειδωνίοις* the *τ'* has been added, because it seems less likely that these datives would be used as mere exegesis of *τριάντα*, as the Schol. supposes. The well or spring was said to have been sent up by Neptune, who struck his trident in the dry soil of the *πολυδίψιον Ἀργος*, when enamoured of Amymone, one of the Danaids.—After *περιβαλλόν* we must supply *ἀντρᾶς*, sc. *ταῖς Θηβαίαις*. Scholefield's note is altogether wrong; he did not even understand the common metaphor of a hunting-net in *περιβαλλόν*:—“*Constricton est, δουλείαν περιβαλλόν ῦδασι, servitūlēt serrens circum undas, Thebanas ut servas habitare faciens.*”

191. The MSS. vary between *χρυσεοβόστρυχον* and —*χε*, but the latter has rather more authority. These verses might be scanned as anapaestic, followed by a dochmiac monometer, if *Ἀρτεμι* be omitted as a gloss. We incline however to think that these concluding verses are dochmiacs, consisting uniformly of spondees with either *arsis* or *thesis* resolved into short syllables; and that the passage is to be arranged thus;—*μήποτε μήποτε τάνδ', ὃ πότνια χρυσεοβόστρυχε Διὸς Ἀρτεμι, δουλοσύναν τλαίην*. The unusual phrase ὃ *Διὸς Ἀρτεμι*, for which compare Iph. A. 1570, ὃ *Διὸς Ἀρτεμις θηροκτόνει*, led to the insertion of *ἔρνος*, and so to

*χρυσεοβόστρυχον.*

193. The old man, seeing the chorus advance into the orchestra, warns Antigone that she had better retire into the house, because women are apt to talk scandal against their own sex, and so they may perchance object to her appearance in public. Antigone accordingly enters the woman's apartment at v. 201. Nothing is here said of descending from the upper room; but we must assume this action to have been visible to the audience.—*εἰσβα*, for *εἰσβηθή*, seems the imperative from the obsolete form *βάω*.

194. ὡς, sc. ἐπεὶ *ταραγμὸς κτλ.* The women, as strangers who have lately arrived from their mother country, being alarmed at the invasion of the Argives, were coming to the palace as if for protection. From the use of the word *χωρεῖ*, it might be presumed that the following ode is the true parody, sung during the entrance of the chorus upon the orchestra. There can be no doubt however, from its antistrophic character, that it was not recited till the chorus had taken their places at the thymele.

198—21. Quoted by Stobaeus, Fl. lxxiii. 36, who in the first verse gives δὲ with two good MSS. of Euripides, the rest having *γάρ*. On *ψύγος*, used of women, see Orest. 249. El. 904, δυσάρεστος ἥμων καὶ φιλόψιος πόλισ. —For *λόγων ἀφορμαί*, a subject to talk about, see Bacch. 267. Hec. 1239. Herc. F. 236.—Stobaeus has *σμικρὰς δ'*, and *ψύγαν* for *λόγων*. The best copies have *σμικρὰς τ'*. One gives *σμικρὰs* only, and so Hermann.

πλείους ἐπεισφέρουσιν ἡδονὴ δέ τις  
γυναιξὶ μηδὲν ὑγιὲς ἀλλήλας λέγειν.

200

## ΧΟΡΟΣ.

Τύριον οῖδμα λιποῦσ' ἔβαν  
ἀκροθίνια Λοξίᾳ  
Φοινίσσας ἀπὸ νάσου  
Φοίβῳ δούλα μελάθρων,  
ἵν' ὑπὸ δειράσι τιφοβόλοις  
Παρνασοῦ κατενάσθη,  
Ίόνιον κατὰ πόντον ἐλά-

στρ. ᾱ.

205

201. ἀλλήλας Stobaeus and most of the MSS. for ἀλλῆλαι, the sense being, 'to speak ill of each other.' For οὐδέν ὅγιες, 'no good,' see Bacch. 262.

202. The first stasimon. The chorus, young maidens who have been brought from Tyre to serve in the temple of the Delphian Apollo (probably as attendants on the Pythia, like the chorus who are the servants of Iphigenia, in Iph. Taur.), but who have been detained at Thebes by the outbreak of the war (v. 239), in a very elegant glyconeau and trochaic ode, describe their destination, their hopes and their fears. Brought across the sea as a chosen offering to the Delphian god, and as the first-fruits in thanksgiving for some victory (*inf.* v. 282), they sailed over the Ionian sea by Sicily, and so reached Thebes, a city of kindred race. They have yet to visit the sacred temple, where they have heard of the Castalian fount, the double peak of Parnassus, sacred to Apollo and Dionysus, the cave of the dragon; and where they yet hope to join securely in the sacred dance. But now war rages around the walls of the city, and if aught shall befall it, the woe will be shared in common by Phoenicia. Their fear is, that Argos, having the right on her side, may prevail through the aid of the gods.—It is to be observed, that the chorus do not speak of a forced captivity, as if they had been exiled from home at the will of some proud conqueror, but of their being sent as a γέρας ἔταιρον from Tyre to Delphi, and apparently (from v. 214—15) as having been chosen for their beauty. Hence they anticipate with joy their advent to Delphi, and sympathize with the beleaguered citizens as their friends. What ground Euripides had for supposing

Tyre would send such a gift to the god who resided close to its colony, we know not, and need not inquire. To a Greek audience the celebrity of the Delphian shrine would appear to justify any such supposition. The Scholiast remarks, that, if the chorus had consisted of Theban women, their duty would have been to console Jocasta; but that the poet preferred foreigners, in order that they might speak without restraint against the unjust usurpation of Eteocles, which they could not do, if they were his subjects. It is more probable, as Hermann suggests, that he purposely made this difference between his own play and the Seven against Thebes.

204. Φοινίσσας νάσου, Tyre. See v. 6.

207. κατενάσθη is the simple and certain emendation of Hermann for κατενάσθην, which was vainly rendered *ut habetarem*, and *ubi habitare jussa sum*. The sense is, '(to the place) where he (Phoenicus) has his abode under the snowstricken ridge of Parnassus,' viz. at Delphi, half-way up that mountain.

208. Ίόνιον κατὰ πόντον is explained to mean the Aegean sea, or the sea of the Levant, because, according to one account, Io crossed from Asia Minor to Cyprus and Egypt (Aesch. Suppl. 540—9). Aeschylus however in Prom. v. 859, limits that term to the Adriatic, while it more commonly meant the sea off the west coast of the Peloponnesus, though it was extended to include the Sicilian and Cretan seas.—Through this, then, (viz. through the Aegean, including perhaps that lying eastward towards Tyre,) the maidens had been rowed in a Tyrian ship, because the west wind, blowing from

τα πλεύσασα περιρρύτων  
 ὑπὲρ ἀκαρπίστων πεδίων  
 Σικελίας Ζεφύρου πνοαῖς  
 ἵππεύσαντος, ἐν σύραυῳ  
 κάλλιστον κελάδημα,  
 πόλεος ἐκπροκριθεῖσ' ἐμᾶς  
 καλλιστεύματα Λοξίᾳ.  
 Καδμείων δὲ ἐμολον γάν,  
 κλεινῶν Ἀγγηροιδᾶν  
 ὅμογενεῖς ἐπὶ Λαιῶν  
 πεμφθεῖσ' ἐνθάδε πύργους.  
 ἵσα δὲ ἀγάλμασι χρυσοτεύ-  
 κτοις Φοίβῳ λάτρις γενόμαν.  
 ἔτι δὲ Κασταλίας ὕδωρ  
 ἐπιμένει με κόμας ἐμᾶς

210

ἀντ. α'.

215

220

beyond Sicily, was adverse to their sail-ing.

210—13. “Vis Zephyri adversa pul-cherrime exprimitur per Ζεφύρου πνοαῖς ἵπ-  
 πεύσαντος ὑπὲρ ἀκαρπίστων πεδίων περιρ-  
 ύτων Σικελίας, per steriles campos, h. e.  
 per mare quod Sicilian circumfluit. Men-  
 tio igitur Siciliae nihil aliud vult, quam  
 flamentum Zephyrum in insula occidentali  
 propria quadam vi dominari.” Schole-  
 field. We suspect the geography of Eu-  
 ripides was really at fault. For in Troad.  
 221, he speaks of Phoenicia as *opposite*  
 (ἀντήρης) to Sicily; though he may pos-  
 sibly mean the Phoenician colony of Car-  
 thage by Φοινίκη.

213. κελάδημα, which others make the  
 accusative in apposition to the sentence,  
 Hermann connects with ἵππεύειν, ‘making  
 a noise in riding over the sea.’ The  
 former seems better, in which case a  
 comma must be placed, with W. Dindorf,  
 after the participle.

214. The syntax of the strophe con-  
 tinued into the antistrophe is unusual, and,  
 indeed, faulty. See Rhes. 351. Hipp.  
 131. Electr. 157.

217. Porson and W. Dindorf place a  
 comma at Ἀγγηροιδᾶν, thus making it an  
*epexegesis* of Καδμείων. Klotz, with the  
 Scholiast, construes ἐπὶ Λαιῶν πύργους,  
 ὅμογενεῖς Ἀγγηροιδᾶν. Thus κλεινῶν  
 gains more emphasis in the mouth of a  
 person who is speaking of her own ci-

tizens, not of a mere colony from them.

220. ἵσα. Porson gives ἵσα from in-  
 ferior copies. The I in ἴδνιον may be  
 regarded as short by position, in v. 208.  
 Hermann, offended at the sense, ‘I was  
 dedicated to the service of Phoebus equally  
 with (i. e. with the same solemn form of  
 consecration as) his offerings of wrought  
 gold,’ gives ἵσα τ', ‘where I was appointed  
 to the service of Phoebus at Thebes,  
 pending my arrival at Delphi.’ Klotz  
 illustrates the adverbial ἵσα by Orest. 882,  
 τὸν δὲ ὥστ' ἀδελφὸν ἵσα φίλῳ λυπούμενον.  
 Kirchhoff prefers χρυσοτεύκτοις (χρῦ), and Hermann reads χρυσοτεύποις, but  
 χρυσοτεύκτοις has the authority of some  
 good MSS., and the resolved syllable at  
 the end of v. 208 does not demand any  
 change here.

221. γενόμαν Hermann, Klotz, W.  
 Dindorf, though all the good MSS. give  
 ἐγενόμαν, except one, which has γενόμαν.  
 The glyconean verse admits of either;  
 but γενόμαν gives a pure verse of the  
 form called polyschematic, answering  
 to the ordinary one with the choriambus  
 in the middle, (v. 209,) on which licence  
 see Ion 209. Iph. T. 421. 1096.

223. The two best MSS. give ἐμᾶς,  
 and so Porson (after Brunck) and Kirch-  
 hoff, who also prefers περιμένει, from  
 three or four of the best, including Ven. a.  
 And so perhaps the Schol., ἔτι δέ μοι  
 ταῦτα περιλιμπάνεται ἀτελῆ, τὸ λοι-

- δεῦσαι παρθένιον χλιδὰν  
Φοιβείασι λατρείας. 225
- ὶώ λάμπουσα πέτρα πυρὸς  
δικορύφων σέλας ὑπὲρ ἄκρων  
Βακχεῖὰν Διονύσου,  
οἴνα θ' ἀ καθαμέριον  
στάζεις τὸν πολύκαρπον  
οἰνάνθας ἴενσα βότρυν,  
ζάθεα τ' ἄντρα δράκοντος, οὐ-  
ρειά τε σκοπιαὶ θεῶν,  
νιφόβολόν τ' ὄρος ἵρδον, εἰ-  
λίσσων τὰθανάτας θεοῦ  
χορὸς γενούμαν ἄφοβος  
παρὰ μεσόμφαλα γύαλα Φοί-

σασθαι ἐν τῇ Κασταλίᾳ. Commonly ἔπι-  
μένει κόμας ἔμας, in which case χλιδᾶν is  
the accusative in apposition to the sen-  
tence. Schol. παρθένιον δέ χλιδῆν αὐτὴν  
τὴν Κασταλίαν φησι, — ἡ τὰς κόμας, αἱ  
κάλλος καὶ τρυφή ἔστι τῶν παρθένων.  
Apollo himself, as Klotz reminds us from  
Horace, was poetically said ‘to bathe his  
loosened locks in the pure dew of Cas-  
taly.’

226. λάμπειν, being properly active, (Ion 83. Iph. T. 1156. Hel. 1131,) governs σέλας, ‘Thou rock that lightest up a gleam of fire above the two-peaked Bacchic heights (of Parnassus) sacred to Dionysus.’ Here ἰώ, for which the inferior copies only give ὁ, is a monosyllable, *yo*, as elsewhere. Cf. Ion 714, as emended by Dr. Badham, ἰώ δειράδες Παρνασσοῦ πέτρας.—  
δικορύφων Kirchhoff for δικόρυφον. It would be a very harsh hypallage to call the fire ‘two-peaked,’ when the epithet could as easily agree with ἄκρων. The Schol. explains it thus: only one peak really emitted a supernatural light, but on both fires were lighted for sacrifice; hence the people below thought the fire was δικόρυφον, on both peaks. In the next verse Βακχεῖῶν has now been edited for Βακχεῖῶν of the two best MSS. or Βακχεῖῶν of the rest. The Aeolic form of the genitive plural feminine is very commonly corrupted, but is occasionally, as here, indicated by the preservation of the accent.—On the double peak of Parnassus, and its mysterious light, see Bacch. 307. Ion 1125.

229. οἰνη is the *wine* (*vitis*), οἰνάνθη properly the bud or flower (*gemma*) which appears only on the shoot (*palmes*) of the year’s growth; though οἰνάνθη sometimes means *palmes*. In the temple of Bacchus on Parnassus a vine was shown, which was alleged to produce one cluster of ripe fruit every day, to supply the libation for the god; and so it was said καθαμέριον στάζειν, sc. οίνον. It seems better to take the construction thus than to join καθαμέριον τὸν πολύκαρπον βότρυν, as a tertiary predicate.

232. ἄντρα δράκοντος. Schol. τοῦ Δέλφινος, δὺν ἀνέλκει δ’ Ἀπόλλων, — οὔρειαι σκοπιαὶ, Schol. ἐν Παρνασσῷ κατοπτεύσας δ’ Ἀπόλλων, τὸν Δέλφιν κατετόξευσεν (i. e. the serpent called Πύθων. See Iph. T. 1245—53).

235. Who is meant by ἄθανάτας θεοῦ is uncertain. The Schol. says Artemis, whose worship was associated with that of her brother Apollo; Hermann thinks Παλλὰς Πρόνοια (or Προναία, Aesch. Eum. 21) is alluded to. Kirchhoff doubts if the words are not corrupt. Porson, adopting the easiest, if not the most probable way of getting over the difficulty, reads ἄθανάτου. The MS. Flor. 2 has ἄθανάτους. In Ion 1093, Κόντριδος ἄθεμίτους ἀνοσίους, the common reading is ἄθεμίτας, but the metre shows that the true one is ἄθεμίτου. Here we might read εἰλίσσοντος ἄθανάτους θεοῦ χορὸς. For how can a single person be said χορὸς γενέσθαι?

236. ἄφοβος. This is said in reference to the present alarm.

*Βον Δίρκαν προλιποῦσα.*

*νῦν δέ μοι πρὸ τειχέων*

*στρ. β'.*

*θούριος μολὼν Ἀρης*

*240*

*αῖμα δάϊον φλέγει*

*τὰδ; ὃ μὴ τύχοι, πόλει·*

*κοινὰ γὰρ φίλων ἄχη·*

*κοινὰ δ', εἴ τι πείσεται*

*ἐπτάπυργος ἄδε γᾶ,*

*245*

*Φοινίσσα χώρᾳ. φεῦ φεῦ.*

*κοινὸν αἷμα, κοινὰ τέκεα*

*τᾶς κερασφόρου πέφυκεν Ἰοῦς·*

*ῶν μέτεστί μοι πόνων.*

*ἀμφὶ δὲ πτόλιν νέφος*

*ἀντ. β'. 250*

*ἀσπίδων πυκνὸν φλέγει*

*σχῆμα φοινίου μάχης,*

*ἄν Ἀρης τάχ' εἰσεται,*

*παισὶν Οἰδίπου φέρων*

*πημονὰν Ἐρινύων.*

*255*

*"Ἀργος ἡ Πελασγικὸν,*

*δειμαίνω τὰν σὰν ἀλκὰν*

*καὶ τὸ θεόθεν· οὐ γὰρ ἄδικον*

*εἰς ἀγῶνα τόνδ' ἔνοπλος ὄρμα,*

239. The concluding part of the ode changes to trochaic dimeter brachycatalectic, v. 246 being spondaic, and v. 248 a trochaic dipodia + ithyphallic.

241. As the frequent occurrence of λάμπεσθαι indicates the transitive sense of λάμπειν, so φλέγεσθαι, incendi, in Oed. Col. 1695, points to φλέγειν τι, as well as the epic φλέξαι, ‘to set in a blaze.’ Instead of φόνον she uses αἷμα. The Schol. has πόλεμον ἀκμαῖον διαγέρει τῆδε τῇ πόλει, which would almost seem to be a gloss on some other reading. We might have expected δάϊον στράτευμ' ἥγει. Hermann suspects vv. 240 and 241 should be transposed, so that φλέγει would terminate the same verse in strophe and antistrophe.

248. Ἰοῦς. Both Cadmus and Agenor, the founders of Thebes and of Tyre, were descended from Belus, Epaphus, and Io, the Semitic and Indian cow-goddess.—

ἢν πόνων, of whose troubles I also bear a part.

250. πτόλιν, the correction of Heath for πόλων, is said to be found in the best MIS., Ven. a.

252. σχῆμα. The Scholiast, explaining it σημεῖον, must have read σῆμα, which gives a better sense.—On the formula τάχ' εἰσεται, implying a threat, ‘the end of which fight he shall soon learn to his cost,’ see Iph. A. 970. There is a variant οἰσεται, which originated in an ignorance of the idiom.

255. πημονὰν Ἐρινύων means, the fulfilment of Oedipus’ curse, which is often called ‘Erinys in the Seven against Thebes, e. g. 720, πατρὸς εὐκταίων Ἐρινύν.

259. After ὄρμα the MISS. add παῖς. Good copies have ἔνοπλον for ἔνοπλος, and there is something to be said for Hermann’s ingenious reading, εἰς ἀγῶνα τάνδ' ἔνοπλον ὄρμαν παῖς μετέρχεται δό-

ὅς μετέρχεται δόμους.

260

## ΠΟΛΥΤΝΕΙΚΗΣ.

τὰ μὲν πυλωρῶν κλῆθρά μ' εἰσεδέξατο  
δι' εὐπετείας τειχέων ἔσω μολεῖν.  
ἢ καὶ δέδοικα μὴ με δικτύων ἔσω  
λαβόντες οὐκ ἐκφρῶσ' ἀναίμακτον χρόα.  
ἄν οὖνεκ' ὅμμα πανταχῇ διοιστέον,  
κάκεῖσε καὶ τὸ δεῦρο, μὴ δόλος τις ἦ.  
ώπλισμένος δὲ χεῖρα τῷδε φασγάνῳ  
τὰ πίστ' ἐμαυτῷ τοῦ θράσους παρέξομαι.  
ἀὴ τίς οὐτος; ἢ κτύπον φοβούμεθα;  
ἄπαντα γὰρ τολμῶσι δεινὰ φαίνεται,  
ὅταν δι' ἐχθρᾶς ποὺς ἀμείβηται χθονός.  
πέποιθα μέντοι μητρὶ κού πέποιθ' ἄμα,

265

270

*mous*, ‘the contest is not unjust into which the youth (Polynices) is entering to recover his house by this armed expedition.’ In this case δράμαν is a cognate accusative, like τόνδ' ἐπόρυνται στόλον Aesch. Suppl. 183, τήνδ' ἐπεμπίπτει βάσιν Ajac. 42. As, however, two or three of the inferior MSS. give δράται, it is not unlikely that δρμᾶ παῖς is but a corruption of it. Klotz compares Orest. 1289, τάχα τις Ἀργείων ἔνοπλος δρμῆσας.

261. Polynices, who had been invited by his mother to a conference with his brother within the city, appears on the stage. He is half suspicious of the facility with which he has been allowed to pass the gates, and with drawn sword in his hand he looks warily round lest some ambuscade should surprise him. Reassured by seeing an altar of refuge close at hand, he sheaths his sword and addresses himself to the chorus, who forthwith summon Jocasta to the conference. Hermann (Praef. p. xiv) passes a severe judgment on this scene, which nevertheless, if we mistake not, must have produced a fine stage effect:—“Pene ridiculus est ille cum gladio suo, a quo quid auxili est adversus cunctos Thebanos, si portis clausis deditus intercipiatur? Quam stultum autem, in aris deorum spem ponere salutis, ad quas si confugeret, nihil minus in potestate esset Eteoclis!” On this principle it is evident that no poetical conception is safe from reprehension.

263. ἢ καὶ δέδοικα. See v. 155. ‘In regard to which circumstance (the facility of admission) I do fear, lest having got me within the net they should not let me out unwounded in my body.’

264. οὐκ ἐκφρῶσ' has been restored by recent critics from the Scholiast, who distinctly states that the common reading, οὐ μεθῶσ', was due to the actors, who objected to ἐκφρῶσ', διὰ τὸ δυσέκφορον, through the difficulty of pronouncing it (viz. differently from ἐκφέρωσ'). To this passage Photius probably alludes: οὐκ ἐκφρῶσιν οὐκ ἐξαφῶσι: Σοφοκλῆς. The circumstance, critically important as it is, escaped the notice of Porson. The scholium indeed is imperfectly given in Barnes’ edition; but Porson too often omits to record the variants found in the scholia.

265. διοιστέον, διαφέρειν δεῖ.—For τὸ δεῦρο Klotz well compares Soph. Trach. 929, κανὸν φὶ τὸ κεῖσε δεῦρό τ' ἐξορμάμεθα.

269. ᾧ, κτλ. He is seen to start, but suddenly recovers his self-possession. Compare Soph. Frag. Acris. 58, βοᾷ τις· ὁ ἀκούετ: ἢ μάτην λάκω: ἄπαντα γάρ τοι τῷ φοβουμένῳ ψοφεῖ. One may reasonably feel surprise that Porson should adopt καὶ τολμῶσι on Valckenaer’s conjecture. The sense is not, ‘even to the brave,’ but ‘to persons engaged in a daring adventure.’ Schol. τολμηρὰ πράσουσι.

ἥτις μ' ἔπεισε δεῦρ' ὑπόσπουδον μολεῖν.  
ἀλλ' ἐγγὺς ἀλκή βώμιοι γὰρ ἐσχάραι  
πέλας πάρεισι κούκ έρημα δώματα.

275

φέρ' ἐς σκοτεινὰς περιβολὰς μεθῶ ξίφος,  
καὶ τάσδ' ἔρωμαι, τίνες ἐφεστᾶσιν δόμοις.  
ξέναι γυναικες, εἴπατ' ἐκ ποίας πάτρας  
Ἐλληνικοῖσι δώμασιν πελάζετε.

**XO.** Φοίνισσα μὲν γῆ πατρὸς ἡ θρέψασά με, 280

Ἄγγηνορος δὲ παῖδες ἐκ παιδῶν δορὸς  
Φοίβῳ μ' ἔπειμψαν ἐνθάδ' ἀκροθίνιον.  
μέλλων δὲ πέμπειν μ' Οἰδίπουν κλεινὸς γόνος  
μαντεῖα σεμνὰ Λοξίου τ' ἐπ' ἐσχάρας,  
ἐν τῷδ' ἐπεστράτευσαν Ἀργείοι πόλιν.  
σὺ δ' ἀντάμειψαι μ', δστις δὲν ἐλήγηνθας  
ἐπτάστομον πύργωμα Θηβαίας χθονός.

285

**PO.** πατήρ μὲν ἡμῖν Οἰδίπους ὁ Λαῖον,  
ἔτικτε δὲ Ιοκάστη με, πᾶσι Μενοικέως·  
καλεῖ δὲ Πολυνείκη με Θηβαῖος λεώς.

290

**XO.** δ συγγένεια τῶν Ἀγγήνορος τέκνων,  
ἐμῶν τυράννων, δὲν ἀπεστάλην ὅποι,  
γονυπετεῖς ἔδρας προσπίτνω σ',  
ἄναξ, τὸν οἰκοθεν νόμον σέβουσα.

273. *ἥτις*. It would be a great mistake to regard this as the same as *ἥ*, the meaning being, ‘I trust her, because she has persuaded me to come,’ &c. Not, “quae mihi persuasit,” as Portus’ version has it, but *persuaserit*.

277. Flor. 2 has *tὰς ἐφεστάσας δόμους* (for *ἐφεστάσας* or *ἐπιστάσας*). But in the last verse the same MS. gives *δώμασι προσπελάζετε*.

281. *δορὸς ἀκροθίνιον*. Cf. v. 203. They were therefore sent, not as captives, but as an offering to Phoebus for some victory that had been gained.—The reply here, and at v. 291, is obviously that of the coryphaeus.

283. *μέλλων*, the *nominativus pendens*, for *μέλλοντος*, as the Scholiast says; or rather, because the speaker intended to say *ἐν τῷδε κατέλαβε τὸν Ἀργείον ἐπιστρατεύοντας*. On the delay in reaching Delphi see v. 220. Eteocles, as the king,

had undertaken the duty of receiving and forwarding under an escort to Delphi these young maidens, sent as a *γέρας* from the mother city.

291. The choral address here following, and the monody of Jocasta, is called by Hermann “carmen corruptissimum,” and he thinks v. 304 seqq. is the strophe to v. 310 seqq., in which he is followed by W. Dindorf, though not by Kirchhoff or Klotz. The metres for the most part are dochmiae intermixed with iambic, a very favourite combination with Euripides. But they are rather variously arranged by the editors. As they now stand, v. 293 is dochmius + cretic, the next antispastic, or catalectic senarius, the third iamb. dipod. + cretic + troch. dipod.

294. *τὸν οἰκοθεν νόμον*. Cf. Aesch. Suppl. 384, δεῖ τοι σε φεύγειν κατὰ νόμους τὸν οἰκοθεν. Heracl. 141, *νόμοισι τοῖς ἐκεῖθεν*. Euripides conceived that

ε̄βας, ε̄βας ὁ χρόνῳ γάν πατρῷαν.	295
ἰὼ ἵώ.	
πότνια, μόλε πρόδρομος, ἀναπέτασον πύλας.	
κλύεις, ὁ τεκοῦσα τόνδε μάτερ;	298
τί μέλλεις ὑπάροφα μέλαθρα περᾶν,	
θιγεῖν τ' ὠλέναις τέκνου;	300
IO. Φοίνισσαν βοὰν	προῳδ.
κλύοντος', ὁ νεάνιδες, γηραιῶ	
ποδὶ τρομερὰν ἔλκω παιδὶ ποδὸς βάσιν.	
*ἰὼ ἵὼ τέκνον *τέκνον,	στρ.
χρόνῳ σὸν δόμα μυρίαις ἐν ἀμέραις	
προσεῖδον ἀμφίβαλλε μα-	305

the custom of prostration in saluting a superior was universal throughout the east; see Orest. 1507.

295. Several of the good MSS. give ε̄βας but once. Cf. v. 1019. Hermann, adding ἵὼ after πατρῷαν (ε̄), makes this a dimeter dochmiac preceded by an iambus. It is better to place ἵὼ ἵὼ (ἵὼ Flor. 2) *extra metrum*, by which the next verse also becomes a dimeter dochmiac.—For πρόδρομος there is a variant πρόδομος, on which there is the gloss ἐμπροσθεν τῶν δόμων.—ἀναπέτασον Kirchhoff and others, with only one of the good MSS.

298. ἵὼ Hermann for ὁ, against the MSS. This verse is antispast + ithyphallic.

299. ὑπάροφα, the reading of the MSS., occurs also Herc. F. 147, and it gives a good dochmiac verse. Hermann edits ὑπάροφα, as in Orest. 147.—περᾶν, to come forth from the palace.

300. Hermann gives ὠλέναισι, W. Dindorf ὠλέναισι σαῖσι, both on conjecture, the latter that of Seidler. It was an opinion of Elmsley's (see on Rhes. 674) that μέλλειν 'to delay' would not admit of an aorist infinitive, and he would here read θιγάνειν. We might thus gain a cretic verse, (as also perhaps v. 309,) θιγάνειν τ' ὠλέναισιν τέκνου. The metre seems defective; a dochmiac should probably in some way or other be restored. Compare however v. 334.

301—3. There is great uncertainty as to the true reading here. The best MS. (Ven. a.) gives as in the text above, with the exception of παιδὶ, (this being supplied from two good MSS. which give γῆραι τῷ παιδὶ for γηραιῶ ποδὶ,) and γηραιῶ for γηρεῖ, a reading resulting from the fre-

quent use of αῖ in γηραιῶ, δειλαῖος, &c. The verses are thus dochmiac; and we may be content with this, though ἔλκειν ποδὸς βάσιν γηραιῶ ποδὶ is undoubtedly a harsh tautology. Two or three of the best copies give the passage thus:—Φοίνισσαν, ὁ νεάνιδες, βοὰν ἔσω | δόμων κλύοντα τῶνδε γηραιῶ ποδὶ τρομερὰν κτλ., while the Aldine has γῆραι τρομερὰν, which is adopted by Porson, Hermann, Klotz, and W. Dindorf, except that Hermann inserts ποδὶ, W. Dindorf παιδὶ, before ποδὸς. The omission of δόμων ἔσω in Ven. a. is remarkable. The words were probably inserted to make up a senarius, according to that very common custom of grammarians. Kirchhoff rightly follows the best MS., which is supported by the scholia as to the order of the first words; but he suspects ποδὸς to be an interpolation.

304. ἵὼ and τέκνον were doubled by Hermann on account of the antistrophic metre.

306. ἀμφίβαλλε ὠλέναισι μαστὸν ματέπος, 'embrace thy mother's breast with (or by throwing round her) your arms,' may be compared with Hec. 432, κόμις, 'Οὐστρεῦ, μὲν ἀμφίθελες κάρα πέτλοις.'

307. The sense is, ἀμφίβαλλε βοστρύχων χαίτας πλόκαμον, 'fling over me the dark locks of your curls,' a most singular periphrasis, and one which must be referred to such idioms as λέκτρων εἴναται, if the text be correct. Hermann gives χαίταισι, (Barnes having edited χαίταισι,) but this is little better in itself, and indifferently suits the antistrophic verse, even presuming the ellipse of a monosyllabic imperative before ἐμάν. Kirchhoff gives δέραν ἀμάν with his best MS., and sug-

*στὸν ὠλέναισι ματέρος,  
παρηίδων τ' ὄρεγμα βο-  
στρύχων τε κυανόχρωτα χαί-  
τας πλόκαμον, τσκιάζων δέραν ἐμάν.*

*ἰὰ ἵὰ, μόλις φανεὶς  
ἀελπτα καδόκητα ματρὸς ὠλέναις.*

*τί φῶ σε; πῶς ἀπάνταχοῦ  
καὶ χερὸὶ καὶ λόγοισι πολυ-  
έλικτον ἀδονὰν ἐκεῖ-*

*σε καὶ τὸ δεῦρο περιχορεύ-  
οντα τέρψιν παλαιᾶν λάβω χαρμονᾶν;  
ἰὰ τέκος,*

*ἔρημον πατρῷον ἔλιπες δόμον  
φυγὰς ἀποσταλεὶς ὁμαίμουν λώβᾳ.*

*ἢ ποθειὸς φίλοις,  
ἢ ποθειὸς τὸ Θήβαις.*

*ὅθεν ἐμάν τε λευκόχροα κείρομαι  
δακρυόεσσος ἀνεῖσα πένθει κόμαν,*

ἀντ. 310

315

320

gests that we should transpose the words to *ἀμὰν δέραν*, by which a dochmiac would be gained. We suspect however that this verse should be cretic, like the antistrope, which seems to be uncorrupted; *χαῖτας πλόκον, συντιάζων δέραν τὰν ἐμάν*. For *συντιάζειν* in this sense see on Iph. T. 1150.

312. *ἀπανταχοῦ* the present editor for *ἀπαντα*. Both sense and metre seem imperatively to require this slight change. For the syntax, as explained by Scholefield, *περιχορεύοντα* (*τε*) *ἀπαντα*, is very doubtful Greek; and Hermann's reading is too violent to be probable, though it is partly adopted by W. Dindorf; *τί φῶ, τί φῶ σε; πῶς ἀπαντα χερὸὶ καὶ κόρας λόγοις | τε πολυέλικτον ἀδονὰν κτλ.* Translate, 'how, dancing round in all directions, hither and thither with a delight in intricate movements, both by hands and by words (i. e. embraces and tender addresses), shall I take the delight of long-lost joys?' It is better to regard *ἀδονὰν* as an irregular accusative after *περιχορεύοντα*, than, with Scholefield, to construe *λάβω ἀδονᾶν, τέρψιν χαρμονᾶν*. It may be observed, that *τέρψιν* or *ἡδονὴν λαβεῖν* is a not unfrequent tragic phrase; e. g. Hel. 635, *ἡδονὰν ὡς λάβω, ὡς πόσις.*

317. All the best copies give *ἰὰ τέκος*, and so Porson and Kirchhoff. Matthiae and the other editors have *ἰὰ τέκος ἐμὸν τέκος* from one Florence MS., by no means of very high authority.

318. *ἔρημον*. Not that his father's house was empty, but that it was deprived of his share in it, as the Schol. remarks.

321. *Θήβαις* is doubtless a gloss on *πόλει*, by which a cretic verse is made, like 315. Hermann's reading has little probability, *ἢ ποθειὸς φίλοις, ἢ ποθειὸς Θήβαις.*

323. *ἀνεῖσα πένθει* is Hermann's admirable emendation for *ἰεῖσα πενθῆρη*. One of the Scholiasts explains, *κόμην ἐκειρδυην εἰς τὰ σὰ πένθη*, another *ἐπὶ τῷ σῷ πάθει*, while some thought *ἀπενθῆ κόμην* meant *πολυπενθῆ*. Hence it is certain that they found *δακρυόεσσαν εἰς σ' ἀπενθῆ*, or *εἰς σὰ πένθη*, which only requires to be rightly divided into *ἀνεῖσα πένθει*. The *τε* is answered by *δὲ* in v. 327, as Scholefield perceived, rather than by *δὲ* in v. 326, because what *she* does is naturally coupled, and at the same time contrasted, with what the aged and blind Oedipas does. Porson thought the passage corrupt, not indeed on account of the metre, (of which little was known) in his

- ἀπεπλος φαρέων λευκῶν, \*ῳ τέκνον, 325  
 δυσόρφναια δ' ἀμφὶ τρύχη τάδε σκότι' ἀμείβομαι·  
 δ' δὲ ἐν δόμοισι πρέσβυς ὁμματοστερῆς  
 ἀπήνας ὁμοπτέρου τὰς ἀποζυγείσας δόμων  
 πόθον ἀμφιδάκρυτον ἀεὶ κατέχων 330  
 ἀνῆξε μὲν ξίφους  
 ἐπ' αὐτόχειρά τε σφαγὰν  
 ὑπὲρ τέρεμνά τ' ἀγχόνας  
 στενάζων ἀρὰς τέκνοις,  
 σὺν ἀλαλαῦσι δ' αἰὲν αἰαγμάτων  
 σκότιᾳ κρύπτεται. 335  
 σὲ δ', ὃ τέκνον, [καὶ] γάμοισι δὴ  
 κλύω ζυγέντα παιδοποιὸν ἀδονὰν  
 ξένοισιν ἐν δόμοις ἔχειν,

time,) but on account of the sense. There is not the slightest difficulty in  $\tau\epsilon$ — $\delta\epsilon$ , or in connecting λευκόχροα κόμαν. Jocasta is said first to undo, or let loose, her hair, and then to clip it in grief.

325. ὃ was added by W. Dindorf, and is also suggested by Hermann and Kirchhoff. Thus φαρέων is a dissyllable with the *a* short, which is not unusual in Euripides. Hermann however prefers to transpose the words, λευκῶν φαρέων ἀπεπλος, τέκνον, by which the *a* becomes long, as in Ἰδαῖα φάρη, Electr. 317. For the expression compare Eum. 332, παλλείκων πέπλουν δ' ἄμυνος ἀκληρος ἐτύχην.

326. The best MS. has ἀμφιτρύχη, and Hesychius ἀμφιτρυχῆς κατερρωγότα. Hence Hermann, Klotz, and Kirchhoff read ἀμφιτρυχῆ. The other good MSS. give ἀμφὶ τρύχη, which seems better, ἀμφὶ having the force of ἀμφιβαλλομένη. Euripides used τρύχος in Electr. 501, and perhaps often enough in other plays to excite the ridicule of Aristophanes, Ach. 418.

329. ἀπήνας ὁμοπτέρου πόθον, regret for the pair of brothers, his sons, who have been separated from his house, like mules unyoked from a car. Here ὁμόπτερος, a favourite tragic word, has the sense of συγγενῆς, with the notion of equality in stature and age.

330. The metre of this verse is the same as v. 163. It may be scanned either as anapaestic, or as dactylic with the double anacrusis.

333. ὑπὲρ τέρεμνά τ', i. e. καὶ ἐπ'  
 ἀγχόνας ὑπὲρ τέρεμνα κρεμαστάς.—  
 ἀρὰς τέκνοις, sc. δς ἡράστατο. The metre  
 resembles v. 300. Hermann supplies  
 ἀρὰς before τέκνοις, thus making a di-  
 meter dochmiac, and comparing Aesch.  
 Theb. 782, τέκνοις δ' ἀρὰς ἐφῆκεν—  
 ἀράς. There however τέκνοισιν δ' ἀρὰς  
 seems the true reading.

335. ἀλαή, like δλολυγμὸς, is pro-  
 perly a cry of joy, but here is used for a  
 note of wailing, as the latter word is a  
 cry of horror and distress in Soph. El.  
 750.

337. Hermann omits the *kal*, which  
 may have been added to make up the  
 formula καὶ δὴ κλύω, and written in the  
 wrong place. It seems alike noxious to  
 both metre and sense, which is this:—  
 'I hear then that you are united to the  
 daughter of Adrastus, and have con-  
 tracted a foreign alliance, a matter injuri-  
 ous to yourself and grievous to your par-  
 ents.' Most of the good MSS. give  
 ἐπακτάν οἱ ἐπακτήν, but Porson restored  
 the usual form, ἐπακτήν, which all the  
 editors except Klotz rightly adopt. Schol.  
 ἀπην γάμων αὐθαίρετον, but another scho-  
 lium better explains it, βλάβην γάμων  
 ἐπεισάκτων, τουτέστι ξένων, καὶ ἀπὸ<sup>1</sup>  
 ἀλλοτρίον γένεος. We may trace, under  
 this objection, the Athenian dislike of  
 ξένια. Even the old Laius, she says,  
 though now in Hades, will view with re-  
 sentment a marriage derogatory to the  
 family.

ξένον τε κῆδος ἀμφέπειν,  
ἀλαστα ματρὶ τῷδε Λα-  
ἴῳ τε τῷ παλαιγενεῖ,  
γάμων ἐπακτὸν ἄταν.  
ἔγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς  
νόμιμον ἐν γάμοις,  
ώς πρέπει ματέρι μακαρίᾳ.  
ἀνυμέναια τὸ δ' Ἰσμηνὸς ἐκηδεύθη  
λοντροφόρου χλιδᾶς· ἀνὰ δὲ Θηβαίαν  
πόλιν ἐσιγάθη σᾶς ἔσοδοι νύμφας.  
ὅλοιτο τάδ', εἴτε σίδαρος  
εἴτ' ἔρις εἴτε πατὴρ ὁ σὸς αἴτιος,  
εἴτε τὸ δαιμόνιον κατεκώμασε  
δώμασιν Οἰδίπόδα·  
πρὸς ἐμὲ γὰρ κακῶν ἔμολε τῶνδ' ἄχη.

340

345

350

344. πυρὸς φῶς. See Med. 1027, γα-  
μηλίους εὐνὰς ἀγγλαι λαμπάδας τῷ ἀνα-  
σχεθεῖν. Iph. A. 732, τίς δ' ἀνασχήσει  
φλόγα;

347. This passage is of doubtful integrity, though it is quoted as we now have it by Plutarch, *Dē exil.* p. 606. Not only is it very strange and harsh to talk of a river being affianced, but it is equally harsh to construe ἀνυμέναια χλιδᾶς, when the genitive has no direct resemblance to the compound adjective, as it has in all such phrases as ἀπεπλος φαρέων, *sup. v.* 325. The Schol. explains ἐπεγάμψεντε δὲ τῷ Ἀργει δ' Ἰσμηνὸς, μὴ μεταλαβῶν τῶν ὑμεναίων τῆς λοντροφόρου χλιδᾶς, ὃ ἐστι, μήτε ὑμεναίων ἀκούσας, μήτε λοντρά σοι ἐκπέψας. Another has, δ' Ἰσμηνὸς οὐ συνήσθη ἐπὶ τῇ πρὸς τὸν Ἀδραστον ἐπι-  
γαμία, οὐ γὰρ ἐδέξατο τὰ παρ' αὐτοῦ λοντρά. Dr. Badham (Preface to *Helena*, p. 17) has proposed a very ingenious conjecture, ἀνυμέναι ἀνίσμηνος ἐκηδεύθης | λοντροφόρου χλιδᾶς, where ἀνίσμηνος λοντρῶν would mean, 'without the marriage-bath from the Ismenus.' He well compares the forms ἀνῆψαστος *Orest.* 621, ἀνειλείθια *Ion* 453. The sentence however will hardly stand without the connecting δέ. Perhaps, ἀνυμέναι δ' Ἰσμηνὸν ἐκηδεύθης.

349. ἔσοδοι Kirchhoff, the best MS. giving εἴσοδοι, the next best εἰσοδοι, and so also one other of the good copies. The

idiom is illustrated on *Ion* 1146, ἐνῆν δ' ὕφαντα γράμμασιν τοιαίδ' ὑφαί. Seidler had before given ἔσοδοι on account of the dochmiac verse. Porson, to whom that metre was scarcely known, reads ἀνὰ δὲ Θηβαίαν πόλιν | ἐσιγάθη σᾶς εἴσοδος νύμφας, as in the Aldine. The restoration of the plural ἔσοδοι is a happy one. We can thus explain the scholium, ἐσιγάθη, ἐσιω-  
τήθησαν γράφεται καὶ ἐσιγάθησαν, ἀντὶ τούτου ἀνυμένηθησαν. This implies beyond a doubt that he found εἴσοδοι, and thought that the *schema Pindaricum* with the singular verb was a solecism, as Kirchhoff well observes.

350. δόλοιτο τάδ'. Porson and W. Dindorf retain this, the old punctuation, the sense being, δ τάδε δράσας, which is broken off by the construction taking a different turn. This is certainly better than to put the comma after δόλοιτο, and make τάδε depend both on αἴτιος and on κατεκώμασε, with Hermann and Klotz.

352. κατεκώμασε, revelled against (or in) the house of Oedipus. The metaphor is from the κῶμος of drunken youths, so finely and so aptly applied to the Erinyes in *Agam.* 1160. Schol. σφοδρῶς ἐτῆλθεν, τῶν κακῶν κώμων τὰ ἄχη εἰς ἐσκηψαν, where the latter clause is evidently a gloss on v. 354. One might have expected δώματος, governed by the κατὰ in composition.

- ΧΟ. δεινὸν γυναιξὶν αἱ δὶ ὠδίνων γοναὶ,  
καὶ φιλότεκνόν πως πᾶν γυναικεῖον γένος. 355
- ΠΟ. μῆτερ, φρονῶν εὖ κοὐ φρονῶν ἀφικόμην  
ἐχθροὺς ἐσ ἄνδρας· ἀλλ’ ἀναγκαῖς ἔχει  
πατρίδος ἐρᾶν ἅπαντας· ὃς δ’ ἀλλως λέγει  
λόγοισι χαίρει, τὸν δὲ νοῦν ἐκεῖνον ἔχει.  
οὗτος δὲ τάρβους ἐσ φόβον τ’ ἀφικόμην  
μή τις δόλος με πρὸς καστυγήτους κτάνη,  
ῶστε ξιφήρη χεῖρον ἔχων δὶ ἀστεως  
κυκλῶν πρόσωπον ἥλθον. ἐν δέ μ’ ὠφελεῖ,  
σπονδαὶ τε καὶ σὴ πίστις, ἦ μ’ εἰσήγαγε 365  
τείχη πατρῷα· πολύδακρυς δ’ ἀφικόμην,  
χρόνιος ἴδων μέλαθρα καὶ βωμοὺς θεῶν  
γυμνάσια θ’, οἵσιν ἐνετράφην, Δίρκης θ’ ὕδωρ.  
ῶν οὐ δικαίως ἀπελαθεὶς ἔγενην πόλιν  
ναίω, δι’ ὅσσων νάμον ἔχων δακρυρροοῦν.  
ἀλλ’ ἐκ γὰρ ἄλγους ἄλγος αὖ σὲ δέρκομαι  
[κάρα ἔύρηκες καὶ πέπλους μελαγχίμους]  
ἔχονταν, οἴμοι τῶν ἐμῶν ἐγὼ κακῶν.  
ώς δεινὸν ἔχθρα, μῆτερ, οἰκείων φίλων 370

357—60. These four verses are quoted by Stobaeus, Fl. xxxix. 22. On the favourite oxymoron of Euripides, φρονῶν εὖ κοὐ φρονῶν, see Electr. 1230. Hec. 566. Iph. T. 512.—Polynices, on coming before his mother, apologizes first for having arms in his hands even in her presence, secondly, for the ill-omened meeting with tears (see on Ion 404, ἀφίκον δὲς μέριμνα, and Orest. 384), and thirdly, for appearing as an enemy in his native city. Seeing his mother dressed in mourning, he feels a pang of remorse, and begins to think of his aged father and his sisters.

360. ἐκεῖσε, in some other direction.

361. οὕτω τάρβους. So the MSS. Porson proposed οὕτω δ’ ἐτάρβους, Hermann edits οὕτω δ’ ἐτάρβηστ, W. Dindorf οὕτω δὲ τάρβος, as Grotius had corrected. We believe the Schol. rightly explains εἰς τοσοῦτον τοῦ τάρβους. Compare πῶς ἀγῶνος ἵκομεν; Electr. 751. Hel. 313, πῶς εὐμενέλας ἔχεις; and the similar phrase ὅπως ποδῶν, Aesch. Suppl. 816.

365. εἰσήγαγε Porson, a good reading

in itself, (though ἡτις would thus be more correct: cf. v. 273,) but supported only by one MS. (Flor. A.)

370. νάμ’ Musgrave for ὄμμ’, and so Porson and W. Dindorf. This correction derives considerable support from the reading of Flor. 2, αἷμ’ ἔχων. Cf. Herc. F. 625, καὶ νάματ’ ὄσσων μηκέτ’ ἔξανίστε. Eustathius however (p. 432) quotes the common reading, observing that the difference between ὄμματα and ὄσσοι is not clear. Dr. Badham, on Iph. T. 372, thinks δὶ ὄσσων corrupt. Qu. νάμω μετοικῶν?

372. This verse is considered by Kirchhoff to be spurious, adapted from Alcest. 427, κουρῆ ἐυρήκει καὶ μελαμπέπλῳ στολῇ. By omitting it, ἄλγος depends directly on ἔχουσαν. Otherwise, it would be the accusative in apposition to the sentence, ὃ ἐμοὶ ἄλγος ἔξ ἄλγος ἔστι.

373. Klotz defends οἴμοι — ἐγὼ, for which Porson conjectured τλήμων, by Soph. Trach. 971, οἴμοι ἐγὼ σοῦ, πάτερ, ὁ μέλεος.

- καὶ δυσλύτους ἔχουσα τὰς διαλλαγάς. 375  
 τί γὰρ πατήρ μοι πρέσβυς ἐν δόμοισι δρᾶ  
 σκότον δεδορκώσ; τί δὲ κασίγνηται δύο;  
 ἥ που στένουσι τλήμονας φυγὰς ἐμάς.
- ΙΟ. κακῶς θεῶν τις Οἰδίπου φθείρει γένος.  
 οὗτος γὰρ ἥρξατ', ἄνομα μὲν τεκεῦν ἐμὲ,  
 κακῶς δὲ γῆμαι πατέρα σὸν φῦναί τε σέ. 380  
 ἀτὰρ τί ταῦτα; δεῖ φέρειν τὰ τῶν θεῶν.  
 ὅπως δ' ἔρωμαι, μή τι σὴν δάκω φρένα,  
 δέδοιχ', ἢ χρῆζω. διὰ πόθου δ' ἐλήλυθα.
- ΠΟ. ἀλλ' ἔξερώτα, μηδὲν ἐνδεὲς λίπησ· 385  
 ἂ γὰρ σὺ βούλει, ταῦτ' ἐμοὶ, μῆτερ, φίλα.
- ΙΟ. καὶ δή σ' ἔρωτῷ πρῶτον ὅν χρῆζω τυχεῖν.  
 τί τὸ στέρεσθαι πατρίδος; ἢ κακὸν μέγα;
- ΠΟ. μέγιστον ἔργω δ' ἐστὶ μεῖζον ἢ λόγω.
- ΙΟ. τίς δὲ τρόπος αὐτοῦ; τί φυγάσιν τὸ δυσχερές; 390
- ΠΟ. ἐν μὲν μέγιστον, οὐκ ἔχει παρρησίαν.
- ΙΟ. δούλουν τόδ' εἴπας, μὴ λέγειν ἃ τις φρονεῖ.
- ΠΟ. τὰς τῶν κρατούντων ἀμαθίας φέρειν χρεών.
- ΙΟ. καὶ τοῦτο λυπρὸν, συνασοφεῖν τοῖς μὴ σοφοῖς.

375. Schol. δ στίχος οὗτος ἐν τισὶν οὐ φέρεται.

378. τλήμονες MSS. τλήμονας Porson and W. Dindorf, after Brunck; and this is supported by Hipp. 1171, ἐκ σοῦ τλήμονας φυγὰς ἔχων, Electr. 233, and Bacch. 1350, αἵα, δέδοκται, πρέσβυς, τλήμονες φυγαί. Hermann reads τλήμονος, with two or three inferior MSS. One of the best has τλήμονες φυγὰς ἐμᾶς, which is a good reading.

381. φῦναι. Hermann conjectures φῦσαι.

383. For the syntax δέδοικα θτῶς ἔρωμαι compare Hipp. 518, δέδοιχ' θτῶς μοι μὴ λίλων φανῆσ σοφή. There is a curious confusion in the words here; she should have said, δέδοικα μὴ δάκω σὴν φρένα ἔρωτῶσα ἢ χρῆζω. "Haec dicit Jocasta, quia hoc colloquio non consolatura est filium, sed eo deductura, ut fateatur malum esse patria carere. Quare non refutat, quae ille dicit, sed confirmat." Hermann.

386. ταῦτ' Kirchhoff after Nauck for ταῦτ'.

388-91. Stobaeus has these four verses, Fl. xxxix. 17, and, with the addition of the next two, Plutarch, De exil. p. 605.

390. τις δὲ Stobaeus, and δυστυχὲς Plutarch.

391. ἔχειν Porson, with Plutarch. But this should be τὰ μὴ ἔχειν.

393. One might suggest either τ' or δ' after κρατούντων, because this verse does not seem to explain the foregoing, but rather to mention another and a different evil of exile, the having to bear in silence the follies of rulers; and this is confirmed by καὶ τοῦτο in the next verse, 'this also.' However, Plutarch, who gives τὴν τὰν κρατούντων ἀμαθίαν, agrees with all the MSS. in omitting the copula; and it is obvious that one privilege of παρρησία is to declaim against the follies of those in power. The Schol. records a variant πολιτῶν for κρατούντων.

394. συνασοφεῖν. One of those words which Euripides allowed himself to employ against the strict analogies of the language. See on Ion 877. If this dia-

- ΠΟ.* ἀλλ' ἐς τὸ κέρδος παρὰ φύσιν δουλευτέον. 395  
*ΙΟ.* αἱ δ' ἐλπίδες βόσκουσι φυγάδας, ὡς λόγος.  
*ΠΟ.* καλοῖς βλέπουσαι γ' ὅμιμασιν, μέλλουσι δέ.  
*ΙΟ.* οὐδ' ὁ χρόνος αὐτὰς διεσάφησ' οὕσας κενάς;  
*ΠΟ.* ἔχουσιν Ἀφροδίτην τιν' ἥδειαν κακῶν.  
*ΙΟ.* πόθεν δ' ἐβόσκου, πρὶν γάμοις εὑρεῖν βίον; 400  
*ΠΟ.* ποτὲ μὲν ἐπ' ἥμαρ εἶχον, εἴτ' οὐκ εἶχον ἄν.  
*ΙΟ.* φίλοι δὲ πατρὸς καὶ ξένοι σ' οὐκ ὠφέλουν;  
*ΠΟ.* εὖ πρᾶσσε τὰ φίλων δ' οὐδὲν, ἦν τις δυστυχῆ.  
*ΙΟ.* οὐδὲ ηγύγεια σ' ἥρεν εἰς ὑψος μέγα;  
*ΠΟ.* κακὸν τὸ μὴ χειρὶ τὸ γένος οὐκ ἐβοσκέ με. 405  
*ΙΟ.* ή πατρὶς, ὡς ἔοικε, φίλτατον βροτοῖς.  
*ΠΟ.* οὐδὲ ὀνομάσαι δύναι ἀν ώς ἐστὶν φίλον.  
*ΙΟ.* πῶς δ' ἥλθες Ἀργος; τίν' ἐπίνοιαν ἔσχεθες;

logue refers (see the introductory note) to the return of Alcibiades to Athens after his exile, there is the same allusion here to the κακοῦργοι προστάται of the state, as in Orest. 770.

395. ἐς τὸ κέρδος, with a view to one's own interest. An expediency-doctrine, no doubt, but yet one on which men are generally found to act. The Schol. well remarks on this, οὐν ἀξιόχρεως ἤρως ὁ λόγος. See preface to vol. i. p. xliii.

396. βόσκουσι. Aesch. Ag. 1646, οἵδιες φεύγοντας ἄνδρας ἐλπίδας στοινέννους. Bacch. 617, ἐλπίσιν δ' ἐβόσκετο.

397. Kirchhoff, in restoring βλέπουσαι for βλέπουσι from the scholia, does not seem to have noticed that Hermann had independently suggested the same. The Schol. has καλὰ πρὸ διθαλαμῶν τιθέμεναι, βραδύννονται δέ. If βλέπουσι had been the dative plural, we should have expected καλῶς.

399. Ἀφροδίτην, for πόθον. Iph. A. 1264, μέκτην δ' Ἀφροδίτη τις Ἐλλήνων στρατῷ. The meaning is, 'It (hope) brings a certain charm to misfortunes.' Aldus has θεῦν for κακῶν.

401. ποτὲ μέν. On the enclitic word beginning a sentence see Orest. 44. It is not necessary to assume the final ἄν with the first εἶχον. 'Sometimes I had subsistence for the day; and then it may be that I had it not.' The Schol. on v. 71 objects that this statement is inconsistent with what is there said of the two brothers entering into an agreement to rule

by turns; for, says he, if this had been the case, the elder brother would have provided for the other during his year of exile. But, in fact, he failed to fulfil his promise.

403. εὖ πρᾶσσε. The sense is, ἐὰν εὖ πρᾶσσης, ὥφελησονσί σε φίλοι κτλ. See Donaldson, Gr. Gr. § 520. For the sentiment compare Herc. F. 559, φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες; Plutarch quotes this passage (v. 402—5) De exilio, p. 606.

406—7. Quoted by Stobaeus, Flor. xxix. 3, who gives δύναιμ' ἄν with the MSS. of Euripides. The correction was made by Markland.

408. As one of the good MSS. gives ἔχων, Hermann here ventures on the bold and improbable alteration, τίνα ποτ' ἐπινοίαν ἔχων; (where the final *av* is probably short, though in ἀνοία it is once or twice made long.)—After this verse, on the suggestion of Jacobs, which however is rejected by Hermann and Klotz, Kirchhoff transposes the distich which formerly followed after καὶ σοι τί θηράν κτλ. Retaining the old order, the argument proceeds thus; 'How and why came you to Argos?'—'Because an oracle had been given to Adrastus.'—'What oracle?'—'To marry his daughters to a boar and a lion.'—'How could *you* be called either a boar or a lion?'—'I know not: the god called me to the fortune.'—'How was the marriage brought about?'—'It was night, and I came to Adrastus' house.' It is evident

- ΠΟ.* οὐκ οἶδ'. ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τύχην. 413  
*ΙΟ.* σοφὸς γὰρ ὁ θεός· τίνι τρόπῳ δὲ ἔσχες λέχος; 414  
*ΠΟ.* ἔχρησ' Ἀδράστῳ Λοξίας χρησμόν τινα.  
*ΙΟ.* ποῖον; τί τοῦτ' ἔλεξας; οὐκ ἔχω μαθεῖν. 410  
*ΠΟ.* κάπρῳ λέοντί θ' ἀρμόσαι παιδῶν γάμους.  
*ΙΟ.* καὶ σοὶ τί θηρῶν ὄνόματος μετῆν, τέκνον;  
*ΠΟ.* ιὺξ ἦν, Ἀδράστου δὲ ἥλθον ἐς παραστάδας. 415  
*ΙΟ.* κοίτας ματεύων, ἡ φυγὰς πλανώμενος;  
*ΠΟ.* ἦν ταῦτα κατά γ' ἥλθεν ἄλλος αὖ φυγάς.  
*ΙΟ.* τίς οὗτος; ὡς ἄρ' ἀθλιος κάκεῦνος ἦν.  
*ΠΟ.* Τυδεὺς, ὃν Οἰνέας φασὶν ἐκφύναι πατρός.  
*ΙΟ.* τί θηρὸι δὲ ὑμᾶς δῆτ' Ἀδραστος ἥκασεν; 420  
*ΠΟ.* στρωμῆς ἐς ἀλκὴν οὔνεκ' ἥλθομεν πέρι.

that this is defensible; but on the other hand, the logical sequence is greatly improved by the transposition. ‘How came you to Argos?’—‘The god brought me thither, to the fortune which awaited me.’—‘How did it happen?’—‘Adrastus had an oracle.’—‘To what effect?’—‘To marry his daughters,’ &c. The defect in the old arrangement consists mainly in this; that Polynices is made to reply to Jocasta’s question, ‘What had you in common with a lion?’ &c., ‘I do not know.’ But he *did* know, for he proceeds to show that he fell to fighting with Tydeus about his bed. Besides, an oracle given to Adrastus would hardly be the *direct cause* of Polynices coming to Argos.

410. Porson edits *ποῖόν τι τοῦτ' ἔλεξας*; against the copies.

415. *παραστάδας*, the front of the house, *vestibulum*; properly, the pilasters flanking the entrance. See Androm. 1121. For the story of Polynices’ and Tydeus’ arrival, as told by Adrastus himself, see Suppl. 135 seqq.

416. Hermann and Klotz rightly give ἥ with the best MSS. Porson and the other editors read ἥ with Aldus. It is doubtful indeed if this could mean what it professes to do, ὡς φυγὰς, *ut pote exul*. If the poet had meant this, he certainly would have preferred ὡς. The alteration was evidently made on account of the reply ἦν ταῦτα, which does not seem explicit when two alternatives have been presented. He means, however, ‘The latter was the case.’ This is clear from the

mention of ἄλλος φυγὰς next below. A man might come to a stranger’s house because he was benighted on his journey; or he might come to claim both protection and hospitality under the sacred name of ἱκέτης. Here therefore *ταῦτα* is like the Latin *haec*. Elsewhere *ταῦτα* is opposed to ἕκεīνα, as *illa* with *haec*; see Aesch. Agam. 1301.

417. κατὰ γ'. So the best MSS. Others have κατὰ δ'. The true reading is probably κατ' ἐπῆλθεν.

418. ἀθλιος. “Satis mira est haec Jocastae miseratio nominis ignoti.” Hermann. We may perhaps admit that the remark was made rather to complete the verse than from any especial propriety. Jocasta however was full of the subject on which she had just been informed, the wretchedness of an exile’s lot. Elmsley remarked on ὡς ἄρα as an unusual formula of exclamation; but Klotz rightly observes, that ὡς is for ἐπει, and the ἄρα belongs to the ἦν, in the sense explained on Iph. T. 351.

420. θηροι δὲ Kirchhoff and Hermann with the best MSS. The common reading is θηροιν. Schol. κατὰ τί δὲ ὑμᾶς δὲ Ἀδραστος ὁμοιωστοῖς θηροῖ;

421. στρωμῆς ἐς ἀλκὴν. Schol. διότι ἥλθομεν εἰς μάχην ἔνεκα στρωμῆς. Other accounts made the resemblance to consist in the devices on their respective shields, or because they contended for a lion’s and a boar’s skin to lie upon, or lastly, which is the most natural, because the one had a lion’s skin over his shoulders, the other a boar’s.

- ΙΟ. ἐνταῦθα Ταλαοῦ παῖς ἔννῆκε θέσφατα ;  
 ΠΟ. κᾶδωκεν ἡμῖν δύο δυοῖν νεάνιδας.  
 ΙΟ. ἀρ' εὐτυχεῖς οὖν σοὶς γάμοις, ἢ δυστυχεῖς ;  
 ΠΟ. οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τόδ' ἡμέρας. 425  
 ΙΟ. πῶς δ' ἔξεπεισας δεῦρο σοι σπέσθαι στρατόν ;  
 ΠΟ. δισσοῖς Ἀδραστος ὥμοσεν γαμβροῖς τόδε,  
     Τυδεῖ τε κάμοι· σύγγαμος γάρ ἐστ' ἐμός·  
     ἄμφω κατάξειν ἐς πάτραν, πρόσθεν δὲ ἐμέ.  
     πολλοὶ δὲ Δαναῶν καὶ Μυκηναίων ἄκροι 430  
     πάρεισι λυπρὰν χάριν, ἀναγκαίαν δὲ. ἐμοὶ  
     διδόντες ἐπὶ γάρ τὴν ἐμὴν στρατεύομαι  
     πόλιν. θεοὺς δὲ ἐπώμοσ' ὡς ἀκουσίως  
     τοῖς φιλτάτοις τοκεῦσιν ἡράμην δόρυ.  
     ἄλλ' ἐς σὲ τένει τῶνδε διάλυσις κακῶν,  
     μῆτερ, διαλλάξασαν ὁμογενεῖς φίλους  
     παῦσαι πόνων με καὶ σὲ καὶ πᾶσαν πόλιν.  
     πάλαι μὲν οὖν ὑμηθὲν, ἄλλ' ὅμως ἐρῶ  
     τὰ χρήματ' ἀνθρώποισι τιμιώτατα,  
     δύναμίν τε πλείστην τῶν ἐν ἀνθρώποις ἔχει. 440  
     ἄγῳ μεθήκω δεῦρο μυρίαν ἄγων  
     λόγχην πένης γὰρ οὐδὲν εὐγενῆς ἀνήρ.  
 ΧΟ. καὶ μὴν Ἐτεοκλῆς ἐς διαλλαγὰς ὅδε  
     χωρεῖ σὸν ἔργον, μῆτερ Ἰοκάστη, λέγειν  
     τοιούσδε μύθους οἷς διαλλάξεις τέκνα. 445

422. ἐνταῦθα, thereupon, viz. on the claim.  
 contest taking place.

423. κᾶδωκέ γέ Kirchhoff, on his own conjecture.

427. τάδε W. Dindorf and Hermann, against the best MSS. The next verse is omitted by Porson, after Jortin, as "in-  
 eptus et spurius." Most of the subsequent critics retain it, as at least possibly genuine, though it is certainly unnecessary, and σύγγαμος ἐμὸς (ἐμοὶ Hermann) is an unusual phrase for 'a brother-in-law.' Compare however ὅμόγαμος in v. 136.

429. πρόσθεν δὲ ἐμέ. As Polynices had arrived first (v. 417), he had married the elder daughter, and hence his was a prior

430—2. Quoted by Plutarch, De exil. p. 606.

437. σέ. For σεαυτήν. See on An-  
 drom. 256. There is a similar verse in Aesch. Theb. 243, αὐτὴ σὺ δουλοῖς καὶ σὲ καὶ πᾶσαν πόλιν (al. κάμε καὶ σὲ καὶ πόλιν).

438—40. Quoted by Stobaeus, Fl. xci. 3, and Kirchhoff adds that the two latter are given also by Strabo, p. 415, and Plutarch, p. 497, the last-named author having the variant ἀνθρώποισν εὑρίσκει φίλους.

442. The evils of πενία combined with εὐγένεια are commented on in Electr. 375.

## ΕΤΕΟΚΛΗΣ.

μῆτερ, πάρειμι τὴν χάριν δὲ σοὶ διδοὺς  
ἥλθον. τί χρὴ δρᾶν; ἀρχέτω δέ τις λόγου·  
ώς ἀμφὶ τείχη καὶ ξυνωρίδας λόχων  
τάσσων ἐπέσχον τὸποιν, δπως κλύοιμι σου  
κοινὰς βραβείας, αἷς ὑπόσπουδον μολεῖν  
τόνδι εἰσεδέξω τειχέων πείσασά με. 450

- IO. ἐπίσχεις οὗτοι τὸ ταχὺ τὴν δίκην ἔχει.  
βραδεῖς δὲ μῦθοι πλεῖστον ἀνύνουσιν σοφόν.  
σχάσον δὲ δεινὸν ὅμμα καὶ θυμοῦ πνοάς·  
οὐ γὰρ τὸ λαιμότμητον εἰσορᾶς κάρα 455  
Γοργόνος, ἀδελφὸν δ' εἰσορᾶς ἥκοντα σόν.  
σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε,  
Πολύνεικες ἐς γὰρ ταῦτὸν ὅμμασι βλέπων  
λέξεις τ' ἄμεινον τοῦδε τ' ἐνδέξει λόγους.  
παραινέσαι δὲ σφῶν τι βούλομαι σοφόν·  
ὅταν φίλος τις ἀνδρὶ θυμωθεὶς φίλῳ  
εἰς ἐν συνελθὼν ὅμματ' ὅμμασιν διδῷ, 460

446. *τὴν χάριν*. ‘Though it is to you (and not to my brother) that I am grafting the favour.’ The Schol. here observes, κάλλιστα πεποίηται τῷ τραγικῷ τὸ πρόσωπον οἶον δεῖ εἶναι ἄδικον ἄνδρα. γινώσκων γὰρ ὡς οὐδὲν δικαιον ἔχει λέγειν, ἐπειγεὶ τὴν κρίσιν, τὸν ἐκ τῆς δικαιολογίας κατὰ λεπτὸν γνώμενον ἐλεγχον ἐκφεύγων.

447. W. Dindorf and Klotz give ἀρχέτω δή τις, which is much less harmonious, and has only one of the good MSS. in its favour.

449. *πόλιν*. This is perhaps corrupt. It is omitted by Flor. 2, and Dr. Badham's conjecture (in Praef. ad Hel. p. 17), μόλις, is ingenious and probable, though his interpretation is a little far-fetched: ἐπέσχον καὶ τάσσων, ‘I reluctantly desisted even from marshalling the companies round the walls.’ Hermann reads ξυνωρίδας πνλῶν, *vallis portarum*. Klotz construes ἀμφὶ τείχη καὶ πόλιν, which cannot be maintained. Kirchhoff proposes *κεῖς* ξυνωρίδας, in which case πόλιν would mean πολίτας. The Schol. tells

us that the *καὶ* is redundant, and that ξυνωρίδας means the chariots. The verse, as it stands, can hardly bear any meaning. By ξυνωρίδες λόχων he may mean that the army was arranged in companies of two λόχοι each.

453. *ἀνύνουσιν*. So the good MSS. Others give ἀνύτονοιν, Porson ἀνύτονον, from the statement of some of the late Atticists, who remarked that the compound was καθανόαι. We find however also κατήνυσαν.

454. Photius, *σχάσον*, κατάπανον, μετάβαλε.

456. Porson gives Γοργόν, on Valckenaer's needless conjecture.

462. Kirchhoff gives συνελθόντ' from his best MS. (altered however to -ῶν by a later hand) and two others. It is not improbable that the nominative was given by some one who supposed συνελθόντι, not —τα, i. e. ὅμματα, was meant. Hermann contends that the dative really is meant by that reading, while Porson says συνελθόντε may be defended as the “nominativus pendens” for the genitive.

έφ' οῖσιν ἥκει, ταῦτα χρὴ μόνον σκοπεῖν,  
κακῶν δὲ τῶν πρὶν μηδενὸς μνείαν ἔχειν.  
λόγος μὲν οὖν σὸς πρόσθε, Πολύνεικες τέκνον 465  
σὺ γὰρ στράτευμα Δαναϊδῶν ἥκεις ἄγων  
ἀδικα πεπονθὼς, ὡς σὺ φῆς· κριτής δέ τις  
θεῶν γένοιτο καὶ διαλλακτὴς κακῶν.

*ΠΟ.* ἀπλοὺς ὁ μῦθος τῆς ἀληθείας ἔφυ,  
κοὺ ποικίλων δεῖ ταῦνδιχ' ἐρμηνευμάτων 470  
ἔχει γὰρ αὐτὰ καιρόν· ὁ δὲ ἀδικος λόγος  
νοσῶν ἐν αὐτῷ φαρμάκων δεῖται σοφῶν.  
ἔγώ δὲ πατρὸς δωμάτων προύσκεψάμην  
τούμον τε καὶ τοῦδ', ἐκφυγεῖν χρῆζων ἀρὰς,  
ἄς Οἰδίπους ἐφθέγξατ' εἰς ἡμᾶς ποτὲ,  
[ἔξηλθον ἔξω τῆσδ' ἔκων αὐτὸς χθονὸς,] 475

465. πρόσθε. It was the part of the accuser to speak first, as the Schol. observes, adding that ὡς σὺ φῆς is said to lay the odium of the ἔγκλημα ἀδικίας on Polynices himself.

469. The cause is now pleaded between the two brothers, after the custom of Euripides, Jocasta summing up the arguments as judge. It is a very remarkable fact, that each of the pleaders speaks in twenty-seven verses, while Jocasta has double that number, precisely as in Herc. F. 1255 seqq.—Polynices, feeling that justice is on his side, begins by excusing himself, on that ground, from making a long and laboured oration. It is an unjust cause, he says, that requires cunning eloquence. He, in voluntarily resigning the throne, did so with a view to family interests, because thus he hoped to escape from the effects of Oedipus' curse, if he should have entered into an agreement with his brother to reign in turn for a year each. Eteocles however had violated all his solemn pledges to the gods, and still maintains possession of the throne. Even now, if his brother will cede to him his right, the hostile army shall be withdrawn, and he will again resign his place to his brother after the year of office. But if justice is refused, he will occupy the city by force. He calls the gods to witness now, that, having himself acted uprightly in all respects, he is most impiously excluded from his own undoubtedly prerogatives.

469—72. Quoted by Stobaeus, Flor. xi. 12. On ἐρμηνεῖν, 'to express intelligibly,' see Herc. F. 1137. Here it means, 'crafty and subtle expositions.' Andr. 46, ἐρμήνευμα Νηρῆδος γάμων, 'a reminiscence,' or that which presents clearly to the mind the marriage of Thetis with Peleus.

471. ᔁχει γὰρ αὐτά. 'For it (justice) has in itself a propriety' or opportunity, which requires no figures of speech to recommend it.

473. δωμάτων. The genitive depending on the sense of ἐπιμελεῖσθαι, προκήδεσθαι. Hermann, comparing Andr. 257, πῦρ σοι τροσοίσα, κού τὸ σὸν προσκέφομαι, construes πατρὸς δωμάτων τούμον καὶ τοῦδε. But this seems intolerable; τούμον is for τούμον μέρος, 'on my own part.' See on Herc. F. 170.

476. None of the critics have perceived that this verse is spurious, although all have felt the difficulty that it involves. At present, this speech of Polynices has twenty-eight verses, being one more than the corresponding speech of his brother. This line was inserted, because δὸν in v. 477 seemed to refer to Οἰδίπους, and not to ἔγώ, which it obviously does. The narrative thus proceeds naturally; 'Now for myself, I had consideration for my father's family, namely, a desire to avoid the curse uttered by Oedipus, in giving up to my brother here to be king of the country for a year.' Kirchhoff and Scholefield

δοὺς τῷδ' ἀνάστειν πατρίδος ἐνιαυτοῦ κύκλου,  
 ὥστ' αὐτὸς ἄρχειν αὐθὶς ἀνὰ μέρος λαβὼν,  
 καὶ μὴ δὶ ἔχθρας τῷδε καὶ φόνου μολὼν  
 κακόν τι δρᾶσαι καὶ παθεῖν, ἀ γίγνεται. 480  
 ὁ δ' αἰνέσας ταῦθ' ὄρκίους τε δοὺς θεοὺς  
 ἔδρασεν οὐδὲν ὅν ὑπέσχετ', ἀλλ' ἔχει  
 τυραννίδ' αὐτὸς καὶ δόμων ἐμῶν μέρος.  
 καὶ νῦν ἔτοιμός εἴμι τάμαυτοῦ λαβὼν  
 στρατὸν μὲν ἔξω τῆσδ' ἀποστεῖλαι χθονὸς, 485  
 οἰκεῖν δὲ τὸν ἐμὸν οἶκον ἀνὰ μέρος λαβὼν,  
 καὶ τῷδ' ἀφεῖναι τὸν ἵστον αὐθὶς \*αὖ χρόνον,  
 καὶ μήτε πορθεῖν πατρίδα μήτε τπροσφέρειν  
 πύργοισι πηκτῶν κλιμάκων προσαμβάσεις,  
 ἀ μὴ κυρήσας τῆς δίκης πειράσομαι 490  
 δρᾶν. μάρτυρας δὲ τῶνδε δαίμονας καλῶ,

put a fuller stop after *προύστεψάμην*, Matthiae and Klotz after *καὶ τοῦδ'*, Hermann after *ποτέ*. All these are expedients to soften the harshness of *προύστεψάμην* — *ἔξηλθον* without a copula. This accounts for the reading of one of the good MSS., *τοῦδεν δὲ καὶ τοῦδ'*.

478. Porson, who appears not to have clearly known the Attic law, that ὕστε properly takes a nominative before the infinitive when the subject is the same as that to the primary verb, here and on Orest. 1120 (1122) confounds this syntax with that requiring an accusative, and says that “usitafior constructio est λαβόντα.” In both instances Scholefield would have done better to admit the oversight, than to evade it by saying that the rule applies only to the Attic idiom; as if Porson was talking of any other. On ἀνὰ μέρος, repeated in v. 486, and not occurring elsewhere in tragedy, Elmsley remarks, on Med. 913.

479. *φόνου*. Hermann adopts *φθόνου*, a variant in the best MS. (Compare v. 545.) But *φόνου*, as Klotz observes, evidently refers to the very terms of Oedipus' curse, *θητῷ σιδήρῳ δάμα διαλαχεῖν*. Hermann objects, that the past participle implies that the act was already done. But this is hypercritical; it is good Greek to say ὕστε μὴ δρᾶσαι τι, καὶ αὐτὸς παθεῖν (ἢ νῦν γίγνεται), διὰ φόνου μολὼν, where the mode and cause are

implied, and the act represented as just on the point of taking place. So the aorist is used in the subjunctive when events are merely contemplated as possible, as Med. 37, δέδοικα δ' αὐτὴν μὴ τι βουλεύση νέον. — The old punctuation, καὶ παθεῖν ἀ γίγνεται, was corrected by Schaefer.

483. For ἐμῶν Porson gives ἐμὸν with Grotius, and so one of the Scholiasts seems to have read (or at least to have explained ἐμῶν as equivalent to it), ἀντὶ τοῦ καὶ τὸ μέρος τὸ ἐμὸν τῶν δόμων. Most of the editors follow Porson; yet ἐμῶν gives an excellent sense, ‘a share in a house which is rightly my house.’

487. The αὖ was added by Canter. This verse may perhaps be interpolated; but we can only admit this (consistently with the numerical equality of verses in the two speeches) by supposing, with Kirchhoff, that a line has been lost after v. 491. Valkenaer thought v. 486 was spurious, but the μὲν and the δὲ clearly answer to each other. The present verse (487) is not necessary to the sense, because its purport is sufficiently expressed by ἀνὰ μέρος.

488. The good MSS. give the singular readings μηκέτι or μήτε τι. Kirchhoff thinks προσφέρειν corrupt. As τι and πι are often confused (see Aesch. Suppl. 756), the true reading is perhaps μήτ' ἐπεισφέρειν.

ώς πάντα πράσσων σὺν δίκη δίκης ἄτερ  
ἀποστεροῦμαι πατρίδος ἀνοσιώτατα.  
ταῦτ' αὐθ' ἔκαστα, μῆτερ, οὐχὶ περιπλοκὰς  
λόγων ἀθροίσας εἶπον, ἀλλὰ καὶ σοφοῖς  
καὶ τοῖσι φαύλοις ἔνδιχ', ώς ἐμοὶ δοκεῖ.

**XO.** ἐμοὶ μὲν, εἰ καὶ μὴ καθ' Ἑλλήνων χθόνα  
τεθράμμεθ', ἀλλ' οὖν ξυνετά μοι δοκεῖς λέγειν.

**ET.** εἰ πᾶσι ταῦτὸ καλὸν ἔφυ σοφόν θ' ἄμα,  
οὐκ ἦν ἀν ἀμφίλεκτος ἀνθρώποις ἔρις.  
νῦν δ' οὗθ' ὅμοιον οὐδέν οὔτ' ἵσον βροτοῖς,  
πλὴν ὀνομάσαι, τὸ δ' ἔργον οὐκ ἔστιν τόδε.  
ἔγω γὰρ οὐδὲν, μῆτερ, ἀποκρύψας ἐρῶ·  
ἄστρων ἀν ἔλθοιμ' ἡλίου πρὸς ἀντολὰς

492. For *ώς* one of the best MSS. gives *καὶ*, and *ώς* is written in an erasure in Ven. a. Kirchhoff suspects, as above mentioned, that a verse has been lost. This variant gives a strong confirmation to the reading which has been suggested in Herc. F. 291, *οὐδὲς δ' ἀμαρτύρητος εὐκλεῆς πόσις, καὶ τούσδε παῖδες οὐκ ἀν ἔκρωσαι θέλοι*, where the vulg. *ώς τούσδε κτλ.* seems to have crept into the text by a converse error, the two particles being often confused.

494. The objection of the Attic poets to make *τλ.* long before *πλ.*, &c., is clearly shown here, where *οὐ περιπλοκὰς* would otherwise have been naturally preferred.

495. *σοφοῖς*, in the opinion of the wise.

499. *ταῦτὸν* Hermann and W. Dindorf, but against all the best MSS. The reply of Eteocles amounts to this:— Different people make different estimates of justice and honour; but there is no reality nor uniformity in virtues which men only talk about, but do not practise. For his own part, he avows that he would do any thing and every thing to gain that most glorious of human prerogatives, sovereignty. Having got it, he is reluctant to resign it to another. To give up the larger share for the smaller is mere cowardice. Besides, his feeling of honour revolts at the thought of resigning his throne to a traitor. It would be a reproach to Thebes to yield through fear of the Argive spear. Polynices ought to have proposed terms, not to have enforced his claims by arms. If his brother

wishes to return to his country in any other position but that of king, he may do so. But no force on earth shall induce him to forego his sceptre. If a man must do wrong, let it be in a matter worth sinning for.

500. *ἀμφίλεκτος*, having arguments to be urged on both sides; equivocal, disputable. Cf. Aesch. Agam. 854. 1563.

501. *ὅμοιον οὐτ' ἵσον*. The general law of fairness and equality he expresses by the two words implying *likeness* and *equivalence*. It is the same *ἰσότης* as in v. 536.

502. *ὄνομάσαι*. Porson's correction, *ὄνυμασιν*, is rejected by the subsequent editors.—*ποτὲ δ' ἔργον κτλ.*, 'but this reality (the reality of this boasted fairness) exists not.'

503.—6. These fine verses are quoted by Stobaeus, Flor. xlvi. 3, with *αἰθέρος* for *ἡλίου*. All the good MSS. of Euripides give *ἀντολὰς*, which Kirchhoff alone has edited. We have the same tribrach in 494 and 509; but both Stobaeus and Plutarch (p. 481) have the common tragic form *ἀντολάς*. Porson and W. Dindorf adopt *αἰθέρος*, but this in no respect removes the difficulty of the double genitive, which may be explained in two ways; either 'the rising of the sun up to the stars,' i. e. the highest heaven, or 'the sun-rise (most distant point) of the heaven.' Kirchhoff's conjecture is not satisfactory, *Ἄστρος ἀν γὰρ ἔλθοιμ' ἡλίου πρὸς ἀντολὰς*. It would be better to read *ἡλίου τ' ἐν ἀντολάς*.

καὶ γῆς ἔνερθε, δυνατὸς ὁν δρᾶσαι τάδε,  
τὴν θεῶν μεγίστην ὕστ' ἔχειν τυραννίδα.  
τοῦτ' οὖν τὸ χρηστὸν, μῆτερ, οὐχὶ βούλομαι  
ἄλλω παρεῖναι μᾶλλον ἢ σώζειν ἐμοί  
ἀνανδρία γὰρ, τὸ πλέον ὅστις ἀπολέσας  
τοῦλασσον ἔλαβε. πρὸς δὲ τοῦσδ' αἰσχύνομαι 510  
ἐλθόντα σὺν ὅπλοις τόνδε καὶ πορθοῦντα γῆν  
τυχεῖν ἣ χρῆζει ταῖς γὰρ ἀν Θήβαις τόδε  
γένοιτ' ὄνειδος, εἰ Μυκηναίου δορὸς  
φόβῳ παρείην σκῆπτρα τάμα τῷδ' ἔχειν.  
χρῆν δ' αὐτὸν οὐχ ὅπλοισι τὰς διαλλαγὰς, 515  
μῆτερ, ποιεῖσθαι πᾶν γὰρ ἔξαιρει λόγος  
ὅ καὶ σίδηρος πολεμίων δράσειν. ἄν.  
ἄλλ' εἰ μὲν ἄλλως τήνδε γῆν οἰκεῖν θέλει,  
ἔξεστ'. ἔκεινο δ' οὐχ ἑκὼν μεθήσομαι.  
ἄρχειν παρόν μοι, τῷδε δουλεύσω ποτέ; 520  
πρὸς ταῦτ' ἵτω μὲν πῦρ, ἵτω δὲ φάσγανα,  
ζεύγνυσθε δ' ἵππους, πεδία πίμπλαθ' ἄρμάτων,  
ώς οὐ παρήσω τῷδ' ἐμὴν τυραννίδα.  
εἴπερ γὰρ ἀδικεῖν χρῆ, τυραννίδος πέρι

506. Empire is called *θεῶν μεγίστη*, the greatest of divine things, as wealth, good fortune, hope, &c., are sometimes called *θεοί*. See Cycl. 316. Iph. A. 392.

512. ἣ χρῆζει. It was not necessary to say ὁν χρῆζει. Cf. Aesch. Cho. 698, *τυγχάνειν τὰ πρόσφορα*.—The position of the article in what follows is remarkable: nothing is more rare than the separation of it from its case by more than one word, such as γὰρ, μὲν, δέ &c. Hermann's reading, καὶ γὰρ ἀν Θήβαις, had occurred also to the present editor; but Hermann is wrong in saying the *ταῦς* is "plane *inutilis*." It is used as it often is in *τὰς Αθῆνας*, to imply distinction, which is here conveyed by the very context. So *τὸν Αργος inf. v. 717*. There is a similar collocation of the article in Thuc. vi. 64, *τοὺς γὰρ ἦν ψιλοὺς τοὺς σφῶν — τοὺς ἵππεας βλάπτειν ὁν μεγάλα*. Ajax. 311, καὶ τὸν μὲν ἥστο πλεῖστον ἄφθονγος χρόνον. Hel. 922, αἰσχρὸν τὰ μὲν σθεῖα πάτε' ἔξειδεναι.

516. ἔξαιρει, *conficit*, removes, clears out of the way; a favourite word with

Euripides. See on Hipp. 18. Iph. T. 1279. This reading has been recovered from Plutarch and others, who quote or allude to the verse, for ἔξαιρει. Porson retains the latter; but it gives no sense. For ἔξαιρειν is 'to rear up,' as in Soph. Trach. 147, ἀλλ' ἡδοναῖς ἄμοχθον ἔξαιρει βίον. Compare Suppl. 748, πόλεις τ', ἔχουσαι διά λόγου κάμψαι κακά, φόνῳ καθαιρεῖσθ', οὐ λόγῳ, τὰ πράγματα.

519. ἔκεινον Porson after Valckenaer. See however on Alcest. 1111. He means, of course, the sovereignty. In the next verse all the good copies give δουλεύσω, but Hermann and W. Dindorf, with inferior MSS., give δουλεύσαι without a question, 'I will never give up this point, the being a slave to him,' i. e. I will never consent to it. Kirchhoff, without much reason, thinks the verse interpolated.

521. πρὸς ταῦτ' ἵτω κτλ. is a formula of defiance. Aesch. Prom. 1013, πρὸς ταῦτα ῥιπτέσθω μὲν αἰσθαλοῖσσα φλόξ.

524—5. This distich, containing as it does a sentiment which well suited Eteocles, but is not to be taken as a specimen

κάλλιστον ἀδικεῦν, τἄλλα δὲ εὐσεβεῖν χρεών.

525

**XO.** οὐκ εὖ λέγειν χρὴ μὴ πὶ τοῖς ἔργοις καλοῖς,  
οὐ γὰρ καλὸν τοῦτ', ἀλλὰ τῇ δίκῃ πικρόν.

**IO.** ὁ τέκνου, οὐχ ἄπαιτα τῷ γῆρᾳ κακὰ,  
Ἐτεόκλεες, πρόσεστιν, ἀλλ' ἡμπειρία  
ἔχει τι λέξαι τῶν νέων σοφώτερον.  
τί τῆς κακίστης δαιμόνων ἐφίεσαι

530

of the poet's own lax morality, is quoted by Stobaeus, Flor. xlvi. 4. Cic. de Offic. iii. § 21, 'Nani si violandum est jus, regnandi gratia violandum est; alius rebus pietatem colas.' Compare Ion 1045, τὴν δὲ εὐσέβειαν εὐτυχοῦσι μὲν καλὸν τιμᾶν δταν δὲ πολεμίους δρᾶσαι κακῶς θέλη τις, οὐδεὶς ἐμποδὼν κεῖται νόμος.

526. μὴ ἐπὶ τοῖς ἔργοις καλοῖς. Hermann well renders this verse, the only difficulty of which is its brevity of expression, "non oportet pulcris verbis uti, nisi quum res honestae sunt." Professor Scholefield, in saying that here the adjective is not the predicate, and that the article represents the possessive pronoun, τὰ ἔργα σοῦ, entirely misunderstood the doctrine of what have been called "tertiary predicates," (Donaldson, Gr. Gr. § 489.) Here the full expression would be, ἔαν μὴ τὰ ἔργα, ἐφ' οἷς τις λέγει, καλὰ ἦ, 'when the deeds one speaks about are not good.' Cf. Bacch. 775, ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους εἰς τὸν τύραννον. It was a strange error of Matthiae's, repeated by W. Dindorf, to suppose the syntax was ἐπ' ἔργοις μὴ καλοῖς, though the Schol. had anticipated him in it.

527. τῇ δίκῃ, justice in the abstract, as Aesch. Eum. 209, εὐνὴ — τῇ δίκῃ φρουρούμενη. Ibid. v. 417, πεποιθὼς τῇ δίκῃ. Schol. τῇ δίκῃ βαρύ, τουτέστιν ἀδίκον.

528. The following ῥῆσις must have been very celebrated in antiquity; for of the first half of it nearly every line is quoted by some writer or other, the references to all which are carefully given in Kirchhoff's critical edition. It is unquestionably a very fine and eloquent address, replete with wisdom and profound views on the theory of τυραννίς, according to the Greek conception of it. Jocasta addresses herself specially to Eteocles, both as the last speaker, and as the acknowledged author of the aggression. Age, she says, has this advantage at least, that its experience enables one

to speak more wisely than youth. Ambition, that worst of influences over the mind of man, has been the ruin of many homes and many cities. It were far wiser to hold in honour that great natural law of Equality of Rights, by which not only friends and states and allies are kept together, but which prevails in the system of the universe, where Day and Night alternately give place to each other, and neither claims more than its just share. What is there so precious, so fascinating, in empty Majesty? Wherein lies the advantage of more than a competency? Riches are but the gift of the gods, and belong not to men in their own right. Were the alternative proposed, to be king, or to save the city, would he dare to choose the former, and to see his country ravaged, his countrywomen carried off as captives? — To Polynices she has thus much to say: Adrastus was foolish in giving him his daughter, and he himself is foolish in using such an alliance to invade his native city. How can he ever dare to write on an Argive temple, *Polynices offered these Theban spoils?* If on the other hand he should be defeated, how will he show himself at Argos with the remnant of a vanquished army? The people will then curse Adrastus for so ill-fated a marriage. Let him repent in time, for the folly of two combined is a most odious evil.

528—30. Quoted by Stobaeus, Fl. cxv. 1, with δεῖξαι for λέξαι. Porson and Matthiae, after Valckenaer, have adopted a reading by no means better in itself, and resting on much less authority. The article has the possessive force, 'its experience.' The Schol. records a reading ἐμπειρίᾳ (or perhaps, προσέστι, τῇ δὲ ἐμπειρίᾳ).

531. κακίστης δαιμόνων. See v. 506, and compare the noble speech of Wolsey in K. Henry VIII., *Cromwell, I charge thee, fling away ambition; By that sin fell the angels;* &c. The present passage

Φιλοτιμίας, παῖ; μὴ σύ γ' ἄδικος ἡ θεός·  
 πολλοὺς δ' ἐσ οἴκους καὶ πόλεις εὐδαίμονας  
 εἰσῆλθε καξῆλθ' ἐπ' ὀλέθρῳ τῶν χρωμένων  
 ἐφ' ἦ σὺ μαίνει. κεῖνο κάλλιον, τέκνον,      535  
 ἵστρητα τιμᾶν, ἡ φίλους ἀεὶ φίλοις  
 πόλεις τε πόλεσι συμμάχους τε συμμάχοις  
 ἔνδει· τὸ γὰρ ἵσον νόμιμον ἀνθρώποις ἔφυ,  
 τῷ πλέονι δ' ἀεὶ πολέμιον καθίσταται  
 τοῦλασσον, ἔχθρᾶς θ' ἡμέρας κατάρχεται.      540  
 καὶ γὰρ μέτρ' ἀνθρώποισι καὶ μέρη σταθμῶν  
 ἵστρητης ἔταξε κάριθμὸν διώρισε,  
 νυκτός τ' ἀφεγγὲς βλέφαρον ἡλίου τε φῶς  
 ἵσον βαδίζει τὸν ἐνιαύσιον κύκλον,  
 κοῦδέτερον αὐτῶν φθόνον ἔχει νικώμενον.      545  
 εἴθ' ἥλιος μὲν νύξ τε δουλεύει βροτοῖς,  
 σὺ δ' οὐκ ἀνέξει δωμάτων ἔχων ἵσον;  
 [καὶ τῷδ' ἀπονέμαι; κἀτα ποῦ στιν ἡ δίκη;]  
 τί τὴν τυραννίδ', ἀδικίαν εὐδαίμονα,

is quoted by many writers; among others D. Chrysost. xvii. p. 287 gives v. 531—540. Herod. iii. 53, φιλοτιμή κτῆμα σκαιν. μὴ τῷ κακῷ τὸ κακὸν ἰῶ πολλοὶ τῶν δικαιῶν τὰ ἐπιεικέστερα προτιθέασι πολλοὶ δὲ ἥδη τὰ μητρῷα διζήμενοι τὰ πατρῷα ἀπέβαλον· τυρανὸς σχῆμα σφαλέρων, πολλοὶ δὲ αὐτῆς ἔρασται εἰσι, κτλ.

534. καξῆλθε κτλ. The sense appears to be, ‘and does not depart till after the destruction of those who have made use of her.’ It is possible however to connect ἐπ’ ὀλέθρῳ with εἰσῆλθε, ‘enters to destroy them,’ and so καξῆλθε will be merely an adjunct or amplification.

535. D. Chrysostom gives τοῦτο κάλλιστον βροτοῖς, and some of the inferior copies here give κάλλιστον.

538. νόμιμον, an established and received principle; the normal condition of social life; whereas he who has less envies him who has more, and is ever prone to quarrel with him. Plutarch, De Frat. amore, p. 481 A, gives μόνιμον, ‘permanent,’ a reading evidently inferior. The gloss of the Schol. is rather ambiguous; ἀντὶ τοῦ δικαιον, καὶ ἀσφαλὲς, καὶ βέβαιον, οἱ γὰρ νόμοι ἀμετάστρεψτο εἰσὶν.

540. ἔχθρᾶς ἡμέρας, a periphrasis for

ἔχθρα, like δούλιον ἡμαρ for δουλεία.

544. It is hard to say whether *ἴσον* is the nominative or the accusative. In either case the sense is the same, ‘on terms of equality.’—νικώμενον, on being compelled to give place to the other.—*αὐτῶν* Porson and Hermann, against the good MSS.

546. δουλεύει βροτοῖς means, ‘are subservient to a general law for the benefit of man,’ as Hermann has remarked.

548. This verse is unquestionably spurious, though it does not seem to have been suspected by former critics. All the good MSS. give ἀπονέμαι, the later ones only ἀπονέμειν, Porson ἀπονεμεῖ. Neither this nor Hermann’s καὶ τῷδε νείμαι has the slightest probability. We might add, that the distich 546—7 is quoted by Eusebius and Theodoret (ap. Kirch.) without the present one, which they would hardly have omitted had they found it.

549. To call absolute monarchy εὐδαίμων ἄδικα, worldly prosperity associated with injustice, is a magnificent expression. In the next verse some of the editors, strangely enough, retain the old punctuation, a question at τῷδε. The sense however is, ‘and think so much of this,

τιμᾶς ὑπέρφευ, καὶ μέγ' ἥγησαι τόδε, 550  
 περιβλέπεσθαι τίμιον; κενὸν μὲν οὖν.  
 ἡ πολλὰ μοχθεῖν πόλλ' ἔχων ἐν δώμασι  
 βούλει; τί δ' ἔστι τὸ πλέον; ὄνομ' ἔχει μόνον  
 ἐπεὶ τά γ' ἀρκοῦνθ' ἵκανὰ τοῖς γε σώφροσιν.  
 οὗτοι τὰ χρήματ' ἴδια κέκτηνται βροτοὶ, 555  
 τὰ τῶν θεῶν δ' ἔχοντες ἐπιμελούμεθα·  
 ὅταν δὲ χρήζωσ', αὐτὸς ἀφαιροῦνται πάλιν.  
 [ό δ' ὅλβος οὐ βέβαιος, ἀλλ' ἐφήμερος.]  
 ἄγ', ἦν σ' ἕρωμαι δύο λόγω προθεῖσ' ἄμα,  
 πότερα τυραννεῖν, ἢ πόλιν σῶσαι θέλεις; 560  
 ἔρεις τυραννεῖν; ἦν δὲ νικήσῃ σ' ὅδε  
 'Αργεῖά τ' ἔγχη δόρυ τὸ Καδμείων ἔλη,  
 ὅψει δαμασθὲν ἄστυ Θηβαῖον τόδε,  
 ὅψει δὲ πολλὰς αἰχμαλώτιδας κόρας  
 βίᾳ πρὸς ἀνδρῶν πολεμίων πορθουμένας. 565  
 [ὅδυνηρὸς ἄρ' ὁ πλοῦτος, δῆν ζητεῖς ἔχειν,

(namely) to be gazed at as a man of high dignity? Nothing can be clearer. Klotz, who alone rightly explains the passage, compares Hec. 625, δ' ἐν πολίταις τίμοις κεκλημένος. Suppl. 553, τίμιος γεράρεται. Porson gives καὶ μέγ' ἥγησαι; τὸ δὲ περιβλέπεσθαι τίμιον; and Valckenaer proposed τί δὲ π. τίμιον;

552. If he does not care for honour, perhaps he cares for riches, which she proceeds to show are equally vain.

554. ἐπεὶ τά γ' κτλ. The first γε perhaps belongs to ἔτει, on which formula see Herc. F. 141. Cycl. 181. For the sentiment, that enough is as good as a superabundance, see Electr. 430, πᾶς γάρ ἐμπλησθεὶς ἀνὴρ ὁ πλούσιος τε χώραν πένητος φέρει.—This verse is quoted by Stobaeus, Fl. xciv. 5. Porson gives τοῖσι σώφροσι, against the good MSS.

555. ίδια κέκτηνται, ὡς ίδια κτήματα ἔχουσι. This and the two following lines are given by Stobaeus, Fl. xciv. 9.—τὰ τῶν θεῶν κτλ., 'holding what belongs to the gods we are stewards of it.'

558. Porson, (after Valckenaer,) Hermann, Matthiae, and W. Dindorf, regard this verse as interpolated from another tragedy. It is a mere repetition of what had just been said. It is quoted by Plutarch, consol. ad Apoll. p. 116 (ap. Kirch.),

and by Sextus Empiricus, adv. Math. p. 557, in conjunction with Electr. 944.

560. σῶσαι. As some of the best copies have σάσειν, Kirchhoff thinks σάζειν may be true, Klotz that some other verb should be substituted. The meaning is, 'to keep your throne or to save the state by resigning it.' The one is a permanent, the other a momentary action; whence the difference of tenses.

563. Θηβαῖον has rather more MS. authority than the vulg. Θηβαίων.

565. For πορθουμένας the best MS. (Ven. a) records a var. lect. λελησμένας. Compare however Electr. 316, δμωαὶ — ὃς ἐπεροῦ ἐμὸς πατήρ. It is doubtful if this ought not rather to be read interrogatively: 'will you see, i. e. will you endure to see, Thebes ravaged, and her daughters slaves?'

566—7. W. Dindorf marks this distich as spurious, Valckenaer having before condemned the latter verse. Porson seems to assent, but thinks the omission of the single verse would leave some abruptness. It certainly is an interesting fact, to find that, by omitting verses already ejected on different grounds by other editors, the singular numerical law (see on v. 469) becomes exactly verified, i. e. Jocasta's speech has precisely twice the

γενήσεται Θήβαισι, φιλότιμος δὲ σύ.]

σοὶ μὲν τάδ' αὐδῶ· σοὶ δὲ, Πολύνεικες, λέγω.

ἀμαθεῖς Ἀδραστος χάριτας ἐσ σ' ἀνήψατο·

ἀσύνετα δ' ἥλθες καὶ σὺ πορθήσων πόλιν.

570

φέρ', ἦν ἔλης γῆν τήνδ', ὁ μὴ τύχοι ποτὲ,

πρὸς θεῶν, τροπαῖα πῶς ἀναστήσεις Διτ';

πῶς δ' αὖ κατάρξει θυμάτων ἐλὰν πάτραν,

καὶ σκῦλα γράψεις πῶς ἐπ' Ἰνάχου ῥοαῖς;

Θήβας πυρώσας τάσδε Πολυνείκης θεοῖς

575

ἀσπίδας ἔθηκε; μήποτ', ὡς τέκνον, κλέος

τοιόνδε σοι γένοιθ' ὑφ' Ἑλλήνων λαβεῖν.

ἥν δ' αὖ κρατηθῆς καὶ τὰ τοῦδ' ὑπερδράμη,

πῶς Ἀργος ἤξεις μυρίους λιπῶν νεκρούς;

ἐρεῖ δὲ δῆ τις, Ω κακὰ μηστεύματα

580

Ἀδραστε προσθεὶς, διὰ μιᾶς νύμφης γάμου

ἀπωλόμεσθα. δύο κακῶ σπεύδεις, τέκνον,

κείνων στέρεσθαι, τῶνδέ τ' ἐν μέσῳ πεσεῖν.

μέθετον τὸ λίαν, μέθετον ἀμαθίαι δυοῖν,

number of each of the two preceding. Klotz, after Hermann, defends this distich, as a kind of forcible summary of the evils of Eteocles' conduct, and a reproach to him for letting the selfish ambition of one entail misery on many. Some doubt is thrown on v. 566 by the variants *πονηρὸς* and *δαπανηρός*.

569. χάριτας ἀνήψατο. See on *κῆδος ἀνημένον*, Herc. F. 35. The sense is, 'Adrastus was foolish in doing you a favour, which involved him in war in return for his good-will.'

572. For ἀναστήσεις Porson gives on his own conjecture ἄρα στήσεις, where ἄρα has not only no meaning, but is very doubtful Greek, because the formula is used only in inferential questions. To Kirchhoff is due the restoration of Διτ' for δορὸς, the two best MSS. giving δῆ. For ἀναστῆσαι in the sense of 'to set up,' Hermann compares ἀνίστη τύμβον Hel. 1244, σκηνὰς ἀνίστη Ios. 1129.

574. Kirchhoff rightly puts a question at *ροᾶς* as well as at *ἔθηκε*. 'How will you indite the words of dedication? Will you write thus?' &c. For καὶ σκῦλα Porson, after Valkenaer, gives κεὶς σκῦλα, a needless alteration. Hermann compares

Troad. 1188, τί καὶ ποτε γράψειεν ἐν σε μουσοποίῳ ἐν τάφῳ: The sense however is not, as he thinks, *de spoliis scribes*, but literally, 'how will you inscribe the spoils,' the letters being written on the arms precisely as a person was said δέλτον γράψειν &c. Schol. ἀντὶ τοῦ, ὅπλα ἐπιγράψεις.

577. On ὑφ' Ἑλλήνων see Herc. F. 1334. In the next verse ὑπερδράμη for ὑπεκδράμη was conjectured by Canter, and is confirmed by the scholium ὑπερτέρα γένηται. Klotz alone retains ὑπεκδράμη, in the sense, 'should have got off safe from the conflict.'

583. ἐν μέσῳ πεσεῖν. Schol. δο νοῦς, μήτε ἐκείνα (Ἀργος) μήτε ταῦτα (Θήβας) ἔχειν, ήτοι κακεῖνα στερηθῆναι, καὶ τοιῶν μὴ τυχεῖν. τὸ γάρ ἐν μέσῳ πεσεῖν, τοντέστι τὸ πρὸ τοῦ ἀφιέσθαι ἐπ' αὐτὰ ἐκπεσεῖν τῆς ἐλπίδος. The whole phrase is equivalent to σφαλῆναι, πεσεῖν being often used for ψευσθῆναι ἐλπίδος, *irritum esse*. Klotz explains the words somewhat differently, 'to fall by the sword before you have gained this.' The phrase seems to resemble our vulgar proverb, 'to fall between two stools.'

584. ἀμαθίαι Porson and Kirchhoff. Equally good MSS. give ἀμαθία, which

ἐσ ταῦθ' ὅταν μόλητον, ἔχθιστον κακόν.

585

**XO.** ὁ θεοὶ, γένοισθε τῶνδ' ἀπότροποι κακῶν,  
καὶ ξύμβασίν τιν' Οἰδίπου τέκνοις δότε.

**ET.** μῆτερ, οὐ λόγων ἔθ' ἄγων, ἀλλ' ἀνάλωται χρόνος  
οὗν μέσῳ μάτην, περαίνει δ' οὐδὲν ἡ προθυμία·  
οὐ γὰρ ἀν ξυμβαῖμεν ἄλλως ἢ πὶ τοῖς εἰρημένοις,  
ῶστ' ἐμὲ σκήπτρων κρατοῦντα τῆσδ' ἄνακτ' εἶναι  
χθονός.

591

τῶν μακρῶν δ' ἀπαλλαγεῖσα νουθετημάτων μ' ἔσαι.  
καὶ σὺ τῶνδ' ἔξω κομίζου τειχέων, ἢ κατθανεῖ.

**PO.** πρὸς τύνος; τίς ὁδὸς ἀτρωτος, ὅστις εἰς ἡμᾶς ἔιφος  
φόνιον ἐμβαλὼν τὸν αὐτὸν οὐκ ἀποίσεται μόρον; 595

**ET.** ἐγγὺς, οὐ πρόσω βέβηκας· ἐσ χέρας λεύσσεις ἐμάς;

Hermann takes for the dual. In the next verse *ἔχθιστον* has more authority than *ἀσχιστον*, and is rightly retained by Klotz and Kirchhoff. The Schol. explains *μέγιστον κακὸν* and *δεινὸν κακὸν*, both of which are ambiguous.

586. For the *o* made long in ἀπότροποι see Orest. 12. Aesch. Pers. 219, *εἴ τι φλαυρὸν εἶδες, αἴτοῦ τῶνδ' ἀπότροπὴν τελεῖν*. — The Schol. has the following observation on the foregoing speech:— ‘In all this Jocasta has given no advice to her sons, to their common interest. To the one she says, *Why are you ambitious to rule?* and to the other, *Why do you make war on your country?* Whereas she ought to have advised them to come to some agreement about the division of their father's property and the empire, and so to cease from their strife, according to their original engagement to rule by turns. For the poet had it in his power to represent them as not complying, in order that the history might remain unaltered; for it was fated that they should kill each other, and die according to their father's curse. But as it is, the poet has done nothing of the sort.’— Jocasta, in fact, has confined herself to dissuasive arguments, and has tried to make each of her sons separately ashamed of himself. Hermann remarks (Praef. p. xvi), “Hunc (Eteoclem) quod mater quam refutat non gravius increpat, defendi potest eo, quod cavendum ei est ne ferociam ejus obstinatiorem reddat.”

588. ἔθ' ἄγων Canter and others for ἔστι' ἄγων. Porson gives ἄγων ἔστι' with Grotius.

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589. ἡ προθυμία, which is commonly taken to mean ‘your zeal in our behalf,’ is explained by Klotz ‘readiness to make up the quarrel.’ It is not easy to choose between the two. We may compare a similar idea in Aesch. Theb. 1054, *ἔρις περινεί μῦθον ἵστατη θεῶν.*

590. ἐπὶ τοῖς εἰρημένοις, on the terms specified. Hipp. 459, *χρῆν σ' ἐπὶ ρήτοις ἔρια πατέρα φυτέειν*.—In the next verse ἔμὲ, the reading of the best MS., is preferable to the vulg. *με*, because ἀλλὰ *μὴ σὲ* is implied; and on the same grounds, as well as on metrical considerations, *σκήπτρων* is to be preferred to *σκήπτρα*. Klotz retains the latter with Mattheiae. The distinction commonly made between *κρατεῖν τινὰ* and *κρατεῖν τινὸς*, as expressing permanent and temporary possession, appears wholly arbitrary.

594. *τίς ὁδός*. Some of the best MSS. give *τίς δ' ὁδός*. Compare Hel. 810, *οὕτω σιδήρῳ τρωτὸν οὐκ ἔχει δέμας*;

596. ἐγγὺς βέβηκας, ‘You are not far from such a person.’ Porson and most of the subsequent editors admit Musgrave's elegant but unnecessary conjecture *βεθηκώς*. Schol. *ἐγγὺς καὶ ἔμπροσθεν ιστασαι*.—As all the best MSS. give *χεῖρας*, not *χέρας*, we should perhaps read *χεῖρας εἰσορᾶς ἐμᾶς*, to which *εἰσορᾶ* forms the natural answer. He evidently points to his sword; but the other replies, he has not the courage to use it. Schol. *παρόστον οἱ πλούσιοι δειλοὶ εἰσι πρὸς θάνατον, ὡς μεγάλων ἄγαθῶν στρεούμενοι*. Valkenaer compares Ar. Plut. 203, *δειλότατὸν ἐσθ' δὲ πλοῦτος*, where the Schol.

- ΠΟ.* εἰσορῶ· δειλὸν δ' ὁ πλοῦτος καὶ φιλόψυχον κακόν.  
*ΕΤ.* κἄτα σὺν πολλοῖσιν ἥλθες πρὸς τὸν οὐδὲν ἐσ μάχην;  
*ΠΟ.* ἀσφαλῆς γάρ ἐστ' ἀμείνων ἡ θρασὺς στρατηλάτης.  
*ΕΤ.* κομπὸς εἴ σπουδᾶς πεποιθὼς, αἴ σε σώζουσιν  
θανεῖν. 600  
*ΠΟ.* καὶ σὲ δεύτερόν γ' ἀπαιτῶ σκῆπτρα καὶ μέρη  
χθονός.  
*ΕΤ.* οὐκ ἀπαιτούμεσθ· ἐγὼ γὰρ τὸν ἐμὸν οἰκήσω δόμον.  
*ΠΟ.* τοῦ μέρους ἔχων τὸ πλεῖον;  
*ΕΤ.* φήμ· ἀπαλλάσσον δὲ γῆς.  
*ΠΟ.* ὦ θεῶν βωμοὶ πατρῷων,  
*ΕΤ.* οὖς σὺ πορθήσων πάρει. 605  
*ΠΟ.* κλύετέ μου.  
*ΕΤ.* τίς δ' ἀν κλύοι σου πατρίδ' ἐπεστρατευμένου;  
*ΠΟ.* καὶ θεῶν τῶν λευκοπάλων δώμαθ,  
*ΕΤ.* οἱ στυγοῦνσί σε.  
*ΠΟ.* ἐξελαυνόμεσθα πατρίδος, *ΕΤ.* καὶ γὰρ ἥλθες ἐξελῶν.  
*ΠΟ.* ἀδικίᾳ γ', ὦ θεοί.  
*ΕΤ.* Μυκήναις, μὴ νθάδ' ἀνακάλει θεούς.  
*ΠΟ.* ἀνόσιος πέφυκας,

quotes this verse, as also Stobaeus, Fl. xciii. 18.

599. ἀσφαλῆς κτλ. The same sentiment occurs in Suppl. 508, σφαλερὸν ἡγεμῶν θρασὺς νεός τε ναύτης. This verse also is given by Stobaeus, Fl. liv. 18. Suetonius says that Augustus was fond of quoting it, Vit. Caes., Octav. § 25.

600. κομπὸς (with the accent on the last) means ‘a boaster.’ Schol. ἀλαζονικὸς ὑπάρχεις.

601. The γ' is out of place here. We should perhaps read, καὶ τὸ δεύτερόν σ' ἀπαιτῶ κτλ.

602. οὐκ ἀπαιτούμεσθα. Schol. οὐ χρεωστοῦμεν. He might have better explained it, οὐκ ὄφειλομεν ἀποδύναι. Between ἀπαιτεῖσθαι, ‘to have a thing demanded back,’ and ὄφειλεν or χρῆναι ἀποδύναι, there is so close a relation that the one formula is used for the other. The sense is, ‘We do not allow the claim.’ The emphasis lies on the ἀπό, as if he had said, ‘there is no giving *back*, but only giving *up*, in this matter.’

604. Kirchhoff retains πατρῷοι, the reading of all the best MSS., but admits that the Aldine πατρῷῶν may be right, as indeed the metre will not allow us to doubt. The former is the more usual idiom (Soph. El. 1374. Oed. Col. 297), though we might read ὦ θεοί, βωμοὶ πατρῷοι θ'.

606. By λευκόπαλοι θεοί Amphion and Zethus are meant, who were, as Hermann observes, the Theban Dioscuri, as being the sons of Zeus by Antiope. So in Herc. F. 29, τῶ λευκοπάλω πρὸν τυραννῆσαι χθονὸς Ἀμφίον ηδὲ Ζῆθον, ἐκγόνω Διός. Hermann quotes from Hesychius, Διόσκουροι, οἱ Ἐλένης ἀδελφοί [καὶ] Ζῆθος καὶ Ἀμφίων, λευκόπαλοι καλούμενοι. Schol. τῶν λευκοπάλων. Κάστορος καὶ Πολυδεύκους. ἡ Ζῆθον καὶ Ἀμφίον, ὅπερ ἀμεινον.

607. Two good MSS. give ἐξελῶν, as if from ἐξαρεΐν, not from ἐξελάνειν.

608. The good MSS. agree in ἀδικίᾳ γε σῇ, ὦ θεοί, which Kirchhoff retains, adding ‘videtur deesse nonnulla.’ That σῇ has crept in from a gloss one can hardly doubt.

- ΕΤ. ἀλλ' οὐ πατρίδος, ὡς σὺ, πολέμιος.  
 ΠΟ. ὃς μ' ἄμοιρον ἔξελαύνεις. 610  
 ΕΤ. καὶ κατακτενῶ γε πρός.  
 ΠΟ. ὁ πάτερ, κλύεις ἢ πάσχω ;  
 ΕΤ. καὶ γὰρ οὖα δρῆς κλύει.  
 ΠΟ. καὶ σὺ, μῆτερ ;  
 ΕΤ. ἀθέμιτόν σοι μητρὸς ὀνομάζειν κάρα.  
 ΠΟ. ὁ πόλις.  
 ΕΤ. μολὼν ἐς Ἀργος ἀνακάλει Λέρνης ὕδωρ.  
 ΠΟ. εἴμι, μὴ πόνει σὲ δ' αἰνῶ, μῆτερ. ΕΤ. ἔξιθι χθονός.  
 ΠΟ. ἔξιμεν πατέρα δέ μοι δὸς εἰσιδεῖν. ΕΤ. οὐκ ἀν  
τύχοις. 615  
 ΠΟ. ἀλλὰ παρθένους ἀδελφάς. ΕΤ. οὐδὲ τάσδ' ὄψει ποτέ.  
 ΠΟ. ὁ κασίγνηται.  
 ΕΤ. τί ταύτας ἀνακαλεῖς ἔχθιστος ὡν ;  
 ΠΟ. μῆτερ, ἀλλά μοι σὺ χαῖρε.  
 ΙΟ. χαρτὰ γοῦν πάσχω, τέκνον.  
 ΠΟ. οὐκέτ' εἴμι παις σός. ΙΟ. ἐς πόλλ' ἀθλία πέφυκ'  
ἔγώ.  
 ΠΟ. ὅδε γὰρ εἰς ἡμᾶς ὑβρίζει. ΕΤ. καὶ γὰρ ἀνθυβρί-  
ζομαι. 620  
 ΠΟ. ποῦ ποτε στήσει πρὸ πύργων ;  
 ΕΤ. ὡς τί μ' ἴστορεῖς τόδε ;  
 ΠΟ. ἀντιτάξομαι κτενῶν σε. ΕΤ. κἀμε τοῦδ' ἔρως ἔχει.  
 ΙΟ. ὁ τάλαω' ἔγώ. τί δράσετ', ὁ τέκν' ;  
 ΠΟ. αὐτὸ σημανεῖ.  
 ΙΟ. πατρός οὐ φεύξεσθ' Ἐρινῦς ;

612. ἀθέμιτον is Kirchhoff's and Bothe's correction of οὐ θεμιτὸν, and is much better than οὐ θέμις, which Porson and W. Dindorf adopt from Grotius, οὐ θεμιτά σοι (Klotz), or οὐ σε θεμιτὸν (Musgrave). The three forms οὐ θεμιτὸς, ἀθέμιτος, ἀθέμιτος, are elsewhere confused in MSS. The present form of the word occurs in Ion 1093, γάμους Κύπριδος ἀθέ-  
μιτον ἀνοσίους.

614. σὲ δ' αἰνῶ. 'I thank you however, my mother, (for your efforts to reconcile us).' So Bacch. 10, αἰνῶ δὲ Κάδ-  
μον, ἄβατον δε πέδον τόδε τίθησι.—In

the next verse ἔξιμεν is Musgrave's correction for ἔξιμη.

618. χαρτὰ πάσχω, ironically. Klotz compares Soph. Electr. 1457, χαρποις ἀν,  
εἴ σοι χαρτὰ τυγχάνει τάδε. Kirchhoff's conjecture, χαρτὰ δ' οὐ πάσχω, is not felicitous.—In the next verse the good copies agree in εἰς πόλλα γ' ἀλλα, which presumed the α in ἀθλως to be short.

621. For ὡς τί see Herc. F. 1407. Orest. 796.

624. οὐ φεύξεσθε. The Schol. says this is said affirmatively, not interrogatively; i. e. 'you will not escape your

ΕΤ. έρρέτω πρόπας δόμος. 624

ΠΟ. ώς τάχ' οὐκέθ' αἰματηρὸν τοῦμὸν ἀργῆσει ξίφος.  
 τὴν δὲ θρέψασάν με γαῖαν καὶ θεοὺς μαρτύρομαι  
 ώς ἄτιμος, οἰκτρὰ πάσχων, ἐξελαύνομαι χθονὸς,  
 δοῦλος ὡς, ἀλλ' οὐχὶ ταῦτον πατρὸς Οἰδίπου γεγώς.  
 κἄν τι σοι, πόλις, γένηται, μὴ μὲ, τόνδε δ' αἴτιω·  
 οὐχ ἐκῶν γὰρ ἥλθον, ἀκων δὲ ἐξελαύνομαι χθονός.  
 καὶ σὺ, Φοῖβ' ἄναξ Ἀγυιεῦ, καὶ μέλαθρα χαίρετε,  
 ἥλικές θ' οὗμοὶ θεῶν τε δεξίμηηλ' ἀγάλματα. 632  
 οὐ γὰρ οἶδ' εἴ μοι προσειπεν αὐθις ἔσθ' ὑμᾶς ποτέ·  
 ἐλπίδες δ' οὕπω καθεύδοντο, αἷς πέποιθα σὺν θεοῖς  
 τόνδ' ἀποκτείνας κρατήσειν τῆσδε Θηβαίας χθονός.

ΕΤ. ἐξιθ' \*ἐκ χώρας· ἀληθῶς δ' ὄνομα Πολυνείκην πατήρ  
 ἔθετό σοι θείᾳ προνοίᾳ νεικέων φερώνυμον.

ΧΟ. Κάδμος ἐμοιλε τάνδε γάν στρ.

father's curse, if you fight.' It is a question if this be not better: but all the editions adopt the latter way. For the answer of Eteocles, 'perish the house utterly,' compare Aesch. Theb. 687, *τωκατ' οὐρον—πᾶν τὸ Λατόν γένος.*

625. ὁς. This, as Hermann observes, refers not to ἐρρέτω, but to αὐτὸς σημανεῖ. — αἱματηρὸν ἀργήσει, for φόνου ἀργὴν ἔσται.

628. For γεγὼς several of the best MSS. give μολὼν, which Kirchhoff adopts, and Porson calls "notabilem lectionem."

630. W. Dindorf includes this verse within brackets, after Valckenaeer, but without much reason. Kirchhoff however supposes ἔξελανθραι κχθνῶς to have been repeated by mistake from v. 627.

631. *Ἀγνεῦ*. This term is explained on Aesch. Agam. 1048. Cf. Ion 187, *ἀγνατίδες θεραπέαται*, ‘the service of Apollo placed in front of houses and temples.’

633. *aὐθίς ἔσθ' ὑμᾶς*. Perhaps *aὐθίς ἔξεσται ποτέ*.

636. The ἔκ is wanting in all the good MSS., though added in many of the later. Kirchhoff proposes ξιθ' οὖν. He was the first to perceive that in the next verse the Schol. must have read φερώνυμον, which he restores for the vulg. ἐπωνύμον:—  
παρετιμολογεῖ τὸ δύομα Πολυνέκους ὄνομα νεικέων φερόνυμον, τοιεστίν ἀπὸ τῶν νεικέων τὴν ἐπωνυμίαν λαβόν. Photius

φερόνυμος· ἀλλήθες ἔχων τὸ ὄνομα. W. Dindorf reads Πολυνέκη. Aeschylus gives the same derivation of the name in a difficult passage of S. C. Thib., v. 574, where *ὅς ἐν τελευτῇ τούνομῳ ἐνδιαιτο-* *μενος* is, ‘twice dividing the name at the end of his speech,’ so as to make the address *ὦ Πολύνεκες πολλοῦ νείκους*. The great partiality of Euripides for the etymologies of proper names has often been remarked (vol. i. p. xxxi, pref.). See also Antig. v. 111.

638. The *stasim* here following, which is corrupt and difficult in several places, does not (as Hermann complains, Praef. p. xvi) carry on the exciting incidents by expressing horror at what has just occurred, but rather dwells on a theme which suggests an interval of tranquillity and rest, so as to suspend and assuage the too rapid action. It relates the fulfilment of the oracle, which enjoined Cadmus to found a city wherever a heifer driven from a certain herd should throw itself upon the ground. As all this had occurred at the site of the present Thebes, the young Phoenician maid-servants of the chorus eulogize both the beauty and sacredness of the place, and the exploit of Cadmus in slaying the dragon that had guarded the fountain of Dirce. They conclude by invoking their ancestor Epaphus to bring assistance to Thebes and to send the avenging Chthonians.

Τύριος, ὃ τετρασκελής  
μόσχος ἀδάματος πέσημα  
δίκε τελεσφόρου διδοῦσα  
χρησμὸν, οὗ κατοικίσαι  
πεδία νιν τὸ θέσφατον  
πυροφόρ' Ἀόνων ἔχρη,  
καλλιπόταμος ὕδατος ἵνα τε  
νοτὶς ἐπέρχεται ρυτᾶς  
Δίρκας χλοηφόρους βαθυσπόρους γύας.  
Βρόμιον, ἐνθα ττέκετο μάτηρ

deities Cora and Demeter to destroy the invading host.—The metre is trochaic throughout, with the exception of two or three iambic verses.

638—48. ‘ Cadmus came to this land from Tyre, for whom the four-footed untamed heifer threw itself on the ground, bringing to its accomplishment the oracle (on the very spot) where the divine voice had ordered him to colonize the wheat-bearing plains of the Aonians, where the running water of the gushing Dirce, giving source to a fair river, wanders over the verdure-clad deep-soiled fields.’ — For ἀδάμαστον, the reading of the MSS. and Schol., Hermann and others give ἀδάματον, Kirchhoff after Bergk, ἀδάματος. This is the usual epithet of an untamed or unyoked heifer, whereas ἀδάματον πέσσια, for αὐτόβατον, μὴ ὑπὸ τυν ηγακασμένον (Schol.), is harsh. By δικεῖν πέσσια we must understand simply πεσεῖν, with the notion of flinging the body suddenly to the ground.—κατωκίσαι has been adopted by most critics, from the scholia, for κατώκισε. Klotz alone retains ὦν κατώκισεν, with a colon after it; *eo loco quo (postea) condidit urbem.*

643. *viv* is adopted by Hermann from Musgrave's conjecture *μιν*, for μὲν, which clearly has no meaning here, and appears to have arisen from the wrong reading and punctuation, κατώκισε with a full stop. Schol. τοῦτο ἀπ' ἄλλης ἀρχῆς, κεῖται γὰρ νῦν δὲ μέν ἀντί τοῦ δέ. This, of course, is absurd. The passage is certainly corrupt in the MSS., and the restoration of it is difficult. The article in τὸ θέσφατον is hardly correct; nor can we defend it by ἔτι δέ μοι τὸ θέσφατον in Bacch. 1354, where something is wanting, as the context shows.—In the next verse the old reading πυροφόρα δόμων ἔχρος

was corrected by Valckenaer to  $\chi\rho\eta\tau\epsilon$   
 $\pi\nu\rho\phi\rho'$  Ἀδνων. The last word has been  
 generally accepted as highly ingenious and  
 probable; for other accounts represent  
 Cadmus to have settled here, as Ovid,  
*Fast.* i. 490, 'Passus idem est Tyris qui  
 quondam pulsus ab oris Cadmus in Aonia  
 constitit exul humo.' Kirchhoff suggests,  
 which is better,  $\pi\nu\rho\phi\rho'$  Ἀδνων ἔχρησι,  
 where the A must be presumed to be  
 short. Hermann gives  $\pi\nu\rho\phi\rho\alpha$  νν  
 'Ἀδνῶν | πεδὶ ἔχρη τὸ θέσφατον. We  
 suspect the true reading to be οὐ κατο-  
 κίσαι πεδὶ θέσφατον θεοῦ κτλ.'

645. *ἴνα τε*, a common Epic pleonasm for *ἴνα*. Porson gives *ἴνα γε*, after Valckenaer; a bad reading. — *ρύτας* is Hermann's probable conjecture for *γύλας*, and it has been adopted by W. Dindorf. The later copies give *γαίας* or *γῆς*, Porson, Klotz, Matthiae, *γύας* after Valckenaer; and thus *γύας* is omitted after *καὶ βαθυσπόρους*, leaving a sentence which, if Greek at all, is wholly unpoetical. The *καὶ* before *βαθυσπόρους* was omitted by Hermann, who makes this verse a senarius, transposing in the antistrophe the final words *Παλλάδος φραδᾶισι*. After all this unsatisfactory patching, it seems the most probable conclusion that *βαθυσπόρους γύας* is here interpolated from v. 669, to fill up a lacuna. So from v. 789, *Ἀργελὸν ἐτινεύεις*, perhaps a corruption of the same words in v. 795 is derived.

649. **τέκετο**, the reading of all the best copies, except Flor. 2, which gives **τέποκε**, is suspected, because **τεκέσθαι**, as observable elsewhere (see Hel. 214. Herc. F. 1182-3), is properly used of the male. The antistrophe suggests **Βρόμιον ἐνθέτικτε μάτηρ**, unless, as Hermann remarks, **μάτηρ** itself is a mere supplement,

<p>* * * Διὸς γάμοις,  κισσὸς ὃν περιστεφῆς  έλικτὸς εὐθὺς ἔτι βρέφος  χλοηφόροισιν ἔρνεσιν  κατασκίοισιν ὀλβίσας ἐνώτισεν,  Βάκχιον χόρευμα παρθένοισι Θηβαῖαις  καὶ γυναιξὶν εὐίοις.  ἔνθα φόνιος ἦν δράκων  Ἄρεος, ὡμόφρων φύλαξ,  νάματ' ἔνυδρα καὶ ρέεθρα  χλοερὰ δεργυμάτων κόραισι  πολυπλάνοις ἐπισκοπῶν·  ὅν ἐπὶ χέρνιβας μολὼν  Κάδμος ὅλεσε μαρμάρῳ,</p>	650 655 ἀντ. 660
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and we should read *παρθένος κόρα Διὸς γάμοις*, as he proposes. For the part which Dirce took in the birth of Dionysus, see Bucch. 519 seqq., σὺ γάρ ἐν σαΐς ποτὲ παγᾶις τὸ Διὸς βρέφος ἔλαβες, ὅτε μηρῷ πυρὸς ἐξ ἄθανάτου Ζεὺς ὁ τεκών ἤρπασεν.

652. Though Hermann's correction, ἔλικος for ἔλικτὸς, is probable, because it not only avoids the long syllable in πάνυπλον (v. 671), but gives a trochaic for an iambic verse, which is more in accordance with the rest; still it is far from certain. Kirchhoff has adopted it, though the present order of the words is far more natural than to construe ἔλικος ἔρνεσιν. The legend alluded to is, that no sooner was Dionysus born from Semele, than a vine-tree miraculously enveloped him in its verdure in order to conceal him from Hera.

654. Hesych. ἐνώτισε, τὰ νῶτα περιεπέπασεν. Cf. Herc. F. 362, ξαθὸν κρῦτ' ἐπινωτίσας δεινῷ χάσματι θηρός.

655. Βάκχιον Valckenaer for Βακχεῖον. The sense is, 'a subject which is yet celebrated in the dance by Theban maidens and married women initiated in the Bacchic mysteries.'—Θηβαῖαι is Hermann's reading for Θηβαῖσι. Not less plausible perhaps is εὐείλοισι for εὐηλλοισι in v. 674, which Porson and Klotz adopt from Musgrave. He defends the form εὐίοις, for which Porson gives 'Εὐίαις from two or three inferior copies, by Bucch. 238, τελετὰς προτείνων εὐίοις νεάνισιν.'

657—70. The slaying of the dragon that guarded the spring of Dirce, and the sowing of its teeth.—ἔνθα, viz. παρὰ τῷ Δίρκῃ. The Schol. construes 'Ἄρεος φύλαξ,' and explains it by φύλαξ ὑπὸ τῶν 'Ἄρεος κατασταθεῖς.' But it is better to understand 'the offspring of Ares,' *Martius anguis*, as Valckenaer quotes from Ovid and Statius.

660. Hesych. δεργυμάτων, δύμάτων. It was a mistaken notion of Blomfield's, that this was a hypallage for δέργμασι κορῶν.

663. ὅλεσε Hermann for ὄλεσε. Cadmus, on going to the spring to fetch lustral water (in order that he might sacrifice the heifer to the gods on the spot where it had lain down), found it infested by a hydra, which he slew by hurling a stone at its head. But δικῶν, as Kirchhoff observes, can hardly be right, especially as it occurs just below. As some accounts made Cadmus to kill the dragon with a sword, τεμάν is perhaps the true reading, altered to δικῶν by those who supposed the action of hurling the stone was meant. The best MSS. give ὀλέναις, but Flor. 2 has ὀλένης. If δικῶν be right here, the sense can only be, 'tossing away its murderous head by a throw of his dragon-slaying arm.' It was not however the head, but only the teeth, that he threw, as the poet immediately afterwards says. The Schol. took δόλεσθηρος for the nominative; but it seems rather the genitive of δλεσθηρ.

- κράτα φόνιον ὀλεσίθηρος  
 ὠλένας τδικῶν βολαῖς, 665  
 δίας ἀμάτορος φραδαῖσι Παλλάδος  
 γαπετεῖς δικῶν ὁδόντας  
 ἐς βαθυσπόρους γύας·  
 ἐνθεν ἔξανῆκε γâ  
 πάνοπλον ὅψιν ὑπὲρ ἄκρων  
 ὤρων χθονός· σιδαρόφρων  
 δέ νιν φόνος πάλιν ἔνυνῆψε γâ φίλα..  
 αἴματος δ' ἔδευσε γαῖαν, ἢ νιν εὐαλίοις.  
 δεῖξεν αἰθέρος πνοαῖς.. 675  
 καὶ σὲ, τὸν προμάτορος  
 ἐπωδ. 675  
 Ἰοῦς ποτ' ἔκγονον,  
 Ἐπαφον, ὁ Διὸς γένεθλον,  
 ἐκάλεσ' ἐκάλεσα βαρβάρω βοᾶ,  
 ἵω, βαρβάροις λιταῖς,  
 βᾶθι βᾶθι τάνδε γâν 680  
 σοί νιν ἔκγονοι κτίσαν,  
 ἀν διώνυμοι θεαὶ,

666. Παλλάδος φραδαῖσι MSS. Hermann transposed the words on account of the metre.

671. ὑπὲρ ἄκρων ὤρων, above the surface of the earth. The story of Jason and of Cadmus, both of whom sowed serpents' teeth, from which a crop of armed heroes arose, who immediately destroyed each other, is clearly identical in its origin. From the five who alone survived on this occasion, the Σαρτοί, or indigenous Theban population, boasted their origin, Aesch. Thêb. 407.

673. σιδαρόφρων, meditating the use of the sword; or simply, atrocious, cruel. Porson, who conceived that his rule about the caesura was applicable even to choral senarii, gives σιδαρόφρων ἔνυνῆψε γâ φίλα πάλιν, against all the copies, which however agree in φίλα γâ.

674. ἐναλοις Hermann for εὐηλίοισι. The genitive after ἔδευσε depends on the notion of satiating or filling. For πνοαῖς Kirchhoff suggests πνυχαῖς. Cf. Orest. 1631. 1636. The meaning is, that the serpent lay exposed to rot in the sun and breeze, like the Pytho of the Delphic legend.

676—89. Hermann, by some not very improbable changes, divides the epode into strophe and antistrophe. But in a matter in itself indifferent it seems rash to depart from the MSS.

681. βᾶθι τάνδε γâν. So the Danaids invoke Epaphus to come to them at Argos as ὑπερπόντιος τιμῶρ, Aesch. Suppl. 41.

683. ἐν Hermann, and so Kirchhoff, for ἐν, the best MSS. supplying the variants αἱ, ἐ, and φ. The Schol. took ἐ for ἐνθα, but this mistake arose from the false reading ἐκτίσαντο, found in some of the best copies. The meaning is, that the two dread goddesses, worshipped in unison, though by distinct names (διάνυμοι), viz. Cora and Demeter, have acquired for their own, or established their worship in, Thebes. Demeter is the same as Earth, ή πάτων τροφδ, who is therefore here associated with her. Compare Bacch. 275, Δημήτηρ θεὰ Γῆ δ' ἐστίν ὄνυμα δ' ὅπτότερον βούλει κάλει. Something however is wrong, as the metre shows. Probably Δαμάτηρ θεὰ is a gloss. Perhaps πάντων ἄνασσα Γᾶ τροφδ κτήσαντο. Porson too has edited κτήσαντο. Com-

*Περσέφασσα καὶ φίλα*

*Δαμάτηρ θεὰ,*

*πάντων ἄνασσα, τπάντων δὲ Γᾶ τροφὸς*

*ἐκτήσαντο πέμπε πυρφόρους*

*θεὰς ἀμύναι τὰδε γὰρ*

*πάντα δὲ εὐπετῆ θεοῖς.*

685

ΕΤ. *χώρει σὺν καὶ κόμιζε τὸν Μενοικέως*

*Κρέοντ', ἀδελφὸν μητρὸς Ἰοκάστης ἐμῆς,*

*λέγων τάδ', ὡς οἰκεῖα καὶ κοινὰ χθονὸς*

*θέλω πρὸς αὐτὸν συμβαλεῖν βουλεύματα,*

*πρὶν ἐσ μάχην τε καὶ δορὸς τάξιν μολεῖν.*

*καίτοι ποδῶν σῶν μόχθον ἐκλύει παρών·*

*ὅρῳ γὰρ αὐτὸν πρὸς δόμους στείχοντ' ἐμούς.*

690

695

### KΡΕΩΝ.

*ἢ πόλλ' ἐπῆλθον εἰσιδεῖν χρῆζων σ', ἄναξ*

*'Ετεόκλεες, πέριξ δὲ Καδμείων πύλας*

*φύλακάς τ' ἐπῆλθον σὸν δέμας θηρώμενος.*

ΕΤ. *καὶ μὴν ἐγὼ σ' ἔχρηζον εἰσιδεῖν, Κρέον·*

*πολλῷ γὰρ ηὗρον ἐνδεεῖς διαλλαγὰς,*

700

pare δίκε v. 641, ὅλεσε v. 663, κτίσαν v. 682.

688. ἄμυνε Hermann, whom Kirchhoff follows. The alteration has little to commend it; the simple and obvious sense is, ‘Send, O Epaphus, the two goddesses who are worshipped with torch-processions, to assist this land.’ Hermann was led to ἄμυνε solely by his antistrophic theory. The Schol. explains βοηθῆσαι, and quotes four hexameter verses of Euphorion, which state that Zeus gave Thebes to Persephone on her marriage, and as the price of uncovering her face (*ἀνακαλυπτήρια*).

690. Eteocles, before entering the contest, is anxious to settle his affairs, both private and public; and he is about to despatch a messenger to fetch his uncle Creon for that purpose, when the approach of the latter at the very moment is perceived. After some conversation on the prospects of an immediate attack by the Argives, Eteocles confidentially communicates his wishes on the subject of his family affairs (v. 757), and then adds

certain injunctions respecting the state (v. 774), which together form the *οἰκεῖα καὶ κοινὰ χθονὸς* here mentioned.

695. With μάχθον ἐκλύει, he spares or saves the labour of walking, compare Herc. F. 725, ὡς ἡν σχολὴν λασσωμεν ἄσμενοι πόνων, ‘to save delay in undertaking labours.’

697. Either here or in v. 699 ἐπῆλθον seems to be corrupt. In both places indeed it is appropriate (cf. Ion 1357, πᾶσαν δὲ ἐπεθῶν Ἀσάδα), but the poet could hardly have been so careless as to repeat it thus tamely.

701. πολλῷ ἐνδεεῖς, ‘wanting in much,’ implies a comparative, according to Matthiae, who compares Herac. 170, καὶ τοῦτο πολλῷ τοῦ παρόντος ἐνδεεῖς. Klotz will have it that πολλῷ is rather the ‘dativus modi,’ but this is disputing περὶ ὕπον σκιᾶς.—The use of ὡς in the next verse is not very common, for ἐπει, ‘on having a conference with.’ For συνάπτει intransitively used cf. Herac. 429, ἐσ χεῖρα γῆ συνῆψαν. Porson, supplying ἔμαυτὸν, compares Ar. Lysist. 468, τῇ

ώς ἐς λόγους συνῆψα Πολυνείκει μολών.

- KP. ἥκουσα μεῖζον αὐτὸν ἡ Θήβας φρουεῖν  
κήδει τ' Ἀδράστου καὶ στρατῷ πεποιθότα.  
ἀλλ' ἐς θεοὺς χρὴ ταῦτ' ἀναρτήσαντ' ἔχειν.  
ἀ δ' ἐμποδὼν μάλιστα, ταῦθ' ἥκω φράσων. 705

ET. τὰ ποῖα ταῦτα; τὸν λόγον γὰρ ἀγνοῶ.

KP. ἥκει τις αἰχμάλωτος Ἀργείων πάρα.

ET. λέγει δὲ δὴ τί τῶν ἐκεῖ νεώτερον;

KP. μέλλειν πέριξ πύργοισι [Καδμείων πόλιν  
ὅπλοις ἐλίξειν αὐτίκ' Ἀργείων στρατόν.] 710

ET. ἔξοιστέον τἄρ' ὅπλα Καδμείων πόλει.

KP. ποῦ; μῶν νεάζων οὐχ ὄρᾶς ἢ χρή σ' ὄρᾶν;

ET. ἐκτὸς τάφρων τῶνδ', ὡς μαχομένους τάχα.

KP. σμικρὸν τὸ πλῆθος τῆσδε γῆς, οἱ δ' ἄφθονοι. 715

ET. ἐγῳδὰ κείνους τοῦς λόγους ὄντας θρασεῖς.

KP. ἔχει τιν' ὄγκον τάργος Ἑλλήνων πάρα.

ET. θάρσει τάχ' αὐτῶν πεδίον ἐμπλήστω φόνου.

KP. θέλοιμ' ἄντας ἀλλὰ τοῦθ' ὄρῳ πολλοῦ πόνου.

ET. ὡς οὖν καθέξω τειχέων ἔσω στρατόν. 720

KP. καὶ μὴν τὸ νικᾶν ἔστι πᾶν εὐβουλία.

τοῖσδε σαντὸν εἰς λόγου τοῖς θηρίοις  
συνάπτεις;

703. μεῖζον ἡ Θήβας, for Θηβᾶν, as  
μεῖζον τῆς τύχης φρονῶν, Heracl. 933,  
and so μεῖζον' ἡ κατ' ἀνθρωπον &c. Schol.  
ἥκουσα αὐτὸν φρονοῦντα μεῖζον ἡ κατὰ  
δύναμιν Θηβᾶν, 'I heard that he was  
looking higher than Thebes,' or indulging  
hopes beyond his intended victory over  
the Thebans.

710. This passage is clearly corrupt; and Kirchhoff has given a simple and plausible explanation of the cause, viz. the accidental repetition of Καδμείων πόλιν from below in place of προσβαλεῖν λόχους, or some similar ending. The disturbed order of the stichomythia indicates the interpolation of a grammarian. Porson adopts τυκνοῦσι for πύργοισι from Reiske, a sort of criticism highly to be deprecated, as of the very lowest order of probability. Both Hermann and Klotz rightly retain πύργοισι, but they explain it, the former as governed by πέριξ, the latter as the dative of place.

712. For τἄρ' Porson wrongly gives γ'  
ἄρ', where γε has no meaning. The

common crasis τοι ἄρα was perhaps not much noticed in his time.

714. ὡς μαχομένους, the accusative absolute, where, as usual, νομίζουσιν is to be supplied, which it may easily be from the preceding dative πόλει. See Rhes. 145. Ion 965. Heracl. 693. Inf. 883. It would, of course, be possible to read μαχομένοις, to agree with πολίταις implied in πόλει. But the accusative is much more idiomatic.

716. τοῖς λόγοις. We may either mentally supply μόνον, or suppose something suppressed, as εἰ δὲ τοῖς ἔργοις, τοῦτο μὲν οὐκ οἶδα.

717. Kirchhoff and Hermann rightly give τάργος with the best MS. Commonly, Ἀργος. The article is clearly required, 'that Argos of theirs has some repute from the Hellenes.' See on v. 512. Cf. Heracl. 190, ἡ τὸν Ἑλλήνων δροῦ φεύγειν δικαιοῦτ', όστις ἀν τάργος φύγη;

718. Klotz compares Herc. F. 572,  
νεκρῶν ἄπαντ' Ἰσμηνὸν ἐμπλήστω φόνον.

721. τὸ νικᾶν κτλ. 'Victory is wholly

- ET.* βούλει τράπωμαι δῆθ' ὁδοὺς ἄλλας τινάς ;  
*KP.* πάσας γε, πρὸν κίνδυνον εἰσάπαξ μολεῖν.  
*ET.* εἰ νυκτὸς αὐτοῖς προσβάλοιμεν ἐκ λόχου ;  
*KP.* εἴπερ σφαλείς γε δεῦρο σωθήσει πάλιν. 725  
*ET.* ἵστον φέρει νὺξ, τοῖς δὲ τολμῶσιν πλέον.  
*KP.* ἐνδυστυχῆσαι δεινὸν εὐφρόνης κνέφας.  
*ET.* ἀλλ' ἀμφὶ δεῖπνον οὖσι προσβάλω δόρυ ;  
*KP.* ἔκπληξις ἀν γένοιτο· νικῆσαι δὲ δεῖ.  
*ET.* βαθύς γέ τοι Διρκαῖος ἀναχωρεῖν πόρος. 730  
*KP.* ἅπαν κάκιον τοῦ φυλάσσεσθαι καλῶς.  
*ET.* τί δ', εἰ καθιππεύσαμεν Ἀργείων στρατόν ;  
*KP.* κάκει πέφρακται λαὸς ἄρμασιν πέριξ.  
*ET.* τί δῆτα δράσω ; πολεμίοισι δῶ πόλιν ;  
*KP.* μὴ δῆτα· βουλεύον δ', ἐπείπερ εἴ σοφός. 735  
*ET.* τίς οὖν πρόνοια γίγνεται σοφωτέρα :

good counsel,' i. e. good counsel is all in all in attaining victory. Schol. ὡς τὴν δύναμιν τῆς νίκης καὶ τὴν ἐνέργειαν οὐκ ἄλλο τι εἶναι ἢ εἰδουσίλαν αὐτόχρημα. Porson compares the proverb, to which this is virtually a reply, Τύχη τὰ θητάνων πράγματ', οὐκ εὑδούσια. Klotz praises Heath's rendering of the present verse, which gives quite a different point to it; 'Any kind of victory is good counsel.' Creon is taking the cautious side, and advocating εἰδουσίλα as opposed to θρήσος, and so he says victory depends on the former, and not (unless by mere luck) on the latter.

722. *τράπωμαι*, the deliberative conjunctive, as *inf.* v. 909. Aesch. Prom. 800. Cycl. 149.

725. For εἴπερ — γε see Aesch. Cho. 215. 490. Iph. T. 1200. These particles are commonly separated by an intervening word, as in καὶ μὴ — γε, but not invariably, as in the latter instance. The same remark applies to the combination ἐπει — γε. The sense is, 'By all means, provided that, if you fail, you will get safely back again hither.'

727. ἐνδυστυχῆσαι, 'to be unlucky in.' Bacch. 508, ἐνδυστυχῆσαι τοῖνοι ἐπιτήδειοι εἰ.

729. ἔκπληξις κτλ. 'We might indeed scare them; but what we want is victory.' The aorist infinitive exactly expresses the idea required, an action mo-

mentary, complete, and final.

730. βαθὺς ἀναχωρεῖν, sc. τοῖς πολεμίοις. Cf. v. 131, τὸν δ' ἔξαμείβοντ' οὐχ δρᾶς Δίρκης ύδωρ; Having once passed the ford, to reach the walls, Eteocles hopes the enemy will be hemmed in between them and the deep stream.

731. By 'every thing is worse than being well guarded,' he means, by a common hypallage of Greek negatives, 'Nothing is so good as being well guarded.' See on Prom. 1034. Ion 1383. Andr. 726. Schol. τὰ πάντα δεύτερα τῆς εὐλύχου ἀσφαλέστα. He means, 'None of your plans are as likely to answer as the keeping on the defensive.'

732. Hermann gives Ἀργείον στρατοῦ, which does not appear to possess much MS. authority. He says καθιππεύειν τινὰ is 'to ride over' (in which sense Aeschylus has καθιππάξεσθαι), but τινὸς 'to ride out against,' which is the sense here required. Schol. εἰ ἔφιπποι ὅρμησαμεν ἐπὶ τὸν στρατὸν τῶν Ἀργείων : The accusative might even be defended as that of 'motion over a place' (Hel. 532), but it is sufficient to understand ἴπποις καταπατήσαι.

734. Schol. ἀγανακτᾶν δυσχεραίνει. ἐπει τάντα, ὅσα εἴπει, ἀπεδοκίμασε, φησὶ, Θέλεις οὖν τρόδῶ τὴν πόλιν;

736. σοφωτέρα, scil. τῶν ὑπ' ἔμοι προτιθεμένων.

- KP.* ἐπτ' ἄνδρας αὐτοῖς φασι, ὡς η̄κουσ' ἐγὼ,  
*ET.* τί προστετάχθαι δρᾶν; τὸ γὰρ σθένος βραχύ.  
*KP.* λόχων ἀνάστειν, ἐπτὰ προσκεῖσθαι πύλαις.  
*ET.* τί δῆτα δρῶμεν; ἀπορίαν γὰρ οὐ μενῶ. 740  
*KP.* ἐπτ' ἄνδρας αὐτοῖς καὶ σὺ πρὸς πύλαις ἐλοῦ.  
*ET.* λόχων ἀνάστειν, ἢ μονοστόλου δορός;  
*KP.* λόχων, προκρίνας οἴπερ ἀλκιμώτατοι.  
*ET.* ξυνήκ', ἀμύνειν τειχέων προσαμβάσεις.  
*KP.* καὶ ξυστρατηγούς· εἰς δ' ἀνὴρ οὐ πάνθ' ὁρᾶ. 745  
*ET.* θάρσει προκρίνας, ἢ φρενῶν εὐβουλίᾳ;  
*KP.* ἀμφότερον ἀπολειφθὲν γὰρ οὐδὲν θάτερον.  
*ET.* ἔσται τάδ· ἐλθὼν ἐπτάπυργον ἐς πόλιν  
 τάξω λοχαγοὺς πρὸς πύλαισιν, ὡς λέγεις,  
 ἵστους ἵστους πολεμίοισιν ἀντιθείς. 750  
 ὅνομα δ' ἑκάστου διατριβὴ πολλὴ λέγειν,

739. W. Dindorf and Hermann adopt λόχων ἀνάκτας from Matthiae. Kirchhoff supposes λόχων ἀνάστειν to be wrongly read here from v. 742. No change seems necessary, if we translate thus; ‘They say that seven champions are commanders of companies, to attack the seven gates.’ Nor are the same words improperly repeated below, if we suppose ὅμοιῶς ἀνάστειν implied, and the outwitting the adversary by his own strategy.

740. ἀπορίαν. Schol. οὐ μενῶ ἔως εἰς ἀπορίαν καὶ ἀμηχανίαν πέσων.

741. αὐτοῖς, ‘against them,’ implied in the sense of ἀντίταξον. Porson gives αὐτὸς καὶ σὺ, after Grotius; a combination questionable in itself, and certainly no improvement on αὐτοῖς. Eteocles shows by his next question, that he fancied single-handed champions might be meant; and such was his conceit, that the absurdity of the idea never struck him. Creon has a higher opinion of the Argive prowess. Not only must λόχος be opposed to λόχος, but they must be ἀλκιμώτατοι, if they hope for success.

744. If ἀμύνειν προσαμβάσεις will bear the common interpretation, ‘to prevent the scaling of (or repel the approach to) the walls,’ we may compare the Homeric ἀμύνειν δούλιον ἥμαρ (Il. vi. 463). Schol. ἀπονοθεῖν τῶν τειχῶν τὰς ἐπαναβάσεις. Rather perhaps (with the best MS.) πρὸς

ἀμβάσεις, i. e. ἐλθόντας. Creon is here carrying out his advice in v. 731, to act on the defensive rather than the offensive.

745. This verse contains a eulogy of the Athenian custom of appointing ten strategi.

747. θάτερον. Neither courage without wisdom, nor wisdom without courage, is of any avail. The violation of the pause here and elsewhere under similar circumstances led Porson to suggest as a remedy οὐδὲν ἐν θάτερον. But subsequent critics rightly consider that the rhythm of the verse is in no way affected by such a change.

748. Though the best MSS. give ἐλθὼν (or ἐλθὼν δ') ἐπτάπυργον ἐς πόλιν, others have a remarkable variant, ἐπτάπυργον (or ἐπτάπυλον δ') ἐς πόλιν μολῶν. Kirchhoff thinks this arose from a defective verse supplied by conjecture in two different ways. Eteocles, already within the city, could hardly say ἐλθὼν ἐς πόλιν. Porson adopts ἐς κύκλον μολῶν from Musgrave; a mere guess, without the least probability. If the vulgate be right, as Hermann and Klotz contend, the sense must be, ἐλθὼν εἰς ἐπτὰ πύργους πόλεως.

751. ὅνομα ἑκάστου. This, as the Scholiast observes, is a side-stroke at the ‘Seven against Thebes,’ where the name and device of each champion is described

ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων.  
 ἀλλ' εἰμ', ὅπως ἀν μὴ καταργῶμεν χέρα.  
 καὶ μοι γένοιτ' ἀδελφὸν ἀντήρη λαβεῖν,  
 καὶ ξυσταθέντα διὰ μάχης ἐλθεῖν δορὶ 755  
 [κτανεῖν θ', ὃς ἥλθε πατρῖδα πορθῆσων ἐμήν].  
 γάμους δ' ἀδελφῆς Ἀντιγόνης παιδός τε σοῦ  
 Αἴμονος, ἐάν τι τῆς τύχης ἐγὼ σφαλῶ,  
 σοὶ χρὴ μέλεσθαι· τὴν δόσω δ' ἔχέγγυον  
 τὴν πρόσθε ποιῶ νῦν ἐπ' ἔξοδοις ἐμαῖς. 760  
 μητρὸς δ' ἀδελφὸς εἰ· τί δεῖ μακρηγορεῖν;  
 τρέφ' ἀξίως νιν σοῦ τε τὴν τ' ἐμὴν χάριν.  
 πατὴρ δ' ἐσ αὐτὸν ἀμαθίαν ὄφλισκάνει  
 ὅψιν τυφλώσας· οὐκ ἄγαν σφ' ἐπήνεστα·  
 ἡμᾶς τ' ἀραῖσιν, ἦν τύχῃ, κατακτενὲ. 765  
 ἐν δ' ἐστὶν ἡμῖν ἀργὸν, εἴ τι θέσφατον  
 οἰωνόμαντις Τειρεσίας ἔχει φράσαι,  
 τοῦδ' ἐκπυθέσθαι ταῦτ'. ἐγὼ δὲ παῦδα σὸν  
 Μενοικέα, σοῦ πατρὸς αὐτεπώνυμον,  
 λαβόντα πέμψω δεῦρο Τειρεσίαν, Κρέον· 770  
 σοὶ μὲν γὰρ ἥδὺς ἐσ λόγους ἀφίξεται·  
 ἐγὼ δὲ τέχνην μαντικὴν ἐμεμψάμην

at length. Euripides has in fact done the same thing, but in a more fitting place, viz. in the opening scene, v. 120 seqq. Kirchhoff, from the vestiges of the reading by the first hand in his best MS. (Ven. a.), gives διαταρθὴν πολλὴν ἔχει.

755. Between ἐλθεῖν and ἐλεῖν the MSS. are about equally balanced. As διὰ μάχης ἐλθεῖν τιν is the common phrase, and not συσταθῆναι διὰ μάχης, the former seems the safer reading, and is justly preferred by Kirchhoff and Hermann. The next verse occurs also at v. 1376.

756. Perhaps not only this, but the three preceding lines are interpolated. It is a strange phrase to say καταργεῖν χέρα, ‘to be idle in action,’ i. e. inactive; besides, it seems a superfluous ferocity to add, ‘I hope it may be my lot to have my own brother as one of the seven champions opposed to myself.’ This idea is from Aeschylus, Theb. 669, where Eteocles says εἴμι καὶ ξυστήσουμαι αὐτὸς, the very word ξυσταθέντα being here borrowed.

The wish here is at least out of place. He had said, ‘I will go and appoint the λόχοι at the gates,’ and he then proceeds to speak with Creon on the private and state matters alluded to in v. 692.

759. μέλεσθαι is the passive, in the same sense as μέλειν might have been used; whereas μέλομαι is usually a deponent. Matthiae compares Soph. El. 1436, τὰνθάδ' ἦν μέλοιτ' ἐμοί.—τὴν δόσων κτλ. The espousal formerly made I hereby ratify and confirm.—ἀξίως, for περπάντως, as befits a princess.

766. ἀργὸν, ἀεργὸν, οὕπω εἰργασμένον.

769. Klotz here remarks, “ἐπώνυμος avi etiam tum esset, si diceretur Μενοκίδης, αὐτεπώνυμος autem est, quod hoc ipsum nomen Menoecei gerit.” Eteocles, about to go to the Theban army, in which Menoeceus was serving, says, ‘I will send him hither, taking with him Teiresias.’ It is surprising that Porson should have adopted ἔξοντα from Valckenaer, saying that λαβόντα “sensui repugnat.”

ἢδη πρὸς αὐτὸν, ὥστε μοι μομφὰς ἔχειν.  
πόλει δὲ καὶ σοὶ ταῦτ’ ἐπισκῆπτω, Κρέον·  
ἢνπερ κρατήσῃ τάμα, Πολυνείκους νέκυν

775

μήποτε ταφῆναι τῇδε Θηβαίᾳ χθονί·

θνήσκειν δὲ τὸν θάψαντα, κανὸν φίλων τις ἦ.

[σοὶ μὲν τάδ’ αὐδῶν προσπόλοις δ’ ἐμοῖς λέγω,]

ἐκφέρετε τεύχη πάνοπλά τ’ ἀμφιβλήματα,

ώς εἰς ἀγῶνα τὸν προκείμενον δορὸς

780

ὅρμώμεθ’ ἢδη ἔν δίκη νικηφόρῳ.

τῇ δ’ Εὐλαβείᾳ, χρησιμωτάτῃ θεῶν,

προσενέξόμεσθα τήνδε διασῶσαι πόλιν.

**XO.** ὁ πολύμοχθος Ἀρης, τί ποθ’ αἴματι στρ.

καὶ θανάτῳ κατέχει, Βρομίου παράμουσος ἑορταῖς; 785

778. αὐδῶν Kirchhoff with the best MS., for the vulg. *ἔπον*. But he remarks that this verse is probably made up from v. 563. With the next compare the similar call of Eteocles in Aesch. *Theb.* 672, *φέρ’ ὡς τάχος κνημῖδας, αἰχμῆς καὶ πετρῶν προβλήματα*,—a passage which there is every reason to fear is an interpolation, and made up from this.

781. All the good MSS. give *ὅρμώμεθ*. Porson and others *ὅρμᾶμεν*, with the inferior copies.—Aesch. *Cho.* 141, *ἔνθ θεοῖσι καὶ Γῆ καὶ δίκη νικηφόρῳ*.

784. The following ode is full of difficulties. Indeed, it may be called as obscure and corrupt as any in the extant plays, if we except perhaps one or two of the odes in the *Helena*. Of its merits, whether as a mere poetical effusion, or as pertinent to the subject of the play, different estimates may be formed; but few will agree with Hermann, (*Praef.* p. xx,) that it is “*tumidissimum inani verborum strepitu carmen*,” and that all its parts “*miris modis commixta effunduntur, majorem sine dubio ab ejus qui modos fecerat, quam a poetae arte commendationem habentia*.” It is an address to Ares deprecating the turmoil of war that surrounds the city, and contrasting it with the delights of the dance and the Bacchic revelries. The exposure of the infant Oedipus on Cithaeron and the coming of the Sphinx are then dwelt upon as the causes of the present troubles. The quarrel between the two sons of Oedipus is a further subject of anxiety, and the offspring of an unhallowed union is

spoken of as an ill-omened woe. The various portents that have occurred in Thebes, as so many indications of the divine interposition, are lastly enumerated; the citizens sprung from the dragon’s teeth, the marriage of Cadmus with Harmonia, the daughter of Ares; the building of the walls by Amphion’s lyre, and the descent of Cadmus the founder from Io.—The metre, which is almost entirely dactylic, and is composed with studied antithetical accuracy, admits only here and there a spondee, chiefly in a proper name, though carefully maintained in the antistrophic foot.

784—91. ‘Thou god of turmoil, Ares, why with the love of blood and death art thou possessed, not in harmony with the festivities of Bromius? Thou dost not, in the gracefully-dancing circles of youth, spreading thy locks to the breeze, to the breathings of the pipe sing a strain in which are delightful incitements to the dance; but having inspired the Argive army with its warriors against the race of Thebe, thou art commencing thy sport with a revel most different from that led by the pipe.’—On the nominative *πολύμοχθος*, for δ̄ πολύμοχθος ὡν, see *Androm.* 1.—*κατέχει*, Schol. *χαρεῖς καὶ ἐνθουσιᾶς*. So Hipp. 27, *καρδίαν κατείχετο ἔρωτι δεινῷ*. Bacch. 1124, ἐν *Βακχίον κατείχεται*.—*παράμουσος*, Schol. *ἀσύμφωνος, οὐ συνφόδιος*. As Bromius was the god of rumbling noises (the tympanum), so Ares is the god of very different sounds, the clang of arms.

οὐκ ἐπὶ καλλιχόροις στεφάνοισι νεάνιδος ὥρας  
 βόστρυχον ἀμπετάσας λωτοῦ κατὰ πνεύματα μέλπει  
 μοῦσαν, ἐν ᾧ χάριτες χοροποιοὶ,  
 ἀλλὰ σὺν ὀπλοφόροις στρατὸν Ἀργείων ἐπιπνεύσας  
 αἴματι Θήβας 790  
 κῶμον ἀναυλότατον προχορεύεις.  
 τὸνδὲ ὑπὸ θυρσομανῆ νεβρίδων μέτα δινεύεις, [ἀλλ']  
 ἄρμασι καὶ ψαλίοις τετραβάμοσι μώνυχα πῶλον·  
 Ἰσμηνοῦ δὲ ἐπὶ χεύμασι βαίνων

786. οὐκ ἐπὶ. Hermann, objecting to the asyndeton, gives οὐδὲ ἐπὶ. It is not improbable that οὐκ ἐπὶ is right, 'no longer now, as in times of peace.' By στέφανοι the circles of dancers seem to be meant, ἐπὶ implying at or in them, viz. taking a place there as a choreutes.—For ὥρας the best MSS. seem to agree in ςρας, which gives no intelligible sense, though Klotz labours to elicit a meaning. The Scholiast says that some read ςρας, and there can be little doubt that νεάνις ςρα is a periphrasis for νεότης.

787. βόστρυχον. For the letting loose the hair in revelry, see Bacch. 695. 864. Hipp. 201, ἀφελ', ἀμπέτασον βόστρυχον ςμοις.—μέλπει, the epic deponent.

789. σὺν ὀπλοφόροις. The syntax here is obscure. The Schol. explains, σὺν ὀπλοφόροις Θήβαις στρατὸν Ἀργείων ἐπιπνεύσας, δέστι, ἐνθουσιάσας ἐκάτερον στράτευμα. But it is better to construe either (with Hermann) σὺν ὀπλοφόροις προχορεύεις, or, as in the version already given, στρατὸν σὺν ὀπλοφόροις, for ὅτλιτην στρατὸν. Dr. Badham (Praef. ad Hel. p. 18) proposes σὺν ὀπλοφόρῳ—ψυματι Θήβαις, 'inspiring the Argives by your war-song to attack Thebes.' But we doubt whether ὀπλοφόροι would be the same as ἐνότλιοι, as applicable to a strain. The Schol. interprets αἴματι Θήβας by τῷ γένει τῶν Θήβαιων,—a harsh expression, if the poet used it thus. Matthiae justifies it by αἴμα θεόν, Med. 1246. In Aesch. Thueb. 333 Ares is said ἐπιπνεῖ, to fan the flame of a burning city; here the idea is that of inspiring an eager desire by breathing upon the Argive host. But αἴμα should bear the sense more naturally suggested by the context, 'against (or by) the blood of the Thebans.' Take it as we will, the passage is most difficult, and we can have little confidence in its integrity. The occurrence

below (v. 795) of Ἀργείους ἐπιπνεύσας makes the reading the more doubtful here. See on v. 645.

791. προχορεύειν is a term borrowed from the dithyramb, as κῶμος is taken from serenading. Cf. Suppl. 390, κῶμον δέ-χεσθαι τὸν ἔμον ἀσπιδόφόρον.

792. This passage is corrupt beyond the hope of any certain restoration, though several plausible conjectures have been proposed. Porson admits the emendation of Musgrave, οὐ πόδα θυρσομανῆ, which gives a fair sense, though at the expense of probability. Dr. Badham suggests ἄρματι in the next verse, to agree with θυρσομανῆ. Adopting this, we might render it thus: 'Nor is your chariot and bit attended by thyrsus-bearers, under which (i. e. yoked to which) you drive to and fro your solid-hoofed four-footed steeds.' Thus the sense will be οὐδὲ θυρσομανές ἔστιν ἄρμα νόφ' φ' &c. Hermann is less successful in giving ὑπὸ θυρσομανῆ δίνῃ, and making πῶλον stand in apposition to κῶμον. After δινεύεις, the best MS. adds λείπει τὸ ἀλλὰ, and the Schol. recognizes this, ἀλλὰ ἄρμασι καὶ ἵπποις ἐπιβαίνεις. If it be not a mere metrical addition to complete a spondaic hexameter, we must read in the antistrophe (808) τετραβάμοσιν ἐν χαλασίν, where ἐν has the authority of no good MS. We suggest the following as not improbable; οὐδὲ ὑπὸ θυρσομανῆ νεβρίδων μέτα δινεῖς | ἄρματι καὶ ψαλίοις τετραβάμονα μώνυχα πῶλον. Klotz follows the Schol. in explaining ὑπὸ θυρσομανῆ 'under the influence of Dionysus'; but this is clearly untenable. It is to be remarked, that ψαλίων has more MS. authority than ψαλίοις.

793. δ' for τ' is rightly adopted by Dr. Badham after Geel, who perceived that the opposition intended was that between the Bacchic car and the chariots of a hos-

ἵππείαισι θοάζεις,  
†' Ἀργείους ἐπιπνεύσας  
Σπαρτῶν γέννᾳ,  
ἀσπιδοφέρμονα τθίασον, ἔνοπλον,  
ἀντίπαλον κατὰ λαῖνα τείχεα  
χαλκῷ κοσμήσας.

ἢ δεωά τις Ἐρις θεὸς, ἢ τάδε  
μήσατο πήματα γᾶς βασιλεῦσιν,

Λαβδακίδαις πολυμόχθοις.

ὡς ζαθέων πετάλων πολυθηρότα-

800

τον νάπος Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαιρῶν,  
μήποτε τὸν θανάτῳ προτεθέντα, λόχεν μ' Ἰοκάστας,  
ῶφελες Οἰδιπόδα θρέψαι βρέφος ἔκβολον οἴκων,  
χρυσοδέτοις περόναις ἐπίσαμον.

805

tile army. The Schol. read ἀλλ᾽ — Ἰσ-  
μηνοῦ ἐπὶ κτλ. :—ἐπιβαίνων δὲ τοῖς χεύ-  
μασι τοῦ Ἰσμηνοῦ σὺν ἄρμασι καὶ φαλίοις  
μονοπάλοις τῇ ἴππηι ἔκμαντ.

795. These words are corrupt, and apparently derived from v. 789. Most critics give Ἀργείοις — γένναν, after the Schol., who says that as before Ares incited the Argives against Thebes, so here he conversely incites the Thebans against the Argives. Porson, “nihil curans senteuntiam, sed ad solum hiatum quem γέννᾳ faciat animum attendens,” says Hermann, gives γέννα Σπαρτῶν. Hermann's own emendation of the passage to re-write it; ἵππείαισι θοάζεις | κοσμήσας θιασάτων | Σπαρτῶν γέννας ἀσπιδοφέρμονα χάλκεον εὐνόπλον, κτλ., but this is a process that no sober critic will approve. The metre does not seem faulty except in θιασάτων, which Klotz supposes may have been θείαστον, a form recognized by Hesychius.—For ἔνοπλον most of the editors after Porson give εὐνόπλον.

797. The words χαλκῷ κοσμήσας, found in all the good MSS., are retained by Kirchhoff and Klotz, who suppose the antistrophic verse has been lost. Most of the other editors, following Musgrave and Porson, eject them. The sense seems to be, κοσμήσας θιασῶν ἀντίπαλον Θηβαίοις κατὰ τείχεα, where κατὰ means ‘over against,’ ‘opposite to,’ the walls, viz. the seven gates.

799—800. Λαβδακίδαισιν is given by

most critics after Canter for —αις. Kirchhoff would read γῆ βασιλεῦσι τε, retaining the common reading of this verse.

803. The usual punctuation, a comma at νάπος, is defended by the Scholiast; but Klotz may be right in joining νάπος Ἀρτέμιδος, by which Cithaeron is made to be ὄμμα, a bright conspicuous object or prospect, from the snows commonly lying upon it (Bacch. 662). The Schol. explains Ἀρτέμιδος ὄμμα by διπερ ἐφορᾶς Ἀρτέμιος ὑπέρ τὰ ἄλλα ὤη, which is very far-fetched. Rather, ὄμμα is for θέαμα, by a poetical licence.

804. There is a reading Οἰδιπόδαν, of not less authority. The meaning of the next verse is disputed. Most refer it to the σιδηρᾶ κέντρα, v. 26, by which the feet of Oedipus were pierced, others to the clasps, πόρται, by which, when adult, he blinded his eyes. Both are very far-fetched. The sense rather is, (and indeed, without violence, can only be,) ‘made recognizable by golden clasps.’ It was the custom in exposing infants to affix some mark, generally a piece of jewellery or embroidery, by which they might eventually discover their parents, as Creusa affixed to Ion two golden snakes, Ion v. 22. Now, it has been shown that the verse (26) containing mention of the pierced feet is spurious. Euripides nowhere mentions this: it is probable that he followed an account, as he so often does, different from other authors.

795

ἀντ.

μηδὲ τὸ παρθένιον πτερὸν, οὐρειον τέρας, ἐλθεῖν  
πένθεα γαίας

Σφιγγὸς ἀμουσοτάταισι σὺν φόδαις,  
ἄ ποτε Καδμογενῆ τετραβάμοσι χαλαῖς  
τείχεσι χρυππομένα φέρεν αἰθέρος εἰς ἄβατον φῶς  
γένναν, ἀν δὲ κατὰ χθονὸς Ἄιδας 810

Καδμείοις ἐπιπέμπει·  
δυσδαιμῶν δὲ ἔρις ἄλλα  
θάλλει παίδων  
Οἰδιπόδα κατὰ δώματα καὶ πόλιν.  
οὐ γάρ δὲ μὴ καλὸν οὕποτ' ἔφυν καλὸν,  
\* \* \* \* \*

οὐδὲν οἵ μὴ νόμιμοι ἡπαῖδες 815  
ματρὶ λόχευμα, μίασμα πατρὸς δὲ συν-  
αίμονος ἐσ λέχος ἥλθον.  
ἔτεκες, δὲ γὰρ, ἔτεκές ποτε,

ἐπωδ.

βάρβαρον ὡς ἀκοὰν ἐδάην ἐδάην ποτ' ἐν οἴκοις,  
τὰν ἀπὸ θηροτρόφου φοινικολόφου δράκοντος 820

806. As in the strophic verse a dactyl might be gained by 'Αργείων, so here οὐρειον would be admissible. The Sphinx itself is called πένθεα γαίας, because she caused mourning in many houses of the land.—παρθένιον πτερὸν for παρθένος πτερόσσα. So Pegasus is γενναῖον πτερὸν, Ar. Pac. 76.

808. The best copies have χαλαῖσι, Aldus χηλαῖσι, which suits the metre of v. 793 according to the conjecture there proposed, δινέεις for δινεῖεις. The reading of Porson and others, ἐν χηλαῖσι, rests on no authority. In the one case, we must translate, 'approaching the walls (by crawling) on the claws of its four legs,' in the other, 'carried off in its claws.' Compare ἔβας — χαλαῖσι, v. 1024.

810. ἀν, agreeing with Σφιγγα, not with γένναν. On account of the metre, modern editors give τὰν, contrary to the MSS. To avoid the ambiguity of γένναν, ἀν, we might read γένναν. τὰν δὲ, 'but her,' &c.

815. Again we are met by hopeless corruptions. The sense appears to have been, 'Nor are children not lawfully born (a creditable) offspring to their mother, but they come as a marriage-defilement (μίασμα ἐσ λέχος) of a father related by

blood' (i. e. who is also a brother to his own children). We must be contented with this, the reading of the best MSS., except that for πατρὸς δὲ συναίμονος all give πατρὸς, ἢ δὲ κτλ., and many σύναιμον. To Kirchhoff is due the restoration of ἥλθον for ἥλθει from the scholia. The metre requires v. 815 to end with two dactyls, and some epithet to λόχευμα, corresponding to καλὸν above, appears to be lost. Schol. κατὰ κοινὸν τὸ οὖν καλὸν, but such an ellipse is incredible. In the ordinary editions this passage is patched up in various ways; οὐδὲ οἵ μὴ νόμιμον τοι παῖδες | ματρὶ λόχευμα μίασμά τε πατρός. | ἢ δὲ σύναιμον λέχος ἥλθειν Porson, and so W. Dindorf, except that he gives ποτε in place of τοι, and ἥτε for ἢ δέ. Hermann edits thus: οὐδὲ οἵ μὴ νόμιμον ποτε ματέρι | παῖδε λόχευμα, μίασμα πατρός. | ἥτε σύναιμον λέχος ἥλθειν.

820. As one good MS. gives θηροτρόφον as a variant, and the Schol. evidently so read, by construing it with γένναν, Kirchhoff ventures on the strange compound ἀποθηροτρόφον. But it is no extreme licence of poetry to call the dragon 'beast-fed,' implying its ferocity and destructiveness.

γένναν ὁδοντοφυῆ, Θήβαις κάλλιστον ὄνειδος·  
 Ἀρμονίας δέ ποτ' εἰς ὑμεναίους  
 ἥλυθον οὐρανίδαι, φόρμιγγί τε τείχεα Θήβας  
 τᾶς Ἀμφιονίας τε λύρας ὑπὸ πύργος ἀνέσταν  
 διδύμων ποταμῶν πόρον ἀμφὶ μέσον 825  
 Δίρκας, χλοεροτρόφον ἀ πεδίον  
 πρόπαρ Ἰσμηνοῦ καταδεύει·  
 Ἰώ θ', ἀ κερόεσσα προμάτωρ,  
 Καδμείων βασιλῆς ἐγείνατο·  
 μυριάδας δ' ἀγαθῶν ἔτεροις ἔτε-  
 ρας μεταμειβομένα πόλις ἀδ' ἐπ' ἀ-  
 κροις ἔστακεν Ἀργ-  
 οις στεφάνοισιν.

## ΤΕΙΡΕΣΙΑΣ.

ἥγον πάροιθε, θύγατερ· ὡς τυφλῷ ποδὶ<sup>1</sup>  
 ὀφθαλμὸς εἴ σὺ, ναυβάταισιν ἀστρον ὡς· 835  
 δεῦρ' ἐς τὸ λευρὸν πέδον ἵχνος τιθεῖσ' ἐμὸν

821. The Σπαρτοὶ are called κάλλιστον ὄνειδος, as being at once the reproach and the glory of Thebes. Schol. ὄνειδος, ὡς ἐξ ὁδῶν δράκοντος γεννηθέντες, κάλλιστον δὲ ὡς αὐτόχθονες καὶ ἀνδρεῖοι.

824. ἀνέσταν is the reading of most of the good copies, πύργοι only of one. Commonly, πύργοι ἀνέστα. The plural refers to τείχεα as well as to πύργος. In a choral verse the shortened form of ἔστησαν is defensible, but not therefore in a sennarius, v. 1246. So ζῆν in Aesch. Pers. 17, Herc. F. 662, and ἵπποι δὲ ἔκρυψθεν, Hipp. 1247, a passage not free from the suspicion of interpolation.

825. The order of the words suggests the syntax ἀμφὶ πόρον Δίρκας, μέσον διδύμων ποταμῶν. But this is not geographically correct. Hermann follows one of the Scholiasts, περὶ τὸν μέσον πόρον τὰν διδύμων ποταμῶν τῆς Δίρκης, the sense being, that Thebes stood between one branch-stream of Dirce, and a third, the Ismenus, which flowed at a little distance from the city.

830—3. ‘And countless numbers of blessings one upon another having received in succession, this city has finally stopped at the highest renown in war.’

Literally, ‘has stood upon the highest martial prizes.’ Some less correctly explain it by ἐν κινδύνοις ἄκροι. For ἄρντοις, the reading of all the MSS., Porson, taking this for a paroemiac, and the preceding for a dimeter anapaestic verse, gives ἔστακτ' Ἀρεος.

834. The blind old seer Teiresias, who has been brought from the camp by Creon's son (v. 770), now appears, supported by his daughter, and accompanied by Menoeceus himself (v. 841). As usual with Euripides, the infirmities of age are first commented on; cf. Electr. 490. Ion 738. From the words ἥγον πάροιθε it is evident that the daughter walks before, leading or drawing her father after her. This was a common attitude on the stage; hence we find ἔλκειν instead of ἄγειν, e. g. Ion 738. Herc. F. 200. 446, and children are ἔφολκίδες, Andr. 200.

835. The common reading ναυβάταισιν has no authority. Kirchhoff and Klotz rightly give ναυτάταισιν, which, more or less corrupted in form, all the good MSS. contain. Aldus also, as well as Barnes, has ναυβάταισιν. The change seems to have been made by Porson.

836. λευρὸν, smooth, level, flat; a

- πρόβαινε, μὴ σφαλῶμεν ἀσθενῆς πατήρ·  
 κλήρους τέ μοι φύλασσε παρθένῳ χερὶ,  
 οὓς ἔλαβον οἰωνίσματ' ὄρνιθων μαθὼν  
 θάκοισιν ἐν Ἱεροῦσιν, οὓς μαντεύομαι. 840
- τέκνον Μενοικεῦ, παῖ Κρέοντος, εἰπέ μοι  
 πόση τίς ἡ πύλοιπος ἀστεως ὁδὸς  
 πρὸς πατέρα τὸν σόν ώς ἐμὸν κάμνει γόνυ,  
 πυκνὴν δὲ βαίνων ἥλυσιν μόλις περῶ.  
 KP. θάρσει πέλας γάρ, Τειρεσία, φίλοισι σοῖς 845  
 ἔξωρμισαι σὸν πόδα· λαβοῦ δ' αὐτοῦ, τέκνον·  
 ώς πᾶσ' ἀπήνη πούς τε πρεσβύτου φιλεῖ  
 χειρὸς θυραίας ἀναμένειν κουφίσματα.
- TE. εἰεν, πάρεσμεν τί με καλεῖς σπουδῇ, Κρέον;  
 KP. οὔπω λελήσμεθ· ἀλλὰ σὺλλεξαι σθένος 850  
 καὶ πνεῦμ' ἄθροιστον, αἴπος ἐκβαλὼν ὁδοῦ.

common epithet of *ψάμαθος*. See the word illustrated on Aesch. Suppl. 502, *λευρδὸν κατ'* ἄλσος νῦν ἐπιστρέφου τόδε. Hence μὴ σφαλῶμεν assigns a reason, 'lest I should trip,' viz. over rough ground.

838. *κλήρους*, *sortes*, notes written down after the observations made on the flights of birds.—For the *θάκοις ιεροὶ* of Teiresias see Bacch. 347. It is the *παλαιὸς θάκος ὄρνιθοσκόπος* of Soph. Ant. 999.

844. *πυκνὴν ἥλυσιν*, with rapid(quickly-succeeding) step.

846. Kirchhoff alone gives *ξερμίσαι*, the best MSS, having either this or *ἔξηρμισαι* (aor. infin. or aor. med. imp.). The reading of Flor. 2 and Aldus is *ἔξωρμισαι*. Klotz appears to be right in his judgment, "indicativus perfecti unice convenient huic loco." Barnes less correctly edits *ἔξωρμίσω*.

847. 8. Few passages have given critics and commentators more trouble than this. Even Kirchhoff concludes that *ἄπστρηνη* is corrupt. Yet the words are capable of a simple and obvious sense, and there are two other passages (Iph. A. 617, and Electr. 999,) which furnish an excellent comment on them. We learn from them, that it was the custom on descending from a mule-car (*ἀπήνη*), to ask the aid of a bystander's hand. So Clytemnestra says, in the first, *κὰμοι χερός τις ἐνδότω στηρίγματα, θάκους ἀπήνης ώς*

ἀν ἐκλίπω καλῶς, and in the latter *ἔκβητη*, *ἀπήνης, Τρωάδες, χειρὸς δὲ ἑμῆς λάθεοθί*, *ιν' ἔξω τοῦδε ὅχον στήσω πόδα*. But (as shown on v. 851) Teiresias was now about to *ascend* on to the stage, so that he required the *κούφισμα*, or lifting up, like Antigone in v. 105. And this was given by Menoeceus, at the command of his father, standing on the stage. Here then the meaning is, 'since every mule-car and (every) old man's foot awaits (or expects) the support of a hand from without.'

One person as much as the other cannot safely mount or descend without assistance. Hermann's reading here is perhaps the worst conjecture that he ever ventured to introduce, *ώς παῖς ἔτ' ἀπτήν κτλ.*, 'an unledged child,' i. e. an infant.

849. Porson gives *τί μ' ἐκάλεις* after Valckenaer. The present tense is a short way of saying *τί ἐστι τὸ πρᾶγμα ἐφ' ὃ ἐκάλεις;*

850. *οὔπω λελήσμεθ* means, 'I will tell you soon, if you will only wait to recover your breath.'

851. *αἴπος* has been restored by Kirchhoff and Hermann for the corrupt *ἄπος*, *κάπος*, or *ἄπο σ'*. In the best MS. (Ven. a.) Kirchhoff says there are vestiges of the original reading *αἴπος*, the *τις* having been subsequently erased. No grammarian mentions the word *ἄπος* except Eustathius, on Il. p. 881, who found *ἄπος*, which he explains *τὸν κάματον ἢ τὸ ἄπο τῆς ὁδοῦ ἀσθμα*, adding that others

- TE.** κόπῳ παρεῖμαι γυῖ 'Ερεχθειδῶν ἄπο  
δεῦρ' ἐκκομισθεὶς τῆς πάροιθεν ἡμέρας·  
κάκει γάρ ἦν τις πόλεμος Εὐμόλπου δορὸς,  
οὗ καλλιώκους Κεκροπίδας ἔθηκ' ἐγώ·                    855  
καὶ τόνδε χρυσοῦν στέφανον, ὡς ὄρᾶς, ἔχω  
λαβὼν ἀπαρχὰς πολεμίων σκυλευμάτων.  
**KP.** οἰωνὸν ἐθέμην καλλίνικα σὰ στέφη·  
ἐν γάρ κλύδωνι κείμεθ', ὥσπερ οἰσθα σὺ,  
δορὸς Δαναϊδῶν, καὶ μέγας Θήβαις ἀγών.            860  
βασιλεὺς μὲν οὖν βέβηκε κοσμηθεὶς δπλοις  
ἢδη πρὸς ἀλκὴν Ἐτεοκλῆς Μυκηνίδα·  
ἔμοὶ δ' ἐπέσταλκ' ἐκμαθεῦν σέθεν πάρα  
τί δρῶντες ἀν μάλιστα σώσαιμεν πόλιν.  
**TE.** Ἐτεοκλέους μὲν οὔνεκ' ἀν κλήσας στόμα            865  
χρησμοὺς ἐπέσχον, σοὶ δ', ἐπεὶ χρηζεῖς μαθεῖν,

read *ἄπος*, τὸ ὑψος. Now ὑψος can only have been a gloss on *ἄπος*, and this very *ἄπος*, which occurs also in Alcest. v. 500, is explained *κάματος* by Hesychius. Still, as the text stands, there is considerable difficulty in *ἐκβαλῶν*, 'casting off the weariness of the journey.' Possibly *ἐκπερῶν* is the true reading, and thus the passage might be explained from Ion 739, where the old servant, ascending the steep pathway representing the road to the Delphian temple, complains *ἀπειπεν τοι μαντεῖα*, and Electr. 489, where another old man finds the *πρόσβασις ὅρθια* to Electra's cottage fatiguing. According to this the sense would be, 'stop to take breath in ascending the steep road.' Teiresias would thus have entered by the orchestra, and ascended the stairs to the stage. With this explanation and with no other, the *χειρὸς θυραῖς κονφίσματα*, the help of another's hand beside that of his guide, is consistent. And moreover, that Teiresias entered by the orchestra is clear from *λευρὸν πέδον* in v. 8:6, the same orchestra being called *λευρὸν ἄλσος* in Aesch. Suppl. 502.

852. The common reading *παρεῖμαι* *γοῖν* is hardly consistent with tragic usage. Porson gives *γοῦν*, a form unknown to the tragic writers, as he was himself aware. A much more probable reading is *γυῖ*, which appears to be given as a variant in Ven. a. Some accusative seems wanted, though it is not necessary to the

syntax. Compare *κόπον ὅπο παρεῖται*, Bacch. 634, with *παρειμένη χείρα*, Alcest. 204. From the reading of one or two of the late MSS. *γῆς*, Elmsley proposed *τῆς Ἐρεχθειδῶν ἄπο*. If *γοῖν* be retained, (and Hermann contends that it is right,) it can only mean, 'why certainly I have had exertion enough to tire me,' &c. We might suggest *νῦν*, opposed to *τῆς πάροιθεν ἡμέρας*.

854. Εὐμόλπου δορὸς. Schol. *πόλεμος, ὥντινα ἐποίησεν Εὐμόλπος*. The legend was, that Eumolpus had assisted the Eleusinians to revolt against Erechtheus, but was defeated and killed by the Athenians, who instituted the priesthood of the Eumolpidae in consequence of his having been the first who had been initiated in the Mysteries. The anachronism is noticed by the Schol., who says that the war happened four generations before the Argive invasion of Thebes, but the poet designed to eulogize Athens. Hermann suggests (Praef. p. xx) that the circumstance may have been mentioned in order to excuse Eteocles for not having consulted the seer before.

859—60. Quoted by Plato, Alcib. ii. p. 151 B. Schol. *σημεῖον ἐθέμην τοῦ ἡμέρας νικῆσαι τὸν ἐπὶ τῇ νίκῃ δοθέντα σοι στέφανον*.

862. *πρὸς ἀλκὴν Μυκηνίδα*. Schol. *πρὸς μάχην τῶν Ἀργείων*.

865. For the reason of Teiresias' resentment against Eteocles see v. 772.

λέξων νοσεῖ γὰρ ἥδε γῆ πάλαι, Κρέον,  
ἔξ οὐ τεκνώθη Λάιος βίᾳ θεῶν  
[πόσιν τ' ἔφυσε μητρὶ μέλεον Οἰδίπουν].  
αἱ δὲ αἵματωποὶ δεργυμάτων διαφθοραὶ  
θεῶν σόφισμα κάπιδειξις Ἑλλάδι. 870

ἄ συγκαλύψαι παῖδες Οἰδίπου χρόνῳ  
χρήζοντες, ὡς δὴ θεοὺς ὑπεκδραμούμενοι,  
ἡμαρτον ἀμαθῶς οὔτε γὰρ γέρα πατρὶ<sup>875</sup>  
οὔτ' ἔξοδον διδόντες ἄνδρα δυστυχῆ  
ἔξηγρίωσαν ἐκ δὲ ἐπινευστὸν αὐτοῖς ἀρὰς  
δεινὰς νοσῶν τε καὶ πρὸς ἡτιμασμένος.  
ἀγὼ τί δρῶν οὐ, ποῖα δὲ οὐ λέγων ἔπη,  
εἰς ἔχθος ἥλθον παισὶ τοῖσιν Οἰδίπου.  
ἔγγὺς δὲ θάνατος αὐτόχειρ αὐτοῖς, Κρέον  
πολλοὶ δὲ νεκροὶ περὶ νεκροῖς πεπτωκότες,  
Ἄργεια καὶ Καδμεῖα μίξαντες βέλη, 880

868. For *τεκνοῦσθαι*, ‘to be made a parent,’ see Herc. F. 7. So in Aesch. Ag. 729, wealth is said *τεκνοῦσθαι*, *μηδὲ ἄπιστα θυήσκει*. Hesychius explains *τεκνώθη* by *τέκνον ἔσχει*, the Schol. *τέκνον πατήρ ἐγένετο*. For the numerical agreement of this speech with that at v. 930 seqq. (each thirty verses), and of Creon’s and Menoeceus’ beyond, and the intervening dialogue at v. 896 seqq., see Preface to vol. ii. p. xxi. It has there been suggested to omit v. 869 as an interpolation. Kirchhoff however is of opinion that several verses have been lost here, and one after v. 878. By the omission of the verse in question, *αἱ — διαφθοραὶ* may be connected with the nominative *Λάιος*, by supplying a word like *έγένοντο*, as the Schol. suggests, *καὶ ἐξ οὐ ἔγένοντο αἱ ἡμαρτέναι καὶ τετρωμέναι τῶν ὁφθαλμῶν τυφλώστεις*. On the whole, it seems better to read *αἱ δὲ* for *αἱ θ'*, and to translate; ‘But as for that bloody destruction of eye-sight, it was a design of the gods and a demonstration to Hellas.’ He goes on to say, that in wishing to hide it by length of time they erred ignorantly, i. e. stupidly, because they fancied they could outwit the gods, who desired to make the case of Oedipus a public example, and could evade the punishment that was sure to follow. — For *χρόνῳ* Wakefield proposed *σκότῳ*.

874. *γέρα*, his proper prerogatives. This seems to refer to his maintenance in the house, *τροφὴ*, on account of which he curst his sons, Aesch. Theb. 783.

878. *τί δρῶν οὐ, ποῖα δὲ* has been restored by W. Dindorf from the Harleian MS., though it is there doubtless but a conjecture of the transcriber. The best copies give *τί δρῶν, ὅποια δ'*, Aldus with some inferior MSS. *τί οὐ δρῶν, ποῖα δ'*. Porson reads *τίνι οὐ δρῶν*, i. e. *τίνα ἔπη*. Hermann *τί τοι δρῶν*, while Kirchhoff, retaining *τί δρῶν, ὅποια δ'*, marks the loss of a verse after this. Klotz is still bolder, and maintains the integrity of *τί δρῶν, ὅποια δ'*, though the indirect question for the direct is altogether contrary to the usage of the earlier Attic. The meaning is by no means obscure:—‘With respect to which conduct I did and said every thing that I could (i. e. to prevent it), and so made myself disliked by the sons of Oedipus.’ On *τί — ποῖον οὐ*, see Herc. F. 1271. For the government of *ἅ*, see on Androm. 660, *ἀγὼ προνοίᾳ τῇ τε σῇ κάμῃ, γέρον, κτανεῖν θέλων τὴν δὲ ξερῶν ἀρπάζουμαι*.

882. *μίξαντες*, Schol. *συγκροτήσαντες*. — *πικροὺς γόνους*, lamentations to their own cost, perhaps because retaliation was to come in the war of the Epigoni. Cf. v. 949.

πικροὺς γόους δώσουσι Θηβαίᾳ χθονί.  
 σύ τ' ὁ τάλαινα συγκατασκάπτει πόλις,  
 εὶ μὴ λόγοισι τοῖς ἐμοῖς τις πείσεται. 885  
 ἐκένο μὲν γὰρ πρῶτον ἦν, τῶν Οἰδίπον  
 μηδένα πολίτην μηδ' ἄνακτ' εἶναι χθονὸς,  
 ὡς δαιμονῶντας κάνατρέψοντας πόλιν.  
 ἐπεὶ δὲ κρείσσον τὸ κακόν ἔστι τάγαθον,  
 μῆ̄ ἔστιν ἄλλη μηχανὴ σωτηρίας. 890  
 ἄλλ' οὐ γὰρ εἰπεῖν οὕτ' ἐμοὶ τοδ' ἀσφαλὲς  
 πικρόν τε τοῖσι τὴν τύχην κεκτημένοις  
 πόλει παρασχέν φάρμακον σωτηρίας,  
 ἅπειμι, χαίρεθ<sup>θ</sup>. εἴς γὰρ ἀν πολλῶν μέτα  
 τὸ μέλλον, εὶ χρή, πείσομαι τί γὰρ πάθω; 895  
 KP. ἐπίσχεις αὐτοῦ, πρέσβυ. TE. μῆ̄ πιλαμβάνου.  
 KP. μένον, τί φεύγεις; TE. ἡ τύχη σ', ἄλλ' οὐκ ἐγώ.  
 KP. φράσον πολίταις καὶ πόλει σωτηρίαν.  
 TE. βούλει σὺ μέντοι, κούχι βουλήσει τάχα.  
 KP. καὶ πῶς πατρών γαῖαν οὐ σῶσαι θέλω; 900  
 TE. θέλεις ἀκοῦσαι δῆτα καὶ σπουδὴν ἔχεις;  
 KP. ἐς γὰρ τί μᾶλλον δεῖ προθυμίαν ἔχειν;  
 TE. κλύοις ἀν ἥδη τῶν ἐμῶν θεσπισμάτων.  
 πρῶτον δ' ἐκένο βούλομαι σαφῶς μαθεῖν,

884. The best MSS. give πόλει or πόλι, Flor. 2, πόλις, which is the common reading. But the *σὺν* in composition rather favours the dative. Possibly he turns to his daughter Manto, who was leading him (v. 834), or he may hint at the fate of Jocasta.

885. *τις*, i. e. Creon, whom he does not like to name. Porson gives on his own conjecture εὶ μὴ λόγοις τις τοῖς ἐμοῖσι πείσεται, ‘propter numeros;’ but Kirchhoff and Klotz rightly repudiate so arbitrary a change.

888. For δαιμονῶν, ‘to be possessed,’ see Aesch. Theb. 1004. Cho. 557. For ὡς with the accusative absolute, *sup. v. 714*. He means that the first course that should have been taken was, to expel Eteocles and his brother from the city as ἐναγγεῖς.

889. ἐπεὶ δὲ κτλ. ‘But since the wrong course has prevailed over the right, and a son of Oedipus is king,’ &c.

For the proverbial expression, ‘There is more of bad than good in the world,’ see Suppl. 197.

892. τοῖσι κτλ. He speaks ambiguously, but he means τῷ ἔχοντι τὴν τυραννίδα, Κρέοντι, and alludes to the surrender of Creon’s own son to death for the good of the state.

895. τί γὰρ πάθω; ‘For what will become of me?’ i. e. τί γὰρ ἄλλο, or ἐὰν θέλω εἰπεῖν τάληθές. On this formula see Androm. 513.—Teiresias turns to de-part; but Creon seizes his arm and detains him.

897. τί φεύγεις μ' Porson, with a few of the inferior copies.

899. μέντοι is rather strangely used. Perhaps it would be better to give μέν τοι.

902. τί μ' ἄλλο has rather less authority, but is preferred by Hermann, Klotz, and W. Dindorf.

- ποῦν στιν Μενοικεὺς, ὃς με δεῦρ' ἐπήγαγεν ; 905
- KP. ὅδ' οὐ μακρὰν ἀπεστι, πλησίον δέ σου.
- TE. ἀπελθέτω νυν θεσφάτων ἐμῶν ἔκαστος.
- KP. ἐμὸς πεφυκὼς παῖς ἂ δεῖ σιγῆσται.
- TE. βούλει παρόντος δῆτά σοι τούτου φράσω ;
- KP. κλύων γὰρ ἀν τέρποιτο τῆς σωτηρίας. 910
- TE. ἀκούε δῆ νυν θεσφάτων ἐμῶν ὁδόν.
- [ἄ δρῶντες ἀν σώσαιτε Καδμείων πόλιν.]
- σφάξαι Μενοικέα τόνδε δεῖ σ' ὑπὲρ πάτρας
- σὸν παῖδ', ἐπειδὴ τὴν τύχην αὐτὸς καλεῖς.
- KP. τί φῆς ; τίν' εἶπας τόνδε μῦθον, ὡς γέρον ; 915
- TE. ἀπερ πέφυκε, ταῦτα κάναγκη σε δρᾶν.
- KP. ὡς πολλὰ λέξας ἐν βραχεῖ χρόνῳ κακά.
- TE. σοὶ γ', ἀλλὰ πατρίδι μεγάλα καὶ σωτήρια.
- KP. οὐκ ἔκλυον, οὐκ ἥκουσα· χαιρέτω πόλις.
- TE. ἀνὴρ ὅδ' οὐκέθ' αὐτὸς, ἐκνεύει πάλιν. 920
- KP. χαίρων ἵθ'. οὐ γὰρ σῶν με δεῖ μαντευμάτων.
- TE. ἀπόλωλεν ἀλήθει, ἐπεὶ σὺ δυστυχεῖς ;
- KP. ὡς πρὸς σε γονάτων καὶ γερασμίον τριχὸς,
- TE. τί προσπίτνεις με ; δυσφύλακτ' ῥαίτει κακά.

905. Hermann reads ἐπήγαγεν, 'led me away hither,' with some good MSS. Menoeceus had personally accompanied Teiresias, *sup. v.* 841.

912. Kirchhoff is undoubtedly right in omitting this verse, as made up from v. 864. Not only does it violate the order of the stichomythia (Teiresias having spoken *three* lines just above), but the reading of the best MS. (Ven. a.) is materially different, & δρῶτες ἀν μάλιστα σώσαιμεν πόλιν Καδμείων.

914. καλεῖς, 'challenge,' 'provoke,' i.e. by insisting on being told.

915. The Schol. records a various reading, τί φῆς; ἐμὸν παῖδ' ἔνεκα γῆς σφάξαι θέλεις : Klotz thinks this was substituted by the actors for the genuine verse.

916. ἀπερ πέφυκε. W. Dindorf gives ἀπερ πέφην on his own conjecture. The sense seems to be, 'Whatever is appointed by a fixed natural law, that you must do.' There is an allusion to the ἀνάγκη φύσεος, one of Anaxagoras' physical theories, mentioned in Troad. 886.

We should say in English, 'What is to be, that must be done.' Hermann's punctuation is to the last degree improbable; ἀπερ πέφυκε, ταῦτα κάναγκη σε δρᾶν, where he supplies ἔστιν with ταῦτα.

919. For κλύων, ἀκούσαι, implying hearing with the ears and comprehending with the mind, see Aesch. Prom. 456.

920. ἐκνεύει. See Iph. T. 1330. Schol. ἔχαρνος γίνεται. The sense is, 'having once consented to hear my oracles, he is for withdrawing that consent.'

921. The σῶν seems emphatic: 'I don't want *your* predictions (though I might listen to another).' Otherwise he would have said οὐ γὰρ δεῖ με κτλ.

923. γεράσμιος occurs also in Suppl. 95.

924. αἴτει. So the good MSS., one having αἴτεις. Schol. δυσκόλως φιλαχθῆναι, ήγουν σιωπηθῆναι, δυνάμενα αἴτεις, ηγτεῖς. Teiresias, as a seer, might easily know what the request was going to be, even if the gesture did not show it. 'You are asking,' he says, 'evils (those resulting from my silence) which it is impossible to

- KP. σίγα· πόλει δὲ τούσδε μὴ λέξης λόγους. 925  
 TE. ἀδικεῶν κελεύεις μ· οὐ σιωπήσαιμεν ἄν.  
 KP. τί δή με δράσεις; παῖδά μου κατακτενεῖς;  
 TE. ἄλλοις μελήσει ταῦτ', ἐμοὶ δ' εἰρήσεται.  
 KP. ἐκ τοῦ δ' ἐμοὶ τόδ' ἥλθε καὶ τέκνῳ κακόν;  
 TE. ὁρθῶς μ' ἔρωτᾶς κεὶς ἀγῶν' ἔρχει λόγων. 930  
 δὲ τόνδε θαλάμαις, οὖ δράκων ὁ γηγενῆς  
 ἐγένετο Δίρκης ναμάτων ἐπίσκοπος,  
 σφαγέντα φόνιον αἷμα γῇ δοῦναι χοὰς  
 Κάδμου παλαιῶν Ἀρεος ἐκ μηνιμάτων,  
 ὃς γηγενεῖ δράκοντι τιμωρεῖ φόνον. 935  
 καὶ ταῦτα δρῶντες σύμμαχον κτήσεσθ' Ἀρη.  
 χθὼν δ' ἀντὶ καρποῦ καρπὸν ἀντί θ' αἴματος  
 αἷμ' ἦν λάβῃ βρότειον, ἔξετ' εὐμενῆ  
 γῆν, ἥ ποθ' ὑμῶν χρυσοπήληκα στάχυν  
 Σπαρτῶν ἀνῆκεν ἐκ γένους δὲ δεῖ θανεῖν 940  
 τοῦδ', ὃς δράκοντος γένους ἐκπέφυκε παῖς.  
 σὺ δ' ἐνθάδ' ἡμῶν λοιπὸς εἰ Σπαρτῶν γένους  
 ἀκέραιος ἐκ τε μητρὸς ἀρσένων τ' ἄπο,  
 οἱ σοὶ τε παῖδες. Αἴμονος μὲν οὖν γάμοι  
 σφαγὰς ἀπείργουστ· οὐ γάρ ἐστιν ἥθεος· 945  
 κεὶ μὴ γάρ εὐνῆς ἥψατ', ἀλλ' ἔχει λέχος·

guard against.' For if Teiresias spared the life of Menoeceus by not letting the citizens know that it was demanded, evils would follow, viz. the capture of the city, which no care could avert. Scholefield takes *ἀτρεῖ* for *παρατεῖ*, 'you are deprecating,' supplying *ατρεῖ* *φυλάσσεσθαν*. Hermann gives *αἴνει*, 'acquiesce in evils which you cannot guard against,' and this is adopted also by W. Dindorf. It is much more probable than Porson's *ἀρκεῖς*, 'you are trying to avert.'

926. The first clause of this verse is commonly read with a question.

928. *εἰρήσεται*, scil. *πολίταις*.

929. *ὁρθῶς ἔρχει εἰς ἀγῶνα λόγων*, 'you proceed by the right road, viz. by reasonable inquiries, to the investigation of what I have said;' 'you rightly and fairly contest the matter with me.' By *ἀγῶν* the *ἐξέτασις* and *ἐλεγχος* of his words are meant.—*θαλάμαις*, the dative of

place.

934. *Κάδμου μήνιμα* means 'anger at Cadmus,' like *ἔχθρα* or *ὅργη τινος*. Porson, after Valckenaer, gives *Κάδμῳ*. The reason of the anger of Ares was because the dragon was his offspring (v. 659), and hence its progeny were *armed men*.

937. *ἀντὶ καρποῦ καρπὸν*. Both the dragon and Menoeceus were *καρπὸς γῆς*, as being *γηγενῆς*, the latter as descended from the *Σπαρτοῖ*.

941. *γένους*, i. e. *ὅδοντων*.

945. *ἥθεος*, unmarried. Photius, *ἥθεος*, δ ἄραν γάμου *ἔχων καὶ μηδέπω γεγαμηκώς*.

946. This verse is condemned by Valckenaer, whom W. Dindorf and Kirchhoff follow. Hermann, Klotz, and Porson defend it, and we think rightly. As before mentioned, this speech of Teiresias has *thirty* verses, like that at v. 865. There is nothing in the verse of itself objection-

οὗτος δὲ πῶλος, τῇδ' ἀνειμένος πόλει,  
θανὼν πατρῷαν γαῖαν ἐκσώσειεν ἄν.

πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισί τε  
θήσει, μέλαιναν κῆρ' ἐπ' ὅμμασιν βαλὼν, 950  
κλεινάς τε Θήβας. τοῦνδ' ἐλοῦν δυοῦν πότμοιν  
τὸν ἔτερον ἢ γὰρ παῖδα σῶσον ἢ πόλιν.  
τὰ μὲν παρ' ἡμῶν πάντ' ἔχεις· ἥγον, τέκνου,  
πρὸς οἰκουν. ὅστις δ' ἐμπύρῳ χρῆται τέχνῃ, 955  
μάταιος· ἦν μὲν ἔχθρᾳ σημῆνας τύχῃ,  
πικρὸς καθέστηχ' οὖς ἀν οἰωνοσκοπῇ·  
ψευδῆ δ' ὑπὸ οἴκτου τοῖσι χρωμένοις λέγων  
ἀδικεῖ τὰ τῶν θεῶν. Φοίβον ἀνθρώποις μόνον  
χρῆν θεσπιωδεῖν, ὃς δέδοικεν οὐδένα.

XO. Κρέον, τί σιγᾶς γῆρυν ἀφθογγον σχάσας;  
κάμοι γὰρ οὐδὲν ἥστον ἐκπληξις πάρα. 960

KP. τί δ' ἄν τις εἴποι; δῆλον οἵ γ' ἐμοὶ λόγοι.  
ἔγώ γὰρ οὐποτ' ἐσ τόδ' ἐμοὶ συμφορᾶς,  
ώστε σφαγέντα παῖδα προσθεῖναι πόλει.  
πᾶσω γὰρ ἀνθρώποισι φιλότεκνος βίος,  
οὐδὲν ἄν τὸν αὐτὸν παῖδα τις δοίη κτανεῖν. 965  
μή μ' εὐλογείτω τάμα τις κτείνειν τέκνα.  
αὐτὸς δ', ἐν ὠραίῳ γὰρ ἔσταμεν βίου,

able; and Hermann well observes, that it is even necessary to explain the ambiguous words *Ἄνωνος γάμοι*, which would otherwise have meant that he was actually married to Antigone.

947. ἀνειμένος, consecrated; the same as ἄφετος, Ion 822. Schol. σφαγιασθεὶς καὶ ἀνειμένος τῇ πόλει.

951. κλεινάς, scil. θήσει. Perhaps, κλεινάς δὲ Θήβας.

958, 9. Quoted by Plutarch, De Pyth. Orac. p. 407, who has *χρῆ*. When something is contemplated in a different light from what it really is, *χρῆν* is invariably used. Cf. Hipp. 619. 645.

960. σχάσας, ἐπισχῶν, παῖσας. Cf. 454.

961. ἐκπληξις, i. e. ὥστε σιγᾶν.

962. δῆλον οἵ γ' ἐμοὶ λόγοι. "Constat quid mihi dicendum sit." Schole-feld. A very inadequate rendering. The sense is, 'Why, what can I say?' (If I speak at all,) it is clear what *my* words

must be,' viz. to refuse to give up my son.—On *προσθεῖναι*, *addicere*, which Klots wrongly renders *apponere*, see on Androm. 1016. Iph. A. 540.

966. οὐδὲν ἂν κτλ., 'nor is it likely that, nor is it to be expected that,' &c.

967. μὴ μ' κτλ. 'Let no one praise me for killing my own children.' The common reading, *κτείνων*, does not appear to have been hitherto suspected. But it gives a false sense; for *Creon* means to say, 'I do not covet the eulogy of being a patriot, if it involves the death of my children.' So *aἰνεῖν* is elsewhere used with an infinitive, *οὐποτ' αἰνέσθω τέκνων ὄνειδος οὐνεχ'* ἡδονῆς λιπεῖν. Schol. μὴ ἐπαινεῖτω μέ τις λόγοις εὐλόγους λέγων, τὰ μὰ τέκνα συμβουλεύων με κτείνειν.

968. *βίοις* Kirchhoff for *βίφ*. The meaning is obvious, though the use of *ώραιος* for 'seasonable' in the sense of 'ripe,' 'mature,' is less common than for *ἀκμαῖος*, 'in the full prime.' Creon says,

θνήσκειν ἔτοιμος, πατρίδος ἐκλυτήριον.  
 ἀλλ' εἴα, τέκνον, πρὶν μαθεῖν πᾶσαν πόλιν, 970  
 ἀκόλαστ' ἔάσας μάντεων θεσπίσματα  
 φεῦγ' ὡς τάχιστα τῆσδ' ἀπαλλαχθεὶς χθονός·  
 λέξει γὰρ ἀρχαῖς καὶ στρατηλάταις τάδε  
 πύλας ἐφ' ἔπτα καὶ λοχαγέτας μολών·  
 κἄν μὲν φθάσωμεν, ἔστι σοι σωτηρία· 975  
 ἦν δ' ὑστερήσης, οἰχόμεσθα, κατθανεῖ.

## MENOIKETΣ.

- ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων;  
 KP. ὅπου χθονὸς τῆσδ' ἐκποδῶν μάλιστ' ἔσει.  
 ME. οὐκοῦν σὲ φράζειν εἰκὸς, ἐκπονεῶ δ' ἐμέ.  
 KP. Δελφοὺς περάσας 980  
 ME. ποῖ με χρὴ, πάτερ, μολεῖν;  
 KP. Αἰτωλιδ' ἐσ γῆν. ME. ἐκ δὲ τῆσδε ποῖ περῶ;  
 KP. Θεσπρωτὸν οὐδας. ME. σεμνὰ Δωδώνης βάθρα;  
 KP. ἔγνωσ. ME. τί δὴ τόδ' ἔρυμά μοι γενήσεται;  
 KP. πόμπιμος δὲ δαίμων. ME. χρημάτων δὲ τίς πόρος;  
 KP. ἐγὼ πορεύσω χρυσόν. 985  
 ME. εὖ λέγεις, πάτερ.  
 χώρει νυν ὡς σὴν πρὸς καστιγνήτην μολὼν,  
 ἷς πρῶτα μαστὸν εἴλκυσ', Ἰοκάστην λέγω,  
 μητρὸς στερηθεὶς ὁρφανός τ' ἀποζυγεῖς,

he will not kill his son, but is ready to die himself, because he is an old man, and is ripe for death. It is easier to extract this sense from *βίον* than from *βίῳ*. Compare Alc. 291, *καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίον*. The common reading *ἰσταμαι* was corrected by Hermann and Kirchhoff from the best MSS. Hermann however contends that this and the next verse are spurious. His reasons do not seem to require a special reply; he does not make sufficient allowance for the earnestness of a father who might make even a somewhat illogical proposal in his anxiety to save his son.

971. ἀκόλαστα, having no proper respect for the rulers of the land.

975. φθάσωμεν, sc. φεῦγοντες. Teiresias would send word to the sentinels at

each of the seven gates, and so prevent egress, unless the departure should take place instantly.

977. τίνα ξένων; We should have expected ποῖον ξένον;

980. After περάσας the MSS. add φεῦγε. Some omit πάτερ. But there is clearly an apocope at περάσας.

983. The MSS. give τί δῆτ' ἔρυμα, for which Porson and Klotz have edited τί δῆτα ῥῦμα, after Valckenaer and Brunck; Hermann and others τί δὴ τόδ' ἔρυμα. The reading seems very doubtful; perhaps τοῦδ' ἔρυμα, 'what resource, support, or security, for this journey.'

986. The words χώρει νυν and v. 990 are given to Creon in the old copies, but were restored to Menoeceus by Musgrave.

προσηγορήσων εῖμι, καὶ σώσω βίον.  
 ἀλλ’ εἴα, χώρει μὴ τὸ σὸν κωλυέτω. 990  
 γυναικες, ὡς εὖ πατρὸς ἔξειλον φόβον  
 κλέψας λόγοισιν, ὥσθ’ ἀ βούλομαι τυχεῖν.  
 ὅς μ’ ἐκκομίζει, πόλιν ἀποστερῶν τύχης,  
 καὶ δειλίᾳ δίδωσι. καὶ συγγνωστὰ μὲν  
 γέροντι, τούμὸν δ’ οὐχὶ συγγνώμην ἔχει,  
 προδότην γενέσθαι πατρίδος, ἦ μ’ ἐγείνατο. 995  
 ὡς οὖν ἀνεὶδῆτ’, εἴμι καὶ σώσω πόλιν,  
 ψυχὴν τε δώσω τῇσδ’ ὑπερθανεῖν χθονός.  
 αἰσχρὸν γάρ, οἱ μὲν θεσφάτων ἐλεύθεροι,  
 κούκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι, 1000  
 στάντες παρ’ ἀσπίδ’ οὐκ ὀκνήσουσιν θανεῖν  
 πύργων πάροιθε μαχόμενοι πάτρας ὑπερ·  
 ἐγὼ δὲ πατέρα καὶ κασίγνητον προδοὺς  
 πόλιν τ’ ἔμαυτοῦ δειλὸς ὃς ἔξω χθονὸς  
 ἀπειμ· ὅπου δ’ ἀν ζῷ, κακὸς φανήσομαι. 1005  
 μὰ τὸν μετ’ ἄστρων Ζῆν’ “Ἄρη τε φοίνιον,  
 ὃς τοὺς ὑπερτείλαντας ἐκ γαίας ποτὲ  
 Σπαρτοὺς ἀνακτας τῇσδε γῆς ἰδρύσατο.  
 ἀλλ’ εἴμι, καὶ στὰς ἔξ ἐπαλξέων ἄκρων  
 σφάξας ἔμαυτὸν σηκὸν ἐς μελαμβαθῆ 1010  
 δράκοντος, ἔνθ’ ὁ μάντις ἔξηγήσατο,  
 ἐλευθερώσω γαῖαν. εἴρηται λόγος.  
 στείχω δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει

989. καὶ σώσω βίον. ‘And I will (by flight, according to your advice) save my life.’ This, of course, is a pretext, in order to get Creon out of the way. He is accordingly dismissed, and leaves the stage, as if to procure money for his son’s journey. The best MSS. give σώσων or σάξων βίον. Kirchhoff thinks we should read προσηγορήσας, εἴμι καὶ σώσω βίον. Cf. v. 997.

990. Here Creon leaves the stage.

993. ἐκκομίζει, ‘is for getting me away out of the city.’—τύχης, sc. τοῦ σωθῆναι ὑπ’ ἔμον.—δειλίᾳ, the charge of cowardice.

999. The MSS. and edd. agree in οἱ μέν. But εἰ μὲν is a very obvious and plausible correction. ‘Tis a disgrace, if

(the citizens) without any compulsion from an oracle shall not fear to die, while I, &c. The μὲν however does not very often follow εἰ without an intervening word, though we have this in Iph. A. 1211, εἰ μὲν τὸν Ὄρφέως εἶχον, ἀ πάτερ, λόγον, and the omission of a definite subject to ὀκνήσουσιν is rather harsh.

1006. Quoted by Plutarch, De aud. Poet. p. 23.

1009. ἔξ ἐπαλξέων is shortly put for στὰς ἐπ’ ἐπαλξέων, σφάξας ἔμαυτὸν ἔξ ἀτῶν. Schaefer compares v. 1224, ἀπ’ ὅρθιον σταθεὶς πύργον. See on v. 1189.

1011. ἔξηγήσατο, προειπε, ἔσήμηνε. See v. 931.

1013. The best MSS. with the Schol.

- δώσων, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα.  
 εἰ γὰρ λαβὼν ἔκαστος ὁ τι δύναιτο τις  
 χρηστὸν διέλθοι τοῦτο, κεῖς κοινὸν φέροι  
 πατρίδι, κακῶν ἀν αἱ πόλεις ἐλασσόνων  
 πειρώμεναι τὸ λοιπὸν εὐτυχοῖν ἄν.
- XO. ἔβας ἔβας, ὡ πτεροῦσσα, γᾶς λόχευμα στρ.  
 νερτέρου τ' Ἐχίδνας  
 Καδμείων ἀρπαγὴ,  
 πολύφθιορος, πολύστονος,  
 μιξοπάρθενος,  
 δάϊον τέρας,  
 φοιτάσι πτεροῦς  
 χαλαῖσι τ' ὀμοσίτοις·  
 Διρκαίων ἢ ποτ' ἐκ  
 τόπων νέους πεδαίρουν·

rightly give θανάτου, ‘the gift of my death.’ Porson and others read θανάτῳ.

1015—18. These four verses are given by Stobaeus, Flor. xliii. 1. The meaning of διέλθοι is rather obscure, and the commentators are silent upon it. In reference to his own life, he means ἀναλώσειε, ‘would expend it,’ ‘get through it,’ as we say; but it is more applicable in its general sense of διελθεῖν χρηστὰ or χρήματα, which is opposed to φείδεσθαι, ἔαντῷ τηρῆσαι. Translate, ‘If each man having got whatever good he could would expend it and contribute it for the common good of his country, the (Hellenic) states experiencing less evils than they now do would be prosperous from henceforth.’

1019. This short and by no means difficult ode describes the ravages of the Sphinx on the citizens of Thebes, until Oedipus arrived, led by the oracle, and defeated the monster by solving the riddle. But having achieved this victory, he unknowingly married his mother, and so brought a curse on the city. The conduct of Menoeceus in devoting himself for his country is eulogized, and the young Phoenician maidens wish for a similar offspring for themselves.—The metres are simple, trochaic and iambic intermixed, with here and there a dochmiae. The Schol. remarks on this ode, πρὸς οἰδέν ταῦτα· ἔδει γὰρ τὸν χορὸν οἰκτίσασθαι

καὶ τὸν θάνατον Μενοικέως, ἢ ἀποδέξεσθαι τὴν εὐψυχίαν τοῦ νεανίσκου. ἀλλὰ τὸ περὶ Οἰδίπους καὶ τὴν Σφίγγα δηγοῦνται τὰ πολλάκις εἰρημένα. Hermann (Praef. p. xxii) expresses the same opinion;—“Quam non accommodatum sit rei quam agi audivit chorus hoc carmen, quam aliena illa ad fastidium usque repetita Sphingis descriptio, solitique commemoratio aenigmatis, quam frigida et ab humanis sensibus abhorrens illa vix paulum generoso Menoeци consilio tacta levitas, nemo non videt, dixitque Grotius et pluribus exposuit Morus.” It is sufficient to say, that if Euripides did not choose to make his chorus take a more direct part in the action of the piece, he doubtless had his reasons for it.

1021. Klotz alone retains ἀρπαγὴ, the reading of the MSS. and Schol., against Tyrwhitt’s conjecture ἀρπαγὴ, which is also found in the Harleian MS.

1022. W. Dindorf gives πολύστονος, πολύφθιορος, μιξοπάρθενος κτλ., against all the good copies. For φοιτάσι πτεροῦς see on Orest. 270: for ἔβας χαλαῖσι, sup. v. 808.

1026. The Schol. explains Διρκαίων τόπων by ἐκ τῶν Θηβῶν. Rather perhaps, the spot close to the fountain, which she might be supposed to infest, and to carry off the citizens as they came for water. Cf. v. 662.

ἄλυρον ἀμφὶ μοῦσαν ὅλομέναν τὸ Ἐρινύ ἔφερες ἔφερες ἄχεα πατρίδι φόνια· φόνιος ἐκ θεῶν ὅς τάδ' ἦν ὁ πράξας.	1030
ἴάλεμοι δὲ ματέρων, ἴάλεμοι δὲ παρθένων ἔστεναζον οἴκοις· ἰήιον βοὰν *βοὰν, ἰήιον μέλος *μέλος ἄλλος ἄλλ' ἐπωτότυξε διαδοχαῖς ἀνὰ πτόλιν.	1035
Βροντὴ δὲ στεναγμὸς ἀχά τὸν ὅμοιος, ὅπότε πόλεος ἀφανίσειν ἀ πτεροῦσσα παρθένος τινὸς ἀνδρῶν. χρόνῳ δὲ ἔβα Πυθίαις ἀποστολαῖσιν	1040
Οἰδίπους δὲ τλάμων Θηβαίαν τάνδε γάν	ἀντ.
	1045

1028. ἀμφὶ μοῦσαν, ‘with a song.’ This is rather an uncommon use, but implies the being engaged in or at any action, as ἀμφὶ δεῖπνον εἶναι &c. See on Aesch. Theb. 99, ἀμφὶ λιτάνῃ ἔξουει, The Schol. mistook the sense for ἀμφὶ ἔφερες μοῦσαν, ἄχεα πατρίδι, for he explains περιῆγες καὶ περιέφερες ἄναυλον καὶ ἀνήδονον φόνην. Kirchhoff omits τὸ in the next verse, with Hartung. Schol. ἐπειδὴ φθορᾶς αἴτια ἦν ἡ μοῦσα, διὰ τοῦτο Ἐρινύς οὐλομένην αὐτὴν λέγει. Things as well as persons were called ‘Ερινύες by the poets, as Aeschylus more than once uses it for ἄρδα.

1031. ἐκ θεῶν, of the number of the gods.

1036—7. βοὰν and μέλος were repeated by Grotius, and so the metrical Scholiast had supplied the deficiency. Compare *inf.* 1567 seqq. It has been before remarked, that transcribers very often were content to write a word once in passages of this kind.

1038. Kirchhoff retains the reading of the best MSS., ἄλλος ἄλλον ἐπετότυξε, and so Brunck has edited. But no such

verb as ἐπιτοτύξειν exists, or was likely to exist; unless we suppose it from τοτοῦ, which occurs in Aesch. Pers. 553. Valckenaeer gave ἄλλ', and Aldus and Flor. 2 have ἐπωτότυξε or -εν. The omission of the augment is easily defended; see v. 687; but the antistrophic verse is in favour of the corrected reading, and ἄλλο better agrees with μέλος. The Schol. quotes the verses from Aesch. Ag. 1041 —2, τι ταῦτη ἀνωτότυξες ἀμφὶ Λοξοῦ; οὐ γάρ τοιώντος ὕστε θρηνητοῦ τυχεῖν.

1041. ἄχα Elmsley for ιαχά.

1043. ἀποστολαῖς. See v. 35 seqq. Schol. πυνθανομένῳ γάρ Οἰδίποδι περὶ τῶν γονέων, ἔχρησεν αὐτῷ δὲ θεὸς ὡς ἀποκτείνας τὸν πατέρα γαμήσει τὴν μητέρα, διὸ εἰς Θήβας ἥλθεν, οὐκ εἰς Κόρινθον, φοβούμενος μὴ ἀποκτείνας Πόλυνθον γαμήσει Μερόπην. He had gone to Delphi to inquire about his parents, but came to Thebes in his way back, because he was sent away from his own country by the god. In Iph. A. 688 ἀποστολαῖς occurs in its proper sense of ‘setting out to a distant place.’

τότ' ἀσμένοις, πάλιν δ' ἄχη·  
 ματρὶ γὰρ γάμους  
 δυσγάμους τάλας  
 καλλίνικος ὥν  
 αἰνιγμάτων ἔννάπτει,  
 μιαίνει δὲ πτόλιν· 1050  
 δι' αἰμάτων δ' ἀμείβει  
 μυσταρὸν εἰς ἀγῶνα  
 καταβαλὼν ἀραισι  
 τέκεα μέλεος ἀγάμεθ' ἀγάμεθ',  
 ὃς ἐπὶ θάνατον οἴχεται 1055  
 γᾶς ὑπὲρ πατρώας,  
 Κρέοντι μὲν λιπῶν γόους,  
 τὰ δ' ἐπτάπυργα κλῆθρα γᾶς  
 καλλίνικα θήσων.  
 γενοίμεθ' ὅδε ματέρες 1060  
 γενοίμεθ' εὔτεκνοι, φίλα  
 Παλλὰς, ἢ δράκοντος αἷμα  
 λιθόβολον κατειργάσω,  
 Καδμείαν μέριμναν.  
 ὄρμήσασ' ἐπ' ἔργον,  
 ὅθεν ἐπέσυντο τάνδε γαῖαν 1065  
 ἀρπαγαῖσι δαιμόνων τις ἄτα.

## ΑΓΓΕΛΟΣ.

ἀὴ, τίς ἐν πύλαισι δωμάτων κυρεῖ;

1046. ἔχη is in apposition to Οἰδίπος, as the Sphinx was called πένθεα γαίας v. 807.

1051. δι' αἰμάτων κτλ. ‘And through blood he makes his sons to pass, having thrown them by his imprecations into an unhallowed contest’ for the sovereignty.

1063. κατειργάσασθαι αἷμα is a periphrasis for πρᾶξαι φόνον, a more common form of expression.—Καδμείαν μέριμναν, Schol. τὸν Κάδμον περιφραστικῶς. ‘Inciting the care of Cadmus to the work’ is more likely to be a periphrasis for Κάδμῳ ἐμποιήσασα μέριμναν ὄρμασθαι ἐπ’ ἔργον. —ὕθεν, ‘from which slaughter of the dragon (cf. 663, 934) there came upon

this land a heaven-sent calamity by the carrying-off of the citizens (by the Sphinx).’ The Schol. wrongly construes ἀρπαγαῖσι δαιμόνων, and refers it to the death of Menoeceus.—γαῖαν is the metrical correction of Hermann and others for γᾶν. In the antistrophe (1042) Porson reads ἀφανίσει, an elision not more admissible by the Attic poets, than his καλλιδίφροι Ἀθάνας, Hec. 468.

1067. A messenger is seen knocking at the side-door representing the γυναικῶντις.—τίς ἐν πύλαισι, sc. τίς πυλωρὸς, who is withinside at his post to open the door? See a similar scene of impatient knocking in Aesch. Cho. 642. — διὰ χρόνου, Schol.

- ἀνοίγετ', ἐκπορεύετ' Ἰοκάστην δόμων.  
 ὡὴ μάλ' αὐθις· διὰ μακροῦ μὲν, ἀλλ' ὅμως  
 ἔξελθ', ἄκουσον, Οἰδίπου κλεινὴ δάμαρ,  
 λήξασ' ὁδυρμῶν πενθίμων τε δακρύων.
- IO. ὁ φίλτατ', οὐ που ἔνυμφορὰν ἥκεις φέρων  
 Ἐτεοκλέους θανόντος, οὖν παρ' ἀσπίδα  
 βέβηκας ἀεὶ πολεμίων εὔργων βέλη;  
 [τί μοί ποθ' ἥκεις καινὸν ἀγγελῶν ἔπος;] 1075  
 τέθυηκεν ἦ ζῆται παῖς ἐμός; σήμαινέ μοι.
- ΑΓ. ζῆται, μὴ τρέσῃς τόδ', ὡς σ' ἀπαλλάξω φόβου.  
 IO. τί δ', ἐπτάπυργοι πῶς ἔχουσι περιβολαί;  
 ΑΓ. ἐστάσ' ἄθραυστοι, κούκι ἀνήρπασται πόλις.  
 IO. ἥλθον δὲ πρὸς κύνδυνον Ἀργείου δορός; 1080  
 ΑΓ. ἀκμήν γ' ἐπ' αὐτήν· ἀλλ' ὁ Καδμείων Ἀρης  
 κρείσσων κατέστη τοῦ Μυκηναίου δορός.  
 IO. ἐν εἰπὲ πρὸς θεῶν, εἴ τι Πολυνείκους πέρι  
 οἶσθ', ὡς μέλει μοι καὶ τόδ', εἰ λεύσσει φάος.  
 ΑΓ. ζῆται σοι ἔνυνωρὶς ἐς τόδ' ἥμέρας τέκνων. 1085  
 IO. εὐδαιμονοίης· πῶς γὰρ Ἀργείων δόρυ  
 πυλῶν ἀπεστήσασθε πυργηρούμενοι;  
 λέξον, γέροντα τυφλὸν ὡς κατὰ στέγας  
 ἐλθοῦσα τέρψω, τῇσδε γῆς σεσωσμένης.  
 ΑΓ. ἐπεὶ Κρέοντος παῖς ὁ γῆς ὑπερθανῶν 1090  
 πύργων ἐπ' ἄκρων στὰς μελάνδετον ξίφος

βραδέως μὲν ἐξέρχῃ, ἀλλ' ὅμως δὲ ἔξελθε  
 καὶ ὕκοντον.

1072. οὐ που is required by the sense (as Kirchhoff also perceived) for the vulg. ἥ που. These words are generally confused, but have a very different meaning. See Orest. 844. Iph. T. 930.

1073. βέβηκας, i. e. *Baileis*. The Schol. well observes, that as he regularly attended his master, and was now separated from him, the inference was, that Eteocles was dead. He adds (referring doubtless to the next verse, as Valekenaeer perceived), ἐπ' πολλοῖς ἀντιγράφοις οὐ φέρεται οὗτος δ στίχος. Kirchhoff accordingly incloses it as spurious. No inference can be drawn from this and the preceding speech having five lines, since Jocasta speaks below in four.

1077. ὡς is not for ἐπεὶ, but for ἵνα, (which I tell you) that I may release you at once from your alarm.'

1084. The order is, εἰπὲ — εἰ λεύσσει φάος, not καὶ τὸδ', εἰ λεύσσει, for she is speaking of a different person, not merely of an additional thing; and thus ὡς — καὶ τὸδ' is parenthetical, and καὶ τὸδε means καὶ τὸ ζῆν Πολυνείκη. Porson gives ὡς μέλον μοι, but only one of the good MSS. exhibits this reading. As another has τοῦδε, Hermann, for the reason just alleged, gives ὡς μέλει καὶ τοῦδε μοι λεύσσει φάος.

1087. ἀπεστήσασθε, Schol. ἀπεδιώξατε, περικυλούμενοι ὑπ' ἔκεινων.  
 1091. πύργων ἐπ' ἄκρων. Cf. v. 1009. Schol. πρὸς τὸ πᾶσι τὴν πρᾶξιν καταφανῆ γενέσθαι. He is wrong however in sup-

λαιμῶν διῆκε τῇδε γῇ σωτήριον,  
 λόχους ἔνειμεν ἐπτὰ καὶ λοχαγέτας  
 πύλας ἐφ' ἐπτὰ, φύλακας Ἀργείου δορὸς,  
 σὸς παῖς, ἐφέδρους \*θ' ἵπποτας μὲν ἵπποταις      1095  
 ἔταξ<sup>ε</sup>, ὄπλιτας δ' ἀσπιδηφόροις ἔπι,  
 ὡς τῷ νοσοῦντι τειχέων εἶη δορὸς  
 ἀλκὴ δι' ὀλίγου. περγάμων δ' ἀπ' ὅρθίων  
 λεύκασπιν εἰσορῶμεν Ἀργείων στρατὸν  
 Τευμησὸν ἐκλιπόντα· καὶ τάφρου πέλας      1100  
 δρόμῳ ξύνηψεν τὰστυ Καδμείας χθονός.  
 παιὰν δὲ καὶ σάλπιγγες ἐκελάδουν ὁμοῦ  
 ἐκεῖθεν ἔκ τε τειχέων ἥμῶν πάρα.  
 καὶ πρῶτα μὲν προσῆγε Νηῆσταις πύλαις

posing that *σωτήριον* agrees with *ξίφος*, for *έργον* is implied, in apposition to the sentence. Cf. Heracl. 401, *θυηπολεῖται δ' ἄστυ μαντέων ὑπό, τροπαῖα τ' ἔχρων καὶ πόλει σωτήρια*. With this brief and merely incidental notice of the self-immolation of Menoeceus, compare the equally slight notice of Macaria's death in Heracl. 822. An event which could not be acted on the stage required a messenger's narration; but in both plays this character was occupied with more important details.

1094. *φύλακας*, to watch the movements of the Argives; to keep them in check. This was acting on Creon's advice; see v. 731. 744.

1095. *ἐφέδρους*, 'reserves.' Schol. ἀντιπάλους, ἀγωνιστᾶς, ἐπικαθεζομένους ἀντιπάτεσθαι, εἰ ἐπικρατοί τὸ ἀντίπαλον μέρος. The *θ'* was added by Valkenaer. Hermann rejects this, and gives *τάξας* for *ἔταξε* in the next verse. Klots thinks the asyndeton is defensible, because the clause *ἐφέδρους ἵπποτας μὲν κτλ.* is a mere exegesis of the preceding.

1097. *ὡς κτλ.* 'In order that any weak point in the fortifications might have assistance close at hand.' Cf. Hel. 1604, Μενελέως δ' ἔχων ὄπλα, δῃ νοσοῖνεν ξύμμαχοι κατασκοών. Suppl. 709, ἀλλ' φχετ' ἐι τὸ κάμνον οἰκεῖον στρατοῦ. Inf. v. 1171, τοῦτο παίσαντες νοσοῦν.

1100. *Τευμησὸν*. So Hermann with the best MS., the others giving *Τευμησὸν*, and two having the correction *Τελμησὸν*, which is the reading of Aldus and many inferior copies. Porson prefers *Τευμησὸν*

as "antiquior forma." Probably *Τελμησὸν* arose from a confusion with *Τελμησὸν*, πόλις ἐν Λυκίᾳ, mentioned by Photius, who rightly gives *Τευμησὸν* in v. *Τευμησία ἀλάστηξ*. Schol. *Τευμησὸς*, ὅρος Βοιωτίας, ἀντὶ τοῦ τῷ Τευμησῷ παρακειμένην χώραν. ἐπεῑ πῶς δρᾶν ἐδύνατο, τοῦ Τευμησοῦ ἀφεστηκότος πλέον ρ' σταδίους (about ten miles) τῶν Θεμβῶν; ή οὐκ ἐκλιπόντα, ἀλλ' ἡδη καταλιπόντα. He found therefore the reading *ἐκλεπόντα*, which is given in one of the best MSS., and suggested *ἐκλιπόντα*, which is clearly right. For, if they were close to the trenches, they were no longer in the act of leaving Teumesus.

1101. The words *ἄστυ Καδμείας χθονὸς* are unquestionably corrupt, though Kirchhoff seems to have been the first to perceive it. 'When near the trench they reach the capitol of the Theban land at full speed,' is an absurd statement, even if *ξυνάπτειν* *ἄστυ* could be defended by the var. lect. *εἰς χεῖρα γῆν* *ξυνῆψαν* (for *γῆ*) in Heracl. 429. Kirchhoff is perhaps right in suspecting the verse to be spurious. It was enough to say *καὶ τάφρου πέλας* (*ὅντα*).

1103. *ἐκεῖθεν*, from the enemy's side. So Aesch. Theb. 40, ηκὼ σοφῆ τάκειθεν ἐκ στρατοῦ φέρων. Pers. 397, σάλπιγξ δ' ἀντῆ πάντ' ἐκεῖν' ἐπέφλεγεν.

1104. *Νηῆσταις* Hermann and W. Dindorf for *Νηῆταις*. See on Aesch. Theb. 455. The ancients themselves seem to have been doubtful both as to the form and the etymology of the word; but Hermann observes, after Unger (Theb. Parad.

λόχον πυκναῖσιν ἀσπίσιν πεφρικότα  
 δ τῆς κυναγοῦ Παρθενοπαῖος ἔκγονος,  
 ἐπίσημ' ἔχων οἰκεῖον ἐν μέσῳ σάκει  
 ἑκηβόλοις τόξοισιν Ἀταλάντην κάπρον  
 χειρουμένην Αἴτωλόν. ἐς δὲ Προιτίδας  
 πύλας ἔχώρει σφάγι' ἔχων ἐφ' ἄρματι  
 δι μάντις Ἀμφιάραος οὐ σημεῖ ἔχων  
 ὑβρισμέν', ἀλλὰ σωφρόνως ἀσημ' ὅπλα.  
 Ὁγύγια δὲ ἐς πυλώμαθ' Ἰππομέδων ἄναξ  
 ἔστειχ' ἔχων σημεῖον ἐν μέσῳ σάκει  
 στικτοῖς πανόπτην ὄμμασιν δεδορκότα,  
 [τὰ μὲν σὸν ἀστρων ἐπιτολαῖσιν ὄμματα  
 βλέποντα, τὰ δὲ κρύπτοντα δυνόντων μέτα,

1105

1110

1115

i. p. 334) that it probably meant 'the lowest gate,' as opposed to the "Τύψται πύλαι. Hesych. νήστα, κατώτατα, έσχατα. One explanation offered in the scholia is ἡ ἐπεὶ νεάται εἰσίν.

1106. Cf. Suppl. 888, δ τῆς κυναγοῦ δ ἄλλος Ἀταλάντης γύνος Παρθενοπαῖος.

1107. ἐπίστημα οἰκεῖον, a device taken from his own family, viz. his mother the huntress.

1110. Kirchhoff and Hermann have restored ἐφ' ἄρματι, the reading of all the good MSS., for ἐφ' ἄρμασιν. Compare v. 172—4.—σημεῖα ὑβρισμένα, Schol. ὑπερήφανα, who quotes the similar statement in Aesch. Theb. 586—7, σῆμα δὲ οὐκ ἐπὶν κύκλῳ, κτλ. For the expression, which is virtually the same as ὑβριστικὰ, Klotz well compares Xen. Cyr. ii. 4, 5, Περσικῇ στολῇ οὐδέν τι ὑβρισμένη. The Greeks had a very keen and lively apprehension of the bad consequences of boasting, either in words or deeds. Amphiaraus therefore, as knowing the mind of the gods, did not imitate the rest, although, as Aeschylus says, he was involved in common ruin with the other champions who were less discreet.

1116—8. These verses are rejected by W. Dindorf, on the suggestion of Valckenaeer. Porson, who says not a syllable on the insuperable difficulties both of grammar and of description which they involve, merely observes that Eustathius on Il. ii. p. 182 quotes v. 1116—17; and therefore he would retain them and the next. Kirchhoff agrees with Hermann,

that a verse has been lost after 1115, in which specific mention was made of Argus. Hermann also gives καλέοντα after Seidler for βλέποντα, which can only be defended as agreeing with ὄμματα, and by regarding ὄμματα as in apposition to πανόπτην, the thing to the person, the part to the whole. Harsh as this is, it is much more so when ὄμμασι δεδορκότα immediately precedes, and when κρύπτοντα must agree not with ὄμματα, but with πανόπτην. But for this ὄμμασι δεδορκότα, we might plausibly read τοῖς μὲν σὸν ἀστρων ἐπιτολαῖσιν ὄμμασι βλέποντα, as one of the Scholiasts appears to have done, τοῖς μὲν πρὸς ἀνατολὰς κειμένοις ὄμμασι βλέποντα, μόντα δὲ τοῖς πρὸς δύσιν. But further; even if eyes, such as Argus wore, (viz. like those in a peacock's tail, from which the legend was derived,) could be said 'partly to see with the rising stars, and partly to be closed with them setting,' (i. e. some of them always being awake, while others were sleeping,) the expression is absurd, if we resolve it into its simplest form, 'having some eyes which slept in the morning.' Lastly, δυνόντων μέτα could not mean ἄμα ἀστροις δύνοντιν. The passages cited by the Scholiasts from ancient writers only prove, what no one doubted, that Argus was always wide awake in watching his charge. For these reasons, it seems safer to regard the verses as added by some one who wished to say, that Argus was painted with some eyes open and others shut; but who, feeling the im-

ώς ϊστερον θανόντος εἰσοράν παρῆν.]

‘Ομολωύσιν δὲ τάξιν εἶχε πρὸς πύλαις  
Τυδεὺς, λέοντος δέρος ἔχων ἐπ’ ἀσπίδι  
χαίτη πεφρικὸς, δεξιὰ δὲ λαμπάδα

Τιτάν προμηθεὺς ἔφερεν ὡς πρήστων πόλιν.  
ὁ σὸς δὲ Κρηναίαισι Πολυνεύκης πύλαις

“Ἄρη προσῆγε· Ποτνιάδες δ’ ἐπ’ ἀσπίδι  
ἐπίσημα πῶλοι δρομάδες ἐσκύρτων φόβῳ,  
εὖ πως στρόφιγξιν ἔνδοθεν κυκλούμεναι

πόρπαχ’ ὑπ’ αὐτὸν, ὥστε μαίνεσθαι δοκεῖν.  
ό δ’ οὐκ ἔλασσον” Ἀρεος ἐς μάχην φρονῶν

Καπανεὺς προσῆγε λόχον ἐπ’ Ἡλέκτραις πύλαις·  
σιδηρονώτοις δ’ ἀσπίδος τύποις ἐπῆν

1125

1130

possibility of distinguishing so minute a detail in the turmoil of battle, thought it right to add that extremely weak verse, ‘as we could perceive after the death of Hippomedon.’ Klotz, in a very long note, endeavours to defend the verses and to explain them; but there is nothing in what he says which in any degree removes the difficulties mentioned above.

1120—2. There is some difficulty here, on which Porson is silent, beyond expressing his approval of Musgrave’s punctuation, ἔφερεν ὡς, for ἔφερεν, ὡς κτλ. The question is, was the device on the shield a shaggy lion’s skin, or was it a torch-bearing Prometheus, or both? Or did Tydeus himself bear a torch, like a Prometheus? This latter is the view of those who follow Porson. ‘In his right hand he bore a torch, like the giant Prometheus bringing fire from heaven, to burn the city.’ But then it is objected, that in Aeschylus (Theb. 427), whom Euripides clearly is imitating, a torch-bearing Prometheus, with the motto πρήσων πόλιν, is the badge of Capaneus. Either then Euripides transferred the same badge to Tydeus, or he compared Tydeus, who was μικρὸς δέμας, a diminutive warrior, to a gigantic Prometheus. Both ways are given in the scholia, and it is not easy to choose. Scholefield (who misunderstands the passage, in saying Tydeus would have ἔσημα βόπλα unless he had a Prometheus; for he would still have his own private badge, the lion’s

skin; cf. v. 420 seqq.) inclines to the old punctuation, ὡς πρήστων πόλιν. ‘In his right hand one of the Titans, Prometheus, bore a torch, as if to burn the city.’ Thus Tydeus had two badges or devices, unless we suppose the shield itself was covered with the lion’s skin, after the fashion which in later times gave to heraldry the terms *vair*, *ermine*, and their varieties. Hermann contends that if a painted Prometheus had been meant, ἐν μέσῳ δὲ λαμπάδα κτλ. would have been written, not δεξιᾷ δέ. The Schol. explains the latter word as if the lion’s skin was on the left side of the shield, the Prometheus on the right.

1125. Ποτνιάδες πῶλοι, the horses of Glauclus, bred at Potniae, which were seized with madness and devoured their masters. This was the subject of the Satyric Γλαῦκος Ποτνιέων of Aeschylus. Hence the Bacchantes were also called Ποτνιάδες, Baccch. 664, and the Erinyes, Orest. 318. These horses were wrought out of metallic plates attached to the shield by a pivot or rivet, στρόφιγξ, in the centre of each, so that on brandishing the shield the horses moved round, and so exhibited the frantic motions of Glauclus’ steeds. A similar device is perhaps intended in Aesch. Theb. 485 seqq. By the addition of κυκλούμεναι ὑπὸ πόρπακα, we must understand that the figures were of the kind called *νευροσπαστὰ*, moved by pulling strings. Such devices would hardly meet with much favour in modern warfare.

γίγας ἐπ' ὕμοις γηγενὴς ὅλην πόλιν  
φέρων μοχλοῦσιν ἔξανασπάσας βάθρων,  
νύπονοιαι τὸν οἶνα πείσεται πόλις.  
ταῖς δ' ἑβδόμαις Ἀδραστος ἐν πύλαισιν ἦν,  
ἐκατὸν ἔχιδναις ἀσπίδ' ἐκπληρῶν γραφῆ,  
ὑδρας ἔχων λαιοῦσιν ἐν βραχίοσιν  
Ἄργειον αὐχῆμ'. ἐκ δὲ τειχέων μέσων  
δράκοντες ἔφερον τέκνα Καδμείων γνάθοις.  
παρῆν δ' ἐκάστου τῶνδ' ἐμοὶ θεάματα  
ξύνθημα παραφέροντι ποιμέσιν λόχων. 1135  
καὶ πρώτα μὲν τόξοισι καὶ μεσαγκύλοις  
ἐμαρνάμεσθα σφενδόναις θ' ἐκηβόλοις  
πετρῶν τ' ἄραγμοις· ὡς δ' ἐνικῶμεν μάχῃ,  
ἔκλαγξε Τυδεὺς χώ σὸς ἔξαίφνης γόνος,  
ὌΩ τέκνα Δαναῶν, πρὶν κατεξάνθαι βολαῖς,  
τί μέλετ' ἄρδην πάντες ἐμπίπτειν πύλαις,  
γυμνῆτες, ἵππης, ἄρμάτων τ' ἐπιστάται;  
ἡχῆς δ' ὅπως ἥκουσαν, οὕτις ἀργὸς ἦν  
πολλοὶ δ' ἐπιπτον κράτας αἰματούμενοι,

1140

1145

1132. *βάθρων*, which Porson was much inclined to edit for *βίᾳ*, from one of his inferior MSS. and the scholia, has been restored by Hermann and Kirchhoff from a variant in the best MS.

1133. *ὑπόνοιαν*, in apposition to the sentence, 'a hint to us (Thebans) what the city is to endure.' So *ἐννοια* is used in Aesch. Theb. 397.

1134. *ἑβδόμαις*. Porson observes, in a good note, that neither Aeschylus (Theb. 627) nor Euripides specifies by name the seventh gate, but both leave it to be implied after mentioning the rest. These were the *Βόρραιαι* of Aeschylus (Theb. 522), called also *"Τυφσταί*, as opposed to *Νήσται* (see v. 1104).

1135. *ἐκατὸν κτλ.* 'With a hundred snakes filling up his shield in its painting.' Compare Orest. 54, *λαμένα δὲ Ναυπλίειον ἐκπληρῶν πλάτην*. Porson adopts an inelegant conjecture of Valckenaeer's, which subsequent critics have rightly rejected, *ἀσπίδ' ἐκπληρῶν, γραφῆν* "Τύρας ἔχων κτλ." The meaning is, that the unoccupied field or ground of his shield was ornamented with wreathed snakes, proceeding from the head of the Hydra. This too is

from Aesch. Theb. 490, *δρέων δὲ πλεκτάναιστο περίδρομον κύτος προσηδάφισται κοιλογάστορος κύκλου*. Schol. τὸ δὲ ἔχῆς, ἀσπίδα ἔχων λαιοῖς ἐν βραχίοσιν, ἐκατὸν ἔχιδναις ὑδρας ἐκπληρῶν τῇ γραφῇ. — λέγει δὲ τὴν ὑδραν, ἔχιδνάδεις γάρ ἡσαν αἱ ταῦτας κεφαλαί. It is evident that he adopted the common punctuation of the old editions, *ἐκπληρῶν γραφῆς ὑδρας, ἔχων κτλ.* Klotz after others compares Virg. Aen. vii. 658, "clipeoque insigne paternum Centum angues cinctamque gerit serpentibus hydram."

1140. *παραφέρειν*, like *παραγγέλλειν*, is properly used of conveying the watch-word along the ranks.

1141. *μεσαγκύλοις*, javelins with a thong in the middle. See Androm. 1133.

1144. *καὶ σὸς* MSS. and edd., except Ven. a., which has *καὶ ὁ σὸς*, which Kirchhoff has restored, one other giving *ὁ σὸς δ'* by the first hand, altered to *καὶ σὸς δ'*.

1147. *γυμνῆτες*, as in Rhes. 31, 313, includes all the light troops, principally archers and javelin-men, not ranked among *δριπίται* or equestrian forces.

ἡμῶν τ' ἐς οὐδας εἰδες ἀν πρὸ τειχέων  
πυκνοὺς κυβιστηγρας ἕκπεπνευκότας,  
ξηρὰν δ' ἔδευον γαῖαν αἴματος ροᾶις.  
ο δ' Ἀρκάς, οὐκ Ἀργεῖος, Ἀταλάντης γόνος,  
τυφώς πύλαισιν ὡς τις ἐμπεσὸν βοῶ  
πῦρ καὶ δικέλλας, ὡς κατασκάψων πόλιν. 1150  
ἀλλ' ἔσχε μαργῶντ' αὐτὸν ἐναλίου θεοῦ  
Περικλύμενος παῖς, λᾶν ἐμβαλὼν κάρα  
ἀμαξοπληθῆ, γεῖσ' ἐπάλξεων ἄπο.  
Ξανθὸν δὲ κράτα διεπάλυνε καὶ ραφὰς  
ἔρρηξεν ὀστέων, ὅρτι δ' οἰνωπὸν γένυν  
καθημάτωσεν οὐδ' ἀποίσεται βίον  
τῇ καλλιτόξῳ μητρὶ Μαινάλου κόρῃ.  
ἐπεὶ δὲ τάσδ' εἰσειδεν εὐτυχεῖς πύλας,  
ἄλλας ἐπήει παῖς σὸς, εἰπόμην δ' ἐγώ.  
ὅρω δὲ Τυδέα καὶ παρασπιστὰς πυκνοὺς 1160  
Αἰτωλίσιν λόγχαισιν εἰς ἄκρον στόμα  
πύργων ἀκοντίζοντας, ὥστ' ἐπάλξεων  
λιπεῖν ἐρίπνας φυγάδας· ἄλλα νιν πάλιν,

1151. ἐκπεπνευκότας, though a doubtful word, is not certainly corrupt. Mankind on Suppl. 692 proposed ἐκνευκότας, which Porson and others have adopted, while Klotz and Kirchhoff retain the vulgate. In Hipp. 470, πῶς ἀν ἐκνεύεσαι δοκεῖ; one MSS. gives ἐκπνεῦσαι. As the poet used the perfect πέπλευκα in Hel. 405, we cannot say he might not use πέπνευκα here. Cf. Orest. 496, ἐπεὶ γάρ ἐξπνευσεν 'Αγαμέμνων βίον. Inf. v. 1454, ἄμφω δ' ἡμ' ἐξπνευσαν ἄσθλον βίον. It is easy to construe κυβιστηγρας ἐς οὐδας, 'tumblers down upon the ground.' Cf. Suppl. 692, ἐς κράτα πρὸς γῆν ἐκνευβιστηγραν βίᾳ. But ἐκνεύευκα, from ἐκνεύειν, could only mean, 'having escaped,' which seems inconsistent with the next verse. See supr. v. 920.

1153. Ἀρκάς, οὐκ Ἀργεῖος. The Schol. quotes Suppl. 890, Ἀρκάς μὲν ἦν, ἐλθὼν δ' ἐπ' Ἰνάχου ροᾶς παιδεύεται κατ' Ἀργος.

1155. Porson and Kirchhoff have δικέλλας, which is the reading of the best MSS. for δίκελλαν. For βοῶν τι or τινα see on Aesch. Cho. 394.

1157. For the metre compare Θεοκλύμενον μὲν ἄρσεν, Hel. 9.

1159. διεπάλυνε. Schol. εἰς λεπτὰ διέχεε.—Οὐηρος, "Οτε πέρ τε χιών ἐπάλυνεν ἄροις.

1160. ὅρτι οἰνωπὸν, just blooming with manhood's glow. Cf. Bacch. 438, οὐδ' ἤλλαξεν οἰνωπὸν γένυν. He was ἀνδρόπαιος ἄνήρ, Aesch. Theb. 528. Cf. Pers. 319, πυρσὴν γενειάδα ἔτεγγ' ἀμείβων χρῶτα πορφυρέα βαφῆ. Schol. πυρρὸν, ξανθίζουσαν. But the colour of the cheek rather than of the beard seems meant.

1161. ἀποίσεται βίον. Compare Iph. A. 296, φ τις εἰ προσαρμόσει βαρβάρονς βαρίδας, νόστον οὐκ ἀποίσεται. Sup. v. 595. The Schol. records a variant Μαινάλον χθίνα. Perhaps by 'the maid of Maenalus' the poet meant, 'the virgin huntress on mount Maenalus' in Arcadia, not 'the daughter of Maenalus,' as Apollodorus says, from this passage. For Aeschylus calls her μήτηρ ὁρεσκόδος, Theb. 527.

1163. ἐπει δὲ κτλ. It was the care of Eteocles, like a good general, to attend to τὸ νοσοῦν τειχέων, v. 1097. Cf. v. 1171. —εἰπόμην ἐγώ, viz. as παρασπιστὴς, v. 1073.

1168. ἐπαλξέων ἐρίπνας, the heights of

κυναγὸς ὡσεὶ, πᾶν σὸς ἐξαθροίζεται,  
πύργοις δὲ ἐπέστησ' αὐθις. ἐς δὲ ἄλλας πύλας 1170  
ἡπειγόμεσθα τοῦτο παύσαντες νοσοῦν.  
Καπανεὺς δὲ πῶς εἴποιμ' ἀνὸς ἐμαίνετο;  
μακραύχενος γὰρ κλίμακος προσαμβάσεις  
ἔχων ἔχώρει, καὶ τοσόνδε ἐκόμιπασε,  
μηδὲ ἀνὸς τὸ σεμνὸν πῦρ νιν εἰργάθειν Διὸς 1175  
τὸ μὴ οὐ κατ' ἄκρων Περγάμων ἐλεῖν πόλιν.  
καὶ ταῦθ' ἅμ' ἥγορενε καὶ πετρούμενος  
ἀνεῖρφ' ὑπὸ αὐτὴν ἀσπίδ' εἰλίξας δέμας,  
κλίμακος ἀμείβων ξέστ' ἐνηλάτων βάθρα.  
ἥδη δὲ ὑπερβαίνοντα γείσα τειχέων 1180  
βάλλει κεραυνῷ Ζεύς νιν ἐκτύπησε δὲ  
χθὼν, ὡστε δεῖσαι πάντας ἐκ δὲ κλιμάκων  
ἐσφευδονάτο χωρὶς ἀλλήλων μέλη,  
κόμαι μὲν εἰς Ὀλυμπον, αἷμα δὲ ἐς χθόνα,  
χεῖρες δὲ καὶ κῶλ' ὡς κύκλωμ' Ἰξίονος 1185  
εἰλίσσετε· ἐς γῆν δὲ ἔμπυρος πίπτει νεκρός.  
ὡς δὲ εἴδε "Ἄδραστος Ζῆνα πολέμιον στρατῷ,  
ἔξω τάφρου καθίσεν Ἀργείων στρατόν.  
οἱ δὲ αὖ παρ' ἡμῶν δεξιὸν Διὸς τέρας  
ἰδόντες ἐξήλαυνον ἀρμάτων ὅχους 1190

the battlements. Electr. 210, *οὐρέας* ἀν' ἐρίνας.

1171. Schol. τοῦτο τὸ μέρος παύσαντες δυστυχοῦν καὶ κακός ἔχον.

1175. Some of the editors give εἰργαθεῖν, with Elmsley; but Hermann retains εἰργάθειν. That these forms in —θω, —έθω, —ίθω, are not always aorists, seems as clear as most points in Greek orthography.—The boast of Capaneus is closely copied from Aesch. Theb. 422, θεοῦ τε γέρθελοντος ἐκπέρσειν πόλιν καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς ἔριν πέδῳ σκήψασαν ἐκποδῶν σχεθεῖν.

1176. κατ' ἄκρων Περγάμων. Another form of κατάκρας, as the Schol. observes.

1177. Cf. Bacch. 1082, καὶ ταῦθ' ἅμ' ἥγορενε, καὶ πρὸς οὐρανὸν καὶ γαῖαν ἐστήριζε φῶς σεμνοῦ πυρός.

1179. κλίμακος. It is best to take this as depending on ἐνηλάτων. The latter

word, here the same as κλιμακτῆρες in Hel. 1570, 'the rounds of a ladder,' in Hipp. 1235 are 'the lynch-pins' of a chariot. Schol. περιφραστικῶς δὲ ἐνηλάτων τῆς κλίμακος.

1183. The effects of lightning are not, as Hermann observes, such as the poet describes them, on non-rigid substances. This therefore is a poetical hyperbole.

1188. καθίσεν L. Dindorf for καθείσεν. The ε has no place in an aorist, where the ι is long by nature (καθίζειν), the root being ιδ or έδ. The quantity of the ι is shown by the accent of the imperfect, ίζεν.

1189. οἱ παρ' ἡμῶν is not, as Klotz teaches, simply 'nostri,' but it is shortly put, by a well-known idiom, for οἱ παρ' ἡμῖν ἐξήλαυνον ὅχοις παρ' ἡμῶν. Musgrave proposed όχοι, which would further require ιππῆς δ' ὅπλιται τ' κτλ.

ἵππης, ὅπληταί τ' εἰς μέσον Ἀργείων ὅπλα  
ξυνῆψαν ἔγχη, πάντα δ' ἦν ὄμοι κακά·  
ἔθνησκον, ἔξεπιπτον ἀντύγων ἄπο,  
τροχοί τ' ἐπήδων ἄξονές τ' ἐπ' ἄξοι,  
νεκροὶ δὲ νεκροῖς ἔξεσωρεύονθ' ὄμοι. 1195

πύργων μὲν οὖν γῆς ἔσχομεν κατασκαφὰς  
ἐσ τὴν παροῦσαν ἡμέραν· εἰ δ' εὐτυχὴς  
ἔσται τὸ λοιπὸν ἥδε γῆ, θεοῖς μέλει.  
[καὶ νῦν γὰρ αὐτὴν δαιμόνων ἔσωσέ τις.]

XO. καλὸν τὸ νικᾶν· εἰ δ' ἀμείνον' οἱ θεοὶ 1200  
γνώμην ἔχουσιν, εὐτυχὴς εἴην ἐγώ.

IO. καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει·  
παῖδές τε γάρ μοι ζῶσι κάκπεφευγε γῆ.  
Κρέων δ' ἔοικε τῶν ἐμῶν νυμφευμάτων  
τῶν τὸ Οἰδίπου δύστηνος ἀπολαῦσαι κακῶν 1205  
παιδὸς στερηθεὶς τῇ πόλει μὲν εὐτυχῶς,  
ἰδίᾳ δὲ λυπρῶς. ἀλλ' ἀνελθέ μοι πάλιν,  
τί τάπι τούτοις παιδὸς ἐμὼ δρασείετον.

ΑΓ. ἕα τὰ λοιπά· δεῦρο ἀεὶ γὰρ εὐτυχεῖς.

ΙΟ. τοῦτ' εἰς ὑποπτον εἰπας· οὐκ ἔατεον. 1210

ΑΓ. μεῖζόν τι χρῆσεις παῖδας ἢ σεσωσμένους;

ΙΟ. καὶ τάπιλοιπά γ' εἰ καλῶς πράσσω κλύειν.

ΑΓ. μέθεις μ'. ἔρημος παῖς ὑπασπιστοῦ σέθεν.

1196. ἔσχομεν, Schol. διεκωλύσαμεν.

1199. If this verse be genuine, (and it is only found in three of the good MSS., and not in any of the early editions,) there is an ellipse of this kind, ('and we are hopeful that matters *will* be well for the future,) for now also' &c. Porson, Hermann, W. Dindorf, and Klotz reject it; but there is a very fair probability of its being genuine.

1200. ἀμείνονα γνώμην, better sentiments towards the two rival brothers; 'then,' says the chorus, 'I should be happy.' This is a notable instance of the omission of ἀν. Cf. Herc. F. 1417. Hel. 991, τί ταῦτα; δακρύοις εἰς τὸ θῆλυ τρεπόμενος ἐλεινὸς εἴην μᾶλλον ἢ δραστήριος, where the old reading was ἐλεεινὸς ἢν or ἢν ἄν. Here Hermann gives an unknown form, εὐτυχὴς ἀν εἴην ἐγώ, on the analogy of the

contraction admitted in the other persons, ἐλμεν, εἴτε, εἴτην &c. Kirchhoff conjectures εὐτυχήσετ, old ἐγώ. Between ἔχουσιν and ἔχοιεν the MSS. are equally balanced, and Hermann prefers the latter, which means, 'if the gods were but better disposed to the brothers, then should I be happy.' Porson too hastily says, "ἔχοιεν sine sensu Ald."

1205. ἀπολαῦσαι, to have experienced the consequences of.—ἀνελθε, 'recount,' διήγησαι.

1210. εἰς ὑποπτον, so as to excite suspicion. In dwelling on *present* good fortune, but shunning the mention of the future, Jocasta perceives something is suppressed. Compare El. 345, ὁ φίλτατ, εἰς ὑποπτα μὴ μᾶλλης ἐμοί.

1213. παῖς σέθεν κτλ. 'Your son is wanting his attendant; I must go.' Cf. v. 1074. 1164.

10. κακόν τι κεύθεις καὶ στέγεις ὑπὸ σκότῳ.  
 ΑΓ. κούκ ἄν γε λέξαιμ' ἐπ' ἀγαθοῖσι σοῖς κακά. 1215  
 10. ἦν μή γε φεύγων ἐκφύγης πρὸς αἰθέρα.  
 ΑΓ. αἰαῖ· τί μ' οὐκ εἴσας ἐξ εὐαγγέλου  
     φήμης ἀπελθεῖν, ἀλλὰ μηνῦσαι κακά;  
     τὼ παῖδες τὰ σῶ μέλλετον, τολμήματα  
     αἰσχιστα, χωρὶς μονομαχεῖν παντὸς στρατοῦ. 1220  
     [λέξαντες Ἀργείοισι Καδμείοισί τε  
     ἔσ κοινὸν οἶνον μήποτ' ὥφελον λόγον.  
     Ἐτεοκλέης δ' ὑπῆρξ' ἀπ' ὁρθίου σταθεὶς  
     πύργου, κελεύσας σίγα κηρῦξαι στρατῷ·  
     ἔλεξε δ', ὡς γῆς Ἐλλάδος στρατηλάται 1225  
     Δαναῶν ἀριστῆς, οἴπερ ἥλθετ' ἐνθάδε,  
     Κάδμου τε λαὸς, μήτε Πολυνείκους χάρων  
     ψυχὰς ἀπεμπολᾶτε μήθ' ἥμῶν ὑπερ.

1215. Most of the editions, after Porson, give *οὐκ* ἄν γε, but the majority of the good MSS., with Aldus, have *κούκ* ἄν γε. Hermann says the *καὶ* is out of place, because it virtually admits that the speaker does withhold some evil. This is the force of it; and if it were not so, the γε itself would be also out of place. He says, in effect, ‘There is some evil behind, but you must not expect me to tell it.’ Hence there is no reason either for rejecting *καὶ*, or for doubting the combination ἄν γε, which is apparent rather than actual, the γε exerting its usual force in the general reply, ‘Yes, and I am not likely to tell what is bad close upon your successes.’ Compare Orest. 784. Heracl. 966, and the note there. For the doctrine implied, of not mixing up bad with good, see on Ion 246. Porson here, misled by a false reading in Iph. A. 814, thinks we might read *οὐκ* ἄν σε λέξαιμ’, “accipiendo σε pro σοι,”—which Scholefield gravely approves,—but he also suggests, what is not less improbable, *οὐκ* ἄν τι λέξαιμ’ ἐπ’ ἀγαθοῖσι σοῖς κακόν. Scholefield however is right in defending ἄν μή γε in the next verse against Porson’s reading, from some MSS., ἄν μή με. He compares, as does Klotz, Orest. 1593, ἀλλ’ οὗτι χαίρων, ἄν γε μὴ φεύγης πτεροῖς. Here the γε is much more essential to the sense than με. ‘Yes, but you shall, unless’ &c.

1217—1209. There is much in this

speech which sounds strange to an ear well practised in the style of Euripides. This strangeness is in many instances more easily felt than described. But what shall we say of the adjective *νεκρὸς* in v. 1235, and of the form *ἔσταν* in v. 1246? Without here going into details, the present editor desires to record his opinion, that from v. 1221 to v. 1258 is an addition to the play, although by an early and by no means an unskillful hand. The addition was made, perhaps, to give uniformity with the next messenger’s speech, which at v. 1427 has a secondary narrative about the suicide of Jocasta.

1217. Compare Aesch. Agam. 619, εὐφημορ ἥμαρ οὐ πρέπει κακαγγέλφ γλάσσηρ μαινεῖν.—ἀλλὰ μηνῦσαι, sc. ἀναγκάζεις, implied by the context. So Orest. 899, οὗτος κτανεῖν μὲν οὐτε σ’ οὔτε σύγγονον εἴλα, φυγῇ δὲ ζημιοῦντας εὐσεβεῖν.

1223. ὑπῆρξε, Schol. ἥρξατο τοῦ λόγου. For *πᾶν*, where *ἐπὶ* might be expected, see v. 1009.

1225. This verse, the Scholiast tells us, ἐν πολλοῖς ἀντιγράφοις οὐ φέρεται. It is however retained in most of the editions without suspicion. Kirchhoff would omit it; and the opinion is confirmed by Δαναῶν, not Δαναῶν τ’, being found in several of the best MSS., including Ven. a. The narrative is much more forcible by the omission of a feeble and supplementary verse.

- ἐγὼ γὰρ αὐτὸς τόνδε κύνδυνον μεθεὶς  
μόνος συνάψω συγγόνῳ τῷ μῷ μάχην 1230  
κανὸν μὲν κτάνω τόνδ', οἶκον οἰκήσω μόνος,  
ἥσσωμενος δὲ τῷδε παραδώσω τούτονος.  
νῦνεῖς δ' ἀγῶν' ἀφέντες Ἀργεῖοι χθόνα  
νίσσεσθε βίοτον μὴ λιπόντες ἐνθάδε.
- Σπαρτῶν τε λαὸς ἄλις, ὃσος κεῖται νεκρός. 1235  
τοσαῦτ' ἔλεξε· σὸς δὲ Πολυνεύκης γόνος  
ἐκ τάξεων ὥρουσε καπῆνει λόγους.  
πάντες δ' ἐπερρόθησαν Ἀργεῖοι τάδε  
Κάδμου τε λαὸς, ὃς δίκαιος ἡγούμενοι.  
ἐπὶ τοῖσδε δ' ἐσπείσαντο, κανὸν μεταιχμίοις 1240  
ὅρκους συνῆψαν ἐμμένειν στρατηλάτας.  
ἥδη δ' ἔκρυπτον σῶμα παγχάλκοις ὅπλοις  
δισσοὶ γέροντος Οἰδίπου νεανίαι.  
φίλοι δ' ἐκόσμουν τῇσδε μὲν πρόμον χθονὸς  
Σπαρτῶν ἀριστῆς, τὸν δὲ Δαναΐδῶν ἄκροι. 1245

1229. This verse can only mean, ‘disregarding this danger’—a doubtful use of *μεθεῖναι*. Kirchhoff considers it corrupt. Hermann after Valckenæra explains *μεθεῖς* κύνδυνον like *βίψας* κύνδυνον, Rhes. 154. The whole passage bears marks of an interpolator’s hand. Porson, remarking that *αὐτὸς μόνος* is defensible, against Valckenæra’s *μόνῳ συνάψω κτλ.*, is nevertheless inclined to accept another conjecture from the same critic, *μόνῳ* for *τῷ μῷ*. This however with *μόνος* in both of the following verses, is improbable. For the latter *μόνος*, for which the variants *μόνῳ, δόμον, πόλιν, πάλιν*, are found (all so many conjectural restorations) in good MSS., some critics adopt one reading, some another. Of these *μόνῳ* is certainly the most plausible.

1233. ‘Ἀργεῖοι’ is the reading of nearly all the good MSS. The common reading is ‘Ἀργεῖαν’. The imperative *νίσσεσθε* is a form which Euripides was not very likely to use; still less *χθόνα νίσσεσθε* for *ἐς πατράν*. The same must be said of the unusual phrase *βίοτον λιπεῖν* ἐνθάδε.

1235. If any indication were wanting, that these verses are not from Euripides, it would be supplied by the incorrect use of *νεκρός* as an adjective. Aldus indeed,

and the editions generally after Porson, give *θανόν*, which is a mere gloss. Valckenæra, followed by W. Dindorf, omits the verse. Kirchhoff punctuates it thus, *σπαρτῶν τε λαὸς· ἄλις, ὃσος κεῖται νεκρός.* But Euripides would certainly have preferred *ὅσοι κεῖται νεκροί*. Moreover, the good copies give *δεῖ* in place of the Aldine *δέστος*.

1237. *ὥρουσε*. This is not a common Attic word; but we have *πήδημ' ὥρουσας* in Aesch. Ag. 799. To a very practised ear even *καπῆνει* will suggest a suspicion.

1238. Neither *ἐπιρροθεῖν τι νορ* ὃς δίκαιος ἡγεῖσθαι is according to Attic usage. To construe *τάδε δίκαιος ἡγούμενοι* is against the order of the words.

1241. *ἐμμένειν στρατηλάτας*, ‘for the generals to abide by.’ This is the reading which has most authority; but Flor. 2, with the Schol., has *στρατηλάται*, which is commonly received, though *στρατηλάται* (i. —*as*) is given as a variant by the Schol., and —*as* by a correction in one of the best MSS. Kirchhoff adopts *ἐμμενεῖν*, with W. Dindorf, after Elmsley. Klotz renders it, in somewhat doubtful Latinity, “*ut duces utriusque exercitus obligarentur servare has pactiones.*” Aldus indeed,

ἔσταν δὲ λαμπρὸ, χρῶμά τ' οὐκ ἡλλαξάτην,  
μαργῶντ' ἐπ' ἀλλήλοισιν ιέναι δόρυ.  
παρεξιόντες δ' ἄλλος ἄλλοθεν φίλων  
λόγοις ἔθάρσυνόν τε καξηδῶν τάδε·  
Πολύνεικες, ἐν σοὶ Ζηνὸς ὄρθωσαι βρέτας      1250  
τρόπαιον, "Ἄργει τ' εὐκλεᾶ δοῦναι λόγον."  
'Ετεοκλέα δ' αὖ, Νῦν πόλεως ὑπερμαχεῖς,  
νῦν καλλίνικος γενόμενος σκήπτρων κρατεῖς.  
τάδ' ἥγόρευον παρακαλοῦντες ἐς μάχην.      1255  
μάντεις δὲ μῆλ' ἔσφαζον, ἐμπύρους τ' ἀκμὰς  
ῥήξεις τ' ἐνώμων, ὑγρότητ' ἐναντίαν,  
ἄκραν τε λαμπάδ', ἢ δυοῖν ὄρους ἔχει,  
νίκης τε σῆμα καὶ τὸ τῶν ἡσσωμένων.]  
ἄλλ', εἴ τιν' ἀλκὴν ἢ σοφοὺς ἔχεις λόγους,  
ἢ φίλτρ' ἐπῳδῶν, στεῖχ', ἐρήτυσον τέκνα      1260  
δεινῆς ἀμύλλης, ὡς δὲ κίνδυνος μέγας.  
[καὶ τἀθλα δεινὰ δάκρυα σοι γενήσεται,

1246. That no critic should have objected to the spurious form *ἔσταν* is truly surprising. See on v. 824.

1249. Porson gives λόγους θαρσύνοντες ἐξήνδων τάδε, with Aldus; and so some of the good MSS., either as a variant or in the text.

1250. *βρέτας τρόπαιον*, an image in honour of Zeus *τρόπαιος*, occurs also *inf. v. 1473. Heracl. 937.*

1255—8. The meaning of these difficult verses has been much disputed. The Scholiasts were completely at fault; and it is quite evident from their very varied comments that no two agreed as to the sense. Under the conviction that they are a post-Attic interpolation, we might be justified in following Porson's plan of being silent altogether; but, although it is probable that some high-sounding terms derived from a later (perhaps Roman) kind of divination were strung together more for poetical effect than for definite meaning, still the pains bestowed by Valckenaer and Hermann in investigating the sense deserves a brief summary. They conclude, that *ἐμπυροὶ ἀκμαὶ* are the points or tips of the flame arising from the burning victim; *ῥήξεις* the cleaving or dividing of the forked flashes; *ὑγρότης* either the μυδῶσα *κηρῖς* of Soph. *Antig.*

1008, or the lambent and downward-tending flexure of the flame, which was *unfavourable*, as opposed to the upright direction of it; and the *ἄκρα λαμπάς*, the tip of the torch-light, which portended either victory or defeat according as it burned brightly and steadily, or otherwise. Hermann would have us believe that *ῥήξεις ὑγρότητα ἐναντίαν* is to be construed together, *fissus in diversa sinuosis flexibus ignis*: but this is manifestly impossible. That not very dissimilar expressions are quoted from Seneca and Statius, shows, not that they copied this passage, but rather that this passage describes customs more in accordance with the late Roman than with the early Greek divination. Had they been of this latter kind, we should hardly have been so destitute of all illustrations from contemporary writers.

1256. *ἐνώμων*, 'observed.' Aesch. *Theb. 25*, *ἐν ωσὶ νωμῶν καὶ φρεστὶ πυρὸς δίχα χρηστηρίονς ὕριθας*.

1258. *τὸ* has quite as much authority as *τὰ*, and is much better in respect of sense.

1262. This and the next verse are condemned by Valckenaer, whom W. Dindorf follows. Kirchhoff thinks the last only is interpolated, and reads *ὡς δὲ κίνδυνος*.

- διστοῦ στερείσῃ τῇδ' ἐν ἡμέρᾳ τέκνουιν.]
- IO. ὁ τέκνου, ἔξελθ' Ἀντιγόνη δόμων πάρος·  
οὐκ ἐν χορείαις οὐδὲ παρθενεύμασι  
νῦν σοι προχωρεῖ δαιμόνων κατάστασις.  
ἀλλ' ἄνδρ' ἀρίστω καὶ καστιγνήτω σέθεν  
ἐς θάνατον ἐκνεύοντε κωλύσαι σε δεῖ  
ἔννυ μητρὶ τῇ σῇ μὴ πρὸς ἀλλήλουι θανεῖν.  
AN. τίν', ὁ τεκοῦσα μῆτερ, ἔκπληξιν νέαν  
φίλοις ἀύτεν τῶνδε δωμάτων πάρος;  
IO. ὁ θύγατερ, ἔρρει σῶν καστιγνήτων βίος.  
AN. πῶς εἶπας; IO. αἰχμὴν ἐς μίαν καθέστατον.  
AN. οἱ γὰρ, τί λέξεις, μῆτερ; IO. οὐ φίλ', ἀλλ' ἔπου.  
AN. ποῦ, παρθενῶνας ἐκλιποῦσ'; IO. ἀνὰ στρατόν. 1275  
AN. αἰδούμεθ' ὅχλον. IO. οὐκ ἐν αἰσχύνῃ τὰ σά.  
AN. δράσω δὲ δὴ τί; IO. συγγόνων λύσεις ἔριν.  
AN. τί δρῶσα, μῆτερ; IO. προσπίτνουσ' ἐμοῦ μέτα.  
AN. ἥγον σὺ πρὸς μεταίχμι', οὐ μελλητέον.  
IO. ἔπειγ' ἔπειγε, θύγατερ ὡς, ἦν μὲν φθάσω  
παῖδας πρὸς λόγχης, οὐμὸς ἐν φάει βίος,  
θανοῦσι δ' αὐτοῖς συνθανοῦσα κείσομαι.  
XO. αἰαῖ αἰαῖ· στρ. 1280  
τρομερὰν φρίκα τρομερὰν φρέν' ἔχω.  
διὰ σάρκα δ' ἐμάν 1285

*nos μέγας καὶ τᾶθλα δεινά δάκρυά σοι γενήσεται.* But nothing can be less like the manner in which Euripides makes his speeches to conclude. Porson, believing τᾶθλα to be a false crasis, because the α in ἄθλοι (ἄεθλοι) is long, gives κάταθλα δεινά. But this alteration is rightly rejected by subsequent editors. Hermann reads καὶ τᾶθλα δειν', δάκρυα κτλ.—In the next verse στερείῃ is Reiske's correction for στερήσῃ.

1265. παρθενεύματα are here 'the employments of unmarried girls,' perhaps with especial reference to embroidery. Cf. Ion 1425, ὁ χρόνιον ιστὸν παρθενεύμάτων ἐμῶν.—κατάστασις, the state, condition, or circumstances brought about by the gods. Matthiae compares the phrases ἐν σιωπῇ, ἐν αἰσχύνῃ, ἐν ἀβρότητι εἶναι, κεῖσθαι &c. The general sense is, τὰ πράγματα οὐ νῦν προχωρεῖ σοι ἀστε ἐν

χορείαις εἶναι κτλ.

1268. ἐκνεύοντε is somewhat strangely used for παρατρεπομένω. Cf. v. 920. Iph. T. 1330.

1281. After this verse nearly all the good MSS. add ἦν δ' ὑστερήσης, οἰχόμεσθα, κατθανεῖ, which had before occurred, as v. 976. But a note in one of these copies states that ἐν πολλοῖς οὐ φέρεται. Klotz alone attempts to defend it. Yet nothing could be worse than κατθανεῖ here used for 'you will be undone,' while συνθανοῦσα bears its literal sense in the very next verse.—Jocasta and Antigone here leave the stage, and the chorus in a brief ode express their apprehensions about the coming contest, and their sympathy for the mother.

1286. The MSS. prefix ἀτ ἀ more or less often repeated. If admitted here, the same must be added in the antistrophe.

ἔλεος ἔλεος ἔμολε ματέρος δειλαίας.  
 δίδυμα τέκεα πότερος ἄρα πότερον αἰμάξει,  
 ίώ μοι πόνων,  
 ίώ Ζεῦ, ίώ γά, 1290  
 ὅμογενή δέραν, ὅμογενή ψυχὰν  
 δὶ' ἀσπίδων, δὶ' αἵμάτων ;  
 τάλαιν' ἐγώ, τάλαινα,  
 πότερον ἄρα νέκυν ὀλόμενον ἀχήσω ; 1295  
 φεῦ δᾶ φεῦ δᾶ,  
 δίδυμοι θῆρες, φόνιαι ψυχαὶ,  
 δορὶ παλλόμεναι  
 πέσεα πέσεα δαῖον αὐτίχ' αἰμάξετον. [1300]  
 τάλανες, ὃ τι ποτὲ μονομάχον ἐπὶ φρέν' ἡλθέτην,  
 βοᾷ βαρβάρῳ  
 ιακχὰν στενακτὰν  
 μελομέναν νεκροῖς δάκρυσι θρηνήσω.  
 σχεδὸν τύχα πέλας φόνου  
 κρινεῖ φάος τὸ μέλλον. 1305

1287.—8. *ματέρος* for *ματρὸς* is required by the metre, which in both these verses consists of a resolved iambus and a double dochmiae. The middle syllable of *δειλαίας* is pronounced short.

1288. *πότερος* is added, as *ἴκαστος* often is, as an exegesis of a preceding plural. Perhaps we should read *πρότερον*, ‘which will kill the other first?’ Cf. Soph. Trach. 947, *πότερα πρότερον ἐπιστέω*; The construction is however in any way rather complicated, especially as *δέραν* and *ψυχὰν* are exegetical accusatives after *πότερον*. Schol. *τοῦτο τινὲς σολοκεσμὸν ἡγήσαντο* ‘ἔδει γάρ εἰπεῖν, διδύμων τεκέων.

1295. *ἀχήσω* W. Dindorf for *ιαχήσω*, by which change the verse becomes di-meter dochmiae.

1297. Kirchhoff suggests *φονίᾳ ψυχᾶ*, which would further require *δορὶ παλλόμενοι*. However, the *ψυχὴ* itself is more properly said *πάλλεσθαι*, to palpitate with the desire of the spear. Schol. *ἐπὶ πόλεμον κινηθεῖσαι*.

1299. *αἵμασσειν πέσος*, for *πίπτοντος σῶμα*, is a sufficiently bold phrase. A more common word in this sense is *πτῶμα*. —For ὃ τι ποτὲ cf. Electr. 1160, *τλάδμων*

*πέσσις*, ὃ τι ποτὲ τὰν τάλαιναν ἔσχεν κακόν.

1303. By adding *μελομέναν νεκροῖς* she expresses that her strain will be a dirge, and not a strain of joy.—*ιακχὰν* Musgrave for *ιακάν*. In some copies *στενακτὰν* is put first, in others last, in some altogether omitted, and in Flor. 2 it comes before ἐπὶ φρέν'. Kirchhoff shows that all these variants arose from the word being omitted in the text, and supplied in the margin of the archetypus.

1304. Hermann, after Porson, adopts a conjecture of Scaliger's recorded by Barnes, *σχεδὸν τύχα, πέλας φόνος*. The common reading seems just as good; “*paene fortuna prope caedem est*,” as Klotz renders it.

1305. Though *κρινεῖ φάος τὸ μέλλον* is ambiguous, since *τὸ μέλλον* may be either nominative or accusative, and neither *φάος* alone nor (as Klotz contends) *φάος τὸ μέλλον* can very easily mean ‘this day,’ still little reliance can be placed on Hermann's *κρινεῖ ξφος τὸ μέλλον*. The order of the words is in favour of construing *φάος τὸ μέλλον*, and the natural meaning is, ‘the following morning.’ Perhaps the chorus did not expect

ἀποτμος ἀποτμος ὁ φόνος ἐνεκ' Ἐρινύων.  
 ἀλλὰ γὰρ Κρέοντα λεύσσω τόνδε δεῦρο συνιεφῆ  
 πρὸς δόμους στείχοντα, παύσω τοὺς παρεστῶτας  
 γόοις.

- KP. οἵμοι, τί δράσω; πότερ' ἔμαυτὸν ἢ πόλιν                    1310  
 στένω δακρύσας, ἦν πέριξ ἔχει νέφος  
 τοιοῦτον ὕστε δι' Ἀχέροντος ιέναι;  
 ἐμός τε γὰρ παῖς γῆς ὅλωλ' ὑπερθανὼν  
 τοῦνομα λαβὼν γενναῖον, ἀνιαρὸν δ' ἐμοὶ·  
 δν ἄρτι κρημνῶν ἐκ δρακοντείων ἐλῶν                    1315  
 αὐτοσφαγὴ δύστηνος ἐκόμισ' ἐν χεροῦ,  
 βοᾶ δὲ δῶμα πᾶν ἐγώ δ' ἥκω μετὰ  
 γέρων ἀδελφὴν γραῖαν Ἰοκάστην, ὅπως  
 λούσῃ προθῆται τ' οὐκέτ' ὄντα πᾶδ' ἐμόν.  
 τοῖς γὰρ θανοῦσι χρή τὸν οὐ τεθνηκότα                    1320  
 τιμὰς διδόντα χθόνιον εὐσεβεῖν θεόν.

that the event would take place quite so soon. By comparing v. 1281, οὐδὲς ἐν φάει *bios*, we might give this meaning to the words here, ‘the coming event will decide whether I am to live.’ The Schol. explains thus; ή παρεστῶτα ἡμέρα διδάξει τὸ πέρας, καὶ τὸ μέλλον, ἥγουν τὸ ἀποβῆσμένον.

1307. Porson and Hermann give ἐνεκεν, which has some authority. It does not seem necessary to the dochmiac verse to pronounce Ἐρινύων as of three syllables, or to write it Ἐρινῦν. In both verses one short syllable is redundant; but the resolved dochmiacs may be regarded as having a spondaic termination. Schol. διὰ τὰς ἀράς τοῦ Οἰδίποδος, καὶ τὰς ἐπηκόδους Ἐρινύδες.

1309. Aldus and one of the good MSS. give λόγους.

1312. Kirchhoff considers this verse spurious. Some MSS. give τοσῶτον, and most give ιέναι. Here ιέναι is used intransitively, as occasionally βίττειν. If we omit the verse, νέφος is rather vaguely employed for ‘the troubles of war.’ The Schol. however, in explaining it πλῆθος τῶν πολεμίων, makes no mention of the following verse.

1313. ἐμός τε γάρ. He was going to add, καὶ νῦν κινδυνεύει πέλις, or something to that effect.—The quantity of ἀνιαρὸς, (though in ἀνία the i is long, as

Porson observes,) is here and in Orest. 230, short after the epic use, as *al al* Ἐρως ἀνιαρὲ, in Theocritus.—κρημνῶν κτλ., cf. v. 1010. Schol. δεῖ νοεῦν ἐσω τῶν τειχέων τὸν σηκὸν τὸν δράκοντος εἶναι: πῶς γὰρ εἴχε τὸ σῶμα ἀναλυθεῖν ὁ Κρέων, τῶν πολεμίων παρακαθημένων; ἀπὸ δὲ τοῦ τείχους ἔρριψεν ἑαυτὸν ὁ παῖς, εἰς ἐπίδεικτην τῆς ὑπέρ τῆς πατρίδος προθυμίας.

1318. γέρων is interposed between the preposition and its case on account of γραῖαν. Cf. Bacch. 193, γέρων γέροντα παιδαγωγήσωσα σ' ἐγώ. From not noticing this, some of the later transcribers introduced a gloss found in the Aldine and other copies, ἥκω μεταστέλλων ἀδελφὴν Ἰοκάστην. Hermann thinks μετὰ rather than στέλλω is the interpolation; and he edits thus, ἐγώ δ' ἥκω στελῶν γέρων ἀδελφὴν κτλ.

1319. Compare Hec. 613, ὡς παῖδα λοντροῖς τοῖς πανυπτάτοις ἐμὴν — λούσω προθύμαι τ'. Photius in v. πρόθεστις: τὸ τὸν νεκρὸν προθέναι προετθεσαν δὲ πρὸ τῶν θυρῶν, ὥστε φανερὸν γίνεσθαι ὅτι οὐκ εἴς ἐπιβοντῆς τυνδες ἀνήρται. This explains the allusion in Alcest. 90. 99. Hence κλαύσῃ, the reading of Flor. 2, has the less probability.

1320—1. Quoted by Stobaeus, Fl. cxxv. 9. For εὐσεβεῖν Porson and others give εὖ σέβειν. But εὐσεβεῖν τινα is used like ἀλιτέσθαι τινά, ‘to sin against one.’

- ΧΟ. βέβηκ' ἀδελφὴ σὴ, Κρέων, ἔξω δόμων,  
κόρη τε μητρὸς Ἀντιγόνη κοινῷ ποδί.  
ΚΡ. ποὶ κάπι ποίαν συμφορὰν, σήμαινέ μοι.  
ΧΟ. ἥκουσε τέκνα μονομάχῳ μέλλειν δορὶ<sup>1325</sup>  
εἰς ἀσπῖδ' ἥξειν βασιλικῶν δόμων ὑπερ.  
ΚΡ. πῶς φῆς; νέκυν τοι παιδὸς ἀγαπάζων ἐμοῦ  
οὐκ ἐσ τόδ' ἥλθον ὥστε καὶ τάδ' εἰδέναι.  
ΧΟ. ἀλλ' οἴχεται μὲν σὴ κασιγνήτη πάλαι·  
δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον,  
ἥδη πεπρᾶχθαι παισὶ τοῖσιν Οἰδίπου.<sup>1330</sup>  
ΚΡ. οἴμοι, τὸ μὲν σημεῖον εἰσορῷ τόδε,  
σκυθρωπὸν ὄμμα καὶ πρόσωπον ἀγγέλου  
στείχοντος, ὃς πᾶν ἀγγελεῖ τὸ δρώμενον.  
ΑΓ. ὁ τάλας ἔγώ, τίν' εἴπω μῦθον ἡ τίας λόγους;<sup>1335</sup>  
ΚΡ. οἰχόμεσθ<sup>θ</sup>. οὐκ εὐπροσώποις φροιμίοις ἅρχει λόγου.  
ΑΓ. ὁ τάλας, δισσῶς ἀντῷ μεγάλα γάρ φέρω κακὰ  
πρὸς πεπραγμένοισιν ἄλλοις πῆμασιν. ΚΡ. λέγεις  
δὲ τί;  
ΑΓ. οὐκέτ' εἰσὶ σῆς ἀδελφῆς παιδεῖς ἐν φάει, Κρέον.

See on Aesch. Ag. 329. Troad. 85.  
Schol. τηλαν τὸν χθόνιον θέντα.

1322. The Aldine reading, which has been commonly received, δόμων ἔξω, Κρέον, has been corrected by Kirchhoff after Brunck, the best MSS. giving Κρέον ἔξω δόμων.

1324. After this verse Kirchhoff marks the loss of one verse, on account of the stichometry, which here proceeds in couplets.

1327. ἀγαπάζων, 'while bestowing care upon.' For this use of ἀγαπᾶν see on Suppl. 764, φαῖς ἀν., εἰ παρῆσθ<sup>θ</sup>, οὐτ' ἡγάπα νεκρούς.

1330. On ἀγῶν περὶ ψυχῆς see Orest. 848.

1332. For τὸ μὲν we might have expected κακὸν, or some similar epithet. If the text be right, the sense is τόδε τὸ σημεῖον ἔστι τοῦ λόγου εἰσορῷ γάρ κτλ., οὐ τὸ μὲν σημεῖον, ὃ εἰσορῷ, τόδε ἔστιν.

1333. Porson, Hermann, and W. Dindorf adopt, and Kirchhoff is inclined to approve, πρόσωψιν for πρόσωπον, on account of the similar termination with σκυθρωπόν. All the good copies however agree in πρόσωπον.

1336. Porson and Hermann give οἰχόμεσθ<sup>θ</sup> to the messenger, after Valckenaer. This seems a needless change, as ὁ τάλας are the ominous words alluded to by Creon. Klotz well observes, that the repetition of ὁ τάλας alone proves that this was the expression which had caused the alarm, and not οἰχόμεσθα. For ἅρχει the MSS. and edd. give ἅρχη, corrected by Valckenaer.

1337. "Quum δισσῶς ἀντῷ dicit nuntius, non fratrum duorum mortem, sed fratrum et Jocastae in mente habet." Hermann. All the messenger means is, 'I say ὁ τάλας twice.' But Hermann rightly observes that μεγάλα κακὰ mean the death of Jocasta (cf. v. 1427) over and above that of her sons; and rightly also he assigns the first part of the next verse to the messenger, instead of Creon, to whom it is commonly given with an interrogation.—Porson, following, as usual, Valckenaer and Brunck, reads πρὸς πεπραγμένοισιν ἄλλα πῆμασιν λέγεις ξτι; where ἄλλα is in place of their ἄλλο. But this is a bad alteration, because contrary to the natural order of the syntax.

KP. αἰαῖ.

- μεγάλα μοι θροεῖς πάθεα καὶ πόλει, 1340  
 ΧΟ. ὁ δώματ' εἰσηκούσατ' Οἰδίπου τάδε ;  
 KP. παιδῶν ὅμοίαις συμφορᾶς ὀλωλότων.  
 ΧΟ. ὥστ' ἐκδακρῦσαι γ', εἰ φρονοῦντ' ἐτύγχανεν.  
 KP. οἴμοι ξυμφορᾶς βαρυποτμωτάτας,  
     οἴμοι κακῶν δύστηνος ὁ τάλας ἐγώ. 1345  
 ΑΓ. εἰ καὶ τὰ πρὸς τούτους γ' εἰδείης κακά.  
 KP. καὶ πῶς γένοιτ' ἀν τῶνδε δυσποτμώτερα ;  
 ΑΓ. τέθυηκ' ἀδελφὴ σὴ δυοῖν παιδοῖν μέτα.  
 ΧΟ. ἀνάγετ' ἀνάγετε κωκυτὸν, 1350  
     †έπι κάρᾳ τε λευκοπήχεις κτύπους χεροῦ.  
 KP. ὁ τλῆμον, οἶον τέρμον', Ἰοκάστη, βίου  
     γάμων τε τῶν σῶν Σφιγγὸς αἰνιγμοὺς ἔτλης.  
     πῶς καὶ πέπρακται διπτύχων παιδῶν φόνος  
     ἀρᾶς τ' ἀγώνισμ' Οἰδίπου, σήμαινέ μοι. 1355  
 ΑΓ. τὰ μὲν πρὸ πύργων εὐτυχήματα χθονὸς  
     οἶσθ'. οὐ μακρὰν γὰρ τειχέων περιπτυχαὶ  
     ῶστ' οὐχ ἄπαντά σ' εἰδέναι τὰ δρώμενα.

1341—2. These verses, commonly, but wrongly, given to the messenger, are distributed by Hermann in the manner given in the text. Kirchhoff, with one of his MSS., assigns them to Creon, but thinks v. 1342 is an interpolation. If the chorus take any part at all in this place, (and all assign to it v. 1343,) it was most fitting that they should speak *two* verses, addressing the family with whom they had no other connexion than that of sympathy, and replied to by Creon, who is the person now in need of their consolation.

1343. ἐκδακρῦσαι rests on but little authority, though most editions retain it from the Aldine. The best MSS. give ὥστε δακρύσαι. Kirchhoff reads ὥστ' ἀν δακρῦσαι γ', after Hartung. But ἀν is not rightly placed, except it follows the emphatic word (Donaldson, Gr. Gr. § 508). Either ἐνδακρῦσαι or ἐκδακρῦσαι seems at least likely to be right.—For ἐτύγχανεν most MSS. give ἐτύγχανον, resulting perhaps from the plural εἰσηκούσατε in v. 1341.

1351. This verse, which should be dochmias, is corrupt. Perhaps ἄναγε — κτύπους ἐπιβαλοῦ χεροῦ. Kirchhoff

would read, ἄναγε ἄναγε κωκυτὸν ἐπικράτε λευκοπήχεις κτύπους [τιθεμένα] χεροῖν. Hermann edits thus; ἀνάγετ', ἀνάγετε, ἐπι κάρᾳ τε λευκοπήχεις κτύπους.

1353. Some copies give αἰνιγμούς τ', and Geel proposed αἰνιγμοῖς. But the phrase is a short one for οἷος τέρμων βίου, καὶ γάμων, δὲ ἔτλης, γέγονεν δὲ τῆς Σφιγγὸς αἰνιγμός. Qualem finem vitae ac nuptiarum tuarum Sphingis aenigma habuisti, Klotz. Sphingis aenigma Jocastae attulit infelicem cum vita tum nuptiarum finem, Porson.

1354. Porson, in a good note on this passage, shows that καὶ πῶς implies an objection (rather, an ironical question,) and πῶς καὶ a desire to be informed, (i.e. a sincere question,) as Hec. 515, πῶς καὶ νῦν ἐξεπράξατ'; ἀρ' αἰδούμενοι; Compare sup. v. 1347.

1355. ἀρᾶς ἀγώνισμα, the contest resulting from the curse.

1358. ὥστ' οὐχ. We might have expected ὡς μὴ οὐχ, as the Schol. appears indeed to have found, (as well as ἄπαντας for ἄπαντά σ'), οὐ μακρὰν εἰσὶν, ὥστε μὴ οὐχὶ πάντας εἰδέναι τὰ δράμενα. Another

- ἐπεὶ δὲ χαλκέοις σῶμ' ἐκοσμήσανθ' ὅπλοις  
[οἱ τοῦ γέροντος Οἰδίπου νεανίαι,] 1360  
ἔστησαν ἐλθόντ' ἐς μέσον μεταίχμιον  
[δισσὸς στρατηγῷ καὶ διπλῷ στρατηλάτᾳ]  
ώς εἰς ἄγωνα μονομάχον τ' ἀλκὴν δορός.  
βλέψας δ' ἐς Ἀργος ἥκε Πολυνεύκης ἀρὰς,  
<sup>Ω</sup>Πότνιος Ἡρα, σὸς γάρ εἴμ', ἐπεὶ γάμοις 1365  
ἔζεν<sup>τ</sup> Ἀδράστου παιδα καὶ ναίω χθόνα,  
δός μοι κτανεῖν ἀδελφὸν, ἀντήρη δ' ἐμὴν  
καθαιματώσαι δεξιὰν νικηφόρον.  
[αἰσχιστον αἰτῶ στέφανον, ὁμογενῆ κτανεῖν.  
πολλοῖς δ' ἐπῆρι δάκρυα τῆς τύχης ὅση,  
καβλεψαν ἀλλήλοισι διαδόντες κόρας.] 1370  
Ἐτεοκλέης δὲ Παλλάδος χρυσάσπιδος  
βλέψας πρὸς οἶκον ηὔξατ<sup>τ</sup>, <sup>Ω</sup>Διὸς κόρη,  
δὸς ἔγχος ἡμῖν καλλίνικον ἐκ χερὸς  
ἐς στέρο<sup>τ</sup> ἀδελφοῦ τῆσδ' ἀπ' ὀλένης βαλεῖν,  
κτανεῖν θ', ὃς ἥλθε πατρίδα πορθήσων ἐμήν. 1375

has ὡς μὴ πάντα σε εἰδέναι. But the vulgate is defended by Hel. 108, ὡστὸν δὲ τὸν χρόνον γε τειχέων εἶναι σαφές. The present passage has created a difficulty to Mr. Shilleto (on Dem. Fals. Leg., Append. B. p. 204) and Dr. Donaldson, Gr. Gr. § 596 d., who says (without telling us how) that "we ought to restore the indicative." We cannot be sure that the passage is right even though ὁστε οὐ is capable of defence. Something seems wanting to connect τὰ μὲν πρὸ πύργων with the affairs in the camp without, after this fashion; στρατοῦ δὲ πλῆθος ἀναμένει πόλεως πρόσω, in which case οὐχ ἀπαντα would be taken strictly together, 'so that you know not all that is being done, (but only part of it.)'

1360. Kirchhoff considers this verse as repeated from 1243. The next but one is rejected by Porson and W. Dindorf after Valckenaer. Both in fact seem to have been added to supply a nominative, which however is easily implied from v. 1354; yet Klotz and Hermann strenuously maintain their genuineness, while Kirchhoff does not question the latter. It is not easy to believe that so weak and useless a verse could have proceeded from

Euripides.

1363. For μονομάχον τ' most MSS. give μονομαχῶντ', and a variant μονόμαχὸν τ' is recorded.

1369—71. These three verses are also omitted by Porson after Valckenaer. W. Dindorf too places them within brackets. Klotz defend them; the former however adopting Canter's very plausible reading αἰτῶν for αἰτῶ, (by which the verse becomes part of the narrative and not part of the prayer,) and εὐχῆς for τύχης. To enter into details respecting the objections that have been made and the replies that have been given, would occupy much space. According to the judgment of the present editor, these verses are in all probability an interpolation. The use of ὡς for ὡς δεινὴ ἦν is rather harsh. It may be remarked, that καὶ does not very often make a crasis with the syllabic augment of a verb, as in καβλεψαν. In Soph. Antig. 1009, ἔτυψε might be read without detriment to the sense, for κατυψε. Infra v. 1457, we have καπραξε, in v. 1468 καφθημεν, and a few such instances may be elsewhere found.

1376. This verse occurred before at

ἐπεὶ δὲ ἀφείθη πυρσὸς ὡς Τυρσηνικῆς  
σάλπιγγος ἡχὴ, σῆμα φουίου μάχης,  
ἥξαν δρόμημα δεινὸν ἀλλήλοις ἐπι-  
κάπροι δέ ὅπως θήγοντες ἀγρίαν γέννην  
ξυνῆψαν ἀφρῷ διάβροχοι γενειάδας·  
ἥστον δὲ λόγχαις ἀλλ’ ὑφίζανον κύκλοις,  
ὅπως σίδηρος ἔξολισθάνοι μάτην.  
εἰ δέ ὅμηρος ὑπερσχὸν ἵτυος ἄτερος μάθοι,  
λόγχην ἐνώματα στόματι προφθῆναι θέλων.  
ἀλλ’ εὖ προσῆγον ἀσπίδων κεγχρώμασιν  
όφθαλμὸν, ἀργὸν ὥστε γίγνεσθαι δόρυ.  
πλείων δὲ τοῖς ὄρῶσιν ἐστάλασσος ἰδρῶς  
ἢ τοῖσι δρῶσι διὰ φίλων ὄρρωδίαν.  
Ἐπεοκλέης δὲ ποδὶ μεταφαίρων πέτρον  
ἴχνους ὑπόδρομον, κῶλον ἐκτὸς ἀσπίδος  
τίθησι· Πολυνεύκης δέ ἀπήντησεν δορὶ<sup>1</sup>  
πληγὴν σιδηρῷ παραδοθεῖσαν εἰσιδῶν,  
κυήμης τε διεπέρασεν Ἀργεῖον δόρυ·  
στρατὸς δέ ἀνηλάλαξε Δαναΐδῶν ἄπας.  
καν τῷδε μόχθῳ γυμνὸν ὁμον οὐσιδῶν  
οὐ πρόσθε τρωθεὶς στέρνα Πολυνεύκους τβίᾳ

1380                    1385                    1390                    1395

756. In this place some critics defend, others reject it. There is some truth in Hermann's remark, that it seems almost necessary in order to modify and excuse so atrocious a wish as had just been expressed.

1377. *πυρσὸς ὡς*, like the torch at the lampadephoria, which was thrown as the signal to start, Ar. Ran. 132. Klotz prefers the old reading *πυρσὸς, ὡς* T. σ. ἡχὴ, and thinks that a torch was really thrown, which, in so far as it was a signal for a fight, the poet compares to the blast of a trumpet. The converse however is far more natural.

1380. After this verse Hermann ventures to introduce one from Gregory of Nazianzum, who quotes the present (T. ii. p. 28 D) with the addition, λοξὸν βλεποντες ἐμπύροις τοῖς ὅμμασι, whence Valckenaeer proposes to insert it, giving ἐμπύροισιν. But Kirchhoff judges better, "versus è Gregorio petitus non est Euripidis, sed Gregorii."

1382. *κύκλοις*, their circular shields, behind which they crouched or drew themselves up to avoid the lance aimed by the adversary, which thus glanced harmlessly off. Compare ὑφίζειν, Rhes. 730.

1385. *στόματι*, 'at his face,' as we say. The genitive however is more common, as θύρους λεσαν Πενθέως, Bacch. 1100.

1386. *κεγχρώματα* were small barred apertures which seem to have been left as spy-holes in the margin of the shields. Hesych. τὸν περὶ τὰς ἵτυς τῶν ἀσπίδων κόσμον. And so one of the Scholiasts, who adds, τινὲς δὲ μικρὰς ὅπλας περὶ τὴν ἵτυν, δι' ἓν ἔθεαντο τοὺς ἐναυτίους.

1390. *μεταφαίρων*, scraping away, trying to remove with his foot, a stone rolling loose under it; *μεταφέρων*, Hesychius.

1394. For *κυήμης* many give *κυήμην*. See v. 1398.—*δέρφιν* is the nominative, not the accusative.

1397. *βίᾳ* is omitted in Kirchhoff's best MS. (Ven. a.), and he thinks it a conjectural addition in the rest. Probably

διῆκε λόγχην, κἀπέδωκεν ἡδονὰς  
 Κάδμου πολίταις, ἀπὸ δὲ ἔθραυστ' ἄκρον δόρυ.  
 ἐς δὲ ἄπορον ἥκων δορὸς ἐπὶ σκέλος πάλιν      1400  
 χωρεῖ, λαβὼν δὲ ἀφῆκε μάρμαρον πέτρον,  
 μέσον δὲ ἄκοντ' ἔθραυσεν· ἐξ ἵσου δὲ Ἀρης  
 ἦν κάμακος ἀμφοῦ χεῖρ' ἀπεστερημένοι.  
 ἐνθεν δὲ κώπας ὄρπάσαντε φασγάνων  
 ἐς ταύτὸν ἥκον, συμβαλόντε δὲ ἀσπίδας      1405  
 πολὺν ταραγμὸν ἀμφιβάντ' εἰχον μάχης.  
 καὶ πως νοήσας Ἐτεοκλῆς τὸ Θεσσαλὸν

we should read ἔπι, ‘directed his spear against Polynices’ breast,’ *pectus hasta petebat*. Though διέναι (ἥμι) τινά τι is a very unusual syntax, still Porson does not seem justified in reading λόγχῃ. Cf. Aesch. Pers. 506, ἥλιον κύκλος μέσον πέρον διῆκε, i. e. ἀκτῖνας. Hermann, who contends that Eteocles could not have aimed at (nor, if he had, hit) his adversary’s breast merely because he saw the shoulder exposed, gives σπερχνὰ for στέρνα. In truth, if the man had a spear *through his breast*, he would hardly have risen after it and fought valiantly with his sword. It seems best to take στέρνα in a somewhat laxer sense for the shoulder; by which both difficulties will be avoided, and Hermann’s very improbable alteration rendered unnecessary. Klotz adopts the explanation of the Scholiast, *εἰς τὰ στέρνα τοῦ Πολυνείκους ἔπειψε σὺν βίᾳ τὴν λόγχην*, which, while it recognizes βίᾳ, also confirms ἔπι as suggested above. If he did not find ἔπι, he must have regarded στέρνα as the accusative of motion towards, whereas διῆκε στέρνων would be more correct, if the actual piercing of his adversary were meant. Cf. v. 1092. All this is deserving of consideration; and yet if Polynices were not really wounded, but the spear-head broke short off in the shield, where was the occasion of triumph for the Thebans?

1400. The phrase ἐπὶ σκέλος χωρεῖν, ‘to retire backwards a step,’ literally ‘to retire to (the support of) the leg,’ viz. that leg which is behind, is well illustrated by Klotz from Xen. Cyr. vii. 5, 6, ἀπῆσαν — ἐπὶ πόδα, *ibid.* iii. 3. 69, ἐπὶ πόδα ἀνάγειν, and Anab. v. 2. 32, ἐπὶ πόδα ἀνεχώρησαν. Compare also χωρεῖν πρύμναν in Androm. 1120. The weapons

they were now fighting with were not javelins, but spears; for both the combatants were ὅπλῖται. Polynices had struck his into his brother’s knee, and withdrawn it. Eteocles on the other hand had broken his spear-point in his adversary’s shield; and now he breaks that adversary’s spear-shaft by hurling a stone at it.—This mode of warfare was, of course, not the usual one with the Greeks of the more civilized time; but in treating of events so remote the poet was justified in adopting a well-known Homeric figure.—The adjectival use of μάρμαρος is to be observed.

1404. ἐνθένδε Porson and others, against the MSS. ἐνθεν is for ἐντένθεν, as ἐνθα for ἐνταῦθα in Aesch. Suppl. 33. Schol. ἀπὸ τούτου δέ.

1406. ἀμφιβάντε, *dum circumaguntur*, Klotz.

1407. τὸ Θεσσαλὸν σόφισμα, ‘that crafty trick of the Thessalians,’ who were noted for cunning, deceit, and the practice of secret arts. Kirchhoff quotes Hesychius; Θετταλὸν σόφισμα, παρούμια ἐπὶ τῶν σοφίζομένων λεγομένη καὶ μὴ εὐθυμαχόντων. By διμιλια χθονὸς he means that Eteocles, living on the confines of Thessaly, was conversant with the customs of that country. Schol. οὐχ ὡς τραφέντος τοῦ Ἐτεοκλέους ἐν Θετταλίᾳ, ἀλλ’ ὡς ἐν (qu. ὁσεί?) ἔντυνχιδιαίτοντος πεποιηκότος σχῆμα Θετταλόν· οὐχ ὡς Θετταλῶν οὕτω τιτρωπούντων, ἀλλ’ ὡς δι’ ἀπάτης νικώντων. Photius in Θετταλῶν σόφισμα· καὶ ἐπὶ μάχης καὶ ἐπὶ σχήματος καὶ ἐπὶ παρακρούσεως καὶ ἄλλων μυρίων τάσσουσιν. And he adds an anecdote in explanation of the proverb, for such it was. *Id.* in Θεσσαλὸν νόμισμα· παροιμιῶδες τοῦτο τασσόμενον ἐπὶ ἀπάτης.

εἰσήγαγεν σόφισμ' ὅμιλίᾳ χθονός.  
 ἔξαλλαγεὶς γὰρ τοῦ παρεστῶτος πόνου  
 λαιὸν μὲν ἐς τοῦπισθεν ἀναφέρει πόδα      1410  
 πρόσω τὰ κοῦλα γαστρὸς εὐλαβούμενος·  
 προβάς δὲ κῶλον δεξιὸν δι’ ὄμφαλον  
 καθῆκεν ἔγχος, σφονδύλοις τ’ ἐνήρμοσεν.  
 ὁμοῦ δὲ κάμψας πλευρὰ καὶ νηδὸν τάλας  
 ἔνν αἴματηραῖς σταγόσι Πολυνείκης πίτνει.      1415  
 δὸς, ὡς κρατῶν δὴ καὶ νευτικηκώς μάχῃ,  
 ξίφος δικῶν ἐς γαῖαν ἐσκύλευε νιν  
 τὸν νοῦν πρὸς αὐτὸν οὐκ ἔχων, ἐκεῖσε δέ.  
 δο καὶ νιν ἔσφηλ· ἔτι γὰρ ἐμπνέων βραχὺ,  
 σώζων σίδηρον ἐν λυγρῷ πεσήματι,      1420  
 μόλις μὲν, ἔξετειε δὲ εἰς ἥπαρ ξίφος  
 Ἐτεοκλέους ὁ πρόσθε Πολυνείκης πεσών.  
 γαῖαν δὲ δὸδὰξ ἐλόντες ἀλλήλοιν πέλας  
 πίπτουσιν ἄμφω, κοῦ διώρισαν κράτος.  
**XO.** φεῦ φεῦ, κακῶν σῶν, Οἰδίπου, σ' ὄσων στένω.      1425  
 τὰς σὰς δὲ ἀρὰς ἔοικεν ἐκπλῆσαι θεός.  
**ΑΓ.** ἄκονε δή νιν καὶ τὰ πρὸς τούτοις κακά.  
 ἐπεὶ τέκνω πεσόντ' ἐλειπέτην βίον,

1409. ἔξαλλαγεὶς, ‘withdrawing himself for a moment from the contest he was engaged in,’ i. e. pretending to give in; for in this consisted the craft of the trick. The reading of all the MSS. except Flor. 2, which has ἀπαλλαγεῖς, is clearly right. The latter, which Porson has edited, and after him W. Dindorf, would mean ‘retiring altogether from the contest.’

1412. προβῆναι πόδα is not, of course, grammatically identical with προβῆσαι πόδα, but is used like ἐλθεῖν πόδα, περᾶν πόδα, and other similar phrases, for which see Alcest. 369. Hec. 53. Orest. 1470, Μυκηνὶδ’ ἀρβύλην προβάς. ‘So we say ‘to advance a step,’ meaning, ‘by a single step.’ In a case like the present, the usage became virtually confounded with that of the active participle.

1413. ἐνήρμοσεν, ‘locked it in the vertebrae,’ ‘infixed it in the joints of the back-bone.’ The use of ἔγχος for φάσγανον is here very clearly established.

1418. The best MSS. give πρὸς αὐτὸν, which is defensible, and is retained by Klotz. This would mean, that he was not attending to the action of the man who lay wounded, but only to the getting of the spoils. So the Schol. explains, τὸν τοῦ πρὸς τὸν Πολυνείκην οὖν ἔχων.

1419. δὲ καὶ. Cf. Hec. 13, δὲ καὶ με γῆς ὑπεπεμψεν. *Sygra*, v. 155. 263.

1422. This verse looks like the insertion of a grammarian for the sake of explicitness.—γαῖαν δὸδὰξ ἐλεῖν is a phrase borrowed from Homer.—κράτος, i. e. ὅποτέρευον εἴη ἡ νίκη.

1425. The reading of the best MSS. is Οἰδίπου σὸς ἀνι στένω, and so Aldus gives. Porson edits Οἰδίπους, ὃσον στένω with a few of the later copies. The reading in the text is Kirchhoff’s, ‘Alas! for thy misfortunes, Oedipus, how many are they, for which I lament thee!’ Hermann, followed by Klotz, gives Οἰδίπου, σ' ὃσον στένω.

1428. ἐπεὶ τέκνω κτλ. This is the

- ἐν τῷδε μῆτηρ ἡ τάλαινα προσπίτνει  
[σὺν παρθένῳ τε καὶ προθυμίᾳ ποδός.] 1430
- τετρωμένους δ' ἴδούσα καιρίους σφαγὰς  
ῷμωξεν, ὃ τέκν', ὑστέρα βοηδρόμος  
πάρειμι. προσπίτνουσα δ' ἐν μέρει τέκνα  
ἔκλαι', ἔθρήνει τὸν πολὺν μαστῶν πόνον  
στένουσ', ἀδελφῇ θ' ἡ παρασπίζουσ' ὅμοῦ, 1435
- <sup>3</sup>Ω γηροβοσκῷ μητρὸς, ὃ γάμους ἐμοὺς  
προδόντ' ἀδελφῷ φιλτάτῳ. στέρων δ' ἄπο  
φύσημ' ἀνεὶς δύσθνητον Ἐτεοκλῆς ἄναξ  
ῆκουσε μητρὸς, κάπιθεὶς ὑγρὰν χέρα  
φωνὴν μὲν οὐκ ἀφῆκεν, ὅμμάτων δ' ἄπο 1440
- προσεῦπε δακρύοις, ὥστε σημῆναι φίλα.  
οἱ δ' ἦν ἔτ' ἔμπνους, πρὸς κασιγνήτην δ' ἴδων  
γραῦάν τε μητέρ' εἶπε Πολυνείκης τάδε·  
ἀπωλόμεσθα, μῆτερ· οὐκτείρω δὲ σὲ  
καὶ τὴνδ' ἀδελφὴν καὶ κασίγνητον νεκρόν. 1445
- φίλος γὰρ ἔχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος.

old reading, and is fully as good as that adopted by Porson from two or three inferior MSS., (given also as a variant in Ven. a.), ὃς γὰρ πεσόντε παῖδ' ἐλειπέτην βίον.

1430. This verse is omitted as spurious by most of the critics after Valckenaeer. Klotz defends it, as is his wont; but his advocacy of any suspected verse in particular loses all its force from the fact that he *invariably* retains such verses against objectors. Hermann well observes, that ἡ παρασπίζουσα in v. 1435, 'who was her companion,' implies that no mention of Antigone had been made before. Klotz evades this, by taking it to mean, with the Schol., συμπονοῦσα, καὶ συναγωνίζομένη.

1431. καιρίους σφαγὰς, 'mortal wounds,' is a cognate accusative, equivalent to καιρία τράματα. Cf. ἐστι καιρὸν τυπεῖς, Andr. 1120.

1436. This is said by Antigone on her own account, 'O my brothers, who have left my marriage unaccomplished.' Supply therefore with ἀδελφῇ, λέγοντα τοιάδε.

1438. δυσθνῆσκον is the not improbable emendation of Hermann for δύσ-

τλητον, the Schol. explaining δυσέτνευστον, and Ven. a. giving δύσθνητον, which Kirchhoff has rightly adopted. This compound may be defended by εὐθνήσιμος in Aesch. Ag. 1264; but Euripides uses δυσθνῆσκαν in two other passages, Rhes. 791 and Electr. 843, and it was a form very likely to be corrupted by transcribers on account of its rarity and its termination in —ov. It is to be observed that Klotz, who defends the vulgate, calls Ven. a., which Kirchhoff justly reckons the very best of all the MSS., "liber non bonus," and its authority for a unique reading a "leve indicium."

1442. ὁ δὲ, but he, Polynices, was yet conscious; while the other was dying.

This is rightly said; and there is not the least ground for preferring, (what is at first sight an obvious alteration,) ὃς δ' ἦν ἔτ' ἔμπνους, πρὸς κασιγνήτην ιδών. So however Porson has edited on Valckenaeer's conjecture. The antithesis between φωνὴν οὐκ ἀφῆκεν and εἶπε τάδε is much better maintained by contrasting the persons strongly.

θάψον δέ μ', ὁ τεκοῦσα καὶ σὺ, σύγγονε,  
ἐν γῇ πατρῷα, καὶ πόλιν θυμουμένην  
παρηγορεῖτον, ὡς τοσόνδε γοῦν τύχω  
χθονὸς πατρώας, κεὶ δόμους ἀπώλεσα. 1450

Ξυνάρμοσον δὲ βλέφαρά μου τῇ σῇ χερὶ,  
μῆτερ· τίθησι δ' αὐτὸς ὀμμάτων ἔπι·  
καὶ χαιρετ̄· ἥδη γάρ με περιβάλλει σκότος.  
ἀμφω δ' ἄμ' ἐξέπνευσαν ἄθλιον βίον. 1455

μῆτηρ δ', ὅπως εἰσεῖδε τήνδε συμφορὰν,  
ὑπερπαθήσασ' ἥρπασ' ἐκ νεκροῦ ξίφος  
καππραξε δεινά· διὰ μέσου γάρ αὐχένος  
ἀθεῖ σίδηρον, ἐν δὲ τοῖσι φιλτάτοις  
θαυμοῦσα κεῖται περιβαλοῦσ' ἀμφοῦ χέρας.  
ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων, 1460

ἡμεῖς μὲν ὡς νικῶντα δεσπότην ἐμόν,  
οἱ δ' ὡς ἐκεῦνον· ἦν δ' ἔρις στρατηλάταις,  
οἱ μὲν πατάξαι πρόσθε Πολυνείκην δορὶ,  
οἱ δ', ὡς θαυμόντων οὐδαμοῦ νίκη πέλοι.  
καὶ τῷδ' ὑπεξῆλθ' Ἀντιγόνη στρατοῦ δίχα, 1465

οἱ δ' εἰς ὅπλ' ἥσσον· εὖ δέ πως προμηθίᾳ  
καθῆστο Κάδμου λαὸς ἀσπίδων ἔπι·  
καφθημεν οὕπω τεύχεσι πεφραγμένον  
Ἄργειον εἰσπεσόντες ἐξαίφνης στρατόν.  
κούδεὶς ὑπέστη, πεδία δ' ἐξεπίμπλασαν 1470

1447—50. Quoted by Teles περὶ φυγῆς, in Stobaeus, Fl. xl. 8, who shortly after adds συνάρμοσον—μῆτερ, and interposes a verse which Hermann inserts in the text, καὶ γῆς φίλης ὑχθοῖσι κρυφθῆναι τῷ φρῷ, changing however καὶ into ἐν. Kirchhoff judges that the verse, if from the pen of Euripides, does not belong here.

1451. Teles gives μον βλέφαρα, which may be defended. See on Suppl. 1196.

1458. The Schol. records a variant σὺν τέκνοις δὲ φιλτάτοις.

1461. ὡς νικῶντα, sc. νομίζοντες, by a common ellipse. So λέγοντες must be supplied in 1463.

1464. οὐδαμοῦ, ‘no where,’ for οὐδετέρου, ‘on neither side.’

1465. Valckenaer would omit this verse, and W. Dindorf assents. Hermann how-

ever contends, that the poet could not have left it to be supposed that Antigone was present while the armies fought; and also that her absence here was properly noticed, because she afterwards returns on the stage with the bodies of her brothers and mother (v. 1482).

1466. εὖ δέ πως. Cf. Iph. A. 66. Sup. v. 1126. This clause is parenthetical, and explains how it came to pass that the Theban army were able to resume arms in a moment, and to do so before the enemy could get ready for the fight. For ἐπ' ἀσπίδων, ‘in arms’ (leaning against or sitting on them), Abresch compares Thuc. vii. 79, ἐπ' ἀσπίδων παρεταγμένοι.

1469. στρατὸν, as Klotz remarks, depends on εἰσπεσόντες, not on καφθημεν.

φεύγοντες, ἔρρει δὲ αἷμα μυρίων νεκρῶν  
λόγχαις πιτνόντων. ὡς δὲ ἐνικῶμεν μάχῃ,  
οἱ μὲν Διὸς τρόπαιον ἵστασαν Βρέτας,  
οἱ δὲ ἀσπίδας συλλώντες Ἀργείων νεκρῶν  
σκυλεύματ' εἴσω τειχέων ἐπέμπομεν.

1475

ἄλλοι δὲ τοὺς θανόντας Ἀντιγόνης μέτα  
νεκροὺς φέρουσιν ἐνθάδε οἰκτίσαι φίλοις.  
πόλει δὲ ἀγῶνες οἱ μὲν εὐτυχέστατοι  
τῇδε ἐξέβησαν, οἱ δὲ δυστυχέστατοι.

XO. οὐκ εἰς ἀκοὰς ἔτι δυστυχία  
δώματος ἥκει πάρα γὰρ λεύσσειν  
πτώματα νεκρῶν τρισσῶν ἥδη  
τάδε πρὸς μελάθροις κοινῷ θανάτῳ  
σκοτίαν αἰώνα λαχόντων.

1480

AN. οὐ προκαλυπτομένα βοτρυχώδεος  
ἀβρὰ παρηίδος,  
οὐδὲ ὑπὸ παρθείας τὸν ὑπὸ βλεφάρους  
φοίνικ', ἐρύθημα προσώπου,  
αἰδομένα φέρομαι βάκχα νεκύων  
κράδεμνα δικοῦστα κόμας ἀπ' ἐμᾶς,  
στολίδα κροκόεσσαν ἀνεῖστα τρυφᾶς,

1485

1490

1471. *μυρίων* has been restored by Kirchhoff from the best MSS. Recent editions give *μυρίον* with the inferior MSS. The Schol. however explains it *πλεῖστον*.

1473. *Βρέτας τρόπαιον*. See v. 1250.

1480. *εἰς ἀκοὰς ἥκει*, extends to mere hearsay.—For *πάρα γὰρ* Porson gives *πάρα καὶ*, from the corrupt reading of one MS. *παρακελεύσειν*, “*miro iudicio*,” says Hermann.

1484. *αἰών*, like *αἰθὴρ*, was sometimes used feminine by the poets.

1485. The following monody or threnos of Antigone is divided by Hermann into antithetical systems so exceedingly complex and unnatural, that his opinion, except as that of a high authority in metrical matters, will carry but little weight with it to the mind of the ordinary reader. The first part, to v. 1508, is almost wholly composed of dactylic verses, sometimes, as in 1488 and 1490, with the anacrusis; it then passes into choriambics, occasionally with cretic and bacchiac variations.—

In the first verse *βοτρυχώδεος* was restored by Hermann from one MS. for *βοστρυχώδεος*. He quotes the authority of the *Etym. Mag.* p. 205, 32, *παρὰ τὸν βότρυνν βότρυχος καὶ βόστρυχος, δὲ βοτρυέδης*. Porson had conjectured *βοτρυώδεος*. With *ἀβρὰ* we must supply *καλύμματα* from the context, and translate thus; ‘Not having a delicate veil thrown before my cheek with its clustering locks, nor feeling abashed, through maiden modesty, at the redness that is beneath my eyes, the blush on my face, I hurry along, a frantic mourner of the dead, having cast the covering from off my hair, and having let loose (i. e. ungirdled) the saffron hem of my delicately embroidered stola, an escort to the dead full of lamentation.’ See on Bacch. 936. Orest. 1435. Theocr. xv. 134, *ἐπὶ σφυρὰ καλπῶν ἀνεῖσται*. For *καλύπτει τι*, ‘to place a thing as a covering over another,’ see Herc. F. 642. Iph. T. 312.

1491. *κροκόεσσαν*, Schol. *τὴν ἐκ κρόκης*

ἀγεμόνευμα νεκροῖσι πολύστονον. αἰαῖ, ἵώ μοι.  
 ὁ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος, ἀμοι, Θῆβαι, 1495  
 σὰ δ' ἔρις οὐκ ἔρις, ἀλλὰ φόνῳ φόνος  
 Οἰδιπόδα δόμον ὥλεστε κραυθεὶς  
 [αἴματι δεινῷ,] αἴματι λυγρῷ.  
 τίνα προσωδὸν  
 η τίνα μουσοπόλον στοναχὰν ἐπὶ 1500  
 δάκρυστι δάκρυσιν, ὁ δόμος, ὁ δόμος,  
 τάνακαλέσομαι,  
 τριστὰ φέρουσα τάδε τσώματα σύγγονα,

στολὴν. Rather, ‘saffron-dyed,’ the κροκάτων of Aristophanes, κρόκου βαθαὶ of Aesch. Ag. 230. For τρυφᾶς Kirchhoff adopts χλιδᾶς from the scholium χλιδᾶς· τρυφῆς. So also Klotz, and there is much probability in this reading. Porson prefers στολῆς — τρυφᾶν, which W. Dindorf admits. The Schol. however found the vulgate reading, which he explains, though wrongly, τὴν ἐκλήν στολὴν πάσης τρυφῆς ἑκβαλοῦσα.

1492. ἀγεμόνευμα, Schol. ἐαυτὴν λέγει προτρύγητειραν τῶν νεκρῶν. Rather perhaps for πομπὴν, in apposition to the sentence.

1494. ἐπώνυμος. Compare v. 636, ὄνομα Πολυνέκτους — νεκέων ἐπώνυμον. Hermann gives Θῆβαις. The MSS. and edd. have ὄμοι μοι. By omitting μοι this verse ends like the preceding, where λὼ is a monosyllable (*yo*).

1498. The repetition of αἴματι with an epithet so nearly the same in meaning is weak, and W. Dindorf seems to be right in omitting the words within brackets. Hermann edits thus (to suit his antistrophe, which he supposes to commence at v. 1570), αἴματι | δεινῷ κραυθεῖσ·, αἴματι λυγρῷ. One of the Scholiasts recognizes κραυθεῖσ·, by explaining it ἔχρι φόνων ἐπαλλήλων διελθόντα, and φόνος ἐπὶ φόνῳ κραυθεῖσα, and one of the best MSS. gives κραυθεῖσα by the first hand; but the masculine is evidently as good. ‘Thy quarrel, which was not merely a quarrel, but a double slaughter, ruined the house of Oedipus, having been accomplished with lamentable shedding of blood.’ So τέρας οὐ τέρας ἀλλ’ ἔρις, Hel. 1134.

1499. There is certainly some corruption here, as also in v. 1502, though none of the critics seem to have suspected it.

Schol. τίνα θρῆνον ἔξιον καὶ τίνα στεναγμὸν σύμφωνον τῆς προκειμένης συγφορᾶς καὶ τῶν τριῶν τούτων νεκρῶν ἀνακαλέστο; προσάδοντα, φησί, καὶ ἄρρενα τούς νῦν πάθεσι. μουσοπόλον δὲ, μουσικήν. ἔστι γάρ καὶ θρῆνος μουσικός. And again, μουσοπόλον, θρηνητικήν. But (to say nothing of the unsymmetrical character of the two short lines, which Hermann makes antistrophic) the poet would hardly have said τίνα προσφόδην ἢ τίνα μουσοπόλον στοναχῆν, especially as προσφόδης means ‘accordant,’ as in Ion 359, οἵμοι, προσφόδης ἡ τύχη τῷ μῷ πάθει, and μουσοπόλος is ‘a poet,’ Alcest. 445, πολλὰ σε μουσοπόλοι μέλψουσι. One cannot help thinking that προσφόδην is a gloss on μουσοπόλον, and that ἀγκαλέσω should be restored from the scholia. The MSS. give ἀνακαλέσομαι, but most critics have adopted ἀνακαλέσωμαι, which is the reading by the second hand in one of the best MSS. We suspect the true reading to be, ἢ τινὰ μουσοπόλον στοναχᾶν ἐπὶ | δάκρυστι δάκρυσιν ὁ δόμος ὁ δόμος ἀγκαλέσω; ‘Would you have me call up from the dead some Orpheus to sing my woes?’ For, as explained on Med. 190, the Greeks seem to have regarded poetry, μούσα, alien from grief, and accordant only with joy. For the repetition of ὁ δόμος compare Androm. 1186, ὁ γάμος, ὁ γάμος, ὃς τάδε δώματα καὶ πόλιν ὁλεῖται, where perhaps we should read ὁ γάμος, οὐ γάμος, κτλ., like σὰ δ’ ἔρις οὐκ ἔρις above.

1503. This verse again is corrupt. From the Aldine reading αἴμακτὰ, which is not supported by any of the good MSS., Porson and others adopt the “certissima Musgravii emendatio,” τάδε αἴματα. Kirchhoff suggests πεσήματα σύγγονα.

ματέρα καὶ τέκνα, χάρματ' Ἐρινύος ;

ἀ δόμον Οἰδιπόδα πρόπαν ὥλεσε,

τὰς ἄγριας ὅτε

δυσξένετον ξυνετὸς μέλος ἔγνω

Σφιγγὸς ἀοιδοῦ σῶμα φονεύσας.

ἴώ μοι, πάτερ,

τίς Ἑλλὰς ἢ βάρβαρος, ἢ τῶν προπάροιθ' εὐγενε-  
τᾶν

ἔτερος ἔτλα κακῶν τοσῶνδ'

αἷματος ἀμερίου

τοιάδ' ἄχεα φανερά ; τάλαιν',

ἡώς ἐλελίζει. τίς ἄρ' ὅρνις

1505

1510

1504. *χάρματα*, the sport of the Erinyes, or paternal curse.

1505. *πρόπαν* is used adverbially. Hermann thinks that *πρόπαρ* may be right, which is found in one MS., and Klotz adopts this.

1507. *ξυνετὸν* is the reading of the best MSS. and the Scholiasts, but the latter recognize also *δυσξένετον* (the Aldine) and *ξυνετὸς*, which last is said to be found in Flor. 2.

1509. Hermann, followed by W. Dindorf, omits *πάτερ*, and gives *πρόπατρ* for *προπάροιθ'* in the next verse after Seidler. The metre is choriambic with an iambic dipodia preceding.—*τίς Ἑλλὰς*, sc. γυνή. Antigone speaks in reference to herself; nor is it necessary, with some of the Scholiasts, to suppose *Ἑλλὰς* is used for *Ἑλλῆν* in the masculine. Perhaps however we should restore *τίς Ἑλλάδος*, ἢ κτλ. Schol. *τίς Ἑλλήνων* ἢ βαρβάρων.

1512. *αἷματος ἀμερίου*, Schol. γένους ἀνθρωπείου. Kirchhoff proposes *ἀμετέρου*. Perhaps these words should come next after *εὐγενετῶν*.

1515. Here also the text is very uncertain. The best MSS., and Aldus, with Eustathius on Il. A. p. 125, give ἐλελίζει, but ἐλελίζω is found in Flor. 2, and so the Scholiasts read. This is not a matter of importance, since Antigone is speaking of herself in either case. But ἐλελίζεσθαι occurs as a medial form in Hel. 1111, and here it is doubtless the second person. But for ὡς we should read either ὡν, 'on account of which you are trilling a sad strain,' or οἵ, the correlative to τοιάδε. Hermann reads as follows; τάλαινα, | *τίς*

ποτ' ἄρ' ὅρνις ἐλελίζει δρυὸς ἢ ἐλάτας  
κτλ., and so W. Dindorf, Aldus and the inferior copies omitting ἢ before δρυὸς.

The passage as it is commonly given is very difficult. The best comment on it is Hel. 1107, where the chorus in very similar terms invoke the aid of the nightingale in singing their griefs, ἔλθο ὁ διὰ ξυνθῶν γεννῶν ἐλειζομένα, θρήνοις ἔμοις ξυνεργός. Here then it is clear that Antigone asks, 'What nightingale, perching on boughs crowned with foliage, of oak or silver-fir (will come) to help me, bereaved of my mother, in my grief?' It is manifest that some verb is wanting. The Schol. explains συνφόδος καὶ σύμφωνος ἔσται τοῖς ἔμοις δῶνυμοις ἐν ἄχεοι καὶ λύπαις, and again, ἔγώ, φησί, τάλαινα, ἵτις αἷμινον ἀνακαλαῖται καὶ ἀναθρητῶν, — καθάπερ τις ὅρνις θρηνοῦσσα ἀπτυχεῖ δρυὸς πετάλοις ἐφεζομένη. He seems to have construed ὡς ἐλελίζω τις ὅρνις as if it could mean ἐλελίζεις τις ὅρνις ἐλελίζει. Porson, who throughout the whole of this difficult threnos shows little or no consideration for the metre, adopts the "certa Musgravii emendatio," ἀχέοις ξυνφόδος. It is however much more likely that δῶνυμοις, which follows μονομάτορος in the copies, has been interpolated in place of the lost word, which at once restores sense and a legitimate metre, εἶσιν. That word the present editor has ventured to insert. It is probable that one of the Scholiasts so read, for he gives τίς ἄρα ὅρνις — ἔστιν (qu. εἶσιν?) ἐν τοῖς οἰκείοις ἄχεοι συνφόδος : For μονομάτορος, the genitive depending on ἔμοις, Hermann gives μονομάτωρ, from

- ἢ δρυὸς ἢ ἐλάτας 1515  
 ἀκροκόμοις ἀμφὶ κλάδοις ἔζομένα μονομάτορος  
 \*εἰσιν ἐμοῖς ἄχεσι ξυνῳδός ;  
 αἴλινον αἰάγμασιν ἢ τοῦσδε προκλαίω μονάδ' αἰ-  
 ὥνα διάξουσα τὸν ἀεὶ χρόνον ἐν λειβομένοισιν δάκ-  
 ρυσιν. 1522
- τίν' ἐπὶ πρῶτον ἀπὸ χαίτας σπαραγμοῖς ἀπαρχὰς  
 βάλω ;
- ματρὸς ἐμᾶς διδύμοισι τγάλακτος παρὰ μαστοῖς,  
 ἢ πρὸς ἀδελφῶν  
 οὐλόμεν' αἰκίσματα νεκρῶν ;
- ὅτοτοῖ,
- λεῖπε σοὺς δόμους, 1530  
 ἀλαὸν ὅμμα φέρων  
 πάτερ γεραιὲ, δεῖξον,  
 Οἰδιπόδα, σὸν αἰῶνα μέλεον, ὃς ἐπὶ  
 δώμασιν ἀέριον σκότον ὅμμασι σοῖσι βαλὼν ἐλκεις  
 μακρόπινουν ζωάν. 1535

the Schol. ἡ μεμονωμένη τῆς μητρός. But this only shows, as Kirchhoff observes, that he took *μονομάτορος* for a form of the nominative, as some take διεσίθηρος in v. 664.

1520. *αἰῶν* again appears to be feminine. Cf. v. 1484. W. Dindorf observes that *μονάδ'* was wrongly taken by some for *μόνα δ'*, (the Aldine reading,) and hence ἀχήσων was added after δάκρυσιν. Aldus, against all the good MSS., gives δακρύσιν, and hence Porson and Hermann adopt the improbable and unnatural conjecture of Musgrave, *τίν' ιαχήσων*:

1523. This verse is composed wholly of cretines, the two first of which consist of resolved syllables. Translate; ‘On whom first shall I throw offerings from my hair by rending it? By the two breasts of my mother’s milk? Or upon the fatal disfiguring wounds of my dead brothers?’ The reading of v. 1525 is suspected. The best copies give ἐν διδύμοισι — μαστοῖσιν, and μαστοῖ γαλακτὸς, ‘breasts of milk,’ is hardly a Greek expression. The Schol. was well aware of this, as he says λείπει τοῖς ποιητικοῖς. See however on Orest. 225.

1527. *νεκρῶν* is the reading of the good MSS., but one or two have the variant διστῶν, which has been commonly adopted, with most of the later MSS.

1530. Aldus, with Ven. a., has λεῖπε, the rest λίπε. It is hard to say which is right, the metre here being very irregular and uncertain. She calls to Oedipus, who had been kept shut up in the interior of the house, to leave the rooms where he resides, (δῆμοι or δώματα, see on Med. 378,) and to show to the light his wretched life, i. e. way of living.

1534. For ἐπὶ δώμασιν Hermann gives ἐπὶ δάκρυσιν. A less change would be ἐν δώμασιν, but ἐπὶ seems to have the same force as in our phrase, ‘at home.’ Translate, ‘You who in your chamber, having cast a misty darkness on your eyes, are dragging on a long-protracted life.’ Klots gives the Aldine μακρόπινουν, not being aware that all the good MSS. agree in μακρόπινουν. The Schol. also found μακρόπινουν, which might be defended by χρόνον πόδα, Baccch. 389. W. Dindorf gives ζωάν, but the dochmius is equally good with the long ω.

κλύεις, ὁ κατ' αὐλὰν ἀλαίνων γεραιὸν πόδῳ \*ἐν δεμνίοισιν

δυστάνοις ιαύων;

*OI.* τί δ', ὁ παρθένε, βακτρεύμασι τυφλοῦ ποδὸς ἔξαγαγες ἐσ

φῶς \*με λεχήρη σκοτίων ἐκ θαλάμων οἰκτροτάτοισιν δακρύοισιν,

πολιὸν αἰθ' ρος ἀφανὲς εἴδωλον, ἢ νέκυν ἔνερθεν, ἢ ποτανὸν ὄνειρον;

*AN.* δυστυχὲς ἀγγελίας ἔπος οἴσει,  
\*ὁ πάτερ, οὐκέτι σοι τέκνα λεύσσει  
φάσι, οὐδ' ἄλοχος, παραβάκτροις  
ἢ πόδα σὸν τυφλόπουν θεραπεύμασιν αἰὲν ἐμόχθει,  
\*ὁ πάτερ, ὥμοι.

1545

1550

1538. δυστάνοις the present editor for δύστανον, Flor. 2 having δύστανος. It is impossible to accept the interpretation of the Scholiast, *ιαίων δύστηνον πόδα δεμνίοις*, ‘reposing your wretched foot (or body) on the bed.’ There can be no doubt that ἀλαίνειν πόδα is used like βῆναι, ἔλθεῖν, περάν πόδα, &c., a form of expression very common in Euripides.—For πόδα δεμνίοις the metre (bacchiac) seems to require ἐν δεμνίοισιν. The Schol. explains διατρίβων καὶ κινῶν ἐν τοῖς δεμνίοις γηραΐν πόδα δύστηνον. Were it not that the metres in this part are obscure and uncertain, we might easily restore a glyconean verse with phecreatean ending, (a very favourite form,) γηραΐν πόδα δεμνίοις δυστήνοισιν ιαίων.

1539. Oedipus comes forth, guided, apparently, by the hand of his daughter, who meets him at the door. This was an excellent tragic device, and one sure to inspire both awe and commiseration in the audience. The blind old man, whose latter life had been buried in the obscurity of the palace, once more is brought out to the gaze of the people and the light of day.—Hesychius, quoted by Kirchhoff, has βακτρεύμασιν, τοῖς ἑρετμασιν. This and the next verse are choriambic. Hermann inserts με before λεχήρη, giving τι δ' at the beginning with Flor. 2, though the best MSS. have τι μ'.

1543. W. Dindorf gives αἰθέριον from the Harleian MS., which is not of high

authority. The metre, two dochmii with two cretics interposed, will allow the short syllable at the end of the first dochmius, though it is a rather rare licence. Hermann, to avoid it, gives πολιὸν αἰθέρ' ἂς, by which Oedipus is compared to the air. But αἰθέρος εἴδωλον is a phrase justified by Hel. 34, 584, and other passages in that play, where the semblance of Helen is described as composed of air. If ἂς is to be inserted any where, it should rather come in v. 1545, where πτανὸν ὄνειρον ἂς would be a dochmius. Hermann and W. Dindorf give ποτανὸν after Seidler.

1546—50. These anapaestics seem antithetical with v. 1555—9. They are composed, like the rest as far as v. 1564, with a dactylic rhythm, forming a contrast to the other species of irregular anapaestic verse, which consists wholly of spondees, and is of much more common occurrence. In this passage, the dactylies occasionally break into regular hexameters.

1547. The ἂ here and in v. 1550 is wanting in the MSS., and was supplied by Hermann.—In the next verse the best copies give & before as well as after παραβάκτροις. The error arose either from an attempt to transpose the relative to its natural place at the beginning of the clause, or from the usual desire of transcribers to complete catalectic verses.

- OI. ὕμοι μοι ἐμῶν παθέων πάρα γὰρ τ στενάχειν τάδ' ἀντεῖν.  
 τρισσαὶ ψυχαὶ ποίᾳ μοίρᾳ,  
 πῶς ἔλιπον φάος, ὁ τέκνου, αὐδα.
- AN. οὐκ ἐπ' ὄνειδεσιν οὐδ' ἐπιχάρμασιν, 1555  
 ἀλλ' ὁδύναισι λέγω· σὸς ἀλάστωρ  
 ξίφεσιν βρίθων \* \*
- καὶ πυρὶ καὶ σχετλίαισι μάχαις ἐπὶ παῖδας ἔβα  
 σοὺς,  
 ὁ πάτερ, ὕμοι.
- OI. αἰαῖ, AN. τί τάδε καταστένεις ; 1560
- OI. τέκνα. AN. δι' ὁδύνας ἔβας,  
 εἰ τὰ τέθριππ' εἰς ἄρματα λεύσσων  
 ἀελίου τάδε σώματα νεκρῶν  
 ὅμματος αὐγαῖς [σαῖς] ἐπενώμας.
- OI. τῶν μὲν ἐμῶν τεκέων φανερὸν κακόν 1565  
 ἀ δὲ τάλαιν' ἀλοχος τίνι μοι, τέκνου, ὥλετο μοίρᾳ ;
- AN. δάκρυα γοερὰ φανερὰ πᾶσι τιθεμένα

1551—4. These verses also appear to be anapaestic. Commonly, an hexameter is made, ὕμοι ἐμῶν παθέων, πάρα γὰρ στενάχειν τάδ', ἀντεῖν. Hermann supposed that στενάχειν was a mere interpolation. Porson, from some of the inferior copies, gives πάρα γὰρ στενάχειν, καὶ τάδ' ἀντεῖν. Hermann, ὁ μοι ἐμῶν παθέων, πάρ' ἀντεῖν. In defence of the vulgate Seidler compares Ion 1416, τίν' αὐδῶν ἀντο, βοάσι; But it would be a very slight change to read πάρα γὰρ στοναχῇ (or στοναχαῖς) τάδ' ἀντεῖν, or ταῦτα στενάχειν, τὰ δ' ἀντεῖν, sc. τὰ μὲν — τὰ δέ.

1554. Porson gives on his own conjecture πῶς ἔλιπον φῶς, τέκνου, αὐδα.

1555. ‘Not to reproach you, nor to exult over you, but in grief I say it, Your curse, heavy with [deadly] swords, with fire and with wretched battles, has come upon your children.’ The MSS. give δ σὸς ἀλάστωρ, where the article is clearly against the metre. Some epithet seems to be lost after βρίθων. W. Dindorf, after Seidler, adds φοντούσιν, some of the later copies having φονταῖσι as a variant to σχετλαῖσι in the next verse.

1561. Hermann prefers ὁ before τέκνα.

The metre is uncertain; perhaps the passage should be arranged in dochmiae thus: O. αἰαῖ. A. τί δὲ καταστένεις. O. ὁ τέκνα. | A. δι' ὁδύνας ἔβας. Porson, who imagined that all the verses from 1539 to the end were to be forced into anapaestics, with one or two dactylic hexameters interposed, here reads, OI. ὁ μοι αἰ αἰ. AN. τί τάδε στενάχεις; OI. ὁ μοι τέκνα. AN. δι' ὁδύνας ἀν ἔβας. But these readings are from one or two very inferior copies.

1562. The common reading is τὰ τέθριππά γ' ἐσ ἄρματα. Hermann gives ἐσθ' for ἐσ, W. Dindorf τέθριππ' εἰς. The meaning is, ‘You would have been pained if, being able to look at the four-horsed chariot of the sun, you had surveyed (or contemplated) these corpses of the slain with the light of your eyes.’ Porson omits σαῖς, after Valckenaer. For ἐπινώμαν see v. 1256.

1567. This and the next two verses are trochaic. ‘Making her tears and groans conspicuous to all, she set out to carry as a suppliant her suppliant breast to her sons.’ Without caring to conceal her grief from the vulgar gaze, she set out to meet her sons, resolved to try the effects

τέκεσι μαστὸν ἔφερεν ἔφερεν  
ἰκέτις ἱκέτιν ὀρομένα.

ηὗρε δ' ἐν Ἡλέκτραισι πύλαις τέκνα  
λωτοτρόφον κατὰ λείμακα λόγχαις  
κοινὸν ἐνυάλιον

μάτηρ, ὥστε λέοντας ἐναύλους,  
μαρναμένους ἐπὶ τραύμασιν, αἴματος  
ἢδη ψυχρὰν λοιβᾶν, φονίαν,

ἀν ἔλαχ Ἄιδας, ὥπασε δ' Ἀρης.

χαλκόκροτον δὲ λαβοῦσα νεκρῶν πάρα φάσγανον  
εἴσω

σαρκὸς ἔβαψεν, ἄχει δὲ τέκνων ἔπεστ' ἀμφὶ τέκ-  
νοισιν.

πάντα δ' ἐν ἀματι τῷδε συνάγαγεν,  
ὡ πάτερ, ἀμετέροισι δόμοισιν ἄχη θεὸς, ὅστις  
τῷδε τελευτᾶ.

**XO.** πολλῶν κακῶν κατῆρξεν Οἰδίπον δόμοις  
τόδ' ἡμαρ. εἴη δ' εὐτυχέστερος βίος.

**KP.** οἴκτων μὲν ἢδη λήγεθ', ὡς ὕρα τάφου  
μημῆμην τίθεσθαι· τῶνδε δ', Οἰδίπον, λόγων

of that sacred appeal to their feelings, the exposure of the breasts which had nourished them. The old reading *aἴρουμένα*, (*Schol. μετεωρίζουσα*) has given place in Kirchhoff's and W. Dindorf's texts to *ὅρομένα*, recorded as a variant in the scholia and found in the best MS., Ven. a. The reading in the Cambridge MS., *αἴρουμένα*, evidently came from *ο* or *αι* superscribed. Hermann doubts whether *ἱκέτιν*, as a feminine form, could agree with *μαστόν*. Most of the good MSS. give *ἱκέται* or *ἱκέτην*. Hermann himself reads *ἱκέται* *ἄκτορ* *ὅρομένα*. It is certain that *ἱκέται* is against the metre, while it is possible that *ἱκέτις* *μαστὸς* may be an anomaly like *φοιτὰς πτερὸν* in v. 1024.

1574. *μάρνασθαι κοινὸν ἐνυάλιον* means 'to fight a battle that is waged between relations'—*ἐπὶ τραύμασιν*, 'with the intention of wounding.' The Scholiast, not without reason, observes δὲ λόγος ἀσύνετος. Either some participle seems wanting after 1576, like *ἀποχευμένους*, (cf. Iou 147,) or we should read *ἐπὶ τραύμασι θ' αἴματος — λοιβᾶν*, 'a chilled (or

congealed) outpouring of blood on their wounds.' By 'a now cold libation of blood to Hades,' the life-blood of the combatants already shed may be meant. So in Aesch. Ag. 1358, Clytemnestra calls the death-blow dealt to her husband *Ἄιδον εἴκταιαν χάριν*. Hermann gives ἀμφὶ τύχαν for *ἀίματος*, from an attempted explanation, by one of the Scholiasts, of a reading *ἀίματος τύχην* (for *ψυχρόν*).

1577. *λαβοῦσα*. Cf. v. 1456.

1578. *ἔβαψεν*. The best MS. gives *ἔβαψεν*, by the mistake of a single letter; others *ἔπευψεν*; several *ἔβαψεν*. Cf. From. 882, δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος.

1579. *ὅστις τῷδε τελευτᾶ* Klotz and W. Dindorf after Hermann, for ὃς τῷδε τελευτᾶ. Porson gives *ταῦτα* for *τῷδε*. We might compare Διόθεν τῇδε τελευτᾶν, Aesch. Cho. 299.

1581. This verse is variously read, *ὑπῆρξεν*, *δόμος*, *πολλῶν κατῆρξεν*. The order in the text is that of the best MSS. Porson compares El. 213, after Valckenaer, *πολλῶν κακῶν* Ελλησιν αἵτινας ἔχει.

- ἀκουσον ἀρχὰς τῆσδε γῆς ἔδωκέ μοι  
 Ἐτεοκλέης παῖς σὸς γάμων φερνὰς διδοὺς  
 Αἴμονι, κόρης τε λέκτρον Ἀντιγόνης σέθεν.  
 οῦκον σ' ἔάσω τήνδε γῆν οἰκεῖν ἔτι  
 σαφῶς γάρ εἶπε Τειρεσίας οὐ μή ποτε      1590  
 σοῦ τήνδε γῆν οἰκοῦντος εὖ πράξειν πόλιν·  
 ἀλλ' ἐκκομίζου. καὶ τάδ' οὐχ ὕβρει λέγω,  
 οὐδὲ ἔχθρὸς ὃν σοι, διὰ δὲ τοὺς ἀλάστορας  
 τοὺς σοὺς δεδουκὼς μή τι γῆ πάθη κακόν.  
 OI. ὁ μοῦρ', ἀπ' ἀρχῆς ὡς μ' ἔφυσας ἄθλιον      1595  
 καὶ τλήμον', εἴ τις ἄλλος ἀνθρώπων ἔφυ·  
 διν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν,

1587. Hermann gives *σὸς παῖς* with Aldus, but against the good MSS., on the ground that *σὸς* is too emphatic if the ictus falls on it. To which Klotz well replies, “permirum est doctos nunquam desinere confundere sonum metricum cum grammatico.” He observes that in Latin the very converse would be the case; *tuus filius* has more emphasis on the pronoun than *filius tuus*.—γάμων φερνάς, as Haemon's fortune in right of his wife. Eteocles had nominated as his heir Creon's son Haemon, who was about to marry his sister Antigone. Creon therefore, on the death of Eteocles, assumes the right of holding the empire in place of his yet unmarried son, who would not be entitled to it except by actual marriage. Literally, ‘he gave me the empire when he was assigning a marriage-portion to Haemon, and the bed (hand) of your daughter Antigone.’

1590. The actual words of Teiresias, οὐ μή ποτε εὖ πράξει πόλις, ‘there is no chance of the state ever prospering, while you live in it,’ are converted into the infinitive by the preceding *εἶπε*. It would be easy, were it necessary, to read εὖ πράξει πόλις. Scholefield, in his brief note, has contrived to show that neither he nor Elmsley rightly understood the idiom.

1595. Although a careful critical perusal of the following speech of Oedipus suggests some doubts if it is not the addition of a somewhat later hand, especially as the tenor of the play would proceed uninterruptedly without it; still it is possible that the various faults and repetitions

it contains may be due rather to the interpolation of single verses. The dialogue at 1646 seqq. implies that Creon had ordered the expulsion of Oedipus and also denied the burial of Polynices. But, when we consider that v. 1626 is only v. 1589 somewhat clumsily repeated, it seems very likely that from v. 1627 originally formed a continuation of Creon's speech after v. 1594.

1596. Both Hermann and L. Dindorf have independently ejected this verse, as both Valckenaer and Kirchhoff suspect some corruption in it. We prefer to leave it, because it is as likely to be one of the indications of an inferior hand in the composition of the whole *βῆσις*. For the repetition ἄθλιον and τλήμονα, see on Orest. 852. 1564.

1597. δὸν καὶ κτλ. ‘With respect to whom, even before I came into the light after being born from my mother, Apollo declared to Laius that I, as yet unborn, should become the murderer of my father.’ The clumsiness and even incorrectness of the diction here is apparent. Porson says, “suspectum istud δὸν propter μ' in versu sequenti;” and he proposes to read οὐ, καὶ πρὶν κτλ. interrogatively. Kirchhoff suggests Λαῖψ τεθεσπίκει. No critic seems to have objected to the strange phrase ἐκ γονῆς μητρὸς, for γεννήσεως, rendered still more strange by ἄγονον closely following. And yet some of the late transcribers felt the difficulty, and omitted μητρὸς, giving εἰς φῶς ἐκ γονῆς μολεῖν ἔτι ἄγονον κτλ. It was an ingenious idea of Valckenaer, that Aristophanes was ridiculing the tautology of

ἄγονον Ἀπόλλων Λαῖῳ μ' ἐθέσπισε  
φονέα γένεσθαι πατρός ὁ τάλας ἔγω.  
ἐπεὶ δ' ἐγενόμην, αὐθις ὁ σπείρας πατὴρ  
κτείνει με νομίσας πολέμιον δυσδαιμονα·  
χρῆν γὰρ θανεῖν νῦν ἐξ ἐμοῦ πέμπει δέ με  
μαστὸν ποθοῦντα θηρσὶν ἄθλιον βοράν·  
οὖ σωζόμεσθα. Ταρτάρου γὰρ ὥφελεν  
ἐλθεῖν Κιθαιρῶν εἰς ἄβυσσα χάσματα,  
οἵ μ' οὐ διώλεσ', ἀλλὰ δουλεῦσαι τέ μοι  
δαίμων ἔδωκε Πόλυνβον ἀμφὶ δεσπότην,  
κτανών τ' ἐμαυτοῦ πατέρος ὁ δυσδαιμών ἔγὼ  
ἐσ μητρὸς ἥλθον τῆς ταλαιπώρου λέχος,  
παιᾶδας τ' ἀδελφοὺς ἔτεκον οὓς ἀπώλεσα,  
ἀρὰς παραλαβὼν Λαῖον καὶ παισὶ δούς.  
οὐ γὰρ τοσοῦτον ἀσύνετος πέφυκ' ἔγω  
ῶστ' εἰς ἔμ' ὅμματ' ἔσ τ' ἐμῶν παίδων βίον

1600  
1605  
1610

this very passage in Ran. 1184, ὅντινά γε, πρὶν φύναι μὲν, Ἀπόλλων ἐφη ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι. If we could feel sure of this, the genuineness of this δῆστις is of course established.

1601. κτείνει με, viz. ἐκτιθέλεις, was for putting me to death by exposing me. The syntax is κτείνει με δυσδαιμονα, but we may translate, ‘exposes me to die, regarding me as an enemy, luckless that I was.’ There is indeed a variant πεφυκέναι, which is commonly received, after the Aldine; but the other is the reading of the good MSS., and there is little doubt that it was altered on mere conjecture. The Greek paraphrast however has νομίσας γεγονέναι πολέμιον.

1603. ἄθλιον the best MSS., ἄθλιαν the later ones. Porson gives an improbable and needless punctuation, μαστὸν ποθοῦντα, θηρσὶν, ἄθλιον, βοράν, after Valckenaer.

1604. οὖ is not ‘where’ (*qua in re*, Klotz), but οὖ κινδύνου, ‘from which we were delivered,’ as the poets say *σωθῆναι κακῶν, πόνων, &c.* But the phrase excites suspicion, especially on account of the present tense. Euripides, we think, would have said οὖ δὴ σέωσμαι.

1606—7. These verses are rejected as spurious by W. Dindorf; Porson thinks them corrupt, and proposes ἀλλὰ δουλεύσοντά με Μοῖρ' ἐξέδωκε Πόλυνβον ἀμφὶ

δεσπότην, some of the inferior MSS. having Πόλυνβον (or *πρὸς Π.*) ἐξέδωκεν ἀμφὶ δεσπότην. Klotz reads ἀλλὰ δουλεῦσαι γέ μοι. The vulgate, while it is capable of being construed, betrays an inferior writer; ‘Would that Cithaepon had sunk below the earth, for not destroying me; but (instead of that) not only did fortune allot to me that I should be a slave to Polybus as my master, but also (*τε — τε*) after killing my father, unhappy that I was, I came to marry my mother.’ The best MSS. give κτανών δ', which might be defended. κτανών τ' however appears to have respectable authority. The phrase δουλεῦσαι ἀμφὶ τινα is questionable. Moreover, no mention is elsewhere made of Oedipus having ever been the slave of Polybus.

1610. ἔτεκον, i. e. ἐγέννησα. See Herc. F. 3. The next verse is regarded as spurious by W. Dindorf. The meaning seems to be, ‘having taken an ancestral curse from Laius, and given it to (uttered it against) my sons.’ The Schol. says that Pelops had cursed Laius, because Laius had carried off his son Chrysippus.

1613. Not only ἔμ' for ἐμὰ, but the construction ὕστε ἐμχανσάμην, where οὖ precedes, is questionable. The Attics say, οὗτας ἀσύνετος ἦν, ὕστε ταῦτα ἔδρασα, but οὐτας οὗτας ἀσύνετος ἦν, ὕστε δρᾶσαι. The first contemplates the act

άνευ θεῶν του ταῦτ' ἐμηχανησάμην.

εἶεν τί δράσω δῆθ' ὁ δυσδαιμών ἔγώ ; 1615

τίς ἡγεμών μοι ποδὸς ὁμαρτήσει τυφλοῦ ;

ἥδ' ἡ θανούσα ; ζῶσα γ' ἀν σάφ' οἰδ' ὅτι.

ἀλλ' εὔτεκνος ξυνωρίς ; ἀλλ' οὐκ ἔστι μοι.

ἀλλ' ἔτι νεάζων αὐτὸς εὔροιμ' ἀν βίον ;

πόθεν ; τί μ' ἄρδην ἀδ' ἀποκτείνεις, Κρέον ; 1620

ἀποκτείνεις γὰρ, εἴ με γῆς ἔξω βαλεῖς.

οὐ μὴν ἐλίξας γ' ἀμφὶ σὸν χεῖρας γόνυ

κακὸς φανούμαι τὸ γὰρ ἐμόν ποτ' εὐγενὲς

οὐκ ἀν προδούην οὐδέπερ πράσσων κακῶς.

KP. σοί τ' εὖ λέλεκται, γόνατα μὴ χρώζειν ἐμὰ, 1625

ἔγώ τε ναίειν σ' οὐκ ἔάσαιμ' ἀν χθόνα.

νεκρῶν δὲ τῶνδε τὸν μὲν ἐς δόμους χρεῶν

ἥδη κομίζειν, τόνδε δ', ὃς πέρσων πόλιν

πατρίδα σὺν ἄλλοις ἥλθε, Πολυνείκους νέκυν

ἐκβάλετ' ἄθαπτον τῆσδ' ὤρων ἔξω χθονός. 1630

κηρύξεται δὲ πᾶσι Καδμείοις τάδε,

ὅς ἀν νεκρὸν τόνδ' ἦ καταστέφων ἀλῷ

ἢ γῇ καλύπτων, θάνατον ἀνταλλάξεται.

as really done; in the other, the doing of it is negatived by the very conditions of the sentence. Nor is this construction defended by v. 595, which is equivalent to οὐδεὶς οὕτω ἔτρωτος ἐστὶν, δοτὶς οὐκ ἀποίσταντο μόρον, where δοτὶς οὐκ ἀποίσταν represents, not ὥστε οὐκ ἀποίσταν, but ὥστε μὴ ἀποφέρεσθαι.

1615. A better poet than the interpolator would hardly have repeated δυσδαιμών ἔγώ after v. 1608. The same remark may be made on the unwanted ending of 1619 and 1626. (See on v. 1595).

1617. ζῶσα γ' ἔν. Klotz prefers ζῶσα γὰρ, the reading of Aldus and some good MSS.

1619. ἔτι νεάζων κτλ. ‘Or am I still young enough to find a livelihood myself? Impossible,’ &c.

1621. Kirchhoff thinks that this verse was interpolated. Thus, while nearly every other verse in the speech has been questioned by one critic or another, none have suspected that the whole of it is spurious, as well as v. 1625—6.

1622. ἐλίξας. Cf. Iph. T. 1270, χέρα

παιδιὸν ἐλίξεν ἐκ Διὸς θρόνων.

1625. Porson gives σοί γ', which he too readily adopted from Valckenae. This would mean, ‘*You* at all events have spoken well,’ &c. The verse however seems not more genuine than those preceding it from 1595. It was probably suggested by Hel. 831, ὡς οὐκ ἄχρωστα γόνατ' ἐμὲν ἔξει χερῶν, compared with Med. 497.

1628. Porson, who is followed by W. Dindorf, thought we should read τὸν δὲ Πολυνείκους νέκυν, omitting the intermediate words. His chief reason however was founded on a mistake, that πόλιν πατρίδα could not be construed together; whereas the construction is, ὃς ἥλθε πατρίδα, πέρσων πόλιν. In the sense of ἐπελθεῖν, ‘to invade,’ we often find ἔλθεῖν used with an accusative. Hermann retains the verse, but gives σὺν δπλοῖς for σὺν ἄλλοις on the conjecture of King. But ἥλθε alone, as above remarked, implies a *hostile* invasion, especially in connexion with πέρσων πόλιν. Hence, if σὺν ἄλλοις is “*inemptum*,” not less so is σὺν δπλοῖς.

[ἔân δ' ἄκλανστον, ἄταφον, οἰωνοῖς βοράν.]

σὺ δ' ἐκλιπούσα τριπτύχων νεκρῶν γόους  
κόμιζε σαυτὴν, Ἀντιγόνη, δόμων ἔσω,  
καὶ παρθενεύον τὴν ιοῦσαν ἡμέραν  
μένουσ', ἐν ᾧ σε λέκτρον Αἴμονος μένει.

- AN.* ὁ πάτερ, ἐν οἷοις κείμεθ' ἀθλίοις κακοῖς.  
ὡς σε στενάζω τῶν τεθνηκότων πλέον·  
οὐ γάρ τὸ μέν σοι βαρὺ κακῶν, τὸ δὲ οὐ βαρὺ,  
ἀλλ' εἰς ἅπαντα δυστυχῆς ἔφυς, πάτερ.  
ἀτὰρ σ' ἐρωτῶ τὸν νεωστὶ κοίρανον,  
τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;  
τί θεσμοποιεῖς ἐπὶ ταλαιπώρῳ νεκρῷ;

- KP.* Ἐτεοκλέους βουλεύματ', οὐχ ἡμῶν, τάδε.  
*AN.* ἄφρονά γε, καὶ σὺ μᾶρος, ὃς ἐπίθου τάδε.  
*KP.* πῶς; τάντεταλμέν' οὐ δίκαιον ἐκπονεῖν;  
*AN.* οὐκ, ἦν πονηρά γ' ᾧ κακῶς τ' ἐρημένα.  
*KP.* τί δέ; οὐ δικαίως ὅδε κυστὶν δοθήσεται;

1634. Klotz's determination to defend and retain every suspected verse is conspicuously shown here, where he devotes a page and a half of notes to uphold a verse rejected by all the editors since Valckenaer, and reasonably believed to have been imported from Soph. Antig. 29, ἔân δ' ἄκλανστον, ἄταφον, οἰωνοῖς γλυκὺν θησαυρὸν.

1635. The reading of Aldus, given in the text, is also recorded as a variant in Ven. a., which has *τριπτύχους θρήνους νεκρῶν*. Porson and W. Dindorf give *τριπτύχων θρήνους νεκρῶν*, with the later copies. Hermann chooses to read *τριπτύχους νεκρῶν γόους*, although against the Schol., who explains *ἐκλιπούσα τὸν θρήνους τῶν τριῶν νεκρῶν*.

1637—8. These two verses are rejected by W. Dindorf. One would be rather inclined to suppose the only really genuine parts of this speech are from 1627 to 1633 inclusive. Kirchhoff thinks these two verses are corrupt rather than spurious. The best MSS. give *τὴν εἰσινσαν ἡμέραν*, but Flor. 2, *τὴν ιοῦσαν* by a correction of *τὴν ἐπιοῦσαν*. It seems doubtful if *ιοῦσα ἡμέρα* could signify 'a coming day.' It should rather mean 'a day now partly spent.' There is something very improbable and absurd in

telling Antigone to prepare for marriage on the very day after her brothers and her mother had been killed. Besides, she appears to be first informed of this, as a stern command, at v. 1674.

1639. ἄθλιοι Porson, W. Dindorf, and Kirchhoff, after Barnes, against all the copies.

1641. Aesch. Pers. 798, *συμβαίνει γάρ οὐ τὰ μὲν, τὰ δὲ οὐ*. Eur. Hel. 647, *δνοῖν γάρ ὄντοις οὐχ δ μὲν τλήμαν, δ δὲ οὐ*.

1644. W. Dindorf agrees with Valckenaer in rejecting this verse, chiefly because Creon takes no notice in his reply of this question, but only of the next. Hermann gives *εἰ τὸνδ' ὑβρίζεις κτλ.*, after Siebelis; but it would be as easy and as probable to give *καὶ* for *τί* in the next verse. Creon is asked, as a newly-appointed king, why he commences his legislation by enactments against a helpless corpse. This is clearly the force of θεσμοποιεῖς.

1647. ἐπέθον is the reading of two good MSS., others having ἐπείθον. The rhythm of the verse is displeasing. Perhaps Hermann is right in suggesting δε τελέει τδέ.

1648. Klotz gives ἐκτελεῖν, apparently not aware that the best MSS. have ἐκπονεῖν.

*AN.* οὐκ ἔννομον γάρ τὴν δίκην πράσσεσθέ νιν.

*KP.* εἴπερ γε πόλεως ἔχθρὸς ἦν, οὐκ ἔχθρὸς ὁν.

*AN.* οὐκοῦν ἔδωκε τῇ τύχῃ τὸν δαίμονα.

*KP.* καὶ τῷ τάφῳ νῦν τὴν δίκην παρασχέτω.

*AN.* τί πλημμελήσας, τὸ μέρος εἰ μετῆλθε γῆς; 1655

*KP.* ἄταφος ὅδι ἀνὴρ, ὃς μάθης, γενήσεται.

*AN.* ἐγώ σφε θάψω, καὶ ἀπενέπη πόλις.

*KP.* σαυτὴν ἄρι ἔγγὺς τῷδε συνθάψεις νεκρῷ.

*AN.* ἀλλ' εὐκλεές τοι δύο φίλω κεῖσθαι πέλας.

*KP.* λάζυσθε τήνδε κείς δόμους κομίζετε. 1660

*AN.* οὐ δῆτ', ἐπεὶ τοῦδ' οὐ μεθίσομαι νεκροῦ.

*KP.* ἔκριν' ὁ δαίμων, παρθέν', οὐχ ἂ σοὶ δοκεῖ.

*AN.* κάκενο κέκριται, μὴ φυβρίζεσθαι νεκρούς.

*KP.* ὡς οὗτις ἀμφὶ τῷδε ὑγρὰν θήσει κόνιν.

*AN.* ναὶ πρός σε τῆσδε μητρὸς Ἰοκάστης, Κρέον. 1665

*KP.* μάταια μοχθεῖς οὐ γάρ ἀν τύχοις τάδε.

*AN.* σὺ δ' ἀλλὰ νεκρῷ λουτρὰ περιβαλεῦν μ' ἔα.

*KP.* ἐν τοῦτ' ἀν εἴη τῶν ἀπορρήτων πόλει.

*AN.* ἀλλ' ἀμφὶ τραύματ' ἄγρια τελαμῶνας βαλεῖν.

*KP.* οὐκ ἔσθ' ὅπως σὺ τόνδε τιμήσεις νέκυν. 1670

1651. οὐκ ἔννομον κτλ. ‘For the punishment you are exacting is not a lawful one,’ it being contrary to divine law to leave the dead unburied, Soph. Antig. 1072.

1652. εἴπερ γε. See on v. 725. Schol. *val, φησὶν, ἔννομος, εἴπερ ἦν ἔχθρὸς τῆς πόλεως, οὐκ ἔχθρὸς ὁν, ἥτοι οὐκ ὄφείλων εἶναι ἔχθρός.*

1653. Kirchhoff thinks τὸν δαίμονα corrupt; but his conjecture is not very felicitous, τῇ τύχῃ οὐκ ἔνδαιμονα. Schol. κατ' ἑρώτησιν δὲ λόγος, οὐκ ἔδωκεν οὖν τῇ ἀποθάσει τὴν κόλασιν; δαίμονα δὲ φησὶ τὸν ἔξ εἰμαρμένης καὶ δαίμονος θάνατον, τύχην δὲ τὴν κατὰ τὸν πόλεμον συντυχίαν. Klotz, by translating “Submisit igitur fortunae genium suum, vel salutem suam, vel potius, obtulit igitur animam suam fortunae,” shows that he did not know what to make of it. Perhaps, οὐκ οὖν ἔδωκε τὴν τύχην εὐδαιμονα, i. e. ἡ τύχη, ἦν ἔδοκε, οὐκ εὐδαιμον ἦν, where τύχην διδόναι would be a variation of the

common formula δίκην διδόναι. So τύχη and εὐδαιμον are combined in Hel. 697, with the very same use of the article; εἰ καὶ τὰ λοιπὰ τῆς τύχης εὐδαιμόνος τύχοιτε. This conjecture is confirmed by the tenor of the following verse. The meaning, as indicated by the context, should be this: ‘if he was an enemy, he met with the punishment he deserved, by being slain.’ To which Creon replies, ‘In his tomb also, (as well as when alive) let him pay the satisfaction that is due.’—‘Why, what outrage did he commit, if he only came to recover his share in the land?’—‘I will not argue the matter; if you wish to hear the whole, this man shall be unburied.’

1663. κάκενο Porson and Kirchhoff, with the best MSS. Others give κάκενα.

1669. τελαμῶνας, bandages. Troad. 1232, τελαμῶσιν ἔλκη τὰ μὲν ἐγώ σ' ιάσομαι.

- AN.* ὁ φίλτατ<sup>᾽</sup>, ἀλλὰ στόμα γε σὸν προσπτύξομαι.  
*KP.* οὐ \*μὴ εἰς γάμους σοὺς ἔνυμφορὰν κτήσει γόσις;  
*AN.* ἦ γάρ γαμοῦμαι ζῶσα παιδὶ σῷ ποτέ;  
*KP.* πολλή σ' ἀνάγκη· ποι ἃρ ἐκφεύξει λέχος;  
*AN.* νὺξ ἀρ' ἐκείνη Δαναΐδων μ' ἔξει μίαν. 1675  
*KP.* εἶδες τὸ τόλμημ<sup>᾽</sup> οἶνον ἔξωνείδισεν;  
*AN.* ἵστω σίδηρος ὄρκιόν τέ μοι ξίφος.  
*KP.* τί δ' ἐκπροθυμεῖ τῶνδ' ἀπηλλάχθαι γάμων;  
*AN.* ἔνυμφεύξομαι τῷδ' ἀθλιωτάτῳ πατρί.  
*KP.* γενναιότης σοι, μωρία δ' ἔνεστί τις. 1680  
*AN.* καὶ ἔννθανούμαί γ<sup>᾽</sup>, ὡς μάθης περαιτέρω.  
*KP.* ἦθ<sup>᾽</sup>, οὐ φονεύσεις παῖδ<sup>᾽</sup> ἔμὸν, λίπε χθόνα.  
*OI.* ὁ θύγατερ, αἰνῶ μέν σε τῆς προθυμίας.  
*AN.* ἀλλ' εἰ γαμοίμην, σὺ δὲ μόνος φεύγοις, πάτερ;  
*OI.* μέν<sup>᾽</sup> εὐτυχοῦνσα, τᾶμ<sup>᾽</sup> ἐγὼ στέρξω κακά. 1685  
*AN.* καὶ τίς σε τυφλὸν ὄντα θεραπεύσει, πάτερ;

1671. ὁ φίλτατ<sup>᾽</sup>, κτλ. She here kisses the corpse.

1672. The common reading, *οὐκ εἰς γάμους—γόσις*, will hardly stand, because it does not convey a direct command ‘you shall not,’ but merely a statement, ‘you will not;’ whereas the context requires ‘you will.’ When *οὐ* is apparently used in this sense with a future, as *inf. v.* 1682, *τθ*, *οὐ φονεύσεις παῖδ<sup>᾽</sup> ἔμὸν*, the result is really contemplated; ‘it shall never be said that you slew my son.’ The correction in the text is proposed by Kirchhoff, and had been independently made by the present editor. ‘Do not win for yourself calamity against your marriage, by lamentations.’ The usual dread of combining joy and grief, as ill-omened, is here shown.

1674. πολλή γ<sup>᾽</sup> Hermann and Klotz.

1675. ἀρ’ is the reading of the old copies. ἀρ’ Barnes. τᾶρ<sup>᾽</sup> Hermann. She means, ‘I will slay my husband.’ Cf. Aesch. Prom. 881.

1677. Porson gives *ὄρκιόν τ<sup>᾽</sup> ἔμοι*, but there is no emphasis on the pronoun. ‘My witness be the steel, the sword that I swear by.’

1678. Not only is *ἐκπροθυμεῖ* found in this place alone, but the question itself is a somewhat simple one, and the reply to

it is inappropriate. It is more likely that Creon repeats the question that was left unanswered before, and that we should read *ποι ἃρ προθυμεῖ κτλ.* When δὲ and γὰρ had been interchanged, as they very often are, *ἐκπροθυμεῖ* may have followed as a metrical correction. Compare v. 1709.

1680. Cf. Ion 238, *γενναιότης σοι, καὶ τρόπων τεκμήριον τὸ σχῆμ<sup>᾽</sup> ἔχεις τόδ<sup>᾽</sup>.*

1682. λέπτε Porson and Hermann, but against the best MSS.

1684. It is rather singular that Porson allowed the old reading *φεύγεις* to pass unquestioned. The correction was quite obvious; and *φεύγοις* has been restored by Matthiae, Kirchhoff, and Hermann, from the best MS. ‘But what if I were to marry, and you were to go alone into exile, my father?’ Some wrongly print this verse without an interrogation. Cf. Ipb. T. 750, *εἰ δὲ ἐκλιπών τὸν ὄρκον ἀδικοῖς ἔμε;* Klotz takes σὺ δὲ κτλ. for the apodosis, ‘why, then *you* go into exile all alone.’

1685. Cf. Iph. T. 687, *εὐφῆμα φάνεις τὰμὰ δεῖ φέρειν κακά.*

1686. καὶ τίς κτλ. As usual, an objection is implied under the form of an ironical question. So Hel. 583, where see the note, and Herc. F. 297.

- OI.* πεσὼν ὅπου μοι μοῖρα κείσομαι πέδῳ.  
*AN.* ὁ δ' Οἰδίπους ποῦ καὶ τὰ κλείν' αἰνύγματα;  
*OI.* ὅλωλ'. ἐν ἥμάρ μ' ᾳλβισ', ἐν δ' ἀπώλεσεν.  
*AN.* οὐκ οὖν μετασχέν κάμε δεῖ τῶν σῶν κακῶν; 1690  
*OI.* αἰσχρὰ φυγὴ θυγατρὶ σὺν τυφλῷ πατρὶ.  
*AN.* οὖ, σωφρονούσῃ γ', ἀλλὰ γενναία, πάτερ.  
*OI.* προσάγαγέ νύν με, μητρὸς ὡς ψαύσω σέθεν.  
*AN.* ἵδον, γεραιᾶς φιλτάτης ψαῦσον χερί.  
*OI.* ὁ μῆτερ, ὁ ἔνταρος ἀθλιωτάτη. 1695  
*AN.* οἰκτρὰ πρόκειται πάντ' ἔχουσ' ὄμοιν κακά.  
*OI.* Ἐτεοκλέους δὲ πτῶμα Πολυνείκους τε ποῦ;  
*AN.* τῷδ' ἐκτάδην σοι κεῖσθον ἀλλήλου πέλας.  
*OI.* πρόσθες τυφλὴν χεῖρ' ἐπὶ πρόσωπα δυστυχῆ.  
*AN.* ἵδον, θανόντων σῶν τέκνων ἄπτου χερί. 1700  
*OI.* ὁ φίλα πεσῆματ' ἀθλὶ ἀθλίου πατρός.  
*AN.* ὁ φίλτατον δῆτ' ὄνομα Πολυνείκους ἐμοί.  
*OI.* νῦν χρησμὸς, ὁ παῖ, Λοξίου περαίνεται.  
*AN.* ὁ ποῖος; ἀλλ' ἦ πρὸς κακοῖς ἐρεῖς κακά;  
*OI.* ἐν ταῖς Ἀθήναις κατθανεῖν μ' ἀλώμενον. 1705  
*AN.* ποῦ, τίς σε πύργος Ἀθίδος προσδέξεται;  
*OI.* ἱερὸς Κολωνὸς, δώμαθ' ἵππιου θεοῦ.  
 ἀλλ' εἴα, τυφλῷ τῷδ' ὑπηρέτει πατρὶ,  
 ἐπεὶ προθυμεῖ τῆσδε κοινοῦσθαι φυγῆς.

1687. For πέδῳ there is a variant θανὼν, which Klotz prefers. The other has greater authority, and is rightly adopted by the rest of the editors.

1688. οἱ δ' Οἰδίπους. This verse is twice quoted by Plutarch (ap. Kirch.), De adul. et amic. p. 72, and An Seni gerenda &c., p. 784. The article is especially to be noticed: 'the great Oedipus and those famed riddles.' So Suppl. 127, τὸ δ' Ἀργος ὑμῶν ποῦ στιν; ἢ κόμποι μάτην; Cf. Herc. F. 1414, ὁ κλεινὸς Ἡρακλῆς ποῦ κεῖνος ὅν;

1690. Most of the recent editions give οὐκοῦν — κακῶν.

1692. οὖ, σωφρονούσῃ γ'. So Hermann for οὖ σωφρονούσῃ γ'.

1694. γεραιᾶς is here used for γραῖα or γραῦς. Porson gives φιλτάτη, but against the good MSS.

1697. πτῶμα, the corpse. Cf. v. 1482.

Orest. 1196, 'Ελένης πτῶμ' ἵδων ἐν αἴματι.

1698. κτείνεσθαι is the word properly used of a corpse. Cf. Hippol. 786. Soph. Phil. 857, ἀνὴρ δ' ἀνόμματος — ἐκτέταται νύχιος.

1699. ἐπὶ governs the accusative, because πρόσθες implies φέρουσα. Antigone accordingly guides her blind father's hand that he may pass it over the faces of his dead sons; a very natural and touching tragic device.

1703. ταῖς Ἀθήναις, i. e. ταῖς κλειναῖς. See on Ion 577.

1707. The old copies give ἵππείου. Soph. Oed. Col. 59, οἱ δὲ πλησίοι γύναι τόνδ' ἵππότην Κολωνὸν εὐχονται σφίσιν ἀρχηγὸν εἴνα. Between δώμαθ' and δῶμαθ' MSS. and editors vary; indeed, it is hard to say which is the better.

- AN. ἵθ' ἐς φυγὰν τάλαιναν ὅρεγε χέρα φίλαν, 1710  
 πάτερ γεραιὲ, πομπίμαν  
 ἔχων ἔμ', ὥστε ναυσίπομπον αὔραν.
- OI. ίδοù, πορεύομαι, τέκνου, 1715  
 σύ μοι ποδαγὸς ἀθλία γενοῦ.
- AN. γενόμεθα γενόμεθ' ἄθλιοί  
 γε δῆτα Θηβαῖν μάλιστα παρθένων.
- OI. πόθι γεραιὸν ἔχνος τίθημι;  
 βάκτρα πρόσφερ', ὡς τέκνου.
- AN. τᾶδε τᾶδε βâθι μοι,  
 τᾶδε πόδα τίθει, τᾶδε,  
 ὡστ' ὄνειρον ἴσχύν. 1720
- OI. ίὼ ίὼ, δυστυχεστάτας φυγὰς  
 ἐλαύνων τὸν γέροντά μ' ἐκ πάτρας.  
 ίὼ ίὼ, δεινὰ δειν' ἐγὼ τλάσ. 1725
- AN. τί τλάς; τί τλάς; οὐχ ὄρᾳ Δίκα κακοὺς,  
 οὐδὲ ἀμείβεται βροτῶν ἀσυνεσίας.
- OI. ὅδ' εἰμὶ μοῦσαν ὃς ἐπὶ καλλίνικον οὐράνιον ἔβαν  
 παρθένον κόρας αἴνιγμ' ἀσύνετον εὑρών. 1730
- AN. Σφιγγὸς ἀναφέρεις ὄνειδος.

1710. *χέρα* Hermann for *χεῖρα*.—ἐμὲ is emphatic, as if she had said ἐγὼ γάρ ἡγήσομαι.

1716. ἄθλιαι Porson for ἄθλαι, because Antigone is speaking of herself alone.—After παρθένων the MSS. add δῇ, which the editors have rightly expunged, as this verse seems to be a senarius. Porson however omits γε, W. Dindorf γε δῆτα. In this case we might read Θηβαῖν, the metre as in 1715.

1718. Perhaps τιθῶ: In either case, if γεραιὸν be scanned as three short syllables, we have a trochaic verse. Of course, τίθημι must mean, ‘Where am I setting my foot?’ The Schol. missed the sense; θὸν μέλλω τὸ ἔχνος τιθέναι, ἐκεῖ χειραγώγει με.

1722. After ἴσχύν the MSS. add ἔχων, which Hermann ejected as a gloss. The sense is, ‘like a dream in respect of strength.’ Cf. Herc. F. 111, ἔπεια μόνον καὶ δόκημα νικτερωπόν. Prom. 557, δλγοδρανίαν ἄκικν ισόνειρον.

1724. ἐλαύνων. This is addressed to Creon. Good MSS. give φυγὰς. Hermann denies that Euripides could have

written this, and marks the loss of several words. But in doing this he seems rather carried away by a desire of working out a complex antistrophic arrangement, than really doubtful about the syntax.

1726. τί τλάς; ‘What is the use of repeating the words δεινὰ τλάς, &c.?’ See on this idiom Alcest. 807. Ion 286. Hermann, who remarks that the expression rather implies the refutation of a mistaken opinion, gives ἔτλας, ἔτλας. But it is impossible to have the least confidence in such arbitrary changes.

1727. ἀσυνεσία, like many words implying ‘folly’ (see on Hipp. 161), has a deeper import, and is rightly explained by the Scholiast; οὐδὲ μετέρχεται αὐτῶν τὰς ἀσελγείας. Perhaps this verse should be read with a question, ‘Does not Justice require men’s follies?’

1729. Βῆμαι ἐπὶ μοῦσαν is ‘to aspire to literature,’ ‘to ascend to lofty victorious wisdom,’ as διὰ μούσας καὶ μετάρσιος ἦξα, Alcest. 963. The best MSS. add τε after οὐράνιον, Aldus also after καλλίνικον.

1731. The Schol. explains ὄνειδος by

ἀπαγε τὰ πάρος εὐτυχήματ' αὐδῶν.

τάδε σ' ἐπέμενε μέλεα πάθεα

φυγάδα πατρίδος ἄπο γενόμενον,

ὦ πάτερ, θανεῖν που.

ποθεινὰ δάκρυα παρὰ φίλαισι παρθένοις

λιποῦντ' ἅπειψι πατρίδος ἀποπρὸ γαίας

ἀπαρθένευτ' ἀλωμένα.

1735

OI. φεῦ τὸ χρήσιμον φρενῶν.

AN. ἐς πατρός γε συμφορὰς  
εὔκλεᾶ με θήσει.

τάλαιν' ἔγὼ \*σῶν συγγόνου θ' ὑβρισμάτων,

ὅς ἐκ δόμων ἀθαπτος οἴχεται νέκυς,

μέλεος, ὃν, εἰ με καὶ θανεῖν, πάτερ, χρεῶν,  
σκότια γὰρ καλύψω.

1740

OI. πρὸς ἥλικας φάνηθι σάς.

AN. ἄλις ὁδυρμάτων ἐμῶν.

κλέος, but this is certainly an error: τὸ κλέος τῆς Σφιγγὸς ἀναμιμῆσκεις. οὐχὶ ἐιχεν ἡ Σφιγξ, ἀλλ' ὁ ἔλαβεν αὐτὸς διὰ τὴν Σφιγγα. She means, ‘You are bringing up again the reproach brought on us by the Sphinx.’ So in Aesch. Theb. 534, that monster is called τὸ πόλεως δνεῖδος.

1734. ἐπέμενε. All the time that you were priding yourself in your prosperity, this fate awaited you (though you knew it not), to die somewhere in exile.

1740. ἀπαρθένευτα, ‘not in the manner becoming maidens.’ So Iph. A. 993, ἀπαρθένευτα μὲν τὰς, εἰ δὲ σοι δοκεῖ, ηξει.

1741. The MSS. and early editions assign this verse to Oedipus. The more recent editors agree in giving it to Antigone, after the Schol., τινὲς καὶ τοῦτο τῆς Ἀντιγόνης λέγουσιν. He adds a long and varied explanation; but the simple sense is this: ‘yes, my goodness of heart (which induces me to follow a parent into exile) will make me renowned hereafter in respect of my father’s misfortunes.’ The preceding φεῦ expresses admiration for his daughter’s affection.

1744. Musgrave, followed by Porson, Hermann, and W. Dindorf, adds σοῦ after ἔγὼ, from the Schol., ἀθλία εἰμι ἔνεκα τῶν σῶν κακῶν καὶ τῶν τοῦ ἀδελφοῦ Πολυνείκους ὑβρεων. But this suggests σῶν rather than σοῦ. Thus ὑβρισμάτων applies alike to the exile of Oedipus and to

the disrespect shown to the corpse of Polynices. Cf. v. 1644, τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;—In the next verse the best MSS. give the less harmonious order, νέκυς ἀθαπτος οἴχεται.

1747. σκότια Hermann for σκοτίᾳ. The Schol. explains γῆ σκοτίᾳ by τάφῳ. The correction was only just missed by Barnes, who says, “σκοτίᾳ exponentum est clam, et γῆ καλύψω simul ordinanda.” She means, ‘I will bury him stealthily, if I am forbidden to do so openly.’

1748. Oedipus suggests to his daughter several plans, which appear better than accompanying him into exile; and this is done, that by rejecting them all she may show her firm attachment to her father’s fortunes. ‘Show yourself,’ he says, ‘to your companions.’—‘I want no condolence,’ she replies. ‘It is enough that I grieve for myself.’—‘Then betake yourself to the altars, and petition the gods for deliverance.’—‘They are weary of my prayers.’—‘At all events then join the Bacchic company on Cithaeron, where Bromius is, and the tomb of Semele.’ The Schol. has this remark on the passage: ὁ δὲ χρός ἀσυμπαθῆς παρθένον οὐτῶς ἀτυχῶς φεύγουσαν μὴ οἰκτιζόμενος. Either he meant, that the chorus was silent when it ought to have condoled, or he found the person of the chorus instead of that of Oedipus prefixed to these verses.

**ΕΤΡΙΠΙΔΟΥ ΟΡΕΣΤΗΣ.**



## Τ Π Ο Θ Ε Σ Ι Σ.

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Όρέστης τὸν φόνον τοῦ πατρὸς μεταπορευόμενος ἀνέλεν Αἴγισθον καὶ Κλυταμνήστραν μητροκτονῆσαι δὲ τολμήσας παραχρῆμα τὴν δίκην ἔδωκεν ἐμμανῆς γενόμενος. Τυνδάρεω δὲ τὸν πατρὸς τῆς ἀνγηρημένης κατηγορήσαντος κατ’ αὐτοῦ, ἔμελλον Ἀργείοι κοινὴν ψῆφον ἐκφέρεσθαι περὶ τὸν τί δεῖ παθεῖν τὸν ἀσέβησταντα· κατὰ τύχην δὲ Μενέλαος ἐκ τῆς πλάνης ὑποστρέψας νυκτὸς μὲν Ἐλένην εἰσαπέστειλε, μεθ’ ἡμέραν δὲ αὐτὸς ἥλθε. καὶ παρακαλούμενος ὑπ’ Ὁρέστου βοηθῆσαι αὐτῷ, ἀντιλέγοντα Τυνδάρεων μᾶλλον τὸ λαβήθητ· λεχθέντων δὲ λόγων ἐν τοῖς ὅχλοις, ἐπηρέχθη τὸ πλήθος ἀποκτείνειν Ὁρέστην. \* \* \* ἐπαγγειλάμενος αὐτὸν ἐκ τοῦ βίου προίεσθαι. συνὼν δὲ τούτοις ὁ Πυλαδῆς ὁ φίλος αὐτοῦ συνεβούλευσε πρῶτον Μενέλαον τιμωρίαν λαβεῖν, Ἐλένην ἀποκτείναντας. αὐτοὶ μὲν οὖν ἐπὶ τούτοις ἐλθόντες διεψεύσθησαν τῆς ἐλπίδος, θεῶν τὴν Ἐλένην ἄρπασάντων. Ἡλέκτρα δὲ Ἐρμιόνην ἐπιφανεῖσαν ἔδωκεν εἰς χεῖρας αὐτοῦ· οἱ δὲ ταύτην φονεύειν ἔμελλον ἐπιφανεῖς δὲ Μενέλαος, καὶ βλέπων ἑαυτὸν ἄμα γυναικὸς καὶ τέκνου στερούμενον ὑπ’ αὐτῶν, ἐπεβάλετο τὰ βασίλεια πορθεῖν· οἱ δὲ φθάσαντες ὑφάψειν ἡπείλησαν. ἐπιφανεῖς δὲ Ἀπόλλων Ἐλένην μὲν ἔφησεν εἰς θεοὺς διακομίζειν, Ὁρέστη δὲ Ἐρμιόνην ἐπέταξε λαβεῖν, Πυλαδῆ δὲ Ἡλέκτραν συνοικίσαι, καθαρθέντι δὲ τοῦ φόνου Ἀργους ἄρχειν.

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## ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Όρέστης διὰ τὴν τῆς μητρὸς σφαγὴν ἄμα καὶ ὑπὸ τῶν Ἐρινών δειματούμενος καὶ ὑπὸ τῶν Ἀργείων κατακριθεὶς θανάτῳ, μέλλων φονεύειν Ἐλένην καὶ Ἐρμιόνην ἀνθ’ ὧν Μενέλαος παρὸν οὐκ ἔβοήθησε, διεκωλύθη ὑπὸ Ἀπόλλωνος. παρ’ οὐδενὶ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἀργει· ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν Ἀργείων, ἡλικιωτίδων Ἡλέκτρας, αἱ καὶ παραγένονται ὑπὲρ τῆς

τοῦ Ὁρέστου πυνθανόμεναι συμφορᾶς. προλογίζει δὲ Ἡλέκτρα. τὸ δὲ δράμα κωμικωτέραν ἔχει τὴν καταστροφήν. ἡ δὲ διασκευὴ τοῦ δράματος ἐστὶ τοιαύτη. πρὸς τὰ τοῦ Ἀγαμέμνονος βασίλεια ὑπόκειται Ὁρέστης κάμνων καὶ κείμενος ὑπὸ μανίας ἐπὶ κλινιδίου, φῶ προσκαθέζεται πρὸς τοῖς ποσὶν Ἡλέκτρα. διαπορέῖται δὲ τί δήποτε οὐ πρὸς τῇ κεφαλῇ καθέζεται· οὗτῳ δὲ μᾶλλον ἐδόκει τὸν ἀδελφὸν τημελεῖν, πλησιαίτερον προσκαθεζόμενη. ἔουκεν οὖν διὰ τὸν χορὸν ὁ ποιητὴς διασκευάσαι· διηγέρθη γὰρ ἄν δ Ὁρέστης, ἅρτι καὶ μόγις καταδραθεὶς, πλησιαίτερον αὐτῷ τῶν κατὰ τὸν χορὸν γυναικῶν παρισταμένων. ἐστὶ δὲ ὑπονοῆσαι τοῦτο ἐξ ὥν φησιν Ἡλέκτρα τῷ χορῷ,

Σὺγα σύγα, λεπτὸν ἵχνος ἀρβύλης· (v. 140.)

πιθανὸν οὖν ταύτην εἶναι τὴν πρόφασιν τῆς τοιαύτης διαθέσεως. τὸ δράμα τῶν ἐπὶ σκηνῆς εὑδοκιμούντων· χείριστον δὲ τοῖς ἥθεσι. πλὴν γὰρ Πυλάδον πάντες φαῦλοι ἔσαν.

## O R E S T E S.

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THERE is evidence to show, that of all the Attic tragedies none was so celebrated or so generally read in the post-Attic times as the *Orestes*. Of all the extant dramas not one has been so much or so severely criticized by modern scholars. The circumstance is curious, and demands consideration.

On the one hand, there are more quotations by ancient writers from this single play, than from all the plays of Aeschylus and Sophocles put together. Stobaeus, for instance, cites the *Orestes* much more frequently than any other, even of his favourite author Euripides. Written, as Hermann contends<sup>1</sup>, in the decline of the tragic art, and with the object rather of entertaining the audience than of exciting the emotions of pity and fear, it contains “many things which are not only not praiseworthy, but blameable, as either useless or inconsistent with the nature of tragedy<sup>2</sup>.” A. W. Von Schlegel, though he admits the play opens with much pathos, says that “afterwards all takes a perverse turn, and ends with violent strokes of stage effect.” He acquiesces in the somewhat singular judgment of Aristophanes (in the Greek Argument), *τὸ δράμα τῶν ἐπὶ σκηνῆς εὐδοκιμούντων χείριστον δὲ τοῦ θέσι. πλὴν γὰρ Πυλάδου πάντες φαῦλοι ἔσαν*. The author of a long and much later argument (omitted in this edition, as of little value,) objects that the play is not a true tragedy, because it ends happily; a remark which carries no weight whatever with it, so far as the alleged reason is concerned, because this applies equally to many other tragedies. Aristophanes however makes a similar remark, *τὸ δὲ δράμα κωμικωτέραν ἔχει τὴν καταστροφήν*. K. O. Müller, who in his Dissertations on the *Eumenides* calls the *Orestes* a strange mixture of old legends with modern opinions, disparages it also in his ‘Literature of Ancient Greece,’ where he says (p. 377) “the only impression produced by such a drama as the *Orestes* is a feeling of the comfortless confusion of human exertions and relations.”

How then are we to account for the great celebrity of the *Orestes*

<sup>1</sup> Praefat. ad ed. 1841.

<sup>2</sup> *Ibid.* p. vi.

in the early ages? It is not enough to say, that rhetorical displays, sententious remarks, and ingeniously expressed common-places, were more pleasing than true tragic effects in an age when scholastic subtleties were uppermost in men's minds; for the *Orestes* is not more remarkable for these qualities than many, perhaps most, of the other plays of Euripides. We do not attempt to give an answer. Viewed impartially, and solely on its own merits, the *Orestes* appears to be, not indeed a first-rate, but certainly an interesting play, with so much of suspense as to the result of critical positions in the principal characters, and so much doubt how persons will act who may not unreasonably act in either of two ways, as to enlist the active sympathies of readers and hearers alike. We might go further, and say that the first half of the play is singularly well-written and eminently pathetic, while we admit that the latter half degenerates, because the devices adopted in the final complication of affairs are not such as are likely in themselves to resolve them, and besides, are not carried out at all, but suddenly stopped by the unexpected appearance of a god.

The following is an outline of the plot. Orestes, as soon as he had slain his mother, and on the very day of her burial, was seized with madness. For six days he had taken no food, and was now lying a ghastly spectacle, feeble and fevered in his lucid intervals, raving at times, as he fancies he sees the forms of the Furies pursuing him. His sister Electra sits by his bed, and administers to every want with the most tender affection. Menelaus, who has just returned from Troy, has sent his wife Helen and their daughter Hermione into the palace of the Atridae, where Orestes now lies. Helen has an interview with Electra at the outset: and they agree that Hermione shall be sent with an offering to Clytemnestra's tomb. The chorus, Argive ladies, approach the couch, and there follows a very touching and natural scene, in which the alternate ravings and reasonings of Orestes are graphically pourtrayed. After the first stasimon, on the subject of the awful power of the Erinyes, Menelaus enters, having just reached Argos from Nauplia. He had before heard of Agamemnon's murder, and has just learned the retribution dealt by the son to the mother. In a conversation held with Orestes, he learns that the latter, with his sister, is to be tried on the capital charge that very day by the Argive people in full assembly. Menelaus is conjured, by the obligations conferred on him by Agamemnon, which he is bound to repay to the son, to lend his powerful aid in saving them. At this conjuncture old Tyndareus, the father of Clytemnestra, arrives, and inveighs against Orestes in terms which, though categorically replied to by Orestes, who argues the justice of

his cause, determine Menelaus to hold aloof from rendering active assistance. He coldly replies, that he will see what temporizing and craft may effect in his favour, but will not interfere in any other way. Tyndareus avows his determination to be present at the assembly, and to set the populace against the accused. Pylades now comes in haste to announce that the meeting is about to be held, and to urge Orestes to attend it in person, if perchance his eloquence in a just cause should prevail with the people. The two friends depart, and after the second stasimon a message arrives, giving a full account of all that had passed in the assembly, the sum of which is, that Orestes and his sister are condemned to die, with this single reservation in their favour, that they may choose in what manner, and may inflict death on themselves. With this the first part of the play ends, in which it is hard to see what objection can fairly be raised to the naturalness of the characters or the probability of the events.

While Orestes and Electra are taking a final farewell, Pylades comes forward with a suggestion, which offers a ray of hope. Helen, he says, is within the palace, guarded only by a few cowardly eunuchs. Let them slay her, and so revenge themselves on Menelaus for his baseness. Let them do yet more than this, adds Electra. Hermione is still absent at Clytemnestra's tomb; if they seize her as a hostage on her return, they will compel Menelaus to befriend them. The plans are duly formed, with the aid of the chorus. Helen is seized, and the sword is at her throat within the house, while Hermione from without is waylaid and secured. One of the eunuchs, who has escaped in the confusion of the affray, relates the fate of Helen in a long narrative, designed, apparently, to illustrate the pusillanimity of the eastern character, and the effeminacy of eastern luxury. Menelaus, having heard what has been done, arrives at the palace in haste, but is refused admittance; Orestes and Pylades are now seen on the roof of the house, prepared not only to kill Hermione, but to set fire to the palace. At this moment Apollo appears, with Helen raised aloft in the air. She has been rescued miraculously from the point of the sword, and is henceforth to reign immortal in heaven with her brothers the Dioscuri. To Orestes, Pylades, and Electra, happiness is promised for the rest of their lives.

It is unnecessary to discuss Hermann's objections in detail, but it may be well to give them briefly. (1) Fear on the part of the audience is not sufficiently raised, but for it is substituted a very different thing, the fear of Orestes and Electra for themselves. (2) The whole scene in which Pylades advises Orestes to be present at his own trial (v. 729 seqq.) is inserted merely to lengthen out the play, and to introduce Pylades, who is wanted in the end.

(3) The proposal to kill Helen and seize Hermione was badly planned, because it would rather exasperate Menelaus to find his wife had been slain, than induce him, through fear of losing his daughter also, to aid them. (4) The appearing of Apollo at the end is a clumsy expedient (*rude inventum*) to bring to a sudden close a drama that had already been too long protracted. (5) Helen and Hermione are needlessly brought on the stage, since it was enough to have had them unseen within the house. (6) Orestes, who at the beginning of the play is a feeble and wasted maniac, appears at the end in full vigour, able to fight the eunuchs and to hurl a stone from the roof at the head of Menelaus. (7) It was unlikely that Pylades, who had helped Orestes to slay his mother (v. 406), should have retired after that to Phocis, and thence been banished and returned to Argos (v. 765) all within the space of six days (v. 422).

That some of these criticisms are captious will hardly be denied. Those especially (viz. 6 and 7) which relate to manifest violations of *unity of time*, apply equally to many other of the most approved Greek dramas. Little weight indeed is to be attributed to modern judges of Attic tragedy, when a Porson can say of the eunuch-scene (v. 1369 seqq.) “Vereor ne plerisque lectoribus hodiernis haec scena multis partibus justo longior videatur, et tragicae gravitati non ubique conveniens,” while a Hermann can designate the same as “egregia arte elaborata,” and say “necessariam fuisse istam prolixitatem ad exprimendam ignavi hominis formidinem.” Again, whereas the author of the Greek argument above referred to says, that “all the characters in the play are bad except that of Pylades,” Hermann comes just to the opposite conclusion, that all are good except Pylades. Menelaus, he justly observes, is purposely made base and treacherous, because he was a Spartan. Thus a character bad in the moral sense may, by its fitness, be a good one in a dramatic sense. The poet has represented him in much the same light, and for the same reason, in the *Andromache*.

The *Orestes* was acted, as the Schol. on v. 371 informs us, in the Archonship of Diocles, Ol. xcii. 4, b.c. 408. The political allusion in v. 1682 has been pointed out by the Scholiast. The Athenians had rejected terms of peace offered by Sparta, and the poet, by representing a compromise effected between the rival thrones of Sparta and Argos, evidently wishes his countrymen to take the more conciliatory course.

The scene of the play is at Argos, in the ancestral palace of the Atridae, though, strictly speaking, this was at the neighbouring Mycenae. The chorus consist of Argive ladies, apparently fifteen in number. It seems to have been an ancient opinion, still maintained

by many critics, that the *Orestes* was designed as a tragi-comedy<sup>3</sup>, to be classed with the *Alcestis*. We do not think this a correct definition. There is not a single scene really partaking of comedy, unless some should choose to except that where Orestes banters the fugitive slave on his fear of death (v. 1506 seqq.).

Several of the scenes in this play require three actors, a feature characteristic of the later plays. In the last scene, Menelaus, Orestes, Pylades, and Apollo, appear to be all present at once, besides Helen (who however was perhaps a mere *εἰδωλον*). Probably at v. 1620, where Pylades is told to fire the house, he retires as if for that purpose, thus leaving room for Apollo to appear immediately after.

<sup>3</sup> *Theatre of the Greeks*, p. 100].

*ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.*

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ΗΛΕΚΤΡΑ.

ΕΛΕΝΗ.

ΧΟΡΟΣ.

ΟΡΕΣΤΗΣ.

ΜΕΝΕΛΑΟΣ.

ΠΥΛΑΔΗΣ.

ΑΓΓΕΛΟΣ.

ΕΡΜΙΟΝΗ.

ΦΡΥΞ.

ΑΠΟΛΛΩΝ.

ΤΥΝΔΑΡΕΩΣ.

## ΕΤΡΙΠΙΔΟΥ ΟΡΕΣΤΗΣ.

### ΗΛΕΚΤΡΑ.

Οὐκ ἔστιν οὐδὲν δεινὸν ὥδ' εἰπεῖν ἔπος,  
οὐδὲ πάθος, οὐδὲ συμφορὰ θεῆλατος,  
ἢς οὐκ ἀν ἄραι τὸ άχθος ἀνθρώπου φύσις.

The celebrity of the prologue to this play may be judged by the fact that, of the first half at least, nearly every line is cited by some ancient author or grammarian, and very many by several independently. The references, given at length in Porson's and (more fully) in Kirchhoff's notes, need not here be repeated, because no various readings of importance are obtained from them.—Electra, seated beside the couch of her brother, who is deeply sleeping during an interval of cessation from his phrenzy, recounts the calamitous history of her family since the time of Tantalus, to whose presumptuous folly she indirectly attributes all her present woe. Orestes, she says, has slain his mother, instigated by the oracle of Apollo—an inviolous act, but one that was committed in obedience to the divine will. Hence he has been seized by madness, and for the six days that have elapsed since his mother's funeral, he has tasted nothing. Added to this calamity is the fact, that both she and her brother have been outlawed by the Argives, and the present day will decide their fate; for a meeting of the citizens is to be held to determine the mode of their death. One ray of hope alone remains: Menelaus has just returned from his long wanderings, and, desirous to avoid the clamour of an angry mob, has had his wife secretly conveyed into the house of the Atridae; so that at this moment she is within, attended and con-

soled by her daughter Hermione. Menelaus himself is momentarily expected to arrive.

1—3. ‘There is nothing so terrible, that is capable of being described in words, be it either bodily suffering or calamity sent by heaven (e. g. madness, such as that of Orestes), of which human nature may not have to bear the burden.’ In fewer words, ‘there is nothing so dreadful, but that man is liable to endure it.’ Cicero, Tusc. iv. 29, in translating these three not very easy verses, appears rightly to have construed ὥδε δεινὸν εἰπεῖν, ‘*iam terribilis fando*,’ though ἔπος is not *oratio*, but any thing, event, or circumstance, that can be put in words, or that has a definite name.—It is remarkable that Kirchhoff's two best MSS. give συμφορὰν θεῆλατον, and in one of them (A, or Ven. a., “*omnium facile praestantissimum*,” as he calls it) this scholium is given, *γράφοντι τινες*, Οὐδὲ συμφορὰ θεῆλατος, ἀγνοοῦντες δέ ἀπὸ κοινοῦ γὰρ ληπτέον, οὐκ ἔστιν ιδεῖν. The latter words Kirchhoff wrongly corrects, οὐκ ἔστιν οὐδὲν δεινόν. Read, οὐκ ἔστιν εἰπεῖν. The reading arose from an opinion that the syntax was, οὐκ ἔστιν εἰπεῖν ὥδε δεινὸν ἔπος, οὐδὲ πάθος, οὐδὲ συμφοράν. Of the numerous writers who cite these first three verses, all agree in συμφορὰ, except D. Chrysost. iv. p. 81, who gives συμφορὰν δαιμόνιον.—The best MS. (Ven. a.) and Lucian (Ocypus, v. 167,) give ἀνθρώπων φύσις.

ὅ γὰρ μακάριος, κοῦκ ὀνειδίζω τύχας,  
 Διὸς πεφυκὼς, ὡς λέγουσι, Τάνταλος  
 κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον  
 ἀέρι ποτάται, καὶ τίνει ταύτην δίκην,  
 ὡς μὲν λέγουσι, ὅτι θεοῖς ἄνθρωπος ὁν  
 κοινῆς τραπέζης ἀξίωμ' ἔχων ἵσον  
 ἀκόλαστον ἔσχε γλώσσαν, αἰσχίστην νόσον.      10  
 οὗτος φυτεύει Πέλοπα, τοῦ δ' Ἀτρεὺς ἔφυ,  
 Ὡ στέμματα ἔντασ' ἐπέκλωσεν θεὰ

4. ὁ γὰρ κτλ. She illustrates the foregoing proposition by the case of Tantalus, the progenitor of Orestes, through whose original fault the *συμφορὰ θεήλατος* has now come upon the house of the Atidae. ‘For the once happy Tantalus (and I am not now concerned to reproach him with the consequences of his fault, but am merely using his case by way of illustration), born of Zeus, as men say, ever fearing a rock towering high above his head, flits in air, and pays this penalty, because,’ &c. Porson, who has written a long note on the punishment here and elsewhere recorded of Tantalus, as different from the Homeric account, Od. xi. 567 seqq., has not a word to say on the meaning of ἀέρι ποτάται. That these words must be taken together is certain, though a verse of Lucretius, iii. 993, ‘Nec miser impendens magnum timet aere saxum Tantalus,’ might seem to indicate that ὑπερτέλλοντα ἀέρι should be joined. The explanation of the Schol. must be accepted, οὐτε ἐν οὐρανῷ αὐτὸν τιμωρεῖται (δέ θεός), ίνο μὴ συνδιαλέγηται τῶς θεοῖς, ἢ λαλούντων ἀκούνη, οὐτε ἐπὶ γῆς, δπως μὴ ἔξειποι τοῖς ἄνθρωποις ἡ τινα εἰδεν ἐν τῷ οὐρανῷ, οὐτε καθ’ Αἰδον, ίνα μὴ καὶ ἔλλοις ὅρῳ κολαζούντος ἀμαρτωλὸνς παραμυθοῦτο, ἀλλ’ ἐν ἀέρι μετεώρῳ, δπως μηδένι φθεγγύμενος μᾶλλον ἀνιψτο. Of the many writers from Pindar downwards who mention this punishment of the overhanging rock, not one says a word about his being suspended μετέωρος, midway between earth and Hades, or earth and sky.—It is rather remarkable that *κορυφῆς*, for which D. Chrys. vi. p. 111, gives *κεφαλῆς*, is a word properly applicable to a mountain top, as *ὑπερτέλλειν* naturally means ‘projecting above,’ not ‘hanging over,’ *impendens*. Compare *inf.* v. 840, *φαρέων μαστὸν ὑπερ-*

*πέλλοντ'* *ἔσδοντ'*. Hec. 1010, *μέλαινα πέτρα γῆς ὑπερτέλλουσ'* ἄνω. It is clear therefore that the words here might mean, ‘a rocky mass rising high above a mountain summit.’ The Schol. however explains it *πέτραν τὴν ὑπερκειμένην τῆς κεφαλῆς*, and Aeschylus has *κορυφὴ Διὸς*, Suppl. v. 86.—From v. 983 seqq. it would seem that by *πέτρον* the sun itself was meant, which is there called *πέτρα τεταμένη ἀλόνεστ*. For Electra expresses a wish that she could fly away to the sun, that she might tell her griefs to Tantalus. Where the Schol. adds, *τινὲς δὲ κυρίως ἀκούνονται βάλον χρυσῆν ἐπωρεῖσθαι τῇ κεφαλῇ τῇ Ταντάλου*. The same statement is made by the Schol. on Pind. Ol. i. 97 (quoted by Porson on v. 971 *inf.*).

7. ὡς μὲν λέγουσι. “Istud μὲν, cui non respondet δὲ, innuit Electram parum credulam esse.” Porson. The more common legend was, that he had served up his son Pelops at a banquet to the gods, Hel. 386. Cf. Iph. T. 386, ἐγὼ μὲν οὖν τὰ Ταντάλον θεοῖσιν ἐστιάματα ἀπίστα κρίνω, παιδὸς ἡσθῆναι βορδ. The ἀκόλαστος γλώσσα appears to refer to his having revealed to mortals the secret converse, τὰ ἀπόρρητα, held by the gods at their entertainment.

12. Hermann, partly to avoid the *ε* made long before *κα*, and partly because he regards v. 15 as equivalent to the apodosis, here gives *ἢ τ' ἐπέκλωσεν*. Few probably will care to follow him in this. See on Suppl. 296. Iph. T. 51.—*στέμματα*, the woollen thread, so called from its resemblance to the fillet by which the olive-bough was attached to the neck of suppliants.—θεὰ, i. e. *Μοῖρα*. There is a variant “*Ερις*, recorded by the Schol., but cf. Iph. T. 812, OP. *Ἀτρέως Θυέστου τ' οἰσθα γενομένην ἔριν;* IPh. *ἥκουσα, χρυσῆς ἀρνὸς ἡνίκ* *ἥν* *πέρι.*

ἔριν, Θυέστη πόλεμον ὄντι συγγόνω  
θέσθαι. τί τάρρητ' ἀναμετρήσασθαι με δεῖ;  
ἔδαισε δ' οὖν τιν τέκν' ἀποκτείνας Ἀτρεύς 15  
Ἀτρέως δὲ, τὰς γάρ ἐν μέσῳ σιγῶ τύχας,  
ὅ κλεινὸς, εἰ δὴ κλεινὸς, Ἀγαμέμνων ἔφυ  
Μενέλεως τε Κρήστης μητρὸς Ἀερόπης ἄπο.  
γαμεῖ δ' ὁ μὲν δὴ τὴν θεοῖς στυγουμένην  
Ἐλένην Μενέλεως, ὁ δὲ Κλυταιμνήστρας λέχος 20  
ἐπίσημον εἰς Ἑλληνας Ἀγαμέμνων ἄναξ  
φ παρθένοι μὲν τρεῖς ἔφυμεν ἐκ μιᾶς,  
Χρυσόθεμις Ἰφιγένειά τ' Ἡλέκτρα τ' ἐγώ,  
ἄρσην τ' Ὁρέστης, μητρὸς ἀνοσιωτάτης,  
ἢ πόσιν ἀπείρῳ περιβαλοῦσ' ὑφάσματι 25  
ἔκτεινεν· ὅν δ' ἔκατι παρθένῳ λέγειν  
οὐ καλόν· ἐώ τοῦτ' ἀσαφὲς ἐν κοινῷ σκοπεῖν.  
Φοίβου δ' ἀδικίαν μὲν τί δεῖ κατηγορεῖν;  
πείθει δ' Ὁρέστην μητέρ', ἢ σφ' ἐγείνατο,  
κτεῖναι, πρὸς οὐχ ἀπαντας εὔκλειαν φέρον. 30

14. τάρρητα, sc. τὸ τέκνα ἀποκτεῖναι, which is added specifically immediately after, on the principle explained on Iph. T. 37.—ἀναμετρήσασθαι, to go over the tale again. Cf. Ion 250, μῆμην παλαιὰν ἀνεμετρησάμην τινά.—δ' οὖν, 'however,' i. e. to cut a long story short. The force of these particles has been explained on Aesch. Ag. 34.—ἔδαισε, like ἔστιν τινα, 'feasted him.'

18. Ἀερόπης. Hel. 391, ὃς ἔξεψυνεν Ἀερόπης λέκτρων ἄπο Ἀγαμέμνον' ἐμὲ τε Μενέλεων, κλεινὸν ἥγον.

20. As all the best copies agree in Μενέλεως Ἐλένην, the suggestion of Hermann has been adopted, that the words should probably be transposed. The ordinary reading is Μενέλαος Ἐλένην. See v. 1196.

21. ἐπίσημον. The words κλυτὸς and μηστεύειν in Κλυταιμνήστρα seem to be alluded to. See the note on Iph. T. 208.

24. On the τε answering to μὲν, in enumerating proper names, see Phoen. 57.—The name Ὁρέστης, according to Photius in v., means 'mountaineer,' ἐν ὄρεσι διαιτώμενος. Compare Πενέστης with ὄρεσφι and ὄρεσκοβος.

25. ἀπέρῳ. Aesch. Eum. 604, ἐν δ' ἀπέριον κόπτει πεδῆσας· κύνδρος δαιδάλῳ πέπλῳ. Agam. 1353, ἀπειρον ἀμφιβληστρόν, ὥσπερ ἱχθύων, περιστιχίζω.

26. παρθένῳ. There is a variant παρθένον, but the best copies agree in the dative. She hints, of course, at her mother's adultery with Aegisthus. Hermann thinks the poet may have designed to pourtray the prudishness commonly shown by women who have lived long unmarried.—ἐώ τοῦτ' κτλ., 'I dismiss this, with a mere allusion to it, for all who may please to examine into the matter.'

28. Φοίβον δ' κτλ. 'Now I do not intend to charge Phoebe with injustice; but he instigates Orestes to slay the mother who had borne him, a deed that brings credit not to all,' i. e. much less to a son. For the cautious way of impeaching the justice of the god cf. Electr. 1245, Φοίβος τε Φοίβος, ἀλλ', ἄναξ γάρ ἐστ' ἐμὸς, σιγῶ σοφὸς δ' ὅν οὐκ ἔχρησε σοι σοφός. The Aldine reading φέρων has the authority of no good MS. If the particle had agreed with Phoebe, the sense should have been very differently expressed, πρὸς οὐχ ἀπάντων εὔκλειαν φέρόμενος, 'blamed by many, praised by few.'

ὅμως δ' ἀπέκτειν' οὐκ ἀπειθήσας θεῷ·  
 κάγῳ μετέσχον, οἷα δὴ γυνὴ, φόνου,  
 Πυλάδης θ', ὃς ἡμῶν συγκατείργασται τάδε.  
 ἐντεῦθεν ἀγρίᾳ συντακεὶς νόσῳ τνοσεῖ  
 τλήμων Ὁρέστης ὅδε πεσὼν ἐν δεμνίοις  
 κεῖται· τὸ μητρὸς δ' αἴμα νιν τροχηλατεῖ  
 μανίαισιν ὄνομάζειν γὰρ αἰδοῦμαι θεὰς  
 Εὔμενίδας, αἱ τόνδ' ἔξαμιλλῶνται φόβῳ.  
 ἔκτον δὲ δὴ τόδ' ἥμαρ ἐξ ὅτου σφαγαῖς  
 θανοῦσα μήτηρ πυρὶ καθήγνυσται δέμας,  
 ὃν οὐτε σῆτα διὰ δέρης ἐδέξατο,  
 οὐ λούτρῳ ἔδωκε χρωτί· χλανιδίων δ' ἔσω  
 κρυφθεὶς, ὅταν μὲν σῶμα κουφισθῇ νόσου,  
 ἔμφρων δακρύει, ποτὲ δὲ δεμνίων ἄπο

35
40

34—5. The common reading, adopted by Porson, is δὲ πεσὼν, a colon being placed after Ὁρέστης. But this, as Hermann truly objects, is to distinguish and contrast two things altogether identical, the pining with sickness and the being confined to the bed; besides that δέ is required, since, as she sits by her brother's bed as she speaks, she could not avoid pointing to him. Hermann's correction, formerly adopted by W. Dindorf, is ingenious and probable, συντακεὶς νόσῳ δέμας, the last word having been, as he supposes, corrupted on account of the similar word δεμνίοις ending the next verse. The poet, had he used νόσῳ νοσεῖ, might so easily have added δις (or οὖ) πεσὼν κτλ., that it is surprising he should have preferred the awkward expedient of superadding κεῖται at the end, as if no finite verb had preceded. So however W. Dindorf, and apparently also Kirchhoff, explain the reading in the text. Some of the inferior copies give οὐδὲ πεσὼν, which Hermann attributes to the superscribed correction οὖ, to which the δὲ had become wrongly attached. Reiske's correction πεσὼν δ' ἐν δεμνίοις is worthy of consideration.

37. ὄνομάζειν γάρ. She meant to say, Ἐρινύες νιν τροχηλατοῦσι, but prefers to use τὸ μητρὸς αἴμα. Cf. Oed. Col. 129 seqq.

38. ἔξαμιλλῶνται, a metaphor from driving a person out of a race-course or other place of games, as appears from

Hel. 387. 1471, *inf. v.* 431. Schol. εἶτε δὲ τὸ ἔξαμιλλῶνται, ἐπειδὴ οἱ ἀγωνιζόμενοι πρὸς ἀλλήλους ἐν γυμνασίοις ἄνω καὶ κάτω στρέφονται τοῖς ἀγωνισμασιν. But this is incorrect; the notion of chasing out of one land into the other by constant and untiring efforts is conveyed by this compound, of which Euripides was rather fond. See Cyc. 628.

40. καθήγνυσται. Schol. καθωσιώται, κέκαυται. See on this word Iph. T. 705, ἀμφὶ βαρὺν ἀγνισθεὶς φόνῳ. The immolation and burning of sacred victims gave rise to the employment of similar terms to the disposal of the dead, especially as tombs themselves were sometimes used as sacrificial altars.

41. ὅν, for ἑντὸς ὅν, 'during which six days,' or ἀφ' ἦν, 'from the commencement of which.'

42. χλανιδίων, the outer garment, ἴμάτιον, which was spread on the bed, like the Roman *pallium*. Cf. Suppl. 110, σὲ τὸν κατήρη χλανιδίοις ἀνιστορῶ. Perhaps all that is meant in both passages is the muffling of the face in grief within the folds of the robe. But *inf. v.* 166, Orestes is said ἐν πέπλοισι κινέν δέμας, which must refer to the coverlet. In Thucyd. ii. 49, λεπτῶν ἴματων ἐπιβολαὶ means, the throwing light outer garments on the bed of fevered patients.

44. ποτὲ, 'at other times.' This use of an enclitic at the beginning of a sentence is not easily defended by similar examples in the earlier Attic. We have

τηδῷ δρομαῖος, πῶλος ὡς ἀπὸ ζυγοῦ. 45  
 ἔδοξε δὲ Ἀργεὶ τῷδε μῆθ' ἡμᾶς στέγαις  
 μὴ πυρὶ δέχεσθαι, μῆτε προσφωνέων τινα  
 μητροκτονοῦντας κυρία δὲ ἥδ' ἡμέρα,  
 ἐν ᾧ διοίσει ψῆφον Ἀργείων πόλις,  
 εἰ χρὴ θανεῖν νὰ λευσίμω πετρώματι, 50  
 ἦ φάσγανον θήξαντ' ἐπ' αὐχένος βαλεῖν.  
 ἐλπίδα δὲ δή τιν' ἔχομεν ὥστε μὴ θανεῖν  
 ἵκει γὰρ ἐς γῆν Μενέλεως Τροίας ἄπο,  
 λιμένα δὲ Ναυπλίειον ἐκπληρῶν πλάτη  
 ἀκταῖσιν ὄρμεῖ δαρὸν ἐκ Τροίας χρόνον  
 ἄλαισι πλαγχθείς τὴν δὲ δὴ πολύστονον  
 Ἐλένην, φυλάξας νύκτα, μή τις εἰσιδῶν  
 μεθ' ἡμέραν στείχουσαν, ὃν ὑπὲρ Ἰλίῳ  
 παῖδες τεθνάσιν, ἐς πέτρων ἐλθῃ βολὰς,  
 προοψεμψεν ἐς δῶμ' ἡμέτερον ἔστιν δὲ ἔσω 60  
 κλαίοντος ἀδελφῆν ἔνυμφοράς τε δωμάτων.  
 ἔχει δὲ δή τιν' ἀλγέων παραψυχῆν.  
 ἦν γὰρ κατ' οἴκους ἔλιφ', ὅτε ἐς Τροίαν ἔπλει,  
 παρθένον ἐμῆ τε μητρὶ παρέδωκεν τρέφειν  
 Μενέλαος ἄγαγὼν Ἐρμιόνην Σπάρτης ἄπο, 65

however in Phoen. 401, ποτὲ μὲν ἐπ' ἡμαρ  
 εἶχον, εἶτ' οὐκ εἶχον ἄν. Cf. *inf.* v. 356.  
 He might have written τότε, but this  
 would be ambiguous, since the sense is  
 not τότε ὅταν κονφισθῇ, but the con-  
 trary, ὅταν μαίνηται.

47. προσφωνέων. See Iph. T. 951.

49. διαφέρειν ψῆφον is to give a vote on  
 one side or the other of a question. See  
*inf.* v. 1652.

51. Hermann remarks that αὐχήν is  
 improperly used for δέρη, the two words  
 differing in sense as neck and throat.  
 Properly, a person is said φέρειν τι ἐπ'  
 αὐχένος. Why should he not be said to  
 cast a sword on, or outside of, a neck to  
 wound it? The same critic observes, that  
 in v. 757 the citizens are about to decide,  
 not as to the method of death, but whether  
 the culprits are to die at all, θανεῖν ἢ ζῆν.

52. Here, as in v. 62, the δὴ qualifies  
 τινὰ, as in δήποτε, δήπον &c., 'some  
 sort of hope' (though not much to be  
 relied on).

54. ἐκπληρῶν, occupying. So Ion  
 1107, πανταχοῦ γὰρ ἄστεος ζητῶν νν  
 ἔξεπλησα. Iph. T. 804, τὸ δὲ Ἀργεῖον  
 αὐτοῦ μεστὸν ἡ τε Ναυπλία. Hel. 1570,  
 πλήσασα κλιμακτῆρας ἐνσφύρου ποδός.  
 If the poet had meant, as W. Dindorf  
 suggests, 'filling the harbour with his  
 fleet,' he would have preferred to use  
 πλάταις, or στόλῳ. The return of Me-  
 nelaus, according to Od. iii. 309, took  
 place on the very day that Aegisthus was  
 buried; (*ἀντῆμαρ δέ οἱ ἥλθε βοΐη ἀγαθὸς  
 Μενέλαος.*) This is not inconsistent with  
 the account of Euripides, who does not  
 say that Menelaus has only that day  
 arrived; besides that Clytemnestra's fune-  
 ral might have taken place a little earlier  
 than that of Aegisthus.

56. τὴν δὲ δὴ πολύστονον Ἐλένην is said  
 with some irony, 'her who is called, for-  
 sooth, the *unfortunate* Helen.' It is harsh  
 to interpret 'the cause of many woes.'

58. μεθ' ἡμέραν, 'in open day.' See on  
 Bacch. 485.

ταύτη γέγηθε κάπιλήθεται κακῶν.  
 βλέπω δὲ πᾶσαν εἰς ὁδὸν, πότ’ ὄψομαι  
 Μενέλαον ἥκονθ· ὡς τά γ’ ἄλλ’ ἐπ’ ἀσθενοῦς  
 ῥώμης ὀχούμεθ’, ἦν τι μὴ κείνου πάρα  
 σωθῶμεν. ἅπορον χρῆμα δυστυχῶν δόμος. 70

## ΕΛΕΝΗ.

ὦ παῖ Κλυταιμνήστρας τε κάγαμέμνονος,  
 παρθένε μακρὸν δὴ μῆκος, Ἡλέκτρα, χρόνου,  
 πῶς, ὥ τάλαινα, σύ τε κασίγνητός τε σός  
 [τλήμων Ὁρέστης μητρὸς ὅδε φονεὺς ἔφυ] ;  
 προσφθέγμασιν γὰρ οὐ μιαίνομαι σέθεν  
 ἐς Φοῖβον ἀναφέρουσα τὴν ἀμαρτίαν.  
 καίτοι στένω γε τὸν Κλυταιμνήστρας μόρον,  
 ἐμῆς ἀδελφῆς, ἦν, ἐπεὶ πρὸς Ἰλιον  
 ἐπλευσ’ ὅπως ἐπλευσα θεομανεῖ πότμῳ,

67. *eis* ὁδὸν Musgrave. The MSS. and Schol. seem to agree in *εἰσόδον* (though Kirchhoff believes the true reading is found in two good copies). In defence of *εἰσόδον* might be quoted Herc. F. 77, θαυμάζω δ' ὅταν πύλαι φοφωσι, πᾶς τ' ἀντηγσιν πόδα, ὡς πρὸς πατρῷον προσπεσούμενοι γύνων.

71. Helen, of whose indwelling in the palace the spectators have just been apprised, here appears, and in no unamiable spirit inquires after Electra and her brother. Of the state of the latter she is not supposed to have any idea, till Electra points to him at v. 81; after which she inquires, how long he has been ill (v. 88). It follows from these considerations alone, that v. 74 must be an interpolation, though Kirchhoff appears to be the first who detected it. Porson remarks on the very unusual phrase *πῶς ἔφυ* for *πῶς ἔχει*, which latter word Heath conjectured, and Hermann has admitted into the text. Porson was inclined to read *ὅς* for *ὅδε*. But neither expedient has much probability. Scholefield, who failed to perceive the point of the difficulty, says that *ὅδε* is quite right, and that *ἔφυ* is for *ἔψυτε*, and that for *ἔχετε*. But the only correct meaning of *πῶς ἔφυ ὅδε φονεὺς μητρὸς* would be, ‘how came it that this man was born to be his mother’s murderer?’ But this can hardly be said to

suit the context. It is possible that we should read *σύ τε κασίγνητός τ’ ἔχει*; But the *ἔχει* is not necessary. Cf. Cycl. 206, πῶς μοι κατ’ ἄντρα νεύονα βλαστήματα;

75. There is an emphasis on *σέθεν*, ‘By your speaking to me I contract no defilement, regarding, as I do, Phoebus as the real author of the crime.’ See above, v. 47. Herc. F. 1284, οὐ γὰρ ἄτας εὐπροσηγόρους ἔχω. — ἀναφέρουσα, Ion. 827. Electr. 1296, Φοίβῳ τὴνδ’ ἀναθήσω πρᾶξιν φονίαν.

77. *καίτοι* — γε. ‘And yet, though I cannot justly blame or impugn, I am sorry for my sister’s death.’

79. All the copies appear to have *ὅπως δ’ ἐπλευσα*, which arose from a misapprehension of a very common idiom in Euripides, for which see Iph. A. 649. The sense is, ‘whom, since the unfortunate voyage to Troy, I had not seen; and now being bereaved of her, I bewail both her fortune and mine.’ The Schol. took *ὅπως δ’* — *πότμῳ* as a parenthesis, *εἰ δὲ θέλεις γυνῶναι ὅπως ἐπλευσα, γίνωσκε ὅτι θεομανεῖ πότμῳ*. The error however was detected by Porson. It seems to have been the cause of a very curious mistake in Hesychius, who (as Nauck ap. Kirch. indicates) took from this passage the gloss *δαιάζω ἀναβοῶ, στενάζω*. He probably read the verses thus; *ἦν* (or *ἥσ*), *ἐπεὶ πρὸς*

- ούκ εἰδον, ἀπολειφθεῖσα δ' αἰάζω τύχας. 80
- ΗΛ.** Ἐλένη, τί σοι λέγοιμ' ἀν ἃ γε παροῦσ' ὄρᾶς,  
[ἐν ἔνυμφοραΐσι τὸν Ἀγαμέμνονος γόνον;]  
ἔγώ μὲν ἄϋπνος, πάρεδρος ἀθλίως νεκρῷ,  
νεκρὸς γὰρ οὗτος οὐνεκα σμικρᾶς πνοῆς,  
θάσσω· τὰ τούτου δ' οὐκ ὀνειδίζω κακά· 85  
σὺ δ' ἡ μακαρία μακάριος θ' ὁ σὸς πόσις  
†ῆκετον ἐφ' ἡμᾶς ἀθλίως πεπραγότας.
- ΕΛ.** πόσον χρόνον δὲ δεμνίοις πέπτωχ' ὅδε;
- ΗΛ.** ἐξ οὖπερ αἴμα γενέθλιον κατήνυσεν.
- ΕΛ.** ὃ μέλεος, ἡ τεκοῦσά θ', ὡς διώλετο. 90
- ΗΛ.** οὕτως ἔχει τάδ', ὥστ' ἀπείρηκεν κακοῖς.
- ΕΛ.** πρὸς θεῶν, πίθοι' ἀν δῆτά μοί τι, παρθένε;
- ΗΛ.** ὡς ἀσχολός γε συγγόνου προσεδρίᾳ.
- ΕΛ.** βούλει τάφον μοι πρὸς κασιγνήτης μολεῦν;
- ΗΛ.** μητρὸς κελεύεις τῆς ἐμῆς; τίνος χάριν; 95
- "Ιλιον ἔπλευσ", (ὅπως δ' ἔπλευσα — οὐκ εἰδον, i. e. οὐκ οἶδα.) ἀπολειφθεῖσα δαιάζω τύχας.
81. The *γε* is used, as if she had said οὐκ ἀν εἴη ἀδύκη τά γε ἔνδηλα σοι λέγειν. The next verse is regarded by Kirchhoff as spurious. He assigns no reason, but adds, "fortasse pro γύνον scribendum δόμον." A little consideration will show that, by omitting this verse, Electra will reply in order to Helen's question, πῶν σύ τε κασιγνήτος τε σός; She then says, ἔγώ μεν ἄϋπνος εἴμι τούτῳ παρεδρεύοντα, οὗτος δὲ — she should have said, μανίᾳ κατέχεται, but, speaking κατ' εὐθημισμὸν, she evades the statement by adding τὰ τούτου δ' οὐκ ὀνειδίζω κακά.
84. νεκρὸς γάρ κτλ. Schol. τουτέστιν ἔγγυς ἔστι νεκροῦ, διότι σμικρὸν ἔχει πνοήν.
87. The reading ἤκετον must be considered very doubtful, for Eustathius cites the verse three times with ἤκεις, and ignorance of a not uncommon idiom would account for the less harmonious ἤκετον being introduced. In the preceding verse, the copies vary between σὺ δ' ἐι and σὺ δ' ἡ, the preponderance of authority being rather in favour of σὺ δ' ἐι, which Hermann and Kirchhoff prefer. The truth probably is, that grammarians were mis-
- led by the unusual syntax μακάριος δ σὸς πόσις for δ μακάριος πόσις σὸς, and thought that the meaning must be, μακάριος τε (ἔστιν) δ σὸς πόσις. This however is not necessarily the case; cf. Electr. 1006, μῆτερ, λάβωμαι μακαρίας τῆς σῆς χερός; and the note there. The reading σὺ δ' ἐι involved, in all probability, the change of ἤκεις into ἤκων or ἤκοντε, and this in turn became ἤκετον under the influence of the other variant σὺ δ' ἡ μακαρία.
89. For κατανόσαι γενέθλιον αἷμα, to effect the murder of a parent, compare Herc. F. 1271, ποίου λέοντα — ἡ πόλεμοι οὐκ ἔξηνυσα: So we have ἐργάσασθαι, πρᾶξαι φόνον or αἷμα, and the like.
91. ἀπείρηκε, restored by Porson on conjecture for ἀπείρηκ' ἐι, i. e. ἀπείρηκα ἐι, is now given by Kirchhoff as the reading of his best MS. It is clear that the conversation is about Orestes, who has given way under his afflictions. For the construction ἀπειπεῖν τινὶ see Alc. 487. Hec. 941, τάλαιν', ἀπείτον ἀλγει.
93. The Scholiasts found some difficulty in explaining this verse. Hermann's note is a good comment:—"Hoc dicit; πιθοί-μην ἄν σοι οἴωσι, ὡς ἀσχολός γε οὐσα συγγόνου προσεδρίᾳ. Ita tibi obtempe-rabo, ut quidem occupata assidendo apud fratrem, h. e. quantum potero, quae non habeam otium."

- Ελ. κόμης ἀπαρχὰς καὶ χοὰς φέρουσ' ἐμάς.  
 Ηλ. σοὶ δ' οὐχὶ θεμιτὸν πρὸς φίλων στείχειν τάφον;  
 Ελ. δεῖξαι γὰρ Ἀργείοισι σῶμ' αἰσχύνομαι.  
 Ηλ. ὁψέ γε φρονεῖς εὖ, τότε λιποῦσ' αἰσχρῶς δόμους.  
 Ελ. ὅρθως ἔλεξας, οὐ φίλως δέ μοι λέγεις. 100  
 Ηλ. αἰδὼς δὲ δὴ τίς σ' ἐς Μυκηναίους ἔχει;  
 Ελ. δέδοικα πατέρας τῶν ὑπ' Ἰλίων νεκρῶν.  
 Ηλ. δεινὸν γάρ. Ἀργει τ' ἀναβοᾷ διὰ στόμα.  
 Ελ. σύ νυν χάριν μοι τὸν φόβον λύσασα δόσ.  
 Ηλ. οὐκ ἀν δυναίμην μητρὸς εἰσβλέψαι τάφον. 105  
 Ελ. αἰσχρόν γε μέντοι προσπόλους φέρειν τάδε.  
 Ηλ. τί δ' οὐχὶ θυγατρὸς Ἐρμιόνης πέμπεις δέμας;  
 Ελ. εἰς ὄχλον ἔρπειν παρθένοισιν οὐ καλόν.  
 Ηλ. καὶ μὴν τίνοι γ' ἀν τῇ τεθνηκυᾳ τροφάς.  
 Ελ. ὅρθως ἔλεξας, πείθομαί τέ σοι, κόρη. 110  
 ναὶ, πέμψομαί γε θυγατέρ. εὖ γάρ τοι λέγεις.  
 ὁ τέκνον, ἔξελθ, Ἐρμιόνη, δόμων πάρος,  
 καὶ λάβε χοὰς τάσδ' ἐν χεροῦν κόμας τ' ἐμάς.  
 ἐλθοῦσα δὲ ἀμφὶ τὸν Κλυταιμνήστρας τάφον  
 μελίκρατ' ἄφεις γάλακτος οὐνωπόν τ' ἄχνην, 115

96. The emphasis on *ἐμάς* should be noticed; ‘libations and hair sent by me (though offered by another hand).’

101. *αἰδὼς* δὲ δὴ τίς. ‘But what bashfulness is it towards the citizens which, as you profess, possesses you?’ On δὲ δὴ see v. 52.

103. The Scholiast takes *ἀναβοᾷ* for the second person passive, ‘you are talked about.’ Hermann gives *δεινὸν γάρ* “Ἀργει γ' ἀναβοᾷ, after Matthiae, in the same sense. Porson and Kirchhoff read *δεινὸν γάρ* “Ἀργει τ' ἀναβοᾷ.” Well, it is to be feared; and you are talked of’ &c. And this is probably the correct explanation.

104. *τὸν φόβον*, ‘the fear that I have conceived.’ Cf. v. 118. One good MS. gives *λύσοντα*.

107. For the periphrasis *Ἐρμιόνης δέμας* see Iph. A. 417. The next verse is quoted by Stobaeus, Fl. lxxxv. 5.

109. *καὶ μὴν — γε*. ‘And yet, she would thus be paying her that is dead for her education.’ Cf. v. 64, *ἔμῃ μητρὶ παρέδωκεν τρέψειν Μενέλαος ἄγαν* ‘Ἐρμιόνην Σπάρτης ἄπο.

110. *καλῶς* Porson, Hermann, W. Dindorf. Kirchhoff gives *ὅρθως* with the majority of the good copies.

111. This verse is omitted as spurious by Hermann and W. Dindorf. The common reading is *καὶ πέμψομαι γε*, but *καὶ πέμψομέν γε* has equal MSS. authority. The *καὶ* however cannot be explained in combination with *γε*, as it can in Phoen. 1215. We must read *ναὶ* (which is commonly corrupted into *καὶ*), and suppose Helen to pause for a moment, and then to say to herself, ‘yes; I will send for my daughter; for you certainly say well.’ But instead of doing this, she calls her. On *πέμπεσθαι* for *μεταπέμπεσθαι* it is sufficient to quote Herc. 1421, *εἰς Ἀθῆνας πέμψομαι Θηβῶν ἄπο*, where see the note. For *ναὶ* so used compare Alc. 1119. *inf.* 148.

113. The recent editors adopt the (late) Atticism *λαβεῖ* from Schaefer.

114. *ἄμφι*. To be construed with *ἄφεις*, not with *ἐλθοῦσα*. On the accusative see Iph. T. 6.

καὶ στᾶσ' ἀπ' ἄκρου χώματος λέξον τάδε·  
 'Ελένη σ' ἀδελφὴ ταῖσδε δωρεῖται χοαῖς  
 φόβῳ προσελθεῦ μνῆμα σὸν, ταρβοῦσά τε  
 'Αργείον ὅχλον. εὐμενῆ δ' ἄνωγέ νιν  
 ἐμοί τε καὶ σοὶ καὶ πόσει γνώμην ἔχειν  
 τοῦν τ' ἀθλίοιν τοῦνδ', οὓς ἀπώλεσεν θεός.120  
 ἀ δ' εἰς ἀδελφὴν καιρὸς ἐκπονεῦν ἐμὲ,  
 ἄπανθ' ὑπισχνοῦν νερτέρων δωρήματα.  
 ἵθ' ὁ τέκνον μοι, σπεῦδε, καὶ χοὰς τάφῳ  
 δοῦνσ' ὡς τάχιστα τῆς πάλιν μέμνησ' ὄδοιν.125

ΗΛ. ὁ φύσις, ἐν ἀνθρώποισιν ὡς μέγ' ἐī κακὸν,  
 σωτήριόν τε τοῖς καλῶς κεκτημένοις.  
 εἴδετε παρ' ἄκρας ὡς ἀπέθριστεν τρίχας  
 σώζουσα κάλλος; ἔστι δ' ἡ πάλαι γυνή.130  
 θεοί σε μισήσειαν, ὡς μ' ἀπώλεσας  
 καὶ τόνδε πᾶσάν θ' Ἑλλάδ'. ὁ τάλαιν' ἐγὼ,  
 αἴδ' αὖ πάρεισι τοῖς ἐμοῖς θρηνήμασι  
 φίλαι ἔνυφδοι: τάχα μεταστήσουσ' ὑπουν  
 τόνδ' ἡσυχάζοντ', ὅμμα δ' ἐκτήξουσ' ἐμὸν  
 δακρύοις, ἀδελφὸν ὅταν ὄρῳ μεμνηστά.135

119. For εὐμενῆ a variant πρευμενῆ is given in Kirchhoff's two best MSS. Cf. Aesch. Pers. 222, πρευμενῶς δ' αἰτοῦ τάδε σὸν πόσιν Δαρείον — ἔσθλός σοι πέμπειν. The object of the libation (on which see Iph. T. 160 seqq.) was, as usual, to propitiate the shade of the departed, who in this case is assumed to have sent from below the madness upon Orestes.

122. ἐμὺν has rather more authority than ἐμέ; but the sense is better with ἐμὲ, 'what I (personally, not by my representative,) am bound to provide for my sister's shade.' She alludes, perhaps, to blood-offerings on the tomb. This affords the speaker an opportunity of leaving the stage, as if to make further preparations. Electra, following her with her eye, and perhaps pointing with her finger, remarks on her personal vanity and unchanged character. But the approach of the chorus, consisting of Argive women, interrupts these invidious reflections.

128. εἴδετε. 'Did ye see how she clipped off the hairs by the tips, preserv-

ing her beauty?' Porson gives ίδετε γὰρ, where γὰρ is the conjecture of Duport, ίδετε being found in good copies, and in the Schol. on Aesch. Ag. 544, who quotes this verse with ἀπέθριξε, and so one good MS. gives in this place, with Hesychius, ἀπέθριξεν, ἀπέκειρεν, ἀπέκοψεν. The error arose from not perceiving that the verb was a contraction from ἀπεθέρισε, and confounding it with ὥριξ. Cf. Hel. 1188, ἔκ τε κρατὸς εὐγενοῦς κόμας σίδηρον ἐμβαλοῦντ' ἀπέθρισας. The phrase παρ' ἄκρας is to be compared with παρὰ μικρὸν, παρ' δλίγον, 'by a little,' i. e. 'only just.' Perhaps ίδον, παρ' ἄκρας κτλ. was the genuine reading, altered to ίδετε and εἴδετε on account of the supposed appeal to the spectators.

131. ὁ τάλαιν' ἐγὼ, as Hermann after Schaefer remarks, belongs to what follows, not to ἀπώλεσας preceding. She perceives the chorus approaching, and says, 'Woe is me! here they come again, with kind intentions indeed, but to awake my brother from his sleep.'

ῳ φίλταται γυναῖκες, ἡσύχῳ ποδὶ  
χωρεῖτε, μὴ ψοφεῖτε, μηδὲ ἔστω κτύπος.  
φιλία γὰρ ή σὴ πρεψευμένης μὲν, ἀλλ’ ἐμοὺ  
τόνδ’ ἔξεγεῖραι ἔνυμφορά γενῆσεται.

ΧΟΡΟΣ.

σῦγα σῦγα, λεπτὸν ἵχνος ἀρβύλης στρ. α'. 140  
τίθετε, μὴ ψοφεῖτε, μὴ στω κτύπος.

*Ηλ. ἀποπρὸ βᾶτ' ἐκεῖσ' ἀποπρό μοι κοίτας.*

*XO. ιδοὺ, πείθομαι.*

*Ηλ.* ἀ ἄ, σύριγγος ὅπως πνοὰ

140 seqq. The parody. The chorus in approaching the bed (in the orchestra however) exhort each other to be silent, lest they should rouse the sick man. Electra responds to the exhortation, begging them to sing in a low key. The following dialogue is held in a suppressed voice, with much of gesture in imposing silence, pointing to the couch, &c.

140. The first two verses are assigned to the chorus in the old copies. Porson and W. Dindorf give them, with the next one, in continuation of Electra's speech; and it is remarkable that Dionysius, De comp. Verb. v. p. 63 (§ xi.), who is speaking of the music used in this parody, distinctly assigns these three verses to Electra (*πεποίηκε τὴν Ἡλέκτραν λέγουσαν ἐν Ὀρέστῃ τρὶς τὸν χορὸν, Σῆγα — κοίτας*). So also does Diogenes Laertius, vii. 172 (p. 210), the author of the third Greek argument, and, in Hermann's opinion, the Scholiast on v. 174. However, there can be no doubt that the chorus speaks the two first verses. For, first, the arrangement of the persons in the antistrophe conclusively shows this; and secondly, Electra had just before said precisely the same, *ἡσύχω τοδὶ χωρίτε κτλ.* It is probable that the coryphaeus here speaks to the rest of the chorus, whom Electra addresses also in the plural, *ἀποτρόπῳ βάτε.* For the reply, *ἰδον πειθομαι,* is in the singular, and thenceforth the dialogue is held between the coryphaeus and Electra exclusively, the singular number being used by the former throughout, as in v. 146, 154, 169, while Electra addresses her in v. 145, *ῳ φίλα,* and v. 157, *δλεῖς.*—For the reading, a better dochmiae is gained by Hermann's

σίγα σίγα λεπτὸν &c., and in the antistrope (v. 153) λόγου πῶς ἔχει μετάδος. But then σίγα, in the singular, would require τίθει, μὴ ψφει, μηδὲ ἔστω κτύπος, which does not so well suit the syllabic arrangement of the antistrophic dochmiac. —All the copies agree in τιθέστι, which was corrected by Porson. So little was the dochmiac metre known in his time, that he calls this verse “trochaicus trimeter catalecticus, ab aliis acephalus iam-bicus vocatus,” and in the antistrope reads, against the copies, τίνα τύχαν εἴπω, τίνας δέ συμφοράς: There is no doubt that the transcribers here intended to patch up a senarius, τιθέστι, μὴ ψφέστι, μηδὲ ἔστω κτύπος. That the last words are corrupt, and inserted from v. 137, was perceived by both Kirchhoff and Hermann; and it is remarkable that Dionysius in quoting the passage gives μὴ κτυπεῖτ, ἀποτρέψατ' ἐκεῖσ'. Hermann reads τιθέστε, μὴ ψφέστε, μηδὲ κτυπεῖτ'. W. Dindorf adopts Elmsley's conjecture, μὴ στρέψατε κτύπος.

142. Dionysius, with the best MS. of Euripides, has ἀποπρόβατ', but this is an improbable compound.—ἐκέστε, she points to a spot at a greater distance from the bed.

144. Porson, not sufficiently attending to the antistrophic verse, has here introduced the bad reading ἄ & σύριγγος ὡς πνοιά. The metre may be called bacchius + dochmius. In using the comparison, θῆται σύριγγος πνοή, Electra has regard to the too shrill notes of the music accompanying the parody.—For φάνει Hermann rashly gives ἀπέ, adding “certissimum est φάνει interpretationem esse verbi, quod vix aliud esse potuit.” But

- λεπτοῦ δόνακος, ὁ φίλα, φώνει μοι. 145
- XO.** ἵδι, ἀτρεμαῖον ὡς ὑπόροφον φέρω  
βοῶν. **H.L.** ναὶ οὕτω,  
κάταγε κάταγε, πρόσιθ' ἀτρέμας, ἀτρέμας ἵθι·  
λόγον ἀπόδοσ έφ' ὅ τι χρέος ἐμόλετέ ποτε. 150  
χρόνια γὰρ πεσῶν ὅδ' εὐνάζεται.
- XO.** πῶς ἔχει; λόγου μετάδος, ὁ φίλα. 155  
τίνα τύχαν εἴπω; τίνα δὲ συμφοράν;  
**H.L.** ἔτι μὲν ἐμπινέει, βραχὺ δ' ἀναστένει.  
**XO.** τί φῆς; ὁ τάλας.  
**H.L.** ὀλεῖς, εἰ βλέφαρα κυήσεις  
ὑπνου γλυκυτάταν φερομένῳ χαράν.  
**XO.** μέλεος ἐχθίστων θεόθεν ἐργμάτων,  
τάλας. **H.L.** φεῦ μόχθων. 160  
ἀδικος ἄδικα τότ' ἄρ' ἔλακεν ἔλακεν, ἀπό-

ἀνειν has no authority; the form ανειν occurs in Aesch. Theb. 173. An example of the spondaic termination to a dochmiae occurs in v. 157.

146. Hermann's conjecture, ἀτρεμαῖον, is now given by Kirchhoff as the reading by the first hand of his best MS. The rest have ἀτρεμαῖαν. The feminine termination, in fact, suits the long syllable of the antistrophic dochmiae better; but there are several instances in this dialogue where such close accuracy has not been observed.—ὑπόροφον βοῶν merely means, 'such a voice as should be uttered in a house, and not out of doors,' i. e. in the open air of a theatre. Porson misses this, in explaining "vocem, qualis est submissior calami sonus." Hermann's is not much better, "vocem quasi sub tegmine aliquo, ut veste praetexta, obscuratam."—Porson, not knowing that these verses were dochmiae, has given an unmetrical arrangement down to v. 151.

149. κάταγε, 'come on,' a phrase borrowed from bringing a ship to land. Hermann adopts a strange explanation from one of the Scholiasts, 'lower the tone of your voice.'—λόγον ἀπόδοσ, rationem redde, give an account of the reasons for which you have come hither. These two dochmiae are to be noticed, as composed wholly of resolved syllables, with which the antistrophe exactly corresponds, as in the repetition of words.

151. χρόνια πεσῶν, having lain down to sleep after long watchfulness.

154. This verse, which Seidler and Hermann give to the chorus, consistently with the strophic arrangement, is assigned to Electra in the copies.

158. χάριν Porson and others, which is only given as a variant in one good MS. Cf 186.

159 - 60. Some copies prefix ὁ before μέλεος and τάλας, against the strophic verses.—φεῦ μόχθων, commonly given to the chorus, was assigned to Electra by Seidler. Cf. 148.

161. The Aldine gives ἄτα ἄτικος. Porson retains the interjection, which is against the metre (dochmiae of resolved syllables) and is not found in the best copies.—The sense is, ἄτικος ἄρ' ἦν ὁ Λεῖας, καὶ ἄδικα τότε ἔλακεν, τότε ἐπὶ τρίποδι Θέμιδος ἐδίκασε φύνον ἀπόφονον ματέρος. Where Θέμιδος is added, not merely as the predecessor of Phoebus at Delphi (Iph. T. 1259), but to contrast the seat of justice with what seemed an unjust oracle.—ἀπόφονον, Schol. μισητὸν, ἔποπον, μὴ ἄξιον ὅντα γενέσθαι.—ἐδίκασε, 'adjudged.' Schol. ἔκρινε. Aesch. Ag. 1335, νῦν μὲν δικάζεις ἐκ πόλεως φυγὴν ἔμοι. The ἄρα may be regarded as a reiteration of the preceding ἄρα, and is perhaps to be justified partly on metrical grounds. Hermann reads ἀπεδίκασε, 'acquitted,' i. e. pronounced that the

- φόνον ὅτ' ἐπὶ τρίποδι Θέμιδος ἄρ' ἔδικασε  
φόνον ὁ Λοξίας ἐμᾶς ματέρος. 165
- ΧΟ. ὄρῆς; ἐν πέπλοιστι κινεῖ δέμας.  
ΗΛ. σὺ γάρ νυν, ὁ τάλαινα,  
τὴθωνέας ἔβαλες ἐξ ὑπνου.
- ΧΟ. εῦδειν μὲν οὖν ἔδοξα.  
ΗΛ. οὐκ ἀφ' ἡμῶν, οὐκ ἀπ' οἰκων  
πάλιν ἀνὰ πόδα σὸν εἰλίξεις  
μεθεμένα κτύπου;
- ΧΟ. ὑπνώσσει. λέγεις εὖ.  
ΗΛ. πότνια πότνια νὺξ,  
ὑπνοδότειρα τῶν πολυπόνων βροτῶν,  
ἐρεβόθεν ἵθι, μόλε μόλε κατάπτερος  
τὸν Ἀγαμεμνόνιον ἐπὶ δόμον.  
ὑπὸ γὰρ ἀλγέων ὑπό τε συμφορᾶς 170  
διοιχόμεθ', οἰχόμεθα. κτύπον ἡγάγετ'. οὐχὶ σῆγα  
σῆγα φυλασσομένα  
στόματος ἀνακέλαδον ἀπὸ λέχεος ἥ-  
συχον ὑπνου χαρὰν παρέξεις, φίλα;
- ΧΟ. πότνια πότνια νὺξ,  
ὑπνοδότειρα τῶν πολυπόνων βροτῶν,  
ἐρεβόθεν ἵθι, μόλε μόλε κατάπτερος  
τὸν Ἀγαμεμνόνιον ἐπὶ δόμον.  
ὑπὸ γὰρ ἀλγέων ὑπό τε συμφορᾶς 175  
διοιχόμεθ', οἰχόμεθα. κτύπον ἡγάγετ'. οὐχὶ σῆγα  
σῆγα φυλασσομένα  
στόματος ἀνακέλαδον ἀπὸ λέχεος ἥ-  
συχον ὑπνου χαρὰν παρέξεις, φίλα;
- ΧΟ. πότνια πότνια νὺξ,  
ὑπνοδότειρα τῶν πολυπόνων βροτῶν,  
ἐρεβόθεν ἵθι, μόλε μόλε κατάπτερος  
τὸν Ἀγαμεμνόνιον ἐπὶ δόμον.  
ὑπὸ γὰρ ἀλγέων ὑπό τε συμφορᾶς 180  
διοιχόμεθ', οἰχόμεθα. κτύπον ἡγάγετ'. οὐχὶ σῆγα  
σῆγα φυλασσομένα  
στόματος ἀνακέλαδον ἀπὸ λέχεος ἥ-  
συχον ὑπνου χαρὰν παρέξεις, φίλα;

murder should not be considered murder at all, but just retribution.

168. *θωνέας*. Kirchhoff adduces from his best MS. the remarkable variant *γρ. καὶ ἐλάσσας*. Perhaps *ἐκλακούν*, 'speak loudly.' The metre is in some way imperfect; and Porson does not mend the matter by omitting *γάρ* and *ὁ* in the preceding verse. Hermann supposes this to have been a senarius, and gives *σὺ γάρ νυν, ὁ τάλαινα, θωνέας ἔγαν*, marking the loss of a word at the end of the antistrophic verse (*οὐδὲ γάρ, 189*). He thinks *ἔγαν* is to be recovered from the scholium on *θωνέασσα, ἀγρίως φωνήσασα, μεγάλως βοήσασα*. The word however, properly applied to hunters, *κυνὶ θωνέαι*, Hipp. 219, of itself justifies the adverb in the paraphrase.

171. *ἀνειλίσσειν* may be compared with *ἀναστρέψειν*, 'to turn back again.'

173. Kirchhoff assigns *λέγεις εὖ* to the chorus, the copies giving it to Electra. Either this must be done, or *καλῶς δὲ οὐ* in v. 194 must be given to Electra, with Seidler and Hermann. But Electra's speech in both strophe and antistrophe should commence with the subject before

her, whereas these short responsive clauses interfere with the dignity of the appeal, *πότνια νὺξ, — ζθανε, ὁ μάτερ*. Nor is there any difficulty in the chorus saying *λέγεις εὖ*, which implies, *χρὴ γὰρ κτύπον μεθέσθαι*, and is a form of assent to the request.

182. Commonly this verse was read ΗΛ. κτύπον ἡγάγετ'. ΧΟ. οὐχί. ΗΛ. σῆγα κτλ., and so Porson gives, in whose time the laws of antistrophic correspondence had not been thoroughly investigated. Kirchhoff's best MS. rightly gives the whole to Electra, from 174 to 186. Most copies assign *πότνια — οἰχόμεθα* to the chorus.

185. *ἀνακέλαδος* is a singular compound, meaning 'a shrill cry,' on the analogy of *ἀνὰ* in *ἀναβοᾶν, ἀναστενάζειν*, &c. Translate, 'Will you not be silent and keep to yourself the shrill tones of your mouth away from his couch, and allow him the tranquil satisfaction of repose?' Hermann inserts *δὲ* before *λέχεος* (Schol. οἱ σιωπήσεις — καὶ χάριν ὑπνου παρέξεις.), and gives *ἀτρέμα βίοτον* in v. 205.—For *χαρὰν* see v. 158.

- XO.** θρόει τίς κακῶν τελευτὰ μένει.  
**ΗΛ.** θανεῦν \*θανεῦν· τί δ' ἄλλο;  
     οὐδὲ γὰρ πόθον ἔχει βορᾶς.  
**XO.** πρόδηλος ἄρ' ὁ πότμος.  
**ΗΛ.** ἐξέθυσ' ὁ Φοῖβος ἡμᾶς  
     μέλεον ἀπόφονον αἴμα δοὺς  
     πατροφόνου ματρός.  
**XO.** δίκα μὲν, καλῶς δ' οὖ.  
**ΗΛ.** ἔθανες ἔθανες, ὁ  
     τεκομένα με μάτερ, ἀπὸ δ' ὥλεσας  
     πατέρα τέκνα τε τάδε σέθεν ἀφ' αἷματος·  
     δλόμεθ' ἵσονέκνεις δλόμεθα.  
     σύ τε γὰρ ἐν νεκροῖς, τό τ' ἐμὸν οὔχεται  
     βίου τὸ πλέον μέρος ἐν στοναχαῖσί τε καὶ γόοισι  
     δάκρυσι τ' ἐννυχίοις·  
     ἄγαμος, ἔπιδ', ἀτεκνος ἀτε βίοτον ἀ  
     μέλεος ἐς τὸν αἰὲν ἔλκω χρόνον.  
**XO.** ὄρα παροῦσα, παρθέν' Ἡλέκτρα, πέλας,

188. *θανεῦν* was doubled by Lachmann. The reading of the verse is doubtful. Some copies give *τί δ' ἄλλο γ' εἴπω*, or *εἴπας*. Hermann (see on v. 168) supposes a word to have been lost, which may have been an epithet to *βορᾶς*.

191. Kirchhoff quotes Hesychius, *ἐξέθυσεν, ἀνεῖλεν*. Hermann renders it, “*perdidit nos Phœbus, quum miseram caedem matris, quae patrem interfecit, crimine liberavit.*” One cannot help thinking he wished to use this passage in defence of his *ἀπέδικασε*, v. 164. It is doubtful if *ἀπόφονον δοῦναι* could mean ‘to declare to be no slaughter.’ Cf. *ἀπόφονον φόνον* in v. 163. It seems safer to take *δοὺς* for *χρῆστας, κελέύστας*. Musgrave happily compares Electr. 1304, *ποῖοι χρηστοὶ φονίαν ἔδοσαν μητρὶ γενέσθαι;*

194. *δίκα* for *δίκαια* appears to be due to the metrical Scholiast.

200. *ἵσονέκνευ*’ W. Dindorf, δλόμεθ’ δλόμεθ’ ἵσονέκνει Porson. All the copies give *ἵσονέκνεις*, and the majority give the order of the words in the text.

202. *τὸ πλέον*, to be taken exegetically, ‘for the greater part of it.’ Porson gives on conjecture *πλέον βιότον μέρος*.

ἀντ. β'.

190

195

200

205

205. *ἔπιδε*, ‘look on me with pity’ (*respice*). Hermann gives *ἔπει* with some inferior MSS., and *ἄτρέμα* for *ἄτε*, *paulatim, gradatim*. But neither change is satisfactory. The metre requires that *ἄτε* should be short, i. e. *καθάπερ*, ‘as one that is childless.’ This, of course, ought rather to have been said by one that was not in reality childless. Hermann thinks the true reading may be *ἄγαμος ἀτεκνος ἀφίλος θτι βίοτον — ἔλκω*.

207. The scene that follows is certainly one of the most charming in Euripides, and it appears to have been greatly celebrated in antiquity, for nearly every verse of it is quoted by some writer or another, and very many by several in common. Nothing could be more touchingly described than Electra’s anxious care for her sick brother, nothing more naturally than his lucid intervals and the symptoms and outbreak of the paroxysm v. 255 seqq.

*ibid.* παροῦσα πέλας, ‘since you are close to him,’ i. e. closer than we. This seems to imply that the chorus have remained on the orchestra, though undoubtedly during the preceding dialogue they approach near to the couch.—For *μὴ* with the indicative see Hel. 119. Ion 1523.

μὴ κατθανών σε σύγγονος λέληθ' ὅδε·  
οὐ γάρ μ' ἀρέσκει τῷ λίαν παρειμένῳ.

210

## ΟΡΕΣΤΗΣ.

ἄ φίλον ὕπνου θέλγητρον, ἐπίκουρον νόσου,  
ώς ἡδύ μοι προσῆλθες ἐν δέοντί τε.  
ἄ πότνια λήθη τῶν κακῶν, ὡς εἴ σοφὴ,  
καὶ τοῖσι δυστυχοῦσιν εὐκταία θεός.

πόθεν ποτ' ἥλθον δεῦρο; πῶς δ' ἀφικόμην;  
ἀμνημονῶ γάρ τῶν πρὶν ἀπολειφθεὶς φρενῶν.

215

ΗΛ. ἄ φίλταθ', ὡς μ' ηὔφρανας εἰς ὕπνον πεσών.  
βούλει θίγω σου κάνακουφίσω δέμας;

ΟΡ. λαβοῦ λαβοῦ δῆτ', ἐκ δ' ὅμορξον ἀθλίον  
στόματος ἀφρώδη πέλανον ὁμμάτων τ' ἔμῶν.

220

ΗΛ. ἵδον τὸ δούλευμ' ἥδον, κούκ ἀναίνομαι  
ἀδέλφ' ἀδελφῇ χειρὶ θεραπεύειν μέλη.

ΟΡ. ὑπόβαλε πλευροῖς πλευρὰ, καύχμώδη κόμην  
ἄφελε προσώπου λεπτὰ γάρ λεύσσω κόραις.

ΗΛ. ἄ βοστρύχων πινᾶδες ἀθλιον κάρα,  
ώς ἡγρίωσαι διὰ μακρᾶς ἀλουσίας.

225

ΟΡ. κλῦνόν μ' ἔσ εὐνὴν αὐθίσ· ὅταν ἀνῆ νόσος

210. τῷ λίαν παρειμένῳ, by his extreme debility, or prostration. Alcest. 204, παρειμένη χειρὸς βάρος. Bacch. 683, σώμασιν παρειμέναι. The causal dative is one of the common idioms of Euripides. Cf. v. 282.

πρὶν, but this probably agrees with φρενῶν. So Bacch. 947, τὰς δὲ πρὶν φρένας οὐνεὶς ἔγιεις.—ἀπολειφθεῖς, στερηθεῖς, sup. v. 80.

223. ‘Place your side under my side’ is perhaps a metaphor from propping unstable buildings. The sense evidently is, ‘support my side against you,’ let me lean against you as I sit upright in bed.

224. κόραις. There is a variant νόσῳ, which would be a causal dative, as in v. 210.

225. βοστρύχων. Perhaps βοστρύχω, or ἄ βοστρυχ', ἄ πινᾶδες κτλ. The genitive is explained by Porson as depending on ἔπεικα implied; by Hermann, by πινᾶδες being equivalent to πίνον ἔχων. It may also be a sort of genitive of quality, as Iph. T. 135, χόρτων εὐδένδρων Εὐρώπων, and perhaps Phoen. 1526, μαστόν γάλακτος.

226. ἡγρίωσαι. Aesch. Ag. 545, τιθέντες ἔθνηρον τρίχα.

227. The copies agree in ὅταν μ' ἀνῆ, corrected by Heath. Porson gives in the next verse μανίας μ', comparing μανιάσιν

211. Orestes, who has been slumbering during the preceding action of the play, now awakes refreshed. Hence προσῆλθες and ηὔφρανας are in the true aoristic sense, ‘how sweet you came’—‘how you delighted me by falling asleep.’ This and the next are quoted by Stobaeus, Fl. C. 1, and Plutarch, De Superstit. p. 165 E. MSS. and critics are nearly equally balanced between τε and γε at the end of 212.

213. σοφή. An instance of the well-known fondness of Euripides for the use of this word. Schol. ἀντὶ τοῦ λίαν σοφῶς ἐπενόθης ὑπὸ τῆς φύσεως.—This and the next verse are given Stob. Fl. xxvi. 2, Plut. pp. 522 and 612.

214. Photius, εὐκταῖον· εὐχῆς ἔξιον, πολύτιμον.

216. Porson places a comma at τῶν

- μανίας, ἀναρθρός εἰμι κάσθενῶ μέλη.  
**ΗΛ.** ιδοὺ, φίλον τοι τῷ νοσοῦντι δέμνιον,  
ἀνιαρὸν δὲ τὸ κτῆμ', ἀναγκαῖον δ' ὅμως. 230  
**ΟΡ.** αὐθίς μ' ἐς ὄρθὸν στῆσον, ἀνακύκλει δέμας.  
δυσάρεστον οἱ νοσοῦντες ἀπορίας ὑπο.  
**ΗΛ.** ἡ κάπὶ γαίας ἀρμόσαι πόδας θέλεις  
χρόνιον ἵχνος θείς; μεταβολὴ πάντων γλυκύ.  
**ΟΡ.** μάλιστα. δόξαν γὰρ τόδ' ὑγιείας ἔχει·  
κρείσσον δὲ τὸ δοκεῖν, κανὸν ἀληθείας ἀπῆ. 235  
**ΗΛ.** ἄκουε δή νυν, ὁ κασίγνητον κάρα,  
ἔως ἐώσι σ' εὖ φρονεῖν Ἐρινύες.  
**ΟΡ.** λέξεις τι καινόν; κεὶ μὲν εὖ, χάριν φέρεις·  
εἰ δ' ἐς βλάβην τιν', ἄλις ἔχω τοῦ δυστυχεῖν. 240  
**ΗΛ.** Μενέλαος ἥκει, σοῦ κασίγνητος πατρὸς,  
ἐν Ναυπλίᾳ δὲ σέλμαθ' ὀρμισταὶ νεῶν.  
**ΟΡ.** πῶς εἶπας; ἥκει φῶς ἐμοῖς καὶ σοῦς κακοῖς,  
ἀνὴρ ὅμογενῆς καὶ χάριτας ἔχων πατρός;

*νόσοις* Soph. Aj. 59, and Hermann also edits *μανίας*. The MSS. however agree in *μανίας*, and little reliance is to be placed on a remark of the Scholiast, who was puzzled with the syntax of the genitive, ἡ ἐπιθετικῶς *μανίας* (*μανίας*) *νόσος*. Compare Med. 456, σὺ δ' οὐκ ἀνείς *μωρός*. Ar. Ran. 700, *τῆς ὀργῆς ἀνέντες*.

229. *δέμνιον*. Stobaeus, citing this and the next four verses, Pl. C. 2, gives *δέμνια*, which Hermann adopts, reading *όντα* in the next verse by a not improbable conjecture. Porson makes no remark on the unusual position of the article. Kirchhoff proposes *ἀνιαρὸν* *όν τι κτῆμα*. In fact, the vulgate is only a compendious way of saying *ἀνιαρὸν μέν ἔστι τὸ κτῆμα*, whereas *τὸ κτῆμα*, which should be a new subject, is made a mere exegesis of a preceding subject.

231. Kirchhoff quotes Hesychius, who explains *ἀνακύκλει* by *ἀνόρθον*, from this passage. The Schol. adds to this gloss *ἀνακίνει*, ἐξέγειρε. *συμβάλει* γὰρ τὸν κείμενον κυκλοτερῆ τὴν ἀνάπτωσιν ἔχειν. He seems to mean, ‘turn me round (in an upright position) on the bed.’ and he apologizes in the next verse (which Porson, with most of the MSS., wrongly assigns to the chorus, contrary to the law of the *στιχομονθία*) for the trouble which

sick persons give to those in attendance. He had first said (223) ‘raise me,’ then ‘lay me down again,’ then ‘raise me again,’ and so was conscious of a sort of caprice, which he attributes to the helplessness of invalids generally. Schol. *οἱ γὰρ νοσοῦντες οὐκ ἀρέσκονται τοῖς παρούσιν, ἀλλὰ δὲ πρὸς τὸ μέλλον δρῶσι*.

234. *μεταβολὴ πάντων*. So wearisome is monotony or sameness, that change even from comfort to discomfort may afford even a temporary relief. This, however, is putting an extreme interpretation on a saying, which appears to have been much lauded by antiquity. It may be illustrated by Aesch. Prom. 23, ἀσμένω δέ σοι ἡ ποικιλεύμων νῦξ ἀποκρίψει φάσος, πάχνην θ' ἔφαν ήλιος σκέδα πάλιν.

238. Kirchhoff's best MS. has *ἐώσιν*, which is not unlikely to be right. See on Hel. 802.

239. The two best MSS. have *καὶ εἰ*. Perhaps, *εἰ γὰρ εὖ, χάριν φέρει*, for thus *φέρει* would be repeated with *ἐς βλάβην τιν'*, ‘if it leads to harm.’ The meaning now is, ‘Is it any thing new that you are about to tell me? (Well then, tell it;) and if,’ &c. In the next verse Kirchhoff gives *τὸ δυστυχεῖν*, with two good copies. Cf. v. 1039, *ἄλις τὸ μητρὸς αἰμ' ἔχω*.

244. *χάριτας ἔχων*. Schol. *Ἄς ὁ πατὴρ*

- Ηλ.* ἥκει, τὸ πιστὸν τόδε λόγων ἐμῶν δέχου,      245  
  ‘Ἐλένην ἀγόμενος Τρωικῶν ἐκ τειχέων.  
*ΟΡ.* εἰ μόνος ἐσώθη, μᾶλλον ἀν ζηλωτὸς ἦν·  
  εἰ δὲ ἄλοχον ἄγεται, κακὸν ἔχων ἥκει μέγα.  
*Ηλ.* ἐπίσημον ἔτεκε Τυνδάρεως ἐς τὸν ψόγον  
  γένος θυγατέρων δυσκλεές τ’ ἀν Ἑλλάδα.      250  
*ΟΡ.* σύ νυν διάφερε τῶν κακῶν ἔξεστι γάρ·  
  καὶ μὴ μόνον λέγ’, ἀλλὰ καὶ φρόνει τάδε.  
*Ηλ.* οἴμοι, κασίγνητ’, ὅμμα σὸν ταράσσεται,  
  ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφροῦν.  
*ΟΡ.* ὁ μῆτερ, ἵκετεύω σε, μὴ πίσειέ μοι      255  
  τὰς αἵματωποὺς καὶ δρακοντώδεις κόρας·  
  [ἀνται γὰρ αὗται πλησίον θρώσκουσί μου.]

ἐχαρίσατο αὐτῷ. The sense is, ‘bringing with him the favours received from our father,’ and therefore ready to repay them.

245. τὸ πιστὸν τόδε, the fact that he has brought with him Helen, whom Electra had just seen and conversed with. Schol. πιστὴν (l. πίστιν) δέχον ταύτην βεβαῖαν καὶ ἀσφαλῆ μαρτυρίαν τῷ (l. τῷ) τὴν Ἐλένην αὐτῷ συνεπιδημῆσαι· ὅπου γὰρ Ἐλένη, πάντως που καὶ Μενέλαος.

248. ἄγεται. Schol. ἄγεταί τις γυναικα, ἀντὶ τοῦ λαμβάνει. ἐπάγεται δὲ διῆλον, ἢ ἔτερόν τι, ἀντὶ τοῦ μεθ’ ἑαυτὸν ἄγει. The ambiguity of a phrase which ought to mean, ‘if he is marrying a wife,’ is removed by Ἐλένην ἀγόμενος preceding.

249. The article can hardly be justified before ψόγον, which, as observed on Troad. 642, is especially used of the disrepute gained by women. Hermann gives γὰρ ἐς ψόγον, two or three of the inferior MSS. having εἰς ψόγον or τ’ εἰς ψόγον. Perhaps, εἰπύσογον (Aesch. Ag. 594), which, written ἐπὶ ψόγον, was corrupted to ἐς ψόγον and ἐς τὸν ψόγον on account of ἐπίσημον εἰς “Ελληνας, sup. v. 21. The only way of justifying τὸν ψόγον is to translate, ‘the disrepute which they bear.’ Schol. Στηνίχορός φησιν, ὡς θύλων τοῖς θεοῖς Τυνδάρεως Ἀφροδίτης ἐπελάθετο, ἡ δὲ θεὸς ὀργισθεῖσα διγάμους τε καὶ τριγάμους καὶ λεψάνδρους αὐτὸν τὰς θυγατέρας ἐποίησεν. And he quotes three valuable passages, from Stesichorus, Hesiod, and Houier (mean-

ing by the last, one of the Cyclic poems).

251. σύ νυν Porson and others, after Canter, for σὺ νῦν. Stobaeus quotes this and the next, Ecl. ii. 7, 8, and Plutarch this one, De cap. util. &c. p. 88, who gives σύ τοι. The latter reading implies also διαφέρεις. But the sense is, ‘Then do you be different from those bad ones, for you may, if you choose; and do not merely utter, but also feel (i. e. practise) these sentiments.’ Egregie Euripides hac severa admonitione, quam non merita est Electra, incipientem impetum insaniae expressit.” Hermann.

253—4. Diogenes Laertius, citing this distich, vii. 182, p. 220, gives ἄρτιος φρονῶν, which Porson has admitted, with less than his usual judgment. That σωφρονῶν is often used by Euripides as opposed to μαίνεσθαι, has been shown on Ion 521. Cf. Herc. F. 869.—μετέθου λύσσαν, insaniam sanitatem mutasti, Porson. Similarly Alcest. 1157, μεθηριμόσθια βελτίω βλον.

255—7. These lines are quoted by Longinus, p. 264, and, with the following distich, by Plutarch, De placit. Phil. p. 991. The whole passage down to v. 280 is extremely fine, and must have been truly terrific when impersonated by a good actor. ‘Do not set at me,’ he exclaims, ‘those blood-faced and snaky women; for there, see, there they bound close upon me!’ The opinion of Kirchhoff and Hartung, that v. 257 is an interpolation, had been formed independently by the

- ΗΛ.** μέν', ὁ ταλαιπωρ', ἀτρέμα σοῖς ἐν δεμνίοις  
ὅρᾶς γὰρ οὐδὲν ὅν δοκεῖ σάφ' εἰδέναι.  
**ΟΡ.** ὁ Φοῖβ', ἀποκτενοῦσί μ' αἱ κυνώπιδες, 260  
γοργῶπες ἐνέρων ἱερίαι, δειναὶ θεαί.  
**ΗΛ.** οὗτοι μεθήσω χεῖρα δ' ἐμπλέξασ' ἐμὴν  
σχῆσω σε πηδᾶν δυστυχῆ πηδήματα.  
**ΟΡ.** μέθεις μί' οὖσα τῶν ἐμῶν Ἐρισύων  
μέσον μ' ὀχμάζεις, ὡς βάλγεις Τάρταρον. 265  
**ΗΛ.** οἱ γὰρ τάλαινα, τών ἐπικουρίαν λάβω,  
ἐπεὶ τὸ θέιον δυσμενὲς κεκτήμεθα;  
**ΟΡ.** δὸς τόξα μοι κερουλκὰ, δῶρα Λοξίου,  
οἷς μ' εἶπ' Ἀπόλλων ἔξαμύνασθαι θεὰς,  
εἴ μ' ἐκφοβοῦν μανιάσιν λυστσήμασιν. 270  
βεβλήστεαί τις θεῶν βροτησίᾳ χερί,  
εἴ μη ἔξαμεύψει χωρὶς ὅμματων ἐμῶν.  
οὐκ εἰσακούετ'; οὐχ ὄραθ' ἐκηβόλων  
τόξων πτερωτὰς γλυνφίδας ἔξορμωμένας;

present editor. It is not very likely that in this single instance the poet would have departed from the order of the stichomythia. Hermann however thinks differently:—"Bene etiam hoc a poeta inventum est, quod hic et infra v. 268 acrius effervescente insania distichorum tenor ternis versibus turbatur."

269. *σάφ' εἰδέναι*. This, of course, can only mean 'to know clearly.' The context however rather suggests a word of like meaning to *όρᾶν*. Scholefield proposes, what is by no means improbable, *σαφῶς ἴδειν*. There is a similar passage in Aesch. Cho. 1042, οὐκ εἰσὶ δέξαι τῶνδε πημάτων ἔμοι· σαφῶς γὰρ αἴδε μητρὸς ἔγκοτοι κύνες. However, *εἰδέναι* may refer to the accurate description he gives of their forms and features, as if from his own knowledge, i. e. past experience of them.—It is evident, that here Orestes makes a violent effort to leap from his couch, which is repeated when she says οὗτοι μεθήσω κτλ.

265. *μέσον μ' ὀχμάζεις*. See Electr. 817. 'You are holding me fast by the middle, (not that you may keep me from leaving the bed, as you pretend, but) to throw me into Tartarus.' With these words Orestes springs from his couch. Cf. v. 278. For this reason she says,

τίν' ἐπικουρίαν λάβω; Longinus quotes this very fine distich, p. 266.

269. *ἔξαμύνασθαι*, the reading of the best copies, is preferable to *ἔξαμνύεσθαι*, given by Porson, because the aorist implies indefinite time, present or future, and also an action of frequent repetition. Phoebus told me that I should (successfully) ward off the goddesses, if (as often as) they should try to drive me terror-stricken with frantic ravings.' Porson remarks on the rare combination of an adjective in *ās* with a neuter substantive. Cf. Iph. T. 1235, Δηλιάσιν καρποφόρους γυάλοις. Hel. 1301, δρομάδι κώλῳ.

271. This verse is assigned to Electra, as a question, in all the MSS., and also by the Scholiast. But W. Dindorf and others have inferred, from Diogenes Laertius, ix. p. 388, § 60, and Plutarch, Q. Symp. ix. p. 737, A, (where the verse is quoted as the threat of one Anaxarchus to hit Alexander with a missile,) that it must have been assigned to Orestes; and to him it undoubtedly belongs, though Porson overlooked the fact, while he cites the passages from which the inference is drawn.

274. *πτερωτὰς γλυνφίδας*, 'the feathered notch,' *μορφνῶν φλεγύνας καλυπτούμενας πτερύγεσσιν*, Hes. Scut. H. 134, which

2

τί δῆτα μέλλετ’ ; ἐξακρίζετ’ αἰθέρα  
πτεροῦς· τὰ Φοίβου δὲ αἰτιᾶσθε θέσφατα.  
ἔα.

275

τί χρῆμ' ἀλύω πνεῦμαν ἀνεὶς ἐκ πνευμόνων;

*ποὶ ποὶ ποθ' ἡλάμεσθα δεμνίων ἄπο;*

ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὄρω.

ξύγγονε, τί κλαίεις κράτα θεῖσ' εἴσω πέπλων; 280

αἰσχύνομαι σε μεταδιδοὺς πόνων ἐμῶν,

οὐλορ τε παρέγων παρθένω νόσοις ἐμαῖς.

μὴ τῶν ἐμῶν ἔκατι συντήκου κακῶν.

σὺ μὲν γὰρ ἐπένευσας τάδ', εὑραστή

μπτοών αἵμα: Αρξία δὲ μέμφομαι. 285

ὅστις μὲν ἐπάροις ἔργοιν ἀκοσμώτατοι

τοῖς μὲν λόγοις πῦθοισε, τοῖς δὲ ἔργοισιν οὐ.

οἵματι δὲ πατέρα τὸν ἐμὸν. εἰς κατ' ὅμιλα

Ἐξιστόρουν γε. ἀπτέρος εἰς κτεῖναι με χοὴ.

πολλὰς γενείου τοῦδ' ἀνέκτειναὶ λιτὰς

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the lower part of the arrow, and copies give *sot*, which most of the critics  
for the sake of it. It is widely quoted.

includes the lower part of the arrow, and so stands for the whole of it. It is said ἔξομάσθαι as in Aesch. Eum. 173, πτηνὸν ἀργυρᾶτὴν δῆμι χρυσηλάτον θεμίγγος ἔξομάσενον.—The exclamation ᾧ ἀ must be supposed to have been uttered in the loudest and most excited tones. But ᾧ is said with a short pause and in a subdued voice. He is just returning to consciousness. Under the same circumstances Hercules says ἔα κύπρους μέν εἴμι κτλ. Herc. F. 1038.

copies give σοι, which most of the critics have adopted.

284. σὺ μὲν κτλ. ‘For you merely assented to this, whereas I executed the murder of our mother.’ The reading of the verse is rather doubtful. The τάδ̄ is not wanted, and was objected to by Elmsley on metrical grounds. Perhaps, σὺ μὲν γάρ ἐπεκέλευσας. This is strongly confirmed by Electr. 1221—4. OP. ἔγα μὲν φαγάνως κατηρέψαν. Ηλ. ἔγω δέ γ' ἐπεκέλευσά σοι. Inf. v. 1236, εγώ δέ γ'

275. ἐξακρίζετε. See on Bacch. 678.

278. As the aorist is used, and not ἡλλόμενθα, we must conclude that Elec-  
tra's attempt to hold her brother was  
vain, and that he broke from her grasp, v.  
265.

279. *γαλῆν' ὅρῳ*. Pronounced by Hergelochus the actor as if *γαλῆν̄ ὅρῳ*, as the well-known passage in Ar. Ran. 304 informs us. In the next verse ὅμμα for *κρῆτα* is, as Hermann points out, a mere inadvertency in Porson's text, though Prof. Scholefield did not detect it. Some few copies give this verse to Electra, with the variant *θεῖς*.

281. *σε*. Depending on *αισχύνομαι*, 'I am abashed before you.' The later

copies give  $\sigma\alpha\iota$ , which most of the critics have adopted.

284. σὺ μὲν κτλ. ‘For you merely assented to this, whereas I executed the murder of our mother.’ The reading of the verse is rather doubtful. The τάδις is not wanted, and was objected to by Elmsley on metrical grounds. Perhaps, σὺ μὲν γάρ ἐπεκέλευσας. This is strongly confirmed by Electr. 1221—4. ΟΡ. ἐγώ μὲν — φασγένω κατηρξάμην. ΗΔ. ἐγώ δέ γ' ἐπεκέλευσά σου. Inf. v. 1236, ἐγώ δέ γ' ἐπεκέλευσα.

286. The use of *ἐπέδρας*, ‘having put me up to,’ with an accusative both of the thing and the person, is liable to suspicion. Kirchhoff thinks one or more verses have been lost, Hermann that *δρᾶσαι* should perhaps be restored for *τοῖς μὲν*. Some copies give *εἰς ἔργον*. The Schol. on Soph. Oed. R. 1328, (who explains it by *ἐπεισεῖ*, as if he had found a finite verb,) omits *εἰς*. Porson makes no remark on the syntax, which, though exceptional, is not hostile to be condemned.

290. ἔκτείνω ἀν is for  $\delta\tau\iota$  ἔξτεινεν ἀν, and that like  $\bar{\sigma}\sigma\alpha$  γενελον χείρας ἔξηκοντισα, Iph. T. 362, though γενείου may also be taken as the genitive of supinical-

μήποτε τεκούσης ἐς σφαγὰς ὥσαι ξίφος,  
εἰ μήτ’ ἐκεῦνος ἀναλαβεῖν ἔμελλε φῶς,  
ἔγω δ’ ὁ τλήμων τοιάδ’ ἐκπλήσειν κακά.  
καὶ νῦν ἀνακάλυπτ’, ὃ κασίγνητον κάρα,  
ἐκ δακρύων τ’ ἄπελθε, κεὶ μάλ’ ἀθλίως 295  
ἔχομεν ὅταν δὲ τάμ’ ἀθυμήσαντ’ ἵδης,  
σύ μου τὸ δεινὸν καὶ διαφθαρὲν φρενῶν  
ἴσχναινε παραμυθοῦ θ’. ὅταν δὲ σὺ στένης,  
ἡμᾶς παρόντας χρή σε νουθετεῖν φίλα·  
ἐπικουρίαι γὰρ αὖδε τοῖς φίλοις καλαί. 300  
ἀλλ’, ὃ τάλαινα, βάσα δωμάτων ἔσω  
ὑπνῷ τ’ ἄϋπνον βλέφαρον ἐκταθεῖσα δὸς,  
σίτων τ’ ὄρεξαι, λουτρά τ’ ἐπιβαλοῦ χροῖ.  
εἰ γὰρ προλεύψεις μ’, ἡ προσεδρίᾳ νόσον  
κτήσει τιν’, οἰχόμεσθα· σὲ γὰρ ἔχω μόνην 305  
ἐπικουρον ἄλλων, ὡς ὄρᾶς, ἔρημος ὕν.

**ΗΛ.** οὐκ ἔστι· σὺν σοὶ καὶ θανεῖν αἱρήσομαι

ing by an object, like Hec. 752, Ἀγάμεμνον, ἵκετεύω σε τῶνδε γουνάτων, and ἵκετεύειν may mean ‘to protract, prolong,’ μακράν γάρ ἔκτεινας, Aesch. Ag. 889. Schol. πολλὰς λιτὰς διὰ τῆς ἐκτάσεως τῶν χειρῶν ποιῆσιν αὐτὸν τοῦδε τοῦ γενείουν, δηλονότι ἀψάμενον.

291. The MSS. vary between μήπω and μήποτε, one of the best having μήπωτε. Porson, whom W. Dindorf follows, gives μὴ τῆς τεκούσης from one of the inferior copies. Hermann compares, for the use of τεκούσα without the article, Soph. Trach. 817. Aesch. Eum. 516. (489.)

292. εἰ, *siquidem*, since thereby he could not regain his life, while I was certain to be miserable.—ἔγω θ’ Porson, against the good MSS.

294. ἀνακάλυπτε, ‘uncover your face.’ Cf. v. 280. Iph. A. 1146.

297. With τὸ διαφθαρὲν φρενῶν compare Med. 226, ἐμοὶ δὲ κελπτὸν πρᾶγμα προσπεύσων τόδε ψυχὴν διέφθαρκ’. For the medical term ίσχναινειν, ‘to reduce a swelling,’ see Prom. v. 388. Transcribers generally made some mistakes in the orthography of this word. Here we find in MSS. ίσχανε, ίσχαινε, ίσχνανε.

303. σῖτον δρεῖται, Schol. τροφὴν λάβε. The common reading is σῖτὸν τ’. Cf. v. 41, οὐτέ σίτα διὰ δέρης ἐδέξατο, οὐ λούτρῳ ἔδωκε χρωτί. The use however in the latter passage of the plural σῖτα, with the probability that δρέγεσθαι, ‘to have an appetite for,’ would take a genitive in this sense, (Photius, δρέγεται, ἐπιθυμεῖ), gives a strong confirmation to σῖτων, which has been adopted from Kirchhoff’s best MS. Cf. οἴων δρεχθεῖς, inf. 328. θηρῶν δριγνᾶσθαι, Bacch. 1255.—ἐπιβαλοῦ χροῖ Hermann for ἐπὶ χροὶ βάλε. The best MS. gives βάλεν. Porson, followed by the other editors, adopts χρόδι from one late MS. of no authority, comparing ἐπ’ αὐχένος βαλεῖν, sup. v. 51. The error probably arose from a reading ἐπίβαλε χροῖ, which was altered, on metrical grounds, to ἐπὶ χροὶ βάλε, by some one who supposed the ι of the dative to be long.

304. μ’ is perhaps spurious, as προλείπειν means ‘to faint,’ Hec. 438.—προσεδρέια Kirchhoff, with the majority of the good MSS.

307. The good MSS. are divided between καὶ θανεῖν and κατθανεῖν. The former is rightly preferred by the more recent editors.

καὶ ζῆντες ἔχει γὰρ ταῦτόν την σὺ καθάνησ,  
γυνὴ τί δράσω; πῶς μόνη σωθήσομαι,  
ἀνάδελφος, ἀπάτωρ, ἄφιλος; εἰ δὲ σοὶ δοκεῖ,  
δρᾶν χρὴ τάδ· ἀλλὰ κλῖνον εἰς εὐνὴν δέμας,  
καὶ μὴ τὸ ταρβοῦν κάκφοβοῦν σ' ἐκ δεμνίων  
ἄγαν ἀποδέχου, μένε δ' ἐπὶ στρωτοῦ λέχους.  
κάν μὴ νοσῆς γὰρ, ἀλλὰ δοξάζης νοσεῖν,  
κάματος βροτοῖσιν ἀπορίᾳ τε γίγνεται.

310

XO. αἰαῖ,  
δρομάδες ὁ πτέροφόροι ποτνιάδες θεαὶ,  
ἀβάκχευτον αἱ θίασον ἐλάχετ' ἐν  
δάκρυσι καὶ γόοις,  
μελαγχρῶτες Εὔμενίδες, αἴτε τὸν  
τανάὸν αἰθέρ' ἀμπάλλεσθ' αἴματος

315

στρ.

320

308. ἔχει γὰρ ταῦτόν. Schol. ἦγουν  
δμοῖς ἔχοντιν ἐμοὶ ἀμφότερα. δὲ γὰρ σὸς  
θάνατος καὶ ἐμὸς ἔστι, καὶ ἡ σὴ ζωὴ ἐμὴ  
ζωὴ. ἤκιστα γάρ μοι τὸ ζῆν ἥδιστον, σοῦ  
θανότος.

311. δρᾶν χρὴ τάδ. Schol. οὐ εἶπας  
δηλούστι, viz. ὑπνον λαβεῖν κτλ.

312. Hermann omits the ἐκ with two  
of the inferior MSS.

313. ἀποδέχου, acquiesce in, accept as  
true. Schol. πίστεντες ἀληθῶς εἶναι,—μὴ  
ἔχε τὴν ὑποψίαν κατὰ νοῦν ἀεὶ τῆς μα-  
νίας.

314. There is a reading νοσῆς—δοξάζη,  
of some MS. authority, and expressly re-  
corded by the Scholiast, who adds, ἵνα δὲ  
ἀπὸ τοῦ Ὀρέστον εἰς τὸ κοινὸν καταβεβη-  
κὼς ὁ λόγος; i. e. that she may be sup-  
posed now to speak generally, and not to  
her brother directly. However, νοσῆς is  
probably right, said indefinitely, and not  
pointedly in reference to Orestes. The  
sense is, a fancied illness is as difficult to  
deal with, and as afflicting to the patient,  
as a real one. Compare Bacch. 311, μηδὲ  
ζῆν δοκῆς μὲν, οὐ δέ δόξα σον νοσῆς, where  
there is a reading νοσεῖ, as here Aldus and  
others have δοξάζει.—Electra now re-  
tires within, as if to take repose and  
refreshment. Orestes again slumbers  
tranquilly on his couch. The chorus per-  
form a dochmiac system, in which they  
implore the dread goddesses, who are sent  
as avengers of blood, to allow the son of  
Agamemnon a brief interval of rest. They  
then express condolence for the hard fate

that has befallen him in consequence of  
the oracle, and moralize on the instability  
of great fortunes.

318. ποτνιάδες. On this word see  
Bacch. 664, where the Bacchants are so  
called; and in reference to it the com-  
pany of the Furies is here ἀβάκχευτος,  
uninitiated in Bacchic rites,—the rites  
of joy and revelry, as distinct from tears  
and groans. The Furies are called πτέ-  
ροφέροι as in Iph. T. 289, πτεροῖς ἔρεσ-  
σει κτλ., but Aeschylus made them ἀπτε-  
ροι ἕδεν, Eum. 51, but μέλαιναι and με-  
λαγχίμονες, ib. and v. 353.

321. αἴτε, the epic form for αἱ. Others  
give αἱ τε, as if some different persons  
were meant. Schol. τανάδν, τὸν λεπτο-  
μερῆ τὰ γὰρ τεινόμενα τῶν σωμάτων  
λεπτύνεται. Probably however we should  
read αἱ πτερὸν τανάδν κτλ., ‘who vibrate  
your long pinions through the air,’ or  
δρόμον τανάδν, which would give a con-  
struction like Hel. 1495, μόλοιτέ ποθ' Ιπ-  
πιον οἷμον (v. οἶδμα or ἄρμα) δι' αἰθέρος  
ἵμενοι. Porson, in whose time (as before  
remarked) the dochmiac metre was little  
understood, gives ἀμπάλλεθ', and in the  
antistrophe (338) μαρπὸς αἴμα σᾶς, δ' σ'  
ἄναβακχοι, against both metre and MSS.  
The mistake was pardonable in the great  
critic; but it was unpardonable in Schole-  
field to say (in 1851), that he did not un-  
derstand why Porson's unmetrical verses  
were not as antithetically balanced as  
“the law of these verses requires.”

τινύμεναι δίκαν, τινύμεναι φόνον,  
καθικετεύομαι καθικετεύομαι,  
τὸν Ἀγαμέμνονος γόνον ἔάσατ' ἐκλαθέσθαι λύσ-  
σας

325

μανιάδος τφοιταλέουν. φεῦ μόχθων,  
οἴων, ὁ τάλας, ὄρεχθεὶς ἔρρεις  
τρίποδος ἀπὸ φάτιν, ἀν ὁ Φοῖβος  
ἔλακεν ἔλακε, δεξάμενος ἀνὰ δάπεδον

330

ἴνα μεσόμφαλοι λέγονται μυχοί.

ὁ Ζεῦ,

ἀντ.

τίς ἔλεος, τίς ὅδ' ἀγῶν φόνιος ἔρχεται  
θοάζων σε τὸν μέλεον, φ δάκρυα

335

δάκρυστι συμβάλλει  
πορεύων τις ἐς δόμον ἀλαστόρων  
ματέρος αἷμα σᾶς, ὁ σ' ἀναβακχεύει;

323. δίκαν ἄματος. A sort of mixed construction between *τινύμεναι αἷμα*, and *τινύμεναι αἷμα δίκην* (like *μετελέθιν τινα δίκην*), rather than a misuse of *τινύσθαι* for *τινεῖν*, ‘to pay,’ which is said of the culprit, not of the prosecutor. The Scholiast wrongly explains the first participle by *ἀποδιδοῦσαι*, the second by *ἐκδικοῦσαι*. Hermann’s view is not very probable, that *δίκην ἄματος* means the satisfaction for a father’s blood exacted by Orestes from his mother, and now in turn avenged by the Furies. For the address appears to be general, and to signify what the Furies ordinarily do, not what they are doing in the present case.

327. The metre requires that the *a* in *φοιταλέον* should be pronounced long, in favour of which some analogies might be cited. Kirchhoff considers the passage as corrupt beyond the hope of restoration. Hermann makes the attempt, by giving *μανιάδος δεινᾶς | φοιταλέον μόχθων, οἴων, ὁ τάλας | κτλ.*, and in the antistrophe *κατέκλυστε δεινῶν | λάθροις δλεθρίστων κύμασιν | πόνων, ὡς πόντουν*.

*ibid.* ὄρεχθεὶς μόχθων, having set your hand to troubles, having engaged in painful duties.—*ἔρρεις*, used absolutely for *ὕλλυσται*.—*δεξάμενος*, ἐπεὶ ἐδέξω, φάτιν ἀπὸ τρίποδος, ἀνὰ δάπεδον, ἐν δαπέδῳ κτλ. Hermann, sacrificing the natural order of the words to syllabic correspondence of metre, gives *ἄν ὁ φοῖβος | ἔλακε, δεξάμενος, ἔλακεν ἀνὰ δάπεδον*. Porson

omits *ἔλακεν* with two or three inferior MSS., and gives *ἀνὰ τὸ δάπεδον* with Brunck, not noticing the incorrectness of the article, and supposing the first syllable of *δάπεδον* to be long.—After *μυχοί* the MSS. add *γάς*, against the metre.

332. ὁ for ὁλ King.—This passage is obscure, and can only be explained by referring the time spoken of not to present circumstances, but to the feelings and meditations arising from the oracle, while the murderer was yet in contemplation. ‘What pity can be shown to her? What is this deadly contest that is at hand, impelling thee, the unhappy son, for whom (or, in which contest; compare Bacch. 1147) some evil demon is adding grief upon grief, by bringing upon thy family the curse of a mother’s blood, which drives thee into madness?’ The Scholiasts explain, *τίς ἔλεες ἔστι τούτῳ τῷ Ὁρέστη, and οὐδεὶς ἐλεήσει σε τὸν Ὁρέστην*. If the above view be correct, we should probably read *ἀναβακχύσει*, since the consequences of a murder not yet accomplished are being considered. Kirchhoff reads, *τίς ἔλεος, τίς; δδ' ἀγῶν κτλ.*

336. Porson gives *συμβάλει*, one good MS. having *συμβάλῃ*, with *λ* added by the second hand. The future would be an improvement here, and is better suited to the strophic verse.—In the next verse *δόμον* is the metrical correction of a late MS. for *δόμους*.

κατολοφύρομαι κατολοφύρομαι.

ὅ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς. 340

ἀνὰ δὲ λαῖφος ὡς τις ἀκάτον θοᾶς τινάξας δαίμων

κατέκλυσεν δεινῶν πόνων ὡς πόντου

λάβροις ὀλεθρίοισιν ἐν κύμασιν.

τίνα γὰρ ἔτι πάρος οἰκον ἄλλον 345

ἔτερον ἢ τὸν ἀπὸ θεογόνων γάμων,

τὸν ἀπὸ Ταντάλου, σέβεσθαί με χρῆ;

καὶ μὴν βασιλεὺς ὅδε δὴ στείχει,

Μενέλαος ἄναξ, τπολλῆ ἀβροσύνη

δῆλος ὄράσθαι 350

τῶν Τανταλιδῶν ἐξ αἴματος ὡν.

ῳ χιλιόναν στρατὸν ὄρμήσας

ἐς γῆν Ἀσίαν,

χαῖρ, εὐτυχίᾳ δ' αὐτὸς ὄμιλεῖς,

θεόθεν πράξας ἄπερ ηῦχον. 355

339—40. It is probable that these two verses should be transposed, because 339 should agree with 324. (So also Kirchhoff proposes.)

341. ἀνατινάξας, sc. αὐτὸν, τὸν ὄλβον, ὡς λαῖφος ἀκάτον θοᾶς, δαίμων τις κατέκλυσεν ἐν κύμασι δεινῶν πόνων, ὡς πόντου, sc. ἀσπερ ἐν πόντον κύμασι. The common proverb κακῶν πέλαγος is alluded to. For the comparison of ruined fortunes with the loss of a mainsail, see Aesch. Eum. 525, σὺν χρηνώ καθήσειν λαῖφος, θταν λαῖψη πόνος, θραυσμένας κεραλας. The Scholiasts explained δεινῶν πόνων by either ὑπὸ or φεύ understood, one excepted, who rightly says, ὀλεθρίοις ἐν κύμασι πρὸς τὸ δεινῶν πόνων σύναπτε.

345—6. Porson regarded this passage as corrupt, perhaps without sufficient reason. For ἔτερος ἄλλος see Suppl. 573, πολλοὺς ἔτηλην δὴ χάτέρους ἄλλους πόνους. That the transcribers were not familiar with the combination appears from the fact that one or the other of the words is omitted in some MSS. Here πάρος means 'in preference,' and the sense is, 'There is no house now left me to respect, other than, and different from, that sprung from the marriage of Tantalus, son of Zeus.' Hermann however says, "Non est credibile domum Pelopidarum τὸν ἀπὸ θεογόνων γάμων dici hac tantum causa potuisse, quod Tantalus filius Jovis fuerit:

immo utrumque parentem ab diis ortum significari necesse est. Videtur ergo Euripiades Pelopem ex Dione Atlantis filium natum putasse, quam Hyginus ejus matrem fuisse scribit, fab. 83."

348. Seeing Menelaus approach with splendid attire, the chorus break forth into anapaestics, congratulating him on the success of his enterprise.—The words πολλῆ ἀβροσύνη are corrupt, nor is πολὺ δὲ ἀβροσύνη, given by Porson and Kirchhoff, defensible on grammatical grounds, though it has the authority of the best MS. The verse is quoted by Dio Chrysostom, ii. p. 30, (86, Reiske,) Μενέλαος δὲ πολλῆ ἀβροσύνη δῆλος ὄρασθαι τὸν Τανταλιδῶν ἐξ αἵματος ὡν, where Kirchhoff says there are variants πολὺ, πολὺ δ', πολλῆ γ'. Hermann, somewhat boldly but not improbably, gives πολλῆ δὲ στιν | τῶν Τανταλιδῶν ἐξ αἵματος ὡν | ἀβροσύνη δῆλος ὄρασθαι. He adds, with some truth, "Paroemiaco finiri debebat systema antequam chorus Menelaum aliqueretur." Still, his paroemiac is not a very rhythmical one. Kirchhoff thinks ποδὸς ἀβροσύνη is the true reading; and we have ἀβρὸν πόδα 1528, ἀβρὸν κῶλον Iph.A. 614, ἀβρὸν βάλειν ποδὶ Med. 1164. W. Dindorf's theory of an 'exquisitior crasis,' πολλῆ ἀβροσύνη, will find but few advocates.

354. αὐτὸς, i. e. as compared with the unhappy Orestes.

## ΜΕΝΕΛΑΟΣ.

ῳ δῶμα, τῇ μέν σ' ἡδέως προσδέρκομαι  
Τροίαθεν ἐλθὼν, τῇ δὲ ἵδων καταστένω·  
κύκλῳ γὰρ εἰλιχθεῖσαν ἀθλίοις κακοῖς  
οὐπώποτ' ἄλλην μᾶλλον εἶδον ἔστιαν.

’Αγαμέμνονος μὲν γὰρ τύχας ἡπιστάμην 360

καὶ θάνατον, οἴω πρὸς δάμαρτος ὥλετο,  
Μαλέᾳ προσίσχων πρῷραν ἐκ δὲ κυμάτων  
ὅ ναυτίλοισι μάντις ἔξηγγειλέ μοι  
Νηρέως προφήτης Γλαῦκος, ἀψευδὴς θεὸς,  
οὗς μοι τόδ' ἐπεν ἐμφανῶς παρασταθείς. 365

Μενέλαε, κεῦται σὸς κασίγνητος θανὼν  
λοντρῶσιν ἀλόχου περιπεσὼν πανυστάτοις·  
δακρύων δ' ἔπλησεν ἐμέ τε καὶ ναύτας ἐμοὺς  
πολλῶν. ἐπεὶ δὲ Ναυπλίας ψαύω χθονὸς,  
ἡδὴ δάμαρτος ἐνθάδ' ἔξορμωμένης, 370

δοκῶν Ὁρέστην παῖδα τὸν Ἀγαμέμνονος  
φίλαισι χερσὶ περιβαλεῖν καὶ μητέρα

356. Menelaus, returning to the palace of the Atridae after an absence of eighteen years (Hel. 775), addresses, as usual, the house of his fathers, but with mixed feelings of satisfaction and of sorrow. He had learned the murder of Agamemnon some time before, when near the promontory of Malea, from the mouth of the sea-god Glaucus; but the death of Clytemnestra by the hand of Orestes he had not heard of until he had landed at Nauplia, and after Helen had gone to the palace (v. 60). He now wishes to see the wretched youth, whom he had left an infant in his mother's arms, and should not now be able to recognize.

356—7. There is a reading  $\pi\bar{\eta}$  μὲν— $\pi\bar{\eta}$  δ', which is defensible, though an idiom of the later Attic. See on v. 44.

358. ἀθλῶς is given in one or two copies.

361. W. Dindorf omits this verse as “valde inutilis,” and because προσίσχων would appear to belong to ὥλετο rather than ἡπιστάμην. The meaning is not that Menelaus touched at Malea, but that he was nearly doing so, when he was carried away by a storm, Hel. 1133, and so

learnt the news of his brother's fate from Glaucus. The ground of this passage is Od. iv. 515, where Agamemnon is described as about to reach Malea, when he was driven again to sea and accidentally carried to the abode of Aegisthus.

363. ὁ ναυτίλοισι μάντις is to be compared with ὁ Θρηξ μάντις Διόνυσος, Hec. 1267. On προφήτης, properly an interpreter, or speaker for another, (not one who predicts,) see Ion 413.

365. παρασταθείς. Kirchhoff gives κατασταθείς from his best MS. and one other.

369. Hermann objects to πολλῶν, as weak and superfluous at the beginning of a new verse; and he would either transpose δακρύων and πολλῶν, or omit πολλῶν, and read ἐπεὶ δὲ τῆσδε Ναυπλίας ψαύω χθονός. But he could not well say τῆσδε, as he was not now at Nauplia.

370. ἔξορμωμένης. The present participle refers to ἔκλυον below; ‘I heard of Clytemnestra's death just as Helen was setting out to come to the palace.’ See v. 60. Otherwise we might read ἔξωμένης.

- ώς εύτυχοῦντας, ἔκλυον ἀλιτύπων τιὸς  
τῆς Τυνδαρείας παιδὸς ἀνόσιον φόνον.  
καὶ νῦν ὅπου 'στὶν εἴπατ,' ὁ νεάνιδες, 375  
'Αγαμέμνονος πᾶς, ὃς τὰ δεῖν' ἔτλη κακά.  
Βρέφος γὰρ ἦν τότ' ἐν Κλυταιμνήστρας χεροῖν,  
ὅτ' ἔξελειπον μέλαθρον ἐς Τροίαν ἵων,  
ῶστ' οὐκ ἀν αὐτὸν γνωρίσαμ' ἀν εἰσιδών.  
OP. ὅδ' εἴμ' 'Ορέστης, Μενέλεως, ὃν ἴστορεῖς. 380  
ἔκων ἐγώ σοι τάμα μηνύσω κακά.  
τῶν σῶν δὲ γονάτων πρωτόλεια θιγγάνω  
ἰκέτης ἀφύλλου στόματος ἔξάπτων λιτάς·  
σῶσόν μ'. ἀφίξαι δ' αὐτὸν ἐς καιρὸν κακῶν.  
ME. ὁ θεοί, τί λεύσσω; τίνα δέδορκα νερτέρων; 385  
OP. εὖ γ' εἶπας· οὐ γὰρ ζῷ κακοῖς, φάσι δ' ὄρῳ.  
ME. ώς ἡγρίωσαι πλόκαμον αὐχμηρὸν, τάλας.  
OP. οὐχ ἡ πρόσοψίς μ', ἀλλὰ τάργυ' αἰκίζεται.

373. ἀλίτυπος, 'sea-beaten,' occurs as an epithet to corpses in Aesch. Pers. 926. Here perhaps ἀλιτύποι, 'sea-beaters,' i. e. rowers, are rather meant, from the Homeric πολιὴν ἀλλα τύπτον ἔρετμοις. The good copies agree in ἀλικτύπων.

376. τὰ δεινὰ κακὰ, 'those dreadful evils.' On δεινὸς with the article see Iph. T. 320. 1366.

377. βρέφος. Consistently with this statement, Orestes is brought from Argos to Aulis an infant in his mother's arms, Iph. A. 622, compared with 1241 &c. At the time of his mother's murder, Orestes would be about nineteen, Electra some twelve years older; for she came to Aulis along with her brother under plea of being married to Achilles.

380. Orestes, who had been left by his sister to take repose on his couch, v. 311, now throws himself from it, all pale and squalid as he is, and embraces the knees of Menelaus, who is not a little startled by so spectral a form.

381. Kirchhoff, with Porson, prefers μηνύσω, Hermann and W. Dindorf σημανῶ. The MSS. are pretty equally divided; but μηνύειν has the sense of κατεπεῖν, to give evidence against one's self.

382. Photius, πρωτόλειον, ἀπαρχήν.—πρωτόλεια, τὰ ἀπάργματα τῆς λείας, ἢ τοῖς θεοῖς ἀνετίθεσαν. ή αἱ τῶν καρπῶν

ἀπαρχαὶ, οἷον πρωτολήια. Compare Ion 401, πράτοι μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων λαβὼν ἀπαρχὰς χαιρέτω. The accusative is here in apposition to the sentence, 'as my first form of address.' —ἔξαπτω, 'fastening (to your knees) the prayers of a mouth that has no suppliant bough to affix to them.' Hesychius (quoted by Kirchhoff), ἀφύλλον στόματος, ἀνεν ἰκετηρίας. Εὔριπος 'Ορέστη. The allusion to the woollen fillets, with which suppliants tied themselves bodily to an altar, has been explained on Heracl. 124, where Elmsley rightly says "quod εἰρεσιώνη in promptu non haberet, λιτὰς ἔξαπτειν dicitur."

384. ἀφίξαι ἐς καιρὸν, like ἀφίκοιν ἐς μέριμναν, Ion 404. The MSS. give αὐτὸς, which does not seem to have any meaning. Hermann and Kirchhoff adopt Schaefer's conjecture αὐτὸν εἰς καιρὸν, 'at the very time of,' and the Schol. seems so to have read, for he explains (on v. 381) εἰς αὐτὴν τὴν ἀκμὴν τῶν κακῶν, though this is not certain, since he may have meant to paraphrase ἐς καιρὸν, especially as the preceding words are παραγένοντας δὲ αὐτὸς εἰς καιρὸν.

386. κακοῖς, the causal dative, as in v. 210.

388. αἰκίζεται με, make me look ἀεικῆς, unsightly; or perhaps, 'torture me,' as in Aesch. Prom. 203, οὐτως ἀτίμως καὶ

- ME.* δεινὸν δὲ λεύστεις ὅμμάτων ἔηραῖς κόραις.  
*OP.* τὸ σῶμα φροῦδον τὸ δ' ὄνομ' οὐ λέλοιπέ μοι. 390  
*ME.* ὁ παρὰ λόγον μοι σὴ φανεῖσ' ἀμορφία.  
*OP.* ὃδ' εἰμὶ μητρὸς τῆς ταλαιπώρου φονεύς.  
*ME.* ἥκουσα· φείδον δ' ὀλιγάκις λέγειν κακά.  
*OP.* φειδόμεθ· ὁ δαίμων δ' ἐσ με πλούσιος κακῶν.  
*ME.* τί χρῆμα πάσχεις; τίς σ' ἀπόλλυσιν νόσος; 395  
*OP.* ἡ σύνεσις, ὅτι σύνοιδα δεών εἰργασμένος.  
*ME.* πῶς φύς; σοφόν τοι τὸ σαφές, οὐ τὸ μὴ σαφές.  
*OP.* λύπη μάλιστά γ' ἡ διαφθείρουσά με.  
*ME.* δεινὴ γάρ ἡ θεὸς, ἀλλ' ὁμως ἵασιμος.  
*OP.* μανίαι τε μητρός θ' αἴματος τιμωρίαι. 400  
*ME.* ἥρξω δὲ λύστης πότε; τίς ἡμέρα τότ' ἦν;  
*OP.* ἐν ᾧ τάλαιναν μητέρ' ἔξωγκουν τάφῳ.

πικρῶς αἰκίζεται. Schol. οὐχ ἡ πρόσοψις, οὐχ ἡ θεωρία, μαστίζει ἐμὲ, ἀλλὰ τὰ ἔργα.

389. *ἔηραῖς κόραις*. Mattheiae rightly explains this ‘tearless eyes.’ The verse in Aesch. Theb. 693, *ἔηροις ἀκλαυστοῖς* *ὕμασιν προιζάνει*, is the best comment on the phrase. Hermann gives *τε* for δὲ with one MS. in the beginning of the verse.

390. The two best MSS. give *μοι* for *με*, which is the common reading.

391. One or two copies give *εἴη φανεῖς ἀμορφίᾳ*, which is a good reading. Cf. v. 386.

393. *ἥκουσα*, ‘I heard it,’ *ἔκλινον ἀλιτύπων τιὼς*, v. 373. We might construe, ‘I hear it;’ but he means, he *has* already been told the tale from others, and would spare the guilty person the narrative a second time.—*ὀλιγάκις*, equivalent to *μη πολλάκις λέγειν*.

394. *ἐἰς με* Elmsley for *εἰς ἐμέ*. Porson and Kirchhoff give *ἐἰς ἐμέ*, but there is no necessary emphasis on the pronoun, and the *εἰς* is rarely used before a short syllable, though *ἐἰς ἐμέ* occurs in a choral verse, Rhes. 51. See *inf. v. 1362*.

395—6. Quoted by Stobaeus, Flor. xxiv. 5, and other writers, cited by Kirchhoff.

397. *σοφόν τοι*. Schol. ἐπει ἀντὸς μὲν τὴν ἰδέαν ἐπύθετο τῆς νόσου, δὲ τὸ συνειδὸς ἔφη τοῦτο δὲ οὐ πάντως νόσος· τούτου χάριν φησὶν ἀσαφῶς εἰρηκέναι.

398—9. This couplet also is given by Stobaeus, Flor. xcix. 15. Hermann reads,

μάλιστα· λέπη γ' σθ' ἡ διαφθείρουσά με, a bad reading in itself, and against the Scholiast and all the copies. He asks, Why should Orestes say μάλιστά γ', when he had no real malady beyond grief and madness? It is quite clear that Orestes, when urged, against his will, to specify his complaint, moodily replies, ‘Why, grief it is, I ween, that is mostly destroying me.’

400. *μητρός θ'*. Kirchhoff says that all the good copies but one add the *θ'*, which Porson and the subsequent critics omitted without much reason. The scholium on v. 396, to which Porson refers in confirmation of his view, is, as Kirchhoff observes, corrupt;—δ καὶ ἐπάγει, μανίαι τε μητρός αἴματος, τῆς μητρός ἡ νήφισταμαι τιμωρίαν, ταῦτη διδοὺς ὑπὸ τῆς μητρὸς φόνου. He seems however to have found *τιμωρία*.

402. *ἔξωγκουν*, Hesych. έθαπτον. Ion 388, ὡς, εἰ μὲν οὐκέτ' ἔστιν, δηγκωθῆ τάφος. A various reading is recorded in Kirchhoff's best MS., and given in the text of the Cambridge MS., *ἐν ᾧ ταλαΐνης μητρὸς ἔξωγκουν τάφοιν*. It is clear that Hesychius found *μητέρ' ἔξωγκουν τάφοιν*. So the Greeks said either *χῶσαι τάφον* or *χῶσαι τινα τάφῳ*, *inf. v. 1585*.—From this passage it may be inferred, that the *τάφος* and the *πυρὰ*, the burying of the ashes and the burning of the body, were spoken of as one and the same process. Otherwise, it would be inconsistent to say, that the mad fit came on the *same day* he

- ME.* πότερα κατ' οἴκους, ἢ προσεδρεύων πυρᾶ ;  
*OP.* νυκτὸς φυλάσσων ὀστέων ἀναίρεσιν.  
*ME.* παρῆν τις ἄλλος, ὃς σὸν ὥρθενεν δέμας ;      405  
*OP.* Πυλάδης, ὁ συνδρῶν αἷμα καὶ μητρὸς φόνον.  
*ME.* ἐκ φασμάτων δὲ τάδε νοσεῖς ποίων ὑπο ;  
*OP.* ἔδοξ̄ ἵδεν τρεῖς νυκτὶ προσφερεῖς κόρας.  
*ME.* οἶδ̄ ἂς ἔλεξας, ὀνομάσαι δ' οὐ βούλομαι.  
*OP.* σεμναὶ γάρ· εὐπαίδεντα δ' ἀπετρέπου λέγειν.      410  
*ME.* αὐταί σε βακχεύοντι συγγενεῖ φόνῳ ;  
*OP.* οἵμοι διωγμῶν, οἵς ἐλαύνομαι τάλας.  
*ME.* οὐ δεινὰ πάσχειν δεινὰ τοὺς εἰργασμένους.  
*OP.* ἀλλ' ἔστιν ἡμῖν ἀναφορὰ τῆς ἔνυμφορᾶς,  
*ME.* μὴ θάνατον εἴπης· τοῦτο μὲν γὰρ οὐ σοφόν.      415  
*OP.* Φοῖβος κελεύσας μητρὸς ἐκπράξαι φόνον.  
*ME.* ἀμαθέστερός γ' ὧν τοῦ καλοῦ καὶ τῆς δίκης.  
*OP.* δουλεύομεν θεοῖς, δ τι ποτ' εἰσὶν οἱ θεοί.

was burying his mother, when she was not burned till night. This will account for an apparent *ὑστερὸν πρότερον* in Alc. 607, *νέκυν — φέρουσιν ἄρδην πρὸς τάφον τε καὶ πυράν*, and the pleonastic phrase *πυρὸς τάφον*, *inf.* 422.

405. ὥρθενεν δέμας, ἀνάρθον, ἔθερά-  
πενεν, Hesychius (quoted by Kirchhoff).  
Suppl. 417, διορθεύων λόγους δρθῶς.

406. *συνδρῶν αἷμα*. The Greeks prefer to say *δρᾶν ἔργον*, and *πράσσειν αἷμα* or *φόνον*, e. g. *inf.* 416.

407. Porson and W. Dindorf adopt *φαντασμάτων*, a reading of less authority, on account of the double preposition, *ἐκ* and *ὑπό*. But Hermann well compares Soph. Trach. 1160, *πρὸς τῶν πνεόντων μηδὲνδις θανεῖν ὑπο*, and explains the usage as an abbreviation of a double question, *νοοεῖς δὲ ἐκ φασμάτων ; ὑπὸ ποίων :*

410. The common reading was *ἀπα-δευτα δ' ἀποτρέπουν*, but three of the best copies give *εὐπαίδεντα*. The choice then lies between Musgrave's *ἀποτρέπει*, and Hermann's *ἀπετρέπου*. The latter gives at least as good sense, 'Discreetly you were averse from naming them' (cf. v. 37), while it accounts for the reading *ἀποτρέπου*. One scholium seems to refer to *ἀποτρέπει*, *ἀπαδεύτω δὲ ποιεῖς, δο-μάζειν ταύτας Ἐρυνίας παραιτούμενος*, where either *εὐπαίδεντως* or *Εὐμενίδας*

should apparently be restored. The adverb is opposed to *σκανῶ*, *ἀμαδῶς*, and implies that delicate perception of the duty of reserve on religious matters which common minds little apprehend. Cf. Ion 217, *ἄξενε, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει εἰς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι*. Hippol. v. 100.

413. This verse, which involves the common proverb *δράσαντα παθεῖν*, is shortly put for οὐ δεινὸν ἔστι πάσχειν δεινὰ τοὺς εἰργασμένους δεινά. It is quoted by Lucian (ap. Kirch.), Piscat. § 3.

414. *ἀναφορά*. Cf. v. 76, *εἰς Φοῖβον ἀναφέρουσα τὴν ἀμαρτίαν*. 'We have one, whereon the burden of our calamity may be laid.' On the next verse, wherein the doctrine of suicide is deprecated, see Herc. F. 1248. There is an apopesis, for he was going on to say, 'in Phœbus, who ordered me to accomplish my mother's murder.'

418. The MSS. omit *οἱ* before *θεοί*, with the exception of two or three of the later copies. The error arose from regarding *θεοῖς* as a dissyllable. Schol. *ἔτεις ἀμαθεῖς εἴτε σοφοὶ εἰσὶν οἱ θεοί, οὐκ οἴδα· τοῦτο δὲ οἴδα, ότι δουλεύομεν καὶ πειθόμεθα αὐτοῖς ὅποιοι ἦν ὅστιν*. 'We are bound to obey the gods, whatever those gods are.'

- ME. καὶ τ' οὐκ ἀμύνει Λοξίας τοῖς σοῦς κακοῖς ;  
 OP. μέλλει τὸ θεῖον δὲ ἐστὶ τοιοῦτον φύσει. 420  
 ME. πόσον χρόνον δὲ μητρὸς οἴχονται πνοαί ;  
 OP. ἔκτον τόδ' ἡμαρ· ἔτι πυρὰ θερμὴ τάφου.  
 ME. ὡς ταχὺ μετῆλθόν σ' αἷμα μητέρος θεαί.  
 OP. οὐ σοφὸς, τἀληθῆς δὲ ἐς φίλους ἔφυς κακός.  
 ME. πατρὸς δὲ δή τί σ' ὠφελεῖ τιμωρία ;  
 OP. οὕπω τὸ μέλλον δὲ ἵσον ἀπραξίᾳ λέγω.  
 ME. τὰ πρὸς πόλιν δὲ πῶς ἔχεις δράσας τάδε ;  
 OP. μισούμεθ' οὕτως ὥστε μὴ προσενιέπειν.  
 ME. οὐδὲ ἥγνισαι σὸν αἷμα κατὰ νόμον χεροῦν ;  
 OP. ἐκκλείομαι γὰρ δωμάτων ὅπη μόλω. 430  
 ME. τίνες πολιτῶν ἔξαμιλλῶνται σε γῆς ;  
 OP. Οἰαξ, τὸ Τροίας μῆσος ἀναφέρων πατρί.

420. *τοιοῦτον.* Schol. ἀεὶ γὰρ βραδύνει τὸ θεῖον. Ion, *penult.*, ἐς τέλος γὰρ οἱ μὲν ἑσθλοὶ τυγχάνουσιν ἀξίων. Elsewhere, ἀεὶ ποτε χρόνια μὲν τὰ τῶν θεῶν πτως. The faith of Orestes, that all will be right in the end, is one of the prominent traits in his character. Without it, indeed, it would have been an inconsistent character; since nothing short of absolute reliance on the oracle would have induced him to do such a deed.—This verse is quoted by Plutarch, *De sera Num. Vindicta*, p. 548.

423. The opinion of the Scholiast is adopted by Hermann, that ὡς ταχὺ κτλ. is an ironical reply to the statement of Orestes, that the gods do not act with haste, but slowly.

424. This verse is in some way corrupt. Porson, who had too great a deference for Brunck, accepts as "certissima" his conjecture ἔφυς φίλος, and so W. Dindorf and Hermann edit, the latter comparing Suppl. 867, φίλος τ' ἀληθῆς ἦν φίλοις. But even so the verse is no reply to the preceding verse. If we read ἀληθῶς, and suppose Orestes to have taken that verse as a taunt, he may have meant, 'you are indeed base to your friends.' Kirchhoff's opinion however is perhaps more probable, that the verse containing Orestes' reply has been lost, the words εἰς φίλους ἔφυς κακὸς being part of Menelaus' rejoinder, 'you have behaved basely to your relations,' and οὐ σοφὸς, ἀληθῆς δὲ the first part again of Orestes' answer, referring

to Apollo's oracle.—Several of the recent MSS. give εἰπὼν κακῶς for ἔφυς κακός.

426. This verse means, 'he has not yet done so, and I doubt if he will do it.' Literally, 'I call intending to do the same as not doing.'

427. πῶς ἔχεις, πῶς διάκεισαι, 'how are you situated with respect to the state?' Hel. 313, πῶς δὲ ἐμενελας τοισθ' ἐν δόμοις ἔχεις: The Scholiast thinks the question put on interested motives, that Menelaus may treat Orestes kindly or harshly according to the sentiments of the people.

428. Schol. μισούμεθα, ὥστε μὴ προσαγορέειν ήμᾶς τινά. See on Herc. F. 1284.

429. νόμοι, a much better reading than the vulg. νόμους, has been restored by Kirchhoff from his best MS. Perhaps we should also read σαῖν for σόν. Schol. οὐδὲ ἐκαθάρθης κατὰ τοὺς νόμους τὸ σὸν αἷμα, ἀντὶ τοῦ τὸ αἷμα καὶ τὸν φόνον τῶν σῶν χειρῶν.

430. ὅπῃ μόλω. Schol. ἐπὶ τὸ ἀγνισθῆναι δηλουότι.

431. ἔξαμιλλῶνται, ἔξελαύνουσι. See v. 38.

432. τὸ Τροίας μῆσος, "Troiculum odium," Hermann; attributing to Agamemnon's fault the dislike felt by himself against Troy, or the Trojan expedition, because his brother Palamedes had been unjustly put to death through the jealousy of Agamemnon and others. Schol. Οἰαξ ἀδελφὸς ἦν Παλαμήδους, ὃς καὶ εἰς

- ME.* ξυνῆκα· Παλαμήδους σὲ τιμωρεῖ φόνου.  
*OP.* οὐ γ' οὐ μετῆν μοι διὰ τριῶν δ' ἀπόλλυμαι.  
*ME.* τίς δ' ἄλλος; ἢ που τῶν ἀπ' Αἰγίσθου φίλων; 435  
*OP.* οὗτοί μ' ὑβρίζουσ', ὅν πόλις ταῦν κλύει.  
*ME.* Ἀγαμέμνονος δὲ σκῆπτρ' ἐὰ σ' ἔχειν πόλις;  
*OP.* πῶς, οἵτινες ζῆν οὐκ ἔωσ' ἡμᾶς ἔτι;  
*ME.* τί δρῶντες τὸ τι καὶ σαφὲς ἔχεις εἰπεῖν ἐμοί;  
*OP.* ψῆφος καθ' ἡμῶν οἴστεται τῇδ' ἡμέρᾳ. 440  
*ME.* φεύγειν πόλιν τήνδ', ἢ θανεῖν, ἢ μὴ θανεῖν;  
*OP.* θανεῖν ὑπ' ἀστῶν λευσίμῳ πετρώματι.  
*ME.* κατ' οὐχὶ φεύγεις γῆς ὑπερβαλὼν ὄρους;  
*OP.* κύκλῳ γάρ εἰλιστόμεθα παγχάλκοις ὅπλοις.  
*ME.* ἴδιᾳ πρὸς ἔχθρῶν, ἢ πρὸς Ἀργείας χερός; 445  
*OP.* πάντων πρὸς ἀστῶν, ὡς θάνω· βραχὺς λόγος.  
*ME.* ὁ μέλεος, ἥκεις ξυμφορᾶς εἰς τοῦσχατον.  
*OP.* ἐσ σ' ἐλπὶς ἡ μὴ καταφυγὰς ἔχει κακῶν.

τὴν Τροίαν μετὰ τῶν Ἐλλήνων ἐστράτευσε, καὶ θαυμασθεὶς ὡς οὐδεὶς τῶν πάποτε γενομένων ἐν σοφίᾳ, φθονηθεὶς ὑπὸ Ὁδυσσέως καὶ Διομήδους καὶ Ἀγαμέμνονος, ἀγρεθή λίθους, ἀνθ' ὧν δὲ ἀστελφός αὐτοῦ Οἰαξ ἀμυνόμενος Ἀγαμέμνονα, τοῦτο γάρ ἐστι τὸ τῆς Τροίας μίσος ἀναφέρων πατρί, συναγανίζεται τὸν κατὰ τοῦ Ὄρεστου θάνατον.

433. *τιμωρεῖ*, Schol. κολάζει. This is an unusual syntax of the active verb. Oed. R. 107. *Ibid.* v. 140, τάχ' ἐν κάμ' ἀν τοιαῦτῃ χειρὶ τιμωρεῖν θέλοι.—The MSS. vary between φόνον and φόνος. Kirchhoff prefers the former: ‘he is punishing you for the murder of Palamedes.’ But σὲ, not σε, is required by the context.

434. διὰ τριῶν, in all the three throws of a wrestling-match. This phrase is explained on Aesch. Eum. 559, ἐν μὲν τῷδ' ἥδη τῶν τριῶν παλαισμάτων. Plat. Phaeadr. p. 256 B, τῶν τριῶν παλαισμάτων τῶν ὡς ἀληθῶς Ὁλυμπιακῶν ἐν νευκήκασιν. By the following question τίς ἄλλος; Menelaus means τίς γάρ δὲ τρίτος; and the three defeats which Orestes has received are from Phoebus, Oeax, and Aegisthus. But Hermann understands this somewhat differently; “Respicit Orestes triplicis caedis in se expertem vindictam, Palamedis, Clytaemnestrae,

Aegisthi.”—For ἥπον we should perhaps read οὕπον. On the meaning of these words see Iph. T. 930.

439. The reading of this verse must be considered as doubtful. The best MSS. give δτι σαφὲς εἰπεῖν ἔχεις, and the δ τι is scarcely correct unless ἔχοις ἦν followed in place of ἔχεις. Hermann gives τι δρῶντες; ἢ τι κτλ., and Boissonade proposed εἰ τι. The Scholiasts seem to have found σαφῶς. The true reading perhaps is, τι δρῶντες; εἰπέ δ', εἰ σαφῶς εἰπεῖν ἔχεις. Schol. εἰπέ μοι σαφῶς δὲ ἔχεις εἰπεῖν.

440. Cf. Aesch. Theb. 185, ψῆφος κατ' αὐτῶν δλεθρία βουλεύεται.

441. ἢ μὴ θανεῖν. Schol. ἀλλ' ἐτέρως κολασθῆναι δηλονότι. Porson gives φυγεῖν, against the MSS.

443. ὑπερβάλλων Matthiae and W. Dindorf, with one or two good MSS. The sense however is, ‘Why do not you pass the confines of Argolis, and fly for your life?’ Alcest. 794, οὕκουν — πιεῖ μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας; 445. χερός. There is a variant χθονός, and so the Aldine.

447. εἰς τοῦσχατον Porson and Kirchhoff, with the best MSS. Hermann and W. Dindorf give πρὸς, which has much less authority, and is no better in respect of sense.

ἀλλ' ἀθλίως πράσσουσιν εὐτυχῆς μολὼν  
μετάδος φίλοισι σοῦσι σῆς εὐπραξίας, 450  
καὶ μὴ μόνος τὸ χρηστὸν ἀπολαβὼν ἔχε,  
ἀλλ' ἀντιλάζον καὶ πόνων ἐν τῷ μέρει  
χάριτας πατρώας ἐκτίνων εἰς οὓς σε δεῖ.  
ὅνομα γὰρ, ἔργον δὲ οὐκ ἔχουσιν οἱ φίλοι  
οἱ μὴ πὶ ταῖσι συμφορᾶις ὄντες φίλοι. 455

**XO.** καὶ μὴν γέροντι δεῦρ' ἀμιλλᾶται ποδὶ<sup>1</sup>  
ὁ Σπαρτιάτης Τυνδάρεως μελάμπεπλος  
κουρῆ τε θυγατρὸς πενθύμῳ κεκαρμένος.

**OP.** ἀπωλόμην, Μενέλαι· Τυνδάρεως ὅδε  
στείχει πρὸς ἡμᾶς, οὖ μάλιστ' αἰδώς μ' ἔχει 460  
εἰς ὅμματ' ἐλθεῖν τοῖσιν ἔξειργασμένοις.  
καὶ γάρ μ' ἔθρεψε μικρὸν ὄντα, πολλὰ δὲ  
φιλήματ' ἔξεπλησε τὸν Ἀγαμέμνονος  
παιδὸν ἀγκάλαισι περιφέρων, Λήδα θ' ἄμα,  
τιμῶντέ μ' οὐδὲν ἥστον ἦ Διοσκόρω. 465  
οἶς, ω̄ τάλαινα καρδία ψυχῇ τ' ἐμῆ,  
ἀπέδωκ' ἀμοιβὰς οὐ καλάς τίνα σκότον  
λάβω προσώπῳ; ποιον ἐπίπροσθεν νέφος  
θῶμαι γέροντος ὄμμάτων φεύγων κόρας;

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ποῦ ποῦ θυγατρὸς τῆς ἐμῆς ὅδω πόσιν, 470  
Μενέλαιον; ἐπὶ γὰρ τῷ Κλυταιμνήστρας τάφῳ  
χοὰς χεόμενος ἔκλυνον ὡς ἐς Ναυπλίαν

453. χάριτας πατρώας, Schol. ητοι ἂς δ πατήρ ἐποίησεν εἰς στέ.

455. ἐπὶ, 'on the occasion of.' See Rhes. 649. Bacch. 1363. Hermann reads οἱ μὴ πὶ καὶ ταῖς συμφορᾶῖς, since most of the MSS. give ταῖς.

456. δεῦρ' ἀμιλλᾶται, *huc contendit*; a metaphor from the stadium.

461. The reading of one of the good copies is ἡμαρτημένοις, and so also many of the more recent class. For the causal dative see v. 210.

464. περιφέρων, carrying me about, exhibiting me proudly, as the son and heir of Agamemnon.

470. The aged Tyndareus, reputed

father of Helen and Clytemnestra, having heard of the return of Menelaus and his wife, advances, supported by attendants (v. 474). Scarcely has he greeted his son-in-law, when he beholds Orestes, his daughter's murderer. Starting back with horror, he asks Menelaus how he can dare to speak to so impious a man. Menelaus takes the matter indifferently, and has no intention of being told right and wrong by another.

472. χοὰς χεόμενος. Aesch. Pers. 221, δεύτερον δὲ χρῆ χοὰς Γῆ τε καὶ Φθιτοῖς χέασθαι. Oed. Col. 477, χοὰς χέασθαι στάντα πρὸς πράτην ἔω. All these passages seem borrowed from Od. xi. 26,

- ἥκοι σὺν ἀλόχῳ πολυετής σεσωσμένος.  
ἄγετέ με· πρὸς γὰρ δεξιὰν αὐτοῦ θέλω  
στὰς ἀσπάσασθαι χρόνιος εἰσιδῶν φίλον. 475
- ΜΕ.** ὡς πρέσβυ, χαῖρε, Ζηνὸς ὁμόλεκτρον κάρα.  
**ΤΤ.** ὡς χαῖρε καὶ σὺ, Μενέλεως, κήδευμ' ἐμόν.  
ἔα· τὸ μέλλον ὡς κακὸν τὸ μὴ εἰδέναι.  
ὁ μητροφόντης ὅδε πρὸ δωμάτων δράκων  
στίλβει νοσώδεις ἀστραπὰς, στύγημ' ἐμόν. 480  
Μενέλαε, προσφθέγγει νιν, ἀνόσιον κάρα;  
**ΜΕ.** τί γάρ; φίλου μοι πατρός ἔστιν ἔκγονος.  
**ΤΤ.** κείνου γάρ ὅδε πέφυκε τοιοῦτος γεγώς;  
**ΜΕ.** πέφυκεν· εἰ δὲ δυστυχεῖ, τιμητέος.  
**ΤΤ.** βεβαρβάρωσαι χρόνιος ὀν ἐν βαρβάροις. 485  
**ΜΕ.** Ἐλληνικόν τοι τὸν ὁμόθεν τιμᾶν ἀεί.  
**ΤΤ.** καὶ τῶν νόμων γε μὴ πρότερον εἶναι θέλειν.  
**ΜΕ.** πᾶν τοὺς ἀνάγκης δοῦλον ἔστ' ἐν τοῖς σοφοῖς.  
**ΤΤ.** κέκτησό νυν σὺ τοῦτ', ἐγὼ δ' οὐ κτήσομαι.  
**ΜΕ.** ὄργὴ γάρ ἄμα σου καὶ τὸ γῆρας οὐ σοφόν. 490  
**ΤΤ.** τὴν δέ τόνδε ἀγών τις σοφίας ἥκει πέρι.
- ἀκρ' αὐτῷ δὲ χοὴν χεόμην πᾶσιν νεκύ-  
εσσιν.
473. πολυετής. Hel. 775, ἐνιαυσίας  
πρὸς τοῖς ἐν Τροίᾳ δέκα ἔτεσι διῆλθον  
ἔπτα περιδρομὰς ἐτῶν.
475. χρόνιος Kirchhoff, from his best  
MS., all the others giving the common  
reading, χρόνιον.
476. Porson's arbitrary transposition,  
ὡς χαῖρε πρέσβυ, has been rejected by the  
subsequent critics.
478. ἔα. He suddenly sees Orestes.
480. “ἀστραπὰς δι fulgore oculorum  
dictae. Draconem vocat, quod serpentes  
quum nascuntur rupto corpore matrem  
necant.” Hermann; who adopts this  
absurd whim from the Scholiast. The right  
comment is given in another scholium,  
ἄγριος ὡς δράκων, θυτὴ ὠμῶς ἔπραξεν.
481. “ἀκάλαρτον κάρα Barnes in marg.  
nescio unde.” Porson. This variant is  
recorded in the scholia; but it is not  
found in any MS.
484. εἰ δὲ κτλ., for εἰ καὶ δυστυχεῖ.  
Schol. εἰ δὲ δυστυχεῖ, ὑξειν τιμᾶν αὐτὸν.  
—In the next verse the best MS. supplies  
a variant γρ. ἀφ' Ἑλλάδος.
486. ἀεί, ‘under all circumstances,’ un-
- happy as well as prosperous. Compare  
Iph. A. 501, τὸν διμόθεν πεφυκότα στέρ-  
γων μετέπεισον.
487. τῶν νόμων πρότερον, superior to  
the laws which enjoin that no one should  
hold converse with a murderer.
488. πᾶν τοὺς ἀνάγκης. Out of many  
explanations offered by the Scholiast, this  
seems the best: ἡ τῆς φύσεως ἀνάγκη, δὲ  
ἔστιν ἡ συγγένεια, πάντα δουλοῖ, κατὰ τε  
τὴν κρίσιν τῶν νόμων καὶ τῶν σοφῶν.  
Another gives, πάντα τὰ ἐξ ἀνάγκης δου-  
λείαν οἱ σοφοὶ κρίνουσιν. Cf. v. 418. If  
necessity is the mistress, all that depends  
on her is in the relation of a slave.
491. This verse is commonly given according to Porson's emendation, on which however no great reliance can be placed, πρὸς τόνδε σοφίας τίς ἀγών ἥκει πέρι: The MSS. have πρὸς τόνδε ἀγών τις σο-  
φίας ἥκει πέρι: Schol. ἐπειδὴ εἴπειν δὲ  
Μενέλαος, Καὶ τὸ γῆρας οὐ σοφὸν, φησὶν  
δὲ Τυνδάρεως, θυτὴ Τίς χρέει ἔστι σοφίας,  
ὅπου γε προφανὲς τοῦ Ὁρέστου τὸ πλημ-  
μέλημα; The phrase ἀγώνιζεσθαι πρὸς  
τινα is illustrated by Ion 863, πρὸς τὸν  
ἀγώνας τιθέμεσθε ἀρέτης; Heracl. 116,  
πρὸς τόνδε ἀγών τις ἀρά τοῦδε τοῦ λόγου

εὶ τὰ καλὰ πᾶσι φανερὰ καὶ τὰ μὴ καλὰ,  
τούτου τίς ἀνδρῶν ἐγένετ’ ἀσυνετώτερος,  
ὅστις τὸ μὲν δίκαιον οὐκ ἔσκεψατο,  
οὐδ’ ἥλθεν ἐπὶ τὸν κοινὸν Ἑλλήνων νόμον ;      495  
ἐπεὶ γὰρ ἔξεπνευσεν Ἀγαμέμνων βίον  
τπληγεὶς θυγατρὸς τῆς ἐμῆς ὑπὲρ κάρα,  
αἰσχιστον ἔργον, οὐ γὰρ αἰνέσω ποτὲ,  
χρῆν αὐτὸν ἐπιθεῖναι μὲν αἴματος δίκην  
οσίαν διώκοντ’, ἐκβαλεῖν τε δωμάτων      500  
μητέρα· τὸ σῶφρον τ’ ἔλαβεν ἀν τῆς συμφορᾶς,

*μάλιστ’ ἀν εἶη.* By πρὸς τὸνδε Tyndareus may ironically mean πρὸς Μενέλαον, who has been philosophizing in a bad cause during the preceding dialogue: but it seems better to follow the Schol. in explaining it πρὸς Ὁρέστην, who is called ὁ εἰ and οὗτος just below by an idiom illustrated on Iph. T. 787. Thus the meaning is, ‘Whether I am wise or not, certainly Orestes was most foolish, ἀσυνετώτατος, in slaying his mother without considering the rightfulness of the act, and without appealing to the law to punish her.’ As Gregory of Corinth (quoted by Kirchhoff) cites this verse and the next, with ἄγωνα for ἄγων, and as there is a variant κεῖται for ἤκει, there is good reason to believe the verse has been interpolated. Probably σοφίας πέρι is a gloss. We might suggest πρὸς τὸνδε ἄγωνα τίς σοφῶν καβίσταται; or τὶς μάτρην καβίσταται. This verb would naturally be explained by κεῖται, when ἄγων for ἄγῶνα had led to the notion that it was used here passively.

492. εἰ κτλ. ‘If, as men say, what is right is clear to all, as well as what is wrong, who was ever more foolish than this man?’ Again the reading is doubtful. The best MSS. give γένετ’, one γένοντ’, the majority of the inferior copies ἐγένετ’. Kirchhoff conjectures, τούτου τίς ἀν γένοντ’ ἀν ἀσυνετώτερος;

494. οὐκ ἔσκεψατο, did not stay to inquire into the right or wrong of the case, but acted by a sudden impulse. Compare τὸ ἔνδικον περιβλέπειν, Soph. Oed. Col. 996.—τὸν κοινὸν νόμον, the law laid down for, and accepted by, all the Hellenes, sc. οὐκ ἐπιτέρπει αὐτός χειρά τινα γίνεσθαι, Schol.

497. Something is wrong here. The best MSS. give πληγεὶς τῆς ἐμῆς θυ-

γατρὸς κτλ. Porson objected to the genitive, though he thought it defended by Electr. 123, κεῖσαι σᾶς ἀλόχου σφαγέις. There however it is as easy to read σφαγᾶς as here to read πληγεῖς. Hermann objects to ὑπὲρ κάρα, for an uplifted blow descending on the head, though he might have compared Androm. 294, εἴτε δὲ ὑπὲρ κεφαλὰν ἔβαλεν κακὸν ἢ τεκούσα νν μόρον. He gives in his text ὑπαλ (i. e. ὑπο), and proposes also κάρα θυγατρὸς τῆς ἐμῆς πληγεῖς ὑπο. Kirchhoff’s conjecture is πληγεὶς ἐμῆς θυγατρὸς ἐκ χειρὸς κάρα. We might also read θυγατρὸς ἐξ ἐμῆς.

500. δίκην δοίαν. Schol. πρέπουσα δὲ καὶ δοτὰν δίκην φησι τὸ φυγαδένσαι μόνον, διώκοντα δὲ, ἀντὶ τοῦ κατηγοροῦντα. One of the best MSS. and the Aldine edition give χρῆν δ’, “male,” says Porson; although the use of δὲ in the apodosis after ὡς or ἐπειλ should not be so hastily rejected. See on Aesch. Cho. 613. In Phoen. 45—7, the best copies give ὡς δ’ ἐπεζάρει Σφίγξ ἀρταγαῖσι πόλιν — Κρέων δὲ ἀδελφὸς τάρακ κηρύσσει λέχην.

502. τὸ σῶφρον κτλ. ‘He would have got the credit of moderation for (in place of) his present unhappy lot.’ So Hermann, who compares Soph. Trach. 330, μηδὲ πρὸς κακοῖς τοῖς οὐντι λύπην πρὸς γέμον λύπης λάβοι, ‘one grief for another grief.’ However, the interpretation given by Scholefield seems better, ‘he would have got the credit of moderation from the calamity,’ viz. he would have shown that even his father’s violent death could not induce him to depart from a legal course of action. He compares Thuc. i. 68, ἀπ’ αὐτοῦ σωφροσύνην μὲν ἔχετε. Med. 534, μείζω γε μέντοι τῆς ἐμῆς σωτηρίας εἴληφας η δέδωκας. Iph. A. 1230. Rhes. 467. For the phrase λαβεῖν σωφρ-

καὶ τοῦ νόμου τ' ἀν εἰχετ' εὐσεβής τ' ἀν ἥν.  
νῦν δ' ἐσ τὸν αὐτὸν δαιμον' ἥλθε μητέρι.

κακὴν γὰρ αὐτὴν ἐνδίκως ἡγούμενος 505

αὐτὸς κακίων τέγένετο μητέρα κτανών.

ἐρήσομαι δὲ, Μενέλεως, τοσόνδε σε·

εἰ τόνδ' ἀποκτεώνειν ὁμόλεκτρος γυνὴ,

χὼ τοῦδε πᾶς αὖ μητέρ' ἀνταποκτενεῖ,

κάπειθ' ὁ κείνου γενόμενος φόνῳ φόνον

λύσει, πέρας δὲ ποῖ κακῶν προβήσεται;

καλῶς ἔθεντο ταῦτα πατέρες οἱ πάλαι·

εἰς ὀμμάτων μὲν ὄψιν οὐκ εἰων περάν

οὐδὲ εἰς ἀπάντημ', ὅστις αἷμ' ἔχων κυροῖ,

φυγαῖσι δ' ὄσιον, ἀνταποκτείνειν δὲ μῆ.

ἀεὶ γὰρ εἴς ἐμελλ' ἐνέξεσθαι φόνῳ

τὸ λοίσθιον μίασμα λαμβάνων χερός.

ἔγω δὲ μισῶ μὲν γυναῖκας ἀνοσίους,

πρώτην δὲ θυγατέρ', ἣ πόσιν κατέκτανεν·

'Ἐλένην τε τὴν σὴν ἀλοχον οὔποτ' αἰνέσω,

οὐδὲ ἀν προσείποιμ'. οὐδὲ σὲ ζηλῷ κακῆς 510

οὐδὲν τε τὴν σὴν ἀλοχον οὔποτ' αἰνέσω,

σύνην compare δύσκλειαν κτήσασθαι Med. 218.

504. ἐσ τὸν αὐτὸν δαιμονα, the same fate or condition, viz. that of a murderer, ἐσ τὴν αὐτὴν τίχην, Schol.

506. This verse has been corrupted from the ignorance of the transcribers that the in *κακίων* was long. Between Porson's μητέρ' ἐγένετο and Nauck's γέγονε μητέρα, the reader must choose. To the present editor, the latter appears the more probable.

508. ἀποκτείνειν, 'should have slain.'

511. "Δὲ ποὶ Ald. δὴ ποὶ aut δὴ πῆ MSS." Porson. But the best MSS. give δὲ, not δὴ. For this use of δὲ in a question see on Aesch. Pers. 336. We might indeed take καὶ δ τοῦδε πᾶς κτλ. as the apodosis, so that κάπειτα — λύσει would form a new sentence, and πέρας δὲ κτλ. mean, 'and what will be the end of troubles?'

514. κυρεῖ Porson and W. Dindorf. κυροῖ Hermann and Kirchhoff, with the best MSS.

515. "ώστον Ald. et MSS." Porson. Again, the two best MSS. give δσιον.

The meaning is 'that they (the aggrieved relations) should compromise the matter, (or not violate the law of δστα,) by banishment.' The Scholiast found ὠστον and also ἀνταποκτείνειν, for he says we must read, for the metre's sake, φυγαῖσι δ' ὠστον, ἀποκτείνειν δὲ μῆ. Only one of the good MSS. gives ἀνταποκτείναι.

516. ἀεὶ γὰρ κτλ. The context shows, that ἀνταποκτείνειν does not mean the legal condemnation to death, but the duty of avenging blood undertaken by each descendant of the last slain. 'For thus,' he argues, 'some one was certain to be implicated in the guilt of murder to all time,' generation after generation; whereas, if the survivor banished the murderer of his relative, he would himself be under no μίασμα, and liable to no retributory death in turn. Several good copies give φόνον, which Hermann retains, understanding δικῇ φόνον. Aesch. Suppl. 157, καὶ τότ' οὐ δικαῖος Ζεὺς ἐνέξεται λόγους.

517. χερὸς Kirchhoff with his best MS. and two others. Vulg. χεροῖν.

γυναικὸς ἐλθόνθ' οῦνεκ' ἐς Τροίας πέδον.  
 ἀμυνῶ δ', ὅσονπερ δυνατός εἰμι, τῷ νόμῳ,  
 τὸ θηριώδες τοῦτο καὶ μιαιφόνον  
 παύων, δὲ καὶ γῆν καὶ πόλεις ὅλυνσ' ἀεί.  
 ἐπεὶ τίν' εἶχες, ὃ τάλας, ψυχὴν τότε  
 ὅτ' ἔξεβαλλε μαστὸν ἵκετεύουσά σε  
 μήτηρ; ἐγὼ μὲν οὐκ ἴδων τὰκεῖ κακὰ  
 δακρύοις γέροντ' ὁφθαλμὸν ἐκτήκω τάλας.  
 ἐν \*δ' οὖν λόγοισι τοῖς ἐμοῖς ὁμορροθεῖ·  
 μισεῖ τε πρὸς θεῶν καὶ τίνεις μητρὸς δίκας  
 μανίαις ἀλαίνων καὶ φόβοις. τί μαρτύρων  
 ἄλλων ἀκούειν δεῖ μ', ἢ γ' εἰσορᾶν πάρα;  
 ὡς οὖν ἀνεὶδῆς, Μενέλεως, τοῖσιν θεοῖς  
 μὴ πρᾶσσ' ἐναντὶ ὀφελεῖν τοῦτον θέλων·  
 ἕα δ' ὑπὸ ἀστῶν καταφονευθῆναι πέτροις.  
 [ἢ μὴ πίβαινε Σπαρτιάτιδος χθονός.]  
 θυγάτηρ δὲ ἐμὴ θανοῦσ' ἐπραξεῖν ἔνδικα·  
 ἀλλ' οὐχὶ πρὸς τοῦδε εἰκὸς ἦν αὐτὴν θανεῖν.  
 ἐγὼ δὲ τὰλλα μακάριος πέφυκ' ἀνὴρ,

525

530

535

540

526. ὃ τάλας. He here turns to Orestes. The ἐτελεῖ introduces a question illustrative of the preceding proposition, the τὸ ἄγριον, or want of human feeling, which murderers must have.

527. ἔξεβαλλε μαστόν. This was an appeal for mercy, mentioned also in Aesch. Cho. 882. Eur. El. 1206. Andr. 629.

530. Hermann, followed by Kirchhoff, gives ἐν δ' οὖν for ἐν οὐδῷ, and the sense seems to require this:—‘Though I did not indeed see the dreadful act, still I deplore it, or grieve at the very thought of it. Be this as it may, one thing, the fact of your heaven-sent madness, supports my assertion that you are impious and accursed.’ Schol. θέλει δὲ εἰπεῖν, ὅτι τοῖς ἐμοῖς λόγοις ἐκεῖνο ἔχω προσθεῖναι τὸ κεφάλαιον, τὸ ὑπὸ θεῶν μισεῖσθαι πλαυσμένον καὶ μανιόμενον.—We have μανίαις ἀλαίνων also in Iph. T. 284.

531. μισεῖ τε Porson for μισεῖ γε. Hermann gives μισεῖ σὺ from one of the inferior MSS.; but the emphatic pronoun is clearly out of place.

532. τί μαρτύρων κτλ. Schol. τοντέστιν οὐ δεῖ με ἥγειν μάρτυρας τοῦ

μισεῖσθαι σε παρὰ (I. πρὸς) τῶν θεῶν, ὡς ἀνάστια δεδρακτά, βλέπω γάρ σε μανιόμενον.

534. ὡς εἰδῆς, that you may not say you were not warned of the consequences.

537. Hermann omits this verse, Kirchhoff the preceding also, since both occur together *inf. 625*. The Scholiast found both in this place, and Porson retains them. Hermann with truth observes, that the threat to exclude Menelaus from the land ought to be urged by Tyndareus as a final argument, but not brought forward now, when Menelaus is wavering whether or not to assist Orestes. It may be observed, that v. 564 clearly alludes to v. 536, which therefore must be genuine in this place.

538. Kirchhoff gives ἔνδικως, the original reading of his best MS., altered however to ἔνδικα, which all the other copies give, with the Scholiast. Cf. Herc. F. 509, δυνομαστὰ πράσσων.

539. ἀλλ' οὐχὶ. Perhaps ἀλλ' οὐ τι. Med. 365, ἀλλ' οὐ τι ταντὴ ταντα. The latter is a much stronger form of negation.

- πλὴν ἐσ θυγατέρας τοῦτο δ' οὐκ εὑδαιμονῶ.
- XO. ζηλωτὸς ὅστις ητύχησεν ἐσ τέκνα,  
καὶ μὴ πισήμους ἔνυμφορὰς ἐκτήσατο.
- OP. ὁ γέρον, ἐγώ τοι πρὸς σὲ δειμαίνω λέγειν  
[ὅπου σὲ μέλλω σήν τε λυπήσειν φρένα.] 545
- ἀπελθέτω δὴ τοῖς λόγοισιν ἐκποδῶν  
τὸ γῆρας ἡμῶν τὸ σὸν, ὃ μ' ἐκπλήσσει λόγου,  
καὶ καθ' ὅδὸν εἴμι· νῦν δὲ σὴν ταρβῶ τρίχα. 550
- ἐγὼ δ' ἀνόσιος είμι μητέρα κτανῶν,  
ὅσιος δέ \*γ' ἔτερον ὄνομα, τιμωρῶν πατρί. 546  
547

542, 3. Quoted by Stobaeus, Fl. lxxiv. 10, and Diogenes Laertius vii. p. 218. The former gives ἐν τέκνοις and μὴ πισήμους συμφοράς ἀδύνετο. Schol. καὶ μὴ μεγάλας καὶ φανέρας καὶ δυολογυμένας βλάβας ἔλαβε.

544. Tyndareus had warned Menelaus not to protect a murderer who had acted both unnaturally and against the recognized laws of his country. Orestes thus becomes the party arraigned, and Menelaus is the judge, who has yet to hear the defence. The pair of speeches thus resolve themselves into that favourite kind of rhetorical ἐπίδειξις, which Euripides has made a point of introducing into most of his plays.—To Tyndareus the defence is specially addressed. The culprit admits that the crime of a mother's murder is upon him, only it is counterbalanced and cancelled by the virtue of having avenged his father. Dismissing the fear that he feels in speaking on such a subject to one so much his senior, he will address himself at once to the reply. His father was the author of his being, his mother, physically considered, only his nurse while yet in the womb. Therefore, his father was to be preferred before his mother. Moreover, his mother was living in adultery with Aegisthus; here then his father had been deeply wronged. In slaying such a woman, he contends that he stands in the place of a benefactor to all Hellas. For, if any woman may slay her husband, and then claim compassion from her avenging son, the slightest cause may induce bad wives to commit the crime. To such a contingency he has given an effectual check, in slaying a woman who was faithless to her husband while absent on his country's service, and who, instead of voluntarily imposing a punishment on herself, killed that hus-

band lest he should punish her. Had he not avenged his father, would not his spirit in Hades have persecuted him for his remissness? To Tyndareus himself, the author of Clytemnestra's being, he owes all his woes. It was by the command of Apollo that the deed was done. On the god let the blame fall, who is surely able to release him from the crime that he commanded.

545. W. Dindorf and Hermann adopt Musgrave's not improbable conjecture, ὅπου γε μέλλω σήν τι λυπήσειν φρένα. And two or three of the inferior MSS. give ὅπου γε. It is quite as likely that the verse is spurious, and was introduced in consequence of vv. 546–7 having been transposed into the wrong place, an error which has been acutely rectified by Kirchhoff. It will now be seen, that the cause of his fear was not the chance of vexing Tyndareus, but the reverence due to old age,—an entirely different motive. Compare v. 630—1. This verse was added reference to the rejoinder of Tyndareus, v. 608, οὗτος δ' ἀμείβει μ' ὥστε μ' ἀλγῆσαι φρένα.

550. καθ' ὅδὸν εἴμι, a metaphor from a person who has been scared or diverted from his course, but who eventually returns to it when the alarm has subsided.

\*546. ἐγὼ δ'. ‘Now I,’ &c. This use of δὲ is not uncommon even without μὲν preceding. Hermann reads ἐγὼδ'. ἀνδροῖς εἰμι κτλ., (i. e. ἐγὼ οἶδα θτι,) but he compares Med. 526, in defence of the vulgate, ἐγώ δ', ἐπειδὴ καὶ λίαν πυργοῖς χέριν, Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας στάτειραν εἶνα.

\*547. The γε does not appear to be found in any of the good copies (unless it be in Par. A., says Kirchhoff, who suggests ὅσιος δ' ἔθ' ἔτερον).

τί χρῆν με δρᾶσαι ; δύο γὰρ ἀντίθες δυοῖν·  
πατὴρ μὲν ἐφύτευσέν με, σὴ δ' ἔτικτε παῖς,  
τὸ σπέρμα ἄρουρα παραλαβοῦσ' ἄλλου πάρα·  
ἄνευ δὲ πατρὸς τέκνου οὐκ εἶη ποτ' ἄν.

τέλογισάμην οὖν τῷ γένους ἀρχηγέτη  
μᾶλλον μ' ἀμῦναι τῆς ὑποστάσης τροφάς·

ἡ σὴ δὲ θυγάτηρ, μητέρ' αἰδοῦμαι λέγειν,  
ἰδίοισιν ὑμεναίοισι κούχῃ σώφροσιν  
εἰς ἀνδρὸς ἥει λέκτρῳ· ἐμαυτὸν, ἦν λέγω

κακῶς ἐκείνην, ἔξερῶ· λέξω δ' ὅμως·

Αἴγισθος ἦν ὁ κρυπτὸς ἐν δόμοις πόσις.

τοῦτον κατέκτειν', ἐπὶ δ' ἔθυσα μητέρα,

ἀνόσια μὲν δρῶν, ἀλλὰ τιμωρῶν πατρί.

ἔφ' οἷς δ' ἀπειλεῖς ὡς πετρωθῆναι με χρή,

555

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551. ἀντίθεσ κτλ. Schol. τιθεὶς τὸν πατέρα καὶ τὴν μητέρα, καὶ ἀντιθεὶς αὐτοῖς τῷ μὲν τὴν σπορὰν τῇ δὲ τὸν τόκον, δείκνυσι τὸν πατέρα μείζονα μητρὸς, διὰ τὸ πρωτάτιον εἶναι τῆς εἰς φῶς ἀντῷ προσγαγῆς.

553. Hermann, who gives τὸ σπέρμα' ἄρουρ' ὡς, did not perceive, that if any alteration be required, it would be much better to read ὡς σπέρμα' ἄρουρα κτλ. The Schol. explains ὡς ἄρουρα, but the ὡς is probably his own addition to complete the sense. It is a common Greek usage to confound the thing compared with the object of the comparison, e. g. Aesch. Suppl. 219, ἐν ἀγνῷ δ', ἐσμὸς ὡς πελειάδων, ἵεσθε, κίρκον τῶν δωματέρων φόβῳ. For the simile of a field in this sexual sense compare Antig. 569, ἀρσοῖς μοι γὰρ χάτερων εἰσὶν γύναι.

554. ἄνευ πατρὸς. The proposition is clear in itself, but it required for its logical development the addition, that a τέκνον could be produced ἄνευ τοῦ τίκτειν. Aeschylus, in laying down the same physical doctrine, that only the father is the real parent, Eum. 628 seqq., states as much, πατὴρ μὲν ἀν γένοιστ' ἄνευ μητρός, illustrating the paradox by the case of Pallas, who sprang from the head of Zeus. The Scholiast records a joke that was current on this subject against Euripides, ἄνευ δὲ μητρὸς πῶς, καθαρού' Εὐριπίδη;

555—6. No critic seems to have objected to these two verses; and yet there

are many reasons for believing them to be either spurious or corrupt. In the first place, the metre of a verse commencing with ἐλογισάμην must strike any practised ear as most unusual; secondly, the strange syntax, ἐλογισάμην με ἀμῦναι, for ὅτι δέοι ἀμῦνειν. Thirdly, the best MSS. omit the μ', a fact not noticed by Hermann or Porson. Fourthly, it is hard to defend ὑποστῆναι τροφὰς, 'to supply nurture,' though a few passages may be adduced from Homer where this neuter verb takes a cognate accusative. Lastly, the Scholiast must have read γονὰς, for he says, δέον δὲ τῆς ὑποστάσης τροφὰς εἰτεῖν, γονὰς εἰπεν. We might conjecture τρόφου, 'than her who undertook the office of nurturer,' like ὑπέστης αἵματος δέκτωρ νέον, Aesch. Eum. 195.

555. ἴδιοισιν. The Schol. explains this word by λαθραῖσιν. Kirchhoff considers it corrupt. We might suggest κρυψίοισιν, as Herc. F. 344, σὺ δ' ἐσ μὲν εὐνὰς κρύψιος ἡπτάτω μολεῖν. The only way we can interpret ἴδιοισι is, 'by a marriage of her own seeking and inclination,' a sort of euphemism for adultery, and explained by οὐχὶ σώφροσιν. The Scholiast notices the ambiguity in ἀνδρὸς λέκτρα. If the above explanation be right, it must mean the bed of Aegisthus.

560. "Rarius sic ἔξερειν. Sophocles El. 981, τοιαῦτα τοι νώ πᾶς τις ἔξερει βροτῶν." Hermann.

564. ἐφ' οἷς. 'Now, respecting that point, for which you say with threats that

ἀκουστον ὡς ἅπασαν ‘Ελλάδ’ ὠφελῶ.  
 εἰ γάρ γυναικες ἐσ τόδ’ ἥξουσιν θράσους,  
 ἄνδρας φονεύειν, καταφυγὰς ποιούμεναι  
 ἐσ τέκνα, μαστοῖς τὸν ἔλεον θηρώμεναι,  
 παρ’ οὐδὲν αὐτᾶς ἦν ἀν δλλύναι πόσεις  
 ἐπίκλημ’ ἔχούσαις ὁ τι τύχοι. δράσας δ’ ἐγὼ  
 δεύ’, ὡς σὺ κομπεῖς, τόνδ’ ἔπαυσα τὸν νόμον.  
 μισῶν δὲ μητέρ’ ἐνδίκως ἀπώλεσα,  
 ἥτις μεθ’ ὅπλων ἄνδρ’ ἀπόντ’ ἐκ δωμάτων  
 πάσης ὑπὲρ γῆς ‘Ελλάδος στρατηλάτην  
 προῦδωκε, κούκ ἔσωσ’ ἀκήρατον λέχος.  
 ἐπεὶ δ’ ἀμαρτοῦσ’ ἥσθετ’, οὐχ αὐτῇ δίκην  
 ἐπέθηκεν, ἀλλ’ ὡς μὴ δίκην δοίη πόσει,  
 ἐζημίωσε πατέρα κἀπέκτειν’ ἐμόν.  
 πρὸς θεῶν, ἐν οὐ καλῷ μὲν ἐμνήσθην θεῶν  
 φόνον δικάζων, εἰ δὲ δὴ τὰ μητέρος  
 σιγῶν ἐπήγνουν, τί μ’ ἀν ἔδρασ’ ὁ κατθανών;  
 οὐκ ἄν με μισῶν ἀνεχόρευν ’Ερινύσιν;  
 ἡ μητρὶ μὲν πάρεισι σύμμαχοι θεαὶ,  
 τῷ δ’ οὐ πάρεισι μᾶλλον ἡδικημένῳ;  
 σύ τοι φυτεύσας θιγατέρ’, ὡς γέρον, κακὴν  
 ἀπώλεσάς με· διὰ τὸ γάρ κείνης θράσος

I ought to be stoned,’ &c. (Cf. v. 536.) Hermann appears to be right in taking this in connexion with πετρωθῆναι. It is a short way of saying, δὲ δὲ λέγεις, δεῖν ἐμὲ πετρωθῆναι ἐπὶ τούτοις, κτλ. Compare Hec. 727, ἐφ’ οἰστεπερ Ταλθύβιος ἡγγειλέ μοι. Andr. 821, ἐφ’ οἰστον ἥλθες ἀγγέλλοντα σύ.—Porson and Hermann give δεῖ for χρῆ, and both are found in good MSS.

569. ἦν ἄν. We should rather expect εἴη ἄν. But the speaker has in mind the sentence, εἰ μὴ εγὼ ἔκτεινα τὴν ἐμὴν μητέρα.—παρ’ οὐδὲν, a trifling matter; a thing so easy as to be placed alongside of nothing. Cf. παρ’ οὐδὲν θέσθαι, ‘to make light of,’ &c.

570. ὁ τι τύχοι. Schol. δτι δήποτε, καὶ αὕτη γὰρ προύφασίζετο τὰ κατὰ τὴν Ἰφιγένειαν, δτι διὰ τούτο ἀνείδειν αὐτὸν.

571. κομπεῖς. Schol. μεγαλορρημονεῖς. Rhes. 438, οὐχ ὡς σὺ κομπεῖς τὰς ἐμὰς

ἀμύστιδας. The sense is, ‘though you call the deed δεινὸν, by an exaggerated name, I call it ὠφέλιμον.’

573. He combines two circumstances which aggravated her crime, viz. treachery to an *absent* husband, and injury to a public benefactor of Hellas. Aesch. Eum. 595, οὐ γάρ τι ταῦτα, ἄνδρα γενναῖον θανεῖν διοσδότοις σκήπτροισι τιμαλφούμενον.

578. ἐζημίωσε. The punishment she ought to have imposed on herself she preferred to inflict on my father.

580. δικάζων, in discussing the right or wrong of a murder.—εἰ δὲ δὴ κτλ. ‘But, that I may solemnly put the question to you tell me, if’ &c.

582. ἀνεχόρευε. Schol. ἀνετάραττε. In a good sense, ‘to celebrate in the dance,’ ἀναχορεύειν τινα occurs Ion 1079. The imperfect means, ‘Would he not now have been driving me about?’

πατρὸς στερηθεὶς ἐγενόμην μητροκτόνος.  
 ὁρᾶς; Ὁδυσσέως ἄλοχον οὐ κατέκτανε  
 Τηλέμαχος· οὐ γὰρ ἐπεγάμει πόσει πόσιν,  
 μένει δὲ ἐν οἴκοις ὑγιὲς εὐναστήριον. 590  
 ὁρᾶς; Ἀπόλλων ὃς μεσομφάλους ἔδρας  
 ναίων βροτοῖσι στόμα νέμει σαφέστατον,  
 φὶ πειθόμεσθα πάνθ' ὅσ' ἀν κεῖνος λέγη,  
 τούτῳ πιθόμενος τὴν τεκοῦσαν ἔκτανον.  
 ἐκεῖνον ἥγεινσθ' ἀνόσιον καὶ κτείνετε· 595  
 ἐκεῖνος ἥμαρτ', οὐκ ἐγώ. τί χρῆν με δρᾶν;  
 ἢ οὐκ ἀξιόχρεως ὁ θεὸς ἀναφέροντί μοι  
 μίασμα λῆσαι; ποῖ τις οὖν ἔτ' ἀν φύγοι,  
 εἰ μὴ κελεύσας ῥύσεται με μὴ θανεῖν;  
 ἀλλ' ὡς μὲν οὐκ εὖ μὴ λέγ' εἴργασται τάδε,  
 ἥμιν δὲ τοῖς δράσασιν οὐκ εὐδαιμόνως. 600

588—90. W. Dindorf regards these verses as interpolated. They may have been added, either as an illustration of the use of *ὅρᾶς*; (v. 591,) or, since they have some connexion with the subject, they may have been composed by some philhomeric grammarian. There is some doubt of their genuineness, for it was a weak argument to say, 'Telemachus did not kill his mother, for she did not marry a second husband.' She might even have done this innocently, under the conviction that Ulysses was dead. That the three verses are cited by Clemens Alexandr. Paed. iii. p. 102, quoted by Kirchhoff, only proves their respectable antiquity. The same writer quotes also 591—2, and 594—6, Protrept. p. 22, with the variants *valei*—*vέμων*, and *κείνῃ* for *τούτῳ*. Some little weight perhaps is due to the probability that this speech was numerically equal to the preceding: see Preface to vol. ii. p. xxii.—With *ὑγιὲς εὐναστήριον*, though it is an unusual phrase, we might compare *νυοῦντα λέκτρα, νόσος* used frequently of inordinate love, &c.—For *ἐπιγαμεῖν* see Alc. 305.

591. Ἀπόλλων ὃς κτλ. He was going to say, *οὗτος ἔπεισέ με κτλ.*, but he changes the construction to the first person. The common reading above was *ὅρᾶς Ὅδυσσέως ἄλοχον*: and here, *ὅρᾶς δὲ Ἀπόλλων*, *ὃς κτλ.*, but Kirchhoff gives *ὅρᾶς; Ἀπόλλων ὃς* as the reading of the

best copies. Hermann gives *ὅρᾶς Ἀπόλλων δὲ, ὃς κτλ.*

595—6. For the repetition of *ἐκεῖνος* compare Bacch. 242, *ἐκεῖνος εἶνα φροτι Διόνυσον θέδν, ἐκεῖνος ἐν μηρῷ ποτ' ἐρράθαι Δίος*. The latter verse however in this place is perhaps spurious. The best copies give *τί χρῆμε (al. χρῆμα) δρᾶν*.

597. *ἀξιόχρεως*, 'competent.' Hesych. *ἀξιότατος, ικανός*.

599. The common reading is *δέ κελεύσας*, which Hermann and Kirchhoff retain, supposing the crasis to be admissible, as in *μὴ ἀδικεῖν, μὴ ἀμελεῖν* &c. Perhaps we should read, *εἰ χώ κελεύσας μή με ῥύσεται θανεῖν*, as in Alc. 11, *δὲν θανεῖν ἐρρυσάμην*.

600—4. The genuineness of these verses may be doubted. Stobaeus indeed quotes 602—4, Fl. Ixix. 13, but without the name of the play, which it is his custom to add. The speech concludes well and naturally with v. 599: the remainder has no direct bearing on the argument; 'Say not that these deeds have not been done well, but (rather say that they have been done) not fortunately for us the doers. Happy marriages are blessed, unfortunate ones are miserable.' Moreover, there was in all probability a near, if not absolute, equality of verses in the preceding two speeches, which now contain 50 and 61 respectively. In the present speech, exactly eleven verses have been noted as reasonably open to suspicion.

γάμοι δ' ὅσοις μὲν εῦ καθεστᾶσιν βροτῶν,  
μακάριος αἰών' οὗτος δὲ μὴ πίπτουσιν εῦ,  
τά τ' ἔνδον εἰσὶ τά τε θύραζε δυστυχεῖς.

- XO. ἀεὶ γυναικες ἐμποδὼν ταῖς ἔνυμφοραῖς 605  
ἔφυσαν ἀνδρῶν πρὸς τὸ δυστυχέστερον.  
TY. ἐπεὶ θρασύνει κοὐχ ὑποστέλλει λόγω,  
οὕτω δ' ἀμείβει μ' ὥστε μ' ἀλγῆσαι φρένα,  
μᾶλλον μ' ἀνάψεις ἐπὶ σὸν ἐξελθεῖν φόνον·  
καλὸν πάρεργον δ' αὐτὸς θήσομαι πόνων  
ῶν οὐνεκ' ἥλθον, θυγατρὶ κοσμήσων τάφον.  
μολἀν γὰρ εἰς ἔκκλητον Ἀργείων ὄχλον  
ἔκονσαν οὐκ ἄκουσαν ἐπισείσω πόλιν  
σοὶ σῇ τ' ἀδελφῇ, λεύσιμον δοῦναι δίκην.  
μᾶλλον δ' ἐκείνη σοῦ θανεῖν ἔστ' ἀξία,  
ἢ τῇ τεκούσῃ σ' ἡγρίωσ', εἰς οὓς ἀεὶ 610  
πέμπουσα μύθους ἐπὶ τὸ δυσμενέστερον,  
[ὄνείρατ' ἀγγέλλουσα τάγαμέμνονος,]  
καὶ τοῦθ' ὁ μισήσειαν Αἰγίσθου λέχος  
οἱ νέρτεροι θεοὶ, καὶ γὰρ ἐνθάδ' ἦν πικρὸν, 615  
620

605—6. Quoted by Stobaeus, Fl. lxxiii. 34, who gives δυστυχέστατον. Hermann edits δυστυχέρστερον with some of the later MSS. The sense is, ‘Women ever stand in the way of men’s fortunes, on the side inclining towards unhappiness.’ Schol. πρὸς τὸ δυστυχεῖν ἄγουσι τοὺς ἀνδρας. Cf. v. 617.

608. φρένας Porson, the reading of the inferior copies. Cf. v. 545.

609. ἀνέψεις, ‘you will fire me,’ i.e. incite me. The best MSS. agree in ἀνάξεις, and so W. Dindorf and Kirchhoff read; though this use of ἀνάγειν is defended only by a verse of Oppian. — ἐξελθεῖν ἐπὶ φόνον means ‘to go further than I had intended in procuring your death.’

610. πάρεργον, a secondary matter. See Hel. 925. Herc. F. 1340. Schol. πάρεργον δὲ εἴτε, ἐπεὶ οὐ τοῦτο ἦν αὖτος τὸ προκείμενον. As I have come to Argos from Sparta, says Tyndareus, for another purpose, I will avail myself of the opportunity to address the Argive assembly against you.

613. ἐπισείσω, “translatio ducta est a canibus, quos homines inimicos suos

irritant et immittunt,” Porson. Cf. v. 255. There is a variant of equal authority, though it is inferior as a reading, ἀνασείσω. This probably arose from ἀναπείσω, one MS. giving ἐκπείσω γρ. ἀνασείσω.

614. δοῦναι, sc. ὥστε σφάλ. Porson thought the sense was, ‘I will incite the city to decide upon your case,’ an improper use of δοῦναι δίκην.

615. Elmsley would read ἐπαξία, because ἐστὶ rarely occurs in this position of a senarius. See his note on Heracl. 852.

618. This verse is probably the interpolation of some grammarian who did not perceive that καὶ τοῦθ' in the next verse depended on the implied sense καὶ τοῦτο θρυλοῦσα, λέγουσα. The suspicion is confirmed by the best MS. and the Schol. reading ἀπαγγέλλουσα. The notion was borrowed from the dreams of vengeance sent to Clytemnestra by Agamemnon, as described in the *Choephoroi*, but not elsewhere alluded to by Euripides.

620. καὶ γὰρ ἐνθάδε, ‘for even here,’ viz. on earth, opposed to ἐν νερτέροις, ‘it (the adultery) was odious, until (i. e. by repeating these complaints) she set the

- ἔως ὑφῆψε δῶμ' ἀνηφαίστῳ πυρί.  
 Μενέλαε, σοὶ δὲ τάδε λέγω δράσω τε πρός  
 εἰ τούμὸν ἔχθος ἐναριθμεῖ κῆδός τ' ἐμὸν,  
 μὴ τῷδ' ἀμύνειν φόνον ἐναντίον θεοῖς.  
 ἕα δ' ὑπ' ἀστῶν καταφονευθῆναι πέτροις,  
 ἢ μὴ πίβαινε Σπαρτιάτιδος χθονός. 625  
 τοσαῦτ' ἀκούστας ἵσθι, μηδὲ δυσσεβεῖς  
 ἔλῃ παρώστας εὐσεβεστέρους φίλους·  
 ἡμᾶς δ' ἀπ' οἴκων ἄγετε τῶνδε, πρόσπολοι.  
 OP. στεῖχ', ὡς ἀθορύβως οὐπιὰν ἡμῶν λόγος 630  
 πρὸς τόνδ' ἵκηται, γῆρας ἀποφυγὼν τὸ σόν.  
 Μενέλαε, ποὶ σὸν πόδ' ἐπὶ συννοίᾳ κυκλεῖς,  
 διπλῆς μερίμνης διπτύχους ἴὸν ὁδούς;  
 ME. ἔαστον ἐν ἐμαυτῷ τι συννοούμενος  
 ὅπῃ τράπωμαι τῆς τύχης ἀμηχανῶ. 635  
 OP. μή νυν πέραινε τὴν δόκησιν, ἀλλ' ἐμοὺς  
 λόγους ἀκούστας πρόσθε βουλεύειν τότε.  
 ME. λέγ'. εὖ γὰρ εἶπας. ἔστι δ' οὖ σιγὴ λόγου  
 κρείσσων γένοιτ' ἀν, ἔστι δ' οὖ σιγῆς λόγος.  
 OP. λέγοιμ' ἀν ἥδη. τὰ μακρὰ τῶν σμικρῶν λόγων 640

house a-blaze with a fire not kindled by Hephaestus.' Schol. οὐ τῶντο λέγει τὸ πῦρ, τὸ τὰ ξύλα καὶ τὴν ὑλὴν ἀναλίσκον, ἀλλ' ἔτερον μὲν τι, ὅμοιως δὲ τούτῳ ἀναλωτικὸν καὶ διαφθαρτικόν. Musgrave compares Hes. Opp. 703, εὗε ἄτερ δαλοῦ.

624. ἐναντίον is the neuter, and the accusative in apposition to the sentence. Porson places a comma after φόνον, with the old editions.

626. μὴ πίβαινε. Tyndareus assumes an authority over the rightful king of Sparta, trusting probably to his influence with the people in preventing the return of Menelaus.

629. ἄγετε. See v. 474. Tyndareus here leaves the stage, and does not again appear in the play. For his presence in the Argive assembly see v. 915.

630. ἀθορύβως, Schol. ἀνενοχλήτως, without the fear of being interrupted by the presence of old age. Compare v. 544. 548.

632. ἐπὶ συννοίᾳ, Schol. ὡν δηλούντι, ἥγουν ἐν φροντίδι καὶ σκέψει τῇ μετὰ σεαυτοῦ. Rather 'for the purpose of

thinking the matter over in your mind.'

635. ὅπῃ all the good MSS. ὅποι Herm. Dind. with some of the inferior copies. The sense is, ὅπῃ τράπωμαι ἐν τῇ παρούσῃ συντυχίᾳ. Schol. ἀπὸρῶ, τίνι μᾶλλον βοηθήσω, σοὶ ἡ Τυνδάρεω.

636. With περαίνειν δόκησιν, to carry out a fancy to its full limits, compare συμπεραίνειν φροντίδα, Med. 341.

640. Orestes addresses himself to the task of convincing Menelaus that he is bound to assist him by the obligations of gratitude as well as of relationship. He asks no free gift from his uncle, but simply the repayment of a debt incurred to Agamemnon, who lent his aid, even against justice, in the recovery of Helen. He risked his life to save his brother's wife; that brother should risk his in return, when Agamemnon's son is in peril. The aid asked for one short day is a small return for a military service of ten years. His sister Iphigenia died at Aulis in Menelaus' cause. That also he will remit, and not demand, as he might, the death of Hermione in return. It is reasonable

ἐπίπροσθέν ἔστι καὶ σαφῆ μᾶλλον κλύειν.  
 ἐμοὶ σὺ τῶν σῶν, Μενέλεως, μηδὲν δίδου,  
 ἀ δ' ἔλαβες ἀπόδος πατρὸς ἐμοῦ λαβὼν πάρα.  
 οὐ χρήματ' εἶπον χρήματ', ἦν ψυχὴν ἐμὴν  
 σώσγε, ἅπερ μοι φίλαταρ' ἔστι τῶν ἐμῶν. 615  
 ἀδικῶ· λαβεῖν χρή μ' ἀντὶ τοῦδε τοῦ κακοῦ  
 ἀδικόν τι παρὰ σοῦ καὶ γὰρ Ἀγαμέμνων πατὴρ  
 ἀδίκως ἀθροίσας Ἑλλάδ' ἥλθ' ὑπ' Ἰλιον,  
 οὐκ ἔξαμαρτὼν αὐτὸς, ἀλλ' ἀμαρτίαν  
 τῆς σῆς γυναικὸς ἀδικίαν τ' ἵώμενος. 650  
 ἐν μὲν τοδὶ ἡμῖν ἀνθ' ἐνὸς δοῦναι σε χρή.

that one in prosperity should have some advantages over one in misfortune. His own life and that of his sister is all he now asks. Where is the use of friends, if they do not assist in a time of trouble? By the love Menelaus bears to Helen, by the spirit of his departed father, he implores assistance from his father's own brother. In begging for his life, he does but that which all are by natural instinct impelled to do.

640. If the first distich be genuine, (and the Scholiast says that some of the ancient critics rejected it, as not having *τὸν Εὐριπίδειον χαρακτῆρα*,) it appears to be directed against the proverbial βραχυλογία both of the Laconian and the Argive people. In other words, it is the apology of a poet, fond of rhetorical displays, for making one of his characters speak more at length than he ought.—*ἐπίπροσθεν*, Schol. *προτιμότερα*.

643. ἀπόδος. The Scholiast preserves a curious stage-note on this passage:—“When this is recited, the actors raise the hand, as if Menelaus were in anxious alarm as to whether he means a sum of money lent him by Orestes' father.” But he goes on to say, that such a suspicion was absurd, since Menelaus knew very well that the question was not now about money matters. The idea arose, no doubt, from what next follows:—‘I do not speak of money; it is money to me if you shall have saved my life, which is dearer to me than all my possessions.’

645. ἅπερ. Schol. *Ἀπτικὺν, ἀντὶ τοῦ, ὅπερ φίλαταρον ἔστι τῶν ἐμῶν*. The plural was the more readily used, both because χρήματα had preceded, and because τὰ φίλατα was the established phrase for a man's life.

646. ἀδικῶ. This is a singular piece of pleading, but intelligible enough on the Greek principle of rigid retribution. ‘Suppose I am doing wrong: well, as Agamemnon did wrong for Helen's doing wrong, and in Menelaus' cause, so Menelaus should do wrong for Orestes' doing wrong, (the slaying of his mother,) and in Agamemnon's cause.’ Schol. *ἀδικῶ, εἰς ἄδικον ἐπικούριαν σε περιβαλλών, οὐκοῦν καὶ σὺ ἀδίκησον περὶ ἐμοῦ, ὡς καὶ δικῆρος τὸν βαρβάρους, δεῖ γάρ με ἀντὶ τῆς ἀδικίας ἐκείνης ἀδικόν τι λαβεῖν παρὰ σοῦ, δ' ἔστιν, εἰ κρίνεις κακὸν εἶναι τὴν ἐμὴν ἐπικούριαν, δικαίως δὲν καὶ τὴν ἐπικούριαν τοῦ ἐμοῦ πατρὸς κακὸν ὄνομάσεις. ἀλλ' οὐκ ἡδίκησεν δικῆρος ἐν καιρῷ σοι βοηθήσας, οὐκοῦν οὐδὲ σὺ ἀδικήσεις.* The chief difficulty lies in the words ἀντὶ τοῦδε τοῦ κακοῦ, by which he appears to mean, “requite, or punish, my ἀδικία by another ἀδικία.” But this ironically means “do me justice as my father did you justice.” Schol. *ἄδικον δὲ ἔτενται, ἐπειδὴ οἱ τοῖς ἀδικοῦσι βοηθῶντες ἄδικον τι ποιοῦσιν.*

648. ἐς Ἰλιον Porson, *εἰς Ἰλιον* W. Dindorf, ὑπ' Ἰλιον Kirchhoff. The copies are about equally divided. Hermann thinks ἥλθεν Ἰλιον may be right.

649. On ἀμαρτάνειν used of the frailties of love, see Electr. 1036.—*ἴασθαι*, like ὑγιές in v. 590, has reference to the phrase *νοσοῦντα λέκτρα*, Hipp. 403.

651. It is very probable that this verse should be transposed after v. 657. For ἐν τόδε refers to the whole claim which is disposed of first, Agamemnon's military services. The τὸ δεύτερον comes at v. 658.

ἀπέδοτο δ', ὡς χρὴ τοῖς φίλοισι τοὺς φίλους,  
τὸ σῶμ' ἀληθῶς σοὶ παρ' ἀσπίδ' ἐκπονῶν,  
ὅπως σὺ τὴν σὴν ἀπολάβοις ξυνάορον.  
ἀπότισον οὖν μοι ταύτῳ τοῦτ' ἐκεῖ λαβὼν, 655  
μίαν πονήσας ἡμέραν ἡμῶν ὑπερ  
σωτήριος στὰς, μὴ δέκ' ἐκπλήσας ἔτη.  
ἄ δ' Αὐλὶς ἔλαβε σφάγι' ἐμῆς ὁμοσπόρου,  
ἔω σ' ἔχειν ταῦθ'. Ἐρμιόνην μὴ κτενὲ σύ.  
δεῖ γὰρ σ' ἐμοῦ πράσσοντος ὡς πράσσω ταῦν 660  
πλέον φέρεσθαι, κάμε συγγνώμην ἔχειν.  
ψυχὴν δ' ἐμὴν δὸς τῷ ταλαιπώρῳ πατρὶ<sup>1</sup>  
κάμης ἀδελφῆς, παρθένου μακρὸν χρόνον  
θανὼν γὰρ οἴκον ὄρφανὸν λείψω πατρός.  
ἔρεις, ἀδύνατον αὐτὸς τοῦτο· τοὺς φίλους 665  
ἐν τοῖς κακοῖς χρὴ τοῖς φίλοισιν ὀφελεῖν·  
ὅταν δ' ὁ δαίμων εὑν διδῷ, τί δεῖ φίλων;  
ἀρκεῖ γὰρ αὐτὸς ὁ θεὸς ὀφελεῖν θέλων.  
φιλεῖν δάμαρτα πᾶσιν Ἑλλησιν δοκεῖς·  
κούχ ὑποτρέχων σε τοῦτο θωπείᾳ λέγω. 670  
ταύτης ἴκνοῦμαί σ'. Ὡ μέλεος ἡμῶν κακῶν,  
εἰς οἶον ὥκω. τί δὲ ταλαιπωρεῦν με δεῖ;

652. ἀπέδοτο. The Schol. explains this by ἔκδοτον παρέσχεν and ἀπέδωκε. But the word can only mean ‘he sold his life,’ expended it in your service.—ἀληθῶς, i. e. ἔργῳ ἀλλ' οὐ λόγῳ.

654. Kirchhoff retains ἀπολάβης, the reading of all the good copies. Porson, with two of the inferior copies, (“MSS. quidam,” as he says,) gave ἀπολάβοις. The two forms are so continually confused, that, in a case like this, context must decide.

655. ἐκεῖ λαβὼν is equivalent to ὁ ἐκεῖ ἔλαβες.

657. στὰς, προστάς. Unless we should read ἡμῶν θ' ὑπερ, one participle depends on the other, ‘undergoing trouble for one day by standing in our defence.’

665. αὐτὸς τοῦτο. ‘This is the very point (or, to this the saying applies); friends are bound to assist friends in their troubles.’ Cf. v. 804.

667. τί δεῖ φίλων for τί χρὴ φίλων was

restored by Porson from Aristotle, Eth. N. ix. § 9, and Plutarch, de Adul. p. 68. The same sentiment (indeed, nearly the same words) occurs in Herc. F. 1338, probably by an interpolation.

672. Kirchhoff, in accordance with the explanation of one Scholiast, reads τί δεῖ; ταλαιπωρεῦν με δεῖ. ‘Yet what do I say? I must persevere in my efforts.’ Hermann thinks the sense is, ‘I beseech you by her, wretch that I am! for the troubles in which I am involved. Yet why do I trouble myself about conjuring you by this or that person? It is by all the house that I entreat you.’ This however is far from satisfactory, besides that ὑπὲρ οἴκον is not *per cunctam domum nostram*, but ‘in behalf of the house.’ It is better to suppose that Menelaus turns away, and that ἐσ οἶον means ‘to what a state of things,’ ‘to what a pitch of wretchedness.’ Thus τί δεῖ ταλαιπωρεῦν will mean, ‘what is the use of persevering in vain entreaty?’ And then he adds, as a final effort, ‘(And

- νπέρ γὰρ οἴκου παντὸς ἵκετεύω τάδε·  
<sup>3</sup>Ω πατρὸς ὅμαιμε θεῖε, τὸν κατὰ χθονὸς  
 θανόντ' ἀκούειν τάδε δόκει, ποτωμένην  
 ψυχὴν ὑπὲρ σοῦ, καὶ λέγειν ἄγῳ λέγω.  
 [ταῦτ' ἔστι τε δάκρυα καὶ γόους καὶ ξυμφορὰς  
 εἰρηκα, καπήγητα τὴν σωτηρίαν  
 θηρῶν ὃ πάντες κούκλῃ ἐγὼ ζητῶ μόνος.]
- XO. κάγώ σ' ἵκνοῦμαι καὶ γυνή περ οὐδ' ὅμως  
 τοῖς δεομένοισιν ὠφελεῖν οἶός τε δ' εἰ.
- ME. Ὁρέστ', ἐγώ τοι σὸν καταιδοῦμαι κάρα,  
 καὶ ξυμπονῆσαι σοῖς κακοῖσι βούλομαι  
 καὶ χρὴ γὰρ οὕτω τῶν ὅμαιμόνων κακὰ  
 συνεκκομίζειν, δύναμιν ἦν διδῷ θεὸς,  
 θνήσκοντα καὶ κτείνοντα τοὺς ἐναντίους.

yet I will try once more;) for my whole family is at stake.'

673. After *τάδε* a full stop is commonly placed. But it is better to understand, 'I make the following appeal; O brother of my father,' &c. Thus, on the presumption that the three last verses are spurious, the speech is sufficiently well ended at *λέγω*.

676. ὑπὲρ σοῦ, above your head, as the ghost of Polydorus is said *αιωρεῖσθαι*, Hec. 32. Schol. *ἐπάνω σοῦ*. The sense is, 'imagine that my father's ghost now present both hears what I say, and urges what I urge.'

677. Kirchhoff reads *ταῦτ'* on his own conjecture, and removes the stop after the preceding *λέγω*, 'imagine that my father says the same that I say on the subject of tears and griefs.' At *συμφορὰς* he places a full stop. Thus *εἱρηκα* will stand absolutely, like *εἱρητας λόγος*, 'I have said my say.' This however is very unsatisfactory. It is surprising that modern critics have nothing to say on these most difficult verses. The Scholiasts, who at least have the merit of never evading an obscure passage, explain *ἔδακρυα* by *μετὰ δακρύων ἴνα μὴ τύχω τούτων*. But the only meaning the words can possibly bear is, 'Thus much I have said in reference to tears and groans and calamities.' It seems incredible that Euripides should have written this. But further, *γήτης* is (we believe) a form unknown to the earlier Attic. The best MS. here gives

*εἱρηκ'* *ἀπήγητα*, one other *κἀπάτησα*. One can hardly doubt that these three verses have been interpolated. If we also omit the two first lines of the speech (640—1), on the hint supplied by the Scholiast, we have again the remarkable fact, that this and the next speech contain exactly thirty-five verses apiece. (See on v. 600.)

680—1. Assigned to the chorus, in place of Electra, by Canter.

682. Menelaus (like Agamemnon in the *Hecuba*, v. 850) answers evasively. He hesitates, temporizes, and finally declines to interfere beyond mere persuasion, if perchance that will avail with the people. He pleads that relations are not bound to grant aid beyond their present means. He has no army, and he cannot force the Argives to do as he wishes. A mob when incited to anger is as difficult to appease as a fierce fire is to quench. It requires to be skilfully handled, like a ship in a storm. He will recommend moderation, and he will do all that his powers of rhetoric can do; but he will not have recourse to forcible measures.

684. *καὶ χρὴ γάρ*. 'For I not only wish it, but it is also a duty, conditionally however (*οὕτω—ἷν*) on being able to do so.—*συνεκκομίζειν*, Hipp. 465. El. 73, to assist in getting out of a difficulty.

686. Ας θνήσκοντα καὶ κτείνοντα appears to be a *ὑστερὸν πρότερον*, one of the good MSS. gives *κτείνοντα καὶ θνήσκοντα*, though this interferes awkwardly

τὸ δ' αὖ δύνασθαι πρὸς θεῶν χρήζω τυχεῖν·  
 ἥκω γὰρ ἀνδρῶν ἔνυμάχων κενὸν δόρυ  
 ἔχων πόνοισι μυρίοις ἀλώμενος  
 σμικρῷ ξὺν ἀλκῇ τῶν λελειμμένων φίλων.      690  
 μάχῃ μὲν οὖν ἦν οὐχ ὑπερβαλούμεθα  
 Πελασγὸν Ἀργος· εἰ δὲ μαλθακοῦς λόγοις  
 δυναίμεθ', ἐνταῦθ' ἐλπίδος προσήκομεν.  
 σμικροῖσι γὰρ τὰ μεγάλα πῶς ἔλοι τις ἀν  
 πόνοισι; ἀμαθὲς καὶ τὸ βούλεσθαι τάδε.      695  
 ὅταν γὰρ ἡβᾷ δῆμος εἰς ὄργὴν πεσὼν,  
 ὅμοιον ὥστε πῦρ κατασβέσαι λάβρον·  
 εἰ δ' ἡσύχως τις αὐτὸν ἐντείνοντι μὲν  
 χαλῶν ὑπείκοι καιρὸν εὐλαβούμενος,  
 ἵσως ἀν ἐκπνεύσει· τόταν δ' ἀνὴ πνοὰς,      700  
 τύχοις ἀν αὐτοῦ ῥᾳδίως ὅσον θέλεις.  
 ἔνεστι δ' οἶκτος, ἔνι δὲ καὶ θυμὸς μέγας,  
 καραδοκοῦντι κτῆμα τιμιώτατον.

with the construction of *τὸν ἐναπίους*. Hermann gives *θνήσκοντ'* ἀν ἦ κτείνοντα. Before accepting this, we should like to find an instance of *ἀν* used in a similar sentence.

687. The meaning of *αὖ* is, 'and yet, on the other hand, I am unable, though I am desirous.' He had just said *δύναμιν ἦν διδῷ θεῖσ*, to which the present clause refers. Porson gives *παρὰ θεῶν*, a needless alteration.

688. *κενὸν δόρυ*. 'A spear destitute of allies' means an unaided spear, or single-handed power to compel.

692. Πελασγὸν, for Πελασγιὸν, like Πελασγὸς γῆ Aesch. Suppl. 247. Φαρσαλὸς γῆ Iph. A. 812.—ἐνταῦθα ἐλπίδος, Schol. ἐγγὺς ἐσμὲν ἐλπίδος, εἰς τοῦτο τῆς ἐλπίδος προσήκομεν. Perhaps, *προσήκομεν*, 'to that extent we hope to succeed.'

694. The MSS. give μὲν γὰρ τὰ μεγάλα. Porson omits τὰ, others μὲν, with Barnes. One good MS. gives σμικροῖσι μὲν τὰ μεγάλα, but γὰρ is necessary to the sense.—The next verse is ejected by Porson, it being accidentally omitted in one Paris MS. Some good copies give ἀμαθὲς γὰρ καὶ κτλ., whence Hermann suspects the true reading is ἀμαθὲς γὰρ ἔστι καὶ τὸ βούλεσθαι τόδε (τάδε MSS.). It is clear from the scholia that some

read πόνοις, ἀμαθὲς γὰρ καὶ τὸ κτλ.

696—701. This fine passage is quoted by Stobaeus, Fl. xlvi. 5, with some important variants; in the first line ὄργη δῆμος εἰς θυμὸν πέτη, in the second ὕσπερ, in the fourth ἔποιτο for ὑπείκοι. That the simile is from a ship is clear from the continuation in v. 706.

698. The best MS. and Stobaeus give αἰτὸν, other copies αἰτῷ and αἰτός. Any one of these affords a good sense: but αἰτῷ, which Porson adopts, requires the transposition αἰτῷ τις. Kirchhoff reads αἰτὸν, and so clearly the Scholiast found; εἰ δέ τις ἡσύχως καθ' αὐτὸν ἐνδιδοὺς ὑποτασσοῖτο τῷ δῆμῳ θυμουμένῳ, —ἵσως ἀν καταπάνεσι, τῆς ὄργῆς δηλονότι. Thus χαλῶν ἐντὸν means συστέλλων, 'restraining himself.'

700. ἐκπνεύσει, supply τὸν θυμὸν δῆμος, 'it may perhaps expend its rage.' The majority of good copies give ἐκπνεύσειεν, Flor. 2 and Stobaeus ἐκπνεύσει, an unusual elision. See on Phoen. 1063. Kirchhoff would read either ὅτε δ' ἀνὴ or ἥν δ' ἀνὴ.

701. For τυγχάνειν τινὸς, to gain a person's good will or confidence, see Hipp. 328.

703. κτῆμα κτλ. 'A possession of the highest value to one who bides his time,'

ἐλθὼν δ' ἐγώ σοι Τυνδάρεων πειράσμοι  
πόλιν τε πεῖσαι τῷ λίαν χρῆσθαι καλῶς.  
καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν ποδὶ<sup>705</sup>  
ἔβαψεν, ἔστη δ' αὐθις, ἦν χαλᾶ πόδα.  
μισεῖ γὰρ ὁ θεὸς τὰς ἄγαν προθυμίας,  
μισοῦσι δ' ἀστού· δεῖ δέ μ', οὐκ ἀλλως λέγω,  
σώζειν σε σοφίᾳ, μὴ βίᾳ τῶν κρειστόνων.<sup>710</sup>  
ἀλκῆ δέ σ' οὐκ ἀν, ἢ σὺ δοξάζεις ἵσως,  
σώσαιμ' ἀν' οὐ γὰρ ράδιον λόγχῃ μιᾶ  
στῆσαι τροπαῖα τῶν κακῶν, ἃ σοι πάρα·  
οὐ γάρ ἂποτ' Ἀργους γαῖαν ἐσ τὸ μαλθακὸν  
προσηγόρευσθα· νῦν δ' ἀναγκαῖως ἔχει<sup>715</sup>  
δούλοισιν εἶναι τοῖς σοφοῖσι τῆς τύχης.

or 'who waits his opportunity.' Schol. καιροφύλακοῦντι, προσδεχομένῳ τὸν καιρὸν. It is usual to take this in apposition to the foregoing sentence. 'The people,' he says, 'can feel either pity or rage; a circumstance which is most valuable to those who rightly avail themselves of it.' But if θυμὸς μέγας means 'high spirit,' κτῆμα may well refer to this alone; and this is rather more in accordance with τῷ λίαν χρῆσθαι καλῶς below.

704. This verse is given as Kirchhoff and Hermann have edited it, from a var. lect. in the best MS. (Ven. a.) The common reading is ἐλθὼν δὲ Τυνδάρεων τέ σοι πειράσμαι. But Flor. has Τυνδάρεω σολ τέ π.—τῷ λίαν κτλ., "moderate in sua in te utantur," Hermann; who thinks πείσας may be the true reading, and so πειράσμαι χρῆσθαι mean, 'I will try to make a crafty use of it,' i. e. to turn it against Clytemnestra rather than against Orestes. He observes however that the simile next following refers rather to πεῖσαι. 'A ship also, when the sheet lines are taut, dips (i. e. nearly capsizes), but rights itself if the lines be slackened.' Cf. Antig. 715, αἴτως δὲ ναὸς δοτὶς ἐγκρατὴ πόδα τείνας ὑπείκει μηδὲν, ἐπτοῖος κάτω στρέψας τὸ λοιπὸν σέλμασιν γαντίλλεται. He is speaking here of the policy of not exasperating an angry mob by openly opposing its views, but of turning that anger into another direction.

714. οὐ γάρ ποτ' κτλ. 'For (if it had been easy for me unassisted to deliver

you) we never should have been for winning over the Argive land (but rather would have forced it) to mercy.' The difficulties of this passage seem to have escaped Porson's observation. One of the Scholiasts has this remarkable comment; εἰ γὰρ ἦν τοῦτο ράδιον, οὐποτε διὰ τοῦ Ἀργους τὴν γῆν, ήγουν διὰ τοῦ Ἀργος, προεφέρομεν ἑαυτὸν εἰς τὸ μαλθακὸν. Whence two inferences have been drawn, both of which are very plausible; (1) by Kirchhoff, who reads εἰ γὰρ ράδιον λόγχῃ μιᾶ στῆσαι τροπαῖ· ἦν τῶν κακῶν, and suggests οὖν ἀν (or οὐταν) — προηγόρευσθα. (2) by Hermann, who very ingeniously gives οὐ γάρ ποτ' Ἀργους γ' ἔνεκ' ἀν κτλ., which exactly coincides with διὰ τοῦ Ἀργος in the scholium. He translates, "Non enim umquam Argivorum quidem caussa ad lenitatem adducerer," adding, "superbe loquitur Menelaus, fortitudinem suam jactans, quo ignaviam dissimulet." Schaefer would read προηγόρευσθ' ἀν. Scholefield renders προσηγόρευσθα κτλ. ad molliorem redigere solebamus. But, if νῦν were opposed to ποτε, the poet must have written οὐ τοῦ ποτ' κτλ. It is probable that there is some corruption; but the vulgate is capable of explanation according to the idiom noticed on Bacch. 1313. So Ilel. 1658, πάλαι δ' ἀδελφὸν καὶ πρὶν ἐξειδόμεν,—ἄλλ' ήσσον ἦμεν τὸν πεπρωμένον. For the medial προσαγόρευσθαι cf. Andr. 226, καὶ ταῦτα δρῶσα τάρτη προσηγόρευν πόσιν. At the end of the speech Menelaus leaves the stage. The following verses of Orestes are a soliloquy.

OP. ὁ πλὴν γυναικὸς οὕνεκα στρατηλατεῖν  
τάλλ’ οὐδὲν, ὁ κάκιστε τιμωρεῖν φίλοις,  
φεύγεις ἀποστραφεὶς με; τὰ δ’ Ἀγαμέμνονος 720  
φροῦνδ’. ἄφιλος ἡσθ’ ἄρ’, ὁ πάτερ, πράσσων κακῶς.  
οἵμοι, προδέδομαι, κούκετ’ εἰσὼν ἐλπίδες,  
ὅπη τραπόμενος θάνατον Ἀργείων φύγω.  
οὗτος γὰρ ἦν μοι καταφυγὴ σωτηρίας.  
ἀλλ’ εἰσορῶ γὰρ τόνδε φίλτατον βροτῶν, 725  
Πυλάδην, δρόμῳ στείχοντα Φωκέων ἄπο,  
ἥδεῖαν ὅψιν πιστὸς ἐν κακοῖς ἀνὴρ  
κρείσσων γαλήνης ναυτίλοισιν εἰσορᾶν.

## ΠΤΛΑΔΗΣ.

θᾶσσον ἢ μ’ ἔχρην προβαίνων ἰκόμην δι’ ἀστεως  
ξύλλογον πόλεως ἀκούσας, τὸν δ’ ἵδων αὐτὸς  
σαφῶς, 730  
ἐπὶ σὲ σύγγονόν τε τὴν σὴν, ὡς κτενοῦντας αὐτίκα.  
τί τάδε; πῶς ἔχεις; τί πράσσεις, φίλταθ’ ἡλίκων  
ἔμοι  
καὶ φίλων καὶ ξυγγενείας; πάντα γὰρ τάδ’ εἶ σύ μοι.

OP. οἰχόμεσθ’, ὡς ἐν βραχεῖ σοι τάμα δηλώσω κακά.  
ΠΤ. ξυγκατασκάπτοις ἀν ἡμᾶς· κοινὰ γὰρ τὰ τῶν  
φίλων. 735

OP. Μενέλεως κάκιστος ἔς με καὶ καστιγνήτην ἐμήν.

719. τάλλα, in all other respects good for nothing.

721. ἄφιλος ἡσθ’ ἄρ’. Schol. ἐπειδὴ νῦν δυστυχῶν οὐκ ἔχεις τὸν βοηθόντα, ὃ γὰρ ἐμὴν δυστυχία εἰς σὲ ἀναφέρεται. ἄφιλος ἡσθα τότε, ὅτε μετὰ τῶν ζωντῶν διῆγες’ εἴ γὰρ εἶχες τότε φίλους, νῦν ἀν ἐβοήθουν τοῖς ἐκ σοῦ γεγονότι. By τὰ Ἀγαμέμνονος the past services of Agamemnon to Menelaus are meant.

729. πρὸς ἀστεος Kirchhoff with Aldus and the best MS. Perhaps προαστίος, as Soph. frag. 647, ὥρια κελεύθου τῆσδε γῆς προαστίας. The next verse is omitted by the Schol. on Hermogenes, (cited by Porson and others,) who gives both this and v. 731. Whether it be genuine or not, the sense must be supplied thus, ικόμυν, νομίζων αὐτὸς κτενοῦντας σφά. For θᾶσσον ἢ μ’ ἔχρην compare Oed. Col.

890, οὖτις χάριν δεῦρ’ ἥξα θᾶσσον ἢ καθ’ ἱδούνην ποδός. Hermann infers from the scholium τὸν ἐπὶ σὲ καὶ τὴν σὴν ἀδελφὴν σύλλογον τῆς πόλεως καὶ ἀκούσας καὶ τοῖς ὀφθαλμοῖς ἴδων, that the old reading was ἀκούσας τ’ εἰσιδών τ’. Another Scholiast says εἰδον δὲ καὶ αὐτὸς ἐν τῇ ἐκκλησίᾳ τινὰς στείχοντας. This indicates another variant, τοὺς δ’ ἴδων αὐτὸς, or (as one good MS. omits αὐτὸς) τοὺς δ’ ἴδων ὄρμα-μένους. This derives some support from ὡς κτενοῦντας immediately following. On the whole, we are justified in marking the reading as uncertain.

736. Porson and Kirchhoff give ἔς ἐμέ. Aldus and several of the good MSS. have εἰς ἐμέ, but the best copy gives εἰς μέ. The use of ἔς before a short syllable is doubtful; see however sup. v. 394.

- ΠΤ.* εἴκότως, κακῆς γυναικὸς ἄνδρα γίγνεσθαι κακόν.  
*ΟΡ.* ὥσπερ οὐκ ἐλθὼν ἔμοιγε ταῦτὸν ἀπέδωκεν μολών.  
*ΠΤ.* ἦ γάρ ἐστιν ὡς ἀληθῶς τήνδ' ἀφιγμένος χθόνα;  
*ΟΡ.* χρόνιος· ἀλλ' ὅμως τάχιστα κακὸς ἐφωράθη φί-  
 λοις. 740
- ΠΤ.* καὶ δάμαρτα τὴν κακίστην ναυστολῶν ἐλήλυθεν;  
*ΟΡ.* οὐκ ἐκεῖνος, ἀλλ' ἐκείνη κεῖνον ἐνθάδ' ἤγαγεν.  
*ΠΤ.* ποὺν 'στιν ἦ πλείστους Ἀχαιῶν ὕλεσεν γυνὴ μία;  
*ΟΡ.* ἐν δόμοις ἐμοῖσιν, εἰ δὴ τούσδ' ἐμοὺς καλεῦν χρεών.  
*ΠΤ.* σὺ δὲ τίνας λόγους ἔλεξας σοῦ κασιγνήτῳ πα-  
 τρός; 745
- ΟΡ.* μή μ' ἵδειν θανόνθ' ὑπ' ἀστῶν καὶ κασιγνήτην ἐμήν.  
*ΠΤ.* πρὸς θεῶν, τί πρὸς τάδ' εἶπε; τόδε γὰρ εἰδέναι θέλω.  
*ΟΡ.* ηὐλαβεῖθ', δὲ τοῖς φίλοισι δρῶσιν οἵ κακοὶ φίλοι.  
*ΠΤ.* σκῆψιν ἐς ποίαν προβαίνων; τοῦτο πάντ' ἔχω  
 μαθών.  
*ΟΡ.* οὗτος ἥλθ' ὁ τὰς ἀρίστας θυγατέρας σπείρας πα-  
 τήρ. 750
- ΠΤ.* Τυνδάρεων λέγεις· ἵσως σοι θυγατέρος θυμούμενος.  
*ΟΡ.* αἰσθάνει.. τὸ τοῦδε κῆδος μᾶλλον εἴλετ' ἦ πατρός.  
*ΠΤ.* κούκ ἐτόλμησεν πόνων σῶν ἀντιλάζυσθαι παρών;  
*ΟΡ.* οὐ γὰρ αἰχμητὴς πέφυκεν, ἐν γυναιξὶ δὲ ἀλκιμος.  
*ΠΤ.* ἐν κακοῖς ἄρ' εἰ μεγίστους, καί σ' ἀναγκαῖον θα-  
 νεῖν. 755
- ΟΡ.* ψῆφον ἀμφ' ἡμῶν πολίτας ἐπὶ φόνῳ θέσθαι χρεών.

737. *εἰκότως*. As the ellipse of ἔχει or λέγεις is very harsh, Kirchhoff proposes *εἰκός ὡς*, Boissonade *εἰκόθ' ὡς*, Hermann *εἰκός ἦ*, which is better. Scholefield has recourse to an ellipse, *εἰκότως· εἰκός γὰρ κτλ.* Porson thought there was an apopesis at the end of the verse, so that *εἰκότως* should stand by itself.

738. *ἀπέδωκεν*. ‘Having come, he repaid me no more than if he had not come at all.’ He regards Menelaus’ services as due to himself by way of payment. Cf. v. 643.

742. οὐκ ἐκεῖνος κτλ. Supply ἐκείνην. Schol. κωμῳδεῖται δὲ δ στίχος διὰ τὴν ταυτότητα.

747. τόδε γὰρ is the reading of all the

good copies except one, which has *τοῦτο γάρ*, whence *τοῦτό γ'* is found in later MSS. Hermann reads *τοῦτ' ἔγώ εἰδέναι θέλω*.

748. *ηὐλαβεῖτο*, ‘he took the cautious side.’ Schol. θεειλία.

750. *τὰς ἀρίστας*, ‘those excellent daughters,’ ironically; Helen and Clytemnestra. Porson, Hermann, and W. Dindorf incline to a variant *σπείρων*, which however is only found in the later copies.

751. *θυγατέρος*. Cf. οὖ δὴ χολωθεῖς, Alcest. 5.

756. ἐπὶ φόνῳ. Schol. τουτέστι διὰ τὸν φόνον, ὃν εἰργασάμεθα. Compare φεύγειν ἐφ' αἴματι, Aesch. Suppl. 6.

- ΠΤ.* ἡ κρινεῖ τί χρῆμα, λέξον διὰ φόβου γὰρ ἔρχομαι.  
*ΟΡ.* ἡ θανεῶν, ἡ ζῆν. ὁ μῦθος οὐ μακρὸς μακρῶν πέρι.  
*ΠΤ.* φεῦγε νυν λιπῶν μέλαθρα σὺν καστιγνήτῃ σέθεν.  
*ΟΡ.* οὐχ ὄρᾶς; φυλασσόμεσθα φρουρίοισι πανταχῆ. 760  
*ΠΤ.* εἶδον ἀστεως ἀγυιὰς τεύχεσιν πεφραγμένας.  
*ΟΡ.* ὥσπερεὶ πόλις πρὸς ἔχθρων σῶμα πυργηρούμεθα.  
*ΠΤ.* κάμε νυν ἐροῦ τί πάσχω· καὶ γὰρ αὐτὸς οἴχομαι.  
*ΟΡ.* πρὸς τύνος; τοῦτ' ἀν προσείη τοῖς ἐμοῖς κακοῖς  
κακόν.  
*ΠΤ.* Στρόφιος ἥλασέν μ' ἀπ' οἰκων φυγάδα θυμωθεὶς  
πατήρ. 765  
*ΟΡ.* ἴδιον, ἡ κοινὸν πολίταις ἐπιφέρων ἔγκλημά τι;  
*ΠΤ.* ὅτι συνηράμην φόνον σοι μητρὸς, ἀνόστοιν λέγων.  
*ΟΡ.* δι τάλας, ἔσικε καὶ σὲ τάμα λυπίσειν κακά.  
*ΠΤ.* οὐχὶ Μενέλεω τρόποισι χρώμεθ· οἰστέον τάδε.  
*ΟΡ.* οὐ φοβεῖ μή σ' Ἀργος ὥσπερ κάμ' ἀποκτεῖναι  
θέλη; 770  
*ΠΤ.* οὐ προσήκομεν κολάζειν τοῖσδε, Φωκέων δὲ γῇ.  
*ΟΡ.* δεινὸν οἱ πολλοὶ, κακούργους ὅταν ἔχωσι προστάτας.  
*ΠΤ.* ἀλλ' ὅταν χρηστοὺς λάβωσι, χρηστὰ βουλεύοντ' ἀει.  
*ΟΡ.* εἴεν. ἐσ κοινὸν λέγειν χρῆ.  
*ΠΤ.* τύνος ἀναγκαίου πέρι;  
*ΟΡ.* εἰ λέγοιμ' ἀστοῦσιν ἐλθὼν ΠΤ. ὡς ἔδρασας ἔνδικα;  
*ΟΡ.* πατρὶ τιμωρῶν ἐμαυτοῦ; 776

758. δι μῆθος. Most copies add δὲ, which Porson and Kirchhoff retain.

761. τεύχεσιν, i. e. διπλίταις.

762. πυργηρούμεθα, ἐντὸς ἐσμὲν τῶν πύργων, Photius and Hesychius. See Aesch. Theb. 22. 171. *inf.* v. 1574.

763. καὶ γὰρ αὐτὸς, i. e. καὶ αὐτὸς γάρ.

766. κοινὸν πολίταις, 'shared in by other citizens,' or the citizens generally, e. g. for getting up a sedition in the state. Kirchhoff thinks two verses have been lost after this; but the context does not seem defective, the reply in the next verse being equivalent to ἴδιον.—Hermann here reads ἔγκλημα τί;

770. θέλη. A variant βλαν in the best MS. shows, as Hermann points out, that there was a reading ἀποκτείνη βλα.

771. οὐ προσήκομεν, 'we do not belong to the Argives, for them to punish us.' A personal use of a verb more commonly impersonal, οὐ προσήκει τοῖσδε κολάζειν ἡμᾶς, like ἀρκοῦμεν ἡμεῖς for ἀρκεῖ ἡμᾶς κτλ., Alcest. 383. *Inf.* v. 1592, ἀρκέσω δ' ἔγώ λέγον.

772. κακούργους προστάτας. Schol. εἰς Κλεοφῶντα τάπτα αἰνίττεται, πρὸ ἑτῶν δύο ἐμποδίσαντα τὰς σπονδαῖς (viz. between Athens and Sparta, b.c. 410). See below, v. 904.

776. Kirchhoff adds γε after τιμωρῶν. Hermann and Dindorf, by placing an interrogation at ἐμαυτοῦ, render this the less necessary.—μὴ λάβωσι κτλ., 'I am afraid they will be only too glad to get you in their power.' Porson, following

- ΠΤ.* μὴ λάβωσί σ' ἄσμενοι.  
*ΟΡ.* ἀλλ' ὑποπτήξας σιωπῆ κατθάνω; *ΠΤ.* δειλὸν τόδε.  
*ΟΡ.* πῶς ἀν οὖν δρῷην;  
*ΠΤ.* ἔχεις τών, ἦν μένης, σωτηρίαν;  
*ΟΡ.* οὐκ ἔχω.  
*ΠΤ.* μολόντι δ' ἐλπίς ἐστι σωθῆναι κακῶν;  
*ΟΡ.* εἰ τύχοι, γένοιτ' ἄν. 780  
*ΠΤ.* οὐκον τοῦτο κρεῖσσον ἢ μένειν;  
*ΟΡ.* ἀλλὰ δῆτ' ἔλθω;  
*ΠΤ.* θανὼν γοῦν ὅδε κάλλιον θανεῖ.  
*ΟΡ.* εὖ λέγεις φεύγω τὸ δειλὸν τῆδε.  
*ΠΤ.* μᾶλλον ἢ μένων.  
*ΟΡ.* καὶ τὸ πρᾶγμά γ' ἔνδικόν μοι.  
*ΠΤ.* \*τόδε δοκεῖν εὔχου μόνον.  
*ΟΡ.* καί τις ἄν γέ μ' οἰκτίσειε  
*ΠΤ.* μέγα γὰρ ηὔγένειά σου.  
*ΟΡ.* θάνατον ἀσχάλλων πατρῷον. 785  
*ΠΤ.* πάντα ταῦτ' ἐν ὅμμασιν.  
*ΟΡ.* ἵτεον, ὡς ἄνανδρον ἀκλεῶς κατθανεῖν. *ΠΤ.* αἰνῶ τάδε.  
*ΟΡ.* ἢ λέγωμεν οὖν ἀδελφῇ ταῦτ' ἐμῇ; *ΠΤ.* μὴ πρὸς θεῶν.  
*ΟΡ.* δάκρυα γοῦν γένοιτ' ἄν.  
*ΠΤ.* οὐκον οὗτος οἰωνὸς μέγας;

Brunck, reads μὴ οὐ λάβωσι, ‘I am afraid they will not receive you with any satisfaction.’ Subsequent critics have restored the old reading.

779. *μολόντι* Porson and Kirchhoff with all the good copies. *μολόντα* is found only in the inferior MSS.

780. *οὐκον*. See on v. 788.

781. *ἔλθω*: The recent critics give *ἔλθω* without a question; but the deliberative is at least as good as the hortative subjunctive, the use of which is rare in the singular, unless with ἄγε or φέρε pre-fixed. The Scholiast remarks τὰ συμβουλευτικὰ μετὰ ὑποτακτικοῦ λέγονται (‘hortatives are used with a subjunctive’); but this does not prove, as Hermann thinks, that he did not find the interrogation. In fact, Orestes only makes up his mind at v. 786, where he says *ἵτεον*.

782—3. These verses were transposed in their present order by Morell. Porson

retains the old order, “securus,” says Hermann sarcastically, “si in singulis verbis metrisce nihil offendat.”

783. *τόδε δοκεῖν* the present editor for *τὸ δοκεῖν* or *τῷ δοκεῖν*, the former having the greater MSS. authority. Hermann gives *τὸ δὲ δοκεῖν* with Barnes. Porson explains *τῷ δοκεῖν* by the ellipse of *τὸ πρᾶγμ*’ *ἔνδικον εἶναι*, ‘Only pray that the act may be just in their opinion.’ But *τόδε* seems a simpler emendation, ‘pray that this may seem so to them.’

786. The best MSS. give *τὸ κατθανεῖν*. Kirchhoff thinks *ἵτεον* may be an interpolation; but to omit it would leave a bad verse, ὡς ἄνανδρον ἀκλεῶς *τὸ κατθανεῖν*. *αἰνῶ τάδε*:

788. The common reading is *οὐκον*, enunciating a fact. The sense is, ‘Would not *that* be an omen of grave import?’ Would it not be better to avoid tears at such a crisis?

- OP.* δηλαδὴ σιγᾶν ἄμεινον. *ΠΤ.* τῷ χρόνῳ δὲ κερδανεῖς.  
*OP.* κεῦνό μοι μόνον πρόσαντες, 790  
*ΠΤ.* τί τόδε καινὸν αὖ λέγεις;  
*OP.* μή θεαί μ' οἰστρῳ κατάσχωσ'.  
*ΠΤ.* ἀλλὰ κηδεύσω σ' ἐγώ.  
*OP.* δυσχερὲς ψαύειν νοσοῦντος ἀνδρός.  
*ΠΤ.* οὐκ ἔμοιγε σοῦ.  
*OP.* εὐλαβοῦ λύσσης μετασχέν τῆς ἐμῆς.  
*ΠΤ.* τόδ' οὖν ὅτω.  
*OP.* οὐκ ἄρ' ὀκνήσεις;  
*ΠΤ.* ὄκνος γάρ τοις φίλοις κακὸν μέγα.  
*OP.* ἔρπε νυν, οἴαξ ποδός μοι. 795  
*ΠΤ.* φίλα γ' ἔχων κηδεύματα.  
*OP.* καί με πρὸς τύμβον πόρευσον πατρός.  
*ΠΤ.* ὡς τί δὴ τόδε;  
*OP.* ὡς νυν ἵκετεύσω με σῶσαι.  
*ΠΤ.* τό γε δίκαιον ὥδ' ἔχει.  
*OP.* μητέρος δὲ μηδ' ἴδοιμι μνῆμα.  
*ΠΤ.* πολεμία γάρ ἦν.  
 ἀλλ' ἔπειγ', ὡς μή σε πρόσθε ψῆφος Ἀργείων ἔλῃ,  
 περιβαλὼν πλευροῦς ἐμοῖσι πλευρὰ νωχελῆ νόσω,  
 ὡς ἔγὼ δὶ ἄστεώς σε σμικρὰ φροντίζων ὅχλουν 801  
 οὐδὲν αἰσχυνθεὶς δχήσω. ποῦ γάρ ὁν δείξω φίλος,  
 εἴ σε μὴ 'ν δειναῖσιν ὅντα συμφορᾶις ἐπαρκέσω;  
*OP.* τοῦτ' ἔκεινο, Κτᾶσθ' ἔταιρους, μὴ τὸ συγγενὲς μόνον.

789. τῷ χρόνῳ. Schol. εἰ μὴ νῦν μα-  
 θοῦσα δακρύσει, ἀλλ' ὑστερον, κέρδος  
 ἔξεις τὸν δακρύνον, ἔπειδὴ τὸ μὲν πρὸ τοῦ  
 ἀγώνος δακρύσαι, τεκμήριον, ὡς ἔφαμεν,  
 χαλεπὸν, ἦν δὲ ὑστερον τούτου τοιήσῃ,  
 οὐδὲν ἡμᾶν τούτου. It is enough perhaps  
 to understand, 'You will gain the time  
 that would be lost in telling your sister.' The other explanation would rather re-  
 quire τῷ καιρῷ.

790. πρόσαντες, 'adverse,' (Iph. T. 1012,) or, as we say, 'the only thing  
 against me.'

793. The οὖν implies an ellipse of οὐ  
 μέλει μοι,—unless we read τὸ δ' οὖν, like  
 δ' δ' οὖν ποιείτω, Aesch. Prom. 956.

796. ὡς τί δῆ; See Iph. T. 557.

798. Examples of πολεμία used for  
 ἔχθρᾳ are given on Ion 1396.

800. Photius, νωχελῆς, βραδὺς, δμα-  
 λὸς, ἄχρηστος. (Read ἀμαλός. Hesych.  
 ἀμαλὸν, ἀπαλὸν, ἀσθενῆ. See Herad.  
 76.)

802. ὁν δείξω. Cf. Iph. A. 406, δει-  
 ξεις δὲ ποῦ μοι πατρὸς ἐκ ταντοῦ γεγώς;

804. τοῦτ' ἔκεινο. 'This is what peo-  
 ple say, *Acquire friends, not relations  
 alone*; since a man, when he is united by

disposition, though not of kin, is better  
 than a host of blood-relations for another  
 man to possess as a friend.' Compare a  
 like proverb in Hes. Opp. 343, γείτονες  
 ἄξωστοι ἔκιον, ζώσαντο δὲ πηοῖ, 'if aid is  
 wanted, neighbours come ungirdled, but

ώς ἀνὴρ, ὅστις τρόποισι συντακῇ, θυραιῶς ἀν, 805  
μυρίων κρείσσων ὁμαίμων ἀνδρὶ κεκτήσθαι φίλος.

XO. ὁ μέγας ὅλβος ἢ τ' ἀρετὰ στρ.  
μέγα φρονοῦσ' ἀν' Ἑλλάδα καὶ  
παρὰ Σιμονυτίους ὁχετοῖς  
πάλιν ἀνῆλθ' ἐξ εὐτυχίας Ἀτρεΐδαις 810  
πάλαι παλαιᾶς ἀπὸ συμφορᾶς δόμων,  
ὅποτε χρυσέας ἔρις ἀρνὸς  
ἢ λυθεὶς Τανταλίδαις,  
οἰκτρότατα θοινάματα καὶ  
σφάγια γενναίων τεκέων  
ὅθεν φόνῳ φόνος ἐξαμείβων 815  
δὶ αἴματος οὐ προλείπει  
δισσοῖσιν Ἀτρεΐδαις.  
τὸ καλὸν οὐ καλὸν, τοκέων  
ἀντ.

relations stay to tuck up their robes.'—*συντακῇ*, as in Suppl. 1028; *συντηχθεῖς* αἴρεις ἀδόλοις — *ψυχᾶς*. Plat. Symp. p. 184 init. *μοικὺς συντακεῖς*.

805. Perhaps *εἰς* ἀνὴρ, as Iph. A. 1394, *εἰς* γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὄρην φάος.—Orestes, supported by Pyrætes, here leaves the stage. The chorus sing a brief ode in glyconean verse, in which they deplore the reverses that have come upon the renowned house of the Atridae, in consequence of the ancient quarrel that arose between Atreus and Thyestes respecting the golden ram, bringing in its train a succession of murders to the unhappy descendants. Orestes is reproached for having done so daring a deed; yet wickedness on the other hand is an infatuation of the bad. The voice of the mother crying for mercy was not listened to. What sorrow can be more overwhelming than the slaying of a parent? That deed has been done by Orestes, and he is haunted by the Furies. Unhappy, that he could see his mother's breast without emotion, and think only of avenging his father!

807—13. 'That great prosperity and that valour, which vaunted itself throughout Hellas and by the streams of Simois, went backwards from happiness (i.e. was reversed) for the Atridae long ago, in consequence of an ancient calamity of the house, when the strife about the golden

lamb came to the descendants of Tantalus.'—μέγα φρονοῦσα, Schol. ἡ μεγαλοφρονήσασα καὶ ἐν Ἑλλάδι καὶ ἐν Τροίᾳ. Another explains ἡ περίπτωτος κατὰ πᾶσαν τὴν Ἑλλάδα καὶ ἐν Ἰλίῳ. The best MS. has a singular gloss, γρ. μεγαλοφρονοῦσι τοῖς Ἀτρεΐδαις. Some grammarians, it appears, wrongly took φρονοῦσα for φρονοῦσι agreeing with Ἀτρεΐδαις. Hence one scholium, δύναται καὶ μεγαλοφρονοῦσι τοῖς Ἀτρεΐδαις, which has been transferred to the text of the aforesaid MS. as a various reading.

812. Hermann marks the loss of two syllables after ἀρνὸς, and gives ἢλθε for ἢλυθε. Kirchhoff however has more plausibly corrected the antistrophic verse. See on v. 825. On the legend of the golden lamb see Electr. 699.

815. σφάγια, here apparently for σφαγὴ, 'slaughter.' The nominative in apposition to ἔρις. Perhaps, however, for the rather unusual form ἢλυθε, we should read ἢλαστε, 'brought to the Tantalids a bitter feast on their own children.'

816. ἐξαμείβων. Schol. φόνος φόνον διαδεχμένος.

819. τὸ καλὸν οὐ καλὸν. Schol. τὸ καλῶς δοκοῦν γεγενῆσθαι, οὐ καλῶς ἀπέβη τῷ Ὁρέστῃ. Compare Bacch. 393, τὸ σοφὸν δ' οὐ σοφίᾳ. πυριγενεῖ παλάμα, Schol. ἀπηρεῖ χειρὶ. The epithet is harsh in this sense; perhaps παλάμα rather means 'handicraft,' or the thing wrought, viz. the sword; so στόμια πυριγενῆ, the

πυριγενεῖ τέμνειν παλάμᾳ	820
χρόα, μελάνδετον δὲ φόνῳ	
ξίφος ἐσ αὐγὰς ἀελίοιο δεῖξαι·	
τὸ δ' αὖ κακουργεῦν ἀσέβεια μαινολὶς	
κακοφρόνων τ' ἄνδρῶν παράνοια.	
†θανάτου γὰρ ἀμφὶ φόβῳ	825
Τύνδαρὶς ἱάκχησε τάλαι-	
να· Τέκνον, οὐ τολμᾶς ὅσια	
κτείνων σὰν ματέρα· μὴ πατρῷαν	
τιμῶν χάριν ἔξανάψῃ	
δύσκλειαν ἔσαε·	830
τίς νόσος ἡ τίνα δάκρυα καὶ	
τίς ἔλεος μείζων κατὰ γάν	ἐπωδ.
ἢ ματροκτόνον αἷμα χειρὶ θέσθαι;	
οἶον οἶον ἔργον τελέσας	
βεβάκχευται μανίας,	835
Εὔμενίσι θήραμα φόνῳ	

bit, Hipp. 1223. The grammarians described this form of speech as *ἐκ τοῦ ποιοῦντος τὸ ποιούμενον*. See Schol. on Phoen. 115.

822. ἐσ αὐγὰς ἀελίοιο. Schol. εἰώθαστο γὰρ οἱ ἀνελόντες τινὰ δικαῖως, ὡς σύντατοι, τῷ ἥλιῳ τὸ ξίφος δεικνύναι, σύμβολον τοῦ δικαίως πεφυεκέντα. This might be justified by Aesch. Cho. 970 seqq., where Orestes says, ‘unfold the fatal garment to the sun, that he may bear me witness that I slew my mother justly.’ But a better explanation is, that the sun was thought to be polluted by unholy objects being exposed to his light. See on Herc. F. 1232.

823. *μαινολὶς* is the independent conjecture of Porson and Hermann for *μεγάλη*. This somewhat rare adjective occurs Aesch. Suppl. 101, διάνοιαν μαινολὸν κέντρον ἔχων ἄφυκτον.—Schol. ἀλλὰ καὶ τὸ δευτέρα πράττειν ἀσέβεια ἐστιν. τοῦτο δέ φησιν, ἐπειδὴ ἡ Κλυταίμηστρα ἐφόνευσε τὸν Ἀγαμέμνονα. The *αὖ* means, that though the act of Orestes was bad, so on the other hand was that of the guilty pair.

825. Kirchhoff thinks *θανάτου* was a gloss on *φόβῳ*, and would read δεινὰ γὰρ to suit the strophic verse. Thus ἀμφὶ *φόβῳ* would mean ‘in fear,’ as Aesch.

Cho. 538, ἡ δ' ἀμφὶ τάρβει τῷδ' ἐπώμωξεν πάθει.

829. ἔξανάψῃ, ‘affix to yourself,’ contract or incur. The Scholiast, explaining it by ἐγέίρεις κακὴν φήμην διόνοι, took it to be a stronger form of ἀνάπτειν, to kindle. But cf. lph. T. 1351, ἄγκυραν ἔξανῆπτον. *iibid.* v. 1408, ἔξανῆπτεν ἀγκύλας.

831. Hermann regards the *epode* as more properly antistrophic (834—8 = 839—43) with a *mesode* of three lines (831—3). This requires some changes of the text, so that we have one probability about equally balanced by another, viz. that the poet preferred the ordinary system.—τίς νόσος κτλ., ‘what bodily disease, what mental grief, or what misfortune, is greater on the earth, than to cause with one’s own hand the shedding of a mother’s blood?’ Schol. δέον τίς δυστυχία εἰπεῖν, ἔλεος εἰπεῖν ἀπὸ τοῦ συκιβαίνοντος. τοῖς γὰρ δυστυχοῦσιν ἔλεος παρὰ τῶν ἀνθράπον γίνεται.

834. Some copies give *οἶον* only once. Hermann’s emendation, *οἶον δύ’ ἔργον κτλ.*, might have been supported from the scholia, *οἶον δύ δυστυχῆς Ορέστης καταπραξάμενος τὸ τῆς μητροκτονίας*. One of the later MSS. has *οἶον δύ τ’*.

836. Εὔμενίσι. This verse, like 831—2,

δρομάστι δινεύων βλεφάροις

Ἄγαμεμνόνιος παῖς.

ῳ μέλεος, ματρὸς ὅτε

χρυσεοπηγήτων φαρέων

μαστὸν ὑπερτέλλοντ' ἐσιδῶν

σφάγιον ἔθετο ματέρα, πα-

τρώων παθέων ἀμοιβάν.

840

**ΗΛ.** γυναῖκες, οὐ που τῶνδ' ἀφώρμηται δόμων  
τλήμων Ὁρέστης θεομανεῖ λύσηγη δαμείς;

845

**ΧΟ.** ἥκιστα· πρὸς δ' Ἀργείον οἴχεται λεὼν  
ψυχῆς ἀγῶνα τὸν προκείμενον πέρι  
[δώσων, ἐν φέζῃ ή θανεῦν ὑμᾶς χρεών].

**ΗΛ.** οἴμοι τί χρῆμ' ἔδρασε; τίς δ' ἐπεισέ νιν  
\* \* \* \*

**ΧΟ.** Πυλάδης· ἔοικε δ' οὐ μακρὰν ὅδ' ἄγγελος  
λέξειν τὰ κείθεν σοῦ κασιγνήτου πέρι.

850

837, and 840—2, is *glyconeus polyschematis*. It matters not to the metre whether we add the *v.*, with Matthiae, to the dative plural. Schol. συλληφθεὶς ὑπ' αὐτὸν διὰ τὸν τῆς μητρὸς φόνου.

837. δινεύων, Schol. περισκοπούμενος, ‘moving round with his rapidly-rolling eyes;’ a metaphor from running in a circular or oblong δρόμος, Iph. A. 211—13. Schol. τοιούτοις γάρ οἱ μανιώδεις. Cf. Herc. F. 818, καὶ διαστρόφους ἐλίσσει σῆγα γοργωτοὺς κόρας. We suspect however that the true reading is φόβῳ, ‘looking round through fear to see if he is pursued by the Eumenides.’ Thus δινεύων θήραμα βλεφάροις is a sort of hypallage for δινεύειν βλεφάρα πρὸς τὸ ἵδειν εἰ θηράται.

838. This verse is perhaps spurious. Some copies give Ἄγαμεμνόνειος, others Ἄγαμένωνος. It seems a mere gloss on the preceding participles. Hermann reads παῖς Ἄγαμεμνόνειος.

840. ὑπερτέλλοντα, see v. 6. Electr. 1206, κατεῖδες οἷον ἡ τάλαιν' ἐν πέπλῳ  
ἔβαλεν, ἔβαλεν, ἔδειξε μαστὸν ἐν φονάσιν;

844. Hermann rightly reads οὐ που for ἦπου. The sense is, ‘surely he has not left the house in a fit of phrenzy?’ Whereas ἦ που would mean, ‘I presume he has left,’ &c. See on Iph. T. 930. Sup. v. 435.

848. Kirchhoff condemns this verse,

and we think rightly. For διδόναι ἀγῶνα περὶ ψυχῆς, which Porson explains by διδόναι δίκην, Schaefer and Hermann copiam facturis judicii, is an unlikely phrase, because τὸν προκείμενον makes all the difference in the two expressions. A man is said ‘to run the race for his life which is appointed for him,’ but ‘to give satisfaction for crime,’ φόνου, not περὶ ψυχῆς. Moreover, the dialogue should be in *two*, not *three* verses; see on v. 832; and it is more than probable that a verse has dropped out after v. 849. The author of *Christus Patiens* twice quotes v. 847, but adds δραμούμενον and τρέχοντος in what follows. Kirchhoff however with less probability proposes τὴν πέρι for πέρι. For ἄγων περὶ ψυχῆς was the regular phrase; see on Aesch. Eum. 114. Phoen. 1330, δοκῶ δ' ἡγῶνα τὸν περὶ ψυχῆς, Κρέον, ἥδη πεπρᾶχθαι. There is no difficulty in οἴχεται ἡγῶνα, ‘he is gone off to the contest.’ See Herc. F. 408, τὸν ἵππεύταν Ἀμαζόνων στρατὸν—ἔβα.

849. τί χρῆμ' ἔδρασε, ‘Why did he do it?’ i. e. why did he go, and on whose persuasion? The Scholiast is wrong here, τί πρᾶγμα πεποίηκε; Cf. Hec. 977, τί χρῆμ' ἐτέμψῳ τὸν ἐμὸν ἐκ δόμων πόδα; As suggested above, a verse is probably wanting to make up the distich, as τίς δὲ πέπεισέ νιν ἐλθεῖν, ήν' ἔχθροις δυστυχών θῆσει γέλων; Cf. v. 791.

## ΑΓΓΕΛΟΣ.

- [*ῳ τλῆμον, ὥ δύστηνε τοῦ στρατηλάτου*]  
*Ἄγαμέμνονος παῖ, πότνι' Ἡλέκτρα, λόγους  
 ἀκουσον οὓς σοι δυστυχεῖς ἥκω φέρων.*
- ΗΛ.* αἰαν διοιχόμεσθα· δῆλος εἶ λόγω. 855  
 κακῶν γὰρ ἥκεις, ὡς ἔοικεν, ἄγγελος.
- ΑΓ.* ψήφῳ Πελασγῶν σὸν κασίγνητον θανεῦν  
 καὶ σ', ὥ τάλαιν', ἔδοξε τῇδ' ἐν ἡμέρᾳ.
- ΗΛ.* οἴμοι προσῆλθεν ἐλπὶς, ἦν φοβουμένη  
 πάλαι τὸ μέλλον ἔξετηκόμην γόοις. 860  
 ἀτὰρ τίς ἀγῶν, τίνες ἐν Ἀργείοις λόγοι  
 καθεῖλον ἡμᾶς κάπεκύρωσαν θανεῦν,  
 λέγ', ὥ γεραιὲ, πότερα λευσίμῳ χερὶ<sup>ν</sup>  
 ἥ διὰ σιδήρου πνεῦμ' ἀπορρῆξαι με δεῖ,  
 κοινὰς ἀδελφῷ συμφορὰς κεκτημένην. 865
- ΑΓ.* ἐτύγχανον μὲν ἀγρόθεν πυλῶν ἔσω  
 βαίνων, πυθέσθαι δεόμενος τά τ' ἀμφὶ σοῦ  
 τά τ' ἀμφ' Ὁρέστου· σῶ γὰρ εὔνοιαν πατρὶ<sup>ν</sup>  
 ἀεὶ ποτ' εἶχον, καὶ μ' ἔφερβε σὸς δόμος

852. It is surprising enough that this verse should have remained unsuspected. But the tautology in *ῳ τλῆμον, ὥ δύστηνε* is, at least, very tame (see *inf.* 1564), the order of the dialogue in distichs is violated, and the addition of *τοῦ στρατηλάτου* alone is wholly weak here, though there is dignity and emphasis in the explicit and titular address in Soph. El. 1, *ῳ τοῦ στρατηγήσατος ἐν Τροΐᾳ ποτε* *Ἄγαμέμνονος παῖ*. Nor would it suffice to compare v. 1402 *inf.*, where Orestes is distinctively called ‘son of the General,’ opposed to Pylades, the son of Strophius; — *τῷ μὲν ὁ στρατηλάτας πατὴρ ἐκλήγετο*, δὲ πᾶς Στροφίον κτλ. Omitting this verse, the address becomes altogether appropriate, concise, and such as a messenger in haste would be likely to utter.

856. This verse, in which it is difficult to find the least ground for suspicion, and which moreover is given by the author of *Christus Patiens*, v. 150, is ejected by Porson (following, as usual, Brunck’s judgment,) and also by Hermann; and, with surprise we say it, Kirchhoff also doubts it. Hermann observes, that the

Schol. on v. 846 counts 113 iambic trimeter verses, viz. from v. 844 to v. 959, which in the present copies amount to 116. It is some confirmation of the view given above on the spurious and missing verses, that, if we further eject vv. 913 and 933, with Hermann, exactly the required number of verses is obtained; though the Schol. may not have found 957–9. On the present verse W. Dindorf rightly says, “Non satis causae est cur ejiciatur.”

859–60. The construction here is perplexed, and has been variously explained. Matthiae construes *ἥν φ. τὸ μέλλον*, and Scholefield approves this doctrine of a double accusative after *φοβεῖσθαι*. Hermann’s version is rather ambiguous, *evenit res a me expectata, quam dudum metuens futura deflevi*. It is best, as in nearly all cases, to follow the natural order of the words; ‘fearing which this long time I have been pining away in lamentations about what was likely to happen.’ He should have said, *ἔξετηκόμην γοωμένη τὸ μέλλον*. Cf. Soph. El. 122, *τίν' ἀεὶ τάκεις ὥδ' ἀκόρεστον οἴμων—Ἄγαμέμνονα*;

πένητα μὲν, χρῆσθαι δὲ γενναῖον φίλοις. 870  
 ὁρῶ δ' ὄχλον στείχοντα καὶ θάσσοντ' ἄκραν,  
 οὖν φασι πρῶτον Δαναὸν Αἰγύπτῳ δίκας  
 διδόντ' ἀθροῖσαι λαὸν ἐς κοινὰς ἔδρας.  
 ἀστῶν δὲ δή των ἡρόμην ἀθροισμ' ἵδων,  
 Τί καινὸν Ἀργει; μῶν τι πολεμίων πάρα 875  
 ἄγγελμ' ἀνεπτέρωκε Δαναϊδῶν πόλιν;  
 ὃ δ' εἶπ', Ὁρέστην κεῖνον οὐχ ὄρᾶς πέλας  
 στείχοντ' ἀγῶνα θανάσιμον δραμούμενον;  
 ὁρῶ δ' ἀελπτον φάσμ', δι μήποτ' ὥφελον,  
 Πυλάδην τε καὶ σὸν σύγγονον στείχονθ' ὄμοῦ, 880  
 τὸν μὲν κατηφῆ καὶ παρειμένον νόσῳ,  
 τὸν δ' ὥστ' ἀδελφὸν ἵσα φίλῳ λυπούμενον  
 νόσημα κηδεύοντα παιδαγωγίᾳ.  
 ἐπεὶ δὲ πλήρης ἐγένετ' Ἀργείων ὄχλος,  
 κῆρυξ ἀναστὰς εἶπε, Τίς χρῆζει λέγειν, 885  
 πότερον Ὁρέστην κατθανεῖν ή μὴ χρεὰν  
 μητροκτονοῦντα; κἀπὶ τῷδ' ἀνίσταται  
 Ταλθύβιος, ὃς σῷ πατρὶ συνεπόρθει Φρύγας.  
 ἔλεξε δ', ὑπὸ τοῖς δυναμένοισιν ὅν ἀεὶ,  
 διχόμυθα, πατέρα μὲν σὸν ἐκπαγλούμενος, 890  
 σὸν δ' οὐκ ἐπαιώνι σύγγονον, καλοῖς κακοὺς  
 λόγους ἐλίστων, ὅτι καθισταίη νόμους

871. ἄκραν. Wordworth (Athens and Attica, p. 71,) thinks the phrase alludes to the elevated position of the Athenian Pnyx. The scene, of course, is at Argos, but it is the manner of the dramatists to describe local objects known to the spectators. However, it would be a very exaggerated term to call the hill-side where the Pnyx was, ἄκρα, an elevated summit. Schol. λέγεται δέ τις ἐν Ἀργει πρῶτον, ὅπου δικάζουσιν Ἀργεῖον.—τάχα δ' ἀν τούτου καὶ ἐν Βελλεροφόνῃ μητρούνειν, εἶπάν Καὶ ξεστὸν ὄχθον Δαναϊδῶν ἔδρασματα. For the accusative with θάσσειν see Iph. A. 141.

889. ὑπὸ τοῖς δυναμένοισιν, the mere tool or mouth-piece of those in authority; being subject to them, so as to give no independent opinion, but echoing their sentiments. The dislike of Euripides to heralds has often been noticed; see

Suppl. 381. Tro. 424.—ἐκπαγλούμενος, ‘professing his admiration of,’ Hec. 1157.

891. καλῶς. Porson is contented with Valckenaer's conjecture, which has some little probability, καλῶς. Hartung's is however better, καλῶς κακοὺς κτλ., ‘volubly uttering words good and bad,’ on the right side and the wrong, διχόμυθα. All the good copies and the Schol. give καλῶς, which seems to be the dative of the method, ‘by fair words cunningly dis-  
guising base sentiments, to the effect that’ &c. In eight Bodleian MSS., inspected by the present editor on this passage, the reading was καλοῖς κακοὺς λόγους κτλ., but in one καλοῖς was written with an obscure contraction. There is a notion of duplicity in ἐλίσσειν, which is opposed to ὄρᾶς προφωνεῖν, as ἐλικτὰ φρονεῖν, for σκολιὰ οπ πλάγια, Andr. 448.

ἔς τοὺς τεκόντας οὐ καλοὺς, τὸ δ' ὅμμ' ἀεὶ<sup>1</sup>  
φαιδρωπὸν ἐδίδου τοῖσιν Αἰγίσθου φίλοις.

τὸ γὰρ γένος τοιοῦτον ἐπὶ τὸν εὐτυχῆ 895

πηδῶσ' ἀεὶ κήρυκες· ὅδε δ' αὐτοῖς φίλος,  
ὅς ἀν δύνηται πόλεος ἐν τ' ἀρχαῖσιν ἥ.

ἐπὶ τῷδε δ' ἡγόρευε Διομήδης ἄναξ.

οὗτος κτανεῖν μὲν οὔτε σ' οὔτε σύγγονον  
εἴᾳ, φυγῇ δὲ ζημιοῦντας εὐσεβεῖν.

ἐπερρόθησαν δ' οἱ μὲν ὡς καλῶς λέγοι,  
οἱ δ' οὐκ ἐπήνουν. κάπι τῷδε ἀνίσταται

ἀνήρ τις ἀθυρόγλωσσος, ἵσχύων θράσει,  
Ἄργειος οὐκ Ἀργεῖος, ἡναγκασμένος,

θορύβῳ τε πίσυνος κάμαθεῖ παρρησίᾳ, 900

894. Αἰγίσθου φίλοις. He represented

the murder of the guilty Aegisthus as  
unjustifiable, merely to please the sur-  
viving relations, who probably considered  
that the sovereignty would, if Orestes  
were condemned, devolve upon them.

895. There was a proverb, derived from  
naval matters, χωρεῖν πρὸς τὸν εὐτυχῆ  
τοῖχον, to shift to the safe side of a ship  
when laid on her beam-ends by a storm.  
Ar. Ran. 536, μετακαλιεῦν αὐτὸν ἀεὶ<sup>2</sup>  
πρὸς τὸν εὖ πράττοντα τοῖχον. Here it  
is a mistake, made by many, to suppose  
τοῖχον is understood. The sense is, ‘To  
the side of the fortunate one heralds  
always quickly go.’

897. πόλεος. This refers, as Mathiae  
says, both to ὃς ἀν and to ἀρχαῖς, and is  
shortly put for ὃς ἀν δύνηται ἐν τῇ πόλει  
καὶ ἐν ἀρχαῖς ἥ τῆς πόλεως. For δυνα-  
τὲς, in the political sense, see Bacch. 270.

898. Διομήδης. “Ipsum Tydei filium  
memorat. Is enim Argis versatus vide-  
tur, ut de quo Nestor in Odyss. iii. 180,  
de redditu Graecorum exponens, dicat,  
τέτρατον ἡμαρ ἔην, ὅτ' ἐν 'Αργος νῆσος  
ἔτος Τυδείδεω ἑπαροὶ Διομήδεος ἴπποδά-  
μοιο ἔστασαν. ὀντάρ ἔγωγε Πύλαιονδ'  
ἔχον.” Hermann. Euripides probably  
had in view Il. ii. 559, οὐδὲ 'Αργος τ' εἶχον  
Τίρυνθά τε τειχίσεσσαν,—τῶν αὐθ' ἡγε-  
μόνενε βοὴν ἀγαθὸς Διομήδης.

900. εὐσεβεῖν. Not to violate the laws  
of humanity, not to incur an *ἄγος* by  
putting the innocent to death. Compare  
*φυγαῖς δ' σιοῦν*, v. 515. Supply παρή-  
ενι from the context.

901. Many copies, including Flor. 2,  
which is of high authority, give λαοὶ δ'

ἐπερρόθησαν οἱ μὲν κτλ., and it is a difficult question, whether λαοὶ was added from the occurrence of these words in Hec. 553, or οἱ μὲν on account of οἱ δὲ following. Hermann follows Porson's suggestion, that οἱ μὲν is probably spurious, because λαοὶ alone would mean that the majority of the people were on the side of Orestes, with only a few dissentients, till the next orator turned their fickle minds the other way. However, all the good MSS. except Flor. 2 omit λαοὶ. In three Bodleian MSS. the δ is wanting, which implies the omission of λαοὶ δ'.

903. ἀθυρόγλωσσος, Hesych. βλάσφη-  
μος, φλάρος, ἀθυρόστομος. Soph. Phil.  
188, ἀθυρόγλωσσος ἀχώ τηλεφανής. The  
demagogue here alluded to is Cleophon,  
who had opposed the offer of peace made  
by the Lacedaemonians two years before.  
He is supposed to be pointed to also in  
Bacch. 270, θράσυς δέ, δύνατὸς καὶ λέγειν  
οὖσ' τ' ἀνήρ, κακὸς πολίτης γίγνεται, νοῦν  
οὐκ ἔχων. He was no true πολίτης, but  
a Thracian by extraction. The Schol. cites Ar. Ran. 679, φιλοτιμότεροι Κλεο-  
φῶντος, ἐφ' οὐ δὴ χείλεσιν ἀμφιλάδοις  
δεινὸν ἐπιβρέμεται Θρηκία χελιδόν, ἐπὶ  
βάρβαρον ἔζυμένη πέταλον. To his war-  
like propensities there is an allusion at  
the end of the same play, Κλεοφῶν δὲ  
μαχέσθω κάλλος ὁ βουλόμενος τούτων  
πατρίοις ἐν ἀρούραις.—ἵσχύων θράσει,  
having influence merely through his impudent pretensions to statesmanship.

904. ἡναγκασμένος, ‘forced upon the  
city,’ as Ar. Av. 32, compared by Her-  
mann, ὁ μὲν γὰρ ὀνκ ἀστὸς εἰσβιάζεται.

πιθανὸς ἔτ' αὐτοὺς περιβαλεῖν κακῷ τινι.  
 ὅταν γὰρ ἡδὺς τοῖς λόγοις φρουῶν κακῶς  
 πείθη τὸ πλῆθος, τῇ πόλει κακὸν μέγα·  
 ὅσοι δὲ σὺν νῷ χρηστὰ βουλεύονται ἀεὶ,  
 κὰν μὴ παρατίκ', αὐθίς εἰσι χρήσιμοι      910  
 πόλει. θεᾶσθαι δ' ὁδε χρὴ τὸν προστάτην  
 ἰδόνθ'. ὅμοιον γὰρ τὸ χρῆμα γίγνεται  
 [τῷ τοὺς λόγους λέγοντι καὶ τιμωμένῳ].  
 ὃς εἰπ' Ὁρέστην καὶ σ' ἀποκτεῖναι πέτροις      915  
 βάλλοντας· ὑπὸ δ' ἔτεινε Τυνδάρεως λόγους  
 τῷ σφῷ κατακτείνοντι τοιούτους λέγειν.  
 ἄλλος δ' ἀναστὰς ἐλεγε τῷδ' ἐναντίᾳ,

906. *ἀὐτοὺς*. Porson gives *ἀστοὺς*, on Valckenaeer's conjecture, which is not very improbable, but wholly unnecessary, since the body of the people, *οἱ μὲν* and *οἱ δὲ* preceding, may be meant.—*ἔτι*, ‘at some future time, if not now.’ This is illustrated by the poet himself, v. 910, *κὰν μὴ παρατίκ'*, *αὐθίς κτλ.*—*πιθανὸς*, ‘plausible,’ *ώστε οὐ τὸ περιβαλεῖν*.

907–10. Quoted by Stobaeus, Fl. ii. 203. Kirchhoff thinks the whole passage from 907 to 913 was interpolated from another play of Euripides. It is certainly out of place, not only in a narrative of exciting interest, but in the mouth of a slave; although Euripides, in his love of philosophizing, does not always regard the *καὶρὸς* for doing so. But, as above remarked, the *ἔτι* in v. 906 seems to be purposely developed in v. 910. ‘A bad man, though a good orator, is sure to bring harm sooner or later; whereas those who are wise and sensible, though they may not be thought so at the time, are proved so in the end.’ That v. 913 however is spurious has been shown by Hermann. The Scholiast found it, but was not more successful in explaining it than modern critics have been. In fact, it was added by some one who thought a dative was necessary after *ὅμοιον*, and who intended to express, ‘it is the same thing in the case of an orator and of one in office,’ *τῷ ἐν τιμᾷς ὕντι*. But the addition of the article with *λόγους* alone proves an unskilful hand. On the use of *ὅμοιον*, meaning ‘tis all one,’ see Aesch. Ag. 1375. Eur. Suppl. 1069. Hermann, observing that some few of the later copies give *τιμωρουμένῳ*, supposes the words

were originally a gloss on v. 916, and made up into a verse by some metrical grammarian. The sense however is quite complete in itself. Translate; ‘in this way (i. e. in reference to his real worth rather than his mere skill as an orator) one ought to consider the chief authority in a state, when one regards him; for the one is the same as the other’ (i. e. the conditions of a good orator and a good statesman are the same).

914. *ὅς*. This refers back to v. 903, the intermediate reflections causing a break in the narrative.

915. Hesych. *ὑπὸ δ' ἔτεινε, ὑπέβαλλεν*. Tyndareus had threatened death by stoning, v. 536, and had avowed his intention of urging the citizens to carry out that threat, v. 612–14. So the messenger now says, ‘but Tyndareus it was who suggested such words to be uttered by him who proposed to put you and your brother to death.’

917–30. This is decidedly a fine and powerful passage. Euripides, as has been remarked on Suppl. 421 (compare Electr. 380 seqq.) was a great friend to the agricultural interest, for he regarded it as by nature and feeling the strongest antagonist to the war party. The rough and hardy farmer here described, who is contrasted with the *ἄγδιαστοις* *ἄγορᾶς*, the fops and fools of the city, El. 388, seldom troubling himself with the disputes of the ecclesia or the political gossip of the agora, but blameless in life, indignant at the vices of the great, and exercising shrewdness and independent judgment in a question of this kind,—such a man alone is found to startle the people by loudly praising what

μορφῇ μὲν οὐκ εὐωπὸς, ἀνδρεῖος δὲ ἀνὴρ,  
δόλιγάκις ἄστυ κάγορᾶς χραίνων κύκλου,  
αὐτουργὸς, οἴπερ καὶ μόνοι σώζουσι γῆν,  
ξυνετὸς δὲ, χωρεῖν ὅμοσε τοῖς λόγοις θέλων,  
ἀκέραιος, ἀνεπίληπτον ἡσκηκὼς βίον· 920  
δις εἶπ' Ὁρέστην παῖδα τὸν Ἀγαμέμνονος  
στεφανοῦν, δις ἡθέλησε τιμωρεῖν πατρὶ,  
κακὴν γυναῖκα κάθεον κατακτανῶν,  
ἢ κεῖν' ἀφήρει, μήθ' ὀπλίζεσθαι χέρᾳ  
μήτε στρατεύειν ἐκλιπόντα δώματα,  
εἰ τάνδον οἰκουρήμαθ' οἱ λελειμμένοι  
φθείρουσιν ἀνδρῶν εὔνιδας λωβώμενοι.  
καὶ τοῖς γε χρηστοῖς εὖ λέγειν ἔφαινετο,  
κούδεις ἔτ' εἶπε. σὸς δὲ ἐπῆλθε σύγγονος,  
ἔλεξε δέ, Ὡ γῆν Ἰνάχου κεκτημένοι,  
[πάλαι Πελασγοὶ, Δαναΐδαι δὲ δεύτερον,] 930

all had been condemning. Orestes, he said, was right; the woman whom he slew was a profligate, though she was his mother; and he ought to be crowned as a public benefactor rather than be put to death as a criminal.—It is needless to point out how skilfully the poet, after this man's honest avowal, has brought in the effect of the bad demagogue's eloquence, v. 944.

919. *χραίνων*, frequenting. Porson thought there was a slight irony in the notion of the citizens being *polluted* by the presence of the countrymen; but the first part of his note is inconsistent with what follows, where he says, more correctly, that *χραίνειν* merely means to come in contact with a thing.—Contrasted with this rustic is the city-politician in Bacch. 717, *πλάνης καὶ ἄστυ καὶ τρίβων λόγων*.

920—1. The sense is αὐτουργὸς (or rather εἰς τὰν αὐτουργῶν, οἴπερ κτλ.) μὲν, ξυνετὸς δὲ, though a countryman, yet possessed of good sense.—*τοῖς λόγοις*, the plausible speeches of the demagogues, which he was ever ready to oppose. Hermann, removing the comma after ξυνετὸς δὲ, gives λέγων for θέλων, 'skilled to oppose speech by speech.'

922. ἀνεπίληπτον, the reading of all the good MSS., is retained by Kirchhoff.

The Scholiast also explains it by οὐκ εἴον τοῦ ἐπιπλήττεσθαι, ἀνεπίληπτον. But Hesychius has ἀνεπίληπτον, ἀμεμπτον, ἀκατάγωστον, and so the more recent MSS. of Euripides. Cf. Lucian, Alexander, § 56, 261, ἐηνή έξηκοντα, ὡς ὄρας, ἀνεπίληπτον βίον καὶ δσιον προβεθικώς, which probably refers to this passage. On the other hand, the author of *Christus Patiens* has ἀνεπίληπτον, v. 394. Both this word and ἀκέραιος indicate his freedom from such faults as Clytemnestra's, at which he therefore had a right to be indignant. Cf. Hel. 48, ἀκέραιον ὡς σώσαμι Μενελέῳ λέχος.

925. ἢ κεῖν' ἀφῆρει κτλ. Whose profligate conduct made it difficult to procure soldiers for foreign service, since men now began to distrust their own wives left at home. The infinitive without the article follows κεῖνο, used (like *illud*) of something to be mentioned next, as in Ion 636, κείνο δὲ οὐν ἀνασχετδν, εἰκειν ὁδοῦ χαλῶντα τοῖς κακίσιοιν.

928. οἰκουρήματα, οἰκουρόντα, sc. ἀλλούς. Cf. Aesch. Ag. 1604.

933. The spuriousness of this verse here has been generally admitted from the time of Musgrave, though many think it belonged to some other play of Euripides. Most of the MSS. and Aldus omit δέ.

ἡμῖν ἀμύνων οὐδὲν ἥσσον ἡ πατρὶ<sup>1</sup>  
 ἔκτεινα μητέρ'. εἰ γὰρ ἀρσένων φόνος 935  
 ἔσται γυναιξὶν ὅσιος, οὐ φθάνοιτ' ἔτ' ἀν  
 θιήσκοντες, ἡ γυναιξὶ δουλεύειν χρεών·  
 τούναντίον δὲ δράσετ' ἡ δρᾶσαι χρεών.  
 νῦν μὲν γὰρ ἡ προδοῦσα λέκτρ' ἐμοῦ πατρὸς  
 τέθνηκεν εἰ δὲ δὴ κατακτενεῖτ' ἐμὲ, 940  
 ὁ νόμος ἀνεῖται, κοὺ φθάνοι θυήσκων τις ἀν,  
 ὡς τῆς γε τόλμης οὐ σπάνις γενήσεται.  
 ἀλλ' οὐκ ἔπειθ' ὅμιλον εὖ δοκῶν λέγειν.  
 νικᾷ δ' ἔκεινος ὁ κακὸς ἐν πλήθει λέγων,  
 ὃς ἡγόρευε σύγγονον σέ τε κτανεῖν. 945  
 μόλις δ' ἔπεισε μὴ πετρούμενος θανεῖν  
 τλήμων Ὁρέστης<sup>2</sup> αὐτόχειρι δὲ σφαγῇ  
 ὑπέσχετ' ἐν τῇδ' ἡμέρᾳ λειψειν βίον  
 σὺν σοι. πορεύει δ' αὐτὸν ἐκκλήτων ἄπο 950  
 Πυλάδῃς δακρύων σὺν δ' ὀμαρτοῦσιν φίλοι  
 κλαίοντες, οἰκτείροντες<sup>3</sup> ἔρχεται δέ σοι  
 πικρὸν θέαμα καὶ πρόσοφις ἀθλία.  
 ἀλλ' εὐτρέπιζε φάσγαν<sup>4</sup> ἡ βρόχον δέρη,  
 ὡς δεῖ λιπεῖν σε φέγγος<sup>5</sup> ηγένεια δὲ  
 οὐδέν σ' ἐπωφέλησεν, οὐδὲ ὁ Πύθιος 955

936. οὐ φθάνοιτ' ἀν κτλ. ‘The sooner you die the better; for otherwise you must remain slaves to women.’ The meaning is, they will either kill their husbands at once, or will keep them in their power to kill them when they please.

938. Kirchhoff, after Nauck, supposes *χρεών* to have been written by mistake from the end of the preceding verse; but it is not easy to suggest a probable substitute, unless perhaps ἡ γυναιξὶ δὴ δουλεύσετε. However, the very same δομοτέλευτον occurs *inf. v. 1128—9*. Translate; ‘In fact, you will be doing the contrary to what you ought to do; for, as matters at present stand, she who was faithful to my father’s bed has been put to death; whereas if, as you propose (δὴ), you shall put me to death, the law is relaxed (viz. for punishing bad wives), and one may as well die at once, since of

daring, at all events, there will be no lack (to women).’ Cf. Soph. El. 516, ἀνειμένη μὲν, ὡς ζοικας, αὐτὸτέφει. The Schol. explains ὁ νόμος ἀνεῖται differently, ‘the custom or precedent established against husbands is made still wider and broader than before,’ i. e. though it was wide and broad enough. Porson’s κατακτενεῖτ’ ἐμὲ is rather better (the MSS. give μέ), because the accomplished death of the mother is contrasted with the proposed death of the son.

945. On ε made long before κτ see Herc. F. 496. *Inf. v. 1525*, οὐδὲ κτενεῖς μ' ;

946. πετρούμενος Elmsley on Heracl. 60, and so Kirchhoff gives as the reading of the two best MSS. for πετρουμένους. The latter would obviously refer to Orestes and Electra, and is unobjectionable in itself.

τρίποδα καθίζων Φοῖβος, ἀλλ' ἀπώλεσεν.

[*XO.* ὁ δυστάλαινα παρθέν', ὡς ἔννηρεφὲς  
πρόσωπον ἐσ γῆν σὸν βαλοῦσ' ἄφθογγος εἰ  
ὡς ἐσ στεναγμοὺς καὶ γόνους δραμούμενη.]

*HL.* κατάρχομαι στεναγμὸν, ὁ Πελασγία,  
τιθεῖσα λευκὸν ὄνυχα διὰ παρηίδων,  
αἵματηρὸν ἄταν,  
κτύπον τε κρατὸς, δὲν ἔλαχ' ἀ κατὰ χθονὸς  
νερτέρων †[Περσέφαστα] καλλίπαις θεά.  
ἰακχείτω δὲ γᾶ Κυκλωπία  
σῖδαρον ἐπὶ κάρα τιθεῖσα κούριμον  
πήματ' οἴκων.  
ἔλεος ἔλεος ὁδὸς ἔρχεται  
τῶν θανούμενων ὑπέρ  
στρατηλατᾶν Ἐλλάδος ποτ' ὄντων.

στρ. 960

965

970

957—9. Schol. ἐν τοῖς ἐνίοις δὲ οὐ  
φέρονται οἱ τρεῖς στίχοι οὗτοι. πῶς γὰρ  
οὐκ ἔμελλε στενάζειν, οὕτω δυστυχῶς  
ἔχουσα; The present editor agrees with  
Kirchhoff in believing them to be spu-  
rious.

960. The monody which follows, and  
which takes the place of a regular sta-  
simon, is a threnos, sung by Electra over  
her untimely fate, bidding farewell to her  
country, and recounting the series of dis-  
astrous events that have brought her  
family to this.—The metres are for the  
most part varieties of iambic and trochaic,  
a few antistrophic, dactylic, and logaoedic  
verses being added.

*Ibid.* Some of the late copies prefix αῖ  
αῖ, perhaps from Hec. 685, αἴαί, κατάρ-  
χομαι νόμον βακχείον.—στεναγμὸν, sc.  
θρῆνον. Most copies give στεναγμῶν.—  
Πελασγία, Argos, or rather Argolis.  
Schol. γῆ δηλούντι.

962. Hermann follows Barnes in read-  
ing τὰν αἵματηρὸν ἄταν. But the article  
is certainly not Euripidean. It is much  
better to give ζῆλος for ζηλωτὸς, with  
Musgrave, in the antistrophe (973).  
Kirchhoff here ventures a singular opini-  
on: “in monodia suspicor Euripidem  
eo artificio esse usum, quod lepide lusit  
comicus, posito αἴαίματηρόν.” True, in  
Ran. 1330, Aeschylus, professing τὰν τὰν  
μονῳδῶν διεξελεῖν τρόπον, makes the

well-known joke εἰειειειειειλίσσετε, κτλ.,  
which must, if it had any point at all,  
have been a parody on something really  
Euripidean. The suggestion of Kirchhoff  
is at least ingenious, whatever be thought  
of its probability.

964. Porson and W. Dindorf omit  
Περσέφαστα, and give πόλει for πολλήταις  
in v. 975, both after Musgrave. These,  
it must be confessed, are rather violent  
measures. Hermann edits ἐ κακοῖς πο-  
λλήταις on his own conjecture, Kirchhoff  
more wisely marks a lacuna after ύψηφος.  
Something is clearly wrong. As the best  
MS. gives a variant γρ. καλὴ παῖς, we  
may here suggest νερτέρων ἀ καλὰ θεᾶς  
παῖς, to which Περσέφαστα would natu-  
rally be a gloss, ‘the fair daughter of  
Demeter.’—The phrase is, of course, a  
mere periphrasis for funereal lamentations  
accompanied with blows, according to the  
Eastern fashion (Aesch. Cho. 420).

965. Κυκλωπία, another common term  
for the Argive land, Herc. F. 15, &c.—  
κούριμον κάρα, see Alcest. 425 seqq. Tro.  
280, ἔραστε κράτα κούριμον.

967. πήματ' οἴκων, governed by ιακ-  
χείτω. Schol. θρηνέτω τὰ πήματα τῶν  
Ἄτρειδῶν οἴκων. The words τῶν Ἄτρε-  
ιδῶν, added in the copies after οἴκων, were  
omitted by Musgrave as a gloss.

970. στρατηλατᾶν Kirchhoff for —ῶν,  
from the best MSS. “Ipsi οἱ θανούμενοι

βέβακε γὰρ βέβακεν, οἰχεται τέκνων ἀντ.  
 πρόπασα γέννα Πέλοπος, ὃ τ' ἐπὶ μακαρίους  
 ζῆλος ᾧ ποτ' οἴκοις·  
 φθόνος νυν εὖλε θεόθεν, ἢ τε δυσμενῆς  
 φοινία ψῆφος ἐν πολύταις. 975  
 ἵω ἴω, πανδάκρυτ' ἐφαμέρων  
 ἔθηη πολύπονα, λεύστεθ', ὡς παρ' ἐλπίδας  
 μοῖρα βαίνει.  
 ἔτερα δ' ἔτερος ἀμείβεται  
 πήματ' ἐν χρόνῳ μακρῷ. 980  
 βροτῶν δ' ὁ πᾶς ἀστάθμητος αἰών.  
 μόλοιμι τὰν οὐρανοῦ  
 μέσον χθονός \*τε τεταμέναν  
 αἰωρήμασι πέτραν  
 ἀλύσεσι χρυσέασι φερομέναν  
 δίναισι βῶλον ἐξ Ὄλύμπου,  
 ὦ' ἐν θρήνοισιν ἀμβοάσω 985

vocantur στρατηλάται 'Ελλάδος ποτ'  
 δύντες, quoniam totam gentem Atridarum  
 in mente habet Electra.' Hermann.

973. ζῆλος Musgrave for ζῆλωτὸς,  
 and οἴκοις for οἴκος. (See on v. 960.) The  
 substantive, while it suits the metre, gives  
 a better sense. Iph. T. 378, ἐξ οἰων καλῶν  
 ἔροις. 'Ορεστα, καλ πατρὸς ζηλωμάτων.

976. *ἴω* *ἴω*. Pronounced *io yo*. This  
 has been noticed elsewhere; and Hart-  
 tung, whom Kirchhoff follows, is certainly  
 wrong in giving *ἴω*, *ῳ π*.

979. *ἔτερος* Porson for *ἐπέροις*. The  
 Schol. also found the dative: but ἀμεί-  
 βεται is the middle, 'gets in exchange,'  
 διαδέχεται.

982. Hermann regards the rest of the  
 monody, from this verse, as monostrophic,  
 and he divides it into two strophes, each  
 of nine verses, and three others of ir-  
 regular length. The chief argument in his  
 favour is, that the last part changes to  
 dactylies, which implies design in varying  
 the system.

*Ibid.* *τε* was added by Hermann. The  
 aspiration of Electra is, that she might fly  
 to the sun, suspended in mid air, in order  
 to utter her complaints to her forefather  
 Tantalus, who was fabled ἀέρι ποτασθαι,  
 v. 7. But Euripides, in his love for

physical science, and consistently with his  
 account of the punishment of Tantalus,  
 calls the sun 'a rock held in suspense  
 midway between heaven and earth by  
 golden chains, a mass borne along by  
 eddying forces from heaven.' Schol.  
 'Αναξαγόρου μαθητῆς γερμενός δὲ Εὐρι-  
 πίδης μιδρὸν λέγει τὸν ζῆλον οὐτω γάρ  
 δοξάζει, μιδρὸν γάρ καλοῦσι τὸν πεπυρα-  
 τωμένον σιδηρον. πέτρον δὲ καλ βῶλον  
 κατὰ ταῦτα είρηκε. This is one of the  
 few passages where πέτρα and πέτρος  
 seem convertible terms. But for the  
 metre, requiring τὰν before οὐρανοῦ, it is  
 probable that he would have preferred  
 πέτρον. See on v. 7. Hermann reads  
 αἰωρήμασι μυρίαις | πέτραν ἀλύσεσι χρυ-  
 σέασι φερομέναν, glyconeus + iamb.  
 trimeter. The Schol. has πέτραι, ητίς  
 αἰωρεῖται καλ φέρεται μυρίαις στρεφομένην  
 χρυσάις ἀλύσεσιν ἐξ οὐρανοῦ. Perhaps  
 however by adding μυρίαις he merely  
 meant to develop the force of the plural.  
 —On the doctrine of the δίνη, or rota-  
 tion of the heavenly system, see Preface  
 to vol. i. p. xxix.

984. ἴνα κτλ. Schol. ὥπως τῷ Ταν-  
 τάφι ἀποδίρηται τὰ συμβάντα τοῖς ἀπο-  
 γόνοις αὐτοῦ. Porson, giving ἀναβοδ-  
 σομα on the slight authority of the Schol.

- γέροντι πατρὶ Ταυτάλῳ  
 ὃς ἔτεκεν ἔτεκε γενέτορας ἐμέθεν δόμων,  
 οἵ κατεῖδον ἄτας,  
 ποτανὸν μὲν δίωγμα πώλων  
 τεθριπποβάμονι στόλῳ 990  
 Πέλοψ ὁπότε πελάγεσι διε-  
 δίφρευσε, Μυρτίλου φόνον  
 δικῶν ἐς οἶδμα πόντου,  
 λευκοκύμοσιν  
 πρὸς Γεραιστίας  
 ποντίων σάλων  
 γῆσιν ἀρματεύσας.  
 995  
 ὅθεν δόμοισι τοῖς ἐμοῖς  
 ἥλθ' ἀρὰ πολύστονος,  
 λόχευμα ποιμνίοισι Μαιάδος τόκου,  
 τὸ χρυσόμαλλον ἀρνὸς ὅπότ'  
 ἐγένετο τέρας ὀλοὸν ὀλοὸν  
 1000  
 Ἀτρέος ἵπποβάτα·

on Ar. Plut. 639, is compelled to render *ἴνα ubi*. But the sentence would thus be wrongly construed, ‘would that I might go where I shall utter my grief,’ &c.

987. γενέτορας. Schol. λέγει δὲ Ἀτρέα καὶ Θεότην καὶ Ἀγαμέμνονα.—οἱ κατεῖδον κτλ. *id. αὐτόπται καὶ θεαταὶ γεγόνασι πολλῶν κακῶν, ἐξ οὗ ὁ Πέλοψ — ἔξεδίφρευσεν εἰς θάλασσαν τὸν Μυρτίλον.* The sense is, ‘Who were witnesses of infatuated acts, first when Pelops slew Myrtillus, secondly, when the dispute arose between Atreus and Thyestes respecting the golden lamb.’ The *μὲν* however (989) is not answered by δὲ, but the narrative of the second calamity is connected with the first (ὅθεν, v. 996).

989. ποτανὸν Porson for *τὸ πτανόν*. There is nothing obscure in the slight periphrasis for διαδιφρεύειν τέθριππον ἄρμα πελάγεσι (παρ' ἄλα), and φονεύειν Μυρτίλου, δικόντα αὐτὸν ἐς πόντον. Schol. Πέλοψ διατάλου, συνεργήσατος τοῦ Μυρτίλου, καὶ τὴν παρὸθάλασσαν ἑλάνυν, ἀπωθήσατο αὐτὸν κατ' ἑκείνους τὸν τόπον τῆς θαλάσσης, ἔθα Εραιστός ἐστιν ἀκρωτήριον τῆς Εὐβοίας.

901. The good copies have ὅτε, one only (Flor. 10) δοπότε, by a correction.

This appears to suit the metre better, and has accordingly been adopted by W. Dindorf and Hermann. Compare v. 812.

996. ὅθεν κτλ. Schol. τουτέστι διὰ τὸ φονεύθηναι τὸν Μυρτίλον συμφόρο κατέλαβε ποὺς οἴκους, τὴν ἀρχὴν λαβοῦντα ἐξ οὗ ἐγένετο τέρας ἐν τοῖς ποιμνίοις τοῦ ιπποτρόφου Ἀτρέως τὸ δλέθριον, λέγω δὲ τὴν ἄρνην τὴν χρυσόμαλλον, ἦν δὲ Μαιάδος τόκος Ἐρκῆς ὑπέβαλεν. Translate: ‘From which event to my family there came (another) curse full of woe, namely, a birth among the flocks of the son of Maia (Hermes), when the golden-fleeced prodigy of the lamb, fatal in its result, became the property of the horse-breeding Atreus.’ The legend, given at length on Electr. 639, need not here be repeated. It is only necessary to observe, that the golden lamb was sent or created by Hermes, because the murdered Myrtillus was reputed to be his son. Schol. ὑπέβαλε τοῦτον Ἐρμῆς δργιζόμενος Ἀτρέη, ἐπειδὴ δὲ πρόγονος αὐτοῦ Πέλοψ τὸν Μυρτίλον οὖν αὐτὸν εἰς τὸ δὲ αὐτοῦ κληθὲν Μυρτίλον πέλαγος ἔρριψε.

1001. ἵπποβάτα W. Dindorf for *ἵπποβάτα*. (On the confusion of these two compounds see Iph. A. 1059.)

ὅθεν ἔρις τό τε πτερωτὸν  
 ἀλίον μετέβαλεν ἄρμα,  
 [τὰν πρὸς] ἐσπερον κέλευθον  
 οὐρανοῦ τρισαρμόσασα  
 μονόπωλον ἐς Ἀῶ,  
 ἐπταπόρου τε δρόμημα Πελειάδος      1005  
 εἰς ὕδον ἄλλαν Ζεὺς μεταβάλλει,  
 τῶνδε τ' ἀμείβει θανάτους θανάτων  
 τά τ' ἐπώνυμα δεῖπνα Θυέστου  
 λέκτρα τε Κρήστας Ἀερόπας δολί-  
 ας δολίοισι γάμοις. τὰ πανύστατα δ      1010

By restoring the  $\omega$  the metre becomes the same as v. 995.

1002. ὅθεν ἔρις (*Epis* W. Dind.), ‘resulting from which a quarrel (between Atreus and Thyestes) changed the course of the sun’s winged steeds, having turned them by a westward course through the heaven towards Morning with her one-horsed car.’ There are several critical difficulties here. The good MSS. vary between ἐσπέραν and ἐσπερον. Photius, ἐσπέραν λέγοντι τὴν τοῦ ἥλιου δύσιν καὶ ἀφ’ ἐσπέρας οὐκ ἀφ’ ἐσπερον. There follows this remarkable gloss; ἐσπερον κέλευθον ἐσπέριον, ἐπὶ δυσπάς δόδυν. Hesychius also, ἐσπερον κέλευθον τὴν ἐστέραν (*ἐσπεραν*) δόδυν. It appears therefore that these grammarians found ἐσπερον, which is elsewhere used as an adjective, e. g. Aesch. Prom. 356, ὃς πρὸς ἐσπέρους τόπους ἔστηκε. It follows, as Kirchhoff observes (*if*, as we can hardly doubt, they referred to this very passage), that τὰν πρὸς is an interpolation, resulting from ἐσπερον being taken for the substantive.—For προσαρμόσασα the Schol. appears to have found μεθαρμόσασα, which he explains μεταστρέψασα. Porson’s note involves a *lapsus calami* which has misled some critics. He gives in the text προσαρμόσασα, and says, “Sic scholiastes. MSS. plerique cum Aldo μεθαρμόσας.” He meant to read μεθαρμόσασα with the Schol., and to state that προσαρμόσασα was found in the old copies: an error which Scholefield failed to detect, who merely tells us that τε in v. 1002 is answered by τε in v. 1005. We incline to μεθαρμόσασα, but suspect a slight transposition is further required. All the good MSS., one excepted, read προσαρμόσασα. That

one gives προσαρμόσασα with the final  $\alpha$  erased and re-written. Read, οὐρανοῦ μεθαρμόσασα | ἐς μονόπωλον Ἀῶ, by which the last verse becomes the same as 995 and 1001.—Why the Morning, or Morning-star, is called μονόπωλος, is a matter of dispute. One ancient explanation of the phrase was ἐς μίαν ἡμέραν. So Hesychius, and the Schol. διὰ μᾶς ἡμέρας. But there can be little doubt that the τέθριπτοι of the sun are contrasted with the inferior brightness of the early morning.

1005. ἐπταπόρου, sc. τῶν ἐπτά. See Rhes. 529.

1007. τῶνδε τ' κτλ. Schol. ἀπὸ δὲ τούτων, δέ ἐτιν, ἔξῆς δὲ τούτων, ἀπὸ τοῦ Ἄτρεως καὶ τοῦ Θυέστου, κατὰ διαδοχὴν θανάτους ἐπαλλήλους ἐπήγαγεν δὲ Μαιάδος τέκος, καὶ τὰ δεῖπνα τῶν τέκνων τοῦ Θυέστου. Hermann says, “nominativi sunt δεῖπνα et λέκτρα, quae Atridarum θανάτους θανάτων ἀμείβειν dicuntur.” This is clearly right: the Thyestean banquet and the adultery of Aerope bring on in succession the murders in retribution of murders which have befallen the present generation (Agamemnon and Orestes). We might have expected τούτοις, and perhaps it is a question if τῶνδε ἀμείβει θανάτους may not mean, ‘gives murders in exchange for these (the above) calamities.’—For the sake of the dactylic metre Hermann inserts ἀεὶ after ἀμείβει, which may indeed easily have dropped out. For the same reason one might suggest Κρηστίδος in v. 1009.

1008. ἐπώνυμα Θυέστου. Soph. El. 283, πατρὸς τὴν δυστάλαιναν δαΐτ’ ἐπωνυμασμένην.

- εἰς ἐμὲ καὶ γενέταν ἐμὸν ἥλυθε  
δόμων πολυστόνοις ἀνάγκαις.
- XO.** καὶ μὴν ὅδε σὸς ἔνγγονος ἔρπει  
ψῆφῳ θανάτου κατακυρωθεὶς,  
ὅ τε πιστότατος πάντων Πυλάδης  
ἰσάδελφος ἀνὴρ, \* ἰθύνων  
νοσερὸν κῶλον [*Ὀρέστου*]  
ποδὶ κηδοσύνῳ παράστειρος. 1015
- ΗΛ.** οἱ ὕγε. πρὸ τύμβου γάρ σ' ὄρῶσ' ἀναστένω,  
ἀδελφὲ, καὶ πάροιθε νερτέρου πυρᾶς.  
οἱ ὕγε μάλ' αὖθις. ὡς σ' ἴδοντος ἐν ὅμμασι  
πανυστάτην πρόσοψιν ἔξεστην φρενῶν. 1020
- OP.** οὐ σῆγ' ἀφεῖσα τοὺς γυναικείους γόους  
στέρξεις τὰ κραυθέντ'; οἰκτρὰ μὲν τάδ', ἀλλ' ὅμως  
[φέρειν ἀνάγκη τὰς παρεστώσας τύχας].
- ΗΛ.** καὶ πῶς σιωπῶ, φέγγος ὡς ὄρᾶν θεοῦ 1025

1012. *πολυστόνοις* is the reading of the Schol. and two of the inferior MSS. The metre is thus like v. 984.

1014. Hesych. *κατακυρωθεὶς*, *κατακριθεὶς*. Hence perhaps we should correct Androm. 496, ψῆφῳ θανάτου *κατακυρωθεύν*. Vulg. *κατακεκρυμένον*, which reads like a gloss.

1015. Before *ἰθύνων* some word like *πέλας* seems to have dropped out. Porson admitted *ὄρθων* in place of *ἰθύνων*, after the somewhat bold conjecture of Heath. Kirchhoff also supposes *ἰθύνων* to be a gloss.—In the next verse Elmsley would omit *Ὀρέστου*, which is added by the second hand in one good MS.

1017. *παράστειρος*, *παρακολουθῶν*. Cf. Herc. F. 445, ἔλοχόν τε φίλην ὑποσειραῖς ποσὶν ἔλκουσαν τέκνα.

1018. The scene following, though it requires three actors on the stage at once, admits for the most part the dialogue only of two, since Orestes first talks with Electra, and then separately with Pylades. The latter however interposes a distich at v. 1209, and at 1231 seqq. the three converse briefly together. It is a very touching and well-written scene, this last meeting and mutual farewell of a brother and a sister who have been so affectionately attached. They mutually deliberate as to the manner of death they shall adopt, and each exhorts the other to

fortitude. A new scheme is suggested by Pylades (v. 1098) which appears to offer a ray of hope. It is this; to slay Helen, who is now within the house, by way of revenge on the perfidy of Menelaus; and to secure Hermione as a hostage (v. 1189), is further proposed by Electra.

1019. All the good MSS. give *νερτέρου πυρᾶς*, except Flor. 2, which has *νερτέρας*. Schol. *πρότερον τῆς νερτέρου πυρᾶς, ἣτοι τῆς πρὸς τῶν νερτέρους πεμπούσης πυρκαῖς*. Porson and most of the subsequent critics give *νερτέρων* from the inferior copies. Compare the feminine *ἔτερος* in v. 1003.

1020. σ' ἴδοντος ἐν Porson for *ἴδοντά σ'* ἐν or *ἴδοντος* ἐν.

1022. οὐ σῆγα — στέρξεις; Cf. Aesch. Theb. 239, οὐ σῆγα μηδὲν τῶνδ' ἔρεις κατὰ πτόλιν;—τὰ κραυθέντα, the decree passed in the assembly.—ἀλλ' ὅμως, supply στέργειν χρή. The next verse is with very good reason regarded by Kirchhoff as an interpolation. The dialogue commences, as usual, with twice the number of verses spoken subsequently by each. Hermann gives *φέρειν σ'* with Aldus and some copies.

1025. Barnes, Porson, and most of the later editors place the question at *σιωπῶ*, by which Electra is made, in what follows, to inform Orestes of his death, which he

- τόδ' οὐκέθ' ἡμῦν τοῖς ταλαιπώροις μέτα ;
- OP.* μὴ σύ γέ μ' ἀπόκτειν· ἄλις ἀπ' Ἀργείας χερὸς τέθυνχ' ὁ τλήμων τὰ δὲ παρόντ' ἔα κακά.
- ΗΛ.* ὁ μέλεος ἥβης σῆς, Ὁρέστα, καὶ πότμου θανάτου τ' ἀώρου. ζῆν ἐχρῆν σ', ὅτ' οὐκέτ' εῖ. 1030
- OP.* μὴ πρὸς θεῶν μοι περιβάλῃς ἀνανδρίαν ἐς δάκρυα πορθμεύοντος ὑπόμνησιν κακῶν.
- ΗΛ.* θανούμεθ'. οὐχ οἶόν τε μὴ στένειν κακά. πᾶσιν γὰρ οἰκτρὸν ἡ φίλη ψυχὴ βροτοῖς.
- OP.* τόδ' ἡμαρ ἡμῦν κύριον δεῖ δ' ἡ βρόχους ἀπτειν κρεμαστοὺς, ἡ ξίφος θήγειν χερί. 1035
- ΗΛ.* σύ νύν μ', ἀδελφὲ, μὴ τις Ἀργείων κτάνῃ ὕβρισμα θέμενος τὸν Ἀγαμέμνονος γόνον.
- OP.* ἄλις τὸ μητρὸς αἷμ' ἔχω· σὲ δ' οὐ κτενῶ. ἀλλ' αὐτόχειρι θνῆσχ' ὅτῳ βούλει τρόπῳ. 1040
- ΗΛ.* ἔσται τάδ'. οὐδὲν σοῦ ξίφους λελείψομαι ἀλλ' ἀμφιθέναι σῇ δέρη θέλω χέρας.
- OP.* τέρπου κενὴν ὄνησιν, εἰς τερπνὸν τόδε θανάτου πέλας βεβῶσι, περιβαλεῖν χέρας.

already knew : whereas she ought to say, ‘how can I be silent when we are both condemned to die?’ And so the Schol., *καὶ πῶς σιωπήσω*, ἐπεὶ οὐκέτι μέτεστιν ἡμῶν τοῖς ἀθλοῖς βλέπειν τόδε τὸ φῶς τοῦ

‘*Ἔτιον*; and again, ἐπεὶ τὸ φῶς τοῦ ἡλίου δρᾶν οὐ μέτεστιν ἡμῶν τοῖς ταλαιπώροις. It seems so clear that he found ὡς δρᾶν instead of εἰσοδᾶν, the reading of all the copies, that this has now been restored. Hermann gives μετρὺν for μέτα, after Musgrave. Kirchhoff suggests ὅτι οὐκέθ’.

1027. μὴ σύ γέ μ' Hermann for σὺ μῆ μ', Flor. 2 having μὴ σύμ'. The correction is quite necessary. The common reading would mean, ‘Do not you kill me, for I am (virtually) killed already by another,’ whereas the sense is, ‘slay me not, I beseech you, by this vain grief, for I am slain sufficiently by the Argives.’ Thus the γέ in expostulation is added in a formula where σὺ legitimately occurs without strong personal emphasis, as in Med. 1056, μὴ δῆτα θυμέ, μὴ σύ γ' ἐργάσῃ τάδε. For ἀποκτένειν used in this sense, as it were, of morally slaying, by words &c., cf. Hipp. 1064, οἴμοι, τὸ

σεμνὸν ὡς μ' ἀποκτένει τὸ σύν.—By Ἀργείας χερὸς Hermann understands the χειροτονία of the Argives, and he is probably right, though the term here is certainly ambiguous.

1032. The common reading, ὑπόμνησιν, may perhaps stand in apposition to δάκρυα, or the sense may be, ‘by bringing into tears the remembrance of woe.’ Musgrave suggests ὑπομήσει, and so the Schol. seems to have found; διὰ τὴν ὑπόμνησιν τῶν κακῶν εἰσάγουσα με εἰς δάκρυα.

1034. Quoted by Stobaeus, Fl. exix. 3.

1037. μὴ — κτάνῃ. The Schol. explains this by ἵνα μὴ. It is better to take it in the imperative sense, ‘let not any Argive slay me,’ as in Hec. 548, μὴ τις ἔψηται χρόδις τούμοι. — For γόνον the Schol. records a reading δόμον, which, he says, was approved by the grammarian Callistratus. The objection to τὸν γόνον is, of course, the masculine used of a female offspring. Hermann ventures to edit τὴν Ἀγαμέμνονος γόνον.

1041. οὐδὲν κτλ., ‘I will not be at all behind your sword,’ i. e. behind you in the use of the sword.

- Ηλ. ὁ φίλτατ', ὁ ποθεινὸν ἥδιστόν τ' ἔχων  
τῆς σῆς ἀδελφῆς ὄνομα καὶ ψυχὴν μίαν. 1045
- ΟΡ. ἔκ τοι με τήξεις· καί σ' ἀμείψασθαι θέλω  
φιλότητι χειρῶν. τί γὰρ ἐτ' αἰδοῦμαι τάλας;  
ὁ στέρν' ἀδελφῆς, ὁ φίλον πρόσπτυγμ' ἐμὸν,  
τάδ' ἀντὶ παιδῶν καὶ γαμηλίου λέχους 1050  
προσφθέγματ' ἀμφοῖν τοῖς ταλαιπώροις πάρα.
- Ηλ. φεῦ·  
πῶς ἂν ξίφος νῷ ταῦτὸν, εἰ θέμις, κτάνοι,  
καὶ μνῆμα δέξαιθ' ἐν, κέδρου τεχνάσματα.
- ΟΡ. ἥδιστ' ἂν εἴη ταῦθ'. ὄρᾶς δὲ δὴ φύλων  
ώς ἐσπανίσμεθ', ὥστε κοιωνεῦν τάφου. 1055
- Ηλ. οὐδὲ εἴφ' ὑπέρ σου, μὴ θανεῦν σπουδὴν ἔχων,  
Μενέλαος ὁ κακὸς, ὁ προδότης τούμοῦ πατρός;
- ΟΡ. οὐδὲ ὅμμ' ἔδειξεν, ἀλλ' ἐπὶ σκήπτροις ἔχων  
τὴν ἐλπίδ' ηὐλαβεῖτο μὴ σώζειν φίλους.

1046. Neither Scholiasts nor modern commentators explain the meaning of a brother 'having the dearest name of his sister.' Probably she means, that he has in her one whom he may call by the endearing name of sister, and who is possessed of common feelings, *ψυχὴν μίαν*. Cf. *ποθεινὸν ὄνομα* διμιλίας, v. 1082.

1049. Kirchhoff appears to be mistaken in marking the loss of two verses of Electra's preceding this. There is nothing wanting to the context. Electra had said, 'Let me embrace you,' and he replies, 'I am desirous to return that embrace,' which accordingly he does, *ὁ στέρν' ἀδελφῆς κτλ.* The remarkable numerical correspondence of this passage has been pointed out in the Preface to vol. ii. p. xxiii;—'Orestes speaks *five*, then *three times five*, then *twice five* verses; and he is answered by Pylades in *fifteen*, after which (with the interval of a monostich dialogue between them of *thirty-one*), Orestes and Pylades again speak in *twenty-two* lines each. Beyond this (1177—90), Electra and Orestes converse in *fourteen* alternate lines or couplets, and then Electra delivers a speech of *thirteen*, answered by Orestes in *fifteen* as before, and then (v. 1231—45) there is another dialogue of *fifteen* verses preceding a system of dochmias.'

—Here therefore it is fair to assume that

*five* verses formed the speech of Orestes; and consequently that Kirchhoff is again mistaken in supposing v. 1051 to be spurious. The MSS. indeed, as well as the Scholiast, give ἀμφι, for which Lobbeck proposed the obvious correction ἀμφοῖν, and the two best copies have ἄρα, altered into τάρα, at the end. The former error is easily explained: some one mistook ἀμφοῖν τοῖς ταλαιπώροις as if agreeing, and thought that this could not be. In fact, ἀμφοῖν is the genitive after προσφθέγματα. Porson reads ἡμῶν, from one of the inferior MSS.—If this verse, in fine, be omitted, the sense ends very imperfectly at v. 1050.

1053. κέδρου. See on Alcest. 365.

1056—7. W. Dindorf, with one of the late MSS., continues this distich to Orestes. It obviously belongs to Electra; and thus the speech of Orestes, like that at v. 1075, will contain *ten* verses, on the not improbable supposition that v. 1066 is interpolated, where δέμας is improperly used of a dead body.

1058. ὅμμ' ἔδειξεν. It does not appear that Menelaus had been present at the assembly, as might have been inferred from v. 704.—ἐπὶ σκήπτροις, Schol. ήγουν ἐπὶ τῇ βασιλείᾳ, ἦν ἡλιτίς κατέχειν ἀποθανόντος τοῦ Ὀρέστου.—ηὐλαβεῖτο, cf. v. 748.

- |   |      |
|---|------|
| ἀλλ' εῖ, ὅπως γενναῖα κάγαμέμνονος<br>δράσαντε κατθανούμεθ' ἀξιώτατα.<br>κάγῳ μὲν εὐγένειαν ἀποδείξω πόλει<br>παίσας πρὸς ἥπαρ φασγάνω· σὲ δὲ αὖ χρεὼν<br>ὅμοια πράσσειν τοῖς ἐμοῖς τολμήμασι.                            | 1060 |
| Πυλάδη, σὺ δὲ ἡμῶν τοῦ φόνου γενοῦ βραβεὺς,<br>καὶ κατθανόντων εὖ περίστειλον δέμας,<br>θάψον τε κοινῇ πρὸς πατρὸς τύμβον φέρων.<br>καὶ χαῖρ· ἐπ' ἔργον δὲ, ὡς ὁρᾶς, πορεύομαι.   | 1065 |
| ΠΥ. ἐπίσχες. ἐν μὲν πρῶτά σοι μομφὴν ἔχω,<br>εἰς ζῆν με χρήζειν σοῦ θανόντος ἥλπισας.   | 1070 |
| ΟΡ. τί γὰρ προσήκει κατθανεῖν σ' ἐμοῦ μέτα;   |      |
| ΠΤ. ηρου; τί δὲ ζῆν σῆς ἑταρίας ἄτερ;   |      |
| ΟΡ. οὐκ ἔκτανες σὴν μητέρ', ὡς ἔγὼ τάλας.   |      |
| ΠΤ. ξὺν σοί γε κοινῇ ταῦτα καὶ πάσχειν με δεῖ.  |      |
| ΟΡ. ἀπόδος τὸ σῶμα πατρὶ, μὴ ξύνθησκέ μοι.<br>σοὶ μὲν γάρ ἐστι πόλις, ἐμοὶ δὲ οὐκ ἐστι δὴ,<br>καὶ δῶμα πατρὸς καὶ μέγας πλούτου λυμήν.<br>γάμων δὲ τῆς μὲν δυσπότημον τῆσδε ἐσφάλης,<br>ἥν σοι κατηγγύησ', ἑταρίαν σέβων· | 1075 |
| σὺ δὲ ἄλλο λέκτρον παιδοπόιησαι λαβὼν,<br>κῆδος δὲ τούμὸν καὶ σὸν οὐκέτ' ἐστὶ δῆ.   |      |
| ἀλλ' ὁ ποθεωὸν δνομ' ὁμιλίας ἐμῆς,<br>χαῖρ· οὐ γάρ ἡμῶν ἐστι τοῦτο, σοί γε μήν<br>οἱ γάρ θανόντες χαρμάτων τητώμεθα.  | 1080 |

1060. ὅπως, hortative, as Iph. T. 321,  
ἀλλ' ὅπως θανούμεθα κάλλιστα.

1062. The best MS. has ἀποδεῖξαι πόλει (with ω superscribed by a later hand), and γρ. πατρός. Hence Kirchhoff concludes that πόλει and πατρός were emendations, and the original reading was ἀποδεῖκαι θέλω. The Schol. however recognizes πόλει, and all the other copies agree in ἀποδεῖκω.

1072. έταιρείας Porson.

1072. οὐτεπέντε πότοι.  
1073. Hermann reads οὐκ ἔκτανε σὺ, from a variant in one of the late MSS., because the reply of Pylades does not well suit σὴν μητέρα distinctively expressed, since that would mean, that Pylades had killed his mother with the help of Orestes.

The answer however is directed to ὁς ἐγώ τάλας, as if he had said, οὐ σὺ μόνον ἔκτανες αὐτὴν. ἀλλ᾽ ἐγώ σὺν σοι.

1077. Aesch. Pers. 252, ὁ Περσὸς αἴα  
καὶ πολὺς πλούτου λιμήν.

1079. κατηγγήσθ. Cf. El. 1340,  
Πυλάδη, χαίρων ἴθι, νυμφεύον δέμας  
'Ηλέκτρας. In Iph. T. 915, they are  
spoken of as happily married. Inf. v.  
1657, 'Ορέστα, σολ δὲ παιδὶ ἐγὼ κατεγ-  
γνῶ.

1082. ποθεινὸν ὄνομα. Cf. v. 1045.  
There is the usual variant ὄνμα, on which  
Porson has a long note. The sense  
simply is, ὃ κεκλημένε ἔταιρε.

1084. *οἱ θανόντες*, we who are virtually or morally dead. Cf. v. 1027, *ἄλις ὑπὲ*

- ΠΤ. ἦ πολὺ λέλειψαι τῶν ἐμῶν βουλευμάτων. 1085  
μήθ' αἷμα μου δέξαιτο κάρπιμον πέδον,  
μὴ λαμπρὸς αἰθὴρ, εἴ σ' ἔγὼ προδούς ποτε  
ἐλευθερώσας τοῦμὸν ἀπολίποιμι σε.  
καὶ συγκατέκτανον γὰρ, οὐκ ἀρνήσομαι,  
καὶ πάντ' ἐβούλευσ' ὅν σὺ νῦν τίνεις δίκας· 1090  
καὶ ἔννθανεν οὖν δεῖ με σοὶ καὶ τῇδ' ὅμον.  
ἔμην γὰρ αὐτὴν, ἷς λέχος κατήνεστας,  
κρίνω δάμαρτα. τί γὰρ ἐρῶ καλόν ποτε  
γῆν Δελφίδ' ἐλθὼν Φωκέων ἀκρόποτοιν,  
ὅς πρὸν μὲν ὑμᾶς δυστυχεῖν φίλος παρῆν, 1095  
νῦν δ' οὐκέτ' εἰμὶ δυστυχοῦντί σοι φίλος;  
οὐκ ἔστιν, ἀλλὰ ταῦτα μὲν κάμοὶ μέλει.  
ἔπει δὲ κατθανούμεθ', ἐς κοινοὺς λόγους  
ἐλθωμεν, ὡς ἀν Μενέλεως ἔνδυστυχῇ.  
ΟΡ. ὁ φίλτατ', εἴ γὰρ τοῦτο κατθάνοιμ' ἴδων. 1100  
ΠΤ. πιθοῦ νῦν, ἀνάμεινον δὲ φασγάνου τομάς.  
ΟΡ. μένω, τὸν ἔχθρὸν εἴ τι τιμωρήσομαι.

Ἄργειλας χερὸς τέθνηκα. Some MSS. give οἱ θανόντες (for θανόύεντοι).

1085. Between ἥπον and ἦ πολὺ the MSS. are about equally divided. The latter seems rather more suited to the sense, 'You have greatly missed, or are far short of, my intentions.' Cf. Hel. 765, ἦ πόλλα ἀνήρου μ'.—μήθ' αἷμα κτλ., a strong form of imprecation on oneself. Hipp. 1030, καὶ μήτε πόντος μήτε γῆ δέξαιτο μου σάρκας θανόντος, εἴ κακὸς πένευκ' ἄνήρ. Kirchhoff observes, what Porson had omitted to notice, that this distich is quoted by the Schol. on Pind. Ol. ii. 135.—τοῦμὸν, sc. ἐμαντὸν ἀπολύτας αἵτις.

1090. νῦν is added by a later hand in one of the Venice MSS. (B., Kirchhoff). We suspect also the σύ. Perhaps, καὶ πάντα συνεβούλευσά γ' ὅν τίνεις δίκας.

1092. κατήνεστας is the emendation of the present editor for ἐπήνεστα. The mistake arose from ignorance of the true sense of καταίνειν = κατεγγῦάν. Cf. Iph. A. 695, τοῦνομα μὲν οὖν παῖδ' οἴδ' ὅτῳ κατήνεστας. Hence ἐπήνεστα was written by some one who thought the meaning was, 'to whose marriage I have consented' (cf. v. 1672, καὶ λέκτρ' ἐπήνεστα', ἥντες τὸν διδῷ πατήρ); and then, in some

of the late MSS., ἷς λέχος γ' was written to fill the hiatus. Kirchhoff proposes to read ἷς ἐπήνεστας λέχος, and Brunck proposed κατήνεστα. Both were so near the mark, that it is surprising they missed it. Hermann acquiesces in Porson's transposition, ἷς γε λέχος ἐπήνεστα.

1093. τί καλὸν, what plausible defence of my conduct, τί δίκαιον. Hermann contends that καλὸν is a mere patchwork, and gives τί γὰρ ἐρῶ κάγω ποτε, with Flor. 2, one of the best MSS. having τί γὰρ ἐγὼ ἐρῶ καλὸν ποτε; Schol. τί γάρ ἐχω, φησίν, ἀπολογήσαθα;

1094. Hermann is surprised that no critic suggested τὴν Δελφίδ', which he gives from one good MS. Others will be surprised that he did not perceive this would be a wrong use of the article. Perhaps εἰς Δελφίδ' ἐλθὼν Φ. ἀκρ., or, if γῆν be genuine, Φωκέων τ' ἀκρ.

1095. Cf. Electr. 605, ὁ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος.

1097. We might suggest, ἀλλὰ ταῦτα νῦν κάμοι μέλει, as giving a better sense.

1101. ἀνάμεινον, await the proper time of, i. e. put off for a while, the sword-blow that is to slay you. Schol. πεισθῆται δῆ, καὶ τὴν σφαγὴν ἀναβαλοῦν.

- ΠΤ. σίγα νυν ὡς γυναιξὶ πιστεύω βραχύ.  
 ΟΡ. μηδὲν τρέσγης τάσδ· ὡς πάρεισ’ ἡμῖν φίλαι.  
 ΠΤ. Ἐλένην κτάνωμεν, Μενέλεω λύπην πικράν. 1105  
 ΟΡ. πῶς; τὸ γὰρ ἔτοιμον ἔστιν, εἴ γ’ ἔσται καλῶς.  
 ΠΤ. σφάξαντες ἐν δόμοις δὲ κρύπτεται σέθεν.  
 ΟΡ. μάλιστα· καὶ δὴ πάντ’ ἀποσφραγίζεται.  
 ΠΤ. ἀλλ’ οὐκέθ’, Ἀιδηνη νυμφίον κεκτημένη.  
 ΟΡ. καὶ πῶς; ἔχει γὰρ βαρβάρους ὅπάονας. 1110  
 ΠΤ. τίνας; Φρυγῶν γὰρ οὐδέν’ ἀν τρέσαιμ’ ἔγώ.  
 ΟΡ. οἵους ἐνόπτρων καὶ μύρων ἐπιστάτας.  
 ΠΤ. τρυφᾶς γὰρ ἥκει δεῦρ’ ἔχουσα Τρωικάς;  
 ΟΡ. ὥστ’ Ἐλλὰς αὐτῇ σμικρὸν οἰκητήριον.  
 ΠΤ. οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος. 1115  
 ΟΡ. καὶ μὴν τόδ’ ἔρξας δὶς θανεῖν οὐχ ἄζομαι.  
 ΠΤ. ἀλλ’ οὐδ’ ἔγὼ μὴν, σοί γε τιμωρούμενος.  
 ΟΡ. τὸ πρᾶγμα δῆλον καὶ πέραιν’, ὅπως λέγεις.  
 ΠΤ. εἴσιμεν ἐς οἴκους δῆθεν ὡς θανούμενοι.  
 ΟΡ. ἔχω τοσοῦτον, τάπιλοιπα δ’ οὐκ ἔχω. 1120  
 ΠΤ. γόους πρὸς αὐτὴν θησόμεσθ’ ἢ πάσχομεν.  
 ΟΡ. ὥστ’ ἐκδακρῦσαι γ’ ἔνδοθεν κεχαρμένην.

1103. σίγα νυν. Schol. ὑφορᾶται τὰς τοῦ χοροῦ, ἐνόμιξε γὰρ αὐτὰς ἐχθρὰς εἶναι.

1105. λύπην, the accusative in apposition to the sentence, for which see Herc. F. 59.

1106. Kirchhoff pronounces this verse “vix sanus.” The explanations of the Scholiasts are confused, but they do not indicate any other reading. Hermann and Kirchhoff read ἔστιν, *prompta voluntas adest, si recte fieri poterit*; and this is perhaps better than the vulg. ἔστιν. ‘Readiness is not wanting, provided the result shall prove successful.’

1108. This verse is ironical; ‘No doubt of it; already she is sealing up all my property,’ i. e. it is being taken possession of by her and Menelaus, on the presumption of my death. The Schol. records a various reading ἀπασφαλίζεται. The custom of affixing seals on the property of absent persons is alluded to in Aesch. Ag. 592, where Clytemnestra boasts that she has been a faithful wife, *τημαντήριον οὐδὲν διαφθείρασαν ἐν μῆκει χρόνον*.

1110. καὶ πῶς; ‘Not so.’ See Alcest. 482.

1112. οἵους κτλ. Schol. οἵους εἰκὲς εἶναι ἐπιτηδέους εἰς τὴν τῶν ἐνόπτρων καὶ μύρων ὑπηρεσταν. Perhaps we should read ἐπιστατεῖν. Cf. Troad. 1107, χρύσεα δ’ ἐνοπτρα, παρθένων χάριτας, ἔχουσα τυγχάνει Δίδος κόρα.

1116. καὶ μὴν κτλ. ‘Well, if I accomplish *that*, I fear not to die twice.’ Cf. Heracl. 600, καὶ χαῖρε, δυσφῆμεν γὰρ δύσομαι θεάν. Aesch. Suppl. 800, ὀλκῇ γὰρ οὗτος πλόκαμον οὐδάμι δέξεται. The MSS. and Schol. give οὐ χάριουαι, ‘I do not retire from,’ and this, though not an Attic word, is retained by Porson and Mattheiae.

1119. It might be better to construe δῆθεν ὡς θανούμενοι, i. e. προφάσει ὡς θ., than to retain the comma after δῆθεν. Cf. Soph. Trach. 382, δῆθεν οὐδὲν ιστορῶν.

1121. πρὸς αὐτὴν. Helen. 1153, καὶ μὴν γυναικεῖος ἀν οἰκτισαμέθα κουραστοὶ καὶ θρήνοις πρὸς τὸν ἀνδριόν.

1122. ἐκδακρῦσαι γ’, ironically; ‘aye, so that she will shed tears outwardly,

- ΠΤ.* καὶ νῷν παρέσται ταῦθ' ἄπερ κεύη τότε.  
*ΟΡ.* ἔπειτ' ἀγῶνα πῶς ἀγωνιούμεθα;  
*ΠΤ.* κρύπτ' ἐν πέπλοισι τοισδέ ἔξομεν ξίφη. 1125  
*ΟΡ.* πρόσθεν δ' ὅπαδῶν τίς ὀλεθρος γενήσεται;  
*ΠΤ.* ἐκκλήσομεν σφᾶς ἄλλον ἄλλοσε στέγης.  
*ΟΡ.* καὶ τόν γε μὴ σιγῶντ' ἀποκτείνειν χρεών.  
*ΠΤ.* εἴτ' αὐτὸ δῆλοι τοῦργον οἶ τείνειν χρεών.  
*ΟΡ.* Ἐλένην φονεύειν μανθάνω τὸ σύμβολον. 1130  
*ΠΤ.* ἔγνωσ· ἀκουσον δ' ὡς καλῶς βούλεύομαι.  
 εἰ μὲν γὰρ ἐς γυναικα σωφρονεστέραν  
 ξίφος μεθεῖμεν, δυσκλεής ἀν ἦν φόνος·  
 νῦν δ' ὑπὲρ ἀπάσης Ἐλλάδος δώσει δίκην,  
 ὃν πατέρας ἔκτειν· ὃν δ' ἀπώλεσεν τέκνα 1135  
 νύμφας τ' ἔθηκεν ὁρφανὰς ξυναόρων  
 δόλοινγμὸς ἔσται, πῦρ τ' ἀνάψουσιν θεοῖς  
 σοὶ πολλὰ κάμοι κέδον' ἀρώμενοι τυχεῖν,  
 κακῆς γυναικός οὖνεχ' αἷμ' ἐπράξαμεν.  
 ὃ μητροφόντης δ' οὐ καλεῖ ταύτην κτανῶν, 1140

while inwardly rejoiced.' The good copies give *κεχαρένην*, Aldus and some of the inferior ones *κεχαρμένην*, which Porson pronounces equally good; but the nominative could only stand with *ἄστ' ἐδακρύσει γ'*. Prof. Scholefield, apparently impressed with the conviction that a Porson could not err, in Greek at least, chivalrously comes to the defence, and pre-supposes an ellipse of *καὶ αὐτὴν αἰσθήσεται, ὅστε κτλ.*

1123. *ταῦθ' (f. ταῦθ') ἄπερ κείνη.* Schol. καὶ ήμὲν τότε τῶντα παρέσται, ἄπερ κείνη, ἤγουν τὸ ἔξωθεν δακρύειν, ἔκτοθεν (l. ἔνδοθεν) δὲ χαρὰν ἔχειν τῇ ἐλπίδι τῆς διαχειρήσεως αὐτῆς.

1126. *τίς ὅλεθρος.* Schol. τὸ τίς ἀντὶ τοῦ κατὰ τίνα τρόπον;

1127. ἄλλον ἄλλοσε. 'We will drive them, one into this room and another into that, and shut them out of our way' (shut them *in*, according to our idiom). One of the best MSS. gives ἄλλος ἄλλον ἐν στέγαις, whence the Aldine ἄλλον ἄλλοσ' ἐν στέγαις. See on v. 1447.

1129. οἱ τείνειν χρεών, whither we must direct our course; what end we must strive to attain. The inferior copies give *ἡ* for *οἱ*.

1130. *τὸ σύμβολον*, the watchword. Cf. Rhes. 220, 573.

1135. *ἔν δ'* is the reading of the best MS. and Flor. 2, for *ἐν τ'*. By removing the full stop commonly placed after *ξυναόρων*, which involved an awkward *asyndeton* at δόλοινγμὸς ἔσται, a much better sense is gained; 'while on the part of those, of whose sons she caused the death, and bereaved the wives of their partners, there will be a shout of joy, and (men) will kindle fires on the altars of the gods, praying that many blessings may light on you and me.' The δόλοινγμὸς here, as elsewhere, is the joyful cry of women, viz. those whose husbands have died in the war; while the masculine ἀρώμενοι includes the fathers who have lost their sons. The use of ἀράσθαι in a good sense, for *εὐχεσθαι*, is to be noticed. The Schol. takes *τυχεῖν* actively, *ἄστε τυχεῖν αἰτῶν*. It is however often used intransitively, 'to befall,' as *inf.* 1326.

1139. *αἷμ' ἐπράξαμεν.* Schol. οὕτι ἐποίησαμεν φόνον. We may compare *αἷμα τυθέναι*, to cause slaughter, Bacch. 837. *Iff.* 1579, *ἐπὶ φόνῳ πράσσειν φόνον*. See on v. 406.

1140. For the article with the pre-

ἀλλ’ ἀπολιπὼν τοῦτ’ ἐπὶ τὸ βέλτιον πεσεῖ  
 ‘Ἐλένης λεγόμενος τῆς πολυκτόνου φονεύς.  
 οὐ δεῖ ποτ’ οὐ δεῖ Μενέλεων μὲν εὐτυχεῖν,  
 τὸν σὸν δὲ πατέρα καὶ σὲ κάδελφὴν θανεῖν  
 μητέρα τ’, ἐώ τοῦτ’, οὐ γὰρ εὐπρεπὲς λέγειν,  
 δόμους δ’ ἔχειν σοὺς δι’ Ἀγαμέμνονος δόρυ  
 λαβόντα οὐμόφην μὴ γὰρ οὖν ζώην ἔτι,  
 εἰ μὴ π’ ἐκείνη φάσγανον ἁσπάσω μέλαν.      1145  
 ἦν δ’ οὖν τὸν ‘Ἐλένης μὴ κατάσχωμεν φόνον,  
 πρήσαντες οἴκους τούσδε κατθανούμεθα.      1150  
 ένδος γὰρ οὐ σφαλέντες ἔξομεν κλέος,  
 καλῶς θανόντες ή καλῶς σεσωσμένοι.

**XO.** πάσαις γυναιξὶν ἀξία στυγεῖν ἔφυ  
 ἡ Τυνδαρὶς παῖς, ἡ κατήσχυνεν γένος.

**OP.** φεῦ.

οὐκ ἔστιν οὐδὲν κρεῖστον ἡ φίλος σαφῆς,  
 οὐ πλοῦτος, οὐ τυραννίς ἀλόγιστον δέ τι  
 τὸ πλῆθος ἀντάλλαγμα γενναίου φίλου.  
 σὺ γὰρ τά τ’ εἰς Αἴγισθον ἔξηντες κακὰ  
 καὶ πλησίον παρῆσθα κινδύνων ἐμοὶ,

dicate see on Herc. F. 582. Iph. A. 1354.

1143. οὐ δεῖ ποτ’. We should have expected οὐ δεῖ γάρ.

1145. ἐώ τοῦτ’. ‘I pass by *that*, however, for it is not becoming to say it.’ Cf. v. 27. If he had meant, specifically, οὐκ ἔδει τὴν σὴν μητέρα ἀποθανεῖν, he would have been charging Orestes with an unjust act, and so taking the very side which his enemies had taken.

1146. δόμους δ’. So the best MS. and Flor. 2, for δόμους τ’. The δὲ is better, because the subject of the infinitive reverts to Μενέλεων, whereas τε would rather couple ἔχειν with θανεῖν.

1147. μὴ γὰρ οὖν. For this combination see Aesch. Suppl. 386, μὴ τί ποτ’ οὖν γενούμαν ὑποχείριος κράτεσιν ἀρσένων. Here perhaps the οὖν has its proper sense, the γὰρ merely expressing the wish, as in εἰ γάρ, εἴθε γάρ. ‘May I then no longer live unless I try to kill her,’ i.e. such being the case, that we shall gain praise and not blame for the deed.

1148. The reading here is rather doubtful. One of the best copies gives σπασμέθα, which obviously suggests ἥν—σπασμέθα, as Kirchhoff has observed. Hermann (on Hel. v. 1675, where μέλαν ξίφος occurs) notices the weakness of the epithet following the substantive, especially with a word interposed; and he would read, (though this is less probable,) εἰ μὴ π’ ἐκείνη φάσγανον σπάσαιμ ἐγώ.

1149. ἥν δ’ οὖν κτλ. ‘But, if we should fail to secure the death of Helen,’ &c. On the formula ἥν δ’ οὖν see Rhes. 572. Herc. F. 213. For κατασχεῖν, Iph. T. 980. One good MS. here gives ἥν δ’ αὐτόν.

1156. Soph. Oed. R. 380, ὃ πλοῦτε καὶ τυραννὶ καὶ τέχνῃ τέχνης ὑπερφέρουσα.—ἀλόγιστον, irrational. Schol. ἀσύνετον καὶ μωρὸν ἐστι τὸ ἀνταλλάγμεσθαι ἀντὶ τοῦ γενναίου φίλου πλῆθος, ἥγον τὸ προτιμᾶν τὸ πλῆθος ἀντὶ τοῦ γενναίου φίλου. The idea is, that the noble disposition rather than the numerical strength of friends is to be regarded.

1159. πλησίον παρῆσθα is rather im-

νῦν τ' αὖ δίδως μοι πολεμίων τιμωρίαν, 1160  
 κούκ ἐκποδῶν εἶ. παύσομαι σ' αἰνῶν, ἐπεὶ  
 βάρος τι κὰν τῷδ' ἔστιν, αἰνεῖσθαι λίαν.  
 ἐγὼ δὲ πάντως ἐκπινέων ψυχὴν ἐμὴν  
 δράσας τι χρῆζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν,  
 ἵν' ἀνταναλώσω μὲν οἵ με προῦδοσαν, 1165  
 στένωσι δ' οἴπερ κᾶμ' ἔθηκαν ἄθλιον.  
 Ἀγαμέμνονός τοι παῖς πέφυχ', ὃς Ἐλλάδος  
 ἥρξ' ἀξιωθεὶς, οὐ τύραννος, ἀλλ' ὅμως  
 ῥώμην θεοῦ τιν' ἔσχ'. δὸν οὐ καταισχυνῶ  
 δοῦλον παρασχὼν θάνατον, ἀλλ' ἐλευθέρως 1170  
 ψυχὴν ἀφῆσω, Μενέλεων δὲ τίσομαι.  
 ἐνὸς γὰρ εὶς λαβούμεθ', εὐτυχοῦμεν ἀν,

properly used for οὐχ ἔκας ἡσθα, as Hermann remarked.

1162. Quoted by Stobaeus, Flor. xiv. 6. Cf. Iph. A. 979, αἰνούμενοι γὰρ ἄγαδοι τρόπον τινὰ μισοῦσι τοὺς αἰνοῦτας, ην αἰνώσ' ἄγαν.

1163. πάντως ἐκπινέων κτλ., 'since I must at any rate die,' i.e. whether I die avenged or not. The Schol. missed the point of this; δραλογονυμένως ἀποθήσκων. Cf. Med. 1240, πάντως σφ' ἀνάγκη κατθανεῖν ἐπεὶ δὲ χρή, ἡμέες κτενοῦμεν, οὐπερ ἑξεφύγαμεν.

1165. ἀνταναλώσωμεν Schol. and MSS., corrected by Canter. "Quum hic de se solo loquatur Orestes, in plurali ambiguitas inesset, quoniam etiam Pylades eum in patranda caede adjuturus est." Hermann.

1168. ἀξιωθεὶς, οὐ τύραννος, i.e. χειροτονηθεὶς, οὐ βίᾳ συναθροίσας τοὺς Ἑλλήνας. The command of the expedition to Troy is called ἀξιώμα in Iph. T. 85. Compare Hel. 393, πλεῖστον γὰρ οἷμαι, καὶ τόδ' οὐ κόπτω λέγα, στράτευμα κάπῃ διορίσαι Τροίων ἔπι, τύραννος οὐδὲν πρὸς βίᾳ στρατηλατῶν, ἕκουσι δὲ ἥρξας Ἐλλάδος νεανίας.—ἀλλ' ὥμως, viz. 'though he had not the absolute power of an irresponsible commander, he had the strength of a god,' which is variously interpreted, the assistance of a god, and the authority of a god.

1169. The reading of all the copies, ἔσχεν, corrected by Barnes, adds a little weight to the omission of οὐ in one of the late MSS., by which the sense would be,

as Porson gives it, *quem dedecorabo, si servili morte occumbam*. In this case ἀλλὰ following must be rendered, 'No! rather let me die like a free-born man.'

1172. ἐνὸς γὰρ κτλ. 'For if we could but grasp one object, we should be fortunate; namely, if from some quarter or other unlooked-for safety might chance to befall us, slaying without being slain. For this I pray: for, what I wish, (with that) it is pleasing, even by transient words spoken through the mouth, to please the mind without any cost.' The sense of the last distich is, 'as it costs nothing to pray for this, I will do so, if only for my own satisfaction, and even if I should never attain it.' The critics do not notice that one of the Scholiasts must have read οὐ βούλομαι γὰρ, for he explains it thus: τὸ δὲ οὐδὲν καὶ εὐκτὸν ἡμῖν πρᾶγμα, τὸ τοῦ τοιτῶν λαβεῖν ὑποχέριον, οὐ βούλομαι διὰ στόματος μόνον προφέρειν, τουτέστι, μέχρι λόγων ματαίων στήναι, καὶ ἀξιώμας τέρψαι τὴν ἐμαυτοῦ ψυχὴν, τουτέστι, μὴ μετο τοῦ ἡμιούσατο τινὸς τῶν ἐχθρῶν καὶ τιμωρήσασθαι.—If the received reading be right, the syntax is, ὃ βούλομαι, τοῦτο ηδὲν ἔστι τέρψαι φρένα. There is a variant τέρψω in the Aldine and one of the best MSS.; and one Schol. seems to have found τέρπω, for he explains, τοῦτο καὶ μόνον ὄνομάςων ἀδαπάνως εὐφράνομαι. To revert to the former part of this difficult passage, it is not improbable that it involves a metaphor from the wrestling-school, where λαβέσθαι τινὸς, or λαβῆν λαβεῖν, meant

- εἰ ποθεν ἄελπτος παραπέσοι σωτηρία  
κτανοῦσι μὴ θανοῦσιν εὐχομαι τάδε.  
ὅ βούλομαι γὰρ ἡδὺ καὶ διὰ στόμα  
πτηνοῖσι μύθοις ἀδαπάνως τέρψαι φρένα.
- ΗΛ.* ἔγω, κασίγνητ', αὐτὸ τοῦτ' ἔχειν δοκῶ,  
σωτηρίαν σοὶ τῷδε τ' ἐκ τρίτων τ' ἐμοὶ.
- ΟΡ.* θεοῦ λέγεις πρόνοιαν. ἀλλὰ ποῦ τόδε;  
ἔπει τὸ συνετόν γ' οἶδα σῇ ψυχῇ παρόν.
- ΗΛ.* ἄκουε δή νυν καὶ σὺ δεῦρο νοῦν ἔχε.  
*ΟΡ.* λέγ'. ὡς τὸ μέλλειν ἀγάθ' ἔχει τιν' ἡδονήν.
- ΗΛ.* Ἐλένης κάτοισθα θυγατέρ'; εἰδότ' ἡρόμην.
- ΟΡ.* οἵδ', ἦν ἔθρεψεν Ἐρμιόνην μήτηρ ἐμή.
- ΗΛ.* αὕτη βέβηκε πρὸς Κλυταιμνήστρας τάφον.
- ΟΡ.* τί χρῆμα δράσουσ'; ὑποτίθης τών ἐλπίδα;
- ΗΛ.* χοὰς κατασπείσουσ' ὑπὲρ μητρὸς τάφου.
- ΟΡ.* καὶ δὴ τί μοι τοῦτ' εἴπας ἐσ σωτηρίαν;
- ΗΛ.* συλλάβεθ' ὅμηρον τήνδ', ὅταν στείχῃ πάλιν.
- ΟΡ.* τίνος τόδ' εἴπας φάρμακον τρισσοῖς φίλοις;
- 1175                    1180                    1185                    1190

'to get a good hold of one's antagonist.' Thus we may render it, 'For if we should have got into our power Menelaus alone,' viz. by slaying his wife.—For εἰ ποθεν we suspect καὶ ποθεν to be the true reading; 'and so perhaps safety might chance to come unexpectedly,' by the new turn given to affairs.—For μὴ θανοῦσιν good MSS. give οἱ θανοῦσιν, with Aldus.

1178. σωτηρίαν. She calls this αὐτὸ τοῦτο, the very thing he had mentioned, in reference to v. 1173.

1179. ποῦ τόδε; The meaning is, 'There is no use in anticipating divine assistance, since I know you have natural discretion enough to suggest of yourself an available plan.' Cf. Alcest. 1075, σάφ' οἶδα βούλεσθαι σ' ἄντα ἀλλὰ ποῦ τόδε; i. e. 'but that is impossible.' The γε in the next verse is best taken in connexion with ἐπει, on which combination see Herc. F. 141. Cycl. 181. Many of the later MSS. wrongly omit γε.

1181. καὶ σύ. This is addressed to Pylades.

1182. τὸ μέλλειν ἀγαθὰ, scil. ἀκίνειν, which Hermann supplies from the preceding verse, or perhaps, τὸ μέλλειν (γενέσθαι) ἀγαθά. The Aldine τὸ λέγειν,

found also in one good MS., is a mere gloss on μέλλειν, viz. τὸ μέλλειν ἀγαθὰ (λέγειν). Porson thought μέλλειν could take an accusative *per se*; but the passage on which he chiefly relies, Iph. A. 1117, οἶσθα γὰρ πατρὸς πάντως δὲ μέλλει, will be shown to be an interpolation.

1183. εἰδότ' ἡρόμην. Schol. σὲ τὸν γυνώσκοντα ἡρώτησα. Kirchhoff would read η εἰδότ' ἡρόμην; But this does not improve the sense, which is, 'Of course you do,' but rather introduces a tautology. The vulgate is further defended by Ion 999, Ἐριχθόνιον οἰσθ', η οὐ; τί δὲ οὐ μέλεις, γέρος;

1184. ἔθρεψεν. Cf. v. 64.

1187. μητρὸς τάφου (al. τάφῳ), the tomb of my mother Clytemnestra. Cf. v. 112—4. Hermann notices the error of Brunck and Matthiae in taking ὑπὲρ μητρὸς to mean 'in behalf of her mother Helen,' who had sent her daughter as her representative, v. 113.

1188. καὶ δὴ κτλ. 'Well, supposing this to be really the case; how does this, which you have mentioned, conduce to our safety?'

1190. τίνος—φάρμακον. Of what evil is this intended to be the cure? τι

- ΗΛ.** Ἐλένης θανούστης, ἦν τι Μενέλεως σε δρᾶ,  
ἢ τόνδε κάμε, πᾶν γὰρ ἐν φίλον τόδε,  
λέγ' ὡς φονεύστεις Ἐρμιόνην· ξίφος δὲ χρὴ  
δέρη πρὸς αὐτῇ παρθένου σπάσαντ' ἔχειν.  
κὰν μέν σε σώζῃ μὴ θανεῖν χρῆζων κόρην      1195  
Ἐλένης Μενέλεως πτῶμ' ἴδων ἐν αἴματι,  
μέθες πεπᾶσθαι πατρὶ παρθένου δέμας·  
ἢν δ' ὀξυθύμου μὴ κρατῶν φρονήματος  
κτείνῃ σε, καὶ σὺ σφάζε παρθένου δέρην.  
καὶ νιν δοκῶ, τὸ πρῶτον ἦν πολὺς παρῆ,  
χρόνῳ μαλάξειν σπλάγχνον. οὔτε γὰρ θρασὺς  
οὕτ' ἄλκιμος πέφυκε. τήνδ' ἡμῶν ἔχω  
σωτηρίας ἐπαλξι. εἰρηται λόγος.
- ΟΡ.** ὁ τὰς φρένας μὲν ἄρσενας κεκτημένη,  
τὸ σῶμα δὲ ἐν γυναιξὶ θηλείας πρέπον,      1200  
ὡς ἀξία ζῆν μᾶλλον ἢ θανεῖν ἔφυς.  
Πυλάδη, τοιαύτης ἀρ' ἄμαρτήσει τάλας  
γυναικὸς, ἢ ζῶν μακάριον κτήσει λέχος.
- ΠΤ.** εἰ γὰρ γένοιτο, Φωκέων δὲ ἔλθοι πόλιν  
καλοῖσιν ὑμεναίοισιν ἀξιουμένη.      1210
- ΟΡ.** ἥξει δὲ ἐς οἴκους Ἐρμιόνη τίνος χρόνου;  
ὡς τāλλα γ' εἶπας, εἴπερ εὐτυχήσομεν,

ἀφελήσει τοῦτο; The question is put, because it was not at first apparent how such a scheme could save at once Orestes, Electra, and Pylades.

1196. Here, as in v. 20, the MSS. agree in Μενέλεως. The common reading is Μενέλαος Ἐλένης. The transposition of the names is recommended by Kirchhoff and Hermann.—πτῶμα, Schol. ἀντὶ τοῦ τὸ σῶμα. It is better to take it as a periphrasis for Ἐλένην πεσόσταν ἐν αἵματι. See on Aesch. Suppl. 647.

1200. παρῆ. Nauck (ap. Kirch.) proposed ἦν πολὺς ῥῆη, as Hipp. 443, Κύπρις γὰρ οὐ φορητὸν, ἦν πολλὴ ῥῆη. But παρεῖναι, παρίστασθαι, well enough implies the close proximity of an exasperated enemy.

1204—5. Quoted by Stobaeus, II. lxvii. 7 with the variant ἄρσενος.

1208. Porson, against the copies, places

a question at λέχος. At first sight this is plausible; but τάλας is against it. He seems to say, 'You must choose between losing such a woman for a wife, and being wretched; and making an effort to save your own life and hers, and living happily with her.'—For ἢ some good copies, with the Schol., give ἢ, for ἢ συνοικῶν. Porson suggests ἵς, which Matthiae prefers, but Hermann justly rejects.

1209. Kirchhoff and Hermann follow the old editions in placing no stop at πόλιν. "Conjungenda," says the latter, "ἔλθοι καλοῖσιν ὑμεναίοισιν, ἀξιουμένη αἰτῶν." We doubt this, needless as the stop undoubtedly is. Schol. κοσμουμένη, τιμωμένη. Cf. Aesch. Ag. 876, τιοῦσδέ τοι νιν ἀξιῶ προσφέγμασιν.

1212. "Jungenda sunt εὐτυχήσομεν ἐλόντες, ut ηὐτύχει βαλῶν Iph. T. 330." Porson.

- κάλλισθ', ἐλόντες σκύμνον ἀνοσίου πατρός.
- ΗΛ.** καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ·  
τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει. 1215
- ΟΡ.** καλῶς· σὺ μέν νυν, σύγγον' Ἡλέκτρα, δόμων  
πάρος μένουσα παρθένου δέχου πόδα·  
φύλασσε δ', ἦν τις, πρὶν τελευτηθῆ φόνος,  
ἢ ξύμμαχός τις ἢ κασίγνητος πατρὸς  
ἐλθὼν ἐς οἴκους φθῆ, γέγωνέ τ' ἐς δόμους  
ἢ σανίδα παίσαστ' ἢ λόγους πέμψασ' ἔσω.  
ἡμεῖς δ' ἔσω στείχοντες ἐπὶ τὸν ἔσχατον  
ἀγῶν' ὀπλιζώμεσθα φασγάνῳ χέρας,  
Πιλάδῃ· σὺ γὰρ δὴ συμπονεῖς ἐμοὶ πόνους.  
ῳ δῶμα ναίων νυκτὸς ὄρφναίς πάτερ, 1225
- καλεῖ σ' Ὁρέστης παῖς σὸς ἐπίκουρον μολεῦ  
τοῖς δεομένοισι. διὰ σὲ γὰρ πάσχω τάλας  
ἀδίκως· προδέδομαι δ' ὑπὸ καστυγήτου σέθεν  
δίκαια πράξας· οὖθ' θέλω δάμαρθ' ἐλὼν  
κτείναι· σὺ δ' ἡμῖν τοῦδε συλλήπτωρ γενοῦν. 1230
- ΗΛ.** ὦ πάτερ, ίκοῦ δῆτ', εἰ κλύεις εἴσω χθονὸς  
τέκνων καλούντων, οὐ σεθεν θιήσκουσ' ὑπερ.
- ΠΤ.** ὦ συγγένεια πατρὸς ἐμοῦ, κάμας λιτὰς,  
'Αγάμεμνον, εἰσάκουσον, ἔκσωσον τέκνα.
- ΟΡ.** ἔκτεινα μητέρ', **ΠΤ.** ἡψάμην δ' ἐγὼ ξίφους. 1235
- ΗΛ.** ἐγὼ δέ γ' ἐπεκέλευσα κάπελνος' ὄκνου.
- ΟΡ.** σοὶ, πάτερ, ἀρήγων. **ΗΛ.** οὐδὲ ἐγὼ προῦδωκά σε.
- ΠΤ.** οὔκουν ὀνείδη τάδε κλύων ῥύσει τέκνα;
- ΟΡ.** δακρύοις κατασπένδω σ'. **ΗΛ.** ἐγὼ δ' οἴκτοισί γε.

1214. καὶ δὴ, ‘already.’—συντρέχει, doubtful, the best copies giving ἐγὼ δ'  
scil. τῇ νῦν παροντίᾳ αὐτῆς. ἐπεβούλευσα. Kirchhoff conjectures ἐγὼ  
δὲ συνεβούλευσα. Neither is suited to the following clause, κάπελνος' ὄκνου.

1220. γέγωνε, make a sound audibly or distinctly heard.

1225. ὦ δῶμα ναίων. Compare with this prayer Electr. 677 seqq. Aesch. Cho. 470 seqq.

1233. ὦ συγγένεια. Schol. παρόσον δ' Στρφίος Ἀναξιβίαν ἔγημε τὴν Ἀγαμέμνονος ἀδελφῆν, ἐξ ἦς ἐγένετο Πιλάδης.

1235. Cf. Electr. 1224, where Electra says, ἐγὼ δέ γ' ἐπεκέλευσά σοι, ξίφους τ' ἐφηφάμην ἄμα. See also on v. 284 sup. The reading however is unfortunately

1238. ὀνείδη, ‘expostulations’ (1277 seqq.). Aesch. Cho. 486, δρ' ἐξεγέρεις τοιοῦδ' ὀνείδεσιν, πάτερ: Several of the best copies give οὔκουν—ῥύσει τέκνα; as Brunck proposed, for οὔκουν—ῥύσαι τέκνα.

- ΠΤ.** παύσασθε, καὶ πρὸς ἔργον ἐξορμώμεθα· 1240  
 εἴπερ γὰρ εἰσω γῆς ἀκοντίζουσ' ἀραὶ,  
 κλύει. σὺ δ', ὁ Ζεῦ πρόγονε, καὶ Δίκης σέβας,  
 δότ' εὐτυχῆσαι τῷδ' ἐμοὶ τε τῇδε τε·  
 τρισσοῖς φίλοις γάρ εἰς ἄγων, δίκη μία,  
 ἡ ζῆν ἅπασιν ἡ θαυμῶν διφείλεται. 1245  
**ΗΛ.** Μυκηνίδες ὁ φίλαι,  
 τὰ πρῶτα κατὰ Πελασγὸν ἔδος Ἀργείων.  
**ΧΟ.** τίνα θροεῖς αὐδὰν, πότνια; παραμένει  
 γὰρ ἔτι σοι τόδ' ἐν Δαναϊδῶν πόλει. 1250  
**ΗΛ.** στῆθ' αἱ μὲν ὑμῶν τόνδ' ἀμαξήρη τρίβον,  
 αἱ δὲ ἐνθάδ' ἄλλοιν οἵμον ἐς φρουρὰν δόμων.  
**ΧΟ.** τί δέ με τόδε χρέος ἀπύεις,  
 ἔνεπέ μοι, φίλα.  
**ΗΛ.** φόβος ἔχει με μή τις ἐπὶ δώμασι 1255

1242. ὁ Ζεῦ πρόγονε. “Hoc Pylades propter matrem dicit Anaxibiam, Agamemnonis uxorem, quae genus ab Iove ducebat.” W. Dind.

1246. Orestes and Pylades having entered the palace, Electra is left alone outside to give the alarm if necessary, and to intercept Hermione (v. 1217—20). She summons the chorus to her aid, who approach the stage, and divide themselves into two parts, one to stand on the side of the country, (cf. ἀγρότας, v. 1270,) whence Hermione is expected to return from the necropolis, the other on the city-side, lest aid should arrive in consequence of Helen's cries. The verses are dochmiae intermixed with iambics, according to the degree of excitement in the respective speakers.—In the first verse Hermann, Kirchhoff, and W. Dindorf give φίλαι, by which the metre is made the same as v. 1266. The copies agree in φίλαι, which gives an equally good verse (dochmius with anacrusis). In the antistrophe, βλέφαρα for βλέφαρον has sufficient MS. authority; and so Porson has edited. Schol. πρὸς τὰς ἀπὸ τοῦ χοροῦ διαλέγεται, Μυκηνίδας δὲ αὐτὰς καλεῖ, καὶ Ἀργείας, ἐπει δίλιγον ἄλληλων ἀφεστήκασιν αἱ πόλεις.—τὰ πρῶτα, λεπτεῖ τὸ φέρουσαν, τουτέστιν αἱ τὰ πρῶτα φέρεσθε κατὰ τὸ Ἀργος. It appears from this phrase, which is perhaps imitated from the epic Ἀργεος ἄκρα Πελασγοί, that the

chorus consisted of the best-born women in the city.—Hermann says this verse was certainly a senarius, and reads τὰ πρῶτα κατὰ Πελασγὸν Ἀργείων ἔδος, and in the antistrophe κόραισι δίδοτε βοστρύχων πάντη δία, both of which are arbitrary and not very probable changes. The latter verse is corrupt: this consists of dochmius + 2 cretics, the first of which has the last long syllable resolved. Kirchhoff conjectures in v. 1267, κόραισι δίδοτε βοστρύχων πανταχῆ.

1250. τόδε, Schol. τὸ πότνιαν καλεῖσθαι.

1251. στήναι τρίβον, viam insistere, is a sort of cognate accusative, as στήναι στάσιν Bacch. 925, πέτραν Suppl. 987, λαὸν κέρας Heracl. 671. The high road leading from the city, and therefore to the tombs beyond the suburb, is meant. Schol. κατὰ τὴν λεωφόρον δόδον τὴν δημοσίαν. Rhes. v. 880, νεκροὺς θάπτειν κελεύειν λεωφόρον πρὸς ἐκτροπάς. Cf. Alcest. 835.

1254. τί τόδε χρέος, τίνα τὴνδε χρείαν.—ἡπένεις, καλεῖς, προστάσεις, αἴτεῖς, &c.—The best MSS. give ἔννεπε.

1255—7. The meaning is designedly ambiguous; ‘I fear lest’ some one stationed at the house for bloody murder should find his own death in addition to the death of others.’ She is thinking of her brother, but pretends to fear danger to others. Cf. v. 1219.

- σταθεὶς ἐπὶ φοίνιον αἷμα  
πήματα πήμασιν ἔξεύρη.
- ΗΜ.** χωρεῖτ', ἐπειγώμεσθ'. ἐγὼ μὲν οὖν τρίβον  
τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς.
- ΗΜ.** καὶ μὴν ἐγὼ τόνδ', ὃς πρὸς ἑσπέραν φέρει. 1260
- ΗΛ.** δόχμιά νυν κόρας διάφερ' ὄμμάτων  
ἐκεῖθεν ἐνθάδ', εἴτα παλινσκοπιάν.
- ΗΜ.** ἔχομεν ὡς θροεῖς. 1265
- ΗΛ.** ἐλίσσετε νυν βλέφαρα  
τκόραισι, διάδοτε διὰ βοστρύχων πάντη.
- ΗΜ.** ὅδε τίς ἐν τρίβῳ; \*τίς ὅδε, τίς ὅδ' ἄρ' ἀμ-  
φὶ μέλαθρον πολεῖ σὸν ἀγρότας ἀνήρ; 1270
- ΗΛ.** ἀπωλόμεσθ' ἄρ'. ὁ φίλαυ κεκρυμμένους  
θῆρας ξιφήρεις αὐτίκ' ἔχθροισιν φανεῖ.
- ΗΜ.** ἄφοβος ἔχει κενὸς, ὁ φίλα,  
στίβος, δὲν οὐ δοκεῖς.
- ΗΛ.** τί δέ; τὸ σὸν βέβαιον ἔτι μοι μένει; 1275  
δὸς ἀγγελίαν ἀγαθάν τίν,

1259. ἐκφυλάξω, for ἐκλέγων φυλάξω, as in Ion 741, ἔπον νυν, ἔχος δὲ ἐκφύλασσ-  
θον τέθης.

1264. εἴτα παλινσκοπιάν, Porson's conjecture for εἰτ' ἐπ' (or ἀπ') ἀλλησκοπιάν, has been confirmed by the best MS. He renders it, *Dispicite illinc huc, deinde in contraria partem.*

1265. "Dedit hunc versum choro Euripides, laesa aequali distributione personarum, ut interloqueretur aliquid chorus, quo ne Electra antiostropham cum stropha continuaret." Hermann. Kirchhoff however assigns v. 1285 to the chorus, though this is against the obvious syntax. He proposes therefore σφάγια φουίσσοντο".

1266—7. On the reading of these verses see above, v. 1246. W. Dindorf gives κόρας with Canter, and βοτρύχων for βοστρύχων. Cf. Phoen. 1485, where the metre requires βοτρυχόδεος. Schol. διὰ τῶν βοστρύχων δὲ, ἐπειδὴ καθειμένους ἔχοντες τὸν πλάκαμον μέχρι παρειῶν.

1268. τίς ὅδε was repeated by Hermann. The MSS. add προσέρχεται. Porson, who did not understand the metre, reads φαντάζεται, from one of the later copies. Both words are manifestly glosses, as Seidler percoived. Schol. φαν-

τασθὲν τὸ ἡμιχόριον ἐρχόμενόν τινα, τοῦτο πρὸς τὴν Ἡλέκτραν φησίν. ἀγρότης δὲ εἰπεν, ἐπειδὴ φέτο μή τινα ἐν τῇ πόλει λαμπτρῶν ἀφίχθαι. (Rather, because this party were guarding the road leading towards the country, as already explained.)

1272. φανεῖ. Schol. δείξει καὶ μηνύσει τοῖς ἔχθροις. Most copies give εἰ φανεῖ οὐ —. Porson says, "Non libenter hujus verbi aristotum secundum activae vocis admittunt Tragici." We believe it to be altogether a solecism; an equally doubtful form is ἔτυπον, Ion 766. Monk has fallen into this error on Iph. T. 870. —θῆρας, ἦγον τὸν Ὀρέστην καὶ τὸν Πυλαδῆν. Schol. Cf. διπλοῦς λέων Aesch. Cho. 924. λέοντες διδύμωις inf. v. 1401.

1274. δὲν οὐ δοκεῖς, for δὲν δοκεῖς μὴ κενὸν εἶναι. This idiom is explained on Med. 67.

1275. τὸ σὸν βέβαιον. The Schol. thought this was spoken to the other hemichorion; 'is your side safe?' But the meaning rather is, 'are you still staunch to me?' i. e. are you sure you are not deceiving me by false reports?

1276. The MSS. add μοι after τινὰ, against the metre.

- εἰ τάδ' ἔρημα τὰ πρόσθ' αὐλᾶς.  
**HM.** καλῶς τά γ' ἐνθένδ· ἀλλὰ τάπι σοῦ σκόπει  
ώς οὕτις ἡμῶν Δαναΐδῶν πελάζεται.
- HM.** ἐς ταύτὸν ἥκεις· καὶ γὰρ οὐδὲ τῇδ' ὅχλος. 1280  
**HL.** φέρε νυν ἐν πύλαισιν ἀκοὰν βάλω·  
τί μέλλεις οἱ κατ' οἶκον ἐν ἡσυχίᾳ  
σφάγια φοινίστειν; 1285  
οὐκ εἰσακούουσι· ὁ τάλαιν' ἐγὼ κακῶν.  
ἀρ' ἐς τὸ κάλλος ἐκκεκώφηται ξίφη;  
τάχα τις Ἀργείων ἐνοπλος ὄρμήσας  
ποδὶ βοηδρόμῳ μέλαθρα προσμίξει. 1290  
σκέψασθε νυν ἄμεινον οὐχ ἔδρας ἀγών·  
ἀλλ' αἱ μὲν ἐνθάδ', αἱ δ' ἐκεῖσ' ἐλίσσετε.
- XO.** ἀμείβω κέλευθον σκοπούσα παντά. 1295  
**EL.** ἵω Πελασγὸν Ἀργος, ὅλλυμαι κακῶς.  
**HM.** ἡκούσαθ'; ἄνδρες χεῖρ' ἔχουσιν ἐν φόνῳ.  
**HM.** Ἐλένης τὸ κώκυμ' ἔστιν, ὡς ἀπεικάσαι.  
**HL.** ὁ Διὸς, ὁ Διὸς ἀέναον κράτος,

1278. *ἐνθεν* and *τάπι σοῦ* are the readings of the best copies. There are variants *τάπι σῶ*, *τούτισο*. Hermann gives *τάπι σοῦ*. Either phrase means 'in your own direction.'

1284. *ἐν ἡσυχίᾳ*, now that the place is clear. Schol. *πρὸ τοῦ ἐπιστῆναι τινα*.

1287. The authority of the good MSS. and the Schol. is in favour of *ἐκκεκώφηται*, which the latter rightly explains, *ἄρα μὴ καὶ τὰ ξίφη τῆς Ἐλένης ἀγασθέντα τὸ κάλλος ἀνεπαίσθητα καὶ ἀνενέργητα γεγύνασιν*; But he mentions two other readings, *ἐκκεκώφηται*, the subject to which is *οἱ φοινύοντες*, and *ἐκκεκώφωται*, which he says was preferred by Aristophanes the grammarian. Porson gives *ἐκκεκώφωται*, with Aldus, and says that analogy is so strongly in favour of the *ω*, that he had serious thoughts about driving the *η* into exile (*de altera in exilium abigenda*), had not all the MSS. and edd. given *ἐκκεκώφηκας* in Ar. Equit. 311. More recent critics however agree in *ἐκκεκώφηται*, and rightly. The analogy of verbs in *ώ*, compounded with *ἐκ*, like *ἐκταυροῦθαι*, *ἐκανδροῦθαι*, *ἐκθηροῦθαι*, 'to pass from one stage of existence into another,' does not apply to *ἐκκωφᾶν*, 'to

make a person deaf' (or 'dumb,' as here). From Plato, Lysid. p. 204 C, the form *ἐκκεκώφωκε* is quoted. Porson cites two allusions to the present passage from Athen. p. 188 C, and Aelian, H. A. I, § 38, where the *ω* is also found; but these only prove the variant to be as old as their time; and we know from the scholia that it was much older. Photius has *κεκωφάσθαι*, *κωφὸν γεγονέναι*, but by the first hand *κεκωφεῖσθαι* (i. e. *κεκωφῆσθαι*). How a sword is said to become *κωφὸν*, 'dumb,' i. e. powerless, is explained by Porson as the same figure of speech which attributed *στόρμα* and *στόρματα* to a sharp blade.

1292. *ἔλισσετε*. In allusion to the movements made in dancing strophe and antistrophe.—*ἀμείβω*, 'I pass over.' See Bach. 65.

1297. "Vulgo, ἡκούσατο" ἄνδρες. *Articulum addidi.*" Porson. This and the next verse were first given to the hemichoria by Hermann, instead of to Electra.

1299. *ἀέναον* Flor. 2 for *ἀέναον*, which is a wrong form of the word, independently of the metre. Schol. *δημηκές*.—In the next verse the best MS. gives *ἐπίκουρος* for *ἐπίκουρον*. Porson and

- ἔλθ' ἐπίκουρος ἐμοῖσι φίλοισι πάντως. 1300
- ΕΛ.** Μενέλαε, θυήσκω· σὺ δὲ παρών μ' οὐκ ὀφελεῖς.
- ΗΛ.** ὑφονεύετε, καίνετε, ὅλλυτε,  
δίπτυχα, δίστομα φάσγανα ὑπέμπετε  
ἐκ χερὸς ἴμενοι  
τὰν λιποπάτορα λιπόγαμον \*θ', ἀ πλείστους 1305  
ἔκανεν Ἑλλάνων  
δορὶ παρὰ ποταμὸν ὀλομένους,  
ὅθι δάκρυα δάκρυσιν ἔπεσε σιδαρέοις  
βέλεσιν ἀμφὶ τὰς Σκαμάνδρου δύνας. 1310
- XO.** σιγάτε σιγάτ'. ἥσθόμην κτύπου τιὼς  
κέλευθον εἰσπεσόντος ἀμφὶ δώματα.
- ΗΛ.** ὁ φίλταται γυναῖκες, ἐς μέσον φόνον  
ἥδ' Ἐρμιόνη πάρεστι παύσωμεν βοήν.  
στείχει γάρ εἰσπεσοῦσα δικύων βρόχους. 1315  
καλὸν τὸ θήραμ', ἦν ἀλῷ, γενήσεται.  
πάλιν κατάστηθ' ἥσυχῷ μὲν ὅμματι,  
χρόα τ' ἀδήλῳ τῶν δεδραμένων πέρι  
κάγῳ σκυθρωπὸν δύμμάτων ἔξω κόρας,  
ώς δῆθεν οὐκ εἰδυῖα τάξειργασμένα. 1320  
ὁ παρθέν', ἥκεις τὸν Κλυταιμήστρας τάφον

Hermann read *ἔμοῖς* with some inferior copies, though *ἔμοῖν*, found in all the good ones, better suits the dactylic form of the metre.

1301. *παρθν.* Schol. ἐν τῇ πόλει ὄν. The meaning is, *καίπερ ἔνδημος ὄν*, though no longer absent at Troy.

1302. This verse is probably interpolated. From a var. lect. *θείνετε* for *πέμπετε* in the next, some of the late copies give *φονεύετε, καίνετε, θείνετε κτλ.*, with Aldus. Hermann reads *καίνετε, καίνετε, θείνετε, θείνετε*, followed by W. Dindorf. He thinks, with much probability, that *πέμπετε* is also a gloss, and would restore the dactylic verse by reading *φάσγαν' ἔσω χρόδις ἴμενοι*, so that *τὰν λιποπάτορα* would depend on the imperatives preceding, the intermediate clause being parenthetical.

1305. The *τε* was added by Hermann, the verse being dochmiac.

1307—8. The reading is rather doubtful, and the metre is altogether irregular.

Hermann makes a dochmiac, *δόρει παρὰ ποταμὸν ὀλομένους, ὅποι κτλ.* The best MS. has only *ἔπεσε* with Aldus, others *συνέπεσε* before *ἔπεσε*, and so Porson has edited. W. Dindorf, *συνέπεσεν σιδαρέοις* (troch. dim.). Hermann, *δάκρυα δάκρυσι συνέπεσε σιδαρέοις | κτλ.* It seems best to combine the two into a dimeter dochmiac of resolved syllables, giving *σιδαρέοις* for —οισι. The sense is, ‘where tears were made to flow by (or through) iron darts near the Scamander.’

1311. *κτύπου* Porson from two inferior MSS. But the *κτύπος* itself is said *εἰσπεσεῖν κέλευθον*, as Hermann observes.

1317. *πάλιν κατάστητε*, resume your former position and remain quietly. Cf. v. 1292. The Schol. explains it, *ἀναδράμετε εἰς τὴν προτέραν κατάστασιν τῆς ψευσ,* mindful perhaps of Med. 1197, *οὕτοις δύμμάτων γάρ δῆλος ἦν κατάστασις.* From the lemma *ἔγκατάστητε* it would seem that he found ἀλλ' *ἔγκατάστηθ'*.

*στέψασα καὶ σπείσασα νερτέροις χοάς;*

**ΕΡΜΙΟΝΗ.**

ἥκω λαβοῦσα πρευμένειαν. ἀλλά μοι  
φόβος τις εἰσελήλυθ', ἥντιν' ἐν δόμοις  
τηλουρὸς οὖσα δωμάτων κλύω βοήν.

1325

- ΗΛ.** τί δ'; ἄξι<sup>1</sup> ἡμῶν τυγχάνει στεναγμάτων.  
**ΕΡ.** εὐφῆμος ἵσθι<sup>2</sup> τί δὲ νεώτερον λέγεις;  
**ΗΛ.** θανεῖν Ὁρέστην κάμ' ἔδοξε τῇδε γῆ<sup>3</sup>.  
**ΕΡ.** μὴ δῆτ' ἐμοῦ γε συγγενεῖς πεφυκότας.  
**ΗΛ.** ἄραρ<sup>4</sup>· ἀνάγκης δ' ἐς ζυγὸν καθέσταμεν.  
**ΕΡ.** ἦ τοῦδ' ἔκατι καὶ βοὴ κατὰ στέγας;  
**ΗΛ.** ἱκέτης γὰρ Ἐλένης γόνασι προσπεσῶν βοᾷ  
**ΕΡ.** τίς; οὐδὲν οἶδα μᾶλλον, ἦν σὺ μὴ λέγης.  
**ΗΛ.** τλήμων Ὁρέστης μὴ θανεῖν, ἐμοῦ θ' ὑπερ.  
**ΕΡ.** ἐπ' ἀξίοισι τάρ<sup>5</sup> ἀνευφημεῖ δόμοις.  
**ΗΛ.** περὶ τοῦ γὰρ ἄλλου μᾶλλον ἀν φθέγξαιτό τις;  
 ἀλλ' ἐλθὲ καὶ μετάσχεις ἱκεσίας φίλοις  
 σῆ μητρὶ προσπεσοῦσα τῇ μέγ' ὀλβίᾳ,  
 Μενελαον ἡμᾶς μὴ θανόντας εἰσιδεῖν.  
 ἀλλ' ὁ τραφεῖσα μητρὸς ἐν χεροῖν ἐμῆς,  
 οἴκτειρον ἡμᾶς κάπικούφισον κακῶν.  
 ἵθ' εἰς ἀγῶνα δεῦρο<sup>6</sup>, ἐγὼ δ' ἡγήσομαι  
 σωτηρίας γὰρ τέρμ<sup>7</sup> ἔχεις ἡμῶν μόνη.  
**ΕΡ.** ίδοù, διώκω τὸν ἐμὸν ἐς δόμους πόδα.

1323. λαβοῦσα πρευμένειαν, ‘having succeeded in propitiating the shade.’—μοι the best copies. Others give με.—ἥντιν’, for τις ἀν εἴπη βοὴ ἦν κλύω;

1326. τυγχάνει. This is susceptible of two meanings, τὰ πράγματα τυγχάνει ἄξια ὅντα κτλ., or ἄξια στεναγμάτων νῦν τυγχάνει ἡμῶν, ‘are befalling us.’ The Schol. gives the former. The latter is a simpler syntax.

1327. εὐφῆμος ἵσθι, ‘hush!’ utter not ill-boding words on my return from a successful mission. The superstition here alluded to is explained on v. 384.

1328. ἔδοξε, δέδοκται τοῖς Ἀργείοις. This may be noticed as a passage where the aorist seems to be used in a strictly perfect sense, which is not very common.

So Aesch. Pers. 905, ἀνδρῶν οὓς νῦν δαίμονας ἀπέκειρεν.

1329. ἐμοῦ two of the best MSS. for ἡμῶν. The Schol. rightly explains, εἴθε μὴ γένοιτο θανεῖν ἡμᾶς συγγενεῖς ὑπάρχοντας.

1330. ζυγὸν. Cf. Iph. A. 443, εἰς οἵ ανδύκης ζεύγματ' ἐμπεπτώκαμεν.

1335. ἀνευφημεῖ, for δυσφημεῖ. She purposely avoids the ill-omened word.

1342. εἰς ἀγῶνα δεῦρο. This is ironically and ambiguously said. Hermione is to understand by it merely the effort to persuade Menelaus.

1343. τέρμα σωτηρίας, a phrase which occurs elsewhere, was borrowed from the limits prescribed to exiles.

1344. διώκω. Aesch. Theb. 366,

*σώθηθ' ὄσον γε τοὺπ<sup>3</sup> ἔμ<sup>2</sup>.*

1345

*ΗΛ.* *ὦ κατὰ στέγας*

*φίλοι ξιφήρεις, οὐχὶ συλλήψεσθ' ἄγραν;*

*ΕΡ.* *οἱ γάρ τίνας τούσδ' εἰσορῶ;*

*ΟΡ.* *σιγᾶν χρεών·*

*ἥμūν γὰρ ἥκεις, οὐχὶ σοὶ, σωτηρία.*

*ΗΛ.* *ἔχεσθ' ἔχεσθε· φάσγανον δὲ πρὸς δέρη*

*βάλλοντες ἡσυχάζεθ', ὡς εἰδῆ τόδε*

*Μενέλαος, οὗνεκ' ἀνδρας, οὐ Φρύγας κακοὺς,*

*εὐρὼν ἐπραξεν οἷα χρὴ πράσσειν κακούς.*

*ΧΟ.* *ἰὰ ἵὰ φίλαι, κτύπον ἐγείρετε,*

*κτύπον καὶ βοὰν*

*πρὸ μελάθρων, ὅπως ὁ πραχθεὶς φόνος*

*μὴ δεινὸν Ἀργείοισιν ἐμβάλλῃ φόβον,*

*βοηδρομῆσαι πρὸς δόμους τυραννικοὺς,*

*πρὶν ἐτύμως ἴδω τὸν Ἐλένας φόνον*

*καθαιμακτὸν ἐν δόμοις κείμενον,*

*ἢ καὶ λόγον τοῦ προσπόλων πυθώμεθα·*

*τὰς μὲν γὰρ οἵδα συμφορὰς, τὰς δὲ οὐ σαφῶς.* 1355

*διὰ δίκας ἔβα*

*θεῶν νέμεσις ἐστὶν Ἐλέναν.*

*δακρύοισι γὰρ Ἑλλάδ' ἀπασαν ἐπλησε*

*διὰ τὸν ὀλόμενον ὀλόμενον Ἰδαῖον*

*Πάριν, ὃς ἄγαγ' Ἑλλάδ' εἰς Ἰλιον.*

στρ.

1355

1360

1365

*σπουδῇ διώκων πομπίμους χρήσας ποδῶν.* the house, nearly scared out of his wits, Eum. 381, ἔνθεν διώκουσ' ἥλθον ἀπρτον πόδα.

*1352. ἐπραξεν, Schol. ἐπαθεν.* perhaps νεκρόν. Φόνω may have been a gloss to καθαιμακτόν.

1353 seqq. This passage, the first part of which (to v. 1360) was wrongly assigned to Electra, Seidler perceived to correspond with v. 1537 seqq. as the antistrophe. The present verses are spoken by the coryphaeus, who tells her companions to raise a confused noise before the house that the attention of the Argive people may be diverted from the slaughter of Helen at least for a time, until she shall have ascertained whether it has been really effected, either by seeing the corpse or by hearing from one of the servants. Opportunely for the latter intention a Trojan slave comes forth from

*1357. φόνον.* Perhaps νεκρόν. Φόνω may have been a gloss to καθαιμακτόν.

*1362. ἐσ* Seidler for *εἰς.* See on v.

736.

*1363* Either a syllable is wanting at the end of this verse, or διὰ ἀλάστορ<sup>3</sup> for διὰ ἀλαστόρων must be adopted from Seidler's conjecture in v. 1546. Hermann would supply a word at the end of both this and the next verse; δακρύοισι γάρ Ἑλλάδ' ἀπασαν δόνρυμασιν τ' | ἐπλησε διὰ τὸν δλοὸν Ἰδαῖον Φρύγα.—For the dative after ἐπλησε compare Aesch. Pers. 133, λέκτρα δ' ἀνδρῶν πόθῳ πίμπλαται δακρύμασιν. See on Bacch. 19. Herc. F. 369.

ἀλλὰ κτυπεῖ γάρ κλῆθρα βασιλείων δόμων,  
σιγήσατ'. ἔξω γάρ τις ἐκβαίνει Φρυγῶν,  
οὐ πευσόμεσθα τὰν δόμοις ὅπως ἔχει.

## ΦΡΥΓΩΝ.

'Αργεῖον ξίφος ἐκ θανάτου πέφευγα  
βαρβάροις ἐν εὐμάριστῳ,  
κεδρωτὰ παστάδων ὑπὲρ τέρεμνα  
Δωρικάς τε τριγλύφους,  
φροῦδα φροῦδα, γᾶ γᾶ,  
βαρβάροισι δρασμοῖς.  
αἰανὸν πᾶ φύγω, ξέναι,

1370

πολιὸν αἰθέρ' ἀμπτάμενος ἢ πόντον, Ὄκεανὸς δῖν

1375

1366—8. The Scholiast advances a strange opinion, that these three verses may have been added by the actors, by way of inventing a plea for coming forth through a doorway instead of having to leap down from a roof (v. 1371). There is no reason however why the man may not have made his escape through several rooms, and at last appeared at the *αὐλεῖον θύρα*, the front and central doorway on the stage.

1369. The introduction of a Trojan eunuch, as the narrator of events done within the house, and that too in verses so irregular as to be without a parallel in the extant tragedies, was a bold device on the part of the poet. This has been considered by many the weak point of the play; the sight indeed of such a man, flying for his life, and with gestures and dress illustrative of his nation, might have been effective enough; but his part is rather protracted, besides that it is too much taken up with Hellenic names and legends to be strictly natural. The narrative, technically considered, partakes of the character of a monode threnos. There are dochmiae, trochaic, and anapaestic verses intermixed with iambic and other measures, but there is no regular antithetical arrangement,—though Hermann considers (see on v. 1437) that there is a partial one, designed to express alarm by the repetition of the same words and metres. Porson's notes on a part of the play which contains many difficulties, are extremely brief and unimportant; and he has left the metre in the utmost confusion. Prof. Scholefield, who ought to have made up the deficiency, contents

himself with saying, that, as the poet intended a barbaric man to speak barbarously, the next hundred and thirty lines or so are little worth correcting or interpreting. He might have taken a lesson from the old Scholiast, who has carefully commented on the whole of this long passage. Hermann (Praef. p. xiii) professes great admiration for the scene, and contends that it is not only artistically elaborated in respect of metre, but that the character of the Phrygian was acted by the protagonistes (p. xvi).

*Ibid.* 'Αργεῖον Hermann for 'Αργεῖον.

1370. Porson and Hermann omit ἐν, which is preserved also by the Etymol. M. p. 393. 18. But the verse now is cretic + dochmius. The best MS. has *Βαρβάροιστιν εὖν*. On this Phrygian name for a shoe see Aesch. Pers. 661, *κροκόβαπτον ποδὸς εὔμαριν δείρων*. Photius, *εὐμαρίδες, ὑποδημάτων γένος*.

1371. ὑπὲρ κτλ., by climbing over the cedar beams, and creeping through the holes between the triglyphs, of the inner court of the house, viz. the peristyle of the *γυναικωνῖτις*.—The *παστάς* or *παστᾶς* was a kind of projecting recess or vestibule, called also *πρόδομος* (Phot. in v.), at the hinder part of the *γυναικωνῖτις*.—On the triglyphs, and the method of getting through the metopes of the roof between them, see Iph. T. 113.

1373. The construction is, πέφευγα φροῦδα, γᾶ γᾶ being merely an exclamation in the mouth of a runaway slave.

1376—9. Probably there is some interpolation in these lines, which are now dochmius + 3 cretics. A little change would reduce them to dochmiae with an

- ταυρόκρανος ἀγκάλαις  
έλισσων κυκλοῖ χθόνα;  
ΧΟ. τί δ' ἔστιν, 'Ελένης πρόσπολ', 'Ιδαιον κάρα; 1380  
ΦΡ. "Ιλιον" Ιλιον, ὥμοι μοι,  
Φρύγιον ἄστυ καὶ καλλίβωλον, "Ι-  
δας ὅρος ἱερὸν, ὡς σ' ὀλόμενον στένω  
ἀρμάτειον ἀρμάτειον 1385  
μέλος βαρβάρῳ βοᾷ,  
δὶ' ὀρνιθόγονον ὅμμα κυκνόπτερον  
καλλοσύνας, Δῆδας σκύμνον δυσελέναν,  
ξεστῶν περγάμων 'Απολλωνίων  
ἐρινύν ὄτοτοῦ 1390  
ἰαλέμων ἰαλέμων  
Δαρδανία τλάμων Γανυμήδεος  
ἰπποσύνᾳ Διὸς εὐνέτα.  
ΧΟ. σαφῶς λέγ' ἡμῖν αὐθ' ἔκαστα τὰν δόμοις

interposed trochaic versicle, thus: αἰᾶτ-  
πᾶ φύγω, ξέναι, πολιὸν αἰ-|θέρ' ἡ πόντος  
| οκεανὸς δὸν πρέξι | ταυρόκρανος ἀγκάλαις  
| έλισσων κυκλοῖ; The Schol. remarks  
on ταυρόκρανος, τοῦτο ξέωθεν δ ποιητὴς  
πρὸς ἀναπλήρωσιν τὸν ἴαμψον προσέθηκεν.  
οὐ γάρ ἀρμόττει τῷ Φρυγὶ ἀμασεῖ ὕντι  
τοῦτο λέγειν. It may be inferred from  
this, that ἔλισσων was not found in his  
copy, but a senarius, δ ταυρόκρανος ἀγ-  
κάλαις κυκλοῖ χθόνα. If the text be right,  
the ocean stream is said ἔλισσεν πόντον  
and κυκλοῖν χθόνα, to whirl the sea-cur-  
rents in eddying circles, and so to environ  
the whole earth. Iph. T. 6, δίνας, ἡς  
θάμ' Εὔριπος θοαῖς αὔραις ἔλισσον κυα-  
νέαν ἔλλα στρέψει.

1382. The καὶ was recovered by Kirchhoff from Ven. a.

1385. ἀρμάτειον μέλος, the accusative  
in apposition to the sentence. The Schol. says that some considered this a stage-note (παρεπιγραφὴ), or musical direction;  
but he rightly adds, that in that case the word would only have been  
written once. Various opinions were  
given by the ancient grammarians on the  
meaning of the term. Schol. δ Δίδυμος  
φησὶν ὄνομασθαι, θὺ αἱ ἀρχαῖαι παρθένοι  
εἰς τὸν θαλάμουν διὰ τῶν ἀρμάτων ἤργοντο.  
—ἔνιοι δὲ ἀρμάτειον τὸν θῆρην φασὶ, τὸν  
ἐπὶ τῷ ἐλκυσμῷ τοῦ "Ἐκτῆρος γενέμενον.  
Others made a more absurd venture: the

man was a eunuch; the voice of eunuchs  
is shrill; so is the creaking of a chariot:  
therefore, a eunuch's plaint is ἀρμάτειον  
μέλος. Hesychius, ἀρμάτειον μέλος. ένιοι  
δὲ τὸν τῆς Αθηνᾶς νόμον. ἄλλοι τὸ  
ταχὺν ἀπὸ τοῦ ἀρμάτος. Hermann says,  
"Ex Plutarchi libro de Fortuna Alex-  
andri T. vii. p. 322, appetet bellicum  
modum fuisse, ut Καστόρειον, quod tamen  
videtur diversum fuisse ab ἀρματεῖον."

1387. The syntax is, δὲλμενον διὰ τὴν  
Δῆδας θυγατέρα. On ὀρνιθόγονον see Hel.  
257. The sense is, 'through the swan-  
born beauty of Helen,' literally, 'the  
bird-born swan-winged eye (loveliness) of  
beautifulness, the luckless daughter of  
Leda.' —For δυσέλενος see Iph. A. 1316.  
—δυσελένας is the reading of the MSS.,  
some of which repeat the word. Kirchhoff conjectures δυσελέναν. The MSS.  
also give διὰ τὴν δρυθόγονον. Porson  
perceived that the articles were gram-  
matically needless, though he was not  
aware that these three verses were doch-  
miae.

1393. ἵπποσύνᾳ Hermann for —α.  
—Alas Dardania, wretched for its wailings,  
through the horses of (i. e. given in ex-  
change for) Ganymede, consort of Zeus.  
The allusion, Hermann observes, is to  
Il. v. 266, ἵππων — τῆς γενεῆς, ἷς Τρωΐ-  
περ εὐρύπά Ζεύς δῶχ' οὐσία ποιήη Γανυ-  
μήδεος. The Schol. here quotes four

- [τὰ γὰρ πρὸν οὐκ εὔγνωστα συμβαλοῦσ' ἔχω.]
- ΦΡ. αἴλινον αἴλινον ἀρχὰν θανάτου 1395  
 βάρβαροι λέγουσιν, αἰαῖ,  
 Ἀσιάδι φωνῇ, βασιλέων  
 ὅταν αἶμα χυθῇ κατὰ γᾶν ξίφεσιν  
 σιδαρέοισιν Ἄιδα.  
 ἥλθον [ἐς] δόμους, ἵν' αὐθ' ἔκαστά σοι λέγω, 1400  
 λέοντες Ἐλλανες δύο διδύμω.  
 τῷ μὲν ὁ στρατηλάτας πατὴρ ἐκλήζετ',  
 ὁ δὲ παῖς Στροφίου, κακόμητις ἀνὴρ,  
 οῖος Ὁδυσσεὺς, σιγῇ δόλιος,  
 πιστὸς δὲ φίλοις, θρασὺς εἰς ἀλκὰν, 1405  
 ἔννετὸς πολέμου, φόνιός τε δράκων.  
 ἔρροι τᾶς ἡσύχου προνοίας  
 κακοῦργος ὡν.  
 οἱ δὲ πρὸς θρόνους ἔσω  
 μολόντες ἂς ἔγημ' ὁ τοξότας Πάρις  
 γυναικὸς, ὅμμα δακρύοις πεφυρμένοι,  
 ταπεινὸὶ 1410  
 ἔζουνθ', ὁ μὲν τὸ κεῖθεν, ὁ δὲ

verses from one of the Cyclic poems, which said that Zeus gave to Tros for Ganymede, not horses, but a golden vine.

1394. This verse is spurious, as Kirchhoff perceived, who says that in the margin of the best MS. there is this note; *οὗτος δ στίχος ἐν πολλοῖς ἀντιγράφοις οὐ γράφεται.* The chorus speaks in a single senarius at vv. 1380, 1425, 1451, 1473.

1395. The reply of the eunuch, when called upon to be more explicit, is rambling, for he is nearly beside himself through fear; *'Aelinon,* the commencement of a death-dirge, the eastern tribes say, when a royal person is slain.' Which is equivalent to saying, *αἰαῖ, τέθυηκεν Ἐλένην.* Having prefaced thus much, he describes how Orestes and his friend entered the house, and craftily seated themselves at the feet of Helen, as if to prefer a request.—For *ἀρχὰν θανάτου* (Schol. *ἐν ἀρχῇ θρῆνος*) Kirchhoff ingeniously proposes *ἀρχῶν θανάτῳ*, 'at the death of rulers.' If *θάνατος* here means 'a death-song,' it has an exact parallel in *αἴρειν μόρον πολυπενθῆ*, Pers. 549. But

the phrase is rather to be compared with *κατάρχειν τινὰ θανάτην*, Androm. 1198, to commence a strain of lamentation for one dead.

1397. By repeating *αἰαῖ*, this verse would become a dochmiac, the next being anaepactic.

1400. By omitting *ἐς*, as Hermann suggests, we obtain a senarius, like 1409—10, 13, 46, 48.—*λέοντες κτλ.*, Aesch. Cho. 923, *ἔμοιε δὲ εἰς δόμον τὸν Ἀγαμέμνονος διπλοῦς λέων, διπλοῦς Ἀρης.*—*δύο διδύμωα, "duos, eosque geminos saevitiae dicit."* Hermann.

1402. *ὁ στρατηλάτας.* See v. 852.—*ἐκλήζετ'* has now been given for *ἐκλήζετο*, by which slight change a trochaic trimeter is obtained, followed by four anaepactic verses.

1403. *κακόμητις* Porson for *κακούργας*, which is contrary to analogy.

1407. *τᾶς ἡσύχου προνοίας* alludes to his being *σιγῇ δόλιος*. 'May he perish for his tacit intentions of mischief!'

1411. *ταπεινὸι*, which interrupts the metre, is perhaps an interpolation.

τὸ κεῖθεν, ἄλλος ἄλλοθεν πεφραγμένοι.

περὶ δὲ γόνυ χέρας ἵκεσίους ἔβαλον  
[ἔβαλον] Ἐλένας ἄμφω.

1415

ἀνὰ δὲ δρομάδες ἔθορον ἔθορον  
ἄμφιπολοι Φρύγες· προσεῖπε δ'  
ἄλλος ἄλλον πεσὼν ἐν φόβῳ,  
μή τις εἴη δόλος. καδόκει

τοῖς μὲν οὖ, τοῖς δὲ ἐς τάρκυστάταν  
μηχανὰν ἐμπλέκειν παῦδα τὰν

Τυνδαρίδ' ὁ μητροφόντας δράκων.

1420

ΧΟ. σὺ δὲ ἥσθα ποῦ τότ'; η πάλαι φεύγεις φόβῳ; 1425

ΦΡ. Φρυγίοις ἔτυχον Φρυγίοισι νόμοις

παρὰ βόστρυχον αὔραν αὔραν  
Ἐλένας Ἐλένας εὐπάγι κύκλῳ  
πτερίνῳ πρὸ παρηῆδος ἄσσων  
βαρβάροις νόμοισιν.

1430

ά δὲ λίνον ἡλακάτᾳ  
δακτύλοις ἐλισσε,  
νῆμά θ' ἵετο πέδω,  
σκύλων Φρυγίων ἐπὶ τύμβον ἀγάλ-

1413. *πεφραγμένοι*, Schol. *ξίφεσιν*. He means, ‘guarded, or hemmed in, on both sides,’ by the attendant eunuchs, who however started up in fright when the strangers embraced Helen’s knees, for they suspected harm in this unusual violation of eastern etiquette.

1414. Hermann gives *γόνατα* for *γόννα*, but either will make a dochmiae verse. The second *ἔβαλον* is omitted in one of the good copies; and this will give a trimeter dochmiae with the preceding.

1416. This verse is composed of a resolved cretic and a dochmios.

1418—24. These lines are all cretic, the last having the initial foot resolved.

1420. The adjective *ἄρκυστατος*, and especially the feminine form of it, is doubtful. Blomfield would read *ἄρκυστάτων*, a form more than once used by Aeschylus.—*ἐμπλέκειν* has reference to *δράκων*, in allusion to a serpent’s coils.

1426—9. These verses, if we adopt Hermann’s correction *εὐπάγι* for *εὐπαγεῖ*, are anapaestic. ‘After the manner of the Phrygians (cf. v. 1507), I happened at the

time to be wafting a breeze past Helen’s curls with a well-compacted circular fan of feathers in front of her cheek in barbaric fashion.’ The Scholiast, in a careful note, explains the formation of these feather-fans (*βιπίδες*), still so much in vogue in the east. The Roman ladies also had them, and of the same material. Propert. ‘pavonis caudam flabellū superbae.’—With the form *εὐπήξ* compare ἀντίτηξ, Ion 19.

1429. *ἄσσων*, which others less correctly write *αἵσσων* (the *α* being long by nature, though it is occasionally short by position), is explained by the Schol. ἐκ-πέμπων. The idea is ‘making a current of air to rush past her cheek.’

1432. *δακτύλοις ἐλισσε*. This passage may be alluded to in Ar. Ran. 1314.—The next verse is unmetrical. Some good copies give *νῆματα*. Hermann suggests *νῆμα θ' ἵετ* ἐν πέδῳ. Here, as in v. 1304, *ἵεται* is the middle voice.

1434—6. This passage is rather difficult. The syntax seems to be, *χρύσωντα συστολίσαι λίνῳ φάρεα σκύλων Φρυγίων*,

- ματα συστολίσαι χρήζουσα λίνω  
φάρεα πορφύρεα, δῶρα Κλυταιμνήστρα.  
προσεῦπεν δ' Ὁρέστας Λάκαιναν κόραν  
ὭΩ Διὸς παῖ, θὲς ἵχνος πέδω  
δεῦρ' ἀποστᾶσα κλισμοῦ Πέλοπος  
ἐπὶ προπάτορος παλαιᾶς ἔδραν  
ἔστιας, τὸν εἰδῆς λόγους ἐμούς.  
ἄγει δ' ἄγει νιν ἀ δ' ἐφεί-  
πετ', οὐ πρόμαντις ὅν ἔμελ-  
λεν ὁ δὲ συνεργὸς ἄλλ' ἐπρασσ'  
ἴών κακὸς Φωκεὺς,  
οὐκ ἐκποδῶν ἵτ'; ἀλλ' ἀεὶ κακοὶ Φρύγες.  
ἐκληγεῖ δ' ἄλλον ἄλλοσ' ἐν  
στέγαισι, τοὺς μὲν ἐν σταθμοῖσιν ἵππικοῖς,  
τοὺς δ' ἐν ἐξέδραισι, τοὺς δ'  
ἐκεῖσ' ἐκεῖθεν, ἄλλον ἄλ-
- 1435  
1440  
1445

ἀγάλματα ἐπὶ τύμβον, ‘desiring from the Trojan spoils to border with fine linen (i. e. embroidery made with linen thread) purple-dyed garments, as an ornament for the tomb, a gift to Clytemnestra.’ She was, in a word, busied in making a piece of fine needlework to be suspended over her sister’s grave. (For this custom see on El. 538.) It is probable that συστολίζειν means ‘to furnish with a border,’ στολή, which is used in Bacch. 936 for the tuck or hem adorning the lower part of the stola.—It is remarkable that the Schol. appears to have read σῶμα Κλυταιμνήστρα or —ας, for he explains thus:—τὰ δὲ νήματα καὶ τὰ λίνα τὰ ἐκ Φρυγίας εἰργάζετο διὰ τῆς Κλυταιμνήστρας τὸ σῶμα, ἵνα τούτῳ συστείλῃ καὶ κηδεύσῃ αἴθις λαμπροῖς ἴματοις καὶ φάρεσι πορφυρέοις.

1437. Hermann, who considers the following cretins as antithetical to v. 1418 seqq., here inserts ὁδ̄, so that προσεῦπε δ' ὁδ̄ Ὁρέστας Λάκαιναν κόραν | corresponds to προσεῦπε δ' ἄλλος ἄλλοις πεσόντες εὐ φόβῳ. He is followed by W. Dindorf; but this theory of partial anti-strophic systems is liable to grave objections, besides other changes which it involves.

1440. MSS. ἔδραν παλαιᾶς, transposed by Hermann on account of the metre.

The first cretin of this verse is resolved into five short syllables.—Helen, sitting at her embroidery within the γυναικωνῖτις, is requested by Orestes to retire with him into the next apartment, or rather, peristyle court, the ἀνδρωνῖτις. For here the ἔστια or family altar was wont to be placed. This appeal to the ancestral ἔστια convinces her that some serious news is to be communicated; while his object is at once to withdraw her from the attendant eunuchs, and to slay her at the most fitting place to receive such a victim.

1441. Hermann’s correction ἵνα κατειδῆς λόγους is very probable.

1442. Flor. 2 has ὃν ἔμελλε παθεῖν. The ellipse of παθεῖν is rather harsh; but the word does not seem to suit the metre. See on v. 1182.

1445. κακὸς Φωκεὺς, ὁ πονηρὸς Πυλαδῆς.—In the next verse the question is commonly placed at Φρύγες, which would mean ἀλλ' ἀεὶ κακοὶ ἔσεοθε; contrary to the sense. The latter clause is a taunt, when they hurry away at his first bidding.

1447. ἐν στέγαισι is the reading of the best copies. Commonly, ἄλλοσε στέγαις, probably from v. 1127, ἐκκλήσομεν σφᾶς ἄλλον ἄλλοσε στέγης.—ἐξέδραις, Schol. ἐν οἴκου ἀποπάτοις.

λοσε διαρμόσας ἀποπρὸ δεσποίνας.

1450

**XO.** τί τούπὶ τῷδε συμφορᾶς ἐγίγνετο;

**ΦΡ.** Ἰδαία μάτερ, μάτερ,

δέβριμα δέβριμα, αἰαῖ

φονίων παθέων ἀνόμων τε κακῶν

ἄπερ ἔδρακον ἔδρακον

ἐν δόμοις τυράννων.

1455

\*οἱ δὲ ἀμφὶ πορφυρέων πέπλων ὑπὸ σκότου

ξίφη σπάσαντες χερσὶν ἄλλος ἄλλοσε

δίνασεν ὅμμα, μή τις παρὼν τύχοι.

1460

ώς κάπροι δὲ δρέστεροι γυ-

ναικὸς ἀντίοι σταθέντες

ἐννέπουσι, Κατθανεῖ

[κατθανεῖ], κακός σ' ἀποκτενεῖ πόσις,

τὸν καστυγήτου προδοὺς

ἐν Ἀργει θανεῖν [γόνον].

ἄ δ' ἀνίαχεν ἵαχεν, ὥμοι μοι·

1465

λευκὸν δὲ ἐμβαλοῦσα πῆχυν στέρνοις

κτύπησε κράτα μέλεον πλαγᾶ·

φυγὴ δὲ ποδὶ τὸ χρυσεοσάνδαλον ἵχνος

1450. διαρμόσας, ‘separating.’ Schol. τὴν ἀδιάλειπτον παραμονὴν τῶν οἰκετῶν ἐσήμηνεν.—This verse is dochmiaeac.

1452. Again, as in v. 1395, the eunuch replies to the inquiries of the chorus by an appeal to his country, here however merely as an apostrophe expressing surprise. Schol. τὴν Ρέαν ἐπικαλεῖται ὡς ἀλεξικακον. Hermann supposes the first five verses to correspond with 1426—30, and reads Ἰδαία μάτηρ, Ἰδαῖα, | δὲ δέβριμα, — ἔδρακον φύμοι. But v. 1455 may be regarded as an anapaestic monometer of resolved syllables.

1457. οἱ δὲ has been added by the present editor, not only because the narrative begins abruptly, but because this and the next two, if not three, verses appear to have been iambic trimeter. It is probable that in the third we should read μή τις ἐπιπαρὸν, or μὴ παρὸν τις ἐπένθυο. —πορφυρέων is pronounced with *synizesis*, as in Aesch. Pers. 319, ἀμείβων χρῶτα πορφυρέ βαθῆ.—The ἀμφὶ, which Hermann, after Schaefer, refers to πέτλων, ‘drawing their swords enveloped in

their garments,’ it seems more reasonable, with Maithiae, to connect with δίνασεν, not indeed by *tmesis*, but as a short way of saying ἀμφὶ παπταίνοντες. Or, still more simply, ‘and they on both sides.’—χεροῖν Hermann for χεροῦν or ἐν χεροῖν.

1464. Both κατθανεῖ and γύνοι have been inclosed in brackets because they interrupt the regularity of the metres. Thus ἐν Ἀργει θανεῖν is a dochmiaeac. The article before καστυγήτου is added in Flor. 2.

1467. πλαγᾶν Hermann and Porson; but the best MSS. give πλαγᾶ. The verse as it now stands is dipod, iamb. + dochmiaeac. κτύπησέν τε κράτα μέλεον πλαγᾶν, the τε being answered by δὲ in the next verse.

1468. For ποδὶ repeated after φυγὴ see Electr. 218, and compare Phoen. 88. This verse also is dochmiaeac. The two first syllables in χρυσεοσάνδαλον are, as usual, short.

ἔφερεν ἔφερεν· ἐς κόμας δὲ  
δακτύλους δικὰν Ὁρέστας,  
Μυκηνίδ' ἀρβύλαν προβάς,  
ῶμοις ἀριστεροῖσιν ἀνακλάσας δέρην  
παίειν λαιμῶν  
ἔμελλεν εἰσω μέλαν ξίφος.

**XO.** ποῦ δῆτ' ἀμύνειν οἱ κατὰ στέγας Φρύγες;

**ΦΡ.** ἵακχᾶ δόμων θύρετρα καὶ σταθμοὺς  
μοχλοῖσιν ἐκβαλόντες, ἐνθ' ἐμίμνομεν,  
βοηδρομοῦμεν ἄλλος ἄλλοθεν στέγης,  
ὅ μὲν πέτρους, ὁ δ' ἀγκύλας,  
ὅ δὲ ξίφος πρόκωπον ἐν χεροῖν ἔχων.  
ἔναντα δ' ἥλθεν

*Πυλάδης ἀλίαστος, οὗσα οὖσα*

*"Ἐκτωρ δὲ Φρύγιος, ἡ τρικόρυθος Αἴας,* 1475  
*δὲν εἶδον εἶδον ἐν πύλαισι Πριαμίσιν*  
*φασγάνων δὲ ἀκμὰς συνήφαμεν.*  
τότε δὲ τότε διαπρεπεῖς ἐγένοντο Φρύγες  
οἵσον Ἀρεος ἀλκὰν

*ἢ στσονες Ἐλλάδος ἐγενόμεθ' αἰχμᾶς.* 1480  
ὅ μὲν οἰχόμενος φυγὰς, ὁ δὲ νέκυς ὅν,  
ὅ δὲ τραῦμα φέρων, ὁ δὲ λισσόμενος,  
θανάτου προβολάν.  
ὑπὸ σκότον δὲ ἐφεύγομεν

1470. *προβάς*. More properly *προβά-*  
*σας*, but see on Alc. 869. Hec. 53. Phoen.  
1412, *προβάς* δὲ κῶλον δεξίον.

1473. ποῦ—ἀμύνειν. Soph. Oed. Col.  
335, οἱ δὲ αὐθόμαιμοι ποῦ νεανία πονεῖν;  
—οἱ κατὰ στέγας, the eunuchs who had  
been shut in the rooms, v. 1447.

1474. *ἵακχᾶ* Hermann for *ἰαχᾶ*.—*ἐκ-*  
*βαλόντες*, throwing down from the thres-  
hold by means of levers. Schol. *ἐκπά-*  
*σαντες*. But *μοχλοῖσιν* cannot mean, as  
he supposes, ἔνθα ἴμεν συγκεκλεισμένοι  
τοῖς μοχλοῖς, though the almost invariable  
sense of *μοχλοῖς* χαλᾶν or λύειν is ‘to  
open by removing the bar,’ as explained  
on Iph. T. 99. It is certain that *μοχλοῖ-*  
*σιν* is the dative of the instrument. Still,  
it is an open question, whether some way  
of bursting the door from the opposing

bar is meant, or the bar itself was used  
as a battering-pole to open the doors of  
the rooms (*δόμοι*), which Orestes must have  
fastened from the outer (or peristyle) side,  
whereas the *μοχλὸς* or door-bar was al-  
ways on the inside. This latter explana-  
tion is probably the correct one.

1477. *ἀγκύλας*, javelins; the same as  
*μεσάγκυλα*, Androm. 1133.

1479. *ἀλαστός*, immovable, Hec. 85.

1483. δὲ Hermann for δὴ, as this verse,  
with the two following, appear to be  
dochmiae. Perhaps in v. 1485 we should  
read ἐγενόμεσθ'.  
1486. δὲ νέκυς is a resolved spondee  
for an anapaest.

1488. *προβολὰν*, the accusative in appo-  
sition to the preceding participle, ‘as  
a defence against death.’

νεκροὶ δὲ ἔπιπτον, οἱ δὲ ἔμελλον, οἱ δὲ ἔκειντ'.  
 ἔμολε δὲ ἀ τάλαις Ἐρμιόνα δόμους 1490  
 ἐπὶ φόνῳ χαμαιπετεῖ ματρὸς, ἀ νιν ἔτεκεν τλάμων.  
 ἄθυρσοι δὲ οἵα νιν δραμόντε βάκχαι  
 σκύμνον ἐν χεροῖν ὄρείαν  
 συνήρπασαν· πάλιν δὲ τὰν Διὸς κόραν  
 ἐπὶ σφαγὰν ἔτεινον·  
 ἀ δὲ ἐκ θαλάμων  
 ἐγένετο διαπρὸ δωμάτων ἄφαντος, 1495  
 ὁ Ζεὺς καὶ γὰς καὶ φῶς καὶ νὺξ,  
 ἡ φαρμάκοισιν ἡ μάγων  
 τέχναισιν ἡ θεῶν κλοπαῖς.  
 τὰ δὲ ὕστερ' οὐ κάτοιδα· δρα-  
 πέτην γάρ ἐξέκλεπτον ἐκ δόμων πόδα.  
 πολύπονα δὲ πολύπονα πάθεα 1500  
 Μενέλαος ἀνασχόμενος ἀνόνητον ἀπὸ<sup>τοῦ</sup>  
 Τροίας ἔλαβε \*ἔλαβε τὸν Ἐλένας γάμον.

XO. καὶ μῆν ἀμείβει καινὸν ἐκ καινῶν τόδε·

1489. Ον κεῖσθαι in connexion with πίπτειν, as a figure from the wrestling-school, see Hel. 1604, σπουδῆς δὲ ὑπὸ ἔπιπτον, οἱ δὲ ἀρθοῦντο, τοὺς δὲ κειμένους νεκροὺς ἀνείδεισαν.

1492. ἄθυρσοι. That the thyrsus was used as a real offensive weapon is shown on Bacch. 704. The expression is here a brief one for δραμόντε συνήρπασαν αὐτὴν οἴλα Βάκχαι συναρπάζουσι σκύμνον.

1494. πάλιν δὲ κτλ. 'And (having secured Hermione) they went back to Helen, to her slaughter.' Schol. οὐδὲν ἥττον πάλιν ἐπεδιώκοντο Ἐλένην.

1495. For ἐκ θαλάμων, which is unusual, Hermann gives ἐκ παστάδων (cf. 1371), connecting this and the foregoing verse into a senarius.—For ἄφαντος cf. Hel. 605, βέβηκεν ἄλοχος σὴν πρὸς αἰθέρος πτυχὰς ἀρθεῖσαν ἄφαντος, οὐρανῷ δὲ κρύπτεται.

1497. φαρμάκοισιν. The Schol. reminds us that Helen had learned the art of incantations from the wife of the Egyptian Thon, Od. v. 228.—The best copies give ἥτοι φ.

1498. οὐ κάτοιδα has rather more authority, though in itself scarcely as good as the vulg. οὐκέτ' οἶδα.

1500—2. These verses are dochmiae, though of a very unrhythymical composition. The ἔλαβε was doubled by Hermann. It may be remarked, once for all, that in a very great many passages where the metre requires this reduplication, (a characteristic of the later style of Euripides.) the transcribers were content with copying it once.

1503. ἀμείβει. Schol. διαδέχεται. Cf. v. 816.—The eunuch who had alone escaped to tell the tale is confronted by Orestes with drawn sword. Critics are very severe upon this scene. We cannot say it is in any sense unnatural; and we are rather disposed to admire the man who, while he could slay his own mother when justice demanded it, could spare the life of an abject slave at his feet. The chief fault is, not that it is comic in its tone and character, but that a subordinate member of the *dramatis personae*, or one who ought to have been so, is kept too long before the notice of the spectators. We cannot however pretend to divine the poet's reasons. Some have supposed he wished to show the timidity of eastern tribes compared with the bravery of Hellenic.

- ξιφηφόρον γὰρ εἰσορῶ πρὸ δωμάτων  
βαίνοντ̄ Ὁρέστην ἐπτοημένῳ ποδὶ. 1505
- OP.* ποῦ στιν οὗτος ὅς πέφευγεν ἐκ δόμων τούμὸν ξίφος ;  
*ΦΡ.* προσκυνῶ σ', ἄναξ, νόμοισι βαρβάροισι προσ-  
πίτνων.
- OP.* οὐκ ἐν Ἰλίῳ τάδ' ἔστιν, ἀλλ' ἐν Ἀργείᾳ χθονί.  
*ΦΡ.* πανταχοῦ ζῆν ἡδὺ μᾶλλον ἢ θανεῖν τοῖς σώφροσιν.  
*OP.* οὕτι που κραυγὴν ἔθηκας Μενέλεῳ βοηδρομεῖν ; 1510  
*ΦΡ.* σοὶ μὲν οὖν ἔγωγ' ἀμύνειν ἀξιώτερος γὰρ εἰ.  
*OP.* ἐνδίκως ἡ Τυνδάρειος ἄρα παῖς διώλετο ;  
*ΦΡ.* ἐνδικώτατ', εἴ γε λαιμοὺς εἶχε τριπτύχους θανεῖν.  
*OP.* δειλίᾳ γλώσσῃ χαρίζει, τάνδον οὐχ οὔτω φρονῶν.  
*ΦΡ.* οὐ γὰρ, ἦτις Ἑλλάδ' αὐτοῖς Φρυξὶ διελυμήνατο ; 1515  
*OP.* ὅμοσον, εἰ δὲ μὴ, κτενῶ σε, μὴ λέγειν ἐμὴν χάριν.  
*ΦΡ.* τὴν ἐμὴν ψυχὴν κατώμοσ', ἥν ἀν εὐορκοῦμ' ἔγω.  
*OP.* ὥδε καν Τροίᾳ σιδηρος πᾶσι Φρυξὶν ἥν φόβος ;  
*ΦΡ.* ἀπέχει φάσγανον πέλας γὰρ δεινὸν ἀντανγεῖ φόνον.  
*OP.* μὴ πέτρος γένη δέδοικας, ὥστε Γοργόν' εἰσιδών ; 1520  
*ΦΡ.* μὴ μὲν οὖν νεκρός τὸ Γοργοῦς δ' οὐ κάτοιδ' ἔγω  
κάρα.  
*OP.* δοῦλος ἀν φοβεῖ τὸν Ἀιδην, ὃς σ' ἀπαλλάξει κακῶν ;  
*ΦΡ.* πᾶς ἀνὴρ, καν δοῦλος ἥ τις, ἥδεται τὸ φῶς ὁρῶν.

1506. Porson (followed by Herm. and Dind.) gives πέφευγε τούμὸν ἐκ δόμων ξίφος, with two or three of the later MSS., as “numerous.”

1507. προσκυνῶ σ'. See Troad. 1021, καὶ προσκυνέσθαι βαρβάρων ὑπὸ ἥθελες. He here falls prostrate at Orestes' feet.

1508. τάδ' ἔστιν. For this formula see Androm. 168.

1509. Quoted by Stobaeus, Fl. cxix. 2.

1510. Μενέλεῳ κτλ., ‘for Menelaus to come to the rescue.’ Schol. οὐκ ἄρα μεγάλα ἔφωντις τὸν Μενέλεων, ὥστε βοηδρομεῖν; — σολ μὲν, λείπει τὸ βούλομαι, ἥ ἔτοιμός εἰμι. The sense should rather be, ‘Nay, it was to assist *you* that I raised a cry for aid.’

1513. θανεῖν. Schol. ὥστε ἀποθανεῖν.

1514. γλώσσῃ χαρίζει, ‘you are indulging your tongue,’ you are talking without meaning what you say. Cf.

Aesch. Cho. 253, γλώσσης χάριν δὲ πάντ' ἀπαγγείλῃ τάδε. Hes. Opp. 709, μηδὲ φεύδεσθαι γλώσσης χάριν.

1515. οὐ γάρ κτλ. ‘I say, she deserved to die, for laying waste Hellas and the Trojans too.’

1517. ἥν ἀν εὐορκοῦμι, ‘which I am likely to swear by truly,’ which is the most binding oath a man can take when the sword is at his throat. “Forma loquendi fluxit ab Homero Il. o. 39, *Testis sit σὴ θ' ἵερῃ κεφαλῇ καὶ νωτίερον λέχος αὐτῶν Κουρίδιον*, τὸ μὲν οὖν ἀν ἔγω ποτε μᾶψ ὀμόσαιμι. Plat. Alcib. i. p. 109 D, μὰ τὸν φίλιον τὸν ἐμόν τε καὶ σὸν, ὃν ἔγώ ἥκιστ’ ἀν ἐπιορκήσαιμι.” Porson.

1519. ἀντανγεῖ. Compare the compound, (though a very doubtful one,) χρυσαντανγῆς, in Ion 890. A poet quoted by Stobaeus, vol. ii. p. 392, ed. Teubner, has ἀντηγέει σέλας.

1523. Quoted by Stobaeus, Fl. cxix. 2.

- OP.* εὖ λέγεις σώζει σε σύνεσις. ἀλλὰ βαῖν' εῖσω δόμων.
- ΦP.* οὐκ ἄρα κτενεῖς μ'; *OP.* ἀφεῖσαι. 1525  
ΦP. καλὸν ἔπος λέγεις τόδε.
- OP.* ἀλλὰ μεταβουλευσόμεσθα—  
ΦP. τοῦτο δ' οὐ καλῶς λέγεις.
- OP.* μῶρος, εἰ δοκεῖς με τλῆναι σὴν καθαιμάξαι δέρην·  
οὕτε γὰρ γυνὴ πέφυκας οὔτ' ἐν ἀνδράσιν σύ γ' εῖ.  
τοῦ δὲ μὴ στῆσαι σε κραυγὴν οὖνεκ' ἔξηλθον  
δόμων
- δέξν γὰρ βοῆς ἀκοῦσαν Ἀργος ἔξεγείρεται. 1530  
Μενέλεων δ' οὐ τάρβος ἡμῶν ἀναλαβεῖν εῖσω ξίφους·  
ἀλλ' ἵτω ξανθοῖς ἐπ' ὥμων βοστρύχοις γαυρού-  
μενος·
- εἰ γὰρ Ἀργείους ἐπάξει τοῦσδε δώμασιν λαβὼν  
τὸν Ἐλένης φόνον διώκων, κάμε μὴ σώζειν θέλῃ,  
[σύγγονον τ' ἐμὴν Πυλάδην τε τὸν τάδε ἔνδρωντά  
μοι,] 1535  
παρθένον τε καὶ δάμαρτα δύο νεκρῷ κατόψεται.
- XO.* ίὼ ἴὼ τύχα, ἔτερον εἰς ἀγῶν'  
ἔτερον αὖ δόμος ἀντ.

1526. It is better to suppose an *apostrophe* here, *ἢν δοκῇ*, or *ἢν αὐθὶς βοήν ἔγειρης κτλ.*

1528. *γυνὴ κτλ.* This, says the Schol., may either mean that he is a eunuch, or that he is cowardly and effeminate in common with the Phrygian race. Perhaps there is the same allusion in Aesch. *Theb.* 184, *ἀνὴρ γυνὴ τε χάτι τῶν μετ-αίχμων.*

1530. *δέξν κτλ.* Cf. *Heracl.* 339, *τα-*  
*χὺς γὰρ Ἀργεῖος πᾶς ἀνὴρ βοηδρόμος.* Here, as usual, *βοή* is 'a cry to the rescue.'

1531. *Μενέλεων δ' κτλ.* 'But as for Menelaus (alone), we have no fear at getting *him* within sword-reach; so let him come on, priding himself on his flaxen locks upon his shoulders. For if he shall bring with him against this house the whole body of Argives, desiring to revenge the slaughter of Helen, and should not choose to save me,—he shall see his child as well as his wife two corpses before his eyes.' For the use of *ἴτω* for *ἡκέτω*

cf. *Phoen.* 521, *πρὸς ταῦτ' ἵτω μὲν πῦρ,*  
*ἵτω δὲ φάσγανα.*

1534. *Θέλῃ* is dependent on the sense of *ἢν* implied in *εἰ* preceding. The best MSS. give *θέλῃ*, but with the variant *σάσῃ* (*σάσει*) *θανεῖν*. Others *θέλει*, which is inadmissible, because contingency is of necessity implied, i. e. an event yet to be proved by experience. The following future in the apodosis requires either *θελήσει* or (properly) *ἢν θέλῃ*.

1535. Several critics have objected to the metre of this verse, but none seem to have suspected its genuineness. It is just such a verse as interpolators were fond of inserting to make the narrative agree accurately with some former statement. Compare v. 1173 and 1192.

1537–48. These verses are the anti-strophe to 1333–65. The Schol. wrongly construes *δόμος ἀμφὶ τὸν Ἀτρεΐδῶν οἶκος.* Rather, *ἄγων ἀμφὶ τὸν Ἀτρεΐδῶν οἶκος.* a trial for the descendants of Atreus. The chorus say this, on per-

φοβερὸν ἀμφὶ τοὺς Ἀτρεΐδας πίτνει.  
 τί δρῶμεν; ἀγγέλλωμεν ἐς πόλιν τάδε;  
 ἢ σῆγ' ἔχωμεν; ἀσφαλέστερον, φίλαι. 1540  
 ἵδε πρὸ δωμάτων ἵδε προκηρύσσει  
 θοάζων ὅδ' αἰθέρος ἄνω καπνός.  
 ἀπτουσι πεύκας, ὡς πυρώσοντες δόμους  
 τοὺς Τανταλείους, οὐδὲ ἀφίστανται φόνου.  
 τέλος ἔχει δαίμων  
 βροτοῖς τέλος ὅπα θέλη. 1545  
 μεγάλα δέ τις ἀ δύναμις δι' ἀλαστόρ'  
 ἐπεστρέψε μέλαθρα τάδε δι' αἴμάτων  
 διὰ τὸ Μυρτίλου πέσημ' ἐκ δίφρου.  
 ἀλλὰ μὴν καὶ τόνδε λεύσσω Μενέλεων δόμων πέλας  
 δξύπουν, γόσθιμένον που τὴν τύχην ἢ νῦν πάρα. 1550  
 οὐκέτ' ἀν φθάνοιτε κλῆθρα συμπεραίνοντες μοχλοῖς,  
 ὃ κατὰ στέγας Ἀτρεΐδαι. δεινὸν εὐτυχῶν ἀνὴρ  
 πρὸς κακῶς πράσσοντας, ὡς σὺ νῦν, Ὁρέστα, δυσ-  
 τυχεῖς.

ME. ἥκω κλύων τὰ δεινὰ καὶ δραστήρια  
 δισσοῖν λεόντουι· οὐ γὰρ ἄνδρος αὐτῷ καλῶ. 1555  
 ἥκουσα γὰρ δὴ τὴν ἐμὴν ἔνναρον  
 ὡς οὐ τέθυηκεν, ἀλλ' ἄφαντος οἴχεται,  
 κενὴν ἀκούσας βάξιν, ἦν φόβῳ σφαλεὶς  
 ἥγγειλέ μοί τις. ἀλλὰ τοῦ μητροκτόνου

ceiving that, in accordance with the threat at v. 1150, they are preparing to set fire to the house, on failing to slay Helen, v. 1495. Kirchhoff assigns the whole of this antistrophe to the chorus, like the strophe; and perhaps this is sufficient, though it is probable that pairs of chœreutaæ take up the separate clauses in succession (seven in number), the coryphaeus commencing at v. 1549.

1544. ἔχει. Perhaps ἔγει. Schol. ὁ θεὸς ἐπάγει τοῖς ἀνθρώποις ὅποι θέλει τὸ τέλος. Another scholium gives τέλος ἐπιτιθῆσθαι.

1546. ἀλαστόρ Seidler for ἀλαστόρων. See on v. 1363. The former means 'through (the existence of) an evil genius in the house,' the latter, 'through the

agency of evil demons,' &c. The two best MSS. give ἐπεσεν ἐπεσε, as Seidler had conjectured, for ἐπαισεν ἐπαισε.

1550. The chorus had been charged at v. 1251 to give due warning to those within, should Menelaus approach the house; and the command is now faithfully obeyed. His quick step implies determination, and they are advised to bar him out, literally, 'to complete the fastenings of the doors by the bars.' See on Phoen. 113.

1553. πρός. The Schol. supplies μαχόμενος. It is better perhaps to understand, 'the fortunate as compared with the unfortunate.'

1554. τὰ δεινά. On the article see Iph. T. 320, and compare Phoen. 180.

τεχνάσματ' ἔστι ταῦτα καὶ πολὺς γέλως. 1560  
 ἀνοιγέτω τις δῶμα· προσπόλοις λέγω  
 ὡθεῦν πύλας τάσδ', ὡς ἂν ἄλλὰ παιᾶν ἐμὴν  
 ρυσώμεθ' ἀνδρῶν ἐκ χερῶν μιαιφόνων,  
 καὶ τὴν τάλαιναν ἀθλίαν δάμαρτ' ἐμὴν  
 λάβωμεν, ἢ δεῖ ξυνθανεῦν ἐμῇ χερὶ 1565  
 τοὺς διολέσαντας τὴν ἐμὴν ξυνάορουν.

*OP.* οὗτος σὺ, κλήθρων τῶνδε μὴ ψαύσης χερὶ,  
 Μενέλαιον εἶπον, ὃς πεπύργωσαι θράσει  
 ἢ τῷδε θριγκῷ κράτα συνθραύσω σέθειν,  
 ρήξας παλαιὰ γεῖσα, τεκτόνων πόνον. 1570  
 μοχλοῖς δὲ ἄραρε κλῆθρα, σῆς βοηδρόμουν  
 σπουδῆς ἢ σ' εἴρξει, μὴ δόμων εἰσω περᾶν.

*ME.* ἔα, τί χρῆμα; λαμπάδων ὅρῳ σέλας,  
 δόμων δὲ ἐπ' ἄκρων τούσδε πυργηρουμένους,  
 ξίφος δὲ ἐμῆς θυγατρὸς ἐπίφρουρον δέρῃ. 1575

*OP.* πότερον ἐρωτᾶν ἢ κλύειν ἐμοῦ θέλεις;  
*ME.* οὐδέτερός τοι ἀνάγκη δέ ὡς ἔοικέ σου κλύειν.  
*OP.* μέλλω κτανεῖν σου θυγατέρον, εἰ βούλει μαθεῖν.  
*ME.* Ἐλένην φονεύσας ἐπὶ φόνῳ πράστεις φόνον;  
*OP.* εἰ γὰρ κατέσχον μὴ θεῶν κλεφθεὶς ὑπο. 1580  
*ME.* ἀρνεῖ κατακτὰς κάφ' ὑβρει λέγεις τάδε.  
*OP.* λυπράν γε τὴν ἀρνησιν εἰ γὰρ ὥφελον  
*ME.* τί χρῆμα δρᾶσαι; παρακαλεῖς γὰρ ἐς φόβον.

1560. πολὺς γέλως, πολλὴ ὕβρις. He fancies that Orestes had spread a false report that Helen was not really dead; but such a notion, he says, is mere mockery. Cf. v. 1581.

1562. ὡθεῦν, to open them by removing the bar from within and thrusting them outwards. The doors of Greek houses commonly opened on the outside.

1564. τάλαιναν ἀθλίαν. A pleonasm for which Erfurd well compares Aesch. frag. Prot. 194, στοιουμένην δύστηγον ἀθλίαν φάβα. See *suir.* v. 852, ἢ τλήμων ἢ δύστηγε, though the verse is probably interpolated, which may equally be said for ἀθλίον καὶ τλήμων in *Phoen.* 1595.

1567. οὗτος σύ. Schol. ταῦτα ἄνωθεν Ὁρέστης ἐκ τοῦ δάματός φησι. The

stage-contrivance is the same as in Cycl. 690. So the watchman stands on the battlements in the prologue to the *Ayag-metimon*.—πεπύργωσαι, ‘proudly elated with.’ *Rhes.* 122. *Here.* F. 238.

1576. ἐρωτᾶν ἢ κλύειν. The choice of the alternative is very characteristic of Euripides. This certainly was not a fit occasion for a rhetorical display.

1578. εἰ βούλει μαθεῖν, since you have chosen to hear what I have got to say.

1580. εἰ γὰρ κατέσχον. ‘I would I had accomplished (secured) it, and not been deceived by the gods.’ *Suir.* v. 1149, ἦν δ' οὖν τὸν Ἐλένης μὴ κατάσχωμεν φόνον.

1581. This verse is commonly read with an interrogation.

- OP.* τὴν Ἑλλάδος μιάστορ' εἰς Ἀιδουν βαλεῖν.  
*ME.* ἀπόδος δάμαρτος νέκυν, ὅπως χώσω τάφῳ. 1585  
*OP.* θεοὺς ἀπαίτει παῦδα δὲ κτενῶ σέθεν.  
*ME.* ὁ μητροφόντης ἐπὶ φόνῳ πράσσει φόνον.  
*OP.* ὁ πατρὸς ἀμύντωρ, δν σὺ προῦδωκας θανεῖν.  
*ME.* οὐκ ἥρκεσέν σοι τὸ παρὸν αἷμα μητέρος;  
*OP.* οὐκ ἀν κάμοιμι τὰς κακὰς κτείνων ἀεί. 1590  
*ME.* ἦ καὶ σὺ, Πυλάδη, τοῦδε κοινωνεῖς φόνου;  
*OP.* φησὶν σιωπῶν ἀρκέσω δ' ἔγὼ λέγων.  
*ME.* ἀλλ' οὕτι χαίρων, ἦν γε μὴ φύγγει πτεροῖς.  
*OP.* οὐ φευξόμεσθα πυρὶ δ' ἀνάψομεν δόμους.  
*ME.* ἦ γὰρ πατρῶν δῶμα πορθήσεις τόδε; 1595  
*OP.* ὡς μή γ' ἔχῃς σὺ, τήνδ' ἐπισφάξας πυρί.  
*ME.* κτεῖν· ὡς κτανῶν γε τῶνδέ μοι δώσεις δίκην.  
*OP.* ἔσται τάδ'. *ME.* ἀ ἀ, μηδαμῶς δράσῃς τάδε.  
*OP.* σίγα νυν, ἀνέχουν δ' ἐνδίκως πράσσων κακῶς.  
*ME.* ἦ γὰρ δίκαιον ζῆν σε; *OP.* καὶ κρατεῖν γε γῆς. 1600  
*ME.* ποίας; *OP.* ἐν Ἀργει τῷδε τῷ Πελασγικῷ.  
*ME.* εὖ γοῦν θίγοις ἀν χερινίβων. *OP.* τί δὴ γὰρ οὐ;  
*ME.* καὶ σφάγια πρὸ δορὸς καταβάλοις.  
*OP.* σὺ δ' ἀν καλῶς;  
*ME.* ἀγνὸς γάρ εἴμι χείρας. *OP.* ἀλλ' οὐ τὰς φρένας.  
*ME.* τίς δ' ἀν προσείποι σ'; 1605  
*OP.* ὅστις ἔστι φιλοπάτωρ.  
*ME.* ὁστις δὲ τιμῷ μητέρ'; *OP.* εὐδαίμων ἔφυ.  
*ME.* οὔκουν σύ γ'. *OP.* οὐ γὰρ ἀνδάνουσιν αἱ κακαί.

1587. ὁ μητροφόντης. ‘This matricide is for perpetrating murder upon murder.’—‘This avenger (call me rather) of my father, whom you basely surrendered to die.’

1589. τὸ παρόν. Porson gives τὸ παρὸς, after Markland, which would imply that the consequences of the murder were past, whereas the guilt was still upon him.

1590. οὐκ ἀν κάμοιμι. Bacch. 187, ὡς οὐ κάμοιμ' ἀν οὔτε νύκτ' οὔθ' ἡμέραν θύρσῳ κροτῶν γῆν.

1593. φύγης. Perhaps φύγη, so that with οὕτι χαίρων we should supply κοινωνήσει φόνου, rather than λέξεις.

1603. σφάγια πρὸ δορός. See Heracl. 399. Schol. ἐπεὶ εἰώθασιν οἱ βασιλῆς, εἰς πόλεμον μέλλοντες ἔξειναι, θύει τοῖς θεοῖς. It was the part of the μάντις, who was as it were the army-chaplain, to take these victims ready in his car: see Phoen. 174.

1604. Aesch. Cho. 1044. Hippol. 317, χείρες μὲν ἄγναλ, φρήν δ' ἔχει μίασμά τι.

ME. ἄπαιρε θυγατρὸς φάσγανον. OP. ψευδὴς ἔφυς.

ME. ἀλλὰ κτενεῖς μου θυγατέρ'; OP. οὐ ψευδὴς ἔτ' εἰ.

ME. οἴμοι, τί δράσω; 1610

OP. πεῖθ' ἐσ 'Αργείους μολὼν

ME. πειθὼ τίν'; OP. ἡμᾶς μὴ θανεῖν αἰτοῦ πόλιν.

ME. η παῖδα μου φονεύσεθ'; OP. ἀδ' ἔχει τάδε.

ME. ὁ τλῆμον 'Ελένη. OP. τάμα δ' οὐχὶ τλήμονα;

ME. σοὶ σφάγιον ἐκόμισ' ἐκ Φρυγῶν, OP. εἰ γὰρ τόδ' ήν.

ME. πόνους πονήσας μυρίους. OP. πλήν γ' εἰς ἐμέ. 1615

ME. πέπονθα δεινά. OP. τότε γὰρ ἥσθ' ἀνωφελῆς.

ME. ἔχεις με.

OP. σαυτὸν σύ γ' ἔλαβες κακὸς γεγώς.

ἀλλ' εἰ, ὑφαπτε δώματ', 'Ηλέκτρα, τάδε'

σύ τ', ὁ φίλων μοι τῶν ἐμῶν σαφέστατε,

Πυλάδη, κάταιθε γεῖσα τειχέων τάδε. 1620

ME. ὁ γαῖα Δαναῶν ἴππιον τ' 'Αργούς κτίται,

οὐκ εἰ ἐνόπλω ποδὶ βοηδρομήσετε;

πᾶσαν γὰρ ὑμῶν ὅδε βιάζεται πόλιν

ζῆν αἷμα μητρὸς μυσταρὸν ἐξειργασμένος.

### ΑΠΟΛΛΩΝ.

Μενέλαε, παῦσαι λῆμ' ἔχων τεθηγμένον·

1625

1603. ψευδὴς ἔφυς. Schol. ἔψεύσω τῆς ἐλπίδος, sc. εἰ προσδοκᾶς με τοῦτο ποιήσειν.

1611. θανεῖν Porson and Hermann with one of the good MSS., the rest having κτανεῖν. The two words are continually confused.

1614. σοὶ σφάγιον, to be put to death by you (Orestes). Porson, followed by Hermann and W. Dindorf, gives σὲ σφάγιον, the conjecture of Morell. The reply of Orestes, 'Would that it had been so!' certainly favours σοὶ. Hermann insists that this is "non modo invenusta, sed etiam prorsus aliena." He adds, that Menelaus must have made mention of Hermione also, and he supposes a verse to have been lost after 1615, containing a lament for her, and a rejoinder of Orestes.

1616. τότε. Schol. οὐτε σε ἡξίουν βοηθῆσαι μοι.

1617. After this verse also Hermann supposes a line to have dropped out, like ἀλλ' οὐχὶ φένειτε σὺ τε κασιγνήτη τε σὴ, because Orestes would hardly have told his sister to apply the torch at the moment Menelaus confessed he was caught. The truth seems to be, that Orestes is resolved to leave nothing undone that might force the reluctant Menelaus to obtain a reversal of his sentence.

1622. οὐκ εἰ Musgrave for οὐχί. The later copies have οὐκούν. On the use of εἰ with a hortative future see Hel. 1561.

1624. ζῆν. Schol. ἀστε τυχεῖν τοῦ ζῆν.

1625. Apollo appears on high, with

- Φοῖβός σ' ὁ Αητοῦς παῖς ὅδ' ἐγγὺς ὥν καλῶ,  
 σύ θ', ὃς ξιφήρης τῇδ' ἔφεδρεύεις κόρη,  
 Ὁρέσθ', ὦ εἰδῆς οὐς φέρων ἡκω λόγους  
 Ἐλένην μὲν ἦν σὺ διολέσαι πρόθυμος ὥν  
 ἥμαρτες, ὅργην Μενέλεω ποιούμενος, 1630  
 ἥδ' ἐστὶν, ἦν ὄρατ' ἐν αἰθέρος πτυχαῖς,  
 σεσωσμένη τε κού θανοῦσα πρὸς σέθεν.  
 ἐγώ νιν ἔξέσωσα χὺπὸ φασγάνου  
 τοῦ σοῦ κελευσθεὶς ἥρπασ' ἐκ Διὸς πατρός.  
 Ζηνὸς γὰρ οὖσαν ζῆν νιν ἄφιτον χρεὰν, 1635  
 Κάστορί τε Πολυδεύκει τ' ἐν αἰθέρος πτυχαῖς  
 ξύνθακος ἔσται, ναυτίλοις σωτήριος.  
 ἄλλην δὲ νύμφην ἐς δόμους κτῆσαι λαβὼν,  
 ἐπεὶ θεοὶ τῷ τῆσδε καλλιστεύματι  
 Ἐλληνας εἰς ἐν καὶ Φρύγας ξυνήγαγον, 1640  
 θανάτους τ' ἔθηκαν, ὡς ἀπαντλοῖεν χθονὸς

Helen (to whom he points at v. 1631) sitting by his side. The complexities of the plot are thus readily disentangled by a favourite device of Euripides in his later plays. Helen is to be united with her brothers Castor and Pollux in their attribute of protectors of ships; Menelaus is to marry another bride; Orestes must retire for a year into Arcadia, where he shall found the city of Oresteum, after which he shall come to Athens to be tried and acquitted by the court of the Areopagus. He shall afterwards marry Hermione, and Pylades shall take Electra for his wife. Menelaus is to cede the sovereignty of Argos to Orestes, and to be king of Sparta. Apollo finally will reconcile the Argive state to submit to the just rule of the matricide prince.

1629. Ελένην ἦν is joined by a close attraction, like πολιτῶν ὡν ἀφίκετο χθόνα Med. 12, κακούσιν οἴς ἐγώ βαρύοναι Soph. Trach. 152. Porson compares the well-known Virgilian idiom *urbem quam statuo vestra est*.—For πτυχαῖς, on account of the repetition in v. 1631, Hermann gives πύλας, a variant in the margin of the best MS. So in Phoen. v. 84, some copies give πύλας for πτυχᾶς. It is possible that v. 1631—2 are interpolated. They involve this difficulty, that we must assume Helen to have been actually visible

aloft to the spectators. If so, the νιν in 1633 would be a repetition of Ελένην above, according to a well-known use.

1633. Vulg. κάπῳ. But the best MS. has καὶ ὑπό, which Kirchhoff rightly prefers. For the crasis cf. Ion 1270, χύπδ μητριὰ πεσέν. For ὑπό, 'from under,' Hec. 53.

1634. Construe κελευσθεὶς ἐκ Διὸς, although this is an unusual instance of ἐκ for πρὸς or ὑπό. Perhaps, ἐς Διὸς πατρὸς, i. e. οἰκον.

1636. The same promise, that Helen shall share in the worship paid to the Dioscuri, is given in Hel. 1667, θέος κεκλήσαι, καὶ Διοσκόρων μέτα σπονδῶν μεθέξεις.

1638. Kirchhoff thinks that either something has been lost after this verse, or it should be transposed to follow v. 1642, because the ἐπεὶ in the next should refer rather to what has gone before, about her becoming immortal. However, it is easy to connect the sense thus:—' You must now look for another bride, (and resign your present wife to be received among the gods, as a reward for the use they made of her beauty;) for' &c.

1641—2. One may fairly doubt if this distich be not an interpolation. There is something unusual in the syntax ἀπαντλεῖν βρισμα πληρώματος θυητῶν, and

νῦβρισμα θυητῶν ἀφθόνου πληρώματος.  
 τὰ μὲν καθ' Ἐλένην ὁδὸν ἔχει σὲ δ' αὖ χρεῶν,  
 Ὁρέστα, γαίας τῆσδε ὑπερβαλόνθ' ὄρους  
 Παρράσιον οἰκεῖν δάπεδον ἐνιαυτοῦ κύκλον. 1645  
 κεκλήσεται δὲ σῆς φυγῆς ἐπώνυμον  
 τ' Ἀζάσιν Ἀρκάσιν τ' Ὁρέστειον καλεῖν.  
 ἐνθένδε δ' ἐθλὸν τὴν Ἀθηναίων πόλιν  
 δίκην ὑπόσχεις αἴματος μητροκτόνου  
 Εὔμενίσι τρισσᾶς· θεοὶ δέ σοι δίκης βραβῆς 1650  
 πάγοισιν ἐν Ἀρείοισιν εὐσεβεστάτην  
 ψῆφον διοίσουσ', ἔνθα νικῆσαι σε χρή.  
 ἐφ' ἡς δ' ἔχεις, Ὁρέστα, φάσγανον δέρη,  
 γῆμαι πέπρωταί σ' Ἐρμιόνην ὃς δ' οἴεται  
 Νεοπτόλεμος γαμεῖν νιν, οὐ γαμεῖ ποτε. 1655

this well-known theory of the Trojan war, taken from the Cyclic *Cypria*, was not particularly wanted here. Generally the forms ἔθηκαν and ἔδωκαν (on which see Herc. F. 590) are liable to suspicion, except in the latest Attic. We have however *sup. v.* 1166, στένασι δὲ ὅπερ κάμῃ ἔθηκαν ἔθλιον. Phoen. 29, φέρουσ' ἐς οἴκους ἔς τε δεσποινῆς χέρας ἔθηκαν. Those who maintain the genuineness of the verses will compare Hel. 38, πόλεμον γὰρ εἰσήγεγκεν Ἑλλήνων χθονί καὶ Φρεγὶ δυστήνοισιν, ὡς ὄχλον βροτῶν πλήθους τε κουφίσεις μπτέρα χθύνα.

1645. ἐνιαυτοῦ κύκλον. This was the term of exile for one who had committed ἄκων φόνος or accidental homicide. So Theseus, after slaying one of the Pallantidae, ἐνανσαν ἔκδημον ἔψευσεν φυγὴν Hipp. 37. Schol. ἴδιως Εὑριπίδης ἐνιαυτίσαι τὸν Ὁρέστην φησιν ἑκεῖ, ἣτοι ποιήσαντα κύκλον ἐνιαυτοῦ. ὁ γάρ Ἀσκληπιάδης ἰστορεῖ ὑπὸ ὄφεως αὐτὸν δηχθέντα ἑκεῖ τελευτῆσαι. The story of finding the bones of Orestes in Arcadia, as told by Herodotus, will occur to the reader as a confirmation of the grammarian's account.

1647. This verse again is not free from the suspicion of spuriousness. The repetition of καλεῖν after κεκλήσεται has been justly objected to by critics, and various emendations have been proposed, κεκτήσεται Musgrave, τεθήσεται Porson, (we might add γενήσεται as not less probable,) and κλεψειν, πέδον, ποτὲ, for κα-

λεῖν. It had occurred independently to the present editor to read πέδον, on account of Θετίδειον (*πεδίον*) in Andr. 20, but the suggestion was anticipated by Valckenaer. The omission of the name Ὁρέστειον (supposing the verse to be really spurious) is justified by Electr. 1273, σὲ δὲ Ἀρκάδον χρὴ πέλιν ἐπ' Ἀλφείου ροᾶς οἰκεῖν, Δυκαῖον πλησίον σηκάματος· ἐπώνυμος δέ σοι πόλις κεκλήσεται. Schol. Ἀρκάδες πάντες κοινῇ ἐκαλούντο· μέρος δὲ τούτων Ἄζανες· τῷ μερικῷ τὸ ὄχλον ἐπήγαγεν. Ἄζαν γὰρ μέρος ἐστὶ τῆς Ἀρκαδίας. The word is doubtless Pelasgic, and may be compared in its form with καρβάν, 'barbaric,' (also, perhaps, belonging to the same dialect,) Aesch. Suppl. 110, and Ζὰν or Ζῆν for Ζεύς. As ζ for β was a Pelasgic usage (see on Phoen. 45), it is possible that Ἄζανες may be another form of Ἀβαντες, a people of Euboea.

1649. ὑφέξεις is the reading of two good MSS., and is not inferior.

1651. εὐσεβεστάτην, 'most righteous,' 'most in accordance with their oath,' (Hipp. 656. Med. 755). Cf. Electr. 1258–62, ξετιν δὲ Ἀρεάδις τις δύχθος,—Ὕευσεβεστάτη ψῆφος βεβαία τ' ἐστίν.—For ψῆφον διαφέρειν see *sup. v.* 49. The singular is used, because in the early Attic tribunal each judge had only *one* vote, which was dropped into this or that urn.

1653. ἐφ' ἦ Kirchhoff, with the two best MSS.

- θανεῦν γὰρ αὐτῷ μοῖρα Δελφικῷ ξίφει  
δίκας Ἀχιλλέως πατρὸς ἔξαιτοῦντί με.  
Πυλάδη δ' ἀδελφῆς λέκτρον, τῷ ποτ' ἥνεσας,  
δόσ· ὁ δ' ἐπιών νιν βίοτος εὐδαιμων μένει.  
"Αργους δ' Ὁρέστην, Μενέλεως, ἕα κρατεῖν, 1660  
ἐλθὼν δ' ἄνασσε Σπαρτιάτιδος χθονὸς  
φερνὰς ἔχων δάμαρτος, ἢ σε μυρίοις  
πόνοις διδοῦστα δεῦρ' ἀεὶ διήνυσε.  
τὰ πρὸς πόλιν δὲ τῷδ' ἐγὼ θήσω καλῶς,  
ὅς νιν φονεῦσαι μητέρ' ἔξηνάγκαστα. 1665
- OP. ὁ Λοξία μαντεῖε, σῶν θεσπισμάτων.  
οὐ ψευδόμαντις ἥσθ' ἄρ', ἀλλ' ἐτήτυμος.  
καίτοι μ' ἐσήγει δεῦμα μή τινος κλύων  
ἀλαστόρων δόξαιμι σὴν κλύειν ὅπα.  
ἀλλ' εὖ τελεῖται, πείσομαι δὲ σοῖς λόγοις. 1670  
ἰδοὺ μεθίμη 'Ερμιόνην ἀπὸ σφαγῆς,  
καὶ λέκτρ' ἐπήνεστ', ἡνίκ' ἀν διδῷ πατήρ.  
ME. ὁ Ζηνὸς Ἐλένη χαῖρε πᾶν ζηλῶ δέ σε  
θεῶν κατοικήσασταν ὅλβιον δόμον.  
'Ορέστα, σοὶ δὲ παῖδ' ἐγὼ κατεγγυῶ 1675  
Φοίβου λέγοντος· εὐγενῆς δ' ἀπ' εὐγενοῦς

1656—7. The best MSS. give *αὐτῷ* — *ἔξαιτοῦντα*, and so Kirchhoff has edited. This is no doubt defensible; cf. Aesch. Cho. 403. Soph. El. 430. Elmsley on Med. 797. Probably either *αὐτὸν* should be restored, or *ἔξαιτοῦντι* given with the inferior MSS., as Porson, Hermann, and W. Dindorf have done.—For the event alluded to see Androm. 1085 seqq., and for *δίκας αἰτεῖν πατρὸς*, to ask Phœbus to give satisfaction for the death of Achilles, which was a presumptuous petition, *ibid.* v. 53, 1108.

1658. φ ποτ' ἥνεσας, 'to whom you formerly promised her.' The *ποτ'* is perhaps a metrical supplement. We suspect the true reading to be *κατήνεσας*, as in v. 1092, which first passed into *ἐπήνεσας*, (as in the last-named passage it has done,) involving ὁς, the reading of some of the best MSS. for φ, then into *πότ' ἥνεσας*, by which φ could be retained.

1662. φερνὰς. The wife was to be re-

signed, but her wealth, which was proverbially great (Aesch. Ag. 718), was to remain in his hands by way of consolation for her loss.

1664. τὰ πρὸς πόλιν, his relations towards Argos, over which he is destined to rule.

1666. σῶν θεσπισμάτων. The genitive of exclamation, as Hermann perceived, Porson and others having made it to depend on *ψευδόμαντις*. This seems an idiom of the rather later Attic which at this time had been introduced. Cf. Ar. Ach. 86, καὶ τις εἶδε πάποτε βοῦς κριβανίτας; τῶν ἀλαζονευμάτων. Id. An. 61, Ἀπολλον ἀποτρόπαιε, τοῦ χασμῆματος. Pac. 238, θναξ Ἀπολλον, τῆς θυείας τοῦ πλάτους.

1672. ἡνίκ' ἀν κτλ., at whatever time Menelaus, who is ὁ κύριος, the legal owner of his daughter, shall consent to give me her hand.

- γήμας ὄναιο καὶ σὺ χὼ διδοὺς ἐγώ.  
**ΑΠ.** χωρεῖτε νυν ἔκαστος οἱ προστάσσομεν,  
νεύκους τε διαλύεσθε. **ΜΕ.** πείθεσθαι χρεών.  
**ΟΡ.** κάγῳ τοιοῦτος σπένδομαι δὲ συμφοραῖς, 1680  
Μενέλαε, καὶ σοῖς, Λοξίᾳ, θεσπίσμασιν.  
**ΑΠ.** ὅτε νυν καθ' ὁδὸν τὴν καλλίστην  
θεὸν Εἰρήνην τυμῶντες· ἐγὼ δ'  
Ἐλένην Δίοις μελάθροις πελάσω  
λαμπρῶν ἀστρων πόλον ἔξανύσας, 1685  
ἐνθα παρ' Ἡρα τῇ θ' Ἡρακλέους  
Ἡβῃ πάρεδρος θεὸς ἀνθρώποις  
ἔσται, σπονδαῖς ἔντιμος ὀλεὶ,  
σὺν Τυνδαρίδαις, τοῖς Διόις υἱοῖς,  
ναύταις μεδέουσα θαλάσσης. 1690  
**ΧΟ.** ὁ μέγα σεμνὴ Νίκη, τὸν ἐμὸν  
βίοτον κατέχοις  
καὶ μὴ λήγοις στεφανοῦσα.

1679. If *νείκους*, the reading of most copies, be correct, διαλύεσθε is the passive. But *νείκος* has some authority, ‘make up your differences among yourselves.’ Kirchhoff gives *νείκας*, on the single authority of his best MS. This form occurs in Aesch. Ag. 1349, according to the conjecture of Heath for *νίκη*, and is recognized by some of the grammarians. Euripides however elsewhere has *νείκος* in this sense. Hipp. 1412, λέω δὲ *νείκος πατρὶ*, *χρηζούσης σέθεν*. Hel. 1236, *μεθῆμι νείκος τὸ τρίν*, *ἴτω δ'* δύπτερον. *Ibid.* v. 1680, *τὰ μὲν πάρος νείκη μεθήσω*.

1680. κάγῳ τοιοῦτος. Cf. Aesch. Ag. 1331, κάγῳ τοιούτος εἰμ'. Heracl. 266, κάγῳ τοιοῦτος.—σπένδομαι συμφοραῖς, ‘a truce to misfortunes.’ Properly, I enter into an agreement with them that they shall disturb me no longer.—καὶ σοῖς κτλ., ‘as well as to your oracles,’ i.e. which have so long been a source of trouble.

1682. καλλίστην — Εἰρήνην. This is one of many passages opposed to those who represent Euripides as attached to the war party. See Pref. to vol. i. p. xvi. Schol. τοῦτό φησι διὰ τὸ κατ' ἐκείνον τὸν καιρὸν ἐνεστηκέναι τὰ Πελοπον-

νησιακά. πρεσβευομένους γὰρ Λακεδαιμονίοις περὶ εἰρήνης οὐκ ἐπείσθησαν Ἀθηναῖοι. Schol. on v. 371, πρὸ Διοκλέους, ἐφ' οὖν τὸν Ὁρέστην ἐδίδαξε, Λακεδαιμονίων πρεσβευταμένων περὶ εἰρήνης, ἀπιστήσαντες Ἀθηναῖοι οὐ προσήκαντο, ἐπὶ ἄρχοντος Θεοπόμπου, ὃς ἦν πρὸ Διοκλέους, ὡς ἴστορεῖ Φιλόχορος. Euripides then means to blame his countrymen for not accepting the terms offered.

1684. Δίοις Nauck for Διός. Inferior MSS. and Aldus give Ζηνός. Cf. Ion 922, Δίοις καρποῦ.

1685. ἔξανύσας, scil. ὁδὸν εἰς πόλον. Cf. Suppl. 1142, ποτανοὶ δὲ ήνυσαν τὸν Αἰδαν.

1687. θεὸς ᔾσται, ‘she shall be a god to men,’ one of the benign Olympian powers.—σπονδαῖς, viz. at sacrifices. Bacch. 45, ὃς θεομαχεῖ τὰ κατ' ἐμὲ, καὶ σπονδῶν ἄπο ὀθεῖ μ'.  
 1690. ναύταις, for the benefit and preservation of sailors.

1691. For the concluding appeal to Victory see the end of Iph. Taur. and Phoenissae. In all these plays W. Dindorf imagines they are spurious; but Hermann observes that Lucian acknowledges them as *τραγικῶς εἰρημένα*, *Piscator*, § 39.

**ΕΤΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ  
Η ΕΝ ΤΑΤΡΟΙΣ.**

**Τ Π Ο Θ Ε Σ Ι Σ.**

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Ὀρέστης κατὰ χρησμὸν ἐλθὼν εἰς Ταύρους τῆς Σκυθίας μετὰ Πυλάδον παραγενηθεὶς<sup>1</sup> τὸ παρ’ αὐτοῖς τιμώμενον τῆς Ἀρτέμιδος ξόανον ὑφελέσθαι προγρεῖτο. προελθὼν δὲ ἀπὸ τῆς νεὼς καὶ φανεὶς, ὑπὸ τῶν ἐντοπίων ἄμα τῷ φίλῳ σιλληφθεὶς ἀνήχθη κατὰ τὸν παρ’ αὐτοῖς ἔθισμὸν, ὅπως τοῦ τῆς Ἀρτέμιδος ἱεροῦ σφάγιον γένωνται. τοὺς γὰρ καταπλεύσαντας ξένους ἀπέσφαττον<sup>2</sup>.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ταυροῖς τῆς Σκυθίας· ὁ δὲ χορὸς σινέστηκεν ἐξ Ἑλληνίδων γυναικῶν, θεραπαινίδων τῆς Ἰφιγενείας.

<sup>1</sup> παρακινηθεὶς MS. Pal.

<sup>2</sup> Kirchhoff, after Markland, indicates a *lacuna*. Probably only the first part of the argument has been preserved.

## I PHIGENIA IN TAURIS.

WE may safely assent to the judgment of Hermann<sup>1</sup>, “Dignissima est haec tragoeadia, cui quantum fieri possit pristina forma restituatur. Est enim in praestantissimis earum quas fecit Euripides.” It is one of the noblest of extant Attic tragedies, and certainly possesses every merit which a well-constructed plot and skilfully developed characters can confer. If the great objects of Attic tragedy were to keep the minds of the audience alternating between the extremes of hope and fear, by the sudden and unexpected shifting of circumstances, and also to excite compassion by the contemplation of heroic persons placed in positions of imminent peril, and yet rising superior to them ; and if a skilful use of those essential ingredients of an Attic play, irony, dissimulation, and ambiguous dialogues, be a merit in an Attic poet ; then this *Iphigenia* of Euripides contains every thing that a good Greek play can be expected to contain. Its interest to modern readers is much enhanced by the fact, that the gentler emotions of sisterly love, the generous virtues of disinterested friendship, and the entire obedience to what were regarded as religious obligations, are pourtrayed with a truthfulness that leads us away from the contemplation of merely mythological persons and scenes, to that of human nature in its universality of times and places.

Having read one favourable opinion, the reader is entitled to have a very different one placed before him, that he may come to his own conclusion on carefully perusing the play, and considering it in all its bearings. “The Iphigenia in Tauris,” says A. W. Von Schlegel<sup>2</sup>, “is almost uniformly mediocre in its representation both of character and passion. The mutual recognition between the brother and the sister, after such occurrences and doings, and under such circumstances,—Iphigenia, who once trembled before the altar, herself about to devote her brother to the like fate,—excites only a passing emotion. Their flight also does not particularly set our interest on the stretch : the artifice by which Iphigenia brings it about is readily

<sup>1</sup> Praef. ad ed. Lips. 1833, p. vi.

<sup>2</sup> Theatre of the Greeks, p. 248.

believed by Thoas, and not until after they are both rescued does he seek to make resistance, but he is immediately appeased by one of the usual divine interpositions. This contrivance is so common and so trite in Euripides, that in nine out of his eighteen tragedies a god must needs swing himself down just to untie the knot."—To disabuse the minds of young students from such evidently hostile criticism can hardly be necessary in this country and at the present day. More just, because more favourable, is the estimate of F. G. Schöne, in the introduction to his edition of the play, which has been published in English.

The action of the play is fixed at the now historic Balaklava in the Crimea. There a temple of Artemis existed (and perhaps not merely in fiction, for Ovid, writing from his place of exile on the Pontus, describes it somewhat in detail, though he could hardly have seen it), and there, by a rite not uncommon among barbaric hordes, human victims were offered at her altar. The poet indeed has limited the immolation to *Greek* strangers, probably because it best suited the economy of the drama. To this remote and savage region Iphigenia, rescued by Artemis from the very altar to which she has been brought by her father at Aulis, had been miraculously conveyed, and appointed priestess to the goddess. Of the fate of her family at Argos she knows nothing, but she is ever dwelling on the recollection of her brother Orestes, whom she had left yet an infant, and much younger than herself<sup>3</sup>. She has had a dream, which, as she can only interpret it as applicable to him, has filled her with alarm. She is convinced he must be dead; and she prepares, with the aid of the Chorus, Greek captives and her handmaids, to carry funeral libations, with a threnos to him as to a spirit in Hades<sup>4</sup>. By this device the spectators are led to think mainly about the fate of Orestes, when the arrival of two Greek strangers is announced. They had appeared on the stage immediately after the prologue, to make a stealthy survey of the temple, out of which they had been ordered by the oracle to transport the statue of Artemis to Athens. They, of course, prove to be no others than Orestes and Pylades. In a very exciting narrative, their capture by some native herdsmen is described; the sudden seizure by madness of one of them, the tender assiduity of the other in protecting him, and the courageous resistance of both. Iphigenia is apprised of the event, and she is requested to make immediate pre-

<sup>3</sup> Iph. Aul. 1248, δ μὲν νεοσσός ἐστιν, ή δ' ηὐξημένη.

<sup>4</sup> This device of an ominous dream, by which the minds of the audience are prepared for coming events, has been adopted in the *Hecuba*, where a vision of a dappled fawn, torn from Hecuba's knees by a wolf, portends the sacrifice of Polyxena.

parations for immolating them, according to the law, at the altar of the inexorable Artemis. She, retained against her will in the service of the temple, and by nature averse from its bloody rites, is at this conjuncture the less disposed to give way to pity, because she is steeled by the supposed death of Orestes, and also by the vivid recollections, naturally forced on her by that event, of her father's cruelty to herself at Aulis. After the Chorus have sung the first stasimon, and speculated therein on the birth and adventures of the two strangers, the captives are brought fettered before the priestess, by whose hand they are now to die. Here ensues a scene composed with the utmost art, to give even a summary of which (as Hermann has done in his elegantly written Preface) would be to transcribe and comment on a considerable portion of it. Suffice it here to say, that by a succession of questions, Iphigenia elicits the facts, first, that Orestes is from Argos; next, that Troy has been captured, Menelaus and Helen have returned, and that Agamemnon has been slain by his faithless wife. She then finds out that Orestes is still alive; but he, anxious not to reveal his own name and parentage, evades every question, though each one seems so framed that it must inevitably effect a recognition. This however is long withheld, and is ultimately brought about by a very different device.

It suddenly occurs to Iphigenia, that one of the strangers, as a condition of his life being spared, may be willing to convey a letter for her to Argos, addressed to her brother Orestes, and imploring him to convey her home. Upon this there arises a contest of mutual self-devotion between Orestes and Pylades, each desiring to resign himself to death that his friend's life may be spared. Orestes however prevails on Pylades to accept the offer, on the plea that, having already married his sister Electra, there is a good hope, should he survive, of perpetuating the family name and honours, while he is himself worn out with misery, and the long persecution of the Erinnies. The letter is produced; but, on Pylades suggesting that, in case of shipwreck, the written document may be lost and he be unable to observe the strict letter of his oath to deliver it to Orestes in person, she communicates the contents *viva voce* to both; and thus Iphigenia discovers that she is about to sacrifice her own long-lost Orestes. The next object is to plan not only escape for all, but also means of conveying away the statue which was the especial end of their mission. This affords abundant scope for the Greek arts of fraud and deception. Thoas, the king, a devout man, and zealous for the honour of the goddess, is persuaded by the priestess that not only the strangers, but the statue itself requires purification, in consequence of the dreadful crime of matricide which the captives have

committed, and which would render their immediate immolation sacrilegious. On this representation, he is easily induced to send the captives, under custody of his attendants, to a lonely part of the sea-shore, while she herself follows with the statue, to be washed in the all-cleansing brine. On arriving, the guards are persuaded to let her lead the captives, still chained, to a retired creek at a little distance. They soon hear her voice, as if she were engaged in performing certain expiatory rites; but the delay being long, they resolve to proceed to the spot. There they find the ship of Orestes, which had been secretly moored when they had first gone on land to inspect the temple. The sailors are on the very point of departing, but the guards endeavour to rescue the captives and the renegade priestess. Favoured by adverse weather, which will not allow the ship to clear the harbour, their efforts are ultimately successful. All are recaptured, and the news is brought to the king, with a request that he will send a strong body to bring them back. Thus once more the hopes that had been keenly raised are disappointed. Nothing now seems likely to deliver a brother from the necessity of being slain by his own sister's hand, and that no longer in ignorance of the relationship.

Athena however appears,—the usual *deus ex machina* of Euripides' later plays,—and informs Thoas of her will that both the priestess and the image should be carried to Hellas by Orestes, and the worship of Artemis should be solemnly established at Halae and Brauron in Attica. Thoas readily obeys the divine voice; and thus a play, which has pre-eminently the characteristics of a true tragedy, ends, like some others, in the happiest manner.

There is a general resemblance between the economy of this play and the *Helena*. In both there is a barbaric king, a heroine involuntarily detained by him, a recognition by a near relative, who has arrived unexpectedly at the place, an escape by sea, and a happy result brought about by a divinity appearing at the conclusion, and calming the wrath of the wronged potentate of the land.

On the strange and undoubtedly ancient mythology interwoven with this play, Hermann has given a very learned discussion<sup>5</sup>, though he rightly observes, on commencing it, that “ad Euripidis fabulam recte intelligendam non opus videtur quaeri, quam originem illa de Iphigenia apud Tauros fama habeat, praesertim quum ne proficiamus quidem multum ea quaerendo, quae inveniri posse haud valde credibile sit.” That *Iphigenia* is but another<sup>6</sup> name for Artemis, is more than probable; as that her apotheosis (v. 1465) is but a poet's way

<sup>5</sup> Praefat. p. xxviii—xxxvi.

<sup>6</sup> Equivalent to *μεγάλη θεός* (Herm. Praef. p. xxxi).

of accounting for her acknowledged *cultus* in his time, with rites identical with, or similar to, those of Artemis herself, seems undeniable. There are good reasons for believing the human sacrifices which her Tauric worship demanded, to be of Pelasgic origin. According to Hermann, Müller is right in fixing the first seat of this bloody rite in the Pelasgic Lemnos, where Stephanus of Byzantium records that virgins were sacrificed to her. We may here add an argument of some weight in confirmation of this view. The ancient Italians worshipped the moon as "Anna Perenna;" element-worship was a peculiarly Pelasgic feature; therefore, by inference, she was a Pelasgic goddess. Now at Aricia the same divinity by the name of Diana was honoured with peculiar and mystic sacrifices, which, it is clear from Ovid<sup>7</sup>, were originally accompanied by the immolation of human victims, though the civilization of later times had brought the rite to a mere symbolical performance<sup>8</sup>. Martial also<sup>9</sup> alludes to the sacrifice of virgins to Anna Perenna, though, in applying the present tense to the customs of his own time, he must allude likewise to merely ostensible ceremonies. The principal seat of this Pelasgic *cultus* in Hellas was at Brauron in Attica, where the Tauric image of the goddess was exhibited, fabled, like other images of peculiar sanctity, to have fallen from heaven itself. Now it was natural for Euripides, always zealous for the honour of his native land, to endeavour to account for these savage rites by referring them to a remote and barbaric country. The title *Taurikὴ*, (in its origin probably connected with the Indian cow-goddess, Io, Artemis, or the Moon,) enabled him to fix the seat of the worship in a distant country which accidentally bore a similar name. In fact, Athens, Argos, and even Sparta, claimed the same honour, and, in the last-mentioned place at least, there was the same exhibition of human blood on her altar<sup>1</sup>. If the Tauric nation were Cimmerii, as Herodotus supposed<sup>2</sup>, and if, as some will have it, these Cimmerii were Celts, the Druidical rites in ancient Britain and Gaul will occur to us as possibly of kindred origin. These questions however require profound investigations, and seldom can be settled without taking much that is purely speculative in place of ascertained truth.

Of the date of the play nothing certain is known, but that, as the opening sentence is quoted by Aristophanes in the *Ranae*<sup>3</sup>,

<sup>7</sup> Fast. iii. 260 seqq.

<sup>8</sup> Compare v. 1461 of the present play.

<sup>9</sup> Ep. lib. iv. 64, 16, 'Et quae virgineo cruento gaudet, Annae pomiferum nemus Diana.'

<sup>1</sup> See Pausan. iii. 16, 7, and iii. 6, compared with lib. i. 23, 7, and i. 33, 1, and 43.

<sup>2</sup> lib. iv. 11 and 99.

<sup>3</sup> v. 1232.

which was acted b.c. 405, the year after Euripides' death, it must have been exhibited before that event; for we agree with Dr. Badham, that not the slightest weight is to be attributed to the idea of L. Dindorf, that this, and not the Iphigenia at Aulis, (as the Schol. on Ar. Ran. 67 expressly affirms,) was a posthumous work exhibited by his son. Aristophanes could hardly have quoted from a play till after it had been acted. If *he* had seen it in the copies of actors, as L. Dindorf supposes, the audience could not have seen it; and so the citation would have been lost upon them. In point of style, as in that of subject, this Iphigenia most nearly resembles the *Helena*, brought out b.c. 413. And this is also the opinion of K. O. Müller (Hist. Gr. Lit. p. 376).

*ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.*

ΙΦΙΓΕΝΕΙΑ.

ΟΡΕΣΤΗΣ.

ΠΥΛΑΔΗΣ.

ΧΟΡΟΣ ΕΛΛΗΝΙΔΩΝ ΓΥΝΑΙΚΩΝ.

ΒΟΥΚΟΛΟΣ.

ΘΟΑΣ.

ΑΓΓΕΛΟΣ.

ΑΘΗΝΑ.



# ΕΤΡΙΠΙΔΟΥ

## ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

### ΙΦΙΓΕΝΕΙΑ.

Πέλοψ ὁ Ταντάλειος ἐσ πίσαν μολὸν  
θοαῖσιν ἵπποις Οἰνομάου γαμεῖ κόρην,  
ἔξ ἦς Ἀτρεὺς ἔβλαστεν Ἀτρέως δὲ παῖς  
Μενέλαος Ἀγαμέμνων τε τοῦ δ' ἔφυν ἐγὼ  
τῆς Τυνδαρείας θυγατρὸς Ἰφιγένεια παῖς,  
ἥν ἀμφὶ δίνας, ἃς θάμ' Εὐριπος πυκναῖς

5

1—66. The prologue of this play (or, more properly, the first part of it) is spoken by Iphigenia in the garb of a priestess, issuing from the door of a building which represented the *δόμοι ἀνακτόρων* (v. 66). It bears a near resemblance to that of the *Electra*, in which the other daughter of Agamemnon explains her own unhappy lot, and sighs for her long-lost brother Orestes, who immediately thereupon appears, as in the present play, *incognito*, and accompanied by his friend Pylades.—Iphigenia however knows as yet nothing either of the Trojan affairs, or of the family troubles that have happened since. She only remembers that she was brought by her father's command to Aulis, designed as a victim to appease the anger of the goddess Artemis. She knows too, which *they* did not, that her sudden disappearance from the altar itself resulted in her being supernaturally carried to the distant and barbaric land of the Tauri on the Euxine, where, as a priestess of Artemis, she is compelled to minister to the sanguinary law which commands the sacrifice of every Greek who may touch at those shores. She has just had a strange dream, which she will now

relate. She thought she was sleeping with her maidens in her Argive home, when an earthquake shook the house. The central pillar seemed to fall, and to be changed into a man. That man she, in pursuance of her priestly duties, proceeded to prepare for sacrifice. She fears this betokens evil to Orestes. She will do what she can do,—offer libations to him as to one departed, though she cannot do this over his grave (cf. v. 62).

1. *Πίσαν* the Dindorfs for *Πίσαν* or *Πίσανα*. The short *i*, Hermann observes, would require the form *Πίσην*. This and the next half verse are given in Ar. Ran. 1232.

4. *τοῦ δ'* Schaefer for *τοῦδ'*, which is retained in the Cambridge edition by Dr. Monk, as if it could mean 'this last-named.' A pedigree however implies a strictly *connected* narrative, as Dr. Badham well remarks, rightly siding with Hermann and the Dindorfs in this matter.

6. *δίνας* ed. Cant. for *δίναις*. The accusative is defended by the uniform use of Euripides of *ἀμφὶ* meaning 'at' a place. The passages cited by Monk are, Hec. 649. Orest. 1310. Iph. A. 1294, to which Dr. Badham adds Med. 69. Hel. 369.

αῦραις ἐλίσσων κυανέαν ἄλα στρέφει,  
ἔσφαξεν 'Ελένης οῦνεχ', ὡς δοκεῖ, πατὴρ  
'Αρτέμιδι κλεινᾶς ἐν πτυχαῖσιν Αὐλίδος.  
ἐνταῦθα γάρ δὴ χιλίων ναῶν στόλον      10  
'Ελληνικὸν συνήγαγ' 'Αγαμέμνων ἄναξ,  
τὸν καλλίνικον στέφανον 'Ιλίου θέλων  
λαβεῖν 'Αχαιοὺς, τούς θ' ὑβρισθέντας γάμους  
'Ελένης μετελθεῖν Μενέλεῳ χάριν φέρων.  
†δεινῆς τ' ἀπλοίας πνευμάτων τ' οὐ τυγχάνων      15

7. *στρέφει.* This word, as remarked on Ion 1154, always involves the notion of ‘twisting round,’ and hence it exactly suits the idea both of ἐλίσσειν and of δίνη. The winds, says the poet, in his usual tone of philosophic comment, make the confined waters assume the form of eddies,—“in modum venti nunc hac nunc illuc *verso mari*,” Livy, lib. 28. 6. The real truth is, that a current sets in capriciously and rapidly in one direction through the narrow channel (only forty yards wide at the narrowest), and then suddenly changes its direction and runs in the opposite way, most rapidly however southwards. The cause is to this day not fully known; but it seems to depend on certain obscure tidal influences, or perhaps swells of the outer sea, rather than on the wind. The reader may, if he pleases, consult a good paper on the subject in the *Penny Magazine*, No. 70 (1833). It would be rash indeed to assume that the effects now observable are wholly identical with those known to the Greeks, because considerable changes of the coast line may have taken place since then. But the same thing in effect, the alternation of currents to and fro, may be seen in the small pools and inlets on any shore when the tide is rising.

8. ὡς δοκεῖ refers to ἔσφαξεν, ‘slew me, as (to this day) he imagines.’ She supposes her father to be yet alive, and ignorant that she did not really perish on the altar. Otherwise ὡς δοκεῖ must be taken for ὡς εἴδει.

11. Ελληνικῶν Kirchhoff from the corrected reading of MS. Pal., the original being Ελληνικῆν, as in Flor. 2. Perhaps στολὴν, as in Aesch. Suppl. 744, ναυτικὸν στρατοῦ στολῆ.

13. Ἀχαιοῖς Monk with Lenting. But the change of the subject to the next infinitive presents no real difficulty. The

king had two motives for the expedition: he wished his Argive countrymen to have the credit of capturing Troy, and he wished, for his own sake, and for his brother's, to avenge the rape (violated marriage) of Helen. Compare Iph. A. 270, *tās φυγούσας μέλαθρα βαρβάρων χάριν γάμων πράξιν Ἑλλὰς ὡς λάθοι.*

15. It is easy to say, with the Cambridge editor, “πνευμάτων οὐ τυγχάνων idem significant, quod νηνεμίας τυγχάνων,” by which ἀπλοίας also depends on τυγχάνων,—and it is easy too to admit such rash emendations as Hermann's, δεινῆς ἀπνοίας πνευμάτων δὲ τυγχάνων. But Schöne does better in taking ἀπλοίας to depend on ἔμπυρα, ‘he had recourse to divination (or, on account of) the detention,’ &c., and regards πνευμάτων οὐ τυγχάνων as an *epexegesis*. It is very remarkable that the old copies agree in δεινῆς τ', not δεινῆς δ'. Now, it is not at all likely that this should be “corruptissimus versus,” as Dr. Badham calls it; but it is very likely that both its present obscurity and the addition of τε result from a verse having dropped out. A transcriber found δεινῆς ἀπλοίας, and he supplied a copulative, though a wrong one, to connect the narrative, and the τε after δεινῆς was manifestly taken in connexion with the τε after πνευμάτων. What if the passage originally ran thus?—

ἔπει δὲ δαρδὺ ἔνυμφορὰ κατείχετο  
δεινῆς ἀπλοίας, πνευμάτων οὐ τυγ-  
χάνων  
εἰς ἔμπυρος ἥλθε, κτλ.

‘When he could not get a breeze in any other way, and had long waited in vain, he had recourse to sacrifices.’ If we mistake not, this is the true solution of a difficulty that has greatly perplexed every editor. Kirchhoff proposes to read δεινὴ δ' ἀπλοὶ ἥν. πνευμάτων δ' οὐ τυγχάνων κτλ.

εἰς ἔμπυρ' ἥλθε, καὶ λέγει Κάλχας τάδε·  
 Ὡ τῆσδ' ἀνάσσων Ἐλλάδος στρατηγίας,  
 Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθονὸς,  
 πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἀρτεμις  
 λάβῃ σφαγεῖσαν ὃ τι γὰρ ἐνιαυτὸς τέκοι  
 καλλιστον, ηὔξω φωσφόρῳ θύσειν θεῷ.  
 παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ  
 τίκτει, τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων,  
 ἦν χρή σε θύσαι. καί μ' Ὁδυσσέως τέχναις  
 μητρὸς παρείλοντ' ἐπὶ γάμοις Ἀχιλλέως.  
 ἐλθοῦσα δ' Αὐλίδ' ἡ τάλαιν' ὑπὲρ πυρᾶς  
 μεταρσίᾳ ληφθεῖσ' ἐκανόμην ξίφειν  
 ἀλλ' ἐξέκλεψεν ἔλαφον ἀντιδοῦσά μου  
 Ἀρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα  
 πέμψασά μ' ἐς τῆνδ' φύκισεν Ταύρων χθόνα,  
 οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος  
 Θόας, δις ὠκὺν πόδα τιθεὶς ἵσον πτεροῖς

18. οὐ μὴ ἀφορμίσῃ, means, as usual, ‘there is not a chance of your getting your ships from their moorings in this land.’ The middle voice applies to what is done by others for the commander-in-chief. Kirchhoff would prefer ἀφορμίσῃ.

20. λάβῃ Elmsley and Schaefer for λάβοι, which is a solecism. So εἴτοι conversely for εἰπη, v. 1302. The year alluded to is evidently that of Iphigenia’s birth, not that of the expedition.—φωσφόρῳ θεῷ, Artemis, in her attribute of the goddess of light (the Latin Diana). Aeschylus makes the sacrifice of Iphigenia to have been demanded by the same goddess, but in the capacity of protectress of animals; and Sophocles takes the same view, El. 568. Euripides, in representing it as required by a rash vow, evidently differs from the common story.

23. ἀναφέρων refers to λέγει in v. 16, this clause being parenthetical, i. e. narrative interposed with the speech of Calchas.

24. τέχναις. ‘By the arts of Ulysses they took me from my mother’s side for (i. e. on pretence of) marriage with Achilles.’ Monk gives τέχναις on conjecture, and Dr. Badham adopts it with praise. As if it were difficult to supply

οἱ τεταγμένοι ἄγειν με, or as if a person, rather than a thing, were not said παραπέσοιαν τινὰ τινος. The passages cited by Dr. Badham only show that it is either person from person, or thing from thing, that is said παραπέσθαι. For the active παραπειν see Hipp. 1103.

27. μεταρσία.. The victim was held over the altar while the throat was cut, because it was essential that the life-blood should fall on the very stone on which the body was afterwards consumed. Aeschylus says the same of Iphigenia, Agam. 224, δίκαιν χμαίρας ὑπερβε βωμοῦ λαβεῖν ἀέρδην, where he seems to speak of the sacrifice as actually accomplished, and to have known nothing about the exchange of the stag. His words however are rather ambiguous, τὰ δ' ἔνθεν οὐτ' εἶδον οὐτ' ἔννέπω.

28. Dr. Badham’s ἐξέκλεψέ μ’ is not at all necessary; he quotes however v. 783 —4, which is certainly in his favour, as containing an example of μου immediately repeated.

31. “Cum duplice casu γῆς et βαρβάροισι post ἀνάστει confer ναύταις μεδέοντα θαλάσσης in Or. 1690.” Monk. See however the note there.

ἐσ τοῦνομ' ἥλθε τόδε ποδωκείας χάριν.  
 ναοῖσι δ' ἐν τοῖσδ' ιερίαν τίθησι με,  
 ὅθεν νόμοισι τοῖσιν ἥδεται θεὰ      35  
 "Αρτεμις ἑορτῆς, τοῦνομ' ἦς καλὸν μόνον,—  
 τὰ δ' ἄλλα σιγῶ, τὴν θεὸν φοβουμένη·  
 θύω γάρ, ὅντος τοῦ νόμου καὶ πρὸν πόλει,  
 ὃς ἀν κατέλθῃ τήνδε γῆν "Ελλην ἀνήρ.  
 κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει      40  
 ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.  
 ἀ καινὰ δ' ἥκει νὺξ φέρουσα φάσματα,  
 λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.  
 ἔδοξ' ἐν ὕπνῳ τῆσδ' ἀπαλλαχθεῖσα γῆς

33. *τοῦνομα τόδε.* Alluding to this, Aristophanes wittily called him, in his *Lemnian Women* (frag. 324, Dind.), *Θεᾶς, βράδιστρος τῶν ἐν ἀνθρώποις δραμένην.*

35 seqq. 'Whence (viz. in consequence of which appointment as priestess), according to the customs of the festival in which Artemis delights,—a festival where-of the name alone is good, for I will say nothing of the deeds done in it,—I sacrifice, the rite having existed before also to the city, every Grecian man who may have touched at this land.' Kirchhoff says of this passage, "hic versus nisi gravi corruptili affectus est, ante eum nonnulla excidisse necessario statuendum est." Agreeing with Hermann, that the passage is neither corrupt nor even difficult, we must express surprise that the Cambridge editor should have expunged v. 35, joining *ἱερίαν ἑορτῆς*, which is in itself very questionable Greek. The MS. Pal. by the first hand gives *τοῖσιδ'* for *τοῖσιν*, and this W. Dindorf admits; but it only involves the construction. The article used for the relative is not uncommon. Dr. Badham seems to stumble at *ἑορτῆς τοῦνομα*, but he should have joined *νόμοισι* *ἑορτῆς*. For the aposiopesis we have only to compare the well-known verse in Aesch. Ag. 36, *τὰ δ' ἄλλα σιγῶ*: *βοῦν ἐπὶ γλώσσῃ μέγας βέβηκεν*, and, what is very much to the purpose, Eur. El. 1245, *Φοίβος τε Φοίβος, ἀλλ' ἡναξ γάρ ἔστ' ἔμδος, σιγῶσοφδος δ' ὁν οὐκ ἔχρησέ σοι σοφά.* Where it should be observed that, as here, the fact which the speaker professes to suppress is in reality given in the next sen-

tence. The *γὰρ* in v. 38 merely continues the narrative which had been suspended for fear of revealing *τῶν ἀπορρήτων τι*. The slaughter itself is called *ἄρρητα* in v. 41, because it was in itself a mystic rite, and attended with secret and mystical ceremonies. This latter verse again the Cambridge editor omits, on the trifling ground that *ἔσωθεν* is unusual for *ἔστω*. Hermann thinks the allusion here is to the Tauropolia, at which human victims were offered. See *inf. v. 1460.* — For *θύω* the reading in the MS. Pal. is *θύον* altered to *θείον*, which Kirchhoff has edited. Thus the construction will be, *κατάρχομαι — ὃς ἐν κατέλθῃ*. Here *κατέρχεσθαι* is used for *κατάγεσθαι*, 'to touch at.'

38. *ὄντος — καὶ πρὸν.* She seems to mean, that she was not responsible for *beginning* the cruel rite. Matthiae explains it thus: that not till her arrival were Greeks exclusively sacrificed; this being a sort of retaliation on her part for their treatment of her. But this is inconsistent with her professed aversion to the sacrifice of human beings at all.

43. *πρὸς αἰθέρα.* This custom, in the efficacy of which the poet seems to have had little belief, since he adds, 'if this is any remedy,' is often mentioned, whether of dreams or of secret grief. Compare Soph. El. 86. 424. Eur. El. 59. Med. 56. Andr. 93. As usual, this is now done at early dawn; whence she speaks of the night as still present, *ἥκει*.

44. This verse is quoted by the Schol. Med. on Aesch. Pers. 181.

οἰκεῦν ἐν Ἀργει, παρθένοισι δ' ἐν μέσαις  
 εὑδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλω,  
 φεύγειν δὲ κᾶξω στᾶσα θριγκὸν εἰσιδεῖν  
 δόμων πίτνοντα, πᾶν δ' ἐρεύψιμον στέγος  
 βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν.  
 μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξε μοι,      45  
 δόμων πατρώων, ἐκ δ' ἐπικράνων κόμας  
 ἔνθας καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν·  
 καγὼ τέχνην τήνδ' ἦν ἔχω ἔνοκτόνον  
 τιμῶσ' ὑδραίνειν αὐτὸν, ὡς θανούμενον,  
 κλαίοντα. τούναρ δ' ἀδε συμβάλλω τόδε·      50  
 τέθνηκ' Ὁρέστης, οὖ κατηρξάμην ἐγώ.  
 στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες.

45. παρθένοισι ἐν μέσαις εὑδειν. ‘To be sleeping in the midst of my maidens,’ her ἄμφιτολοι or attendants. Nothing would seem to be clearer or more natural; but Dr. Badham and Kirchhoff adopt Markland’s conjecture παρθενῶσι δ’ ἐν μέσοις, ‘the central maiden-chamber,’ and Monk thinks ζειν must be the true reading for εὑδειν, because the action described could hardly have taken place in the night. As if dreams were so coherent and consistent as to make a matter of the least importance. One may dream that one was sleeping elsewhere, and suddenly awakened by the undulatory motion (*σάλω*) of an earthquake. Once awake, the acts that followed were done by her in the night as easily as in the day.

47. θργκόν. The singular appears to mean ‘the inclosing walls,’ the shell of the house. See on Ion. 1321.—Hesychius (quoted by Seidler) ἐρίγμα, πτώσια.—ἐξ ἄκρων σταθμῶν may be regarded as a synonym of κατάκρας, for σταθμὸς is any sort of fixed abode.

50. ἐλείφθη, ‘was left standing.’ This is clear from what follows, that it seemed to have hair grow down from the capital. Wherein is the “durissima constructio” objected to by Dr. Badham, it is hard to see. Compare Aesch. Pers. 190. Porson’s conjecture, which he quotes with praise, μόνος λελεῖφθαι στῦλος εἰς (εἰς) ἔδοξε μοι, is differently given by Kirchhoff, who also approves of it, μόνος δὲ λειφθεῖσι στῦλος εἰς κτλ.; and it is obvious that the copulative is required. But

this involves the further change to ἐπικράνων. The εἰς is quite unnecessary: this was the pillar which seems in early Greek houses to have supported the roof. It is the στῦλος ποδήρης of Aeschylus, Ag. 371, where the context requires that it should mean the single support, since a husband is compared to it. It is also the κίλων which is more than once mentioned in the account of Hercules’ attack on his children, Herc. F. 973. 977. 1006. Cf. Bacch. 1309, ὃς συνεῖχες, ὁ τέκνον, τοῖνδρον μέλαθρον.

51. ἐπικράνων, ‘the capital.’ In Hipp. 201, a female head-dress. The ι is made long before κρ, as in Suppl. 296, αἰσχρὸν γ' ἐλεῖξα, χρῆστ' ἐπικράντειν φίλους. Monk quotes Prom. 24, νέξι ἀποκρύψει φάσι, and Orest. 12, φ στέμματα ἔχνασ' ἐπέκλωσεν θεά. Hermann needlessly gives ἐκ δέ γ' ἐπικράνων, and Dr. Badham, by an oversight, proposes a remedy which does not touch the disease, κατὰ δ' ἐπικράνων.—καθεῖναι Brodaeus for καθεῖμαι.

54. ὑδραίνειν (scil. ἔδοξα) Musgrave for ὑδραύνον, which obviously violates the metre, since the *v* would be made long by the augment.

55. συμβάλλω, ‘I interpret;’ properly, I put the facts together and deduce the inferences. Med. 675, σοφώτερ' η κατ' ἀνδρα συμβαλεῖν ἐπη, where see the note. Photius, συμβαλεῖν, νοήσαι, διακρῖναι, συγκρῖναι.

57. Stobaeus cites this verse, Flor. lxxvii. 3, with the variant παιδες εἰσὺν ἄρσενες, which Kirchhoff adopts.

θιήσκουσι δ' οὖς ἀν χέρνιβες βάλωσ' ἐμαί.  
οὐδ' αὖ συνάψαι τοῦναρ ἐς φίλους ἔχω.  
Στροφίῳ γὰρ οὐκ ἦν παῖς, ὅτ' ᾧλλυμην ἔγω.      60  
νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοὰς  
παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἀν,  
σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῶν ἀναξ  
'Ελληνίδας γυναικας. ἀλλ' ἐξ αἰτίας  
οὕπω τίνος πάρεισιν; εἴμι' εἴσω δόμων  
ἐν οῖσι ναίω τῶνδ' ἀνακτόρων θεᾶς.      65

## ΟΡΕΣΤΗΣ.

ὅρα, φυλάσσον μή τις ἐν στίβῳ βροτῶν.

## ΠΥΛΑΔΗΣ.

ὅρῳ, σκοποῦμαι δ' ὅμμα πανταχοῦ στρέφων.

*OP.* Πυλάδῃ, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς,  
ἐνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν;      70

58. οὓς ἀν — ἐμαὶ Scaliger for ὁς ἄν  
— ἐμέ.

59. οὐδὲν αὖ κτλ. The argument is this:—Granting that the pillar represents an eldest son, it *might* have indicated Strophius' son (*Pylades*), but that he had none when I was at Aulis, and therefore I cannot be sure that he has one now. The verse is said, as Hermann remarks, with a pause. She mentally enumerates those whom the dream might fit. After rejecting two or three, she adds, ‘nor *again* does it apply to Strophius.’ Nothing can be clearer. Dr. Monk however omits this couplet; but his reasons for doing so are not worth discussion. When once an editor has got into his head the notion that an interpolator has been at work on his play, he is too apt to yield to very groundless suspicions.—ἄλλην may either mean ἐκαινόμην, v. 27, or εἰς τὴν δῆμον γῆν ἐπειπόμην, like μεσονύκτιος ἀλλήναν Hec. 914.

61. δοῦναι χοὰς. The object of these libations, as appears from v. 160 seqq., was to propitiate the shade of her brother, whom she assumed to be dead. They may be compared to those offered to the daemon of Darius, *νεκροῖσι μειλικτήρια*, Aesch. Pers. 612 seqq., and are composed of the very same ingredients, viz. water, wine, milk and honey (oil being not here mentioned). See *inf.* 161—5. This

was especially done (as in the *Choephoroi* of Aeschylus) when a dream had occurred, causing anxiety to the nearest surviving relations.

65. τίνος Markland for τινὸς, and εἴμι' εἴσω Hermann for ἐς ἐμ' εἴσω. As Iphigenia was now *outside* the house, she could only go *in* to look after her attendants, who conversely would be said παρεἴναι ξέω to her, not εἴσω. Moreover, ἐς is hardly used before a short vowel; see Orest. 736. Dr. Badham, Kirchhoff, and the Cambridge editor retain τινὸς, the latter taking ἀλλὰ for ἀλλὰ γάρ, as in Phoen. 99.—Hermann remarks, perhaps rightly, that ἀνακτόρων is not in apposition to δόμων, but the genitive after it, δόμοι ἀνακτόρων being the priestess' house attached to the temple itself.—Iphigenia here leaves the stage. Two strangers are immediately seen advancing upon it.

67. φυλάσσον. He does not say φύλασσε (which Elmsley proposed), because there is a notion of guarding against sudden foes.—μή τις, supply η̄ rather than ἐστι, for the same reason.

68. σκοποῦμαι is more common in later Attic for σκοπῶ. Cf. Hel. 1537.—πανταχῇ Monk, which is probable, but not necessary.

70. This verse is marked as spurious by Dr. Badham, for no other reason, as it seems, than that it violates the regularity

*ΠΤ.* ἔμοιγ', 'Ορέστα· σοὶ δὲ συνδοκεῶ χρεών.

*ΟΡ.* καὶ βωμὸς, "Ελληνοῦ οὗ καταστάζει φόνος;

*ΠΤ.* ἐξ αἰμάτων γοῦν ξάνθ' ἔχει θριγκώματα.

*ΟΡ.* θριγκοῖς δ' ὑπ' αὐτοῖς σκῦλ' ὄρφας ἡρτημένα;

*ΠΤ.* τῶν κατθανόντων γ' ἀκροθίνια ξένων.

75

of the *στιχομυθία*,—a point which it is always dangerous to assume was uniformly observed. See, for instance, Herc. F. 1112. 1403. Bacch. 1270. *Inf.* v. 812. The verse seems almost essential to the context: 'Do you think this is the temple for which we set sail from Argos?' Pylades replies, 'I think so, and I conceive you must think so too,' although you ask the question. Here Hermann, anxious for the integrity of the *στιχομυθία*, inserts v. 76, by which we have a very awkward *διωστέλευτον* in both verses ending with *χρεών*. Moreover, Pylades is thus made almost immediately to repeat the sentiment in v. 68, or rather, in a manner to gainsay it; for there he said *σκοπούμαι*, here *σκοπεῖν χρεών*. Another device which occurred to the Cambridge editor, but which he afterwards found had been anticipated by Burges, is to transpose v. 70 after v. 76; and he explains the new combination thus:—Pylades is represented as ascending a height, commanding at once a view of the interior of the temple and of the sea; while Orestes remains below, scrutinizing the access on the level ground. There is much in the dialogue that tends to show he is right so far: Pylades does reply to the inquiries of Orestes in a way that implies his having a clearer view of the temple. But he thinks Pylades is in fine recommended to look out for the place where the ship had been left, in case they should be able to escape with the image, or without it in the event of danger (v. 102). To this two objections present themselves; first, it cannot be supposed that the adventurers had so lost their way as to have to *look for* their ship, when the success of their enterprise depended on having it available at any moment; secondly, *ἔνθα ναῦν ἐστείλαμεν* is not "*ubi fuerit relicta navis?*" (the poet would have said *κατέσχομεν*, 'put it ashore'), but 'where we set out for.' Compare Alcest. 112, οὐδὲ ναυκληρίαν ἔσθ' ὅποι τις αἷς στείλας, and see on Hel. 147.

72. *καταστάζει*. Hel. 984, *ἵνα* αἴματος *ροαί τάφου καταστάζωσι*.

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73. The common reading *τριχώματα* has been retained by Monk without remark, others adopting Ruhnken's conjecture *θριγκώματα*, which is strongly confirmed by the reading of MS. Pal. *θριχώματα*. Schöne explains *τριχώματα* (a word that occurs in Aesch. Theb. 663) of the marks of blood that had trickled down the altar (like *κέρας καθέναι* of the pillar, v. 52). If *τριχώματα* be right, it might as well be explained of real human hair; for it appears from the passage of Herodotus cited below, that the victim's brains were dashed out with a club; and therefore the altar *would* be defiled with hair and gore. Ovid, Ep. ex Pont. iii. 2. 53, describes it thus; 'Ara quea fuerat natura candida saxi, De-color affuso tincta cruce rubet.'—It may be asked, How could Pylades see all this from without? The answer may be given in the words of Ovid, Trist. iv. 4. 73, '*Triviae ducuntur ad aram, Quae stabat geminas ante cruenta fores.*' Like the altar described in Androm. 1123, it stood directly in front of the main entrance.

74. *σκῆλα*, 'skulls.' See on Herc. F. 417. Or it may mean the clothes, arms, &c. of the dead. However, it is clear from the important passage in Herod. iv. 103, that the *heads* of murdered men were affixed to the temple (or at least, close to it). The ancient Greek custom of nailing up the heads of the sheep and oxen sacrificed, on the cornices of temples, seems here alluded to.—*Ταῦροι μὲν νόμοισι τοιοισίδε χρέωνται: θεοῖσι μὲν τῇ Παρθένῳ τούς τε ναυηγοὺς καὶ τοὺς ἀν λάβοσι Ελλήνων ἐναναχθέντας, τρόπῳ τοιῷδε καταρέάμενοι ρόπαλῳ παίσοντι τὴν κεφαλὴν οἱ μὲν δὴ λέγονται, ὡς τὸ σῶμα ἀπὸ τοῦ κρημνοῦ ὥθεοισι κάτω, ἐπὶ γὰρ κρημνοῦ ἔδρυται τὸ ἱρόν, τὴν δὲ κεφαλὴν ἀνασταυροῦσι: οἱ δὲ κατὰ μὲν τὴν κεφαλὴν ὀμολογέουσι, τὸ μέτοποι σῶμα οὐκ ὧθεοῖσθαι ἀπὸ τοῦ κρημνοῦ λέγονται, ἀλλὰ γῆ κρύπτεσθαι. τὴν δὲ δαίμονα ταύτην, τῇ θεοῖσι, λέγουσι, αὐτὸι Ταῦροι ιφιγένειαν τὴν Ἀγαμέμνονος εἶναν.*

75. *γ'* for *τ'* Hermann and L. Dindorf.

Y Y

*OP.* ἀλλ' ἐγκυκλοῦντ' ὁφθαλμὸν εὖ σκοπεῖν χρεών.

ῳ Φοῖβε, ποὶ μ' αὖ τήνδ' ἐσ ἄρκυν ἥγαγες  
χρήσας, ἐπειδὴ πατρὸς αἷμ' ἐτισάμην  
μητέρα κατακτάσ; διαδοχαῖς δ' Ἐρινύων  
ἡλαυνόμεσθα φυγάδες ἔξεδροι χθονὸς, 80  
δρόμους τε πολλοὺς ἔξεπλησα καμπίμους.  
ἐλθὼν δὲ σ' ἡρώτησα πῶς τροχηλάτου  
μανίας ἀν ἔλθοιμ' ἐσ τέλος πόνων τ' ἐμῶν,  
οὐσὶ ἔξεμόχθον περιπολῶν καθ' Ἑλλάδα.  
σὺ δ' εἴπας ἐλθεῖν Ταυρικῆς μ' ὅρους χθονὸς, 85  
ἐνθ' Ἀρτεμίσ σοι σύγγονος βωμὸν ἔχει,  
λαβεῖν τ' ἄγαλμα θεᾶς, ὃ φασιν ἐνθάδε  
ἐσ τούσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·  
λαβόντα δ' ἡ τέχναισιν ἡ τύχῃ τινὶ,  
κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ 90  
δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·  
καὶ ταῦτα δράσαντ' ἀμπυοὰς ἔξειν πόνων.

76. Having heard from Pylades, who is an eye-witness to the fact, that strangers really are sacrificed at this temple, Orestes replies by urging the necessity of keeping a good look-out, lest they should themselves be caught. He then, impressed with the danger of their position, appeals to Apollo, upbraiding him for having led him into this strait, when he had looked for a happy termination to his toils. Kirchhoff inclines to Reiske's opinion, that this verse should be continued to Pylades. It is more likely that an intervening verse of Orestes has been lost, in which (as above, v. 67) something was said about the ἐρημὰ of the place.

78. χρήσας, i. e. διὰ τὸν σὸν χρηστὸν. Perhaps a verse is wanting.

79. διαδοχαῖς, the successive pursuits of one Fury after another; by relays of Furies. The notion of the Erinyes becoming physically tired is fully borne out by Aesch. Eum. 128. 239. The metaphor is taken from the Λαμπαδηφορία. Cf. Agam. 304, ἄλλος παρ' ἄλλον διαδοχαῖς πληρούμενοι. On these considerations we may hesitate to accept the "certissima conjectura" of the Cambridge editor, διαδρομαῖς, founded on v. 941 *inf.*, μεταδρομαῖς Ἐρινύων ἡλαυνόμεσθα φυγάδες.

The same editor gives ἐπεὶ γὰρ for ἐπειδὴ, as Markland had proposed, by which the δὲ in v. 82 must make the apodosis. In this case we should rather read ἐλθὼν σ' ἐπηρώτησα, as Kirchhoff suggests.

81. καμπίμους, round the καμπτήρ or pillar of the stadium. Hipp. 87, τέλος δὲ καμψαμ', ὥσπερ ἡράμυν, Βίον.

84. This verse is generally believed to have been added from v. 1455. Hermann retains it, while he acknowledges that it is "inutilis." But see on v. 116.

86. σοὶ Kirchhoff for σὺ of the two best MSS. Commonly, σὴ σύγγονος.—ἔχοι would be more elegant than ἔχει.

87. ὄννθάδε Herm. Dind., after Markland; but it was one thing for a statue to fall in *this land*, and another thing to fall into *this very temple*, so that there is no tautology. Besides, φασὶν means any body; οἱ ἐνθάδε φασὶν implies a knowledge of local tradition that was improbable in new comers.

91. τὸ δ' ἐνθένδε. Hermann, who corrected the old punctuation δοῦναι τόδ', κτλ., rightly observes that this clause refers to λαβόντα. Apollo told him to get it either by luck or by stratagem, but he did not tell him how to set about it; and hence his present perplexity.

ἥκω δὲ πεισθεὶς σοῦ λόγοισιν ἐνθάδε  
ἀγνωστον ἐσ γῆν, ἄξενον. σὲ δὲ ίστορῶ,  
Πυλάδη, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου, 95  
τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὁρᾶς  
νψηλά. πότερα δωμάτων προσαρβάσεις  
ἐκβησόμεσθα; πῶς ἀν οὖν μάθοιμεν ἀν,  
μὴ χαλκότευκτα κλῆθρα λύσαντες μοχλοῖς,  
ἢν οὐδὲν ἵσμεν; ἦν δὲ ἀνοίγοντες πύλας  
ληφθῶμεν εἰσβάσεις τε μηχανώμενοι,  
θανούμεθ'. ἀλλὰ πρὶν θανεῖν νεὼς ἔπι

97. ἐκβῆναι, as in Bach. 1044, ἐξ-  
έβηκεν Ἀστοῦν ῥάς, and Herc. F. 82,  
οὔτε γαίας ὅρ' ἐν ἐκβαίμεν λάθρᾳ, here  
means 'to get beyond,' 'to climb over,'  
not, as Monk renders it, 'to start.' By  
ἀμφίβληστρα the inclosing wall or fence  
(περίβολος) is meant, and Orestes might  
not unreasonably ask, whether they shall  
get over it so as to have access to the  
front steps of the temple, πρὸς ἀμβάσεις  
ναῦν. If the Aldine πρὸς ἀμβάτεις be  
right, and not the reading of the two best  
MSS. προσαμβάσεις, we must of course  
supply αὐτά. We have ἀμβασίς, 'a  
mounting,' in Oed. Col. 1070, and πρόσ-  
βασις, 'access,' in Eur. El. 489; but the  
commentators generally acquiesce in προσ-  
αμβάσεις, 'shall we mount the steps?'  
or pass over the space from the altar in  
the ἀντὴ to the very door of the temple.  
—Orestes goes on to inquire how, when  
that is done, they can gain any information  
about the statue within, unless they  
open the door; and he adds, if they are  
caught in opening it, they will certainly be  
put to death. The very slight alteration  
of ἦ into μὴ in v. 99 (proposed also by  
Hermann, but independently), seems to  
remove much of the obscurity of the pas-  
sage; 'how shall we find out, unless we  
should have opened the door?' For this  
use of μὴ with an aorist participle (for  
ἔαν μὴ λύσωμεν) see Iph. A. 354, ὡς δ'  
ἄνολθον εἶχες ὑμα σύγχυσίν τε, μὴ —  
ἐμπλήσας κτλ. One difficulty however  
remains; the phrase λύειν or χαλάν-  
πύλας μοχλοῖς generally signifies 'to  
open the door from within by withdraw-  
ing the bolt.' This is certainly the  
meaning in Aesch. Cho. 864, γνωνικείους  
πύλας μοχλοῖς χαλάτε, and also in Med.  
1317, and Hipp. 809. Inf. 1304, ὡη,  
χαλάτε κλῆθρα, τοῖς ἔνδον λέγω. Here

it might seem to mean, 'forcing the doors  
with crow-bars;' and this is not incon-  
sistent with εἰσβάσεις μηχανώμενοι below.  
But then ἥξαι rather than λῦσαι would  
have been used, to say nothing of the  
impossibility of procuring such imple-  
ments on the spot. On the whole, we  
must conclude that there was some way  
of removing the internal bar from the  
outside, some artifice, to which μηχανώ-  
μενοι alludes. Certainly, W. Dindorf is  
not justified in omitting the verse as an  
interpolation. Hermann, who thinks  
ἀμφίβληστρα τοίχων mean the walls of  
the temple, gives ἦ — λύσαντες κτλ., in  
this sense:—'We cannot climb the tem-  
ple walls; shall we go up the front steps  
to the door? How then shall we find out  
what we are ignorant of (the position of  
the statue within, &c.)? Shall it be by  
opening the door?' This is all very well;  
certainly much better than transposing 98  
and 99 with Seidler and Monk (the latter  
giving also εἰσβησόμεσθα). Dr. Badham,  
who pronounces "omnia foedissime esse  
corrupta," nevertheless wonders how any  
one could doubt about the sense, and  
edits thus:—

πῶς ἀν οὖν λάθοιμεν ἀν; (so  
Matth., Reiske, Kirchhoff,)  
ἢ χαλκότευκτα κλῆθρα λύσαντες μοχ-  
λοῖς,  
ὡδ' οὐδὲν ἔσιμεν;

Kirchhoff places no stop after μοχλοῖς, as  
if he took the sense to be, 'how can we  
open the bolts when we know nothing  
about them?' Ovid, speaking of the  
ruins of this temple in his time, Epist. ex  
Pont. iii. 2. 49, says, 'Templa manent  
hodie, vestis innixa columnis, Perque  
quater denos itur in illa gradus.'

- φεύγωμεν, ἥπερ δεῦρ' ἐναυστολήσαμεν.  
 ΠΤ. φεύγειν μὲν οὐκ ἀνεκτὸν, οὐδὲ εἰώθαμεν  
 τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον. 105  
 ναοῦ δὲ ἀπαλλαχθέντε κρύψαμεν δέμας  
 κατ' ἄντρ', ἀ πόντος νοτίδι διακλύζει μέλας,  
 νεῶς ἀπάθεν, μή τις εἰσιδῶν σκάφος  
 βασιλεῦσιν εἴπη, κατὰ ληφθώμεν βίᾳ.  
 ὅταν δὲ νυκτὸς ὅμμα λυγαίας μόλη,  
 τολμητέον σοι ξεστὸν ἐκ ναοῦ λαβεῖν  
 ἄγαλμα πάσας προσφέροντα μηχανάς.  
 ὅρα δέ γ' εἴσω, τριγλύφων ὅποι κενὸν  
 δέμας καθεῖναι· τοὺς πόνους γὰρ ἀγαθοὶ  
 τολμῶσι, δειλοὶ δὲ εἰσὶν οὐδὲν οὐδαμοῦ. 110  
 οὗτοι μακρὸν μὲν ἥλθομεν κώπη πόρον,  
 οὐτοὶ μακρὸν μὲν ἥλθομεν κώπη πόρον, 115

104. Pylades replies to two points of Orestes' speech, and first to the last mentioned; *flight* is out of the question. Again, he says, we must not allow ourselves to speak evil of the oracle of the god,—whom Orestes had virtually impeached at v. 77 seqq. Thus *κακίζειν* follows the analogy of *δλβίζειν*, *εὐδαιμονίζειν*, *μακαρίζειν*, &c., “to call a thing or person *κακόν*.” This, as Dr. Badham remarks, seems the true meaning, on account of the *μὲν* and *δέ*. If it meant, as Matthiae thinks, ‘to play the coward with the oracle,’ ‘to reject it through fear,’ we should have expected either *ἀλλὰ* or *ἢμως δέ*. Monk renders it pretty correctly, “we must not slight the oracle of Apollo.” Kirchhoff gives *τε* for *δέ*, by which the *μὲν* will be answered by *δέ* in v. 106; ‘to fly and to turn cowards at the oracle, is not to be thought of, but to hide by the sea-shore till night may answer our end: let us do this.’ He adds, “*fort.* οὐκ ἀπιστέον” (for *κακιστέον*).

111. *σοι* Hermann for the Aldine *τοι*, which is also in MS. Pal. W. Dindorf gives *νὺν*, which has little in its favour but that most copies have *προσφέροντε*, though the same have *τὸ ξεστὸν*. Dr. Badham retains this; but the article is clearly out of place. So also the Cambridge editor.—*προσφέροντα* is the reading of MS. Pal.

113. *γεῖσα*, Blomfield's correction for *γ' εἴσω*, is admitted by W. Dindorf, Dr. Badham, and Monk. The meaning thus is,

‘Therefore (while you have the light of day) survey the upper walling, where there is space to let down your body (within the temple) from the triglyphs.’ As if he had said, *βλέπε ἐκεῖσε, ὅποι τὸν εἴη κενὸν*. The ancient temples retained, it is well known, the general outline and constructive features of their wooden prototypes; and Sir Charles Fellows tells us that wooden houses and store-rooms are still built in Asia Minor according to the exact outlines of the Greek temples of the best age. (*Travels in Lycia*, chap. xviii.) Properly, the projecting ends of the wooden beams resting on the architrave (which here might be *γεῖσα*, cf. *Phoen. 1158*. *Orest. 1570*), were called *τριγλύφοι*, from being ornamented with three vertical grooves, and the spaces between the beams, and also between the roof-covering lying on the beams and the architrave under them, were called *ծαλ* or *μετοτάλ* (*metopes*). It is by this way that the slave escapes in *Orest. 1371*, *κεδρῶτα πατάδων ὑπὲρ τέρεμνα Δαρικᾶς τε τριγλύφους*. It is rather difficult to say whether *τριγλύφων* here depends on *καθεῖναι* (Hermann), or on *κενὸν* (ed. Cant.), or whether we should construe *εἴσω τριγλύφων*. Dr. Badham wrongly takes *γεῖσα* for the projecting ends of the beams.

114. *τοὺς πόνους — οὐδαμοῦ*. Quoted by Stobaeus, *Flor. xxix. 6.*

116—7. These verses are given in the old copies to *Orestes*. Markland per-

ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν ;  
 OP. ἀλλ' εὖ γὰρ εἴπας, πειστέοντι χωρεῦν χρεῶν  
 ὅποι χθονὸς κρύψαντε λήσομεν δέμας.  
 οὐ γὰρ τὸ τοῦ θεοῦ γ' αἰτιον γενήσεται  
 πεσεῖν ἄχρηστον θέσφατον τολμητέον·  
 μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

## ΧΟΡΟΣ.

εὐφαμεῖτ', ὁ

ceived they were more appropriate to Pyrades. It is true that he had said φέύγειν μὲν οὐκ ἀνεκτὸν at the beginning; but he does not say quite the same thing again here, where he urges the disappointment of a long journey taken in vain. It is deserving of notice, that by making this change, the speech of Pyrades contains fourteen to the twenty-eight verses of Orestes preceding, or exactly half; just as in Herc. F. 1311 Theseus speaks twenty-eight in reply to fifty-six of Hercules (the deuteragonistes taking half the number of the protagonistes). This fact also justifies the retention of v. 84, which most editors reject. Dr. Badham and Kirchhoff retain the old order of the dialogue, the former giving οὗτων for οὗτοι. But οὗτοι is defensible, if we suppose the sense to be, 'surely we have not come a long journey merely to go back again.' Monk and Kirchhoff remove the question after πάλιν, by which οὗτοι negatives at once the two correlative clauses, of which the positive would be ἥλθομεν καὶ νῦν ἀροῦμεν. See a similar passage in Iph. A. 396—9.

118. χωρεῖν χρεὸν Scaliger for χώρειν κεκρῶν, —a mere transposition of letters.

120. τὸ τοῦ θεοῦ for θεός. The meaning is, 'assuredly, *luck* will not be wanting for the accomplishment of the oracle'; more closely, 'for certainly the god will not (by refusing his aid) be the cause of his own prediction being falsified.' Hermann gives ἄχρηστον, *indictum*. Dr. Badham adopts Blomfield's conjecture ἄκραντον.

122. σκῆψιν, 'an excuse,' Hel. 1064. This was a favourite γνῶμη. Cf. Ar. Ach. 392, ὡς σκῆψιν ἄγων οὗτος οὐκ εἰσδέξεται.

123. The chorus of Grecian captives, handmaids of Iphigenia, in a system of irregular spondeo-anapaestics (for which see the note on Tro. 99), now inquire for

what purpose they have been sent for; and Iphigenia in a similar strain informs them of her dream, and her conviction that Orestes is dead. To him, as to the spirit of one departed, she is about to offer libations. The chorus then sing a threnos (179) responded to by Iphigenia (202). The purport of the former is to bewail the fallen house of Agamemnon; that of the latter to describe her own present woes, with but an allusion at the end (230) to the presumed death of her brother.—The whole of this long comic part is in the same anapaestic metre, a fact which Bothe has singularly misunderstood, and he consequently has given throughout an anomalous and unmetrical arrangement. Attempts have been made to reduce it either wholly or in part into antistrophic systems; but although, as Hermann remarks, 137—42 appears to coincide with 170—7, it is hard to establish regular antithetical systems in the rest; and it seems better, with the majority of editors, to print the whole as monostrophic, especially as the number of verses in each song is uneven.—The composition of this part of the play, following the prologue, may be compared with the very similar parts in the Helena, Electra, and Troades, and also with the Electra of Sophocles.

The *coryphaeus* commences (123—5) by enjoining religious silence on the people of Tauri, whom she designates by the general name of 'inhabitants of Symplegades.' (Compare γῆν Συμπληγάδα, v. 241.) The reason of this injunction is, first, that they are about to address Artemis, secondly, that as they have been specially sent for by the priestess, some matters may be brought forward which require some reserve; and accordingly, the offering of a libation to Orestes is explained to them.—Iphigenia does not return on the stage till v. 137. Cf. v. 65.

πόντου δισσὰς συγχωρούσας  
πέτρας Εὐξείνου ναίοντες,

125

ῳ παῖ τᾶς Λατοῦς,

Δίκτυνν' οὐρεία,

πρὸς σὰν αὐλὰν, εὐστύλων

ναῶν χρυσήρεις θριγκοὺς,

πόδα παρθένιον ὄσιον ὄστας

130

κληρούχου δούλα πέμπω,

Ἐλλάδος εὐίππου πύργους

καὶ τείχη χόρτων τ' εὐδένδρων

ἔξαλλάξασ' Εὐρώταν,

πατρών οἴκων ἔδρας.

135

ἔμολον τί νέον ; τίνα φροντίδ' ἔχεις ;

τί με πρὸς ναοὺς ἄγαγες ἄγαγες,

ῳ παῖ τοῦ τᾶς Τροίας πύργους

ἐλθόντος κλεινῷ σὺν κώπᾳ

140

χιλιονάύτα μυριοτευχοῦς

126—7. These two verses are monometer hypercatalectic, a form admissible in irregular anapaestics: see Ion 178, 908, 909, though all these verses may be scanned also as dochmii. Seidler would read *παῖ Λατοῦς, Δίκτυνν' οὐρέλα*, in one verse, which is very probable, as the *τᾶς* sounds very like one of the common interpolations of the article before proper names. The Cretan name of Artemis, properly used in Hipp. 146, is here somewhat out of place.

128. εὐστύλων ναῶν. ‘Templa—vastis innixa columnis,’ as they are described by Ovid, quoted on v. 97.—*χρυσήρεις*, perhaps literally, ‘gilt.’ Ion 156, *αἰδὼ μῆ ριμπτειν θριγκοῖς, μηδ' εἰς χρυσήρεις οἴκους*.

130. This verse contains two anapaestic feet resolved into short syllables, *υ υ υ υ* being isochronous with *— —*. Compare *inf. 197, 220, 231—2*. Ion 883, *κέρασιν ἐν ἀψύχοις ἀχεῖ* (a verse needlessly, perhaps, marked as corrupt in the present edition, since the epic writers use the *a* in *κέρασιν* short). *Ibid. 905, παῖς μοι σὸς τλάμων σὺ δὲ κιθάρῃ*. See also Hec. 62. Troad. 124, 136.

134. If the reading be right, *χόρτων εὐδένδρων Εὐρώταν* (so Barnes for *Εὐρώταν*) must be the genitive of quality, the

same in sense as *χόρτους εὐδένδρους Εὐρώτα*, which we might rather have expected, and which would make *ἔδρας* the genitive singular instead of the accusative plural. So *inf. v. 1241, λοχεῖν ἀστάκτων έδάτων*. Med. 846, *ἱερῶν ποταμῶν πόλις*. As usual, *ἔξαλλάσσειν* is to give up one thing for another. She calls the Eurotas *εὐδένδρος* from its well-known picturesqueness. Even her European home might be so called, as contrasted with the barren steppes of Scythia, *δύσχορτοι οἴκοι, inf. 219*. But Schöne remarks that Argos and Laconia seem meant, the former by *Ἐλλὰς εὐίππος*.

137—42. These lines are still spoken by the coryphaeus, who sees Iphigenia coming out of the temple, attended by a servant (167), bearing an urn for the intended libation.

141. *μυριοτευχοῦς* Seidler for *μυριοτευχοῖς*. This is better than Barnes’ *μυριοτευχῆ*, provided we read also *χιλιονάύτα* for *—τῷ*, with Schöne. So Xerxes is called *πολυναύτης* in Pers. 85. The next verse is either spurious or corrupt, unless, with Hermann, we suppose something has been lost, like his *στρατιᾶς ταγῷ τῷ πρεσβυτεροῦς*. The two Florence MSS. omit *τῷν*, as does the MS. Pal. by the first hand. W. Dindorf supplies by con-

ττῶν Ἀτρειδᾶν τῶν κλεινῶν.  
*I.Φ.* ὡ δμωαὶ,  
 δυσθρηνήτοις ώς θρήνοις  
 ἔγκειμαι, τᾶς οὐκ εὔμόλπου  
 μολπαῖσι βοᾶς, ἀλύροις ἐλέγοις,  
 ἐὲ, ἐν κηδείοις οἴκτοις,  
 αἱ μοι συμβαίνοντος ἀται,  
 σύγγονον ἀμὸν κατακλαιομένα  
 ζωᾶς, οἰαν \*οἰαν ἰδόμαι  
 δψιν ὄνείρων  
 νυκτὸς, τᾶς ἔξηλθ̄ ὥρφνα,  
 δλόμαν ὀλόμαν·  
 οὐκ εἴσ’ οἶκοι πατρῷοι  
 οἴμοι, φροῦδος γέννα.  
 φεῦ φεῦ τῶν Ἀργει μόχθων.  
 ἵὼ \*ἵὼ δαίμων, δς τὸν  
 μοῦνόν με κασίγνητον συλᾶς

145  
150  
155

jecture γένος Ἀτρειδῶν. Ed. Cant. τῶν Ἀτρειδῶν μέγ' ὥριστον. Schöne σπέρμ' Ἀτρειδῶν.

143. ἴὼ Hermann for ὁ, by which the verse becomes a monometer like 123.

146. μολπαῖσι βοᾶς Hermann for μολ-  
 τᾶς βοᾶ or βάν. One MS. gives τοῖς  
 for τᾶς, which Monk prefers, omitting  
 βοᾶν as a gloss, as do Dr. Badham and  
 W. Dindorf. Hermann regards the true  
 construction to be, ἐλέγοις (dative of the  
 instrument, δι’ ἐλέγην) βοῆς, ητις οὐκ  
 εἴμοντος ἐστι μολπαῖς. According to the  
 punctuation above, the datives are all in  
 apposition. Kirchhoff says, “omnino  
 locus corruptissimum.”

147. It would be easy to repeat ἐὲ, by  
 which .. . is equivalent to - -, and  
 makes a complete dimeter; but ἐὲ ἐν  
 gives an anapaestic foot.—οἴκτοις Seidler  
 for οἴκτοισι, which would better stand if  
 the next verse began with a consonant.

*Ibid.* κῆδειος οἴλτος is mourning for  
 the (supposed) death of a relative. The  
 ἐν is used as if κείμαι had occurred  
 above; or by the ellipse of some word  
 like ἀεὶ ζῶσα ἐν κτλ.

148. αἱ, as if it were οἰκτιζομένη ἄτας  
 αἱ συμβαίνοντοι. Dr. Badham gives οἰαν,  
 on account of ώς preceding and οἰαν fol-  
 lowing; and also κατακλαιομένῃ with

Barnes. In the next verse most of the editors omit ζωᾶς after Elmsley, who seems to think ζόη and not ζωὴ is the legitimate tragic form. See however on Herc. F. 664. If the word is here genuine, it must stand for θανάτον, i.e. it must mean the cessation of his life. Schöne thinks some participle has been lost, as ζωᾶς ἀπλακόνθ, and this suits the context better. To complete the metre, Hermann repeats οἰαν before ἰδόμαν. If ζωᾶς be omitted, the preceding α gives an hiatus before οἰαν. Elmsley would remedy this by reading τοῖαν.

152. τᾶς ἔξηλθ̄ ὥρφνα, ‘of which the  
 darkness has (just) departed.’ As before  
 remarked, the scene is in early morning.  
 Similarly Aesch. Agam. 270, τῆς νῦν  
 τεκούσης φῶς τόδι εὐφρόνης λέγω.

155. γέννα. Unless γενεὰ be the true  
 reading, the α must be regarded as a long  
 syllable, or rather, as common at the end  
 of a verse and a sentence, like ναύστρες in  
 v. 125. See on Hec. 160.

157. ἴὼ was doubled by Heath. It is  
 remarkable, that this dissyllable is either  
 a spondee, as here and in Agam. 1430,  
 ἴὼ ἴὼ παράροντος Ελένα, or a monosyllable  
 (pronounced yo), or has both syllables  
 short before a vowel, as we find ἴὼ ἴὼ oc-  
 casionaly commencing a dochmiac verse.

- "Αιδα πέμψας, ω τάσδε χοὰς  
μέλλω κρατήρα τε τὸν φθιμένων 160  
νδραίνειν γαίας ἐν νώτοις  
πηγάς τ' οὐρείων ἐκ μόσχων  
Βάκχου τ' οἰνηρὰς λοιβὰς,  
ξουθᾶν τε πόνημα μελισσᾶν, 165  
ἄ νεκροῖς θελκτήρια κεῖται.  
ἀλλ' ἔνδος μοι πάγχρυσον  
τεῦχος καὶ λοιβὰν "Αιδα.  
ῶ κατὰ γαίας Ἀγαμεμνόνιον 170  
θάλος, ὡς φθιμένῳ τάδε σοι πέμπω.  
δέξαι δ· οὐ γὰρ πρὸς τύμβον σοι  
ξανθᾶν χαίταν, οὐ δάκρυ' οἴσω.  
τηλόσει γὰρ δὴ σᾶς ἀπενάσθην 175  
πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι  
κεῖμαι σφαχθεῖσ' ἀ τλάμων.  
XO. ἀντιψάλμους ὠδὰς ὑμνον τ'  
'Ασιήταν σοι, βάρβαρον ἰαχὰν, 180  
δέσποιν', ἔξανδάσω, τὰν ἐν

161. *νδραίνειν κρατῆρα* is designedly used, because *water* was one of the five ingredients (Pers. 613—19) of libations to the dead. With *κρατήρ δ φθιμένων*, where the article is distinctively used, Monk compares Suppl. 975, *λοιβάι τε νεκύων φθιμένων*. Kirchhoff's conjecture is ingenious, *γαίας ἐννοτίους πηγὰς οὐρείων τ' ἐκ μόσχων*. Monk gives *παγὰς*, and he might also have Doricized *οὐρείων* into *οὐρεῖαν*.—Wine, oil, and honey, sometimes including barley meal (*δάκι*), seem to have been invariable ingredients in offerings to the Chthonian powers (see a fine fragment of the *Polyidus* of Sophocles, 464 Dind.), and hence the exclusion of wine in libations to the Eumenides was a very marked and characteristic feature of their worship.

166. *κεῖται*, are established; *νομίζεται*, Alcest. 99. The same libations are called *νερτέρους μειλίγματα* Aesch. Cho. 13, *νεκροῖσι μειλικτήρια* Pers. 612. The old copies give *κεῖτ'*, corrected by Seidler.

167. *ἔνδος*. This is said to the attendant who carries the urn with the libation. Iphigenia, as she receives it, after a moment-

ary pause, pours it on the earth. Dr. Badham compares Cycl. 510, *ξείνε, φέρ' ἀσκὸν ἔνδος μοι*, for *ἔγχείρις*.

173. *ξανθᾶν χαίταν*. Compare Soph. El. 901. Eur. El. 91.

176. *δοκήμασι* Porson, *δοκήματα* Hermann, for *δοκίμα*. Cf. v. 8. The former, which is preferred by most of the editors, is the more natural construction, the latter rather nearer to the MSS.—*σφαχθεῖσ'* à Markland for *σφαχθεῖσα*.

179. *ἀντιψάλμους, ἀντιστρόφους* Εὐριπίδης *Ιφιγενείᾳ τῇ ἐν Ταύροις*, Hesychius. Perhaps he merely means 'responsive,' not 'antistrophic' in the most literal sense, as Seidler supposed. Different opinions have been given as to why the chorus, composed of Greek women, should call their strain *ὑμνος Ἀσιήτης*. The probable reason is, that a threnos according to the Arian, or Mysian, or Marian-dynian method is meant, so often alluded to by Aeschylus in the Persae and Choe-phori. It is quite in accordance with tragic usage that non-Greek characters should speak of themselves as *βάρβαροι*.

181. *δέσποιν'* *ἔξανδάσω* MS. Pal. by

θρήνοις μοῦσαν νέκυσι μελομέναν,  
τὰν ἐν μολπᾶς Ἀιδας ὑμνεῖ  
δίχα παιάνων.

οἴμοι, τῶν Ἀτρειδᾶν οἰκων  
ἔρρει φῶς σκῆπτρων,  
οἴμοι πατρώων οἰκων.  
τίνος ἐκ τῶν εὐόλβων Ἀργει  
βασιλέων ἀρχά;  
μόχθος δ' ἐκ μόχθων ἄσσει

185

190

correction, δέσπουιά τ' by the first hand. δεσπουινά γ' Flor. 2. The same copies give θρήνοισι in the next verse.

182. μελομέναν Markland for μέλεον. Here again . . . represents - -. See v. 130. Schöne gives μελέων, observing that μολπὰν μελέων is combined in Alcest. 454.

186. From this verse to the end of the ode is given to Iphigenia in the old copies. Elmsley and Hermann continue to the chorus the verses as far as 201. The threnos doubtless begins with οἴμοι, but it does not end with οἰκων, as the Cambridge editor supposes. The dirge in fact comprehends generally the woes of the house of Agamemnon, not merely the supposed death of Orestes, though that is implied in ἔρρει φῶς σκῆπτρων. This verse (187) is monometer hypercatalectic, like 126-7. W. Dindorf adds οἴμοι at the end, while Hermann, giving οἴμοι once, with the copies, supposes τῶν σῶν to have been lost before πατρώων. Kirchhoff also marks a lacuna here. W. Dindorf again contends that v. 188 is a mere various reading of 186.

189. τίνος Dr. Badham for τίν'. Hermann gives τίς ἔτ' ἐκ κτλ. The chorus may very well ask, 'Whose now, of all the wealthy kings at Argos, is the sovereignty?' Bothe, whose comments on this play often betray the most singular aberrations from sound judgment and poetical taste, here gravely proposes to read, τινάκτης τίς τῶν εὐόλβων Ἀργει βασιλέων ἀρχᾶς; Quis est concussor beatorum regum Argivorum imperii?

191. μόχθος δ' κτλ. 'For toil after toil comes rapidly (on the house) with circling winged steeds; and retiring from his place in the sky the sun [changed] the sacred brightness of his light: and

beside others a new grief came to the palace on account of the golden lamb, murder upon murder, calamity upon calamity.' This is undeniably a difficult passage, and few will be disposed to believe in its integrity as we now have it. Monk, Kirchhoff, and W. Dindorf consider that something must have been lost, which not only introduced the subject of the crimes of the house of Pelops, but grammatically developed the strange phrase, μόχθος ἄσσει ἵπποις, which appears to refer either to the chariot-race of Pelops and Oenomaus, or, as Hermann supposes, to the murder of Myrtilus the charioteer, whom Pelops hurled into the sea (Orest. 992), or lastly, as Dr. Badham contends, to the cycle of evils which came to the posterity of Pelops, not indeed on or by horses, but simply with rapid speed. Between these opinions, in a passage so obscure and probably imperfect, who shall decide? Again, on the assumption that the change of the sun's course (for which legend see Electr. 699) was consequent on the fraudulent exhibition of the golden lamb by Thyestes, Monk transposes 195-7, so as to follow next after ἵπποις πανοῖς, and he fancies the transcriber's eye caught ἀλλάξας instead of ἀλλοῖς, and omitted that clause in its proper place, as well as the verb which ought to follow λέρνει, and which Hermann conjectures to have been μετέβαλεν (.) for - -) from Orest. 1002. Monk himself proposes μετέθηκ', which is the wrong word for such an event. He should rather have suggested μετέβασ' from Electr. 727. The change of the sun's course here meant is that which took place in horror of the Thyestean banquet, as Matthiae observes, comparing Orest. 973.—The loss of the verb in this clause has involved another error, ἐξέδρασ'

δινευούσαις ἵπποισιν  
 πτανοῖς ἀλλάξας δ' ἐξ ἔδρας  
 ἱερὸν \* \* ὅμηρον αἰγᾶς  
 ἄλιος. ἄλλαις δ' ἄλλα προσέβα  
 χρυσέας ἀρνὸς μελάθροις ὁδύνα,  
 φόνος ἐπὶ φόνῳ, ἄχεα \*τ' ἄχεσιν  
 ἐνθεν τῶν πρόσθεν δμαθέντων  
 Τανταλιδᾶν ἐκβαίνει ποινά τ'  
 εἰς οἴκους σπεύδει δ' ἀσπούδαστ'  
 ἐπὶ σοὶ δαίμων.

IΦ. ἐξ ἀρχᾶς μοι δυσδαιμων

(as if from ἐκδιδράσκειν) for ἐξ ἔδρας, which was corrected by Seidler and others. To Seidler also is due ἄλλαις for ἄλλοις, which latter Monk wrongly retains. The meaning is not, as it would then be, ἄλλοις μελάθροις προσέβα, but ἄλλα πρὸς ἄλλαις ὁδύνα ἔβα μελάθροις.—The genitive, ὁδύνα ἀρνὸς, perhaps means 'vexation about the golden lamb,' like the well-known πένθος τινὸς, grief for a person, &c. For the fraud of Thystes caused grief to Atreus, who was defeated in the contest about the empire.

197. This verse is wholly of resolved spondees. See v. 130. The φ in φόνῳ is made short before α in ἄχεα, after which Barnes added τε.

198. ἔνθεν κτλ. 'From which cause (viz. the original family crime) there results to the house (of the Atridae) punishment for those before slain of the house of Tantalus; and against you (Iphigenia) the evil genius of the race is urging on calamities not to be engaged in.' The οἱ πρόσθεν δμαθέντες are Pelope and the children of Thystes, Agamemnon's death not yet being known to the chorus. Elmsley gave ποινά τ' for ποινά γ', and also σπεῦδει τ'. Dr. Badham thinks ποιναὶ more probable, and the Cambridge editor reads, not very euphoniously, ἐκβαίνει ποινὰ Τανταλιδᾶν. Perhaps, in spondeeo-anapaestics, the hiatus is to be tolerated, and the γ' to be regarded as an interpolation. With the next verse Monk well compares Bacch. 913, σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγων. The implied meaning is, that Iphigenia is about to slay her own brother, though this is of course more than the chorus are themselves aware of. They utter ambiguous

words without being conscious of their full import.

202. From this verse, as Hermann and Elmsley perceived, Iphigenia's strain commences, the old copies having included from v. 186 to the end. She now dwells (1) on her ill-fated birth; (2) on the pretended marriage by which she was brought to the sacrificial altar; (3) her present unhappy position as the priestess of a cruel rite; (4) on the supposed death of Orestes, the climax of all her misfortunes.

—'From the first,' she complains, 'the fate of my mother's marriage was an evil one for me (i. e. I was conceived for an evil fate); from the beginning of that night on which I was born the goddesses that rule destiny have conspired to assign me a hard childhood, whom, a first-born flower in the bridal chamber, that unhappy daughter of Leda brought forth, to be a victim through a father's infatuation and a joyless sacrifice, and brought up to become a votive offering.' The general meaning is this; as the first-born child she was destined to be brought up for sacrifice to Artemis, according to her father's vow. But there are several obscure points in the passage. By μητρὸς ζώνη the παρθένευμα of Clytemnestra, ended by her marriage, seems to be meant. In the next verse Elmsley, followed by W. Dindorf and Monk, reads ἐξ Ἀς for ἐξ ἀρχᾶς. The catalectic verse, uniform with the two preceding and the two following, seems to be better restored by omitting the καὶ.—λοχίας Bothie and Dr. Badham for λοχεῖας or λοχιάν. Hermann gives λοχιαῖ, agreeing with θεαῖ. Perhaps λοχεῖας is a gloss, and we should read ματρὸς ζώνας, | ἐξ Ἀς στερράν

δαίμων τᾶς ματρὸς ζώνας·  
[καὶ] νυκτὸς κείνας ἐξ ἀρχᾶς  
τιλοχείαν στερρὰν παιδείαν  
Μοῖραι συντείνουσιν θεαύ·  
[ἄ μναστευθεῖσ' ἐξ Ἑλλάνων,]  
ἀν πρωτόγονον θάλος ἐν θαλάμοις  
Λήδας ἡ τλάμων κούρα  
σφάγιον πατρῷᾳ λώβᾳ  
καὶ θῦμῳ οὐκ εὐγάθητον  
ἔτεκεν, ἔτρεφεν εὐκταίαν·  
\*ἄν ιππείοις ἐν δίφροισιν  
ψαμάθων Αὐλῆδος ἐπέβασταν  
νύμφαν, οἴμοι, δύστην μέφον  
τῷ τᾶς Νηρέως κούρας, αἰαῖ.

*παιδεῖαν* | κτλ. By *ξυντίνειν* the poet seems to mean *δμονολά νέμουστι*, rather than *festinant*, as Mouk explains it from Bacch. 872. Electr. 112. His idea, that *λοχία παιδεία* means 'the discipline of childbirth,' for *ώδηνες*, has been rightly refuted by Dr. Badham, who compares *παιδείνεσθαι*, 'to pass one's boyhood,' in Ion 822.

208. Though this verse might be transposed to follow the next, and to agree with *τλάμων κούρα*, or, as Scaliger and Hermann have done, to follow v. 220, (which, from the wide interval, is much less probable,) it seems possible that it may have been added for the sake of supplying an antecedent to *ὅν*, though the nominative is here obviously ungrammatical. It is inclosed in brackets, not as certainly spurious, but as certainly out of place. This too is the opinion of Kirchhoff, though he thinks also that something may have been lost. Dr. Badham has done the same, though he inclines to transpose it after the next, which it had also occurred to the present editor to do. The only objection to this is, that Iphigenia seems rather to be speaking of *herself*, and to be contrasting her former high hopes with her present comparative degradation. In any case, there is truth in Dindorf's remark, "Languide dictum *ἔξι Ελλάνων*, nisi addatur a multis virgininum esse expectatim vel primariis viris." Taking a hint from Dr. Badham, in his *addenda*, "Ipsum nomen *Clytemnestrae*

videtur respici," we might perhaps successfully restore the passage as follows;—

Δν πρωτόγονον θάλος ἐν θαλάμοις  
ἀ μναστευθεῖσ' ἐκ τῶν κλεινῶν  
Λήδας ἀ τλάμων κούρα—ἔτεκεν κτλ.

Such a play on *κλυντὸς* and *μηνστείνειν* is quite consistent with the poet's singular fondness for etymologies, on which see Preface to vol. i. p. xxxi. Orest. 21. So 'Ατρεὺς from ἀτρεστός, Iph. A. 321.

213. *εὐκταλαν*, votive, consecrated by a vow, v. 21. So Soph. Trach. 239, *εὐκταλα φαίνων*, ή 'πὸ μαντεάς τινος; Monk, unmindful of the metre, gives ἔτεκεν ἔτρεφεν | *εὐκταῖ*, *ἰτησίοις δὲ δίφοροι κτλ.* Hermann supplies *εὐτ'* before *εὐκταλαν*, but Kirchhoff more plausibly supposes δν to have been lost on account of —av preceding. Otherwise, by reading *ἐπιβάσαι*, both sense and metre are easily restored.—The first four short syllables of the verse, *ἔτεκεν ἔτρι*, stand for a spondee; see on v. 130.

215. ἐτέβασαν, they set me on Aulis' strand. The definite nominative, as is usual in such cases, is omitted; *οἱ ἄγροτες*, *οἱ Ελληνες*, &c. being easily supplied.—*νύμφαν*, in the next verse, is Scaliger's reading for *νύμφαιον*. Hermann, after Musgrave, gives *νυμφεῖν γ'*. But the error appears to have arisen from a correction superscribed, *νύμφων*, where *ων* was mistaken for *αι* and wrongly inserted. The arrival of Iphigenia at Aulis,

- νῦν δ' ἀξείνου πόντον ξείνα  
δυσχόρτους οἴκους ναιώ  
ἄγαμος, ἄτεκνος, ἀπολις, ἄφιλος,  
οὐδὲ τὰν Ἀργει μέλπουσ' Ἡραν, 220  
οὐδὲ ιστοῖς ἐν καλλιφθόγγοις  
κερκίδι Παλλάδος Ἀτθίδος εἰκὼ  
\*καὶ Τιτάνων ποικίλλουσ', ἀλλ'  
αἰμόρραντον δυσφόρμιγγα 225  
ξείνων αἰμάσσονσ' ἄταν  
βωμοὺς οἰκτράν τ' αἰαζόντων  
αὐδὰν οἰκτρόν τ' ἐκβαλλόντων  
δάκρυον. καὶ νῦν κείνων μέν μοι  
λάθα, τὸν δ' Ἀργει δμαθέντα 230  
κλαίω σύγγονον, ὃν ἔλιπον ἐπιμασ-  
τίδιον [ἔτι] βρέφος ἔτι, νέον ἔτι θάλος ἐν  
χερσὶν ματρὸς πρὸς στέρνοισί τ'

to be wedded to Achilles in pretext, is related Iph. A. 607 seqq.

219. δυσχόρτους, comfortless, badly inclosed. For the metre of the next verse see v. 130, and compare 232.

222. καλλιφθόγγοις alludes to the rattling noise of the shuttle (*κερκίς* from *κρέκειν*). Virg. Georg. i. 294, 'arguto conjus percurrit pectine telas.'

223. Παλλάδος εἰκώ. The embroidery of the peplos is meant. See Hec. 469—73. Ion 197. The *καὶ* was added by Tyrwhitt.

225. Dr. Badham and Kirchhoff give αἰμόρραντον with Monk, for αἰμορράντων, and it is certainly a probable correction. All will agree that it is much better than Bothe's ἀμορτάντων, *infelicitissimorum*. Epithets in this kind of metre, as Monk has observed, generally agree in case as well as in scansion. In the next verse W. Dindorf, after Matthiae, omits βωμούς. It may however be retained, if Hermann's disposition of the following verses, which is very nearly that of the Aldine edition, be adopted (as given above). In this case αἰμάσσειν βωμοὺς takes an additional accusative of the manner or method, 'by the death of strangers.' Seidler explains it by αἰμάσσοντα βωμούς, ὅπερ ἔστι δυσφόρμιγκες ξένων ἄτα. We may compare Hel. 866, θείου δὲ σεμνὸν θεσμὸν αἰθέρος

μυχόν. Dr. Badham and some others suppose αἰμάσσονσ' corrupt. But it is difficult to substitute any more probable word.

227. αὐδὰν, οἰκτρόν τ' Tyrwhitt for οὐδὲ άνοικτρόν τ'. On this account, because moans were uttered, the poet calls it δυσφόρμιγξ ἄτα.

230. δμαθέντα has the final *a* long before *κλ*, as in Alcest. 542, unless we should there read αἰσχρὸν δὲ παρὰ κλαίσσοντα θωμᾶσσαι φλοιοι. See Herc. F. 496. Elmsley inelegantly proposed δμαθέντα σὲ κλάω, ξύγγον, ὃν κτλ., and Monk has admitted it. To say nothing of the bad sound, it violates the anapaestic metre.—What follows commonly stands thus, ὃν ἔλιπον ἐπιμαστίδιον | ἔτι βρέφος, ἔτι νέον, ἔτι θάλος κτλ. Hermann adopts the transposition of ἐπιμαστίδιον and ἔτι βρέφος, and gives τότε in place of ἔτι, which, occurring twice and giving a feeble sense (since νέον is rather a generalization of βρέφος, and θάλος requires an epithet), is clearly untenable. Dr. Badham gives a reading not less plausible, ὃν ἔλιπον ἐπιμαστίδιον | βρέφος ἔτι, νέον ἔτι θάλος ἐν | χερσὶν ματρὸς, πρὸς στέρνοισί τ' κτλ. On the whole, this seems better, especially as στέρνοισί τ' is the old reading, not στέρνοις τ'.

*\*Ἀργεὶ σκηπποῦχον Ὀρέσταν.*

235

- XO.** καὶ μὴν ὅδ' ἀκτὰς ἐκλιπὼν θαλασσίους  
βουφορβὸς ἥκει σημανῶν τί σοι νέον.

### ΒΟΥΚΟΛΟΣ.

*\*Ἀγαμέμνονός τε καὶ Κλυταιμήστρας τέκνου,  
ἀκούει καωῶν ἔξι ἐμοῦ κηρυγμάτων.*

- IΦ.** τί δ' ἔστι τοῦ παρόντος ἐκπλῆσσον λόγου ; 240

- BO.** ἥκουσιν ἐσ γῆν κυανέαν Συμπληγάδα  
πλάτη φυγόντες δίπτυχοι νεανίαι,  
θεᾶ φίλοι πρόσφαγμα καὶ θυτήριον  
*\*Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα*  
οὐκ ἀν φθάνοις ἀν εὐτρεπῆ ποιουμένη. 245

- IΦ.** ποδαποί ; τίνος γῆς ὄνομ' ἔχουσιν οἱ ξένοι ;

- BO.** *\*Ἐλληνες, ἐν τοῦτ' οἰδα κού περαιτέρω.*

- IΦ.** οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι ;

- BO.** Πυλάδης ἐκλήζεθ' ἄτερος πρὸς θατέρου.

- IΦ.** τοῦ ξυζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν ; 250

- BO.** οὐδεὶς τόδ' οἰδεν· οὐ γὰρ εἰσηκούσαμεν.

- IΦ.** ποῦ δ' εἴδετ' αὐτοὺς καὶ τυχόντες εἴλετε ;

240. *τί ἔστι κτλ.* Iphigenia judges by the excited look and the hurried voice and step of the messenger that something has occurred to alarm him. Hence she asks, ‘But what is there in the present report that scares you so?’ Some make λόγου the genitive after ἐκπλῆσσον, viz. ‘from the conversation just held with the chorus.’

241. The Tauric Chersonese seems to be called γῆ Συμπληγᾶς, as above, v. 124, the people were said ναίειν δισσὰς συγχωρούσας πέτρας. Aldus however has κυανέαν Συμπληγάδαν.

245. For εὐτρεπὲς ποιεῖσθαι see Bacch. 440.

246. *τίνος γῆς ὄνομα.* It is a strange alteration, *τίνος γῆς σχῆμα*, in the Cambridge edition, and for a strange reason, viz. because the question of ὄνομα occurs again below. As if it were not one thing to ask the name of a man’s nation, and another thing to inquire his personal name. Each question receives its appropriate answer from the herdsman.

250. Dr. Badham gives τῷ ξυζύγῳ, with Elmsley. One would perhaps prefer

the dative (though Hermann denies this), but we should not deal with Euripides as if we were correcting a badly written exercise. Iphigenia, it will be observed, passes over the name of Pylades without remark, for she did not know that Strophius had a son, v. 60. The device on the part of the poet, to inform the spectators, is ingenious.

252. *ποῦ* the present editor for πῶς, without knowing that Elmsley, Musgrave, and Dr. Badham had made the same obvious correction, which the herdsman’s answer requires. But to Dr. Badham alone is due ποῦ for πῶς in v. 256. If the alteration be made in one place, it is almost necessary for the other; because ἐπάνελθε means, ‘revert to that point, which you have not yet fully answered, where you caught them.’ If πῶς be read here, τρόπῳ δ’ ὅποις is the merest tautology. The interchange of ποῖ, πῶς, ποῦ, πῇ &c., in MSS. is so common, that they can have little authority compared with the demands of the context.—κάντυχόντες Reiske, probably.

- ΒΟ.* ἄκραις ἐπὶ ρηγμῖσιν ἀξένου πόρου.  
*ΙΦ.* καὶ τίς θαλάσσης βουκόλοις κοινωνία;  
*ΒΟ.* βοῦς ἥλθομεν νύψοντες ἐναλίᾳ δρόσῳ. 255  
*ΙΦ.* ἐκεῖσε δὴ πάνελθε, ποῦ νιν εἴλετε  
 τρόπῳ θ' ὅποιῳ· τοῦτο γὰρ μαθεῖν θέλω.  
 χρόνιοι γὰρ ἥκουσ', οὐδέ πω βωμὸς θεᾶς  
 'Ελληνικαῖσιν ἔξεφοιωίχθη ῥοαῖς.  
*ΒΟ.* ἐπὲ τὸν εἰσρέοντα διὰ Συμπληγάδων  
 βοῦς ὑλοφορβοὺς πόντον εἰσεβάλλομεν,  
 ἦν τις διαρρὼξ κυμάτων πολλῷ σάλω  
 κοιλωπὸς ἀγμὸς, πορφυρετικὰ στέγαι.  
 ἐνταῦθα διστοὺς εἶδε τις νεανίας 260

253. *ἄκραισιν* MSS. *ἄκραις* Plutarch, p. 692 A, who has *Εὐξείνου πόντου*.

255. *νύψοντες κτλ.* Whether herdsmen would do this in reality, may be doubted, though we can never be sure about local customs. It looks however very like a poet's pretext for introducing convenient characters in convenient though somewhat improbable positions.

258. *οὐδέ πω.* This seems contradictory to v. 72, *καὶ βωμὸς, 'Ελλην ὦν καταστάξει φόνος.* We might easily read *ἔξ οὗτον.* But in truth the sense of *οὐδέ πω* is modified by *χρόνιοι*, as if she had said, 'No Greek stranger has arrived for years, nor has the altar of the goddess had an offering once for all that time.' This is so clearly conveyed by the sense, that it seems surprising that W. Dindorf should read, with Erfurdt, *χρόνιοι γὰρ ἥκουσ'* *οὐδὲ ἐπεὶ κτλ.*, that Dr. Badham should say "certe ex οὐδέποτε nullum sensum elicias," and that Monk should mark this couplet as spurious. He asserts that "sensus distichi cum fabulae totius tenore conciliari nequit;" but not a shadow of reason for so bold a condemnation is given. He approves indeed of *οὐδὲ*, *ἐπεὶ κτλ.*, but wrongly, for *οὐδὲ* necessarily implies the actual presence of the captives; whereas Iphigenia plainly says in v. 342, *έλει, σύ νυν κόμιζε τοὺς ξένους μολάν.* It is probable that she feigns zeal in the cause of the goddess, and therefore pretends to be glad at the capture. This was but consistent with her position, as the herdsman, and the country people generally, would deem it. Monk adds a curious confirmation of his own view:—"Porson on Med. 139 would have given this instance of *γὰρ* repeated

after a few words, if he had not thought it spurious. But he has not given it; therefore," &c. Bothe's idea, that *χρόνιοι* means 'seasonable,' as if it were *καίριοι*, is manifestly untenable.

260. *εἰσρέοντα* is the reading of the MSS. and early editions. But *ἐκρέοντα* is more physically true, if we regard the Pontus as the great basin that receives and discharges the drainage of so many mighty rivers.—*ὑλοφορβοὺς*, pasturing in woodlands, and so only occasionally brought down to the coast. Hesiod, Opp. 589, calls them *βόες ὑλοφάργοι*. The reading of Aldus, *ὑλοφορβοί*, has less point than the accusative.

263. *κοιλωπὸς*, hollowed in appearance, i. e. visibly cavernous. Compare *εὐρωπὸς*, v. 626. Perhaps *κοιλωπὸς*, like *κυκλωπὸς*, Aesch. Theb. 535.—*ἀγμὸς*, a rent or crevice, Bacch. 1094.—*πορφυρετικὰ*, used by the *πορφυρεῖς*, or *πορφυρεταῖς*, the catchers of the purple-dyeing shell-fish. Probably in such caverns, near the places where the *murex trunculus* was most abundant, the fishers kept their stores, and the shells strewed about would be a sufficient mark of the use to which the place had been put. These caves perhaps are the *ἐπάκτιοι φάτναι* in Eur. Frag. Sthen. 661 (where *πορφυρὸς* is commonly read);—

*βίος δὲ πορφυρεῖς θαλάσσιος  
 οὐκ εὐτράπεζος, ἀλλ' ἐπάκτιοι φάτναι.*

264. *ἐνταῦθα.* The two strangers had agreed, at v. 107, 118, to retire for a time to a cave at some distance from the ship. This then was the place they had selected for their retreat till night should come on.

Βουφορβὸς ἡμῶν, κἀπεχώρησεν πάλιν  
ἀκροιστὶ δακτύλοισι πορθμεύων ἵχνος.  
ἔλεξε δ', οὐχ ὁράτε; δαιμονές τινες  
θάσσουσιν οἶδε. θεοσεβὴς δ' ἡμῶν τις ἀν  
ἀνέσχε χεῖρα καὶ προσηγένετο εἰσιδῶν,  
ὭΩ ποντίας παῖ Δευκοθέας, νεῶν φύλαξ, 265  
δέσποτα Παλαῖμον, ἴλεως ἡμῖν γενοῦ,  
εἴτ' οὖν ἐπ' ἄκταις θάσσετον Διοσκόρω,  
ἢ Νηρέως ἀγάλμαθ', ὃς τὸν εὐγενῆ  
ἔτικτε πεντήκοντα Νηρῆδων χορόν.  
ἄλλος δέ τις μάταιος, ἀνομίᾳ θρασὺς,  
ἐγέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους  
θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,  
κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.  
ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,  
θηρᾶν τε τῇ θεῷ σφάγια τάπιχώρια. 275  
κάν τῳδε πέτραι ἀτερος λιπῶν ξένους  
ἔστη, κάρα τε διετίναξ' ἄνω κάτω  
κάνεστέναξεν ὡλένας τρέμων ἄκρας  
μανίαις ἀλαίνων, καὶ βοῷ κυναγὸς ὡς,

265. Monk and Dr. Badham adopt Blomfield's conjecture *κάνεχώρησεν*. The one verb however means 'to withdraw,' 'to retreat,' as well as the other. The walking on tiptoe was rather a measure of cautious silence and timidity than, as Schöne explains it, of *speed*.

272. *Διοσκόρω*. In making Tauric rustics say this, Euripides of course thought only of what a Greek rustic of his own time would naturally have done under the same circumstances. In Hel. 284, he is not unmindful that they are brothers of Clytemnestra, and but recently removed to a place among the gods.

273. *ἀγάλματ'* is perhaps for *ἀγάλματε*, since there were but two. He does not mean to compare them to Palaemon alone, (though he might mean Palaemon together with Leucothea,) but he prays to that sea-god not to be angry, if he has unwittingly seen the two Dioscuri or two of the Nereid nymphs,—'two darlings of Nereus.' So Hermione is called Helen's *ἀγλαίσμα*, Hel. 282, and a dead chieftain is *μαρέρος ἄγαλμα φύνον*, Suppl. 370.

Monk understands by it, 'the image or appearance of Nereus,' though it is hard to say how two men could be mistaken for one sea-god.—*θάσσετον* is the third, not the second person dual.

276. *ἐφθαρμένους*, 'shipwrecked.' The word is very commonly applied to those who have lost their way by land or by sea.—*φάραγγα*, the usual accusative after verbs of sitting. Orest. 871, ὅρῳ δὲ ὅχλον στείχοντα καὶ θάσσοντα ἄκραν. Bacch. 1048, πρῶτον μὲν οὖν ποιηρὸν οἴσομεν νάπος. See Iph. A. 141.

281. *πέτραι*, 'the cavern,' *ἀγμὸς* or *φάραγξ*, 263, 277.

283. *κάνεστέναξεν* Monk for *κάπεστέναξεν*. This is probable, as *ἀποστέναξεν* does not appear to occur, and *ἐπιστενάξειν* is 'to lament over,' with a dative.—*ὡλένας ἄκρας*, to the extremity of the hands. The rapid motion of the maniac's head and hands seemed to make his whole body quiver.—*μανίαις κτλ.*, 'raving in a mad-fit.'

284. *κυναγὸν ὡς* Hermann for *κυναγὸς ὡς*, "pravo judicio," says Monk. The

Πυλάδη, δέδορκας τήνδε ; τήνδε δ' οὐχ ὄρᾶς      285  
 "Αιδον δράκαιναν, ὡς με βούλεται κτανεῖν  
 δειναῖς ἔχιδναις εἰς ἔμ' ἐστομωμένη ;  
 ή δ' ἐκ τχιτώνων πῦρ πνέουσα καὶ φόνον  
 πτεροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμὴν  
 ἔχουσα, πέτρινον ὅχθον, ὡς ἐπεμβάλῃ.  
 οἴμοι· κτενεῖ με. ποι φύω ; παρῆν δ' ὄρᾶν  
 οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἡλλάσσετο      290

Fury however is rightly and regularly represented as a huntress, often as a hunter's hound, κύων. So Aesch. Eum. 237, *τετραμυτισμένον γάρ ὡς κύων νεβρὸν*, πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύοντεν. *ibid.* 126, ὥναρ διώκεις θῆρα, and v. 222, μέτειμι τόνδε φῶτα κάκυνηγετῷ. So Lyssa in Herc. F. 860 speaks of herself as a huntress, ἐπιρροιθεῖν δμαρτεῖν ὡς κυνηγέτη κύνας. W. Dindorf defends κυναγός, because Orestes calls Pylades συγκυναγός *inf.* 709, (where it merely means ἑταῖρος,) and Monk, because hunters call out to their companions when they suddenly see the beast they are in quest of. Hermann adds, "Caeterum ne vituperari hoc posset, quod Furiis agitatus fingitur Orestes, quem oportebat non alter quam liberatum a crimine Areopagi judicio ad asportandum Dianaē simulacrum mitti, infra cavit poeta eo invento, quod v. 970 seqq. exponitur."

287. ἐστομωμένη is rather obscurely used. It is commonly explained as a metaphor from sharpened swords, *instructa, armata*, Seidler. Rather, perhaps, 'mouthing at me with her fell vipers.' Thus στομοῦσθαι would mean 'to be furnished with mouths.' Hence στόμα, which Photius explains τὸ δέννον τὸν σίδηρον, means 'a mouth or entrance' in Pers. 871.

288. ἐκ τχιτώνων is probably corrupt; at least, in the absence of illustrative pictures or sculptures we can attach no plausible meaning to it. Hermann gives ἐκ χλιδώνων, 'from her necklace of snakes,' citing Hesychius, χλιδῶνες, κόσμοι ὡν αἱ γυνάκες περὶ τοῖς βραχίονις ἐθασι φορεῖν καὶ τοὺς τραχήλους. Dr. Badham edits ἐκ χειλινῶν, 'from her lips,' a word that occurs in Ar. Vesp. 1083. Markland conjectured ἐξ ἔχιδνῶν. Schöne ἐκ γνάθων ὡν. Kirchhoff, "for-tasse η δ' ἐκ τρίτων αὐ" (*three furies being described in τήνδε,—τήνδε,—η δ'*).

Any one of these would do, and for that very reason it is vain to assume any one as the genuine word. It is much to be regretted that Plutarch, who quotes the next verse (p. 1123), should not also have given us the true reading of this.

290. ὡς ἐπεμβάλῃ, scil. αὐτὴν ἐμοί. Hermann, by placing a comma at ὅχθον, has improved the sense:—'she (the Fury) is steering her flight to a rocky mound, holding in her arms my (murdered) mother, that she may toss her upon me.' A finer conception for a conscience-stricken matricide in his ravings could hardly have occurred to any poet. The old way of construing πέτρινον ὅχθον ὡς ἐπεμβάλῃ introduces the image of a Fury flying with a huge rock in her arms to crush Orestes, which rock he imagines to be his mother. By ὅχθος he means some elevated point just above him.

292. ταῦτα Seidler for ταῦτά. The sense is, 'But there were present to us to behold, not the shapes of *these* forms (i. e. Furies and gory spectres), but he mistook the lowings of the cattle and the barking of the dogs for the similar sounds (*μυήματα*), which he said that the Furies were uttering.' Nauck (ap. Kirch.) proposes μυκήματα for μυήματα. The reading of the best copies is ἂς φᾶο' (or φᾶο'), one of the Paris MSS. giving ἂ φᾶο', which is found in the ordinary editions. If φᾶο' be right, it must mean that, as the Furies were commonly called κύνες, their voices were popularly supposed to resemble the bark of a dog. Dr. Badham however ingeniously proposes Ἀ φᾶσκ', which is only the addition of a single letter; and this has been adopted, because Kirchhoff says the original reading in Flor. 2 seems to have been either Ἀ φᾶσκ' or Ἀ φᾶσκ'. For ἀλλάσσεσθαι, 'to have one thing changed for another,' see on Alcest. 462.

φθογγάς τε μόσχων καὶ κυνῶν ὑλάγματα,  
ἄ 'φασκ' Ἐρυῆς οἴναι μιμήματα.

ἡμεῖς δὲ συσταλέντες, ὡς θανούμενοι, 295

σιγῇ καθήμεθ'. ὁ δὲ χερὶ σπάσας ξίφος,

μόσχους ὄρούσας ἐσ μέσας λέων ὅπως, 300

παίει σιδήρῳ λαγόνας, εἰς πλευρὰς οἵεις,

δοκῶν Ἐρυῆς θεὰς ἀμύνεσθαι τάδε,

ώς αἱματηρὸν πέλαγος ἔξανθειν ἀλός.

καν τῷδε πᾶς τις, ὡς ὁρᾷ βουφόρβια

πίπτοντα καὶ πορθούμεν', ἔξωπλίζετο,

κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·

πρὸς εὐτραφεῖς γάρ καὶ νεανίας ξένους

φαύλους μάχεσθαι βουκόλους ἡγούμεθα. 305

πολλοὶ δὲ ἐπληρώθημεν ἐν μικρῷ χρόνῳ.

292. θανούμενοι. The letters *μβ*, supercribed in two MSS., have led Seidler and Hermann to introduce the reading *θαμβούμενοι*, though no better writer than Plutarch is cited for the use of this verb in the middle. Dr. Badham however says that *μβ* is a grammarian's note, meaning *μέλλων δεύτερος* (second future). The herdsmen collected themselves into a compact body (*συνεστάλησαν*), as persons would do who were in fear for their lives; for Orestes now with drawn sword rushes into the midst of the cattle, striking at them right and left.

296. χερὶ σπάσας Markland for *περισπάσας*. See on Androm. 167, where the same error occurs in some copies.

298. *iēis*, scil. τὸν σιδῆρον. Elmsley needlessly proposed *εἰς πλευρὰς μέσας*, Musgrave as needlessly *εἰς πλευρὰς θ' iēis*. Dr. Badham doubts about the *i* in θημι being ever made short by the tragic writers, and in Hel. 1236, for *μεθίμων νείκος τὸ πρῶτον*, he reads, with much probability, *μεθῆκα νείκος κτλ.* What however will he say to Aesch. Theb. 488, *Τυφῶν' οἴντα πυρπνόοι διὰ στόμα λιγνὺν μέλαναν*, and Hec. 338, *πάσας, πστ' ἀηδόνος στόμα, φθογγάς iēīσα?*

299. δοκῶν κτλ. 'Fancying that he was warding off the vengeful goddesses by these means.'

300. ὡς. Markland proposed *ωσθ'*, which Monk and Kirchhoff adopt.—*πέλαγον* Aldus, *πέλαγος* the MSS., which Dr. Badham prefers, considering *αἴμα-*

*τηρὸς πέλαγος ήνθει ἐξ ἀλὸς* to be "in-epita sententia." This is a hasty assertion. The herds were standing in the water when Orestes attacked them; and by hacking and stabbing he would make the surface of the sea red with blood-gouts and pieces of flesh. The metaphor is from flowers springing up in a corn-field, and is the same as in Aesch. Agam. 642, *ὅρῶνται ἀνθῶν πέλαγος Αἰγαῖον νεκροῖς*. As Hermann remarks, the frequent occurrence of *αἱματηρὸς πέλαγος* (e. g. in Rhes. 430, Alcest. 854) is in favour of this reading. On the other hand, *πέλαγος ἀλὸς* may be defended by *πελαγίαν ἄλλα* in Pers. 429, *ἀλὸς ἐν πελάγεσσι*, Od. v. 335, and *πέλαγος Αἰγαῖας ἀλὸς* in Troad. 83. As it has the authority of the good copies in its favour, it has been retained, although it must be observed, that the corrections by the second hand in the Palatine MS. (*πέλαγον* for *πέλαγος* in this instance) are frequently of high critical value.

305. *φαύλους μάχεσθαι*. 'We thought that herdsmen were but poor hands at fighting with young and well-trained strangers.' In *εὐτραφῆς* the training of the palaestra is meant, which gave not only physical strength and symmetry, but skill in arms. So Electr. 528, *ὁ μὲν παλαίστραις ἀνδρὸς εὐγενοῦς τραφεῖς*.

306. *ἐπληρώθημεν*. Matthiae well compares Andr. 1097, *ἀρχαὶ τ' ἐπληροῦντ' ἔς τε βουλευτήρια*. So also *πληροῦν οἶνον εἰς τεύχος inf.* 954.

πίπτει δὲ μανίας πίτυλον ὁ ξένος μεθεὶς,  
στάζων ἀφρῷ γένειον ὡς δ' εἰσεἴδομεν  
προῦργου πεσόντα, πᾶς ἀνὴρ ἔσχεν πόνον  
βάλλων, ἀράστων ἄτερος δὲ τοῖν ξένοιων  
ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει  
πέπλων τε προύκάλυπτεν τεύπήνους ὑφάσ  
καραδοκῶν μὲν τάπιόντα τραύματα,  
φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.  
ἔμφρων δ' ἀνάξεις ὁ ξένος πεσήματος  
ἔγνω κλύδωνα πολεμίων προσκείμενον  
καὶ τὴν παροῦσαν συμφορὰν αὐτοῦ πέλας,  
ῷμωξέ θ'. ἡμεῖς δ' οὐκ ἀνίεμεν πέτροις  
βάλλοντες ἄλλος ἄλλοθεν προσκείμενοι.  
οὖ δὴ τὸ δεινὸν παρακέλευσμ' ἡκούσαμεν,  
Πυλάδη, θανούμεθ'. ἀλλ' ὅπως θανούμεθα  
κάλλισθ'. ἔποι μοι φάσγανον σπάσας χερί.

309. *προῦργου*, opportunely, Hel. 1379.

311. ἀπέψη Elmsley for ἀπέψα, which is found in all the copies, Hesychius in v., and is so cited by Lucian, *Ἐρωτεῖς*, p. 450, vol. ii., who adduces this and the next verse, with 603—5, and 599—600, in illustrating the friendship of Orestes and Pylades. In Soph. Trach. 678 we have *καὶ ψῆ κατ' ἄκρας σπιλάδος*, and *περιψῆ* Ar. Equit. 909 (both quoted by Elmsley).

312. *προύκάλυπτεν*, 'held out as a covering,' *προύτεινε*, *προύβαλλε*. See on Herc. 640, *βλεφάρων σιοτεινὸν φάρος ἐπικαλύψαν*. W. Dindorf tacitly reads *προύκαλύπτετ'*, but the middle is quite out of place. Markland compares Il. v. 315, *πρόσθε δέ οἱ πέπλοι φαεινὸν πτύγμ' ἐκάλυψεν*, ἔρκος ἔμεν βελέων. Hermann gives *ἐνπτύκτον*, 'well-doubled,' i. e. to gain additional thickness. This is strongly supported by the reading of Aldus, *εὐπηκτοῖς ὑφαῖς*, which is also found in Lucian, with the variant *ἐνπήκτον* *ὑφάς*. As *ἐνπήκτον* is little better here than an otiose epithet, while *ἐνπήνους* *ὑφάς* occurs in v. 1465 with a reference to fine embroidery, there seems much probability in favour of the emendation, though *εὐπτυκτοῖς* does not happen elsewhere to

occur. Hermann might have confirmed it by the arguments, that Euripides is probably copying the Homeric expression cited above, *πέπλοιο πτύγμ' ἐκάλυψεν*, and that the variant *ἐνπήνους* in this place is due to the same phrase in 1465.

317. *πέλας*, supply *οὐσαν*. 'He knew that the calamity that is now present to him was at hand,' i. e. that he should be captured for the purpose of being sacrificed at the altar of the temple. Bothe regards this verse as spurious.

318. *πέτροις* W. Dind. and Monk, with one MS., for *πέτρους*. The Greeks say *βάλλειν τινὰ λίθοις*, 'to pelt with stones,' rather than *βάλλειν λίθους τινῶς*, 'to throw stones at.' See *inf.* on v. 1376.

320. *τὸ δεινόν*. For the article see on Bacch. 760. *Inf.* 1366, and 924. Orest. 1554. Phoen. 180. Ajax 650. In all these instances the adjective used is *δεινὸν* or *δεινά*.

321. *ὅπως*, scil. *ὅπας ὅπως*, equivalent to an exhortation. According to the old punctuation (a comma after *κάλλισθ'*), *ὅπως* was a particle of purpose, and should rather have taken *θάναμεν*. Monk compares Orest. 1060, *ἀλλ' εἰ*, *ὅπως γενναῖα κάγαμέμνονς δράσαντε κατθανούμεθ' ἀξιώτατα*.

ώς δ' εἴδομεν δίπαλτα πολεμίων ξίφη,  
φυγὴ λεπαιάς ἐξεπίμπλαμεν νάπας.

ἀλλ' εἰ φύγοι τις, ἄτεροι προσκείμενοι 325

ἐβαλλον αὐτούς εἰ δὲ τούσδ' ὡσαίατο,  
αὐθις τὸ νῦν ὑπεῖκον ἥρασσον πέτροις.

ἀλλ' ἦν ἀπιστον μυρίων γὰρ ἐκ χερῶν  
οὐδεὶς τὰ τῆς θεοῦ θύματ' ηύτυχει βαλών.

μόλις δέ νιν τόλμη μὲν οὐ χειρούμεθα, 330

κύκλῳ δὲ περιβάλλοντες ἐξεκλέψαμεν  
πέτροισι χειρῶν φάσγαν', ἐς δὲ γῆν γόνυ

καμάτῳ καθεῖσαν. πρὸς δ' ἀνακτα τῆσδε γῆς  
κομίζομέν νιν. ὁ δ' ἐσιδῶν ὅσον τάχος

ἐς χέρνιβάς τε καὶ σφαγεῖ' ἔπεμπε σοι. 335

εὗχον δὲ τοιάδ', ὃ νεᾶνι, σοὶ ξένων

323. δίπαλτα, 'doubly-branded,' Troad. 1102, for δύο παλλόμενα ξίφη, like ἐπταπόροι Πλειάδες, κύριοι τρύγονοι, &c. We have τρίπαλτος Aesch. Theb. 985. Cf. Ajac. 407.

325. εἰ φύγοι τις. 'If any of our number had fled, the rest pressing on kept pelting them (the strangers); and if they had repelled these (the τοῖς Βάλοντας), in turn the party that had given way battered them with stones.' The old reading οὔτις or αὐτις was corrected by Seidler. Aldus also gives ἥρασσεν. The imperfect, according to the usual idiom, follows the aorist optative.

329. ηύτυχει (so W. Dindorf for εὐτύχει), the same as ἔνγχανε βαλών, hit the mark in aiming. Nothing is gained by Dr. Badham's εὐστόχει, which is merely a synonym of εὐτυχεῖ in its primary meaning. Monk gives εὐτυχεῖ, meaning, perhaps, 'no man can call himself lucky from having hit.'

330. μόλις δὲ κτλ. 'At last however, not indeed by daring, we get them into our power; but surrounding them in a circle we contrived to wrest the swords out of their hands by throwing stones; and to the ground they dropped the knee through fatigue.' — The old reading ἐξεκλέψαμεν is rather difficult, since the act was one of violence rather than of craft. Monk supposes the error to lie in πέτροισι, while Schöne regards ἐκκλεψτειν used by a studied antithesis to τόλμη. There would be no τόλμα, ac-

cording to the Greek idea, in the use of missiles (Herc. F. 160 seqq.). It would be easy to read δόλοισι, and equally easy to give either ἐξεκόψαμεν with Bothe, or ἐξεκρύσσαμεν with Dr. Badham. Hermann's conjecture, ἐξελέψαμεν, 'we unshelld the swords from their hands,' is not very felicitous.

334. ἐπιδῶν. Compare v. 308. Andr. 9, "Ἐκτορὸς ἐξ Ἀχιλλέως θανόντ' ἐσειδῶν. Phoen. 146, γοργὺς εἰσιδεῖν (ἐσιδεῖν Herm.). Monk gives ἐπιδῶν, but ἐπιδεῖν is respicere, to regard with favour or pity, as Aesch. Suppl. I, Ζεὺς μὲν ἀφίκεται ἐπιδῶν προφρόνως στόλον ήμέτερον.

335. ἐς for ὡς Valckenaer, ἐν Schöne. Hermann retains the Aldine ὡς, as if it meant ὡς ἐς θυσίαν. We believe ἐς to be genuine, and the reason of the corruption may be, that some wrote καὶ χέρνιβάς τε καὶ κτλ., mistaking the sense. Another transcriber, equally wise, altered the first καὶ into τε, and hence the reading in the Florence and Palatine MSS., τε χέρνιβάς τε καὶ κτλ. The Aldine editor substituted ὡς for καὶ. (On the interchange of these two words see Herc. F. 290, 801.) — σφαγεῖ' ἔπεμπε is Musgrave's correction of σφάγῃ ἔπεμπε. See Cycl. 395.

336. τοιάδε. As only Greeks were sacrificed (v. 39), this must refer to the quality and appearance of the strangers, who were εὐτραφεῖς, v. 304. By this too the commiseration is increased. Orestes is not only a brother, but a handsome man. With παρεῖναι it seems necessary

σφάγια παρεῖναι· καν ἀναλίσκης ξένους  
τοιούσδε, τὸν σὸν Ἐλλὰς ἀποτίσει φόνον  
δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.

**XO.** θαυμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ  
“Ἐλληνος ἐκ γῆς πόντον ἥλθεν ἄξενον.

**ΙΦ.** εἶεν. σὺ μὲν κόμιζε τοὺς ξένους μολών  
τὰ δ' ἐνθάδ' ἡμεῖς φροντιοῦμεν οἴλα \*χρή.  
ῳ καρδία τάλαινα, πρὶν μὲν ἐς ξένους  
γαληνὸς ἥσθα καὶ φιλοικτίρμων ἀεὶ,  
ἐς θούμόφυλον ἀναμετρουμένη δάκρυ,  
“Ἐλληνας ἄνδρας ἥνικ' ἐς χέρας λάβοις.  
νῦν δ' ἐξ ὀνείρων οἴσιων ἥγριώμεθα  
δοκοῦσ’ Ὁρέστην μηκέθ' ἥλιον βλέπειν,  
δύσνουν με λήψεσθ', οἴτινές ποθ' ἥκετε.

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to supply *ἀδθις* or *ἐσ τὸ λοιπὸν*, especially as *ἥν ἀναλίσκης* is, ‘if you go on sacrificing,’ &c. A few such victims, the man thinks, will afford abundant satisfaction for the cruelty with which she was herself brought to the altar. Both he, who rightly observes on the difficulty of the passage, thinks *ξένων* suspicious on account of *ξένους* following. He is perhaps right: the poet may have written *πολλὰ σοι σφάγια παρεῖναι*.

341. “Ἐλληνος ἐκ γῆς. So στολὴν “Ἐλληνα Heracl. 130, where see the note. Elmsley would read ‘Ἐλληνίδος γῆς, but it would be a less violent change, were change necessary, to give ‘Ἐλλην, ὃς κτλ., in which ὅστις ποτὲ would stand for ὅστις ποτ’ ἔστι, as Ar. Ran. 38, ὁς Κενταυρικῶς ἐνήλαθ’ ὅστις, and γῆς for πατρόδος.

343. *φροντιοῦμεν οἴλα χρή* is Dr. Badham's probable correction of *οἴλα φροντιούμεθα*, which is clearly wrong, both on account of the middle future, and because the presumed ellipse, *οἴλα ἔσται*, is one of those which would make any language unintelligible. Monk gives *δόσις* after Reiske, who supposes *τὰ ἐνθάδε ὅστια* can mean *τὰς ἐνθάδε ἔσομένας θυσίας*. Dr. Badham conceives that *οἴλα χρή φροντιοῦμεν* was written by mistake, and afterwards altered to *οἴλα φροντιούμεθα* for the sake of the metre. We suspect the true account of the matter to be this. When *φροντισομέν* had been added as a gloss to *φροντιοῦμεν*, and had ultimately crept into the text to the destruction of the

metre, the transposition *οἴλα χρή φροντισομέν* was adopted, and gave rise to the subsequent alterations.

346—7. *ἀναμετρουμένη*, ‘dealing out,’ apportioning, ‘a tear of regret, for that which was of kindred race with thyself, whenever thou hadst got Greek men into thy hands.’ These two lines, beautiful and significant as they appear to us, are rejected as spurious, “sine haesitatione,” by Monk. Dr. Badham rightly retains and defends them, citing, for the rather unusual *crasis*, *θούμόφυλον* in frag. Belleroph. 310. Commonly, *μετρεῖσθαι* is ‘to have measured out for oneself,’ as in Hes. Opp. 347, and *ἀναμετρεῖσθαι* is ‘to repeat a reckoning of a thing for oneself,’ and so to recall or remember it, Ion 250, Orest. 17. But in Electr. 52 and Ion 1271, the meaning is, ‘to fix the measure of a thing for oneself,’ where the *ἀνά* appears to imply that the attempt to do so has often been repeated. Here the exact sense is, ‘making thy own grief commensurate with the nearness of the relationship,’ or nationality.

349. *δοκοῦσ*'. On the singular participle following a plural verb, see Here. 358, *ἥλιψι μαρτυρόμεσθα δρῶσ' & δρᾶν οὐ βανδόμει*. We may notice the truly tragic device by which the poet has made Iphigenia steel her heart and exclude all pity exactly in that crisis, when, had she known the stranger, such emotions would have been called forth in the highest possible degree.

καὶ τοῦτ' ἄρ' ἦν ἀληθὲς, γῆσθόμην, φίλαι,  
οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις  
αὐτοὶ καλῶς πράξαντες οὐ φρονοῦσιν εὖ.  
ἀλλ' οὔτε πνεῦμα Διόθεν ἥλθε πώποτε,  
οὐ πορθμὸς, ἵτις διὰ πέτρας Σημπληγάδας  
‘Ἐλένην ἀπήγαγ’ ἐνθάδ’, ὃ μ’ ἀπώλεσε,  
Μενέλεων θ’, ὁν’ αὐτοὺς ἀντετιμωρησάμην  
τὴν ἐνθάδ’ Αὐλὸν ἀντιθεῖσα τῆς ἐκεῖ,  
οὗ μ’ ὥστε μόσχον Δαναΐδαι χειρούμενοι

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351. ἡσθόμην Hermann and L. Dindorf for ἡχθόμην. ‘Well ! this then, among other sayings (*καὶ τοῦτο*), was true, and I now feel it; the unhappy, who have themselves known prosperity, are not kindly disposed to those who are better off than themselves.’ This sentiment, which is an amplification of another, not unfrequently urged by Euripides, that it is better to be always unhappy than to have experienced a reverse, is here finely introduced. Iphigenia was δυστυχῆς, her captives were in better circumstances than she, except only that it depended on herself to slay them. She says she will do this, because, in her mind, experience of trouble makes her jealous of those who are exempt, instead of compassionate from sympathy. The use of ἄρ’ ἦν, in itself meaning ‘this, then, was the case (without my knowing it),’ is well developed by the addition of γῆσθόμην. Cf. v. 1310, σὺ δὲ κατ’ οἶκον ἡσθ’ ἄρα, ‘so, you were at home all the while.’ Inf. 369, ‘Αἰδης Ἀχιλλεὺς ἦν ἄρ’. We are again compelled to differ from Dr. Monk, who ejected this line, as “miser versus, qui omni nervo caret.” He objects, it seems, to the chorus being addressed as φίλαι, in a soliloquy.

353. καλῶς Seidler for κακῶς, which Monk and Bothe retain. There is no end to the confusion of these words ; and the sentiment is greatly improved by the change. See below, v. 378. Kirchhoff suggests, αὐτοῖς κακῶς πράξασιν, *qui et ipsi mala passi fuerint* : the unhappy are jealous of those who have been so, but are no longer.

354 seqq. The argument proceeds thus:—‘I would rather indeed, if I must slay Greeks, have slain those who were the direct cause of my woes, Helen or Menelaus ; but, as no heaven-sent breeze has

as yet brought them hither out of their course homeward, I cannot now avenge myself upon them for their cruelty to me.’ Here ἵτις ἀπήγαγε might be exactly resolved into ἀγονσα, or ὥστε ἄγειν, the indicative depending by the closest attraction on οὐν ἥλθε. *Nulla venit naris, quae Helenam huc deduxerit.* Kirchhoff proposes ἀλλ’ εἴθε—ἢ πορθμὸς κτλ., but πόδοποτε cannot be used without a negative. The ἵτις (for ἢ) is not here causal, but indefinite. Dr. Badham reads κατήγαγ’, but Helen could not have got to Tauri without being driven from her course, ἀπαχθεῖσα. Bothe explains it, ὡς ἐτῇ θανάτῳ. We shall see that in v. 1393, ἀπήγαγετο is not altogether an improbable reading for ἥπειγετο, in describing a ship driven back from its onward course.

357. ἵνα, ‘in which case.’ See Hipp. 617, ἵν’ εἶχον μήτε προσφωνεῖν τινά.—Μενέλεων θ’ Barnes for Μενέλαον θ’. The choral form of the trisyllabic name is Μενέλαος, but see Orest. 18.

358 ἀντιθεῖσα, putting the one in place of the other; making the Aulis here (i. e. the sacrificial altar) a compensation for the Aulis there. Cf. Troad. 916, ἔγώ δ’, ἂ σ’ οἷμαι διὰ λόγων ἴοντ’ ἐμοῦ κατηγορήσειν, ἀντιθεῖσ’ ἀμειψομαι. (After which follows a verse that can hardly be genuine, and which is wholly superfluous, τοῖς σοῖσι, τάπα καὶ τὰ σ’ αἰτιάματα.)

359. ὥστε μόσχον χειρούμενοι, ‘handling me like a heifer,’ with no more tenderness than they would a brute victim, in allusion to her being held over the altar, Aesch. Agam. 226. See Electr. 813, κάσφαξ ἐπ’ ὅμων μόσχον, ὡς ἥραν χειροῦν δῆμως. For οἵ μ’ Pierson reads οὗ μ’, and he is followed by W. Dindorf, Kirchhoff, Monk, and Badham. We

ἔσφαζον, ἵρεὺς δ' ἦν ὁ γεννήσας πατήρ. 360  
 οἴμοι κακῶν γὰρ τῶν τότ' οὐκ ἀμυημονῶ,  
 ὅσας γενείου χεῖρας ἔξηκόντισα,  
 γονάτων τε τοῦ τεκόντος ἔξαρτωμένη,  
 λέγουσα τοιάδ'. Ὡ πάτερ, νυμφεύομαι  
 νυμφεύματ' αἰσχρὰ πρὸς σέθεν μῆτηρ δ' ἐμὴ, 365  
 σέθεν κατακτείνοντος, Ἀργεῖαί τέ νυν  
 ὑμνοῦσιν ὑμεναίοισιν, αὐλεῖται δὲ πᾶν  
 μέλαθρον ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.  
 "Αἰδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέας,  
 ὃν μοι προτείνας πόσιν ἐν ἀρμάτων ὅχοις 370  
 εἰς αἵματηρὸν γάμον ἐπόρθμευσας δόλῳ.  
 ἐγὼ δὲ λεπτῶν ὅμμα διὰ καλυμμάτων  
 ἔχοντος ἀδελφόν τ' οὐκ ἀνειλόμην χεροῖν,

should have expected *οὔτινες* or *οὐ γε, quippe qui*; but there is no difficulty in *ἀντεπιμωρησάμην αὐτὸν οὐ με ἔσφαζον* (*σφέξαι ήθελον*). Bothe gives *Δαναΐδαις*, not improbably, observing that Calchas, Ulysses, and Menelaus, not the Greeks generally, had urged the sacrifice of Iphigenia.

362. *ὅσας χεῖρας*, how many times I stretched out my hands to touch your beard in supplication; literally, ‘darted them out *at* your chin.’ See the note on Bacch. 1099, *θύρσους γέραν Πενθέως*, and Cycl. 51.—For *λέγοντα* we should perhaps read *λέξεα*.

365—6. *ἐμὲ* and *νῦν* are Reiske’s conjectures, made also independently by Dr. Badham, for *ἐμὴ* and *νὺν*. The vulgate may perhaps stand; but it is rather awkward to refer *νῦν* to *νυμφεύματα*, and a case is rather wanted after *κατακτείνοντος*, which is the more readily supplied if we construe *νῦν ὑμνοῦσιν ἐμὲ, σέθεν κατακτείνοντος*, ‘they are singing marriage songs about me, at the very moment when you are going to kill me.’ It is a question whether *μῆτηρ δέ με* would not be rather better. Kirchhoff proposes ‘*Ἀργεῖαί τέ με*, which is worthy of careful consideration.

367. *αὐλεῖται*. Compare Heracl. 401, *θυηπολεῖται δ' ἄστυ μαντέων ὑπο*. Electr. 714, *σελαγεῖτο δ' ἀν' ἄστυ πύρ ἐπιβώμιον*.

370. Great credit is due to Dr. Badham for his restoration of this verse by a

correction which has been admitted even by the cautious Kirchhoff. The common reading was *ὅν μοι προσέπιτας πόσιν, ἐν ἀρμάτων δ' ὅχοις κτλ.*, but the good MSS. omit the δέ, so that here is a clear indication that a participle lies hid in *προσεπίπας*. Hermann and W. Dindorf, after Reiske, give *προσεπίτας*. Neither verb is at all applicable. Monk renders *προσεπίπας* ‘whom you named as my husband’; but the very passage he cites, Hec. 435, proves that *προσεπίπεν* is ‘to address,’ in which sense indeed it is constantly used, e. g. Alcest. 195, *ὅν οὐ προσέπιτε καὶ προσερρήθη πάλιν*. For *προσεπίπεν* there appears to be no authority but a conjectural reading in Oed. Tyr. 351. Now *προτείνειν*, ‘to hold out as a pretext,’ is exactly the right word. Cf. Bacch. 238, *τελετὰς προτείνων εὐλόγους νεῦντιν*. Hel. 27, *τοιμὴν δὲ κάλλος — Κύπρις προτείνασ*’ ὡς ‘*Ἀλέξανδρος γαμεῖ*. Electr. 1067, *σκῆψιν προτείνουσ*’ ὡς *ὑπὲρ τέκνου πόσιν ἔκπεινας*. The error arose from the common confusion of *προ* and *πρό* in composition.

372. *διὰ καλυμμάτων*, ‘*through a veil*’ for ‘*behind a veil*.’ Aesch. Agam. 1149, *καὶ μὴν δ ἔργοντος οὐκέτι*’ ἐκ καλυμμάτων *ἔσται δεδορκῶς, νεογάμου νύμφης δίκην*.

373. The old reading, *ἀδελφὸν τοῦτον εἰλόμην χεροῖν*, was well corrected by Tyrwhitt, *ἀδελφὸν οὐτ' ἀνειλόμην*, but still better by Hermann, *ἀδελφὸν τ' οὐκ ἀνειλόμην*. He compares v. 1367, *κείνοις*

ὅς νῦν ὄλωλεν, οὐ κασιγνήτη στόμα  
συνῆψ' ὑπ' αἰδοῦς, ως ἵνος' ἐς Πηλέως  
μέλαθρα πολλὰ δ' ἀπεθέμην ἀσπάσματα  
εἰσαῦθις, ως ἥξουσ' ἐς Ἀργος αὖ πάλιν.  
ὡς τλῆμον, εἰς τέθνηκας, ἐξ οἴων καλῶν  
ἔρρεις, Ὁρέστα, καὶ πατρὸς ζηλωμάτων.

τὰ τῆς θεοῦ δὲ μέρφομαι σοφίσματα,  
ἥτις, βροτῶν μὲν ἦν τις ἄψηται φόνου,  
ἥ καὶ λοχείας, ἥ νεκροῦ θύγη χεροῦ,  
βωμῶν ἀπείργει, μυσταρὸν ως ἡγουμένη,  
αὐτὴ δὲ θυσίας ἥδεται βροτοκτόνοις.  
οὐκ ἔσθ' ὥπως τέτεκεν ἀνὴ Διὸς δάμαρ

380

385

*τε γὰρ στόληρον οὐκ εἶχον χεροῦν, ἡμεῖς τε,*  
scil. οὐκ εἴχομεν.—*κασιγνήτη*, her sister  
Electra, whom she left unmarried, and  
hesitated to salute through virgin mod-  
esty. The aorist participle *ἵνος*, in a  
true future sense, is to be noted as not  
very common. Monk rejects the *εἰς*,  
with Elmsley, for no better reason than  
that “iambus gratior ad aures venit.”

376. ἀπεθέμην, I put away, I stored  
up as a reserve for the future. Dr. Bad-  
ham, who had too hastily adopted in his  
text Monk's ἀνεθέμην, well quotes Plat.  
Gorg. p. 449 B, ἀρ' οὖν ἐθελήσαis ἀν—  
τὸ μῆκος τῶν λόγων τοῦτο — εἰσαῦθις  
ἀποθέθεια;

378. καλῶν Reiske for κακῶν. See on  
v. 353.

379. After this verse Monk places the  
marks of a lacuna, and Dr. Badham, who  
is generally predisposed to follow him,  
does the same. The reason alleged is, that  
there is some abruptness in the transition  
to the next subject, the abhorrence she  
feels to the barbaric rite. In cases like  
this, we should try to divine the train of  
thought in the poet's mind, rather than  
regard that which ought, in strict consist-  
ency, to be carried out by the speaker.  
To Euripides, *εἰς τέθνηκας* naturally sug-  
gested ἀλλ' οὐπω τέθνηκας, καίπερ ὑπὸ<sup>τῆς</sup> ἀδελφῆς θανούμενος. Hence the  
invectives against that cruel necessity im-  
mediately follow. It should be observed  
too, that the poet is so fond of bringing  
in these soliloquies on the alleged cruelty,  
injustice, incontinence &c. of the gods,  
that he is apt to express himself on such  
topics somewhat παρὰ καιρόν. See Ion  
437 seqq. Andr. 1161—5.

382. Dr. Badham would omit this  
verse. “Nihil facit ad argumentum puer-  
perae mentio; patet versum a sciolu addi-  
tum.” This is hasty criticism. Nothing  
could be more appropriate than “puer-  
perae mentio” to a goddess who, in one  
attribute, was Εἰλείθυια. See *inf. v.*  
1466. Moreover, Artemis was a Cretan  
goddess, Δίκτυννα (*v. 127*), and the  
Cretan doctrine on these matters happens  
to be declared in a valuable fragment of  
Euripides (476, ed. Dind.), where the  
priest of the Idaean Zeus says that he  
lives a pure life, ἀγνὸν βίον τείνει, and  
adds,

πάλλενκα δ' ἔχων εἰμάτα φεύγω  
γένεσίν τε βροτῶν καὶ νεκροθήκης  
οὐ χριπτόλενος, τὴν τ' ἔμψύχων  
βρώσιν ἐδεστῶν πεφύλαγματι.

Where γένεσίν βροτῶν certainly means  
τὸ ἔκ τῆς λοχείας μίασμα.

384. θυσίας βροτοκτόνοις. Iph. A.  
1524, ὁ πότνια, θύμασι βροτησίοις χα-  
ρέστα.

385. ἔτεκεν ἀν seems to be corrupt.  
Monk and Badham follow Porson in  
reading ἔτικτεν. Hermann ποτ' ἔτεκεν,  
whom W. Dindorf follows. Neither  
seems safe; τίκτεν ἀμαθῖαν, for ἀμαθῆ  
θυγατέρα, though not indefensible, sug-  
gests doubts. Perhaps ἔθρεψεν or ἔθρέψαθ,  
implying education as well as birth.  
Dr. Badham's opinion is, that 385—91 is  
a spurious addition. But the lines have,  
as he admits, a Euripidean stamp, and  
the sentiment is justifiable in the mouth  
of Iphigenia on the supposition that she  
held an office which she both disliked and  
disbelieved in.

Λητὸν τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν  
τὰ Ταντάλου θεοῖσιν ἔστιάματα  
ἀπιστα κρίνω, παιδὸς ἡσθῆναι βορᾶ,  
τοὺς δὲ ἐνθάδ', αὐτοὺς ὅντας ἀνθρωποκτόνους,  
ἐς τὸν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ.  
οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

390

XO. κυάνεαι κυάνεαι σύνοδοι θαλάσσας, στρ. α'.

ἄν οἰστρος ὁ ποτάμενος Ἀργόθεν  
ἄξενον ἐπ' οἴδμα διεπέρασεν \* \*

395

Ἄσιάτιδα γαῖαν

Ἐύρώπας διαμεήψας,  
τίνες ποτ' ἄρα τὸν εὔνδρον δονακόχλοον  
λιπόντες Εύρωταν  
ἢ ρένματα σεμνὰ Δίρκας  
ἔβασαν ἔβασαν ἄμικτον αἶαν, ἐνθα κούρα  
Διὸς τέγγει

400

387. ἀπιστα κρίνω. Barnes well compares Pind. Ol. i. 52, ἐμοὶ δὲ πόρα γαστρίμαργον μακάρον τιν' εἴπειν. Hermann reads τὰ Ταντάλον τε θεοῖσιν κτλ., 'not only the banquet given by Tantalus, but also the sacrifice at Tauri.' The meaning seems clear enough without the particle.

390. τὸν θεὸν. Used indefinitely, and therefore without special reference to Artemis. Monk and Badham give τὴν θεὸν, which Markland approved. —ἀναφέρειν, see Orest. 76.

392. Iphigenia, who had intimated at v. 343 that she would go to prepare the sacrifice, now leaves the stage. The chorus ask themselves who the strangers can be,—whether from Sparta or Thebes,—who have come to the inhospitable land once visited by Io. Are they merchants, who have sailed in quest of wealth? For men wander far over the seas in the hope of gain. They wish (v. 440) that Helen may arrive, to be slaughtered, as she deserves, by the hand of her who has been wronged. Most agreeable of all however would be the news, that some Greek has arrived to liberate Greek captives. To revisit their native city, even in a dream, were a delight to them in their present servitude.—The metres of the first strophe are very anomalous; those of the second are for the most part glyconean.

395. As the metre and the sense absolutely require some word at the end of the verse, Erfurdt conjectured that we must read 'Ιῶν. The Aldine reading is ποτε, which is found in Flor. 2, and Dr. Badham cites, among other instances of a similar corruption, Πόλεως for Ιόλεως in Heracl. 859. In fact however ποτε is not a corruption, but a mere conjectural supplement, the MS. Pal. merely giving διεπέρασεν, according to Kirchhoff. Thus οἰστρος 'Ιοὺς is virtually for οἰστρηθεῖσα 'Ιώ, while ποτάμενος retains its special reference to the winged gad-fly. Kirchhoff would supply 'Ιώ, Schöne, quite as plausibly, πόντου.—For ἄν (ὑν vulg.) Hermann gives ἵν, on account of the metre, and he is followed by Kirchhoff and W. Dindorf.—ἄξενον Monk here and elsewhere for Εὔξενον. He is probably right, for the epithet ἄμικτος just below shows that this was the idea in the poet's mind, and indeed, the context requires it. So below, v. 438, the best MSS. vary between Εὔξενον and ἄξενον.

397. διαμεήψας, 'having crossed over into Asia from Europe.'

400. δονακόχλοον Elmsley for καὶ δονακόχλοα. So ἄχλοα πεδία γὰς in Hel. 1327. The nominative δονακόχλως seems a very unlikely form: but Kirchhoff retains it without remark.

403. Διὸς Monk, Δία Hermann, for the

- Βωμοὺς καὶ περικίνοντο  
ναοὺς αἶμα βρότειον ; 405  
ἢ ροθίοις εὐλατίναις δικρότοισι κώπαις  
ἔπλευσαν ἐπὶ πόντια κύματα  
νάϊον ὅχημα λινοπόροισιν αὔραις  
φιλόπλουτον ἄμιλλαν 410  
αὖξοντες μελάθροισιν ;  
φίλα γὰρ ἐλπὶς ἐγένετ' ἐπὶ πήμασι βροτῶν.  
ἄπληστον ἀνθρώπους  
ὅλβου βάρος, οὐ φέρονται  
πλάνητες ἐπ' οἴδμα πόλεις τε βαρβάρους περῶντες  
κενῷ δόξῃ.

vulg. διατέγγει. Hermann's reading is not only rather doubtful on account of the final *a* being made long, (though we have ‘Απολλον Ἀ δια κεφαλὴ, in Rhes. 226,) but it necessitates the Ionicism *κενῷ* for *κενῷ* in v. 418. As for the construction, there is certainly no necessity to read *κούρᾳ*, by which *αἴμα* becomes the nominative; but Kirchhoff believes *κούρᾳ δίᾳ* to be found in MS. Pal. Compare v. 225, *αἰμάστοντος βωμοὺς ἄταν ξῖνον*.

405. περικίνοντας ναὸς Elmsley for περὶ κίνοντας ναὸν οὐ ναῷ. Compare εὐστύλων ναῶν in v. 128.

409—10. If ἔπλευσαν νάϊον ὅχημα be right (and W. Dindorf plausibly suggests πόρευσαν), it is a very harsh use of a kind of cognate accusative, ἔπλευσαν πλοῦν or στόλον. Perhaps, λινοποροῦντες αὔραι. —Monk, followed by Dr. Badham, gives λινοπόροισι τ' αὔραις. But the double dative after ἔπλευσαν is the less objectionable, because the latter is added as a sort of after-thought; see on Hel. 3. Translate: ‘Can it be that with splashing pine-wrought doubly-plying oars they sailed over the waves of the sea by a naval conveyance, with sail-speeding breezes, augmenting for their houses competition through love of wealth?’ By δίκροτοι κώπαι the oars which strike the water on both sides of the ship are meant. Both refers the epithet to a *bireme*, with two banks of oars. See on διπλαῖς κάπαις, Cycl. 468. Aesch. Suppl. 703, παγκρότως ἔρσσεται. In Eur. El. 775, δίκροτος ἄμειψτος is a road with double ruts, or wide enough for two chariots abreast. With φιλόπλουτον ἄμιλλαν compare ἄμιλλαν πολύτεκνον, Med. 557.

414. Monk transposes ἐγένετ' ἐλπὶς, which is rather nearer to the metre of the strophic verse. The meaning is (if we accept Elmsley's ἄπληστον for ἄπληστος, with the punctuation given above, with Monk and Badham), ‘For fond hope was created for man's harm; insatiable to mankind is the load of wealth, since they are carried (in quest of it) wanderers over the surge of the sea, and passing through foreign settlements with vain expectations.’ Dr. Badham, who without reason objects to ἐλπὶς ἐγένετο ἐπὶ πήμασι, suspects that ἄπληστος may be right, and that for βάρος some word implying desire should be substituted. If so, it is obvious to suggest πόθος. However, ὅλβον βάρος stands well enough as a periphrasis of ὅλβος. Others join ὅλβον βάρος οὐ φέρονται, ‘who strive to carry off wealth.’ This passage is interesting as containing specific mention of early Greek merchant-adventurers to the Pontus. It is illustrated by a fragment of Sophocles' *Scyriae*, frag. 499 Dind.,

οἱ ποντοναῦται τῶν ταλαιπώρων βρόταν,  
οἵσι οὔτε δαίμων οὔτε τις θεῶν νέμων  
πλούτουν ποτ' ἀν νείμειεν ἀξῖαν χάριν,  
λεπταῖς ἐπὶ ροταῖσιν ἐμπολᾶς μακρὰς  
ἀεὶ παραρρίπτοντες οἱ πολυνθόροι  
ἢ σωσαν ἢ κέρδαναν ἢ διάλεσαν.

418. *κενῷ δόξῃ* is required by the metre, if *κούρᾳ Δῖος* be the right reading in v. 404. The two best copies give *κουαν δόξατ*, but in Flor. 2 ε is superscribed. Elmsley, whom Hermann, Kirchhoff, and Dindorf follow, reads *κεινῷ δόξῃ*, an Ionicism in some measure de-

γνώμα δ' οῖς μὲν ἄκαιρος ὅλ-  
βου, τοῖς δ' ἐσ μέσον ἥκει.  
πῶς τὰς συνδρομάδας πέτρας,  
πῶς Φινεῖδας ἀνόπους  
ἀκτὰς ἐπέρασαν,  
παρ' ἄλιον αἰγιαλὸν  
ἐπ' Ἀμφιτρίτας ροθίῳ δραμόντες,  
ὅπου πεντήκοντα κορᾶν  
[τῶν] Νηρηίδων χοροὶ  
μέλπουσιν ἐγκύκλιοι,  
πλησιστόισι πνοαῖς,  
συριζόντων κατὰ πρύμναν

420

στρ. β'.

425

430

fended by ξεκείνωσεν in a senarius, Pers. 757. In Eur. Suppl. 849, the MSS. wrongly give κονοῦ for κενοῦ. The confusion is as common as between καινὸς and κλεψός.

419—20. If the text be right, this seems to mean, ‘To whom there is a wrong opinion about wealth, to them it comes in abundance;’ and perhaps we may acquiesce in this, for every one knows that wealth often accumulates in the hands of those who least know how to use, and therefore to enjoy it. Dr. Badham gives up the passage; Hermann reads μενέκαιρος, ‘biding its time;’ and Monk has γνώμα τοῖς μὲν κτλ. without a word of explanation. Those appear to be wrong who take οῖς μὲν for τοῖς μὲν, answered by τοῖς δέ. Otherwise ἐσ μέσον might mean μετρίως. But a thing is ἐν μέσῳ when any one can take what he likes of it. Schöne compares Soph. Phil. 86, οὐσ ἀντῶν λέγων ἀλγῶ κλίνων — τοῖς δέ καλ πράσσειν στυγῶ.

421. πέτρας τὰς σ. for τὰς σ. πέτρας is Dr. Badham’s metrical transposition, anticipated however by Bothe. It is not necessary: in Ion 209—10 two *glyconeis polyschematistis*, like the antistrophic verse *inf.* 439, correspond to those of the more ordinary form, that of the present line. See also *inf.* 1096—7. Phoen. 209—221.

422. Φινεῖδας ἀκτὰς, the shores of Salmydessus in Thrace, where Phineus was king. These shores are ἀνόποι, incessantly agitated by the winds and waves. The chorus asks, *how did they pass them*, because Salmydessus was a dangerous coast, ἔχθροξενος ναύταισι, μητριὰ νεῶν,

Aesch. Prom. 746.

425. παρ’ ἄλιον Seidler for παράλιον. Monk gives παράλιόν τ’, thus combining ἀκτὰς αἰγιαλόν τε. The preposition is not necessary, as δραμεῖν would take an accusative of motion over a place.

426. Ἀμφιτρίτας ροθίῳ is alleged by Dr. Badham in defence of his excellent emendation, ροθίσσι Νηρέως εἰρεστά φίλα, in Hel. 1452, in place of the unmeaning vulgate ροθίσσι μήτηρ.

427. ὅπου, ‘to the land where,’ &c. See on Iph. A. 1464.

428. This verse does not agree with 445. Hermann, retaining the old reading ἐγκύκλοις, thinks Νηρηίδων ποσὶ χοροὶ may have been the original. Monk’s opinion is not less plausible, that τῶν Νηρηίδων is a gloss. He suggests Νηρέως κάλλιστα χοροί, giving χειρὶ for χερὶ in the antistrophe. As the Palatine MS. omits τῶν, it seems best to regard Νηρηίδων as a choriambus, and so to make a glyconean verse. Perhaps, κόραι | Νηρεῖδες χοροῖσι | μέλπουσιν ἐγκύκλοις. Cf. Iph. A. 1055. In the antistrophe (445) δεσποτίνας is probably corrupt, on account of πονάς following. Musgrave’s remark is worthy of note, that Iphigenia did not with her own hand slay the victims, v. 40. (Cf. *inf.* v. 622.) We suspect therefore σφαχθεῖσα χειρὶ θάνῃ to be the genuine reading, where ω .. . would stand for ω .. ., and so the verse would correspond to Νηρηίδων χοροὶ in v. 428, the place of the choriambus being mutable in a glyconean.

430. καλ before πλησιστόισι is omitted in the MS. Pal. The dative depends on δραμόντες. Compare v. 410.

εύναίων πηδαλίων  
αὔραισιν νοτίαις  
ἢ πνεύμασι Ζεφύρου,  
τὰν πολυόρνιθον ἐπ' αἶαν, 435  
λευκὰν ἀκτὰν, Ἀχιλῆος  
δρόμους καλλισταδίους,  
ἄξεων κατὰ πόντον;  
εἴθ' εὐχαῖσι δεσποσύνοις  
Λήδας Ἐλένα φύλα παῖς  
ἐλθοῦσα τύχοι τὰν  
Τρωάδα λιποῦσα πόλιν,  
ἵν' ἀμφὶ χαίταν δρόσον αἰματηρὰν  
ἔλιχθεῖσα λαιμοτόμῳ  
†δεσποίνας χερὶ θάνη 445  
ποινὰς δοῦσ' ἀντιπάλους.  
ἀδιστ' ἀν ἀγγελίαν  
δεξαίμεθ', Ἐλλάδος ἐκ γᾶς  
πλωτήρων εἰ τις ἔβα  
δουλείας ἐμέθεν 450

432. εὐνάα πηδάλια, according to Hermann, are *quiescentia gubernacula*. These are said συρίζειν αὔραις κτλ., when the water ripples at the stern as the ship is impelled by a faint breeze, as the Zephyr is καλλιστον κελάδημα, Phoen. 213.—αὔραισιν Kirchhoff for αὔραις. Aldus has αὔραις ἐν, by a correction, as Kirchhoff says.

435. ἐπ' αἶαν. This depends on δράμόντες above. Musgrave quotes from Arrian and Philostratus in confirmation of the epithet πολυόρνιθον. This island, called by the Greeks ‘White Landstrip,’ λευκὴ ἀκτὴ, either from the colour of its sand or that of the birds which frequented it, (λευκὰς ὄρνιθας, Philostratus,) was off the mouth of the Dnieper. See Androm. 1262, Λευκὴν παρ' ἀκτὴν ἐντὸς Εὐξείνου πόρου. Pausanias, iii. 19, 11 (quoted by Bothe), places it κατὰ τοῦ Ἰστρον τὰς ἐκβολὰς, off the mouths of the Danube. The shore called Ἀχιλῆος δρόμος was on the mainland opposite this island. Some appear to have confounded it with Λευκὴ ἀκτὴ.

439. δεσποσύνοις Markland for —as. The allusion is to v. 355—7. ‘Would

that, according to the prayer of our mistress, Helen the dear daughter of Leda might come,—that she might die by our mistress’ hand.’—θάνοι Seidler, on account of ἔλεοι.

444. ἔλιχθεῖσα, περιρρανθεῖσα. Compare *inf.* 1270, χέρα παϊρὸν ἔλιξεν ἐς Δῖον θρόνον, for ἀμφέβαλε. Herc. F. 926, ἐν κύκλῳ δ' ἥδη κανὸν εἴλικτο βωμοῦ. Dr. Badham pronounces the participle here “prorsus absurdum,” and Kirchhoff also thinks it corrupt. But the word ἀμφὶ confirms a phrase which, at most, can only be called far-fetched. So v. 622, χαίτην ἀμφὶ σὴν χερνίφορα. The lustral water is meant, called αἷματηρὰ because it immediately preceded the fatal wound. Hermann compares *inf.* 644, σὲ τὸν χερνίβων ῥαντί μελόμενον αἷμακταῖς. So also Iph. A. 1515, ῥαντίν αἷματορρύτοις. Monk rather gratuitously assumes that the sacrificial knife drew blood in cutting off a tuft of hair.—For δεσποίνας see on v. 428.

447. ἡδιστ' ἀν δ' Hermann for ἡδιστ' ἀν τῆνδε. W. Dindorf, who retains καὶ before πλησιστίουσι in v. 430, here gives ἀδισταν δ' ἀν ἀγγελίαν. The δε is better

δειλαίας παυσίπονος·  
καὶ γὰρ ὀνείροις ἐπιβαίην  
δόμοις πόλει τε πατρώᾳ  
τερπνῶν ὑπνων ἀπόλαυ-  
σιν, κοινὰν χάριν ὅλβῳ.  
ἀλλ' οἵδε χέρας δεσμοῦς διδύμοις  
συνερεισθέντες χωροῦσι νέον  
πρόσφαγμα θεᾶς σιγάτε, φίλαι.  
τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ  
ναοῖσι πέλας τάδε βαίνει·  
οὐδὲ ἀγγελίας ψευδεῖς ἔλακεν  
βουφορβὸς ἀνήρ.

455

460

omitted; it is not in the copies, and it does not suit the strophic metre.

452. *ὸνείροις ἐπιβαίνην* Hermann for *ὸνείραις συμβαίνην*, and *ὑπνῶν* for *ὕμνων* in v. 454. ‘Would that, if only in a dream, I could set foot in my paternal home and city!’ A natural wish, certainly, that she might even dream of home, if she is not destined really to revisit it. Kirchhoff suggests *εἰ γὰρ ὀνείροισι συνεῖν,* and says that the *καὶ* is not found in the Palatine MS. Barnes illustrates the expression from Od. xix. 580, *τόδε δῶμα κουρίδιον, — τοῦ ποτε μεμήσεσθα δόμαι ἐν περ ὀνείρῳ.* Dr. Badham, who ridicules Hermann’s emendation, introduces one which violates the strophic verse, *καὶ γὰρ ὄμαιοσιν ἐμβαίνην δόμοις*, with which he compares *ὅμαιοντες πίργον* in Phoen. 218. In *ἀπόλαυσιν* for *ἀπολαύειν* he is more successful, for this now proves to be the reading of the MS. Pal., but he is less so in *δρέποντος* *ὕμνων* for *τερπνῶν* *ὕμνων*. The infinitive is given in the Aldine, and is in itself not a bad reading, ‘would that I were at home to enjoy the delightful songs of the dance, a pleasure shared in common with the happy (or, a part and portion of happiness).’ So *inf.* 1142, *χοροῖς δὲ σταίην κτλ.* Hermann’s correction, *ὑπνῶν*, though rejected by Monk and Badham, is adopted by Kirchhoff and Schöne, and is certainly necessary if *ἀπόλαυσιν*, and not *ἀπολαύειν*, be correct. We might propose *τερπνῶν θύμνων ἀπόλαυσιν*, for which rare form of the optative see Hel. 263; or, what would give a fair sense to a perplexing passage, *τερπνῶν ὑπνῶν δὲ ἀπόλαυειν κοινὰ χάρις ὅλβῳ*, ‘for to enjoy pleasing dreams is a

delight in common with happiness;’ i. e. to the wretched as well as the fortunate. For *ὕπνοι* see Troad. 1188.

456. Seeing the strangers approach manacled, the chorus break into regular anapaestics, indicative of the slow march or procession which is coming upon the stage. The old copies give 456—462 to Iphigenia, an error corrected by Seidler. —For *διδύμοις* Hermann gives *δίδυμοι*, with Markland; Monk and Bothe *διδύμας*, with Elmsley, who supposes this passage was had in view by Ovid, Ep. ex Pont. iii. 2, 71, ‘Protinus immitem Triviae ducuntur ad aram, Evincti geminas ad sua terga catenis constricti.’ Bothe makes no allowance for a poetical expression, when he says this could only mean ‘binis uterque catenis constricti.’ Kirchhoff appears to be right in retaining the old reading here.

458. Monk rejects as spurious *σιγάτε — βαίνει*. His reasons are (1) There was no need for commanding silence; (2) The youths cannot be rightly called ‘Ἑλλήνων ἀκροθίνια.’ (3) *ναῶν πέλας*, not *ναοῖς πέλας*, is the usual construction; (4) *βαίνει* should be *βαίνουσι*, but is redundant after *χωροῦσι*. Of course, we cannot say these verses are certainly genuine; but the objections against them admit of easy replies. Aldus has *ἐν ναοῖσι*, but this is a metrical insertion to complete a dimeter verse. As *πέλας βαίνει* is the same as *πελάξει*, the dative is rightly used.

ω πότνι', εἴ σοι τάδ' ἀρεσκόντως  
πόλις ἥδε τελεῖ, δέξαι θυσίας,  
ἄς ὁ παρ' ἡμῶν νόμος οὐχ ὁσίας  
"Ελλησι διδοὺς ἀναφαίνει.

465

ΙΦ. εἰεν'

τὰ τῆς θεοῦ μὲν πρῶτον ὡς καλῶς ἔχῃ  
φροντιστέον μοι. μέθετε τῶν ξένων χέρας,  
ὡς ὄντες ἴροὶ μηκέτ' ὅσια δέσμιοι.  
ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε  
ἀ χρὴ πὶ τοῖς παροῦσι καὶ νομίζεται.  
φεῦ·

470

τίς ἀρα μήτηρ ἡ τεκοῦσ' ὑμᾶς ποτὲ  
πατήρ τ' ἀδελφή τ', εἴ γεγώσα τυγχάνει;  
οἶναν στερεῖσα διπτύχων νεανιῶν  
ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτῳ  
τοιαίδ' ἔσονται; πάντα γὰρ τὰ τῶν θεῶν  
εἰς ἀφανὲς ἔρπει, κούδεν οἶδ' οὐδεὶς κακόν·  
ἡ γὰρ τύχη παρήγαγ' ἐς τὸ δυσμαθές.

475

466. διδοὺς ἀναφαίνει, which Dr. Badham cannot understand, and Hermann (not very differently from Schöne) renders, "quas hujus loci mos Graecis non probatas offerri ostendit, i.e. quae Graecis non videntur pie offerri," seems a mere periphrasis for διδούσι, 'presents as an offering.' Precisely the same usage occurs in Bacch. 538, ἀναφαίνει χθίνους γένος, ἐκφύς τε δράκοντες ποτε Πενθεὺς, where see the note. Bothe gives οὐχ δοτίαν "Ελλησι διδοὺς, justa non tribuens Graecis; Kirchhoff proposes δοθεὶς ἀποφαίνει.

468. μέθετε χέρας, loose their hands, viz. from the δίδυμα δεσμά, v. 456. It seems to have been a general custom to do this when prisoners were brought before the proper authorities. So Pentheus says to those who are conducting the captive Dionysus, μέθεσθε χειρῶν τοῖδ', Bacch. 451. The reason here alleged is, that sacred victims should be ἀφετού, free from constraint. See on Ion 822. Inf. 638. The attendants are desired to retire; and the two captives stand free and unfettered in presence of a single woman. The crisis is one of breathless interest. Will they try to escape? Will she show

mercy, or will she unwittingly slay her own brother? Or will she recognize him, and yet be constrained to act in obedience to the stern law of the land?

470. ναοῦ for ναὸς is Valckenaer's correction.—ἐπὶ τοῖς παροῦσι, in the present circumstances; or perhaps, 'for the captives here present,' viz. for their inmates.

472. τίς ἀρα. Compare ποτ' ἀρα, Ion 563, and the note there.

474. στερεῖσα Scaliger for στερηθεῖσα.

475. τίς οἶδ;. 'As to a man's fortunes, who knows to whom such as these will be?' This is appropriately said, for it suits her own case. While lamenting a sister's loss, she is unconscious that that sister is herself. There is less point in the passage, if we take it merely to mean, 'No man knows whether he may come to be slaughtered too.' With either meaning what follows is consistent, 'no man knows beforehand any (coming) evil.' Dr. Badham proposed ἀπὸν for κακὸν, and Kirchhoff thinks the latter word corrupt.

478. παρήγαγε, leads us astray, carries us aside, into a difficulty of recognition as to what may be in store for us. Cf. Suppl. 232, νέοις παραχθεὶς, 'misled

πόθεν ποθ' ἥκετ', ὁ ταλαιπωροι ξένοι ;  
 ὡς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα, 480  
 μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθ' ἀεὶ κάτω.

*OP.* τί ταῦτ' ὁδύρει, κάπι τοῖς μέλλουσι νὰ  
 κακοῖσι λυπεῖς, ἥτις εἰ ποτ', ὁ γύναι ;  
 οὔτοι νομίζω σοφὸν, ὃς ἂν μέλλων θανεῖν  
 οἴκτῳ τὸ δεῦμα τοὐλέθρου νικᾶν θέλῃ.  
 οὐδὲ ὄστις "Αἰδην ἐγγὺς ὅντ' οἰκτίζεται  
 σωτηρίας ἀνελπις· ὡς δῦ ἐξ ἐνὸς  
 κακῷ συνάπτει, μωρίαν τ' ὀφλισκάνει  
 θηῆσκει θ' ὄμοιώς τὴν τύχην δ' ἔân χρεών.  
 ἡμᾶς δὲ μὴ θρήνει σύ· τὰς γὰρ ἐνθάδε 490

by the youth.' The best comment on this passage is Alcest. 785, τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται, καστ' οὐ διδακτὸν, οὐδὲ ἀλσκεται τέχνη.

480. διὰ μακροῦ. See v. 258.

481. Though ἔσεσθ' ἀεὶ is not strictly consistent with the ordinary sense of μακρὸν χρόνον, yet, as the μακρὸς χρόνος meant is eternity, it seems rash to read either ἔσεσθ' ἔκει with Elmsley, or ἔσεσθε δὴ with Monk and Dobree. Dr. Badham however has adopted the latter.

482. Monk, tacitly followed by Dr. Badham, assigns not only this βῆσις, but also 494 and 496, to Pylades. His reasons are, that Orestes shows despondency, Pylades firmness and composure; and therefore that it is unlikely that Orestes should here say so much without adding a word about his own griefs. Such criticism, unless founded on incontrovertible grounds, is highly dangerous. Our whole conceptions of a character may be altered, if we too hastily assign the speech of one man to another. It was the part of Orestes to play the *hero*, that of Pylades to be the devoted friend. *His* part begins at the crisis when a noble substitution of himself will deliver his fellow-victim; nor does he utter a word till v. 658.

*Ibid.* νὰ Porson and Hermann for νῶν. 'Why do you distress us (needlessly) besides the evils which are impending?'—The words ἥτις εἰ ποτ', it may be remarked, have great significance in the mouth of Orestes, who little supposes he is speaking to his sister. Spoken by Pylades, they would have less force.

484. θανεῖν is the reading of all the copies, and of Stobaeus, Flor. viii. 6, who

cites this and the next verse. Seidler proposed, and Hermann and Kirchhoff adopt, κτανεῖν for θανεῖν, as if the sense were, 'an executioner should not cry over the condemned.' The words are often confused in MSS.; still, we must doubt the propriety of the change here. Nor is it better, with Musgrave and Bothe, to give ὕγκῳ for οἴκτῳ, 'by an ambitious and affected display of heroism.' Orestes objects, that Iphigenia is wrong in crying, and in *making him and his companion disposed to cry too* (this is implied in λυπεῖς). He goes on to say, that a man is not wise who, when condemned to die, thinks that he can blunt the terrors of death by giving way to lamentations; nor he who, when at the very point of death, and without the least hope that his tears will move his executioners, breaks out into expressions of grief. Monk omits v. 486, and Dr. Badham approves: but it is a mistake to regard the verse as a mere tautology. There are two prospects of death, one from afar (μέλλων θανεῖν) and one close at hand (ἐγγὺς ὑπτα). In the former case, a man may indulge his grief because he thinks it brings relief to a timid mind; in the latter he may do so, because he hopes to move compassion. Orestes says that in neither case is it wise, because in neither case is it of any avail; as it cannot be in the latter, when a man is σωτῆρας ἀνελπις. For οὐδὲ, the reading of Hermann, Aldus has οὐθ', the MSS. οὐχ.

490. μὴ θρήνει σύ. It is important to attend, here as every where, to the emphatic σύ. 'Do not you bewail us;' since we shall have friends and relations to do

- θυσίας ἐπιστάμεσθα καὶ γιγνώσκομεν.
- IΦ.* πότερος ἄρ' ὑμῶν ἐνθάδ' ὀνομασμένος  
Πυλάδης κέκληται ; τόδε μαθεῖν πρῶτον θέλω.
- OP.* ὅδ', εἴ τι δή σοι τοῦτ' ἐν ἥδονῇ μαθεῖν.  
*IΦ.* ποίας πολύτης πατρίδος Ἑλληνος γεγώς ; 495  
*OP.* τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι ;  
*IΦ.* πότερον ἀδελφὸν μητρός ἐστον ἐκ μιᾶς ;  
*OP.* φιλότητί γ', ἐσμέν δ' οὐ κασιγνήτω, γύναι.  
*IΦ.* σοὶ δ' ὄνομα ποιον ἔθειρ ὁ γεννήσας πατήρ ;  
*OP.* τὸ μὲν δίκαιον Δυστυχεῖς καλοίμεθ' ἄν. 500  
*IΦ.* οὐ τοῦτ' ἔρωτῷ τοῦτο μὲν δὸς τῇ τύχῃ.  
*OP.* ἀνώνυμοι θανόντες οὐ γελώμεθ' ἄν.  
*IΦ.* τί δὲ φθονεῖς τοῦτ' ; ἢ φρονεῖς οὕτω μέγα ;  
*OP.* τὸ σῶμα θύσεις τούμὸν, οὐχὶ τούνομα.  
*IΦ.* οὐδ' ἂν πόλιν φράσειας ἡτις ἐστί σοι ; 505  
*OP.* ζητεῖς γὰρ οὐδὲν κέρδος, ὡς θανουμένῳ.  
*IΦ.* χάριν δὲ δοῦναι τήνδε κωλύει τί σε ;  
*OP.* τὸ κλειώδον Ἀργος πατρίδ' ἐμὴν ἐπεύχομαι.  
*IΦ.* πρὸς θεῶν ἀληθῶς, ὡς ξέν', εἰ κεῖθεν γεγώς ;  
*OP.* ἐκ τῶν Μυκηνῶν, αὖ ποτ' ἥσαν ὅλβιαι. 510  
*IΦ.* φυγὰς \*δ' ἀπῆρας πατρίδος, ἢ ποίᾳ τύχῃ ;  
*OP.* φεύγω τρόπον γε δή τιν' οὐχ ἔκὼν ἔκών.

that. He pointedly says *σὺ* to his sister, telling her not to do that, which she of all others would do on knowing her loss.

491. Hipp. 380, τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκομεν.

493. Πυλάδης. She had heard this name from the herdsman, v. 249.

494. Monk says that Blomfield first perceived this verse should be given to Pylades. Yet surely *ὅδε* is much more appropriate in the mouth of Orestes, pointing to his fellow.

495. Ἑλληνος. See v. 341. Monk gives Ἑλλήνων with Elmsley.

500. For *καλοίμεθ'* ἄν Hermann gives *κεκλήμεθ'* ἄν from one Paris MS., which however adds the vulgate as a correction in the margin. Markland, quoted by Monk, thought that Horace had this verse in view, Epist. i. 7, 92, 'Pol me Miserum, patrone, vocares, Si velles, inquit, verum mihi ponere nomen.'

503. ἢ Hermann for ἢ. 'Can it be that you are too proud to let your name be known after your death ?'

507. σε τι: Monk.

510. Μυκηνῶν γ' Monk, followed by Badham and Kirchhoff.

511. φυγὰς δ' Scaliger, φυγαῖς Monk (somewhat too confidently) for φυγάς.

512. οὐχ ἔκὼν ἔκών. 'Not of my own will and yet not against it.' The real motive of departure was Apollo's oracle; yet it was the custom of homicides voluntarily to retire, Hippol. 37. For similar expressions in Euripides see Preface to vol. i. p. xxxi.—After this verse Kirchhoff places the distich *καὶ μῆν—οὔκουν—*, which in the old copies followed *τῆς ἐμῆς δυσπραξίας*. This is an undoubted improvement, for thus *καὶ μῆν* gains a much better sense; OR. 'I have not come from Argos by my own will.' IPH. 'And yet you have come longed for

<i>IΦ.</i>	καὶ μὴν ποθεινός γ' ἥλθες ἐξ Ἀργους μολών.	515
<i>OP.</i>	οῦκονν ἐμαυτῷ γ', εἰ δὲ σοὶ, σὺ τοῦθ' ὅρα.	516
<i>IΦ.</i>	ἄρ' ἂν τί μοι φράσειας ὡν ἔγω θέλω;	
<i>OP.</i>	ώς ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας.	514
<i>IΦ.</i>	Τροίαν ἵσως οἰσθ', ἃς ἀπανταχοῦ λόγος.	
<i>OP.</i>	ώς μήποτ' ὥφελόν γε, μηδ' ἴδων ὄναρ.	
<i>IΦ.</i>	φασίν νιν οὐκέτ' οὖσαν οἴχεσθαι δορί.	
<i>OP.</i>	ἔστιν γάρ οὗτως, οὐδ' ἄκραντ' ἡκούσατε.	520
<i>IΦ.</i>	Ἐλένη δ' ἀφίκται δῶμα Μενέλεω πάλιν;	
<i>OP.</i>	ἥκει κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινί.	
<i>IΦ.</i>	καὶ ποῦ 'στι; κἀμοὶ γάρ τι προῦφείλει κακόν.	
<i>OP.</i>	Σπάρτη ἔνυοικει τῷ πάρος ἔνυενέτη.	
<i>IΦ.</i>	ὦ μῖσος εἰς Ἑλληνας, οὐκ ἐμοὶ μόνῃ.	525
<i>OP.</i>	ἀπέλαυστα κάγὼ δή τι τῶν κείνης γάμων.	
<i>IΦ.</i>	νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται;	
<i>OP.</i>	ώς πάνθ' ἄπαξ με συλλαβοῦσ' ἀνιστορεῖς.	
<i>IΦ.</i>	πρὶν γάρ θανεῖν σε τοῦδ' ἐπαυρέσθαι θέλω.	
<i>OP.</i>	ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾶς· λέξω δ' ἔγω.	530
<i>IΦ.</i>	Κάλχας τις ἥλθε μάντις ἐκ Τροίας πάλιν;	
<i>OP.</i>	ὅλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.	

by me.' Thus too the narrative proceeds without interruption, when the consent to answer her questions has been given.

516. σὺ τοῦθ' ὅρα. The old reading, σὺ τοῦτ' ἔρα, for which others give on conjecture τοῦδ' ἔρα, requires this obvious correction. It was made independently by Bothe, Seidler, Hermann, and also by the present editor. Monk translates σὺ τοῦδ' ἔρα 'do thou enjoy this.' But ἔραν does not mean 'to enjoy.'

\*514. ὡς ἐν παρέργῳ, 'as a matter of indifference (a slight accession) to my misfortune.' Cf. Hel. 925. Hermann gives ὡς γ'. Others put a question at the end of the verse, 'Do you mean as an addition to my misfortune?' This is Seidler's view; but it does not seem so good. Bothe renders it, "velut in appendice molorum meorum."

518. μηδ' ιδὸν ὄναρ. See on Cycl. 8.

522. τῶν ἔμων τινί. He probably means, to Agamemnon, though his murder had no direct connexion with Helen's return. Barnes and others think he al-

ludes to himself; and it is not easy to decide.

523. κἀμοὶ κτλ. I too have a debt to settle with her: to me also she has incurred an obligation, that I should repay her with evil.

528. The meaning is, ὡς πάντα συλλαβοῦσα ἄπαξ ἀνιστορεῖς με, where ἄπαξ means, 'all at once.'

529. τοῦδ'. Perhaps τοῦτ', in which case σοῦ would be implied, 'to get this advantage from you,' &c.

530. ἔλεγχε, 'go on questioning me.'

532. ὅλωλεν. Brodæus shows from Tzetzes on Lycophron that there was a tradition of Calchas having been buried at Colophon by Amphilochus and others. This was doubtless related in the Cyclic Nóstοι. Bothe confirms the narrative from Strabo, lib. xiv. I, λέγεται δὲ Κάλχας δι μάντις μετ' Ἀμφιλόχου τοῦ Ἀμφιλάδου κατὰ τὴν ἐκ Τροίας ἐπάνοδον πεζῇ δεῦρο [sc. εἰς Κολοφῶνα] ἀφιέσθαι περιτυχών δὲ ξαντοῦ κρείττονι μάντει κατὰ τὴν Κλάρον, Μόδων τῷ Μαντού, τῆς Τειρεστοῦ θυγατρὸς, διὰ λίπην ἀποθανεῖν.

- IΦ. ὁ πότνιος, ὡς εὖ. τί γὰρ ὁ Λαέρτου γόνος;  
 OP. οὕπω νεύστηκ' οἶκον, ἔστι δ', ὡς λόγος.  
 IΦ. ὅλοιτο, νόστου μήποτ' ἐσ πάτραν τυχών.  
 OP. μηδὲν κατεύχουν πάντα τάκείνου νοσεῖ. 535  
 IΦ. Θέτιδος δὲ τῆς Νηρῆδος ἔστι παῖς ἔτι;  
 OP. οὐκ ἔστω ἀλλως λέκτρ' ἔγημεν Αὐλίδι.  
 IΦ. δόλια γὰρ, ὡς γέ φασιν οἱ πεπονθότες.  
 OP. τίς εἰ ποθ'; ὡς εὖ πυνθάνει τάφ' Ἑλλάδος. 540  
 IΦ. ἐκεῖθέν εἰμι παῖς \*δ' ἔτ' οὐσ' ἀπωλόμην.  
 OP. ὁρθῶς ποθεῖς ἄρ' εἰδέναι τάκει, γύναι.  
 IΦ. τί δ' ὁ στρατηγὸς, δὸν λέγοντος εὐδαιμονεῖν;  
 OP. τίς; οὐ γὰρ, ὁν γ' ἔγῳδα, τῶν εὐδαιμόνων.  
 IΦ. Ἀτρέως ἐλέγετο δή τις Ἀγαμέμνων ἄναξ. 545  
 OP. οὐκ οἴδ'. ἀπελθε τοῦ λόγου τούτου, γύναι.  
 IΦ. μὴ πρὸς θεῶν, ἀλλ' εἴφ', ἵν' εὐφρανθῶ, ξένε.  
 OP. τέθυηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.  
 IΦ. τέθυηκε; ποίᾳ συμφορᾷ; τάλαιν' ἔγώ.  
 OP. τί δ' ἔστεναξας τοῦτο; μῶν προσῆκέ σοι; 550  
 IΦ. τὸν ὅλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.  
 OP. δεινῶς γὰρ ἐκ γυναικὸς οἰχεται σφαγείς.  
 IΦ. ὁ πανδάκρυτος ἡ κτανοῦσα χὼ θανών.  
 OP. παῦσαι νῦν ἥδη, μηδὲ ἐρωτήσῃς πέρα.  
 IΦ. τοσόνδε γ', εἰ ζῆτο τοῦ ταλαιπώρου δάμαρ. 555  
 OP. οὐκ ἔστι παῖς νῦν, δὸν ἔτεχ', οὗτος ὢλεσεν.

533. ὡς εὖ. τί γὰρ Musgrave for ὡς παεῖται, Iph. A. 124, 128, and in a chorus, Rhes. 461), it seems a questionable reading.

534. Electr. 274, τί δῆτ' Ὁρέστης πρὸς τάδ', Ἀργος ἦν μόλη;

536. κατεύχουν, the same as ἐπεύχουν.

537. δὲ the present editor for δ', and the same correction was made by Elmsley on Heracl. 793. The δ is not only superfluous, but wrongly placed. Monk, who

does not remember that Thetis is elsewhere called ἡ Νηρῆ's (though it is hard to say why she should not be), and because in v.

663 Ἀχιλλέως ὄνομα seems to indicate that the name was specified here, reads Ἀχιλλέως δ' δ τῆς Νηρῆδος, in which he is followed by Dr. Badham. Unless some instance of the form Ἀχιλλέως be adduced in a senarius (it occurs in irregular ana-

541. ἀπωλόμην Badham; but ἀπολέσθαι as well as ἀπόλλυσθαι is often used of those who have fallen into any misfortune, such as exile or captivity. The δ was inserted by Hermann.

551. The ingenuity of the poet is shown in the art whereby he evades and defers the ἀναγγώρισις which the audience expects to follow every question. Iphigenia and Orestes are alike unwilling to reveal the secret of their birth. Hence the suspense is protracted by a retreat from each point which would seem inevitably about to bring a disclosure.

- IΦ.* ὁ συνταραχθεὶς οἶκος. ὡς τί δὴ θέλων;
- OP.* πατρὸς θανόντος ἐπέγνως τιμωρούμενος.
- IΦ.* φεῦ·  
ώς εὖ κακὸν δίκαιον εἰσεπράξατο.
- OP.* ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ἦν. 560
- IΦ.* λεύπει δὲ ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον;
- OP.* λέλοιπεν Ἡλέκτραν γε παρθένον μίαν.
- IΦ.* τί δὲ, σφαγείσης θυγατρὸς ἔστι τις λόγος;
- OP.* οὐδεὶς γε, πλὴν θανοῦσαν οὐχ ὄραν φάος:
- IΦ.* τάλαιω' ἔκεινη χῶ κτανὼν αὐτὴν πατήρ. 565
- OP.* κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.
- IΦ.* ὁ τοῦ θανόντος δὲ ἔστι πᾶς Ἄργει πατρός;

557. Instead of giving vent to some expression of horror at hearing of the parricidal act, Iphigenia merely remarks on the troubles of the family; and her next answer, that he did well in avenging his father, still further reassures him. Thus the dialogue is so constructed, that the sister, who was equally interested in Clytemnestra's death, lays no blame, even unwittingly, on her brother.—On the formula ὡς τί δὴ see Herc. F. 1407.

558. τήνδε is suspicious, though defended by Monk and Bothe. Hermann gives τῷδε, Elmsley ἀλμα, which W. Dindorf adopts. The same objection in fact applies to both τῷδε and τήνδε, viz. that the demonstrative pronoun is out of place. Possibly τιμωρούμενος may have been a gloss on some less usual formula, and μητέρα or μητρὸς formed part of the verse. Perhaps, μητρὸς ἐκτράσων φόνου.

559. Elmsley's reading of this verse, adopted by Monk, ὡς εὖ κακὴν δίκαιον ἐξεπράξατο, seems less probable than Dr. Badham's, ὡς οὐ καλὸν δίκαιον ἐξεπράξατο. On the confusion of these words, καλὸν and κακὸν, see v. 353. The vulgate will however doubtless stand, if δίκαιον be taken as a synonym of δίκην. A similar verse is Agam. 785, δίκαιον, ὅν ἐπράξαμην πόλιν Πριάμου, with which compare Eum. 391, πρόσω δίκαιων, i. e. χωρὶς δίκης. Dr. Badham makes a difficulty about εὖ, but the sense is clear enough, εὖ ἐποίησε, πατέρα τιμωρούμενος, κακῶς μέντοι, μητέρα κτανῶν.

560. τὰ πρὸς θεῶν εὐτυχεῖ. So Heracl. 385, δὲ γὰρ στρατηγὸς εὐτυχῆς τὰ πρὸς θεῶν εἴσιν, where Tyrwhitt reads τὰ

πρόσθεν ὅν. The sense is, ‘though he has acted rightly, the gods (i. e. Apollo) have deserted him.’ Perhaps τὰ πρὸς θεῶν γ', ‘well, if he is just, the gods do not treat him as such.’ Some explain δίκαιος ὅν, ‘though he deserves to be fortunate.’ Hermann's interpretation is against the order of the words, and therefore would hardly have suggested itself to a Greek audience, ἀλλὰ, τὰ πρὸς θεῶν δίκαιος ὅν, οὐκ εὐτυχεῖ, ‘even though acquitted before the Areopagus by the testimony of Apollo.’

563. When critics admit their own conjectures “sine haesitatione,” as Monk does his ἔστιν οὕτις for ἔστι τις, the chance is that they are wrong. Dr. Badham has rightly refuted Monk's misconception of the use of οὐδεὶς γε, for which he compares Ion 404.

566. χάριν ἄχαριν, ‘for the sake of a bad woman (viz. for the recovery of Helen), which was a thankless service.’ Elmsley would read χάριν ἄχαριτον ὄλετο, and unquestionably in Aesch. Cho. 38 the metre requires this correction, though Monk says “mibi non arridet ἄχαριτος pro ἄχαριτος.”

567. Ἄργει, the dative of place, like Αἰλίδι v. 538; to be construed with θανόντος, not with ἔστι, for the answer implies, ‘he exists, but as a wanderer over the earth’ (both at no fixed place and any where). This monosyllable, ἔστι, at once removes from Iphigenia's mind the load of anxiety that had resulted from her late dream.—ἢ τὸ ἔρα, see v. 351.

- ΟΡ. ἔστ', ἄθλιός γε, κούδαμοῦ καὶ πανταχοῦ.  
 ΙΦ. ψευδεῖς ὄνειροι, χαίρετ'. οὐδὲν ἥτ' ἄρα.  
 ΟΡ. οὐδ' οἱ σοφοί γε δάιμονες κεκλημένοι  
     πτηνῶν ὄνειρων εἰσὶν ἀψευδέστεροι.  
     πολὺς ταραγμὸς ἐν τε τοῖς θείοις ἐνι  
     κάν τοῖς βροτείοις· ἐν δὲ λείπεται μόνον.  
     \*      \*      \*      \*      \*
- ὅ τ' οὐκ ἄφρων δὲν μάντεων πεισθεὶς λόγοις  
     ὅλωλεν ὡς ὅλωλε τοῖσιν εἰδόσιν. 575
- ΧΟ. φεῦ φεῦ· τί δ' ἡμεῖς οἴ τ' ἐμοὶ γεννήτορες;  
     ἄρ' εἰσύν; ἄρ' οὐκ εἰσί; τίς φράστειν ἄν;
- ΙΦ. ἀκούσατ'. ἐσ γὰρ δή τιν' ἡκομεν λόγον,  
     ἡμῖν τ' ὄνησιν, ὁ ξένοι, σπεύδουσ' ἄμα  
     κάμοι. τὸ δ' εὖ ἡμάλιστά γ' οὗτο γίγνεται, 580

570. οἱ σοφοὶ κεκλημένοι. He means Apollo, whom he supposes to have deceived him. Cf. Electr. 1246, σοφὸς δὲν οὐν ἔχρησε σοι σοφά.—οὐδ' Hermann for οὐθ'. This and the rest of the verses to 575 were given in the old editions to Iphigenia; but Hermann says the two Paris MSS. mark the person of Orestes at v. 572. Heath had long ago corrected the error, which led Barnes to suppose that Iphigenia must have been secretly cognizant of the whole history of her family.

572. *ταραγμὸς*, confusion, uncertainty, inconsistency. Monk compares Electr. 368, ἔχουσι γὰρ ταραγμὸν αἱ φύσεις βροτῶν. Hec. 959, φύουσι δὲν αὐτὰ θεοὶ πάλιν τε καὶ πρόσω ταραγμὸν ἐντιθέντες. —θείοις Scaliger for θεοῖς.

573. After this verse Monk puts the marks of a lacuna. So also Kirchhoff; and they are probably right; for δ τε (vulg. δ τ') implies a preceding δ γὰρ μάταιος, or something to that effect; and neither λείπεται nor λυπεῖται, both of which are found in the good copies, gives any meaning as a complete clause. Both takes it for the middle voice, and δ τε for ἐπει, by which expedients he gets this forced sense:—“ceterum hoc unum dolet (Orestes), se, cum non insaniret, tamen ratum dictis obtemperantem periisse;” and by τοῖσιν εἰδόσιν he understands Orestes himself and Pylades; and so Seidler. Schöne also reads δ τε, and adopts ἐν δὲ λυτεῖ τοι μόνον, ‘one thing only is vexatious, when &c.’ Hermann

gives ἐν δὲ λυπεῖσθαι μόνον, *nec quicquam inest quam dolore affici*. Possibly λείπεται arose from the marginal note of a transcriber (λείπεται), indicating that something was wanting in the MS. which he used. The poet probably said, that not only were foolish men easily led astray by the predictions of seers, but even persons of sense, by putting faith in them, are ruined and undone. For the bad opinion which Euripides had of the μάντεις, see Electr. 400. Hel. 755. Iph. A. 956.

575. τοῖσιν εἰδόσιν, ‘in the judgment of the wise,’ but with the ambiguous meaning, that the gods only know whether his present ruin is final and complete. The phrase commonly bears the contrary sense, as Iph. A. 649, γέγηθδ ὁρᾶς γέγηθδ ὥρων τέκνου, ‘I am not really glad to see you.’ Electr. 1122, δέδοικα γάρ νιν ὡς δέδοικι ἐγώ, ‘I do not fear him,’ i. e. the dead Aegisthus. But in Troad. 626, it is a mere euphemism, δόλαλεν ὡς δόλωλεν, for δυστυχῶς.

579. σπεύδουσα. For the singular participle after ἡκομεν see on Herc. F. 858. The old readings, σπουδᾶις, σπουδῆις, emended by Musgrave, probably arose from a misapprehension of this idiom.

580. οὐτω. Porson read ὃδε, on account of the final *pes creticus*. If ὃδε was genuine, why should a transcriber give οὐτω? Hermann and W. Dindorf retain the vulgate; and it seems certain that the rule, if such it be called, was not invariably observed. See Hec. 729. The

εὶ πᾶσι ταυτὸν πρᾶγμ' ἀρεσκόντως ἔχει.  
 θέλοις ἀν, εἰ σώσαιμι σ', ἀγγεῖλαί τι μοι  
 πρὸς Ἀργος ἐλθὼν τοῖς ἐμοῖς ἐκεὶ φίλοις,  
 δέλτον τ' ἐνεγκεῦν, ἦν τις οἰκτείρας ἐμὲ  
 ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν  
 φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὑπο  
 θυήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης;  
 οὐδένα γὰρ εἶχον ὅστις τάγγειλαι μολὼν  
 εἰς Ἀργος αὐθις τὰς ἐμὰς ἐπιστολὰς  
 πέμψει σωθεὶς τῶν ἐμῶν φίλων τινί. 590  
 σὺ δ', εἰ γὰρ, ὡς ἔοικας, οὔτε δυσγενῆς  
 καὶ τὰς Μυκήνας οἰσθα χοῦς κάγῳ θέλω,  
 σώθητι, καὶ σὺ μισθὸν οὐκ αἰσχρὸν λαβὼν

most suspicious feature in the vulgate is the *γε*, which looks like a metrical insertion. Dr. Badham gives *τὸ εἴνοντον* *τότε μάλιστα γίγνεται*. Nauck (ap. Kirch.) proposes *τούτο* for *γείτω*, which is much more probable. There is nothing about *έννοια* in the sentiment: she merely says, that common interests will be best secured if all parties agree on a certain scheme. As Aldus has *ἔχοι* for *ἔχει* in the next verse, the reading may have been *μάλιστα που γενήσεται*, or *τὸ δ' εἴ μάλιστ'* ἀν *ὡς γενοιτό τῷ*. Cf. ἀλλ' *ὡς γενέσθω*, v. 603.

587. *σφε* for *γε*, and *τάδε* for *ταῦτα*, were corrected by Markland. See however on v. 593. It is by no means certain that this verse has not been tampered with. Why Iphigenia should have asked a Greek captive to write a letter for her, has been variously explained. Some contend, that the education of Greek women was so neglected, that even a princess might not know how to write. It is more probable that by doing it herself she would have aroused the suspicions of Thoas, who would think she wished to escape.

588—90. These three verses are regarded as spurious by Monk and W. Dindorf. The latter gives *ἀγγεῖλαι*, with Markland, while Hermann reads *ἀγγεῖλας*, *quum aliquid nuntii attulisset*, Dr. Badham 'Αργόθεν μολὼν with Musgrave, Schöne *ὅστις Ἀργόλας κτλ.* Elmsley proposed *τὰς τ' ἐμὰς* for *τὰς ἐμὰς*. One might suggest *ὅστις ἀγγεῖλαι θέλοι*, or even *θέλων*, or *οὐκ ἦν γάρ ὅστις τὰς ἐμὰς ἐπιστολὰς πέμψει σωθεῖς*, by which the

tautology of the present reading would be avoided, as well as the difficulty in *αὐθις* (MSS., as usual, and early edd. *αὐτις*). It is rash to pronounce these verses altogether spurious; they are more likely to have been, with other parts of this difficult *ρῆσις*, altered and amplified by grammarians. Monk ejects them on the dangerous principle that they contain "nihil vel utile vel decorum." But a careful consideration will show, that they are really necessary to the sense. Why did she get a letter written, but that she had no one to convey her injunctions *viva voce* to Argos? Under these circumstances, she had retained the letter in the hope that some merchant or non-Greek stranger might be found to carry it to its destination.

593. There is some uncertainty about the *καὶ σὺ*, which Hermann connects with *λαβὼν*, 'you too receiving a reward,' as well as I, in getting my letters safely conveyed. This is hardly satisfactory. Dr. Badham's correction is ingenious, *καὶ τὰς Μυκήνας οἰσθα γ', ὡς κάγῳ θέλω σώθητι καὶ σὺ*, i. e. *σώθητι, ὡς καὶ ἔγῳ θέλω καὶ ὡς σὺ θέλεις*. Still, the *γε* is quite superfluous, and the construction is rather involved. W. Dindorf gives *πέσθητι καὶ σὺ*, 'do you comply with my present request, as the captive complied when I asked him to write a letter.' Kirchhoff suggests, *καὶ γὰρ μισθὸς οὐ σμικρὸς λαβεῖν κτλ.* It is not plainly stated whether the captive above mentioned was really put to death, or saved in gratitude for writing the letter. If he was saved, *καὶ σὺ*

κούφων ἔκατι γραμμάτων σωτηρίαν.

οὗτος δ', ἐπείπερ πόλις ἀναγκάζει τάδε,  
θεῷ γενέσθω θῦμα, χωρισθεὶς σέθεν.

*OP.* καλῶς ἔλεξας τάλλα, πλὴν ἐν, ὃ ξένη.  
τὸ γάρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.  
ὅ ναυστολῶν γάρ εἰμι ἐγὼ τὰς ἔνυμφοράς  
οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν.  
οὐκονν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμε  
χάριν τίθεσθαι, κανύτὸν ἐκδύναι κακῶν  
ἀλλ' ὡς γενέσθω τῷδε μὲν δέλτον δίδου·  
πέμψει γάρ Ἀργος, ὥστε σοι καλῶς ἔχειν  
ἡμᾶς δ' ὃ χρῆζων κτεινέτω. τὰ τῶν φίλων  
αἰσχιστον ὅστις καταβαλῶν ἐς ἔνυμφορὰς  
αὐτὸς σέσωσται τυγχάνει δ' ὅδ' ὁν φίλος,  
οὐδὲν ἥσσον ἢ μὲν φῶς ὄρθαν θέλω.

*IP.* ὁ λῆμ' ἄριστον, ὡς ἀπ' εὐγενοῦς τινὸς  
ρίζης πέφυκας, τοῖς φίλοις τ' ὄρθως φίλος.

is intelligible at once, and *κούφων ἔκατι γραμμάτων* refers both to the writing and to the conveying of the letter by two different parties. It does not follow, because the captive blamed the law rather than Iphigenia for his death, that he really did die. It was likely that she would give him some return for writing the letter; and that return could only have been his preservation, since every other would have been useless to a dying man. Moreover, a question arises, whether such was not the very sense conveyed by *θνήσκειν γε* in v. 587, ‘thinking, forsooth, that he was being put to death by the law (whereas he was put to no such extremity).’ If such be not the meaning, W. Dindorf is justified in saying, “non apparent quid γε particula sibi velit.” How, too, can we reconcile his death with Iphigenia’s distinct statement in v. 258, *οὐδέ πα πωμὸς θέας Ἐλληνικαῖσιν ἔξεφοινίχθη ροᾶς?* If this be right, we may retain the old punctuation, given above, in this sense, ‘You too receiving, as he did, no despicable reward for a trifling piece of writing.’ It is clear that Iphigenia has the *power* of saving a captive. Now, if so, it almost follows that she would have extended mercy to the former captive. We are not concerned to in-

quire why he did not or could not also carry away the letter when he had written it. That he should not have done so was necessary to the plot of the play; and that is enough.

598. *ἐμοὶ for moi* Lucian, Amor. vol. ii. p. 451, who cites this and the next, and also *inf.* 603, *τῷδε μὲν—κτεινέτω*, with the variant *πέμψω*.

599. *ναυστολῶν*, according to Monk (and Dr. Badham approves), must mean, without metaphor, ‘conducting the voyage,’ on account of *συμπλεῖ* following. But he is greatly mistaken in supposing *τὰς ἔνυμφοράς* is the accusative of motion *towards*, as *ναυστολεῖν χθόνα* &c. The sense simply is, ‘I am the pilot of the adventure, Pylades is a fellow-passenger on the same ship.’ Cf. v. 675.

602. *χάριν τίθεσθαι*, to oblige you; literally, ‘to store up an obligation to myself.’

608. *ἢ μὲν* Porson for *ἢ με.* On *μὲν* for *ἔμαυτὸν* see Androm. 256. Iph. A. 677,

*Ὕητος σὲ μᾶλλον ἢ μὲν τοῦ μηδέν φρονεῖν.*

610. *γε for τε* Monk, a bad alteration. Two things are clearly coupled; his *εὐγένεια*, and the sincerity of his friendship. Some copies give *ὄρθος*. Markland well compares Antig. 99, *τοῖς φίλοις δ' ὄρθως φίλη*. So also Suppl. 867, *φίλος τ' ἀλη-*

τοιοῦτος εἴη τῶν ἐμῶν ὁμοσπόρων  
ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἔγὼ, ξένοι,  
ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὄρωσά νιν.  
ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν  
δέλτον φέροντα, σὺ δὲ θανεῖ· πολλὴ δέ τις  
προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

615

- OP.* θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται;  
*IΦ.* ἔγώ· θεᾶς γὰρ τῆσδε προστροπὴν ἔχω.  
*OP.* ἀζηλά γ', ὃ νεāνι, κούκ εὐδαίμονα.  
*IΦ.* ἀλλ' εἰς ἀνάγκην κείμεθ', ἦν φυλακτέον. 620  
*OP.* αὐτὴ ξίφει θύουσα θῆλυς ἄρσενας;  
*IΦ.* οὐκ, ἀλλὰ χαίτην ἀμφὶ σὴν χερνύψομαι.  
*OP.* ὁ δὲ σφαγεὺς τίς; εἰ τάδ' ἴστορεν με χρῆ.  
*IΦ.* εἴσω δόμων τῶνδ' εἰσὶν οἵς μέλει τάδε.  
*OP.* τάφος δὲ ποῖος δέξεται μ', ὅταν θάνω; 625  
*IΦ.* πῦρ ἵρὸν ἐνδον χάσμα τ' εὐρωπὸν πέτρας.  
*OP.* φεῦ·  
 πῶς ἂν μ' ἀδελφῆς χεὶρ περιστείλειεν ἂν;  
*IΦ.* μάταιον εὐχὴν, ὃ τάλας, δστις ποτ' εῖ,  
 ηὔξω· μακρὰν γὰρ βαρβόρου ναιέι χθονός.  
 οὐ μὴν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὀν,  
 ἀλλ' ὥν γε δυνατὸν οὐδ' ἔγὼ ἀλεύψω χάρων.

630

θῆς ἦν φίλοις, where ἀληθῶς is suggested by the variant in this passage.

616. *τοῦδε*, scil. *τοῦ αὐτὸς σφαγῆναι* ἀντὶ *τοῦδε*. Compare v. 598. Bothe explains, “*ingens est voluntas erga hunc tua*.”

617. *τὰ δεινά*. See on v. 320.

618. *τήνδε* Bothe and Hermann for *τῆσδε*. Here *προστροπὴν* is apparently put for *τέξιν, πρόσταγμα*, “Tis from the goddess here that I hold the office (of priestess)’ (*hanc tutelam*, Bothe. *expiationem*, Portus).

621. Aesch. Agam. 1202, *θῆλυς ἄρ-*  
*σενος φονεὺς ἔστιν*. Compare with this passage *sup.* v. 40—1.

624. *εἴσω*. “Euphoniae gratia, et ut iambus sit spondaei loco, reposui ἔσω pro *εἰσω*.” Mouk. Such criticism is mere trifling with the ancient texts; and yet Dr. Badham follows him.

626. Hermann, after Brodæus, re-

marking that these verses (625—6) are quoted by Diodorus Siculus, lib. xx. cap. 14, with *χθονὸς* for *πέτρας*, assents to the opinion of the historian, that the poet derived this feature of the sacrifice from Carthaginian or Phoenician customs.

“There was,” says Diodorus, at Carthage “a brazen statue of Cronus, extending its upturned hands in a slanting position towards the ground, so that children placed upon them rolled off and fell into a chasm full of fire.”

627. Photius, *περιστεῖλαι, περικαλύψαι*. The wish that his sister’s hand could compose his limbs, and her assertion that it is a vain wish, are among those instances of tragic irony, whereby things existing, but unknown, are spoken of as yet to be realized, or are applied to some other persons or circumstances.

631. *οὐ μὴν — ἀλλὰ*, ‘still however,’ —*ῶν γε δυνατὸν*, scil. *ἔστι μοι χάρων*

πολύν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,  
 ἔανθρῳ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,  
 καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος  
 ἔουθῆς μελίσσης ἐς πυρὰν βαλὼ σέθεν.  
 ἀλλ' εἴμι, δέλτον τ' ἐκ θεᾶς ἀνακτόρων  
 οἴσω· τὸ μέντοι δυσμενὲς μὴ μοῦ λάβῃς.  
 φυλάσσετ' αὐτὸν, πρόσπολοι, δεσμῶν ἄτερ.  
 ἵσως ἀελπτα τῶν ἐμῶν φίλων τινὶ<sup>ν</sup>  
 πέμψω πρὸς Ἀργος, ὃν μάλιστ' ἐγὼ φιλῶ,  
 καὶ δέλτος αὐτῷ ζῶντας οὖς δοκεῖ θανεῖν  
 λέγουσα πιστὰς ἥδονὰς ἀπαγγελεῖ.

635

- XO. κατολοφύρομαι σὲ τὸν χερνίβων στρ.  
 ρανίστι \* μελόμενον αἰμακταῖς.  
 OP. οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὃ ξέναι.  
 640  
 XO. σὲ δὲ τύχας τμάκαρος, ὃ νεανία,  
 ἀντ.

δοῦναι, ‘at least of what I can confer on you the favour.’—Ἐλλείψω, as Markland perceived, is required by the sense, in place of the vulg. λείψω.

633. κατασβέσω. Fire is not put out by oil; but it is made to burn itself out the faster; so that the bones might have been collected perhaps in a less calcined condition than they would otherwise have been. That such was the custom is remarked by Hermann from Il. xxiii. 170, and Od. xxiv. 67. In this, as in nearly all the funeral ceremonies, the Romans did the same as the Greeks. Geel (ap. Kirch.) and Schöne independently propose κατασκεδά. Hesych. κατασκεδάσαι, καταχέαι.

637. τὸ δυσμενὲς for δυσμένειαν (or rather, τὴν δυσμένειαν), as Troad. 661, τὸ δυσμενὲς γυναικὸς εἰς ἀνδρὸς λέχος. The genitive is used by a well-known idiom, like λόγος τινὸς, πένθος τινὸς &c., talk about, grief for a person; but it may also be explained as the genitive of aiming at, for which see v. 362. Hermann compares δυσμενεῖα σῇ, ‘through dislike towards you,’ Hipp. 965. There is nothing difficult in δυσμένεια λαβεῖν, ‘to conceive, to take a dislike.’ Kirchhoff gives θάλης as the reading of the Palatine MS., and himself suggests μὴ μοι γκαλῆς, by an oversight, since this must have been ἔγκαλέσης. Dr. Badham thinks the sense is, “noli haec infensa mea pu-

tare, h. e. ex aliqua *mea* in te malevolentia oriri.” The common reading μὴ μοι was corrected by Hermann. The sense is, ‘whatever resentment you may feel against the authors of your death, do not be angry against *me*,’ who have promised to do all in my power for you.

638. δεσμῶν ἄτερ. See on v. 468.

642. Iphigenia has left the stage. Orestes and Pylades come forward, and a few unimportant words of pity are addressed to them by the chorus. The guards stand some way behind while the dialogue between the friends is going on.

643. After ρανίστι something has dropped out, not however materially affecting the sense. Hermann conjectures ἐν κάρᾳ.

645. οἶκτος γὰρ οὐ ταῦτ’. ‘Nay, that is no subject for lamentation,’ δλοφυρώς. In saying this, Orestes at once displays an heroic resignation, and implies that his life is so full of woe that death comes to him as a relief. By this means that first object of tragedy, to excite ἔλεος in the audience, is promoted. The chorus, bidden rather to rejoice than to weep (ἀλλὰ χαίρετε), next turns to congratulate Pylades; but here again their address meets with little assent: to live at the cost of his friend’s life is no pleasure to him.

646. μάκαρος is in some way corrupt. Hermann gives σὺ δὲ, τύχας μάκαρ σὲ δ', ὃ νεανία, κτλ. Kirchhoff proposes

- σεβόμεθ' ἐς πάτραν ὅτι πόδ' ἐπεμβάσει.*
- ΠΤ.* ἀζηλά τοι φίλοιστι, θυησκόντων φίλων. 650
- ΧΟ.* ὁ σχέτλιοι πομπαί.  
φεῦ φεῦ, διόλλυσαι.  
αἰαῖ αἰαῖ,  
πότερος ὁ τμέλλων;  
ἔπι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν,  
σὲ πάρος ἡ σ' ἀναστενάξω γόοις. 655
- ΟΡ.* Πυλάδη, πέπονθας ταῦτα πρὸς θεῶν ἔμοι; ;
- ΠΤ.* οὐκ οἴδ'. ἐρωτᾶς οὐ λέγειν ἔχοντά με.
- ΟΡ.* τίς ἔστιν ἡ νεάνις; ὡς Ἑλληνικῶς 660  
ἀνήρεθ' ἡμᾶς τούς τ' ἐν Ἰλίῳ πόνους  
νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν  
Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον  
Ἀγαμέμνον' ὡς ὥκτειρ', ἀνηρώτα τέ με  
γυναικα παῖδας τ'. ἔστιν ἡ ξένη γένος 665  
ἐκεῦθεν Ἀργεία τις· οὐ γὰρ ἂν ποτε  
δέλτον τ' ἐπεμπε καὶ τάδ' ἐξεμάνθανεν,  
ὡς κοινὰ πράσσουσ', Ἀργος εἰ πράσσει καλῶς.

*μακάρια,* Monk σὲ δὲ, νεανία, τύχας *μακαρίας*, which is indeed a double dochmiae, but does not syllabically correspond with the strophic verse. On *νεανία* a cretic, see Cycl. 28.

647. *πόδ'* Elmsley, followed by Hermann and W. Dindorf, for *ποτ'*. Cf. Heracl. 168, *ἐς ἄντλον ἐμβῆσει πόδα*.

650. *τοι* Hermann for *τοῖς*, which Monk, Badham, and Kirchhoff retain, but it seems against the genius of the language.

651. *πομπαί*, release to your native country. As this is addressed to Pyrædes, while διολλύσαι clearly refers to Orestes, there is great probability in Hermann's view, that the whole of these choral verses from 642, should be assigned to the two hemichoria, the three last alone, which have regard to both, being spoken as an *epodus* by the whole chorus. Kirchhoff remarks, that 651 seqq. are evidently spoken by individual choreutæ in succession. Monk gives φεῦ φεῦ and αῖ αῖ to Pylades, for which there is not the slightest ground. Having done this however, he endeavours to give some consistency to it by adding σὺ δὲ before

διόλλυσαι, as W. Dindorf also conjectured.

651. *μέλλων* is probably corrupt, for it was no longer doubtful (see v. 615) which of the two was to die. The doubt, τὸ ἀμφίλογον, was as to which had the worse fate. Hence Hermann and Musgrave's πτέρεος ὁ μᾶλλον is probable, scil. ὁ μᾶλλον διολλύμενος. Schöne reads ὁ μὴ μέλλων, sc. διόλλυσθαι. W. Dindorf thinks these words are a part of a longer verse, possibly a dochmiae.—μέμονε, ὄρμανει, φροντίζει. Soph. Trach. 982, ἀλλ' ἐπί μοι μελέα βάρος ἄπλετον ἐμέμονε φρήν. Photius, μέμονα, προθυμοῦμα. Iph. Aul. 1495, ἵνα τε δόρατα μέμονε δάία.

664. *ὥκτειρεν*, ἡρώτα τε Markland, the copies having ὥκτειρεν ἀνηρώτα τε.—τε με for τ' ἐμέ Schaefer.—γυναικα παῖδας τ', 'about his (Agamemnon's) wife and children.' See v. 555, 567.

668. *πράσσοι* Hermann, followed by Dr. Badham and Kirchhoff; and the correction is probable, which is more than can be said for Monk's τάλλα for ταῦτα in the next verse. The meaning is, 'You anticipate me in saying the very same

- ΠΤ. ἔφθης με μικρόν ταῦτα δὲ φθάσας λέγεις,  
πλὴν ἐν τὰ γάρ τοι βασιλέων παθήματα  
ἴσασι πάντες, ὃν ἐπιστροφή τις ἦν.  
ἀτὰρ δῆλθε χάτερον λόγον τινά. 670
- ΟΡ. τίν' : ἐν τὸ κοινὸν δοὺς ἄμεινον ἀν μάθοις.
- ΠΤ. αἰσχρὸν θανόντος σοῦ βλέπειν ἡμᾶς φάος·  
κοινῇ τ' ἐπλευσα, δεῖ με καὶ κοινῇ θανεῖν.  
καὶ δειλίαν γάρ καὶ κάκην κεκτήσομαι  
\*Ἀργεῖ τε Φωκέων τ' ἐν πολυπτύχῳ χθονὶ,  
δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γάρ κακοὶ,  
προδούς τις σώζεσθ' αὐτὸς εἰς οἴκους μόνος,  
ἢ καὶ φονεύσας ἐπὶ νοσοῦσι δώμασι 675
- ἢ καὶ φονεύσας ἐπὶ νοσοῦσι δώμασι 680

that I say, except in one respect, which is this, that she remarked on the discredit that would attach to the one dying without the other.' The words *τὰ γάρ τοι — τις ἦν* are interposed by way of accounting in a natural manner for Iphigenia's questions about Agamemnon's family. 'It is no wonder,' he says, 'if she asked *that*: all persons, who have had any converse with others, hear about the fate of kings.' (Schöne explains it, 'who take any interest in affairs,' *ἐπιμέλειάν τινα ποιοῦντας τῶν πραγμάτων*.) What *he* is more concerned to press, is the assent which she gave at v. 609 to the proposition of Orestes, that it was wrong for the fellow-voyager to suffer while the pilot and conductor of the expedition was unscathed. To this it is clear Pylades now alludes, because he repeats nearly the same words in *κοινῇ τ' ἐπλευσα* &c. The passage has been rightly explained by Hermann, and Monk and Badham ought not to have adopted δῆλθον from Porson and Seidler, 'I have thought over a subject of a different kind.'

670. *τοι* for *τῶν* Hermann. The same correction had been made independently by the present editor. In the next verse Kirchhoff conjectures ὃν τ' ἐπιστροφή, 'and of those who were much visited by others,' or 'of whom there was any public care and concern,' *φροντίς*.

673. *ἄμεινον ἀν μάθοις*, 'I may help you to understand its purport.'

675. *κοινῇ τ' ἐπλευσα*. 'As I sailed in common with you, so I ought also to die in common.' For this use of *τε — καὶ* see on Aesch. Suppl. 734. W. Dindorf adopts Elmsley's needless alteration, *κοινῇ*

δὲ πλεύσας κτλ.—δειλίαν, 'the charge of cowardice.' So δύσκλειαν ἐκτήσαντο, Med. 218, and φόνον κεκτήσθαι *inf.* 1171.

679. *σώζεσθαι*, 'to have been for getting away safe,'—if we literally render a present infinitive in which, besides the elision or crasis of the final *ai*, some editors have found an evidence of corruption. Hence Erfurdt read *σωθεῖς*, which Monk admits, followed by Dr. Badham, who adds δὲ, and says in his addenda, that since the infinitive is altogether out of place, because the fact of Pylades having escaped could never be a matter of mere δόξα, it is "certo certius Elmsleium recte σωθεῖς conjectisse." As if the sense were merely δόξω σώζεσθαι, and not δόξω σώζεσθαι προδοτικά φίλου. Kirchhoff admits another and better correction of Elmsley's, *σεσώσθαι σ' αὐτὸς κτλ.*, which Schöne also independently made. On the elision of *ai* (which, though rare, and always to be suspected, is not without precedent), see on Herc. F. 147. 708. Ion 1064. Hermann and Dindorf agree in retaining the vulgate, which affords a good and rhetorically expressed alternative, δόξω ἢ προδούς σε σώζεσθαι, ἢ φονεύσας σε ἐπιθυμεῖν σῆς τυραννίδος. For here also φάψαι μέρον must be taken in close connexion with τυραννίδος χάρυ, 'or, having slain you, to have done so by a plot laid for obtaining the sovereignty.' Hence Lobeck's ἢ καφέρεντας and Bothe's ἢ καὶ φθονήσας are quite unnecessary.—ἐπὶ νοσοῦσι δώμασι, 'when your house was in disorder' i. e. taking advantage of a time when there was little fear of an avenger.

ῥάψαι μόρον σοι σῆς τυραννίδος χάριν,  
ἔγκληρον ὡς δὴ σὴν κασιγνήτην γαμῶν.  
ταῦτ' οὖν φοβοῦμαι καὶ δὶ' αἰσχύνης ἔχω,  
κούκ τέσθ' ὅπως οὐ χρὴ συνεκπνεύσαι μέ σοι  
καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας  
φίλον γεγώτα καὶ φοβούμενον ψόγον.

685

*OP.* εὔφημα φώνει τάμα δεῖ φέρειν κακά·  
ἀπλᾶς δὲ λύπας ἔξον, οὐκ οἴσω διπλᾶς.  
δὲ γάρ σὺ λυπρὸν κάπονεΐδιστον λέγεις,  
ταῦτ' ἐστὶν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ  
κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,  
πράσσονθ' ἀ πράσσω πρὸς θεῶν, λύειν βίον  
σὺ δ' ὅλβιός τ' εἶ, καθαρά τ' οὐ νοσοῦντ' ἔχεις

690

682. W. Dindorf condemns this verse, which he says could not have been written by Euripides, since Pylades had long since married Electra. In El. 1249, which play precedes the action of the present, Orestes is directed to give Electra to Pylades as his wife; and *inf. v.* 915 she is clearly spoken of as now being actually such, although in Orest. 1078 Orestes says to his friend, believing Electra is about to be put to death, γάμων δὲ τῆς μὲν δυσπότιμου τῆσδε ἐσφάλης, ἦν σοὶ κατηγγύηστα. Hence Pylades was not likely to be accused of killing Orestes as if to marry his wealthy sister. Hermann, feeling this difficulty, gives ἄκληρον with one of the Florence MSS., and takes γαμῶν for the present tense, 'as being, forsooth, the husband of a penniless wife,' who might become rich by her brother's death. Schöne also regards γαμῶν as the present, 'as being the husband of a wife who was heiress to your family-honours and wealth.' Monk follows Seidler in taking ἄκληρον γαμῶν to mean *non sine dote habiturus*. But the words could not have borne any such meaning to a Greek audience, to whom alone the obvious sense would have presented itself, 'as if to marry your sister with a fortune.' It seems best to conclude, that the οἱ πολλοί, who would be likely to make these charges, might not know that Pylades was already married, and so might assume as a motive what could not really have been a true one. Cf. Hipp. 1010, η σὸν οἰκήσειν δόμον ἄκληρον

εὐνὴν προσλαβῶν ἐπήλπισα:

687. ἐμὲ for κακά is given by W. Dindorf, Monk, and Badham, after Porson. Compare however Phoen. 1685, τάμ' ἐγὼ στέρω κακά. The sense is, 'the evils which are peculiarly my own I must bear (and not impose them upon another).' Bothe has κάκε δεῖ φέρειν κακά.

690. ταῦτα ἐστὶν ἡμῖν, scil. καὶ λήπη καὶ ὑπεδος. Hermann defends the old reading against the proposed alterations τοῦτ' or ταῦτ', the argument being this: If you, Pylades, will incur κάκη καὶ δειλία (v. 676) for letting me die, still more shall I do so for letting you take my place; because you are in every way more deserving to live than I am.

692. Aldus and the MS. Pal. have λύειν βίον, which Hermann retains, 'that I should be about to resign my life.' Elmsley and Isaac Voss preferred λύειν, the former on the ground that the two forms are often confused. The other MSS. give λήγειν or λήσειν. Dr. Badham gives λιπεῖν, which is not very improbable, and Kirchhoff has admitted it. But so common a word as λιπεῖν would hardly have been corrupted by transcribers. There is no absolute reason why λήγειν should not stand, 'for me, faring as I do, 'tis not amiss that my life should be coming to an end.' Monk says, "usitata est λεπτεῖν βίον, quam sine haesitatione reposui." Compare however Suppl. 1003, ἐς "Αἰδαν καταλύσουσ" ἔμμοχθον βίοτον.

μέλαθρ', ἐγὼ δὲ δυστεβῆ καὶ δυστυχῆ.  
 σωθεὶς δὲ παῖδας ἔξ ἐμῆς ὁμοσπόρου  
 κτησάμενος, ἦν ἔδωκά σοι δάμαρτ' ἔχειν,  
 ὅνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδὲ ἄπαις δόμος  
 πατρώος οὐμὸς ἔξαλειφθείη ποτ' ἄν.  
 ἀλλ' ἐρπε καὶ ζῆ καὶ δόμους οἴκει πατρός.  
 ὅταν δὲ ἐς Ἑλλάδ' ἵππιόν τ' Ἀργος μόλχος,  
 πρὸς δεξιὰς σε τῆσδ' ἐπισκήπτω τάδε·  
 τύμβον τε χῶσον κάπιθες μνημεῖα μου,  
 καὶ δάκρυν ἀδελφὴ καὶ κόμας δότω τάφῳ.  
 ἄγγελλε δὲ ὡς ὄλωλ' ὑπ' Ἀργείας τινὸς  
 γυναικὸς, ἀμφὶ βωμὸν ἀγνισθεὶς φόνῳ.  
 καὶ μὴ προδῷς μου τὴν καστιγνήτην ποτὲ  
 ἔρημα κήδη καὶ δόμους ὄρῶν πατρός.  
 καὶ χαῖρ· ἐμῶν γάρ φίλαταν σ' ηὗρον φίλων,  
 ὥστη συγκυναγὲ καὶ συνεκτραφεὶς ἐμοὶ,  
 ὥστη πόλλα ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν.  
 ἥμας δὲ ὁ Φοῖβος, μάντις ὧν, ἐψεύσατο·  
 τέχνην δὲ θέμενος ὡς προσώπαθ' Ἑλλάδος

700  
705  
710

695. *σωθεὶς* — *κτησάμενος* are examples of the *nominativus pendens*, a common and unquestioned usage in tragedy. Otherwise, we should suspect *κτῆσαι* ἄν to be the true reading: ‘Now if you are saved, you may have children by my sister Electra, and so my name and house may be perpetuated.’ Hermann thinks the clauses in both protasis and apodosis accurately correspond thus; *σωθέντος σοῦ*, *ὄνομα ἐμοῦ γένοιτ’ ἄν* (because you would relate the circumstances of my death), and *κτησάμενον παῖδας*, *οὐκ ἄν ἔξαλειφθείη δόμος*.—For οὐδὲ ἄπαις Monk and Badham give οὐθ' ἄπαις after Markland.

699. ζῆ. Bekk. Anecd. p. 97, 31, Zῆ, ἀντὶ τοῦ ζῆθι. Σοφοκλῆς Δανάῃ, ζῆ, πῖνε, φέρβον. The unusual form of the imperative has caused this verse to be quoted by several of the grammarians.—πατρὸς, ‘of my father;’ for he here nominates Pylades as his heir.

702. *μνημεῖα* μον for — μοι, citing Soph. El. 933, *μνημεῖον Ὁρέστου*, and *ibid.* 1126, ὁ φίλατον *μνημεῖον ἀνθρώπων ἐμοὶ*, and he might have added

*μνημεῖα αὐτῶν* in Aesch. Theb. 49, and Iph. A. 1398, *ταῦτα γάρ μνημεῖα μοι*.

705. *ἀγνισθεὶς*, ‘offered up as a consecrated victim.’ Hesych. *ἀγνίσαι*, ἀποθῆσαι, καὶ διαφθῆσαι. Bekk. Anecd. p. 339, 8, *ἀγνίσαι*, τὸ θῦσαι. We may compare πολλοὺς δὲ πολλῶν ἔξαγισθέντας δόμων, Aesch. Ag. 624. Monk gives φόνον, comparing Herc. F. 1324, *χέρας σάς ἀγνίσας μιάσματος*. He supposes that Orestes was taking consolation from the fact, that the rites preparatory to his sacrifice would purify him from the crime of matricide. But that ceremonial expiation had long ago been performed (Aesch. Eum. 429), though Euripides does not expressly mention it.

712. *τέχνην θέμενος*, ‘having devised (made for himself) a trick,’ i. e. a stratagem to get rid of us, that the falseness of his oracles might not be known. Dr. Badham here remarks, “nisi scirem quam laxi Tragici verbo τίθημι utantur, hunc locum pro corrupto habere non dubitarem.” There is no ground for suspicion, since the analogy of *τέχνην*, *ὅργην &c. ποιεῖσθαι*, for *τέχναπθαι*, *ὅργίζεσθαι*, jus-

ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.  
ῳ πάντ' ἐγὼ δοὺς τάμα καὶ πεισθεὶς λόγοις,  
μητέρα κατακτᾶς, αὐτὸς ἀνταπόλλυμαι.

715

**ΠΤ.** ἔσται τάφος σοι, καὶ κασιγνήτης λέχος  
οὐκ ἀν προδοίην, ὡς τάλας, ἐπεί σ' ἐγὼ  
θανόντα μᾶλλον ἡ βλέπουνθ' ἔξω φίλον.  
[ἀτὰρ τὸ τοῦ θεού γ' οὐ διέφθορέν σέ πω  
μάντευμα, κεὶ τοῦδ' ἐγγὺς ἔστηκας φόνου.]

720

ἀλλ' ἔστιν ἔστιν ἡ λίαν δυσπραξία  
λίαν διδοῦσα μεταβολὰς, ὅταν τύχῃ.

**ΟΡ.** σίγα· τὰ Φοίβου δὲ οὐδὲν ὠφελεῖ μὲν ἐπη·  
γυνὴ γάρ οὐδεὶς δωμάτων ἔξω περᾶ.

**ΙΦ.** ἀπέλθεθ' ὑμεῖς καὶ παρεντρεπίζετε  
τάνδον μολόντες τοῖς ἐφεστῶσι σφαγῆ.  
δέλτον μὲν αἴδε πολύθυροι διαπτυχαὶ,  
ξένοι, πάρεισται· ἀ δὲ ἐπὶ τοῦσδε βούλομαι,  
ἀκούσται· οὐδεὶς αὐτὸς ἐν πόνοις ἀνῆρ  
ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ.

725

730

tifies the same use with the synonym τίθεσθαι.

719. διέφθειρέν μέν πω MS. Pal. διέφθορέν μέν πω Flor. 2, an error which induced the Aldine ἔστηκα in the next verse, and which arose from v. 719—22 having been assigned to Orestes. Kirchhoff gives τὸ τοῦ θεού σ' οὐ διέφθορέν γέ πω, after Nauck.—κεὶ τοῦδ' is Monk's correction for καίτοι γ', which Hermann attempts to defend. Elmsley proposed ἔστηκώς, and afterwards καίπερ — ἔστωτος. We cannot help suspecting that these two verses are spurious, and that they were intended for Orestes, as the reading of the best copies διέφθειρέν με indicates.

721. With ἀλλ' ἔστιν ἔστιν compare ἀλλ' οἴτοι οἴτοι in Androm. 943, where the poet adds, as a sort of apology, οὐ γὰρ εἰσάπαξ ἐρῶ. The meaning is, 'extreme troubles often have the most singular reverses to good luck.'

725. ὑμεῖς. Iphigenia now returns from within the temple, attended by guards. Wishing to converse in private with the captives, she bids the guards to depart and to assist those who are to

perform the sacrifice. For παρεντρεπίζειν see Cycl. 594. The proper meaning probably is, 'to assist in getting ready.' Monk is clearly in the wrong in saying "verba ipsa sic ordinanda sunt, μολόντες εὑτρεπίζετε τὰ ἔνδον παρὰ τοῖς ἐφεστῶσι σφαγῆ," a notion which he seems to have borrowed from Seidler. The persons here mentioned are the same as those hinted at in v. 40. Compare θύματος ἐπιστάτης in Hecub. 223.

727. The true reading, πολύθυροι, has been accidentally preserved by Aristotle, Rhet. iii. 6, who cites this verse as an instance of the poetical usage of expressing a single thing by a plural noun. The old copies give πολύθηροι, but one MS. has πολύθηροι. Aristotle however can hardly have been right, since the several tablets of wood, covered with wax, each of which was shaped like a door, are meant; they are alluded to in Hipp. 1253 and Iph. A. 35—9, and may be compared with the modern ivory memorandum books.

728. ξένοι Herm. with one MS. for ξένιοι.

ἔγω δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς  
θῆται παρ' οὐδὲν τὰς ἔμὰς ἐπιστολὰς  
ὅ τήνδε μέλλων δέλτον εἰς Ἀργος φέρειν.

- OP.* τί δῆτα βούλει; τίνος ἀμηχανεῖς πέρι;  
*IΦ.* ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς      735  
   πρὸς Ἀργος, οἶσι βούλομαι πέμψαι φίλων.  
*OP.* ἥ κάντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;  
*IΦ.* τί χρῆμα δράσειν ἥ τί μὴ δράσειν, λέγε.  
*OP.* ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.  
*IΦ.* δίκαιον εἴπας πῶς γὰρ ἀγγείλειν ἄν;  
*OP.* ἥ καὶ τύραννος ταῦτα συγχωρήσεται;  
*IΦ.* ναί·  
   πείσω σφε, καύτῃ ναὸς εἰσβήσω σκάφος.  
*OP.* ὅμνυ σὺν δ' ἔξαρχ' ὅρκον ὅστις εὐσεβής.  
*IΦ.* δάσεις, λέγειν χρὴ, τήνδε τοὺς ἔμοις φίλοις.  
*ΠΤ.* τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε.      745  
*IΦ.* κάγῳ σὲ σώσω Κνανέας ἔξω πέτρας.  
*ΠΤ.* τίν' οὖν ἐπόμνυς τοισίδ' ὅρκιον θεῶν;  
*IΦ.* Ἀρτεμιν, ἐν ἥσπερ δώμασιν τιμὰς ἔχω.

731. *χθόνια* Kirchhoff, viz. οἶκον ἀφικόμενος.

732. θῆται παρ' οὐδὲν, ‘should set at nought’ (should reckon alongside with nothing). For this phrase see Aesch. Ag. 221. Soph. El. 1327.

741. *συγχωρεῖν* in the sense of *ἔαν* is remarkable; ‘will the king go with this,’ or concede it? So *χωρήσομαι* in Suppl. 588. Electr. 875. But Kirchhoff may be right in proposing to read *τυράννοις*.—Orestes, anxious for the safety of his friend, and foreseeing that even Iphigenia’s intention to keep her oath may be frustrated by the refusal of Thoas, takes care to satisfy himself that this difficulty may easily be overcome. According to Hermann, the *val* which follows, though two of the inferior MSS. omit it, implies a momentary hesitation and consideration on the part of Iphigenia: ‘Why, yes; I will persuade him, and will myself put him on board ship.’ This she did not indeed do; but the plan was of course somewhat altered, on the discovery that Orestes was her brother. Monk gives *καύτῳ* after Markland; but this only weakens the

sense.

743. *ὅμνυ*. He says this to Pylades in reference to v. 735, but σὺν δ' κτλ. to Iphigenia.—*ἔξαρχε*, *ἔξηγοῦ*, *praei*, ‘dictate an oath, such as shall be sacredly kept.’ On *ἐνσεβεῦν*, said of keeping oaths, see Hipp. 656. Med. 755. Compare Shakesp. Hamlet, i. v. *ad fin.* “Consent to swear.—Propose the oath, my lord.—Never to speak of this that you have seen, Swear by my sword.” Dr. Badham refers to a similar scene in Ar. Lysistr. 212 seqq.

744. *δάσεις*, Monk’s and Nauck’s correction for *δάσω*, seems better than Bothe’s *τοῖσι σοῖς* for *τοῖς ἔμοῖς*, adopted by W. Dindorf, who mentions, though with little commendation, *δάσειν*, a reading also made by Bothe and Schöne.

747. *τοισθ'* Markland for *τοῖσιν*. The construction of *ἐπομνίναι* here is rather remarkable; ‘to swear by a god in ratification of these things.’

748. *οἶσπερ* Kirchhoff, which is the reading of the first hand in MS. Pal., corrected to *ἥσπερ*.

- ΠΤ.* ἐγὼ δ' ἄνακτά γ' οὐρανοῦ, σεμνὸν Δία.  
*ΙΦ.* εἰ δ' ἐκλιπὼν τὸν ὄρκον ἀδικοίης ἐμέ; 750  
*ΠΤ.* ἄνοστος εἴην τί δὲ σὺ, μὴ σώσασά με;  
*ΙΦ.* μήποτε κατ' Ἀργος ζῶσ' ἵχνος θείην ποδός.  
*ΠΤ.* ἄκουε δῆ νυν ὃν παρήλθομεν λόγον.  
*ΙΦ.* ἀλλ' οὕτις ἔστ' ἄκαιρος, ἣν καλῶς ἔχῃ.  
*ΠΤ.* ἔξαίρετόν μοι δὸς τόδ', ἢν τι ναῦς πάθη, 755  
 χὴ δέλτος ἐν κλύδωνι χρημάτων μέτα  
 ἀφανῆς γένηται, σῶμα δ' ἐκσώσω μόνον,  
 τὸν ὄρκον ἔναι τόνδε μηκέτ' ἔμπεδον.  
*ΙΦ.* ἀλλ' οἵσθ' ὁ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ·  
 τάνοντα κάγγεγραμμέν' ἐν δέλτον πτυχαῖς 760  
 λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις·  
 ἐν ἀσφαλεῖ γάρ· ἢν μὲν ἐκσώσῃς γραφὴν,  
 αὐτὴ φράσει σιγῶσα τάγγεγραμμένα,

750. ἐκλιπεῖν ὄρκον is, ‘to fall short in the performance of an oath,’ *jusjurandum non praestare*. See Suppl. 1194, ἢν δ' ὄρκον ἐκλιπόντες ἔλθωσιν πόλων.

754. ἀλλ' οὕτις κτλ. is Bothe's and Hermann's correction for ἀλλ' αὗτις ἔσται καινός. The meaning is thus made clear, ‘Well, no subject is out of place, provided it be a good one.’ W. Dindorf prefers Pierson's reading, ἀλλ' αὗτις ἔσται καιρός, ‘but there will be an opportunity for that hereafter,’—which would imply that Iphigenia was reluctant to hear it now, whereas every difficulty or obstacle should have been fully discussed at the moment and on the spot. Monk gives ἀλλ' οὕτις ἔσται καινός, ‘no subject will be strange,’ while Dr. Badham prefers to follow Hermann. Kirchhoff conjectures that the two verses should be written thus:—Π. ἄκουε δῆ νῦν, ὅτι παρήλθομεν λόγουν. Ι. ἀλλ' αὗτις ἔσται καινός, ἢν κακῶς ἔχῃ.

755. ἔξαίρετον, reserved, exempted from the obligations of the oath.—For χρημάτων Monk gives γραμμάτων, after Markland. The common reading seems however much better. Iphigenia as yet may have taken the captives for merchants, as the chorus had done, *susp. v. 407 seqq.*—ἀφανῆς, ‘lost.’ An euphemism, for which see Hel. 126, ὡς κείνος ἀφανῆς σὺν δάμαρτι κλῆζεται. *Inf. 764.* Thuc. viii. 38, Θηραμένης μὲν — ἀπο-

πλέων ἐν κέλητι ἀφανίζεται.—ἔμπεδον, ‘valid,’ ‘binding.’ Cf. v. 790.

759. Monk adopts Scaliger's reading, οἵσθ' ὁ δράσων, for no better reason than that it is the more common formula, and forgetful that Iphigenia is stating what she will herself do, not what is to be done by Pylades. See on Cycl. 131.—πολλὰ γὰρ κτλ., ‘since many expedients meet with many results,’ i.e. since one plan may succeed where another fails. Hermann thinks this is added, because the very thing she is about to do is destined to have an unexpected termination, viz. the recognition of her brother. The context however rather indicates the sense to be, that if a *viva voce* statement may possibly do so. Compare Heracl. 919, συμφέρεται τὰ πολλὰ πολλῶν.

761. ἀναγγεῖλαι, ‘for you to repeat them (or carry them back) to my friends.’ Elmsley would read ἀπαγγεῖλαι, ‘to report.’

762. ἐν ἀσφαλεῖ. So ἐν εὖμαρεῖ Iph. A. 969. See on Hel. 1227. Soph. Phil. 875, πάντα ταῦτ' ἐν εὐχερεῖ ἔθου.

763. Monk's alteration, τάτεσταλμένα for τάγγεγραμμένα, is one of the many instances in this play where he has converted the art of the critic into a mere occasion of telling us what he thinks the poet should rather have written. He himself quotes Iph. A. 112, & δὲ κέκευθε

- ἢν δ' ἐν θαλάσσῃ γράμματ' ἀφανισθῇ τάδε,  
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί. 765  
**ΠΥ.** καλῶς ἔλεξας τῶν θεῶν ἐμοῦ θ' ὑπερ.  
σήμαινε δ' φῖ χρὴ τάσδ' ἐπιστολὰς φέρειν  
πρὸς Ἀργος, ὃ τι τε χρὴ κλύοντά σου λέγειν.  
**ΙΦ.** ἄγγελλ' Ὁρέστη παιδὶ τάγαμέμινονος·  
ἢ 'ν Αἰλίδι σφαγεῖσ' ἐπιστέλλει τάδε 770  
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι.  
**ΟΡ.** ποῦ δ' ἔστ' ἐκείνη; κατθαυοῦσ' ἥκει πάλιν;  
**ΙΦ.** ἦδ' ἢν ὁρᾶς σύ μὴ λόγοις ἐκπληγσέ με.  
κόμισται μὲν ἐς Ἀργος, ὃ σύναιμε, πρὸν θανεῖν,  
ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς 775  
σφαγίων, ἐφ' οἵσι ξενοφόνους τιμὰς ἔχω.  
**ΟΡ.** Πυλάδη, τί λέξω; ποῦ ποτ' ὅνθ' ηρήμεθα;  
**ΙΦ.** ἡ σοῖς ἀραία δώμασιν γενήσομαι,  
Ὀρέσθ, ὥν αὐθις ὄνομα δὶς κλύων μάθησ.  
**ΟΡ.** ὃ θεοί. 780  
**ΙΦ.** τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς;

δέλτος ἐν πτυχαῖς, λόγῳ φράσω σοι πάντα τάγγεγραμμένα. The same remark must apply to v. 767.

765. The *sigmatism* of this verse resembles that of Med. 476, *ἔσωσά σ'*, ὃς ίσασιν Ἐλλήνων ὅσοι. Dr. Badham gives δόμον for ἐμοί. Monk and Hermann suspect the true reading to be τοὺς ἐμοὺς σώσεις λόγους, one MS. giving ἐμοὺς for ἐμοί.

766. τῶν θεῶν τ' Monk and Badham after Markland, and with the approval of Hermann. The meaning is, 'You have provided well against offending the gods by the violation of an oath.' Kirchhoff records an ingenious, but not necessary correction of Haupt's, τῶν τε σῶν.

767. For φῖ χρὴ Monk gives φῖ με, Dr. Badham δτῳ δῆ, merely because χρὴ is repeated in the next verse. The former reading, at least, does not sound like the style of Euripides.

773. λόγοις, by your questions. Orestes had started at the last words of Iphigenia, as well he might; and his wild and excited demeanour had alarmed her. There seems little reason for giving λόγων, which W. Dindorf adopts from Seidler. She, deprecating the interruption, pro-

ceeds calmly, κόμισται μὲν ἐς Ἀργος &c.

778. ἄραία. Cf. Hipp. 1415, εἴθ' ἦν ἀραιὸν δαίμοσιν βροτῶν γένος. Med. 608, καὶ σοὶς ἄραια γένοντα τυγχάνω δόμοις.

780—1. The exclamation ὃ θεοί and the two following verses, given in the copies to Pyrades, seem rightly to have been assigned by Hermann to Orestes. Thus ἐν τοῖς ἐμοῖς, 'in what concerns me alone,' has additional force, because in fact their fortunes were common, though neither of them knew it. It was very unlikely that Orestes, when his name had again been uttered, should have remained silent, or indeed been able to contain himself while Pyrades was speaking for him. He controls himself however by a strong effort, and bids her go on with her speech. The scene is highly artistic; so touching, so ingeniously developed, lastly, so very true to nature. That it was very celebrated in antiquity there can be little doubt. Ovid gives a brief summary of it in these lines (Ep. ex Pont. iii. 2, 73—92),

Spargit aqua captos lustrali Graia sa-  
cerdos,

Ambiat ut fulvas infula longa co-  
mas.

*OP. οὐδέν πέραινε δ'. ἔξέβην γὰρ ἄλλοσε.  
[τάχ' οὖν ἐρωτῶν σ' εἰς ἀπιστ' ἀφίξομαι.]*

Dumque parat sacrum, dum velat tem-  
pora vittis,  
Dum tardae causas inventis usque  
morae;  
Non ego crudelis, juvenes; ignoscite,  
dixit;  
Sacra suo facio barbariora loco.  
Ritus est gentis; Qua vos famen urbe  
venitis,  
Quo ve parum fausta puppe petistis  
iter?  
Dixit: et auditio patriae pia nomine  
virgo  
Consortes urbis comperit esse suae.  
Alter at e vobis, inquit, cadat hostia  
sacri;  
Ad patrias sedes nuntius alter eat.  
Ire jubet Pylades carum periturus  
Oresten;  
Hic negat; inque vicem pugnat uter-  
que mori.—  
Dum peragunt pulcri juvenes certamen  
amoris,  
Ad fratrem scriptas exarat illa no-  
tas.  
Ad fratrem mandata dabat, cuique illa  
dabantur,  
(Humanos casus respice) frater erat.

There is a charming fresco representing this *ἀναγνώσις*, in the series published from the *Museo Borbonico*, after a design discovered in Herculaneum (1854, Plate 12). Pylades is seated on a kind of low table, in the act of delivering the *δέλτος* to Orestes, who is also seated, in a moody humour, and holding his hand to his brow. Iphigenia, her right arm fondly laid on her brother's shoulder, and her left gently removing the hand from his brow, is leaning over in an excited manner to speak to Pylades. Behind them a tall figure of Artemis stands with uplifted hand, *πασάν δ' ὑπερ ἥδε κάρη ἔχει*, as Homer says. Three other figures complete the group; two females, and a bearded man, (perhaps the messenger or guard, and two choreutae,) all of whom express by their attitudes extreme interest in the recognition.—There is another drawing (Plate 13) representing the sacrifice of Iphigenia at Aulis, and having reference to v. 783, or rather perhaps to the scene in Iph. A. 1550 seqq. This also is very finely designed. The priest, with drawn sacrificial knife, the sheath of which is borne in the other hand, and

with an expression of stern duty mixed with compassion, is turning towards the beautiful maid, who is held struggling in the arms of two men, about to raise her over the altar. In the clouds appears Artemis holding a stag by the horn, and pointing to another goddess, apparently a duplicate of herself, with a bow. A well-drawn figure with his face muffled as in silent grief (either Agamemnon or the herald) stands averted from the sight. This fine work was found at Pompeii.

781. οὐδέν. 'Tis nothing; so go on; for I had turned my thoughts in another direction.' So Ion 256, οὐδὲν, μεθῆκα τόξα. *Ibid.* 288, οὐδέν ξίνοιδ' ἄντροισιν αἰσχύνην τιά.

782. This verse, as it stands, can only mean, 'What you have said is incredible; therefore I must question you further, and so perhaps I shall arrive at the true facts of the case.' Monk and W. Dindorf consider it spurious, which is very probable, since *ἄπιστα* seems rather to refer to what follows about the stag, than to her having called Orestes *σύναμος*, v. 774. Moreover, (as observed above,) the old copies assign this and the preceding verse to Pylades. It may therefore have been interpolated on the idea that Pylades ought to add, as the interlocutor, 'I shall find out strange results by a few more questions.' Precisely similar is the presumed interpolation of v. 719–20. Dr. Badham, assigning the verse to Iphigenia with Markland, thinks *ἐρωτῶ* may be a corruption of *ἐπῶν τῶνδ'*, and that she meant to say, 'perhaps I shall surprise you by what I am going to state.'

Kirchhoff, *τάδ' ὡς ἐρωτῶν σ' εἰς ἄπιστα* ἀφικόμην. Hermann transfers this after v. 811, reading *ἐρωτῶσ'*, which is found by the first hand in MS. Pal., and *οὐκ* for *οὐν*. Iphigenia might have said *τάχ' οὖν περιάνυνο'* or *προβάνυνο'* κτλ.; but no confidence can be placed in such conjectures. The fact, that Iphigenia's speech contains five verses, corresponding to each of the two next, and again to that of Orestes at 822, makes it still more unlikely that this verse (782) should be added to hers, so as to make six. It is rather curious that the intermediate dialogue (798 to 821) would, as is so often the case, contain a multiple of five ( $5 \times 5$ ), if Hermann be right in supposing a verse to have been lost after 811.

- IΦ. λέγ' οῦνεκ' ἔλαφον ἀντιδοῦσά μου θεὰ  
 Ἀρτεμις ἔσωσέ μ', ἦν ἔθυσ' ἐμὸς πατὴρ  
 δοκῶν ἐσ ἡμᾶς ὁξὺ φάσγανον βαλεῖν,  
 ἐσ τήνδε δ' ὥκιστ' αἰαν. αἰδὲ ἐπιστολαὶ,  
 ταῦτ' ἔστι τὰν δέλτοισιν ἐγγεγραμμένα. 785
- ΠΤ. ὁ ῥἀδίοις ὄρκοισι περιβαλοῦσά με,  
 κάλλιστα δ' ὀμόσασ', οὐ πολὺν σχῆσω χρόνον,  
 τὸν δ' ὄρκον δν κατώμοσ' ἐμπεδώσομεν. 790  
 ἴδον, φέρω σοι δέλτον ἀποδίδωμι τε,  
 Ὁρέστα, τῆσδε σῆς καστιγνήτης πάρα.
- ΟΡ. δέχομαι παρεὶς δὲ γραμμάτων διαπτυχὰς  
 τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἴρήσομαι.  
 ὁ φιλτάτη μοι σύγγον', ἐκπεπληγμένος  
 ὅμως \*σ' ἀπίστῳ περιβαλὼν βραχίονι  
 ἐσ τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί. 795
- ΧΟ. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον  
 χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
- ΟΡ. ὁ συγκαστιγνήτη τε κακὸν ταύτον πατρὸς  
 Ἀγαμέμνονος γεγώσα, μή μ' ἀποστρέφουν 800

784. *ἔθυσ'*. Perhaps *ἔθν'*. Aesch. Ag. 577. *ὅμως δ'* *ἔθνον*.

787. The old reading was *τάδ' ἔστιν ἐν*, but Plutarch, p. 182 E, has *ταῦτ' ἔστι τὰν*, which is probably right. The editors have generally retained *τάδε*, on account of the preceding *ἄλλε*. But the following passages will show that *οὗτος* and *ὅδε* were elegantly used, in two consecutive clauses, of the very same thing or person; Hipp. 195. Hel. 710. Electr. 1311. Soph. Antig. 673.

788. *περιβαλῶστα* is a mere poetical synonym for *έλοντα*, the metaphor expressive of *catching* being derived from a hunter's net. See on Hipp. 657. *ὄρκοις ἥρθην*, and Med. 735.

789. *σχῆσω*, i. e. *κατασχῆσω* *ἐμαυτὸν*. By *καλλιστὸν ὀμβόσαστα* he means that the conditions on which his own safety was guaranteed were most agreeable and happy, the giving a sister's letter into a brother's hand: *felicissimo eventu*, Bothe.

791. *ἄποδίδωμι*. He scrupulously uses the very term of his oath, v. 745.

793. *παρεὶς*, passing by, laying aside for the present. Before he reads the now un-

necessary letter he will embrace his long-lost sister. She, still incredulous, and half offended at the movement, somewhat proudly withdraws herself from his grasp.

796. *ὅμως σ' ἀπίστῳ* Markland for *ὅμως ἀπίστῳ*. The pronoun would be omitted as a matter of course when *ἀπίστῳ* had been mistaken for a verb. The sense is, *καίπερ ἐκπεπληγμένος, ὅμως κτλ.* Monk thinks 795—7 spurious, but without sufficient grounds. It is well known that both *περιβαλεῖν τινὶ χέρᾳ* and *περιβαλεῖν τινὰ χερὶ* were used, as in similar expressions, such as *προσπτύσσειν*, *περιπτύσσειν* &c. Compare v. 788 with 799, and Orest. 372. El. 1255 and 1325.

798—9. Monk assigns this distich to Iphigenia, which is not improbable. It matters little however whether the expostulation is addressed by herself or by another. Her action and gesture, expressive of displeasure, would naturally call forth such a remark from the chorus.

801. *ἀποστρέφον με, averseris me.* Hel. 78, *ὅστις ὁν μ' ἀπεστράφη*. Suppl. 150, *οὐτω τὸ θεῖον ῥᾶδιος σ' ἀπεστράφη*. Inf. 1165. Orest. 720. The primary idea

- ἔχουσ' ἀδελφὸν, οὐ δοκοῦσ' ἔξειν ποτέ.
- IΦ. ἐγώ σ' ἀδελφὸν τὸν ἐμόν ; οὐ παύσει λέγων ;  
τὸ δ' Ἀργος αὐτοῦ μεστὸν ἦ τε Ναυπλία.
- OP. οὐκ ἔστ' ἔκει σὸς, ὁ τάλαινα, σύγγονος. 805
- IΦ. ἀλλ' ἦ Λάκαινα Τυνδαρίς σ' ἐγείνατο ;
- OP. Πέλοπός τε παιδὶ παιδὸς ἐκπέφυκ' ἐγώ.
- IΦ. τί φῆς ; ἔχεις τι τῶνδέ μοι τεκμήριον ;
- OP. ἔχω πατρῷσιν ἐκ δόμων τι πυνθάνου. 810
- IΦ. οὐκονν λέγειν μὲν χρὴ σὲ, μανθάνειν δ' ἐμέ ;
- OP. λέγοιμι ἀν ἀκοῇ πρῶτον Ἡλέκτρας τάδε·  
'Ατρέως Θυέστου τ' οἰσθα γενομένην ἔριν ;
- IΦ. ἥκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν πέρι.
- OP. ταῦτ' οὖν ὑφῆναστο σ' οἰσθ' ἐν εὐπήνοις ὑφαῖς ;
- IΦ. ὁ φίλατας, ἐγγὺς τῶν ἐμῶν κάμπτεις φρενῶν. 815

is, to wheel round on the foot, and so turn one's back on a person.

802. οὐ δοκοῦσ' ἔξειν, 'expecting that you never would hold him.' For this idiom see Med. 67. Electr. 925. Aldus, whose text in this play has often been tampered with, gives δοκῶν.

804. τὸ τ' Monk and Badham for τὸ δ'. But the sense is slightly objective; 'why, Argos now wholly possesses him, or it may be Nauplia.' Kirchhoff here says, 'Non persuadet mihi tales ineptias fusisse Euripidem. Scribendum: τὸ δ' Ἀργος ἀλ ποὺ μοι στὸν ἦ τε Ναυπλία,'—which is less felicitous than his conjectures usually are. The phrase is best illustrated by v. 567—8, δ τοῦ θανόντος δ' ἔστι πᾶς Ἀργει πατρός :—ἔστι, ἄθλιός γε, κούναμον καὶ πανταχοῦ. See Hes. 1570, πλήσασα κλι μακτῆρας εὐσφύρου ποδὸς, and Ion 1108, πανταχοῦ γὰρ ἀστέως ζητῶν νυν ἐξ ἐπιλησα.

807. γε for τε most of the editors, some of whom adopt Elmsley's inharmonious οὐδ' ἀπέφυκ' ἐγώ. No change is necessary: Orestes assents, and adds a further fact by the particle τε, as *inf.* v. 816, 'And to Pelops' grandson (Agamemnon, v. 3—4,) I was born from her.' The ἐγώ, though not exactly emphatic, is antithetical, the son being put in a kind of contrast with the father. In the preceding verse Monk gives ἀλλ' ἦ, 'can it be that?' &c. This is well enough in itself, but it is a vain argument to say that "ἦ est inutilis." Cf. Androm. 29, τὴν Λά-

καιναν Ἐρμιόνην. Ηεc. 441, τὴν Λάκαι ναν ἔγγονον Διοσκόρου.

809. Schöne interprets πυνθάνου 'learn,' on account of μανθάνειν in the next verse. But it rather bears the proper sense of 'ask,' in reference to the series of questions following. She replies, 'tis for you to specify, and for me to hear the account.'

810. Monk and Hermann rightly put a question at the end of this verse, the former giving οὐκονν, the latter οὐν οὐν.

811. ἀκοῇ Markland for ἄκοντε. The syntax is, ἀκοῇ Ἡλέκτρας, 'by hearsay from Electra.' This is opposed by ἀ δ' εἶδον αὐτὸς in v. 822. So offended are critics by the double verse in a monostich dialogue, that several remedies have been proposed. (1) Monk strikes out the verse. (2) Dr. Badham thinks the dialogue is in fact a double one, divided by this distich, Orestes in the former part giving the answers, in the latter putting the questions. (3) Hermann interpolates v. 782 after v. 811. However, it is certain that occasional examples occur (e. g. Herc. F. 1403) of double verses in single stichomythia; and though the present verse has not much to commend it, we are hardly justified in ejecting it on such slight grounds. See above, v. 70.

813. οὐνεκ' Barnes and Monk for ἡνίκ'. —ἦν ἐλχον Markland, ητις ἦν Porson. On the legend see Electr. 699.

815. κάμψτεις Blomfield for κάμπτηρ. The metaphor is obviously from the στήλη in the stadium.

- OP.* εἰκώ τ' ἐν ἴστοῖς, ἡλίου μετάστασιν ;  
*ΙΦ.* ὅφημα καὶ τόδ' ἔδος εὐμύτους πλοκαῖς.  
*OP.* καὶ λούτρ' ἐς Αὐλιν μητρὸς ἀνεδέξω πάρα ;  
*ΙΦ.* οἶδ· οὐ γὰρ ὁ γάμος ἐσθλὸς ὥν μ' ἀφείλετο.  
*OP.* τί γάρ ; κόμας σὰς μητρὶ δοῦσα σῇ φέρειν ;  
*ΙΦ.* μνημεῖά γ' ἀντὶ σώματος τούμον τάφῳ. 820  
*OP.* ἂ δ' εἶδον αὐτὸς, τάδε φράσω τεκμήρια.  
 Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρὸς,  
 ἦν χερσὶ πάλλων παρθένον Πισάτιδα  
 ἐκτήσαθ' Ἰπποδάμειαν Οἰνόμαον κτανῶν, 825  
 ἐν παρθενῷσι τοῖσι σοῖς κεκρυμμένην.  
*ΙΦ.* ὁ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἴ,  
 ἔχω σ', Ὁρέστα, τηλύγε-  
 τον χθονὸς ἀπὸ πατρίδος, Ἀργόθεν, ὁ φίλος. 830  
*OP.* κάγω σε τὴν θαυμῆσαν, ὡς δοξάζεται.  
 κατὰ δὲ δάκρυα κατὰ δὲ γύος ἄμα \*καὶ χαρὰ

818. *καὶ λούτρ' κτλ.* ‘And did you receive (i. e. do you remember receiving) the nuptial bath-water (sent) from your mother to Aulis?’—‘I remember it; for the marriage was too good a one to deprive me of that.’ This passage is very obscure; but Dr. Badham appears to be right in regarding it as ironically said. She could hardly indeed have spoken of such a marriage in any other tone. Monk, who gives ἀπεδέξω, thinks ἀφείλετο means ‘took away my recollection of it.’ Bothe, who often errs from not sufficiently regarding the natural order of the words, renders it, “*nuptiae enim non bona abstulerunt mihi lavacra ista.*” Kirchhoff says, “scribendum ἐσθλὸς ὥν μ' ἐπωφέλει,” and in the preceding verse he reads μητρὸς ἂ δέξω πάρα, which could only mean, that she embroidered this marriage scene on her tapestry. Photius in v. *λουτροφόρος*:—“Ἐόσ ἦν τοῖς γαμοῦσιν Ἀθήνησι λουτρὰ μεταπέμπεσθαι ἑαυτοῖς κατὰ τὴν τοῦ γάμου ἡμέραν” ἔπειτον δὲ ἐπὶ ταῦτα τὸν ἐγγυτάτω γένους παῖδας ἄρρενας καὶ οὗτοι λουτροφόρους ἔθος δὲ ἦν καὶ τοῖς ἀγάμοις ἀποθανοῦσι λουτροφορεῖν καὶ ἐπὶ τὸ μνῆμα ἐφίστασθαι τοῦτο δὲ ἦν πᾶς ὑδρίαν ἔχων τὰ δὲ λουτρὰ ἐκόμισαν ἐκ τῆς νῦν μὲν Ἐννεακρούνιον καλούμενης κρήνης, πρότερον δὲ Καλλιρόης.

820. *δοῦσα*, i. e. *οἶσθα δοῦσα*.

821. Hermann explains this verse, ‘Yes, a memorial of myself, in place of my body for the tomb,’ i. e. since she knew or believed her body would be burned on the altar, she sent by her mother to Argos what she could send, a lock of her hair. Cf. Iph. A. 1413, οὐ δῆτ', ἐπεῑ μοι τύμβος οὐ χωσθήσεται. Others take τάφῳ for a cenotaph to be erected at Argos.

823. It is better to construe ἐν δόμοις πατρὸς, than with Bothe, after Brodæus, to take Πέλοπος πατρὸς for ‘our ancestor Pelops.’

829. *τηλύγετον*, ‘far off.’ For this Homeric word, used in this single place in Attic tragedy, it is sufficient to refer to Liddell and Scott’s Lexicon. The metre passes from a trimeter to a dimeter iambic, and so to dochmias. On the alternation of these metres, according as the speaker is either excited or sedate, see Hel. 631. Herc. F. 1178.

832. Dr. Badham’s reading of this verse, which is a senarius of resolved feet, seems the best, ἄμα καὶ χαρὰ for ἄμα χαρὰ. For Orestes no where in this dialogue uses dochmias. W. Dindorf proposes γύος χαρά θ' ἄμα. Aldus gives δάκρυα twice. Musgrave, δάκρυ' ἀδάκρυα, —Hermann, δάκρυν ἀδάκρυν.

τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.

- |     |   |     |
|-----|---|-----|
| IΦ. | *τότε σε, τότ’ ἔτι βρέφος<br>ἔλιπον ἀγκάλαισι νεαρὸν τροφοῦ<br>νεαρὸν ἐν δόμοις.<br>ὦ κρείσσον’ ἢ λόγοισιν εὐτυχῶν [ἐμοῦ] τύχαν·<br>τί φῶ; θαυμάτων πέρα καὶ λόγου<br>πρόσω τάδ’ ἐπέβα. | 835 |
| OP. | τὸ λοιπὸν εὐτυχοῦμεν ἀλλήλων μέτα.  |     |
| IΦ. | ἄτοπον ἀδονὰν ἔλαβον, ὁ φίλαι·<br>δέδοικα δ’ ἐκ χερῶν με μὴ πρὸς αἰθέρα<br>ἀμπτάμενος φύγη·<br>ὦ Κυκλωπίδες ἔστια, ὁ πατρὶς,<br>Μυκήνα φίλα,  | 840 |
|     | χάριν ἔχω ζωᾶς, χάριν ἔχω τροφᾶς,<br>ὅτι μοι συνομαίμονα<br>τόνδε δόμοισιν ἔξεθρέψω φάος.   | 845 |
| OP. | γένει μὲν εὐτυχοῦμεν, ἐσ δὲ συμφορὰς,<br>ὁ σύγγον’, ἡμῶν δυστυχῆς ἔφι βίος.   | 850 |
| IΦ. | ἔγὼ δ’ *ά μέλεος οἶδ’, ὅτε φάσγανον<br>δέρᾳ θῆκε μοι μελεόφρων πατήρ.   |     |

834. The words  $\tau\delta\epsilon\sigma\epsilon$  were added by Hermann, to complete the dochmiae, — “quod nemini debutit in mentem venire,” says Monk, himself reading  $\tau\delta\epsilon\acute{\epsilon}ti\beta\rho\acute{e}\phi\acute{s}$  after Barnes. So also Dr. Badham. But  $\tau\delta\epsilon\sigma\epsilon$  is quite unmeaning in reference to the adult *Orestes* now present. The old reading was  $\tau\delta\acute{\epsilon}ti\beta\rho\acute{e}\phi\acute{s}$ .

837. *ἐντυχῶν τύχαν* Hermann, who omits *έμοι*, and so W. Dindorf and Dr. Badham, the former however preferring Elmsley's *ἐντυχῶν τύχαι*, 'O fortunes of happy people.' Monk, retaining the old reading *ψυχὰ*, prefixes *ἄ*, for which he might have cited Ion 859, ὁ *ψυχά*, πῶς *στυδος*; and gives *έμοις* for *έμοι*. Schöne retains *έμοι* and omits *ψυχὰ*, reading *ἐντυχῶν*, and comparing for the genitive Philoct. 1333, *τῶν παρὸν ήμιν ἐντυχῶν Ασκηληπιδών*. The phrase in the text merely means *ἐντυχῶν κρείσσον*ἢ *λέγεναι*, *κρείσσον*ἢ *κατὰ λόγουν* or *ἢ λέξαι λόγου*, Suppl. 844. The corruption of *τύχη* into *ψυχὴ* occurs also in Eur. Suppl. 623, and *ἐνψυχίᾳ* has conversely passed into *ἐντυχίᾳ*, and thence into the gloss *ενδαιμονίᾳ*.

in Hel. 953. On T and Ψ confused see Porson on Med. 553.

840. *ἐπέβα,* 'have come upon us.' Reiske conjectured *ἀπέβα.* But Hermann adduces instances of this use of *ἐπιβῆναι* from Soph. Phil. 196, El. 492.

842. ὁ φίλος Monk, and as a necessary consequence, φύγηs for φύγη.

845. Hermann, in order to make a senarius, gives *ἰω Κυκλωπὶς ἔστια, ίω πατρὶς*. But the verse is a dochmius as it stands in the copies.

847.  $\zeta\alpha\varsigma$  Hermann and others after Blomfield for  $\zeta\bar{w}\bar{s}$ . The change is not metrically necessary. See on v. 150.

848. Possibly something has dropped out after  $\delta\tau\iota$ , which completed a dochmiae dimeter, as  $\delta\tau\iota \nu eavlav \muoi \sigma vnovalmuova\kappa\tau\lambda$ .— $\delta\delta\muoiv$  Seidler for  $\delta\delta\muoiv$ .

853. ἦ was inserted by Seidler, as also  
ἦ in 856 and τῶν in 861. Hermann and  
Dr. Badham give ἐγὼ δὲ μέλεος. Aldus  
omits the δὲ, which is found only in the  
inferior copies. Kirchhoff suggests ἐγὼ  
μέλεος οἴδη κτλ. For οἴδα ὅτε, 'I  
remember when,' see Hec. 112.

- OP.* οἴμοι. δοκῶ γὰρ οὐ παρών σ' ὄρᾶν ἐκεῖ. 855  
*IΦ.* ἀνυμέναιος, \*ῳ σύγγον', Ἀχιλλέως  
   ἐς κλισίαν λέκτρων  
   δόλιον ὅτ' ἀγόμαν  
   παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι. 860  
   φεῦ φεῦ χερνίβων \*τῶν ἐκεῖ.  
*OP.* ὡμωξα κάγὼ τόλμαν ἦν ἔτλη πατήρ.  
*IΦ.* ἀπάτορ' ἀπάτορα πότμον ἔλαχον \*ἔλαχον,  
   ἄλλα δ' ἐξ ἄλλων κυρεῖ 865  
*OP.* εἰ σόν γ' ἀδελφὸν, ὥ τάλαιν', ἀπώλεσας.  
*IΦ.* δαίμονος τύχᾳ τινός.  
   ὦ μελέα δεινᾶς τόλμας. δείν' ἔτλαν,  
   [δείν' ἔτλαν,] ὡμοι σύγγονε. 870  
   παρὰ δ' ὀλίγον ἀπέφυγες ὄλεθρον ἀνόσιον  
   ἐξ ἐμᾶν δαῦχθεὶς χερῶν.  
   ἀ δ' ἐπ' αὐτοῖς τίς τελευτά;  
   τίς τύχα μοι συγκυρήσει;  
   τίνα σοι πόρον εὑρομένα 875

859. δόλιον Monk and W. Dindorf for δολίαν. The former defends the masculine form by Hel. 20 and 1589. Hermann gives δόλιον ὅτ' ἀγόμαν, a likely reading.

860. παρὰ βωμὸν κτλ. See on Iph. A. 1490.

861. τῶν ἐκεῖ Seidler for ἐκεῖ. Kirchhoff proposes ἐκεῖ τῶν ἐμῶν.

864. ἔλαχον has been repeated by the present editor, to complete the double dochmiaeac. ‘I met with a fate unworthy of a father, and now other events are happening after others—by the intervention of some god.’ We might explain πότμος ἀπάτωρ, a fatherless lot, which, Orestes reminds her, would indeed have been so if she had lost her brother, who stood in the place of a father to her, Aesch. Cho. 232. Hermann explains the context thus: “Iphigenia ex crudeli patris consilio alia deinceps mala exorta dicit. Ad id Orestes, *profecto*, respondet, *si perdidisses fratrem tuum*.” So also Schöne, “sortem haud paterno modo paratam.” After the next verse Monk inserts δαίμονος τύχᾳ τινός, which was given to Orestes in the old copies. By this arrangement, Orestes, who every where throughout this scene speaks in

senarii, here alone adopted a trochaic and choral verse. Kirchhoff’s remedy is however better, of assigning 867 to Iphigenia. Perhaps v. 866 should precede v. 865, which now ends abruptly. The persons, which from v. 861 to 869 are confused in the copies, were rearranged by Tyrwhitt.

870. The words δείν' ἔτλαν seem to be needlessly repeated, both as to metre and sense. This is not the sort of repetition in which Euripides so often indulges in the case of single words. Monk omits δεινᾶς, and he is probably right. The true reading we suspect to be this: ὦ μελέα τόλμας, ἔτλαν δείν' ἔτλαν. In Alcest. 411, συνέτλας σχέτλι’ ἔτλας, the last two words are wanting in the copies, but necessary for the strophic verse.

873. ἐπ' αὐτοῖς Hermann for ἐπ' αὐτοῖσι. ‘What,’ she asks, ‘is to be the end of the adventure, now that you have escaped, and only just escaped, death from a sister’s hand?’

874. συγκυρήσει Hermann for συγχωρήσει.

875. εὑρομένα, not ‘devising’ (in which sense πόρον εὑρεῖν is so often found), but ‘gaining,’ ‘achieving.’

πάλιν ἀπὸ πόλεως, ἀπὸ φόνου πέμψω  
 πατρίδ' ἐσ ’Αργείαν, πρὶν [ἐπὶ] ξίφος αἷματι 880  
 σῷ πελάσαι; τόδε [τόδε] σὸν, ὃ μελέα ψυχὰ,  
 χρέος ἀνευρίσκειν.  
 πότερον κατὰ χέρσον, οὐχὶ ναὶ,  
 ἀλλὰ ποδῶν ρίπῃ; 885  
 θανάτῳ πελάσεις ἄρα βάρβαρα φῦλα  
 καὶ δὶ’ ὄδοις ἀνόδους στείχων. διὰ Κυανέας μὴν  
 στενοπόρου πέτρας 890  
 μακρὰ κέλευθα ναῦοισιν δρασμοῖς.  
 τάλαινα τάλαινα.  
 τίς ἀν οὖν τάδ' ἀν ἢ θεὸς ἢ βροτὸς ἢ 895  
 τι τῶν ἀδοκήτων  
 πόρον εὔπορον ἔξανύσαι,  
 δυοῖν τοῦν μόνοιν  
 ’Ατρεΐδαιν [φανεῖ] κακῶν ἔκλυσιν;  
 ΧΟ. ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα 900  
 τάδ' εἴδον αὐτὴ κού κλύουσ' ἀπ' ἀγγέλων.

879. By omitting the unnecessary *ἐπὶ*, a much better disposition of these verses is obtained. It is true that *πελάσει* *ἐπὶ τινι* might be defended by Aesch. Suppl. 295, *οὐκοῦν πελάσει Ζεὺς ἐπ' ἐνκράιρῳ βοτ'*; but there *ἐπ'* is a more probable reading. Here Monk edits *πρὶν ἐτι*,—a combination which is very questionable Greek. The MS. Pal. has *παλαῖσαι*, and so Aldus. Flor. 2, *πελάσαι*.

881. The old copies give *τόδε τόδε σὸν*, but something is superfluous to the dochmiae verse. Hermann omits *σὸν*, W. Dindorf *τόδε*, with Seidler. And *σὸν* certainly seems necessary to the sense:—‘Tis for *thee*, my unhappy soul, this duty to find out.’

886. Markland, followed by W. Dindorf and others, gives *ἀνὰ* for *ἄρα*. But this destroys the true sense of the passage. Iphigenia is soliloquizing as to the means of saving her brother, after this strain:—‘How shall I send you home, before the sword overtakes you? O, my soul, devise thou the means! Will you (Orestes) escape by land? Then (*ἄρα*) you will meet death by going through barbaric tribes and pathless steppes. (Perhaps you will prefer to sail:) And yet (*μὴν*)

the voyage is very long to escape by ship through the Symplegades.’

887. δὶ’ ὄδοις Reiske for διόδους. The preposition also belongs to *βάρβαρα φῦλα*.

897. Kirchhoff, by removing the Aldine *φανεῖ* after *’Ατρεΐδαιν* (since it is wanting in the Palatine MS.), and restoring the optative *ἔξανύσαι* for *ἔξανύσας*, has given a plain meaning to a hitherto perplexing passage; ‘Who then, with respect to these matters (whether he be a god or a mortal), or what of unforeseen circumstances, is likely to bring about a happy release, a deliverance from troubles to the two surviving children of Atreus?’—*εὔπορος* is Hermann’s correction for *ἄπορος*.

898. Iphigenia appears to regard the succession of the house of the Atridae as resting on herself and her brother alone. This was not unnatural in the excited state of her feelings. Orestes, v. 697, had relied on Pylades and Electra for maintaining the family name.

901. *κού* for *καὶ* L. Dindorf, and *ἀπ'* *ἀγγέλων* Hermann for *ἀπαγγελῶ*. W. Dindorf and Kirchhoff retain the old reading; but the other may be called, from its frequent occurrence, an established tragic phrase. Compare (besides

**ΠΤ.** τὸ μὲν φίλους ἐλθόντας εἰς ὅψιν φίλων,  
 'Ορέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν.  
 λῆξαντα δ' οἴκτων κάπ' ἐκεῖν' ἐλθεῖν χρεών,  
 ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας  
 λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.  
 σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ 'κβάντας τύχης,  
 καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.

905

**ΟΡ.** καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν  
 τοῦδε ξὺν ἡμῖν· ἦν δέ τις πρόθυμος ἥ,  
 σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.

910

**ΙΦ.** οὐ μή μ' ἐπίσχης οὐδὲ ἀποστήσεις λόγου  
 πρῶτον πυθέσθαι τίνα ποτ' Ἡλέκτρα πότμον  
 εἴληχε βιότου φίλα γὰρ ἔσται πάντ' ἐμοί.

the passages quoted by L. Dindorf, Suppl. 634, Med. 652, Tro. 481, and Pers. 266) Agam. 831, οὐκ ἄλλων πάρα μαθοῦσ' ἔμαντῆς δύσφορον λέξω βίον.

902—8. The old copies give these lines to the chorus: Heath and others to Pylades.

905. Seidler shows, by several instances (Med. 125, Hec. 381, 435, Orest. 1082), that *ὄνομά τινος* is a mere periphrasis for *tis* or *τι*. The addition of *κλεινὸν*, applying to *ὄνομα* and not to *σωτηρία*, makes the present passage remarkable. The sense is, ‘how, having secured safety with credit to ourselves,’ &c.

907. On *ἐκβῆναι τύχης* and *καιρὸν λαβεῖν*, which bear a kind of correlative sense, derived from shooting at a mark, see Herc. F. 203. Translate, ‘For this is the part of wise men, not, stepping beyond present chance when they have found an opportunity (literally, ‘not leaving their vantage-ground when they can take another aim’), to indulge in other pleasures,’ i. e. which are foreign to their present purpose, as now Orestes and Iphigenia have been forgetting their safety in their transports at the recognition. Monk, objecting to *λαβόντας — λαβεῖν*, suggests *ἔχειν*. Dr. Badham gives *μὴ μαθάντας τύχη* (the MS. Flor. 1 giving *ἔμβάντας*), *καιρὸν λαβόντας ἡδονῆς*, *ἄλλων λαβεῖν*, where *ἄλλων* is Scaliger’s. Bothe adopts another way from Heath, *μὴ 'κβάντας τύχης καιρὸν, λαβόντας ἡδονὰς ἄλλων λαβεῖν*. There does not seem much force in Dr. Badham’s re-

mark, that Orestes could not be said ‘to take other pleasures,’ viz. than he ought, because he had been embracing his sister instead of caring for their mutual escape.

909. *τῇ τύχῃ κτλ.* ‘Fortune has doubtless a care for this (viz. for our safe escape) together with us,’ provided we co-operate with her; for, he proceeds to say, the god assists the willing, *σπεύδοντι γάρ τοι χώ θεὸς συλλαμβανεῖ*, as the saying was.

910—11. The sentiment is the same as in Aesch. Pers. 738, *ἄλλας δταν σπεύδην τις αὐτὸς, χώ θεὸς ξυνάπτεται*, and in Aesch. frag. 291, *φιλεῖ δὲ τῷ κάμνοντι συσπεύδειν θεός*. See also on Hel. 1443.

912. Of the various corrections of this verse, the old reading of which was *οὐδέν μ' ἐπίσχει γ' οὐδὲ ἀποστήσει*, with the variants —η, —η, Monk’s appears the most probable, as given above. Kirchhoff attributes the same reading to Hartung. In illustration of the future indicative following the aorist subjunctive with *οὐ μὴ*, Monk cites Soph. Oed. Col. 450, *ἀλλ' οὐ τι μὴ λάχωσι — οὔτε — δηστὶς ηξει*, and Electr. 42, *οὐ σε μὴ γνῶσιν, οὐδὲ ὑποπτεύσουσιν*. Hermann reads *οὐδέν με μὴ σχῆ γ'*, W. Dindorf *οὐδέν μ' ἐπισχήσει οὐδὲ ἀποστήσει*. Of course, if Monk be right, the words are directed to Pylades:—‘You shall not, by your sage counsel, prevent me from first inquiring about my sister Electra, and her present fortunes.’—*πρῶτον*, scil. *πρὸν ληξαι &c.*, v. 904.

914. The common reading, given above,

- OP.* τῷδε ἔνυοικεῖ βίον ἔχουσ' εὐδαιμονα. 915  
*IΦ.* οὗτος δὲ ποδαπός, καὶ τίνος πέφυκε παῖς;  
*OP.* Στρόφιος ὁ Φωκεὺς τοῦδε κλήζεται πατήρ.  
*IΦ.* ὁ δ' ἐστί γ' Ἀτρέως θυγατρὸς, ὁμογενὴς ἐμός;  
*OP.* ἀνεψιός γε, μόνος ἐμοὶ σαφῆς φίλος.  
*IΦ.* οὐκ ἦν τόθ' οὗτος ὅτε πατήρ ἔκτεινέ με. 920  
*OP.* οὐκ ἦν χρόνον γάρ Στρόφιος ἦν ἀπαῖς τινά.  
*IΦ.* χαῖρ' ὁ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.  
*OP.* κάμος γε σωτήρ, οὐχὶ συγγενὴς μόνον.  
*IΦ.* τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι;  
*OP.* σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῷ. 925  
*IΦ.* ἡ δ' αἴτια τίς ἀνθ' ὅτου κτείνει πόσιν;  
*OP.* ἕα τὰ μητρός οὐδὲ σοὶ κλύειν καλόν.  
*IΦ.* σιγῶ· τὸ δ' Ἀργος πρὸς σὲ νῦν ἀποβλέπει;  
*OP.* Μενέλαος ἄρχει φυγάδες ἐσμὲν ἐκ πάτρας.  
*IΦ.* οὖ που νοσοῦντας θεῖος ὑβρισεν δόμους; 930  
*OP.* οὐκ, ἀλλ' Ἐρυνὴ δειμά μ' ἐκβάλλει χθονός.  
*IΦ.* ταῦτ' ἀρ' ἐπ' ἀκταῖς κανθάδ' ἡγγέλθης μανεῖς.

and retained by Dindorf, Kirchhoff, and Dr. Badham, is called by Monk “manifesto absurdum.” He accordingly gives what is really much weaker, φίλα γάρ ἐστι ταῖς ἐμοῖς. Hermann has φίλα γάρ ἐς τὰ πάντα ἐμοὶ, “omnino hoc mihi cordi est.” But ἐσται, apart from the metrical objection, which is by no means insurmountable, gives a better sense:—“any thing that I may hear about her will be welcome.” Schöne’s conjecture is very plausible, φίλα γάρ ἐστι τάμ’ ἐμοὶ.

915. τῷδε ἔνυοικεῖ. ‘She has been married to Pylades here.’ See Electr. 1249.

918. ὁ δ' ἐστί γ' κτλ. ‘And he is the son, I presume, of Atreus’ daughter, my relation by blood, is he not?’ The γε is omitted by Monk, who gives ἐστὶν (so also Kirchhoff), and ἐμοὶ for ἐμὸς, with Aldus. Strophius had married Anaxibia, sister of Agamemnon; and consequently Pylades, the son (to which δὲ refers, as the next verse shows), was first cousin to Iphigenia.—σαφῆς, sure, certain; the usual meaning of this word, which is often applied to φίλος.

926. αἴτια — ἀνθ' ὅτου. Monk, who says that ὅτου cannot be used for ἥστινος

(see however on v. 1071), makes this clause a second interrogation, reading ἀντὶ τοῦ κτείνει πόσιν; The meaning perhaps is, τί δὲ τὸ πρᾶγμα ἦν, ἢ αἴτια ἐγένετο τοῦ κτείνειν πόσιν;

930. οὖ που Herm. and Dind. for οὕπω or ἤπου. On the perpetual confusion of these words see Hel. 135. Herc. F. 1101, 1173. The meaning is, ‘Surely an uncle did not so insult a disordered house?’ i. e. as to eject the eldest son from it. The same sense, Hermann observes, of incredulity, or rather, of half suspecting the existence of a thing in itself almost incredible, is conveyed by οὕτι ποι, Ar. Ran. 522, Soph. Phil. 1233. But ἤπου, which Monk and Badham here prefer, has a slight tone of banter, ‘I should think that,’ &c., or is simply an expression of opinion, as Ajax. 850, ἤπου τάλαινα, τῆνδ' ὅταν κλήν φάτιν, ἥξει μέγαν κωκυτὸν ἐν πάσῃ πόλει.

931. Whether, with W. Dindorf, we read Ἐρυνὴ, or with the old copies Ἐρυνῶν, pronounced as a trisyllable, is of little moment. See v. 970. So ζευγνῦσι for —νᾶσι El. 1323.

932. ἡγγέλθη Elmsley for ἡγγέλης.—ἐπ' ἀκταῖς καὶ ἐνθάδε, ‘on the shores even

- OP.* ὥφθημεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.  
*IΦ.* ἔγνωκα, μητρός \*σ' οὔνεκ' ἡλάστρουν θεαί.  
*OP.* ὥσθ' αἰματηρὰ στόμι’ ἐπεμβαλεῖν ἐμοί. 935  
*IΦ.* τί γάρ ποτ’ ἐσ γῆν τήνδ’ ἐπόρθμευσας πόδα;  
*OP.* Φοίβου κελευσθεὶς θεσφάτοις ἀφικόμην.  
*IΦ.* τί χρῆμα δράσειν; ρήτὸν ἢ σιγώμενον;  
*OP.* λέγοιμ’ ἄν ἀρχαὶ δ’ αἰδε μοι πολλῶν πόνων.  
 ἐπεὶ τὰ μητρὸς ταῦθ’ ἀ σιγώμεν κακὰ  
 ἐσ χεῖρας ἥλθε, μεταδρομαῖς Ἐρινύων  
 ἥλαυνόμεσθα φυγάδες, τένθεν μοι πόδα  
 ἐσ τὰς Ἀθήνας τὸν γ’ ἐπεμψε Λοξίας,  
 δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.

of this distant inhospitable land.' The sense is, 'if you were persecuted by the Furies in your own land, that will account for your madness even here in the Tauric region.' Nothing can be clearer. But Monk, whom Dr. Badham follows, places a stop at *ἄκταις*, and thinks Iphigenia says the former clause to herself, the latter to Orestes. The answer of Orestes is consistent with the more natural explanation:—'This is not the first time we have been seen to be wretched,' i. e. *καὶ ἐνθάδε καὶ ἀλλαχοῦ*.

934. The *σ'* was inserted by Markland.—*μητρὸς οὔνεκα* is to be joined, 'on account of your mother's murder.'

935. Monk, who is ever prone to adopt the conjectures of English critics, and to reject those of Germans, here follows Elmsley in reading *στόμιά γ’ ἐμβαλεῖν*, and he is in turn followed by Dr. Badham. There is not a shadow of ground for the change, whether we take *στόμια*, with Hermann, for 'the gory mouths of the snakes,' or, as we prefer, for 'the bit,' a metaphorical term for the madness with which they subdued him. Compare Aesch. Agam. 1033, *χαλινὸν δ’ οὐκ ἐπισταταὶ φέρειν, πρὶν αἴματηρὸν ἔσαφρίζεσθαι μένος*. So *χαλινὸν ἐμβαλεῖν γνάθοις*, Alcest. 492. The gloss of Hesychius, quoted by Reiske, *στόμια, χάσματα*, refers to the ordinary use of the word, 'a cave's mouth.' But Monk is not content with this: he transposes 934—5 to follow 931, from some fancied confusion in the sense, "quām mihi," he adds, "componere conceditur."

938. *δρᾶσαι* Musgrave and W. Dindorf, *δράσων* Monk. Hermann defends the

vulgate, which depends not upon *κελευσθεῖς*, but upon *ἐπόρθμευσας*, or *ἀφίκου*. In this construction the participle is more usual, as Oed. Col. 576, *δάσων ἵκινων ποιμὴν ἄθλιον δέμας σοι δῶρον*. But the end or object is equally well expressed by the infinitive of the same tense.

939. *αἰδε*, which Seidler refers to *θέσφατα*, merely means 'the following were the beginnings of my many labours.'

942—3. This is one of those passages which, as every editor has his own remedy for an admitted corruption, cannot be restored with any thing like certainty. It is probable that *ἔνθεν* is corrupt, because no place is specified from whence Orestes went to Athens. Hermann gives *ἔνθ’ ἐνδὲ πόδα*, Dr. Badham *ἔστε μοι πόδα*, with *δῆτ’* in the next verse; Kirchhoff proposes *μεταδρομαῖς δ’*; Monk, after Reiske, *εἰς τὴν Ἀθάνας πόλιν ἐπεμψε*, and *alii aliter*. W. Dindorf reads *ἐς γῆν Ἀθηναίων ἐπεμψε Λοξίας*, a verse which has been inadvertently cited on Bacch. 1125, as a genuine example of violated caesura. The probability is, that *δή γ’* is a mere insertion, and that neither *δή μ’* nor *δῆτ’* will restore the words of the poet, even though he might have used the idiom *ἐπεμψε με πόδα* like *ποι μ’ ὑπεξάγεις πόδα*, Hec. 812. Oed. Col. 113, *σύ μ’ ἐξ ὅδον πόδα κρύψον κατ’ ἄλος*. Dr. Badham's *ἔστε* is not unlikely. Perhaps *ἔστε δή πόδα* *ἐς τὰς Ἀθήνας ἐξέπεμψε Λοξίας*. So Prom. 674, *ἔστε δή παρὶ ἔπληην γεγωνεῖν νυκτίφαντ’ ὄνειρατα*. On the combination *δή γε*, generally, if not always, an indication of a grammarian's patchwork, see Heracl. 632. Herc. F. 1146.

ἔστιν γὰρ ὁσία ψῆφος, ἦν Ἄρει ποτὲ 945  
 Ζεὺς εἴσατ’ ἔκ του δὴ χερῶν μιάσματος.  
 ἐλθὼν δ’ ἐκεῖσε, πρῶτα μέν \*μ’ οὐδεὶς ξένων  
 ἐκῶν ἐδέξαθ’, ὡς θεοῖς στυγούμενον·  
 οἱ δ’ ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι 950  
 παρέσχον οἶκων ὅντες ἐν ταῦτῷ στέγει,  
 σιγῇ δ’ ἐτεκτήναντ’ ἀπρόσφθεγκτόν μ’, ὥπως  
 δαιτὸς γενοίμην πώματός τ’ αὐτῶν δίχα,  
 ἐς δ’ ἄγγος ἵδιον ἵσον ἄπασι βακχίου  
 μέτρημα πληρώσαντες εἶχον ἡδονήν.

945. *ἔστιν* Monk and Badham for *ἔστιν*.—*ὅσια ψῆφος*, ‘a holy tribunal,’ the Areopagus, established by Zeus for the trial of Ares who had slain Halirrhothius, Electr. 1258.

947. *ἐκεῖσε*, to Athens. He uses ἐλθὼν, (if the reading be correct,) as if a passive verb had followed, like ἔξενούσην ὃν’ οὐδενός. There is however a variant ἐλθόντ’ ἐκεῖσε in Flor. 2 (Aldus also has ἐλθόντα δ’), which would stand, if the intermediate verses (945—6) be regarded as parenthetical, and the apodosis to ἐπεὶ be supposed to commence at this verse, which will of course involve δὲ after μεταδρομᾶς in v. 941.—The abhorrence felt from holding converse with a murderer, at least till he had been purified, and probably even after it, is always spoken of as one of the principal penalties of the crime; and it would be felt the more by a people with whom hospitality under ordinary circumstances was a sacred obligation. It is enough to refer the student to Müller’s well-known Dissertations on the Eumenides, where the subject is amply discussed.

949. *αἰδῶ*, ‘pity.’—ἐν ταῦτῳ στέγει, in the same room with myself. The more rigid would have left even the house: these men, though they would not dine at the same table, and would not speak to Orestes, still did not care to distress him by withdrawing themselves from his presence in the dining-hall.

951. *σιγῇ δ’ κτλ.* ‘But by their silence they contrived to exclude me from being addressed, that I might keep apart from their banquet and their drinking.’ If they had given any encouragement, he would have left his solitary table and joined the rest. The not speaking to him was a hint that they would not allow this.

Cf. Herc. F. 1284, οὐ γὰρ ἤτας εὐπροσηγόρους ἔχω. He uses the somewhat select word *τεκτάνεσθαι*, because it was a plot or agreement among themselves not to speak to him. Photius, *τεκτήνατο κατεσκεύασεν*, though perhaps this refers to the Homeric use, ‘to build ships.’ Dr. Badham, who at first adopted ἀπρόσφθεγκτον on the suggestion of Hermann, in a note at the end restores ἀπόφθεγκτον, which he compares with ἀπόρρητον. *Tacite arcane consilium de me inierunt, ut ab ipsorum dape vinoque separatus essent.* In favour of ἀπρόσφθεγκτος are such compounds as ἀπροσήγορος, ἀπροσδόκητος, &c., and *προσφθεγκτός* Soph. Phil. 1067, while against the vulgate ἀπόφθεγκτον it is justly alleged, that words of this class are compounded of substantives, as ἀπόστολος, ἀποχρήματος, ἀφίπτος, ἀπότιμος, so that ἀπόφθογγος, and not ἀπόφθεγκτος, is the right word. Monk, following Seidler and Markland, places σιγῇ—μ’ in a parenthesis, that ζῶας may depend on παρέσχον. This seems to be quite perverting the sense of the passage; and it has been justly condemned by Hermann, who regards the sense virtually to be, ἐτεκτήναντο ζῶας ἀπόφθεγκτος γενοίμην κτλ.

952. *αἰτῶν* Scaliger for *αὐτῶν*. Schöne retains *αἰτῶν*, ‘even the cup,’ &c., and transposes v. 951—2 to follow v. 954. But *αὐτῶν* might easily have been written for *αὐτῶν* on account of the supposed agreement with *πώματος*.

953. *ἵσον ἄπασι*. Meting out to me the same measure that had been allotted to all. He means to show, that they did not stint hospitality, but merely refused to converse. Instead of a *κοινὸς κρατήρ*, each guest had his own portion distinct to himself.

κάγωγ' ἐλέγξαι μὲν ξένους οὐκ ἡξίουν,  
ἥλγουν δὲ σιγῇ καδόκουν οὐκ εἰδέναι,  
μέγα στενάζων, οῦνεκ' ἦν μητρὸς φονεύς.  
κλύω δ' Ἀθηναίοισι τάμα δυστυχῆ  
τελετὴν γενέσθαι, κάτι τὸν νόμον μένειν,  
χοῦρες ἄγγος Παλλάδος τιμᾶν λεών. 955

ώς δ' εἰς Ἀρειον ὄχθον ἥκον ἐς δίκην τ'  
ἔστην, ἔγῳ μὲν θάτερον λαβὼν βάθρον,  
τὸ δ' ἄλλο πρέσβειρ ἥπερ ἦν Ἐρινύων,  
εἰπὼν ἀκούσας θ' αἷματος μητρὸς πέρι  
Φοῖβός μ' ἔσωσε μαρτυρῶν ἵσας δέ μοι 960  
ψήφους διηρίθμησε Παλλὰς ὠλένη,  
νικῶν δ' ἀπῆρα φόνια πειρατήρια.  
ὅσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκῃ,

955. ἐλέγξαι, to put questions to them as to the reasons of their treating me so. The old copies give κάγωγ' ἐξελέγξαι, which Hermann and others print κάγῳ 'ξελέγξαι. The compound verb is 'to cross-question,' the simple, 'to question,' which suits the sense rather better; and so Monk and Dr. Badham have edited.—οὔνεκα κτλ., to be construed with εἰδέναι, 'I pretended not to be conscious that I was my mother's murderer,' but to be surprised at the inhospitable reception I met with.—All this Orestes relates, because he had been led by the oracle to suppose, that he would be regarded simply as the just and honourable avenger of his father. The contrary result galled him the more, from his consciousness of upright intentions. Monk and Schöne follow Mattheiae in rendering εἰδέναι 'to notice their taunts,' and it is not easy to say which is the better way, since we may take the latter words in their natural order, 'lamenting that I was my mother's murderer.' Dr. Badham thinks the general sense is, 'I pretended that the grief I really felt at their conduct, arose from my consciousness of being a murderer.' If the Greek can mean this, it is good sense.

960. χοῦρες ἄγγος. From the *χοῦς*, or measure of wine served to each guest on this occasion (see Schol. on Ar. Equit. 95), the Athenian people instituted the feast (*τελετὴν*, Bacch. 238) of the *χόες*, or second day of the Anthesteria. Monk would transpose 958—60 after v. 954.

961. This verse is the only one in Euripides where an elision takes place at the end (not taking into account a choral senarius in Orest. 1489). We might read ἐς δίκην ἔστην τ', or make ἔστην here the apodosis, and add δὲ after εἰπὼν in v. 964. This latter was also proposed by Elmsley, and is adopted by Kirchhoff.

963. πρέσβειρα, πρεσβυτάρη, Ar. Ach. 883 (parodied from tragedy), πρέσβειρα πεντήκοντα Κωπῆδων κορᾶν. Euripides appears to describe the still-existing aspect of the Areopagus. "A raised block," says Dr. Wordsworth, *Athens and Attica*, p. 74, "still remains on the east and west side, perhaps the two assigned by Euripides to the accuser and the criminal."

964. εἰτὼν ἀκόντως τε. Having delivered his testimony and heard the accusations of my adversaries. The part taken by Apollo at the trial is fully developed in the *Eumenides*.

966. Kirchhoff gives διερρύθμιζε after Seidler. The MS. Pal. has διηρίθμιζε, Flor. 2 διηρίθμησε.

967. As νικῶν ἀγῶνα is used, so here νικῶν δίκην φόνου. Translate, 'And I came off victorious in the trial for murder.'

968. ἔζοντο, 'settled on the spot,' opposed to those who continued the chase, ἀνιδρυτοις ἴσσαν, v. 971.—ψῆφον παρ' αὐτῆι, 'close by the place of the trial.' This was the subterranean chapel under the Areopagus, alluded to in Electr. 1271, πάγον παρ' αὐτὸν χάρμα δύσσονται χθονός. —ἀρίσαντο, 'marked out for themselves,'

ψῆφον παρ' αὐτὴν ἵρὸν ὠρίσαντ' ἔχειν  
ὅσαι δ' Ἐρινῦν οὐκ ἐπείσθησαν νόμῳ,  
δρόμοις ἀνιδρύτοισιν ἡλάστρουν μ' ἀεὶ,  
ἔως ἐς ἄγνὸν ἥλθον αὖθις πέδον,  
καὶ πρόσθεν ἀδύτων ἐκταθεὶς τῆστις βορᾶς  
ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θανῶν,  
εἰ μή με σώσει Φοῖβος, ὃς μ' ἀπώλεσεν. 975  
ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακῶν  
Φοῖβος μ' ἐπεμψε δεῦρο διοπετὲς λαβεῖν  
ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.  
ἀλλ' ἥνπερ ἥμῶν ὕρισεν σωτηρίαν,  
σύμπραξον ἦν γὰρ θεᾶς κατάσχωμεν βρέτας, 980  
μανιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει  
στείλας Μυκήναις ἐγκαταστήσω πάλιν.  
ἀλλ', ὁ φιληθεῖσ', ὁ κασίγνητον κάρα,  
σῶσον πατρῷον οἴκον, ἔκσωσον δ' ἐμέ·  
ώς τάκ' ὅλωλε πάντα καὶ τὰ Πελοπιδῶν,  
οὐράνιον εἰ μὴ ληφόμεσθα θεᾶς βρέτας. 985  
ΧΟ. δεινή τις ὄργὴ δαιμόνων ἐπέζεσε  
τὸ Ταντάλειον σπέρμα διὰ πόνων τ' ἄγει.  
ΙΦ. τὸ μὲν πρόθυμον πρίν σε δεῦρ' ἐλθεῖν ἔχω

'determined on having.' So Aesch. Suppl. 252, δρίζομαι δὲ τῇ τε Περράθων χθύνα. 1071, ὁ φίλτατη χείρ, φίλτατον δέ μοι στόμα. See on Hec. 1000.

970. νόμῳ. The law or precedent laid down by Pallas on the present occasion, νικᾶν ίσαις ψῆφοισι τὸν φεύγοντ' ἀεὶ.—ἀνιδρύτοισιν, 'restless.' Monk gives ἀνιδρύτοισί μ' ἡλάστρουν, which is an improvement, perhaps, were there authority for it.

975. σῶσοι is an obvious correction, but not a necessary one. Schöne compares a similar instance of enforcing a favourable response by the same threat, Herod. vii. 141.

976. λακῶν Scaliger for λαβῶν. The two letters, β and κ, are very often confused in MSS. Many instances are given on Aesch. Suppl. 541.

980. κατάσχωμεν, 'if we should secure.' See on Suppl. I5, Οἰδίπον παγκληρίας μέρος κατασχεῖν φυγάδι Πολυνείκει θέλων.

983. ὁ φίλη χείρ Dr. Badham, Aldus having ὁ φίλη γ'. He compares Med.

1071, ὁ φίλτατη χείρ, φίλτατον δέ μοι στόμα. Cf. v. 87.

988. Whether σπέρμα depends on ἐπέζεσε or ἄγει, or, as W. Dindorf thinks, in a manner on both, is a disputed point. Intransitively, with a dative, ἐπέζεσεν occurs Hec. 583; transitively, Cycl. 392, if the verse be genuine. The old copies give ἀεὶ, Canterbury. Dr. Badham thinks some feminine participle originally stood in place of δὰ πόνων τ'.

989. Iphigenia now reverts to the subject which had been pressed upon her attention by Pylades at v. 904, and had been touched upon in the concluding words of her brother's speech. She admits that she has long been anxious to return home, and avows her willingness to forget the cruel treatment of her father in her desire to restore the house of the Atridae. She would gladly too escape from the terrible necessity of preparing Greek strangers for the sacrificial knife.

\**Ἄργει γενέσθαι καὶ σὲ, σύγγον', εἰσιδεῖν.* 990  
*θέλω δ' ἄπερ σὺ, σέ τε μεταστῆσαι πόνων*  
*νοσοῦντά τ' οἶκον, οὐχὶ τῷ κτανόντι με*  
*θυμουμένη, πατρῶον ὁρθῶσαι τθέλω·*  
*σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαιμεν ἀν*  
*σώσαιμι δ' οἴκους· τὴν θεὸν δ' ὅπως λάθω* 995  
*δέδοικα καὶ τύραννον, ἥνικ' ἀν κενὰς*  
*κρηπῖδας εῦρῃ λαίνας ἀγάλματος.*  
*πῶς δ' οὐ θανοῦμαι; τίς δ' ἔνεστί μοι λόγος;*  
*ἀλλ' εἰ μὲν ἐν τι τοῦθ' ὅμοι γενήσεται,*  
*ἄγαλμά τ' οἴσεις καὶ ἐπ' εὐπρύμνου νεὼς* 1000  
*ἀξεῖς, τὸ κινδύνευμα γίγνεται καλόν·*  
*τούτου δὲ χωρισθεῖσ' ἐγὼ μὲν ὅλλυμαι,*

But how to betray her trust to the goddess and to the king of the land, if the image of Artemis is to be removed, that is the present difficulty. If both it and herself can be put on board ship, well and good; if the statue is left behind, she is undone.

990. *εἰσιδεῖν.* Whether this depends on *πρὶν* or on *πρόθυμον* *ἔχω*, is not very clear. Hermann maintains the former, ‘Anxiety indeed to be at Argos I have had before you came here and I saw you,’ adding, ‘aliter inepta diceret.’ But the natural order of the words need not be departed from, ‘I have long ago wished, even before you came here, to be at Argos and to revisit you.’ It is obvious that, before the dream narrated at the beginning of the play, she had believed Orestes to be still alive.

991. *σέ* for *σοῦ* Canter. The error followed from *πόνων* in MS. Pal. for *πόνων*.

992. *τοῖς κτανοῦντι με* Hermann, Aldus and the MSS. having *τῷ κτανοῦντι*. Elmsley, thinking the present participle necessary to express a mere attempt, reads *τῷ κτείνοντι με*. But see on Ion 1498. At the end of the next verse *θέλω* is very awkwardly repeated. Perhaps, *ὁρθῶσαι ποτε*, or *πάλιν*, as Markland proposed.

995. *σώσαιμι τ'* Markland. Hermann contends that *δέ* is right, though his arguments are perhaps rather subtle. He renders it, *simul autem patria domus te incolumi non erit deserta*. As the MS. Flor. 1 omits *σῆς* in the preceding verse,

the old reading may have been *σφαγῆς τε μὲν γὰρ*, especially as *σφαγὴ* in the general sense was the object of her dislike, v. 775.—*λάθω* is, perhaps, rather the deliberative subjunctive than directly depending on *ὅπως*. In Hipp. 518, *δέδοιχ' ὅπως μοι μὴ λιαν φαῆς σοφὴν, φανεῖ* is a probable reading. The meaning virtually is, *ἀλλὰ πῶς λάθω τὴν θεόν; τοῦτο μὲν γάρ δέδοικα*.

997. *κρηπῖδας*, for *βάθρον*, the base whereon the image stood.

998. Dr. Badham conjectures, *πῶς οὐ θανοῦμαι; τίς δ' ἔνεσταί μοι λόγος;*

999. *ἐν τι τοῦτο*, this one combined act. There were two acts in fact, but she speaks of them as one, because the separation of them would be fatal to her. Markland gives *ταῦθ'*, but in this case *ἐν τι* would become the predicate, where *τι* is not wanted. This is a mere modification of a rather common phrase, *εἰς ἐν γενήσεται*. Cf. Hel. 1535. He might have written, *εἰς ἐν τοῦτο σοι γενήσεται*. But *ὅμοι* means, as Monk translates it, ‘by one operation.’

1002. *τούτου* cannot refer to Orestes (who would have been *τοῦδε*, besides that *σὺ* is immediately afterwards addressed to him), and therefore it must refer to *ἄγαλμα*. There is some difficulty in this passage, which seems to mean, ‘if you get me and the statue (the latter being the express object of Orestes’ voyage) away from the land, well and good; the risk is worth venturing: but, if you only carry off the statue, though you may get home

σὺ δ' ἀν τὸ σαντοῦ θέμενος εὖ νόστου τύχοις.  
οὐ μήν τι φεύγω γ' οὐδέ σ' εἰ θανεῖν χρεῶν  
σώσασαν οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων  
θανὼν ποθειὸς, τὰ δὲ γυναικὸς ἀσθειῆ.

1005

- OP.** οὐκ ἀν γενοίμην σοῦ τε καὶ μητρὸς φονεύσ·  
ἄλις τὸ κείνης αἷμα, κοινόφρων δὲ σοὶ  
καὶ ζῆν θέλοιμ' ἀν καὶ θανὼν λαχεῖν ἵσον.  
[ἥξω δέ γ', ἥνπερ μὴ αὐτὸς ἐνταυθοῖ πέσω,  
πρὸς οἴκον, ἢ σοῦ κατθανὼν μενῶ μέτα.]  
γυνώμης δ' ἀκουσον· εἰ πρόσαντες ἦν τόδε  
'Αρτέμιδι, πῶς ἀν Λοξίας ἔθέσπισε  
κομίσαι μ' ἄγαλμα θεᾶς πόλισμα Παλλάδος  
καὶ σὸν πρόσωπον εἰσιδεῖν; ἀπαντα γὰρ  
συνθεὶς τάδ' εἰς ἐν νόστον ἐλπίζω λαβεῖν.  
**IΦ.** πῶς οὖν γένοιτ' ἀν ὥστε μήθ' ἡμᾶς θανεῖν  
λαβεῖν θ' ἀ βουλόμεσθα; τῇδε γὰρ νόει.

1010

1015

safe, I shall be undone, because I shall be accused of having connived at the threat.'

1004. The sense is, οὐ φεύγω τὸ κινδύνευμα, οὐδὲ εἰ θανεῖν με χρὴ, σώσασάν σε. The accusative σώσασαν seems quite necessary to the context; hence Kirchhoff's correction has been admitted, for οὐδέ μ' εἰ θανεῖν χρεῶν, σώσασά σε.

1005. οὐ γὰρ ἀλλά, 'for it cannot be but that,'—see Bacch. 785.—ποθειὸς, an object of regret, "rariore significatu pro ποθητὸς," Herm. Dr. Badham quotes Musonius ap. Stob. 67. 20, τίς δαὶ ἀπὸν οὔτω ποθεῖν ὡς ἀνὴρ γυναικὶ (where he emends τίς δ' αὐτὸν, but we should clearly read οὐδεὶς, the following words, καὶ γυνὴ ἀνδρὶ), being a spurious addition. The metre is thus iambic tetrameter catalectic, as in Ar. Equit. 836, seqq.)—γυναικὸς Aldus, and MS. Pal. The other MSS. agree in γυναικῶν. W. Dindorf retains the latter, and perhaps he is right; for it is very doubtful if these three concluding verses are genuine.

1008. κοινόφρων, κοινῆ σὸν σοὶ. So Ion 577, ἐσ τὰς Ἀθήνας στείχε κοινόφρων πατερι.—Hartung would read ζῶν for ζῆν.

1010—1. This distich is probably spurious, as W. Dindorf perceived. The crasis μὴ αὐτὸς (required by the sense, though καντὸς is the reading of the

copies) is as unique as ἐνταυθοῖ in tragedy; the γε is bad; and after Orestes had said, 'I will live and die with you in common,' it was needless to add, 'and I will return home with you or dying will remain with you on the spot.' Monk, after Seidler, and so also Bothe and Dr. Badham, gives ήξω δέ σ', ἥνπερ καντὸς ἐντεῦθε περῷ, κτλ., which has but little probability.

1012. πρόσαντες, 'disagreeable.' Med. 305. Photius, πρόσαντες: δυσχερὲς καὶ ἐναντίον.

1014. Elmsley omitted εἰς before Παλλάδος. In the next verse Dr. Badham gives γῶν for γάρ. The tragic language so often implies suppressed sentences, that changes of this kind are rash. He means to reason thus: '(I say then that I will make the attempt to carry off both you and the image;) for, when I consider all the circumstances of the case, I have a fair hope of succeeding.'

1015. σὸν πρόσωπον εἰσιδεῖν. Apollo had not expressly said that Orestes would see his sister; but, as Seidler shrewdly remarks from a comparison of v. 86, he had probably used σύγγονος ambiguously, so that it would apply either to Artemis or to Iphigenia; the precise words of the oracle probably being ἔνθα σύγγονος βωμὸς ἔχει.

1018. τῇδε γὰρ νόει. 'For look at it

- [νόστος πρὸς οἴκους· ἡ δὲ βούλησις πάρα.]
- ΟΡ. ἀρ' οὖν τύραννον διολέσαι δυναίμεθ' ἄν; 1020
- ΙΦ. δεινὸν τόδ' εἶπας, ξενοφονεῦν ἐπήλυδας.
- ΟΡ. ἀλλ' εἰ σὲ σώσει κάμε, κινδυνευτέον.
- ΙΦ. οὐκ ἄν δυναίσθην, τὸ δὲ πρόθυμον γῆνεσα.
- ΟΡ. τί δ', εἴ με ναῷ τῷδε κρύψειας λάθρα;
- [ΙΦ. ὡς δὴ σκότος λαβόντες ἔξα θεῖμεν ἄν; 1025]
- ΟΡ. κλεπτῶν γάρ ἡ νὺξ, τῆς δὲ ἀληθείας τὸ φῶς.]
- ΙΦ. εἴσ' ἔνδον ἴεροῦ φύλακες, οὓς οὐ λήσομεν.
- ΟΡ. οἴμοι· διεφθάρμεσθα· πῶς σωθεῖμεν ἄν;
- ΙΦ. ἔχειν δοκῶ μοι καινὸν ἔξεύρημά τι.
- ΟΡ. ποιόν τι; δόξης μετάδος, ὡς κάγῳ μάθω. 1030
- ΙΦ. ταῦς σαῦς ἀνίαις χρήσομαι σοφίσμασιν.
- ΟΡ. δεινὰ γάρ αἱ γυναῖκες εὑρίσκειν τέχνας.
- ΙΦ. φονέα σε φήσω μητρὸς ἔξι<sup>τ</sup> Αργους μολεῖν.
- ΟΡ. χρῆσαι κακοῦσι τοῖς ἐμοῖς, εἰ κερδανεῖς.
- ΙΦ. ὡς οὐ θέμις σε λέξομεν θύειν θεᾶ, 1035

in this light,' viz. that both of these objects may be effected together, since you are resolved to carry off image and priestess together. Cf. Aesch. Eum. 45, *τῆδε γὰρ τρανῶς ἐρῶ*. Eur. El. 639, *τοινθένδε πρὸς τὸ πίπτον αἰτὸς ἐννέει*. The following verse seems to the present editor spurious, though Markland's emendation is ingenious, *τῆδε γὰρ νοσεῖ νόστος πρὸς οἴκους*, and this is admitted by most of the editors. In favour of it Schönewell compares Iph. A. 965, *εἰ πρὸς Ἰλιον ἐν τῷδε ἔκαμεν νόστος*. But it is a common law in monostich dialogue, to commence with two verses; and the sense is so complete here with that number, while *βούλησις* is so mere a tautology, and *βούλευτις* so unpoetical, that the third seems on no ground worthy of being retained. Aldus has *νόστου*, the MSS. *νόστος*.

1020. *οὖν* for *ἄν* Badham, and so Markland. This does not appear to be a case where the repetition of the *ἄν* is legitimate, besides that *οὖν* is wanted to the connexion. So Electr. 1058, *ἀρ' οὖν κλίνουσα, μῆτερ, εἴτε ἔργεις κακῶς*; where *οὖν* is inserted also on conjecture.

1023. *δυνάσθην*, Elmsley's correction for *δυναίμην*, though perhaps *ἄπαξ λεγόμενον* as a form of the dual, seems to be

rightly admitted by Monk and Badham. The remark is evidently addressed to Orestes and Pylades.

1025. On the neuter form *σκότος* see Herc. F. 563. 1159. This and the next verse are omitted by Monk. Dr. Badham and Kirchhoff also mark them as spurious. There seems good ground for suspicion, for *ἔξω θεῖμεν* or *ἔξωθεῖμεν*, (not *ἐκσωθεῖμεν*, which is the correction of Brodaeus,) is the MSS. reading, and the interpolator doubtless meant, *ὡς ἔξω θεῖμεν τὸ στρατόν*.

1027. *ἱεροῦ* Dobree for *ἱερόλ*. Markland *ἱεροφύλακες*, which Hermann adopts, comparing *μαρφύλακες* in v. 1284. He adds, "non potuit *ἱεροῦ* dicere, quia id visum esset ad *ἔνδον* pertinere." Why should not this be the construction intended?

1031. *ἀνίαις*, 'your woes.' She uses a word as little likely to wound his feelings as possible. Aldus has *ἀνοίαις*. But it is obvious from what follows that she alludes to his crime, not to his madness. Besides, this is not an uncommon confusion.

1032. This verse is quoted by Stobaeus, Fl. Ixiii. 26, with *μὲν* for *γάρ*.

1035. *σε* for *γε* Reiske.

- OP.* τίν' αἰτίαν ἔχουσ' ; ὑποπτεύω τι γάρ.  
*IΦ.* οὐ καθαρὸν ὄντα, τὸ δ' ὅσιον δώσω φόνῳ.  
*OP.* τί δῆτα μᾶλλον θεᾶς ἄγαλμ' ἀλίσκεται ;  
*IΦ.* πόντου σε πηγαῖς ἀγνίσαι βουλήσομαι,  
*OP.* ἐτ' ἐν δόμοισι βρέτας, ἐφ' ω πεπλεύκαμεν. 1040  
*IΦ.* κάκεων νύψαι, σοῦ θιγόντος ὥσ, ἐρῶ.  
*OP.* ποὶ δῆτα ; πόντου νοτερὸν ἐπας ἐκβολον ;  
*IΦ.* οὖν ναῦς χαλινοῖς λινοδέτοις ὄρμει σέθεν.  
*OP.* σὺ δ' η τις ἄλλος ἐν χεροῦν οἴσει βρέτας ;  
*IΦ.* ἐγώ θιγεῖν γὰρ ὅσιον ἐστ' ἐμοὶ μόνῃ. 1045  
*OP.* Πυλάδης δ' ὅδ' ἡμῖν ποῦ τετάξεται φόνου ;  
*IΦ.* ταῦτὸν χεροῦν σοὶ λέξεται μίασμ' ἔχων.  
*OP.* λάθρα δ' ἄνακτος η εἰδότος δράσεις τάδε ;  
*IΦ.* πείσασα μύθοις οὐ γὰρ ἀν λάθοιμι γε.  
*OP.* καὶ μὴν νεώς γε πίτυλος εὐήρης πάρα. 1050  
 σοὶ δὴ μέλειν χρὴ τἄλλ' ὅπως ἔξει καλῶς.

1036. ὑποπτεύω, I suspect what you will say respecting me. Monk injudiciously adopts Markland's alteration, *τίν'* *αἰτίαν σχοῖν'*; *οὐχ ὑποπτεύω τι γάρ.*

1037. δάσω, i. e. λέξομεν ὡς δάσω, σε δοῦναι χρῆ.

1040. *ἐτ'* for *ἔστι* Hermann and others with one or two MSS., including Flor. 2. The dative must mean, 'with a view to which.' Kirchhoff would read *ἐφ' ο γε,* 'to fetch which,' &c.

1041. It is not easy to choose between *σοῦ θιγόντος, ὡς ἐρῶ,* 'you having touched it, as I shall say,' (in which case *νύψαι* depends on *βουλήσομαι,*) and *σοῦ θιγόντος ὡς,* by which *νύψαι ἐρῶ* must stand for *ἐρῶ χρῆναι νίπτειν.* The latter, which is Seidler's, is preferred by Hermann, Kirchhoff, Dindorf, and Mattheiae; the former by Monk and Badham.

1042. *ποὶ δῆτα;* 'Whither then (will you pretend to carry it to)? Do you allude to the watery creek of the sea?'—'I mean where your ship is now riding at anchor.' By *ἐκβολον* he seems to mean any shallow, over which the sea ἐκβάλλει, thinking she would be content to get any where to the oozy shore, where there might be water enough for the ceremonial ablution. From v. 1196, it is clear that the sea almost washed the walls of the temple; and there it is said *ἐκπίπτειν*

*πρὸς ναὸν, as here ἐκβάλλεσθαι.* But Iphigenia has a deeper scheme than that; she will take care to convey the image to the very spot where his ship is moored, so as to secure a ready escape. W. Dindorf admits Reiske's conjecture, *νοτερὸν εἰ παρ' ἐκβολον;* but *ἰέναι παρὰ τόπον* is not usual.

1044. *σὺ δ' η* Jacobs for *σοὶ δὴ, and τις* for *τίς.*

1046. *πόνου* Brodaeus, *δόλον* Musgrave, for *φόνου.* Either emendation gives a good sense; 'What place shall be assigned to our friend Pylades here in the enterprise?' But *φόνου* may allude to the murder by which Orestes is to be described as polluted, and the following verse confirms this view.

1047. *ἔχειν* for *ἔχω* Kirchhoff.

1049. *γε,* the reading of the MSS., seems more forcible than Monk's *νιν.* Aldus has *σε.*

1050. *εὐήρης*, whatever be its real etymology, might seem here at least to have been used by the poet as if from *εὖ ἐρέσσων.* See *inf.* 1346. It is the Homeric *εὐῆρες ἐρετών,* as Barnes has remarked. In both cases it is best to render it 'well-fitted oars.'

1051. Monk assigns this line, with much probability, to Orestes, who thus tells his sister that it is for her to con-

ένδος μόνου δεῖ, τάσδε συγκρύψαι τάδε.  
 ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους  
 εὑρισκ'. ἔχει τοι δύναμιν εἰς οἶκτον γυνή.  
 τὰ δ' ἄλλ', ἵσως ἀν πάντα συμβαίη καλῶς. 1055

IΦ. ὅ φίλταται γυναικεῖς, εἰς ὑμᾶς βλέπω,  
 καὶ τῷ ἐν ὑμῖν ἐστὶν ἡ καλῶς ἔχειν  
 ἡ μηδὲν εἴναι καὶ στερηθῆναι πάτρας  
 [φίλου τ' ἀδελφοῦ φιλτάτης τε συγγόνου].  
 καὶ πρῶτα μέν μοι τοῦ λόγου τάδ' ἀρχέτω· 1060  
 γυναικές ἔσμεν, φιλόφρον ἀλλήλαις γένος,  
 σώζειν τε κοινὰ πράγματ' ἀσφαλέσταται.  
 σιγήσαθ' ἥμιν καὶ συνεκπονήσατε  
 φυγάς. καλόν τοι γλῶσσ' ὅτῳ πιστὴ παρῆ.  
 ὅρατε δ' ὡς τρεῖς μία τύχη τοὺς φιλτάτους 1065  
 ἡ γῆς πατρώας νόστος ἡ θανεῖν ἔχει.  
 σωθεῖσα δ', ὡς ἀν καὶ σὺ κοινωνῆς τύχης,  
 σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρός σε δεξιᾶς,

trive to reach the ship, and to persuade the chorus to be silent. Dr. Badham, who is generally a follower of Monk, tacitly adopts this, and Kirchhoff made the same correction independently, though he would further read *οὐδὲ δ' αὐτὸν*. By τὰλλα Iphigenia could only mean the safe escape after she has reached the ship; whereas Orestes would mean, the intervening steps to be taken in getting the statue out of the temple.

1052. τάσδε, the chorus. See on Ion 667. Aesch. Cho. 546, *αἰνῶ δὲ κρύπτειν τάσδε συνθήκας ἔμας*.

1055. ἀν πάντα Markland for ἀπάντα. A comma should be placed at τὰ δ' ἄλλα, the sense being, 'As for the rest, I dare say all will turn out well.' For this idiomatic use of τὰ δ' ἄλλα (*ceterum*), which has generally escaped notice, see on Aesch. Suppl. 240. Agam. 891. Monk omits this verse without sufficient reason.

1056. *εἰς ὑμᾶς* Hermann for ὡς ὑμᾶς, which, he rightly observes, is not and cannot be used in the sense of the other.

1059. This verse seems clearly spurious. The copies give φίλου τ' ἀδελφοῦ φιλτάτους τε συγγόνου. Editors differ as to the corrections φίλης τ' ἀδελφῆς and φιλτάτης τε συγγόνου. In either case

the distinction in the degrees of comparison is most objectionable, and the verse is as weak and worthless a one as could be conceived. Of the next line also suspicion may with some reason be entertained; but it is not so manifestly an interpolation as the present.

1064. *πιστὴ* Hermann for *πίστις*, and *πάρα* for *παρῆ*. The subjunctive however after *ὅτις* without *ἄν* is sufficiently common. See on Ion 856. By 'a trusty tongue' she means a tongue that will speak τὰ καίρια, but not τὰ ἀπόρρητα.

1066. *νόστος* Heath and others for *νόστου*, which probably arose from making it the object of *ἔχει*. For *νόστος γῆς* see Cycl. 108.

1067. The same reward for their silence, a return to their country on some future day, is promised to the chorus in the *Helena*, v. 1387, *καὶ σὲ προσποιούμεθα εἴνουν, κρατεῖν τε στήματος, ἦν δυνάμεθα σωθέντες αὐτοὶ καὶ σὲ συσσῶσαι ποτε*.

1068. *πρὸς σὲ* for *πρὸς σὲ* Matthiae. The emphatic *σὲ* is only applicable where Iphigenia throws herself on her knees before each of the chorus. The following words imply this action; and the action of course implies that the chorus were either on the stage, or had ap-

- σὲ καὶ σ' ἵκνοῦμαι, σὲ δὲ φίλης παρηίδος  
γονάτων τε καὶ τῶν ἐν δόμοισι φιλτάτων, 1070  
μητρὸς πατρός τε καὶ τέκνων, ὅτῳ κυρεῖ.  
τί φατέ; τίς ὑμῶν φησὶν, ή τίς οὐθέλει,  
φθέγξασθε, ταῦτα. μὴ γὰρ αἰνουσῶν λόγους  
ὅλωλα κάγῳ καὶ κασίγνητος τάλας.
- XO.** θάρσει, φίλῃ δέσποινα, καὶ σώζου μόνον· 1075  
ώς ἔκ γ' ἔμου σοι πάντα σιγηθήσεται,  
ἴστω μέγας Ζεὺς, ὃν ἐπισκῆπτεις πέρι.
- ΙΦ.** ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.  
σὸν ἔργον ἥδη καὶ σὸν εἰσβαίνειν δόμους·  
ώς αὐτίχ' ἡξει τῆσδε κοίρανος χθονὸς 1080  
θυσίαν ἐλέγχων, εἰ κατείργασται, ξένων.  
ἄ πότνι, ἥπερ μ' Αἰλίδος κατὰ πτυχὰς  
δεινῆς ἔσωσας ἐκ πατροκτόνου χερὸς,  
σῶσόν με καὶ νῦν τούσδε τ'. ή τὸ Λοξίου  
οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα. 1085  
ἀλλ' εὔμενῆς ἔκβηθι βαρβάρον χθονὸς  
ἔς τὰς Ἀθήνας· καὶ γὰρ ἐνθάδ' οὐ πρέπει

proached quite to it. At a distance, the appeal to individuals, *σὲ καὶ σὲ &c.*, would have been unintelligible. Hermann adduces an ingenious argument from the repetition of *σὲ* thrice, that the front rank alone can be meant, and therefore that the chorus were ranged *κατὰ σύγια*, in ranks three abreast, and not in file, *κατὰ στολῶν*.

1071. W. Dindorf and Kirchhoff omit this verse, because it appears from v. 130 that the chorus consisted of virgins. Moreover, *ὅτῳ* is masculine only; a difficulty which Monk meets by reading *εἰ τῷ κυρεῖ*. Bothe also prefixes an asterisk, as to a dubious passage. If the verse be genuine, *ὅτῳ κυρεῖ* may be taken as a general formula, like *ὦς μοι πάντες εἰς ἐν ἥκετε*, apparently said of women alone, Iph. A. 1127, and as so used because no feminine equivalent to *ἥτινι* was in use. (So perhaps *αἵτια ἀνθ' ὅτου* in v. 926.) We cannot be certain that *all* the members of the chorus were maidens, because the use of the singular in the address to Iphigenia, v. 126–42, clearly shows that it was spoken by the coryphaeus, and so

the *παρθένιος πόνος* may be her's alone.

1079. She here turns to Orestes and Pylades. Compare Rhes. 339, *σύ τ' εὖ παραινέις καὶ σὺ καιρίως σκοπεῖς*. Bothe supposes that she speaks to two attendants.

1081. *ἐλέγχων*, ‘inquiring.’ It is not necessary to read *ἐλέγχων*, which is Markland's obvious suggestion.

1082. *ἄ πότνι*. Compare the address of Helen to Hera and Aphrodite under similar circumstances, Hel. 1093 seqq., *ἄ πότνι*, *ἡ Διασινές ἐν λέκτροις πλήνεις, κτλ.*

1083. *πατροκτόνον*, irregularly used for *ἐκ πατρόφας χερὸς κτεινούσος με*. The position of *δεινῆς* suggests a doubt of its genuineness. The poet, if he wrote these concluding lines at all, ought to have written, *εἰπερ Αἰλίδος κατὰ πτυχὰς τὸ πρίν μ' ἔσωσας—σῶσόν με καὶ νῦν*.

1086. *εὐμενῆς ἔκβηθι*, depart (i. e. suffer your statue to be removed) propitiously, and without anger at the stealthy means to be adopted, from this barbaric land to the renowned Athens. Schöne compares *τὰς εὐδαίμονας Ἀθήνας* in Oed. Col. 282.

ναιέιν, παρόν σοι πόλιν ἔχειν εὐδαιμονα.	
XO. ὅρνις, ἀ παρὰ πετρίνας	στρ. α'.
πόντου δειράδας, ἀλκυὸν,	1090
ἔλεγον οἴτον ἀείδεις,	
εὐξύνετον ἔνυετοῖς βοῶν,	
ὅτι πόσιν κελαδεῖς ἀεὶ μολπαῖς,	
ἔγώ σοι παραβάλλομαι	
θρήνους, ἀπτερος ὅρνις,	1095
ποθοῦσ' Ἑλλάνων ἀγόρους,	
ποθοῦσ' Ἀρτεμιν λοχίαν,	
ἀ παρὰ Κύνθιον ὅχθον οἰκεῖ	
φοίνικά θ' ἀβροκόμαν	
δάφναν τ' εὐερνέα καὶ	1100

1089. The chorus, in a beautiful but very difficult ode of the glyconean metre, bewail the captivity which they now endure far from their homes in Hellas. They compare themselves to the Halcyon, that bird of sorrow that sits on the solitary rocks and sings for its lost mate. They long to revisit their native land, and Delos, where Artemis is worshipped with more congenial rites. They recall the time when first they were sold as slaves by victorious enemies, and assigned as attendants on the priestess of the Tauric temple. Would that they had never known what happiness was, for then they would have felt less keenly their present misery. The goddess whom they serve is now about to depart; Pan and Phoebus will attend her voyage to Athens. They will be left, while fair breezes waft away the swift galley. Would that they could take wings and fly away to join in the festive dances and marriage gaieties in which they used once to rejoice!—It is remarkable that throughout the singular first person is used.

*Ibid.* Aldus has *τὰς πετρίνας*. By the omission of *τὰς*, with the two best MSS., the antistrophic verse has the final long syllable resolved into two short. The Halcyon, commonly translated *King-fisher*, was some kind of sea-fowl, the note of which was thought peculiarly plaintive. Hence Ovid, Her. xviii. 81, ‘Halcyones solae, memores Ceyci amati, Nescio quid visae sunt mili dulce queri.’ Aristophanes appears to parody this passage, Ran. 1309, ἀλκυόνες, αἱ παρ' ἀεράοις θαλάσσης κύ-

μασι στωμάλλετε, κτλ., as in the following sentence he parodies Orest. 1432, and in the next after that Electr. 435.

1091. *ἔλεγον οἴτον ἀείδεις*, ‘makest thy hard fate the subject of doleful song.’ Seidler compares, in defence of *οἴτον* against Barnes’ *οἰκτρὸν*, which most of the recent editors admit, Aesch. Agam. 1162, *ὑμοῦσι δὲ ὑμνον δώμασιν προσήμεναι πράταρχον έτην*. Similarly in Cycl. 69, ‘Ιακχὸν φῦλαν’ is ‘a song about Bacchus.’ Of course, *οἰκτρὸν* is in itself probable; but why should transcribers have changed an obvious and ordinary epithet for a peculiarly choice epic noun, by which the construction becomes involved instead of simplified?—*εὐξύνετον κτλ.*, intelligible to those who are themselves experienced in woe. Cf. Iph. A. 466, *οὐ συνετὰ συνέτως*.—*ὅτι* depends on *εὐξύνετον*, ‘namely, that it is thy husband (Ceyx) whom,’ &c.

1094. *παραβάλλομαι*, I set my sorrowful strains alongside of yours; I compare the one with the other. So *καταβάλλεσθαι* has a medial sense in Hel. 164. Reiske proposed *θρηνοῦσ*, Schöne *θρήνοις*, comparing Androm. 288, *Ἐβαν δὲ Πριαμίδαν ὑπερβολαῖς λόγων δυσφρόνων παραβαλλόμεναι*.—*ἀπτερος*, a wingless, i. e. a human, songstress. So *ἀπτερος φάτις*, ‘an omen not derived from birds,’ Agam. 267.

1096. *ἀγόρους*, the assemblies; Herc. 412. El. 723. This and the next verse are glyconean polyschematistic, answering to the ordinary form in the antistrophe, as v. 1092, 1109, and v. 421 and 439.

1100. For the ‘full-tressed’ date palm

γλαυκᾶς θαλλὸν ἵρὸν ἐλαίας,  
 Λατοῦς ὡδῖνα φῖλαν,  
 λίμναν θ' εἰλίστουσαν ὅδωρ  
 κύκλιον, ἐνθα κύκνος μελω-  
 δὸς Μούσας θεραπεύει.  
 ὁ πολλαὶ δακρύων λιβάδες,  
 αἱ παρηίδας εἰς ἐμὰς  
 ἔπεσον, ἀνίκα πύργων  
 ὀλομένων ἐν ναυσὶν ἔβαιν  
 πολεμίων ἐρετμοῖσι καὶ λόγχαις.  
 ζαχρύσον δὲ δὶς ἐμπολᾶς  
 νόστον βάρβαρον ἥλθον,  
 ἐνθα τᾶς ἐλαφοκτόνου  
 θεᾶς ἀμφίπολον κόραν  
 παῖδ' Ἀγαμεμνονίαν λατρεύω  
 βωμούς τ' \*οὐ μηλοθύτας,  
 ζηλοῦσα τὰν διὰ παν-

1105  
ἀντ. α'.

1110

1115

and the bay-tree of Delos see Hec. 455, and for the annular lake, Herod. ii. 170. Aesch. Eum. 9.—θάλλον ed. Brubach. for θάλλος or θάλος. There may possibly have been two forms, as τὸ σκότος and δ σκότος. But those known to us are τὸ θάλος and δ θαλλός. The word was properly applied to the olive, as appears from Photius, θαλλός, λέγεται καὶ δ στέφανος τῆς ἐλαίας, and again, θαλλός, κλάδος ἐλαίας· ἢ πᾶν τὸ θάλλον.

1102. ὡδῖνα may be compared with ψῆφον in v. 969, the thing itself for the place where it was manifested. Monk, comparing Hec. 460, where these trees are called Λατοῖ φίλας ὡδῖνος ἄγαλμα, suspects that φίλας is here the true reading; as if a poet was never permitted to vary an expression. It is an obvious suggestion to read Λατοῦς ὡδῖνος φίλας, ‘a tree welcome to Latona’s travail.’

1104. κύκλιον is Seidler’s certain correction for κύκνειον. The lake was called τροχοειδής, τροχεύσσα, περιηγήσ, as he shows from Callimachus and Herodotus. It was also frequented by wild swans; whence Ion says to one of those birds, as it flies to the Delphic temple, λίμνας ἐπίβα τᾶς Δηλιάδος, v. 167. It is hard to say whether the poet meant to repre-

sent the chorus as γυναῖκες νησιωτικαὶ, or merely to contrast the Greek worship of Artemis, that of joy and innocence, with the barbaric worship of the same goddess at Tauri.

1109. ὀλλημένων Erfurdt for οὐλομένων or ὀλομένων, and ἐπὶ Elmsley for ἐν or ἐν, as in Hel. 1135, ἐπὶ ναυσὶν ἄγων. But see on v. 1096.

1112. νόστον ἥλθον is like ἐλθεῖν ὅδον, as Aesch. Theb. 711, μὴ λαθησόδοντος σὺ τάσδ' ἐφ' ἐβδόμαις πύλαις. Barnes suggests νῆσον, Nauck νᾶσον.

1115. Οἱ λατρεύειν with an accusative see Electr. 130, τίνα πόλιν, τίνα δὲ οἴκον, δ τλάμον σύγγονε, λατρεύεις. The epithet μηλοθύτας may perhaps be considered as purely poetical and otiose, rather than descriptive of the particular altar of the Tauric Artemis. But Monk gives οὐ μηλοθύτας, after Musgrave; and the same correction had occurred to the present editor. The οὐ was probably omitted to suit the short syllable in 1099. Schöne suggests ξεινοθύτας.

1117. ζηλοῦσα τὰν Bothe and Monk for ζηλοῦσ’ or ζητοῦσ’ ἄταν,—a good correction, and sufficiently consistent with the metre of v. 1100, the variation being the same as the verse above compared with the strophe. Perhaps however τὰν may be

- τὸς δυσδαιμονίου· ἐν γὰρ ἀνάγκαις  
οὐ κάμνει σύντροφος ὅν.  
μεταβάλλει δὲ εὑδαιμονία· 1120  
τὸ δὲ μετ' εὐτυχίας κακοῦ-  
σθαι θνατοῖς βαρὺς αἰών,  
καὶ σὲ μὲν, πότνι', Ἀργείᾳ  
πεντηκόντορος οἴκον ἔξει·  
συρίζων δὲ ὁ κηροδέτας  
κάλαμος οὐρείου Πανὸς  
κώπαις ἐπιθωῆξει,  
ὁ Φοῖβος θ' ὁ μάντις ἔχων  
κελαδὸν ἐπτατόνου λύρας  
ἀείδων πέμψει λιπαρὰν 1125  
στρ. β'.  
1130

still nearer the truth, as Kirchhoff suggests. The doctrine here is the same as in Herc. 1292, where see the note; viz. that it is better never to have known happiness, if we are destined to experience reverses. There is great truth in the remark; a beggar's child, ill-clad, cold, half-fed, shows, to the surprise of unthinking people, no signs of unhappiness, because it has never known what comfort and luxury are. And so 'in hardships,' the chorus goes on to say, 'one is not afflicted, if one has been brought up in them from childhood. But happiness is liable to a reverse (*μεταβάλλει*); and the being brought low after prosperous circumstances is to mortals a heavy lot.' Compare Alc. 926. Hel. 418. Troad. 634.

1119. *κάμνει* is adduced from one MS. for *κάμψεις*. So also Reiske and Milton.

1120. The reading in the text is Lenting's correction for *μεταβάλλει δυσδαιμονία*. He compares Herc. 1291, *κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ αἱ μεταβολαὶ πονηρόν*. The two short syllables *μετά* are isochronous with *λίμη* in v. 1183. Dr. Badham is dissatisfied with this slight correction, δὲ for δις. He thinks *σύντροφος δυσδαιμονίᾳ* was the original reading, and that *μεταβάλλει* is corrupt. But with *σύντροφος* it is obvious to supply *ἀνάγκαις*. Monk says, "verba a sensu pariter et metro aliena confidenter mutavi in *μεταβολαὶ δὲ εὐδαιμονίᾳ*, *to such every change is happiness*," by which he means, that as change cannot be for the worse, it must be for the better. The metre however still has a long syllable

resolved into two short; and for the context, nothing can be more appropriate than the proposition, conveyed by *μεταβάλλει*, that happiness is not lasting. Kirchhoff proposes *μεταβολὴ δυσδαιμονίᾳ*.

1121. τὸ δὲ for τὸ γὰρ Seidler, these particles being often confused. Of course, *εὐτυχίας* is the accusative plural. To avoid the ambiguity with the genitive, Scaliger would read *εὐτυχίαν*. The plural however occurs Ion 482 and 1506.

1125—7. She describes the *αὐλῶς* of the *τριγραῦλης* by a poetical figure; 'and the wax-fastened reed of the mountain Pan by its shrill notes shall encourage the rowers.' On *οὐρέον* see v. 1140.

1130—1. Something is here wrong; but as every editor has his own conjecture, it is hazardous matter to restore the original. Hermann omits *εἰς*, Seidler and Bothe, followed by W. Dindorf, give εὖ σ', Monk εἴσ', which he is confident is right; while for the MSS. reading, ἀείδων ἔξει, he thinks the poet may have put *μετά μέλους πέμπων*. Certainly ἔξει is suspicious, because the same word was used in v. 1124, so that the sentence, as the text commonly stands, virtually is, σὲ μέλη νάν̄ ἔξει καὶ Φοῖβος ἔξει Ἀθήνας. The most probable and natural reading appears to be *πέμψει λιπαρὰν | Ἀθηναῖον εἴρι γάν*, because Phoebus would escort or conduct his sister Artemis and her priestess, while ἔξει would only be applicable either to the ship itself or to Orestes. In the antistrophic verse the metre has been happily restored by Her-

[εἰς] Ἀθηναίων ἐπὶ γᾶν.

ἐμὲ δ' αὐτοῦ προλιπού-

σα βήσει ροθίοις πλάταισιν·

[ἀέρι δ'] ιστία \*δὲ πρότονοι κατὰ πρῷραν ὑπὲρ  
στόλου ἐκπετάσουσι πόδας \*τε

1135

ναὸς ὠκυπόμπου.

λαμπρὸν ἵπποδρόμους βαίην,

ἐνθ' εὐάλιον ἔρχεται πῦρ·

οἰκείων δ' ὑπὲρ θαλάμων

πτέρυγας ἐν νάτοισιν ἐμοῖς

λῆξαιμι θοάζουσα·

χοροῖς δὲ σταῖην, ὅθι καὶ

ἀντ. β'.

1140

mann, who reads *πρὸς* for *ματέρος*. It is probable that *εἰς* here, *γὰρ* for *δὲ* in v. 1121, *ὅταν* for *τὰν* in v. 1117, the omission of *οὐ* in v. 1116, and *νάτοις ἀμοῖς* in v. 1140, are all due to some officious metrical transcriber, who sought to restore exact syllabic correspondence at the expense of the sense, and without knowing the laws which regulate the licences in glyconean verses.

1132. *πρότονοι*, Hermann for *λιποῦσα*. Monk transposes the *δὲ*, giving *ἔμ' αὐτοῦ δὲ λιποῦσα*.—*πλάταισιν* the present editor for *πλάταις*.

1134. *πρότονοι*, as the word implies, and as has been explained on Hec. 114, were properly the ropes which secured the mast at the bows and the stern, *πόδες*, ‘the sheet-lines,’ being fastened on each side near the stern. Hermann however thinks that by *πρότονοι*, both here and in Hec. 114, the ropes are meant by which the sails were furled or unfurled; and Monk says they were those, “quorum ope vela eriguntur.” The *πόδες* (according to Hermann and Seidler, and indeed, consistently with a word meaning the *bottom* or lower end of a sail) were the two lowest extremities of the canvas, where they are fastened to the ropes: Schol. ad Ar. Equit. 436, *πόδας δὲ καλοῦσιν οἱ ναῦται τὸν παρ' ἐκάτερα τὰ μέρη κάλως ἐκδέδεμένους τῆς δόθνης*. Here therefore *ιστία πόδας τε* (for so Hermann reads, and so the metre requires, for *πόδα*) merely mean *ιστία κάτωθεν δεδεμένα*, which the *πρότονοι* are said to *expand* as they unfurl them. If the antistrophic verse be right, we must here omit either *ιστία*, with Bothe and W.

Dindorf, or *ἀέρι*. The latter is not at all necessary to the sense, and is an unusual dative which has all the appearance of a gloss or amplification of *ἐκπετάσουσι*. Hermann edits *ἀέρι δ' ιστία τε πρότονοι κτλ.*, and Monk, after Markland, *ἀέρι δ' ιστία καὶ πρότονοι*, though he seems to admit the truth of Seidler’s criticism, that the *καὶ* is here “*προρυς absonum*.” Kirchhoff gives *ἀέρι δ' ιστία . . . πρότονος* (so MS. Pal.) *κατὰ | πρῷραν κτλ.* and in the antistrophe, *εἰς ἔμνη δρυνέα πολυποίκιλα | φάρεα κτλ.* We might perhaps supply the lost monosyllable by *σοι*. Seidler gives *πρὸ προτόνον*. But the chief difficulty lies in the antistrophe (v. 1148).

1138. *εὐθλιον πῦρ* is the moving upper ether, according to the theory of Anaxagoras.

1140. Monk gives *νάτοισιν ἐμοῖς* for *νάτοις ἀμοῖς*, and he is probably right, for the verse should certainly be glyconean. In the strophe, v. 1126, we should perhaps read either *οὐρέον* or *οὐριβάτα*. See on Androm. 103, where the metre suggests *αἰτεῖν* for *αἰτεῖν*.—*θοάζουσα*, ‘quickly moving.’

1142. *χοροῖς σταῖην*, like *στάσεις χοροῖς* Electr. 178, which Monk well compares. Dr. Badham, without much reason, gives *χοροῖς δ' ισταῖην*, and in the next verse *πάρεδρος* for *παρθένος*. It is true that *παρθένος* does not suit the metre, unless with Hermann we transpose the words in v. 1129, to *ἐπτατόνοι κέλαδον λύρας*. But *πάρεδρος γύμνω*, ‘seated at a marriage feast,’ is a doubtful sense. The context requires that she should say, ‘Would that I could take my place in the dance, where

τπαρθένος εύδοκίμων γάμων,  
πέρι πόδ' εἰλίσσοντα φίλας  
πρὸς ἡλίκων θιάσους  
ἐσ ἀμίλλας, χαρίτων  
χαῖτας \*τ' εἰς ἔριν ἀβρόπλουτον  
ὅρνυμένα, πολυποίκιλα φάρεα καὶ πλοκάμους περι-  
βαλλομένα γέ-  
ννυ συνεσκίαζον.

1150

ΘΟΑΣ.  
ποῦ σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνὴ<sup>1</sup>  
Ἐλληνίς; ἥδη τῶν ξένων κατήρξατο,

formerly also I joined the festive ring at a marriage.' Hence it is very likely the poet wrote, ὅθι καὶ πάρος ἐν εὐδοκίμοις γάμοις. The genitive would naturally follow from the corruption of πάρος ἐν into παρθένος. It is doubtful if the words could mean either 'a maiden honourably born' (Monk), or 'virgo nobili digna conubio' (Hermann). See however on v. 134. Kirchhoff proposes πάροιτ' εὐδοκι-  
μοῦσ' ἔμας, retaining the MSS. reading ματέρος.

1145. Hermann's correction for παρὰ πόδ' εἰλίσσοντα φίλας ματρὸς (*ματέρος*), 'dancing by my mother's foot' (cf. Iph. A. 627), seems a very happy one, especially as it makes the strophic verse right by the simple omission of the superfluous εἰς. Translate, 'whirling round my foot in friendly rivalry with the company of my equals.' He well compares Phoen. 319, περιέλικτον ἀδονὰν ἐκεῖσε καὶ τὸ δεῦρο περιχορένουσα. We may add Iph. A. 212, ἀμιλλας δὲ ἐπόνει ποδοῖν πρὸς ἄρμα τέτρωρον.

1148. The old reading, χαῖτας ἀβρο-  
πλούτον εἰς ἔριν, has been corrected by the present editor, and with not greater rashness than others have used, in reading χλιδᾶς θ' (Markland and Badham), καὶ τὰν ἀβρόπλουτον (Bothe), καὶ χαῖτας (Monk), καὶ χαῖτας ἀβρόπλουτον εὐθ' | εἰς ἔριν (Schöne), or ἀβρόπλουτον ὅτ' εἰς ἔριν (Hermann). The sense is, 'and entering into a rivalry of rich adornment of the hair.' This, by giving πλάταις in the strophic verse, restores the metre with close accuracy. Hermann, with more violence, there gives ροθίω πλάτα.

1149. Monk gives παραβαλλομένα, 'dis-

playing in rivalry,' as in v. 1094, and this by no means improbable: though we may supply some more appropriate participle to πλοκάμους, like κοσμομένη, from περιβαλλομένη, 'putting on.' Dr. Badham compares Soph. Antig. 1093, λευκὴν — ἀμφιβάλλομαι τρίχα.

1151. The common reading, γέννυσιν ἐστίαζον, is defended by W. Dindorf on the ground that the dative, in point of syntax, depends on περιβαλλομένα, though in point of sense on ἐστίαζον. Monk's γέννας, though it is metrically admissible, appears to be a mere patchwork. Hermann's admirable correction, γέννυ συνεσκίαζον, has been admitted by Dr. Badham; and it is strongly confirmed by Suppl. 1219, ἀλλ' οὐ φθάνειν χρὴ συσκιάζοντας γέννυ, and Bacch. 455, πλάκαμος — γέννυ παρ' αὐτὴν κεχυμένος, said of a female attire, compared with Phoen. 63, ἐπει δὲ τέκνων γέννυς ἔμων σκιάζεται. The verse is now ithyphallic; and there seems no other way of bringing it into exact conformity with the strophe.

1153. Thoas, the king, makes his appearance on the stage at the moment when Iphigenia, probably apprised of his approach, is leaving the temple with the sacred image in her arms. Explanations ensue, which afford an opportunity for maturing the plot that has been agreed on.—πυλωρὸς, κληδοῦχος, λερία.—ἥδη Reiske for ἥ δη, which Monk strangely retains, because he does not remember any passage where ᥫδη commences an interrogative question. In the next verse τε was added by Bothe. Dr. Badham, with superfluous praise, admits the conjecture of Jacobs, δάπτονται. But, as λάμπειν is an active verb (Ion 83, 87),

- ἀδύτοις \*τ' ἐν ἀγνοῖς σῶμα λάμπονται πυρί;      1155  
 ΧΟ. ἥδ' ἐστὶν, ἢ σοι πάντ', ἄναξ, ἔρει σαφῶς.  
 ΘΟ. ἔα·  
     τί τόδε μεταίρεις ἔξ ἀκινήτων βάθρων,  
     'Αγαμέμνονος πᾶν, θεᾶς ἄγαλμ' ἐν ὡλέναις;  
 ΙΦ. ἄναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.  
 ΘΟ. τί δ' ἐστιν, Ἰφιγένεια, καινὸν ἐν δόμοις;      1160  
 ΙΦ. ἀπέπτυστ· ὅσιᾳ γὰρ δίδωμ' ἔπος τόδε.  
 ΘΟ. τί φροιμιάζει νεοχμόν; ἔξανδα σαφῶς.  
 ΙΦ. οὐ καθαρά μοι τὰ θύματ' ἡγρεύσασθ', ἄναξ.  
 ΘΟ. τί τούκδιδάξαν τοῦτο σ'; ἢ δόξαν λέγεις;  
 ΙΦ. βρέτας τὸ τῆς θεοῦ πάλιν ἔδρας ἀπεστράφη.      1165  
 ΘΟ. αὐτόματον, ἢ νιν σεισμὸς ἐστρεψε χθονός;  
 ΙΦ. αὐτόματον ὅψιν δ' δημάτων ξυνήρμοσεν.  
 ΘΟ. ἢ δ' αἰτία τίς; ἢ τὸ τῶν ξένων μύσος;  
 ΙΦ. ἥδ', οὐδὲν ἄλλο· δεινὰ γὰρ δεδράκατον.  
 ΘΟ. ἄλλ' ἢ τιν' ἔκανον βαρβάρων ἀκτῆς ἔπι;      1170

the passive here may well mean *καίονται*, and the more so because oil was used in consuming the body, v. 633.

1157. ἀκινήτων, sacred, not to be touched by mortal hand. Monk gives *τι ποτε*, because "τόδε nullam vim habet." But be points to the statue she is carrying.

1159. *παραστάσιν*, 'the entrance,' properly, the pilasters at the angles of the front. Aldus has *παραστάσει* with the MS. Pal. See Androm. 1121. Phoen. 415. Thoas, it would seem, is about to enter the temple to prevent the removal of the statue. Of course, being a *βάρβαρος*, he is easily outwitted, like Theoclymenus in the *Helena*, by a γυνὴ 'Ελλήνης.

1161. ἀπέπτυσα, i. e. αὐτούς. But she does not finish her speech; and, lest the king should misunderstand her meaning, she adds, 'for I devote this word to religion;' not to you or yours, but to the ceremonial defilement that is now upon the temple and the statue. Aldus has *ὅσια*, which Monk retains. But there is little force in the priestess saying, 'for I being holy utter this word.' Dr. Badham, who supposes *ἔπος τόδε* alludes to what she is about to say, interprets *ὅσια διδόναι purgare, lustrare*, like Hel. 869,

*κέλευθον*—δὸς καθαρσίῳ φλογὶ. Yet surely διδόναι *ὅσια* should rather have been illustrated from Bacch. 370, *ὅσια, πότνια θεῶν, κτλ.*, 'sanctity,' 'religious reverence.' The dative is here found in the best MSS. *Inf.* v. 1461, *ὅσιας ἔκατι* is *religionis gratia*, to satisfy the demands of ceremonial religion.

1163. ἡγρεύσασθε. The middle voice refers to the commands of the king, who had *had* the victims caught. The captors are said *θηράν* in v. 280. The accurate distinction is also observed in Andr. 841, where Hermione says to her nurse, *τί μοι ξίφος ἐκ χερῶν ἡγρεύσω*; and then immediately appeals to a male attendant to give back the sword he has taken away from her by the nurse's order.

1165. πάλιν, i. e. δὴσσα, ἀπεστράφη ἀπὸ τῆς ἔδρας, sc. τοῦ βάθρου.

1166. Why *ἐστρεψε* is used, where *ἀντέτρεψεν* would seem a more natural word, is explained on Herc. F. 1306, with which compare Bacch. 348.

1168. *τι* for *τὸ* Dobree, and so Kirchhoff and Monk, who reads *ἢ* with one MS. There is no difficulty in the article, for Thoas had been told in v. 1163 that the *ξένοι* were *μυσταροί*. But *τι* would imply ignorance of the fact.

- ΙΦ. οἰκεῖον ἥλθον τὸν φόνον κεκτημένοι.  
 ΘΟ. τών; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.  
 ΙΦ. μητέρα κατειργάσαντο κοινωνῷ ξίφει.  
 ΘΟ. Ἀπολλον, οὐδὲ ἐν βαρβάροις ἔτλη τόδ' ἄν.  
 ΙΦ. πάσης διωγμοῖς ἥλαθησαν Ἑλλάδος. 1175  
 ΘΟ. ἡ τῶνδ' ἔκατι δῆτ' ἄγαλμ' ἔξω φέρεις;  
 ΙΦ. σεμνόν γ' ὑπ' αἰθέρ', ὡς μεταστήσω φόνου.  
 ΘΟ. μίασμα δ' ἔγνωσ τοῦν ξένοιν ποίω τρόπῳ;  
 ΙΦ. ἥλεγχοι, ὡς θεᾶς βρέτας ἀπεστράφη πάλιν.  
 ΘΟ. σοφήν σ' ἔθρεψεν Ἑλλὰς, ὡς ησθον καλῶς. 1180  
 ΙΦ. καὶ νῦν καθεύσαν δέλεαρ ἥδυ μοι φρενῶν.  
 ΘΟ. τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι;

1171. οἰκεῖον κτλ. ‘The guilt of murder they had upon them when they came, is that of their own kindred.’ On κεκτημένοι see v. 676.

1174. οὐδὲ ἐν βαρβάροις, i. e. whom the Hellenes are always affecting to despise.—ἔτλη, scil. τις, a sufficiently common ellipse. The old copies give τόδε ἔτλη τις ἄν, where it is rather difficult to say whether τόδε or τις is an interpolation. The reading in the text is Hermann's. Bothe and Kirchhoff, with Seidler, omit τόδε, supplying μητέρα κατεργάσασθαι. Elmsley however shows that τόδε or τάδε is commonly added in this phrase (Med. 1339. Hel. 97), and he proposes τόδε ἥλπιστ’ ἄν, which W. Dindorf adopts. So Hel. 656, τι φῶ; τις ἄν τάδε ἥλπισεν βροτῶν ποτέ; Dr. Badham thinks the best correction would be, οὐδὲ ἐν βαρβάροις τις αὐτὸν ἔτλη.

1175. The reply to the preceding verse is, in effect, οὐδὲ ἥλεγχοντο οἱ Ἑλληνες· ἥλαθησαν γὰρ οὐεῖς κτλ. Otherwise we should read διωγμοῖς δ.

1177. ὡς μεταστήσω, that I may remove it from the pollution of blood, which it has contracted from the presence of the strangers. Cf. 991.

1179. ἥλεγχον, I questioned them about the matter, when &c. Cf. 1165.

1180. ὡς, for ὅτι οὕτως. Aesch. Pers. 768, θεῖς γὰρ οὐκ ἥχθηρει, ὡς εὐφρωνέψῃ.

1181. καὶ νῦν κτλ. ‘And but just now they held out a tempting bait of my affections,’ i.e. they tried, by an appeal to my affections, to draw me from hence. Monk gives καὶ μῆν, which is

adopted by Kirchhoff. If any change is necessary, καὶ συγκαθεῖσαν would seem more likely. The meaning however appears to be, that her cleverness and cunning have been further shown by her not being deceived by the proffered bait. On the formula καὶ νῦν see Cycl. 32. Nothing can be more crafty than Iphigenia's dialogue with Thoas. She begins by stating the truth, because she has a plausible reason (her hatred of Hellas for giving her up to be sacrificed) to allege, why she should refuse to take this pretended “bait.” Thoas accordingly believes that she has refused, and confides in her the more for her apparently honest avowal. The power of religion, i.e. superstitious scruple, on a well-meaning barbaric prince, is illustrated by this scene, compared with the very similar one in the *Helena*, where Helen persuades Theoclymenus that certain funeral rites must be performed on board ship to a husband who is reported to have been lost at sea (v. 1240 seqq.).—For καθεῖσαν, properly used of dropping a bait, Dr. Badham compares Ar. *Vesp.* 174, οἴλαν πρόφασιν καθῆκεν, ὡς εἰρωνικῶς. So also Theocr. xxi. 43, ἐκ καλάμω δὲ πλάνον κατέσειον ἐδωδάν.

1182. Dr. Badham, while he plausibly gives μῶν for τῶν, is wrong in saying “τῶν Ἀργόθεν pro τῶν ἐν Ἀργει dici non potest.” This is one of many passages where a double meaning of the substantive is implied, ἀγγέλλοντε Ἀργόθεν φίλτρον τι τῶν ἐν Ἀργει φίλων, ‘bringing some pleasing tidings from Argos about your friends there.’ Similarly Aesch.

- IΦ.* τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.  
*ΘΟ.* ὡς δὴ σφε σώσαις ἥδοναῖς ἀγγελμάτων ;  
*IΦ.* καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν. 1185  
*ΘΟ.* σὺ δὲ ἐσ τὸ τῆς θεοῦ γ' ἔξενευσας εἰκότως.  
*IΦ.* πᾶσάν γε μισοῦσ' Ἑλλάδ', οὐ μ' ἀπώλεσεν.  
*ΘΟ.* τί δῆτα δρῶμεν, φράζε, τοὺν ξένοιν πέρι;  
*IΦ.* τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.  
*ΘΟ.* οὔκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν ; 1190  
*IΦ.* ἀγνοῖς καθαρμοῖς πρῶτά νιν νύψαι θέλω.  
*ΘΟ.* πηγαῖσιν ὑδάτων ἢ θαλασσίᾳ δρόσῳ ;  
*IΦ.* θάλασσα κλύζει πάντα τάνθρωπων κακά.  
*ΘΟ.* ὄσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.  
*IΦ.* καὶ τάμα γ' οὐτω μᾶλλον ἀν καλῶς ἔχοι. 1195  
*ΘΟ.* οὔκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων ;  
*IΦ.* ἐρημίας δεῖ καὶ γάρ ἀλλα δράσομεν.  
*ΘΟ.* ἄγ' ἔνθα χρήζεις οὐ φιλῶ τάρρηθ' ὁρᾶν.  
*IΦ.* ἀγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.  
*ΘΟ.* εἴπερ γε κηλὶς ἔβαλέ νιν μητροκτόνος. 1200  
*IΦ.* οὐ γάρ ποτ' ἄν νιν ἡράμην βάθρων ἀπο.

Agam. 521, κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ. Many instances have been given on Choeph. 497.—τι Matthiae for τί, which would have implied that Thoas knew *some* message had arrived from Argos, and wanted to know what it was.—Monk's ἀγγείλαντε here is no improvement. In the next, he needlessly inserts γ' after Ορέστην.

1184. Kirchhoff puts no question at the end of this verse.

1185. καὶ ζῆν τε πατέρα Monk, because "rhythmus est insuavis et γε a loco alienum." He thinks the poet should not have made Iphigenia tell a gratuitous falsehood about her father; but he had not perhaps fully considered the Greek doctrines and practices on the subject of deceit.

1186. Monk, who says nothing about the sense of a rather obscure verse, reads εἰς τὸ τῆς θεᾶς, because he sees no meaning in the γε. It belongs rather indeed to σὺ δὲ than to θεᾶν, but its force is exerted generally on the verse: 'You however took refuge with good reason in your duty to the goddess,' i.e. you escaped from the bait by saying you were

detained here by the services of the temple. By ἐκνέιν the metaphor of swimming away from a bait is happily kept up. Cf. Hipp. 470, ἐσ δὲ τὴν τύχην πεσούος ζῆτη σὺ, πῶς ἐν ἐκνεῦσαι δοκεῖς; Ibid. 822, πελαγὸς εἰσορῶ ποτοῦντον, ὅστε μῆποτ' ἐκνεῦσαι πᾶλιν. Young students will not confound this with ἔξενευσε from ἐκνεῦειν, v. 1330.

1190. ἐν ἔργῳ, ready for action; the same in effect as ζητομοι.

1193. This verse is cited by Stobaeus, Flor. iv. 20, besides several grammarians and Diogenes Laertius (quoted in the notes of Herm. and Dind.). It was a γυάμη well suited to the Greek notions both of the sanctity of the elements and of the purgation or lustration, by material means, from moral guilt.

1195. καὶ τάμα γ' κτλ. This verse is ambiguous: she means, 'this will also suit my plans of escape'; while Thoas is to understand by it, 'my duty to the goddess will be more satisfactorily performed.'

1196. ἐκπίπτει. See on νοτερὸν ἐκβαλον, v. 1042.

- ΘΟ. δίκαιος ηνσέβεια καὶ προμηθία.  
 ΙΦ. οἶσθά νυν ἂ μοι γενέσθω ;  
 ΘΟ. σὸν τὸ σημαίνειν τόδε.  
 ΙΦ. δεσμὰ τοῖς ξένοισι πρόσθεις.  
 ΘΟ. ποι δέ σ' ἐκφύγοιεν ἄν ;  
 ΙΦ. πιστὸν Ἑλλὰς οἶδεν οὐδέν. 1205  
 ΘΟ. ἵτ' ἐπὶ δεσμὰ, πρόσπολοι.  
 ΙΦ. κάκκομιζόντων γε δεῦρο τοὺς ξένους ΘΟ. ἔσται  
 τάδε.  
 ΙΦ. κράτα κρύψαντες πέπλοισιν.  
 ΘΟ. ἥλιον πρόσθειν φλογός.  
 ΙΦ. σῶν τέ μοι σύμπεμπ' ὀπαδῶν  
 ΘΟ. οἰδ' ὁμαρτήσουσί σοι.  
 ΙΦ. καὶ πόλει πέμφον τιν' ὅστις σημανεῖ  
 ΘΟ. ποίας τύχας ;  
 ΙΦ. ἐν δόμοις μίμνειν ἄπαντας. 1210  
 ΘΟ. μὴ συναντῷεν φόνῳ.

1202. *δίκαιος*, a rare feminine form, used also in Heracl. 901, and justified by the occasional use of ὁ καὶ ἡ κύριος, Heracl. 143, Aesch. Suppl. 712. Monk gives *δίκαιος* in his text, but apparently, from his note, he preferred *δίκαιον*, after Elmsley. The meaning would be different, ‘piety and forethought are right,’ —a general sentiment much less pointed and appropriate than the old reading, ‘Your piety and your forethought are right (disinterested).’ On the article joined with only one of two substantives see Electr. 390.

1203. ἂ μοι γενέσθω. A mere variation of the common formula, *οἶσθά* ἢ *δράσον*; —The metre now passes into that peculiar form of trochaic, where each line is divided between two speakers, one of whom generally puts questions, and the other replies. See Ion 530 seqq. Or. 775, 1602. Iph. A. 1338.

1206. γε for δὲ Elmsley. Hermann, less fearful of violating “Porson’s canon” than Monk, retains δε, and so does Kirchhoff. Either particle gives an appropriate sense.

1207. *πρόσθειν φλογός*. See on Herc. F. 1231.

1203. For *τύχας* Hermann gives *ταχάς*, ‘injunctions,’ a rare word, and one not very likely to have been here used by Euripides, even if we could be sure that it meant *προστάγματα* rather than *τάξεις* (Aesch. Eum. 286). One cannot help suspecting, that εἰ for μὴ is the true reading in the next verse, and that Thoas asks, ‘To warn them that *what* will befall them, if they should meet the murderers?’ Thus Iphigenia completes her sentence, *σημανεῖ—μίμνειν*, and he *his*, each interrupting the other. Elmsley quotes v. 1410, *σολ τὰς ἐκέθεν σημανῶν, διαξ, τύχας*. W. Dindorf thinks *πολούς λόγους* the true reading, as Elmsley had proposed.

1209. *μὴ συναντῷεν*, if the reading be right, and not *μὴ συναντώσιν*, can hardly be interrogative, as in the old copies, ‘lest they should meet with murderers?’ Rather it is the true optative, either addressed by Thoas to the attendants, to be conveyed as a warning to the citizens (imperatives and optatives being occasionally interchanged, as *inf. v. 1480, Υπωσαν—καθιδρύσαντ τέ*), or the expression of his own wish, ‘May they not meet!’ &c. Hermann, who introduces a very plausible

- IΦ.* μυσαρὰ γὰρ τὰ τοιάδ' ἔστι.  
*ΘΟ.* στεῖχε καὶ σήμαινε σὺ  
*IΦ.* μηδέν' εἰς ὄψιν πελάζειν. *ΘΟ.* εὖ γε κηδεύεις πόλιν.  
*IΦ.* καὶ φίλων τῇ οὐδεὶς μάλιστα  
*ΘΟ.* τοῦτ' ἔλεξας εἰς ἐμέ.  
*IΦ.* \*εἰκότως. *ΘΟ.* ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.  
*IΦ.* σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ 1215  
*ΘΟ.* τί χρῆμα δρῶ;  
*IΦ.* ἄγνιστον πυρσῷ μέλαθρον.  
*ΘΟ.* καθαρὸν ὡς μόλῃς πάλιν;

transposition of this and the two following lines, edits *συναντάζην*, which he refers to ἔλεξας, thus:—

- I. ἐν δόμοις μίμινεν ἀπαντας· Θ. στεῖχε  
 καὶ σήμαινε σὺ.  
 I. καὶ φίλων γε δεῖ μάλιστα Θ. τοῦτ'  
 ἔλεξας εἰς ἐμὲ,  
 I. μηδέν' εἰς ὄψιν πελάζειν. Θ. μὴ  
 συναντάζην φύων.  
 I. μυσαρὰ γὰρ τὰ τοιάδ' ἔστιν. Θ. εὖ  
 γε κηδεύεις πόλιν.  
 I. εἰκότως. Θ. ὡς εἰκότως σε πᾶσα  
 θαυμάζει πόλις.

That something is wrong in the passage as it now stands is more than probable. Monk does not much mend the matter by transposing v. 1214 thus:—

- I. [ἀλλὰ χρή μ'.] Θ. ὡς εἰκότως σε  
 πάσα θαυμάζει πόλις.  
 I. καὶ φίλων γ' οὐ δεῖ μάλιστα. Θ. τοῦτ'  
 ἔλεξας εἰς ἐμέ.

W. Dindorf's opinion is, that v. 1214, ὡς εἰκότως κτλ. (to which the first part is wanting in the copies, and which Markland transposed, as a senarius, to follow v. 1202), is an interpolation. Schöne transposes vv. 1212 and 1213, so as to construe καὶ φίλων γε δεῖ μηδένα πελάζειν κτλ. The initial supplement, εἰκότως, is from Hermann's conjecture; and it has no very high degree of probability, though it is admitted by Schöne. The common reading of v. 1213 is καὶ φίλων γ' οὐδεὶς μάλιστα. Elmsley reads οὐ δεῖ μάλιστα, 'we don't require the presence of friends'; W. Dindorf, with Hermann, καὶ φίλων γε δεῖ μάλιστα, which might ironically mean, that she cannot do without her brother's aid. Lastly, Dr. Bad-

ham gives καὶ φίλῳ γ' οὐδεῖς δεῖ μάλιστα, with a protest against those editors who "dialogum saunissimum atque integerimum miseris luxaverunt." He thinks the lost commencement of the next verse may have been καὶ πολίτας γ'. In saying φίλῳ, &c., Iphigenia really means Orestes, while Thoas supposes it said of himself. This is ingenious, and it appropriately follows εὖ γε κηδεύεις πόλιν, i. e. οὐ μόνον τὸν πολίτας, ἀλλὰ καὶ φίλους κηδεύειν. One more conjecture may be hazarded:—  
 IΦ. καὶ φίλων οὐδεὶς—ΘΟ. μάλιστα· τοῦτ'  
 ἔλεξας εἰς ἐμέ.—IΦ. μέμνεται μ'. The same use of μάλιστα seems to occur in Iph. A. 364. However, it is safer to leave the corrupt words in the text, especially as we cannot be sure that the present arrangement of the parts of the verses is exactly right.

1216. πυρσῷ Reiske for χρυσῷ. The emendation is confirmed by Hel. 868, σὸν δ' αὐτὸν κέλευθον, εἴ τις ἔβλαψεν ποδὶ στείβων ἀνοσίω, δὸς καθαρότῳ φλογὶ, κροῦσον δὲ πενίκην, ἵνα διεξέλθω, πάρος. Hermann gives κύκλῳ, because Thoas afterwards is seen within the temple, while here she appears to tell him to purify the exterior. However, the πυρσὸς was equally applicable either to within or without. There is still an unnoticed difficulty in καθαρὸν ὡς μόλῃς πάλιν, and another in the use of μέλαθρον, which ought to mean the palace of Thoas, not the temple of the goddess. The latter indeed is occasionally called μέλαθρα, as in v. 69 and 1287, but with the addition of θεᾶς and τᾶς, which prevented the sense from being ambiguous. He asks if this was to be done, that she may return to it purified, whereas it is now polluted.

- IΦ.* ἡνίκ' ἀν δέ ἔξω περῶσιν οἱ ξένοι,  
*ΘΟ.* τί χρή με δρᾶν ;
- IΦ.* πέπλον δημάτων προθέσθαι.  
*ΘΟ.* μὴ παλαμναῖον λάβω ;
- IΦ.* ἦν δέ ἄγαν δοκῶ χρονίζειν,  
*ΘΟ.* τοῦδ' ὅρος τις ἐστί μοι ;
- IΦ.* θαυμάσῃς μηδέν. 1220  
*ΘΟ.* τὰ τῆς θεοῦ πρᾶσσ' ἐπὶ σχολῆς καλῶς.
- IΦ.* εἰ γὰρ ὡς θέλω καθαρμὸς ὅδε πέσοι.  
*ΘΟ.* συνεύχομαι.
- IΦ.* τούσδ' ἥρ' ἐκβαίνοντας ἥδη δωμάτων ὄρῳ ξένους  
 καὶ θεᾶς κόσμους νεογνούς τ' ἄρνας, ὡς φόνω φόνον  
 μυσταρὸν ἐκνίψω, σέλας τε λαμπάδων τά τ' ἄλλ' ὅσα  
 προϊθέμην ἐγὼ ξένουσι καὶ θέρι καθάρσια. 1225  
 ἐκποδῶν δέ αὐδῷ πολίταις τοῦδ' ἔχειν μιάσματος,

*Return*, that is, from the expiatory rite, to the space in front either of the temple or of the palace; for both were represented on the proscenium. Monk reads ὡς μόλη πάλω, ‘That she, the goddess, after having been brought out, may return to her shrine when it is pure.’ But the old copies give μόλης, with the variant μόλις or μόλοις. Now, the strangers had been guarded within the palace, as appears from v. 1079, which seems clearly addressed to Pylades and Orestes;—

σὸν ἔργον ἥδη καὶ σὸν εἰσβαίνειν δύ-  
 μους,  
 ὡς αὐτίχ' ἔξει τῆσδε κοίρανος χθονὸς,  
 θυσίαν ἐλέγχων, εἰ κατείργασται, ξέ-  
 νων.

And to the palace Iphigenia alludes when she says, ἡνίκ' ἀν δέ ἔξω περῶσιν οἱ ξένοι. Consequently, it was the palace that was polluted, and the palace alone that Thoas could purify, because the office of purifying both statue and temple devolved upon herself. Considering these points, and also the improbability of either πυρσῷ or κύκλῳ being corrupted to χρυσῷ, the following seems a likely restoration of the whole passage:—

I. σὲ δὲ μένοντ' αὐτοῦ πρὸ ναῶν τῆς  
 θεᾶς Θ. τί χρῆμα δρῶ;

I. ἄγνοσται χρή σὸν μέλαθρον.

When χρή σὸν had been corrupted to χρυσὸν, the other changes would na-

turally follow upon the loss of the word that governed both the infinitive and the accusative, viz. χρή.

1218. παλαμναῖον, i. e. φόνον μίασμα, ἄγος προστρόπαιον,—a remarkable ellipse. Photius; παλαμνᾶς, φονεὺς, ἢ μιαρδός παλαμνᾶς γὰρ λέγονται οἱ διὰ χειρὸς ἀνδροφονοῦντες παρὰ τὴν παλάμνην καὶ Ζεὺς παλαμναῖος, ὁ τὸν τοιούτους τιμωρούμενος καὶ προστρόπαιος, ὁ προστρέπων τὸ ἄγος αὐτοῦ.

1221. ὡς θέλω. Ambiguously said, because she really means, ‘may it result in my escape.’—Ἄτ συνεύχομαι Thoas appears to leave the stage.

1222. The ἥρ' in this verse seems to indicate some error. Kirchhoff conjectures ἀλλὰ γὰρ βαίνοντας ξέω κτλ.

1223. ἔρνας for ἔρσενας Pierson. What is meant by θεᾶς κόσμους is uncertain. To the audience, of course, it was not so, because they saw the attendants bringing certain ornaments from within the palace. Probably a peplos to envelop the statue is meant among other things. Kirchhoff would read κόσμον. The singular is so used, in allusion to the peplos of Athena Polias, in Hipp. 631, γέγνθε κόσμον προστιθεὶς ἀγάλματι. Bothe's conjecture, κατὰ θεᾶς κόσμους, secundum ritus deae, is devoid of all probability. At least he should have proposed θεούμονς, if he was convinced the poet meant this.

1225. προϊθέμην, prescribed, proposed.

εἴ τις ἡ ναῶν πυλωρὸς χεῖρας ἀγνεύει θεοῖς,  
ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,  
φεύγετ', ἐξίστασθε, μή τῳ προσπέσῃ μύσος τόδε.  
ὁ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἦν νύψω φό-

νον

1230

τῶνδε καὶ θύσωμεν οὖν χρὴ, καθαρὸν οἰκήσεις δόμου,  
εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τάλλα δ' οὐ λέγοντος ὅμως  
τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.

XO. εὔπαις ὁ Λατοῦς γόνος,  
τόν ποτε Δηλιάσων

στρ.

1235

1227. πυλωρὸς, see v. 1152. ‘If any one either, as a servant of a temple, keeps pure hands for the gods, or is hastening to conclude a marriage, or is oppressed by labour-pains.’ Such persons especially are warned to avoid contracting a pollution which would bring ill-luck to themselves or their future progeny.

1231. οὐ χρή. She means, at Athens. Cf. 1086—8. But by *καθαρὸς δόμος* she is supposed to describe her own Tauric temple, purified from the pollution.

1233. τὰ πλείονα εἰδόσιν, who know the rest of the business, i. e. what remains of the plan yet to be executed. Monk, objecting without any reason to the article (which is not uncommonly added to *πλέων* even in the simple sense of ‘more’), gives *τοῖς τε πλείον εἰδόσιν θεοῖς σοι τε κτλ.* His distinction, in fact, is quite incorrect; τὰ πλείονα, ‘who know most things,’ *πλείονα*, ‘who know more than men.’ By τὰ πλείονα Iphigenia means τὰ λοιπὰ τοῦ βουλεύματος, or, in Dr. Badham’s paraphrase, τὰ πλείονα τῶν εἰρημένων, ‘the things beyond those expressed.’—These latter words are of course said aside.

1234. The choral ode here following, like the equally difficult one in Hel. 1301 seqq., has been regarded by some critics as wholly alien to the subject of the play, being an account of the occupation of the Delphic tripod by Phoebus, after dislodging the former possessor, Themis. Seidler however, and after him Monk, has observed, that as the plot of the play turns on Apollo’s oracle being proved right in the end, and Iphigenia’s dream wrong, it was not inappropriate here to show the authority, viz. that of Zeus himself, on which Apollo delivered his oracles, and on the other hand, to declare the levity and capriciousness of dreams, sent as they

were by Earth in vexation for her ejected daughter Themis, who alone possessed the power of predicting the truth. The summary of the legend is this:—Latona, having given birth to Apollo and Artemis in the fertile vales of Delos, carried the male child to the heights of Parnassus, where at that time a monstrous dragon, sent by Earth to protect the prerogatives of her daughter Themis, guarded the oracular seat. Phoebus, yet an infant in his mother’s arms, slew this fell snake, and took possession of the infallible oracle in the centre of the world. But, in punishment for his having ejected Themis, Earth sent up dreams, which used to delude mankind, who trusted more to the predictions derived from thence than to the oracles themselves. Aggrieved at this indignity, the infant Phoebus appeals to Zeus to stop the baneful power of Earth. Zeus, pleased at the zeal of the infant god, puts an end to the nightly visions, confirms Phoebus in his newly-acquired honours, and causes trusty responses to be given to the most distant visitors to the Delphic shrine.

*Ibid.* εὔπαις, like εὔτεκνος, properly applied to parents, here refers to Apollo himself, the son of Latona. Similarly Artemis is said to dwell in the house of an illustrious father, εὐπατέρειαν αὐλὰν, Hipp. 68, as Dirce is εὐπάρθενος, Bacch. 520, and the Nile is καλλιπάρθενος, Hel. 1. Seidler quotes the Schol. on Ar. Plut. 639, εὐπαῖδα δὲ, οἷον καλοὺς ἔχοντα παῖδας, ἢ τὸν καλὸν παῖδα: ἐπαμφοτερίζει: γάρ τὰ τῆς χρήσεως ἐπί τε τοῦ καλοῦ παῖδος καὶ τοῦ καλοὺς παῖδας ἔχοντος.

1235. τόν for ὃν Hermann, and Δηλιάσσον Seidler for Δηλιᾶς ἐν. The feminine adjective with the neuter γύναλον is to be noticed. See Orest. 270. The verse does not suit the antistrophe, whether we

*καρποφόροις γυάλοις*

\* \* \* *χρυσοκόμαν [Φοῖβον]*

*ἐν κιθάρᾳ σοφὸν, ἀ τ' ἐπὶ τόξων*

*εὐστοχίᾳ γάνυνται, φέρεν ἵνων*

*ἀπὸ δειράδος εἰναλίας*

*λοχεῖα κλεινὰ λιποῦσ'*

*ἀστάκτων μάτηρ ὑδάτων,*

*τὰν βακχεύουσαν Διονύσῳ*

*Παρνάσιον κορυφὰν,*

*ὅθι ποικιλόνωτος οἰνωπὸς δράκων*

*σκιερῷ τκατάχαλκος εὐφύλλῳ δάφνῃ,*

*γᾶς πελώριον*

1240

1245

read *γυάλοισι* with Monk or *ἐν γυάλοις* with Dr. Badham, and the construction indicates that either a verb or a participle governing *τὸν* has dropped out. This word, which perhaps has the same root as the Latin *vallis*, (*γύναλα, τὰ κοιλάματα τοῦ ὄρους*, and *κυρίως αἱ τῶν ὄρῶν κοιλάτητες*, Schol. ad Phoen. 237,) may have had the metrical power of a dissyllable (*gwallyois*), as the *λ* appears sometimes to have been doubled in pronunciation, as in *ἐνάλλιος*, *Τελλεύταντος* (Ajax. 210) &c.—*καρποφόροις*, a mere poetical epithet, perhaps, since Delos is, now at least, “bare and desolate,” as Mr. Clark informs us (Peloponnesus, p. 19).

1237. *Φοῖβον* was omitted by Musgrave as a gloss. This is probable, not only on metrical grounds, but because Artemis is next mentioned not by name, but by her distinctive attribute. Hermann gives *Φοῖβὸν τε χρυσοκόμαν*, supposing that a word has been lost in the antistrophe, v. 1260. Kirchhoff’s opinion is, that a finite verb (*ἔτικτε* would suit the metre, sc. Λατὼ) has been lost before *χρυσοκόμαν*, and he would read *φέρε δὲ ἵνων* (or *ἴνων*) in v. 1239. We might also supply *τεκοῦσα*, and adopt the correction of Burges and Seidler, *φέρεν ἵνων* for *φέρει νιν*. The nominative is *μάτηρ* in v. 1242. She brought her son from the ridge overlooking the sea (*Κύνθιος ὑχθος*, v. 1098) to the height of Parnassus, leaving the rapid torrent (the Inopus), by the banks of which she had given birth to her divine offspring. Hermann refers to Callim. Hymn. Del. v. 206, for mention of this river, the waters of which are called *ἀστακτα*, because they flow, or were

fabled to flow, in quick course. So in Oed. Col. 1251, *ἀστακτὴ λειβων δάκρυνον*. For the construction of *λοχεῖα ἀστάκτων ὑδάτων*, a genitive of quality, see *supr. v. 135*.

1243. *βακχεύουσαν*, revelling with Dionysus, i.e. where Dionysus holds his revels. Monk and Badham adopt Dobree’s conjecture *βακχενθέσαν*, ‘revelled over by Dionysus,’ which would resemble Virgil’s *Virginibus bacchata Lacaenis Togyteta*, and Ovid’s *bacchatamque jugis Naxon*. Dobree compares Bacch. 1296, *ἔμανητε, πᾶσά τ’ ἔξεβακχεινη πόλις*. The active however is sufficiently defended by Aesch. Edon. frag. 59, ed. Herm., *ἐνθουσιαστὴ δὴ δῶμα, βακχεῖντι στέγην*. Herc. F. 1122, *οὐ γάρ τι βακχεύσας γε μέμνημα φρένας*.

1246. *κατάχαλκος* is generally conceded to be corrupt, though Seidler explains it ‘covered with brazen (i. e. glittering) scales.’ And so the word is used in Phoen. 109, *κατάχαλκον ἀπαν πεδίον ἀστράπτει*. The order however of the words indicates some adjective on which *δάφνῃ* depended, and none occurs more probable than *κατάκρυπτος*. Monk proposes *κατάφρακτος*, W. Dindorf *κατάπατος*, Hermann *κατάχλαιος*. Bothe retains *κατάχαλκος* with this far-fetched interpretation, “*armatus*, i.e. defensus, tectus, *umbrosa lauro*.” And yet, it is a curious consideration, that *φύλλον* (*φολίον, folium*) is only a diminutive of *φύλλοις*, the very word that is properly and primarily applied to the scales of a serpent. One might conjecture that *δάφνῃ* was meant for the dative of place, or some word like *εἰλιχθεῖς* should be restored for *εὐφύλλῳ*.

τέρας, ἄμφεπε μαντείον χθόνιον.  
 ἔτι νιν ἔτι βρέφος, ἔτι φίλας  
 ἐπὶ ματέρος ἀγκάλαισι θρώσκων  
 ἔκανες, ὁ Φοῖβε, μαντείων δ' ἐπέβας ζαθέων,  
 τρίποδί τ' ἐν χρυσέῳ θάσσεις, ἐν ἀψευδεῖ θρόνῳ  
 μαντείας βροτοῖς  
 θεσφάτων νέμων  
 ἀδύτων ὑπο, Κασταλίας ρέεθρων  
 γείτων, μέσον γᾶς ἔχων μέλαθρον.  
 Θέμιν δ' ἐπεὶ γᾶς ἵων  
 παιδ' ἀπενάσσατο \*  
 \* \* ἀπὸ ζαθέων  
 χρηστηρίων, νύχια  
 Χθὼν ἐτεκνώσατο φάσματ' ὀνείρων,  
 οἱ πολέσιν μερόπων τά τε πρῶτα  
 τά τ' ἐπειθ' ὅσ' ἔμελλε τυχεῖν  
 ὑπνου κατὰ δνοφερὰς  
 1265

1247. ἄμφεπε Seidler for ἄμφέπει. The word bears its usual epic sense of 'frequent.'

1250. ἔτι βρέφος κτλ. Compare v. 232, βρέφος ἔτι, νέον ἔτι θάλος ἐν χερσὶν ματρὸς πρὸς στέρνοισιν τ'. Apollodor. i. 4, 'Απόλλων—ῆκεν εἰς Δελφοὺς, χρησμαδοῦντος τὸ Θέμιδος· ὡς δὲ δὲ φρουρῶν τὸ μαντεῖον Πύλων ὄφις ἐκάλυπεν αὐτὸν παρελθεῖν ἐπὶ τὸ χάσμα, τοῦτον ἀνελάνων τὸ μαντείον παραλαμβάνει.'

1254. On the short *v* in χρυσέῳ see Bacch. 372. Tro. 520. Heracl. 916.

1256. θεσφάτων νέμων is Musgrave's excellent correction for ἀναφαίνων θεσφάτων ἐμῶν, where ἀναφαίνων is a mere gloss, as Seidler perceived, originally superscribed over νέμων. Musgrave well compares Orest. 591, 'Απόλλων, δις μεσομφάλους ἔδρας ναίων βροτοῖσι στόμα νέμει σαφέστατον.'

1257. ὑπο Seidler for ὑπὲρ, which in the old copies is connected with Κασταλίας ρέεθρων. Compare Hec. 53, περὶ γὰρ ηδὸν ὑπὸ σκηνῆς πόδα.

1259. ἐπεὶ Scaliger for ἐπὶ, and in the next verse Seidler conjectured 'Απόλλων for ἀπὸ'. Hermann supposes Πυθῶνος to have dropped out after ἀπενάσσατο, and Kirchhoff and W. Dindorf mark a lacuna in the same place. This word is very

probable in itself, and admits of the equally probable insertion of ἔτικτε (as suggested above) in v. 1237. For ἀπενάσσατο see Med. 166. It may be regarded as a synonym of ἀπωκίσσατο, as κατανασσαμένη in Aesch. Eum. 889 is 'having made to dwell,' 'having caused to settle in a place.' Translate, 'But when (Apollo) on his arrival had dispossessed Themis, child of Earth, of the sacred oracles, then did the Earth cause to be brought forth nightly visions of dreams, which to numbers of mortal men both things at the beginning and things subsequent and what was destined to happen did foretell in the dark repose of sleep.' For Themis, the successor of Earth, the πρωτόμαντις at Delphi, see Aesch. Eum. 2. For τεκνοῦνθαι, usually said of the male, see Med. 574. Earth is called 'Mother of sable-winged dreams' in Hec. 70.

1263. ὁ τ' for ὅσα τ' Seidler. Hermann thinks ὃς τ' ἔμελλε τυχεῖν θ' is much more probable. Hartung, followed by Kirchhoff, reads ὃς τ' ἔμελλε τυχεῖν, and this seems the best of all.—πολέσιν, probably from πολὺς, as in Hel. 1332, πολέων δ' ἀπέλειπε βίος, though in both passages the word is ambiguous.

[γᾶς] εὐνὰς φράζον· Γαῖα δὲ τὰν  
μαντείων ἀφείλετο τιμὰν  
Φοῖβον φθόνῳ θυγατρός·  
ταχύποντος δ' ἐς Ὀλυμπὸν ὁρμαθεὶς ἄναξ  
χέρα παιδὸν ἔλιξεν ἐκ Διὸς θρόνων,  
Πυθίων δόμων 1270

χθονίαν ἀφελεῖν μῆνιν νύχιον.  
γέλασε δ', ὅτι τέκος ἄφαρ ἔβα  
πολύχρυστα θέλων λατρεύματα σχεῖν· 1275  
ἐπὶ δ' ἔσεισεν κόμαν παῦσαι νυχίους ἐνοπὰς,  
ἀπὸ δὲ μαντοσύναν νυκτωπὸν ἔξειλεν βροτῶν,  
καὶ τιμᾶς πάλιν 1280  
θῆκε Λοξία,

1266. εὐνὰς φράζον — μαντείων. This is the reading of Dr. Badham for κατὰ δυνοφέρας γᾶς εὐνὰς ἔφραζον. γαῖα δὲ [τὴν] μαντείων κτλ. Seidler also has φράζον and μαντείων. Hermann's emendation is less likely, κατὰ δυνοφέρας εὐνὰς γᾶς ἔφραζον ἄνω, omitting γαῖα, and placing δὲ after μαντείων. So also Monk, except that he gives ἀεὶ instead of ἄνω. Bothe, whose arrangement and interpretation of this chorus is undeserving of notice in detail, here treats his readers to a portentous solecism, Γαῖα δ' ἐπάν τιμαν μαντείαν ἀφείλετο τιμὰν Φοῖβον, κτλ. According to the reading given above, the sense is, οὐ καθ' ὑπνον ἔφραζον κτλ. The addition of γᾶς was due to those who thought the meaning should be, 'under the dark earth.' The metre of this verse is *glyconeian polyschematistic*, as the two next may be made, by dividing τιμᾶν. Cf. 1101—2.

1268. φθόνῳ θυγατρὸς, 'through jealousy for her daughter,' i. e. at the treatment Themis had received.

1270. ἐς Barnes, ἐπὶ Hermann (who gives Ζηνὸς) for ἐκ. The common reading may be defended by taking ἔλιξεν as a synonym of ἀνήψεν. Dr. Badham gives εἰς Διὸν θρόνον, which is perhaps rather more probable, though the metre does not absolutely require a long syllable. The sense is, 'Apollo threw his childish hand round the throne of Zeus, supplicating him to remove the angry Earth's nightly visions from the Pythian temple.' The

old copies seem to agree in ψεδνὸν or ψαιδνὸν, corrected by Scaliger.

1272. μῆνιν νύχιον Seidler for θεᾶς μῆνιν νυχίους τ' ἐνοπὰς, which latter words he perceived should be read in v. 1276 for the vulg. νυχίους ὀνείρους. Kirchhoff thinks ζαχρύσων should be read for ζαθέων in v. 1252.

1274. γέλασε δ' κτλ. Compare Hel. 1349. 'And Zeus smiled (to see) that his child had come straight to him from a desire to possess the service of his gold-stored temple; and in confirmation of it (ἐπὶ) he shook his locks (in assent) to stop the nightly prophecies, and took away from mortals the divination of darkness.'—Here ἐπὶ is Musgrave's correction for ἐπει (who also proposed δὲ σείρας), and παῦσαι Dr. Badham's for παῦσεν. The terminations ει and οι are often confused in MSS. (as ἐμαὶ and ἐμέ in v. 58), but here the reading ἐπει would naturally involve the change of παῦσαι into παῦσεν, 'when he nodded, then he stopped'; &c. Hermann gives παῦσεν, contending that a connecting particle is not necessary; Monk παῖσσων, which is here very questionable Greek.—ἐνοπὰς for ὀνείρους Seidler; see above, v. 1272. For ἔξειλεν, removed, see Hipp. 18. Ion 1044.

1278. μαντοσύναν Markland for λαθοσύναν. Little confidence, it must be confessed, can be placed in this correction, though the context seems to require it.

πολυνάνορι δ' ἐν ξενόεντι θρόνῳ  
θάρση βροτοῖς θεσφάτων ἀοιδαῖς.

## ΑΓΓΕΛΟΣ.

ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,  
Θόας ἄναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς ;                   1285  
καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας  
ἔξω μελάθρων τῶνδε κοίρανον χθονός.

ΧΟ. τί δ' ἔστιν, εἰς χρὴ μὴ κελευσθεῖσαν λέγειν :

ΑΓ. βεβᾶσι φροῦδοι δίπτυχοι νεανίαι  
'Αγαμεμνονείας παιδὸς ἐκ βουλευμάτων                   1290  
φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας  
λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.

ΧΟ. ἀπιστον εἴπας μῦθον ὃν δ' ἴδειν θέλεις  
ἀνακτα χώρας, φροῦδος ἐκ ναοῦ συθείς.

ΑΓ. ποῦ; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα.                   1295

ΧΟ. οὐκ ἵσμεν ἀλλὰ στεῖχε καὶ δίωκέ νιν  
ὅπου κυρήσας τούσδ' ἀπαγγελεῖς λόγους.

1282. *ξενόεις*, though perhaps *ἄπαξ λεγόμενον*, is clearly right, the allusion being to the number of *ἐπήλυδες* and *θεωροὶ* who were attracted by the fame of the oracle. Cf. Ion 640, *καὶ τοὺς μὲν ἔξεπεινον, οἱ δὲ ἥκον ξένοι, ὁσθ' ἥδης ἀεὶ καινὸς ἐν καινοῖσιν ἦν.—θάρση βροτοῖς*, i. e. *θῆκεν, ἀποκατέστησεν*. The *confidence* of mortals, on which alone the efficacy of oracles depended, had been impaired by Dreams, which the poet describes as a kind of spurious and deceptive divination sent by Earth. Hence Zeus had first to remove these Dreams, and then, by verifying Apollo's predictions as *Ζεὺς Τέλεος*, to give back the ancient reputation to the Delphic tripod. Literally, 'And at the populous (Delphic) seat frequented by many strangers (he gave) confidence to mortals in the responses of oracles.'—For *ἀοιδαῖς*, elsewhere called *ὑμνῳδίᾳ*, see Ion 6, 681, &c.

1284. *ἐπιστάται*, servants, managers. But *ἐπιστατεῖν* is used rather vaguely in reference to an altar, both of those who preside at a sacrifice (*θυματὸς ἐπιστάτης*, Hec. 223), and of suppliants who are said *ἐπιβωμοστατεῖν*, Heracl. 44. " Nun-

cius, ut gravi urgente periculo, omnes simul indistincte appellat sacrorum ad ministros. Hinc est, quod ναοφύλακες, in quibus chorus est, et βώμοι ἐπιστάται, quod proprie non cadit in chorum, vocantur." Herm. For this reason, viz. because she was not in particular addressed, the reply of the coryphaeus is, 'what is the matter, if it is allowable for me to speak without being ordered to do so?' Hermann, after Lenting, gives *εἰ μὲ χρὴ κ. λ., quid est, si me dicere, jussam a te, oportet ubi sit.* We suspect the true reading is, *οἱ χρὴ μὴ κ. λέγειν*, 'I must not tell you where the king is, unless I am specially ordered to do so.' There is a little apparent inconsistency in the messenger first asking, Where has the king gone? and then adding, 'Call him out of this temple.'

1291. *φυγόντες* Markland and L. Dindorf, "recte fortasse" adds W. Dindorf. But, as the messenger evidently does not think the escape is yet effected, but that the fugitives may easily be captured (v. 1411—17), the present tense is more applicable, as Monk observes, even though *λαβόντες* follows.

- ΑΓ. ὁρᾶτ', ἅπιστον ώς γυναικεῖον γένος.  
μέτεστί γ' ὑμῶν τῶν πεπραγμένων μέρος.
- ΧΟ. μαίνει; τί δ' ἡμῶν τῶν ξένων δρασμοῦ μέτα; 1300  
οὐκ εἴ κρατούντων πρὸς πύλας ὅσον τάχος;
- ΑΓ. οὐ πρὶν γ' ἀν εἰπη τούπος ἐρμηνεὺς τόδε,  
εἰτ' ἔνδον εἰτ' οὐκ ἔνδον ἀρχηγὸς χθονός.  
ἀὴ, χαλάτε κλῆθρα, τοῖς ἔνδον λέγω,  
καὶ δεσπότη σημήναθ' οὐνεκ' ἐν πύλαις 1305  
πάρειμι καινῶν φόρτον ἀγγέλλων κακῶν.
- ΘΟ. τίς ἀμφὶ δῶμα θεᾶς τόδ' ἵστησιν βοὴν  
πύλας ἀράξας καὶ φόβον πέμψας ἔσω;
- ΑΓ. ψευδῶς λέγουσαί μ' αἰδ' ἀπήλαυνον δόμων

1299. μέτεστί γ' the present editor for μέτεστί θ'. Hermann defends the *τε*, *videte quam perfidum —; participesque estis &c.* Monk gives μέτεστιν after Seidler, Dr. Badham χάμην after Markland, and so Kirchhoff, but the crasis is not a common one. By placing a full stop after γένος, the γε becomes appropriate. 'methinks, you have had some share in these doings.'—μέρος is pleonastically added, not strictly as the nominative to μέτεστι, as Monk supposes, but more probably, because in all cases of the genitive, μέτεστί μοι τοῦδε πράγματος &c., μέρος was originally, i. e. before the verb had passed into an impersonal form, either added or left to be supplied. Literally then the meaning is, 'there is a share to you in these things in part.' We have virtually the same construction in Aesch. Cho. 283, καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος ἔναι μετασχεῖν, and Agam. 490, μεθέξειν φιλάτον τάφον μέρος, where μέρος is the accusative, the full sense being, ἔχω μέρος τι πράγματος μετὰ (i. e. σὺν) ἄλλοις, which is commonly shortened to μετέχω πράγματος. Similarly, when the chorus say to Apollo, Eum. 545, τι τοῦδε σοι μέτεστι πράγματος; the full sense is, τι μέρος τοῦδε πράγματος ἔστι σοι κοινῆ μεθ' ἡμῶν;

1301. κρατούντων πύλας, the royal palace; which was near, but not joined to the temple. The messenger had come to the temple, convinced that the king was within. They tell him that Thoas has gone from thence; but he persists in knocking at the temple gate (v. 1308) before he is convinced of the fact. There

seems to be some irony in κρατούντων, as if it were said to remind the man that others were his masters, not he the master of them.

1302. ἐρμηνεὺς is here simply 'an informer,' μηνυτὴς, as has been explained on Herc. F. 1137.—εἰπη for εἴποι is the necessary correction of Porson and others. The error probably arose from a misunderstanding of the sense as οὐκ ἀν εἴποι πρότερον. Perhaps it would be better to read οὐ, πρὶν γ' ἀν εἴπη κτλ.

1304. τοῖς ἔνδον. See on v. 97.

1306. φόρτον — κακῶν. Compare φόρτον χρέας, Suppl. 5. "Expectat paulisper nuncius, ecquid responsura sint. Non respondentibus, ipse pulsat fores." Herm. Instead of a servant, as was expected, Thoas himself appears at the portal of the temple. Thus the chorus are convicted of having deceived the messenger, by asserting that he was absent.

1308. ψόφον for φόβον is the reading of Flor. 2, adopted by Schöne.

1309. The common reading, ψευδῶς ἔλεγον αἴδε, καὶ μ' κτλ., is manifestly corrupt. That given in the text is the correction of Pierson. Hermann gives ψευδῶς ἔρ' αἴδε, with Matthiae, who had followed Pierson in his edition; and W. Dindorf adopts this, without expressing much confidence in its truth. Bothe has ψεῦδρ' ἔλεγον αἴδε. Monk proposes ἔστησαν αἴδε (καὶ μ' ἀπήλαυνον δόμων), which has scarcely any probability. Dr. Badham omits ψευδῶς ἔλεγον as a gloss on some word, which he thinks may have been ἐπλασσον. All these emendations

- ώς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἥσθ' ἄρα. 1310
- ΘΟ. τί προσδοκῶσαι κέρδος ἢ θηρώμεναι;
- ΑΓ. αὐθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶ παρόντ' ἀκουσον. ἡ νεάνις, ἡ ὑθάδε βωμοῖς παρίσταται, Ἰφιγένει' ἔξω χθονὸς σὺν τοῖς ξένοισιν οἰχεται σεμνὸν θεᾶς ἄγαλμ' ἔχονσα· δόλια δ' ἦν καθάρματα.
- ΘΟ. πῶς φήσ; τί πνεῦμα συμφορᾶς κεκτημένη;
- ΑΓ. σώζουσ' Ὁρέστην τοῦτο γάρ σὺ θαυμάσει.
- ΘΟ. τὸν ποῖον; ἀρ' ὁν Τυνδαρὶς τίκτει κόρη;
- ΑΓ. ὁν τοῖσδε βωμοῖς θεὰ καθωσιώσατο. 1320
- ΘΟ. ὁ θαῦμα. πῶς σε μεῖζον ὀνομάσας τύχω;
- ΑΓ. μὴ ὑταῦθα τρέψῃς σὴν φρέν', ἀλλ' ἀκουέ μου· σαφῶς δ' ἀθρήσας καὶ κλύων ἐκφρόντισον διωγμὸν ὅστις τοὺς ξένους θηράσεται.
- ΘΟ. λέγ· εὖ γάρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον φεύγοντιν, ὥστε διαφυγεῖν τούμδον δόρυ. 1325

are liable to an objection, from which Pierson's natural and easy correction is free, that *καὶ—δόμων* is made a parenthetical clause. On *ἥσθ'* *ἄρα* see v. 351.

1310. *εἴης* Scaliger for *ἥσθ.*

1312. *αὐθις*, on a future occasion. Cf. v. 1432.—*τὰ τῶνδε*, 'what is to be done to punish them.'

1317. *τί πνεῦμα*, 'what favouring circumstance having obtained?' Properly, 'what gale of events,' i.e. of fortune. See on Suppl. 554, δ' τ' ὅλβιὸς νὺν πνεῦμα δεμαλῶν λιπεῖν, ὑψηλὸν αὔρει. The reply is, 'effecting the escape of Orestes; for that *you* will be surprised at,' i.e. you of all persons will be most directly concerned at the loss of the destined victim. Hermann observes that *σώζουσα* is added in continuation of *οἰχεται*, not in answer to *τί πνεῦμα* &c.

1319. *ἀρ' ὁν κτλ.* We may ask, 'How could Thoas know his name and pedigree?' Hermann replies, "Finxit Euripides Orestis nomen et genus notum esse Tauris, sicut Iphigenia quae esset sciebant. Itaque Oreste nominato, statim res omnis patre debuit Thoanti."

1320. *θεὰ*. So Hermann and Seidler with two or three MSS., for the Aldine *θεᾶ*. The middle voice is strictly used,

'whom the goddess had had consecrated (by her priestess) to the altar here.' Monk reads thus; *δν τοῖς γε βωμοῖς θεᾶς καθωσιώσατο*. This has two manifest faults; the *γε* is in the wrong place, and *τοῖς βωμοῖς θεᾶς* is barely admissible for *τοῖς τῆς θεᾶς βωμοῖς*. No poet would use the article with *βωμοῖς* in a passage like the present.

1321. *πῶς σε κτλ.* Compare Hel. 601 (as emended by Mr. Clark), *θαυμάστ·* ἔλασσον τοῖνομ' ἢ τὸ πρᾶγμ' ἔχω. The sense is, 'What stronger word than θαῦμα can I find to express my feelings on the present event?' If *σε* is right (and not rather *δὲ* or *γὰρ*), he addresses the event itself as *θαῦμα*.

1324. *διωγμὸν* Hermann for *διωγμός*. Monk gives *ὅστις διωγμός*, which should have been *τίς διωγμός*. Besides, such transpositions are to the last degree improbable in themselves.—*ἐκφρόντισον*, Ar. Nub. 695, *ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων*.

1325. *ἀγχίπλουν*, short-voyaged; opposed to *πελάγιον*, far out in the open sea. Hesychius *ἀγχίπον* (*ἀγχίπλους*), *εὐδαικόμιστος*, *καὶ ὑ παρεστῶς καὶ σύνεγγυς*. Εὐριπίδης *Ιφιγενείᾳ τῇ ἐν Ταύροις*.—*τούμδον δόρυ*, my military power.

- ΑΓ. ἐπεὶ πρὸς ἀκτὰς ἥλθομεν θαλασσίας,  
οῦ ναῦς Ὁρέστου κρύφιος ἦν ὄρμισμένη,  
ἥμᾶς μὲν, οὓς σὺ δεσμὰ συμπέμπεις ξένων  
ἔχοντας, ἔξενευσ' ἀποστῆναι πρόσω 1330  
, Αγαμέμνονος παῖς, ὡς ἀπόρρητον φλόγα  
θύσουσα καὶ καθαρμὸν, δν μετώχετο.  
αὐτὴ δ' ὅπισθε δέσμ' ἔχονσα τοῦ ξένου  
ἔστειχε χερσί. καὶ τάδ' ἦν ὑποπτα μὲν,  
ἥρεσκε μέντοι σοῦσι προσπόλοις, ἄναξ. 1335  
χρόνῳ δ', ἵν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,  
ἀνωλόλυξε καὶ κατῆδε βάρβαρα  
μελη μαγεύουσ', ὡς φόνον νίζουσα δή.  
ἐπεὶ δὲ δαρὸν ἡμενι χρόνον,  
ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι 1340  
κτάνοιεν αὐτὴν δραπέται τ' οἰχοίατο.  
φόβῳ δ' ἀ μὴ χρῆν εἰσορᾶν καθήμεθα  
σιγῇ, τέλος δὲ πᾶσιν ἦν αὐτὸς λόγος,  
στείχειν ἵν' ἥσταν, καίπερ οὐκ ἐωμένοις.  
κάνταῦθ' ὄρῳμεν Ἐλλάδος νεώς σκάφος 1345

1332. δν μετώχετο, 'which she went to perform.' Commonly, like μετελθεῖν, to go in pursuit of some person or object. Il. v. 148, δ δ' Ἀβαίτα μετώχετο καὶ Πολέιδον. With καθαρμὸν supply from θύσουσα some participle like τελόντα.

1333. αὐτὴ, alone. The strangers, tied hand to hand, went before her, and she followed holding them by a chain. This, says the messenger, excited our suspicion, but we satisfied our minds that all was right. There is not the least contradiction here, and Dr. Badham un-warrantably reads μω for μέν. If the messenger's own opinion had been opposed to that of the πρόσπολοι, he would have used the emphatic ἐμοί. Cf. Hel. 1549, ἡμῖν δ' ἦν μὲν ἡδύ ὑποψία, λόγος τ' ἐν ἀλλήλοισι, τῶν ἐπεισβατῶν ὡς πλήθος εἴη· διεσωπῶμεν δ' ὅμως, τὸν σοὺς λόγους σώζοντες.

1337. ἀνωλόλυξε. This word means the cry of good omen raised by women at a sacrifice. See on Aesch. Agam. 577. —κατῆδε, much the same as ἐπῆδε, with the notion of magic songs being directed at a person. The performance was a

clever fraud. She knew the ways of the country, and she knew how to turn the superstitious awe of the rustics to her own purpose. Hermann takes κατῆδεν for decantare, and thinks it conveys the notion of protracted acting of a false part.—δοκοῖ Matthiae for δοκῆ.

1338. μαγεύουσ' Reiske and others for ματείουσ'.

1340. μὴ—κτάνοιεν, i. e. φόβος or φροντὶς μὴ κτλ., 'lest they should have killed her.' The present optative would of course have implied fear lest the attempt should be made.

1345. Ἐλλάδος νεώς σκάφος. See v. 1292 and Cycl. 85. The next verse Hermann transposes to follow v. 1394, "feliciter," says Monk, who follows him without appearing to consider the remote improbability that any transcriber should have copied a verse into the text fifty lines before its proper place! Dr. Badham rightly condemns this rashness; but too hastily concludes that the verse is either corrupt or interpolated. All the poet meant to say is this: 'we behold, on arriving at the place, a Greek ship

ταρσῷ κατήρει πίτυλον ἐπτερωμένον,  
 ναύτας τε πεντήκοντ' ἐπὶ σκαλμῶν πλάτας  
 ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας  
 ἐλευθέρους πρύμνηθεν ἐστῶτας νεώς.  
 κοντοῖς δὲ πρῷραν εἶχον, οἱ δὲ ἐπωτίδων  
 ἄγκυραν ἔξανηπτον, οἱ δὲ κλίμακας  
 σπεύδοντες ἥγον διὰ χερῶν πρυμνήσια,  
 πόντῳ δὲ δόντες τοῦ ξένουν καθίεσαν.  
 ἡμεῖς δὲ ἀφειδήσαντες, ὡς εἰσείδομεν

1350

well fitted with banks of oars, and fifty sailors seated in readiness to pull them.' As oars are often called *πτερὰ νεῶς*, so a ship is itself said *πτεροῦσθαι*. By *πίτυλος* the *oarage* is meant, i. e. the whole row or bank, like *νεῶς πίτυλος εὐῆρης* in v. 1050; while *ταρσός*, which, like *πλάτη*, is properly the blade, here signifies *ἐρετμόν*. Photius, *ταρροί*—τὰ πλατύσματα τῶν κωπῶν καὶ ἀντὸν πτέρωμα. As for *κατήρης*, it is aptly explained by Hesychius, probably from this very passage; *κατήρης*, *κατηρτισμένον ἐρετμῷ* (cod. *κατηρτημένοι ἐν ἐρήμῳ*, emended by Schaefer). He appears therefore to have derived it from *ἄρω*, and so wine is called *δόσμῃ κατήρης* Electr. 498, and Adrastus is *κατήρης χλανίδοις*, 'enveloped in a mantle,' Suppl. 110. Translate, 'winged in the broadside with well-fitted oars.' Kirchhoff suggests *σκάφους*, the genitive after *πίτυλον*, but the vulgate is equally good.

1349. *πρύμνηθεν, ἐκ πρύμνης*, 'astern,' because the Greek ships were put ashore with the prow facing seawards.

1350—3. 'And with poles some (of the sailors on board) were steadying the prow, while others were hanging the anchors to the cat-heads, and others, getting ready ladders, were hauling in the cable by passing it through their hands, and having committed it to the sea, were letting it down to the two strangers.' The *ἐπωτίδες* were projecting beams on each side of the prow, similar to those now in use for suspending the anchors. The word is explained by the Schol. on Thuc. vii. 34. As the ship was on the point of departure, and only waiting to take the strangers on board, the sailors were hauling in the line which had fastened it to the land, and, as they did so, were letting down the other end, which they had tossed overboard, to be seized by

the strangers, and for their assistance while mounting the ladder. It was this end, perhaps, that the king's messengers are said *ἔχεσθαι*, to grasp and hold together with the maid, v. 1356, otherwise the two would hardly have been mentioned together. Seidler is probably wrong in supposing the line was let down in order that the strangers might pull the ship closer to them (which was more than two men could have done); but Hermann can hardly be right in saying "solutos nautae rudentes per manus trahebant, quo eos in navi reponerent;" for it would be very harsh to construe *καθίεσαν τὰς κλίμακας* instead of *καθίεσαν τὰ πρυμνήσια*. Kirchhoff thinks the original stood thus, *ἢ πρυμνήσια | σπεύδοντες ἥγον διὰ χερῶν, καὶ κλίμακα | πόντῳ διδόντες τοῦ ξένουν καθίεσαν*. Dr. Badham, objecting not only to the aorist participle *δόντες*, but also to *πόντῳ*, because the strangers were yet on dry land (see however v. 1380), thinks the words must be corrupt, and would read *δοῦντες* (a form which is hardly defended by the compound *συνδοῦντα* in Iph. A. 110). He supposes *πόντῳ* to be a false reading for some part of the ship to which they tied the rope they were letting down. The integrity of the verse is the more doubtful, because the copies give *τὴν ξένην*, altered by Seidler to *τοῖν ξένοιν*. One may suspect one of these two verses was a *διττογραφία*, like that illustrated on Androm. 7, and that one early reading was *οἱ δὲ κλίμακας πόντῳ διδόντες τοῦ ξένουν καθίεσαν*, the other *οἱ δὲ κλ. σπ., πρυμνήσια*.

1354. *ἀφειδήσαντες*, being no longer restricted in our actions; becoming reckless, or unsparing. In Soph. Antig. 414, this rare verb is rather oddly used; *εἴ τις τοῦδε ἀφειδήσοις πόνου*, 'if any one should be remiss in this duty.'

- δόλια τεχνήμαθ', εἰχόμεσθα τῆς ξένης 1355  
 πρυμνησίων τε, καὶ δι' εὐθυντηρίας  
 οἴακας ἔξηρούμεν εὐπρύμνου νεώς.  
 λόγοι δ' ἔχώρουν, Τίνι λόγῳ πορθμεύετε  
 κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους ;  
 τίνος τίς ἀν \*σὺ τήνδ' ἀπεμπολᾶς χθονός ; 1360  
 ὁ δ' εἶπ', Ὁρέστης, τῆσδ' ὄμαιμος, ὡς μάθης,  
 Ἀγαμέμνονος παῖς, τήνδ' ἐμὴν κομίζομαι  
 λαβὼν ἀδελφὴν, ἦν ἀπώλεσ' ἐκ δόμων.  
 ἀλλ' οὐδὲν ἥσσον εἰχόμεσθα τῆς ξένης,  
 καὶ πρός σ' ἐπεσθαι διεβιαζόμεσθά νιν. 1365  
 δθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.  
 κεῦνοι τε γὰρ σύδηρον οὐκ εἶχον χεροῦν  
 ἡμεῖς τε πυγμαὶ δ' ἥσσαι ἐγκροτούμεναι,  
 καὶ κῶλ' ἀπ' ἀμφοῦν τοῦν νεανίαιν ἄμα  
 ἐς πλευρὰ καὶ πρὸς ἥπαρ ἡκοντίζετο, 1370  
 τῶστε ξυνάπτειν καὶ ξυναποκαμέν μέλη.

1356. *εὐθυντηρίας*, the rudder-port, i. e. the aperture through which a rudder (or rather, paddle) was protruded on each side of the stern. The method of hanging these double rudders has been explained on Hel. v. 1536. It is clear that they could be removed from below, for the attempt on the part of the king's servants to detain the ship, by unshipping the rudders, was made while they stood beneath the stern. Seidler well compares a passage in Lucian's *Toxaris*, § 6, where this very scene is being described, and which exactly confirms this explanation, ἐπιλαμβάνονται τοῦ σκάφους ἡδη πλέοντος, ἐκκρεμανύμενοι τῶν πηδαλίων, καὶ ἀναβαίνειν πειρώμενοι. This is professedly from a picture. Lucian's narrator had mistaken the object of the men in clinging to the rudders, supposing them to be endeavouring to board the ship. It is needless to add, that ἔξηρούμεν has the true imperfect signification of an attempt made without success.

1358. λόγοι δ' κτλ. ‘And words began to run high, On what pretext are you stealing and conveying out of the land images and priestesses? Who, and whose son, are *you*, that you are for taking off this lady for sale in another land?’ To Seidler and Elmsley is due ξόανα for ξά-

*νον*, to Matthiae *θυηπόλους* for —ον, “sententia invidiosius universe enuntiata,” as Hermann observes, after him. The emphatic σὺ, which is wanting in the copies, was restored by Markland.

1366. τὰ δεινά. For the article see v. 320 and 924. The man points to his bruises, and says, ‘these terrible blows on the cheeks.’

1368. ἡμεῖς τε, scil. οὐκ εἴχομεν. Compare v. 373 with v. 1477—8.—For ἥσσον Dr. Badham needlessly proposes ἥσσον. The meaning is, πυγμαὶ ἥσσαι αἱ ἐνεκροτοῦντο ἡμῖν.—The Greek sailors, seeing the king's servants lay hands on Iphigenia, had leaped from the ship, so that the encounter took place on the strand.

1369. καὶ κῶλα. He seems to say that not only hands but legs were used against himself and his party. Monk compares Bacch. 665, λευκὸν κῶλον ἐξηκόντισαν. The Greeks, well versed not only in pugilism but in the pancratium, knew how to disable their antagonists by methods opposed to our modern notions of “fair play.” Others understand κῶλα to mean βραχίονες.

1371. This verse is either corrupt, or which is quite as probable, spurious, since the sense ends naturally and easily with the

δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι  
 ἐφεύγομεν πρὸς κρημνὸν, οἱ μὲν ἐν κάρᾳ  
 κάθαιμ' ἔχοντες τραύμαθ', οἱ δὲ ἐν ὅμμασιν·  
 δῦθοις δὲ ἐπισταθέντες εὐλαβεστέρως      1375  
 ἐμαρνάμεσθα καὶ πέτροις ἐβάλλομεν.  
 ἀλλ' εἰργον ἡμᾶς τοξόται πρύμνης ἐπὶ  
 σταθέντες ἵοῖς, ὥστ' ἀναστεῦλαι πρόσω.  
 καν τῷδε, δεινὸς γὰρ κλύδων ὕκειλε ναῦν  
 πρὸς γῆν, φόβος δὲ ἦν, ὥστε μὴ τέγξαι πόδα,      1380  
 λαβὼν Ὁρέστης ὁμον εἰς ἀριστερὸν,  
 βὰς ἐς θάλασσαν κάπὶ κλίμακος θορῶν,  
 ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεώς  
 τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης

preceding verse. Hermann's correction is not very improbable, ὡς τῷ ἔναπτειν, 'so that our limbs were powerless through fatigue simultaneously with the engagement,' i. e. so that we no sooner engaged, than we were tired out. Monk is hopeful that all readers will take his emendation for the genuine reading, ὥστ' ἔξαναπνεῖν κτλ., 'so that we lost the power of breathing.' It is not in favour of his expectation that the only passage which the Lexicon quotes for ἔξαναπνεῖν is Plato, Phaedr. p. 254 C, where ἔξαναπνεῖσας is, 'having recovered his breath.' Matthiae and W. Dindorf adopt Markland's conjecture, which is the merest tautology, ὡς ξὺν τῷ ἀπειπεῖν καὶ ξυναποκαεῖν μέλη.

1372. Photius, σήμαντρα, σφραγῖδας. This gloss refers perhaps to Iph. A. 325. Here it is an ingenious expression for 'marked with weals.'

1376. πέτροις the present editor for πέτρους. The Greeks say either ιέναι πέτρους τινδε, or βάλλειν λίθοις τινδε, as remarked on v. 318.

1378. ἀναστεῦλαι, 'to send us further back to a distance.' Monk well illustrates εἴργειν and ἀναστέλλειν from Thuc. vi. 70, καὶ ἐπὶ πολὺ μὲν οὐκ ἐδίωκαν οἱ Ἀθηναῖοι οἱ γὰρ ἴπτρις τῶν Συρακοσίων, πολλοὶ ὤτε καὶ ἀστοτοί, εἴργον καὶ ἐσβαλόντες ἐς τοὺς ὄπλιτας αὐτῶν, εἰ τινας προσδιώκοντας ἰδοιεν, ἀνέστελλον.

1379. ὕκειλε, 'had neared her to the shore.'—φόβος ἦν, 'there was fear on her (Iphigenia's) part, so that she would not wet her feet.' Dr. Badham, thinking

ἥστε μὴ is not Greek, and because Aldus has φόβος δὲ ἦν ναῦταις (the reading by the second hand in MS. Pal.), gives φόβος δὲ ἦν παρθένῳ, which is approved by Kirchhoff, who says ἥστε is wanting by the first hand in MS. Pal., and accordingly he marks a lacuna. Monk strangely takes τέγξαι πόδα of the ship dipping its sheet lines, i. e. capsizing, as if that were possible close to the land. There is no serious difficulty in the vulgate, which is after MS. Flor. 2. A wave had brought the ship so close to land, that Iphigenia might have reached it by walking ankle-deep in the surge. As she feared to do this, Orestes carried her on his shoulders and placed her on board. We contend that all this is perfectly natural; and for the construction, if we place a comma after φόβος δὲ ἦν, it will at once be seen wherein the sense is different from φόβος ἦν μὴ τέγξειε. The latter would express that she hesitated, the former that she positively refused to wet her feet; the effect or result of her fear. Dr. Donaldson's view of this sentence may be seen in his Gr. Gr. § 602, d.

1383. εὐσέλμου Pierson for εὐσήμον.

1384. τό τ' for τὸ δὲ Markland, the old copies having a full stop at νεώς, and omitting the δὲ in v. 1385, so that ἄγαλμα was taken for the nominative to ἐφεγγάτο, and βοή τις was altered to βοήν τιν' in the Aldine, though not in the MSS. In the preceding verse Hermann gives ἀδελφὴν τ', which, though probable, can hardly be considered as necessary as he contends.

- ἄγαλμα. νηὸς \*δ' ἐκ μέσης ἐφθέγξατο  
βοή τις, Ὡ γῆς Ἑλλάδος ναῦται νεώς,  
λάβεσθε κώπης ρόθιά τ' ἐκλευκαίνετε·  
ἔχομεν γὰρ ὄνπερ οὐνεκ' Εὔξεινον πόρον  
Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν.  
οἱ δὲ στεναγμὸν ἥδὺν ἐκβρυχώμενοι  
ἔπαισαν ἀλμην. ναῦς δ', ἔως μὲν ἐντὸς ἦν  
λιμένος, ἔχώρει, στόμια διαπερῶσα δὲ  
λάβρῳ κλύδωνι συμπεσοῦσ' ἡπείγετο·  
δεινὸς γὰρ ἐλθὼν ἄνεμος ἔξαίφνης τνεώς  
ώθει παλιμπρυμηδόν· οἱ δ' ἐκαρτέρουν  
πρὸς κῦμα λακτίζοντες· ἐς δὲ γῆν πάλιν

1385. The δ' was added by Markland. Kirchhoff gives ναῦς δ'. Cf. Bacch. 1078, ἐκ δ' αἰθέρος φωνῇ τις—ἀνεβόησεν.

1386. As ναῦται νεώς forms one idea, the addition of γῆς Ἑλλάδος presents no difficulty. See on Herc. F. 562, οὐ ρύψεο "Αἶδου τάσδε περιβολὰς κόμης; Dr. Badham supposes ναῦται νεώς to be a gloss, and thinks the poet may here, as in Hel. 1593, have used ὡς γῆς Ἑλλάδος λατίσματα. W. Dindorf prefers ὡς τῆς Ἑλλάδος, and Monk has edited, after Pierson, Ὡ γῆς Ἑλλάδος ναῦται, νεώς λάβεσθε, κώπαις ρόθι ἀλὸς λευκαίνετε. The addition of ἄλος is wholly needless. Cf. Hel. 1575, ρόθιά τ' ἐξεπίκλατο βοής. The old reading is slightly corrupt, λάβεσθε κώπαις, ρόθιά τε λευκαίνετε, corrected by Reiske and Scaliger. We have ἀλα ρόθιστι λευκαίνειν in Cycl. 17.

1390. στεναγμὸν, the noise involuntarily made in the effort of rowing, as in any other great physical exertion. It is called ἥδὺς to counteract the ordinary meaning of a word expressing grief. Bothe explains it quite wrongly, "desiderio patriae, cuius meminerat ista vox." Cf. Aesch. Pers. 398, εὐθὺς δὲ κώπης ρόθιάδος ξυνεμβολῇ ἔπαισαν ἀλμην βρύχιον ἐκ κελεύσματος.

1392. ἔχώρει, made way. On passing however the mouth of the harbour, στόμιον, it met with a heavy sea, and was driven back; for a smart gale came on suddenly, and forced her stern-foremost towards the land. The context clearly shows that ἡπείγετο εἰς γῆν must be meant. Musgrave interprets *jactata, vex-*

*ata est*; he should at least have said *jactabatur*; but it is doubtful if the verb can bear this sense. Dr. Badham does not remove the difficulty of the passage in any degree by proposing to read στόμια δ' ἐκπερῶσα δῆ. It is more likely that ἡπείγετο, which naturally means 'was sped on its way,' rather than 'was driven back,' is corrupt, especially as a Paris MS. gives συμπεσοῦ δηπήγετο. Perhaps, ἀπῆγετο, as in v. 356, ἀπῆγαγε is 'drove away from her course.'

1395. The old reading, πάλιν πρυμνήσι, is unquestionably corrupt, for how could a sudden squall *thrust back the ship's stern-ropes*, which were already on board, v. 1352? Hermann's correction is one of his happiest efforts in this play. He cites Hesychius, παλιμπρυμηδόν, οἷον παλιμπρυμον χάρησιν προῆθεν εἰς τοῦμπροσθεν, ἀνακάμπτοντα, ὡς ἐπὶ πρύμναν κροῦσαι, where perhaps we should read ἐκ τοῦμπροσθεν ἀνακάμπτοντα. The ship did not turn round, but simply went back with its stern to the shore, as it had left it. It is clear that νεώς in the preceding verse is corrupt. The genitive resulted from the false reading πρυμνήσια. Probably either σκάφος should be restored, or (what comes very close to νεώς) ἔξαίφνης πνέων. Hermann, as above mentioned on v. 1346, transposes that verse to follow νεώς, and so makes the latter to depend on πτίνιον.

1396. πρὸς κῦμα. Nauck (ap. Kirch.) proposes πρὸς κέντρα. In either case the same proverb is alluded to.—εἰς γῆν δ' ἔμπαλιν Musgrave for δὲ πάλιν or δὴ πάλιν.

κλύδων παλίρρους ἥγε ναῦν. σταθεῖσα δὲ  
 Ἀγαμέμνονος παῖς ηὔξατ', <sup>οὐ</sup> Λητοῦς κόρη,  
 σῶσόν με, τὴν σὴν ιερίαν, πρὸς Ἑλλάδα  
 ἐκ βαρβάρου γῆς, καὶ κλοπᾶς σύγγνωθ' ἐμαῖς. 1400  
 φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·  
 φιλεῖν δὲ κάμε τοὺς ὁμαίμονας δόκει.  
 ναῦται δ' ἐπηυφήμησαν εὐχαῖσιν κόρης  
 παιᾶνα, γυμνὰς ἔξ ἐπωμίδων χέρας  
 κώπη προσαρμόσαντες ἐκ κελεύσματος. 1405  
 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦει σκάφος·  
 χῶ μέν τις ἐς θάλασσαν ὡρμήθη ποσὶν,  
 ἄλλος δὲ πλεκτὰς ἔξανηπτεν ἀγκύλας.  
 κάγῳ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην  
 σοὶ τὰς ἐκεῖθεν σημανῶν, ἀναξ, τύχας. 1410  
 ἀλλ' ἔρπε δεσμὰ καὶ βρόχους λαβὼν χεροῖν·  
 εἰ μὴ γὰρ οἴδμα νήνεμον γενήσεται,

Monk gives εἰς δὲ γῆν πάλιν with ed. Brubach., and so Kirchhoff.

1397. σταθεῖσα, taking a position on the ship, i. e. such a position as befitted a solemn supplication. So in Hel. 1591, ἐκ δὲ ταυρείου φύνον Ἀτρέως σταθεὶς παῖς ἀνεβόητο συμμάχους, where Mr. Clark would read στραφεῖς.

1401—2. φιλεῖς δὲ κτλ. As you love your brother Phœbus, so believe that I too love those born of the same parents with myself.

1404. The Aldine reading, γυμνὰς ἐκ χερῶν ἐπωμίδας, was corrected by Musgrave. The meaning is, ‘applying their arms, stripped from the shoulder-sleeve, to the oar at the word of command.’ The same use of ἐπωμίδας occurs in Hec. 558, λαβὼντα πέπλους ἐξ ἄκρας ἐπωμίδας ἔρηξε. It was the point of junction of the front and the back part of the dress over the shoulder. The MS. Flor. 2 has a remarkable variant, γυμνὰς ἐκβαλόντες ἐπωμίδας, whence Matthiae, followed by W. Dindorf, gives γυμνὰς ἐκβαλόντες ὠλένας. However, not only are the two participles together inelegant, but ἐκβαλόντες is like a corruption of a gloss ἐμβαλόντες, ‘pulling hard at the oar,’ or may itself be a gloss on ἐξ ἐπωμίδων, ‘protruding their hands,’ thence corrupted to ἐπωμίδας. For γυμνὰς ἐξ ἐπ-

compare Ion 1208, γυμνὰ ἐκ πέπλων μέλη.

1406. Photius, μᾶλλον μᾶλλον, ἀντὶ τοῦ ἀεὶ καὶ μᾶλλον. And he quotes the authority of Alexis and Menander, adding in a preceding gloss, οὕτως λέγουσιν ἔνει τοῦ Καὶ συνδέσμου. This therefore may be regarded as one of the later Atticisms which were begun to be introduced in the time of Euripides.

1407. δέ μέν τις. ‘Some of them (the ship’s crew) rushed with all speed into the sea, while another proceeded to fasten twisted nooses from the ship to the shore.’ The old reading ἀγκύρας was corrected by Musgrave. Kirchhoff says the ρ is by an alteration in MS. Pal., which therefore had ἀγκύλας by the first hand. Dr. Badham explains this of the messenger’s party, who endeavoured to detain the fugitives when the ship had again come to shore. Hermann more probably understands it of the sailors’ own efforts to secure the ship from being dashed against the rocks. The words are certainly ambiguous, as it is not stated to what the ropes were tied, and πλεκταὶ ἀγκύλαι is as likely a term for ropes to fasten a ship, as it is applicable to loops or nooses thrown round prisoners to secure them.

οὐκ ἔστιν ἐλπὶς τοῦς ξένους σωτηρίας.  
 πόντου δ' ἀνάκτωρ Ἰλιόν τ' ἐπισκοπεῖ  
 σεμνὸς Ποσειδῶν, Πελοπίδαις δ' ἐναντίος,  
 καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον  
 σοὶ καὶ πολίταις, ὡς ἔοικεν, ἐν χεροῦ  
 λαβεῖν ἀδελφήν θ', ἢ φόνον τὸν Αὐλίδι  
 ἀμνημόνευτον θεᾶ προδοῦσ' ἀλίσκεται.

**XO.** ὁ τλῆμον Ἰφιγένεια, συγγόνου μέτα      1420  
 θαυεῖ πάλιν μολοῦσα δεσποτῶν χέρας.

**ΘΟ.** ὁ πάντες ἀστοὶ τῆσδε βαρβάρου χθονὸς,  
 οὐκ εἴα πώλοις ἐμβαλόντες ἥνιας  
 παράκτιοι δραμεῖσθε, κάκβολὰς νεὼς  
 Ἐλληνύδος δέξεσθε, σὺν δὲ τῇ θεῷ  
 σπεύδοντες ἄνδρας δυσσεβές θηράστε,  
 οἵ δ' ὀκυπόμπους ἐλξετ' ἐς πόντον πλάτας;  
 ὡς ἐκ θαλάσσης ἔκ τε γῆς ἵππεύμασι  
 λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας  
 ρύψωμεν, ἢ σκόλοψι πήξωμεν δέμας.      1430  
 ὑμᾶς δὲ τὰς τῶνδ' ἵστορας βουλευμάτων  
 γυναικας αὖθις, ἥνικ' ἀν σχολὴν λάβω,  
 ποιασόμεσθα· νῦν δὲ τὴν προκευμένην

1415. Monk omits the δὲ, by which the preceding τε is answered by the following καὶ νῦν. This simplifies the syntax, and is unobjectionable in itself. But καὶ νῦν is, ‘and accordingly now;’ see on Cycl. 32. *sup. v.* 1181. If δὲ be right, the meaning is, ‘favours Troy, but is opposed to the Argives,’ τε and δὲ being occasionally used when there is some contrast between things viewed in connexion. The favour of Poseidon towards Troy, of which he was the builder in common with Apollo, is declared in the commencement of the *Troades*. For Πελοπίδαι, which seems to have a wider sense than the descendants of Atreus, compare Hel. 1242.

1418. λαβεῖν τ' ἀδελφήν is the old reading, which Hermann defends, though he inadvertently leaves ἀδελφήν θ', the correction of Musgrave.

1419. προδοῦσα, being faithless to. If the text be right she is said προδοῦναι φόνον θεᾶ, to have forgotten her deliver-

ance from the attempted sacrifice at Aulis, by which she had become devoted to the service of the goddess. Dr. Badham's reading has not sufficient probability to supersede the vulgate; ἢ φόνον τοῦ ν' Αὐλίδι ἀμνημόνευτον θεῖν προδοῦσ' ἀλίσκεται, i. e. φόνου ἔνεικα, ‘forgotten so far as the sacrifice at Aulis was concerned, but not further.’

1423. οὐκ εἴα — δραμεῖσθε. So Hel. 1561, οὐκ εἴα — ταύρειον δέμας ἐς πρῷραν ἐμβαλεῖτε;

1424. ἐκβολὰς, the coming ashore of the ship. Similarly the things cast up from a wreck are ναὸς ἐκβολὰ, Hel. 422. Heath appears wrongly to explain it here, “ea quae e nave naufraga ejiciuntur.”

1427. Monk, placing the question at δέξεσθε, gives ἐλξετ', without any better reason than that he thinks that ἐλξετ' is too far removed from οὐκ εἴα.—In all this passage there seems an intentional allusion to the name Θόας.

1432. αὖθις, ‘hereafter,’ cf. v. 1312.

σπουδὴν ἔχοντες οὐ μενοῦμεν ἥσυχοι.

*AΘΗΝΑ.*

ποῖ ποῖ διωγμὸν τόνδε πορθμεύεις, ἄναξ 1435  
 Θόας; ἀκουσον τῆσδ' Ἀθηναίας λόγους.  
 παῦσαι διώκων ρένμά τ' ἔξορμῶν στρατοῦ.  
 πεπρωμένος γὰρ θεσφάτοισι Λοξίου  
 δεῦρ' ἥλθ' Ὁρέστης, τόν τ' Ἔρινόν χόλον  
 φεύγων ἀδελφῆς τ' Ἀργος εἰσπέμψων δέμας, 1440  
 ἄγαλμά θ' ἵρὸν εἰς ἐμὴν ἀξων χθόνα,  
 [τῶν νῦν παρόντων πημάτων ἀναψυχάς.]  
 πρὸς μὲν σ' ὅδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν  
 δοκεῖς Ὁρέστην ποντίῳ λαβὼν σάλῳ,  
 ἥδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα  
 πόντου τίθησι νῦτα πορθμεύων πλάτῃ. 1445  
 μαθὼν δ', Ὁρέστα, τὰς ἐμὰς ἐπιστολὰς,  
 κλύεις γάρ αὐδὴν, καίπερ οὐ παρὼν, θεᾶς,  
 χώρει λαβὼν ἄγαλμα σύγγονόν τε σήν.  
 ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλις,  
 χῶρός τις ἔστιν Ἀτθίδος πρὸς ἐσχάτοις 1450  
 ὁροισι, γείτων δειράδος Καρυστίας,

1438. *πεπρωμένος* Hermann for *πε-  
 πρωμένοις*. He rightly observes that the  
 oracles themselves are not *πεπρωμένα*,—  
 unless indeed we recur to the Aeschylean  
 doctrine that Fate is superior to Zeus,  
 who delivers oracles through his *προφήτης*  
 Apollo. Monk conjectures *πεπρωμένον*,  
 ‘it being fated.’ We might compare the  
 not infrequent use of *εἰρημένον*, e.g.  
 Aesch. Agam. 1598.

1442. This verse is found in Flor. 2,  
 but not in MS. Pal., and Kirchhoff con-  
 sider it an interpolation.

1444. *χάριν ἐμῆν*. Poseidon and  
 Athena, formerly at variance on the Tro-  
 jan affairs, had come to a mutual under-  
 standing immediately after the capture of  
 the city, *Troad. init.*

1445. *πορθμεύον*, scil. *ἀντὸν*, convey-  
 ing him, Orestes, in a ship. Monk gives  
*πορθμεύειν* with Tyrwhitt, adding, “quod  
 certum videtur.” If change were neces-  
 sary, *πορθμεύσων πλάτην*, ‘to convey the  
 ship,’ would be not less likely.

1447. *αὐδὴν θεᾶς*, the voice of a goddess,

Hipp. 86. She adds *θεᾶς*, because Orestes  
 was far away at the time, and he could  
 not have heard any voice but a preter-  
 natural one, spoken from the heavens.  
 The same licence is adopted in making  
 the Dioscuri address Helen when far out  
 at sea, Hel. 1662.

1451. Carystus was a mountain ridge  
 at the southern extremity of Euboea, so  
 called from its walnuts (*Photius, Καρυστεῖα, γένος καρυῶν*). It is mentioned by  
 Homer in the catalogue of ships, Il. ii.  
 539, as one of the settlements of the  
 primitive Abantes. It is still called *Ka-  
 rysto*. Tibullus praises its fine marbles,  
 iii. 2, 13, ‘Quidve domus prodest Phry-  
 giis innixa columnis, Taenare, sive tuis,  
 sive Caryste, tuis?’ The deme or village  
 called ‘Alai is mentioned by Callimachus,  
 Hymn. in Dian. 173 (quoted by Barnes),  
 as containing the translated image of  
 Artemis:—ἢ ἴνα, Δαῖμον, ‘Ἄλας Ἀραφη-  
 νίδας οἰκήσουσα ἥλθεις ἀπὸ Σκυθίης, ἀπὸ  
 δ’ εἴπαο τέθμια Ταύρων.

ίερὸς, Ἀλάς νιν ούμδος ὀνομάζει λεώς·  
 ἐνταῦθα τεύξας ναὸν ἔδρυσαι βρέτας  
 ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,  
 οὓς ἔξεμόχθεις περιπολῶν καθ' Ἑλλάδα 1455  
 οἴστρους Ἐρινῦν. Ἀρτεμιν δέ νιν βροτοὶ  
 τὸ λοιπὸν ὑμνήσονσι Ταυροπόλον θεάν.  
 νόμον τε θὲς τόνδ'. ὅταν ἑορτάζῃ λεὼς,  
 τῆς σῆς σφαγῆς ἄποιν', ἐπισχέτω ξίφος  
 δέρη πρὸς ἀνδρὸς αἰμάτ' ἔξανιέτω 1460  
 δόσιας ἔκατι θεᾶς, ὅπως τιμᾶς ἔχῃ.  
 σὲ δ' ἀμφὶ σεμνὰς, Ἰφιγένεια, κλίμακας  
 Βραυρωνίας δεῖ τῆσδε κληδουχεῖν θεᾶς.

1453. *Ὕδρυσαι*. She does not say *Ὕδρυσον*, because the act of consecrating the statue would be done by others. For *τεύξας* the old copies give *τάξας*, corrected by Pierson, who compares the Homeric phrase *τέύχειν περικαλλέα νηὸν*. Perhaps *τάξας* might stand, in the sense of 'appointing her a temple to dwell in.' Euripides, with his usual regard for the etymology of names, does not content himself with deriving *Ταυροπόλος* from *Τάῦροι*, or *ἡ ἐν Τάύροις πολούμενην*, but introduces Orestes' own wanderings as one element of the name. The Greeks themselves, as Hermann observes, did not know why she was called by this title. Photius in v. (to whom Hermann adds Etym. M. p. 747, 52) gives various explanations, all connected with *ταῦρος*, *a bull*. For v. 1455 see above, v. 84. Sophocles mentions *Ταυροπόλα Διὸς Ἀρτεμίσι*, Ajax. 172, apparently in allusion to the herds of oxen slain by Ajax at her instigation. Ar. *Lysistr.* 447, εἰ τάρα νῇ τὴν Ταυροπόλον ταῦτη πρόσει, ἔκκοκκιδ σον τὰς στενοκωκάτους τρίχας, where the oath is put in the mouth of a woman. Cf. *inf.* 1466.

1454. *γῆς* for *τῆς* Hermann.

1455. *Ἐρινῦν*. See v. 931.

1458. *Θὲς τόνδ'* Porson for *Θέσθε* or *Θέσθαι*. As good a reading, and nearer to the copies, would be *νόμον τε θήσεις*.

1459. "Quod dicit τῆς σῆς σφαγῆς ἄποινα sic intelligendum, ut sit pretium quo redemptus sit ne mactaretur victimam Dianaee a Tauris." Hermann. But the comma is wrongly omitted by Herm. and Dind. after *λεώς*, for *ἄποινα* is the accu-

sative in apposition to *ἐπισχέτω*, not to *ἑορτάζῃ*.

1461. *δόσιας ἔκατι, religionis gratia*; to concede or recognize the demand of the goddess for a human sacrifice, without actually perpetrating it. The bloody rites of this otherwise amiable and benign goddess must be referred to her primitive connexion with hostile Chthonian powers, as the Latin Diana was but another title of Proserpina.—For *θεᾶς* W. Dindorf, with Markland, gives *θεά ὡς ὅπως τιμᾶς ἔχῃ*, which seems probable, and so Kirchhoff has edited. Monk, who does not acknowledge the substantive *δόσια*, either here or in v. 1161, or in Bacch. 370, (though he admits Homer so used the word, Od. x. 412,) thinks it means, 'on account of the holy goddess.' It is not unlikely that *θεᾶς* for *θεά τ'* is really a correction of transcribers, who only knew the adjective *δόσιος*. Still, we may render it, 'to satisfy the sacred rite of the goddess.'

1462. The *κλίμακες Βραυρώνιαι* are believed to refer to the steep ascent cut in the rock to the temple of Artemis at the Attic deme of Brauron.—*κληδούχος*, to be the priestess; as Io was the *κληδούχος* of Hera, Aesch. Suppl. 287, where, as here, we may notice the confusion often made in early Greek mythology between a goddess and her deified priestess;—for Io, the moon-goddess, is only another name of Hera. Pausanias, i. 43, records the curious fact, that Hesiod in his *Κατάλογος γυναικῶν*, ποιῆσαι *Ιφιγένειαν οὐν ἀποθανεῖν*, γράψη δὲ Ἀρτεμίδος *Ἐκάτην εἶναι*. Similarly Herod. iv. 103, *τὴν δὲ δαίμονα ταῦτην*,

οῦ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων  
ἄγαλμά σοι θήσουσιν εὐπήνους ὑφὰς,  
ἀς ἀν γυναῖκες ἐν τόκοις ψυχορραγεῖς  
λείπωσ' ἐν οἴκοις. τάσδε δὲ ἐκπέμπειν χθονὸς  
Ἐλληνῖδας γυναῖκας ἔξεφίεμαι  
γνώμης δικαίας ούνεκ'. ἔξέσωσα δὲ  
καὶ πρὶν σ' Ἀρείοις ἐν πάγοις ψήφους ἵσας      1465  
κρίνασ', Ὁρέστα, τκαὶ νόμισμα' ἐσ ταῦτο γε,  
νικᾶν, ἴστρεις ὅστις ἀν ψήφους λάβῃ.  
ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονὸς,  
Ἄγαμέμνονος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας.

**ΘΟ.** ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις      1475

τῇ θύουσι, λέγοντις αὐτοὶ Ταῦροι Ἰφιγένειαν  
τὴν Ἄγαμέμνονος εἶναι.

1464. πέπλων ἄγαλμα. The reference to the peplos of Athena Polias is evident. In imitation of that ceremony perhaps similar offerings were made to this Artemis in her attribute of Eileithyia. Much the same was done by the Italians to Diana of Aricia, Ovid. Fast. iii. 267—70.

1466. ψυχορραγεῖς, 'who have died in childbirth.'

1467. τάσδε γυναῖκας, the chorus, whom Iphigenia had before (v. 1067) pledged herself to convey safely to Hellas. By γνώμη δικαία the disinterested decision of the chorus is meant, who at v. 1076 had consented at their mistress' request to conceal from the king the plan for escape. It was really δικαία, even though Thoas, to whom the command is given ἐκπέμπειν αἰρὲς, had regarded it as treachery, v. 1431.

1469. The common reading, ἐκσώσασά σε καὶ πρὶν γ', where the γ' is evidently a metrical make-shift, has been restored partly from the Schol. on Ar. Ran. 697, who quotes ἔξέσωσα σε (with the variant δὲ) καὶ πρὶν γ'—'Ορέστα. Now if ἔξέσωσα is right, as the context pretty clearly shows, the σε must wrongly come next after it, because δὲ is necessary to connect the sentence; and it follows that σε, which is addressed to Orestes, must be substituted in place of the useless γε. Kirchhoff, after Brodaeus, marks a lacuna in this place.—The following words have been corrupted in consequence of the verb having passed into a participle. Monk proposes καὶ νόμισμα θεῖσ', ἀεὶ νικᾶν κτλ.; Markland, καὶ νόμισμ' ἔσται τόδε. Hermann

thinks a verse has been lost which followed this; but neither critic objects to the use of νόμισμα for νόμον. This word occurs indeed in a chorus of the Persae 8, 56, of the genuineness of which the present editor has long felt, and still entertains, strong suspicions, and also in Soph. Antig. 296, but with reference to its usual meaning of 'money.' Probably Euripides wrote καὶ νόμον καθιστάμην, νικᾶν κτλ. Compare, for the use of the middle voice, Eum. 676, ἐγρηγορὸς φροίρημα γῆς καθίσταμι. Eur. Suppl. 522, πόλεμον δὲ τοῦτον οὐκ ἔγω καθίσταμι. For the institution referred to, cf. Electr. 1268, καὶ τοῖσι λοιποῖς δέ νόμοι τεθίσται, νικᾶν ἵσαι ψήφους τὸν φεύγοντ' ἀεὶ. Photius in Ἱσαι ψήφοις ἐπὶ τῶν παρ' ὀλίγον ἐπ τοῖσι δικαστηρίοις ἀλισκομένων ἀναλόνται γὰρ οἱ διωκόμενοι ἐπὶ τῶν δικαζομένων καὶ Ἱσαι γενόνται ψῆφοι (l. καν Ἱσαι γένωνται ψῆφοι) ἐν αἷς ἀπολύεται ὁ ἐγκαλούμενος.

1471. κρίνασα, διαριθμήσασα, v. 966. Matthiae explains, 'making the votes equal at the trial.' The primary meaning of κρίνειν is however 'to separate.'

1473. ἀλλ' ἐκκομίζου κτλ. 'So, as I said (v. 1448), convey away your sister out of the land, Orestes; and do you, Thoas, no longer be angry.' Monk ejects these expressive lines, so aptly concluding the speech of Pallas, and we may add, so evidently alluded to in Thoas' reply ἀδελφῆ τ' οὐχὶ θυμοῦμα, because, he says, "nihil fingi potest ineptius, vel magis poeta indignum." The truth is, he conceived ἐκσώσασα depended on some verb contained in a lost ending of the speech; and so he was obliged to get rid of this distich at any cost.

- ὅστις κλύων ἀπιστος, οὐκ ὁρθῶς φρονεῖ.  
 ἐγὼ δ' Ὁρέστη τ', εἰ φέρων βρέτας θεᾶς  
 βέβηκ', ἀδελφῆ τ' οὐχὶ θυμοῦμαι· τί γὰρ  
 πρὸς τοὺς σθένοντας θεοὺς ἀμιλλάσθαι καλόν;  
 ἵτωσαν ἐσ σὴν σὺν θεᾶς ἀγάλματι 1480  
 γαῖαν, καθιδρύσαντό τ' εὔτυχῶς βρέτας.  
 πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα  
 γυναικας, ὥσπερ σὸν κέλευσμ' ἔφιεται.  
 παύσω δὲ λόγχην, ἦν ἐπαίρομαι ξένοις,  
 νεῶν τ' ἑρετμά, σοὶ τάδ' ὡς δοκεῖ, θεά. 1485
- AΘ. αὖν· τὸ γὰρ χρῆν σοῦ τε καὶ θεῶν κρατεῖ·  
 ἵτ', ὃ πνοιαὶ, ναυσθλοῦσθε τὸν Ἀγαμέμνονος  
 παῖδας εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγὼ  
 σώζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.
- XO. ἵτ' ἐπ' εὔτυχίᾳ τῆς σωζομένης, 1490  
 μοίρας εὐδαιμονες ὄντες.  
 ἀλλ', ὃ σεμνὴ παρά τ' ἀθανάτοις  
 καὶ παρὰ θυητοῖς Παλλὰς Ἀθάνα,  
 δράσομεν οὕτως ὡς σὺ κελεύεις.  
 μάλα γὰρ τερπνὴν κάνελπιστον 1495  
 φήμην ἀκοαῖσι δέδεγμα.  
 ὃ μέγα σεμνὴ Νίκη, τὸν ἐμὸν  
 βίοτον κατέχοις  
 καὶ μὴ λήγοις στεφανοῦσα.

1476. ἀπιστός (*ἐστι*), ἀπιστέ, ‘is disobedient.’ See on Heracl. 963.

1484. λόγχην—ἑρετμά. See v. 1423. Bacc. 789, οὐ φημι χρῆναι σ' ὅπλ' ἐπαίρεσθαι θεῷ.

1486. τὸ γὰρ χρῆν W. Dindorf for τὸ γὰρ χρεών. See on Hec. 260. Herc. F. 828.

1490. “Dicit haec chorus ad portum conversus, bonis votis prosequens vela dantes. Deinde se ad Minervam convergens alterum systema recitat.” Hermann. The meaning is, ‘Go, with the good fortune of her who is being conveyed safely away (Iphigenia), being happy on account of your lot.’ This is said to Orestes and

Pylades. For the genitive *μοίρας*, scil. ἔνεκα, compare Soph. Oed. Col. 144, οὐ πάντι μοίρας εὐδαιμονίσαι πρώτης, ‘certainly not one to congratulate on his first-rate fortune.’ But τῆς σωζομένης is said with something of bitterness, as if they meant, ‘while we, the chorus, are still detained in a hostile land.’ Musgrave quotes from Aristides the phrase τῆς σωζομένης μοίρας εἶναι, but Aristides himself perhaps took it from this very passage.

1495. τερπνὴν L. Dindorf for τερπνόν.

1497—9. These lines, which also conclude the Orestes and the Phoenissae, are in all the three instances marked as spu-

rious by W. Dindorf. See however the note on the oft-repeated five anapaestics at the end of the Bacchae. The appeal to Νίκη (Ion 457, 1529), whether as the same goddess as Atheua herself, or, as in Ar. Equit. 581—9, her companion or πάρ-

εδπος, probably has a more or less direct allusion to the poet's success in exhibiting the play before the judges and the audience. The singular ἐμὸν, contrasted with δράσομεν above, shows that the three last lines were spoken by the coryphaeus.

**ΕΤΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ  
Η ΕΝ ΑΤΛΙΔΙ.**



## IPHIGENIA IN AULIDE.

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IT is allowed by all modern critics, that the *Iphigenia at Aulis* has come down to us in an imperfect state. There are good grounds for believing that it has been extensively interpolated by a later writer, after the decline of the true Attic drama; and that the form in which we have it is due to a desire to complete what had been left by the poet himself imperfect, or to remodel it (*ἀνασκευάζειν*) for exhibition after his death. We are expressly told by the Schol. on Ar. Ran. 67, who quotes the authority of the Didascaliae, that after the death of Euripides his son of the same name (some say, his nephew) exhibited at the City Dionysia (*ἐν ἀρτεῖ*) the *Iphigenia at Aulis*, the *Alemaeon*, and the *Bacchae*. There is no improbability therefore in the opinion entertained by many, that the younger Euripides completed what the elder had left imperfect. This indeed is more than probable; because the interpolations, which can be detected by internal evidence alone, are by no means badly written in general, and are, many of them at least, just such as a somewhat inferior genius might have supplied, especially towards the decline of the art<sup>1</sup>. Critics do not by any means agree as to the parts which are genuine and those which are spurious in the body of the play; but the epilogue, as we now have it, is allowed to be the work of another hand, and to have superseded one that probably existed entire in the age of Aelian, who cites two and a half verses from the play by name, that evidently belonged to the concluding scene.—The question of interpolation however has been fully discussed in the course of the

<sup>1</sup> Hermann's judgment of the comparative merit of the interpolated parts is much juster than Monk's, in the present editor's opinion. The former says of the spurious epilogue, that it is "non prorsus contemnenda," and that even the latter part of the parody (v. 231—302) is "neque inusitatis metris scripta, et diligenter observatis antistrophicorum numeris exaequata" (Praef. pp. viii, xxiii), while the latter says (Praef. p. 217), "Non dicere queo, quod dixit Hermannus, ea scripsisse poetam recentorem; nam ad meum quidem sensum ista sunt Interpolatoris foetus audacissimi, qui, minime poeta cujuscunq[ue] gentis, nedium Atticae, ingenio pariter et sensu expers, Parodo revera Euripideo sua melica subjunxit."

notes<sup>2</sup>. A large part of the play is undoubtedly the work of Euripides; for the attempt of Boeckh to attribute the authorship to the younger Euripides fails in every point<sup>3</sup>. It is, moreover, one of his very best works; and though both difficult and very corrupt, it is one that will fully repay the most careful study. Müller calls it<sup>4</sup> “one of the most admirable of this poet’s tragedies, and based upon such a noble idea that we might put it on the same footing with the works of his better days, such as the *Medea* or the *Hecuba*.” In truth, the desponding anxiety and wavering mind of Agamemnon; his struggles between filial affection and patriotism, between fear of his wife’s anger and the army’s resentment; the determined and half-threatening Clytemnestra, who finds she has been deceived by her lord, and refuses to resign her daughter into his hands; the chivalrous and natural part of Achilles, who offers to save the maid even at the cost of his own life, but dares not in the end oppose her magnificent act of self-devotion to her country;—all this is excellently described, and contributes to invest the play, imperfect as it unfortunately is, with an interest second to none<sup>5</sup>.—The subject of it, which is the earliest, in point of the history, of all those relating to the Trojan war, was taken from the Cyclic poem of Stasinus, known as the *Cypria*, which was designed as a kind of introduction to the action of the *Iliad*. The Grecian fleet is detained by adverse winds in Aulis, between Euboea and the mainland, and Calchas has declared that Iphigenia must be sacrificed to Diana, in fulfilment of a vow made by Agamemnon, that he would offer to her the most beautiful object that the year of her birth had produced. Induced by the urgent

<sup>2</sup> Hermann’s general statement of the case, according to his own conclusions, which lean rather on the side of genuineness in the doubtful passages, is given in these words (*Praef. p. xxviii.*), “Qua forma hodie habemus hanc tragœdiā, ea non poterit pro nova recensione haberi, sed nihil est nisi vetus tragœdia, fine truncata, cui quae deesse videbantur, aliquot post Euripidem seculis ignotus scriptor adject, augens ille eam paucis quoque aliis in locis aliquot versuum accessione.”

<sup>3</sup> Its fallacy has been well shown by Monk, in the Preface to his Latin edition, Camb. 1857.

<sup>4</sup> *Hist. Gr. Lit.* p. 379.

<sup>5</sup> Aristotle (*Poet. cap. xxviii.*) cites the character of Iphigenia at Aulis as an example of want of consistency or uniformity; since she first supplicates for life, and afterwards consents to die. It is difficult to attribute much weight to the criticism, though it comes with the sanction of a great name. The part of Iphigenia throughout appears singularly natural. Her first impulse is to live; but, when she clearly perceives how much depends on her voluntary death, and how Achilles, her champion, is compromised by his dangerous resolve to save her; lastly, how the Greeks are bent on the expedition from motives of national honour, she yields herself up a willing victim. It would be quite as reasonable to object to Menelaus’ sudden change of purpose, from demanding the death of the maid, to the refusing to consent to it.

persuasion of Menelaus, in whose cause the expedition had been undertaken, Agamemnon consents to a fraudulent scheme for conveying his then marriageable child to Aulis, as if to be wedded to Achilles. To this effect he has sent a letter to his wife at Argos, ordering her to conduct the maid thither without delay. But he soon repents, and consigns another letter, cancelling the former, to the hand of an old servant whom he believes to be trusty, but who afterwards proves himself devoted to Clytemnestra's interests. This second letter is intercepted and opened by Menelaus, who upbraids his brother with treachery and deceit, and with want of zeal in the cause of Hellas' glory. They part in anger; but the sudden and unexpected announcement of the near arrival of Iphigenia and her mother, who were to have been stopped on the road, gives a new turn to affairs. Menelaus is touched by his brother's evident distress and perplexity at the prospect of meeting his daughter. He offers his hand in a cordial spirit, and refuses to be a party to the death of a maid for any selfish purposes of his own. Agamemnon however represents to him that the army, resolutely bent on the expedition, is not so easily to be put off. They are already clamouring for the sacrifice, headed by Calchas and Ulysses. The consequences of refusal may be, that not only the girl, but the parents who would save her, will fall victims to their unreasoning fury. Clytemnestra and her daughter now enter, and have an interview with Agamemnon. They are both full of the subject of the approaching marriage; but he answers evasively, and endeavours to induce his wife to return alone to Argos. She however refuses to leave her child, and conducts her into the royal tent, there to await the arrival of Achilles. He, knowing nothing of the pretended marriage, comes accidentally to inform Agamemnon of the discontent of the army at the long delay. He represents himself as no longer able to control his own troops, and describes the coercion and actual danger in which he is placed as the leader of the war-loving Myrmidones. Clytemnestra meets him, and offers her hand to her destined son-in-law. He, of course, is astonished; explanations ensue; the old servant now reveals the whole secret; and Achilles yields to Clytemnestra's importunity, and promises to use his best exertions to save the life of the maid.

Agamemnon, little suspecting that his wife has been made acquainted with the whole plot, and that his own servant has given evidence against him, again has an interview with her. Here she charges him openly with the intention to kill Iphigenia, and at considerable length, with threats mixed with entreaties, urges him to change his purpose. Iphigenia, who has been apprised of the fate that awaits her, in a very touching speech implores her father to

spare her, and carries in her arms the infant Orestes to add weight to her appeal. But Agamemnon is relentless ; he replies that necessity has no law ; the honour of his country demands the sacrifice. Again Achilles comes forward ; he is flying from his own enraged troops, who threaten him with death if he dares to save the life of the maid on the ground that he is betrothed to her. They will have her blood ; but he is prepared for them, and will fight rather than yield. At this crisis of affairs Iphigenia resolves to devote herself for her country's good. She avows her readiness to die, to resign the prospects of marriage and happiness in this life, that it may be said of her, *This woman saved Hellas.* Achilles hesitates, offers a last alternative of safety, and at length yields. Even Clytemnestra seems reconciled to stern necessity, and receives her child's last injunctions with some composure. A procession is formed, and the maiden is conducted to the altar of Artemis with a threnos between herself and the chorus. With this the play ends : the spurious epilogue without doubt represents the genuine one in so far as the substitution of a deer for the human victim on the altar is described. But, as we have it, the scene is described by a messenger, whereas Euripides seems to have made Artemis herself appear at the end, to inform Clytemnestra of her daughter's miraculous removal to another land, the Tauric Chersonese, where, many years later in the history, she is found and brought back to Argos by her much younger brother Orestes. So far, and no further, are the plots of the two plays, *Iphigenia at Aulis* and *Iphigenia at Tauri*, connected. The former commences, the latter concludes, the far-famed legends of the house of the Atridae and their part in the Trojan war.

Internal evidence confirms the statement already given, that the present play is the latest from the pen of Euripides. If he had left it quite completed, like the *Bacchae*, it would be hard to account for the treatment it has received from interpolators. Probably it was finished for him, according to the best abilities of those on whom the task devolved, whether Euripides the younger, or some poet of a still later school. On the whole, with a considerable laxity of metre, and the frequent use of rhetorical rather than of tragic terms, there is much excellent writing in it. Not a few ancient authors quote it by name, and Ennius seems to have translated it.—The chorus consist of maidens of Calchis, who had crossed over to Aulis for the purpose of seeing the Grecian fleet.

*ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.*

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ΑΙΓΑΛΕΑΝΩΝ.

ΘΕΡΑΠΩΝ.

ΧΟΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΙΦΙΓΕΝΕΙΑ.

ΑΧΙΛΛΕΥΣ.

ΑΓΓΕΛΟΣ.



# ΕΤΡΙΠΙΔΟΥ

## ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΤΛΙΔΙ.

ΑΓΑΜΕΜΝΩΝ.

*Ὥ πρέσβυν, δόμων τῶνδε πάροιθεν  
στείχε.*

ΘΕΡΑΠΩΝ.

*στείχω. τί δὲ καινουργεῖς,  
Ἄγαμεμνον ἄναξ;*

ΑΓΑ.

πεύσει.

ΘΕ.

σπεύδω.

1—48. It has been objected, as an argument against the genuineness of the first part of this play, that in no other known instance has Euripides commenced without a regular prologue, if we except (as of doubtful authorship) the *Rhesus*, which, like the present, begins with ana-paestic dialogue between two actors. As in the Greek Argument to the *Rhesus* we are expressly told that two spurious prologues formerly existed, so in this instance it has been thought by some critics that v. 49 seqq. was composed by another hand, as a prologue, and that a second was current in the time of Aelian, who cites, with the name of the play, two and a half verses (*Hist. An.* vii. 39), which appear to have been spoken by Artemis in a pseudo-prologue. With regard to these verses however, no doubt can be entertained that they belonged, not to the prologue, but to the lost exode of the play (see on v. 1509). The present opening of the play we believe to be, if one or two doubtful lines be excepted, the original and genuine one. Its remarkable beauty and fine conception of character have not sufficiently been dwelt

upon; and it may be added, that the fondness of the poet for astronomical allusions is perceptible in v. 6—8, a passage believed to have been rendered by Ennius ap. Varro *L. L.* p. 29 and 333.—Agamemnon is seen advancing at early morning from within his tent at Aulis. His anxious, careworn countenance betokens a sleepless night and a load of grief on his mind. He holds in his hand a letter which he has just written. An old man, his attendant, interprets his feelings, calms his agitation, and moralizes with him on the uncertainty of human greatness.

2. The title *πρεσβύτης*, found in all the copies, has been altered by W. Dindorf to *θεράπων*, on the evidence of v. 360 compared with v. 46, by which the identity of the two persons is clearly established. Hermann perceived this; but in the catalogue of persons (*δράματος πρόσωπα*) he omits *θεράπων*, while W. Dindorf omits *πρεσβύτης*, Kirchhoff retaining both.

3. Hermann would read *σπεῦδε* for *πεύσει*. But this would be merely to reiterate the *στείχε—στείχω* above;—as if two speakers should say, ‘come’—‘I

μάλα τοι γῆρας τούμδον ἀϋπνον  
καὶ ἐπ' ὁφθαλμοῖς δξὺ πάρεστιν.

5

*ΑΓΑ.* τίς ποτ' ἄρ' ἀστὴρ ὅδε πορθμεύει;

*ΘΕ.* Σείριος, ἔγγυς τῆς ἐπταπόρου  
Πλειάδος ἄστων ἔτι μεσσήρης.

[*ΑΓΑ.*] οὐκον φθόγγος γ' οὔτ' ὀρνίθων  
οὔτε θαλάσσης· [σιγαὶ δ' ἀνέμων

10

am coming,' and immediately add, 'be quick'—'I am hastening.' Such a repetition of the command would imply a peevish and irritable mind in Agamemnon, which we are not justified in assuming. Whereas *πεύσει*, 'you shall hear,' sc. τί καινουργῶ, is aptly answered by *σπεύδω*, 'I am eager to do so.'—*τοι* for τὸ is Heath's and Barnes' correction. The old man does not mean to explain his own word *σπεύδω*, but to give a reason for cheerfully obeying his lord's summons to leave his bed. Old men do not sleep as soundly as young men; hence he says 'age sits light and wakeful on my eyes,'—he can readily throw off slumbers, and his eyes are not weighed down by them. Hermann thinks δξὺ refers rather to τὸ ἀϋπνον than to γῆρας, but this is a harsh construction. Compare δξεῖα ἀκοή, δξὺ ἀκοεῖν, &c. Possibly πρόσεστιν rather than πάρεστιν is the genuine word.

6. τίς ποτ' ἄρ' κτλ. In effect, he asks 'Do you perceive the night is far advanced?' for he wishes him to take the letter he has in his hand at once to Argos (v. 11). And the old man's answer is equivalent to saying, 'It is yet far from morning,' ἀωρὶ νυκτῶν, because Sirius is not yet near the horizon. Kirchhoff follows Bremi in giving the whole speech (6—11) to Agamemnon; 'What bright star is passing yonder near the Pleiades?' The objection to which is, that the question is thus left without any reply; besides that, in the version of Ennius, the servant evidently answers *temo superat* &c. We must leave it to astronomers to settle the difficulty first mooted by Scaliger, that the Pleiades are called 'close to Sirius' (from which in fact they are distant by a considerable apparent interval), and also the exact sense of μεσσήρης, which Hermann interprets in a somewhat general sense, 'not yet near setting.' On the epithet ἐπταπόρου see Rhes. 529. The two passages are discussed in the Cambridge Philological Museum, vol. i.

p. 23. Matthiae is disposed to think Σείριος here improperly used for the bright star *Aldebaran*, in the constellation *Taurus*. He quotes the authority of Eratosthenes, who says, τὸν τοιωτούς ἀστέρας οἱ ἀστρολόγοι Σειρίον καλοῦσι, διὰ τὴν τῆς φλογὸς κίνησιν. Photius (in v. σίριον) says Ιβινος δὲ πάντα τὰ ἀστρα σῆρια. Probably the word ἔγγυς must be taken in a rather wide sense, 'not far distant from.'

9—16. Monk, omitting σιγαὶ δ—ἀναξ, as an interpolation, gives οὐκον—θαλάσσης to the old man in continuation; while according to Kirchhoff's text, Agamemnon is the speaker of v. 6—11. This is a very difficult point to decide; on the whole, Monk's view seems the more probable. 'Accordingly,' he says, 'the birds are still, and the sea is at rest, [and silence of the winds prevails over the Euprus here spread before us].' The exact sense of οὐκον—γε (which sometimes occurs in the middle of a speech, e. g. in Heracl. 191) seems to be, 'at all events there is no voice of birds,' &c., i. e. whatever may the exact time of night be as indicated by the stars.

10—13. The chief grounds for suspecting the genuineness of these lines are, the plural σιγαὶ, and (what Monk has not noticed, among several much less cogent objections) the wrong use of the emphatic pronoun σύ. There is something rather tame too in the repetition of Ἀγάμεμνος ἀναξ from v. 3, and in τί—ἀστεσις from τί καινουργεῖs above. As for σιγαὶ, this instance of its plural seems to be ἀπαξ λεγόμενον. A very plausible emendation of Blomfield's is σιγὴν δ' ἀνεμοι—ἔχουσιν, which avoids also the ambiguity of construction between κατέχουσιν Εύριπον, and ἔχουσιν (ἴαντας) κατὰ Εύριπον. The σὺ (on which see Rhes. 16) could only mean, 'why do you thus come forth from your tent?' i.e. when repose to you, of all others, would seem most desirable. Monk

τόνδε κατ' Εὔριπον ἔχουσιν.

[ΘΕ.] τί δὲ σὺ σκηνῆς ἐκτὸς ἀίσσεις,  
 'Αγάμεμνον ἄναξ ;]  
 ἔτι δ' ἡσυχία τῇδε κατ' Αὐλιν  
 καὶ ἀκύνητοι φυλακαὶ τειχέων.  
 στείχωμεν ἔσω.

15

ΑΓΑ. ζηλῶ σὲ, γέρον,  
 ζηλῶ δ' ἀνδρῶν ὃς ἀκίνδυνον  
 βίον ἔξεπέρασ' ἀγνῶς, ἀκλεής·  
 τοὺς δ' ἐν τιμαῖς ἥσσον ζηλῶ.

20

ΘΕ. καὶ μὴν τὸ καλόν γ' ἐνταῦθα βίον.

ΑΓΑ. τοῦτο δέ γ' ἔστιν τὸ καλὸν σφαλερόν·  
 τκαὶ τὸ φιλότιμον  
 γλυκὺ μὲν, λυπεῖ δὲ προσιστάμενον.

is however wrong in objecting to *σκηνῆς*, which is the same as *δέρων* in v. 1, the general's tent being doubtless represented on the stage, as in the *Hecuba*. For *ἀίσσειν* it is sufficient to refer to Hec. 31. Troad. 156. Orest. 1429.

14. *τῇδε*. Monk needlessly gives *τῇδε*, after Blomfield.

15. *ἀκίνητοι*. The change of the watch for the morning, or last of the four night-divisions, would have caused a stir in the general silence. See Rhes. 527 seqq.

16—20. These fine lines are quoted by Stobaeus, Ivi. 2, as from Εὔριπίδου Ιφιγενέας, and with the variant *ἥσσον ἐπαινῶ* for *ἥσσον ζηλῶ*. Plutarch cites the first three, p. 471 C (De Tranq. Anim. cap. xi.), and Cicero alludes to them, Tusc. Disp. iii. 24. The *ἥσσον ἐπαινῶ* of Stobaeus is thought to have been an error of memory from Hipp. 264, οὗτω τὸ λίαν *ἥσσον ἐπαινῶ* τὸν μηδὲν ἄγαν.

21. καὶ μὴν — γε. ‘And yet, ‘tis in this position of life (viz. ἐπιτιμᾶς, ‘in office’) that Good exists,’ i. e. is commonly considered to exist. This is clearly better than to join *τὸ καλὸν βίον*, which Monk gives as an optional alternative. It is difficult to translate *τὸ καλὸν*, since it conveys a purely Greek idea, meaning that which is desirable as the end and object of a man's success in life.

23. Monk omits *τὸ*, with Markland and Bothe, and he justifies the unusual expression by Electr. 1351, *οἵστιν δ' ὅστοις καὶ τὸ δίκαιον*, to which he might have

added Bacch. 1150, *τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν*. Hermann and W. Dindorf regard the entire verse as a mere gloss on *τὸ καλόν*. The poet may have written *καὶ φιλοτίμοις γλυκὺ μὲν, κτλ.*, since it is to the ambitious alone that such honours are sweet. The corruption would easily have arisen from a variant *καὶ τοῖς φιλοτίμοις*. Kirchhoff supposes some lacuna. It is not improbable that both this and the next are interpolations. That the comic writer Macho in Atheneus, vi. p. 244 A, has a similar verse, noticed by Porson, *Γλυκὺ μὲν, προσιστάμενον δὲ λυπεῖ πανταχῆ*, does not prove that he parodied a verse of Euripides. An interpolator was as likely to have taken the words from a γνώμη embodied in a comedy. Certainly, the *μὲν* and the *δὲ* come very abruptly if we omit only the words *καὶ τὸ φιλότιμον*. One argument against the genuineness of both the verses is, that *τότε μὲν κτλ.* is an immediate exegesis of *σφαλερόν*, so that the connexion is interrupted by introducing a new clause about the sweetness of ambition; though this objection would be met by reading *καὶ φιλοτίμοις*. Agamemnon is thinking of his own case, and of the enmity of Artemis, when he says, ‘at one time the affairs of the gods not set right (i. e. the neglect of their just prerogatives) overthrow life;’ and of the clamour and dissensions of his army in consequence of their detention, when he speaks bitterly of the *γυνῶμαι δυσάρεστοι*.

τοτὲ μὲν τὰ θεῶν οὐκ ὄρθωθέντ'  
ἀνέτρεψε βίον, τοτὲ δ' ἀνθρώπων  
γνῶμαι πολλαὶ  
καὶ δυσάρεστοι διέκναισαν.

25

ΘΕ. οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως·  
οὐκ ἐπὶ πᾶσίν σ' ἐφύτευσ' ἀγαθοῖς,  
'Αγάμεμνον, Ἀτρεύς.  
δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι·  
θυητὸς γὰρ ἔφυς. καν μὴ σὺ θέλης,  
τὰ θεῶν οὕτω βουλόμεν' ἔσται.  
σὺ δὲ λαμπτῆρος φάος ἀμπετάσας  
δέλτον τε γράφεις  
τήνδ', ἦν πρὸ χερῶν ἔτι βαστάζεις,  
καὶ ταῦτὰ πάλιν γράμματα συγχεῖς,  
καὶ σφραγίζεις λύεις τ' ὅπίσω,  
ρίπτεις τε πέδω πεύκην θαλερὸν  
κατὰ δάκρυ χέων, καὶ τῶν ἀπόρων

30

35

40

28—33. These very fine lines are also quoted by Stobaeus, cv. 6, with the variants ἀριστέως for ἀριστέος, οὐκ ἐπὶ πᾶσιν ἔφυς, and νευματα for βουλόμεν' ἔσται. Translate; 'I like not these sentiments in a man who is a chieftain. 'Twas not for the possession of *every* good that Atreus begot you. It is needful that you should share joys and griefs, for you were born a mortal; and if *you* do not choose it, the will of the gods will so decree it.' For ἄγαμαι τίνος see Rhes. 243. Monk well compares Hipp. 459, χρῆν σ' ἐπὶ βητοῖς ἄρα πατέρα φυτεύειν. The meaning is, 'on condition of possessing every blessing,' 'for the enjoyment of all good.' The verses οὖν ἐπὶ — ἔσται are cited by Plutarch, p. 103 B, with τῶν θεῶν οὕτω βουλομένων ἔσται, and, with the two last verses omitted, p. 33 E.

34. σὺ δὲ κτλ. The connexion is not quite clear. He seems to mean, 'But you, as if grief and anxiety were no parts of the human lot, show fretfulness and fickleness of purpose in your present actions.'—λαμπτῆρ, according to Photius, was a torch or candle made of a bundle of twigs (probably dipped in resin or fat, as is still done in some countries of Europe). Thus ἀμπετάσαι would mean to expand and spread out the lighted end to increase the blaze. *Excitans ignem, ut*

*clarioris ardeat*, Bothe.

36. ἔτι βαστάζεις. The writing had been done *κατ'* εὐφόρνης σκιὰν, v. 109, and he had not ceased to keep the letter in his hand now that the morning was approaching. The present tenses do not so much express what he is doing at the moment, as what he has been doing for some time past.

37. ταῦτα—συγχεῖς. 'You write the same letters twice over, and then again efface them.' In συγχεῖν the waxen surface of the δέλτοις is meant, which the Greeks used much in the same way as the Romans employed the *pugillares* and *stilus*, both as to the method of writing, and the fastening them with a string and a seal. See Herod. vii. 239. Iph. Taur. 727. Hence in Hipp. 864, ἐξελίξαι περιβολὰς σφραγίσματων is 'to unwind the envelope of the sealed fastening.' Bothe transposes vv. 37 and 38, because "non obsignantur litterae expunctae." But Agamemnon would first settle the writing according to his mind, even after many alterations, and then proceed to seal it.

39. πεύκην, the piece of thin pine-wood on which you have been writing. Hipp. 1253, καὶ τὴν ἐν Ἰδῃ γραμμάτων πλήσσει τις πεύκην.

40. καὶ τῶν ἀπόρων κτλ. 'And you fall short of no perplexity, so as not to be

οὐδενὸς ἐνδεῖς μὴ οὐ μαίνεσθαι.  
τί πονεῖς ; τί νέον περὶ σοι, βασιλεῦ ;  
φέρε κοίνωσον μῆθον ἐς ἡμᾶς.  
πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις.  
σῇ γάρ μ' ἀλόχῳ τότε Τυνδάρεως  
πέμπει φερηνήν  
συννυμφοκόμον τε δίκαιον.

*ΑΓΑ.* ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,  
Φοίβη Κλυταιμήστρα τ', ἐμὴ ἔνναόρος,  
Ἐλένη τε· ταύτης οἱ τὰ πρῶτ' ὀλβισμένοι  
μηηστῆρες ἥλθον Ἑλλάδος νεανίαι.

downright mad ;' a Greek way of saying, 'your perplexity comes near to madness.'

42. Nothing can be weaker than the common reading, *τί πονεῖς, τί πονεῖς*; *τί νέον, τί νέον κτλ.* As several copies give *τί νέον* only once, Monk concludes that *τί πονεῖς* was doubled in consequence of the accidental repetition of *τί νέον*; This was also Blomfield's opinion, and so Bothe has edited. But in fact, *τί νέον* was doubled to suit *τί πονεῖς τί πονεῖς*;—For *περὶ* Monk gives *πάρα σοι*, which is probable. The other reading may mean 'what is the matter concerning you?' according to the epic use of *περὶ*.

46. *τότε*, not unfrequently used for *ποτὲ*, but less indefinitely, 'on that former occasion.' See below, v. 860 and 869, where the servant, who is evidently the same man as the present speaker, makes the same avowal as a proof of his attachment to Clytemnestra rather than to Agamemnon.—For *πέμπει* the old copies give *πέμπεν* (the MS. Palat. *πέμπε*), doubtless by an alteration made on account of *τότε*. But cf. Bacch. 2, *δὺ τίκτει ποθ' ἡ Διὸς κέρη*. Hermann admits a conjecture of his own, which is by no means probable, *πέμπειν — δικαιοῖ*. Here, as often, *δικαιον* is 'disinterested,' (not influenced by *κέρδος*, Med. 87.) a sense overlooked by Hermann, but rightly pointed out by Monk. With Clytemnestra then the man formerly went, as 'fellow-attendant on the bride,' i. e. as *νυμφαγωγὸς* along with others. So Clytemnestra says to him in v. 870, *ἥλθε εἰς Ἀργος μεθ' ἡμῶν, κἀμδὸς ἥσθ' αἵ ποτε*. Bothe gives *σοι νυμφοκόμον τε δίκαιον*.

49—114. There are two opinions re-

specting the prologue which here follows. W. Dindorf supposes it to be one of two spurious prologues, both composed in order to adapt the play to the usual method of Euripides in commencing with a narrative of events; while Hermann regards it as a genuine prologue, only inserted in an unusual place by a licence not altogether strange in the decline of the tragic art. In the judgment of W. Dindorf (in his introduction), this prologue is "oratione scriptus minus quam qua Euripides in prologis uti solet poetica, ne quid de vocabulis quibusdam locutionibusque dicam non Euripideis." In the notes on the play at this verse he calls it "prologus a poeta recentiore loco perinepto insertus." Kirchhoff expresses no doubts about its genuineness, nor does Monk. To the present editor, on a careful consideration of the style of versification, the entire passage appears undoubtedly to be from the pen of Euripides. Now, though a true prologue, as the term implies, naturally opens the action of a play, it will readily be seen that this *ῥῆσις* contains a direct answer to the old man's question, *τί νέον περὶ σοι, βασιλεῦ*; It is not, perhaps, very hazardous to conjecture, that as the monotony of the poet's prologues, i. e. their general sameness of composition, had been objected to, (as Aristophanes in the Frogs shows us clearly that they then were,) he took this method in his latest play of varying the established order, while he adhered to his usual plan of explaining how matters stood at the conjuncture of affairs with which his play commences.

51. With *τὰ πρ. ὠλβ.* Monk compares *μέγα ὀλβισθεῖς* in Troad. 1253.

δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φόνος  
 ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.  
 τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρὶ,      55  
 δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως  
 ἄφαιτ' ἄριστα, καί νιν εἰσῆλθεν τάδε,  
 ὅρκους συνάψαι δεξιάς τε συμβαλεῖν  
 μνηστήρας ἀλλήλοισι, καὶ δὶ' ἐμπύρων  
 σπονδὰς καθεῖναι κάπαράσασθαι τάδε,      60  
 ὅτου γυνὴ γένοιτο Τυνδαρὶς κόρη,  
 τούτῳ συναμυνεῖν, εἴ τις ἐκ δόμων λαβὼν  
 οἴχοιτο τόν τ' ἔχοντ' ἀπωθοίη λέχους,  
 κάπιστρατεύσειν καὶ κατασκάψειν πόλιν  
 "Ελλην' ὁμοίως βάρβαρόν θ' ὅπλων μέτα.      65  
 ἐπεὶ δ' ἐπιστώθησαν, εὖ δέ πως γέρων  
 ὑπῆλθεν αὐτοὺς Τυνδάρεως πυκνῇ φρενὶ,  
 δίδωσ' ἐλέσθαι θυγατρὶ μνηστήρων ἔνα,  
 ὅτου πνοαὶ φέροιεν Ἀφροδίτης φίλαι.

53. It is easier to supply some verb to *ἀπειλαὶ*, like *ἔχαρον* or *ἡσαν*, than to take *ἀπειλαὶ καὶ φόνος* as a kind of *ἐν διὰ δυοῖς*, for 'threats with hints of murder.' For *συνιστάναι φόνον* is simply 'to conspire to kill,' while it would be absurd to talk of 'conspiring to threaten,' in a case like the present. The meaning is, 'each declared that, if he did not win the maid, he would kill the successful rival.' *Mituum caudem parabant, qui nuptiam non tulissent.*

55. *τὸ πρᾶγμα κτλ.* 'Now the matter was perplexing to her father Tyndareus, in respect of giving her away or not, how he might best deal with the case.' The expression is short, for *τὸ πρᾶγμα ἄπορον* *ἢν Τυνδάρεω, εἴτε δοΐη εἴτε μὴ δοΐη, ἀγνοοῦντι ὅπως κτλ.* Markland well compared Aesch. Suppl. 374, *δρᾶσαι τε μὴ δρᾶσαι τε, καὶ τύχην ἐλεῖν.* Hermann takes *ὅπως* for *ut* rather than *quomodo*, which latter seems the true meaning.

60. *καθεῖναι.* Properly, 'to pour on the ground.' Compare Ion 1034, *κάθεις βαλῶν ἐσ πάμα τῷ νεανὶ, i. e. τῷ φάρμακον.* Thence, 'to ratify treaties.' The addition of *δὶ' ἐμπύρων* shows that all the three solemn forms of swearing were gone through, the *βωμὸς*, the *δεξιαὶ*, and the *ὅρκος*.

62. *συναμυνεῖν* Heath for *συναμύνειν*, and below *κάπιστρατεύσειν* Markland for *—εύειν.*

67. *ὑπῆλθεν*, 'had deceived them,' 'had beguiled them into a specious treaty.' The deception depended on this, that they were unconscious that the oath was extorted with a view to keeping the peace among themselves. Hence they are called *κοκθόφρονες*, infatuated, in taking such an oath, *inf. v. 391.* By inserting the clause "Ελληναὶ βάρβαρον τε, old Tyndareus had made their united aid available against the seducer Paris.

68. *δίδωσ'* Markland for *διδωσιν*. Hermann prefers *διδοὺς* with Elmsley, by which *ἢ δὲ εἴλετο* becomes the apodosis. This however is not so good; for, to say nothing of *διδοὺς* where *δόν* would rather be required, this verse would then seem to express the point wherein Tyndareus deceived them. The meaning is, 'when they had bound themselves by the oath, and Tyndareus had succeeded in deceiving them as to his real intention, he allows his daughter to choose,' &c. Bothe follows Heath in a very improbable reading *εὖ δὴ πῶς κτλ.*, which he regards as the apodosis.—On the *ι* before *μν* see Bacch. 73.

69. *ὅτῳ* is Boissonade's conjecture, and

ἥ δ' εἰλεθ', ὡς γε μήποτ' ἄφελεν λαβεῖν, 70  
 Μενέλαιον. ἐλθὼν δ' ἐκ Φρυγῶν ὁ τὰς θεὰς  
 κρίνας ὅδ', ὡς ὁ μῦθος ἀνθρώπων ἔχει,  
 Λακεδαίμον', ἀνθηρὸς μὲν εἴματων στολὴ<sup>75</sup>  
 χρυσῷ τε λαμπρὸς, βαρβάρω χλιδήματι,  
 ἐρῶν ἐρῶσαν ὥχετ' ἔξαναρπάσας  
 'Ελένην πρὸς Ἰδῆς βούσταθμ', ἐκδημον λαβὼν  
 Μενέλαιον ὁ δὲ καθ' Ἐλλάδ' οἰστρήσας δρόμῳ  
 ὅρκους παλαιοὺς Τυνδάρεω μαρτύρεται,  
 ὡς χρὴ βοηθεῖν τοῖσιν ἡσικημένοις.  
 τούντεῦθεν οὖν Ἐλληνες ἔξαντες δορὶ,  
 τεύχη λαβόντες, στενόπορ' Αὐλίδος βάθρα  
 ἥκουσι τῆσδε, ναυσὶν ἀσπίσιν θ' ὅμοι  
 ἵπποις τε πολλοῖς ἄρμασίν τ' ἡσκημένοι.

the same had been long ago written on the margin by the present editor. But Hermann seems right in taking *πνοα* 'Αφροδίτης as a periphrasis for ἔρως, so that the sense is, 'whosoever love, acceptable to her, impelled her to choose him.' The optative is used, because the actual words of the speaker are adapted to past narrative, ἐλοῦ, ὅτῳ ἀν φέρωτ σε πνοα 'Αφροδίτης.—On πνεῦν, used of inspiring love, see Aesch. Ag. 1177.

70. For ὡς γε Hermann gives ὡς δὲ, Monk ὡς σφε, and both express surprise that nobody had seen the true reading before. The γε is not much wanted; but it is not manifestly wrong in a sentence with a slightly bitter tone. We might compare Iph. T. 518, ὡς μήποτ' ἄφελόν γε, μηδὶ ἴδων ὅντας, though γε merely perhaps assents to the question. Kirchhoff follows Monk.

71. From ἐλθὼν to Μενέλαιον in v. 77 are quoted by Clemens Alexandrinus, Paedagog. iii. 2, with the variant κρίνων δ', ὡς δὲ μῦθος Ἀργείων ἔχει, and στολὴν for στολὴ. For the allusion to Paris' wealth and personal vanity, and the culpable absence of Menelaus in Crete, while his young wife remained at home with Paris, see Troad. 944, 991. Cycl. 183.

76. λαβῶν, καταλαβῶν. Shortly put for καὶ δὲ λαβὼν τοῦ ἐκδημεῖν Μενέλαιον.

77. οἰστρήσας, from οἰστράν. See on Bacc. 32.—δρόμῳ is the conjecture of Markland for μόρῳ or μύνος. The Pala-

tine MS. (B. Kirchhoff) had οἰστρήσας μον, corrected to μύνος. Bothe cannot be right in explaining the vulgate by κατοιστρήσας Ἐλλάδα μόρῳ, *Graeciam stimulans in fata*, as if from κατοιστρέν. Compare for the neuter use Prom. 855, οἰστρήσασσα τὴν παρασταν κέλευθον. As the rejected suitors of Helen lived in various parts of Hellas, the extent as well as the speed of his journeys to them singly is well expressed by δρόμῳ.

80. This verse is quoted by Aristotle, Rhet. iii. 11, though the MSS. give not exactly the present reading, but a sufficiently close approximation to identify it, τούλεύθερον δ' (τὸ ἐλευθέριον ed. Ald.) Ἐλληνες ἔξαντες ποσὶν. The antiquity therefore, if not the genuineness, of the present prologue, seems to be clearly established. W. Dindorf however, determined to maintain its spuriousness, and so, by inference, its comparative lateness, does not admit that this is the passage which Aristotle intended to quote. He should in fairness have added, that δορὶ is a variant for ποσὶν in the MSS. and one early edition of Aristotle.

83. As ἡσικημένοι ἀσπίσιν means 'attired in a hoplite's dress,' like εὖ γάρ ἡσικησαι πέπλοις, Ion 326, the addition of ἵπποις and ἄρμασιν refers rather to some other participle in the poet's mind. The old reading ἵπποις τε πολλοῖς θ' ἄρμασιν was emended by Reiske.

κάμε στρατηγεῦν \*πᾶσι Μενέλεω χάρι  
εῖλοντο, σύγγονόν γε. τὰξιώμα δὲ 85  
ἄλλος τις ὥφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.  
ἡθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ  
ἡμεσθ' ἀπλοίᾳ χρώμενοι κατ' Αὐλίδα.  
Κάλχας δ' ὁ μάντις ἀπορίᾳ κεχρημένοις  
ἀνεῦλεν Ἰφιγένειαν ἦν ἔσπειρ' ἐγὼ 90  
'Αρτέμιδι θύσαι τῇ τόδ' οἰκούσῃ πέδον,  
καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν  
θύσασι, μὴ θύσασι δ' οὐκ εἶναι τάδε.  
κλύων δ' ἐγὼ ταῦτ' ὀρθίῳ κηρύγματι  
Ταλθύβιον εἴπον πάντ' ἀφιέναι στρατὸν, 95  
ώς οὕποτ' ἀν τλὰς θυγατέρα κτανεῖν ἐμήν.  
οὐδή μ' ἀδελφὸς πάντα προσφέρων λόγον  
ἔπεισε τλῆναι δεινά. καν δέλτον πτυχαῖς  
γράψας ἔπειμψα πρὸς δάμαρτα τὴν ἐμήν

84. *πᾶσι* the present editor for *κάτα* or *κάτη*. The same appears to have occurred to Markland, but he rejected it, preferring *στρατηγούσοντα*. Hermann, Bothe, and Monk give *κάρτα* after Heath, “*Menelai maxime causa;*” but this does not seem the true Attic use of *κάρτα*. Hermann mentions with praise an equally improbable emendation of Seidler, *κάμην στρατηγεῖν κάρτα*, while W. Dindorf admits the still more violent one of Jacobs, *κάμε στρατοῦ γ' ἄνακτα*. It is likely enough that *κάτα* or *κάτη* arose from a gloss *κατά*, i. e. *κατὰ χάριν Μενέλεω*, by which the genuine word was ejected, and the spurious word written long, for the metre's sake. It is clear that *πᾶσι* is the word required by the context; and the restitution of it is not beyond the limits of a reasonable probability. In the next verse *γε* is used as if it were *σύγγονόν γε ἥντα*, i. e. *ὡς εἰκὸς ἦν τὸν γε σύγγονον ἐλέσθαι*. Eustathius, cited by Hermann and others, remarks from this passage that Agamemnon's election to be commander-in chief was a popular one, and not conceded to him as king of Argos, as Homer represents it.

85. *κεχρημένοις* Heath for —ος. The reason of Calchas' injunction is declared in Iph. T. 20, *ὅτι γὰρ ἐνιαυτὸς τέκοι κάλλιστον, ηὔξε φωσφόρῳ θύσειν θεῷ*.

93. *οὐκ εἶναι*. For δτι δὲ οὐκ ἔξεστι τάδε γενέσθαι, ἐὰν μὴ θύσωμεν αὐτὴν.

94. *ὀρθίῳ*, ‘loud,’ or, as Monk prefers to render it, ‘rousing’

96. ἀν τλὰς. So Rhes. 80, *πάντ' ἀν φοβηθεὶς τοθι, δευταίνων τόδε*. The next verse and a half, according to Hermann, are said aside, because the old man cannot be supposed to know that Iphigeneia has really been given up for sacrifice by her father. If he had known it, he must have known also that the marriage with Achilles was a pretence; and he could not then, at v. 124, have asked, ‘How will Achilles bear his disappointment?’ But this view involves the necessity of regarding v. 104—7 as also withheld from the old man's hearing. It is more likely that, as the latter knew the demand had been made, Agamemnon should now admit that he had weakly yielded to it, while time yet remains to retract his consent. Moreover, in saying *μόνοι—τσμεν*, v. 106, he seems to mean, ‘the only persons who know it beside yourself.’ He is sending a confidential servant on a confidential message; and it was hardly likely he would withhold from him the circumstances of the case. On this supposition alone we can perceive why, without any cogent reason, Agamemnon communicates to him the contents of the letter which he is to carry, v. 113.

97. *οὐδὴ*, ‘whereupon,’ i. e. seeing my reluctance. Cf. Alcest. 5, and the note.

- τπέμπειν Ἀχιλλεῖ θυγατέρ' ὡς γαμουμένην,  
τό τ' ἀξίωμα τάνδρὸς ἐκγαυρούμενος  
συμπλεῖν τ' Ἀχαιοῦς οῦνεκ' οὐθέλοι λέγων,  
εἴ μὴ παρ' ἡμῶν εἶσιν ἐσ Φθίαν λέχος·  
πειθὼ γάρ εἰχον τήνδε πρὸς δάμαρτ' ἐμὴν,  
ψευδῆ συνάψας ἀμφὶ παρθένου γάμον. 100
- μόνοι δ' Ἀχαιῶν ἵσμεν ὡς ἔχει τάδε  
Κάλχας, Ὁδυσσεὺς, Μενέλεως θ'. ἂ δ' οὐ καλῶς  
ἔγνων τότ', αὐθὶς μεταγράφω καλῶς πάλιν  
ἐσ τήνδε δέλτον, ἦν κατ' εὐφρόνης σκιὰν  
λύοντα καὶ συνδοῦντά μ' εἰσεῖδες, γέρον. 105
- ἄλλ' εἴλα χώρει τάσδ' ἐπιστολὰς λαβὼν  
πρὸς Ἀργος. ἂ δὲ κέκευθε δέλτος ἐν πτυχαῖς,  
λόγῳ φράσω σοι πάντα τάγγεγραμμένα·  
πιστὸς γάρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἰ. 110
- ΘΕ. λέγε καὶ σήμαιν', ἵνα καὶ γλώσσῃ  
σύντονα τοῖς σοῖς γράμμασιν αὐδῶ. 115
- ΑΓΑ. πέμπω σοι πρὸς ταῖς πρόσθεν  
δέλτοις, ὁ Λήδας ἔρνος,  
μὴ στέλλειν τὰν σὰν ἴνιν  
πρὸς κολπώδη πτέρυγ' Εὐβοίας, 120

100. *πέμπειν*. Monk and Bothe give *στέλλειν* with Markland, comparing v. 117—9. The change is certainly a probable one.

101. *ἐκγαυρούμενος*, like *ἐκπαγλούμενος* in Hec. 1156, ‘magnifying,’ ‘expressing admiration of,’ &c.

104. *πειθὼ τήνδε*, this argument, this inducement.

105. *ἀμφὶ* for *ἀντὶ* Markland. Monk retains *ἀντὶ*, ‘in return for the maid,’ i. e. to get her sent,—a rather forced use.

112. *κέκευθε, intus habet.* Rhes. 620, οὐ γάρ ἔσθ' ὅπου τοιόνδ' ὄχημα χθὼν κέκευθε πωλικόν. The resemblance, both in words and ideas, of this passage to Iph. T. 760, *τάνόντα κάγγεγραμμέν'* ἐν δέλτον πτυχαῖς λόγῳ φράσω σοι, has been made an argument for the spuriousness of this prologue; but the inference is evidently ill-founded.

116. *σύντονα, συνωδὰ, σύμφωνα, congruentia.* Compare *συντείνειν* in Hec.

190. “Mirus vocabuli usus,” objects W. Dindorf, who includes these two anapaestics in the same condemnation as the preceding prologue.

117—163. In this dialogue, which evidently continues the action of the play, and which is completely Euripidean in style, W. Dindorf finds a duplicate commencement of the drama, which he conceives to have been adapted to the opening anapaestics by some later poet who interpolated the intervening prologue. We do not share in his suspicions, much less in Matthiae's, that the whole passage is by another hand.—It will be observed that Agamemnon speaks in irregular, or spondeo-anapaestics, as far as v. 143, the rest of his speech, like that of the servant, being in the regular dimeter.

120. The old copies give *τὰν κολπώδην*. Thus the *πρὸς* completed the preceding catalectic verse. The article is rejected by Monk and W. Dindorf.

*Αὐλιν ἀκλύσταν.*

*εἰς ἄλλας ὥρας γὰρ δὴ  
παιδὸς δαίσομεν ὑμεναίους.*

**ΘΕ.** καὶ πῶς Ἀχιλεὺς λέκτρων ἀπλακῶν  
οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ  
σοὶ σῆ τ’ ἀλόχῳ;

**ΑΓΑ.** τόδε καὶ δεινόν. **ΘΕ.** σήμαιν’ ὁ τι φῆς.

**ΑΓΑ.** ὅνομ’, οὐκ ἔργον, παρέχων Ἀχιλεὺς  
οὐκ οἶδε γάμους, οὐδ’ ὁ τι πράσσομεν,  
οὐδ’ ὅτι κείνω παιδὸς ἐπεφήμισα

125

130

121. *Αὐλιν.* Probably in apposition to *πτέρυγα*, though Hermann construes it with *στέλλειν*, ‘to send her to Aulis towards the sheltering harbour (or wing-shaped bay) of Euboea.’ Wordsworth, *Athens and Attica*, p. 6, remarks that Aulis is ‘a port of larger dimension, which begins at the south of the narrowest point of the Euripus, and spreads itself like an unfolded wing from the side of Euboea.’—The feminine ἀκλύστη may be compared with *περικλύστη* Pers. 598, *δυσοίστη* Eum. 758, *εὐφιλήτη* Theb. 104. The meaning is, ‘secure from the swell of the Euripus.’

122. *εἰς ἄλλας ὥρας*, at another time. Hermann gives *εἰς τὰς ἄλλας ὥρας*, with Aldus, in the sense of ‘next year,’ and so also Matthiae, and Kirchhoff. But it is more likely *τὰς* was added to complete the catalectic verse. For the anapaest following a dactyl in the next verse, see Iph. T. 180, 215. Barnes compares Il. xix. 299, *δαίσειν δὲ γάμους μετὰ Μυρμιδόνεσσιν*, and *inf.* v. 707, 720.

124. The old readings λέκτρος ἀπλακῶν, *φυσῶν*, ἐπαρεῖ have long ago received their obvious corrections from different critics. Matthiae, after Bremi, desirous to make out a case for the spuriousness of this dialogue, remarks, “Quum Agamemnon v. 99 [et v. 105] dixisset, Iphigenia cum Achille conjugium ad fallendam Clytaemnestram fungi, et quas illa credat esse, non esse veras nuptias,—quomodo senex dubitare potest, quomodo Achilles denegatum conjugium latus sit?” This objection has been discussed at some length by Hermann in his Preface (p. x—xii), and his solution is given above on v. 96. If Agamemnon had told the old

man it was a *ψευδῆς γάμος*, there certainly is some apparent inconsistency in the question here; but it may have been *ψευδῆς* only to the plotters of it, while Achilles may have been led to think it really intended. The difficulty, in fact, is removed by Agamemnon’s answer: ‘Achilles only lends his name,’ i. e. we make use of his name unknown to him, ‘without the reality of an engagement.’ The old man seems to have fancied Achilles was privy to the plot, and deceived by it; he is now told distinctly, that οὐκ οἶδε γάμους, οὐδὲ ὅτι πράσσομεν. For *παρέχειν* δύομα compare Hel. 1100, *τοῦνομα παρασχοῦντο*, οὐ τὸ σῶμα ἐν βαρβάροις, *ibid.* 1653, ἐπεὶ—τοῖς θεοῖς παρέσχε τοῦνομα.

127. The words *τόδε καὶ δεινὸν* were given by Musgrave to Agamemnon in place of the servant; and he is followed by Monk and Bothe. This is much better. The king passes over the former remark, and adds, that *this* is likewise to be feared, namely, that the fact that a fraud has been practised on Achilles, by using his name without his knowledge or consent.

130. *ἐπεφήμισα*, Markland’s certain correction of *ἐπέφησα*, has the same sense as *φατίσαι inf.* 135 and *φημίζειν inf.* 1356, viz. ‘to make a verbal declaration,’ with the notion of not executing it in effect,—a mere *λόγος* without the *ἔργον*. Hermann renders *φατίσας quum dare simulaveris*. In Asch. Ag. 1144, *ἐπιφημίζεσθαι*, and in Thuc. vii. 75, 7, *ἐπιφημίσαται*, are words implying sayings of ominous import. We have *φατίσειν* much in the sense of *λέγειν* in Soph. Oed. Col. 139 and Ajac. 715.

εὐνὰς ἐκδώσειν λέκτροις.

- ΘΕ.* δεινά γε τολμᾶς, Ἀγάμεμνον ἄναξ,  
ὅς τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον  
φατίσας ἥγες σφάγιον Δαναοῖς.

- ΑΓΑ.* οἴμοι, γνώμας ἔξεσταν,  
αἰαῖ, πίπτω δ' εἰς ἄταν.  
ἀλλ' ἵθ' ἐρέσσων σὸν πόδα γήρᾳ  
μηδὲν ὑπείκων.

- ΘΕ.* σπεύδω, βασιλεῦ.

- ΑΓΑ.* μή νυν μήτ' ἀλσώδεις ἵζου  
κρήνας μήθ' ὑπνῷ θελχθῆς.

- ΘΕ.* εὔφημα θρόει.

- ΑΓΑ.* πάντη δὲ πόρον σχιστὸν ἀμείβων  
λεῦσσε φυλάσσων μή τίς σε λάθη  
τροχάλοισιν ὄχοις παραμεψαμένη  
παιᾶδα κομίζουσ' ἐνθάδ' ἀπήνη  
Δαναῶν πρὸς ναῦς.

- ΘΕ.* ἔσται.

- ΑΓΑ.* κλήθρων δ' ἔξόρμα.

132. ἐκδώσειν Markland for ἐνδώσειν. Monk gives λέκτρον, ‘for a bride,’ which is not unlikely, but is far from necessary. The dative is superfluously added, on the principle noticed on Hel. 3.

133. ἔτολμας Monk after Markland, on account of the ἥγες following. The Greek poets at least were not so studious of accurate correspondence in tenses. He says, ‘You have engaged in a fearful undertaking, in that you promised your daughter to Achilles, and then were for bringing her to the altar.’ Where ἥγες manifestly relates to his present change of purpose.—δς τῷ Canter for οὗτῳ.

142. μή νυν κτλ. ‘Mind now that you neither sit down by the fountains in the woods, nor give way to soothing sleep.’—‘Hush! say not so.’ Matthiae explains this rightly, “quia somnus minime convenit fido ministro, hanc suspicione a se amovet verbis εὔφημα θρόει.” For the accusative after ἔστθαι see Orest. 871. Androm. 1265, παλαιᾶς χωράδος κοιλῶν μυχῶν Σητιδῶν ἵζου.

144—8. ‘And whenever you pass the

spot where two roads diverge, look in every direction, taking heed lest a mule-chariot should pass without your notice on wheels at full speed, conveying the maid hither to the Grecian ships.’—μή τις for μή τι Markland.

149. ἔσται, ‘it shall be done.’ Several MSS. add τάδε, which Hermann and Dindorf adopt. The formula may be defended by Alcest. 328, ἔσται τάδε, ἔσται, but it is more like an interpolation to complete a diameter verse, and the best MS. omits it.—Agamemnon, having heard his willing consent, adds, ‘Then start at once.’ Monk ejects this verse on insufficient grounds, viz. because of the hiatus at the end of it (a matter of indifference in irregular anapaestics), because ἔξόρμα occurs below in an active sense, and “sine causa et parum decoro Agamemnonis sermo interrumpitur.” A better objection to its genuineness would have been, that the γὰρ gives a reason, not for his starting immediately, but for watching at the cross-roads. This consideration among others has induced Hermann to transpose the present verse after v. 152,

- 150
- ἢν γάρ [νιν] πομπαῖς ἀντήσῃς,  
πάλιν ἔξόρμα, σεῖς χαλινοὺς,  
ἐπὶ Κυκλώπων ιεῖς θυμέλας.
- ΘΕ. πιστὸς δὲ φράστας τάδε πῶς ἔσομαι,  
λέγε, παιδὶ σέθεν τῇ σῇ τ' ἀλόχῳ.
- ΑΓΑ. σφραγίδα φύλασσ' ἦν ἐπὶ δέλτῳ  
τῇδε κομίζεις. ἴθι. λευκαίνει  
τόδε φῶς ηδὴ λάμπουσ' Ἡῶς  
πῦρ τε τεθρίππων τῶν Ἀελίου·  
σύλλαβε μόχθων.
- 155
- θηγῆτῶν δ' ὅλβιος ἐς τέλος οὐδεὶς  
οὐδ' εὐδαίμων·  
οὕπω γὰρ ἔφυ τις ἄλυπος.
- 160

## ΧΟΡΟΣ.

ἔμολον ἀμφὶ παρακτίαν

στρ. ᾱ.

where it occupies a much more appropriate place.

150. Monk omits *νιν*, and he is possibly right, because *πομπαῖς ἀντᾶ* naturally means ‘to meet the escort.’ Not indeed that, with Hermann, we are compelled to explain the syntax by *τοῖς πέμποντος νιν*, nor that the accusative is indefensible with any verb implying *motion towards*, (as even *πελάζειν* takes an accusative in Rhes. 14, Androm. 1167), but that it has the appearance of a metrical interpolation, like *τάδε* above. Less happy is Monk in giving *νιν* *ἴεις* in v. 152. The *i* in *ἴεις* is common, as is well known. Compare *φθοργγὰς λεῖσα* Hec. 338, with *ἀφίημ* ὄμμάτων ἐλεύθερον *ibid.* 367, *τῶν γὰρ μεγάλων ψυχῶν* *ἴεις* Ajac. 154, and *θύρσους ἔχανείσαι χεροῦν* Bacch. 762.

151. *σεῖς χαλινοὺς* is Blomfield’s excellent emendation. The old reading was *ἔξορμάσεις τοῖς χαλινούς*. The meaning is, ‘make them set out homewards again, and do you yourself drive to Argos (with them) at full speed.’ It was obviously necessary for the old man to accompany the convoying party back to Argos, not only to justify their return to Clytemnestra, but because they might otherwise have eluded him, and reached Aulis by some other route. For the expression, meaning to shake the reins so as to urge

an animal to its full speed, compare Soph. El. 712, *ἲπποις δροκλήσαντες ἥριας χεροῖν* *ἴεισαν*. Antig. 109, *φυγάδα πρόδρομον* *δέυτέρῳ κινήσασα χαλινῷ*. — With *ἴεις* supply either *σεαυτὸν* or *αὐτούς*. By *θυμέλας* the piles of ancient masonry are meant, the same as *τὰ Κυκλώπων βάθρα* in Herc. F. 944. Mycenae is often so described, e. g. Tro. 1088. Iph. T. 845 &c. *inf.* v. 1501.

155. *ἐπὶ δέλτῳ τῇδε*. He hands him the letter. Hermann gives *τήνδε*, with two MSS., and so Kirchhoff.

156. Whether *λευκαίνει* or *λάμπουσα*, or both are here transitive, is not very clear. We have *ἄλλα λευκαίνειν* in Cycl. 16, and *λάμπειν ἀστέρα* in Hel. 1131. Perhaps the meaning here is, ‘the morning grows grey, beginning to light up the day.’ Kirchhoff conjectures *λάμπει δ'* *Ἡῶς*. The true Attic form is “*Ἐῶς*, as in Ion 1158. Perhaps *λάμπουσ'* *Ἡῶς* is a mere interpolation, as neither sense nor metre requires it.

160. Cf. Ion 331, *τίς*; *εἰ πόνον μοι* *εὐλλάβοι, χαίρομεν ἄν*. See on Cycl. 472. For the familiar sentiment in the concluding lines see Andr. 100—2. Heracl. 866. Tro. 510.

164. Here follows the true parody, or first song of the chorus on entering the orchestra. The first *stasimon* commences at v. 231. It is probable that, in the very

ψάμαθον Αὐλίδος ἐναλίας,  
Εύριπου διὰ χευμάτων  
κέλσασα, στενόπορθμον  
Χαλκίδα, πόλιν ἐμὰν, προλιποῦσ',  
ἀγχιάλων ὑδάτων τροφὸν  
τᾶς κλεινᾶς Ἀρεθούσας.

165

[Ἀχαιῶν στρατὶαν ὡς κατιδοίμαν  
Ἀχαιῶν τε πλάτας ναυσιπόρους  
ἡμιθέων, οὓς ἐπὶ Τροί-  
αν ἐλάταις χιλιόναυσιν  
τὸν ξανθὸν Μενέλαιον  
ἀμέτεροι πόσεις

170

175

lengthy form in which it has come down to us, it is in great part spurious. Most critics agree that what follows v. 230 to the end is adapted from the Homeric catalogue of ships. Monk has accordingly printed it separately at the end of the play. Both he and Hermann however admit the genuineness of the parody up to that point. Kirchhoff prints the whole as if from the pen of Euripides. The present editor, admitting the difficulty of coming to any certain conclusion on so nice a question, is inclined to agree with W. Dindorf in believing that part of the first strophe and antistrophe is also spurious, with the whole of the epode that follows it. It is true, that this leaves only fourteen verses for the genuine parody; but there are three ways of accounting for this; (1) the ode may have been left imperfect by the poet himself; (2) the spurious may have expelled the genuine; (3) the unusual prevalence of short metres at the beginning of the play may have caused the parody to be purposely abridged in length.—The undoubtedly genuine lines are glyconean, while the others are often laxly and vaguely written, like the work of an imitator not fully conversant with the true laws of that metre.—The chorus, composed of young women of Calchis in Euboea, declare the object of their coming across the strait to be simply curiosity to see the collected Grecian fleet.

169. ἀγχιάλων. Monk gives ἀγχίαλον, though somewhat to the detriment of the metre, unless indeed the word be scanned as a *pes creticus*, in which case

the two verses combined form a regular glyconean, with a pherecratean termination. Thus ὀτλοφόρους in v. 190 must be considered as having the first two short syllables equal to one long one. He quotes the Homeric Χαλκίδα τ' ἀγχίαλον, [Il. ii. 640,] and remarks with truth that the epithet, like Σαλαμῖς ἀγχίαλος in Soph. Ajac. 135, is properly said of settlements not far from the sea. Still, as the fountain of Arethusa was near the coast if not on it, Calchis may be called ‘the feeder of far-famed Arethusa’s waters by the sea-shore.’

172. κατιδοίμαν G. Dindorf for ὥδοιμ' ἔν, a Paris MS. having στρατὸν καὶ ὥδοιμ' ἔν, though Kirchhoff remarks that this is only the common error of καὶ and ὡς being confused (*inf. v. 173*). In the next verse Hermann gives ὄρφων for Ἀχαιῶν. On the supposition that the remainder of the strophe is spurious, it is hardly worth while to introduce corrections. Evidences of its being from a later hand are, (1) the use of the article with ξανθὸν Μενέλαιον, with Κύπρις and Ελέναν, (2) the plural πόσεις, combined with the fact that elsewhere the chorus are described as virgins, (3) the unusual and improbable epithet εὐπαρθῆς applied to Agamemnon.

173. ἡμιθέων. Hermann gives ἡιθέων after Musgrave. Monk thinks the poet may have had in mind ἡμιθέων γένος ἀνδρῶν, Il. M. 23. It is more likely he used the word laxly in the sense of ἡρώων. For οὖς, the correction of Scaliger, the copies give ὡς, one MS. having καὶ. On ὡς and καὶ confused see Iph. T. 335. Herc. F. 801.

ἐνέπουσ' Ἀγαμέμνονά τ' εὐπατρίδαν  
στέλλειν ἐπὶ τὰν Ἐλέναν,

ἀπ' Εὐρώτα δονακοτρόφου  
Πάοις ὁ Βουκόλος ἦν Ἐλαβεν.

δῶρον τᾶς Ἀφροδίτας

εργατών τα, η φρουτάς,

*"Has παλαιόδε τούτου τούτου*

## Ηρά Παλλασί τ Εριθ Εριθ

μορφας α Κυπρις εσχεν.]

πολυθυτον δε δι αλσος Αρ-

τέμιδος ηλυθον ὁρομενα,

*φοινίσσουσα παρ*

*αισχύνα νεοθαλεῖ,*

ἀσπίδος ἔρυμα καὶ κλισία

ὅπλοφόρους Δαναῶν θέλ

ἴππων τὸ ὄχλον οὐδέσθαι.

Γκατεῖδον δὲ δύ' Αἴαντε συνέ

τὸν Οἰλέως Τελαμῶνός τε γ

τοῖς Σαλαμινίοις στέφανον.

*Πρωτεστήλαόν τ' ἐπὶ θάκοις*

περπάνη ἡδοικένους μοο-

φαῖτι πολυπλόκους

Παλαιώδεσά θ' ἐν τέκε παῖς ὁ Ποτει-

Διακρίνεται ότι οι πάντες

Σανάδα Σίπιστη μεταπομένη

185. ἄλσος Ἀρέμιδος. Mentioned here in reference to the sacrifice to that goddess, which is the point of the play. In the next verse the old reading δρωμέ-  
να was amended by Carter.

188. νεοθάλει, for νεοθήλει, is perhaps an allusion to maiden modesty, and if so, of course ἀμέτρο πόστεις in v. 176 could not have come from the pen of Euripides.—*ἀσπίδος ἔρυμα*, for στρατὸν ἀσπίσιν πεπονημένουν. ὅνταθέμεν.

φραγμένοις, ὅπουτον οὐ.  
194. This verse, if any other, stands self-condemned. Hermann, who does not seem to suspect the passage, gives τοὺς Σαλαμίνος στέφανον, scil. ὄντας, Monk τὸν Σαλαμίνος στέφανον, W. Dindorf τοὺς Σαλαμίνοις. Aldus has τοὺς Σαλαμίνοις (a correction in MS. Pal.).

which had  $\tau\omega\varsigma$  σαλαμίνοις with Flor. 2,) the later editions  $\tau\hat{\eta}\varsigma$  Σαλαμῖνος. Turn it and change it as we will, the article is inconsistent with Attic usage.

196. ἡδύνεοντος. As Palamedes was commonly regarded as the inventor of the game of drafts, (which are called πολύπλοκοι from the board being marked with five intersecting lines in cross directions, πεσσὸς πεντέγραμμα, Soph. frag. Naupl. 381,) this plural participle must refer to the proper name following as well as to that preceding. This has been called by critics an instance of "schema Alcmanicum," and certainly it seems alien from any known "schema Euripideum." The Ionic κεχαρημένον, v. 200, is another questionable form.

πάρα δὲ Μηριόνην, Ἀρεος  
δῖον, θαῦμα βροτοῦσι,  
τὸν ἀπὸ νησαίων τ' ὄρέων  
Λαέρτα τόκου, ἅμα δὲ Νι-  
ρέα, καλλιστον Ἀχαιῶν  
τὸν ἴστανεμόν τε ποδοῦν  
λαυψηροδρόμον Ἀχιλῆα,  
τὸν ἀ Θέτις τέκε καὶ  
Χείρων ἔξεπόνασεν,  
εἰδον αἴγιαλοῖσι 205  
παρά τε κροκάλαις δρόμον ἔχοντα σὺν ὅπλοις·  
ἄμιλλαν δ' ἐπόνει ποδοῦν  
πρὸς ἄρμα τέτρωρον  
ἔλισσων περὶ νίκας. 210  
οὐ δὲ διφρηλάτας ἐβοᾶτ'  
Εῦμηλος Φερητιάδας,  
ῳ καλλιστούς ἴδομαν  
χρυσοδαιδάλτους στομίοις  
πώλους κέντρῳ θεινομένους,  
τοὺς μὲν μέσους ζυγίους, 215  
λευκοστίκτῳ τριχὶ βαλιοὺς,  
570  
220

201. πάρα δὲ, ‘and near him.’ In this sense, the accent should stand on the first syllable, as it has been placed also in Tro. 570.

204. Νιρέα. Pronounced Νιρῆ by synizesis. ll. ii. 673, Νιρένς δὲ καλλιστος ἄντηρ ὥνδον Ἰλιον ἤθεεν.

206. ἴστανεμον, for λοήνεμον. Bothe makes an hexameter verse, if such it can be called, ἴστανεμόν τε ποδοῦν, λαυψηροδρόμον Ἀχιλῆα. Perhaps, λαυψηροδρόμον τ' Ἀχιλῆη, by which each verse will be *glycopolysch.*

209. ἔξεπόνασεν, ‘educated.’ Theocr. *Hylas*, xiii. 14, ὡς αἴτῳ κατὰ θυμὸν δ πᾶς πεποναμένος εἴη.

211. κροκάλαις, the shingles. Photius, κρόκαι, ψῆφοι παραθαλάσσιοι, where Monk remarks that we should read κροκάλαι. It was from this custom of the swift-footed Achilles, of running races, accoutred as a hoplite, on the sea-strand

against horses, that the place on the Euxine called Ἀχίλλειος δρόμος was dedicated to him as a hero after death. Of the present passage Hermann still has no suspicion, though he says “vereor magnopere ne non his metris usus sit Euripides, sed servavi, quia nihil variant libri.” Monk reads εἴδον αἴγιαλοῖς παρὰ κροκάλαις τε, and calls it “metrum antispasticum,” by a somewhat forced name.

215. ἔλισσων, scil. ἔαντδν, ἔλισσοβμενος, running in a ring, or rather in the curved δίαυλος, and so turning to and fro, ἀναστρεφόμενος.

216. ἐβοᾶτ' W. Dindorf for βοᾶτ', and ἴδομαν for εἰδόμαν. Monk remarks that this passage also is borrowed from Il. ii. 763 seqq.

216—7. These, with 219, 220, 222, 224, are glyconeal polyschematistic. The intervening verses are the same, but want the initial syllable (ἀκέφαλοι).

τοὺς δ' ἔξω σειροφόρους,  
ἀντήρεις καμπαῖσι δρόμων,  
πυρρότριχας, μονόχαλα δ' ὑπὸ σφυρὰ  
ποικιλοδέρμονας· οἷς παρεπάλλετο  
Πηλεΐδας σὺν ὅπλοισι παρ' ἄντυγα  
καὶ σύριγγας ἀρματείοντος. 225  
ναῶν δ' εἰς ἀριθμὸν ἥλινθον  
καὶ θέαν ἀθέσφατον,  
τὰν γυναικείον ὄψιν ὁμιάτων  
ώς πλήσαιμι, τμείλινον ἀδονάν.  
καὶ κέρας μὲν ἦν δεξιὸν πλάτας ἔχων 230  
Φθιώτας ὁ Μυρμιδὼν Ἀρης  
πεντήκοντα ναυσὶ θουρίαις.  
χρυσέαις δὲ εἰκόσιν  
κατ' ἄκρα Νηργῆδες ἐστασαν θεαὶ,  
πρύμναις σῆμα 'Αχιλλείου στρατοῦ. 240

221—3. *σειροφόρους* W. Dindorf for *σειραφόρους*. Here is an undoubted instance of a Greek chariot with four horses abreast, as is sometimes represented on coins. The two middle, he says, were piebald, the two trace-horses were bay with spotted fetlocks. By *ἀντήρεις καμπαῖσι* he means that the outer horses first met and as it were faced the *καμπτήρ* at the end of the stadium. Compare Soph. El. 721. Bothe understands it to mean, 'rivalling each other in the speed of the course'; but the words cannot signify this.

225. *πυρρότριχας* Monk, which is doubtless right on the presumption that the verses belong to the age of Euripides.

227. *παρ' ἄντυγα*, alongside of the front of the chariot. The driver of the steeds, against whom Achilles contended, was Eumelus; and the runner kept abreast of the front part of the chariot, which is here *παρ' ἄντυγα*. The same phrase occurs in Rhes. 373, *δοχυλαν πεδίαιρον* (*πέλταν*) *σχιστὰν παρ' ἄντυγα*.—*σύριγγας*, the axle-boxes, i. e. the wheels, Hipp. 1234. The resolved reading *Πηλεΐδας* is due to Elmsley, the metre in the two preceding verses having changed to dactylic, and in the strophe following to varieties of trochaic or cretico-tro-

chaic.

233. *γυναικείον*. Hermann for —αν. The addition of the article is not according to true Attic usage. The same remark applies to *μείλινος ἥδονή*, 'honeyed delight.' As however this does not well suit the antistrophic verse, Hermann gives *μᾶλλον ἀδονᾶν*, Bothe *μέλινον ἀδονᾶν*. The only proper meaning of either form of the adjective appears to be the epic one, 'made of ash-wood.' It would not be a serious change to read *λίαν ἥδονᾶν*, as *-μι λίαν* might have easily passed into *μελίναν*.

235. *πλάτας ἔχων*. 'Having his ships on the right wing.' The accusative *κέρας* is used as in Rhes. 485, *ἄλλ' εἴτε λαῖν* *ἔπειδιν κέρας*—*πάρεστι σοι πέλτην* *ἔρεισαι*. Suppl. 657, *καὶ τὸν ξὺν αὐτῷ* *ἔπειδιν τεταγμένους κέρας*. Heracl. 671, *καὶ δὴ λαῖν* *ἐστηκεν κέρας*.—In the next verse Hermann gives *Μυρμιδῶν* for *όνων*, comparing v. 1352, *στρατὸς δὲ Μυρμιδῶν* *οὗ σοι παῖην*; where the same error had been removed by L. Dindorf.

240. *κατ' ἄκρα* Pierson for *κατ' ἄκραν*. The stern, as well as the prow, of Greek ships had sculptured figures of tutelary gods. But the *σῆμα* or *παράσημον* seems to have been commonly at the prow. Hence one might suggest *πράφαις* for *πρύμναις*. But see v. 275.

- |   |          |
|---|----------|
| Αργείων δὲ ταῖσδ' ἵσηρετμοι<br>νᾶες ἔστασαν πέλας·                                    | ἀντ. β'  |
| ἄν δ' Μηκιστέως στρατηλάτας<br>παῖς ἦν, Ταλαὸς δὲ τρέφει πατήρ·                       | 245      |
| Καπανέως τε παῖς Σθένελος· Ἀτθίδος δ' ἄγων<br>έξηκοντα ναῦς ὁ Θησέως                  |          |
| παῖς ἔξῆς ἐναυλόχει θεὰν  |          |
| Παλλάδ' ἐν μωνύχοις<br>ἔχων πτερωτοῖσιν ἄρμασιν θετὸν,<br>εὐσημόν τε φάσμα ναυβάταις. | 250      |
| [τῶν] Βοιωτῶν δ' ὅπλισμα, ποντίας<br>πεντήκοντα νῆας εἰδόμαν                          | στρ. γ'. |
| σημείοισιν ἐστολισμένας·  | 255      |
| τοῖς δὲ Κάδμος ἦν χρύσεον δράκοντ' ἔχων<br>ἀμφὶ ναῶν κόρυμβα·                         |          |
| Ληῆτος δ' ὁ γηγενὴς<br>ἄρχει ναίου στρατοῦ·   | 260      |
| Φωκίδος δ' ἀπὸ χθονὸς<br>Δοκρῶν τε τοῖσδ' ἵσας ἄγων<br>ναῦς *ἲην Οἰλέως τόκος κλυτὰν  |          |
| Θρονιάδ' ἐκλιπών πόλιν.   |          |

246. *'Arēdōs*, supply  $\gamma\bar{\eta}s$ . But Dobree plausibly proposed *'Arēdās*. The son of Theseus meant is either Acamas or Demophon. Barnes remarks, after Brodaeus, that this is said in praise of Athens. Homer makes Menestheus the leader of the Athenians, and assigns to him fifty not *sixty* ships. Il. ii. 551-6.

249. ἐξῆς ἐνανλόχει, had his ship moored next in order to that of Sthenelus.

251. θετὸν is explained by Hermann “ex composito adscitum.” The poet, whoever he was, probably meant θετὸν ἐν ἔρμασιν, ‘placed on a chariot,’ (or rather in a chariot,) ‘drawn by winged steeds,’ ἔρμα, as usual, meaning both horses and carriage. Cf. Alcest. 483. Hermann joins θετὸν εὐσημόν τε, but the τε has rather an exegetic sense, though it is not very properly added. Bothe gives εὐσημάν γε. The use of φάσμα for σῆμα is hardly correct. Aeschylus uses εὐσημος of ships, Suppl. 694.

253. *τῶν Βοιωτῶν*. Again the article is an evidence of spurious and inaccurate writing. Kirchhoff says it has been added by a later hand in the Palatine MS. Hermann thinks the poet may have written, or ought to have written, *τὸ δὲ Β.* οὐτ-  
λίσσα.

255. ἐστολισμένας Scaliger for εὐστ. The word occurs in Suppl. 659, λαὶδν δὲ Πάραλον, ἐστολισμένον δορί.

262. *λόσας*, sc. *ἀπριθμῷ*. “Iliad. ii. v. 524 et 534 et Phocensium quadraginta naves et totidem numerantur Lcorensum.” *Herm.* Δοκρῶν is Heath’s reading for Δοκρᾶς. Hermann and Matthiae give Δοκρᾶς with Markland. The τε seems necessary in place of δέ.

263. ἡν is inserted by Hermann, ἡλθετ by Matthiae, on account of the metre. Bothe prefers ἄγων ἡν ναῦς κτλ. — Θροιάς πόλις, the chief city of the Locri of that division. *Thronium* is mentioned in Il. ii. 533, among several other Locrian settlements.

[έκ] Μυκήνας δὲ τὰς Κυκλωπίας παῖς Ἀτρέως ἐπεμπε ναυβάτας ναῶν ἑκατὸν ἡθροῦσμένους.

åvt. γ'. 265

σὺν δ' ἀδελφὸς ἦν ταγὸς, ὡς φίλος φίλῳ,  
τὰς φυγούσας μέλαθρα  
βαρβάρων χάριν γάμων  
πρᾶξιν Ἑλλὰς ὡς λάβοι.

270

ἐκ Πύλου δὲ Νέστορος  
Γεωπόνου κατειδόμαν

Τερψινού κατεισθαν  
παιώνια σῆμα παινέπ-

πρύμνας ογκα ταυροπούν όραν,  
τὸν πάροικον Ἀλφεόν.

275

*Αἰνιάνων δὲ δώδεκα στόλοι*

*ιναῶν ἥσταν, ὃν ἄναξ Γουνεὺς*

ἀρχε· τῶνδε δ' αὐτὸν πέλας

*"Ηλιδος δυνάστορες,*

οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεώς·

lar indicates a later hand. Euripides would have said *Μυκηνῶν*, as in Iph. T. 510, and elsewhere. The *ēk* is perhaps to be expunged, as Nauck perceived.

267. ἡθροῖσμένους Hermann and W. Dindorf, the latter of whom compares for the diaeresis Ar. Av. 253, πάντα γὰρ ἐνθάδε φῦλ' ἀθροῖζομεν.

263. Ἀδραστος the old copies. ἀδελφὸς Markland, who supposed that Menelaus was meant. Kirchhoff records a good emendation of Mehlhorn, σὺν δὲ ἄριστῷ θῆν, i. e. Agamemnon. Translate, 'And in joint command with him was his brother, in the relation of friend to friend (i. e. neither superior nor inferior), that Hellas might get satisfaction for her who had fled from her home for the sake of marrying a foreigner.' Here the phrase πράκτιν λαβεῖν, for δίκην or ποιήν, is to be noticed as not truly tragic. Hermann observes that the passage is adapted from Il. ii. 586 seqq. Compare, for the mention of Ελλὰς generally, rather than of the two royal brothers as personally interested in the expedition, Iph. T. 12, τὸν καλλίνικον στέφανον Ἰλίου θέλων λαβεῖν Ἀγαμόν.

276. Ἀλφεδν, in apposition to σῆμα. The river-god himself was carved on the stern in the form of a bull, according to the usual way of representing rivers. He

is called *πάροικος*, because the Alpheus flowed not far from Pylos.

277. Αἰνιάνων. The word is pronounced as of three syllables. This people of Thessaly are mentioned in Soph. El. 705, ἔβδομος Μάγνης ἀνὴρ, δ' ὁ γόδος λευκίππος, Αἰνιάν γέρος. Il. ii. 748, Σουνεύς δ' ἐκ Κιφού ήγε δύνω καὶ εἰκοστή νῆσας τῷ δ' Ἐνίηνες ἐπούτο μενεπόλεμοι τε Περαιώθ. Perhaps it is best to take στόλοι νᾶν as a mere periphrasis, στόλος being the *cul-water* or front of the prow. Aesch. Pers. 410, 418. It can hardly mean 'twelve fleets,' as δ τὰς στόλος ἐπέξεχόρει in Pers. 402. Hermann, supposing this strophe, which does not agree with its antistrophe even in the number of verses, to have come down to us in a very mutilated state, reads δωδεκάστολοι νᾶες ἡσαν, with marks of a *lacuna*. Kirchhoff assents, but justly adds, "pau-cissima sunt, quae certa ratione corrigi posse videantur."

281. Ἐπείος. This people are enumerated in Il. ii. 619, where four leaders are mentioned, one of whom is not Eurytus, but Thalpius the son of Eurytus. Hence Hermann reads Εὐρύτων δ' ἄστασε τῶνδε, after which he supposes three verses to have dropped out. The narrative proceeds in a tolerably equable tenor to the end, and the deviations from the Homeric account are not in themselves

Εὔρυτος δ' ἄνασσε τῶνδε·	
λευκήρετμον δ' Ἀρη	
Τάφιον τῆγεν, ὃν Μέγης	285
ἄνασσε, Φυλέως λόχευμα,	
τὰς Ἐχίνας λιπῶν	
νήσους ναυβάταις ἀπροσφόρους.	
Αἴας δ' ὁ Σαλαμῖνος ἔντροφος	ἀντ. δ.
τὸς ἐξὶον κέρας πρὸς τὸ λαιὸν ξύναγε,	290
τῶν ἀστον ὥρμει πλάταισιν	
ἐσχάταισι συμπλέκων	
δώδεκ' εὐστροφωτάταισι ναυσίν· ὡς	
ἄιον καὶ ναυβάταν	
εἰδόμαν λεών·	295
ῳ τις εἰ προσαρμόσει	
βαρβάρους βάριδας,	
νόστον οὐκ ἀποίσεται.	
ἐνθάδ' ταῦταν εἰδόμαν	

sufficient to establish his theory.—On the use of the imperfect  $\omega\nu\delta\mu\alpha\zeta\epsilon$ , see Heracl. 87. *inf.* v. 416.

284. *Αρη Τάφιον.* Eurytus also led the warlike Taphii, because they, inhabitants of the Echiniades, (Herc. F. 1081,) and so dwelling, as Homer says, ii. 626, πέρην ἄλως, "Ηλίδος ἄντα, naturally enough accompanied their neighbours the Epeii. But Meges was their commander, as Homer also distinctly says, *ib.* 627, τῶν αὐθ' ἡγεμόνευε Μέγης ἀτάλαντος Ἀρη, Φυλελῆς. Hence Hermann, not recognizing a distinction between ἄγειν and ἀνάστειν, thinks ἡγεμὼν Μέγης was the true reading, some verb like ἔπαστο being lost, which governed Ἀρη. In this view he is followed by Kirchhoff. The correction of ἡγειν, ἀν is certainly ingenious; and it is the more probable because the antistrophe at present contains three more verses than the strophe, and the correspondence is faulty in this place. Something would be gained by reading τὸν λευκήπετρον δ' Ἀρη, and in v. 294, ἄντον καὶ ναυβάταν \*αἴ-τὰ κατειδόμαν λεών. The departure from the Homeric account was noticed by Barnes, who compares Ταφίους φιλοπέργοισιν, Od. i. 181.

Ταφοῖσι φιληρέτμοισιν, Od. i. 181.  
286. *'Ex̄ivas* Brodæus for *'Ex̄id̄vas*.  
Vossius read *'Eγινάδας*, and so W. Dim-

dorf; but Homer calls them *'Εχινάδων τερπδων*, ii. 625, and the antistrophic metre is no guide to any further change. All that is tolerably certain in this respect is, that v. 287 coincides with v. 302.

287. ἀπροσφόρους, difficult of access.  
Med. 279, κούκ ἔστιν ἄτης εὐπρόσοιστος  
ἔκβασις. The danger to be apprehended  
from the judicial Tarkiaze is here meant.

from the piratical Taphians is here meant.

290. This verse is corrupt, and the next also fails in its correspondence with the strophe. Hermann supposes Ulysses was mentioned, because Homer, ii. 631, introduces him as leader of the Cephallenians immediately after the ships from the Echinades under Meges. And he transposes the first verse of the antistrophe to follow v. 291, and understands ἐννᾶγε κέπας of Ulysses uniting the two wings by himself occupying the centre.

292. *συμπλέκων*, closing in the ranks; joining his ships to those next to him in order.

296.  $\varphi\tauιs\kappaτλ.$  'With whom if any one shall dare to engage his barbaric (Trojan) ships, he shall not return from the conflict alive.' Cf. Phoen. 1161.

the connect alive. Cf. Fisch. 1101.  
299. *άιον* is corrupt, and appears to be a variant of *εἰδόμαν*. There seems no great probability in Hermann's *ἐνθαδίον* *εἰδόμαν*, adopted by Kirchhoff and

- 300
- νάιον πόρευμα,  
τὰ δὲ κατ' οἴκους κλύουσα τσυγκλήτου  
μνήμην σώζομαι στρατεύματος.]
- ΘΕ. Μενέλαε, τολμᾶς δείν', ἃ σ' οὐ τολμᾶν χρεών.  
ΜΕ. ἄπελθε· λίαν δεσπόταισι πιστὸς εἰ.  
ΘΕ. καλόν γέ μοι τοῦνειδος ἔξωνείδισας. 305  
ΜΕ. κλαίοις ἀν, εἰ πράσσοις ἃ μὴ πράσσειν σε δεῖ.  
ΘΕ. οὐ χρῆν σε λῦσαι δέλτον, ἦν ἔγω φερον.  
ΜΕ. οὐδέ γε φέρειν σὲ [δεῖ] πάσιν Ἑλλησιν κακά.  
ΘΕ. ἄλλοις ἀμιλλῶ ταῦτ'. ἄφεις δὲ τήνδ' ἐμοί.  
ΜΕ. οὐκ ἀν μεθεύμην. ΘΕ. οὐδέ ἔγωγέ ἀφήσομαι. 310  
ΜΕ. σκήπτρῳ τάχ' ἄρα σὸν καθαιμάξω κάρα.  
ΘΕ. ἄλλ' εὐκλεέεις τοι δεσποτῶν θυήσκειν ὑπερ.  
ΜΕ. μέθεις· μακροὺς δὲ δοῦλος ὅν λέγεις λόγους.  
ΘΕ. ὁ δέσποτ', ἀδικούμεσθα. σὰς δ' ἐπιστολὰς  
ἔξαρπάσας ὅδ' ἐκ χερῶν ἐμῶν βίᾳ, 315  
Ἀγάμεμνον, οὐδὲν τῇ δίκῃ χρήσθαι θέλει.

W. Dindorf, “*prouti et vidi et audivi  
instructum esse exercitum.*” Perhaps,  
ἐνθα δ’ (so the old copies) εἰδόμαν τὸ πᾶν  
νάιον στράτευμα κτλ.

301. συγκλήτου. W. Dindorf gives  
συλλόγον on his own conjecture, com-  
paring v. 514 and 1545.

303. Menelaus and the old servant now  
appear on the stage. The former has  
forcibly intercepted and opened the letter  
which was destined for the hand of Cly-  
temnestra alone. He had been aware (v.  
107) of Agamemnon's desire hitherto to  
forward the expedition to Troy; and he  
now finds with dismay that the former  
scheme of bringing his daughter to Aulis  
has been cancelled. Agamemnon hearing  
the dispute, and summoned by the mes-  
senger to his aid (v. 314), now comes  
forth from his tent, and an angry alterca-  
tion ensues.

305. καλόν γ κτλ. Cf. Bacch. 652,  
ἀνείδιστας δὴ τοῦτο Διονύσῳ καλόν. Med.  
514, καλόν γ' ὕνειδος τῷ νεωτὶ νυμφίῳ.

306. πράσσεις Matthiae with one MS.  
But cf. Aesch. Suppl. 902, κλαίοις ἀν, εἰ  
ψάυσσεις, οὐ μάλ' ἐς μακράν.

307. ἔχρην Flor. 1 for οὐ χρῆν. In-  
terrogatively taken, this is not a bad  
reading: ‘was it right for you to open the  
letter which I was conveying?’ But the

οὐδὲ in the next verse is in favour of οὐ  
χρῆν in this.

308. Kirchhoff thinks δεῖ an interpola-  
tion, the original reading of the MS. Pal.  
being οὐδέ γε φέρειν σὲ δεῖ. Commonly,  
οὐδέ σε φέρειν δεῖ.

309. ἄλλοις Markland for ἄλλως, which  
arose from a variant ἀμιλλῷ, the Aldine  
reading, i. e. ‘you are arguing in vain.’  
The sense is, ‘Argue that matter with  
others,’ viz. with Agamemnon himself.  
Compare Suppl. 195, ἄλλοισι δὴ ‘πόνησ’  
ἄμιλληθεις λόγῳ τοιφό’. Hec. 271, τῷ  
μὲν δικαίῳ τῷδε ἀμιλλῶμαι λόγουν.

311. With this verse Monk compares  
Androm. 588, σκήπτρῳ δὲ τῷδε σὸν καθαι-  
μάξω κάρα, and with the next Hel. 1640,  
τῷδε δεσποτῶν τοῖσι γενναῖοισι δούλοις  
εὐκλεέστατον θανεῖν. For the sententious  
τοι a similar verse might be adduced from  
Aesch. Ag. 1274, ἄλλ' εὐκλεῶς τοι κατ-  
θανεῖν χάρις βροτῷ.

313. μέθεις, ‘give it up.’ At the word  
he snatches the letter from his hand.

316. οὐδὲν is used for οὐ on account of  
the common idiom χρήσθαι τί τινι, to  
put a thing to a particular use. He  
means, that in this as in other matters  
Meuelaus acts unjustly; ‘he chooses to  
observe Right in nothing.’ For the article  
see Phoen. 527.

*ΑΓΑ.* ἔα·

τίς ποτ' ἐν πύλαισι θόρυβος καὶ λόγων ἀκοσμία;

*ΜΕ.* οὐμὸς, οὐχ ὁ τοῦδε μῆθος κυριώτερος λέγειν.

*ΑΓΑ.* σὺ δὲ τί τῷδ' εἰς ἔριν ἀφίξαι, Μενέλεως, βίᾳ τ' ἄγεις;

*ΜΕ.* βλέψον εἰς ἡμᾶς, ὦν' ἀρχὰς τῶν λόγων ταύτας λάβω. 320

*ΑΓΑ.* μῶν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως γεγώς;

*ΜΕ.* τήνδ' ὄρφας δέλτον, κακίστων γραμμάτων ὑπηρέτιν;

*ΑΓΑ.* εἰσορῶ, καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν.

*ΜΕ.* οὖν, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τάγγεγραμμένα.

*ΑΓΑ.* ή γάρ οἶσθ' ἂ μή σε καιρὸς εἰδέναι, σήμαντρ' ἀνείς; 325

*ΜΕ.* ὥστε σ' ἀλγῆναι γ' ἀνοίξας, ἂ σὺ κάκ' εἰργάσω λάθρα.

*ΑΓΑ.* ποῦ δὲ κἄλαβές νιν; ὦ θεοὶ, σῆς ἀναισχύντου φρενός.

*ΜΕ.* προσδοκῶν σὴν παῖδ' ἀπ' Ἀργούς, εἰ στράτευμ' ἀφίξεται.

*ΑΓΑ.* τί δέ σε τάμα δεῖ φυλάσσειν; οὐκ ἀναισχύντου τόδε;

317. *τίς ποτ'* Monk for *τίς δῆτ'*, and so Hermann from Bekker's Anecd. p. 369, 8, with the variant *θύραισι*. The same critic supposes a verse to have been lost after this.

318. This verse was restored by Hermann to Menelaus. The old copies wrongly attribute it to the servant, who could not be said to have a better right to speak than the king's own brother. Bothe transposes v. 319 to follow v. 317, thus giving a distich to Agamemnon.

320. *βλέψον εἰς ἡμᾶς*. Equivalent to saying, 'Dare you look me in the face, after what you have just done?'

321. *τρέσας — Ἀτρέως*. 'Shall I, the son of *Fearless*, fearful be?' The play on these words was first noticed by Vater, Prolegom. ad Rhes. p. cliv.

324. There is a reading *Δαναοῖς ἅπασι*,

which arose from the omission of the *γε*.

325. *σήμαντρα*. See Iph. T. 1372.

326. The *σὺ* here is rather suspicious. Perhaps, *ὡς κάκ' εἰργάσω*. 'Yes, I do know, so as to have brought grief to you by having opened it, what mischief you secretly did.'

327. *ποῦ — καὶ*. See on Alcest. 482. Hec. 515. Here *καὶ ποῦ* would have meant, 'You don't mean to say you caught him somewhere?' Kirchhoff would prefer *τῆς* for *σῆς ἀν. φρ.* Cf. Orest. 1666.

328. *προσδοκῶν κτλ.* There is the bitterest irony in this verse. Menelaus now knew that Iphigenia was not to come to Aulis at all; so he says that he caught the messenger (who was to be the cause of her not coming), while he was waiting the fulfilment of the promise that she should come.

ΜΕ. ὅτι τὸ βούλεσθαι μ' ἔκνιζε, σὸς δὲ δοῦλος οὐκ  
ἔφυν. 330

ΑΓΑ. οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἔάσομαι;

ΜΕ. πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ  
δ' αὐτίκα.

ΑΓΑ. εὖ κεκόμψευσαι πονηρά· γλῶσσ' ἐπίφθονον σοφῆ.

ΜΕ. νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κού σαφὲς  
φίλοις. 334

βούλομαι δέ σ' ἔξελέγξαι, καὶ σὺ μήτ' ὀργῆς ὑπὸ<sup>τοντον</sup>  
ἀποτρέπου τάληθὲς, τοῦτοι κατανῶ λίαν ἐγώ.

330. ἔκνιζε, moved me, incited me to do so. Med. 568, οὐδ' ἀν σὺ φάης, εἰ σε μὴ κνίζοι λέχοις.

331. οἰκεῖν οἶκον. This phrase means, 'to be master of my own affairs,' i. e. without the interference of others. Monk compares Andr. 581, πῶς; ή τὸν ἄμδον οἶκον οἰκήστεις μολὼν δεῖρ; Hermann needlessly edits οὐχι δειν', εἰ κτλ., to which Monk objects that οὐ should be μή. But οὐκ ἔάσομαι, the future passive, might be taken for καλωθήσομαι.

332. πλάγια φρονεῖν, like ἐλικτὰ φρονεῖν, Androm. 448, is opposed to ὄρθα φρονεῖν, to be straightforward and upright. Bothe wrongly explains, after Brodaeus, "diversa, sibi pugnantia."

333. This verse is edited according to Monk's reading. The old copies give ἐκκεκόμψευσαι. πονηρὸν γλῶσσ' ἐπίφθονον σοφῆ. Ruhnken first proposed εὖ κεκόμψευσαι, to which Musgrave added ἐπίφθονον, and so Hermann and W. Dindorf have given, i. e. 'a tongue clever at exciting envy (dislike) is a bad thing.' To Monk πονηρὰ is due. He compares Hec. 1191, Hipp. 505, and Med. 582, in all which passages a neuter plural follows a verb with εὖ or καλῶς. The sense of both verses is thus plain: M. 'Your intentions are crafty, in part now, in part long ago, and in part shortly hence.'—A. 'You are well versed in eloquence for evil; a clever tongue is an odious possession.' Bothe gives ἐκκεκόμψευσαι. πονηρῶν γλῶσσ' κτλ., 'the clever tongue of bad men is odious.' For κομψός, used especially of orators, see Hipp. 986, ἐγώ δ' ἔκομψος εἰς ὄχλον δούναι λόγον. Troad. 646, κομψὸς θηλειών ἔπη. Thus κομψέειν is to be κομψός, curiously eloquent on a subject, as Antig. 324, κόμψειν νῦν τὴν δόξαν, and κομψέεσθαι is to be made

κομψός, said of either a person or a thing. Photius, κεκομψευμένος, σεμνός, ή ἀστείος, ή ἐνκαλλάπιστος.

334. σαφὲς, sure, πιστόν. Monk would prefer σαφής. A miud, says Menelaus, that is not staunch, not consistent, but changeable, like Agamemnon's, cannot be relied on by friends; meaning, of course, by himself, to whom the pledge had been given. Compare Herc. F. 55.

335. ἔξελέγξαι, which Monk renders 'to expostulate with,' both here and in Iph. T. 955, seems properly rather to mean 'to cross-question you,' 'to get the truth out of you by inquiries.' But, as the best MS. gave δέ σ' ἔλεγξαι by the first hand, Kirchhoff thinks βούλομαι δ' ἔγώ σ' ἔλεγξαι may be the true reading. The very long trochaic ρῆσις which follows (the longest, by much, in the extant tragedies, if the whole of it be genuine), is indeed rather an exposure of Agamemnon's insincerity and temporizing ways, than a series of home-questions put to him. It is enough perhaps to translate ἔξελέγξαι 'to show you in your true character.'

336. οὐτε κατατενῶ is Hermann's reading, adopted by W. Dindorf, who says κατατενῶ was also suggested by Boeckh. The old copies give οὐτοι κατανῶ, and some of them add σ' after λίαν. Bothe edits κατανῶ, non sane quidem nimis te observo. It may be doubted if the true reading has yet been recovered. We have σπουδαί λόγων κατατεινομένων in Hec. 132, but this hardly defends κατατενῶ in the sense of 'I will not press the point too hard,' not to mention that there is an unusual combination in μήτε σὺ ἀποτρέπου, οὐτε ἐγώ κατατενῶ. Monk proposes οὐτ' αὐτ σ' ἀλγυνῶ, which has no very high probability. Possibly the loss

οἰσθ' ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἰλιον,  
τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι  
θέλων,

ώς ταπεινὸς ἥσθα πάσης δεξιᾶς προσθιγγάνων,  
καὶ θύρας ἔχων ἀκλήστους τῷ θέλοντι δημοτῶν, 340  
καὶ διδοὺς πρόσρησιν ἔξῆς πᾶσι, κεί μή τις θέλοι,  
τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου,  
κατ' ἐπεὶ κατέσχες ἄρχας, μεταβαλὼν ἄλλους τρό-  
πους

τοῖς φίλοισιν οὐκέτ' ἥσθα τοῖς πρὶν ώς πρόσθεν  
φίλος,

δυσπρόσιτος, ἔσω τε κλήθρων σπάνιος. ἄνδρα δ'  
οὐ χρεὼν 345  
τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθ-  
ιστάναι

ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις  
ἥνικ' ὀφελεῖν μάλιστα δυνατός ἐστιν εὐτυχῶν.  
ταῦτα μέν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' ηὗρον  
κακόν.

of a verse has induced the grammarians to patch up the latter half of a line, which originally stood οὐδὲ ἦν ἐκτενῶ λίαν λόγον, like μακράν γὰρ ἔξετενας, Agam. 889. To the *length* of his brother's invective Agamemnon alludes in v. 378, βούλομαι σ' εἰπεῖν κακῶς αὖθις, and v. 400, ταῦτά σοι βραχέα λέλεκται. It is particularly to be noticed, that the emphatic ἔγώ has no legitimate place, unless either μήτε σὺ (not σὺ μήτε) occurred before, or another μήτε followed in a lost verse. 'Do you neither turn in anger from the truth, even if I should speak at excessive length, nor —.' One might suppose something followed like μήτε μέντοι ἔχορδον νόμιζε τάδε λέγειν δίκαια σέ.

338. τῷ βούλεσθαι, in real desire; opposed to τῷ δοκεῖν. Bothe's reading τῷ δ' ἀβούλεσθαι would be absurd, even if such a verb could have been in use.

339. ἥσθα πάσης Markland for ἡσ, ἀπάσης, or ἡσ πάσης.

341. διδοὺς πρόσρησιν, affording an opportunity to all in succession (ἔξῆς) of speaking with you, even if some desired it not, but would rather have declined it, from fear or modesty.

342. τὸ φιλότιμον, popularity. This description of a candidate for office is admirable. We seem in every particular to be reading of an active canvassing in our own times.

343. ἐτελεῖ κατέσχες, when you had secured for yourself. See on Iph. T. 980. —μεταβαλὼν, sc. ὥστε ἄλλους εἶναι. Cf. Alcest. 1157. *inf.* v. 363.

344. τοῖς φίλοις φίλος. Suppl. 867, φίλος τ' ἀληθῆς ἦν φίλοις. Iph. T. 610, τοῖς φίλοις τ' ὄρθως φίλος.

345. ἔσω κλήθρων σπάνιος, seldom at home, i. e. when wanted. Musgrave would read ἔξω, 'seldom seen in public.' Either makes good sense.

347. βέβαιον, staunch. See v. 334.

349. ἐπῆλθον κτλ. 'These were the points on which I blamed you at first, viz. those wherein first I found you base; but when afterwards the Grecian host also came to Aulis,' &c. Monk reads αὐτὸς for αὐθεῖ, but it is obvious that his conduct before setting out is contrasted with what it was afterwards. The MS. reading is ἡλθεν αὐθεῖ, but most editors, with Monk, adopt ἡλθεῖς from the Aldine. Kirchhoff conjectures, ὡς δ' ἐσ Αὖλιν ἡλθεν αὐτίχ' διε-

ώς δ' ἐστι Αὐλίν ἥλθεν αὖθις χῶ Πανελλήνων στρατὸς,

350

οὐδὲν ἥσθ', ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν

οὐρίας πομπῆς σπανίζων. Δαναΐδαι δ' ἀφιέναι ναῦς διήγγελλον, μάτην δὲ μὴ πονεῦν ἐν Αὐλίδι. ὡς δ' ἄνολβον εἶχε ὅμμα σύγχυσίν τε μὴ νεῶν χιλίων ἄρχων τὸ Πριάμου πεδίον ἐμπλήσας δορός. κάμε παρεκάλεις, Τί δράσω; τίνα δὲ πόρον εὑρώ πόθεν;

356

ώστε μὴ στερέντα σ' ἄρχῆς ἀπολέσαι καλὸν κλέος. καὶ τὸ ἐπεὶ Κάλχας ἐν ἱροῖς εἴπε σὴν θῦσαι κόρην Ἀρτέμιδη, καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἥσθεὶς φρένας

359

ἀσμενος θύσειν ὑπέστης παιδα· καὶ πέμπεις ἑκάνων, οὐ βίᾳ, μὴ τοῦτο λέξῃς, σῇ δάμαρτι παιδα σὴν δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὡς γαμούμενην.

*Πανελλήνων στρατός.* For ἐπῆλθον cf. Androm. 688, ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὁργῆς χάριν. For the vulg. εὑρὼ Reiske gave εὑρόν.

352. *σπανίζων*, because you wanted a favouring gale;—exegetical of τῇ τύχῃ. W. Dindorf needlessly transposes the preceding verse after v. 353.

354—5. μὴ — ἐμπλήσας. ‘If you should not have been able to occupy the land of Priam with your army, when you were lord of a thousand ships.’ The simple meaning is, ‘how dejected you were, when your fleet could not leave Aulis, at the prospect of never landing at Troy with all your numerous force.’ The participle with μὴ might be resolved into εἰ μὴ ἐμπλήσεις. The aorist is used even of a future event regarded as realized; as the Romans would have said *nisi occurras*. So in Aesch. Suppl. 607, τὸν μὴ βωηθήσαντα τῶν γαμόρων ἄπιμον εἶναι, ‘if any one shall have refused to assist, let him be outlawed.’ See on Iph. T. 99. The old reading was Πριάμου τε πεδίον, corrected by Elmsley, but Kirchhoff’s best MS. gives τὸ Πριάμου τε. W. Dindorf omits these two verses as spurious, or rather, as “useless,”—a very arbitrary sort of criticism.

356. πόθεν L. Dindorf for ποθέν. Matthiae preferred τίνα πόρον δ, but he is not followed by subsequent editors. Kirchhoff suggests τίνα πόρον τέμω πόθεν, the best MS. omitting δ by the first hand. So in Androm. 121, for ἄκος τῶν δυσλύτων πόνων τεμεῖν, Aldus and one MS. give πόνων εὑρεῖν, and there are other examples of the same confusion.

357. Unless we should read με for σε, (so as to continue this verse as the appeal of Agamemnon for his brother’s aid,) the clause depends on παρεκάλεις, ‘you invited my aid, that you might not’ &c.

360. ἑκάνων, οὐ βίᾳ. Menelaus guards himself against the suspicion of having had any share in the scheme of sacrificing Iphigenia. It is well known that Euripides, from his dislike to the Spartans, always depicts Menelaus in a bad light. Nothing could show greater moral turpitude than his present argument. He protests he had nothing to do with the fraud put upon Iphigenia, and yet he is angry because that fraud is likely to be frustrated. He pretends it was Agamemnon’s sole interest to get the ships away from Aulis, and yet he knows that the whole expedition was planned for his own sake.

οὗτος αὐτός ἐστιν αἰθὴρ ὃς τάδ' ἡκουσεν σέθεν. 363  
κἀθ' ὑποστρέψας λέληψαι μεταβαλὼν ἄλλας γρα-  
φὰς,

ώς φοιεὺς οὐκέτι θυγατρὸς σῆς ἔσει. μάλιστά γε.  
μυρίοι δέ τοι πεπόνθασ' αὐτὸ πρὸς τὰ πράγματα·  
ἐκπονοῦσ' ἔχοντες, εἴτα δ' ἔξεχώρησαν κακῶς,  
τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτουν, τὰ δ' ἐν-  
δίκως,

ἀδύνατοι γεγώτες αὐτοὶ διαφυλάξασθαι πόλιν.

Ἐλλάδος μάλιστ' ἔγωγε τῆς ταλαιπώρου στένω, 370  
ἡ θέλουσα δρᾶν τι κεδινὸν βαρβάρους τὸν οὐδένας  
καταγελῶντας ἔξανήσει διὰ σὲ καὶ τὴν σὴν κόρην.  
Τμηδέν' ἀν χρέous ἔκατι προστάτην θείμην χθονὸς,

363. *αὐτὸς* Markland for *αὐτός*. This verse has been transposed by the present editor (the more readily, because Monk independently perceived that the context required the change) from its usual position after v. 365. The reasoning proceeds thus: ‘You voluntarily ordered your wife to send Iphigenia hither,—in pretence, for her marriage; in reality, to be sacrificed. This very heaven which is above us was a witness to your conduct on that occasion; and yet now you are detected in writing the contrary message, to the effect that you will not slay your own child! Aye, be it so. Thousands of others have had it happen to them in conducting public affairs: they try to carry them out when they are in possession, and then they retire from them with discredit.’ W. Dindorf omits v. 365, and Hermann reads *μάλιστά γ' ἀν*, with which he supposes *οὗτος αὐτὸς κτλ.* to be closely connected, according to its old order; ‘you said you would not be, though you were so in an especial manner, as heaven is witness.’ According to the common reading, no stop is placed before *μάλιστά γε*, and Monk sees nothing to object to in the received text. Bothe gives *μάλιστά γε* to Agamemnon; but it is very unlikely that he should interpose only two short words during the long speech of his brother. L. Dindorf proposed *κάλλιστά γε*, which could convey a taunt on his pretended goodness in loving his daughter better than his country.

367. *ἔκόντες* Canter for *ἔχοντες*. There may be an allusion to *ἔκανεν οὐδὲ βίᾳ* in 360,

But Monk more correctly supplies *τὰ πράγματα* with *ἔχοντες*, after Matthiae, while in the administration of affairs.

368. If *ἐνδίκως* and not *ἐνδίκως* be the true reading, it can hardly mean, as Hermann would have it, ‘altogether powerless,’ for *πανδίκως* *ἀδύνατοι*, but rather, that some people retire discreditably from a pledged undertaking with good reason, simply because they find themselves unable to fulfil it.—*διαφυλάξασθαι* seems to mean, ‘to keep the city in their own interest to the end,’ i. e. to carry with them the hearts of the citizens. Bothe interprets, *custodire, servare*.

370. This verse was parodied by the comic writer Eubulus, Athen. xiii. p. 569, as Porson remarked, ‘Ἐλλάδος ἔγωγε τῆς ταλαιπώρου [πέρι] στένω.—For τὸν οὐδένας, ‘those non-entities,’ see Andr. 700. Ion 594. Photius, οὐδένες, τὸ πληθυντικὸν τοῦτο σύνθετες τοῖς παλαιοῖς, καὶ οὐδένων καὶ οἰδέσι καὶ οὐδένας.—On the idea of triumph implied in *καταγελῶντας*, see Med. 1361. One of the advantages thought to be derived from the Trojan war was the supremacy of Hellas over the Asiatics, collectively called *Βαρβαροί*. Cf. *inf.* v. 1400. Troad. 932, καὶ τοσόνδ' οὐμόι γάμοι ὅντας ‘Ἐλλάδ’ οὐ κρατεῖσθ’ ἐκ βαρ-  
βάρων, οὕτ’ ἐς δέρν σταθέντες, οὐ τυρα-  
νίδι.—Of course, the present passage has a political import, and is to be regarded as advice addressed to the Athenians.

373. *μηδέν* ἄν. The solecism here is apparent. We might read *οὐδέν* ἄν — *οὐθὲ* *ὤπλων κτλ.*, but so simple a reading would hardly have been corrupted. Her-

μηδ' ὅπλων ἄρχοντα· νοῦν χρὴ τὸν στρατηλάτην  
ἔχειν.

374

πόλεος ὡς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἦν ἔχων τύχῃ.

XO. δεινὸν κασιγνήτοισι γίγνεσθαι λόγους

μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

ΑΓΑ. βούλομαι σ' εἰπεῖν κακῶς αὖ βραχέα, μὴ λίαν ἄνω  
βλέφαρα πρὸς τάναδὲς ἀγαγὼν, ἀλλὰ σωφρο-  
νεστέρως,

ώς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι  
φιλεῖν.

380

εἰπέ μοι, τί δεινὰ φυσῆς αἴματηρὸν ὅμμ' ἔχων;  
τίς ἀδικεῖ σε; τοῦ κέχρησαι; λέκτρα χρήστ' ἐρᾶς  
λαβεῖν.

mann edits *οὐ χρέους ἔκατι*, ‘for the sake of his own private interest.’ Monk has *μηδέν' οὐν γένους ἔκατι*, and W. Dindorf approves *γένους*, which was also the correction of Reiske. But the *οὐν* is not Euripidean. The true reading is probably, *μή τι χρημάτων ἔκατι κτλ.*, ‘Never on account of his wealth may I have a person appointed ruler of the land, nor commander of the forces.’ So *μή τι* is joined with an optative in Ion 719, *μή τι ποτ'* *εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς*, and in Aesch. Suppl. 386. The corruption of the reading is thus easily accounted for:—*μή τινα χρημάτων, μή τινα χρέους, μηδέν' ἀν χρέους*, the *ἀν* being inserted that the *a* might not be long before *χρ.*

374. *νοῦν χρὴ κτλ.* ‘Tis mind that the leader of an army should possess; for any man is a governor of a state, if he should chance to possess intelligence.’ The old punctuation, *τὸν στρατηλάτην ἔχειν πόλεος* (*πόλεως* MSS. and edd. vett.), was corrected by Hermann, though it is retained by Monk. The poet says, no man should be either a general or a ruler unless he is mentally qualified; the one requires *νοῦς*, and the other *ξύνεσις*; qualities which perhaps we should distinguish as *ability* and *intelligence*.

376—7. This distich is cited by Stobaeus, Flor. lxxxiv. 3.

378. *αὐ* for *εὐ* is Markland’s emendation, rightly admitted by Monk, Kirchhoff, and W. Dindorf. Stobaeus, who quotes this and the two next lines, Flor. xxvi. 2, also gives *εὐ*, but the Greek doctrine of *ἴσα λέγειν, ίσα ἀκοῦσαι*, noticed

on Alcest. 708, seems to require *αὐ* ‘in return.’ The meaning is, ‘In replying to your attack on me by a similar recrimination, I wish to speak at once briefly and with moderation.’ In favour of *εὐ* it can only be alleged, that this very moderation constituted a kind of good method of saying evil things.

379. *σωφρονεστέρως* Stobaeus, —os MSS., —ον Aldus, with an abbreviated termination.

380. *αἰδεῖσθαι*, to be modest, to show consideration or fellow-feeling. Stobaeus has ἀνὴρ γὰρ χρηστὸς χρηστὸν αἰδεῖσθαι φιλεῖ, the copies of Euripides giving *αἰσχρὸς αἰδεῖσθαι οὐ φιλεῖ*, or οὐκ αἰδεῖσθαι φιλεῖ. The *οὐ* was inserted from necessity when *αἰσχρὸς* for *χρηστὸς* had crept into the text.

381. *αἴματηρὸν κτλ.*, a strong way of saying *φόνιον βλέπων*. Monk’s interpretation will hardly hold good, *vultum sanguine suffusum*.

382. After *λαβεῖν* Hermann removed the mark of a question. ‘You want,’ says Agamemnon, ‘to get a good wife. Well, I cannot give you one. That one whom you possessed, you did not properly control; and then am I to pay the penalty for your misfortunes, though I was not a sharer in your weakness?’ On the peculiar sense of *σφαλῆναι*, said of unwise attachments to women, see Hipp. 5. Ion 1523. It is rather doubtful, at first sight, whether *λαβεῖν* is for *ἀναλαβεῖν*, ‘to recover,’ as in Electr. 810, or whether Agamemnon tauntingly pretends that Menelaus wishes for a good wife in place of

οὐκ ἔχοιμ' ἀν σοι παρασχεῖν· ὥν γὰρ ἐκτήσω  
κακῶς

ἡρχει. εἰτ' ἐγὼ δίκην δῶ σῶν κακῶν, ὁ μὴ σφα-  
λείς;

ἢ δάκνει σε τὸ φιλότιμον τοῦμόν; ἀλλ' ἐν ἀγκά-  
λαις

385

εὐπρεπῆ γυναικα χρήζεις, τὸ λελογισμένον παρεὶς  
καὶ τὸ καλὸν, ἔχειν πονηροῦ φωτὸς ἡδονὰ κακά.  
εἰ δὲ ἐγὼ, γνοὺς πρόσθεν οὐκ εὖ, μετεθέμην εὐ-  
βουλίαν,

μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν  
λέχος

ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὖ.

ἄμοσαν τὸν Τυνδάρειον ὄρκον οἱ κακόφρονες 391  
φιλόγαμοι μνηστῆρες. ἢ δέ γ' ἐλπὶς, οἵμαι μὲν,  
θεὸς,

κάξεπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος.  
οὖς λαβὼν στράτευ· ἔτοιμοι δὲ εἰσὶ μωρίᾳ φρε-  
νῶν

his bad one. The irony of the passage makes it probable that this word, like παρασχεῖν, is ambiguously used. Compare v. 390.

385. τὸ φιλότιμον, see v. 342. ‘Perhaps it is my popularity that stings you with jealousy?’ ‘Tis not that; you want to keep a fair wife in your embrace, putting aside what is reasonable and what is honourable: a bad man’s pleasures are themselves bad.’

388. μετεθέμην for μετεθέθην, and εὐβουλίαν for —q, are corrections so obvious, that it is surprising they were left for Monk to make. He compares Orest. 254, ταχὺς δὲ μετέθεν λύσταν, ἄρτι σωφρονῶν, and adds, that one Paris MS. gives μετέθην. Conversely in Hel. 42, the copies give προθέμην for προνέθην. But Monk is wrong in reading ἀλλ’ ἐγὼ for εἰ δὲ ἐγὼ, on the ground that Euripides should have said μὴ εὖ for οὐκ εὖ. On the contrary, we believe no Attic poet could have written μὴ εὖ, because γνοὺς οὐκ εὖ is here a fact, and is no part of a mere supposition. The meaning obviously is, ‘Am I mad because I have taken a

wise course, where before I took an unwise one?’

389. ὅστις θέλεις, ‘in that you are desiring,’ &c.

391. κακόφρονες, infatuated, foolish; see on v. 67. For the long ὁ see Suppl. 744.

392. θεὸς, i. e. θεὸς ἢν ἢ πράξασα αὐτῷ. See Cycl. 316. Thus κάξεπραξεν, the reading of the MSS., is rightly preferred by the later editors to the Aldine ἔξεπραξεν. The authority of Menelaus in fact, as Hermann remarks, had nothing to do either with the oath of the suitors, or with the fulfilment of it. They had taken that oath, because each hoped to be the husband of Helen: they had joined in the Trojan expedition, simply because they were bound, when called upon, to fulfil it.

394. ἔτοιμοι δὲ εἰσι Monk for γ' οἴμαι (or οἴμαι) δὲ εἰση. So also W. Dindorf has edited; and the correction is highly probable. But Dindorf’s punctuation seems better (‘and they are ready to do so in the folly of their minds’) than Monk’s στράτευ· (ἔτοιμοι δὲ εἰσι) μωρίᾳ

οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ' ἔχει συνιέναι  
τοὺς κακῶς παγέντας ὄρκους καὶ συνηγακασμέ-  
νους.

395

τάμα δ' οὐκ ἀποκτενῶ γὰρ τέκνα, καὶ τὸ σὸν μὲν εὑ  
παρὰ δίκης ἔσται, κακίστης εὗνιδος τιμωρία,  
ἔμε δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις  
ἄνομα δρῶντα κού δίκαια παιδας οὓς ἐγεινάμην.  
ταῦτα σοι βραχέα λέλεκται καὶ σαφῆ καὶ ράδια·  
εἰ δὲ μὴ βούλει φρονεῦν εὖ, τάμ' ἔγὼ θήσω κα-  
λῶς.

401

**XO.** οἴδ' αὐδ διάφοροι τῶν πάρος λελεγμένων  
μύθων, καλῶς δ' ἔχουσι, φεύδεσθαι τέκνων.

**ME.** αἰαῖ, φίλους ἄρ' οὐχὶ κεκτήμην τάλας.

**ΑΓΑ.** εἴ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι.

405

φρενῶν. Hermann gives ἐγῆμαι, μωρίαν εἶτη φρενῶν, 'I flatter myself, you will find out their folly.' The next verse is wanting in the copies of Euripides, but is preserved by Stobaeus, Flor. xxviii. 10, who quotes it together with that following. 'For the god is not devoid of intelligence, but is able to comprehend those oaths that have been wrongly ratified and extorted by compulsion.' Aeschylus has ὄρκος, πῆγμα γενναῖος παγένεν, Agam. 1169. Stobaeus gives the variant κατηγακασμένους, which is adopted by Kirchhoff; cf. Bacch. 644.

396. τὸ σὸν μὲν, τὰ σὰ πράγματα, εὖ ἔσται, εὖ ἔξει, παρὰ δίκης, sc. διδούντος τῆς δίκης. Monk appears to construe τὸ σὸν εὖ, 'your success.' Hermann edits κού τὸ σὸν and τιμωρία, in this sense, 'It shall never be, that your affairs shall be prospered by justice, by your taking vengeance for a most worthless wife, while me days and nights shall consume with tears, for doing to my own offspring what is both unlawful and unjust.' There is no need however of this change, though Kirchhoff has adopted it. In fact, the negative is continued from the preceding οὐκ ἀποκτενῶ (as W. Dindorf also perceived). The king argues thus:—'It shall not be said that I killed my children, and that your affairs were thereby made prosperous, while I pine away with grief.' A simpler enunciation of the sentiment would be, ην ἔγὼ ἀποκτάνω τέκνα, τὸ σὸν μὲν εὖ ἔσται,

ἔμε δὲ συντήξουσι νύκτες ταῦτα δὲ οὐκ ἔσται ποτέ. For this reason a comma instead of a colon has been placed after τέκνα.—For πέρα δίκης, which violates the metre, W. Dindorf would read παρὰ δίκην, and so Kirchhoff, with Porson. But the getting satisfaction even for a bad wife was not a course involving injustice of itself. Reiske's correction παρὰ δίκης seems at least as good; and it is preferred by Hermann, Monk, and W. Dindorf. In fact there appears to be an antithesis between the τὸ παρὰ δίκης of Menelaus, and the ἄνομα κού δίκαια of Agamemnon.

398. συντήξουσι. Med. 25, τὸν πάντα συντήκουσα δακρύοις χρόνον, 'wasting away her whole life in tears.' Electr. 240, λύπαις γε συντετηκός. Monk compares II. xxiv. 745, νύκτας τε καὶ ἥματα δακρυχέοντα.

404. As κέκτημαι has the force of a present tense, 'I possess,' so ἐκεκτήμην, Ἀττικὲ κεκτήμην, has the force of an imperfect, 'I possessed.' Compare οἴδα and ήδη. Monk is therefore mistaken in editing κέκτημαι interrogatively, and saying "plusquam perfectum illud est ab hoc loco alienum." The true use of ἄρα with an imperfect (see Iph. T. 351) is here maintained, 'So then, after all, I find I did not possess friends, as I supposed.'

405. εἴ γε κτλ. 'Yes, you do, provided you do not wish to undo your friends,' i. e. to bring your nearest relatives to grief.

- ΜΕ.* δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταύτου γεγώς ;  
*ΑΓΑ.* συστωφρονέων γάρ, οὐχὶ συννοσεῖν ἔφυν.  
*ΜΕ.* ἐσ κοινὸν ἀλγεῖν τοῖς φίλοισι χρὴ φίλους.  
*ΑΓΑ.* εὖ δρῶν παρακάλει μ', ἀλλὰ μὴ λυπῶν ἐμέ.  
*ΜΕ.* οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι ; 410  
*ΑΓΑ.* Ἐλλὰς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.  
*ΜΕ.* σκήπτρῳ νυν αὔχει σὸν κασίγνητον προδούς·  
 ἐγὼ δ' ἐπ' ἄλλας εἴμι μηχανάς τινας  
 φίλους τ' ἐπ' ἄλλους.—

## ΑΓΓΕΛΟΣ.

ῷ Πανελλήνων ἄναξ,

'Αγάμεμνον, ὅκω παῖδά σοι τὴν σῆν ἄγων, 415  
 ἦν Ἰφιγένειαν ὀνόμαζες ἐν δόμοις.

406. *ποῦ*. On the negative sense of this particle see Herc. F. 1414. Hec. 1199, *ποῦ ποτ'* ἀν φίλον τὸ βάρβαρον γένοιτο' ἀν "Ἐλλησιν γένος; The sense here is, 'That is not the way to show yourself a brother.'

407. This verse was restored from Plutarch, vol. ii. p. 64 C. The old reading was *συνστωφρονέων σοι βούλομ', ἀλλ'* οὐ συννοσεῖν'. Agamemnon means to say, 'It is my nature to act like a brother to one who is prudent, not to one who is infatuated.'

409. *εὖ δρῶν κτλ.* 'Summon me to your aid (i. e. claim my assistance as a brother) when you are doing me a benefit, not when you are giving me pain,' as now in demanding the life of my child.

411. *θεῶν*. Monk has *θεῶν* with Porson. The sense is, 'No, for Hellas shares in your folly according to the will of some god.'

412. *αὔχει* Tyrwhitt for *αὐχεῖσ*. 'Go then, glory in your sceptre, while you abandon your own brother's cause.'

414. A messenger arrives so suddenly, that Menelaus' speech is intercepted in the middle of a verse, exactly as in Suppl.

513 Theseus interrupts Adrastus' exclamation ἡ παγκάκιστε, by saying σῆγ', "Άδραστ", ἔχε στόμα, and as in Soph. Phil. 974 (quoted by Hermann) Ulysses interposes ἡ κάκιστ' ἀνδρῶν, τί δρᾶς; when Neoptolemus had just asked τί δρῶμεν, ἀνδρες; See also Eur. Electr. 692. The ῥῆσις of the messenger is an interesting one, and a good iambic com-

position, and we agree with Monk and Hermann that it is probably genuine. It argues little for the critical judgment of the Dindorfs to assert that "haec declamatione nuntii quique eam sequuntur duo versus Agamemnonis ab homine ineptissimo est composita." And that "omnino tota hujus nuntii narratio talis est, ut desipere eum magis quam sapere credas. Adeo tumide, confuse, inepte loquitur." This opinion of the spuriousness of the passage has been also held by Kirchhoff, who includes 413—441, as "ab interpolatore aevi recentissimi additi, explendae, quam in exemplo suo invenerat, lacunae." To the particular objections, founded on slight peculiarities of diction, which have been raised by L. Dindorf, Hermann has satisfactorily replied; and it would take up much space, attended with but little profit, to discuss them again. One point must be conceded by all: a messenger must have arrived, and at this crisis of affairs; for Agamemnon's next speech shows that he has just heard of his wife's and his daughter's presence in the camp (v. 457). Those who would account for the genuine verses having been lost, and a spurious ῥῆσις substituted in their place, will doubtless have recourse to the theory of a leaf having been torn out of the archetypus MS.

416. ὀνόμαζες Markland for ὀνόμαξες or ὀνόμασά ποτ'. That he is right, and that the imperfect is the regular idiom, has been shown on Heracl. 87. See sup. v. 281.

μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμνήστρας δέμας,  
καὶ παῖς Ὁρέστης, ὃς τι τερφθείης ἵδων  
χρόνον παλαιὸν δωμάτων ἔκδημος ὡν.  
ἀλλ', ὡς μακρὰν ἔτεινον, εὔρυτον παρὰ 420  
κρήνην ἀναψύχουσι θηλύπουν βάσιν  
αὐτάι τε πῶλοι τ'. ἐς δὲ λειμώνων χλόην  
καθεῖμεν αὐτὰς, ὡς βορᾶς γενσαίατο.  
ἔγὼ δὲ πρόδρομος σῆς παρασκευῆς χάριν  
ἥκω πέπυσται γὰρ στρατὸς, ταχεῖα γὰρ 425  
διῆξε φήμη, παῖδα σὴν ἀφιγμένην.  
πᾶς δ' ἐς θέαν ὄμιλος ἔρχεται δρόμῳ,  
σὴν παῖδ' ὅπως ἵδωσιν οἱ δ' εὐδαίμονες  
ἐν πᾶσι κλεινοὶ καὶ περιβλεπτοὶ βροτοῖς.  
λέγουσι δ', ‘Τμέναιός τις, ή τί πράσσεται; 430  
ἢ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἄναξ  
ἐκόμισε παῖδα; τῶν δ' ἀν ἥκουσας τάδε·  
‘Αρτέμιδι προτελίζουσι τὴν νεάνιδα,

417. Hermann, with Elmsley, edits σὴν Κλυταιμνήστρα δάμαρ. One would perhaps prefer this; but Monk defends the vulgate by Orest. 107, τί δ' οὐχὶ θυγατρὸς Ἐριβόνης πέμπεις δέμας; Add Electr. 1340, Πυλάδη, χείρων θῷ, νυμφεύον δέμας Ἡλέκτρας, and Hec. 724, ἀλλ' εἰσօρῳ γὰρ τοῦδε δεσπότου δέμας Ἀγαμέμνορος.

418. ὡς τι Hermann for ὥστε. The optative follows the present verb because in δμαρτεῖ is implied ἀμα ἐφέρετο, and ὡς is the particle of purpose, 'in order that.' Compare Ar. Ran. 23, αὐτὸς βαδίξω καὶ πονῶ, τοῦτον δ' ὁχῶ, ἵνα μὴ ταλαιπωροῦτο μηδ' ἄχθος φέροι. It is surprising that Hermann forgot to quote Ion 1375, χρόνου γάρ ὧν μ' ἔκρην ἐν ἀγκάλαις μητρὸς τρυφῆσαι, καὶ τι τερφθῆναι βίου, which is nearly conclusive in favour of his emendation, and furnishes a reply to L. Dindorf's criticism, "frigidum illud τι quis non sentiat sententiae nocere plus quam prodesset?" Monk gives ὡς σὺν τερφθείης, by an error not uncommon among critics, who fail to notice that the nominative of the personal pronoun is always emphatic. With ἵδων supply αὐτὸν, sc. Ὁρέστην.

420. ἀλλ', ὡς κτλ. 'But, as they were making a long journey, hard by a clear-flowing fount they are recruiting their womanly limbs, both themselves and their

cattle.' Here L. Dindorf pronounces ὡς in the sense of ἐπειδὴ "pravum et barbare possum," and denies that it can ever precede the proposition, of which it gives the explanation by alleging the cause. To which Hermann replies, by observing that γὰρ is often so used; and he gives an actual instance of ὡς so placed from Xen. Cyrop. iv. 2, 29. For ὡς in the sense of ἐπειδὴ see Iph. T. 1180.

424. σῆς παρασκευῆς χάριν. That you might make the requisite preparations for receiving a daughter about to be married.

425. ταχεῖα γὰρ one MS. for ταχεῖα δέ. As this clause is parenthetical, and gives a reason why the whole army have already heard so recent an event, the above reading seems preferable. Compare Andr. 70, οἵμοι, πέπυσται τὸν ἐμδρὸν ἔκθετον γόνον:

433. προτελίζουσι. This verb, which is recognized, in some copies at least, by Pollux, iii. 38, is objected to by the Dindorfs as a later form. We have προτέλεια, inf. v. 718, and Aesch. Agam. 65, 219, so that the substantive at least, signifying the rites preparatory to marriage, was a word of the old Attic. Euripides, in his latest plays, was inclined to admit forms of the later dialect, of which this may have been one, though we cannot be sure

Αὐλίδος ἀνάσση. τίς νιν ἔξεται ποτε ;  
ἀλλ' εῖσα, τὰπὶ τοισίδ' ἔξάρχου κανᾶ, 435

στεφανοῦσθε κράτα. καὶ σὺ, Μενέλεως \*τ' ἄναξ,  
νύμεναιον εὐτρέπιζε, καὶ κατὰ στέγας  
λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος·  
φῶς γάρ τοδ' ἥκει μακάριον τῇ παρθένῳ.

*ΑΓΑ.* ἐπήγνεσ'. ἀλλὰ στεῖχε δωμάτων ἔσω. 440

τὰ δ' ἄλλ' ιούσης τῆς τύχης ἔσται καλῶς.  
οἵμοι, τί φῶ δύστηνος ; ἄρξομαι πόθεν ;  
εἰς οἶ ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.  
ὑπῆλθε δάιμων, ὅστε τῶν σοφισμάτων

about it. Photius, *προτελεῖαν ἡμέραν δύναμάζοντιν*, ἐν ᾧ εἰς τὴν ἀκρόπολιν τὴν γαμομένην παρθένον ἄγουσιν οἱ γονεῖς ὡς τὴν θεύ, καὶ θυσίαν ἐπιτελοῦσιν. In the present passage there is an allusion to the real sacrifice of the maid to Artemis, as well as to the ceremonial sacrifice to "Hρα τελεία.

435. With *ἔξάρχου κανᾶ*, 'bring up the sacrificial meal-basket as a preliminary rite,' Monk compares *κανᾶ δ' ἐνράχεσθω τις*, *inf. v. 1471*, and might have added *κανοῦν δ' ἐνῆρκται*, El. 1142.

436. Hermann adds *τε*, because Menelaus could only be invited to take the part of an assistant in the coming nuptials, the principal ceremonies devolving on the parents. W. Dindorf perceived the right meaning, though he failed to see the *τε* was wanting; *Et tu, Menelae, fratrem adjuva in nuptiis parandis.* Monk rejects the *τε*, as he generally does with Hermann's emendations.

438. *βοάσθω*. We might have expected *βοάσω*, but cf. Hel. 1434, *πᾶσαν δὲ χρὴ γαῖαν βοᾶσθαι μακαρίαις ὑμνῳδίαις*, and the note there.—In all this there is obviously that sort of tragic irony, which conveys an allusion to one event, as it were unconsciously, under the mention of another.

440—1. This distich is condemned by the Dindorfs, who misunderstand *ιούσης τῆς τύχης*, the sense of which is, 'as fortune goes on in its course,' i. e. as events develop themselves. Of course Agamemnon means, that fortune must now decide how the present conjuncture of affairs is to be ended. Compare Alcest. 1071, *χρὴ δ, δύστις εἰσι, καρτερεῖν θεού δόσιν*. Hermann adds Oed. R. 1458, *ἀλλ' ή μὲν ἡμῶν μοῖρ', δύποιπερ εἰσ', ίτω*.—The so-

liloquy following v. 441 is remarkably fine. The king perceives the strait into which he has been brought by the unexpected arrival of his wife and daughter. He is compelled to assume the appearance of joy; but his heart is racked with the consciousness of his criminal concession, and his mind is perplexed how to avert the dreaded consequences, on the one hand, of refusal, on the other, of performing so fearful an engagement. Human cunning, he now feels, has been defeated by the superior wisdom of the god. He wishes that his lot had been cast in obscurity, for then he might weep. But for kings and heroes it is derogatory, as men say, to shed tears. So do princes live on a false theory of glory, while they are but the slaves of the multitude. They may not do what the people will condemn. With what face can he now receive his wife, who so naturally and blamelessly attended her daughter to Aulis to be married, as she supposes? How shall he meet, and with what voice reply to the endearments of his child? How listen to her imploring accents when the terrible truth is revealed to her, or how endure a child's dying curse? Alas! Paris the son of Priam has been the cause of all this woe.

442. *πόθεν* Grotius for *σέτεν*. G. Burges proposes *ἄρξωμαι*, which Kirchhoff and W. Dindorf approve. But it has been elsewhere remarked, that the combination of aorist subjunctive with future indicative was rather a favourite one with the Greek dramatists. See Med. 1101. *inf. 455.*

444. *ὑπῆλθε*, has deceived or frustrated me by his superior cunning in outwitting me. Cf. v. 67.

πολλῷ γενέσθαι τῶν ἐμῶν σοφώτερος. 445  
 ἡ δυσγένεια δ' ὡς ἔχει τι χρήσιμον.  
 καὶ γὰρ δακρῦσαι ρᾳδίως αὐτοῖς ἔχει  
 ἄπαντά τ' εἰπεῖν, τῷ δὲ γενναίῳ φύσιν  
 ἀνολβα ταῦτα. προστάτην δὲ τοῦ βίου  
 τὸν ὅγκον ἔχομεν, τῷ δ' ὅχλῳ δουλεύομεν. 450  
 ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ,  
 τὸ μὴ δακρῦσαι δ' αὐθις αἰδοῦμαι τάλας,  
 ἐς τὰς μεγίστας συμφορὰς ἀφιγμένος.  
 εἶεν, τί φήσω πρὸς δάμαρτα τὴν ἐμήν;  
 πῶς δέξομαι νῦν; ποῖον ὅμμα συμβάλω: 455  
 καὶ γάρ μ' ἀπώλεσ' ἐπὶ κακοῖς ἡ μοι πάρα  
 ἐλθοῦσ' ἀκλητος. εἰκότως δ' ἀμ' ἔσπετο  
 θυγατρὶ νυμφεύσουσα, καὶ τὰ φίλτατα  
 δώσουσ', ἵν' ἡμᾶς ὄντας εὑρῆσει κακούς.  
 τὴν δ' αὖ τάλαιναν παρθένον, τί παρθένον; 460

448–9. The words *ἄπαντα* and *ἀνολβα* are interchanged in the old copies, by which the following sense, if sense it be, is produced:—‘The low-born are allowed to weep and to say degrading things; while the high-born have all these things.’ If we ask, *what* things? Monk, who retains the vulgate, replies, ‘the following things,’ viz. *προστάτην ἔχομεν κτλ.*, and so Kirchhoff appears to understand the passage. According to the transposition of the words given, as above, by Hermann and W. Dindorf, we have this much better meaning:—‘For to the low-born it is easy to weep and to say any thing (however derogatory to themselves); but to him who is noble by birth these things are considered unworthy of his high position.’ Bothe reads *ἀποίητα ταῦτα*, with little or no probability. Perhaps however *ἄπαντα* is corrupt. These verses were thus translated by Ennius in his Iphigenia, quoted by St. Jerome, as Voss and others have pointed out: *Plebes in hoc regi antestatal loco: licet Lacrumare plebi, regi honeste non licet.*

449. Plutarch, citing this passage in the life of Nicias, ch. 5, gives δὲ for γε and ὅγκον for δῆμον, where Muretus proposed ὅχλον. Monk retains δῆμον, but either it must have a different sense from ὅχλῳ, (as *populus* from *plebs*), or it is the merest tautology, ‘the people are our masters, and

we are slaves to the people.’ But ὅγκος means the parade of royalty, the external worship paid to rank, the popularity which is the prominent feature in the life of a king, while in fact his very throne depends on the will of the people. Plutarch’s reading τῷ δ' ὅχλῳ seems better than the vulg. τῷ τ' ὅχλῳ.

452. Kirchhoff thinks αἰδοῦμαι interpolated from the preceding verse; but the repetition does not offend the ear.

455. συμβάλλω Herm. with three MSS. Aldus has συμβαλῶ, which most editors prefer. See on v. 442.

456. ἐπὶ κακοῖς is to be construed with ἐλθοῦσα, ‘by coming uninverted in the time of my present misfortunes.’ The MSS. generally give πάρος, but the best with the early editions, πάρα, which is clearly right, though perhaps a conjectural reading only. Bothe has ἡ μοι πάρ', ἡς ἐλθοῦσ' κτλ., in which his usual want of taste is conspicuous.

458. νυμφεύσουσα Markland for —ονσα. In the active, this word generally means, as here, ‘to attend on a bride;’ cf. Alcest. 317.

459. ἵνα, ‘on an occasion when,’ &c.

460. τί παρθένον; i. e. τί λέγω αὐτῇ παρθένον; ‘Maiden, indeed!’ On this idiom see Alcest. 307. Ion 286.—νυμφεύσει, in the same sense as above.

- Ἄιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα,  
ώς φόκτισ· οἶμαι γάρ νιν ἵκετεύσειν τάδε·  
ὭΩ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους  
γήμειας αὐτὸς χῶστις ἐστί σοι φίλος.  
παρὼν δ' Ὁρέστης ἐγγὺς ἀναβοήσεται      465  
οὐ συνετὰ συνετῶς· ἔτι γάρ ἐστι νήπιος.  
αἰαῖ, τὸν Ἐλένης ὡς μ' ἀπώλεσεν γάμον  
γήμιας ὁ Πριάμον Πάρις, ὃς εἴργασται τάδε.
- XO. κάγω κατώκτειρ, ὡς γυναῖκα δεῖ ξένην  
ὑπὲρ τυράννων συμφορᾶς καταστένειν.      470
- ME. ἀδελφὲ, δός μοι δεξιᾶς τῆς σῆς θιγεῖν.  
ΑΓΑ. δίδωμι· σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ.  
ME. Πέλοπα κατόμυνμ', ὃς πατὴρ τούμοῦ πατρὸς  
τοῦ σοῦ τ' ἐκλήθη, τὸν τεκόντα τ' Ἀτρέα,  
ἡ μὴν ἐρεῦν σοι τάπο καρδίας σαφῶς,      475  
καὶ μὴ πίτηδες μηδὲν, ἀλλ' ὅσον φρονῶ.  
ἐγώ σ' ἀπ' ὅσσων ἐκβαλόντ' ιδῶν δάκρυ  
φόκτειρα, καύτὸς ἀνταφῆκά σοι πάλιν,  
καὶ τῶν παλαιῶν ἔξαφίσταμαι λόγων  
οὐκ ἐσ σὲ δεινός· εἰμὶ δ' οὖπερ εἴ σὺ νῦν.      480

462. ἵκετεύσειν Markland for —σαι.

464. γήμειας αὐτὸς. This was a formula of imprecation, which the Greeks thought peculiarly terrible when uttered by a dying relative against another, especially by a child against a parent. It was to prevent this that the mouth of the maiden was stopped at the sacrifice, Aesch. Agam. 226, *στόματος καλλιπρόπον φυλακὰν κατασχεῖν φθόγγον ἀραιν οὐκοις*.

466. Monk gives ἀσύνετα, with Bothe; and W. Dindorf rejects the verse as spurious. It contains however one of those feeling and truthful remarks about young children which Euripides so well knew how to make. The language of the boy was unintelligible as language, i. e. mere lisping, but was intelligible from the method of expression, by looks, gestures, &c. The words ἔτι γάρ κτλ. obviously refer to οὐ συνετά. Markland proposed συνετῶις, i. e. τοῖσιν εἰδόσιν, like ἔξινετον ξυνετῶσι βοῶν, Iph. T. 1092.

468. ὃ L. Dindorf for ὃς μ'. Monk gives ὃ μ' (*quae res*) with Markland.

471. Menelaus, with more candour than might have been expected from his selfish nature, is touched by his brother's grief. He comes forward and proffers his hand. In a magnanimous retraction he resigns all his former claims; and he now no longer desires to possess a bad wife at the cost of a good brother's happiness.

472. σὸν τὸ κράτος. He means, that Menelaus' wish is supreme in the matter, since the expedition was undertaken in his cause.

476. ἐπίτηδες, with a special purpose, *consulto*.

480. This verse is a little obscure. By οὐκ ἐσ σὲ δεινός (if the words be right) he seems to mean, 'No longer an object of fear to you' (who should rather command my love and respect). For εἰμι, Kirchhoff's correction εἰμὶ seems probable, 'I am where you are,' viz. in the same view and agreement with yourself about this Trojan expedition. Monk renders the vulgate, (which had been taken to mean, 'I will come over to your opinion,') 'I will place myself in your present position.'

καί σοι παραινῶ μήτ' ἀποκτείνειν τέκνον  
μήτ' ἀνθελέσθαι τούμόν. οὐ γάρ ἔνδικον  
σὲ μὲν στενάζειν, τάμα δ' ἡδέως ἔχειν,  
θυήσκειν τε τοὺς σοὺς, τοὺς δ' ἐμοὺς ὄρâν φάος.  
τί βούλομαι γάρ; οὐ γάμους ἔξαιρέτους 485  
ἄλλους λάβοιμ' ἀν, εἰ γάμων ἴμείρομαι;  
ἄλλ' ἀπολέσας ἀδελφὸν, ὅν μ' ἥκιστ' ἔχρην,  
Ἐλένην ἔλωμαι, τὸ κακὸν ἀντὶ τάγαθοῦ;  
ἄφρων νέος τ' ἦν, πρὸν τὰ πράγματ' ἐγγύθεν  
σκοπῶν ἐσεῖδον οἶνον ἦν κτείνειν τέκνα. 490  
ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης  
εἰσῆλθε, συγγένειαν ἐννοοῦμενω,  
ἢ τῶν ἐμῶν ἔκατι θύεσθαι γάμων  
μέλλει. τί δ' Ἐλένης παρθένῳ τῇ σῇ μέτα;  
ἴτω στρατεία διαλυθεῖσ' ἐξ Αὐλίδος. 495  
σὺ δ' ὅμμα παῦσαι δακρύοις τέγγων τὸ σὸν,  
ἀδελφὲ, κάμε παρακαλῶν ἐς δάκρυα.  
εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι,  
μὴ μοὶ μετέστω σοὶ νέμω τούμὸν μέρος.  
ἄλλ' ἐς μεταβολὰς ἥλθον ἀπὸ δεινῶν λόγων. 500

482. *τοὺμὸν*, my private interests.

489. *τὰ πράγματα* Matthiae for *τὰ πράγματα δ'*. Monk, placing a colon at *πρὶν*, gives *τὸ πράγμα δ'* with Barnes and Markland. Compare with this passage Ion 585, οὐ ταῦτὸν εἶδος φαίνεται τῶν πραγμάτων πρόσωθεν ὄντων, ἐγγύθεν θρωμάτων, and for the infinitive without the article, Med. 35, οἶνον πατρός μὴ ἀπολεῖτοθαι χθονός, Suppl. 1090, οἶνον στέρεσθαι πατέρα γίγνεται τέκνων.

492. *ἐννοοῦμενω*. For the dative see the note on Med. 58.

498. θεσφάτα κόρης are 'oracles respecting a maid,' as λόγοι τινδοι, 'words about a thing,' *mf.* v. 812. The idiom has been illustrated on Ion 927.—For *σοι*, the reading of the old copies, W. Dindorf gives *μοι*, with Markland. Hermann and Kirchhoff retain *σοι*, and edit *μὴ μοι* for *μὴ μοι*. In undertaking a war, oracles were seldom wanting, and perhaps the poet had in view the number of old predictions that were raked up on commencing the Peloponnesian war. So the oracle orders Macaria to be sacrificed in the

*Heraclidae*. Here the declaration had been made by Calchas, *sap.* v. 89. Menelaus, as Hermann observes, could hardly have said, 'If I have any concern in the oracles,' because, in fact, he had every concern, since the expedition was made for him. What he says, is this: 'if the oracles relate to you, that is not my affair; I disclaim, for my own part, and make over absolutely to yon, my own concern in them.'

500—3. W. Dindorf marks these verses as spurious, and as "minime Euripideum genus dicendi." His suspicions are not shared in by Monk, Kirchhoff, or Hermann. The sense appears to be, 'But, it will be objected, I have come to a change of mind from a dreadful purpose (i. e. because my promises were too terrible to be performed). Well! my case is a natural one; 'tis from love of an own brother that I altered my views. Such ways are those of a man not bad by nature, to make use of those who are the best at all times.' The *ἄλλα* certainly introduces and anticipates an objection

- εἰκὸς πέπονθα τὸν δύμόθεν πεφυκότα  
στέργυων μετέπεσον. ἀνδρὸς οὐ κακοῦ τρόποι  
τοιοῖδε, χρῆσθαι τοῖσι βελτίστοις ἀεί.
- XO.** γενναῖ ἔλεξας Ταντάλῳ τε τῷ Διὸς 504  
πρέποντα προγόνους \*δ' οὐ καταισχύνεις σέθεν.
- ΑΓΑ.** αἰνῶ σε, Μενέλεως, ὅτι παρὰ γνώμην ἐμὴν  
ὑπέθηκας ὄρθως τοὺς λόγους σοῦ τ' ἀξίως.
- [**ΜΕ.** ταραχή γ' ἀδελφῶν τις δὶ' ἔρωτα γίγνεται  
πλεονεξίαν τε δωμάτων ἀπέπτυσα  
τοιάνδε συγγένειαν ἀλλήλων πικράν.] 510
- ΑΓΑ.**] ἀλλ' ἥκομεν γάρ εἰς ἀναγκαίας τύχας,  
θυγατρὸς αἵματηρὸν ἐκπρᾶξαι φόνον.
- ΜΕ.** πῶς; τίς δ' ἀναγκάσει σε τὴν γε σὴν κτανεῖν;
- ΑΓΑ.** ἅπας Ἀχαιῶν σύλλογος στρατεύματος.
- ΜΕ.** οὐκ, εἴ νιν εἰς Ἀργος γ' ἀποστελεῖς πάλιν. 515
- ΑΓΑ.** λάθοιμι τοῦτ' ἀν· ἀλλ' ἐκεῦν οὐ λήσομεν.
- ΜΕ.** τὸ ποῖον; οὗτοι χρὴ λίαν ταρβεῦν ὄχλον.

which he desires to answer. Otherwise he would have said, *εἰ δ' ἐστι μεταβολὰς ἦλθον κτλ.* There is a variant *τροπαὶ τοιαῖδε*, 'such changes of purpose,' but it seems rightly rejected by the editors. Menelaus is apologizing for what might seem a fickleness of purpose and a feebleness of mind; and he says that he cannot be blamed for imitating the ways and practices of good men, in making use of, i. e. enlisting as a friend, his excellent brother. Hermann takes *τοῖσι βελτίστοις* for the neuter, "optimis semper uti est commutare quae modo optime videbantur cum contrariais quae nunc optima videntur." If this be correct, we must translate, 'to adopt at all times the best measures.' It is hard to choose.

505. The δὲ was inserted by Hermann. It is rejected by Kirchhoff, Monk, and W. Dindorf; but we think tragic usage requires it. It has been proposed also to read either λέξας or καταισχύνας.

506. Μενέλεως Barnes, Μενέλα' Musgrave, for Μενέλαος. The latter emendation is adopted by Herm. and Monk. The genuineness of this distich cannot be relied on.

508—10. These three verses are rejected by W. Dindorf, Monk, Matthiae,

and others. Hermann retains them, continuing them by δὲ in place of γε to Agamemnon, (who, he says, "aliquam excusationem affert, quod acerbius cum fratre egerit,") and adopting Dobree's plausible correction, διά τ' ἔρωτα γίγνεται. We suspect they were originally added in continuation of the two verses of the chorus. Of their being an interpolation little doubt can be entertained. Neither ταραχὴ nor πλεονεξία are tragic words, and there is perhaps no precedent for three consecutive verses commencing with an anapaest. The Aldine τίς is not in MS. Pal., which gives γε.—In v. 510 ἀλλήλους or —οις may be right.

512. ἐκπρᾶξαι, to carry out, to accomplish. In saying that, in spite of his brother's concession, he is compelled to sacrifice his daughter, he alludes to the clamorous demands of the army, urged on by Calchas. For he had said above, v. 450, τῷ δὲ ὅχλῳ δουλεύομεν.

515. νν, i. e. Iphigenia. The γε belongs to εἰ, not to Ἀργος. The MSS. give ἦν for εἰ, which makes Markland's ἀποστέλλεις probable. Both reads οὐκ, ἦν ἀποστέλλεις νν εἰς Ἀργος πάλιν. Kirchhoff conjectures, οὐκ, ἦν νν Ἀργος ἔξαποστέλλης πάλιν.

- ΑΓΑ.* Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῷ.  
*ΜΕ.* οὐκ, ἦν θάνη γε πρόσθε τοῦτο δ' εὐμαρές.  
*ΑΓΑ.* τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. 520  
*ΜΕ.* κοῦδέν γε χρηστὸν οὐδὲ χρήσιμον παρόν.  
*ΑΓΑ.* ἐκεῖνο δ' οὐ δέδουκας οῦμ' εἰσέρχεται;  
*ΜΕ.* δὸν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἀν λόγον;  
*ΑΓΑ.* τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.  
*ΜΕ.* οὐκ ἔστ' Ὁδυστεὺς δ τι σὲ κάμε πημανεῖ. 525  
*ΑΓΑ.* ποικίλος ἀεὶ πέφυκε τοῦ τ' ὄχλου μέτα.  
*ΜΕ.* φιλοτιμίᾳ μὲν ἐνέχεται, δεινῷ κακῷ.  
*ΑΓΑ.* οὐκούν δοκεῖς νιν στάντ' ἐν Ἀργείοις μέσοις  
 λέξειν ἢ Κάλχας θέσφατ' ἔξηγήσατο,

519. θάνη. Hermann gives *σανῆ*, the second aorist passive of *σαλεῖν*, but it is a form without authority. Menelaus' proposal to kill Calchas is, of course, atrocious; but Euripides always makes him a bad and cruel man, so that he might regard the putting the seer out of the way as *εὐμαρές*, a matter of indifference, or of little import. (We might add, that this is the very word used of Cassandra's death being little cared for, Agam. 1297, *δούλης θαυμάσης, εὐμαροῦς χειρώματος.*) Nor is Agamemnon's reply inconsistent, as Hermann objects. He does not plainly assent, but he disparages the man and his office, thereby hinting that he would be no great loss. For the poet's dislike of seers, see Electr. 400. Hel. 755. Ipb. T. 574. W. Dindorf compares Soph. Antig. 1055, *τὸ μαντικὸν γάρ πᾶν φιλάργυρον γένος.* Kirchhoff would transpose v. 520—1 to follow v. 517.

521. By *παρὸν* he seems to mean, in allusion to his intended removal, 'when present amongst us.' Monk gives *πάρα*, an arbitrary alteration. The old reading *κοιδέν γ' ἀχρηστὸν* was corrected by Canter. Translate, 'Yes, and good for nothing, nor available when present.' The *οὐδὲν* follows the analogy of the syntax noticed on v. 316.

522. οὐμ' (i. e. δὲ ἐμὲ) Markland and Hermann for δ' μ', or δτι μ', which latter W. Dindorf edits; but the definite relative is required, because some particular idea is meant.

523. δὲ μὴ σὺ φράζεις, *ni tu dixeris.* Compare *inf.* v. 823, in both places the μὴ depending on the implied sense, ἐὰν μὴ or εἰ μή.—ὑπολάβοιμ' ἀν Markland

for *ὑπολάβοιμεν*, which Hermann retains. The omission of ἀν is capable of defence; but the correction is more probable.

524. πάντ' οἶδεν. See v. 107.

526. τοῦ τ' for τοῦ γ' Reiske. Monk retains the vulgate in the sense, 'when he takes the people's side,' which would contain an ironical hint, that he could also take the other side when he found it convenient. But it was the character of Ulysses to be *ἡδύλογος δημοχαριστής*, Hec. 134.

528—42. W. Dindorf regards the whole of this passage as spurious. He thinks it is too monstrous to suppose that the soldiers could ever have been incited by Ulysses to kill both of the royal commanders, and then to sacrifice the maid; or, if the commanders retreated to Argos, that they would have followed them and demolished the city. Agamemnon however was bound to represent even possibilities in the light of probabilities; and the ferocious and turbulent character of the soldiery is described in equally strong terms Hec. 606, *ἐν τοι μυρίῳ στρατεύματι ἀκόλαυτος ὄχλος, μαντική τ' ἀναρχία κρείσσων πυρός.*—In the first verse οὐκούν δοκεῖς is obviously to be restored for οὐκούν δόκει, as Musgrave, Monk, and W. Dindorf perceived, and a question is to be marked at θύσειν. 'Do you not then think that he, standing in the midst of the Argive host, will tell them what oracles Calchas delivered, and will say of me, that I undertook to offer a sacrifice to Artemis, and am then proving false?' On the metrical licence in *κέρτα ψεύδομαι* see Androm. 346. Hec. 729.

κάμ' ὡς ὑπέστην θῦμα, κἄτα ψεύδομαι, 530  
 Ἀρτέμιδι θύσεω; ὃς ξυναρπάσας στρατὸν  
 σὲ κάμ' ἀποκτείναντας Ἀργείους κόρην  
 σφάξαι κελεύσει. κὰν πρὸς Ἀργος ἐκφύγω,  
 ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίους  
 ξυναρπάσουσι καὶ κατασκάψουσι γῆν. 535  
 τοιαῦτα τάμα πήματ'. ὁ τάλας ἐγώ·  
 ὡς ἡγήπόρημαι πρὸς θεῶν τὰ νῦν τάδε.  
 ἐν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν  
 ἐλθὼν, ὅπως ἀν μὴ Κλυταιμνήστρα τάδε  
 μάθῃ, πρὶν Ἄιδη παῖδ' ἐμὴν προσθῶ λαβὼν, 540  
 ὡς ἐπ' ἐλαχίστοις δακρύοις πράσσω κακῶς.  
 ὑμεῖς τε σιγὴν, ὁ ξέναι, φυλάσσετε.

XO. μάκαρες οἱ μετρίας θεοῦ στρ.

531. *δι.* For εἴτα ἐκεῖνος. Monk and Kirchhoff adopt οἰς from Tyrwhitt, but the vulgate seems in every way better. Cf. v. 394.

535. ξυναρπάσουσι, scil. γῆμας. W. Dindorf is wrong in supposing ξυναρπάσουσι γῆν is meant, which he accordingly regards as an evidence of spuriousness. Monk gives ἀναρπάσουσι, with Markland, because in Hel. 751 we have πόλις ἀνηρπάσθη μάτην.

537. ἡγήπορημαι is a word so questionable, that, although τὰ νῦν τάδε is Euripidean, (Herc. F. 246,) it seems not improbable that the whole verse is an interpolation. It is not in the least wanted for the context; and even if ἀπορεῖσθαι were certainly defensible, the syntax ἀπορεῖσθαι πρὸς τίνος is singular. For the perfect passive of a strictly neuter verb we may compare κεκόμψευσαι, *sup.* v. 333. It would however be no very violent change to read ὡς ἡπάτημαι, or, as Kirchhoff conjectures, ἡμπόλημαι.

540. πρὶν—προσθῶ, 'before I shall have dedicated.' Hec. 368, 'Ἄιδη προστίθεισ' ἐμὸν δέμας. See on Androm. 1016. Phoenix. 964.

541. ἐπ' ἐλαχίστοις δακρύοις, with fewest tears; i. e. that, if I must incur pain, I may not have to share it with others.—Menelaus now leaves the stage. Agamemnon seems to remain, seated, perhaps in a moody and thoughtful attitude, while the chorus sings the second *stasimon*. The subject is one which does

not bear very directly on the plot of the play,—the danger of excess in the passion of love. The chorus were themselves maidens, so that they may be supposed to speak either in reference to the approaching pseudo-nuptials, or to the calamities brought on by the rape of Helen, and so to apply the consequences of that act as a warning to themselves.—The sentiment contained in the first strophe is precisely the same as that in Med. 630 seqq., the pleasures and blessings of moderate love, contrasted with the evils of that in excess. They go on to say, that the natural disposition is very different in different people, but that education will do much in helping to control the passions and to follow virtue. And they conclude by illustrating the above reflections from the consequences of Paris' infatuation.

542. Monk omits this verse as spurious. He objects (without any reason, that we can see) to σιγὴν φυλάσσειν, and also to the hasty and incidental manner in which the request is conveyed to the women, just as the scene is about to close. It does not seem necessary to discuss such arbitrary criticisms at length.

544—552. With μετρίας θεοῦ we may suppose some word like ἔτυχον was contemplated, but omitted in afterwards adding the complete phrase μετέσχον λέκτρων. 'Happy they who have moderately participated in the goddess, and with sobriety have shared the bridal couch given to mortals by Aphrodite; who have

μετά τε σωφροσύνας μετέ-  
σχον λέκτρων Ἀφροδίτας,  
γαλανείᾳ χρησάμενοι  
μαινομένων οἴστρων, ὅθι δὴ  
δίδυμ' Ἔρως ὁ χρυσοκόμας  
τόξος ἐντείνεται χαρίτων,  
τὸ μὲν ἐπ' εὐαίων πότμῳ,  
τὸ δ' ἐπὶ συγχύσει βιοτᾶς.  
ἀπενέπω νιν ἀμετέρων,  
Κύπρι καλλίστα, θαλάμων,  
εἴη δέ μοι μετρία μὲν  
χάρις, πόθοι δ' ὄσιοι,  
καὶ μετέχοιμι τᾶς Ἀφροδί-  
τας, πολλὰν δ' ἀποθείμαν.  
διάφοροι δὲ φύσεις βροτῶν,  
διάτροποι δὲ τρόποι, τὸ δ' ὄρ-  
θως ἐσθλὸν σαφὲς ἀεί.

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ἀντ.

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enjoyed a calm repose from those fierce passions, wherein Eros directs a double arrow of desires, one tending to a happy lot, the other to the confusion of life.' — For the old reading *μαινόμεν'* Hermann gives *μελομένων*, Bothe *μένομεν*, Canter *μέλομεν*, all which suit the antistrophic verse exactly. But Nauck proposes *μαινολῶν* (from *μαινόλην*), an ingenious and more probable reading. So Sappho has *μαινόλᾳ θυμῷ*, and Aesch. Suppl. 101, *δίάνουν μαινόλιν κέντρον ἔχων δρυκτὸν*. However, *μαινομένων*, adopted by W. Dindorf and Monk from Reiske, satisfies the metre, (which, like most of this strophe, is glyconean polyschematicistic,) if it be taken as three long syllables. See a similar licence on v. 169.

548. ὅθι, i.e. οὖν, 'in the case of which love,' &c. Cf. v. 97. Bothe wrongly gives *ὅτι, quandoquidem*. The meaning is, 'for then,' i. e. when men are possessed by this *οἰστρός*, 'there is a double lot that awaits them, happiness or misery.'

550. Though the middle voice *ἐντείνεται* is rather strangely used, the reading is confirmed by Athenaeus, xiii. p. 562 E, who quotes v. 549—52, apparently as the words of Chaeremon, but meaning, as Hermann thinks, Euripides himself;—

διόπτερ δ ποιητῆς οὗτος (he had mentioned Chaeremon just before) οὐ κακῶς αὐτὸν τὰς δυνάμεις διαιρῶν φησι, δίδυμα γὰρ τόξον αὐτὸν ἐντείνεσθαι χαρίτων, τὸ μὲν κτλ. Athenaeus also gives the variant τύχα for πότμῳ.

558. δ' for τ' Reiske.—ἀποθείμαν, 'may I put away from myself,' or lay aside. This arist is differently used in Iph. T. 376.

559—68. *τρόποι, τὸ δ' ὄρθως* is the correction of Hermann after others for *τρόποις*: δ' ὄρθος κτλ. He observes, "ὄρθος quum per errorem exaratum esset, τὸ in δ' mutari, hiatusque vitandi causa τρόποι in τρόποις corrigi debuit." Kirchhoff also gives διάφοροι for διάτροποι, and so Mouk, after Hoepfner. Translate, 'Now the natures of mortals are different, and diverse are their ways; but what is truly good is always self-evident; moreover, the training that is imparted by education greatly contributes to virtue; for both modesty is wisdom, and it brings a compensating pleasure to comprehend in one's mind what is fitting to be done, wherein (i. e. in attaining which knowledge) reputation brings imperishable glory to life.'

τροφαί θ' αἱ παιδευόμεναι  
 μέγα φέρουσ' εἰς τὰν ἀρετὰν,  
 τό τε γὰρ αἰδεῖσθαι σοφία,  
 τάν τ' ἔξαλλάσσουσαν ἔχει  
 χάριν ὑπὸ γνώμας ἐσορᾶν  
 τὸ δέον, ἐνθα δόξα φέρει  
 κλέος ἀγήρατον βιοτᾶ.  
 μέγα τι θηρεύειν ἀρετὰν,  
 γυναιξὶν μὲν κατὰ Κύπριν  
 κρυπτὰν, ἐν ἀνδράσι δ' αὖ  
 κόσμος ἔνδον, δὲ μυριοπλῆ-  
 θῆ μείζω πόλιν αὔξει.

[ἔμολες, ὁ Πάρις, ἥτε σύ γε

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562. παιδευόμεναι, διὰ παιδείας διδόμεναι. Monk gives παιδευομένων, 'of those under instruction.' In the next verse μέγα φέρουσ' εἰς τὰν ἀρετὰν is Kirchhoff's reading from his best MS. Aldus has φέρουσ' εἰς ἀρετάν. Heath, followed by most of the editors, φέρουσιν εἰς ἀρετάν.

564. σοφία Scaliger for σοφίᾳ. The αἰδὼς here mentioned is that so poetically described in Hipp. 78, αἰδὼς δὲ ποταμίαισι κηπεῖν δρόσοις.

565. The nominative to ἔχει is (*τὸ*) ἐσορᾶν, the seeing and understanding in the depths of one's mind, ὑπὸ γνώμας, propriety of action in all cases, τὸ δέον. The phrase ἔξαλλάσσουσα χάρις is obscure. Hermann's interpretation is given above (*gratiā compensantem*). It might mean, 'bas that pleasure which rids us of (gets us out of) pain.'

567—8. The old readings δέξαν and βιοτᾶν were corrected by Barnes and Musgrave respectively. Monk gives ἐνθεν and βιοτᾶς.

569—73. These words are obscure, and we cannot be sure of the true reading. The vulgate κόσμος ἔνδον δὲ μυριοπλῆσι suits the metre sufficiently, but the latter words give no intelligible sense. Hermann reads κόσμος ἐνῶν, with Markland, and so W. Dindorf. Monk gives κόσμος ἐνεσθ', δὲ μυριοπλῆθῆ κτλ. What the poet meant generally is clear enough; that woman's virtue consists in chastity, a man's in governing the state. Admitting Monk's δὲ μυριοπλῆθῆ, (where δὲ may even stand for δι, as in Hipp. 525, ἔρως, δὲ κατ'

δύματων στάζεις πάθον,) we may translate thus:—'Tis a great thing to pursue virtue, for women indeed in their unrevealed affections, but in men on the other hand there is an instinctive faculty for governing, which makes a state greater by bringing a vast population.' Perhaps the poet touches on the dogmas of some mystic philosophy, like that of which we have glimmers in the *Bacchae*.

574. The conclusion of the ode, and also Clytemnestra's speech, down to v. 630, W. Dindorf considers an interpolation. The present editor concurs in the main in this opinion, though neither Hermann nor Monk appear to have entertained the like suspicion. No one used to the style of Euripides could accept, as from his pen, ἥτε σύ γε in v. 574, πλέκειν or πνεῖν μημάτα in v. 579, nor the passage in v. 584—6, where the article alone betrays a later hand. The same remarks apply to the bad versification of v. 593, 599, and 603—4, the form ἐβλαστήκασ' in v. 595, the Doricism ἐπτοδθῆς, and to the wretched composition of the concluding five verses. Hermann himself encloses v. 599—606 within brackets. It is probable however, for the reason alleged on v. 607, that some of these anapaestics, perhaps five or six, are genuine; for it was proper to allude to the advent of the queen, while she in turn alludes to their address.

*Ibid.* For ἥτε Hermann gives ὁ Πάρις, μήτε κτλ., which he supposes to mean εἴθε μήτε ἔμολες μήτε ἐτράφης, though, as Monk rightly objects, the Greek is

βουκόλος ἄργενναῖς ἐτράφης  
 'Ιδαιαῖς παρὰ μόσχοις,  
 βάρβαρα συρίζων, Φρυγίων  
 αὐλῶν 'Ολύμπου καλάμοις  
 μιμήματα πνείων.

εῦθηλοι δὲ τρέφοντο βόες,  
 ὅτε σε κρίσις ἔμενε θεᾶν,  
 ἢ σ' Ἑλλάδα πέμπει  
 ἐλεφαντοδέτων πάροι-  
 θεν δόμων, ὃς τᾶς Ἐλένας  
 ἐν ἀντωποῖς βλεφάροισιν  
 ἔρωτα δέδωκας,  
 ἔρωτι δ' αὐτὸς ἐπτοάθης.  
 ὅθεν ἔρις ἔρις Ἑλλάδα σὺν δορὶ ναυσί τ' ἄγει  
 ἐς πέργαμα Τροίας.

ἰὼ ἰώ.  
 μεγάλαι μεγάλων εὐδαιμονίαι.  
 τὴν τοῦ βασιλέως  
 ἕδετ' Ἰφιγένειαν ἀνασσαν [ἔμὴν,]  
 τὴν Τυνδαρέου τε Κλυταιμνήστραν,  
 ὡς ἐκ μεγάλων ἐβλαστήκασ'

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more than questionable. Monk himself supposes a lacuna, like ξμολες, ἦ Πάρις, [ἐκλιτῶν Δαρδάνου γάν, ἔθε σὺν δῆ] βουκόλος κτλ. But the writer perhaps had nothing better to say than ' You came, O Paris, to the place where you were brought up among the white cows of Ida.' — For συρίζων compare Hel. 358, τῷ τε συρίγων ἀσιδάν σεβίζοντι Πριαμίδᾳ ποτ' ἀμφὶ βουστάθμους.

578. Οὐλύμπου Heath. See on Troad. 215. Herc. F. 872.

579. The MSS. readings are πλέων or πνέων. The old editions give πλέκων. Kirchhoff conjectures μίμημα παλαιῶν. We have no doubt the writer used πνέων (or πνέων, as W. Dindorf has edited), 'blowing on his reeds strains in imitation of the Phrygian pipe of Olympus.' Monk supposes the genuine words to have been Φρυγίων αὐλῶν ἀντίπαλον πνοὰν — πλέκων.

581. For ἔμενε Hermann reads ἔμαινε or ἔμηνε.

583. By the 'ivory-bound palace' (a phrase borrowed from Od. iv. 73, as Brodæus remarked) the palace of Menelaus at Sparta is meant, χρυσοῦ τ' ἡλέκτρου τε καὶ ἀργύρου ἥδι ἐλέφαντος. Monk ejects v. 582, supposing ξμολες — πάροισεν δόμων to have been intended by the poet.

586. He seems to have meant ἐνδιδόναι ἔρωτα βλεφάροις, but the expression betrays an incorrect imitator.

589. Blomfield transposed the unmetrical words ἐς Τρολας Πέργαμα.

590. ίω ίω. This and the following verses to v. 598 are given by Hermann to the hemichorium. The queen and her daughter are now first seen approaching with great state, in a car drawn by mules, and with numerous attendants.

593. Bothe and Hermann omit ζάννη. Iphigenia could not in any sense be called the queen of the women of Calchis.

595. "Cur non βεβλαστήκασ;" asks Monk, who edits accordingly; and so,

ἐπί τ' εὐμήκεις ἥκουσι τύχας.  
θεοί γ' οἱ κρείσους οἵ τ' ὀλβιόφοροι  
τοῦς οὐκ εὐδαίμοσι θνατῶν.  
στῶμεν, Χαλκίδος ἔκγονα θρέμματα,  
τὴν Βασιλειαν δεξώμεθ' ὅχων 600  
ἀπὸ μὴ σφαλερώς ἐπὶ [τὴν] γαῖαν,  
ἀγανῶς δὲ χεροῖν, μαλακῆ γυνώμη,  
μὴ ταρβήσῃ \*τὸ νεωστὶ μολὸν  
τὸ κλεινὸν τέκνον Ἀγαμέμνονος,  
[μηδὲ θόρυβον] μηδ' ἔκπληξιν  
ταῖς Ἀργείαις 605  
ξεῖναι ξεῖναις παρέχωμεν.]

## ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ὅρνιθα μὲν τόνδ' αἰσιον ποιούμεθα,  
τὸ σύν τε χρηστὸν καὶ λόγων εὐφημίαν·  
ἔλπίδα δ' ἔχω τιν' ὡς ἐπ' ἐσθλοῖσιν γάμοις  
πάρειμι νυμφαγωγός. ἀλλ' ὁχημάτων 610  
ἔξω πορεύεθ' ἀς φέρω φερνὰς κόρη,

without doubt, Euripides would have written. In Troad. 350 the MSS. give ἐσωφρονήτασ.

597. Hermann gives θεοὶ τοι, Monk θεοὶ δ' οἱ κτλ. The poet may have used οἴτε for οἵτινες, in this sense; 'Surely the great gods are they who are the bringers of wealth to such as are not rich,' i. e. it is a god only who can do this. Later writers especially often used the phrase οἱ κρείττονες of the gods, daemons, or heroes. Otherwise we might translate, 'the better sort of people, and they who gain wealth, are regarded as gods by the unlucky,'—as Aeschylus said, Cho. 50, τὸ δ' εὐτυχεῖν, τὸ δ' ἐν βροτοῖς θεοῖς τε καὶ θεοῦ πλέον.

601. The τὴν is omitted in MS. Pal., according to Kirchhoff, though added by a later hand. Monk is perhaps right in regarding ἐπὶ τὴν γαῖαν as an intrusion, particularly as it violates the law of anaesthetic synapheia.

603. τὸ, wanting in the copies, and Ἀγαμέμνονος in place of Ἀγαμέμνονος, are respectively the emendations of Hermann and Monk, and of Markland. But it is hardly worth correcting verses so incurably bad in themselves. The old

copies give νεωστὶ μοι μολόν. Bothe is not happy in editing νεωστὶ μολόν μοι τὸ τέκνον κλεινόν γ' Ἀγαμέμνονος.

604. The words μηδὲ θόρυβον seem an interpolation. Monk gives μὴ δὴ θόρυβον κτλ., with Hermann and Bothe, after Heath.

607. Clytemnestra, on appearing upon the stage in her car, first offers her acknowledgments to the coryphaeus for the good words with which she has just been greeted. "We regard this," she says, "as a favourable omen, namely, your goodness of disposition and the discreet terms of your address." τὸ σὸν χρηστὸν, like τὸ γενναῖον &c. Cf. Suppl. 872, ἀλλον χρηστότητα ἡστικέστα. It is evident that this can only allude to what the chorus had said in some of the foregoing anapaestics, which therefore appear to be extensively interpolated rather than wholly spurious. If we may hazard a conjecture, the genuine verses ran nearly as follows; ιδ, ιω, | μεγάλαι μεγάλων εὐδαιμονίαι. | τὴν τοῦ Βασιλέως Ιφιγένειαν | τὴν Τυνδάρεω τε Κλυταιμνήστραν | δεξώμεθ' ὅχων ἀπὸ μὴ σφαλερώς | ἀγανῶν χεροῖν, μηδ' ἔκπληξιν | ταῖς Ἀργείαις | ξεῖναι ξεῖναις παρέχωμεν.

καὶ πέμπετ' ἐσ μέλαθρον εὐλαβούμενοι.  
 σὺ δ', ὁ τέκνον μοι, λεῖπε πωλικὸν ὅχους  
 ἀβρὸν τιθεῖσα κῶλον ἀσθενές θ' ἄμα.  
 ὑμεῖς δὲ, νεάνιδες, νιν ἀγκάλαις ἔπι  
 δέξασθε καὶ πορεύσατ' ἐξ ὀχημάτων.  
 κάμοὶ χερός τις ἐνδότω στηρίγματα,  
 θάκους ἀπήνης ὡς ἀν ἐκλίπω καλῶς.  
 [αἱ δ' ἐσ τὸ πρόσθεν στῆτε πωλικῶν ζυγῶν,  
 φοβερὸν γὰρ ἀπαράμυθον ὅμμα πωλικόν  
 καὶ παῖδα τόνδε, τὸν Ἀγαμέμνονος γόνον,  
 λάζυνσθ', Ὁρέστην ἔτι γάρ ἐστι τηγέπιος.  
 τέκνον, καθεύδεις πωλικῷ δαμεὶς ὅχῳ;  
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς  
 ἀνδρὸς γὰρ ἀγαθὸν κῆδος αὐτὸς ἐσθλὸς ἀν  
 λήψει, τὸ \*τῆς Νηρῆδος ἵσθθεον γένος.  
 ἔσῆς κάθησο δεῦρο μου ποδὸς, τέκνον,

612. W. Dindorf gives *εὐλαβούμεναι* with Barnes; but the queen may be supposed to address the male attendants on her car, as naturally and appropriately as the women of the chorus. The dowry may have consisted of beautiful maidens. See v. 47.

615. *νεάνιδες νιν* Pierson for *νεανίδαις* or —*εσσιν*. For the synizesis, see on Cycl. 28, where several examples will show that Monk, who omits this and the next verse, is mistaken in his opinion, “nullibi, quod sciām, νεα unam syllabam efficiunt.”

617. *κάμοι* Monk, Hermann, and Kirchhoff for *καὶ μοι*. Compare Phoen. 848, ὡς πᾶσ' ἀπήνη πούς τε πρεσβύτον φιλεῖ χειρὸς θυραῖς ἀναμένειν κουφίσματα. Electr. 999, χειρὸς δ' ἐμῆς λάβεσθ', οὐ' ἔξω τοῦδ' ὅχου στήσω πόδα.

619. Kirchhoff and W. Dindorf appear to be right in regarding the whole of this passage to v. 637 as spurious. The latter indeed includes 638—9, but retains as genuine 631—2, and in his opinion the present editor is more disposed to concur, without however believing that the entire δῆσις from v. 607 is an interpolation. The remainder of it, viz. from the present verse, is not badly written, nor is it devoid of pathos. But it was not likely that the poet would so often have repeated πωλικὸς after once using it

in v. 613; nor was it necessary or even probable that the taking of the infant Orestes from the car would be so circumstantially described; nor, finally, was Clytemnestra likely to show such knowledge of the family and birth of Achilles (v. 625), when she afterwards asked what his pedigree was, v. 696. Monk only omits 627—30 and 635—7, in the latter alone being followed by Hermann.

*Ibid. αἱ δ'*. Monk gives of δ', with Dobree, supposing the male attendants to be addressed. The next verse means, ‘for the eye of a colt is not to be soothed by words when timid,’ i. e. when it has taken alarm.

623. For *καθεύδεις* the majority of the copies give *θακεύεις*. Kirchhoff thinks it “interpolatori condonandum;” but the context requires the sense, ‘are you sleeping?’ In the next verse ἔγειρε is rather improperly used for ἔγειρου.

626. The τῆς was inserted by Portus. Aldus and the subsequent editions give τὸ Νηρῆδος παῖδός.

627. For *κάθησο* Hermann gives *καθῆσαι*, and regards τέκνον as the accusative depending upon it. ‘Hand down the boy, Iphigenia, to me, his happy mother; and then, yourself standing near my foot, give him into the arms of these ladies.’ The order of the words is altogether against such a meaning, though Hermann

πρὸς μητέρ', Ἰφιγένεια, μακαρίαν δέ με  
ξέναισι ταῖσδε πλησία σταθεῖσα δὸς,  
καὶ δεῦρο δὴ πατέρα πρόσειπε σὸν φίλον.] 630  
ὦ σέβας ἐμοὶ μέγιστον, Ἀγαμέμνων ἄναξ,  
ῆκομεν ἐφετμαῖς οὐκ ἀπιστοῦσαι σέθεν.

## [ΙΦΙΓΕΝΕΙΑ.

ὦ μῆτερ, ὑποδραμοῦσά σ', ὀργισθῆς δὲ μὴ,  
πρὸς στέρνα πατρὸς στέρνα τάμὰ περιβαλῶ.  
ἔγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ, 635  
ὑποδραμοῦσα προσβαλεῖν διὰ χρόνου.

*ΚΛ.* ποθῶ γὰρ ὅμμα δὴ σόν. ὀργισθῆς δὲ μή.  
ἀλλ', ὦ τέκνον, χρή· φιλοπάτωρ δ' ἀεί ποτ' εἰ  
μάλιστα παιδῶν τῶνδε ὅσους ἔγὼ τέκνον.]

*ΙΦ.* ὦ πάτερ, ἐσεῖδόν σ' ἀσμένη πολλῷ χρόνῳ. 640

*ΑΓΑ.* καὶ γὰρ πατὴρ σέ· τόδε ἵσον ὑπὲρ ἀμφοῦ λέγεις.

*ΙΦ.* χαῖρ'. εὖ δέ μ' ἀγαγὼν πρὸς σ' ἐποίησας, πάτερ.

*ΑΓΑ.* οὐκ οἶδεν ὅπως φῶ τοῦτο καὶ μὴ φῶ, τέκνον.

*ΙΦ.* ἔα·

ὦς οὐ βλέπεις εὔκηλον ἄσμενός μ' ἴδων.

*ΑΓΑ.* πόλλ' ἀνδρὶ βασιλεῖ καὶ στρατηλάτῃ μέλει. 645

*ΙΦ.* παρ' ἐμοὶ γενοῦ νῦν, μὴ πὶ φροντίδας τρέπου.

persuades himself it is “rectissime et ap-tissime dictum.” Of course, he gives also μακαρίαν ἐμὲ for μ. δέ με.

631—2. This distich is placed in all the old copies after that next following, ὦ μῆτερ—περιβαλῶ. The alteration was made by Porson, who read προσβαλῶ, and conversely περιβαλεῖν in v. 636. It is clear that Clytemnestra ought first to address her lord; and then the single verse of Iphigenia (640) very appropriately follows.

633. σ' for γ' Reiske. Kirchhoff now gives it as the original reading of his best MS., altered to γ'.—ὑποδραμεῖν, like ὑποθεῖν in Ar. Equit. 1162, means ‘to outrun another by unfair means.’

638—9. This distich was given by Porson to Clytemnestra instead of Agamemnon. For χρῆ there is a variant χρῶ, which is the Aldine reading. In either case the word refers directly to the spu-

rious lines preceding, (χρῶ στέρνοις, or χρῆ περιβαλεῖν,) and therefore Kirchhoff is hardly consistent in regarding this distich as genuine, while he includes ὦ μῆτερ—περιβαλῶ, to which it might have been the reply, in his condemnation. But παιδῶν τῶνδε (τῶνδε Elmsley, i.e. τοῦ παρόντος Ἀγαμέμνονος), and the emphatic ἔγώ, are clear indications of spuriousness. Monck gives παιδῶν, τῷδε ὅσους ἔγω τέκνον, as Bothe had edited.

644. ἔκηλον W. Dindorf with Blomfield. But we have παρευκηλεῖν in Herc. F. 99. Some copies insert μ' after βλέπεις, but the meaning is ‘look tranquilly,’ like ὅξεν δέρκεσθαι &c.—ἄσμενος, cf. 640—1.

646. μὴ Barnes for καὶ μή. Either νῦ or καὶ is of necessity interpolated. Both may have resulted from changing the original παρ' ἐμοὶ γενόμενος μὴ κτλ.

- ΑΓΑ.* ἀλλ' εἰμὶ παρὰ σοὶ νῦν ἄπας, κούκ ἄλλοθι.  
*ΙΦ.* μέθεις νῦν ὁφρὺν ὅμμα τ' ἔκτεινον φίλον.  
*ΑΓΑ.* ἴδου γέγηθά σ' ὡς γέγηθ' ὄρῶν, τέκνον.  
*ΙΦ.* καῦπειτα λείβεις δάκρυ' ἀπ' ὄμμάτων σέθεν; 650  
*ΑΓΑ.* μακρὰ γὰρ ἥμῶν ἡ 'πιοῦσ' ἄπουσία.  
*ΙΦ.* τούκ οἴδ' ὅτι φῆς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.  
*ΑΓΑ.* συνετὰ λέγοντα μᾶλλον εἰς οἰκτόν μ' ἄγεις.  
*ΙΦ.* ἀσύνετα νῦν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ. 655  
*ΑΓΑ.* παπᾶι, τὸ σιγῶν οὐ σθένω· σὲ δ' ἔγνεσα.  
*ΙΦ.* μέν', ὁ πάτερ, κατ' οἰκον ἐπὶ τέκνοις σέθεν.  
*ΑΓΑ.* τὸ θέλω γε· τὸ θέλειν δ' οὐκ ἔχων ἀλγύνομαι.  
*ΙΦ.* ὅλοιτο λόγχαι καὶ τὰ Μενέλεω κακά.  
*ΑΓΑ.* ἄλλους δὲ πρόσθ' ἀμὲ διολέσαντ' ἔχει.

647. *παρὰ σοι*, i. e. in thought. The irony of this dialogue is very well carried out, nearly every verse having an ambiguous sense. The entire passage seems too clever for a mere imitator: nevertheless, there is reason to fear that some of the verses have been tampered with.

648. *ἔκτεινον*, unbend your brow. In sense, the word refers to *ὅφρὺς* rather than to *ὅμμα*.

649. The old reading *γέγηθ'*, *ἔως γέγηθά σ'* was corrected by Musgrave. For the formula see Iph. T. 575.

651. *ἄπουσία*. She is to understand by this, his absence at Troy. But his anxious look makes her suspect something more, so she replies, 'I know not what you mean.' We cannot however depend on this latter verse, which Kirchhoff pronounces "corruptior quam qui corrigi aut possit aut debeat." Various emendations have been proposed, with little success. It is probable that the genuine line was lost, and this substituted in its place. Monk's conjecture, *οὐκ οἶδα, φίλταθ' τι λέγεις σύ μοι, πάτερ*, has that common error of modern compositions, the addition of the emphatic *σύ*. Bothe's correction is little short of portentous, *οὐν οἴδ', δ φῆς, ἢ καῦδα φίλτατον, πάτερ*, where *ἢ καῦδα* is supposed to stand for *ἢ καὶ οἶδα*. The answer of Agamemnon, it will be observed, implies that she had said, 'if I conceal my misgivings I shall not find words to be understood,' or something of the like purport. It is probable that several lines have been lost. Dindorf suspects 652-5.

654. *νῦν* most of the copies for *μὲν* or *μέν γ'* of the MS. Pal. Hermann and Dindorf give *νῦν*, but it does not appear that the enclitic is ever used with the indicative. The verse has a Euripidean tone of filial love, 'I will talk nonsense now, if that will please you better than sense,' i. e. than the expression of my real feelings.

655. There is something suspicious in this verse, the first part of which Hermann supposes to have been said aside. Perhaps *παπᾶι* was *extra metrum*, like *ἴα* in v. 644, and the verse may have commenced with a verb, as *ἥγησα, σιγῶν οὐ σθένων*. We may however defend *οὐ σθένω τὸ σιγῶν* by *τὸ δρῶν οὐκ ἔθλησαν*, Soph. Oed. C. 442.—*σὲ δ' ἔγνεσα* is, 'But I thank *you*', viz. for you desire to please.

656. *ἐπὶ τέκνοις*, with your children; properly, 'at them,' or 'over them.' Bothe wrongly explains it, "propter tuos liberos."

657. This verse has been variously corrected. Monk follows Scaliger, *θέλω· τὸ δὲ θέλειν*, Hermann gives *θέλων γε, τὸ θέλειν*, and Kirchhoff proposes *θέλοιμι, τὸ θέλειν δ'*. We suspect that *τὸ θέλειν* is corrupt, and that the poet wrote *θέλω· τὸ δυνατόν δ' οὐκ ἔχων*. Compare however Hec. 566, *δ δ' οὐ θέλων τε καὶ θέλων*. Markland would read *τὸ τελεῖν δ'*.

659. This verse can hardly be right as it stands, according to the correction of Porson. The old reading was *ἄλλους δὲ πρόσθεν, δ με κτλ.* Hermann gives *ἄλλους δὲ πρόσθ', ήνα με δ. ε., alias per-*

- IΦ.* ὡς πολὺν ἀπῆσθα χρόνον ἐν Αὐλίδος μυχοῖς. 660  
*ΑΓΑ.* καὶ νῦν γέ μ' ἵσχει δή τι μὴ στέλλειν στρατόν.  
*IΦ.* ποῦ τοὺς Φρύγας λέγουσιν φάκισθαι, πάτερ;  
*ΑΓΑ.* οὖ μήποτ' οἰκεῖν ὥφελ' ὁ Πριάμου Πάρις.  
*IΦ.* μακράν γ' ἀπαίρεις, ὁ πάτερ, λιπῶν ἐμέ.  
[*ΑΓΑ.* ἐς ταῦτὸν, ὁ θύγατερ, \*ἥκεις σῷ πατρί. 665  
*IΦ.* φεῦ.  
εἴθ' ἦν καλόν μοι σοί τ' ἄγειν σύμπλουν ἐμέ.]  
*ΑΓΑ.* ἔτ' ἔστι καὶ σὸν πλοῦς, ὡνα μνήσει πατρός.  
*IΦ.* σὺν μητρὶ πλεύσασ' ἡ μόνη πορεύσομαι;  
*ΑΓΑ.* μόνη, μονωθεῖσ' ἀπὸ πατρὸς καὶ μητέρος.  
*IΦ.* οὖ πού μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ; 670  
*ΑΓΑ.* ἔα τάδ'. οὐ χρὴ τοιάδ' εἰδέναι κόρας.  
*IΦ.* σπεῦδ' ἐκ Φρυγῶν μοι θέμενος εὖ τάκει, πάτερ.  
*ΑΓΑ.* θῦσαί με θυσίαν πρῶτα δεῖ τιν' ἐνθάδε.  
*IΦ.* ἄλλὰ ξὺν ἱροῖς χρὴ τό γ' εὐσεβὲς σκοπεῦν.

*dent prius, quo in loco (sc. Aulide) me perdidissent.* With some doubts about the construction in an Attic writer, we might suggest *ἄλλους δὲ εἰ πρόσθη μὲ διολέσαντ'* ἔχειν, ‘they will destroy others (i.e. cause the death of my child) before they have destroyed me.’ Or better, perhaps, *ἄλλους δὲ εἰ πρὸς οἶσι δ. ξ.*, ‘besides those they have already undone,’ viz. myself. Compare, for a similar sentiment, Med. 1016, *ἄλλους κατέξω πρόσθεν ἡ τάλαιν' ἔγω*.

662. *φάκισθαι* Porson for *φάκησθαι*. See *inf. v. 706.* Cf. Aesch. Pers. 233, *ποὺ τὰς Ἀθηνας φασὶν ιδρῦσθαι χθονος*:

665. This verse also is corrupt. Some copies add *σὺ θ'* before *ἥκεις*, but this is evidently a metrical supplement. Neither Hermann’s correction, *εἰς ταῦτὸν ἡμεῖς σοὶ, σὺ θ' ἥκεις σῷ πατρὶ*, nor Monk’s, *εἰς ταῦτὸν ἥκεις σῷ κόρῳ, σὺ σῷ πατρὶ*, nor Botho’s, *ὁ θύγατερ, εἰς ταῦτὸν σὺ σῷ γ' ἥκεις πατρὶ*, is more satisfactory than Porson’s, *ὁ θύγατερ, ἥκεις καὶ σύ γ' εἰς ταῦτὸν πατρὶ*. A much more easy restoration would be, *εἰς ταῦτὸν ἥκεις, ὁ τέκνον, τῷ σῷ πατρὶ*. In fact, this verse contains no intelligible answer to Iphigenia’s remark. Like v. 652, it was probably interpolated, perhaps to fill a lacuna; and the same must be said of the next verse, of which no tolerable sense can be made. Hermann reads *σοί γ'*, ‘I wish it were

proper for me that you should take me as a fellow-voyager with you.’ Propert. v. 3, 45, ‘Romani utinam patuissent castra puellis: Essem militiae sarcina fida tuae.’ 667. *καὶ σοί*. This so well suits the preceding *μακράν γ' ἀπαίρεις*, as to supply additional proof that the intervening lines are spurious. For *ἔτ' ἔστι*, Porson’s emendation, the old copies give *αἰτεῖς τι*. It is strange that Bothe should have edited *αἰτεῖς τι*; *καὶ σὸν πλοῦς, ἦν δὲ μνήσει πατρὸς*, adding in his note, “sententiam quoque adjuvavat δὲ particula.” Hermann reads *ἄλλ' ἔστι*, which is probable, for ΑΛΛ and ΑΙΤ differ only in slight strokes. *—να μνήσει*, i.e. in Hades, where you will remember that it was a father’s hand that slew you, and will send evil upon him in return.

670. *ἐς ἄλλα δώματ'*. This does not necessarily imply that she was aware of her approaching nuptials. She may have thought that she was to be placed under the care of friends till her father’s return.

671. *ἔα τάδ'* Gaisford, *ἔασον* Blomfield, for *ἔα γε* or *ἔα γέ τ'*. Hermann and Kirchhoff retain the latter, supposing the *τ'* can here stand for *τοι*. What follows is read in the old copies *οὐ χρὴ τοι τάδ'* Monk has *οὐτοι χρὴ τάδ'*.

674—7. These verses are, perhaps, an interpolation. There is little sense in the

- ΑΓΑ.* εῖσει σύ· χερνίβων γὰρ ἔστηξει πέλας. 675  
*ΙΦ.* στήσομεν ἄρ' ἀμφὶ βωμὸν, ὃ πάτερ, χορούς;  
*ΑΓΑ.* ζηλῶ σὲ μᾶλλον ἥ μὲ τοῦ μηδὲν φρονεῶ.  
 χώρει δὲ μελάθρων ἐντὸς δόφθηναι κόραις,  
 πικρὸν φίλημα δοῦσα δεξιάν τ' ἐμοὶ,  
 μέλλουσα δαρὸν πατρὸς ἀποικῆσεν χρόνον. 680  
 ὃ στέρνα καὶ παρῆδες, ὃ ξανθαὶ κόμαι,  
 ὡς ἄχθος ὑμῶν ἐγένεθ' ἥ Φρυγῶν πόλις  
 'Ελένη τε· παύω τοὺς λόγους· ταχεῖα γὰρ  
 νοτὶς διώκει μ' ὅμμάτων ψαύσαντά σου.  
 ἵθ' ἐς μέλαθρα. σὲ δὲ παραιτοῦμαι τάδε, 685  
 Λήδας γένεθλον, εἰ κατωκτίσθην ἄγαν  
 μέλλων Ἀχιλλεῖ θυγατέρ' ἐκδώσειν ἐμήν.  
 ἀποστολὰν γὰρ μακάριαι μὲν, ἀλλ' ὅμως  
 δάκνουσι τοὺς τεκόντας, ὅταν ἄλλοις δόμοις  
 παιδᾶς παραδιδῷ πολλὰ μοχθήσας πατήρ. 690  
*ΚΛ.* οὐχ ὁδὸς ἀσύνετός εἴμι, πέύσεσθαι δέ με  
 καυτὴν δόκει τάδ', ὥστε μή σε νουθετεῖν,  
 ὅταν ξὺν ὑμεναίοισιν ἔξαγω κόρην·  
 ἀλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ συνισχνανεῖ.  
 τοῦνομα μὲν οὖν παῖδ' οἶδ' ὅτῳ κατήνεσας, 695  
 γένους δὲ ποίου χώποθεν μαθεῖν θέλω.  
*ΑΓΑ.* Αἴγυνα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός.

first line, which Monk interprets, *In re divina haruspices, non me, consulas*. It might also mean, 'Well, 'tis right to attend to religion by the use of sacred rites.' And this would be a much more appropriate reply to her father's statement, *θυσίαν θῦσαι δεῖ*. But thus καὶ γὰρ would be more proper than ἀλλὰ, and ξὺν *ἱεροῖς* is strangely used for *ἱεροῖς χρώμενον*. Again, ἔστηξει is a form of the later Attic. Elmsley reads ἔστηξις, comparing Ar. Lysis. 634, ὃδέ θ' ἔστηξις παρ' αὐτὸν. As for the use of ἐμὲ for ἔμαντὸν in v. 677, it is sufficiently defended by Hipp. 1409, Androm. 256, Iph. T. 608. For the genitive after ζηλῶ cf. Ar. Ach. 1008, ζηλῶ σε τῆς εὐθυνλίας. Soph. El. 1027, ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ. *Ιησ. 1407*, ζηλῶ σοῦ Ἐλλάδα.

678. δόφθηναι κόραις, i. e. Ίνα μή μετ' ἀνδρῶν στᾶσα αἰσχυνθῆς.

682. ὑμῶν Hermann for ἡμῖν, after Musgrave.

685. παραιτοῦμαι, 'I beg pardon,' 'I deprecate your anger in consequence of it.' She might have thought tears a bad marriage omen. Hermann puts a comma after παραιτοῦμαι, so as to make τάδε depend on κατωκτίσθην. This is very awkward, as Monk objects.

691—2. Monk has δ' ἐμὲ and μή σὲ, but the opposition of the persons is here hardly necessary.

694. συνισχνανεῖ is the obvious emendation of an anonymous critic for συναίσχει, — εται, or συνισχάει. The sense is, 'custom will combine with time in alleviating it.' So χρήμαθ' οἷς ξυνεξῆλθον, Hec. 1012.

695. κατήνεσας, κατηγγήσας, 'you betrothed,' 'promised.'

- ΚΛ.* ταύτην δὲ θυητῶν ἡ θεῶν ἔζευξε τίς ;  
*ΑΓΑ.* Ζεύς· Αἰακὸν δ' ἔφυσεν, Οἰνώνης πρόμοι.  
*ΚΛ.* τοῦ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα ; 700  
*ΑΓΑ.* Πηλεὺς· ὁ Πηλεὺς δ' ἔσχε Νηρέως κόρην.  
*ΚΛ.* θεοῦ διδόντος, ἡ βίᾳ θεῶν λαβών ;  
*ΑΓΑ.* Ζεὺς ἥγγυησε καὶ δίδωσ' ὁ κύριος.  
*ΚΛ.* γαμεῖ δὲ ποῦ νιν ; ἢ κατ' οἶδμα πόντιον ;  
*ΑΓΑ.* Χείρων ὦν' οἰκεῖ σεμνὰ Πηλίου βάθρα. 705  
*ΚΛ.* οὖν φασι Κενταύρειον ωκίσθαι γένος ;  
*ΑΓΑ.* ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί.  
*ΚΛ.* Θέτις δ' ἔθρεψεν ἡ πατὴρ Ἀχιλλέα ;  
*ΑΓΑ.* Χείρων, ὦν' ἥθη μὴ μάθοι κακῶν βροτῶν.  
*ΚΛ.* φεῦ·  
 σοφός γ' ὁ θρέψας χώδιδοὺς σοφώτερος. 710  
*ΑΓΑ.* τοιόσδε παιδὸς σῆς ἀνὴρ ἔσται πόσις.  
*ΚΛ.* οὐ μεμπτός. οἰκεῖ δ' ἄστυ ποίον Ἑλλάδος ;  
*ΑΓΑ.* Ἀπιδανὸν ἀμφὶ ποταμὸν ἐν Φθίας ὄροις.  
*ΚΛ.* ἐκεῖσ' ἀπάξεις σὴν ἐμήν τε παρθένον ;  
*ΑΓΑ.* κείνῳ μελήσει ταῦτα τῷ κεκτημένῳ. 715

699. Οἰνώνης, the ancient name of Aegina.

700. κατέσχε, occupied, secured to himself. See Iph. T. 980. *sup.* 343. For τοῦ δ' W. Dindorf gives τὰ δ' after Elmsley. The next verse appears to be travestied by Philetærus in Athen. xi. p. 474, Πηλεὺς· ὁ Πηλεὺς δ' ἔστιν ὄνομα κεραμέως. The passage is compared by Kirchhoff.

703. δέ κύριος, the father, Nereus. Cf. Electr. 250, οὐ κύριον τὸν δόρτα μὲν ἥγεῖται, ξένε. This is a direct reply to the preceding verse, 'Did the god himself (Nereus) give her in marriage, or did he (Peleus) take her without the sanction of the gods' (i. e. of Zeus)? Virtually then this reply is, 'Both Zeus and Nereus approved the marriage.'

704. ἡ Matthiae for ἥ.

706. ωκίσθαι Porson for οἰκεῖσθαι. Cf. v. 662.

707. ἔδαισαν γάμους. See v. 123.

709. μάθοι Musgrave for μαθῆ.

710. W. Dindorf gives σοφωτέροις with Musgrave, by which the point of the verse is, at least, materially altered. This

would mean, 'if the teacher was wise, so was the parent in committing his son to one still wiser than himself.' Against the vulgate it might be alleged, that we should rather expect δέ δὲ δίδούς. But then μὲν, and not γε, should have preceded. On the whole, it seems better to retain σοφώτερος. 'If Chiron was wise, wiser still was the father,' who could so prize virtue as to commit his son to the care of a just man. The γε, which Monk says "nullam vim habet," and alters to θ', marks the sententiousness of the verse, though, as usual, it is hard to express it in English.

714. ἀπάξεις Dobree for ἀπάξει. The middle is used only of him who takes a person for himself, e. g. a husband taking a wife. Cf. Alcest. 47, κἀπάξομαι γέ νερτέραν ὅπλο χθύνα.

715. κείνην Hermann for κείνῳ. Monk appears to approve this change, which is against the natural order of the words, and which is quite needless even if we do not follow W. Dindorf in putting a comma at ταῦτα.

- ΚΛ.* ἀλλ' εὐτυχοίτην. τίνι δ' ἐν ἡμέρᾳ γαμεῖ;
- ΑΓΑ.* ὅταν σελήνης εὐτυχῆς ἔλθῃ κύκλος.
- ΚΛ.* προτέλεια δ' ἥδη παιδὸς ἔσφαξας θεᾶ;
- ΑΓΑ.* μέλλω· πὶ τάντη καὶ καθέσταμεν τύχῃ.
- ΚΛ.* κάπειτα δαίσεις τοὺς γάμους εἰς ὕστερον; 720
- ΑΓΑ.* θύσας γε θύμαθ' ἀμὲ χρὴ θύσαι θεοῖς.
- ΚΛ.* ἡμεῖς δὲ θοίνην ποῦ γυναιξὶ θήσομεν;
- ΑΓΑ.* ἐνθάδε παρ' εὐπρύμνοισιν Ἀργείων πλάταις.
- ΚΛ.* καλῶς γ', ἀναγκαίως δέ συνενέγκαι δ' ὅμως.
- ΑΓΑ.* οἶσθ' οὖν ὁ δράσον, ὁ γύναι; πιθοῦ δέ μοι. 725
- ΚΛ.* τί χρῆμα; πείθεσθαι γὰρ εἴθισμαι σέθεν.
- ΑΓΑ.* ἡμεῖς μὲν ἐνθάδ', οὐπέρ ἐσθ' ὁ νυμφίος,
- ΚΛ.* μητρὸς τί χωρὶς δράσεθ', ἀμὲ δρᾶν χρεών;
- ΑΓΑ.* ἐκδώσομεν σὴν παῖδα Δαναϊδῶν μέτα.
- ΚΛ.* ἡμᾶς δὲ ποῦ χρὴ τηνικαῦτα τυγχάνειν; 730
- ΑΓΑ.* χώρει πρὸς Ἀργος, παρθένους τε τημέλει.

716. εὐτυχοίτην Portus for —είτην.  
This was a formula of nuptial benediction, as εὐδαιμονόῖτον, in the second person, is said by Medea to her two sons, v. 1073.

717. εὐτυχῆς, lucky, αὔσιος. Musgrave proposes ἐπτελῆς, the full moon, referring to Pind. Isthm. vii. 44, ἐν διχομηνίδεσσιν δὲ ἐσπέραις ἐρατὸν λύοι κεν χαλινὸν ὦφ' ἥρωι παρθενίας.

718. θεᾶ is ambiguous: *she* probably means, to Ἡρα Τελεία, but *he* refers it to Artemis. So τύχῃ is equivocal in the next verse.

721. Kirchhoff retains ἔχρην, but Person's correction χρῆ gives better sense, and the words are perpetually confused. The best MS. has ἔμ' ἔχρην, with ἄπερ superscribed. The rest give ἄπερ μ' ἔχρην. Hence Monk reads ἔ μ χρεῶν, Hermann θῦμ', ἄπερ με χρὴ κτλ. Nothing can be simpler than the reading given in the text, 'Yes, when I have offered offerings which I am bound to offer,' i. e., Iphigenia. The reading ἄπερ merely arose from ignorance of the crasis, & ἔμε. Cf. v. 522. Hermann's ὄπερ would mean 'that particular offering which' &c., whereas the meaning is ambiguous because it is general. As for the emphatic ἔμε, to which Monk objects, there is this force in it, that it means a sacrifice which *he*, of all others, as the father, ought not to offer.

724. The old reading καλῶς δ', ἀναγκαῖος τε, is easily restored by transposing the δὲ and the τε, and giving Γ for Τ. Hermann approves this, though he edits καλῶς, ἀναγκαῖος γε, Monk καλῶς γ', ἀναγκαῖος τε, W. Dindorf καλῶς, ἀναγκαῖος τε. There is doubtless irony in καλῶς γ'. She does not like the proposition, but feels that she must submit to it.—συνενέγκαι, 'may it turn out for the best!' So Musgrave for συνενέγκαι, as Hermann notices; though Kirchhoff says nothing here about his MSS. Monk retains συνενέγκαι, but thinks the true reading is συνενέγκαι.

726. σέθεν, for which some copies give ἐκ σέθεν, appears to be the genitive on the same principle as νικᾶσθαι τινὸς, implying the being overcome by arguments. Monk would patch up the verse thus; τί χρῆμ'; ἐπείσθην καὶ πάρος λόγος σέθεν.

728. Perhaps μητρὸς δὲ κτλ., since with τι (MSS. τί) we should rather have expected ὃν ἔμὲ δρᾶν χρεῶν. Agamemnon's artifice for getting Clytemnestra out of the way, on the ground that the wedding must be publicly celebrated before the army, where women should not appear, and that the girls at home require her maternal care, is worthy of the Greek character for δόλος.

- Κλ. λιποῦσα παιδα; τίς δ' ἀνασχήσει φλόγα;  
 ΑΓΑ. ἐγὼ παρέξω φῶς δὲ νυμφίους πρέπει.  
 Κλ. οὐχ ὁ νόμος οὗτος, σὺ δέ \*γε φαῦλ' ἡγεῖ τάδε.  
 ΑΓΑ. οὐ καλὸν ἐν ὅχλῳ σ' ἔξομιλεῖσθαι στρατοῦ. 735  
 Κλ. καλὸν τεκοῦσσαν τάμα γ' ἐκδοῦναι τέκνα.  
 ΑΓΑ. καὶ τάς γ' ἐν οἴκῳ μὴ μόνας εἶναι κόρας.  
 Κλ. δχυροῖσι παρθενῶσι φρουροῦνται καλῶς.  
 ΑΓΑ. πιθοῦ.  
 Κλ. μὰ τὴν ἄνασσαν Ἀργείαν θεάν.  
 ἐλθὼν δὲ τᾶξω πρᾶσσε, τὰν δόμοις δ' ἐγώ 740  
 [Ἄ χρὴ παρεῖναι νυμφίουσι παρθένοις].  
 ΑΓΑ. οἵμοι μάτην ἥξε, ἐλπίδος δ' ἀπεσφάλην  
 ἔξ ὅμματων δάμαρτ' ἀποστεῖλαι θέλων.  
 σοφίζομαι δὲ κάπὶ τοῖσι φιλτάτοις  
 τέχνας πορίζω πανταχῆ νικώμενος. 745  
 [ὅμως δὲ σὺν Κάλχαντι τῷ θυηπόλῳ]

732. ἀνασχήσει φλόγα. So λαυπάδας  
 ἀνασχεθεῖν Med. 1027. Cf. Phoen. 344.

733. νυμφίοις. This is rather obscure. He alludes indirectly to the fire of the altar; but the context obviously means, ‘if you, the mother, cannot raise the torch to conduct the bride, I can perform that office for the bridegroom.’ Yet in the verse of the Medea, quoted above, it is to her sons that the mother promises to hold the torch. Rather, perhaps, for her son’s bride; since each party was conducted with a procession of their own sex to the bridegroom’s house.

734. The γε is wanting in the copies; Aldus gives καὶ σὺ δέ. Various corrections have been proposed: σὺ δ' ἄρα W. Dindorf, καὶ σὺ Musgrave, ἦ σὺ Hermann, whom Monk follows; μὴ σὺ φαῦλ' ἡγοῦν τάδε Kirchhoff. The sense appears to be, ‘but you, it seems, think these matters (custom and etiquette) unimportant.’

735. It is rather against the order of the words to join ἐν δχλῳ στρατοῦ, yet such seems to be the poet’s meaning. We have the active compound in Cycl. 518, where see the note. Here the sense is, ‘to be abroad in the crowd,’ ἔξ οἴκου.

736. τάμα μ' W. Dindorf, with Markland.

740. Herm., Dind., Monk give σὺ for δὲ, after Markland, a very needless change. Had the transcribers found σὺ, they would

hardly have altered it. Compare Electr. 73, ἄλις δὲ ἔχεις τάξθεν ἔργα τὰν δόμοις δὲ ἡμᾶς χρέων ἔξεντρεις εἰν. The next verse is omitted by Monk as spurious, and he is probably right. Hermann proposes νυμφίοις παρθένων, νυπτίς virginum, and W. Dindorf edits νυμφίοις καὶ παρθένοις. With these words, somewhat peevishly uttered, Clytemnestra enters the royal tent, and Agamemnon remains alone on the stage. He has failed in his endeavours to get Clytemnestra out of the way, and he now feels that perplexity awaits him on every side. He is angry with his wife for her obstinacy, and concludes with the reflection that a bad wife is much worse than no wife at all.

742. ίξα, i. e. ἐσπούδασα. Ion 572, δὲ ίξας ὄρθως, τοῦτο καύ' ἔχει πόδος. Ibid. 328, οὐδὲ ίξας εἰς ἔρευναν ἔξεντρειν γονάς;

746–8. These verses are ejected by Monk, with the approval of Kirchhoff. Of their spuriousness scarcely a doubt can be entertained. The best MS. gives κοινῇ τὸ τῆς θεοῦ φίλον, the others omit κοινῇ and add γε το φίλον. Hermann gives τὸ τῆς θεοῦ μὲν φίλον, and removes the comma after εἰμι. The sense, at best, is unsatisfactory, ‘I will see how this trouble of Hellas is to end.’ Cf. Aesch. Theb. 501, θέλων ξειστορῆσαι μοίραν ἐν χρείᾳ τύχης.

	κοινῇ τὸ τῆς θεοῦ φίλον, ἐμοὶ δ' οὐκ εὔτυχες, ἔξιστορήσων εἴμι, μόχθον Ἐλλάδος.]	
	χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν γυναικα χρηστὴν κάγαθὴν, ἢ μὴ τρέφειν.	750
XO.	ἥξει δὴ Σιμόεντα καὶ δύνας ἀργυροειδεῖς	στρ.
	ἄγυρις Ἐλλάνων στρατιᾶς ἀνά τε ναυσὶ καὶ σὺν ὅπλοις	
	"Ιλιον ἔσ τὸ Τροίας	755
	Φοιβήιον δάπεδον, τὰν Κασσάνδραν ἵν' ἀκούω ρίπτειν ξανθοὺς πλοκάμους χλωροκόμῳ στεφάνῳ δάφνας	
	κοσμηθεῖσαν, ὅταν θεοῦ	760
	μαντόσυνοι πνεύσωσ' ἀνάγκαι. στάσονται δ' ἐπὶ περγάμων	
	Τροίας ἀμφί τε τείχη Τρῶες, ὅταν χάλκασπις Ἀρης	ἀντ.
	πόντιος εὐπρώροισι πλάταις	765

750. Hermann, with the approval of Kirchhoff, supposes *τρέφειν* to have crept in from the preceding verse, and reads γαμεῖν. There seems no ground for any change, the sense being ‘to keep in his house a good wife, or not to keep one at all.’ A similar sentence is in Alcest. 626, φημὶ τοιούτους γάμους λίνειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἔξιον. Compare the repetition of αἰδοῦμαι in v. 452.

751. The glyconean ode here following is a prediction of the successful result of the expedition to Troy. The fame of Cassandra, the inspired daughter of Priam, has reached the ears of the women of Calchis; and they think of her probable fate. The Trojan host will view from the city walls the advent of the Argives for the recovery of Helen. The enemy will invest the fated city, and slay its inhabitants. Helen will be torn from Paris with many tears. Never may the lot of captivity fall on them, nor the sad anticipations which the Phrygian women will express to each other as they sit at the loom, ‘Whither shall I be dragged into slavery? ’Tis all through thee, Helen, child born of a swan,

as men say, whether truly or in poetic fable.’

*Ibid.* ἥξει δὴ. ‘So now then the Grecian host will arrive at Troy,’ &c. The δὴ implies that the matter may now be regarded as inevitable. So Troad. 1060, οὗτω δὴ τὸν ἐν Ιλίῳ ναὸν καὶ θυόεντα βαμδὺ προδώκας Ἀχαιοῖς.—Monk compares Ion 95, τὰς Κασταλίας ἀργυροειδεῖς βαλνετε δύνας.

753. The metre (glyc. polysch.) admits of the ἄ in ἄγυρις being either long or short. On the one hand we have the forms πανήγυρις, διήγυρις, on the other, Od. iii. 31, ἔζον δ' ἔς Πινδίων ἄνδρῶν ἄγυριν τε καὶ ἔδρας. But the form ἄγυρις was not in use. Rather ἄγυρις was the same as ἄγορά, ἄγορος.—For ἀνὰ ναυσὶ, ‘on board ship,’ we should perhaps read ἄκα. See on v. 1058.

754. Φοιβήιον, built by Phoebus and Poseidon, Tro. 5.

755. τὰν Κασσάνδραν, ‘that far-famed Cassandra.’ W. Dindorf omits the article, with Matthiae, and ἐν in the antistrophe (768) with a Paris MS.—βίπττειν, ‘tosses wildly to the winds.’ Bacch. 150, τρυφέρδν πλόκαμον εἰς αἰθέρα βίπττων.

- εἰρεσίᾳ πελάζῃ  
 Σιμοντίοις ὄχετοῖς,  
 τὰν τῶν ἐν αἴθερι διστῶν  
 Διοσκούρων Ἐλέναν  
 ἐκ Πριάμου κομίσαι θέλων      770  
 ἐς γάν 'Ελλάδα δοριπόνοις  
 ἀσπίσι καὶ λόγχαις Ἀχαιῶν  
 Πέργαμον δὲ Φρυγῶν πόλιν  
 λαΐνους περὶ πύργους      ἐπῳδ.  
 κυκλώσας Ἀρει φονίῳ,  
 λαιμοτόμους κεφαλὰς σπάσας,      775  
 [πόλισμα Τροίας,]  
 πέρσας κατάκρας πόλιν,  
 θήσει κόρας πολυκλαύτους  
 [δάμαρτά τε Πριάμου.      780  
 ἀ δὲ Διὸς Ἐλένα κόρα  
 πολύκλαντος ἐσεῖται  
 πόσιν προλιποῦσα. μῆτ' ἐμοὶ]  
 μῆτ' ἐμοῖσι τέκνων τέκνοις      785

770. ἐκ Πριάμου, scil. γῆς, implied in ἐς γάν 'Ελλάδα. The nominative to the whole sentence, and so agreeing with θέλων, κυκλώσας, σπάσας, is Ἀρης, sc. στρατὸς Ἀργείων, which is said κυκλώσαι πόλιν Ἀρει, just as Θάνατος is said θάνατον ἔμβαλειν, Alcest. 50, and Λόνσα to send λύσαν, Herc. F. 866. Hence Hermann's conjecture, adopted by Monk, κυκλώσας δορὶ φονίῳ, cannot be considered necessary.

771. Kirchhoff suggests δοριπόνων. But cf. Aesch. Pers. 322, 'Αμφιστρεύς—πολύπονον δόρυ νωμῶν.

776. Monk is probably right in omitting πόλισμα Τροίας as a gloss on πόλιν. Bothe includes πέρσας κατάκρας in the condemnation. Hermann translates, "cives Troiae jugulatos jugulandoeis capitibus trahens," giving λαιμότόμους with Aldus. Nothing can be harsher than this; whereas, omitting πόλισμα Τροίας, we may render it, 'drawing back the heads while the throat is cut.' There are various opinions however as to the genuineness of these verses. W. Dindorf condemns the whole passage from v. 773

to the end (800), while Kirchhoff rejects only 776—84, and 796—7. At all events, 780—84 seem interpolated. The sense is weak and unpoetical, and ἐσεῖται betrays itself as a non-tragic form, not to say, that the repetition of πολύκλαντος is highly suspicious in itself. Hermann gives εἰσεται, and supposes some compound like πολύδακρυς to be wanting before πολύκλαντος, *mullo cum luctu sentiel se deseruisse maritum*. Monk ejects only 781 to προλιποῦσα in v. 784.

785. It is probable that, omitting μῆτ' ἐμοὶ, we should read here μῆτι μοι τέκνων τέκνοισιν (troch. dimeter), one copy giving τέκνοισιν for τέκνοις. —ἐλπὶς ἡδε, 'this prospect,' viz. of servitude, in a bad sense. Monk compares Ion 348, θῆράς σφε τὴν δύστρην ἐλίξει κτανεῖν. But στῆσαι ἐλπίδα, 'to set up for themselves an expectation,' is a strange phrase, and Tyrwhitt's σχήσονται is deserving of consideration. Musgrave compares Oed. R. 699, μῆνιν τοσήνδε στήσας ἔχεις.—παρ' ιστοῖς μυθεύναται, conversing as they sit at the loom. Cf. Ion 196, ἀρ' ὁς ἐμαῖσι μυθεύεται παρὰ πήναις; The form (from

ἐλπὶς ἄδε ποτ' ἔλθοι,  
 οἴαν αἱ πολύχρυσοι  
 Λυδαὶ καὶ Φρυγῶν ἄλοχοι  
 στήσουσι παρ' ἵστοῖς  
 μυθεῦσαι τάδ' ἐσ ἀλλήλας. 790  
 Τίς ἄρα μ' εὐπλοκάμου κόμας  
 ρῦμα δακρυόεν ταινύσας  
 πατρίδος ὀλλυμένας ἀπολωτιεῖ;  
 διὰ σὲ, τὰν κύκνου δολιχαύχενος γόνον,  
 εἰ δὴ φάτις ἔτυμος, 795  
 ὡς ἔτυχεν Λήδα  
 \* \* \* ὄρνιθι πταμένω  
 Διὸς ὅτ' ἡλλάχθη δέμας,  
 εἴτ' ἐν δέλτοις Πιερίσιων  
 μῦθοι τάδ' ἐσ ἀνθρώπους  
 ἥνεγκαν παρὰ καιρὸν ἀλλως. 800

## ΑΧΙΛΛΕΤΣ.

ποὺ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης;

*μυθέω*) is like ὑμένσαι in Med. 422, and ὕπτευν in Hipp. 167, both quoted by Monk. Photius, *μυθήσας*, *εἰπών*. The middle verb occurs in Prom. 682, Agam. 1339, Od. viii. 79, &c.

791. *εὐπλοκάμου* for —ous, and *ρῦμα* for ἔρυμα, are respectively Dobree's and Hermann's emendations. The sense is thus clear, 'who, drawing tight the tear-causing grasp of my comely hair, will carry me as a prize far away from my falling country?' Monk well compares Suppl. 449, ἀπολωτίζειν νέους. So also Hel. 1593, ὁ γῆς Ἑλλάδος λωτίσματα. Properly, 'to cull or select the choicest flower.'—*ἀλλυμένας* Erfurd for οὐλομένας. Monk gives δλομένας.

794. For γόνον Bothe gives γονάν. If we retain γόνον, we must supply οὖσαν.

795. εἴθ' ἡ W. Dindorf with Reiske.—*ἔτητυμος* Hermann. Perhaps, εἴτε δὴ φάτις *ἔτητυμος*, cretic + dochmius, or εἰ δὴ φάτις γ' ἔτυμος, glyconeian.

796. ὡς σ' ἔτεκεν Hermann and W. Dindorf after Musgrave, for ὡς ἔτυχεν. Monk thinks his conjecture, that *πλαβέίσα* has dropped out before ὄρνιθι, is confirmed by the mark of a *lacuna* in that place which

he found in a Paris MS. collated by himself. On this supposition, by which ὡς ἔτυχεν Λήδα πλαβέίσα ὄρνιθι gives excellent sense, and restores a glyconeian verse, we need not conclude, with Kirchhoff, that the two lines are interpolated. The old reading was Λήδ' and ὄρνιθ' *ἴταμένω*, corrected by Mattheiae and Markland. Hermann omits Λήδα as a gloss, taking κύκνος as the nominative. Compare Hel. 17, ἔστιν δὲ δὴ λόγος τις, ὡς Ζεύς μητέρ' ἔππατ' εἰς ἐμὴν Λήδαν, κύκνου μορφώματ' ὄρνιθος λαβὼν, where the same incredulity as here is implied on the poet's part.—ἡλλάχθη Monk for ἀλλάχθη.

798. ἐν δέλτοις Monk, by which this verse becomes *glycon. polysch.* like the preceding (if made to end with εἴτ'). Translate, 'or whether in the writings of the poets fables have conveyed these tales to men out of place and to no purpose.' Bothe needlessly gives μῆτ' ἐν δέλτοις κτλ. scil. καὶ εἰ μή. For the pleonasm παρὰ καιρὸν ἄλλως compare ἄλλως μάτην Hec. 489. On the μῦθοι βροτῶν see Hipp. 198 El. 743.

801. Achilles now comes on the stage, inquiring for Agamemnon. He wishes to

τίς ἀν φράσειε προσπόλων τὸν Πηλέως  
 ζητοῦντά νυν παιδόν ἐν πύλαις Ἀχιλλέα;  
 οὐκ ἔξισου γὰρ μένομεν Εὐρίπου πέλας.  
 οἱ μὲν γὰρ ήμῶν ὄντες ἀξυγες γάμων  
 οἴκους ἐρήμους ἐκλιπόντες ἐνθάδε  
 θάσσουσ' ἐπ' ἀκταῖς, οἱ δ' ἔχοντες εὔνιδας  
 καὶ παιδας· οὗτοι δεινὸς ἐμπέπτωκ' ἔρως  
 τῆσδε στρατείας οὐκ ἄνευ θεῶν \*τινός.  
 τούμὸν μὲν οὖν δίκαιον ἐμὲ λέγεν χρεών.  
 ἄλλος δ' ὁ χρῆζων αὐτὸς ὑπὲρ αὐτοῦ φράσει.  
 γῆν γὰρ λιπὼν Φάρσαλον ἡδὲ Πηλέα

\* \* \* \*

805  
810

communicate to him that the army are becoming so impatient of the delay at Aulis, that he has difficulty in restraining them. Hearing his name from himself (v. 803) Clytemnestra comes forth to meet him from the royal tent. She greets him cordially as the destined husband of her daughter. He, ignorant of the whole affair, expresses the utmost astonishment. Clytemnestra begins to suspect that she has been deceived. Her suspicions are confirmed by the confessions of the old man, who reveals to her all his master's treacherous intentions.

804. πέλας for πύλας Barnes; and the confusion is not uncommon. Hermann reads interrogatively, οὐκ ἔξισον γὰρ μένομεν Εὐρίπου πνοᾶς; 'Are we not all of us equally waiting for a favourable wind in the Euripus?' And in v. 813 he gives πύλας conversely for πνοᾶς, supposing the eye of the transcriber to have been confused by the recurrence of Εὐρίπον. The poet seems however to have meant to represent the dissatisfaction of the army, who complained, by the words οὐκ ἔξισον γὰρ κτλ., that the impatience of some, anxious to revisit their homes, was not the less for the comparative contentment of others, who, like Achilles, had no such domestic ties. This is sufficiently implied by the context, though it is briefly and not very explicitly worded. Possibly we should read ἥσυχοι for ἐνθάδε, 'remain here contentedly,' like Hec. 901, μένειν ἀνάγκη πλοῦν δράντας ἥσυχον (where both δράντα μ' and ἥσυχος are severally probable conjectures).

807. ἀκταῖς Markland and Hermann for ἀκτάς.

808. καὶ παιδας Musgrave for ἄπαιδες.

Bothe gives εὔπαιδας.

809. τινὸς was added by Elmsley, who omitted 'Ελλάδις γ' after στρατείας. Porson, after Scaliger, read 'Ελλάδας, allowing the elision of the *i* to be occasionally found, as in Alcest. 1118, καὶ δὴ προτείνω, Γοργόν' ὡς καραβόμῳ. It is easy however here to supply αὐτοῖς, and Hermann is probably right in preferring οὐκ ἄνευ θεῶν τινὸς, 'by the special appointment of some god,' to οὐν̄ δὲνευ θεῶν, which properly means, 'by the favour of the gods.' There is a clause to be mentally supplied before οὗτοι δεινὸς κτλ., 'Nevertheless, both one and the other have hitherto remained,' &c.

810. τούμὸν δίκαιον, my own justification, my own defence to Agamemnon, viz. for wishing the expedition to sail, and for being unable to restrain the army. The next verse is, perhaps, an interpolation. Kirchhoff remarks that good Greek requires either ἄλλων δ' ὁ χρῆζων or ἄλλος δὲ χρῆζων.

812. γῆ Φάρσαλος may be compared with γῆ Πελαστῆς in Aesch. Suppl. 247. The MSS. give Φαρσάλιον, corrected however in the Palatine by a later hand; and so Aldus rightly edited. In the same MS. Kirchhoff says a lacuna of three lines is indicated; and he marks this in his text. Perhaps he is right. The δίκαιον of Achilles may have been this, that though he had no wife and children, he had a country and an aged father to call for his return, and therefore that he shared in the wishes of the army to proceed at once to Troy. On this theory we may be content to believe that the very obscure verse which now follows depended on the lost sentence. Hermann (as before remarked)

μένω πὶ λεπταῖς ταῖσδε γ' Εὐρίπου πνοαῖς  
 Μυρμιδόνας ἵσχων· οἱ δὲ ἀεὶ προσκείμενοι  
 λέγουσ', Ἀχιλλεῦ, τί μένομεν; πόσον χρόνον 815  
 ἔτ' ἐκμετρῆσαι χρὴ πρὸς Ἰλίου στόλον;  
 τὸ δὲ δ', εἰ τι δράσεις, ἢ ἄπαγ' οἴκαδε στρατὸν,  
 τὰ τῶν Ἀτρειδῶν μὴ μένων μελλήματα.

- ΚΛ.** ὁ πᾶι θεᾶς Νηρῆδος, ἔνδοθεν λόγων  
 τῶν σῶν ἀκούσασ' ἔξεβην πρὸ δωμάτων. 820
- ΑΧ.** ὁ πότιν' αἰδὼς, τήνδε τίνα λεύσσω ποτὲ  
 γυναῖκα μορφὴν εὐπρεπῆ κεκτημένην;
- ΚΛ.** οὐ θαῦμά σ' ἡμᾶς ἀγνοεῖν, οὓς μὴ πάρος  
 προσεῖδες· αἰνῶ δὲ ὅτι σέβεις τὸ σωφρονεῖν.
- ΑΧ.** τίς δὲ εἰ; τί δὲ ἥλθες Δαναϊδῶν ἐς σύλλογον 825  
 γυνὴ πρὸς ἄνδρας ἀσπίσιν πεφραγμένους;
- ΚΛ.** Λήδας μέν εἴμι παῖς, Κλυταιμνήστρα δέ μοι  
 ὄνομα, πόσις δέ μούστην Ἀγαμέμνων ἄναξ.
- ΑΧ.** καλῶς ἔλεξας ἐν βραχεῖ τὰ καίρια.  
 αἰσχρὸν δέ μοι γυναιξὶ συμβάλλειν λόγους. 830
- ΚΛ.** μεῖνον τί φεύγεις; δεξιάν τ' ἐμῇ χερὶ<sup>1</sup>  
 σύναψον, ἀρχὴν μακαρίων νυμφευμάτων.

gives πύλαις, Markland, followed by Monk, *ροᾶις*, for *πνοᾶις*. He compares λεπτὸς Εὐρίπου κλίδῶν ap. Strabon. p. 102 (p. 60).—For ταῖσδε γ' Blomfield proposed ταῖσδ', which Kirchhoff admits.

814. οἱ δὲ Monk for οἱ μ', which is clearly untenable, since it could only mean, 'who say of me,' &c.

815. πόσον Monk for ποῖον. Where length of time is specially meant, πόσος seems necessary. For the meaning of ποῖος χρόνος see Aesch. Agam. 269.—For στόλον Hermann gives στόλον, 'how much time for sailing to Troy?' i. e. τοῦ στέλλεσθαι πρὸς Ἰλίον. But the vulgate may mean, 'How much time must we yet count till (πρὸς) the voyage to Troy?' If we adopt the Aldine reading Ἰλιον, we may translate, 'How much time is the expedition to Troy still to count?' Where στόλον represents τοὺς στέλλομένους.

817. δρᾶ the MSS., δρᾶ γ' Aldus, δρᾶ δ' Fix (ap. Kirchhoff). Does the imperative δρᾶ elsewhere occur? Probably we should read, λέγ', εἰ τι δράσεις.

823. The elegant use of μὴ may be

conveyed by the Latin 'quos non videtur.' Compare ὁ μὴ μοι θέμις v. 834, quos non licet tangere, i. e. cum non licet, and see sup. v. 523. For κατεῖδες, superscribed by a later hand in Flor. 2, the original reading was προσέβης ἀν, which some have taken for a variant on σέβεις, whence Hermann edits αἰνῶ προσείθειν τὸ σωφρονεῖν. Perhaps the error arose from a variant προσεῖδες (as Ion 193, φίλα, προσίδεις θσσοις), which, corrupted to προσέβης, took the ἀν as a mere metrical supplement. Or we might read προσῆδες.

829. Perhaps, κάν βραχεῖ κτλ.

831. μεῖνον Valckenaer for δειδὸν, and δεξιάν τ' Markland for δεξιάν γ'. The old readings may possibly be right, δεινόν τι φεύγεις; κτλ. 'Is it some harm that you shun?' &c., but it is less natural than the emendation.

832. μακαρίων Markland for μακαρίαν. For the scruple about taking a married woman's hand, see Electr. 223, ἀπελθε, μὴ ψαῦ ἀν σε μὴ ψαύειν χρεῶν.

- ΑΧ. τί φῆς ; ἐγώ σοι δεξιάν ; αἰδούμεθ' ἀν  
'Αγαμέμνον', εἰ ψαύοιμεν ὅν μή μοι θέμις.  
ΚΛ. θέμις μάλιστα, τὴν ἐμὴν ἐπεὶ γαμεῖς  
παῖδ', ὡς θεᾶς παῖ ποντίας Νηρηΐδος. 835
- ΑΧ. ποίους γάμους φῆς ; ἀφασία μ' ἔχει, γύναι,  
εἰ μή τι παρανοοῦσα καινουργεῖς λόγον.  
ΚΛ. πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους  
καινοὺς ὄρωσι καὶ γάμου μεμνημένους. 840
- ΑΧ. οὐπώποτ' ἐμιήστευσα παῖδα σὴν, γύναι,  
οὐδὲ ἔξ 'Ατρειδῶν ἥλθε μοι λόγος γάμων.  
ΚΛ. τί δῆτ' ἀν εἴη ; σὺ πάλιν αὖ λόγους ἐμοὺς  
θαύμαζ'. ἐμοὶ γὰρ θαύματ' ἔστι τὰ παρὰ σοῦ.  
ΑΧ. εἴκαζε· κοινόν ἐστιν εἰκάζειν τάδε· 845  
ἀμφワ γὰρ οὐ ψευδόμεθα τοῖς λόγοις ἵσως.  
ΚΑ. ἀλλ' ἡ πέπονθα δεινά ; μνηστεύω γάμους  
οὐκ ὄντας, ὡς εἴξασιν αἰδοῦμαι τάδε.  
ΑΧ. ἵσως ἐκερτόμησε κάμε καὶ σέ τις.  
ἀλλ' ἀμελίᾳ δὸς αὐτὰ καὶ φαύλως φέρε. 850  
ΚΛ. χαῖρ'. οὐ γὰρ ὄρθοις ὅμμασίν σ' ἔτ' εἰσορῶ  
ψευδῆς γενομένη καὶ παθοῦσ' ἀνάξια.  
ΑΧ. καὶ σοὶ τόδ' ἐστὶν ἔξ ἐμοῦ· πόσιν δὲ σὸν  
στείχω ματεύσων τῶνδε δωμάτων ἔσω. 855

837. *φῆς* Barnes for *ἔφησθ'*. Hermann gives *ποίους γάμους*; ὡς ἀφαία κτλ.

840. *μεμνημένους* Kirchhoff and Monk with the old copies. The sense seems to be 'especially when they (the friends) talk about marriage.' Hermann and W. Dindorf therefore rightly prefer *μεμνημένους*. The dative would of course mean, 'and thinking about (coming) marriage.'

842. *λόγος γάμων*, 'a word about the wedding.' See on Ion 929.

843. *σὺ πάλιν αὖ*. As I at first was astonished to hear that you knew nothing of the marriage, so you in your turn may wonder at my speaking of it to you.

845. *εἴκαζε*, 'make a guess,' i. e. endeavour to find some solution of this mystery, 'for,' he adds, 'it is in the power of us both to form a conjecture on this matter; for both of us perhaps are speaking not falsely in our assertions.' For *εἰκάζειν τάδε* compare Aesch. Cho. 509, οὐκ ἔχοιμ' ἀν εἰκασαι τάδε. Monk edits

*ψευδόμεθα* after Markland, which he renders, 'for perhaps we have been mutually deceiving and deceived.' W. Dindorf has *ἀμφω γὰρ οὖν* with Matthiae. But this would mean 'for assuredly,' and so is inconsistent with *ἵσως*. Besides, it was more manly and generous to assume that both had been speaking the truth under some misapprehension, than that both had been speaking falsely.

847. *μνηστεύω*, I am aspiring to a marriage for my daughter; an unusual sense of the word. Perhaps, *μνηστεύεις*, 'you are no real suitor, it seems.' Cf. v. 841.

849. *ἐκερτόμησε*, 'has deceived.' Alcest. 1125, *ἡ κέρτομός με θεού τις ἐκπλήσσει χαρά*. Soph. Phil. 1235, *πρὸς θεῶν, πότερα δὲ κερτομῶν λέγεις τάδε*; NE. *εἰ κερτόμηστος ἔστι τάληθι λέγειν*.

851. *ὄρθαις κώραις*. Cf. Hec. v. 972.

854. *τὸδε*, scil. *τὸ χαῖρειν*.

- ΘΕ. ὁ ξέν', Αἰακοῦ γένεθλου, μεῖνον, ὁ σέ τοι λέγω,  
τὸν θεᾶς γεγώτα παῖδα, καὶ σὲ, τὴν Λήδας κόρην.  
ΑΧ. τίς ὁ καλῶν πύλας παροίξας; ὡς τεταρβηκὼς  
καλεῖ.
- ΘΕ. δοῦλος, οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἔφ.  
ΑΧ. τίνος; ἐμὸς μὲν οὐχί χωρὶς τάμα κάγαμέμνονος.  
ΘΕ. τῆσδε τῆς πάροιθεν οἴκων, Τυνδάρεω δόντος πα-  
τρός.
- ΑΧ. ἔσταμεν φράζ', εἴ τι χρηζεῖς, ὅν μ' ἐπέσχες  
οῦνεκα.
- ΘΕ. ἡ μόνω παρόντε δῆτα ταῦσδ' ἐφέστατον πύλαις;  
ΚΛ. ὡς μόνοις λέγους ἀν, ἔξω δ' ἐλθὲ βασιλικῶν δόμων.  
ΘΕ. ὁ τύχη πρόνοια θ' ἡμὴ, σώσαθ' οὖς ἔγὼ θέλω.  
ΑΧ. ὁ λόγος ἐσ μέλλοντα σώσει χρόνον· ἔχει δ' ὕγκον  
τινά.

860

865

356. ὁ σέ τοι Markland for ὁς σέ τοι. The servant who here comes forward is the same as the θεάτων or πρεσβύτης (the name varying in the copies in both places) who appears at the opening of the play.—The present words, as may be inferred from the next verse, are spoken in a half-whisper from behind the door of the tent, partly opened. It is clear from v. 863, as Bothe remarks, that the servant is yet within the house.

358. οὐχ ἀβρύνομαι τῷδ', 'I do not pride myself on that matter.' So Cassandra says, Agam. 1176, ἀβρύνεται γὰρ πᾶς τις εὐ πρόσων πλέον. Inf. v. 1343, οὐκ ἐν ἀβρύτητι κεῖσαι πρὸς τὰ νῦν πεπτωκότα.—After ἡ τύχη γὰρ the copies add μ', omitted by Elmsley, and also in one of the Paris MSS.

359. χωρὶς τάμα κτλ. This alludes to the saying, κοινὰ γὰρ τὰ τῶν φίλων. Slaves, as part of the family property, were sometimes shared in as common possessions. This is clear from Androm. 374—7.

360. τῆσδε τῆς. There is another reading τῶνδε τῶν. Hermann, on account of the plural οἴκων, gives τῆσδε, τῶν πάροιθεν οἴκων, *huius, ex priore domo*, i. e. εἰς τῶν ποι.

362. παρόντε Monk and W. Dindorf, after Lenting, Dobree, Porson, and Bothe, for πάροιθεν. Elmsley read πάροιθε. Hermann edits ἡ μόνω γὰρ οἶδε δῆτα,

where the combination γὰρ—δῆτα seems strange to the ear, besides that either μόνοι οἶδε or μόνω τώδε should have been used.

863. Hermann gives this verse to Achilles; but it is altogether unimportant which of the two assures the old man. One would think that it was the place of his mistress to do so, at least as much as for a stranger. Monk however also gives it to Achilles, reading μόνου with Markland.

864. σώσαθ' Kirchhoff for σώσας, σώσοντ', σώσασ', σώσον.—On the formula οὖν ἔγὼ θέλω see Hel. I405. Herc. F. 748, 762. He means, τὴν ἐμὴν δέσποιναν καὶ τὴν θυγατέρα.

865. σώσει is Monk's correction for ἡν ὄση. It seems more probable than Markland's ἀνίσει or Boeckh's ὀνήσει, because it directly replies to σώσαστε preceding; 'If you appeal to πρόνοια to save, your appeal brings only prospective, not present, succour.' Hermann's reading has little to commend it, εἰς μέλλοντ' ἀν ὡς δὴ χρόνον, ut in tempus jam instans. He also gives οἴκον τινὰ, sed habet aliquid timoris. But ὕγκος is 'fuss,' 'bombast,' 'parade,' 'pretension.' Monk compares Oed. Col. 1162, βραχύν τιν' αἰτεῖ μυθὸν, οὐκ ὕγκον πλέων.—This verse, it will be noticed, is the remark of Achilles. Clytemnestra is anxious to assure him; here a kind of taunt is thrown out, because the

- ΚΛ.** δεξιᾶς ἔκατι μὴ μέλλ', εἴ τι μοι χρήζεις λέγειν.  
**ΘΕ.** οἶσθα δῆτά μ' ὅστις ᾧ σοὶ καὶ τέκνους εὔνους  
ἔφυν.
- ΚΛ.** οἰδά σ' ὅντ' ἐγὼ παλαιὸν δωμάτων ἐμῶν λάτριν.  
**ΘΕ.** χῶτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων  
ἀναξ. 869
- ΚΛ.** ἥλθες εἰς Ἀργος μεθ' ἡμῶν, κάμὸς ἥσθ' ἀεί ποτε.  
**ΘΕ.** ὁδ' ἔχει καὶ σοὶ μὲν εὔνους εἴμι, σῷ δ' ἥσσον  
πόσει.
- ΚΛ.** ἐκκάλυπτέ νύν ποθ' ἡμῶν οὐστινας λέγεις λόγους.  
**ΘΕ.** παῖδα σὴν πατὴρ ὁ φύσας αὐτόχειρ μέλλει κτα-  
νεῖν.
- ΚΛ.** πῶς; ἀπέπτυσ', ὡς γεραιὲ, μῦθον οὐ γὰρ εὖ φρο-  
νεῖς.
- ΘΕ.** φασγάνῳ λευκὴν φονεύων τῆς ταλαιπώρου δέρην.  
**ΚΛ.** ὡς τάλαιν' ἐγώ. μεμηνὸς ἀρα τυγχάνει πόσις; 876  
**ΘΕ.** ἀρτίφρων, πλὴν ἐς σὲ καὶ σὴν παῖδα· τοῦτο δ' οὐ  
φρονεῖ.
- ΚΛ.** ἐκ τίνος λόγου; τίς αὐτὸν οὐπάγων ἀλαστόρων;  
**ΘΕ.** θέσφαθ', ὡς γέ φησι Κάλχας, ἵνα πορεύηται  
στρατὸς
- ΚΛ.** ποῖ; τάλαιν' ἐγώ, τάλαινα δ' ἦν πατὴρ μέλλει  
κτανεῖν. 880
- ΘΕ.** Δαρδάνου πρὸς δώμαθ', Ἐλένην Μενέλεως ὅπως  
λάβῃ.
- ΚΛ.** εἰς ἄρ' Ἰφιγένειαν Ἐλένης νόστος ἦν πεπρωμένος;  
**ΘΕ.** πάντ' ἔχεις· Ἀρτέμιδι θύσειν παῖδα σὴν μέλλει  
πατῆρ.

old man's address to *πρόνοια* seemed too rhetorical for the speech of a slave.

866. Both Monk and W. Dindorf explain δεξιᾶς ἔκατι by *per dextram te oro*. The more obvious meaning is, 'As far as the pledge (promised security) of my right hand is concerned, delay not to speak, because I offer it to you at once, whatever you may be going to tell me.'

867. δῆτά μ' Porson for δῆτά γ.'

869. ταῖς σαῖσι φερναῖς. See above, v. 47. 612. It was the custom to present

slaves as part of a marriage portion. Aesch. Suppl. 955, ὡς ἐφ' ἔκαστη διεκλήρωσεν Δανᾶς θεραποντίδα φερνήν.

870. μεθ' ἡμῶν. He was συννυμφοκέμος, sup. v. 48.

872. ποθ'. The Florence MSS. give πεῖθ'. We should read πρὸς ἡμᾶς, as neither νῦν ποτε nor νύν ποτε is usual.

877. Monk compares Orest. 540, μακάριος—πλὴν εἰς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ.

- ΚΛ.** ὁ δὲ γάμος τίν' εἶχε πρόφασιν, η̄ μ' ἐκόμισεν ἐκ δόμων ;
- ΘΕ.** ἵν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παιδα νυμφεύσουσα σήν. 885
- ΚΛ.** ὁ θύγατερ, η̄κεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ σέθεν.
- ΘΕ.** οἰκτρὰ πάσχετον δύ' οὖσαι· δεινὰ δ' Ἀγαμέμνων ἔτλῃ.
- ΚΛ.** οἴχομαι τάλαινα, δάκρυόν [τ'] ὅμματ' οὐκέτι στέγει.
- ΘΕ.** εἴπερ ἀλγειὸν τὸ τέκνων στερομένην δακρυρροεῖν.
- ΚΛ.** σὺ δὲ τάδ', ὁ γέρον, πόθεν φῆς εἰδέναι πεπυ- σμένος ; 890
- ΘΕ.** δέλτον φχόμην φέρων σοι πρὸς τὰ πρὶν γεγραμ- μένα.
- ΚΛ.** οὐκ ἐδύν η̄ ξυγκελεύων παιδὸν ἄγειν θανουμένην ;
- ΘΕ.** μὴ μὲν οὖν ἄγειν φρονῶν γὰρ ἔτυχε σὸς πόσις τότ' εὖ.
- ΚΛ.** κἀτα πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν ;
- ΘΕ.** Μενέλεως ἀφεῖλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἴτιος.
- ΚΛ.** ὁ τέκνον Νηρῆδος, ὁ παῖ Πηλέως, κλύεις τάδε ;
- ΑΧ.** ἔκλυνον οὖσαν ἀθλίαν σε, τὸ δ' ἐμὸν οὐ φαύλως φέρω. 897
- ΚΛ.** παιδά μου κατακτενοῦσι σοῖς δολώσαντες γάμοις.
- ΑΧ.** μέμφομαι κάγὼ πόσει σῷ κούχ ἀπλῶς οὔτω φέρω.

884. *Ὀς μ'* Monk for *ἢ μ'*. W. Dindorf and Hermann give *ἢ μ'* with Bothe. But the vulgate has a simple sense, ‘What plea had this marriage, that it brought me from home?’ The *πρόφασις* itself is said *κομίζειν*, as being the motive.

885. *ἀγάγοις* Blomfield for —*γοις* and *νυμφεύσουσα* Barnes for —*εύσασα*.

888. *στέγει*, holds, restrains from running out; as a vessel is often said *στέγειν*, ‘to be water-tight.’ Aesch. Suppl. 126, *λινορραφῆς δόμος ἀλα στέγων*. Theb. 205, *πύργον στέγειν εὑχεσθε πολέμιον δόρν*.—The *τε* seems to injure the metre, though the anapaest might represent a spondee.

889. Kirchhoff conjectures, *οὐ γὰρ ἀλλ' εἰκός τὸ τέκνων κτλ.* Perhaps, *εἴπερ ἀλγειὸν γε τέκνων κτλ.* Supply *ἔστι* (not *σὺ πάσχεις*, with Monk).

891. *πρὸς*, in reference to, i. e. to cancel the former letter. But v. 117, *πέμπω σοι πρὸς τὰς πρόσθεν δέλτοις*, ‘in addition to the former,’ if the accusative should not rather be restored.

892. *ξυγκελεύων*, urging me in common with the other letter.

894. *φέρω γε*, ‘if, as you say, you were carrying it.’

897. As *φαύλως φέρειν* does not commonly represent ‘aegre ferre,’ (cf. v. 850,) we might read *τὸ δέ γ' ἐμὸν φαύλως φέρω*, ‘but my own case I bear lightly,’ or ‘with indifference.’ This is somewhat confirmed by the reading of one MS. *ἀλλίαν γε*, where the *γε* inserted in the wrong place may have expelled the *σε*. Moreover, *οὐχ ἀπλῶς οὔτε* below is naturally opposed, not to *οὐ φαύλως*, but to *φαύλως*.

**ΚΛ.** [οὐκ ἐπαιδεσθήσομαί γε προσπεσεῖν τὸ σὸν γόνυ,  
θυητὸς ἐκ θεᾶς γεγώτα τί γὰρ ἐγὼ σεμνύνομαι ;  
ἐπὶ τίνος σπουδαστέον μοι μᾶλλον ἢ τέκνου πέρι ;]  
ἀλλ’ ἀμυνον, ὁ θεᾶς παῖ, τῇ τ’ ἐμῇ δυσπραξίᾳ  
τῇ τε λεχθείσῃ δάμαρτι σῆ, μάτην μὲν, ἀλλ’  
ὅμως.

σοὶ καταστέψασ’ ἐγώ νυν ἥγον ὡς γαμουμένην, 905  
νῦν δ’ ἐπὶ σφαγὰς κομίζω σοὶ δ’ ὄνειδος ἵξεται,  
ὅστις οὐκ ἡμυνας· εἰ γὰρ μὴ γάμοισιν ἔζυγης,  
ἀλλ’ ἐκλήθης γοῦν ταλαίης παρθένου φίλος πόσις.  
πρὸς γενειάδος \*σε, πρὸς σῆς δεξιᾶς, πρὸς μη-  
τέρος.

ὄνομα γὰρ τὸ σόν μ’ ἀπώλεσ’, φὶ σ’ ἀμυνάθειν  
χρέων. 910

οὐκ ἔχω βωμὸν καταφυγεῖν ἄλλον ἢ τὸ σὸν γόνυ.  
οὐδὲ φίλος οὐδεὶς γελᾷ μοι τὰ δ’ Ἀγαμέμνονος  
κλύεις

ἀμὰ καὶ πάντολμ’ ἀφῆγμαι δ’, ὥσπερ εἰσορᾶς,  
γυνὴ 914

ναυτικὸν στράτευμ’ ἀναρχον κάπι τοῖς κακοῖς  
θρασὺ,

χρήσιμον δ’, ὅταν θέλωσιν. ἦν δὲ τολμήσης σύ μου

900—2. These three verses must be regarded as spurious. No attempts to emend them are satisfactory; and they are not wanted to the context, for the same thing is asserted below, v. 911. The γε in the first verse is not Euripidean; nor is Markland’s ἐπαιδεσθήσομαι, ‘γὰ more tenable than ἐγὼ σεμνύνομαι, since in neither case is the pronoun emphatic. Hermann’s ἐπαιδεσθήσμεσθα, followed by the singular θητὸς, though defensible, is scarcely plausible; and lastly, the phrase ἐπὶ τίνος σπουδάξειν stands self-condemned for ὑπέρ τίνος. Porson read ἢ τίνι, and Hermann edits ἐπὶ τίνι. Perhaps we might justly add, that σπουδαστέον is rather suspicious as a tragic form.—For σεμνύνεσθαι, ‘to be reserved,’ ‘to act the prude,’ see v. 996.

904. ἀλλ’ ὅμως, sc. λεχθείσην. It is

obvious that Hermann is right in placing a full stop here.

909. σε was added by Markland, who omitted τε before μητέρος, and proposed also σε for σῆς, adopted by Monk.

910. φ., sc. ὀνόματι, ‘which name you are bound to defend,’ when in danger of discredit.

911. καταφυγεῖν. Possibly καταφυγήν. Suppl. 267, ἔχει γὰρ καταφυγὴν θήρ μὲν πέτραν, δοῦλος δὲ βωμὸς θεῶν.

912. πελᾶς or πέλας Markland for γελᾷ. Kirchhoff adopts the former, Hermann and Monk the latter conjecture. One cannot help feeling some suspicion as to the genuineness of the latter part of this ἥπτισις. With v. 914 compare Hec. 607, ναυτικὴ τ’ ἀναρχία κρείσσων πυρὸς, κακὸς δ’ ὁ μή τι δρῶν κακόν.

χεῖρ' ὑπερτεῦναι, σεσώσμεθ'. εἰ δὲ μὴ, οὐ σεσώ-  
σμεθα.

XO. δεινὸν τὸ τίκτειν, καὶ φέρει φῖλτρον μέγα  
πᾶσιν τε κοινὸν, ὥσθ' ὑπερκάμνειν τέκνων.

AX. ὑψηλόφρων μοι θυμὸς αἴρεται πρόσω,  
ἐπίσταται δὲ τοῖς κακοῖσι τ' ἀσχαλᾶν  
μετρίως τε χαίρειν τοῖσιν ἔξωγκωμένοις. 920

[λελογισμένοι γάρ οἱ τοιοῖδ' εἰσὶν βροτῶν  
ὅρθως διαζῆν τὸν βίον γνώμης μέτα.

ἔστιν μὲν οὖν ὦν' ἡδὺ μὴ λίαν φρονεῖν,  
ἔστιν δὲ χῶπου χρήσιμον γνώμην ἔχειν.] 925

ἔγω δ' ἐν ἀνδρὸς εὐσεβεστάτου τραφεὶς

Χείρωνος ἔμαθον τὸν τρόπονς ἀπλοῦντις ἔχειν.  
καὶ τοῖς Ἀτρείδαις, ἦν μὲν ἡγωνῖται καλῶς,  
πεισόμεθ'. ὅταν δὲ μὴ καλῶς, οὐ πείσομαι.

916. εἰ δὲ μὴ, 'but otherwise.' This formula was so familiar that it was not unnaturally used with ἦν δὲ preceding. Monk gives ἦν δὲ μή.

919 seqq. There are very grave reasons for doubting whether the genuine speech of Achilles has not been superseded, either wholly or in part, by the verses of a cunning imitator. There are many points to which any critic, whose mind is imbued with the style and versification of Euripides, would be disposed to object. Hermann, while he professes not to understand αἴρεται πρόσω in the first verse, and reads in place of it προσῶν, "quo praeditus sum animo," justly observes, "Nemo non videt, hand satis apte nimis iracundum alias adolescentem suo deposito ingenio hic Euripidis prae se ferre sapientiam." In fact, the philosophy, or rather, the logic of the first seven verses is very obscure; one is tempted to say, there is no logic at all in it. Achilles feels sympathy for Clytemnestra, and he feels indignation at Agamemnon's baseness; but neither his sympathy nor his indignation (such has been his education) shall lead him to act imprudently. This is what he ought to say, rather than what he does say; for the way of expressing it is very involved:—'my aspiring mind is soaring far aloft, and it has learnt both to be vexed at what is bad, and to rejoice moderately at what is elevated above the common standard; for such men have the prudence to pass their life rightly with judgment. There are occasions now wherein it is sweet not to be too wise, and other occasions wherein also it is useful to have discretion.' Without staying to disentangle the diction, we may remark (1) on αἴρεται πρόσω, which can only mean 'is raised far aloft into the clouds,' i. e. entertains magnanimous sentiments, (not commovetur, as Hermann renders it,) and (2) λελογισμένοι εἰσὶ διαζῆν, which it is very hard to render at all, unless it mean 'are calculated to live,' &c. Monk translates 'such men are discreet;' but in comparing τὸ λελογισμένον, v. 386, he fails to see the wide difference between the two usages. Nor is it clear what he means in saying "διαζῆν est infinitivus per se positus, quod non raro fit." It would perhaps be possible to supply ὄστε. But (3) another difficulty meets us; if ὅρθως belongs to διαζῆν, then γνώμης μέτα is little better than a tautology; if to λελογισμένοι εἰσὶ, the order of the words is ambiguous.—These two verses (922—3) are given in the copies to the chorus. They were assigned to Achilles by G. Burges.

929. For οὐ πέισομαι there is a variant οὐ πεισόμεθα. Kirchhoff conjectures, ὅταν δὲ μὴ, οὐ πειθόμεθ'. ἦν.

- ἀλλ' ἐνθάδ' ἐν Τροίᾳ τ' ἐλευθέραν φύσιν  
παρέχων Ἀρη τὸ κατ' ἐμὲ κοσμήσω δορί. 930  
[σὲ δ', ὁ σχέτλια παθοῦσα πρὸς τῶν φιλτάτων,  
ἄ δὴ κατ' ἄνδρα γίγνεται νεανίαν,  
τοσοῦτον οἶκτον περιβαλὼν καταστελῶ,]  
κοῦποτε κόρη σὴ πρὸς πατρὸς σφαγῆσεται 935  
ἐμὴ φατισθεῖσ'. οὐ γὰρ ἐμπλέκειν πλοκὰς  
ἐγὼ παρέξω σῷ πόσει τούμὸν δέμας.  
τοῦνομα γὰρ, εἰ καὶ μὴ σίδηρον ἥρατο,  
τούμὸν φονεύσει παῖδα σήν. τὸ δ' αἴτιον  
πόσις σός· ἀγνὸν δ' οὐκέτ' ἔστι σῶμ' ἐμὸν,  
εἰ δὶ' ἔμ' ὀλεῖται διά τε τοὺς ἐμοὺς γάμους  
[ἥ δεινὰ τλᾶσα κούκ ἀνεκτὰ παρθένος,  
θαυμαστὰ δ' ὡς ἀνάξι ἡτιμασμένη.  
ἐγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνὴρ,  
ἐγὼ τὸ μηδὲν, Μενέλεως δ' ἐν ἀνδράσιν, 940  
ώς οὐχὶ Πηλέως, ἀλλ' ἀλάστορος γεγὼς,  
εἴπερ φονεύει τούμὸν ὄνομα σῷ πόσει.  
μὰ τὸν δὶ' ὑγρῶν κυμάτων τεθραμμένον  
Νηρέα, φυτουργὸν Θέτιδος, ᾧ μ' ἐγείνατο,  
οὐχ ἀψεται σῆς θυγατρὸς Ἀγαμέμνων ἄναξ, 945  
οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις.

932. Barnes and Kirchhoff give ὁ πα-  
θῶσα σχέτλια.

934. This verse, though it can hardly be genuine, seems intended to mean, 'investing you with so much compassion I will tranquillize you.' Compare *περιβαλεῖν σωτηρίαν*, Herc. F. 304. For *καταστέλλειν*, 'to arrange,' 'set right,' Hermann refers to Bacch. 933. Hermann gives *τοσοῦτό γέ*, 'so far at least,' and *οὕποτε* for *κοῦποτε* in the next verse, which he regards as exegetical of *τοσοῦτο*.

936. *ἐμπλέκειν πλοκὰς*, 'to play tricks on.' Cf. Ion 826, *ἐπλεκεν πλοκὰς τοιάσδε.* With *παρέχειν δέμας*, 'to lend one's person,' compare *παρέχειν ὄνομα*, *sup.* 128.

938. For *ἥρατο* one might conjecture *ἥραμην*. Morally, he says, if not actually, he will be the slayer of Iphigenia. This argument may seem unreal; but the Greeks thought very much of *εὐκλεία* and

*κλεινὸν ὄνομα*.

942. From this verse to the end of the speech W. Dindorf includes in brackets as an interpolation. It does not seem to the present editor in any great degree more suspicious than the first part; though it certainly is equally so. The phrase *θαυμαστὰ ὡς ἀνάξια*, for *σφόδρα ἀνάξιως*, is of a later age than Euripides. W. Dindorf thinks it was adapted from Hel. 455, ὁ *δαῖμον*, *ὡς ἀνάξι ἡτιμα-μέθα*.

947. W. Dindorf points out the inaccurate phrase, as well as the mere repetition of the words above, in this verse, 'if your husband uses my name in slaying his daughter.' It is hardly necessary to read *φονεύει*, with Schaefer. The MSS. have *ὅσπερ* or *ὅσπερ*, the Aldine *εἴπερ*, doubtless by conjecture.

951. The intended meaning is, 'not even with the tip of his hand, so as to lay

ἡ Σίπυλος ἔσται πόλις, ὅρισμα βαρβάρων,  
ὅθεν πεφύκασ' οἱ στρατηλάται γένος,  
Φθίας δὲ τοῦνομ' οὐδαμοῦ κεκλήσεται. 955  
πικρὸν δὲ προχύτας χέρνιβάς τ' ἐνάρξεται  
Κάλχας ὁ μάντις. τίς δὲ μάντις ἔστ' ἀνήρ;  
ὅς δλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει  
τυχῶν, ὅταν δὲ μὴ τύχῃ, διοίχεται.  
ἡ τῶν γάμων ἔκατι μυρίαι κόραι  
θηρῶσι λέκτρον τούμόν εἰρηται τόδε. 960  
ἀλλ' ὕβριν ἐσ ήμᾶς ὕβρισ' Ἀγαμέμνων ἄναξ.  
χρῆν δ' αὐτὸν αἰτεῖν τούμὸν ὄνομ' ἐμοῦ πάρα,  
θήραμα παιδός η Κλυταίμνήστρα δ' ἐμοὶ

it on her robes.' But the expression is inaccurate.

952—4. Here again the diction is faulty. 'Sipylus, that barbaric (i. e. Lydian) settlement, whence Tantalus, the ancestor of Agamemnon and Menelaus came, will henceforth be a city (i. e. illustrious), while the name of my country Phthia will be mentioned no where.' If the correction of Jacobs be right, *τοῦνομ'* for *τοῦνδεν* or *τοῦνόν τ'*, and *Φθίας* for *Φθία*, the poet should at least have used *γενήσεται* for *κεκλήσεται*.

955. *ἐνάρξεται* Musgrave for *ἄναξεται*. Compare v. 1471. The reader will notice the feebleness of the invective against the *μάντεις* in this place, where it is dragged in wholly *παρὰ καρόν*. That it represents the doctrine of Euripides (*Electr.* 400) is no proof that it proceeded from his pen.

956. It seems better to put the question at *ἀνήρ* than at *διοίχεται*. The answer then is, 'He is one who says a few truths and many lies, as he may chance to utter them; but, when he fails, is done for,' i. e. loses all credit. We should construe *τίς ἔστι μάντις ἀνήρ* rather than *τίς ἀνήρ μάντις ἔστι;*

959. The old copies give *ἡ τῶν γαμούντων ἔκατι*, the alteration of some transcriber who thought the *α* in *ἔκατι* was short. To Scaliger *γάμων* is due. Hermann and Kirchhoff give *οὐ* for *ἢ*, with a colon after *ἔκατι*, but this is only to patch up a passage not worth emending. The interpolator evidently meant Achilles to say, 'I can assure you that, as far as marriage is concerned, many

girls aspire to my bed.' But the article, *τῶν γάμων*, betrays an inaccurate composer, and the rhetorical formula *εἰρηται τόδε* is very unusually employed. The idea, as Hermann remarks (who here for the first time suspects some interpolation), is taken from Il. ix. 395, *πολλὰς Ἄχαιες εἰσὶ ἀν' Ἑλλάδας τε Φθίνη τε—τάων ἥν κ' ἑθέλωμι φίλην ποιήσομ' ἄκοιτιν.*

963. *θήραμα παιδός*, as a means for getting his daughter in his power. For *χρῆν δ' αὐτὸν* we might have expected *χρῆται* *γάρ νιν*. The following words are so absurd, that it is surprising any critic should take pains to correct them. Hermann (and so Hartung, according to Kirchhoff) reads *εἰ Κλυταίμνήστρα*, making *θῶκα τὰν* the apodosis; while Monk, who is not offended by the article *ἥ*, supposes the clause is parenthetical, and said aside. Clearly, Clytemnestra, to whom he is speaking, could not be addressed in the third person, directly at least. But the truth is, the interpolator forgot himself, and that is the long and short of the matter.—It seems best, with Hermann, to give *δ' ἐμοὶ* for *δέ μοι*, and to understand, 'Clytemnestra was especially influenced by me (i. e. by my rank and family, as described by Agamemnon, v. 101) to give her daughter to me as a husband.' Such being the case, he argues, it was all the more proper for Agamemnon to obtain my consent. W. Dindorf thinks the argument runs thus;—Agamemnon ought to have asked my consent, and then I could easily have persuaded Clytemnestra to give me her daughter in marriage, and so I would have given her up

- μάλιστ' ἐπείσθη θυγατέρ' ἐκδοῦναι πόσει.  
 ἔδωκά τὰν Ἐλλησιν, εἰ πρὸς Ἰλιον  
 ἐν τῷδε ἔκαμνε νόστος· οὐκ ἡρνούμεθ' ἀν  
 τὸ κουῶν αὔξειν ὅν μέτ' ἐστρατευόμην.  
 νῦν δ' οὐδέν εἴμι παρά γε τοῖς στρατηλάταις,  
 ἐν εὐμαρεὶ τε δρᾶν τε καὶ μὴ δρᾶν καλῶς.  
 τάχ' εἴσεται σίδηρος, ὃν πρὶν ἐσ Φρύγας  
 ἐλθεῖν φόνου κηλίσιν αἴματι χρανῶ,  
 εἴ τις με τὴν σήν θυγατέρ' ἐξαιρήσεται.  
 ἀλλ' ἡσύχαζε· θεὸς ἐγώ πέφηνά σοι  
 μέγιστος, οὐκ ᾧν ἀλλ' ὄμως γενήσομαι.  
**XO.** ἔλεξας, ὁ παῖ Πηλέως, σοῦ τ' ἄξια  
 καὶ τῆς ἐναλίας δαίμονος, σεμνῆς θεοῦ.]  
**ΚΛ.** φεῦ·  
 πῶς ἦν σ' ἐπαινέσαιμι μὴ λίαν λόγοις,  
 μηδὲ ἐνδεής τοῦδε ἀπολέσαιμι τὴν χάριν;  
 αἰνούμενοι γάρ ἀγαθοὶ τρόπον τινὰ
- 965 970 975

to the Greeks. But he rightly adds, that not only is this absurd in itself, but at variance with the statement in v. 236–7.

965. ἔδωκα, scil. ὕνομα τοῦμα.

967. ἐστρατεύομεν Monk for —μην.

968. νῦν δὲ, ‘but as it is,’ viz. since they have *not* condescended to ask my consent, ‘I am held as nothing in the estimation of the generals, and they are indifferent whether they treat me well or ill.’ For ἐν εὐμαρεὶ see Hel. 1227. Monk translates, ‘whether I benefit them or not;’ and Kirchhoff would read κακῶς for καλῶς. Hermann edits, παρὰ δὲ τοῖς στρατηλάταις ἐν εὐμαρεὶ τὸ δρᾶν τε κτλ.

970. On τάχ’ εἴσεται, which virtually conveys a threat, (as we say, ‘we shall see,’) the reader is referred to Aesch. Cho. 297, εἰ δὲ μὴ, τάχ’ εἴσεται. Heracl. 65. Suppl. 580. Phoen. 253.

971. Monk adopts Porson’s correction, which he calls, “inter felicissimas simul et maxime simplices,” δν, πρὶν εἰς Φρύγας ἐλθεῖν φόνου, κηλίσιν αἴματος χρανῶ. The interpolator probably meant αἴματοι to stand in apposition to φόνου κηλίσιν. Bothe ventures on a compound which is contrary to all analogy, αἴματοχρανῶ. We need however wonder at nothing from an editor who gives ὕβρισεν in v. 961, “because the ν ought not to be

made long when it is short in ὕβρις,” and who reads εἰς μέλλοντ’ ἀν οἵσῃ χρόνον in v. 865, and proposes σεσώσμεθ’ ἀν in v. 916.

973–4. The absurdity of such a sentiment was noticed by Markland. Hermann undertakes a feeble defence, but evidently against his own convictions.

975–6. This distich appears to the present editor to be also spurious. The exegesis of ἐναλία δαίμων by σεμνῆ θεὸς does not seem like the style of Euripides.

977. πῶς ἐν κτλ. ‘Would that I could praise you neither too much in words nor, by falling short, lose the grace of this,’ or destroy the graciousness of the praise. The best copies give μήτ’ ἐνδεῶς μὴ τοῦδε, with the variant ἐνδεής, but Aldus, whom Monk follows, reads μήτ’ ἐνδεῶς μήτ’ ἀπολέσαιμι κτλ. It is very difficult to say whether the μὴ or the τοῦδε is an interpolation. For the sentiment that in praising the deserving a just mean should be observed, compare Heracl. 202, ἐναλίας αἰνεῖν, Aesch. Agam. 890, and *ibid.* v. 757, πῶς σε προσείπω — μήτ’ ὑπεράρας μήτ’ ὑποκάμψας καιρὸν χάριτος; The two following verses are quoted by Stobaeus, Flor. xiv. 5.

μισοῦσι τοὺς αἰνοῦντας, ἦν αἰνῶσ' ἄγαν. 980  
 αἰσχύνομαι δὲ παραφέρουσ' οἰκτροὺς λόγους  
 ἵδιᾳ νοσοῦσα· σὺ δ' ἀνοσος κακῶν γ' ἐμῶν.  
 ἀλλ' οὖν ἔχει τοι σχῆμα, καὶν ἅπωθεν ἥ  
 ἀνὴρ δι χρηστὸς, δυστυχοῦντας ὡφελεῖν.  
 οἰκτειρε δ' ἡμᾶς· οἰκτρὰ γὰρ πεπόνθαμεν, 985  
 ἢ πρώτα μέν σε γαμβρὸν οἰηθεῖσ' ἔχειν  
 κενὴν κατέσχον ἐλπίδ· εἴτα σοι τάχα  
 ὅρνις γένοιτ' ἀν τοῖσι μέλλουσιν γάμοις  
 θανοῦσ' ἐμὴ παῖς, ὃ σε φυλάξασθαι χρεών.  
 ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη· 990  
 σοῦ γὰρ θέλοντος παῖς ἐμὴ σωθήσεται.  
 βούλει νιν ἱκέτιν σὸν περιπτύξαι γόνυ;  
 ἀπαρθένευτα μὲν τάδ· εἴ δέ σοι δοκεῖ,  
 ἥξει δὶ αἰδοῦς ὅμηρος ἔχοντος ἐλεύθερον.  
 εἰ δ', οὐ παρούσης, ταῦτὰ τεύξομαι σέθεν, 995

981. We cannot say, with Elmsley, that *παραφέρουσα* is here the same as *προσφέρουσα*, though Monk appears to give credit to the doctrine. Rather, there is the notion of bringing in something inopportune, as in Aesch. Prom. 1086, οὐ γὰρ δὴ που τοῦτο γε ταγὴν παρέσυρας ἔπος.—*κακῶν γε ἐμῶν*, at least of those troubles which are peculiarly mine. Hermann omits the *γε*, with Aldus.

983. Some editors give *τι* for *τοι* with Aldus, and *ῳφελῶν* after Canter. In favour of *τι* a very similar passage might be adduced, Troad. 469, ὁ θεοί· κακὸν μὲν ἀνακαλῶ τὸν συμμάχους, ὅμως δ' ἔχει τι σχῆμα κικλήσκειν θεύν. Hermann thinks ἔχει πρόσθημα may be the true reading here. He rightly makes ἀνὴρ the nominative to *ἥ*, not to *ἔχει*, and he is followed by Kirchhoff. Both construes χρηστὸς ὠφελεῖν, ‘good in assisting.’ The meaning in fact is, ἔχει σχῆμα ἀνδρα τὸν χρηστὸν ὠφελεῖν δυστυχοῦντας κτλ., ‘it looks well for your worthy man to assist the distressed, even when he is unconnected by birth.’ She takes the low ground, that such an act is sure to bring him credit, not that it is his duty, or true virtue.

986—7. πρώτα μὲν — εἴτα. ‘In the first place, I have been disappointed in not having you for a son-in-law; in the

next place, when you do marry, as marry you shortly will, the death of the maiden will bring you a bad omen, unless you prevent it by timely interference.’ Monk gives *σοῖς τε* for *τοῖσι*, after Markland, ‘to you and your future wife.’

990. εὖ δὲ καὶ τέλει, ‘therefore accomplish it well,’ is Kirchhoff’s ingenious but unnecessary conjecture.

993. Hesychius, ἀπαρθένευτα· οὐ πρέποντα παρθενοῖς. Σοφοκλῆς Ἰφιγενεἴᾳ τῇ ἐν Αὐλίδι.

994. δὶ αἰδοῦς, σὸν αἰδοῖ, with virgin modesty. Matthiae compares καγάδα δὶ αἰδοῦς εἴποι, Bacch. 441. Others construe ἥξει δὶ αἰδοῦς, aderit cum verecundia. But this cannot be compared with ἥξειν δὶ ὄργης &c.—ἐλεύθερον, at once as a lady and a modest maiden.

995. The MSS. reading, ιδού παρούσης (*ἢ μὴ παρούσης* is the conjecture of the Aldine editor), was corrected by Nauck, whom Kirchhoff follows. With Elmsley, he assigns v. 996 to Clytemnestra, instead of Achilles. The correction εἰ δὶ οὐ παρούσης occurred also to Hermann, but he edits, with Monk and W. Dindorf, *ἢ μὴ—σέθεν*: interrogatively. Both Monk and W. Dindorf however think the verse is spurious. Markland and Heath gave *ταῦτα* for *ταῦτα*. With these corrections, the passage gives a good and plain sense:

- μενέτω κατ' οἴκους· σεμνὰ γὰρ σεμνύνεται·  
ὅμως δ' ὅσον γε δυνατὸν αἰδεῖσθαι χρεών.  
 [AX. σὺ μήτε σὴν παῖδ' ἔξαγ' ὄψιν εἰς ἐμὴν,  
μήτ' εἰς ὄνειδος ἀμαθὲς ἔλθωμεν, γύναι·  
στρατὸς γὰρ ἀθρόος ἀργὸς ὀν τῶν οἴκοθεν  
λέσχας πονηρὰς καὶ κακοστόμους φιλεῖ. 1000  
πάντως δέ μ' ἵκετεύοντες ἥξετ' εἰς ἵσον  
εἴ τ' ἀνικέτευτος ἦς· ἐμοὶ γάρ ἐστ' ἀγὼν  
μέγιστος ὑμᾶς ἔξαπαλλάξαι κακῶν.  
ώς ἔν γ' ἀκούσασ' ἵσθι, μὴ ψευδῶς μ' ἐρεῦν· 1005  
ψευδῆ λέγων δὲ καὶ μάτην ἐγκερτομῶν  
θάνοιμι, μὴ θάνοιμι δ', ἦν σώσω κόρην.  
 KA. ὄνατο συνεχῶς δυστυχοῦντας ὠφελῶν.

—‘ If however, she being absent, I shall obtain the same from you, (i. e. the same aid that my child would by personally supplicating you,) let her stay in the house; for she is coy in her maiden bashfulness: nevertheless, as far as is in your power, you should show her compassion,’ i. e. even though she is reluctant to petition you in person. The last line is explained by Bremi, whom Hermann and Monk follow, “*sed tamen non ultra quam res patitur verecundum esse oportet.*” Kirchhoff’s conjecture, *σεμνὰ μὲν σεμνύνεται*, suits ὅμως δὲ somewhat better.

993. Clytemnestra has obtained from Achilles the promise that he will oppose Iphigenia’s sacrifice. The time for doing so has not yet arrived; but she may rest assured of his successful interposition. Here, then, the scene should end. But we find it protracted to a considerable length, and in a style of versification which ought to strike every experienced reader of Euripides as peculiar, merely to state, that Achilles will certainly perform his promise, and in order that the speakers may agree upon the very common-place plan of trying to induce Agamemnon to alter his mind. On the most mature consideration, the present editor feels satisfied that the passage from 998 to 1035 must be rejected. Abundant evidence will appear, that it is the composition of a later hand.

999. ὄνειδος ἀμαθές. Note the expression, not Euripidean, for ὄνειδος τῶν

*σκαιῶν*, the reproach of the ignorant multitude.

1000. ἀργὸς, ἀεργὸς, as Aesch. Theb. 406, *αἰσχρῶν γὰρ ὀργὸς, μὴ κακὸς δὲ εἶναι φιλεῖ.*

1003. Note again the un-Attic *εἰ—ῆς*. Remedies have been proposed, as *ἢν* for *εἰ*, and *ἥσθ* or *ἥν* for *ῆς*. By adopting the first person *ἥν*, the sense is simple, ‘Do as you will, you will come to the same result by supplicating me, as if I had been unsupplied.’ However, the imperfect indicative does not well accord with the future. He should have said *ἥν τ’—δ*. But this violates the metre.

*Ibid.* ἐμοὶ γὰρ κτλ. ‘For my own anxiety is very great to rid you of your troubles,’ and so no further inducement than my own feeling is required.

1005. The meaning of this verse, weak as it is, Hermann has rightly interpreted, ‘be assured you have heard one thing at least from me, that I shall not speak falsely.’ In other words, ‘What you have heard me promise, that I will perform.’ Some construe *ἵσθι* with *ἐρεῦν*, an unusual syntax.

1006. ἐγκερτομῶν, formed on the analogy of *ἐγγελᾶν*, *ἐννθρόζειν*, is a suspected word. See on v. 849. L. Dindorf gives *σε κερτομῶν*, Bothē *συγκερτομῶν*,—but an interpolator should be allowed to speak for himself.

1008. *συνεχῶς ὠφελῶν*, continually, habitually, aiding the unfortunate. Hermann, whose practised ear and general good taste led him to feel the weakness of

- ΑΧ.** ἄκουε δή νυν, ὡντα τὸ πρᾶγμα<sup>3</sup> ἔχη καλῶς.  
**ΚΛ.** τί τοῦτ<sup>2</sup> ἔλεξας ; ὡς ἀκουστέον γέ σου. 1010  
**ΑΧ.** πειθώμεθ<sup>3</sup> αὐθις πατέρα βέλτιον φρονεῖν.  
**ΚΛ.** κακός τίς ἐστι καὶ λίαν ταρβεῖ στρατόν.  
**ΑΧ.** ἀλλ' οἱ λόγοι γε καταπαλαιόυσιν λόγους.  
**ΚΛ.** ψυχρὰ μὲν ἐλπίς· ὅ τι δὲ χρή με δρᾶν φράσον.  
**ΑΧ.** ἵκετεν<sup>1</sup> ἐκέωνον πρῶτα μὴ κτείνειν τέκνα. 1015  
 ἦν δ<sup>2</sup> ἀντιβαίνη, πρὸς ἐμέ σοι πορευτέον.  
 εἰ γὰρ τὸ χρῆζον ἐπίθετ<sup>2</sup>, οὐ τούμδον χρεῶν  
 χωρεῖν<sup>3</sup> ἔχει γὰρ τοῦτο τὴν σωτηρίαν.  
 κἀγώ τ' ἀμείνων πρὸς φίλον γενῆσομαι,  
 στρατός τ' ἀν οὐ μέμψαιτο μ<sup>3</sup>, εἰ τὰ πράγματα  
 λελογισμένως πράσσοιμι μᾶλλον ἢ σθένει. 1021  
 καλῶς δὲ κραυθέντων πρὸς ἡδονὴν φίλοις  
 σοι τ' ἀν γένουτο καν<sup>1</sup> ἐμοῦ χωρὶς τάδε.  
**ΚΛ.** ὡς σώφρον<sup>2</sup> εἶπας. δραστέον δ<sup>2</sup> ἃ σοι δοκεῖ.  
 ἦν δ<sup>2</sup> αὐτὰ μὴ πράσσωμεν ἀν ἐγὼ θέλω, 1025  
 ποῦ σ' αὐθις ὁρμεσθα ; ποῦ χρή μ<sup>3</sup> ἀθλίαν  
 ἐλθοῦσαν εὑρεῖν σὴν χέρ<sup>2</sup> ἐπίκουρον κακῶν ;  
**ΑΧ.** ἡμεῖς σε φίλακες οὐ χρεῶν φυλάσσομεν,

this adverb, edits *συνετῶς*, ‘judiciously.’ Bothe gives *ὅντα συνεχῶς*, ‘may you ever be blessed.’

1011. *πειθώμεθ* is of course wrong; but it has more authority than *πείθωμεν*. For *αὐθις* or *αὐτίς* Monk gives *αὐτῆς*. However, *αὐθις βέλτιον φρονεῖν* may mean, ‘to think better of the matter hereafter.’

1013. The article with *λόγοι* is hardly correct; Monk gives *ἄλλοι οὖν λόγοι γε*.

1014. ὅ τι Reiske for *τι*. Hermann has *τι δὲ χρεῶν με κτλ.*

1017—23. W. Dindorf marks these lines as spurious. The only wonder is, that he tolerated the preceding part. What the interpolator meant by these two verses, it is difficult to say. He appears, from the use of *πειθώμεθ* above (1011), to have supposed *πείθεσθαι* could take a medial sense. Monk edits *καὶ δὴ τὸ χρῆζον* *ἐπίθεν*, ‘for suppose that your enemies have persuaded him.’ We doubt if the Attics used the second aorist indicative for *ἐπίεισε*, though both *πιθῶν* and *πιθεῖν* occur. Hermann edits *εἰ γὰρ τὸ*

*χρῆζον πείσετ<sup>2</sup>*, *si quod petitis impetrabitis*. Perhaps the author meant, *εἰ ἐπίθετο* (*ἐκείνος*) *τὸ χρῆζον, τὴν χρείαν*, ‘if he consents to your request, my part in the matter need go no further.’—For *τοῦτο* Kirchhoff would read *αἴτδ*, ‘for it (*τὸ πιθεῖσθαι*) brings you safety of itself.’

1019. For *ἀμείνων πρὸς φίλον* Monk well compares *Alcest. 433, νεκρὸν—τοῦδ' οὐκ ἀμείνον'*

1022—3. It is surprising that any critic should pass these lines as genuine; yet W. Dindorf and Monk (who ejects the first) seem alone to have suspected them. The meaning appears to be, ‘And if matters turn out well, this will prove satisfactory both to your friends and to yourself, even without my interference.’

1025. *ἄν* *ἐγὼ θέλω*. A more experienced verse-maker would have said *οὐ* *ἐγὼ θέλω*. With *ἄν*, the syntax here requires *θέλοιμι*. Monk makes the verse readable by editing *ἦν δ<sup>2</sup> αὖ τι μὴ πράσσωμεν* *ῶν* *ἐγὼ θέλω*, Hermann by giving *ἄς* for *ἦν*, followed by W. Dindorf.

1028. *φίλακες οὐ χρεῶν*, scil. *ὄντες*,

- μή τίς σ' ἵδη στεύχουσαν ἐπτοημένην  
 Δαναῶν δι' ὅχλου· μηδὲ πατρῷον δόμον 1030  
 αἴσχυν· ὁ γάρτοι Τυνδάρεως οὐκ ἄξιος  
 κακῶς ἀκούειν ἐν γὰρ Ἑλλησιν μέγας.  
**KΛ.** ἔστιν τάδ. ἄρχε· σοί με δουλεύειν χρεών.  
 εἰ δ' εἰσὶ θεοὶ, δίκαιοις ὅν ἀνὴρ σύ γε  
 ἐσθλῶν κυρήσεις· εἰ δὲ μὴ, τί δέ πονεῖν ;] 1035  
**XO.** τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος  
 μετά τε φιλοχόρου κιθάρας  
 συρίγγων θ' ὑπὸ καλαμοεσ-  
 σᾶν ἔστασεν ἰακχάν ;  
 ὅτ' ἀνὰ Πήλιον αἱ καλλιπλόκαμοι 1040  
 Πιερίδες ἐν δαιτὶ θεῶν

guardians in the proper place, where most wanted, viz. to protect you from the army. Monk and W. Dindorf give φυλάξομεν with Markland. Bothe reads φυλάκας φυλάξομεν, 'will keep watch.'

1033. ἔστιν τάδ, 'it is as you say,' viz. that the name of Tyndareus is to be religiously kept from scandal. It seems needless to read ἔσται τάδ, with Markland.

1034. σύ γε, added in the Aldine, is considered by Kirchhoff to be a mere patchwork of a faulty verse. Perhaps the interpolator wrote either εἰ μὲν γὰρ εἰσὶ θεοὶ, δίκαιοις ὅν ἀνὴρ κτλ., or even εἰ δ' εἰσὶν οἱ θεοὶ, κτλ.. Monk interprets ἐσθλῶν κυρήσεις 'you will find them favourable,' comparing Ion 1269, ἐσθλοῦ δ' ἔκυρσα δαίμονος.

1036 seqq. This elegant, although, critically considered, rather difficult ode, describes the marriage of Peleus with Thetis. Its application to Achilles is of course apparent. The glorious and divine nuptials of the father are contrasted with the feigned nuptials of the son, and the disastrous fate awaiting the pretended bride. The metres are varieties of the glyconeans, abounding in resolved syllables. The first is choriambic, τίς ἄρ' being equal to a long syllable. Nearly all the rest, though more than usually irregular, may be reduced to the general laws and rhythm of that most versatile of metres, the glyconeans. But v. 1043 is dochmiac, and v. 1047 ithyphallic.

1036-47. 'What marriage song was that which set up a strain accompanied

by the pipe and the lute? 'Twas when the fair-tressed Muses came over Pelion with the dance and the song to the marriage of Peleus, celebrating Thetis and the great descendant of Aeacus upon the hills frequented by the Centaurs.' If τίς ἄρ' be the true reading, which may be doubted, since the MSS. give ἔστασαν for ἔστασεν, the question apparently should be placed at ιακχάν, and the following sentence regarded as the answer. But we suspect μάκαρ δ' γ' ὑμέναιος, and in the antistrophe τότε δ' ἀν' (or ἄμ') ἐλάταισι κτλ., by which the anacrusis is added to each verse. The second verse is glyconeus polyschematistus. The third and fourth should properly be regarded as one, of the regular form, except that καλαμοεσσᾶν (—δεσσᾶν MSS., corrected by Markland) is pronounced καλαμοεσσᾶν.—Portus, who corrected ἔστασαν, proposed as an alternative, which is preferred by Matthiae, τίν' ἄρ' ὑμέναιον. There is much to be said in favour of this, by which Πιερίδες becomes the subject of ἔστασαν.

1041. For ἐν δαιτὶ Monk gives ἐπὶ δαιτὶ, which suits the metre (glycon. pol.) rather better; but - \_ \_ - may be regarded as equivalent to - \_ - , both representing an anispast. Kirchhoff proposes παρὰ δαιτὶ. In any case the sense seems general, 'whose office it is to dance and sing at the feasts of the gods.' For, if the particular marriage festival had been meant, ἐπὶ δαιτα would rather have been used, i. e. ἡλθον ἐπὶ δαιτα ἐσ γάμον. Cf. v. 1060.

- χρυσεοσάνδαλον ἵχνος  
ἐν γὰρ κρούουσαι  
Πηλέως ἐς γάμον ἥλθον,  
μελῳδοῖς Θέτιν ἀχήμασι τόν τ' Αἰακίδαν      1045  
Κενταύρων ἀν' ὄρος κλέουσαι  
Πηλιάδα καθ' ὄλαν.  
οὐ δὲ Δαρδανίδας, Διὸς  
λέκτρων τρύφημα φίλον,  
χρυσέοισιν ἄφυσσε λοιβᾶν      1050  
ἐν κρατήρων γυάλοις,  
οὐ Φρύγιος Γανυμήδης.  
παρὰ δὲ λευκοφαῇ ψάμαθον  
εἱλισσόμεναι κύκλια  
πεντήκοντα κόραι Νηρῆ-  
ος γάμους ἔχόρευσαν.      1055  
ἀνὰ δ' ἐλάταισι στεφανώδει τε χλόᾳ  
ἀντ.

1045. μελῳδοῖς Hermann and W. Dindorf for μελῳδοῖ. The epithet is better, perhaps, applied to persons than to things, as Monk observes; but then ἀχήμασι is left very bare and pointless. The copies give *ἰαχήμασι*, corrected by Markland.

1046. ἀν' ὄρος Hermann for ἐν ὄρεσι or ἀν' ὄρεσι, and κλέουσαι for κλέουνται Monk, which conjecture he found confirmed by one of the Paris MSS. Cf. Alcest. 447, ἐν τ' ἀλόροις κλέοντες ὕμνοις. —καθ' ὄλαν, in the forest of stone-pines, Πηλιάδες πεῦκαι, Alc. 915.

1049—57. ‘There too was the descendant of Dardanus, the Phrygian Ganymede, the dear delight of Zeus, to draw the wine (mixed) in the golden bowls; and by the white sea-strand the daughters of Nereus danced in a circle to honour the marriage.’ —ἄφυσσε λοιβᾶν, φωχήει, part of the wine being offered in libation, Ion 1191 &c.—For κύλωιa Monk gives κύλω with Heath, an arbitrary and unnecessary change.—Νηρῆος, for which the MS. Pal. gives Νηρέως, has been retained on account of the metre. See on v. 1077. For χορέειν των see Ion 1078.

1058—75. ἐλάταισι, i. e. σὺν, this being the weapon or staff of the Centaurs (Herc. F. 372), for which Matthiae refers to Hes. Scut. 184.—ἀνὰ, for ἐκ πεδίου,—unless we should read ἀμα δ'. As the Centaurs

were not so much *breeders of horses* as *mounted on them* (*ἵπποβάνοντες*, Soph. Trach. 1095) it seems more than probable that *ἵπποβάτας* is the true reading instead of *ἵπποβότας*. So in Cycl. 54, ἄγροβότα and -βάτα are confused. They are called *τετρακιελεῖς*, Herc. F. 181, 1273. Translate;—‘And up, with silver-firs and crowns of tufted verdure, came the horse-mounted company of Centaurs to the feast of the gods and to the bowl of Bacchus. And loudly exclaimed the prophet who had learnt the inspired strains of Apollo, Chiron, mentioning him (Achilles) by name, *O daughter of Nereus, a son, a great glory to the people of Thessaly, shalt thou bring forth, who shall come with spear-bearing warriors of his Myrmidons to the (Trojan) land, to burn with fire the renowned country of Priam, on his body accoutred with the casing of golden armour wrought by Hephaestus, holding it as a gift from his goddess mother, Thetis, who bore him.*’ There is some difficulty in the first part of this sentence, which, as Tyrwhitt perceived, (indeed, it is obvious at first sight,) contains the very words of a prophecy delivered on the occasion by Chiron. To Hermann, as quoted by Kirchhoff, some excellent emendations are due, ἀνέκλαγεν for —ον, μάντις δ Φοιβάδα μονσαν for

- θίασος ἔμολεν ἵπποβάτας  
 Κενταύρων ἐπὶ δαῖτα τὰν  
 θεῶν κρατῆρά τε Βάκχου. 1060
- μέγα δ' ἀνέκλαγεν, <sup>Ὄ</sup> Νηρηὶ κόρα,  
 παῖδα Θεσσαλοῖς μέγα φῶς,  
 μάντις δὲ Φοιβάδα Μοῦσαν  
 εἰδὼς, Γεννάσεις, 1065
- Χείρων ἔξονομάζων,  
 Ὅς ἥξει χθόνα λογχήρεσι σὺν Μυρμιδόνων  
 ἀσπισταῖς Πριάμοιο κλεινὰν  
 γαῖαν ἐκπυρώσων,  
 περὶ σώματι χρυσέων  
 ὅπλων Ἡφαιστοπόνων  
 κεκορυθμένος ἐνδύτ', ἐκ θεᾶς  
 ματρὸς δωρῆματ' ἔχων  
 Θέτιδος, ἃ νιν ἔτικτεν. 1070
- μακάριον τότε δαίμονες  
 τᾶς εὐπάτριδος γάμον 1075

μάντις δὲ δὲ φοῖβα μοῦσαν (so the best MS.), and ἔξονομάζων for ἔξονδμασεν. naturally belongs to ἀνέκλαγεν, ‘loudly cried.’

To Kirchhoff himself we owe the admirable correction παῖδα [σὺ] Θεσσαλοῖς for παῖδες αἱ Θεσσαλαὶ, which was formerly taken as the nominative to ἀνέκλαγον. Of course, ‘the prophet who knew music’ is none other than Chiron himself, who taught Achilles the use of the lyre; though there is an allusion also to his prophetic powers, since inspired women were regularly called φοῖβιδες. The common reading, contrary alike to sense and metre, was μάντις δὲ Φοῖβος δὲ Μοῦσαν τῷ εἰδὼς γεννάσεις, which was interpreted, ‘Phoebus and he who had learnt pedigrees, i. e. races yet unborn, from the Muses.’ The text, as given above, presents nothing complex or difficult. There can be no doubt that γεννάσεις is the future of γεννᾶν, which is sometimes used for τίκτειν, said of women, as in Aesch. Suppl. 46. For ἀνέκλαγεν it is probable that we should read ἀνέκραγεν. The grammarians confounded these two forms, as in Aesch. Cho. 526, the MS. Med. gives κέκλαγεν for κέκραγεν. The μέγα, which is generally construed twice with φῶς, more

1066. Various corrections of ἔξωνόμασεν have been proposed, as —αξεν, —αξεν, —ασσεν, —μηνεν. Hermann's —άζων seems the best: Chiron specified the name of the hero while he predicted his greatness. One more conjecture may be added, Χείρων ἔξονομασθεις, ‘the prophet by name Chiron.’ It is obvious that ΕΝ and ΘΕΙ might easily be confounded.

1071—3. The construction appears to be, κεκορυθμένος ἐνδυτὰ ὅπλων κτλ. This participle commonly has a dative, as Androm. 279, ἔριδι στυγερῷ κεκορυθμένον εἴγορφας. Here it takes the accusative in the sense of περιβεβλημένος.

1077. γάμων Hermann, and Νηρῆδος τ' for Νηρῆδος. Kirchhoff and Bothé give Νηρῆδων with Heath; and it is rather hard to choose. Not that ‘both the marriage of the Nereid and the nuptial song of Peleus’ is other than a common Greek pleonasm; but πρώτας Νηρῆδων, ‘the chief of the Nereids,’ is rather better than to take πρώτης alone for πρεσβύτης. The metre of this and the next verse is the same as that in 1060—1, but the long

Νηρῆδων ἔθεσαν πρώτας  
 Πηλέως θ' ὑμεναίους.  
 σὲ δ' ἐπὶ κάρα στέψουσι καλλικόμαν      ἐπωδ.  
 πλόκαμον Ἀργεῖοί τγ' ἀλιᾶν      1081  
 ὥστε πετραίων ἀπ' ἄντρων  
 ἐλθοῦσαν τὸρέων μόσχον ἀκήρατον,  
 βρότειον αἰμάσσοντες λαιμόν·  
 οὐ σύριγγι τραφεῖσαν, οὐδ'  
 ἐν ροιβδήσει βουκολιῶν,  
 παρὰ δὲ ματρὶ νυμφοκόμῳ  
 \* \* \* Ἰναχίδαις γάμον.  
 [ποῦ τὸ τᾶς αἰδοῦς η τὸ τᾶς ἀρετᾶς

syllable in *πρώτας*, as in *Νηρῆος* in the antistrophe, is unusual.

1080 seqq. ‘Thee however, Iphigenia, the Argives shall crown (not with the marriage chaplet, but) as a virgin heifer that has come from the rocky retreats in the mountains,’ viz. to be sacrificed.—*στέψουσι* here takes three accusatives, ἐπιστέψουσι σε κάρα πλόκαμον, unless we should read (as above, v. 1040) *στέψουσιν καλλιπλόκαμον* (glyc. pol.). For the marriage chaplet contrasted with that of a victim at the altar see v. 905 and 1477.—For γ' ἀλιᾶν Hermann gives τὰν ἀλιᾶν, sc. ἐλθοῦσαν, ‘who hast come over the sea;’ Musgrave γ' ἀθλίαν (*τὰν ἀθλίαν* would be better), Scaliger βαλιά, which Monk accepts, very plausibly adding ἔλαφον, and η before μόσχον. He also gives ὄρειαν for ὄρεων, Hermann ὄρεών.

1084. Monk thinks this verse interpolated from another play, or from a lost part of this. The metre is certainly obscure and irregular. We have λαιμῶν βροτέων in Heracl. 822, where βοτεῖων probably the right reading.

1085. οὐ σύριγγι κτλ. Not brought up, like a heifer, amidst the sound of the pipe and the noise of herds, but as a maiden by her mother's side. The meaning is, that the comparison with the μόσχος fails here. But the sentiment is rather weak, and an interpolator has probably been at work on this epode. Kirchhoff pronounces it ‘corrupta nec fortasse integra.’ For ροιβδήσει Dobree and Hermann proposed ροιβδήσεσι. Monk gives βουκολιῶν for βουκόλων, rightly

remarking that herds, not herdsmen, are said ροιβδεῖν. Either correction restores the glyconean metre, which, as given above, is *polyschematistic*, like the next. The verse in Od. ix. 315 is rather ambiguous, πολλῇ δὲ ροΐζῳ πρὸς ὅρος τρέπε πίστα μῆλα Κύκλων.

1087. ματρὶ νυμφοκόμῳ for μητρέι νυμφοκόμον Monk, who also perceived that some epithet like κλεινὸν was lost before ‘Ιναχίδαις, ‘to be an illustrious bride for the Argives,’ i. e. to court. Musgrave compares νυμφοκομεῖν, used of a bride being adorned, in Med. 985.

1089–97. The remainder of this epode appears to be spurious. It is the way of Euripides to conclude his odes by some moral reflection; but an imitator could do this, and was even likely to supply it, if the poet had omitted it. The metres, though rather rough, will fall under the laws of the glyconean, if we regard the first as cretic + glyc. pol., and δύνασιν ἔχει as a mere gloss on σθένει, for which the MSS. and edd. give σθένειν. Monk edits ποῦ τὸ τᾶς αἰδοῦς πρόσωπον, δύπτε κτλ., omitting the intervening words; which is probable enough. On ποῦ in a negative sense, see v. 406. Translate, ‘No where now has the face of reverence or of virtue power to be of any avail, since impurity has influence, and virtue, put secondary, is neglected by mortals.’—τὸ δέπτεντον for ἀσέβεια.—δύπτε, like ζετεῖ, with an indicative, has the sense of *quippe quum*. The metre would run better by reading, ἡ δέ πρεπά γ' ὅπισθεν κτλ., i. e. ἡ δέ γε ἀπέρα.

[δύνασιν ἔχει]

1090

σθένει τι πρόσωπον ;  
 δόποτε τὸ μὲν ἄσεπτον ἔχει  
 δύναμιν, ἀ δ' ἀρετὰ κατόπι-  
 σθεν θνατοῖς ἀμελεῖται,  
 ἀνομία δὲ νόμων κρατεῖ,  
 καὶ \*μὴ κοινὸς ἀγῶν βροτοῖς,  
 μή τις θεῶν φθόνος ἔλθῃ.]

ΚΛ. ἔξῆλθον οἰκων προσκοπουμένη πόσιν  
 χρόνιον ἀπόντα κάκλελοιπότα στέγας.  
 ἐν δακρύοισι δ' ἡ τάλαινα πᾶσι ἐμὴ  
 πολλὰς ιεῖσα μεταβολὰς ὁδυρμάτων,  
 θάνατον ἀκούσασ', δν πατὴρ βουλεύεται.

1095

1100

1096. The *μὴ* was inserted by Hermann, whom W. Dindorf follows. The negative is not essential to the sense, but it is so to the metre, which is glyconean of the same kind as 1038—9. The sense now is, ‘and when mortals do not (as they ought) strive in common for this end, that no anger of the gods may come against them.’ Otherwise the words would mean, ‘and when all that men care about is, to prevent the anger of the gods.’ This however, though it might be attempted by unjust means, such as bribes and vows, is not likely to be mentioned as a vice of the day. On the other hand, the *μὴ* in the next verse would account for the omission of the particle in this. Monk accepts the common rendering, *et commune periculum mortalibus impendet, ne qua deorum invidia veniat.* Bothe, “Hoc dicit: mortales operum dare, ut miseri sint, proindeque invidiam deorum non excitat.”

1098. Agamemnon had left the stage at v. 750. In the interval, the chorus had recited two *stasima*, and the long dialogue between Achilles and Clytemnestra had occurred, besides the scene in which three actors were on the stage at once, while the servant revealed his master’s intentions with respect to the pretended marriage. Clytemnestra, now fully aware of the plan, and (if the text be right) having even communicated it to her daughter while the preceding ode was being sung (see v. 1102, 1117), now comes forth from the women’s side of the royal tent,

anxious to expostulate with her husband. To the genuineness of vv. 1099—1103 Monk has raised objections which have considerable weight. He criticizes the expressions *μεταβολαὶ ὁδυρμάτων*, for ‘varied lamentations,’ *θάνατον βουλεύεσθαι* for *βουλεύειν*, and *μνήμην γάρ εἴχον*, ‘I was right, it seems, in remembering he had not gone far away.’ He adds, that Agamemnon could not properly be called *χρόνιος ἀπόν*. Accordingly, he somewhat arbitrarily reads *δέμας* for *πόσιν*, and so connects *προσκοπουμένη δέμας Ἀγαμένονος τοῦδ'*. It might also be said, that it was not likely Clytemnestra would as yet have told her daughter the fate which awaited her. Yet, if she had not, we lose the point of *παρθένον χωρὶς*, in which there is much tragic irony, v. 1107; and it was also reasonable that Iphigenia should be prepared for the touching appeal she makes at v. 1211. As for *θάνατον βουλεύεσθαι*, it is defended by Aesch. Theb. 185, *ψῆφος κατ’ αὐτὸν διεθήρις βουλεύεσται*. By *μεταβολαὶ ὁδυρμάτων* we may understand, ‘changes from sudden joy to sudden grief,’ which were expressed in many ways, or in many varied tones and gestures. The chief difficulty remaining lies in v. 1103, where we should perhaps read *μνήμην γάρ εἴχε*, ‘I left her weeping, because she knew her father would soon return.’—In v. 1100, δ’ is the reading of Markland for θ’. Those who object to ἡ τάλαινα πᾶσι ἐμὴ for ἡ ἐμὴ τάλαινα πᾶσι, may place a comma at τάλαινα.

- μυῆμην δ' ἄρ' εἶχον πλησίον βεβηκότος  
 'Αγαμέμνονος τοῦδ', δις ἐπὶ τοῖς αὐτοῦ τέκνοις  
 ἀνόσια πράσσων αὐτίχ' εὑρεθήσεται. 1105
- ΑΓΑ.* Λήδας γένεθλου, ἐν καλῷ σ' ἔξω δόμων  
 νῦρηχ', ὦν εἴπω παρθένου χωρὶς λόγους  
 οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.
- ΚΛ.* τί δ' ἔστιν, οὐ σοι καιρὸς ἀντιλάζυται;  
*ΑΓΑ.* ἔκπεμπε παῖδα δωμάτων ταπτρὸς μέτα· 1110  
 ὡς χέρνιβες πάρεισιν ηὗτρεπισμέναι,  
 προχύται τε βάλλειν, πῦρ καθάρσιον χεροῦν,  
 μόσχοι τε, πρὸ γάμων ἀς θεᾶς πεσεῖν χρεὰν  
 'Αρτέμιδι, μέλανος αἵματος φυσήματα.
- ΚΛ.* τοῖς ὀνόμασιν μὲν εὖ λέγειν, τὰ δ' ἔργα σου 1115  
 οὐκ οἶδ' ὅπως χρῆ μ' ὀνομάσασαν εὖ λέγειν.  
 [χώρει \*σὺ, θύγατερ, ἐκτὸς, οἰσθα γὰρ πατρὸς  
 πάντως ἀ μέλλει, χύπὸ τοῖς πέπλοις ἄγε  
 λαβοῦν] 'Ορέστην, σὸν καστύνητον, τέκνον.  
 ίδον πάρεστιν ἥδε πειθαρχοῦσά σοι. 1120

1106. Aesch. Ag. 887. Λήδας γένεθλον, δωμάτων ἔμῶν φύλαξ. Compare v. 686.

1109. 'Well, what is it, on which, in your opinion, the present occasion has hold?' A difficult verse to translate: but she alludes to his expression ἐν καλῷ σε νῦρηχα.

1110. Kirchhoff rightly pronounces πατρὸς μέτα corrupt. It would be a very forced interpretation to render it ὥστε εἶναι μετὰ πατρὸς, ἄμα πατρί. Probably, ἔκπεμπε τὴν (or ννν) σὴν παῖδα δωμάτων πάρος.

1112. A comma has been placed after βάλλειν, by which πῦρ καθάρσιον becomes the nominative instead of the accusative. The sense is, 'barley-meal to throw,' viz. on the altar, βάλλειν βωμούς. The passage in Electr. 803 seems decisive; λαβὼν δὲ προχύτας μητρὸς εὐνέτης σέθεν ἐβαλλε βωμούς. The MSS. give καθάρσιον, and most copies ἐκ χερῶν, corrected by Reiske and Musgrave. For χερῶν means 'in the hands' of the attendant who brought it. The genitive could only signify 'to purify our hands,' as from blood &c., like ἐπὰ καθάρσιος οἰκων in Herc. F. 923.

1113. μόσχοι. There is an ironical allusion in this word to Iphigenia. So

Hec. 526, σκίρτημα μόσχου σῆς καθέξ-  
 οντες χερῶν.

1116. Kirchhoff proposes εὖ τυχεῖν or εὐστοχεῖν.

1117. σὺ was added by Nauck. Some copies give χώρει θύγατερ, one χώρει δὲ θύγατερ. That these verses, down to v. 1123, are interpolated, is but too probable, though they do not appear to have been suspected by others. The phrase οἰσθα πατρὸς ἀ μέλλει cannot be defended; and it is hardly credible that Orestes and Iphigenia should appear on the stage at this place, and remain silent and unnoticed during the long scene that follows, to v. 1211. These lines were likely to be inserted by way of making the entrance of Iphigenia and her brother (cf. v. 1241) appear less abrupt. It is true that Clytemnestra in a manner excuses her daughter's silence by saying (v. 1121) 'the rest I will speak both for her and myself,' and it is also true that in v. 1165 Clytemnestra seems to point to the boy in παῖδα τύδε, as if present. She may however merely mean, 'whom I have now brought to Aulis;' and the other verse (1121) looks very like an insertion to meet an anticipated objection.

- τὰ δ' ἄλλ' ἐγὼ πρὸ τῆσδε κάμαυτῆς φράσω.  
*ΑΓΑ.* τέκνουν, τί κλαίεις, οὐδὲ ἔθ' ἡδέως ὄρᾶς,  
   ἐς γῆν δ' ἐρείσασ' ὅμμα πρόσθ' ἔχεις πέπλους ;]  
*[ΚΛ.]* φεῦ·  
   τίν' ἀν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν ;  
   ἄπασι γάρ πρώτοισι χρήσασθαι πάρα      1125  
   [κάν νύστάτοισι, κάν μέσοισι πανταχοῦ.]  
*ΑΓΑ.* τί δ' ἔστιν ; ὡς μοι πάντες εἰς ἐν ἥκετε,  
   σύγχυσιν ἔχοντες καὶ ταραγμὸν ὁμμάτων.  
*ΚΛ.* εἴφ' ἀν ἐρωτήσω σε γενναίως, πόσι.  
*ΑΓΑ.* οὐδὲν κελευσμοῦ δεῖ μ', ἐρωτᾶσθαι θέλω.      1130  
*ΚΛ.* τὴν παῖδα τὴν σὴν τὴν τ' ἐμὴν μέλλεις κτανεῖν ;  
*ΑΓΑ.* ἔα·  
   τλήμονά γ' ἔλεξας, ὑπονοεῖς θ' ἀ μή σε χρή.  
*ΚΛ.* ἔχ' ἥσυχος,  
   κάκεῦνό μοι τὸ πρῶτον ἀπόκριναι πάλιν.  
*ΑΓΑ.* σὺ δ' ἦν γ' ἐρωτᾶς εἰκότ', εἰκότ' \*ἀν κλύοις.  
*ΚΛ.* οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι.      1135  
*ΑΓΑ.* ὁ πότνια μοῖρα καὶ τύχη δαίμων τ' ἐμός.

1122. Markland proposed  $\mu'$  δρᾶς.

1126. This verse is also clearly spurious.

The preceding, which means 'I may use any one of my calamities as the  $\alphaρχὴ$ , or commencement,' was clumsily amplified by adding 'and last, and middle,' perhaps in imitation of the Homeric  $\tauί πρῶτον, τί δ' ἔπειτα, τί δ' ὑστάτον καταλέω;$  So Electr. 907,  $τίν' ἀρχὴν πρῶτα σ' ἔξειπον κακῶν; ποίας τελευτᾶς; τίνα μέσον τάξω λόγον;$  Monk also has rejected the verse. Aldus assigns these three lines to Iphigenia; but, omitting those inclosed in brackets, they form a natural continuation of Clytemnestra's speech from v. 1116. Hermann allows that 1122—6, or 1124—6, might be omitted without detriment to the scene; but then he thinks that Agamemnon ought, according to nature, to say a few words to his daughter, and Clytemnestra ought to introduce her intended expostulation by some prefatory remarks. He thinks too, that Agamemnon's confusion would be the greater, if he were convicted of treacherous designs in the very presence of his daughter. Of course, all this falls to the ground on the assumption that

Iphigenia is not yet present, as we contend. See on v. 1117.

1127. If this distich is genuine,  $\piάντες$  means Clytemnestra and Iphigenia, who, as Agamemnon had been told at v. 1100, was  $ἐν δικρίνοισι.$

1130.  $δεῖ μ'$  Markland,  $δεῖ σ'$  Dobree, for  $δεῖ γ'$ .

1131. Properly,  $τὴν σὴν τε καὶ ἐμὴν$  should have been said where one and the same person is meant. See however the note on Herac. 826,  $τῇ τε βοσκούσῃ χθονί καὶ τῇ τεκούσῃ.$ —At the word  $ἔτα$  Agamemnon is seen to start. So plain a question has put him off his guard.

1132.  $τλήμονά τ'$  Monk, who, in defence of the half verse following, omitted in Aldus but preserved in the MSS., cites Soph. Oed. Col. 315; cf. also v. 318. Kirchhoff says, "videtur ante haec verba versus integer Clytaemnestra cum dimidio altero, qui Agamemnonis fuerit, desiderari."

1134.  $ἀν κλύοις$  Markland for  $κλύνεις.$

1136.  $μοῖρα καὶ τύχη$  Musgrave for  $τύχη καὶ μοῖρα$ , and in the next verse  $γε$  for  $τε$  Matthiae.

*ΚΛ.* κάμός γε καὶ τῆσδ', εἴς τριῶν δυσδαιμόνων.

*ΑΓΑ.* τίν' ἡδίκησα;

*ΚΛ.* τοῦτ' ἐμοῦ πεύθει πάρα;

ὅ νοῦς ὅδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει.

*ΑΓΑ.* ἀπωλόμεσθα. προδέδοται τὰ κρυπτά μου. 1140

*ΚΛ.* [πάντ' οἶδα καὶ πεπύσμεθ' ἢ σὺ μέλλεις με δρᾶν,]  
αὐτὸ δὲ τὸ σιγᾶν ὄμολογοῦντός ἐστί σου  
καὶ τὸ στενάζειν πολλά. μὴ κάμης λέγων.

*ΑΓΑ.* ἴδοὺ σιωπῶ· τὸ γάρ ἀναίσχυντόν με δεῖ  
ψευδῆ λέγοντα προσλαβεῖν τῇ συμφορᾷ. 1145

*ΚΛ.* ἄκουε δή νυν ἀνακαλύψω γάρ λόγους,  
κούκέτι παρῳδοῖς χρησόμεσθ' αἰνίγμασιν.  
πρῶτον μὲν, ἵνα σοι πρώτα ταῦτ' ὄνειδίσω,

1138. *τίν' ἡδίκησα* Hermann for *τί μ' ἡδίκησας* or *τίν' ἡδίκησαι*; Matthiae gives *τί δ' ἡδίκησαι*; and so Monk and W. Dindorf. Hermann transposes this and the next verse after v. 1135, because Agamemnon's apostrophe Ἐ πέτνια μοῖρα κτλ. ought to precede his desponding remark ἀπωλόμεσθα. However, though this is doubtless what the poet meant, it is pretty clear that Clytemnestra's remark, *κάμός γε καὶ τῆσδ'*, elicited his question *τίν' ἡδίκησα*;

1139. *ὅ νοῦς κτλ.* 'This idea (viz. that you have not wronged me) is itself devoid of sense.'

1141. This verse is certainly spurious. The MSS. reading, *πέπεισμ'* ἢ σύ γε μέλλεις κτλ., has been plausibly corrected by Erfurdt. The change from the plural to the singular verb, or conversely, is not unfrequent, e. g. v. 1146—7, and v. 654. But the στῦ, where no emphasis is conveyed, is incurable. It is a test of interpolation, as well as of false emendation, which has often been applied in the course of these notes. Besides, according to tragic usage, Clytemnestra ought to speak not three, but two verses.

1143. *κάμης* Porson for *κάμης*. The sense is, or ought to be, 'don't tire of speaking.' Cf. Orest. 1590.

1144. Though Elmsley's correction, *τί δεῖ* for *με δεῖ*, is plausible, it is not necessary, since the sense may be, as Monk gives it, 'For I must, if I speak falsehoods, add to my misfortune the character of effrontery.' He supposes these two verses to be spoken aside. Any how,

there is something obscure in them. When she had said, 'Your silence convicts you; why don't you speak?' it is a strange reply to say, 'Well, I am silent,' as if she had enjoined the very contrary, to hold his tongue.

1146. The γάρ is wanting in the best MS. by the first hand, according to Kirchhoff, who suggests ἀνακαλύψουεν. Perhaps the word is a gloss that has superseded the original reading ὡς ἀναπτύξω λόγους. Compare Aesch. Ag. 1149, καὶ μὴν δ' χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκώς νεογάμου νιμφῆς δίκην.—*παρῳδοῖς*, 'evasive,' 'indirect.'

1148. *ταῦτ'* Monk for *τοῦτ'*.—The sum of Clytemnestra's speech to her husband suggests the idea rather of a recrimination than a dissuasion from his purpose. It is full of difficulties, and its somewhat unusual length makes it doubtful if it is entirely genuine. The part especially, where she interposes threats (v. 1179—84), seems to have belonged to some other part of the play, and to have been inserted in its present place by those who remodelled it in its existing form. Her arguments may be arranged thus under separate heads: (1) He began by injustice to her, in slaying her husband and taking away her child. (2) When the Dioscuri, her brothers, made war on him in consequence, her father Tyndareus reconciled all parties, and she made a good wife to her new lord. (3) He now adds another injustice, by taking from her one of her four children by him, on the poor plea, that it is in defence of an injured

ἔγημας ἄκουσάν με κἄλαβες βίᾳ  
 τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανὼν,      1150  
 βρέφος τε τοῦμὸν τσῷ προσούρισας πάλῳ  
 μαστῶν βιαίως τῶν ἐμῶν ἀποσπάσας.  
 καὶ τὰ Διός σε παῖδ', ἐμὼ δὲ συγγόνω,  
 ἵπποισι μαρμαίροντ' ἐπεστρατευσάτην·  
 πατὴρ δὲ πρέσβυς Τυνδάρεώς σ' ἐρρύσατο      1155  
 ἵκέτην γενόμενον, τάμα δ' ἔσχες αὖ λέχη.  
 οὐ σοι καταλλαχθείσα περὶ σὲ καὶ δόμους  
 συμμαρτυρήσεις ὡς ἄμεμπτος ἦν γυνῆ,  
 ἐς τ' Ἀφροδίτην σωφρονοῦσα καὶ τὸ σὸν  
 μελαθρον αὔξουσ', ὥστε \*σ' εἰσιόντα τε      1160  
 χαίρειν θύραζε τ' ἔξιόντ' εὐδαιμονεῖν.  
 σπάνιον δὲ θήρευμ' ἄνδρὶ τοιαύτην λαβεῖν  
 δάμαρτα φλαύραν δ' οὐ σπάνις γυναῖκ' ἔχειν.  
 τίκτω δ' ἐπὶ τρισὶ παρθένοισι παιδά σοι  
 τόνδ', ὅν μιᾶς σὺ τλημόνως μ' ἀποστερεῖς.      1165

brother's cause. (4) He must take care not to provoke her too far, or a bitter reception may await him on his return from Troy. (5) How will he dare to ask blessings of the gods, or how shall she do so for him, if he slays his child? (6) If it was really necessary that a maid should be sacrificed to Artemis, he, as commander-in-chief, ought to have brought the matter to the ballot for the whole army, or at least, Hermione should have been chosen before Iphigenia.

1150. Τάνταλον. Heath refers to Pausan. Corinth. cap. 18, who says that this Tantalus was the son of Thyestes. Euripides here follows a legend little known from other sources. It was doubtless mentioned in some of the Cyclic poems.

1151. No satisfactory sense can be made of the vulgate reading. Hermann, who reads *προσούρισας*, explains it, 'having added him to your share in the division of the spoils.' The ingenious correction of Scaliger, *προσούδισας πέδῃ*, 'dashed against the ground,' is in some degree supported by a correction in the Palatine MS., *προσούδεσας*. Musgrave likewise proposed ζῶν, and their combined emendations are adopted by W. Dindorf. Monk gives *προσόρισας*, but *προσούριζειν* is as likely a compound as

*προσορίζειν* in the sense of 'making over to another.' The active forms *κατουρίζειν* and *ἐπουρίζειν* are used in Tragedy; see on Androm. 610.

1153. Διός σε—ἐμὼ δ' for Διός τε—ἐμὼ τ' Monk and W. Dindorf after Markland and Matthiae. Others adopt τε—τε, and ἵπποισι σε in the next verse.—αὖ, 'in turn,' 'next in succession.' Kirchhoff needlessly proposes ἔσχεθες. Both give ἔσχες οὖν, which is far worse.

1157. οὖ, ἴνα, in which estate, under which circumstances, being reconciled to you. Perhaps we should read, ὑφ' οὗ κατ., viz. by Tyndareus.—περὶ σὲ, 'wards you.' Cf. v. 1184. Markland would read σὺ μαρτυρήσεις, which is certainly no improvement.

1160. The σε was added by Canter.

1162—3. This distich is marked as spurious by W. Dindorf. It does not seem more suspicious than other verses in this same *βῆσις*. The tone and style are characteristic of Euripides, though the lines may have been quoted from another play.

1164. ἐπὶ τρισὶ, beside three, Electra, Iphigenia, and Iphianassa. Other accounts make the two last different names for the same person. Homer gives the three names Chrysothemis, Laodice, and

καν τις σ' ἔργται τίνος ἔκατι νιν κτενεῖς,  
λέξον τί φήσεις, ή μὲ χρὴ λέγεν τὰ σά ;  
Ἐλένην Μενέλεως ἵνα λάβῃ. καλόν γέ τοι  
κακῆς γυναικὸς μισθὸν ἀποτίσαι τέκνα,  
τάχθιστά γ' εἰ τοῖς φιλτάτοις ὄνούμεθα. 1170  
ἄγ', εἰ στρατεύσει καταλιπών μ' ἐν δώμασι,  
κάκει γενήσει διὰ μακρᾶς ἀπουσίας,  
τίν' ἐν δόμοις με καρδίαν ἔξειν δοκεῖς,  
ὅταν θρόνους τῆσδ' εἰσίδω πάντας κενοὺς,  
κενοὺς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις 1175  
μόνη κάθωμαι, τήνδε θρηνῳδοῦσ' ἀεὶ,  
Ἄπωλεσέν σ', ὁ τέκνου, ὁ φιτύσας πατὴρ  
αὐτὸς κτανὼν, οὐκ ἄλλος, οὐδ' ἄλλη χερὶ,

Iphianassa, II. v. 144. See Hermann, Preface to Iph. Taur. p. xxxv, and compare El. 14.

1168. γέ τοι is the conjecture of Fix for γένος. W. Dindorf and Monk give καλὸν γε νῦ, which is found (doubtless from the editor's correction) in the edition of Brubach. Either of these readings is better than Elmsley's καλὸν γ' ἔθος, or Hermann's καλὸν κλέος, or Bothe's καλὸν γάνος, which he supposes to agree with Ἐλένην, and gives ἀτοτίσω, as if the two verses contained the plea that Agamemnon himself would be compelled to give. As far as the sense is concerned, the irony is clear; 'Truly, a creditable thing it is, to pay children's lives as the price of a bad woman!'

1170. The old reading, ταχθεῖσα τοῖσι φιλτάτοις, has received various corrections. That given in the text is Hermann's, as quoted by Kirchhoff; for in his edition Hermann gives ταχθιστά τοι τοῖς φ., where ταχθιστά is due to Brodæus. Some particle is wanting to connect the sense; but it must be confessed that the true reading here is very doubtful.

1171. εἰ στρατεύσει — γενήσει Elmsley for ἦν — η — η. Hermann reads ἦν — ει, quoting Herod. iii. 69, ἦν γάρ δὴ μὴ τυγχάνῃ τὰ δτα ἔχων, ἐπίλαμπτος δὲ ἀφάσσοντα ἔσται, εἴ εἰδέναι ὡς ἀπτώπει μν. Kirchhoff proposes γένη σὸν, but the σὸν will not here stand. The genuineness of the verses may perhaps be called in question. What follows may have been adapted from Alcest. 945, γυναικὸς εἰνὰς

ἐντ' ἂν εἰσίδω κενὰς, θρόνους τ' ἐν οἴσιν  
ζέε, καὶ κατὰ στέγας αὐχμηρὸν οὖδας κτλ.  
The lines 1173—5 are however quoted by the rhetorician Apsines, so that they have at least some antiquity in their favour.

1176. καθῶμαι Elmsley for κάθημαι. Hermann cites an instance of this rare subjunctive from Hel. 1084, η πρὸς τάφῳ τῷδε ἥσυχον καθάμεθα.

1178. From this verse to the end of the speech W. Dindorf marks an interpolation. It is very likely that he is right; but the proofs of another hand are not on the whole decisive. With respect to the present passage, it seems that a verse has been lost, in which the question was put, '(And how will you dare to return to your wife and your home,) when you have left such a retribution in store for yourself?' This at least would give sense. Monk ejects v. 1179, while Hermann connects it with the preceding, giving πρὸ τοῦ δόμοις, ταλεν προ τε μερcedem aedi- bus relinquens. Kirchhoff would read thus:—

ἐπεὶ βραχέις προφάστεως ἔδει μόνον.  
τοιόνδε μισθὸν καταλιπών πρόσει δδ-  
μοις;  
ἔφ' φ' σ' ἐγὼ κτλ.,

We might also suggest,  
δέξμεθα δέξιν ήν σε δέξασθαι χρέων,  
τοιόνδε μισθὸν καταλιπόντα, πρὸς δδ-  
μοις.

Monk follows Markland in the perilous experiment of transposing 1183—4 to

\* \* \* \* \*

τοιόνδε μισθὸν καταλιπὼν πρὸς τὸν δόμους.

ἐπεὶ βραχείας προφάσεως ἔδει μόνον, 1180

ἔφ' ἦ σ' ἐγὼ καὶ παῖδες αἱ λελειμμέναι  
δεξόμεθα δέξω ἦν σε δέξασθαι χρεών.

μὴ δῆτα πρὸς θεῶν μήτ' ἀναγκάσης ἐμὲ  
κακὴν γενέσθαι περὶ σὲ μήτ' αὐτὸς γένη.  
εἶεν

θύσεις δὲ δὴ παῖδ'. εἴτα τίνας εὐχὰς ἔρεῖς ; 1185

τί σοι κατεύξει τάγαθὸν σφάζων τέκνου;

νόστον πονηρὸν οἰκοθέν γ' αἰσχρῶς ίών;

ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὐχεσθαί τί σοι ;

ἢ τἄρ' ἀσυνέτους τοὺς θεοὺς ἡγούμεθ' ἀν,  
εὶ τοῖσιν αὐθένταισιν εὖ φρονήσομεν. 1190

ἢ κων δ' ἐς Ἀργος προσπεσεὶ τέκνοισι σοῖς ;

follow 1178, and giving *με* δεῖ for ἔδει. Thus the sense is, ‘Do not make me behave badly to you, for I and my daughters only want a small excuse to kill you.’ And with this he professes himself quite satisfied. Botha rather ingeniously edits εἶπ’, εἰ βρ. πρ. ἐνδεῖ μόνον, by which καταλιπὼν belongs to the imperative. It is quite clear that Clytemnestra hints at the murder she perpetrated on her husband’s return ten years afterwards: but it is very doubtful if such an idea would have been here attributed to her by Euripides. It is under different circumstances, when the sacrifice of the maid is determined on and irrevocable, that she intimates her intention of revenge at v. 1456, δεινούς ἀγῶνας δὰ σὲ δεῖ κεῖνον δραμεῖν. It may be observed, indeed, that the commencement of the present speech has something of a threatening and re-criminatory tone: still, this passage, as before remarked, seems rather to belong to some other speech, and to have been wrongly inserted here. There is great difficulty in the imperfect ἔδει, for which either *με* δεῖ or *σε* δεῖ should probably be restored. An inferior poet might have intended to say, ‘we only wanted a small excuse to kill you;’ but Euripides could not have combined ἔδει—ἔφ’ ἢ δεξόμεθα.—For the construction compare Bacch. 955, κρήψει σὺ κρήψῃς σὲ κρυφθῆναι χρεών.—By παῖδες λελειμμέναι the sur-

viving children are meant, rather than, as Hermann supposes, “quas relinquis Trojan petens.”

1185. δὲ δὴ Kirchhoff for δὲ or δὲ τὴν, for which Markland read σήν. For ἔνθα Monk reads ἔτε, an obvious and necessary correction, (since ἔνθα is a relative, used for ἔνθαδε only in Epic Greek, and in Aesch. Suppl. 33,) which had occurred independently to the present editor.

1187. Monk marks this verse as spurious; but he does not seem to have perceived its irony. ‘I suppose you will pray for a disastrous return, leaving home, as you will do, with discredit.’

1189. ἢ τἄρ’ Musgrave for οὐ τἄρ’. Matthiae reads οὐ τἄρ’ with a question at the end of the sentence; but the particles τοι ἄρα are not properly so used. The meaning is, ‘surely we should think the gods incapable of distinguishing good from bad, if in a friendly spirit we should ask favours for murderers.’

1191. προσπεσεὶ Markland for προστέσης. It is not absolutely certain that the second person of the deliberative subjunctive would here be a solecism, if it represented his own reflections, put by her into words, προστέσω τέκνοις ἔμοις: See on Herc. F. 1417, πῶς οὖν ἔτ’ εἴπης θυτὶ συνέσταλμαι κακοῖς: A later poet might even have preferred this; but, if Euripides wrote the verses, we may be pretty sure he preferred προσπεσεῖ.

ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται  
παίδων σ', ὦ αὐτῶν προθέμενος κτάνης τινά ;  
ταῦτ' ἥλθες ἥδη διὰ λόγων, ἢ σκῆπτρά σοι  
μόνον διαφέρειν καὶ στρατηλατεῖν σε δεῖ;      1195  
δὲν χρῆν δίκαιον λόγον ἐν Ἀργείοις λέγειν,  
Βούλεσθ', Ἀχαιοὶ, πλεῦν Φρυγῶν ἐπὶ χθόνα;  
κλῆρον τίθεσθε, παῦδ' ὅτου θανεῖν χρεών.  
ἐν ἵσῳ γάρ ἦν τόδ', ἀλλὰ μή σ' ἔξαίρετον  
σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σὴν,      1200  
ἥ Μενέλεων πρὸ μητρὸς Ἐρμιόνην κτανεῖν,  
οὐπερ τὸ πρᾶγμα' ἦν. οὐν δ' ἐγὼ μὲν ἡ τὸ σὸν  
σώζουσα λέκτρον παιδὸς ὑστερήσομαι,  
ἥ δ' ἔξαμαρτοῦσ' ὑπότροπος νεάνιδα  
Σπάρτη κομίζουσ' εὐτυχῆς γενήσεται.      1205

1192. The medial form *προσβλέψεται* is of itself suspicious; still more is the genuineness of the next verse doubtful, where 'ὦ' is Elmsley's correction for 'ἴαν'. If *προθέμενος* is right, it may perhaps mean 'preferring', *προεόμενος*. It bears another sense in Hec. 613, Phoen. 1319, 'to lay out,' as a corpse after death. Without much belief that the verses came from the pen of Euripides, we may render them, 'Is it likely that any of your children will look you in the face, (if they shall only do so,) that you may kill them?'

1194. ἥλθες Hermann for ἥλθ', ἥλθεν, or ἥλθον. The meaning is, 'Have you considered these things by this time, or is your sole duty to carry about your truncheon and to be commander-in-chief?' For διὰ λόγων ἴεναι, to argue a point, see Troad. 916, ἀ σ' οἷμαι διὰ λόγων ἴοντ' ἔμοι κατηγορήσειν. For the construction πρὸς τὸ σημανόμενον compare Oed. Col. 1120, τέκν' εἰ φανέντ' ἀελπτα μηκίνω λόγον. For διαφέρειν see Suppl. 382. "Cum contemptu dicit, obambulare illum cum sceptris significans, quo dignitas sua ab omnibus conspiciantur." HERM. —For *σοι* Monk gives *οὐ*. Perhaps *τοι*. Hermann's explanation is, that *σοι* depends on *δεῖ* as well as *σε*, but that the dative was used, that *σὲ μόνον* might not be taken together.

1196. ὃν χρῆν κτλ. Instead of a vain show of authority, you ought rather to

have exercised your power in proposing fair terms to the army.

1199. ἐν ἱσῳ γάρ κτλ. 'For it was fair for you to have done that,' or, 'it would have been fair,' &c. So δίκαιον ἦν and similar phrases are often used. Monk gives ἐν ἱσῳ γ' ἐν with Markland. W. Dindorf explains this to mean, 'it would have been all the same to the Argives whether Iphigenia or any one else had been slain.'

1203. ὑστερήσομαι is a suspicious form, as belonging to the latest dialect; but it is hardly more so than Porson's conjecture ἑστερήσομαι, adopted by Bothe. Hermann gives παιδὸς ἡς στερήσομαι, supposing ἡς may have been used for ἐμῆς. Monk edits παιδὶ ἀποστερήσομαι. We might also conjecture ἀφαιρεθήσομαι.

1204. ἔξαμαρτοῦσα, sc. τοῦ ἑαυτῆς λέκτρον. The sense is, 'I, who have kept my husband, shall lose my child; Helen, who has given up her lord, will, on her return, educate her daughter Hermione at Sparta, and be happy.' The reading of the best copies ὑπόστροφον has been corrected by Heath, whom Monk follows, remarking that this is an Homeric word, Od. xx. 332, and xxii. 35. It is clear that ὑποτρέπειν and ὑποστρέφειν might easily be interchanged, and also that the accusative would result from the proximity of νεάνιδα. Hermann gives ὑπόροφον with Scaliger.

τούτων ἄμειψαι μ' εἴ τι μὴ καλῶς λέγω·  
εἰ δ' εὐ λέλεκται \*τάμα, μηκέτι κτάνης  
τὴν σήν τε κάμην παιδα, καὶ σώφρων ἔσει.

- XO. πιθοῦ. τὸ γάρτοι τέκνα συσσώζειν καλὸν,  
'Αγάμεμνον οὐδεὶς πρὸς τάδ' ἀντείποι βροτῶν.  
ΙΦ. εἰ μὲν τὸν Ὀρφέως εἶχον, ὁ πάτερ, λόγον, 1211  
πείθειν ἐπάδουσ', ὥσθ' ὄμαρτεῖν μοι πέτρας,  
κηλεῖν τε τοῖς λόγοισιν οὖς ἐβουλόμην,  
ἐνταῦθ' ἀν ἥλθον. οὐν δὲ τάπ' ἐμοῦ σοφὰ,  
δάκρυα παρέξω ταῦτα γὰρ δυναίμεθ' \*ἄν. 1215  
ἰκετηρίαν δὲ γόνασιν ἔξαπτω σέθειν  
τὸ σῶμα τούμὸν, ὅπερ ἔτικτεν ἥδε σοι,  
μή μ' ἀπολέσης ἄωρον ἥδὺ γὰρ τὸ φῶς  
βλέπειν· τὰ δ' ὑπὸ γῆν μή μ' ἴδειν ἀναγκάσης.

1207. The old reading, *εἰ δ' εὐ λέλεκται νῶι*, μὴ δή γε κτάνης, is allowed by all to be corrupt. On the doubtful combination δή γε see Herc. F. 1146. Monk adopts Elmsley's not improbable correction *τάμα*. Bothe badly edits *εἰ δ' εὐ λέλεκται νῶν μὲν*, οὐ μὴ δή κτάνης, which shows he did not understand the true meaning of this idiom (*inf. v. 1465*). For *μηκέτι*, 'do not after this,' &c., the present editor is responsible. Monk has μὴ σὺ γε, comparing Med. 1056, μὴ δῆτα, θυμὲ, μὴ σὺ γ' ἔργασθα τάδε.

1210. ἀντερεῖ Elmsley, *τοῦσδε δὲ ἀντείποι*. Monk. The optative without ἀντείποι may be right; compare Herc. F. 1417, πῶς οὖν ἔμ εἴτοις ὅτι συνέσταλαι κακοῖς; (*vulg. εἴτης*). More than this cannot be said for either of the above corrections.

1211. Iphigenia (if the remarks on v. 1117 be right) appears now to come from the side-door of the royal tent, and to throw herself at the knees of her father. To suppose that she and her infant brother have been standing silently by their parents during the recitation of the last hundred verses, in which the question of life or death to herself was discussed in her presence, seems improbable. The speech following is remarkable for its pathos; and we seem to feel now at least that we are certainly reading the very words of Euripides, free from any interpolations.

1212. It argues little for Hermann's correctness of ear, that he should prefer

his own conjecture *πείθειν μ' ἐπάδουσαν θυμαρτεῖν μοι πέτρας*, to the simple and easy reading of the MSS., 'if I had the eloquence of Orpheus, to persuade by enchanting music, so that rocks should follow me,' &c. Compare Alcest. 357, *εἰ δ' Ὀρφέως μοι γλώσσα καὶ μέλος παρῆν*, κτλ.

1215. The ἀν was added by Markland.

1216. The exact meaning of *ἰκετηρίαν ἔξαπτω* in this place will be understood from the note on Heracl. 124. The arms, clasped round the knee, represented the woollen fillets extending from a suppliant's neck to an altar, who was thence said to be *ἰκετηρίοις κλάδοισιν ἔξεστεμένος*, Oed. R. 2. Monk, who never hesitates to alter the received text even on very slight grounds, here gives *γνωστός*. But *γνωστόν* is the dative of place, for *πρὸς γνωστόν*, and σέθειν may depend on the ἔξει, should any prefer to construe *ἔξαπτω σέθειν σῶμα τούμὸν*, (*ως*) *ἰκετηρίαν γνωστόν*.

1219. Most of the editors prefer *λεύσσειν*, with Porson, a reading given by Plutarch, De Audiend. Poet. p. 17 D, who quotes this and the preceding verse. Writers like Plutarch appear very commonly to have quoted from memory, so that undue weight is sometimes given to variants derived from these sources.—*τὸ φῶς*, the student will observe, is the nominative, not the accusative. Cf. v. 1250.

πρώτη σ' ἐκάλεσα πατέρα, καὶ σὺ παῖδ' ἐμέ· 1220  
 πρώτη δὲ γόνασι σοῦσι σῶμα δοῦσ' ἐμὸν  
 φίλας χάριτας ἔδωκα κάντεδεξάμην.  
 λόγος δ' ὁ μὲν σὸς ἦν ὅδ'· Ἀρά σ', ὁ τέκνου,  
 εὐδαιμον' ἀνδρὸς ἐν δόμοισιν ὄψομαι  
 ζωσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ; 1225  
 ούμὸς δ' ὅδ' ἦν αὖ, περὶ σὸν ἔξαρτωμένης  
 γένειον, οὗ νῦν ἀντιλαζομαι χερί·  
 Τί δ' ἄρ' ἐγὼ σέ; πρέσβυν ἄρ' εἰσδέξομαι  
 ἐμῶν φίλαισιν ὑποδοχᾶς δόμων, πάτερ,  
 πόνων τιθηνοὺς ἀποδιδοῦσά σοι τροφάς; 1230  
 τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,  
 σὺ δὲ ἐπιλέλησαι, καὶ μ' ἀποκτεῖναι θέλεις.  
 μὴ πρός σε Πέλοπος καὶ πρὸς Ἀτρέως πατρὸς  
 καὶ τῆσδε μητρὸς, ἢ πρὶν ὡδίνουσ' ἐμὲ  
 νῦν δευτέραν ὡδῖνα τήνδε λαμβάνει. 1235  
 τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων  
 Ἐλένης τε; πόθεν ἥλθ' ἐπ' ὀλέθρῳ τῷμῷ, πάτερ;  
 βλέψον πρὸς ἡμᾶς, ὅμμα δὸς φίλημά τε,  
 οὐ' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν  
 μνημέον, εἰ μὴ τοῖς ἐμοῖς πείθει λόγοις. 1240

1220. Barnes compares Lucret. i. 94, which seems to have been taken from this verse; ‘Nec miserae prodesse in tali tempore quibat, Quod patrio princeps donarat nomine regem.’

1224. In saying, ‘Shall I see you happy in the house of a husband,’ the speaker necessarily means, ‘of such a husband as can confer happiness.’ Hence Pierson’s correction, εὐδαιμον’ for εὐδαιμόνος, seems as certain as any thing can be. Hermann however gives εὐδαιμονύσιν ἐν δόμοισιν, and Monk, in his usual slashing style, εὐδαιμοσίν ποτ’ ἐν δόμοισιν.

1228. It is easy to supply ὄψομαι πράσ-  
 σοντα, though perhaps, for τι δ' ἄρα we  
 should read τι δῆτα. Hermann gives, τι  
 δ'; ἄρ' ἐγὼ σέ, πρέσβυν ἄρ' κτλ., and  
 Monk, who rarely fails to follow Porson,  
 τι δ' ἄρ' ἐγὼ σὲ πρέσβυν; ἄρ' κτλ. And  
 such is the punctuation of the old editions.

1230. τιθηνός τροφὰς, ‘nursing cares.’

The genitive depends on the sense of ἀποδιδοῦσά implied in ἀποδιδοῦσα, or may be explained as the idiom noticed on Rhes. 467, Med. 534.

1233. σέ Markland for γέ, a probable correction, though γέ is very often used in expostulation. Cf. v. 1460.—In the next verse ὡδίνειν τινὰ for μετ' ὡδίνων τίκτειν is to be noticed. In principle, it is the same as χαίρω σε εὖ πράσοντα, &c.

1240. Either Matthiae’s reading ἦν for εἰ, or Porson’s πείθει for πεισθῆς, seems likely to be right. Not that εἰ πεισθῆς is an idiom unknown to Attic writers, but that they use it sparingly, and rather as a remnant of Epic usage, than as conveying a subtle difference of meaning, which Hermann fancies he can here detect. Matthiae compares Aesch. Proni. 1035, σκέψαι δ', ἐὰν μὴ τοῖς, ἐμοῖς πεισθῆς λόγοις.

ἀδελφὲ, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις,  
ὅμως δὲ συνδάκρυσον, ἵκέτευσον πατρὸς  
τὴν σὴν ἀδελφῆν μὴ θανεῖν· αἰσθημά τοι  
κάν νηπίοις γε τῶν κακῶν ἐγγίγνεται.

ἵδον σιωπῶν λίστεται σ' ὅδ', ὁ πάτερ. 1245

ἀλλ' αἴδεσται με καὶ κατοίκτειρον βίον.

ναὶ, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω·

ὅ μὲν νεοστός ἔστιν, ἥ δ' ηὐξημένη.

ἐν συντεμοῦσα πάντα νικήσω λόγον·

τὸ φῶς τόδ' ἀνθρώποισιν ἡδιστον βλέπειν, 1250

τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὃς εὔχεται

θανεῖν. κακῶς ζῆν κρέσσον ή καλῶς θανεῖν.

XO. ὁ τλῆμον Ἐλένη, διὰ σὲ καὶ τοὺς σοὺς γάμους  
ἀγὸν Ἀτρεΐδαις καὶ τέκνοις ἥκει μέγας.

ΑΓΑ. ἐγὼ τά τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μὴ,  
φιλῶν ἐμαυτοῦ τέκνα· μαινούμην γὰρ ἄν. 1255

1241. Here the metre requires the form *μικρὸς*, which is worthy of note. For the expression cf. Bacch. 1366, *συμικρὸς ἐπίκουρος πατήρ*.—In the next verse *πατρὸς* is the genitive, not from the sense of *ἰκέτης γίγνοντος*, (a gloss that has crept into the Aldine text,) but from that of obtaining something from another by entreaty. Monk well compares Med. 942, *σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς γυναικα*, and *ib.* 1154, *καὶ παραιτήσει πατρός*.

1244. Kirchhoff suggests *τι* for *γε*, which latter is not wanted if *τοι* instead of *τι* be right in the preceding verse. Monk gives *κὰν νηπίοις*.

1246. Monk edits *βίον* with Markland, and so Bothe, independently, as it seems.

1249. *ἐν συντεμοῦσα πάντα*. ‘By summing up all under one head, I will carry the argument.’ Hermann gives *κυήσω*, proposed by Canter; but it is hard to see what objection can be raised to the vulgarate, which is like *νικᾶν γράμην, δίκην, μάχην &c.* Bothe absurdly construes, *νικήσω ἐν, συν. πάντα λόγον*.

1250—2. These three lines are cited by Stobaeus, Anth. eix. 5, who gives *τὸ νέρθεν οὐδὲν* for *τὰ νέρθε δ' οὐδέσις*, an error that arose from wrongly joining *οὐδέσις μαίνεται*.—The sentiment, whether directed against a too ambitious self-sacrifice of life, or simply as the artless

and natural expression of a girl reluctant to die in the prime of life, has not escaped the notice of the detractors of Euripides, who contend that the final verse enunciates a base and low-minded motive for clinging to life even under the least desirable circumstances.—*καλῶς θανεῖν* is the reading of the best MSS. with Stobaeus. Most of the editors give *θανεῖν καλῶς* with Aldus, and Monk thinks this latter “magis ad rhetoris morem.”

1256. Markland and others give *φιλῶ τ'*. Kirchhoff proposes *φιλῶν γ'*. Neither is necessary, if we understand Agamemnon to say, ‘I, while I love my children, well know what should move pity in me, and what should not; for, if I did not know this, I should be out of my senses.’ He means, that if he refuses to listen to his daughter’s touching appeal, it is not from want of affection, but from a sense of public duty. Now, if we read *φιλῶ τ'*, the meaning of what follows must be, ‘for I should have no sense if I did not love them;’ and this is what Monk contends ought to have been said. But why so? Agamemnon may just as well say, ‘I should have no sense if I did not know my duty to my country.’ The point of his speech is, in fact, to show that he can steel his heart against the dearest ties under the impulse of patriotism. Hermann’s critique on this speech is,

δεινῶς δ' ἔχει μοι ταῦτα τολμῆσαι, γύναι,  
δεινῶς δὲ καὶ μή ταῦτα γὰρ πρᾶξαι με δεῖ.  
όρâθ' ὅσον στράτευμα ναύφρακτον τόδε,  
χαλκέων θ' ὄπλων ἄνακτες Ἐλλήνων ὅσοι, 1260  
οἵς νόστος οὐκ ἔστ' Ἰλίου πύργους ἔπι,  
εἰ μή σε θύσω, μάντις ὡς Κάλχας λέγει,  
οὐδὲ ἔστι Τροίας ἔξελεūν κλειὸν βάθρον.  
[μέμηνε δ' Ἀφροδίτη τις Ἐλλήνων στρατῷ  
πλεῦν ὡς τάχιστα βαρβάρων ἐπὶ χθόνα, 1265  
παῦσαί τε λέκτρων ἀρπαγὰς Ἐλληνικάς·  
οἱ τὰς ἐν Ἀργεί παρθένους κτενοῦσί μου  
ἡμᾶς τε κάμε, θέσφατ' εἰ λύσω θεᾶς.  
οὐ Μενέλεως με καταδεδούλωται, τέκνον,  
οὐδὲ ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα, 1270  
ἀλλ' Ἐλλὰς, οὐδὲ καν θέλω καν μὴ θέλω,  
θῦσαί σε τούτου δ' ἥσσονες καθέσταμεν.  
ἔλευθέραν γὰρ δεῖ νν, ὅσον ἐν σοὶ, τέκνον,  
κάμοι, γενέσθαι, μηδὲ βαρβάροις ὑπο

"Tota Agamemnonis oratio frigidior est, quam velimus, praesertim praegressis tam blandis et mollibus precibus filiae. Decebat eum vehementius commotum esse, quem necessitate compulsus has preces irritas sinere cogebatur."

1257. *μοι* for *με* Reiske and Monk.

1258. *ταῦτα* Kirchhoff for *τοῦτο*. This correction seems necessary, for *πρᾶξαι* would have been *δρᾶσαι* if he had meant, 'for I must do this,' viz. slay my child. But he means, 'whether I slay her or not, I must fare the same,' wretchedly; and so he has but a choice of evils before him.

1263. For *οὐδὲ* ἔστι, which sounds rather harshly after *νόστος* οὐδὲ ἔστι', Kirchhoff suggests *οὐδὲ* τὸ *Troas*.—*ἔξελεūν*, *expugnare*, as Troad. 24, αἱ ξυνεξεῖλον Φρύγας.—*κλειὸν* Reiske for *καυόν*.

1264—75. W. Dindorf considers these verses spurious, and he is probably right. Not to mention that the first of them contains a bombastic expression, 'a passion has raged in the army to sail against Troy immediately,' such as Euripides, naturally temperate in his diction, would hardly have used; the notion, that the

Argives would, if he refused, kill himself and his wife and children (1267), seems a mere repetition of a similar sentiment at v. 532. Besides, λύειν θέσφατα θεᾶς, and ἐλέεūν ἐπὶ τὸ βουλόμενον τιὸς, do not seem Euripidean phrases. Bothe indeed omits the latter verse, as rather interrupting the argument.—In the present verse, Lobeck's ἔμηνε στρατὸν is not improbable; but Hermann's ἔμηνε δὲ μακάρων τις is spoiling rather than improving a good correction.

1266. Ἐλληνικῶν Monk with Elmsley. In the next verse Hermann gives *τάς τ' ἐν Ἀργεί*—εἰ λύσω, for εἰ μὴ σώσω, φυλάξω.

1269. The medial use of *καταδεδούλωται*, though it is an awkward form in a senarius, is defended by Thuc. i. 18, δι βάρβαρος τὴν Ἐλλάδα δουλωσθμένος ἥλθε.

1272. *τοῦτον*, viz. τοῦ δεῖ θῦσαί σε.

1274. *βαρβάροις*. The hand of an interpolator is detected in this improper use of the dative, which a transcriber would hardly have given, had he found *βαρβάρον*, which Musgrave proposed.—For the accusative after *συλλάσθαι*, compare *συλλάμεθα σὴν ψυχὴν ἀδίκως*, Troad. 786, and Hel. 475, οὐ τί πον λελήσμεθ ἐξ ἄντρων

- "Ελληνας ὄντας λέκτρα συλλάσθαι βίᾳ.] 1275  
 ΚΛ. ὦ τέκνου, ὥξεναι,  
 οὶ γὰρ θανάτου \*τοῦ σοῦ μελέα.  
 φεύγει σε πατήρ Ἀιδη παραδούς.  
 ΙΦ. οἱ γὰρ, μᾶτερ, ταῦτὸν γὰρ \*δὴ  
 μέλος εἰς ἄμφω πέπτωκε τύχης,  
 κούκετι μοι φῶς,  
 οὐδὲ ἀελίου τόδε φέγγος.  
 ἵω ἵω,  
 νιφόβολον Φρυγῶν νάπος  
 "Ιδας τ' ὄρεα, Πρίαμος ὅθι ποτὲ βρέφος 1285  
 ἀπαλὸν ἔβαλε ματρὸς ἀποπρὸ νοσφίσας,  
 ἐπὶ μόρῳ θανατόεντι,  
 Πάριν, ὃς Ἰδαῖος Ἰδαῖος ἐλέγετ'  
 ἐλέγετ' ἐν Φρυγῶν πόλει,  
 μή ποτ' ὤφελεν τὸν ἀμφὶ 1290  
 βουσὶ βουκόλον τραφέντ' [Ἄλεξανδρον]

λέχος:—Agamemnon here leaves the stage, or rather, rushes from it, as the following φεύγει σε πατήρ implies.

1277. The article was added by Heath. Monk thinks ὥξεναι in the verse above is an insertion, and gives ὦ τέκνου, ὥ τέκνου, and this is not improbable.

1279. The following monody of Iphigenia is pronounced by Monk “venustate simul et affectu plena.” W. Dindorf, remarking that the metres fall in with no known systems, pronounces it a part of the play left imperfect by the poet. If there is any portion of the play more evidently disfigured by corruptions and interpolations than another, this would seem to betray itself both metrically and in the strangeness of the words. Whatever pains may be bestowed upon it, it is impossible with certainty to disentangle what may be genuine from what is spurious. In the first verse δὴ was added by Dobree. Some copies repeat μῆτερ, whence Porson thought the γὰρ should be omitted.

1285—6. It would be easy to restore two senarii of resolved syllables, Ἰδαῖα τ' ὄρεα, Πρίαμος ὅθι ποτὲ βρέφος | ἔξεβαλεν ἀπαλὸν κτλ., and it would be equally easy to add a third, Πάριν, ὃς ἐλέγετ'

"Ιδαῖος ἐν Φρυγῶν πόλει. Hermann proposes, μόρῳ πὲ θανατόεντι Πάριν, Ἰδαῖος ὃς, | Ἰδαῖος ἐλέγετ', ἐλέγετ' ἐν Φρυγῶν πόλει.

1287. ἐπὶ μόρῳ. The legend is related in Troad. 921, where see the note. Priam, having been warned by a dream that a son was about to be born who should set his kingdom in a blaze, ordered the infant Paris to be exposed on Mount Ida.—The rare form θανατόεις occurs in Soph. Antig. 1262.

1289. The common title τὸν Ἰδαῖον Πάριν, as in Androm. 706, is indicated by this periphrasis. He was called *Idaeus*, says the poet, ‘from having been exposed on Mount *Ida*.’

1291. ὤφελεν Hermann, ὤφελες Elmsley, for ὤφελεν. If, with Monk, we read ὤφελες, Mount Ida is supposed to be addressed. If the third person be retained, it is better to remove the full stop commonly placed at πόλει, and make the nominative *Ida*, rather than *Πρίαμος*, with Barnes.

1293. Monk and Bothe eject Ἄλεξανδρον, and Kirchhoff assents. By this and a few slight alterations anapaestic verses are easily made, οἴκισαι ἀμφὶ τὸ λευκὸν ὕδωρ ὅθι | κρῆναι Νυμφᾶν κείνται \*δροσε-

- οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι κρῆναι  
Νυμφᾶν κεῖνται 1295
- λειμῶν τ' ἄνθεσι θάλλων χλωροῖς,  
καὶ ρόδόεντ' ἄνθε' ὑακίνθινά τε θεαῖσι δρέπειν.  
ἔνθα ποτὲ Παλλὰς ἔμολε 1300
- καὶ δολιόφρων Κύπρις Ἡρα θ'  
'Ερμᾶς θ', ὁ Διὸς ἄγγελος,  
ἀ μὲν ἐπὶ πόθῳ τρυφῶσα  
Κύπρις, ἀ δὲ δουρὶ Παλλὰς, 1305
- "Ἡρα τε Διὸς ἄνακτος εὐνᾶις βασιλίσι,  
κρίσιν ἐπὶ στυγνὰν ἔριν τε καλλονᾶς,  
έμοὶ δὲ θάνατον, ὄνομα  
μὲν φέροντα Δαναΐδαισιν,  
†ῶ κόραι, πρόθυμά σ' ἔλαβεν 1310
- "Ἄρτεμις πρὸς Ἰλιον.  
ὅ δὲ τεκών με τὰν τάλαιναν,  
[ῶ] μάτερ, ω μάτερ,  
οἴχεται προδοὺς ἔρημον.  
ω δυστάλαιν' ἐγὼ, πικρὰν 1315

ραὶ, | λειμῶν τ' ἄνθεσι θάλλων χλωροῖς, |  
καὶ ρόδοεντ' ὑακίνθινά τ' ἄνθεα | θεαῖσι  
δρέπεσθαι. | The sense is, A mere herds-

man ought never to have had this honour.  
1294. ὅθι κρῆναι. These were the  
springs mentioned in Hel. 676, Androm.

284, *sup. v.* 182, where the rival god-

desses adorned their persons before Paris

gave judgment on their charms.

1299. θεαῖσι δρέπειν, 'for the god-  
desses to cull them.' Monk ejects the  
entire verse. Kirchhoff gives ω̄ for καὶ,

MS. Pal. having ω̄ ρόδοεντ'. This will

correspond to όθι κρῆναι κτλ. above.

1300—1. These verses are wholly un-  
metrical. Were it worth while, two  
senarii, like *v.* 1318, and like those already  
suggested at 1285 seqq., might be made  
by a slight correction, ἔνθα ποτὲ Παλλὰς  
ἔμολε, δολιόφρων Κύπρις θ', "Ἡρα θ', ό θ'  
'Ερμᾶς, δ Διὸς ἄγγελος, \*παρῆν, κτλ.  
But the repetition of the names imme-  
diately afterwards, and in different order,  
is clumsy, and unlike Euripides. Neither  
ἐπὶ πόθῳ τρυφᾶν, 'to pride herself on the  
desire she inspires,' nor εὐναῖς βασιλίδες,  
(to say nothing of the dative without some

word like ζευχθεῖσα,) can be depended  
upon as from his pen. Monk indeed was  
aware of this, for he says, "suspicio huic  
loco vim aliquam esse illatam." Possibly  
we should read ἐπιπόθως τρυφᾶσα. Monk  
restores a tolerable metre to these lines  
by giving δουρὶ for δορὶ and εὐνᾶις for  
εὐναῖσι.

1307. τᾶς before καλλονᾶς was ejected  
by Matthiae. Cf. Tro. 976, τοῦ γὰρ  
οὗνεκ' ἀν θεά "Ἡρα τοσοῦτον ἐσχ' ἔρωτα  
καλλονῆς; Bacch. 459, τὴν Ἀφρο-  
δίτην καλλονή θηρώμενος. Perhaps, ώς  
κρίσιν ἐπὶ κτλ. Monk gives, κρίσιν ἐπὶ<sup>1</sup>  
στυγνὰν ἔριν τε | καλλονᾶς, ἐμὸν δὲ  
ἄνατον, rejecting the next clause. Her-  
mann, continuing the construction into  
the next verse, (which in all the old copies  
is assigned to the chorus,) gives ὄνομα μὲν  
| φέροντα Δαναΐδαις, δν, ω̄ κόραι, \* \* προ-  
θύματ' ἔλαβεν κτλ. Monk's reading is  
as plausible as any other mere guess, ΧΟ.  
ω̄ κόραι, πρόθυμά σ' ἔλαβεν | Ἄρτεμις  
πρὸς Ἰλιον. But the passage seems des-  
perately corrupt.

1313. Perhaps, μάτερ, ω̄ μάτερ, \*πατήρ  
νῦν | οἴχεται κτλ.

- πικρὰν ἵδοῦσα δυσελέναν,  
φονεύομαι, διόλλυμαι  
σφαγαῖσιν ἀνοσίοισιν ἀνοσίου πατρός.  
μή μοι ναῶν χαλκεμβολάδων  
πρύμνας ἄδ' Αὐλὶς δέξασθαι  
τούσδ' εἰς ὅρμους ἐς Τροίαν  
ἀφελεν ἐλάταν πομπαίαν  
μῆδ' ἀνταίαν  
1320  
Εὐρίπῳ πνεῦσαι πομπᾶ  
Ζεὺς μειλίσσων αὔραν ἄλλοις  
ἄλλαν θνατῶν λαίφεσι χαίρειν,  
τοῖσι δὲ λύπαν, τοῖσι δ' ἀνάγκαν  
[τοῖς δ'] ἔξορμάν, τοῖς δὲ στέλλειν,  
τοῖσι δὲ μέλλειν.  
ἡ πολύμοχθον ἄρ' ἦν γένος, ἡ πολύμοχθον  
ἀμερίων.  
1330  
χρεὼν δέ τι δύσποτμον ἀνδράσιν \*αἰὲν ἀνευρεῖν.  
ἰὰ ἵω, μεγάλα πάθεα, μεγάλα δ' ἄχεα  
Δαναΐδαις τιθέσα, Τυνδαρὶ κόρα.  
1335

1316. δυσελέναν. Formed after the analogy of the Homeric δύσπαρι, and the compound occurs Orest. 1388.

1319. The metre now passes to the irregular anapaestic. It is probable that interpolations have here crept into the original text. Monk recognizes as genuine only the following lines; μῆδ' ἀνταίαν Εὐρίπῳ | πνεῦσαι Ζεὺς αὔραν ἄλλοις | ἄλλαν θνατῶν, | τοῖς μὲν χαίρειν τοῖσι δ' ἀνάγκαν. One point seems pretty clear, that for πομπᾶν we must read πομπᾶ, depending on ἀνταίαν. Compare πομπᾶς in v. 150. To take πομπᾶν for οὐρὸν, a favourable gale, with the commentators generally, is extremely harsh. As the passage now stands, we may translate, ‘And would that Zeus had not caused to blow in the Euripus a wind adverse to the expedition, Zeus who sends calm winds from various quarters to other mortals, so that they may rejoice in their voyage.’ If it is worth while hazarding a mere conjecture, it would seem that some words should be supplied, and v.

1325—6 read thus, Ζεὺς μειλίσσων αὔραν  
ἄλλοις | θνατῶν, \*τοῖς μὲν λαίφεσι χα-

ρεῖν κτλ. Hermann omits the τοῖσδ' before ἔξορμάν, making the infinitives to depend on ἀνάγκαν. Some participle in its place, θεὶς or δοὺς, would assist the construction.

1332. The τὸ was added before χρεῶν by Hermann, to the benefit of the metre rather than the sense. This passage is very difficult. By reading τὸ χρεῶν we must translate, ‘Full of trouble, it seems, full of trouble was the race of mortals; but what is fated, it is unlucky for man to discover.’ By giving ἐίρειν for ἀνευρεῖν, with W. Dindorf, a dactylic verse is made, which would also admit of τι δύσποτμον ἀνδράσιν [αἰὲν] ἀνευρεῖν, χρεῶν being a monosyllable; and this seems better. However, the passage is uncertain at best. We might adopt an equally plausible method of dividing the two verses, like the two next, into dochmiae; ἀμερίων χρεῶν δέ τοι δύσποτμον | ἀνδράσι μὲν [θνητοῖς] ἀνευρεῖν [βίον], or ἀνδράσιν [ἔν θεῶν] &c., assuming something to have been lost to that effect.

1335. Some copies give τοῖς Δαναΐδαις, apparently to make up a senarius. Tu-

- XO.* ἐγὼ μὲν οἰκτείρω σε συμφορᾶς κακῆς  
τυχοῦσαν, οἴας μήποτ' ὥφελες τυχεῖν.  
*IΦ.* ὁ τεκοῦσα μῆτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας.  
*ΚΛ.* τόν γε τῆς θεᾶς παιδία, τέκνουν, φὶ \*σὺ δεῦρ' ἐλήλυ-  
θας. 1339
- IΦ.* διαχαλάτε μοι μέλαθρα, δμῶες, ὡς κρύψω δέμας.  
*ΚΛ.* τί δὲ, τέκνουν, φεύγεις;  
*IΦ.* Ἀχιλλέα τόνδ' ἵδεν αἰσχύνομαι.  
*ΚΛ.* ὡς τί δή;  
*IΦ.* τὸ δυστυχές μοι τῶν γάμων αἰδῶ φέρει.  
*ΚΛ.* οὐκ ἐν ἀβρότητι κεῖσαι πρὸς τὰ νῦν πεπτωκότα.  
ἀλλὰ μίμν'. οὐ σεμνότητος ἔργον, ἦν δυνώμεθα—  
*AX.* ὁ γύναι τάλαινα, Λήδας θύγατερ. 1345  
*ΚΛ.* οὐ ψευδῆ θροεῖς.  
*AX.* δεῖν' ἐν Ἀργείοις βοᾶται.  
*ΚΛ.* τίνα βοὴν, σήμαινέ μοι.  
*AX.* ἀμφὶ σῆς παιδός. *ΚΛ.* πονηρὸν εἶπας οἰωνὸν  
λόγων.  
*AX.* ὡς χρεῶν σφάξαι σφε.  
*ΚΛ.* κούδεις τοῦσδ' ἐναντίον λέγει;

δαρὶ is now given for Τυνδαρὶς, by which a dochmiaeac verse is made. In all the person of the chorus is prefixed to v. 1333.

1336. There is a variant κακῶν, which, if true, would require οἴων for οἴας in the next verse, as Kirchhoff remarks.

1339. The common reading of this verse, τόν τε τῆς θεᾶς παιδί, ὁ τέκνου γ', φὶ δεῦρ' ἐλήλυθας, is easily accounted for. It is an attempt to patch up a trochaic verse with θεᾶ taken for a dissyllable. The best MS. has the gloss Ἀχιλλέα in place of παιδία. The insertion of σὸν on Hermann's conjecture restores the verse with considerable probability. Kirchhoff is here less successful; τόνδ'. *ΚΛ.* δ τῆς θεᾶς, τέκνου, οὗτος, φὶ σὺ δεῦρ' ἐλήλυθας.

1340. δμῶες. She speaks to those within the woman's apartment, viz. at the side-door on the stage.

1341. τί δὲ, τέκνουν, φεύγεις Heath for τί δὲ φεύγεις, τέκνου, and τόνδ' Musgrave for τόν, an error which again is to be attributed to Ἀχιλλέα being taken

for a word of four syllables.

1342. ὡς τί δή; See Iph. Taur. 557.

1343. ἐν ἀβρότητι. See on v. 858. The sense is, 'This is no time for displaying maiden modesty,' 'for giving yourself airs,' &c. For σεμνότης, 'reserve,' see v. 996. Barnes compares Phoen. 1275, αἰδούμεθ' ὄχλον. IO. οὐκ ἐν αἰσχύνῃ τὰ σά. After δυνώμεθα there is an *apostrophe*. She was going to say πεῖσαι αὐτὸν σῶσαι σε. Hermann's ὦ δδυνώμεθα, ubi in dolore sumus, is by no means likely. Bothe supplies μίμνειν, comparing v. 1421.

1346. τινὰ βοὴν; The use of the cognate accusative after a passive verb is to be noticed.

1347. λόγων Markland for λόγον. When Clytemnestra is told δεῖνὰ περὶ παιδὸς βοᾶται, she calls these words 'a bad omen of the narrative,' viz. which he is about to give.

1348. The Aldine reading, τοῖσδ' ἐναντίον, is given as a correction in the Palatine MS., the original having been κούδεις

- ΑΧ. ἐσ θόρυβον τέγω τοι καντὸς ἥλθον.  
 ΚΛ. ἐσ τώ', ὁ ξένε ;  
 ΑΧ. σῶμα λευσθῆναι πέτροισι. 1350  
 ΚΛ. μῶν κόρην σώζων ἐμήν ;  
 ΑΧ. αὐτὸ τοῦτο.  
 ΚΛ. τίς δ' ἀν ἔτλη σώματος τοῦ σου θιγεῖν ;  
 ΑΧ. πάντες "Ελληνες.  
 ΚΛ. στρατὸς δὲ Μυρμιδὼν οὖ σοι παρῆν ;  
 ΑΧ. πρῶτος ἦν ἐκεῖνος ἔχθρός.  
 ΚΛ. δι' ἄρ' ὀλώλαμεν, τέκνουν.  
 ΑΧ. οἵ με τὸν γάμων ἀπεκάλουν ἡσσον'.  
 ΚΛ. ὑπεκρίνω δὲ τί ;  
 ΑΧ. τὴν ἐμὴν μέλλουσαν εύνην μὴ κτανέων, 1355  
 ΚΛ. δίκαια γάρ.  
 ΑΧ. ἦν ἐφήμισεν πατήρ μοι.  
 ΚΛ. κάργόθεν γ' ἐπέμψατο.  
 ΑΧ. ἀλλ' ἐνικώμην κεκραγμοῦ.  
 ΚΛ. τὸ πολὺ γὰρ δεινὸν κακόν.

*ἐναρτίᾳ λέγει.* Kirchhoff calls these words "omni medicina majora." But, by substituting *σφε* for *νιν*, with Hermann, we may preserve the necessary *καλ*, which W. Dindorf and Monk omit. In asking a question implying surprise, the Greeks would say, as we say, 'And does no one oppose this by a word?' This would be either *κούδεις* or *οὐδεῖς θ*.

1349. This verse is of course corrupt; but it is not easy to restore it. Hermann and W. Dindorf adopt Musgrave's reading ἔγω τι καὶ τὸς, which the former somewhat too confidently pronounces "verissima." Monk gives ἔγώ τιν' αὐτὸς, with Blomfield. Perhaps ἔγωγε καὶ τὸς κτλ. The θύριος was that of the ἀνδρῶν ὄχλος seen above, v. 1338. But it does not very well suit λευθῆναι in the next verse. One might suggest, ἐσ φόβῳ λέγων τι καὶ τὸς κτλ., 'by speaking against the measure.' For ἡλθον the MSS. give ἦλθον, and Kirchhoff proposes to omit the ἐς, with Nauck.

1350. σώζων Canter for σώζειν. Hermann remarks that θέλως must have followed if the infinitive be right.

1351. The first syllable of  $\check{\epsilon}\tau\lambda\eta\nu$  is so rarely made long, that Kirchhoff's con-

jecture,  $\tau\acute{\imath}\delta'$   $\ddot{\alpha}\rho'$ ;  $\check{\epsilon}\tau\lambda\eta$   $\tau\acute{\imath}s$   $\kappa\tau\lambda.$ , is likely to be right; or rather,  $\tau\acute{\imath}$   $\gamma\ddot{\alpha}\rho'$ ;  $\kappa\tau\lambda.$

1352. Μυρμιδῶν Elmsley for Μυρμιδόνων, which Monk retains. See on v. 236.

1354. ἀπέκλαύον, 'taunted me as the man who could not resist a marriage.' Ajac. 726, quoted by Matthiae, *τὸν τοῦ μανεῖς κάπιθουλευτὸν στρατὸν ἔκνων ἀποκαλοῦντες*. The same critic gave *τὸν γάμων* for *τῶν γάμων*. On this use of the article with the predicate, especially in verbs of naming, reproaching, or praising, see Herc. F. 582. It was a common custom of the Greeks to sneer at love where it was thought to interfere with a man's honour or usefulness. Monk compares Androm. 631, *ῆσσων πεφύκως Κύ- πριδος, ὁ κάκιστη σύ.* Similarly Antig. 746, *ὅ μιαρὸν θόος καὶ γυναικὸς ὑπέρον.* Ibid. v. 758, *γυναικὸς δὲν δούλευμα, μὴ κωτιλέ με.* —*ὑπεκρίνω* is the reading of Kirchhoff, for *ἀπεκρίνω*, with the Palatine MS. Photius, *ὑποκρίνεσθαι, τὸ ἀπο- κρίνεσθαι οἱ παλαιοὶ, καὶ ὁ ὑποκριτὴ* ἐντεῦθεν, *ὁ ἀποκριώμενος τῷ χορῷ.* The use of the word in the sense of 'answering' is said to be Epic and Ionic.

1356. ἐφήμιστεν, see v. 130.

- ΑΧ.* ἀλλ' ὅμως ἀρήξομέν σοι.  
*ΚΛ.* καὶ μαχεῖ πολλοῖσιν εἴς;  
*ΑΧ.* εἰσορᾶς τεύχη φέροντας τούσδ';  
*ΚΛ.* ὄναιο τῶν φρενῶν.  
*ΑΧ.* ἀλλ' ὄνησόμεσθα. 1360  
*ΚΛ.* παῖς ἄρ' οὐκέτι σφαγήσεται;  
*ΑΧ.* οὐκ, ἐμοῦ γ' ἔκόντος.  
*ΚΛ.* ηὔξει δ' ὕστις ἄψεται κόρης;  
*ΑΧ.* μυρίοι γ'. ἄξει δ' Ὁδυσσεύς.  
*ΚΛ.* ἄρ' ὁ Σισύφου γόνος;  
*ΑΧ.* αὐτὸς οὗτος.  
*ΚΛ.* ἵδια πράσσων, ἡ στρατοῦ ταχθεὶς ὑπο;  
*ΑΧ.* αἵρεθεὶς ἔκών.  
*ΚΛ.* πονηράν γ' αἱρεσιν, μιαιφονεῦν.  
*ΑΧ.* ἀλλ' ἐγὼ σχήσω νιν. 1365  
*ΚΛ.* ἄξει δ' οὐχ ἔκονταν ἀρπάσας;  
*ΑΧ.* δηλαδὴ ξανθῆς ἔθείρης.  
*ΚΛ.* ἐμὲ δὲ χρὴ τί δρᾶν τότε;  
*ΑΧ.* αὐτέχουν θυγατρός.  
*ΚΛ.* ὡς τοῦδ' οὖνεκ' οὐ σφαγήσεται.  
*ΑΧ.* ἀλλὰ μὴν ἐς τοῦτο γ' ηὔξει.  
*ΙΦ.* μῆτερ, εἰσακούσατε

1358. *μαχεῖ* Elmsley and others for *μάχη*.

1359. *τούσδε*. He points to a body of attendants, doubtless the more faithful of his Myrmidons, who are seen at the extremity of the stage, attired as hoplites. —*ὄναιο τῶν φρενῶν*, ‘bless you for your kind feelings.’ To which he replies, ‘well, I shall be blessed,’ viz. in successfully defending the maid.

1362. To Ulysses, who seems to have been renowned for his *θράσος* where any thing more than usually cruel or crafty was to be done in the Argive interest, the office of carrying away Polyxena to be sacrificed is assigned in the *Hecuba*, v. 143.

1366. *δηλαδὴ κτλ.* ‘Yes, to be sure, even by her fair hair’ (if she offers resistance). The meaning simply is, ‘he will not scruple to use violence.’ Cf. Hel. 116, *Μενέλαος αὐτὴν ήγ' ἐπισπάσας*

*κόμης*. Andr. 401, *αὐτὴ δὲ δούλη ναῦς ἐπ' Ἀργείων ἔβην, κόμης ἀποσπαθείσα.* —*χρὴ τί Gaisford, δρᾶν τί Kirchhoff, for τί χρὴ δρᾶν.*

1367. *ὡς τοῦδ' οὖνεκα κτλ.* ‘Be assured that, as far as holding her fast can prevent it, she shall not be slain.’ For *ὡς = ίσθι* *ὡς* see Andr. 587. Hec. 400, and for *αὐτέχεσθαι*, Hec. 398, *δποῖα κισ-* *σδε δρῦς δπως τῆσδ'* *ἔξομας*.

1368. *ἀλλὰ μὴν —γε.* ‘But I can tell you, the matter *will* come to this,’ viz. nothing short of a trial of strength will be attempted on their part. There is not the least difficulty here, and Monk’s reading *εἰς ταῦτὸν ηὔξεις*, ‘it will be all the same whether you hold her or not,’ though good in itself, is far from necessary. The *γε* is part of the formula, as in *καὶ μὴν —γε.* —For *εἰσακούσατε*, which is addressed to both Clytemnestra and Achilles, Monk gives *εἰσακουστέον*. He might as well

τῶν ἔμων λόγων μάτην γάρ σ' εἰσορῶ θυμουμένην  
σῳ πόσει τὰ δ' ἀδύναθ' ἡμῶν καρτερεῖν οὐ ράδιον.  
τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας· 1371  
ἀλλὰ καὶ σὲ τοῦθ' ὄρâν χρή, μὴ διαβληθῆ στρατῷ,  
καὶ πλέον πράξωμεν οὐδὲν, ὅδε \*δὲ συμφορᾶς τύχη.  
οἶα δ' εἰσῆλθέν μ', ἀκούσον, μῆτερ, ἐννοούμενην  
καθανεῖν μέν μοι δέδοκται· τοῦτο δ' αὐτὸς βούλο-  
μαι 1375  
εὐκλεῶς πρᾶξαι, παρεῖσά γ' ἐκποδῶν τὸ δυσγενές.  
δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μῆτερ, ὡς καλῶς λέγω.  
εἰς ἔμ' Ἑλλὰς ἡ μεγίστη πᾶσα νῦν ἀποβλέπει,  
κανὸν ἔμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατασκα-  
φαὶ,

have edited *εἰσάκουε νῦν*. But his principles of arbitrary criticism are strongly to be deprecated.—In the MS. Pal., as Kirchhoff states, λόγων is added by a later hand, while the note λείπει, by the original hand, proves that the word was wanting in the archetypus. The speech of Iphigenia, though some parts of it at least are of doubtful genuineness, is to be compared with the speeches of Maccaria in the Heraclidae, and Polyxena in the Hecuba. All these are very similar, the duty of surrendering life to the call of one's country, and the glory of such a death, being the theme. The trochaic metre does not seem well adapted for such a subject; and there are some weak points in the versification, which can hardly be attributed to Euripides.

1370. For καρτερεῖν with an accusative, 'to brave a thing,' τλῆναι τι, compare Rhes. 417, ψυχρὰν δῆσιν διψώτε πῦρ θεοῦ μένουσι καρτεροῦντες. Aic. 1071, χρὴ δ' δύτης εἰσι, καρτερεῖν θεοῦ δόσιν. By τὰ ἀδύνατα are meant, as Monk remarks, τὰ ἀμύχανα. The tragic writers apply these words to such things as are difficult or impossible either to be done or to be avoided. Here we may translate, 'but to make a stand against what cannot be helped is for us not an easy matter.'

1372. διαβληθῆ Monk for διαβληθῆς. The nominative is clearly ὁ ξένος, for she is anxious, by surrendering herself, to save one who has interfered in her behalf from unjust reproaches. If the second person be retained, she must be supposed

to turn to Achilles. But ὅδε in the next verse does not suit this. Cf. Hec. 863, Ἀχαιοῖς εἰ διαβληθήσουμα. Heracl. 420, κάγῳ πολίταις μὴ διαβληθήσουμα.

1373. ὅδε δὲ Markland for ὅδε.

1376. τε Hermann for γε. The γε certainly has little sense here, whereas εὐκλεῶς παρεῖσά τε κτλ. expresses the two conditions under which she is anxious to die, with credit to herself, and dismissing from her mind slavish fear. There is the usual antithesis implied between τὸ γενναῖον and τὸ δοῦλον.

1378. Ἑλλὰς ἡ μεγίστη. This phrase, 'Hellas the great,' occurs also Med. 439, οὐδὲ τοῦτο αἰδὼς Ἑλλάδος τὰ μεγάλα μένει, αἰθερίᾳ δὲ ἀνέπτα. Similarly τὰ μεγάλα Πελασγία in Suppl. 368. Musgrave cites the gloss of Hesychius, μεγίστην, μεγάλην.

1379. ἐν ἐμῷ. 'On me depends,' she continues, 'the passage of the ships across the Aegean sea, and the destruction of Troy; and, should the Asiatics attempt any violence against the women of Hellas for the future, not to allow them to carry them off a second time.' The end of v. 1381 is corrupt. Perhaps the poet himself left it unfinished, and it was clumsily patched up. For τὰς some give τάσδ', others τούσδ', but neither satisfies the sense. Doubtless ὀλβίας was intended rather as an epithet of Ἑλλάδος than as agreeing with γυναῖκας, and so Hermann concludes, reading τιν' for τάς. Kirchhoff, suggesting ἐῶντας, supposes a lacuna. Perhaps, μηκέθ' ἀρτάζειν ἐσται . . . .—The next verse has been ejected by Monk, on the ground that τίσαντας

τάς τε μελλούσας γυναικας ἦν τι δρῶσι βάρβαροι,  
μηκέθ' ἀρπάζειν ἔαν τὰς ὀλβίας ἐξ Ἑλλάδος,  
τὸν Ἐλένης τίσαντας τὸλεθρον, ἥντιν' ἡρπασεν  
Πάρις.

1382

ταῦτα πάντα κατθανοῦσα ρύσομαι, καί μου κλέος,  
‘Ἑλλάδ’ ὡς ἡλευθέρωσα, μακάριον γενήσεται.  
καὶ γὰρ οὐδέ τοι\* τι λίαν ἐμὲ φιλοψυχεῖν χρεών.  
πᾶσι γάρ μ’ Ἐλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνη.  
ἀλλὰ μυρίοι μὲν ἄνδρες ἀσπίσιν πεφραγμένοι,  
μυρίοι δ’ ἐρέτμ’ ἔχοντες, πατρίδος ἡδικημένης,  
δρᾶν τι τολμήσουσιν ἔχθροὺς χὺπερ ‘Ἑλλάδος  
θαυεῖν,

ἡ δ’ ἐμὴ ψυχὴ μὲν οὖσα πάντα κωλύσει τάδε; 1390  
τί τὸ δίκαιον τὸντ’ ἄρ’ ἔχομεν ἀντειπεῖν ἔπος;

καπ’ ἔκειν’ ἔλθωμεν. οὐ δεῖ τόνδε διὰ μάχης μολεῖν  
πάσιν Ἀργείοις γυναικὸς οὐνεκ’ οὐδὲ κατθανεῖν.

εἴς γ’ ἀνήρ κρείσσων γυναικῶν μυρίων ὄρᾶν φάσ. 1396  
εἰ δ’ ἐβούλήθη τὸ σῶμα τούμοντὸν Ἀρτεμις λαβεῖν,  
ἐμποδὼν γενήσομαι γὰρ θυητὸς οὖσα τῇ θεῷ;  
ἀλλ’ ὀμήχανον δίδωμι σῶμα τούμοντὸν ‘Ἑλλάδι.

θύετ’, ἐκπορθεῦτε Τροίαν. ταῦτα γὰρ μνημεῖά μου  
διὰ μακροῦ, καὶ παῖδες οὗτοι καὶ γάμοι καὶ δόξη  
ἔμηρ.

should have been *τισαμένους*, and that *ἥντιν'* for *ἥν* is not good Greek. The MS. Pal. gives *ἥν* by the first hand, and Kirchhoff says "scriendum omnino ὃς μνῆρπασεν Πάριν." Still, ὅπερον Ἐλένης is a harsh phrase for ἀρπαγῆν, or ὑβριν. Of course, *τίσαντας* must agree with *ἀντοῖς*, viz. βαρβάρον, governed by *ἔαν*, 'paying for the rape of Helen.' Hermann's reading is not improbable, τὸν Ἐλένης *τισαντας* δὲθρῷ γάμον, ὃν ἡρπασεν Πάρις, viz. *morte luentes Helenae nuptias*.

1385. The *τι* was inserted by Elmsley, who in the next verse proposed *κοινήν*. But *κτῆμα* is easily supplied with *κοινόν*.

1390. The question was added by Markland, the sense of the whole passage being, 'What! shall it be said that thousands of Argive soldiers and sailors are ready to die in defence of their injured country in

this present expedition, but that I stopped the whole proceeding through reluctance to quit this life?'

1391. It is needless to give the various attempts which have been made to restore a verse that is probably spurious. Hermann's reading is as probable as any, τί τὸ δίκαιον τοῦτο γ'; ἀρ' ἔχομι ἀντειπεῖν ἔπος: 'What sort of plea is that, forsooth? Should I be able to answer a word?' viz. when reproached with my selfish love of life. Perhaps, πῶν δ' ἔχομεν ἀντειπεῖν ἔπος;

1394. Monk well defends δρᾶν against Dobree's δρῶν, by Orest. 806, μυρίων κρείσσων διάμιων ἄνδρι κεκτῆσθαι φίλος.

1398. ταῦτα γὰρ κτλ. Monk well compares with this excellent and touching sentiment Heracl. 591, where Macaria says τάδε ἀντὶ παῖδων ἐστί μοι κειμήλια καὶ παρθενελας.

βαρβάρων δ' Ἔλληνας ἄρχειν εἰκὸς, ἀλλ' οὐ βαρ-  
βάρους,  
μῆτερ, Ἐλλήνων τὸ μὲν γὰρ δοῦλον, οἱ δ' ἐλεύ-  
θέροι.

- XO.** τὸ μὲν σὸν, ὃ νεᾶνι, γενναίως ἔχει  
τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ.  
**AX.** Ἀγαμέμνονος παῖ, μακάριόν μέ τις θεῶν  
ἔμελλε θήσειν, εἰ τύχοιμι σῶν γάμων.  
ζηλῶ δὲ σοῦ μὲν Ἐλλάδ', Ἐλλάδος δὲ σέ.  
εὐ γὰρ τόδ' ἐπιτιμένης τε πατρίδος·  
[τὸ θεομαχεῖν γὰρ ἀπολιποῦσ', ὃ σου κρατεῖ,  
ἔξελογίσω τὰ χρηστὰ τάναγκαῖα τε.]  
μᾶλλον δὲ λέκτρων σῶν πόθος μ' εἰσέρχεται  
ἐς τὴν φύσιν βλέψαντα γενναία γὰρ εἴ.  
ὅρα δ'. ἐγὼ γὰρ βούλομαι σ' εὐεργετεῖν  
λαβεῖν τ' ἐς οἴκους ἄχθομαί τ', ἵστω Θέτις,  
εἰ μῆ σε σώσω Δαναΐδαισι διὰ μάχης  
ἐλθών ἀθρησον, οὐ θάνατος δεινὸν κακόν.  
**IΦ.** λέγω τάδ',\* οὐδὲν οὐδέν' εὐλαβουμένη.

1400. With this passage compare Troad. 932, *τοσόνδ' οὐδοὶ γάροι ἀνησπαῖς Ἐλλάδ'*, οὐ κρατεῖσθ' ἐν βαρβάρων, οὔτ' ἐς δῆρον σταθέντες, οὐ τυραννίδι. Androm. 665, βαρβάρων δ' ὅντες γένος "Ἐλληνος ἄρχοντος"; and *ibid.* v. 680, where the affair of Helen is said to have done the Greeks good service by the practice it brought them in war. Aristotle, Polit. i. 1, cites the words βαρβάρων — εἰκὸς, the copies of Euripides wrongly giving εἰκὸς ἄρχειν.—τὸ μὲν γὰρ δοῦλον, cf. Hel. 276, τὸ βαρβά-  
ρων γάρ δοῦλο πάντα πλὴν ἐνός.

1404. Monk compares Phoen. 1202, καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει. So also Alcest. 785, τὸ τῆς τύχης γὰρ ἀφανὲς, οὐ προβήσται.

1406. εἰ τύχοιμι, *si consecutus essem*, 'if I should have obtained.' The sense is virtually the same as μακάριος ἀνὴρ εἰ ἔτυχον.

1407. For ζηλοῦν τινά τινος see on v. 677. A similar verse to the present is Andr. 329, οὐκ ἀξιῶ οὔτ' οὐν σὲ Τροίας, οὔτε σοῦ Τροίαν ἔτι.

1408. W. Dindorf rejects the entire passage from this verse to v. 1433, calling it "satis ineptum." It is difficult to as-

sent to his judgment, though few will doubt that Monk has rightly condemned 1409—10. Iphigenia has professed her willingness to die. Achilles says that he admires her spirit, and all the more desires her for a wife. She persists in her intentions, and he, as a Greek patriot was bound to do, declares that he can no longer oppose her resolution. As a last resource, however, he will pile his arms close by the altar, that she may remember, at the critical moment, that assistance is at hand if she chooses to claim it. If the poet thought fit to give this turn to the play, we cannot justly call it absurd. On the whole, the versification is not unworthy of the pen of Euripides.

1410. τάναγκαῖα τε Reiske for τάδ' (or τάτ') ἀναγκαῖα γε.

1413. ὥρα, consider well the present offer of assistance, and your own resolution to die.—In the next verse Monk gives δ' for τ'.

1417. The conclusion of this verse appears to rest on no sufficient authority. In the Palatine MS. Kirchhoff says there is a blank left by the original hand, with the note λείπει. The second hand has

ἡ Τυνδαρὶς πᾶν διὰ τὸ σῶμ' ἀρκεῖ μάχας  
ἀνδρῶν τιθεῖσα καὶ φόνους· σὺ δ', ὁ ξένε,  
μὴ θνῆσκε δι' ἐμὲ, μηδ' ἀποκτείνῃς τινά.      1420  
εῖα δὲ σῶσαι μ' Ἑλλάδ', ἦν δυνώμεθα.

*AX.*    ὁ λῆμ' ἄριστον, οὐκ ἔχω πρὸς τοῦτ' ἔτι  
λέγειν, ἐπεὶ σοι τάδε δοκεῖ γενναῖα γὰρ  
φρονεῖς· τί γὰρ τάληθες οὐκ εἴποι τις ἄν;  
ὅμως δ', ἵστως γὰρ κανὸν μεταγνοίης τάδε.  
ώς οὖν ἀν εἰδῆς τάπ' ἐμοῦ λέλεγμένα,  
ἐλθὼν τάδ' ὅπλα θήσομαι βωμοῦ πέλας,  
ώς οὐκ ἔάσων σ', ἀλλὰ κωλύσων θανεῖν.  
χρήσει δὲ καὶ σὺ τοῖς ἐμοῖς λόγοις τάχα,  
ὅταν πέλας σῆς φάσγανον δέρης ἴδης.      1425  
[οὔκουν ἔάσω σ' ἀφροσύνη τῇ σῇ θανεῖν·  
ἐλθὼν δὲ σὺν ὅπλοις τοῦσδε πρὸς ναὸν θεᾶς  
καραδοκήσω σὴν ἐκεὶ παρουσίαν.]

*IΦ.*    μῆτερ, τί σιγῇ δακρύοις τέγγεις κόρας;  
*ΚΛ.*    ἔχω τάλαινα πρόφασιν ὥστ' ἀλγεῦν φρένα.      1430  
*IΦ.*    παῦσαι με μὴ κάκιζε· τάδε γ' ἐμοὶ πιθοῦ.

filled up the space with the words in the text, which are found in the early editions, but are probably the supplement of some grammarian.

1418. ἀρκεῖ Hardouin for ἀρχεῖ. ‘It is enough that Helen is causing battles and slaughter through her beautiful person.’ Compare Orest. 1592. Rhes. 329, ἀρκοῦμεν οἱ σάχοντες Ἰλιον πάλαι, and the note there. For τιθέναι φόνον see Bacch. 837. Ion 1225.

1425. ἵστως γὰρ Hermann for ἵστως γε. The γε cannot be defended; but Monk falls into a common error by inserting the emphatic σύ. We may supply διὸς δὲ λέξω, ἵστως γὰρ κτλ. Hermann goes much further in his alteration of this passage. He transposes 1426—33 to follow 1416, because, as he says, there is a tautology in the words of Achilles, ‘perhaps you may repent,’ and ‘you will make use of my offer soon,’ and also in twice asserting that he will pile his arms at the altar (1427 and 1432). But there is much awkwardness in Hermann’s way of making v. 1426 contain a sentence in itself, *ut igitur scias, quae a me fient, dicta sunt.*

On the whole, it seems safer, with Monk, to conclude that the three last lines are an interpolation. He observes, that Achilles could hardly call that ἀφροσύνη which he had just praised, and even assented to, as a noble resolve; and he also remarks, (though he relies too much on what would at the most be but a slight presumptive argument,) that no where else in the play is mention made of a *temple* of Artemis at Aulis. See however v. 1430.—For the σ in ἀφροσύνη cf. Troad. 990.—Achilles here finally leaves the stage.

1436. This verse is given as Hermann, Kirchhoff, and W. Dindorf have printed it. Monk, as a matter of course, follows Porson, παῦσαι μὲ μὴ κάκιζε, but he is certainly mistaken in saying “sententia postulat ἐμὲ emphaticum.” The verse is perhaps spurious; it is impossible to be sure; but, if genuine, we must accept Hermann’s explanation, “Confusa in unum παῦσαι με κακίζων et μὴ με κάκιζε.” It is to be observed that κακίζων has an unusual sense, ‘don’t make me a coward by your tears.’ Compare κακίζεσθαι in Ion 984, ‘to turn coward.’

- ΚΛ.* λέγ', ὡς παρ' ἡμῶν οὐδὲν ἀδικήσει, τέκνον.  
*ΙΦ.* μή μοι σὺ τὸν σὸν πλόκαμον ἐκτέμης τριχός.  
 [μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχῃ πέπλους].  
*ΚΛ.* τί ποτε τόδ' εἶπας, τέκνον; ἀπολέσασά σε 1440  
*ΙΦ.* οὐ σύ γε σέσωσμαι, κατ' ἐμὲ δ' εὐκλεὴς ἔσει.  
*ΚΛ.* πῶς εἶπας; οὐ πενθεῖν με σὴν ψυχὴν χρεών;  
*ΙΦ.* ἥκιστ', ἐπεί μοι τύμβος οὐ χωσθήσεται.  
*ΚΛ.* τί δαὶ, τὸ θυήσκειν οὐ τάφος νομίζεται;  
*ΙΦ.* βωμὸς θεᾶς μοι μνῆμα τῆς Διὸς κόρης. 1445  
*ΚΛ.* ἀλλ', ὡς τέκνον, σοι πείσομαι λέγεις γὰρ εὖ.  
*ΙΦ.* ὡς εὐτυχοῦσά γ' Ἐλλάδος τ' εὐεργέτις.  
*ΚΛ.* τί δὴ κασιγνήταισιν ἄγγελῷ σέθεν;  
*ΙΦ.* μηδ' ἀμφὶ κείναις μέλανας ἔξαψῃς πέπλους.  
*ΚΛ.* εἴπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοις; 1450  
*ΙΦ.* χαίρειν γ'. Ὁρέστην τ' ἐκτρεφ' ἄνδρα τόνδε μοι.  
*ΚΛ.* προσέλκυσάι νιν ὕστατον θεωμένη.

1438. μή μοι σὺ Hermann for μήτ' οὖν γε. Fix, quoted by Kirchhoff, proposed μή ννν σύ. Monk gives μήτ' οὖν σύ. But it is pretty clear the οὖν arose from a desire to adapt this to the obviously spurious verse which follows, and which was made up from v. 1439. L. Dindorf, by a singular decision, regards this (1438) as the spurious, the next as the genuine line; for he thinks what is said below, about putting mourning on the sisters, ought to be said here also about Clytemnestra. Perhaps so; yet surely not in words so nearly the same. We may grant indeed that ἐκτεμεῖν τρίχα is not the usual phrase for cutting off the πλόκαμος πενθητήριος to be laid on a relation's grave. Kirchhoff agrees with Hermann in rejecting v. 1439.

1440. τί ποτε Monk, τί δὴ Barnes, for τί δῆτα. The δ before τέκνον was omitted by Markland.—The aposeopesis at the end of the verse may be supplied by οὐ πενθήσω σε;

1441. οὐ, sc. ἀπόλεσάς με.—κατ' ἐμὲ, more commonly, τὸ κατ' ἐμὲ, 'as far as I can make you so.' Cf. v. 931, 'Ἄρη τὸ κατ' ἐμὲ κοσμήσω δορί. Some suspicion of spuriousness attaches to several of the verses in this place.

1444. Without attributing too much weight to the dictum of Porson, that δαὶ is not a tragic word, we may fairly doubt

if Euripides penned a verse that can only mean, 'is not dying considered a tomb?' Kirchhoff's conjecture gives a more explicit sense, τί δ'; οὐ τὸ θυήσκειν οὐ τάφος νομίζεται; scil. ἐκεῖ εἶναι. Bothe, τί δ'; εἰς τὸ θυήσκειν κτλ. "nonne in morte usitatum est sepulcrum?" Probably we should read τί δαι, θανοῦσιν οὐ τ. ν.;

1445. μνῆμα, sc. ἔσται, 'will be my tomb,' i. e. I shall have no tomb at all, but be burned on the altar.

1448. Kirchhoff gives ἀγγέλλω (subj.) or conjecture; but he does not say why the future is here objectionable.

1449. κείνας Monk for κείναις, comparing ἀμφὶ σῶμα v. 1439, and he might have added Rhes. 208, λύκειον ἀμφὶ νῶτον ἀψομαι δοράν, though the very next verse there has καὶ χάσμα θηρὸς ἀμφ' ἐκμέθησα κάρη, and Hipp. 770, θρόχον ἀψεται ἀμφὶ λευκῷ δέρα. Here perhaps the dative was preferred on account of the termination of the next word in ας.—Reiske's emendation ἔξαψῃς for ἔξαψῃ, though rejected by Hermann, who renders the middle voice by *jubetas induere*, seems rightly adopted by the other editors. For the middle more naturally means 'to put on oneself,' the active, 'to put on another.' So δύσκλειαν ἔξαψασθαι, 'to attach discredit to oneself,' Orest. 829.

1452. Kirchhoff proposes ννν for ννν.

- IΦ.* ὁ φίλτατ', ἐπεκούρησας ὅσον εἶχες φίλους.  
*ΚΛ.* ἔσθ' ὃ τι κατ' Ἀργος δρῶσά σοι χάριν φέρω;  
*ΙΦ.* πατέρα γε τὸν ἐμὸν μὴ στύγει, πόσιν τε σόν. 1455  
*ΚΛ.* δεινοὺς ἀγῶνας διὰ σὲ δεῖ κεῖνον δραμεῖν.  
*ΙΦ.* ἄκων μ' ὑπὲρ γῆς Ἐλλάδος διώλεσεν.  
*ΚΛ.* δόλως δ', ἀγεννῶς Ἀτρέως τ' οὐκ ἀξίως.  
*ΙΦ.* τίς μ' εἴσιν ἄξων, πρὶν σπαράσσεσθαι κόμας;  
*ΚΛ.* ἔγωγε μετὰ σοῦ. 1460  
*ΙΦ.* μὴ σύ γ' οὐ καλῶς λέγεις.  
*ΚΛ.* πέπλων ἔχομένη σῶν.  
*ΙΦ.* ἐμοὶ, μῆτερ, πιθοῦ,  
 μέν· ὡς ἐμοί τε σοί τε κάλλιον τόδε.  
 πατρὸς δ' ὄπαδῶν τῶνδε τίς με πεμπέτω  
 Ἀρτέμιδος ἐς λειμῶν, ὅπου σφαγήσομαι.  
*ΚΛ.* ὁ τέκνον, οἰχει; 1465  
*ΙΦ.* καὶ πάλιν γ' οὐ μὴ μόλω.  
*ΚΛ.* λιποῦσα μητέρ'; *IΦ.* ὡς ὅρφς γ', οὐκ ἀξίως.  
*ΚΛ.* σχέσι, μὴ με προλίπης.  
*ΙΦ.* οὐκ ἐῶ στάζειν δάκρυ.

Cf. Hipp. 1432, λάβε σὸν παῖδ' ἐν ἀγκάλαιοι καὶ προσέλκυσαι. Ar. Ecd. 909, καπτὶ τῆς κλίνης 茀φιν ἔνροις καὶ προσέλκυσαι.

1455. πατέρα MS. Pal., πατέρα γε Flor. 2, πατέρα τε Hermann. πατέρα τὴν ἀμὸν W. Dindorf, with Scaliger, and πόσιν γε with Elmsley for πόσιν τε. See Andr. 25, and the note.

1456. δεῖ κεῖνον Porson for κεῖνον δεῖ, on account of the spondee before the final *pes creticus*. For the threat implied see on v. 1180.

1458. δόλως δ'. She replies to her daughter's apology for her father, that he will slay her against his own will. Hence Hermann, Monk, and Kirchhoff rightly place a comma at δόλως δ'.

1459. The MSS. reading, πρὶν σπαράξεσθαι κέμης, is indeed easily emended, as Elmsley has done, by restoring the present infinitive, and by giving κέμας with Aldus. But, like the violation of the pause in v. 1456, it is a question if these faulty readings are not in reality indicative of an interpolator's hand, rather than a transcriber's mistake. The

sense of the verse, at best, is unsatisfactory, 'Who will come to take me before my hair is torn?' Cf. v. 1366.

1460. ἔγωγε μετὰ σοῦ Markland for ἔγὼ μετά γε σοῦ. The same observation obviously applies to this, as to the preceding verse. For οὐ καλῶς λέγεις Hermann plausibly conjectures οὐκ ἄλλως λέγω, to be assigned to Clytemnestra.

1464. ὅπου is not for οὖ, but there is an ellipse of τόπουν. Hence, as the exact spot was unknown to her, the indefinite relative is rightly used. See a similar use of ὅπου in Iph. T. 427.

1465. οὐ μὴ μόλω, 'there is no chance of my returning.' See Iph. T. 18. Herc. F. 718.

1467. οὐκ ἀξίως. Because, as Monk observes, she was going to her death, not to her marriage. The five verses of Lucretius apply to this, i. v. 'ad aras De ducta est, non ut solemni more sacrorum Perfecto, posset claro comitari hymenaeo, Sed casta inceste, nubendi tempore in ipso, Hostia concideret mactatu moesta parentis.'

- νῦμεῖς δ' ἐπευφημήσατ', ὁ νεάνιδες,  
παιᾶνα τὴμῆ συμφορᾶ, Διὸς κόρην  
Ἅρτεμιν ἵτω δὲ Δαναΐδαις εὐφημία. 1470  
κανᾶ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ  
προχύταις καθαρσίοισι· καὶ πατὴρ ἐμὸς  
ἐνδεξιούσθω βωμόν· ὡς σωτηρίαν  
Ἐλλησι δώσοντ' ἔρχομαι νικηφόρον.  
ἄγετέ με τὰν Ἰλίου 1475  
καὶ Φρυγῶν ἐλέπτολιν.  
στέφεα περίβολα δίδοτε, φέρε-  
τε, πλόκαμος ὅδε καταστέφειν,  
χερνίβων τε παγάσ.  
ἔλισσετ' ἀμφὶ ναὸν 1480  
ἀμφὶ βωμὸν Ἅρτεμιν,  
τὰν ἄνασσαν Ἅρτεμιν,  
τὰν μάκαιραν· ὡς ἐμοῖσιν, εἰ χρεὼν,  
αἴμασι θύμασί τε 1485

1469. Διὸς κόρην. It is better to make this the accusative in apposition to *παιᾶνα*, than to regard both as dependent on *ἐπευφημεῖν*. We might indeed compare Ζῆνα ἐπινίκια κλέψων, Aesch. Ag. 167, and *τί με δυσφημεῖς*; Hec. 182; but the construction is rather that explained on Cycl. 69, ‘a paean, the subject of which is Artemis.’

1470. Ὕτω εὐφημία. It is doubtful whether this means, as Monk explains it, ‘Let the joyful strain go forth to the Greeks,’ or rather, ‘Let the order for silence go forth.’ He compares Electr. 879, ἀλλ' Ὕτω ξέναντος βοᾶ χαρᾶ. In the latter of the above senses, cf. Ion 98, στόμα τ' εὐφημον φρονέτι ἀγαθόν. Inf. v. 1561, εὐφημίαν ἀνεῖπε καὶ σιγὴν στρατῷ.

1471. ἐναρχέσθω. See v. 955. Electr. 1142.—προχύταις, *ibid.* and v. 1112.

1473. By *ἐνδεξιούσθαι βωμὸν*, an elegant but singular expression, the going round the altar ἐπιόξεια, from left to right, appears to be meant, rather than “dextra prehendere,” as Bothe explains it. For it is certain that this solemn circuiting of the altar was one of the preliminary ceremonies. See Herc. F. 926, ἐν κύνελῳ δ' ἥδη κανοῦν εἷλικτο βωμὸν. Inf. v. 1569.

1475. A procession is formed to conduct Iphigenia from the stage. She sings a threnos as she leaves her mother, a touching ode in itself, and in all respects worthy of Euripides, but, as Kirchhoff has perceived, genuine only as far as v. 1509. The rest is a mere patchwork from the same words and phrases; and whether it is antistrophic or not to the first part, is a matter hardly worth inquiry. It is rather surprising that Monk, Hermann, and W. Dindorf, should have allowed the genuineness of these verses as far as v. 1531.

1476. ἐλέπτολις. This compound occurs in Aesch. Ag. 671.

1478. πλόκαμος ὅδε, parenthetical, and expressed by action as well as by word, ‘here is my hair to crown.’—παγὰς Reiske for παγᾶσ.

1480. On ἔλισσειν τινὰ, like χορεύειν τινὰ, literally, ‘to dance round a statue,’ (or primarily, perhaps, round the exarch of a dithyramb), see Herc. F. 690.

1483. Hermann reads, τὰν μάκαιραν Ἅρτεμιν, | Ἅρτεμιν ἄνασσαν· ὡς ἐμοῖσιν, εἰ χρεὸν, κτλ. Compare μάκαιρ ἄνασσα, said of Pallas, Aesch. Theb. 152.

1485. It is likely that θύμασί τε is a gloss on the rather unusual plural αἴμασι, as Bothe perceived.

	θέσφατ' ἔξαλείψω.	
[ΧΟ.]	ῳ πότνια πότνια μάτερ, ὡς δάκρυά γέ σοι δώσομεν ἀμέτερα· παρ' ἵεροῖς γὰρ οὐ πρέπει.	1490
[ΙΦ.]	ῳ νεάνιδες, συνεπαείδετ' Ἀρτεμιν Χαλκίδος ἀντίπορον, ἴνα τε δόρατα μέμονε δάϊα δὶ ἐμὸν ὄνομα τᾶσδ' Αὐλίδος στενοπόροισιν ὄρμοις. ἰὼ γὰρ μάτερ ὡς Πελασγία, Μυκῆναι τ' ἔμαι θεράπιαι.	1495
ΧΟ.	καλεῖς πόλισμα Περσέως,	1500
	Κυκλωπίων πόνον χερῶν;	
ΙΦ.	ἔθρεψας Ἐλλάδι με φάσ·	

1486. ἔξαλείψω. The idea is that of blotting out or defacing by blood the written letter of an oracle, or seer's declaration, that stood against the Argives. —In the next verse Hermann gave μάτερ for μῆτρε. This and the two next were given to Iphigenia by Seidler, instead of to the chorus. Monk, on the contrary, continues v. 1491—7 to the chorus, because he thinks the mention of Calchis is more appropriate to the women of that place. The matter is uncertain; but at least the plural ἀμέτερα is more suited to the chorus.

1489. The γε is not wanted, as Monk and Blomfield perceived. It was probably inserted to make up a senarius. The context rather suggests νῦν.

1490. Monk well compares Suppl. 289, μὴ δακρυρρέει, σεμναῖσι Δηοῖς ἔσχάραις παρημένη. See on Ion 246. So also Iph. T. 860, παρὰ δὲ βαμδὺ δὲ δάκρυα καὶ γέοι.

1491. Hermann gives ιὼ ἱὼ νεάνιδες, on account of the metre.

1492. Monk supposes, and Kirchhoff agrees with him, that something is lost after this verse, because ἀντίπορον is the epithet of a place, not of a goddess. But here, by a not uncommon use, the goddess is put for the temple. So θεοὺς τοὺς ἔγγενες πορθεύειν, for θεῶν ἔδη, Aesch. Theb. 578.—‘This,’ viz. the site of the temple, says Iphigenia (or, as Monk will have it, says the chorus), ‘is where the

hostile forces are in eager expectation about me in the narrow strait of Aulis here.’ Monk omits the words δὶ ἐμὸν ὄνομα τᾶσδ’, as indeed he was bound to do, on the theory that the chorus is speaking. On account of ὄρμοις, he prefers to understand by δόρατα ‘ships.’ Whether the plural is elsewhere so used, is perhaps questionable. It is enough to explain it ‘spears,’ i. e. spearmen.

1498. Πελασγία, Argolis, Orest. 960. The next verse is ejected by Monk, but on insufficient grounds. Having appealed to the land generally, it was right and natural to specify the city also of her birth. But the reading is doubtful, Aldus giving Μυκῆναι, the MSS. Μυκηναῖαι, and both θεράπιαι, corrected by Canter. On θεράπην = σταθμὸς see Herc. F. 370. Bacch. 1043. Hec. 482. If Μυκηναῖαι be an adjective, and not a poetical form for Μυκῆναι, it seems hardly tenable in point of construction, the sense being, ‘Mycenae, my home,’ rather than ‘my Mycenaean home.’ It is most probable that it arose from the false reading θεράπιαι, the transcriber supposing that certain Argive attendants were addressed. The metre is antispastic.

1501. Κυκλωπίων, see Herc. F. 15. Sup. v. 152.—Περσέως, Hel. 1464.

1502. με Elmsley for μέγα. The metre (iamb. dim.) favours the correction; but μέγα is defended by the similar expression

θανοῦσα δ' οὐκ ἀναίνομαι.

*XO.* κλέος γάρ οὐ σε μὴ λίπη.

*ΙΦ.* ἵω ἵω.

1505

\*ῶ λαμπαδοῦχος ἀμέρα

Διός τε φέγγος, ἔτερον ἔτερον αἰ-  
ῶνα καὶ μοῖραν οἰκήσομεν.

χαῖρέ μοι, φίλον φάος.

[*XO.* ἵω ἵω.

ἴδεσθε τὰν Ἰλίου

1510

καὶ Φρυγῶν ἐλέπτολιν

στείχουσαν, ἐπὶ κάρα στέφη

βαλλομέναν χερνίβων τε παγὰς,

βωμόν γε δαίμονος θεᾶς,

ῥανίσιν αἵματορρύτοις τὸ θανοῦσαν

1515

εὐφυνᾶ [τε] σώματος δέρην σφαγεῖσαν.

εὑδροσοὶ παγαὶ πατρῷαι

in v. 1063, παῖδα Θεσσαλοῖς μέγα φῶς.—For the participle with ἀναινεθαι compare Herc. F. 1235, εὖ δράσας δέ σ' οὐκ ἀναίνομαι. Aesch. Ag. 566, πικάμενος λόγοισιν οὐκ ἀναίνομαι.—οὐ μῆ, see v. 1466.

1506—8. This is the usual appeal to the sun, and the formal taking leave of his beneficent light, which the pious Greek regarded as a solemn duty on leaving the world. See the note on Alcest. 207. Monk adds ὁ, both on account of the metre and because it is usual in similar invocations. See however Ion 714. The same critic proposes to read ὡς ἔτερον, on metrical grounds. Thus we should have iamb. dim. + 4 cretices.

1509. With the departure of Iphigenia the play, as we have it from Euripides, concludes. The sequel is so evidently the work of an interpolator that we shall not comment on it in detail, being content to give the text according to Kirchhoff's accurate collation of the MSS. readings. At the same time, the student is advised, that much of the versification is far from contemptible, and that part of it at least probably has a respectable antiquity, and so is at least deserving of a perusal. That a genuine *exode* did formerly exist, and

that, according to the manner of Euripides in his later plays, Artemis herself appeared, and explained the substitution of a stag in the place of Iphigenia, has been reasonably inferred from a passage in Aelian, Hist. An. vii. 39,

ὅ δὲ Εὐριπίδης ἐν τῇ Ιφιγενείᾳ,  
ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω  
φίλαις  
κεροῦσσαν, ἥν σφάζοντες αὐχήσουσι  
σὴν  
σφάζειν θυγατέρα,

"Quae verba," Kirchhoff observes, "Dianae sunt Clytaemnestram consolantis." Monk is of opinion, that many phrases in the narrative of the messenger are borrowed from the genuine epilogue.

1514. διάμονος Markland, ἀλμονος W. Dindorf. ἔτι διάμονος Monk. The γε perhaps indicates that Iphigenia took up the words of the chorus.

1515. ρανοῦσαν Markland. χρανοῦσαν Monk. The writer may have intended βωμὸν to depend on στείχουσαν, but then θανοῦσαν and σφαγεῖσαν are absurd as past participles. If ρανοῦσαν be right, it would be better to omit the τε in the next verse, as Bothe has done.

1517. οὐ δρόσοι παγάν — ἀλλὰ χέρ-  
νιβες Monk.

- μένουσί σε χέρινθές τε  
στρατός τ' Ἀχαιῶν θέλων  
Ἰλίου πόλιν μολεῦν. 1520
- ἀλλὰ τὰν Διὸς κόραν  
κλήσωμεν Ἀρτεμιν, θεῶν ἄνασσαν,  
ώς ἐπ' εὐτυχεῖ πότμῳ.  
ἢ πότνα, θύμασι  
βροτησίοις χαρεῖσα, πέμψον ἐς Φρυγῶν 1525  
γαῖαν Ἑλλάνων στρατὸν  
καὶ δολόεντα Τροίας ἔδη,  
Ἀγαμέμνονά τε λόγχαις  
Ἑλλάδι κλεινότατον στέφανον  
δὸς ἀμφὶ κάρα ἔον 1530  
κλέος ἀείμνηστον ἀμφιθεῖναι.
- ΑΓΓ. ὁ Τυνδαρεία παῖ, Κλυταιμνήστρα, δόμων  
ἔξω πέρασον, ώς κλύης ἐμῶν λόγων.
- ΚΛ. φθογγῆς κλύουσα δεῦρο σῆς ἀφικόμην  
ταρβοῦσα τλήμων κάκπεπληγμένη φόβῳ, 1535  
μὴ μοί τιν' ἄλλην ἔνυμφορὰν ἥκεις φέρων  
πρὸς τὴν παρούσῃ.
- ΑΓΓ. σῆς μὲν οὖν παιδὸς πέρι  
θαυμαστά σοι καὶ δεινὰ σημῆναι θέλω.  
ΚΛ. μὴ μέλλε τούννυν, ἀλλὰ φράζ' ὅσον τάχος.
- ΑΓΓ. ἀλλ', ὁ φίλη δέσποινα, πᾶν πεύσει σαφῶς.  
λέξω δ' ἀπ' ἀρχῆς, ἦν τι μὴ σφαλεῖσά μου  
γνώμη ταράξῃ γλῶσσαν ἐν λόγοις ἐμήν.  
ἐπεὶ γὰρ ἱκόμεσθα τῆς Διὸς κόρης  
Ἀρτέμιδος ἄλσος λείμακάς τ' ἀνθεσφόρους,  
ἴν' ἦν Ἀχαιῶν σύλλογος στρατεύματος, 1545  
σὴν παιδ' ἄγοντες, εὐθὺς Ἀργείων ὄχλος

1521. *ἐκληγσα*, from *κλείειν*, ‘to celebrate,’ is an un-Attic aorist, like *ἐθρέει* in v. 1569. Bothe remarks that Artemis could not be called *θεῶν ἄνασσα*, and he omits *θεῶν*. Barnes defends it, on the ground that Apollo is similarly called *ἄναξ*.

1530. *ἀμφὶ κρῆθ' ἔδν* Seidler. Monk ejects this and the preceding verse.

Markland proposed ‘Ἑλλάδι, to agree with *λόγχαις*. The sense is, ‘Grant that Agamemnon may put on his head imperishable glory, an illustrious crown to Hellas for the spear.’

1536. *ἥκης* Portus, which seems a doubtful form. The indicative may depend on *ἀφικόμην* (*ἐρωτήσουσα*).

ἡθροίζεθ'. ὡς δ' ἐσεῖδεν Ἀγαμέμνων ἄναξ  
ἐπὶ σφαγὰς στείχουσαν εἰς ἄλσος κόρην,  
ἀνεστέναζε, κᾶμπαλιν στρέψας κάρα  
δάκρυα προῆκεν ὀμμάτων πέπλον προθείς. 1550  
ἡ δὲ σταθεῖσα τῷ τεκόντι πλησίον  
ἔλεξε τοιάδ· Ὡ πάτερ, πάρειμί σοι,  
τούμὸν δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας  
καὶ τῆς ἀπάσης Ἑλλάδος γαίας ὑπερ  
θύσαι δίδωμ' ἐκοῦσα πρὸς βωμὸν θεᾶς 1555  
ἄγοντας, εἴπερ ἐστὶ θέσφατον τόδε.  
καὶ τούπ' ἔμ' εὐτυχεῖτε, καὶ νικηφόρου  
δώρου τύχοιτε, πατρίδα τ' ἐξίκουσθε γῆν.  
πρὸς ταῦτα μὴ ψαύσῃ τις Ἀργείων ἐμοῦ  
σιγῇ παρέξω γὰρ δέρην εὐκαρδίως. 1560  
τοσαῦτ' ἔλεξε· πᾶς δ' ἐθάμβησεν κλύων  
εὐψυχίαν τε κάρετὴν τῆς παρθένου.  
στὰς δ' ἐν μέσῳ Ταλθύβιος, φέτος δὲ μέλον,  
εὐφημίαν ἀνεῖπε καὶ σιγὴν στρατῷ. 1565  
Κάλχας δ' ὁ μάντις ἐς κανοῦν χρυσήλατον  
ἔθηκεν ὅξν χειρὶ φάσγανον σπάσας  
κολεῶν ἔσωθεν, κράτα τ' ἐστεψεν κόρης.  
ὅ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμὸν θεᾶς  
λαβὼν κανοῦν ἔθρεξε χέρνιβάς θ' ὄμοιν.  
ἔλεξε δ', Ὡ Διὸς Ἀρτεμις θηροκτόνε, 1570  
τὸ λαμπρὸν εἰλίσσοντος ἐν εὐφρόνῃ φάος,

1550. προῆγεν MSS. See on Iph. T. 780 (p. 392).

1557. εὐτυχοῖτε Aldus, which is probably right. In the next verse Reiske proposed δορὸς for δώρου.

1559. From this verse W. Dindorf considers that the spurious supplement commences. Certainly, from this point there is some deterioration in the verses; but after v. 1577 they become altogether bad; and it is a curious circumstance, noticed by Kirchhoff, that from v. 1572 to the end they are written by another hand on a leaf subsequently inserted in the Palatine MS. There are therefore two separate attempts to supply the de-

ficiency in the original play; and the latter of the two is doubtless a work *infimae aetatis*. Some of the lines, e. g. the present, the next following, and v. 1572, are adapted from Hec. 548—9 and 537.

1570. The MS. Pal. has ὁ παῖς Ζηνὸς Ἀρτεμις θηροκτόνε, which seems to indicate another reading Ἀρτεμις θεὰ. The identifying Artemis with the moon in the next verse is a feature of a later mythology. She is called φωσφόρος θεὰ in Iph. T. 21, which is an approximation to it, just as Apollo her brother has some attributes identical with the sun.

δέξαι τὸ θῦμα τόδ' ὃ γέ σοι δωρούμεθα  
 στρατός τ' Ἀχαιῶν Ἀγαμέμνων ἄναξ θ' ὁμοῦ,  
 ἄχραντον αἷμα καλλιπαρθένου δέρης,  
 καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα,      1575  
 Τροίας τε Πέργαμ' ἔξελεν ἡμᾶς δορί.  
 ἐς γῆν δ' Ἀτρεῖδαι πᾶς στρατός τ' ἔστη βλέπων.  
 ἵερεὺς δὲ φάσγανον λαβὼν ἐπηγύξατο,  
 λαιμόν τ' ἐπεσκοπεῖθ', ὥνα πλήξειεν ἄν.  
 ἐμοὶ δέ τ' ἄλγος οὐ μικρὸν εἰσήγει φρενὶ,      1580  
 κάστην νευευκώσ· θαῦμα δ' ἦν αἴφνης ὁρᾶν·  
 πληγῆς κτύπον γάρ πᾶς τις ὥσθετ' ἀν σαφῶς,  
 τὴν παρθένον δ' οὐκ εἶδεν οὖν γῆς εἰσέδυ.  
 Βοῶ δ' ἵερεὺς, ἅπας δ' ἐπήχησε στρατὸς,  
 ἄελπτον εἰσιδόντες ἐκ θεῶν τιος      1585  
 φάσμ', οὖν γε μηδ' ὄρωμένον πίστις παρῆν.  
 ἔλαφος γάρ ἀσπαίρουσ' ἔκειτ' ἐπὶ χθονὶ<sup>1</sup>  
 ἴδειν μεγίστη διαπρεπής τε τὴν θέαν,  
 ἥς αἴματι βωμὸς ἐραίνετ' ἄρδην τῆς θεοῦ.  
 κάν τῳδε Κάλχας πῶς δοκεῖς χαίρων ἔφη,      1590  
 Ω τοῦδε Ἀχαιῶν κοίρανοι κοινοῦ στρατοῦ,  
 ὄράτε τήνδε θυσίαν, ἦν ή θεὸς  
 προῦθηκε βωμίαν, ἔλαφον ὀρειδρόμον;  
 ταύτην μάλιστα τῆς κόρης ἀσπάζεται,  
 ὡς μὴ μιάνη βωμὸν εὐγενεῖ φόνω.      1595  
 ἥδεως τε τοῦτ' ἐδέξατο, καὶ πλοῦν οὔριον  
 δίδωσιν ἡμῖν Ἰλίου τ' ἐπιδρομάς.  
 πρὸς ταῦτα πᾶς τις θάρσος αἱρε ναυβάτης,  
 χώρει τε πρὸς ναῦν· ὡς ἡμέρᾳ τῇδε δεῖ  
 λιπόντας ἡμᾶς Αὐλίδος κοίλους μυχοὺς      1600

1572. τοῦθ' ὃ σοι δωρούμεθα Porson.

1579. οὐ' εὖ πλήξει νῦ Hermann, and in the next verse ἐμοὶ ἐσήει τ' ἄλγος οὐ υικρὸν φρενί.

1584. δέ τέ ιερεὺς, πᾶς δ' Hermann.

1589. διαπρεπής θ', ἥς αἴματι | ὁ βωμὸς ἄρδην τῆς θεᾶς ἐρράνετο, Hermann.

1592. βωμίαν ἦν ή θεὸς προῦθηκε θυσίαν Hermann, who supposes a word lost

after ὄρειδρόμον.

1594. ταύτην κτλ. The intended sense was, 'This she accepts in place of the maid,' but whether μάλιστα was meant to stand for μᾶλλον, or is a corruption of ἀποινα, or the genitive was left to depend on ἄντι to be supplied, is quite uncertain.

1596. ἡ δ' ὡς ἐδέξατ' αὐτὸν Hermann.

1599. ἡμέρᾳ γ' ὡς τῇδε δεῖ Hermann.

Αἴγαιον οῖδμα διαπερᾶν. ἐπεὶ δ' ἄπαν  
κατηνθρακώθη θῦμ' ἐν Ἡφαίστου φλογὶ,  
τὰ πρόσφορ' ηὔξαθ', ὡς τύχοι νόστου στρατός.  
πέμπει δ' Ἀγαμέμνων μ' ὥστε σοι φράσαι τάδε,  
λέγειν θ' ὅποιας ἐκ θεῶν μοίρας κυρεῖ 1605  
καὶ δόξαν ἔσχεν ἄφθιτον καθ' Ἑλλάδα.  
ἔγὼ παρὼν δὲ καὶ τὸ πρᾶγμ' ὄρων λέγω·  
ἥ παν σαφῶς σοι πρὸς θεοὺς ἀφίπτατο.  
λύπης δ' ἀφαίρει καὶ πόσει πάρες χόλον·  
ἀπροσδόκητα δὲ βροτοῦς τὰ τῶν θεῶν,  
σώζουσί θ' οὖς φιλοῦσιν. ἦμαρ γὰρ τόδε  
θαυμῶσαν εἶδε καὶ βλέπουσαν παῖδα σήν.

- XO. ὡς ἥδομαί τοι ταῦτ' ἀκούσασ' ἀγγέλου·  
ζῶν δὲ ἐν θεοῖσι σὸν μένειν φράζει τέκος.  
KL. ὁ παῖ, θεῶν τοῦ κλέμμα γέγονας; 1615  
πῶς σε προσείπω; πῶς δὲ οὐ φῶ;  
παραμυθεῖσθαι τούσδε μάτην μύθους,  
ὡς σου πένθους λυγροῦ παυσαίμαν;  
XO. καὶ μὴν Ἀγαμέμνων ἄναξ στείχει,  
τούσδε αὐτοὺς ἔχων σοι φράζειν μύθους. 1620  
AG. γύναι, θυγατρὸς [οῦνεκ'] ὄλβιοι γενοίμεθ' αὖ.  
ἔχει γὰρ ὄντως ἐν θεοῖς ὁμιλίαν.  
χρὴ δέ σε λαβοῦσαν τόνδε μόσχον νεαγενῆ  
στείχειν πρὸς οἴκους· ὡς στρατὸς πρὸς πλοῦν ὄρῳ.  
καὶ χαῖρε· χρόνια [γε] τάμα σοι προσφθέγματα  
Τροιῆθεν ἔσται. καὶ γένοιτο σοι καλῶς. 1626  
XO. χαίρων, Ἀτρεΐδῃ, γῆν ἵκον Φρυγίαν,  
χαίρων δὲ ἐπάνηκε,  
κάλλιστά μοι σκῦλ' ἀπὸ Τροίας ἐλών.]

1604. πέμπει δέ μ' Ἀ. φράσαι τέ σοι  
τάδε Hermann.

1608. Though ἴπταμαι is not a classical  
word, it would be needless here to read  
ἀπέπτατο.

1610. δέ. Perhaps γάρ.

1615 - 8. Perhaps we should read thus:

ὁ παῖ, θεῶν τοῦ κλέμμα ὡς γέγονας  
πῶς φῶ; πῶς δὲ οὐ; πῶς σε προσ-  
είπω;  
παραμυθεῖσθαι τούσδε μάταιον  
μύθους, ὡς σου  
πένθους λυγροῦ παυσαίμαν.



**ΕΤΡΙΠΙΔΟΥ ΚΥΚΛΩΨ.**

**Τ Π Ο Θ Ε Σ Ι Σ.**

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Οδυσσεὺς ἀναχθεὶς ἐξ Ἰλίου εἰς Σικελίαν ἀπερρίφη, ἔνθα δὲ Πολύφημος·  
εὑρὼν δὲ δοιιλεύοντας ἐκεῖ τοὺς Σατύρους, οἶνον δοὺς ἄρνας ἤμελλε λαμ-  
βάνειν καὶ γάλα παρ' αὐτῶν. ἐπιφανεὶς δὲ οὐ πολύφημος ζητεῖ τὴν αἰτίαν  
τῆς τῶν ιδίων ἐκφορήσεως. δὲ Σειληνὸς δὲ τὸν ξένον ληστεύοντα κατα-  
λαβεῖν φησι.                   \*

## C Y C L O P S.

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THAT the *Cyclops* of Euripides is the only extant Satyric drama, is too well known to need repetition; and that the subject is wholly taken from the ninth book of the *Odyssey* is equally obvious, the only material addition to the epic legend on the part of the dramatist being a chorus of Satyrs, who, in some form or other, as the attendants of Dionysus, were, as the very name implies, an essential adjunct to a satyric play. The nature and object of these singular plays or farces, one of which (or at least a play partaking, like the *Alcestis*, in some degree of the same character) appears to have regularly formed the conclusion to the tragic trilogy, are now pretty well understood. They are not to be regarded in the light of our modern farces, that is, as jocose effusions expressly designed to relieve the weight and the pathos of three consecutive tragedies<sup>1</sup>; but they were retained in the best days of the Athenian stage, as types of the true ancient *τρυγῳδία*, the vintage-song out of which the dithyrambic element of tragedy was developed. The satyric drama was thus the earliest<sup>2</sup> and simplest form of a complete play, rustic in its character, grotesque in its representation, and we must doubtless add, coarse even to lewdness in its dialogue and choral songs. The latter indeed were necessarily short, as the satyric play seems to have not nearly equalled the true tragedy in its length; and there would have been no space for the development of a plot, if the choral odes had been protracted to the ordinary systems of successive strophes and

<sup>1</sup> Theatre of the Greeks, p. 251. This erroneous opinion was held by some grammarians. Photius in v. Σατυρικὰ δράματα: πλείστα ἦν ἔθος ὑποκρίνεσθαι, ἐν οἷς μεταξὺ ταῦτα ἐμίγνυνον πρὸς διάχυσιν, i. e. ‘they used to act several plays (at a time, viz. triologies), in which they mixed up these (the Satyric) for amusement.’—This is so far true, that though they were not originally designed for this end, they may have afterwards served it.

<sup>2</sup> Photius in v. Οὐδὲν πρὸς τὸν Διόνυσον: τὸ πρόσθεν εἰς τὸν Διόνυσον γράφοντες, τούτοις ἡγωνίζοντο, ἀπέρ καὶ Σατυρικὰ ἐλέγητο· ὕστερον δὲ μεταβάντες εἰς [τὸ] τραγῳδίας γράφειν, κατὰ μικρὸν εἰς μύθους καὶ ἴστορίας ἐτράπησαν, μηκέτι τοῦ θεοῦ μνήμονεύοντες.

antistrophes. Neither words nor actions were wanting in these plays to remind the audience that the god of wine was also the god of love;

*οὐνού δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις,  
οὐδὲ καλὸ τερπνὸν οὐδὲν ἀνθράποις ἔτι<sup>3</sup>.*

Euripides was certainly a moral poet, even though some pretend that he was a sensual man. But in this play he was compelled to yield to the force of fashion, and to introduce many coarse gestures and lascivious jokes. The same feature largely appears in a short chorus which is evidently parodied from a satyric play, also treating of the Cyclops, in Arist. Plutus, v. 296 seqq.

It would be a great mistake to regard satyric plays as *comedies* in any sense of the word. As far as we can judge from this, the only example we have, and also from the pro-satyric Alcestis (which we know to have been the finishing piece of a tetralogy), neither were the subjects alien from true tragedy, (involving, as they did, real pathos,) nor were the metres materially more free, nor was there an absence of some one heroic character, as a Hercules or a Ulysses, who spoke with consistent gravity and dignity, if his words were occasionally tempered with sallies of a jocose or convivial spirit. Satyric plays have been well defined to be *sportive tragedy*<sup>4</sup>; they mixed up jokes with tragical events; a fact the more remarkable, when we consider the superstitious dislike of the Greeks to combine joy with sorrow in any form<sup>5</sup>. The early establishment of the satyric drama as a distinct kind (for Choerilus and Pratinas, both contemporaries of Aeschylus and Sophocles, are recorded to have excelled in it) enables us satisfactorily to connect its history with the earliest development of the drama. Dr. Donaldson is therefore clearly right in describing the satyric drama as “only a subdivision of tragedy, written always by tragedians, and, we believe, seldom acted but along with Tragedies<sup>6</sup>. ” Hermann goes further<sup>7</sup>, and asserts that tragedy arose out of satyric plays, the latter being the intermediate step between the dithyramb, with its *exarch* as the speaker, and the fully developed tragedy with its three actors, and its solemn and dignified treatment of an epic or historic subject. The difference, indeed, in the metre alone, between a satyric play and a comedy, appears to have been as wide as possible. The latter

<sup>3</sup> Bacch. 773.

<sup>4</sup> παιζόντα τραγῳδία. See Müller, Hist. Gr. Lit. p. 294. Even the Σίκυωνις or Satyric dance was τραγικὴ ἐμμέλεια, opposed to κόρδαξ, the true comic dance (Photius in v. Σίκυωνις).

<sup>5</sup> Ion 245, where see the note.

<sup>6</sup> Theatre of the Greeks, p. 56.]

<sup>7</sup> Praef. ad Cycl. p. vi (ed. 1838).

admitted almost any form of verse that could be syllabically counted as a senarius :—

οἱ δὲ εὐθέως τὰ πρόσωπα διεγαλήνισαν,  
εἰτὸν ἐστεφάνουν μὲν εὐαγγέλια· κάγῳ φράσα  
αὐτοῖς ἀπόρρητον ποιησάμενος ταχὺ,  
ἴνα τὰς ἀφίσας ἀνοῦντο πολλὰς τοιβολούς.<sup>8</sup>

The former allowed, indeed, though rather sparingly, two licences, which were excluded from tragedy; yet even they occur (in the present play, which we must now take as a type of the rest) only in the non-heroic speeches. These are, the use of the anapaest in words not proper names, and not at the beginning of a verse; and the violation of the pause in the fifth foot. Thus, in the first instance, v. 232—4, we read,

Ἐλεγον ἔγῳ τάδ', οἱ δέ ἐφόρουν τὰ χρήματα,  
καὶ τὸν γε τυρὸν οὐκ ἐῶντο ξεσθιον,  
τούς τ' ἄρνας ἐξεφοροῦντο,—

with which compare vv. 646—7. But this, with other similar examples, is not spoken by Ulysses, but either by Silenus, the Satyrs, or the Cyclops. Secondly, the *pes creticus* at the end of a verse sometimes has a spondee preceding, composed of a word of more than two syllables;

ΚΤ. Οὐτίς μ' ἀπώλεσ'. ΧΟ. οὐκ ἦρ' οὐδείς σ' ἡδίκει.

and (v. 304)

ἄλις δὲ Πριάμου γαῖ ἐχήρωστ' Ελλάδα.

Again, there is little doubt that a peculiar vocabulary was a distinguishing feature of these plays. We find in the *Cyclops* many of these words; pastoral or *satyric* words, properly so called. Some of them, perhaps, were admitted in the *Bacchae*; but of that we cannot be so sure. Here we find σίκινης, σανδοῦσθαι, ψύττα, τυρὸς ὄπιας, the use of diminutives, ἀνθρωπίσκος, δεσποτίσκος, ἀνθρώπιον, Κυκλώπιον, &c., ἀποθλίβειν or ἀπολέπειν νῶτον, διακροτεῦν γυναικα, ὁδᾶν, σκαρδαμύσειν, χρέμπτεσθαι, ἀπομυκτέον &c., besides many terms borrowed from cookery and other matters below the dignity of tragedy.

Still, if we consider the principal speeches of the hero Ulysses, especially his appeal to the Cyclops for mercy at v. 285, and his narrative of the scene within the cave at v. 382, we shall find the versification in every respect equal to the best and most dignified speeches in true tragedy. The subject indeed was epic, and it would have been a great perversion to treat it with the levity of comedy,

<sup>8</sup> Arist. Equit. 646.

merely because the chorus was composed of a set of half-human monsters<sup>9</sup>, in compliance with the strict law on which alone this species of drama maintained its name.

Of fragments of lost satyric plays some few remain; but they are not of sufficient length or importance to require here any separate discussion. Aeschylus, we know, wrote many<sup>10</sup>; we have the names, and some stray verses, of his Ἀμυμάνη, Δύκουργος, Γλαῦκος Πόντιος, Διονύσου Τροφοὶ, Ἰσθμιασταὶ, Κήρυκες, Σφίγξ, Λέων, Ὁστολόγοι, Προμηθεὺς Πυρκαῖς, Πρωτεὺς, and perhaps Φορκίδες. Of all these only one fragment of five verses, from the *Ostologi* (190, ed. Herm.), is particularly deserving of attention, as characteristic of the coarse ribaldry of these dramas. From an uncertain play, evidently satyric, of the same author, the reader will find eight not uninteresting verses, preserved by Athenaeus (frag. 308, Herm.). There were, doubtless, certain standard popular jokes often repeated in these plays. At least, the supposition will account for the close resemblance between the above verses of the *Ostologi*, and those preserved from the satyric Ἀχαιῶν Σύλλογος of Sophocles (frag. 147, ed. Dind.). Of this latter author we know the names, and have a few unimportant fragments, of several Satyric plays; the Ἀμφιάραος, Ἀμνος, Ἀχαιῶν Σύλλογος, Ἡρακλῆς ἐπὶ Τανάρῳ, Ἰναχος, Ἰχνευταὶ, Κηδαλίων, Μῶμος, and Υβρις. With the exception of two verses without caesura in the Κηδαλίων (frag. 307 and 308), there is nothing in the metre of these, and but little in the vocabulary, to distinguish them from the tragic style.

The plot of the *Cyclops* is as follows. Dionysus having been carried away by Tyrrhenian pirates, (according to a legend related at length in the Homeric Hymn to Dionysus,) Silenus and his Satyr-crew, ever faithful to the fortunes of their master, undertake a voyage for his release and recovery. In rounding the southern point of the Peloponnes, they are cast by adverse winds on the shores of Sicily, where Polyphemus and his brother Cyclopes are leading a rude pastoral life supported in part by cannibalism. Here they are captured and treated as slaves by Polyphemus; and whilst deplored the lost joys of their former life, they are suddenly addressed by Ulysses and his crew, who have been likewise driven to Sicily while homeward bound, and are now in urgent want of water and provisions. The bribe of a cup or two of wine is sufficient to induce the Satyrs to

<sup>9</sup> θῆρες, v. 624.

<sup>10</sup> The author of the “Life of Aeschylus” states that he wrote seventy plays, (i. e. tragedies,) and five Satyric dramas, which may possibly mean, “not included in the regular tetralogies.”

part with some of their master's goods, consisting of kids and cheeses; but the sudden appearance of Polyphemus, just as they are dancing and shouting after their wine, changes the scene at once. The treacherous Silenus pretends that the strangers had extorted the provisions by force; and Polyphemus accordingly takes Ulysses and his companions captives into his den, nothing moved by the pathetic appeal of the hero that he should cherish the unfortunate, and not violate the sacred laws of hospitality by making a meal of his suppliants.

Ulysses however contrives to make his exit from the cave, having witnessed the revolting sight of two of his companions being murdered, cooked, and eaten by the monster. In concert with the Satyrs, he plans their common escape from the island. Polyphemus is still within the cave, drunk with the wine which Ulysses had freely supplied. The chorus are to dissuade him from going forth on a *comus* to his brother-giants, and are to wait till he is asleep alone in his den. Then an olive stake, previously sharpened and prepared, is to be thrust into the fire, and by their joint efforts the monster's one eye is to be burned out. The scheme is successful; Polyphemus awakes mad with pain, and gives vain chase to his tormentors. Ulysses tells him his real name, and the monster recognizes it as long ago declared to him in a prophecy of his present fate. The play ends abruptly with the departure of Ulysses and his crew, vainly threatened by Polyphemus, who ascends a height to pelt the boat with fragments of rock.

Neither the date of the *Cyclops*, nor the tragic trilogy to which it formed the sequence, has been ascertained. On the whole, the play is certainly a very good one. Considering its great interest as representing a peculiar department of the tragic art, it is hard to account for the comparative neglect with which it is too apt to be treated.

## ΕΤΡΙΠΙΔΟΤ ΚΥΚΛΩΨ.

### ΣΕΙΛΗΝΟΣ.

Ὥ Βρόμιε, διὰ σὲ μυρίους ἔχω πόνους  
νῦν χῶτ' ἐν ἥβῃ τούμὸν ηὐσθένει δέμας·  
πρῶτον μὲν ἡνίκ' ἐμμανὴς Ἡρας ὑπο-  
Νύμφας ὄρείας ἐκλιπὼν φέρει τροφούς·  
ἔπειτα γ' ἀμφὶ γηγενῆ μάχην δορὸς  
ἐνδέξιος σῷ ποδὶ παρασπιστής γεγὼς  
Ἐγκέλαδον ἵταν εἰς μέσην θευὸν δορὶ

5

Silenus, in the garb of a wanton old satyr, and wearing a mask which is designed to give evidence of his long and frequent potations, querulously describes the troubles which he has had to endure from his early youth until now in the service of Bacchus. First, he had to attend him on his wanderings through the east; then to assist him in the battle with the giants; thirdly, when on a voyage of discovery, after his master had been carried off by Tyrrhenian pirates, he was driven by adverse winds to the country of the inhospitable Cyclopes, where he is now, with his satyr-family, detained in the house of Polyphemus, and compelled not only to do the menial work, but also to assist in the preparation of his detestable banquets.

2. ηὐσθένει MSS. and edd. ηὐσθένει W. Dindorf after Heath.

3. ἐμμανὴς. Apollodor. iii. 5, 1, Διδυμος δὲ ἐδρετῆς ἀμπέλου γενόμενος, "Ἡρας μανίαν αὐτῷ ἐμβαλόσθης, περιπλανᾶται Αἴγυπτόν τε καὶ Συρίαν. Καὶ τὸ μὲν πρῶτον Πρωτεὺς αὐτὸν ὀποδέχεται βασιλεὺς Αἴγυπτιών. Αὖθις δὲ εἰς Κύρεια τῆς Φρυγίας ἀφικνεῖται, κάκει καθαρθεῖς ὅπε 'Ρέας καὶ τὰ τελετὰς ἐκμαθὼν, καὶ λαβὼν παρ' ἐκείνης τὴν στολὴν, ἐπὶ Ἰνδὸς διὰ τῆς Θράκης ἤτελγετο. Λυκούργος δὲ, παῖς Δρῦνατος, Ἁδωνῶν βασιλεύων, οὐ Στρυμόνα ποταμὸν παροικοῦσι,

πρῶτος ὑβρίσας ἔξεβαλεν αὐτόν. Καὶ Διδυμος μὲν εἰς θάλασσαν πρὸς Θέτιν τὴν Νηρέων κατέφυγε, Βάκχαι δὲ ἐγένοντο αἰχμάλωτοι, καὶ τὸ συνεπόμενον Σατύρων πλῆθος αὐτῷ. The passage is given at length, because it shows the point of Silenus' complaint,—he was taken captive when accompanying his master. The legend of the god being educated by the Nymphs is well known: see on Bacch. 292.

5. ἔπειτα γ' Hermann, ἔπειτα δ' Heath, for ἔπειτά γ'. The former is better, because it more naturally responds to πρῶτον μὲν ἡνίκα, and the change of letters is scarcely greater. But the vulgate may fairly stand.—The presence of Bacchus and Silenus at the *gigantomachia* was doubtless a favourite subject in Satyric plays. It is alluded to in Ion 216, καὶ Βρόμιος ἄλλον ἀπολέμουσι κισσίνοισι βάκτροις ἐνάρει Γᾶς τέκνων δὲ Βακχεῖος. The story was, that the ass of Silenus commenced braying, and the Titans fled at the unwonted sound. In Herc. F. 908, Pallas herself is said to have slain Enceladus.

6. ἐνδέξιος, 'on your right side.' Hipp. 1360, τίς ἐφέστηκ; ἐνδέξια πλευροῖς; Bothe, *habilis, strenuus*; but that is not the meaning of the word.

7. ἵταν εἰς μέσην. The *i* is long, and therefore *ἵταν* is here a dissyllabic. Troad.

ἔκτεινα. φέρ' ἵδω, τοῦτ' ἴδων ὄναρ λέγω ;  
 οὐ μὰ Δί', ἐπεὶ καὶ σκῦλ' ἔδειξα Βακχίῳ.  
 καὶ νῦν ἐκείνων μείζον' ἔξαντλῷ πόνον·  
 ἐπεὶ γάρ Ἡρα σοι γένος Τυρσηνικὸν  
 ληστῶν ἐπώρσεν, ὡς ὁδηθεῖης μακρὰν,  
 ἐγὼ πυθόμενος σὺν τέκνοισι ναυστολῷ  
 σέθεν κατὰ ζήτησιν. ἐν πρύμνῃ δ' ἄκρᾳ  
 αὐτὸς λαβὼν ηὐθυνον ἀμφῆρες δόρυ,

10

15

1192, ἀλλ', ὁ πατρόφων οὖν λαχῶν, ἔξεις  
 ὅμως ἐν γῇ ταφῆσαι χαλκύνωντον ἵτεαν.  
 The more recent editors follow Elmsley  
 in omitting *eis*, by which the verse be-  
 comes destitute of caesura.—θενῶν for  
 θένων Blomfield and Elmsley, the present  
 tense being θείων, and the MS. Pal. ap-  
 pears to have had θείων by the first  
 hand.

8. φέρ' ἵδω κτλ. These words are not altogether free from difficulty. After bragging of his prowess, he seems to say, as if conscious that he would be disbelieved, 'Come, now, shall I admit that it was all a dream?'—No indeed, since I showed the spoils (of Enceladus) to Bacchus,' as if to prove the reality of the victory. Some particular event, which was a popular subject of laughter, must here be alluded to. We feel that the point of the passage depends on some dramatized exploit of old Silenus which is not known to us. As the Greeks regularly use ὄναρ for κατ' ὄναρ, we should perhaps read, φέρ', ἴδων τοῦτ' ἰδεῖν ὄναρ λέγω; So Iph. Taur. 518, μηδὲ ἴδων ὄναρ. As the text stands, we can only construe it, 'having seen this, should I say it was a dream?' or, '(that I saw it) in a dream?' It was a comic joke to tell a man boasting of his exploits, that he did them in a dream. So in Ar. Ran. 51, when Dionysus has asserted that he sank a dozen or so of the enemy's ships, Hercules slyly adds, καὶ τέλος ἔξηγρόμην, 'and then I awoke.'—ἐπεὶ καὶ, or ἐπεὶ τοι καὶ, are the usual combinations.

11—12. For the legend of the Tyrrhenian pirates, who, having captured Bacchus, discovered his godship by the miracles he wrought on board ship, see the beautiful Homeric Hymn to Dionysus. Apollodorus, v. 5, 3, βουλόμενος δὲ ἀπὸ τῆς Ἰκαρίας εἰς Νάζον διακομισθῆναι, Τυρρηνῶν ληστρικὴν ἐμισθώσατο τριήρην. Οἱ δὲ αὐτὸν ἐνθέμενοι Νάζον μὲν παρέπλεον,

ἡπείγοντο δὲ εἰς Ἀσίαν ἀπεμπολήσοντες. Οἱ δὲ τὸν μὲν ιστὸν καὶ τὰς κώπας ἐποίησεν ὄφεις, τὸ δὲ σκάφος ἐπληστεῖ κισσοῦ καὶ βοῆς αὐλῶν· οἱ δὲ ἐμπαινεῖς γενόμενοι κατὰ τῆς θαλάσσης ἔφυγον καὶ ἐγένοντο δελφῖνες. This subject was sculptured on the choragic monument of Lysicrates (from which there are casts in the British Museum) with some variations from the above account.

12. The verb ὁδᾶν is used again in v. 98 and v. 133, and perhaps hardly elsewhere. Hesychius, from this passage, ὁδηθεῖς, ληφθεῖς, πραθεῖς, and again, ὁδῆσαι, πράσθαι, ἀποδῆσθαι, ἀνήσασθαι. Photius, ὁδῆσαι, τὸ ἀνήσασθαι. Εὐριπίδης Ἀλόπηρ καὶ Κύκλωπι. Hermann adds, "Alope quoque satyrica visa est Blomfieldio in gloss. Choeph. ad v. 122." This then may be regarded as a term of the recognized satyric vocabulary.

13. The ἐγώ is said to be wanting in MS. Pal., which supplies οὖν γε after πυθόμενος by the second hand.—σὺν τέκνοισι, 'with the satyrs,' whom he calls παῖδες in v. 36 and elsewhere.

15. ηὐθυνον W. Dindorf after Heath, for εὔθυνον. Blomfield proposed θύνον. Without taking ἀμφῆρες δόρυ literally for οἴκα, we may supply the latter word from the context as the object of λαβῶν, for this is clearly the point of ἐν πρύμνῃ ἄκρᾳ. So we familiarly say, 'he took and steered the boat,' &c. Hermann says, "Pro λαβῶν verissime Scaliger λαχῶν," which he accordingly admits in the text. But Hermann in his later days was a reckless emendator. In the very next verse he gives ἐπ' ἐρετμοῖς, as if ἐρετμοῖς might not stand as the dative of place, 'at the oars,' as we say. On ἀμφῆρες see Ion 1128. Herc. F. 243. Whether the poet here derived it from ἐρέσσεων, as he may have πτένιλος εὐήρης in Iph. T. 1050, may be doubted. Hesychius, quoted by Musgrave, ἀμφῆρεις νῆσεις, ἀμφοτέραθεν

παῖδες τ' ἐρετμοῖς ἥμενοι γλαυκὴν ἄλα  
ῥοθίοισι λευκαίνοντες ἔζητον σ', ἀναξ.  
ἢδη δὲ Μαλέας πλησίον πεπλευκότας  
ἀπηλιώτης ἀνεμος ἐμπνεύσας δορὶ<sup>20</sup>  
ἐξέβαλεν ἥμᾶς τήνδ' ἐς Αἴτναιάν πέτραν,  
ἴν' οἱ μονῶπες ποντίου παῖδες θεού  
Κύκλωπες οἰκοῦσ' ἀντρ' ἔρημ' ἀνδροκτόνοι.  
τούτων ἐνὸς ληφθέντες ἐσμέν ἐν δόμοις  
δοῦλοι καλοῦσι δ' αὐτὸν φῖ λατρεύομεν  
Πολύφημον. ἀντὶ δ' εὐίων βακχευμάτων<sup>25</sup>  
ποίμνας Κύκλωπος ἀνοσίου ποιμαίνομεν.  
παῖδες μὲν οὖν μοι κλιτύων ἐν ἐσχάτοις  
νέμουσι μῆλα νέα νέοι πεφυκότες,  
ἔγὼ δὲ πληροῦν πίστρα καὶ σαίρειν στέγας  
μένων τέταγμαι τάσδε, τῷ τε δυστεβεῖ<sup>30</sup>  
Κύκλωπι δείπνων ἀνοσίων διάκονος.  
καὶ νῦν τὰ προσταχθέντ' ἀναγκαίως ἔχει,

δρμώμεναι ή ἐρεσθμεναι. The principal force lies in the ἀμφὶ, 'two-sided ship.'

17. *ῥοθίσαι*, with the *froth* stirred by the oars. Hel. 1268 (where see the note), ὅστ' ἔξορδοσθαι ῥόθια χερσθεν μόλις. Iph. 1387, λάβεσθε κώπης ῥόθια τ' ἐκλευκαίνετε.

18. *πεπλευκότας*. This perfect occurs Hel. 405. 461, but *πεπλωκότα* ib. 532.

19. ἀπηλιώτης, *solanus*, was *due east*. For the Ionic form compare ἀντήλιος, Ion 1550.

21. *μονῶπες* W. Dindorf for *μόνωπες*.

27. Hermann prefers Scaliger's οὖμοι to the old reading οὖν μοι. But the οὖν is not unimportant to the sense. He had just said that they were compelled to keep the flocks of the Cyclops; and now he adds, 'accordingly, my children are tending the sheep in the furthest slopes.' —κλιτύων, for which the old editions give Κλιτίων, was recovered from the Florence MSS., and had before been restored by conjecture. The word occurs in Hipp. 226, πάρα γάρ δροσερὰ πύργοις συνέχεις κλιτύς, οὗν σοι πάμα γένοιτ' ἄν.

28. *νεανίαι* Pierson for νέα νέοι, a probable, but not necessary correction. Silenus was himself old (v. 2), and for that reason he is kept at home (μένων, v. 30), while the younger party take the more active out-door duties. For the *synizesis*

see v. 7. So also Hel. 666, οὐκ ἐπὶ λέκτρᾳ βαρβάρου νεανίᾳ (a double dochmiac), and Iph. Aul. 615.

29. Hermann gives *πῖστρα*, and the *in πίνειν* is certainly long by nature. The troughs for the sheep are meant, for it was the custom to give them drink on their return from pasture, or a little before it, Virg. Georg. iii. 335. With the duty of sweeping a house the idea of great indignity was associated; see Andr. 166. Hec. 363. Here Silenus exhibits not a broom, but an *iron scraper*, ἄρπαγη, an instrument more suited to the coagulated dirt and refuse of such an habitation. Perhaps it was a kind of rake, the teeth of which were adapted to *catching up* loose rubbish. Compare ἄρπη, Ion 192. The Aldine reading ἄρπαγή was corrected, as J. Barnes tells us, by Milton, and the right accent is given in the best MSS. Hermann quotes Becker's Anecdota, p. 446, 10, ἄρπαγή, ὁξυτόνος ἡ ἄρπαγή τὸ δὲ σκεῦνος βαρυτόνως, οὐ γένομα.

30. τῷ τε Hermann and others with the best copies, for the Aldine τῷδε. The concurrence of τάσδε τῷδε is awkward, and it is easy to supply τέταγμαι again with διάκονος.

32. καὶ νῦν. This seems a formula, which has more than once occasioned

σαίρειν σιδηρῷ τῇδε μ' ἀρπάγῃ δόμους,  
ώς τὸν τ' ἀπόντα δεσπότην Κύκλωπ' ἐμὸν  
καθαροῖσιν ἄντροις μῆλά τ' εἰσδεχώμεθα.  
ἡδη δὲ παιδας προσνέμοντας εἰσορῶ  
ποίμνας. τί ταῦτα; μῶν κρότος σικιννίδων  
ὅμοιος ὑμῖν νῦν τε χῶτε Βακχίω  
κώμοις συνασπίζοντες Ἀλθαίας δόμους  
προσῆγῃτ' ἀοιδαῖς βαρβίτων σαυλούμενοι;

35

40

## ΧΟΡΟΣ.

πᾶ μοι γενναίων πατέρων,

στρ.

difficulty to critics. Iph. T. 1181, καὶ νῦν καθεῖσαν δέλεαρ ἥδυ μοι φρεάν (καὶ μὴν Μονκ). Aesch. Eum. 384, καὶ νῦν δρῶσα τήνδε δμιάλαν χθονὸς ταρβῶ μὲν οὐδὲν (κανὴν δὲ Hermann). Iph. T. 1416, καὶ νῦν παρέξει τὸν Ἀγαμέμονος γόνον σοι καὶ πολίτην (ῶν νῦν, sc. ἐναντίος in v. sup., Kirchhoff). It is used when some fact is alleged in attestation and confirmation of what has just been stated. Compare Soph. Aj. 3. Antig. 7. Here, since the MS. Pal. gives the variant ἔχοι, Kirchhoff would read either οὐκοῦν ἔχει or κὰν νῦν ἔχοι. He also punctuates καὶ νῦν, τὰ προσταχθέντ', ἀναγκαῖς ἔχει σαρίειν κτλ.

36. προσνέμοντας, i. e. πληστὸν νέμοντας.

37. τί ταῦτα; 'What is this?' The satyrs are seen frisking and dancing as they approach; and Silenus ironically asks them if they find themselves as merry as they used to do in better times. Photius: Σίκιννις, σατυρικὴ ὄρχησις, ἐμέλεια δὲ τραγικὴ κόρδας δὲ κωμικὴ, ὡς Ἀριστόβενος αἱ περὶ τραγικῆς ὄρχηστες. He has the same words in v. Σίκιννις. W. Dindorf gives σικινίδων with the two Florence MSS., and so Kirchhoff with the MS. Pal.

39. κάμω Porson for κάμοι. κάμοις Bothe, which is much better, both because Βακχίω is an independent dative, 'attending Bacchus in his revelries,' and because the final s was easily absorbed by the same letter following.

40. προσῆγῃτ', for προσήειτε. So Barnes for προσῆγῃτ'.—Hesychius and Photius, σαυλοῖσθαι, θρύπτεσθαι, ἀβρύπνεσθαι. Aristophanes has σαυλωπρωτιάν, Vesp. 1173. The story about Althaea is given by Hermann from Hyginus, fab. 129, who

relates that Bacchus was enamoured of Althaea the wife of Oeneus, and as the latter tacitly assented to his treacherous wishes, he received from the god as a reward the method of cultivating the vine. Apollodorus merely says, i. 8, *init.*, Οἰνεὺς δὲ βασιλεύων Καλυδώνος παρὸ διονύσου φυτὸν δημιέλον πρώτον ἔλαβε.

41. The chorus of satyrs now enters the orchestra. They have been tending the goats in the hills, and are bringing them home to the fold near Polyphemus' cave. After the manner of rustic shepherds, they address their goats, and conclude with a lament that they no longer enjoy the congenial society of Bacchus. The metre of this short parody is glyconean, most of the verses being of the form called *polyschematicic*, and commencing with an antistrophe, and some, as v. 45 and 50, being *acephalous*, or wanting the first syllable. The first verse has been given after Kirchhoff and Nauck, the interpolation in Flor. 2 of the antistrophic verse being probably due to a desire to adapt the metre to this. Hermann reads πᾶ μοι γέννα γενναίων πατέρων. The MSS. give πᾶ δή μοι γενναίων μὲν πατέρων, and in the next verse γενναίων τ' ἐκ τοκέδων, which does not agree with v. 56, δέξαι θηλαῖτι στοράς. The present editor has given τέκνον for τ' ἐκ, by which slight change the genitives gain a legitimate construction. For τέκνον τοκέδων we may compare τέκνου τοκεὺς in Aesch. Eum. 628.—The coryphaeus of the shepherd-satyrs calls to one of the goats, 'Whither away now, offspring of well bred sires and well-bred dams, whither will you be off to the rocks? Is there not here a shelter from the breeze, and a grassy pasture, and is not eddying

γενναίων \*τέκνον τοκάδων,  
 πᾶ δή μοι νίσει σκοπέλους ;  
 οὐ τὰδ' ὑπήνεμος αὔρα  
 καὶ ποιηρὰ βοτάνα, 45  
 δινάέν θ' ὕδωρ ποταμῶν  
 ἐν πίστραις κεῖται πέλας ἄν-  
 τρων, οὗ σοι βλαχαὶ τεκέων ;  
 ψύττ', οὐ τὰδ', οὐ τὰδε νεμεῖ  
 κλιτὸν δροσεράν ; ὡὴ,  
 ρίψω πέτρον τάχα σου·  
 ὑπαγ' ὁ ὑπαγ' ὁ κεράστα  
 μηλοβότα στασιωρὸν  
 Κύκλωπος ἀγροβάτα.  
 σπαργῶντας μαστοὺς χάλασον. 50  
ἀντ. 55

river-water laid ready for you in troughs, near to the caves (i. e. penfolds), and are not your young ones bleating for you ?'—The best copies give *νίση*, the future of *νίσσομαι*.

48. *οὐ* Bothe, Dindorf, Kirchhoff, Hermann, after Casaubon, for *οὐ*, but the change is not necessary. Hermann added the interrogation at *τεκέων*, by which alone sense is restored to the passage.

49. MSS. and edd. vett. *ψύττα* *οὐ τὰδ'* *οὐ*, *οὐ τὰδε νέμην*, which is obviously corrupt. One M.S. (Flor. 2) has *οὐ τὰδ' οὐ*, *οὐ τὰδε*, which is close to what appears the genuine reading, *ψύττ'*, *οὐ τὰδ'*, *οὐ τὰδε νεμεῖ*; 'Off there! will you not feed here, I say, *here*, on the dewy hill?' The verse is thus *glyconeus polyschematistus*, and it agrees exactly with the three preceding. Before *κλιτὸν* (*κλιτῆν*) the MS. Flor. 2 adds *οὐτ'* *οὖν*, Aldus *οὐτ'* *αὐ*, which, as Kirchhoff perceived, arose from the loss of the remainder of the antistrophe (which was probably v. 49—54 repeated), and the attempt to adapt this to what was really a verse of the epode. Hermann's reading is altogether bad, *ψύττα*, *τὰδ' οὐ σύ γ'*, *οὐ τὰδε νεμεῖ*, &c., if only on account of the superfluous *σύ*. Matthiae, followed by W. Dindorf, gives *ψύττ'*, *οὐ τὰδ' οὖν*, *οὐ τὰδε νεμεῖ*, where the *οὖν* is as unlike the ordinary Greek usage as it can possibly be. We may add, that *τὰδε*, 'here,' is alone consistent with the sense; cf. v. 43.—The word *ψύττα*, for which Theocritus in several places

uses the dialectic variant *σίττα*, was a sibilant sound used by shepherds and goatherds in driving back a straying beast. Hence Photius has *ψύττα* ἐπὶ τὸν ἀποδραμεῖν. Hesychius, *ψιττάζω*, *ψιττὰ* ἐπιφθεγγόμενος, ὅπερ ἔστι ποιηνόν ἐπίφθεγγα. A similar word was *ψῦ*, which Sophocles used in the *Ποιμένες* (frag. 461).

51. On the genitive *σον* see Bacch. 1100. Iph. T. 362. Hermann, supposing these verses to be antithetical with v. 65 seqq., has introduced violent changes. The metre and sense however are complete, and the man speaks both plainly and naturally when he says, 'Off with you, horned goat, to the fold-keeper (i. e. to himself) of the flock-pasturing meadow-treading Cyclops.' Scaliger proposed *στασιώρος*, which is no improvement. The accent was corrected by Bothe, who compares *πνιώρδης*, *ἄρκνωρδης*, *κηπωρός*.

55. This is the reading of the Palatine MS. In Flor. 2 later hand has interpolated *μοι τοῖς* before *μαστούς*. In the next verse *σποράδης* has now been given on conjecture for *σπορὰς*, Hermann having edited *σποράδων*. If the final short syllable be an objection, it is easy to read *τὰς* for *ἄς* in the next verse. Cf. Iph. T. 1235, where the MSS. give *ἄν* for *τόν*. The young kids here called *σποράδες* are distinct from the *ἄρνοι*, though inclosed in the same *σηκός*. For it was the custom to confine the young of different ages in separate pens, *χόρται*. Cf. Od.

δέξαι θηλαῖσι σποράδας,  
ἀς λείπεις ἀρνῶν θαλάμοις.  
ποθοῦσί σ' ἀμερόκοιτοι  
βλαχαὶ σμικρῶν τεκέων.  
εἰς αὐλάν ποτ' ἀμφιθαλεῖς  
ποιηροὺς λείπουσα νομοὺς  
Αἴτναίων εῖσει σκοπέλων;

\* \* \* \*

οὐ τάδε Βρόμιος, οὐ τάδε χοροὶ  
Βάκχαι τε θυρσοφόροι,  
οὐ τυμπάνων ἀλαλαγμοὶ,  
κρήναις παρ' ὑδροχύτοις  
οὐκ οὖν χλωραὶ σταγόνες,  
οὐδὲ ἐν Νύσῃ μετὰ Νυμφᾶν  
"Ιακχον" Ιακχον φόδαν  
μέλπω πρὸς τὰν Ἀφροδίταν,  
ἄν θηρεύων πετόμαν  
Βάκχαις σὺν λευκόποσιν.

60

ἐπωδ.

65

70

ix. 219, διακεκριμέναι δὲ ἔκασται "Ἐρχατο·  
χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι,  
Χωρὶς δὲ αὐθὶς ἐρσαι, i. e. first-born, mid-  
dlings, and last-born.

59. *βλαχαὶ*. The epithet agrees with this word rather than with *τεκέων*, just as in Aesch. Theb. 340 we have *βλαχαὶ αἴματεσσαι τῶν ἐπιμαστιδίων ἀρτιβρεφεῖς*.—*ἀμερόκοιτοι*, 'calling for their mid-day repose.'

60—2. *ἀμφιθαλεῖς* and *εῖσει* are Seidler's admirable corrections of *ἀμφιβαίνεις*, or *ἀμφιβάλεις*, and *εῖσω*. The former corruption was evidently the result of the latter, by which the verb to the sentence had been lost. Translate, 'Will you at length leave your flourishing grassy pastures on the rocky heights of Aetna, and enter your fold?' We might also conjecture *ἀμφιλαφεῖς*, 'large,' 'ample pastures.' Without the slightest reason, L. Dindorf gives *νομᾶς* for *νομούς*. Photius, *νομὸν, νομὴν, βοσκῆν*.—*λείπουσα* is a variant in Flor. 2 for *λιποῦσα*.

63. On the use of *τάδε*, 'we have not Bacchus here,' &c., see Herc. 246. *Inf.* 204, οὐχὶ Διόνυσος τάδε, οὐ κρόταλα χαλκοῦ τυμπάνων τ' ἀρρύματα. Thuc. vi. 77, δεῖξαι αὐτῷς ὅτι οὐκ Ἰωνες τάδε εἰσν, οὐδὲ Ἐλλησπόντιοι καὶ νησιώται.

66. The comma usually placed at the end of this verse has been transferred to the preceding, for the reason given by Hermann, "non fontes aquae cum strepitū tympanorum, sed cum scauriente vino conjungendi erant." The combined mention of the wine with the water is not only natural, but is confirmed by Bacch. 704—7.

68. οὐδὲ ἐν Νύσῃ Kirchhoff. MS. Pal. οὐδὲ ἐνύσσασα. Flor. 2, οὐ νύσσα.

69. "Ιακχον φόδαν, a song of which the subject is Bacchus. Compare ἔλεγον οἶτον ἀείδειν, Iph. T. 1091. ἐπενφημήσατε ταῖανα Ἀρτεμιν, Iph. A. 1469. W. Dindorf says, without much reason, "male Ιακχον litera majuscula initiali excusum." Bothe also takes the word adjectively for *Ιακχαῖον*.—πρὸς τὰν Ἀφροδίταν can hardly mean any thing else than 'to Aphrodite,' i. e. addressed to her as a divinity of congenial power; cf. v. 169 seqq. Musgrave translates *propera venerem*, and he is followed by Bothe and W. Dindorf.

72. λευκόποσιν. So in Bacch. 665 and 863 the Bacchantes are described with λευκὴν κῶλον and λευκὸν πόδα. Nothing more, perhaps, is meant, than the custom of running barefooted over the meadows.

- ω φίλος ω φίλε Βακ-  
χεῖε, ποι οἰοπολεῖς  
ξανθὰν χαίταν σείων ; 75  
έγω δ' ὁ σὸς πρόπολος  
θητεύω Κύκλωπι  
τῷ μονοδέρκτῃ, δοῦλος ἀλαίνων  
σὺν τῷδε τράγου χλαινῷ μελέᾳ 80  
σᾶς χωρὶς φιλίας.  
**ΣΕ.** σιγήσατ', ω τέκν', ἄντρα δ' ἐς πετρηρεφῆ  
ποίμνας ἀθροῖσαι προσπόλους κελεύσατε.  
**ΧΟ.** χωρεῖτ'. ἀτὰρ δὴ τίνα, πάτερ, σπουδὴν ἔχεις ;  
**ΣΕ.** ὅρῳ πρὸς ἀκταῖς ναὸς Ἑλλάδος σκάφος, 85  
κώπης τ' ἄνακτας σὺν στρατηλάτῃ τινὶ<sup>1</sup>  
στείχοντας ἐς τόδ' ἄντρον, ἀμφὶ δ' αὐχέστι  
τεύχη φέρουσι κενὰ, βορᾶς κεχρημένοι,

73. The old reading Βακχέε is preserved by Kirchhoff and Hermann (except that he gives Βάκχειε), Matthiae editing Βάκχιε. The two versions are now dactylic, though it is to be feared ω φίλος can hardly be genuine before ω φίλε. We may however compare Oed. Col. 1700, ω πάτερ, ω φίλος, and Troad. 1081, ω φίλος, ω πόσι μοι, in both which cases the nominative is associated with the vocative.—For σείων, a variant in MS. Flor. 2, the MS. Pal. gives σείεις, whence Kirchhoff infers that οἰοπόλος should be restored in the previous verse. The concluding verses are of a rather irregular metre, and they bear strong indications of having had an anapaestic arrangement, which might be restored thus:—

ω φίλε Βάκχιε, ποι δ' οἰοπολεῖς  
τὰν σὰν ξανθὰν χαίταν σείων;  
κάγὼ πρόπολος σὸς θητεύω  
τῷ μονοδέρκτῃ, δοῦλος ἀλαίνων  
σὺν τῷδε τράγου χλαινῷ μελέᾳ  
μέλεος χωρὶς φιλασ σᾶς.

76. πρόπολος Hermann tacitly for πρόσ-  
πολος. The form occurs in Aesch. Cho.  
350, and elsewhere, and is here given by  
Kirchhoff from MS. Pal.

80. τράγου χλαινά, the rustic jerkin of  
goat-skin called βαΐτη by Theocritus. In  
the last verse the supplement μέλεος was  
proposed by Hermann. Hartung would

read μέλεος in place of μελέᾳ.

82. Silenus, who (as we may conclude from v. 35) had been anxiously on the look-out for the return of the Cyclops, now hastens to announce a new arrival. A Greek ship is moored on the shore, and some Greek sailors are hastening towards the cave. The object of their visit is indicated by the empty vessels and water-jars they are bringing. The attendants are told to fold the goats quickly, lest the strangers should seize them as booty. This being done, Silenus volunteers to be the speaker to the new-comers, the chorus looking on in silence.

83. προσπόλους MSS. προσπόλοις Aldus.

84. χωρεῖτ'. This is addressed to the πρόπολοι.

85. σκάφος, the hull. Iph. T. 1345,  
Ἑλλάδος νεῶς σκάφος. Aesch. Ag. 644,  
ναῦν ἀκήρατον σκάφος. For κώπης ἄνακ-  
τας compare ἑρετμῶν ἐπιστάτας, Hel.  
1267. ψευδῶν ἄνακτες, Andr. 447. Alcest.  
498, πέλτης ἄναξ. See the note on Aesch.  
Pers. 380.

88. φέρουσι Elmsley on Heracl. 801  
for the Aldine φέροντας. This seems  
better than Canter's κεχρημένους. The  
MS. Pal. gives φέρονται, which Kirchhoff  
retains, believing it also to be the reading  
of Flor. 2. It is difficult however to de-  
fend the middle, in the sense of *sibi por-  
tant*.

κρωσσούς θ' ὑδρηλούς. ὡς ταλαιπωροι ξένοι.

τίνες ποτ' εἰσίν ; οὐκ ἵσασι δεσπότην

90

Πολύφημον οῖός ἐστιν, ἀξενον στέγην

τήνδ' ἐμβεβῶτες καὶ Κυκλωπίαν γνάθον

τὴν ἀνδροβρῶτα δυστυχῶς ἀφιγμένοι.

ἀλλ' ἥσυχοι γύγνεσθ', ἵν' ἐκπυθώμεθα

πόθεν πάρεισι Σικελὸν Αἰτναῖον πάγον.

95

### ΟΔΥΣΣΕΥΣ.

ξένοι, φράσαιτ' ἀν νᾶμα ποτάμιον πόθεν

δύψης ἄκος λάβοιμεν, εἴτε τις θέλει

βορὰν δῆσαι ναυτίλοις κεχρημένοις ;

τί χρῆμα ; Βρομίου πόλιν ἔσιγμεν εἰσβαλεῖν·

Σατύρων πρὸς ἄντροις τόνδ' ὅμιλον εἰσορῶ.

100

χαίρειν προσεῖπα πρῶτα τὸν γεραίτανον.

Σ.Ε. χαῖρ', ὡς ξέν', δοτις δὲ εἶ φράσον, πάτραν τε σήν.

Ο.Δ. "Ιθακος' Οδυσσεὺς, γῆς Κεφαλλήνων ἄναξ.

Σ.Ε. οἶδ' ἄνδρα κρόταλον, δριμὺ Σισύφου γένος.

Ο.Δ. ἐκεῖνος αὐτός εἴμι· λοιδόρει δὲ μῆ.

105

91. Kirchhoff suggests, *οἶδε* ἐστι, κακές-  
νον στέγην κτλ.

need of it.' On δῦνα see v. 12.

93. *τήνδη* for *τήνδ'* is Bothe's correction, approved by Hermann, Kirchhoff, and W. Dindorf. Though capable of explanation, *τήνδε* probably was copied from the preceding verse.

100. Hermann thinks Σατύρων is a gloss, and that the genuine word was *οἶον*. For the form ἔσιγμεν see Heracl. 427.

95. πάρεισι—πάγον. For the accusative see on Bacch. 5, πάρειμι Δίρκης νάματ' Ἰσμυροῦ θ' ὕδωρ. El. 1278, ἔρπι  
Ναυπλίαν παρὼν Μενέλαος. It should be observed, that Homer does not specify Sicily as the land of the Cyclops. Euripides borrowed that idea apparently from post-Homeric writers on the eruptions of Etna, the workshop of Hephaestus and his one-eyed crew.

101. The Attic form *εἶπα* is rare, though *εἶπας* is very common. The use of the aorist for the obsolete present may be compared with *εἶπον* for *κελεύω* in Med. 272, *ἡρόμην* for *ἔρωτῶ* in Herc. 177.

96. It is hardly necessary to say, with W. Dindorf, that λάβοιμεν ἄν is to be implied from *φράσαιτ'* ἄν. Optatives follow a well-known law of attraction; and an Attic writer would say either *φράσετε πόθεν λάβωμεν*, or *φράσαιτ' ἄν πόθεν λάβοιμεν*, with no other difference than that the latter phrase has a little more of courtesy in it.—εἴτε κτλ., 'or where we could buy food, if any one is willing to sell provisions to mariners in

104. κρόταλον. So Rhes. 493, ἐστι δὲ αἰγαλῶτατον κρότημ' Οδυσσεὺς, where see the note. For δριμὺ Hermann and Dindorf cite Eustathius, p. 1455, 34, Εἱρπιδῆς γὰρ ἐπὶ συνετοῦ ἔρηκε τὸ δριμὺ, ὡς λέγει Ἀριστοφάντις ὁ γραμματικός. It is used on the same principle that the Latin 'insulsus' (*in-salus*) means 'stupid,' i. e. not possessed of *sales*, or ready wit. Kirchhoff gives κρόταλον δριμὺ, Σισύφου γόνον, the last word, for γένος, being the reading of the Schol. on Ajac. 190, who quotes 102—4.

105. αὐτὸς L. Dindorf for ὅντος. There can be little doubt that he is right; οὗτος here could only stand for ἔγω, which is not wanted, whereas αὐτὸς ἐκεῖνος, 'the very man,' is an Attic phrase. Compare

- ΣΕ.** πόθεν Σικελίαν τήνδε ναυστολῶν πάρει ;  
**ΟΔ.** ἐξ' Ιλίου τε κάπò Τρωικῶν πόνων.  
**ΣΕ.** πῶς ; πορθμὸν οὐκ ἥδεισθα πατρῷας χθονός ;  
**ΟΔ.** ἀνέμων θύελλαι δεῦρο μ' ἥρπασαν βίᾳ.  
**ΣΕ.** παπᾶν τὸν αὐτὸν δαίμον' ἔξαντλεῖς ἐμοί. 110  
**ΟΔ.** ἦ καὶ σὺ δεῦρο πρὸς βίαν ἀπεστάλης ;  
**ΣΕ.** ληστὰς διώκων, οἱ Βρόμιον ἀνήρπασαν.  
**ΟΔ.** τίς δ' ἥδε χώρα, καὶ τίνες ναίοντί τινες ;  
**ΣΕ.** Αἰτναιος ὄχθος Σικελίας ὑπέρτατος.  
**ΟΔ.** τείχη δὲ ποῦ στι καὶ πόλεως πυργώματα ; 115  
**ΣΕ.** οὐκ εἴσ' ἐρημοὶ πρῶνες ἀνθρώπων, ξένε.  
**ΟΔ.** τίνες δ' ἔχουσι γαῖαν ; ἦ θηρῶν γένος ;  
**ΣΕ.** Κύκλωπες ἄντρ' ἔχοντες, οὐ στέγας δόμων.  
**ΟΔ.** τίνος κλύοντες ; ἦ δεδήμευται κράτος ;  
**ΣΕ.** νομάδες ἀκούει δ' οὐδὲν οὐδεὶς οὐδενός. 120  
**ΟΔ.** σπείρουσι δ', ἦ τῷ ζῶσι, Δήμητρος στάχνων ;  
**ΣΕ.** γάλακτι καὶ τυροῦσι καὶ μῆλων βορᾶ.  
**ΟΔ.** Βρομίον δὲ πῶμ' ἔχουσιν, ἀμπέλου ῥοάς ;  
**ΣΕ.** ἥκιστα τοιγάρ ἄχορον οἰκοῦσι χθόνα.  
**ΟΔ.** φιλόξενοι δὲ χῶσιν περὶ ξένους ; 125  
**ΣΕ.** γλυκύτατά φασι τὰ κρέα τοὺς ξένους φορεῖν.  
**ΟΔ.** τί φῆς ; βορᾶ χαίρουσιν ἀνθρωποκτόνῳ ;  
**ΣΕ.** οὐδεὶς μολὼν δεῦρ' ὅστις οὐ κατεσφάγη.

Aesch. Cho. 199, καὶ γὰρ δύ' ἐστὸν τῶδε περιγραφὴ ποδοῦν, αὐτὸν τ' ἐκείνον καὶ ξυνεμπόρον τινός. Bacch. 927, αὐτὰς ἐκείνας εἰσορᾶν δοκῶσι δρῶν.

107. τε for γε Hermann.

108. πορθμὸν χθονὸς, the passage to your native land. So γῆς πατρῷας νότος, Iph. T. 1066. For ἥδεισθα Matthiae suggests ἥδησθα. There was some uncertainty in these forms, ἥδη, ἥδειν, ἥδεμεν, ἥδειμεν, &c., with the Attics themselves, as is clear from the fact that the metre sometimes requires ἥδειν both as the first and the third person. Inf. v. 649, the copies give ἥδειν for ἥδη.

110. τὸν αὐτὸν—ἐμοί. See v. 20.

112. Βρόμιον. Probably pronounced Βρόμων, or nearly so. See on Electr. 314, Bacch. 260, and inf. 495. The same remark applies to Ἐριχθόνιος, which seems to have the value of only four syllables in Ion 21 and 999.

117. ἦ Kirchhoff, and also in v. 129.

118. οἰκοῦντες Nauck ap. Kirch.

119. δεδήμευται, δημοτικὸν ἐστι. Oed. Col. 66, ἄρχει τις αὐτῶν, ἦ πλ τῷ δήμῳ λόγος ;

120. οὐδεὶς κτλ., 'no one obeys another in any thing.' The violation of the pause, though not without precedent in really tragic verses, is, as Hermann has observed in p. xv of his preface, in this play confined, (with the exception of 304,) like some other metrical irregularities, to the non-heroic characters, Silenus, the Satyrs, the Cyclops.

123. ῥοᾶς Reiske for ῥοᾶς.

124. ἄχορον. There is a variant ἄχαριν in Flor. 2, but the other has been justly preferred by the recent editors, and W. Dindorf compares v. 156.

128. Hermann marks a lacuna after this, because he thinks Euripides could hardly have been so careless as to make

- ΟΔ.* αὐτὸς δὲ Κύκλωψ ποῦ στιν ; ἢ δόμων ἔσω ;  
*ΣΕ.* φροῦδος πρὸς Αἴτηη θῆρας ἵχνεύων κυσίν. 130  
*ΟΔ.* οἶσθ' οὖν ὃ δράστεις, ὡς ἀπαίρωμεν χθονός ;  
*ΣΕ.* οὐκ οἶδ', Οδυσσεὺν πᾶν δέ σοι δρῷημεν ἄν.  
*ΟΔ.* ὅδησον ἡμῶν σῆτον, οὖν σπανίζομεν.  
*ΣΕ.* οὐκ ἔστιν, ὥσπερ εἰπον, ἀλλο πλὴν κρέας.  
*ΟΔ.* ἀλλ' ἡδὺ λιμοῦ καὶ τόδε σχετήριον. 135  
*ΣΕ.* καὶ τυρὸς ὄπιας ἔστι καὶ βοὸς γάλα.  
*ΟΔ.* ἐκφέρετε φῶς γὰρ ἐμπολήμασιν πρέπει.  
*ΣΕ.* σὺ δ' ἀντιδώσεις, εἰπέ μοι, χρυσὸν πόσον ;  
*ΟΔ.* οὐ χρυσὸν, ἀλλὰ πῶμα Διονύσου φέρω.  
*ΣΕ.* ὃ φίλτατ' εἰπὼν, οὖν σπανίζομεν πάλαι. 140  
*ΟΔ.* καὶ μὴν Μάρων μοι πῶμ' ἔδωκε, παῖς θεοῦ.  
*ΣΕ.* δὲν ἐξέθρεψα ταῖσδ' ἐγώ ποτ' ἀγκάλαις ;  
*ΟΔ.* ὁ Βακχίου παῖς, ὡς σαφέστερον μάθης.  
*ΣΕ.* ἐν σέλμασιν νεώς ἔστιν, ἢ φέρεις σύ νιν ;  
*ΟΔ.* ὅδ' ἀσκὸς, δὲς κεύθει νιν, ὡς ὄρᾶς, γέρον. 145  
*ΣΕ.* οὗτος μὲν οὐδὲν ἀν τὴν γνάθον πλήσειέ μου.  
*ΟΔ.* καὶ δὶς τόσον πῶμ' ὕστον ἀν ἐξ ἀσκοῦ ρυῆ.

Ulysses inquire about a particular person of whom he had not heard a word. The fact is, the poet was treating of a subject so familiar to every one, that he did not think more detail was necessary. At the same time, we may allow that this was a fault in composition. Kirchhoff ingeniously proposes ὃ σὸς δὲ Κύκλωψ. It is possible, perhaps, to explain αὐτὸς, according to a comic usage, as equivalent to ἄναξ or δεσπότης.

131. δράστεις. Canter reads δρᾶστον. It does not follow, because the latter was the common idiom, that it was the invariable one. One variety of it occurs in Suppl. 932, ἀλλ' οἶσθ' ὃ δρᾶν σε βούλομαι τούτων πέρι; See on Med. 600, οἶσθ' ὡς μετεύξει; Iph. T. 759, ἀλλ' οἶσθ' ὃ δρᾶστος; See Donaldson, Gr. Gr. § 524.

132. πᾶν, quodvis, 'any thing.'

135. σχετήριον is perhaps ἀπαξ λεγόμενον for κάλυμα.

136. τυρὸς ὄπιας, cheese coagulated with ὄπιος, the juice of fig-leaves or young shoots. Athenaeus, xiv. 22, p. 658 C, quotes this verse with the title of the play, but with the singular variant Διὸς γάλα. Bothe rather absurdly says, "potest intelligi lac, quali nutritus est

Jupiter puer, ope Amaltheae, i. e. lac caprinum."

137. φῶς γὰρ κτλ. The sense is, 'a man ought to see goods before he buys them.'

141. Μάρων. From Od. ix. 196, ἀτὰρ αἴγεον ἀστὸν ἔχον μέλανος οὔνοι, ἡδέος, δὲν μοι ἔδωκε Μάρων, Εὐδύνθεος νίδις, Ιπρέων Ἀπόλλωνος.

142. ταῖσδ'. The early edd. give παῖδ', which Hermann prefers, but Kirchhoff shows that it was a correction of the Aldine editor, who found ταῖδ' in his copy (one of the Paris transcripts from Flor. 2).

145. "Tenendum est, ὡς ὄρᾶς non ad δὲς κεύθει νιν, sed ad ὅδ' ἀσκὸς referendum esse: hic, ut vides, utrem habeo, qui vinum continet." Hermann. Kirchhoff gives εἰσορᾶς, γέρον, with Nauck.

147. καὶ Boissonade for παῖ, which is here out of place. Ulysses had said in v. 139, πῶμα Διονύσου φέρω, and he here adds, καὶ διπλάσιον ἔκείνον, ὕστον ἀν ρυῆ. The subjunctive is used, because the quantity contained in the skin is yet to be a matter of experience. Kirchhoff marks the loss of two verses. The construction would certainly be simpler, if we suppose

- ΣΕ. καλήν γε κρήνην εἶπας, ἡδεῖάν τ' ἔμοι.  
 ΟΔ. βούλει σε γεύσω πρῶτον ἄκρατον μέθυν;  
 ΣΕ. δίκαιον· ἥ γὰρ γεῦμα τὴν ὠνὴν καλεῖ. 150  
 ΟΔ. καὶ μὴν ἐφέλκω καὶ ποτῆρ' ἀσκοῦ μέτα.  
 ΣΕ. φέρ' ἐγκάναξον, ὡς ἀναμνησθῶ πιών.  
 ΟΔ. ἴδού. ΣΕ. παπαιάξ, ὡς καλὴν ὁσμὴν ἔχει.  
 ΟΔ. εἴδες γὰρ αὐτὴν; ΣΕ. οὐ μὰ Διὶ, ἀλλ' ὁσφραίνομαι.  
 ΟΔ. γεῦσαι νῦν, ὡς ἀν μὴ λόγῳ παιωῆς μόνον. 155  
 ΣΕ. βαβαί χορεῦσαι παρακαλεῖ μ' ὁ Βάκχιος.  
 ἀ ἀ.  
 ΟΔ. μῶν τὸν λάρυγγα διεκάναξέ σου καλῶς;  
 ΣΕ. ωστ' εἰς ἄκρους γε τοὺς ὅνυχας ἀφίκετο.  
 ΟΔ. πρὸς τῷδε μέντοι καὶ νόμισμα δώσομεν. 160

δάσεις δέ μοι to have preceded, to which the answer would be,

ναι.

καὶ δις τέσσον πῶμ' κτλ.

148. ἡδεῖαν δ' most of the editors, which is said to be found in 2 MSS. Aldus has ἡδεῖάν γ', with the best copies.

149. βούλει σε γεύσω may be compared with θέλεις μείνων in Soph. El. 80, and the more common Latin idiom *vin' faciam?* For γείειν τινά τι, to give a man a taste of something, compare Herod. vii. 46, δὲ θέδες γλυκὺν γεύσας τὸν αἰῶνα, φθονερὸς ἐν αὐτῷ εὑρίσκεται ἔσων.

151. ἐφέλκω. The cup is regarded as an ἐφοκεῖς (Andr. 200) because it was tied to the skin like a boat taken in tow by a vessel. The word ποτῆρ, for ποτήρων, occurs also in the pro-satyric drama *Alcestis*, v. 756.

152. ἐγκάναξον, i. e. ἔγχει, is Pierson's correction of ἐκπάταξον. After Casaubon, Bothe defends the vulgate, as if 'to knock out wine' could be a comic expression for pouring it out. At all events, it would be but poor wit: and it is more likely that the rare verb ἐγκανδστειν misled transcribers, as in v. 158 the edd. vett. and Hesychius give διεκάνεξ for -αξε. A better explanation would be, that ἐκπάτασσειν may have been technically used for detaching the cup from the wine-skin, to which it seems, from the word ἐφέλκω, to have been tied; as we might say, 'jerk it off.' However, the emendation is sufficiently supported by Ar. Equit. 105, ιθι

νῦν, ἄκρατον ἐγκάναξόν μοι πολύν. Possibly ἐγκάναξον may be right.—ὡς ἀναμνησθῶ κτλ., 'that I may remember that I have drunk;' that an impression of the satisfaction may remain on my mind.

153. καλὴν ὁσμὴν. Though the joke, if such be meant, in this passage, is not very brilliant, 'Did you see the smell, that you should call it καλή?'—'No, I only smell it';—still it is better to accept it (and Euripides was not an Aristophanes by nature) than Hermann's bold alteration, γεῦσιν ὡς καλὴν ἔχει. In fact, it is not less absurd to ask, 'did you see the taste?' than to ask 'did you see the smell?' In favour of the latter indeed is the remarkable expression of Theocritus, i. 149, who is speaking of a newly-cut wooden bowl, θᾶσσαι, φίλος, ὡς καλὸν ὁσδεῖ (quoted by Frank ap. Herm.). Much of the difficulty would be removed by reading εἴδες γάρ αὐτὸν, scil. τὸν οἶνον.

155. γεῦσαι νῦν, ὡς κτλ. This has been corrupted into γεῦσαι μύρων in a passage in Bekker's Anecdota, p. 87, where the author and play are named, Εὐριπίδης Κύκλωπι. The most curious part of the quotation is, that the grammarian must have found γεῦσαι μύρων in his copy, for he cites it as an instance of γεῦσθαι meaning ὁσφραίνεσθαι. Neither Hermann nor Boissonade, who quote the extract, seem to have perceived this. The latter therefore makes a wrong use of it, in defending his reading γεῦσιν for ὁσμὴν above.

160. νόμισμα, money, Soph. Ant. 296.

- ΣΕ.** χάλα τὸν ἀσκὸν μόνον ἔα τὸ χρυσίον.  
**ΟΔ.** ἐκφέρετέ νυν τυρεύματ' ἡ μῆλων τόκον.  
**ΣΕ.** δράσω τάδ', ὀλίγον φροντίσας γε δεσποτῶν.  
 ὡς ἐκπιών γ' ἀν κύλικα μαιωίμην μίαν,  
 πάντων Κυκλώπων ἀντιδοὺς βοσκήματα,  
 ρίψας τ' ἐς ἄλμην λευκάδος πέτρας ἄπο,  
 ἅπαξ μεθυσθεὶς καταβαλών τε τὰς ὁφρῦς. 165  
 ὡς ὅς γε πίνων μὴ γέγηθε μαίνεται  
 ἵν' ἔστι τοντί τ' ὄρθὸν ἔξανιστάναι,  
 μαστοῦ τε δραγμὸς, καὶ παρεσκευασμένου  
 ψαῦσαι χεροῦν λειμῶνος, ὀρχηστύς θ' ἄμα,  
 κακῶν τε λῆστις. εἴτ' ἐγὼ οὐκ ὠνήσομαι  
 τοιόνδε πῶμα, τὴν Κύκλωπος ἀμαθίαν  
 κλαίειν κελεύων καὶ τὸν ὁφθαλμὸν μέσον;  
**ΧΟ.** ἄκου', Ὁδυσσεῦ, διαλαλήσωμέν τί σοι. 175  
**ΟΔ.** καὶ μὴν φίλοι γε προσφέρεσθε πρὸς φίλον.

163. *φροντίσας γε*. Hermann says *γε* is "plane alien ab hoc loco," and reads *τῶν δεσποτῶν*. If the play were a real tragedy, and the speaker not a Silenus, one might believe that he was right. Cf. v. 336.

164. The reading of the best MSS., *γ' ἀν*, suggests *κάνει*, which would rather improve the sense. The same copies have *μαιωίμην* for the Aldine *βουλοῖμην*, and Kirchhoff is undoubtedly right in restoring *ἐκπιών* for *ἐκπιέν*. He also gives *μὴ ἀντιδοὺς* with Hartung, and *ρίψας* in the next for *ρίψαι*, and *λισσάδος* for *λευκάδος*, also after Hartung. The *μὴ* however is not required for the sense, which is *δὸνς βοσκήματα ἀντὶ μᾶς κύλικος*. Cf. v. 192. Of course, if the reading of v. 164 be right, as given above, *ρίψας* for *ρίψαι* follows of necessity. Supply (not *ἀντά*, but) *ἔμαυτὸν*, as in Hel. 1325, *βίπττε δ'* *ἐν πένθει πέτρινα κατὰ δρία πολυνιφέα*. He would give all the flocks of all the Cyclopes for a single cup, and then, to escape the punishment, he would throw himself into the sea.—*καταβαλών*, smoothing my wrinkled brows under the influence of wine,—a specific for the *σκιθραπόι*, Alcest. 797.

169—71. This passage, openly indecent as it is, is not without its value as indicating one essential element of satyric plays. The characters of satyrs could hardly have been sustained without this

feature, and the populace were doubtless willing enough to applaud it. There is a rather curious fragment, or at least a close parody on a satyric chorus, in Arist. Plut. 290—315, which amply bears out this remark.—*τοντί τ' ὄρθον* Seidler for *τοντὶ τούρθον*.—*παρεσκευασμένου*, i. e. *έτοίμου*. Hermann's reading *παρεσκεπασμένου* is most injudicious. Not dissimilar is the use of *έτοιμαζειν* in Suppl. 454.

172. *εἴτ' ἐγὼ κτλ.* 'If then others take delight in these things, shall not I, Silenus, purchase (with my master's goods) such a draught?' The old reading was *ἐγὼ κυνήσομαι*, but a Paris MS. is said to give in the margin, *οὕτως ἦν τῷ παλαιῷ*, *ἐγὼ νικηήσομαι*, which refers to Flor. 2. The reading in the text is after Kirchhoff according to Tyrwhitt's correction.

175. *διαλαλήσωμεν*, the hortative conjunctive for *βουλόμεθε διαλαλήσαι*. The Aldine and early edd. give *διαλαλήσομεν*, and they also assign this verse, and the part of the chorus as far as v. 187, to Silenus. Tyrwhitt perceived that Silenus had left the stage at v. 174, to fetch some young lambs for the strangers, and therefore that the intermediate dialogue must be between the chorus and Ulysses.

176. *καὶ μὴν — γε*. 'Well then, speak, as you are friends meeting in company with friends.'

- ΧΟ. ἐλάβετε Τροίαν τὴν Ἐλένην τε χειρίαν ;  
 ΟΔ. καὶ πάντα γ' οἶκον Πριαμιδῶν ἐπέρσαμεν.  
 ΧΟ. οὐκον, ἐπειδὴ τὴν νεᾶνιν εἴλετε,  
     ἄπαντες αὐτὴν διεκροτήσατ' ἐν μέρει,                          180  
     ἐπεὶ γε πολλοῖς ὥδεται γαμουμένη ;  
     τὴν προδότιν, ἡ τοὺς θυλάκους τὸν ποικίλους  
     περὶ τοῦ σκελοῦ ἰδοῦσα καὶ τὸν χρύσεον  
     κλοιὸν φοροῦντα περὶ μέσον τὸν αὐχένα  
     ἔξεπτοήθη, Μενέλεων ἀνθρώπιον  
     λῶστον λιποῦσα. μηδαμοῦ γένος ποτὲ  
     φύναι γυναικῶν ὕφελ', εἰ μὴ μοὶ μόνῳ.  
 ΣΕ. ἵδον τάδ' ὑμῖν ποιμνίων βοσκήματα,  
     ἄναξ Ὁδυσσεῦν, μηκάδων ἀρνῶν τροφαὶ,  
     πηκτοῦ γάλακτός τ' οὐ σπάνια τυρεύματα.                          190  
     φέρεσθε, χωρεῖθ' ὡς τάχιστ' ἄντρων ἅπο,  
     βότρυος ἐμοὶ πῶμ' ἀντιδόντες εὐίον.  
 ΧΟ. οἴμοι· Κύκλωψ ὅδ' ἔρχεται· τί δράσομεν ;  
 ΟΔ. ἀπολώλαμεν τἄρ', ὁ γέρον· ποῖ χρὴ φυγεῖν ;  
 ΣΕ. εἴσω πέτρας τῆσδ', οὐπερ ἀν λάθοιτέ γε.                          195  
 ΟΔ. δειωδὸν τόδ' εἶπας, ἀρκύων μολεῖν ἔσω.  
 ΣΕ. οὐ δεινόν· εἰσὶ καταφυγαὶ πολλαὶ πέτρας.

180. διακροτεῖν, though here evidently a *vox nequam*, is not very clear as to sense. The suggestion of Florens Christianus, as quoted by Barnes, is ingenious, διεκροτήσατ' ἐν μέρει. Cf. Arist. Thesm. 480, ὑπὲρ με διεκρέυσεν οὖσαν ἔπτειν.

182. θυλάκους, the wide Persian trousers, probably called 'bags' by a common joke among the Greeks, since Aristophanes applies to them the very same term, *Vesp.* 1087. The same irony is shown in the contemptuous term for a gold chain, as if it were a badge of servitude. W. Dindorf writes κλῶψ here; and in v. 235, the copies appear to give that Attic form. Compare Troad. 991, ὅν γ' εἰσιδόνσα βαρβάρους ἐσθήμασι χρυσῷ τε λαμπρὸν, ἔξεμαργύθης φένας.

188. ποιμνίων Scaliger for ποιμένων.

191. φέρεσθε, take them as your own, carry them off for yourselves.

193. Hermann gives this verse to the chorus, L. Dindorf to Silenus, whereas the old copies assign it to Ulysses. There

is not, perhaps, much force in the objection, that Ulysses could not have recognized the Cyclops whom he had never seen, since he had heard some account of him at v. 118 seqq. But the γὰρ in the next verse (for which however we should read τάρ', 'then truly') indicates the speech of a person in reply. There is a further argument, arising from the numerical equality of verses in this and the following passage as far as v. 269. The chorus, at v. 179, speaks nine verses, answering to the nine of the Cyclops at v. 203. Between these, Silenus speaks five lines, then follow five of the στιχομυθία, and five of Ulysses. Then the speeches proceed in a series of eight and nine verses, or some multiple of either, as far as v. 276. The antithetical composition of this passage has been pointed out in p. xxiii of the Preface to vol. ii.

197. καταφυγαὶ, retreats, hiding-places. See Suppl. 267. Iph. A. 915. *inf.* 295.

- ΟΔ.** οὐδὴτ· ἐπεὶ τὰν μεγάλα γ' ἡ Τροία στένοι,  
εἰ φευξόμεσθ' ἔν' ἄνδρα, μυρίον δ' ὥχλον  
Φρυγῶν ὑπέστην πολλάκις σὺν ἀσπίδι. 200  
ἀλλ' εἰ θανεῖν δεῖ, κατθανούμεθ' εὐγενῶς,  
ἢ ζῶντες αἶνον τὸν πάρος γ' εὖ σώσομεν.
- ΚΤ.** ἄνεχε, πάρεχε, τί τάδε; τίς ἡ ρᾳθυμία;  
τί βακχιάζετ'; οὐχὶ Διόνυσος τάδε,  
οὐ κρόταλα χαλκοῦ τυμπάνων τ' ἀράγματα. 205  
πῶς μοι κατ' ἄντρα νεόγονα βλαστήματα;  
ἢ πρός τε μαστοῖς εἰσὶ χύπο μητέρων  
πλευρὰς τρέχουσι, σχοινίοις τ' ἐν τεύχεσι  
πλήρωμα τυρῶν ἐστιν ἐξημελγμένον;  
τί φατε; τί λέγετε; τάχα τις ὑμῶν τῷ ξύλῳ  
δάκρυνα μεθήσει βλέπετ' ἄνω καὶ μὴ κάτω. 210
- ΧΟ.** ἴδοὺ, πρὸς αὐτὸν τὸν Διὸν ἀνακεκύφαμεν,  
καὶ τᾶστρα καὶ τὸν Ὀρίωνα δέρκομαι.

200. ὑπέστην. On the accusative after this word see Herc. 1350.

202. ἢ ζῶντες κτλ. ‘Or, if we survive, at least we will maintain our former reputation.’ The γ’ is omitted in MS. Pal. Kirchhoff conjectures τὸν πάροιθ' ἐκσώσουεν. With these words Ulysses and his companions retire within the recesses of the rock. Though ἀρκίων ἔσω in v. 196 might seem to imply that they took refuge in the Cyclops’ cave, this was clearly not the case; for at v. 222 the Cyclops espies them lurking under a rock which but partially concealed them. Hence καταφυγαί above does not mean μυχοὶ ἄντρου, but merely nooks and corners in the rugged rock, which of course was represented on the proscenium.

203. The Cyclops advances, and seeing the Satyrs apparently remiss and not engaged in any actual duty, he harshly chides them.—This verse was rightly given to the Cyclops by Tyrwhitt. The old copies attribute it to Silenus. On the formula ἄνεχε, πάρεχε, which properly means, ‘lend the light here,’ see Troad. 308. Hermann’s explanation is, “hinc adhibita ad minandum, ut quis velut lumen attoli jubeat, utclare videat quid agatur, castigaturus aliquem.” If so, it will answer to our “Let me see what is

going on here.”—On οὐ τάδε, ‘we have not Bacchus here,’ see v. 63. The old copies give οὐδὲ Διόνυσος or Διάνυσος, corrected by Musgrave.

206. πῶς, scil. ἔχει. Hel. 873, Ἐλένη, τί τάμα πῶς ἔχει θεσπισματα;

207. ἢ Hermann for ἢ, and τε for γε L. Dindorf, χωπὸν for ἢ χ’ ὑπὸ Musgrave, all which corrections appear to be confirmed by the MS. Pal. The σχοινία τεύχη were rush baskets or milk-holders, so completely woven as to hold liquor, an art which some savage tribes still practise.—πλήρωμα τυρῶν, the complement or full quantity required for cheese, and therefore to be set aside in the rush vats. The sense is, ‘Is the milk that has been drained from the goats already set up in the proper vessels?’ Aesch. Cho. 885, οὐδοισιν ἐξημελξας εὐτραφές γάλα.

213. Ὀρίωνα. For the short ἵ see Ion 1153. For τᾶστρα Hermann adduces another reading τά τ’ ἄστρα from two grammarians. This will stand, if we translate, ‘I see both the stars and Orion,’ so that this verse follows the other without a copulative.—The Satyrs had held their heads down as if for shame; now, when bidden to look the speaker in the face, ὅρθοῖς ὅμμασι, they jerk them up, both actions being done with a comic exaggeration.

- ΚΤ.** ἄριστόν ἔστιν εὐ παρεσκευασμένον;  
**ΧΟ.** πάρεστιν. ὁ φάρυγξ εὐτρεπῆς ἔστω μόνον. 215  
**ΚΤ.** ἦ καὶ γάλακτος εἰσι κρατῆρες πλέω;  
**ΧΟ.** ὥστ' ἐκπιεῖν γέ σ', ἦν θέλης, ὅλον πίθον.  
**ΚΤ.** μῆλειον ἦ βόειον ἦ μεμιγμένον;  
**ΧΟ.** ὃν ἀν θέλης σύ μὴ μὲ καταπίγης μόνον.  
**ΚΤ.** ἡκιστ· ἐπεί τοι κὰν μέση τῇ γαστέρι 220  
 πηδῶντες ἀπολέσαιτ' ἀν ὑπὸ τῶν σχημάτων.  
 ἔα· τίν' ὄχλον τόνδ' ὄρῳ πρὸς αὐλίοις;  
 λησταί τινες κατέσχον ἦ κλῶπες χθόνα.  
 δρῷ γέ τοι τούσδ' ἄρνας ἐξ ἄντρων ἐμῶν  
 στρεπταῖς λύγοισι σῶμα συμπεπλεγμένους, 225  
 τεύχῃ τε τυρῶν συμμιγῇ, γέροντά τε  
 πληγαῖς πρόσωπον φαλακρὸν ἐξωδηκότα.  
**ΣΕ.** ὕμοι, πυρέσσω συγκεκομένος τάλας.  
**ΚΤ.** ὑπὸ τοῦ; τίς ἐσ σὸν κράτ' ἐπύκτευσεν, γέρον;  
**ΣΕ.** ὑπὸ τῶνδε, Κύκλωψ, ὅτι τὰ σ' οὐκ εἴων φέρειν. 230  
**ΚΤ.** οὐκ ἥσταν ὅντα θεόν με καὶ θεῶν ἄπο;

219. ὃν ἀν θέλης, whatever sort you may choose. The masculine accusative may refer back either to *κρατήρ* or *πίθος*. Barnes observes that *μῆλειον* ἦ *βόειον* agrees with *πίθον* rather than with *γάλα*. Casaubon proposed δ' γ' ἀν θέλης, Florens Christianus ὡς ἀν θέλης. Perhaps, *οἶον θέλης στοι*.—The *πίθος* was a large jar of crockery, and was used perhaps for other purposes than for holding wine, though the joke may here consist in the intentional use of ‘wine-jars’ for ‘milkbowls.’

220. ἐπεὶ τοι κὰν the present editor for ἐπεὶ γ' ἀν ἐν. Others have proposed ἐπεὶ μ' ἀν, ἐπεὶ γε μ', and ἐπεὶ τὰν, but ἐπεὶ τοι καὶ is the regular combination, e. g. Med. 677. Heracl. 507. 744, and so perhaps in v. 198 *susp.*, we should read ἐπεὶ τὰν μεγάλα χὴ Τροίστενοι.

222. τίν' ὄχλον. Polyphemus here casts his eye on Silenus, Ulysses, and his comrades, who are standing partly concealed near the lambs that have just been delivered to them, with their legs tied together with osiers. The treacherous ingenuity of Silenus, who comes forward and at once informs against his new friends as pirates, pretending to have

been sorely beaten by them in defending his master’s property, makes a really comical scene. Clever however as he is, he is no match for a Ulysses. The latter, for once in the way, tells the plain truth, which, though his statement is corroborated by the chorus, is disbelieved. After a rhetorical display of pleading and replying, a kind of writing so usual in Euripides (285 and 316 seqq.), Ulysses, failing to appease the Cyclops, plans his escape in concert with the chorus, who, as they had complained at v. 23, were forced against their will to serve the Cyclops.

223. κατέσχον, ‘touched at.’ See Heracl. 83. Hel. 1206, ποδατὸς δ' ὅδ' ἄντρι καὶ πόθεν κατέσχε γῆν; Inf. 348, ἐς ἀνδρὸς ἀνοστὸν γνώμην κατέσχον. This verse should perhaps be read with an interrogation.

227. πρόσωπον. Musgrave proposes μέτωπον, because ‘the face’ is not properly bald; and W. Dindorf assents to the conjecture. The objection however is hypercritical in a comic scene. We might fairly reply that the πρόσωπον rather than the μέτωπον would be swelled by blows.

- ΣΕ.** ἐλεγον ἐγὼ τάδ· οἱ δὲ ἐφόρουν τὰ χρήματα,  
καὶ τὸν γε τυρὸν οὐκ ἔῶντος ἥσθιον,  
τούς τ’ ἄρνας ἐξεφοροῦντο· δῆσαντες δέ σε  
κλωφῷ τριπήχει κατὰ τὸν ὄμφαλὸν μέσον 235  
τὰ σπλάγχν’ ἔφασκον ἐξαμήσεσθαι βίᾳ,  
μάστιγί τ’ εὖ τὸ νῶτον τάποθλύψεων σέθεν,  
κάπειτα συνδήσαντες ἐς θάδώλια  
τῆς νηὸς ἐμβαλόντες ἀποδώσειν τινὶ<sup>235</sup>  
πέτρους μοχλεύειν, ἢ εἰς μυλῶνα καταβαλεῖν.  
**ΚΤ.** ἄληθες; οὔκουν κοπίδας ὡς τάχιστ’ ἵων  
θήξεις μαχαίρας, καὶ μέγαν φάκελον ξύλων  
ἐπιθεὶς ἀνάψεις; ὡς σφαγέντες αὐτίκα  
πλήσσουσι νηδὺν τὴν ἐμὴν ἀπ’ ἄνθρακος  
θερμὴν ἐλόντος δαῦτ’ ἀτέρ κρεανόμων,  
τὰ δὲ ἐκ λέβητος ἐφθὰ καὶ τετηκότα·<sup>245</sup>  
ὡς ἐκπλεώς γε δαιτός εἰμ’ ὀρεσκόον·  
ἄλις λεόντων ἔστι μοι θιουμένῳ  
ἐλάφων τε, χρόνιος δὲ εἴμ’ ἀπ’ ἄνθρωπων βορᾶς.

232. ἐφόρουν, ‘they went on plundering.’

234. Musgrave proposed ἐξεφοροῦντο, which, Hermann says, “Recte repudiavit Mattheia.” But we have the middle εἰσεφοροῦντην in Troad. 647, and though δειφοροῦντο may be either middle or passive in Bacch. v. 746, the occurrence of the active ἐφόρουν just above is rather against the vulgate here.

235. ὄμφαλὸν Hermann after Scaliger for ὄφθαλμὸν, which is manifestly absurd. The mention of σπλάγχνα in the next verse is decisive. They threatened, says Silenus, to tie you fast round the middle with a strait-waistcoat, and so cut out your vitals. Cf. Prom. 71, ἀλλ’ ἀμφὶ πλευρᾶς μασχαλιστῆρας βάλε.—ἐξαμῆσθαι Dupont for —σθαι.

237. ἀποθλίψειν, the reading of all the copies, can hardly be right, since ἀποθλίβειν is ‘to squeeze off,’ as a man might be said to pinch off a piece from any ripe fruit. Hermann however retains it, recording the conjectures of Causabon, ἀποδύψειν, and Ruhnken, ἀπολέψειν, which latter is adopted by W. Dindorf.

239. The Ionic νηὸς for νεὼς is to be

noticed. Cf. Iph. T. 1385.—ἀποδάσειν, “vendituros esse,” Portus. So Thucyd. vi. 62, τὰ ἀνδράποδα ἀπέδοσαν. Perhaps however the poet wrote ἀποδόσθαι, as ἐξαμῆσθαι above, the infinitive of the aorist being quite legitimate after verbs of promising, hoping, &c. If ἀποδάστειν be right, it may mean ‘make a present of him to somebody.’

240. ἢ ’ς μυλῶνα Ruhnken for ἢ πυλῶνα, which Bothe alone attempts to defend, “vel te ad januam detrudere.” ‘To throw a man into the stone-quarries or the mill’ is a phrase suitable for describing the hardest treatment of a slave.

241. κοπὶς, which in Electr. 837 means a peculiar form of knife, is here an epithet, perhaps deriving its sense simply from κόπτειν.

245. ἀτέρ κρεανόμων Dobree and Hermann (independently, as it would seem) for τῷ κρεανόμῳ. “Sine coquis et diribitoribus, hoc est sine ambagibus se homines assatos devoraturum dicit.” Herm.—τὰ δὲ, ‘and other parts (taken) out of the flesh-pot boiled and well macerated.’

247. εἴμ’ ὀρεσκόον H. Stephens for ἰμεροσκόον.

- ΣΕ.** τὰ καινά γ' ἐκ τῶν ἡθάδων, ὁ δέσποτα,  
ἡδίον' ἔστιν. οὐ γὰρ αὖ νεωστὶ γε  
ἄλλοι πρὸς ἄντρα ταῦτ' ἀφίκοντο ξένοι. 250
- ΟΔ.** Κύκλωψ, ἀκουσον ἐν μέρει καὶ τῶν ξένων.  
ἥμενις βορᾶς χρήζοντες ἐμπολὴν λαβεῖν  
σῶν ἀστον ἄντρων ἥλθομεν νεώς ἄπο. 255
- τοὺς δ' ἄρνας ἡμῖν οὗτος ἀντ' οἴνον σκύφου  
ἀπημπόλα τε κάδιδον, πιεῖν λαβὼν,  
ἐκὼν ἑκοῦσι, κούδεν ἦν τούτων βίᾳ.  
ἄλλ' οὗτος ὑγιὲς οὐδὲν ὅν φησὶν λέγει,  
ἐπεὶ γ' ἐλήφθη σοῦ λάθρα πωλῶν τὰ σά. 260
- ΣΕ.** ἐγώ; κακῶς γὰρ ἔξολοι. **ΟΔ.** εἰ ψεύδομαι.
- ΣΕ.** μὰ τὸν Ποσειδῶντα τεκόντα σ', ὁ Κύκλωψ,  
μὰ τὸν μέγαν Τρίτωνα καὶ τὸν Νηρέα,  
μὰ τὴν Καλυψὼν τάς τε Νηρέως κόρας,  
μά θ' ἵρα κύματ' ἰχθύων τε πᾶν γένος,  
ἀπώμοσ', ὁ κάλλιστον, ὁ Κυκλώπιον, 265
- ὁ δεσποτίσκε, μὴ τὰ σ' ἔξοδᾶν ἐγὼ  
ξένοισι χρήματ'. ἢ κακῶς οὗτοι κακοὶ  
οἱ παῖδες ἀπόλοινθ', οὓς μάλιστ' ἐγὼ φιλῶ.

251. *οὐ γὰρ αὖ*. ‘For not again, lately at least, have other strangers come to your cave.’ The *αὖ* implies, as Hermann explains it, that such strangers had indeed arrived on one occasion a long time ago, but none since. W. Dindorf gives *οὐ γὰρ οὖν* after Reiske. Dobree proposed *καὶ γὰρ οὐ κτλ.*, which is perhaps the best for the context, as *οὐ νεωστὶ* is a natural combination. We might also read, *οὐ τι γὰρ νεωστὶ γε κτλ.*

252. *ταῦτ'* is Barnes' correction of *τὰ σά γ'* after L. Dindorf, and so Kirchhoff has given. But *γε* is quite unmeaning. Hermann even reads, with much less necessity, in v. 288, *πρὸς ἄντρα τὰ σά γ' ἀφιγμένους ξένους*. Here the true reading is very doubtful. Perhaps *ἀφίκοντο* was a gloss on some less common word, like *θαμίζουσιν* or *θαμίζονται*.

253. *τούτων* Barnes for *τούτῳ*.—*ὑγιὲς οὐδὲν*, see Bacch. 262.

260. *ἐπεὶ γ' ἐλήφθη* Heath for *ἐπεὶ κατελήφθη*. Although a few verses occur

in the play where the anapaest is admitted (as in 242), this seems only to be done in the non-heroic characters. Here *ἐπεὶ γ'* suits the sense better than Hermann's interrogative *ἐπεὶ οὐν ἐλήφθης κτλ.* Compare *snp.* v. 181. Hipp. 955, where *ἐπεὶ γ' ἐλήφθης* occurs in precisely the same sense, ‘Since you are now caught.’ Hel. 556, *ἴστημ', ἐπεὶ γε τοῦδ' ἐφδημοταὶ τόπον.*

261. *γ' ἄρ'* Kirchhoff for *γάρ*.

265. *τά θ' ἵρα κύματ'* Hermann for the vulg. *μά θ' κτλ.* He contends that *μά τε* is an improbable combination, and that the article is required with *ἵρα*. The list of sea-gods and goddesses whom Silenus volubly invokes, crowned by the comic *ὑποκόρισμα* of calling his huge master *δεσποτίσκος* and *Κυκλώπιον*, is humorous enough. The satyric drama did not, like tragedy, disdain the use of diminutives, in which Comedy also largely indulged. Compare *ἄνθρωπίσκος*, v. 185; *ἄνθρωπίστης*, v. 316.

- XO.** αὐτὸς ἔχ'. ἔγωγε τοῖς ξένοις τὰ χρήματα 270  
περνάντα σ' εἶδον· εἰ δὲ ἐγὼ ψευδῆ λέγω,  
ἀπόλοιθ' ὁ πατήρ μου, τοὺς ξένους δὲ μὴ ἀδίκει.
- KT.** ψεύδεσθ'. ἔγωγε τῷδε τοῦ 'Ραδαμάνθυος  
πλέον πέποιθα καὶ δικαιότερον λέγω.  
θέλω δὲ ἐρέσθαι πόθεν ἐπλεύσατ', ὃ ξένοι; 275  
ποδαποὶ, τίς ὑμᾶς ἐξεπαιδευσεν πόλις;
- ΟΔ.** 'Ιθακήσιοι μὲν τὸ γένος, 'Ιλίου δὲ ἄπο  
πέρσαντες ἄστυ πνεύμασι θαλασσίοις  
σὴν γαῖαν ἐξωσθέντες ἥκομεν, Κύκλωψ.
- KT.** ἦ τῆς κακίστης οὖ μετήλθεθ' ἀρπαγὰς 280  
'Ελένης Σκαμάνδρου γείτον' 'Ιλίου πόλιν;
- ΟΔ.** οὗτοι, πόνον τὸν δεινὸν ἐξηντληκότες.
- KT.** αἰσχρὸν στράτευμά γ', οὕτως μιᾶς χάριν  
γυναικὸς ἐξεπλεύσατ' ἐς γαῖαν Φρυγῶν.
- ΟΔ.** θεοῦ τὸ πρᾶγμα· μηδέν' αἴτιῳ βροτῶν. 285  
ἥμεις δέ σ', ὃ θεοῦ ποντίου γενναῖε παῖ,  
ἴκετεύομέν τε καὶ λέγομεν ἐλευθέρως,  
μὴ τῇσι πρὸς ἄντρα σοὺς ἀφιγμένους τρήλους  
κτανεῖν, βοράν τε δυστεβῇ θέσθαι γνάθοις.  
οἱ τὸν σὸν, δῆναξ, πατέρ' ἔχειν ναῶν ἔδρας 290  
ἐρρυσάμεσθα γῆς ἐν 'Ελλάδος μυχοῖς.

270. *αὐτὸς ἔχει*. If the reading be genuine, this means, 'Keep the imprecation for yourself.' It is obvious to suggest *οὐτὸς ἔχει*, 'You there,' i. e. Silenus, 'stop your protestations of innocence.'

273. *τῷδε* for *τοῦδε* Canter, and in the next verse *πλέον* for *πολλὰ* Hermann, Matthiae gives *πλείσι*, Kirchhoff would prefer *μᾶλλον*. The corruption may have arisen from a false reading *πέποιθα*, which Aldus and others have for *πέποιθε*. But perhaps the words have been transposed, and the right reading may be, *πολλὰ τῷδε* ἐγὼ *πέποιθ' αἰτεῖ*, δικαιότερὸν τε τοῦ 'Ραδαμάνθυος λέγω.

279. *ἐξωσθέντες*. Cf. Rhes. 323, *ἐξώστης Ἀρης—μέγας πνέων*.

280. *μετήλθετε ἀρπαγᾶς—πόλιν* is a short way of saying; 'ἥθετε πόλιν τιμωρούμενοι τὰς ἀρπαγὰς, 'to punish Troy for carrying off Helen.' Cf. Orest. 413, ὡς ταχὺ μετήλθόν σ' αἷμα μητέρος θεαί.

288. *σοὺς φίλους*. Hermann gives *τὰ σὸς γ' ἀφιγμένους* (see above, v. 252), because the strangers, though they did not come with hostile intent, still did not come as *φίλοι* Κύκλωπος. Kirchhoff edits *σοὺς ἀφιγμένους ξένους*, supposing *φίλους* to be the usual gloss on the word. We might also read *σοὶ γ'—φίλους*.

291. *ἐρρυσάμεσθα* Matthiae for *εἰρυσάμεσθα*. The argument of Ulysses is, that the Cyclops owes gratitude to the Greeks both directly, for having rescued the temples of Poseidon at Taenarus, Malea, Sunium, and Geraestus, from destruction by foreign invaders, and indirectly, because the Cyclops inhabits a Greek island, and so shares in the general credit which the Greeks have earned. For *ναῶν* Matthiae, W. Dindorf, and Bothe give *νεῶν ἔδρας*, supposing harbours of refuge to be meant, which would be under the special tutelage of Poseidon. This is perhaps

ἱρός τ' ἄθραυστος Ταινάρου μένει λιμήν,  
Μαλέας τ' ἄκροι κευθυμῶνες, ὃ τε Σουνίου  
δίας Ἀθάνας σῶς ὑπάργυρος πέτρα,  
Γεραίστιοι τε καταφυγαὶ, τά θ' Ἑλλάδος

295

\* \* \* \* \*

δύσφορά γ' ὀνείδη Φρυξὸν οὐκ ἐδώκαμεν·  
ῶν καὶ σὺ κοινοῦ γῆς γὰρ Ἑλλάδος μυχοὺς  
οἰκεῖς ὑπ' Αἴτνης τῇ πυριστάκτῳ πέτρᾳ.  
νόμος δὲ θυητοῖς, εἰ λόγους ἀποστρέφει,  
ἰκέτας δέχεσθαι ποντίους ἐφθαρμένους,  
ξένια τε δοῦναι καὶ πέπλους ἐπαρκέσαι,  
οὐκ ἀμφὶ βουπόρουσι πηχθέντας μέλη  
δύβελοῖσι νηδὺν καὶ γνάθον πλῆσαι σέθεν.  
ἄλις δὲ Πριάμου γαῖ ἔχήρωστ' Ἑλλάδα,

300

rather confirmed by ἐν μυχοῖς γῆς, in the nooks and bays of Hellas; only, a safe bay almost implied a temple to the god of the sea, where the vows of the saved mariners might be duly rendered. That Poseidon was specially worshipped at Taenarus is well known. Compare Ar. Ach. 510, καῦτοις δέ Πορειδῶν οὐρὴ Ταινάρῳ θεὸς σείσας ἀπαντὸν ἐμβάλοι τὰς οἰκίας. Malea, as being a corresponding promontory in the same neighbourhood, was likely to have been equally honoured. Both Sunium and Geraestus are known as dedicated to Poseidon, from Ar. Equit. 559, δένρ' ἔλθ' ἐς χορὸν, ὁ χρυσοτρίαιν', ὁ Δελφίνων μεδέων, Σουνιάρατε, ὁ Γεραίστιε παῖς Κρήνου. At Sunium was likewise a temple of Athena, who presided over the neighbouring silver-mines at Laurium, and probably had a subterranean *cella* or treasury at Sunium. See the note on Hec. 1008.—Musgrave's reading Σουνίῳ, adopted by W. Dindorf, is rejected by Hermann; and it is clearly not necessary. The meaning is, 'the rock of Sunium sacred to Jove-born Athena.' Pausan. Attic. *in init.*, τῆς ἡπείρου τῆς Ἑλληνικῆς, κατὰ νῆσους τὰς Κυκλαδὰς καὶ πέλαγος τὸ Αἴγαίον, ἄκρα Σουνίου πρόκειται γῆς τῆς Ἀττικῆς· καὶ λιμήν τε παραπλεύσαντι τὴν ἄκραν ἐστι, καὶ ναὸς Ἀθηνᾶς Σουνιάδος ἐπὶ κορυφῇ τῆς ἄκρας, πλέοντι δὲ ἐς τὸ πρόσω Λαυρίον τε ἐστι, ἔνθα ποτὲ Ἀθηναῖος ἦν ἀργύρους μέταλλος, καὶ νῆσος ἔρημος οὐ μεγάλη, Πατρόκλου καλούμενη.

295. Hermann's suspicion, that some-

thing has been lost after this verse, is not entertained by Kirchhoff, who places a full stop at καταφυγαὶ, and gives τὰ δέ Ελλάδος δύσφορονά γ' ὀνείδη, proposing also δύσφορον and Φρυξὸν ἐξεπράξαμεν. This however is a rather serious change, though δύσφορον has more authority than δύσφορα. One might suspect that the speeches of Ulysses and the Cyclops had the same number of verses (see on v. 193). Originally it may have run somehow thus:—

τά θ' Ἑλλάδος  
τεμένη τὰ θ' ἵερά καὶ θεῶν τὰ πόλλα' ἔδη,  
ῶν δέ τε πατάτων νῦν, ἄναξ, μιήμην  
ἔχειν.  
τὸ σὸν γὰρ ἡμεῖς ἔξεσώσαμεν κλέος,  
δύσφορονά τ' ὀνείδη Φρυξὸν οὐκ ἐδώ-  
καμεν.

The meaning ought to be, οὐκ ἐδώκαμεν τὸν σὸν πατέρα Φρυξὸν δύσφορων ὀνείδεις ειναι.

297. κοινοῖ Seidler for κοινοῦ, and in the next verse Αἴτνης Hermann for Αἴτνη.

299. The old reading, νόμοις δὲ θυητοῖς εἰς λόγους ἀποστρέφη, has been successfully emended by Hermann after Musgrave, who gave νόμος and proposed ἀπιστρέφη. By λόγος the arguments on the score of justice and requital of benefits are meant. He now appeals to him on the ground of religious obligation. W. Dindorf reads, after Matthiae, εἰς λόγους ἀποστρέφουν, which H. Stephens pretended to have found in his MSS., 'according to

πολλῶν νεκρῶν πιοῦσα δορυπετή φόνου, 305  
ἀλόχους τ' ἀνάνδρους γραῦς τ' ἄπαιδας ὥλεσε  
πολιούντες τε πατέρας. εἰ δὲ τοὺς λελειμμένους  
σὺ συμπυρώσας δᾶντ' ἀναλώσεις πικρὰν,  
ποῖ τρέψεται τις; ἀλλ' ἐμοὶ πιθοῦ, Κύκλωψ,  
πάρες τὸ μάργυρον σῆς γνάθου, τὸ δ' εὐσεβὴς  
τῆς δυστεβείας ἀνθελοῦν πολλοῖσι γάρ  
κέρδη πονηρὰ ζημίαν ἡμεύψατο. 310

$$\Sigma E \quad * \quad * \quad * \quad * \quad *$$

*παραινέσαι σοι βούλομαν τῶν γὰρ κρεῶν  
μηδὲν λίπησ τοῦδ· ἦν τε τὴν γλώσσαν δάκης,  
κομψὸς γενήσει καὶ λαλίστατος, Κύκλωψ.* 315

*Kt.* ὁ πλοῦτος, ἀγθωπίσκε, τοῖς σφοῖς θέος

τὰ δ' ἄλλα κόμποι καὶ λόγων εὐμορφίαι.  
ἄκρας δ' ἐναλίας ἡς καθίδρυται πατήρ  
χαίρειν κελεύω τί τάδε προύστησω λόγῳ;  
Ζηνὸς δ' ἐγὼ κεραυνὸν οὐ φρίστω, ξένε,  
οὐδὲ οἶδ' ὁ τι Ζεύς ἐστ' ἐμοῦ κρείστων θεός.  
οὐ μοι μέλει τὸ λοιπόν. ὡς δ' οὐ μοι μέλει  
ἄκουσον. ὅταν ἀνωθεὶ ὅμβρον ἐκχέη,

the laws of humanity turn away from your cruel intention to the plea of reason.'

clear intention to the play of reason.

304. ἔχησον· Ελλάδα. Here is a clear violation of the final pause, and it is the only instance in the play of a metrical licence occurring in a speech of Ulysses. As remarked in the introductory note, no such rigid restrictions were observed by the other characters.

312. *ἡμείς*<sup>ψατο</sup>, 'bring in return.'

314. ἦν τε. Hermann and others give ἦν δὲ on the conjecture of Lentin, which would be more probable if the Aldine τῶν μὲν κρέων had any authority; but the MSS. reading is τῶν γάρ κρέων. It is probable that a verse has been lost, as thus:—

Κύκλωψ, τὰ λῷστα τῶνδε τῶν ξένων  
πέρι παραινέσαι σοι βούλομαι· τῶν γὰρ κρεῶν  
κτλ.

In  $\tau\hat{\alpha}\nu\gamma\hat{\alpha}\rho\kappa\rho\hat{\alpha}\nu$  there is an allusion to v. 302-3. The sense is, 'Of his flesh (about which he has said so much) leave not a single atom; and if you bite off a

piece of his tongue, you will become as eloquent as he is.'—λαλίστατος, the superlative of λαλώς, like φίλιστος from φίλος. Ruhnken observed that the gloss of Hesychius, ἀλίστατος, σοφώτατος, must be corrected from this passage.

be corrected from this passage.

317. θεός. Aesch. Cho. 50, τὸ δ' ἐν-  
τυχεῖν, τοῦδε ἐν θεοῖς θεός τε καὶ θεοῦ  
πλέον. Hel. 560, θεός γάρ καὶ τὸ γιγ-  
νώσκειν φίλους. The Cyclops means to  
deride the argument derived from the  
reverence shown by the Greeks to the  
shrine of the gods. Compare *inf. v. 22*.

shrine of the gods. Compare *inf.* v. 337.  
318. καθόρνται, the same in sense as  
κάθηται or θάσσει, and hence the accus-  
sative. Hermann chooses to read *als κάθ-*  
*όρνται*. We might as well give *als*  
καθόρνται, if change were necessary.—  
ἄκρας, enumerated above, v. 292 seqq.

319. *προύστησω*, 'why have you put forward *these* arguments so prominently, as if they would influence *me*?'

322. οὐ μοι μέλει τὸ λοιπὸν seems to mean, 'I do not care for him (Zeus) besides,' or for what he can do to me.

ἐν τῇδε πέτρᾳ στέγυν' ἔχων σκηνώματα,  
ἢ μόσχον ὁπτὸν ἢ τι θήρειον δάκος      325  
δαινύμενος, εὖ τέγγων τε γαστέρ' ὑπτίαν  
ἐπεκπιῶν γάλακτος ἀμφορέα, πέπλον  
κρούω Διὸς βρονταῖσιν εἰς ἔριν κτυπῶν.  
ὅταν δὲ βορέας χιόνα Θρῆκιος χέη,  
δοραῖσι θηρῶν σῶμα περιβαλῶν ἐμὸν      330  
καὶ πῦρ ἀναίθων, χιόνος οὐδέν μοι μέλει.  
ἥ γη δ' ἀνάγκη, κὰν θέλη κὰν μὴ θέλη,  
τίκτουσα ποίαν τάμα πιάνει βοτά.  
τάγῳ οὔτινι θύα πλὴν ἐμοὶ, θεοῖσι δ' οὐ,  
καὶ τῇ μεγίστῃ γαστρὶ τῇδε δαιμόνων      335  
ώς τούμπιεν γε καὶ φαγεῖν τοὺφ' ἡμέραν,  
Ζεὺς οὗτος ἀνθρώποισι τοῖσι σώφροσιν,  
λυπεῖν δὲ μηδὲν αὐτόν· οὐ δὲ τοὺς νόμους  
ἔθεντο ποικίλλοντες ἀνθρώπων βίον,  
κλαίειν ἄνωγα· τὴν \*δ' ἐμὴν ψυχὴν ἐγὼ      340  
οὐ παύσομαι δρῶν εὖ κατεσθίων τέ σε.

324. ἔχων Hermann for ἔχω.

326. εὖ τέγγων τε, 'and well drenching,' is Reiske's emendation for ἐν στέγουσι. Fix (ap. Kirch.) proposed ἐκτείνους

τε. Hermann, retaining this, and thinking the following ἐπεκπιῶν would require εὖ τέγξας, marks the loss of one verse after this; and certainly it is not improbable (see above, v. 295) that this *ῥῆσις* originally contained a multiple of eight (thirty-two) verses, since Ulysses and Silenus before spoke in eight each (v. 253 seqq.). There is this objection to the vulgate ἐν στέγουσι, even if it could mean 'under shelter,' that it is a mere repetition of στέγυν' ἔχων σκηνώματα.

327. πέπλον κρούω. Barnes appears to be right in explaining *oppedo*. Cf. Ar. Nub. 293, καὶ βούλομαι ἀνταποτάρδειν πρὸς τὰς βροντάς. Musgrave proposed, and W. Dindorf and Bothe approve, πέδον κρούω, i. e. χορεύω. Hartung (ap. Kirch.) would read πίθον, 'the (empty) jar.' But the coarse wit is appropriate enough to the speaker, who desired to show his contempt for Ζεύς.

330. περιβαλῶν, the *nominativus pendens*, as if οὐ φροντίζω had followed.

332—3. This distich is quoted by Plutarch, De defectu Orac. p. 435, 13.

Another reading, φύουσα for τίκτουσα, is adduced from Athenagoras, Legat. p. 103 (cited by Hermann: p. 28 as given by Kirchhoff).

334. τὰ δ' οὕτι θύα seems probable for δ' γάρ οὕτι τινι θύα. Hermann gives & γάρ οὕτι θύα, but such a crasis is incredible, not to say that ἐγὼ is not wanted where there is no emphasis on the person. Barnes proposes to omit the οὐ, which is not altogether improbable; & γάρ τινι θύα πλὴν ἐμοὶ; the anapaest being no objection in a *ῥῆσις* of the Cyclops.

336. τούμπιεν γε Reiske for τοῦ πιεῖν γε. Hermann gives τε for γε, but see on v. 163.—τὸ ἐφ' ἡμέραν, like τὸ κατ' ἡμέραν, on which see Ion 122.—Ζεὺς κτλ., cf. v. 316. This is said, in illustration of his γαστὴρ being μεγίστη δαιμόνων, i. e. a Ζεὺς both to himself and to all wise men who think with him.

339. ποικίλλοντες, making intricate, divesting of its natural simplicity.

340. The δὲ was added by Barnes.

341. κατεσθίων γέ σε Hermann, 'namely, by eating you,' or, 'at least so far as eating you is concerned.' W. Dindorf gives σὲ emphatic. Kirchhoff, "malim κατεσθίω τε σέ."

ξένια τε λήψει τοιάδ', ὡς ἄμεμπτος ὁ,  
πῦρ καὶ πατρῶον τόδε, λέβητά θ', δις ζέσας  
σὴν σάρκα διαφόρητον ἀμφέξει καλῶς.  
ἀλλ' ἔρπετ' εἴσω, τῷ κατ' αὐλιον θεῷ  
ἴν' ἀμφὶ βωμὸν στάντες εὐωχῆτέ με.

345

- O4.** αἰαῖ. πόνους μὲν Τρωικοὺς ὑπεξέδυν  
θαλασσίους τε, νῦν δὲ ἐς ἀνδρὸς ἀνοσίου  
γνώμην κατέσχον ἀλίμενόν τε καρδίαν.  
ὦ Παλλὰς, ὦ δέσποινα Διογενὲς θεὰ,  
νῦν νῦν ἄρηξον κρείσσονας γὰρ Ἰλίου  
πόνους ἀφίνυμαι κάπι κινδύνου βάθρα.  
σύ τ', ὦ φαεννῶν ἀστέρων οἰκῶν ἔδρας,  
Ζεῦ Ξένι, ὅρα τάδε· εἴ γὰρ αὐτὰ μὴ βλέπεις,  
ἄλλως νομίζει Ζεὺς, τὸ μηδὲν ἀν, θεός.

350

- XO.** εὐρείας φάρυγος, ὦ Κύκλωψ,

355

342. ξένια δὲ Fix (ap. Kirch.).

343. πατρῶον τόδε, and τε for γε, is Hermann's correction for τόνδε, which not only is doubtful for the metre (though see on v. 334), but supposes Polyphemus to point to some caldron given him by his father Poseidon. He means however, pointing to the sea, 'my father's element yonder,' viz. water. "Res ipsa monstrat," adds Hermann, "dona hospitalia, quae promittit Cyclops, esse ignem et aquam, quique per ignem et aquam concoquat Ulixem, lebetem."

344. διαφόρητον Scaliger for δυσφόρητον. The correction is ingenious, and Hermann and Kirchhoff are clearly right in adopting it. Cf. Bacch. 739, ἄλλαι δὲ δαμάλαις διεφόρουν σπαράγμασιν.

345. τῷ κατ' αὐλιον θεῷ, sc. γαστρί. Cf. v. 335. So Bothe; but Hermann thinks the Cyclops means himself.—Polyphemus here enters his cave.

346. βωμὸν H. Stephens for κῶμον.

349. κατέσχον, I have come ashore. See v. 223. From the same metaphor he borrows ἀλίμενον, meaning inhospitable, offering no safe refuge. Reiske proposed ἀμῆν for γνώμην.

354. On Ξένιος Ζεὺς, the avenger of violated hospitality, see Aesch. Ag. 61.

353. The old punctuation, Ζεῦ, Ξένι, ὅρα τάδε, was corrected by Canter.

355. Ζεὺς Hermann for the Aldine Ζεῦ, with the best MSS. The sense is,

you are indeed Ζεὺς, but not Ζεὺς θεὸς, if you permit this injustice.

356. Polyphemus being within his cave (which is represented on the stage), the chorus, who are by no means his well-wishers, tell him to take his fill of his horrible fare, and deprecate the having any share in such a banquet. The address to the Cyclops is not said so much in irony (as Bothe supposes) as in disgust; this is clear, for Ulysses and his companions are being taken with the Cyclops into his den (cf. v. 345), and Ulysses, who at v. 375 returns from within it after a considerable interval (the narrative requires some hours at least), must be supposed to speak v. 347 seqq. as a soliloquy while he moves off the stage. Hermann considers this short ode to consist of three parts; the strophe sung by those satyrs who had just returned from lighting the fire in the cave; the mesode and antistrophe by the two other portions who had remained. As his scheme seems plausible, even though it requires rather violent changes, the antistrophe to it is here appended. In the strophe he supposes θερμὰ after ἀνθρακιᾶς.

ηηλήσ, ὦ τλάμον, δστις μάταν  
ἔφεστίοντος ικτῆρας ἐκθνεις δόμων,  
ἔφθα τε δαινύμενος μυσαροῦσιν ὀδοῦνσιν  
κόπτων, βρίκων,  
θέρμ' ἀπ' ἀνθράκων κρέα,

ἀναστόμον τὸ χεῖλος· ὡς ἔτοιμά σοι έφθὰ καὶ δπταλέ' ἀνθρακιᾶς ἄπο χναύειν, βρύκειν, κρεοκοπεῖν μέλη ξένων,	360
δασυμάλλω ἐν αἰγίδι κλινομένῳ. μή μοι μὴ προδίδον·	
μόνος μόνω κόμιζε πορθμίδος σκάφος. χαιρέτω μὲν αὐλις ὥδε,	
χαιρέτω δὲ θυμάτων ἀποβώμιος ἀν ἔχει θυσίαν	365
Κύκλωψ Αἴτναῖος ξενικῶν κρεῶν κεχαρμένος βορᾶ· νηλῆς, ὁ τλάμον, ὅστις †δωμάτων ἐφεστίους ξένους	370

after which he marks the loss of three verses.

*Ibid.* φάρυγος Hermann for φάρυγγος, which appears to be a form of the late Attic. It occurs also in the old copies in v. 410 and 592, in both places contrary to the metre. He also gives ἵω for ὕ, calling the metre a molossus followed by two cretins.

358. Kirchhoff proposes δπταλέ' for δπτὰ καὶ, and this has been adopted, the MS. Pal. giving δπτᾶ, which implies some compendium.—χναύειν, *Anglice, to gnaw.* The old reading was ἀποχναύειν, corrected by Musgrave. Hermann says Porson preferred ἀνθρακιᾶς ἀπολαύειν, a phrase which occurs in Ar. Equit. 780.—βρύκειν Casaubon for βρύχειν, and so *infra* v. 372 βρύκων. Soph. Trach. 987, ἡ δ' αὖ μιαρὰ βρύκει, φεῦ. Ar. Lysist. 367, βρύκουσά σου τοὺς πλεύμονας καὶ τάντερ ἔξαμήσω.

360. κρεοκοπεῖν L. Dind. for κρεω-κοπεῖν, the form which the MSS. also give in Aesch. Pers. 465.

361. κλινομένῳ is Reiske's correction, adopted with praise by Hermann, for κανθάμενα. One cannot say that it is quite satisfactory; nor is Bothe's κανομένων better, by which he refers ἐν αἰγίδι to κρεωκοπεῖν, 'to cut up the flesh of slain guests in a hide in place of a dish.' This critic too often fails to notice the natural and logical order of words. The custom of cooking food in a raw hide is supposed to be meant, which Barnes tells

us was in use with the Scotch soldiers of the middle ages. The meaning is, 'in a thickly-haired goat-skin laid on the ground,' and perhaps the epithet implies that the food to be cooked was laid upon the hairy surface. Bothe objects that the cookery of the Cyclops was done in a χάλκεος λέβης, v. 392; but he clearly speaks here of *grilled* meat as distinct from *boiled*.

364. μή μοι κτλ. "Sententia haec est; ne mihi prode haec: id est, fac ne frusta haec apparaverimus: solus soli tibi confer hanc celocom; quod est, solus soli tibi ingere quas nos aversamur carnes humanae." Hermann. Others take it literally to mean, 'Bring up the ship that we two alone may escape.' Matthiae too thought that the words were addressed to some other than the Cyclops. They appear to contain a proverb, 'be your own steersman, for we will not interfere with you.'

364. χαιρέτω, 'I will have nothing to do with it;' ἀποτέμποιαι, ἀποττέω. The meaning of what follows appears to be, χαιρέτω δὲ θυσία ἦν ἔχει Κύκλωψ ἀποβώμιος θυμάτων, i. e. who offers no other sacrifices to the gods, and therefore is θέος, as Hesychius explains it, perhaps from this passage.

370. ξένους Matthiae for ξενικούς, after Bothe, who however afterwards omitted the word as a gloss, as Hermann also has done. No reliance can be placed on the integrity of the passage. It would be

- ικτῆρας ἐκθύει δόμων,  
κόπτων, βρύκων,  
έφθά τε δαινύμενος μυσαροῖσιν ὁδοῦσιν  
[ἀνθρώπων] θέρμ' ἀπ' ἀνθράκων κρέα.  
 ΟΔ. ὁ Ζεῦ, τί λέξω δείν' ἵδων ἄντρων ἔστω,  
κοὺ πιστὰ, μύθοις εἰκότ' οὐδέ ἔργοις βροτῶν;  
 ΧΟ. τί δ' ἔστ', 'Οδυσσεύ; μῶν τεθοίναται σέθεν  
φίλους ἑταίρους ἀνοσιώτατος Κύκλωψ;  
 ΟΔ. δισσούς γ' ἀθρήσας κάπιβαστάσας χεροῖν,  
οἱ σαρκὸς εἶχον εὐτραφέστατον πάχος.  
 ΧΟ. πῶς, ὁ ταλαίπωρ, ἥτε πάσχοντες τάδε;  
 ΟΔ. ἐπεὶ πετραίαν τήνδ' ἐσήλθομεν στέγην,  
ἀνέκαυσε μὲν πῦρ πρῶτον, ὑψηλῆς δρυὸς  
κορμοὺς πλατείας ἐσχάρας βαλὼν ἔπι,  
τρισσῶν ἀμαξῶν ὡς ἀγώγυμον βάρος.  
 ἔπειτα φύλλων ἐλατίνων χαμαιπετῆ  
ἐστησεν εύνην πλησίον πυρὸς φλογί.

easy to make two senarii, *ηλήσις* δ τλάμων, *ὅς γε δωμάτων* ξένους ἐφεστίους *ικτῆρας* ἐκθύει δόμων, i. e. ‘gets rid of by sacrifice out of the house,’ &c. But δόμων after δωμάτων is suspicious. Kirchhoff’s arrangement of the antistrophe is very probable :-

νηλήσις, ὁ τλάμων, δστις δόμων  
ἐφεστίους ικτῆρας ἐκθύεις ξένους  
ἐφθά τε δαινύμενος μυσαροῖσι τ' ὁδοῦσιν  
κόπτων, βρύκων,  
θέρμ' ἀπ' ἀνθράκων κρέα.

After which he proposes to repeat v. 364 — 8.

374. Hermann’s opinion is probable, that ἀνθρώπων is only a various reading of ἀνθράκων. W. Dindorf would read ἀνδρῶν.

375. Barnes well observes on this scene, that although the early escape of Ulysses from the cave, and without any of his companions, is contrary to the narrative of Homer, still the economy of the drama required a descriptive speech of what had already happened, and the development of a plot to be afterwards carried out in conjunction with the chorus. All this is easy enough to accept, if we suppose Ulysses to have crept out through some chink while the Cyclops was engaged in

singing (v. 425). And it was better to make Ulysses come out alone, and afterwards to liberate his captive companions, than to represent all as escaping together by stealthy means, in which case flight rather than vengeance would have been their immediate care.

376. οὖν ἔργοις Kirchhoff.

377. τεθοίναται Reiske for the vulg. μῶν γε θουνάτα.

379. ἐπιβαστάσας, ‘taking into his hands to feel the weight of them.’ The same idea of carefully inspecting an animal destined for the butcher’s knife is kept up in ἀθρήσας.—εὐτραφέστατον W. Dindorf and others after Scaliger. Hermann and Kirchhoff retain the old reading εὐτρεφέστατον (Aldus ἐντρ.), referring to Lobeck on Phrynicus, p. 577.

382. στέγην Musgrave for χθόνα. “Usitata vocabula facile in scribendo commutantur memoriae errore.” Herm.

383. δρυός. The olive-tree is probably here meant. See on v. 615.

387. ἐστησεν, ‘he set it near the fire.’ If we suppose that this was a στιβάς or mattress already made, and the position of which he merely shifted, it will be altogether needless to read ἐνησεν, with Hermann and Dindorf, after Reiske, or ἐστρωσεν after Pierson. It is more sur-

κρατῆρα δ' ἔξέπλησεν ὡς δεκάμφορον,  
μόσχους ἀμέλξας, λευκὸν εἰσχέας γάλα.  
σκύφος δὲ κισσοῦ παρέθετ' εἰς εὑρος τριῶν  
πήχεων, βάθος δὲ τεσσάρων ἐφαίνετο,  
[καὶ χάλκεον λέβητ' ἐπέζεσεν πυρὶ,]  
δύβελούς τ' ἄκρους μὲν ἐγκεκαυμένους πυρὶ,  
ξεστοὺς δὲ δρεπάνῳ τάλλα, παλιούρου κλάδων,  
Αἴτναιά τε σφαγεῖα πελέκεων γνάθοις.  
ώς δ' ἦν ἔτοιμα πάντα τῷ θεοστυγεῖ  
"Αἰδον μαγείρῳ, φῶτε συμμάρψας δύο  
ἔσφαζ' ἑταίρων τῶν ἐμῶν ῥυθμῷ τινὶ" 395

prising that Hermann should adopt this, because he transposes 393—4 to follow this verse, and thus makes to depend, by a sort of *zeugma*, on *ἐνησεν*, an accusative that would naturally and easily have depended on *ξεστησεν*. Such transposition is by no means necessary. We cannot pretend to say whether the Cyclops boiled the pot before he got his spits ready, or conversely. At present both 392 and 393 end with *πυρὶ*, and the *homoeoteleuton* is suspicious, not to say, that *δύβελούς* must now refer back to *παρέθετο*. It is more likely that the intervening verse (392) should follow 385, or 395, after either of which it would come very appropriately. He first lights a fire, and then he sets a pot to boil upon it. It has here been inclosed in brackets because, whether genuine or not, it is clearly out of its place as it stands. Lobeck on *Ajac.* v. 40 (ed. I.) proposed, as Hermann tells us, *ἔπιστησεν* for *ἐπέζεσεν*, which would go far to remove the difficulty; only, he would properly be said *ἔπιστησαι λέβητα*, but *παραστῆσαι δύβελους*.

388. δεκάμφορον. Holding some ninety English gallons.

390. σκύφος κισσοῦ. See on *Alcest.* 756.

394. Scaliger's emendation, *τάλλα* for *γ' ἄλλα*, and *κλάδων* for *κλάδῳ*, is obviously right, and it is strange that Barnes should be content with such a senarius as he gives in his text, *ξεστοὺς δρεπάνῳ οὐ γ' ἄλλα παλιούρου κλάδῳ*. The meaning is, 'having the tips hardened in the fire (so as to pierce the flesh, *ἄκροπόροις δύβελοι*, *Od.* iii. 463), and the other parts roughly dressed with a bill-hook.' As for *δύβελούς παλιούρου κλάδων*, it

merely means 'made of hard wood.' Whatever the tree was, it was thorny, and doubtless of the hard grain which our similar trees, the black-thorn, white-thorn, crab, &c. possess. Virgil, *Ecl.* v. 39, 'Carduus et spinis surgit palurus acutis,' 'Christ-thorn.' The custom of using wooden spits is also recorded *Georg.* ii. 396, 'pinguaque in veribus torrebus exta colurnis.'

395. Αἴτναιά τε σφαγεῖα. As this verse stands, it can only mean, 'and Sicilian blood-pots for the axe's edge,' i. e. to catch the blood of the victim when struck. See *Electr.* 800, *οἱ μὲν σφαγεῖον ἔφερον, οἱ δὲ ἥπραν κανά*. It is the Homeric *ἀνίσιον*, *Od.* iii. 444, where the *πέλεκυς* or sacrificial axe is also mentioned, v. 442,—the one, it should be observed, in close connexion with the other, as here. Kirchhoff gives *γνάθους*, the accusative in apposition; in which case *σφαγεῖον* must bear the unusual sense of 'an instrument of slaughter.' Hermann transposes the verse after 399, and reads

τὸν μὲν λέβητος εἰς κύτος χαλκήλατον,  
Αἴτναι ἄτε σφαγεῖα, πελεκέων γνάθοις,

so that *γνάθοις* depends on *ἔσφαζε*. Still, one may question if Euripides would have written *εἰς λέβητος κύτος ἄτε σφαγεῖα*, nor is it so clear as Hermann contends, that after v. 399, "aliquid amplius dici et significantius debuit, quam illud nudum τὸν μὲν" κτλ.

398. *ἔσφαζε* appears to be the reading of all the old copies. *ἔσφαζε vulgo*, from Barnes' edition. As *τρω* were slain, and with a certain deliberate method, as *ῥυθμῷ τινὶ* implies, the imperfect is the proper tense. Homer has *σὺν δὲ δύο*

τὸν μὲν λέβητος ἐς κύτος χαλκῆλατον,  
τὸν δ' αὖ, τένοντος ἀρπάσας ἄκρου ποδὸς, 400  
παίων πρὸς ὁξὺν στόνυχα πετραίου λίθου  
ἐγκέφαλον ἔξερρανε, καὶ καθαρπάσας  
λάβρῳ μαχαίρᾳ σάρκας ἔξωπτα πυρὶ,  
τὰ δ' ἐς λέβητ' ἐφῆκεν ἔψεσθαι μέλη.  
ἔγὼ δ' ὁ τλήμων δάκρυ' ἀπ' ὁφθαλμῶν χέων 405  
ἐχριμπτόμην Κύκλωπι καδιακόνουν  
ἄλλοι δ' ὅπως ὅρνιθες ἐν μυχοῖς πέτρας  
πτήξαντες εἶχον, αἷμα δ' οὐκ ἐνῆν χροῦ.  
ἐπεὶ δ' ἑταίρων τῶν ἐμῶν πλησθεὶς βορᾶς  
ἀνέπεσε φάρνυγος αἰθέρ' ἔξιεὶς βαρὺν, 410  
εἰσῆλθε μοί τι θεῖον ἐμπλήσας σκύφος  
Μάρωνος αὐτῷ τοῦδε προσφέρω πιεῖν,  
λέγων τάδ'. Ὡς πᾶν ποντίου θεοῦ, Κύκλωψ,  
σκέψαι τόδ' οἶον Ἑλλὰς ἀμπέλων ἄπο  
θεῖον κομίζει πῶμα, Διονύσου γάνος.  
ὁ δ' ἔκπλεως ὡν τῆς ἀναισχύντου βορᾶς  
ἐδέξατ' ἔσπασέν \*τ' ἀμυστιν ἐλκύσας,  
καπγύνεσ' ἄρας χεῖρα, φίλτατε ξένων,

μάρψας ὥστε σκύλακας ποτὶ γάιν Κόπτ',  
ἐκ δ' ἐγκέφαλος χαμᾶδις βίε, δεῦνε δὲ  
γαῖαν, Od. ix. 289.

401. στόνυχε Scaliger for γ' δνυχα. Hesychius, στόνυχες, τὰ εἰς δέν λήροντα. Bothe, who defends δνυχα by τρητὸς δνυξ πετραῖος in a verse of Nonnus, forgets that γε is utterly indefensible.

402. ἔξερρανε, 'dashed out,' with the notion of bespattering the rock with blood-drops. Soph. Trach. 781, κόμης δὲ λευκὸν μνελὸν ἔκρανει, μέσον κρατὸς διασπαρέντος ἀλματὸς θ' δμοῦ, i. e. fragments of bone from the top of the head being scattered about.—For καθαρπάσας we should have expected διαρπάσας, or even διαρπαμῶν (Eur. El. 816), especially as ἀρπάσας occurred just above. Possibly here some verse has dropped out, by which αἴτον was left to be supplied after καθαρπάσας, e. g. τὰς μὲν διαιρῶν τοὺς τρισαθλίους ἀκμῇ λάθρον μαχαίρας σάρκας ἔξωπτα πυρὶ, τὰ δ' ἐς λέβητ' κτλ.

404. τὰ δ' Heath for τάδ'. The limbs are opposed to the more fleshy parts;

the one he boiled, the other he roasted. The article falls under the usage noticed on Herc. 1039.

406. καδιακόνου Hermann and W. Dindorf for καλ δηκόνου. The latter form appears to belong to the late Attic.

407. Kirchhoff gives ἄλλοι, an unusual crasis.

410. φάρνυγος. See on v. 356. The use of αἰθέρ for 'breath' is to be noticed. The Greeks generally use it exclusively of the bright air, e. g. Herc. 1090. Athenaeus quotes this verse, p. 23 E, with ἔξαντει, whence Porson here read ἔξαντεις.

412. αὐτῷ τοῦδε L. Dindorf for αὐτοῦ, τῷδε κτλ. This is an acute emendation. Ulysses appears on the stage with a wine-skin, which he holds up as he speaks. Compare Electr. 499.

416. ἔκπλεως, satiatus, Hermann, who compares v. 247. In the next verse τε was added by Barnes.—Ἀμυστιν ἐλκύσας, 'having drained it at a draught.' See Rhes. 419. Inf. 572.

- καλὸν τὸ πῶμα δαιτὶ πρὸς καλῇ δίδωσ.  
 ἡσθέντα δ' αὐτὸν ὡς ἐπησθόμην ἐγὼ,  
 ἄλλην ἔδωκα κύλικα, γιγνώσκων ὅτι  
 τρώσει νιν οἶνος καὶ δίκην δώσει τάχα.  
 καὶ δὴ πρὸς φόδας εἰρπ'. ἐγὼ δ' ἐπεγχέων  
 ἄλλην ἐπ' ἄλλη σπλάγχν' ἐθέρμανον ποτῷ.  
 ἃδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς  
 ἀμοισ', ἐπήχει δ' ἄντρον. ἔξελθὼν δ' ἐγὼ  
 σιγῇ σὲ σῶσαι καῦ', ἐὰν βούλῃ, θέλω.  
 ἀλλ' εἴπατ' εἴτε χρῆζετ' εἴτ' οὐ χρῆζετε  
 φεύγειν ἀμικτον ἄνδρα καὶ τὰ Βακχίου  
 ναίειν μέλαθρα Ναΐδων νυμφῶν μέτα.  
 ὁ μὲν γὰρ ἔνδον σὸς πατήρ ταῦδ' ἥνεσεν.  
 ἀλλ' ἀσθενής γὰρ κάποκερδαίνων ποτοῦ,  
 ὥσπερ πρὸς ἵξῳ τῇ κύλικι λελημένος  
 πτέρυγας ἀλύει· σὺ δὲ, νεανίας γὰρ εἴ,  
 σώθητι μετ' ἐμοῦ, καὶ τὸν ἀρχαῖον φίλον  
 Διόνυσον ἀνάλαβ', οὐ Κύκλωπι προσφερῆ.  
 430  
 XO. ὁ φύλτατ', εἰ γὰρ τήνδ' ἴδοιμεν ἡμέραν,  
 Κύκλωπος ἐκφυγόντες ἀνόσιον κάρα.  
 [ώς διὰ μακροῦ γε τὸν σίφωνα τὸν φίλον

424. ἐθέρμανον. Alcest. 758, ἔως ἐθέρ-  
 μην' αὐτὸν ἀμφιβᾶσσα φλὸξ οἴνου. The  
 obvious idea that drinking-songs are un-  
 suited to grief, occurs in the same pro-  
 satyric play, Alcest. 761, δ μὲν γὰρ ἥδε,—  
 οἰκέται δ' ἐκλαδομεν δέσποιναν. The coin-  
 cidence is still further to be traced in  
 θμοντ' ἀλατῶν, ibid. 760.

426. ἐπηχεῖ Kirchhoff after Barnes, on  
 account of the preceding φέει, which  
 seems to describe what the Cyclops is  
 now doing after his feast.

430. Ναΐδων Casaubon for Δαναΐδων,  
 “cum Graecis puellis.” Portus. The  
 emendation is satisfactory, since Nymphs,  
 satyrs, and Bacchus, were inseparable  
 companions. In Hel. 187 we have Νύμφα-  
 τις οἴα Νάïς. Hermann mentions μαινά-  
 δῶν as a plausible conjecture.

431. δ ἔνδον πατήρ. Silenus, who had  
 been foremost in his treachery to the  
 Greeks, acquiesced in and approved of  
 the conduct of the Cyclops. Cf. 314, and  
 for the appellation πατήρ, 82 and 84.

432. ἀποκερδαίνων, making the best of  
 the drink that is before him; not losing  
 the chance of taking his fill; with the  
 additional notion of ἀπολαβῶν, ἐπαυρδ-  
 μενος, suffering the consequences of it.  
 Silenus, says Ulysses, is old and weak,  
 and besides, has lost his reason by drink,  
 so that he cannot assist us in our escape.

434. ἀλύει, is beside himself. Cf.  
 Aesch. Theb. 386. Hermann rejects,  
 and perhaps with good reason, the ele-  
 gant reading of Musgrave, πτέρυγα σα-  
 λεύει. The vulgate means, ‘having his  
 wings caught by the cup, like a bird  
 sticking to bird-lime.’ In fact, ἀλύει is  
 the right word for a man not only doting  
 but ‘fuddled’ with wine. Σαλεύειν, con-  
 nected with σάλ, always bears some notion  
 of a ship tossed by a storm. Bothe, aware  
 of this, renders σαλεύει “fluctuantur, ti-  
 met.”

439—40. Few verses are more per-  
 plexing than this unmetered distich. For  
 first, χρεένει ought to govern a genitive

- χηρεύομεν τόνδ' οὐκ ἔχομεν καταφαγεῖν.] 440
- ΟΔ.** ἀκουε δή νυν ἦν ἔχω τιμωρίαν  
θηρὸς πανούργου σῆς τε δουλείας φυγῆν.  
**ΧΟ.** λέγ'. ὡς Ἀσιάδος οὐκ ἀν ἥδιον ψόφον  
κιθάρας κλύοιμεν ἢ Κύκλωπ' ὀλωλότα.  
**ΟΔ.** ἐπὶ κώμον ἔρπειν πρὸς κασιγνήτους θέλει 445  
Κύκλωπας ἡσθεὶς τῷδε Βακχίου ποτῷ.  
**ΧΟ.** ξυνῆκ', ἔρημον ξυλλαβῶν δρυμοῖσι νιν  
σφάξαι μενοινᾶς ἢ πετρῶν ὄσαι κάτω.  
**ΟΔ.** οὐδὲν τοιοῦτον, δόλιος ἡ πιθυμία.  
**ΧΟ.** πῶς δαί; σοφόν τοί σ' ὅντ' ἀκούομεν πάλαι. 450  
**ΟΔ.** κώμον μὲν αὐτὸν τοῦν ἀπαλλάξαι, λέγων  
ὡς οὐ Κύκλωψι πῶμα χρὴ δοῦναι τόδε,  
μόνον δ' ἔχοντα βίστον ἥδεως ἄγειν.  
ὅταν δ' ὑπνώστη Βακχίου νικώμενος,  
ἀκρέμων ἐλαίας ἐστὶν ἐν δόμοισι τις,  
διν φασγάνῳ τῷδε ἔξαποξύνας ἄκρον 455  
ἔς πῦρ καθήσω· καὶ ὅταν κεκαυμένον  
ἴδω νιν, ἄρας θερμὸν ἐς μέσην βαλὼν  
Κύκλωπος ὄψιν ὅμματ' ἐκτήξω πυρί.

in the sense of 'to be without'; like the Homeric ἀνδρῶν χηρεύει, and hence Scaliger proposed θηρεύομεν. However, this difficulty is fairly met by explaining σίφων *membrum virile*, and comparing χηρεύσει λέχος, Alcest. 1089, like ὄρφανεν παιδας, *ibid.* 297. Secondly, the *i* in σίφων is long, so that here we have a false quantity, which Hermann gets rid of by reading τὸν φίλον σίφωνα δῆ. Thirdly, οὐκ ἔχομεν καταφαγεῖν is the reading of the copies; and though οὐν ἔχοντες or οὐκ ἔχοντε καταφυγεῖν is plausible enough, it is only an uncertain makeshift. Hermann gives οὐν ἔχομεν γὰρ καταφυγῆν, in the meaning that the σίφων has no καταφυγῆ, *vir eget femina*. Fourthly, not only is this distich a gratuitous piece of obscenity, but the chorus *ought* to speak only two lines, uniformly with the order of the following dialogue, and as it does at vv. 212, 377, and in three lines twice consecutively at 469, 473, and also at 270, 596, 632, but in no instance in four. From all these reasons we may fairly conclude that the two verses are spurious.

Matthiae and Bothe only make bad worse by reading, partly on Scaliger's suggestion, τὸν δ' οὐκ ἔχομεν κατεκφυγεῖν, a compound that does not elsewhere occur.

443. Ἀσιάδος, as a peculiar instrument of the Bacchic worship, imported from the east (Bacch. 13–19).

447. δρυμοῖσι Tyrwhitt for ῥυθμοῖσι. The poet would hardly have used ῥυθμοῖσι for the common word δεσμοῖσι. H. Stephens pretended to have found ῥυτῆρος, *loris*, in his MSS., and Bothe has adopted it. The syntax ἔρημον δρυμοῖσι, 'alone in the thicket,' (the dative of place,) seems very plausible, and Kirchhoff believes it is the reading in MS. Pal.

449. ἡ πιθυμία. Hermann has ἡ προθυμία, with Musgrave. Neither word seems exactly applicable: ἡ πιθουλία, which he also proposes, would be better.

451. ἀπαλλάξαι. Supply ἐν νῷ ἔχω from the context, or μενοινῷ from v. 448.

454. ὑπνώστη Hermann for ὑπνώσεις. Aesch. Eum. 121, ὁζεις; ὑπνώσεις;

459. ὅμματα. The plural for the singular, as in v. 470.

- ναυπηγίαν δ' ὥσει τις ἀρμόζων ἀνήρ  
διπλοῦν χαλινοῦ τρύπανον κωπηλατεῖ,  
οὗτα κυκλώσω δαλὸν ἐν φαεσφόρῳ  
Κύκλωπος ὄψει, καὶ συναναιῶ κόρας. 460
- XO.** ίοῦ ίοῦ.  
γέγηθα, μαινόμεσθα τοῖς εὐρήμασι. 465
- ΟΔ.** κάπειτα καὶ σὲ καὶ φίλους γέροντά τε  
νεὼς μελαίνης κοῖλον ἐμβήσας σκάφος  
διπλαῖσι κώπαις τῇσδ' ἀποστελῷ χθονός.
- XO.** ἔστ' οὖν ὅπως ἀν ὕσπερ ἐκ σπονδῆς θεοῦ  
κάγῳ λαβούμην τοῦ τυφλοῦντος ὄμματα  
δαλοῦ; φόνου γὰρ τοῦδε κοινωνεῖν θέλω. 470
- ΟΔ.** δεῖ γοῦν μέγας γὰρ δαλός· οὐδὲν ξυλληπτέον.

461. *κωπηλατεῖ*. The word is used in reference to the motion to and fro, which propels the drill alternately this way and that round its axis. Cf. δαλοῦ *κάτην*, v. 484. This method is still in common use among rude artists. Translate, ‘And as a man in putting together shipwrights’ work plies a drill by a double thong,’ i. e. each hand holding and alternately drawing one end of it. The passage is closely taken from Od. ix. 384,

ώς ὑπε τις τρυπῶ δόρυ νήϊον ἀνήρ  
τρυπάνῳ, οὐ δέ τ' ἔνερθεν ὑποστείσουσιν  
ἱμάντη  
ἄφαμενοι ἐκάτερθε, τὸ δὲ τρέχει ἐμμενὲς  
αἰεῖ:  
ώς τοῦ ἐν δρθαλμῷ πυρήκεα μοχλὸν  
ἔλθοντες  
δινέομεν.

464. *ιοῦ*. So Hermann for *ιον*. There is this difference between the words, that *ιον* denotes joy (*hurrah!*), *ιον* annoyance or disappointment (*oh dear!*). Hence Photius rightly has *ιον σχετλιαστικὸν ἐπίρρημα, αὐτὴ τοῦ οἴμοι*. Rightly too in Ar. *Nub.* 1, we read *ιον ιον*, but in Agam. 25, *ιοῦ ιοῦ*. See *inf.* v. 576.

466. *γέροντά τε*, i. e. Silenus. Before, v. 432, he seemed determined to leave him to his fate. Cf. Iph. T. 742, *πέλωσι σφε, καίτῃ ναὸς εἰσβῆσω σκάφος*, scil. αὐτὸν.

468. *διπλαῖσι κώπαις*. The natural meaning is, ‘with a pair of oars.’ Hermann’s explanation seems very far-fetched, ‘with twice the number of oars that are commonly used in getting a ship into deep

water;’ or, in simpler phrase, ‘with double speed.’ Perhaps, like *δικρότοις κάταις* in Iph. T. 408, it may refer to the two banks of oars in a bireme. We should rather have expected *πάσαισι κώπαις*. Written by mistake, ΠΛ for ΠΑ may have been patched up by adding ΔΙ at the beginning:

469. *ὕσπερ ἐκ σπονδῆς* cannot mean ‘as from the lustral-water at the sacrifice of a god,’ as in Herc. F. 928, *μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν, εἰς χέρνιβ' ὡς βάψειν, Ἀλκμήνης τόκος*, for the *χέρνιψ* is entirely distinct from the *σπονδῆς*. Bothe’s interpretation, “*tanquam ex foedere divino*,” “*tanquam id me facturum promiserim in foedere de hac referiendo*,” seems very far-fetched. Kirchhoff proposes *ὕσπερ ἐν σπονδᾶς*. Perhaps the sense is *utpote jam facta libatione*, and in *φόνον κοινωνεῖν* there is an allusion to *φόνιας κοινωνεῖν*, as in El. 637, *ὅτεν γ' ίδων σε δαιτὴ κοινωνὸν καλεῖ*. He pretends that the libation has been made by the Cyclops himself (cf. v. 417 seqq.), and so every thing has been duly done before the victim is immolated.

472. *δεῖ γοῦν*. The meaning is, ‘You not only *may*, but you *must*.—*οὐ* is Reiske’s correction for *δν*, and he is probably right. Cf. Ion 331, *τις; εἰ πόνον μοι ξυλλαβθοί, χαροιμεν ἄν*. He remarks that fuller stop than a comma should be placed at *δαλός*, the sense being ‘the brand is large; therefore you must help to hold it.’ He might have added, that in Barnes’ edition there is a full stop after *δαλός*.

- XO.** ὡς κἀν ἄμαξῶν ἐκατὸν ἀραιμην βάρος,  
εἰ τοῦ Κύκλωπος τοῦ κακῶς ὀλουμένου  
ὁφθαλμὸν ὥσπερ σφηκιὰν ἐκτρίψομεν. 475
- ΟΔ.** σιγάτε νυν δόλον γὰρ ἐξεπίστασαι  
χῶταν κελεύω, τοῖσιν ἀρχιτέκτοσι  
πείθεσθ'. ἐγὼ γὰρ ἄνδρας ἀπολιπὼν φίλους  
τοὺς ἔνδον ὅντας οὐ μόνος σωθήσομαι.  
καίτοι φύγοιμ' ἀν, κάκβέβηκ' ἄντρου μυχῶν 480  
ἄλλ' οὐ δίκαιον ἀπολιπόντ' ἐμοὺς φίλους,  
ξὺν οἶσπερ ἥλθον δεῦρο, σωθῆναι μόνον.
- HM. α.** ἄγε, τίς πρώτος ; τίς δὲ ἐπὶ πρώτῳ  
ταχθεὶς δαλοῦ κώπην ὀχμάσας  
Κύκλωπος ἔσω βλεφάρων ὥστας 485  
λαμπρὰν ὄψιν διακναίστει ;
- HM. β'.** σίγα σίγα. καὶ δὴ μεθύων  
ἄχαριν κελαδὸν μουσιζόμενος  
σκαιὸς ἀπωδὸς καὶ κλαυσόμενος 490

473. ἀραιμην Matthiae for ἀροίμην, which has the *a* short, as in the Homeric κῦδος ἔροι &c.—τοῦ κακῶς ὀλουμένου, as remarked on Heracl. 874, where it also occurs, is a comic rather than a tragic phrase.

475. ἐκτρίψομεν. There is another reading ἐκθρύψομεν, whence Scaliger conjectured ἐκθλίψομεν, but it is a less appropriate word. The MS. Pal. has ἐκτρίψομεν.

476. ἐξεπίστασαι MSS. ἐξεπίστασθε edd., which arose from the preceding plural σιγάτε.

479. σωθήσομαι, i. e. οὐ θέλω μόνος σωθῆναι.

480. καίτοι κτλ. ‘And yet I might escape if I chose, and I am already outside of the cave.’ This is said with a pause, as if to deliberate.

483. Instead of the whole chorus, to which the MS. Pal. assigns 483—502, the MS. Flor. 2 distributes 487—502 between two hemichoria. Matthiae makes the first hemichorium speak here. They ask, who is ready to act first with Ulysses, and the other part, hearing a drunken strain within the cave, and well knowing the customs of the Cyclops, announces that he is about to come forth.

This anapaestic προφδὸς is followed by a monostrophic song in three parts, all of the same metre, (Anacreontic or Ionic a minore,) and each consisting of eight verses. The purport of the song is to delude the Cyclops by encouraging him to sing and dance; and he freely responds in the same style to their alluring suggestions.

*Ibid.* ἐπὶ πρώτῳ, next after the first.—δαλοῦ κτλ., ‘having firmly grasped the handle of the brand.’ The metaphor is from rowing; cf. v. 461. Electr. 816, ὥστις ταῦρον ἀρταμεῖ καλῶς, ἵππους τ' ὀχμάζει. ‘To make fast’ is the primary notion of this verb. The MSS. give δαλῶ, corrected by Stephens.

486. After this the MSS. add the stage-note (ταρετγραφῇ), φῦῃ ἔνδοθεν.

488. Ιτ μονοίζεσθαι, a very expressive word, there is the same disparaging estimate of his musical powers; ‘doing the musical,’ as one might say.

490. ἀπωδὸς may be compared with ἀπόμουσος. Hermann, who reads σκαιὸς, ἀπωδὸς κατακλαυσόμενος, ‘stultus, qui dissimilem cantum ejulaturus sit,’ cites Bekker’s Anecdota, p. 441, 12, ἀπωδὸν, τὸ τῆς φῦῆς ἀλλάτριον. But σκαιὸς is stupid rather than foolish, and implies

χωρεῖ πετρίνων ἔξω μελάθρων.  
φέρε νιν κώμοις παιδεύσωμεν  
τὸν ἀπαίδευτον.

πάντως μέλλει τυφλὸς εἶναι.

*H.M. a'. μάκαρ ὅστις εὐιάζει*

495

βοτρύων φύλαισι πηγαῖς  
ἐπὶ κῶμον ἐκπετασθεὶς,  
φύλον ἄνδρ' ὑπαγκαλίζων,  
ἐπὶ δεμνίοισι τ' ἄνθος

χλιδανῆς ἔχων ἑταίρας

500

μυρόχριστος λιπαρὸς βό-  
στρυχον, αὐδῷ δὲ, θύραν τίς οἴξει μοι;

*ΚΤ. παπαῖ, πλέως μὲν οἴνου,*

γάνυμαι δὲ δαιτὸς τῇβῃ,

σκάφος, ὀλκὰς ὡς, γεμισθεὶς

505

ποτὶ σέλμα γαστρὸς ἄκρας.

ὑπάγει μ' ὁ χόρτος εὐφρων

ἐπὶ κῶμον ἥρος ὥραις,

ἐπὶ Κύκλωπας ἀδελφούς.

his utter ignorance how to sing a κῶμος. As here (see v. 493) σκάψ and ἀπαίδευτος are combined in Ar. *Vesp.* 1183. Of such pupils it was doubtless the custom to say οὐχὶ κλαύεται; οὐκ οἰμόσται; &c., and so the phrase may be compared with τοῦ κακῶς ὀλουμένου above. There is the allusion common in such passages (*sup.* v. 425) to the contradiction between songs of joy and lamentations.

495. *μάκαρ ὕστις* Hermann for μακάριος ὕσ. The change is slight, it restores the metre, and is supported by Bacch. 73, ὁ μάκαρ ὕστις εἰδαμῶν τελετὰς θεῶν εἰδὼς κτλ.—εὐιάζειν is to sing εὐία, a Bacchic cry (Bacch. 157), another form of εὐάζειν.

497. ἐκπετασθεὶς seems here to mean literally, 'stretched out at full length,' ἐκταθεὶς, 'for a revel.'

499. δεμνίοισι τ' ἄνθος W. Dindorf for δεμνίοις τε ἄνθον. This is much more probable than Hermann's ἐπὶ δεμνίοις τε κάλλος. For ἄνθος, used of female bloom or beauty, compare Soph. *Trach.* 548, ὁν ἀφαρπάξειν φίλει δρθαλμὸς ἄνθος.—χλιδανὸς is used of delicate young women in Aesch. *Pers.* 546.

501. μυρόχριστος. Bacch. 235, ξαν-

θωῖος βοστρύχοισιν εὔσμος κόμην. For λιπαρὸς it does not seem necessary to read, with Scaliger, λιπαρόν. The sense is, 'sleek as to his hair from being anointed with fragrant unguent;' or perhaps, in the order of the words, 'unguent-smearred, sleek as to his locks.'

502. θύραν τίς οἴξει, apparently a cant phrase for τίς χαρεῖται μοι, 'who will admit me to her favours?'

503. παπαῖ Lenting for πᾶ πᾶ πᾶ.—δαιτὸς τῇβῃ, i. e. ἀκολασίᾳ, as Hermann explains it, from Hesychius. The old reading however is ἤβης, corrected by Lobeck. The word is probably corrupt. Read, γάνυμαι δὲ, δαιτὸς ἤδη—γεμισθεὶς, where ἤδη implies that he has just finished a good dinner.—σκάφος κτλ., 'freighted in my hold, like a merchant-ship, to my belly's top bench.' Aesch. *Ag.* 981, οὐκ ἔν πρότας δόμος, πημονᾶς γέμων ἄγαν, οὐδὲ ἐπόντιος σκάφος.

507. ὁ χόρτος. If the article be right, εὐφρων must stand for εὐφρώνως, 'the grass kindly invites me to the comus in the season of spring.' Similarly Soph. *Trach.* 936, κάντανθ' ὁ πᾶς δύστηνος οὖν' ὀδυρμάτων ἐλείπετ' οὐδὲν κτλ.

φέρε μοι, ξεῖνε, φέρ' ἀσκὸν ἔνδος μοι. 510

*HM.* β'. καλὸν ὅμμασιν δεδορκῶς  
καλὸς ἐκπερᾶ μελάθρων.

\* \* φιλεῖ τις ἡμᾶς.

λύχνα δαῖ ἀμμένει σὸν  
χρόα, κοὐ τέρεινα νύμφα,  
δροσερῶν ἔσωθεν ἄντρων.  
στεφάνων δὲ οὐ μία χροιὰ  
περὶ σὸν κράτα τάχ' ἔξομιλήσει.

515

*ΟΔ.* Κύκλωψ, ἄκουσον, ὡς ἐγὼ τοῦ Βακχίου  
τούτου τρίβων εἴμ', δην πιεῖν ἔδωκά σοι.

520

*ΚΤ.* ὁ Βάκχιος δὲ τίς; θεὸς νομίζεται;

*ΟΔ.* μέγιστος ἀνθρώπωισιν ἐς τέρψιν βίου.

*ΚΤ.* ἐρυγγάνω γοῦν αὐτὸν ἡδέως ἐγώ.

*ΟΔ.* τοιόσδε ὁ δαίμων οὐδένα βλάπτει βροτῶν.

*ΚΤ.* θεὸς δὲ ἐν ἀσκῷ πῶς γέγηθ' οἴκους ἔχων; 525

512. *καλὸς* Scaliger and Hermann for *καλὸν*. In the next verse he supplies the lacuna by *φίλος ὡν φιλεῖ τις ἡμᾶς*. Both are highly probable.

514—5. This passage is corrupt in the copies. The early editions give *λύχνα δ' ἀμμένα δάια, σὸν χρόα, χ' ως τέρεινα νύμφα*. But the MSS. appear to have *ἀμμένει*. That *δάια* is genuine and the Aldine *ἀμμένα* (which should be *ἡμένα*, ‘lighted’) a mere corruption of *ἀμμένει*, seems pretty clear, if only from the MSS. readings. According to the emendation given above, the sense is quite simple and consistent; ‘a hostile brand awaits your body, and not a delicate bride.’ Hermann gives *λύχνα δ' ἀμμένει διαι σὸν χρόα σ' ὡς τέρεινα νύμφα κτλ.* “*lucernae te propter formam tuam expectant; nam intus est in antro tenera sponsa.*” W. Dindorf’s reading is a little better, *λύχνα δ' ἡμένην ἀμμένει σὸν χρόα, ἥγ' ὡς τέρεινα νύμφα.*—For the neuter form *λύχνα* a grammarian in Bekker’s *Anecdota*, p. 106, 8, is cited: *λύχνα, οὐδετέρως. Ἡρόδοτος δευτέρω, Εὐριπίδης Κύκλωπι.*

517. *χρόα* Barnes, *χροιὰ* W. Dindorf, for *χρόα*. The words are ambiguous, and mean that in place of a crown of myrtle and roses a ring of gory hue shall encircle his brows. The exact purport of *ἔξομιλήσει* is obscure. Any thing or person may be said *δμιλεῖν* if he or it is attached to a certain locality. An instance of

*ἔξομιλεῖν* in the same sense is given in the Lexicons from Xen. Ages. xi. 4. See on Iph. A. 735.

520. *πιεῖν* H. Stephens for *πιῶν*. Hermann gives *τοῦ Βακχίου θεοῦ τρίβων εἴμ'*, and in the next verse *τις θεὸς*, ‘is he considered a god?’ Certainly, when Ulysses says, ‘*I am well versed (if you are not) in the nature of this Bacchus whom I give you to drink,*’ it is an illogical reply to ask, ‘*Why, what god is Bacchus considered to be?*’ Hermann, in fact, alters the first line to suit the second, and the second to suit the first. The difficulty is much more easily got over by putting a question at *τίς*.—‘Who then is this Bacchus? is he a god?’—The same confusion between the god and the thing of which he is the patron and giver, has been noticed on Bacch. 284.

524. *οὐδένα βλάπτει*. If he did harm, he would not be *ἡδὺς*, which is a sort of compromise between *φίλος* in reference to the god, and *ἡδὺς* in reference to the taste of wine. Cf. Bacch. 135, *ἡδὺς ἐν οὐρεσιν, θταν ἐν θιδῶν δρομαῖν πέσῃ πεδόστε.*

525. *οἴκους* Canter for *οἴνους*, and in the next verse *τιθῆ* for *τιθεῖ* Porson, the Attic form being *τιθησι*. The MS. Pal. has *ὅπου τιθεῖς ἐνθάδ*, whence Kirchhoff conjectures that *τις* is an interpolation, and he would read either *ὅπου τιθῆς νιν*, or *ὅπου τιθῆς, ἐνταῦθά γ'*, and *ἐνμενῆς* for *ἐνπετής*. But the latter word means

- ΟΔ.* ὅπου τιθῆ τις, ἐνθάδ' ἔστιν εὐπετής.  
*ΚΤ.* οὐ τοὺς θεοὺς χρὴ σῶμα' ἔχειν ἐν δέρμασιν.  
*ΟΔ.* τί δ', εἴ σε τέρπει γ'; ἢ τὸ δέρμα σοι πικρόν;  
*ΚΤ.* μισῶ τὸν ἀσκόν· τὸ δὲ ποτὸν φιλῶ τόδε.  
*ΟΔ.* μένων νῦν αὐτοῦ πῖνε κενθύμει, Κύκλωψ. 530  
*ΚΤ.* οὐ χρή μ' ἀδελφοῖς τοῦδε προσδοῦναι ποτοῦ;  
*ΟΔ.* ἔχων γὰρ αὐτὸς τιμιώτερος φανεῖ.  
*ΚΤ.* διδοὺς δὲ τοῖς φίλοισι χρησιμώτερος.  
*ΟΔ.* πυγμὰς ὁ κῶμος λοίδορόν τ' ἔριν φιλεῖ.  
*ΚΤ.* μεθύω μὲν, ἔμπας δ' οὕτις ἀν ψαύστειέ μου. 535  
*ΟΔ.* ὁ τάν, πεπωκότ' ἐν δόμοισι χρὴ μένειν.  
*ΚΤ.* ἡλίθιος ὄστις μὴ πιῶν κῶμον φιλεῖ.  
*ΟΔ.* δος δ' ἀν μεθυσθείς γ' ἐν δόμοις μείνῃ, σοφός.  
*ΚΤ.* τί δρῶμεν, ὁ Σειληνέ; σοὶ μένειν δοκεῖ;  
*ΣΕ.* δοκεῖ· τί γὰρ δεῖ συμποτῶν ἄλλων, Κύκλωψ; 540  
*ΚΤ.* καὶ μὴν λαχνῶδες γ' οὐδας ἀνθηρᾶ χλόη.

'contented,' 'easily satisfied,' *εὔκολος*. Aesch. Suppl. 988, *ἐνπετῆ τῶν*, 'either of these alternatives may satisfy you.'

527. *σῶμα* is the reading of the old copies, retained by Kirchhoff and Hermann. Others give *δῶμα* *ἔχειν*, the conjecture of Pierson, in reference to *ἐν ἀστῷ οἰκους* *ἔχων*, v. 525. No confusion is more common than that of *σῶμα* and *δῶμα*, so that this is a case where context should have greater weight than MSS. Either word gives a good sense; but the Cyclops had already said that 'a god should not dwell in a wine-skin,' and therefore it is more probable that he here says, 'he ought not to have his body clothed in leather,' than that he merely repeats the same sentiment. To a Greek this joke would be the more intelligible, because the dress of the Bacchants was a fawn-skin.

528. The *γε* belongs to *εἰ*, in the usual sense of *si modo*, 'provided that.'

531. *προσδοῦναι ποτοῦ*. Hel. 700, Μενέλαε, κἀμοι προσδότω (or προσδίδον) τῆς ἡδονῆς. Suppl. 350, τοῦ λόγου προσδούς.

534. "Athenaeus, ii. p. 36 D, κατὰ γὰρ τὸν Εὐριπίδην, πληγὰς δὲ κῶμος λοιδόρων θερμὸν φέρει." W. Dind.

535. Reiske's reading *μεθύω μὲν*, for

*μεθύωμεν*, adopted by Bothe, is decidedly an improvement. Ulysses, of course, wishes the Cyclops to drink all the wine himself, and therefore he speaks of the danger arising from drunken brawls with others. The Cyclops replies, that drunk as he is, he is able to defend himself; and then Ulysses commences with the next point that he has at heart, to get the Cyclops alone within his cave. But there is no meaning here in the hortative subjunctive, 'let us get drunk,' nor is it aptly followed by *ἔμπας δ' κτλ.*

537. *κῶμον*. This implied the going forth from the place of the banquet; and hence Aeschylus says of the unusual comus of the Erinyes that *πεπωκὼς βρότειον αἷμα*, it nevertheless *ἐν δόμοις μένει*, Agam. 1160.

541. *ἀνθηρᾶ χλόη* is Kirchhoff's correction for *ἀνθηρᾶς χλόης*. It is not clear whether *καὶ μὴν*—*γε* expresses assent to stay, 'well, certainly, the turf is soft with flowery verdure,' or whether the particles are objective, 'well, but,' &c., and so allege a reason for leaving a less pleasant place where they are sitting. Probably the former is the correct sense. Silenus adds an additional argument, that the sun is warm in front of the cave.—*οὐδας* was the old reading, corrected by Porson.

- ΣΕ. καὶ πρός γε θάλπος ἡλίου πίνειν καλόν.  
 ΚΤ. \* \* \* \* \*
- ΣΕ. κλίθητι νύν μοι πλευρὰ θεὶς ἐπὶ χθονός.  
 ΚΤ. [ἰδού·]  
 τί δῆτα τὸν κρατήρ' ὅπισθέ μου τίθης; 545  
 ΣΕ. ὡς μὴ παριών τις καταλάβῃ.  
 ΚΤ. πίνειν μὲν οὖν  
 κλέπτων σὺ βούλει· κάτθεις αὐτὸν ἐσ μέσον.  
 σὺ δ', ὃ ξέν', εἰπὲ τοῦνομ' ὃ τι σε χρὴ καλεῖν.  
 ΟΔ. Οὗτιν' χάριν δὲ τίνα λαβών σ' ἐπαινέσω;  
 ΚΤ. πάντων σ' ἑταίρων ὕστατον θοινάσομαι. 550  
 ΟΔ. καλόν γε τὸ γέρας τῷ ξένῳ δίδωσ, Κύκλωψ.  
 ΚΤ. οὗτος, τί δρᾶς; τὸν οἶνον ἐκπίνεις λάθρα;  
 ΣΕ. οὐκ, ἀλλ' ἔμ' οὗτος ἔκυσεν, ὅτι καλὸν βλέπω.  
 ΚΤ. κλαύσει, φιλῶν τὸν οἶνον οὐ φιλοῦντά σε.  
 ΣΕ. ναὶ μὰ Δι', ἐπεί μού φησ' ἔρâν οὗτος καλοῦ. 555  
 ΚΤ. ἔγχει· πλέων δὲ τὸν σκύφον δίδου μόνον.  
 ΣΕ. πῶς οὖν κέκραται; φέρε διασκεψώμεθα.

542. Kirchhoff rightly observes, that a verse spoken by the Cyclops has been lost.

544. *ἰδού*. This word is given in the Aldine, but omitted in MS. Pal. and two of the transcripts from Flor. 2.

545. A bowl (*κρατήρ*) or 'mixer' is, according to the universal Greek custom, set ready for the wine; but, instead of placing it in the middle, Silenus indulges in a practical joke by placing it behind the Cyclops, that the master of the feast may not witness the double potations of his servant.

546. Hermann, Kirchhoff, and W. Dindorf approve Reiske's correction *παριών* for *παρόν*. And the sense clearly is (if *καταλάβῃ* be right), 'that no passer-by may come upon it' (i. e. find us engaged in drinking, and so claim a share, by the laws of hospitality). But *παρόν* could only refer to some one then present; and this might indeed express a fear that the Cyclops would drink all the contents, but then *καταλάβῃ* cannot mean 'snatch it away.' The reading of MS. Pal. is *καταβάζῃ*, 'that no one may overturn it,' and Kirchhoff prefers this. It is hardly a

question of MS. authority, the words being generally confused with each other.

547. *κάτθεις*. Scaliger proposed *κατδέσεις*. The other form seems defended by *κατθαναῖν*.

549. Οὗτιν. The joke, it is needless to say, is from Od. ix. 355 seqq., δός μοι ἔπει τρόφων, καὶ μοι τέον οὔνομα εἰπε, αὐτίκα νῦν τοι δῶξενιον, φέκε σὸν χαίρησ. What follows is from v. 369, Οὗτιν ἔγω πύματον ἔδομαι μετὰ οἷς ἑτάροισιν, τὸν δ' ἄλλους πρόσθεν τὸ δέ τοι ξεινήσονται. Hence Hermann appears to be right in giving *ὕστατον* for *ὕστερον* in v. 550. The next verse Lenting would assign to Silenus.

556. Hermann reads, ἔγχει, πλέων δὲ τὸν σκύφον. δίδου μόνον, *infunde*, *sed plenum scyphum*. So also Kirchhoff has edited. The vulgate might indeed stand, but we should rather have expected *μόνον* δὲ τὸν σκύφον δίδου πλέων.

557. πῶς κέκραται, in what proportion of wine to water. He pretends to look at it, as if that would decide the question, but in reality makes the action a pretext for tasting it.

*KT.* ἀπολεῖς δὸς οὗτως.

*ΣE.* ναὶ μὰ Δί’ οὐ πρὶν ἂν γε σὲ  
στέφανον ἴδω λαβόντα, γεύσωμαι τ’ ἔτι.

*KT.* φίνοχόσ αδικος.

*ΣE.* \*οὐ μὰ Δί’ ἀλλ’ φίνος γλυκύς.  
ἀπομυκτέον δέ σοι γ’, ὅπως λήψει πιεῖν.

*KT.* ἵδοὺ, καθαρὸν τὸ χεῖλος αἱ τρίχες τέ μου.

*ΣE.* θές νυν τὸν ἀγκῶν’ εὐρύθμως, καὶ τ’ ἔκπιε,  
ώσπερ μ’ ὄρᾶς πίνοντα χώσπερ οὐκ ἐμέ.

*KT.* ἀ ἀ, τί δράσεις; *ΣE.* ἡδέως ἡμύνστισα. 565

*KT.* λάβ’, ὁ ξέν’, αὐτὸς οἰνοχόος τέ μου γενοῦ.

*ΟΔ.* γιγνώσκεται γοῦν ἡ ἄμπελος τῆμη χερί.

*KT.* φέρ’ ἔγχεόν νυν. *ΟΔ.* ἔγχέω, σίγα μόνον.

*KT.* χαλεπὸν τόδ’ εἶπας, ὅστις ἀν πίνῃ πολύν.

*ΟΔ.* ἵδού λαβὼν ἔκπιθι καὶ μηδὲν λίπησ. 570

*KT.* \* \* \* \* \*

*ΟΔ.* συνεκθανεῖν [δὲ] σιγῶντα χρὴ τῷ πάματι.

558. *οὗτως*, at once, without delay in examining it.—*ναὶ μὰ Δί?*, affirmative in v. 555, here is strangely combined with a following negation, so that the whole formula means, ‘No, by Zeus! not till,’ &c.—*πρὶν ἂν γε σὲ* Hermann for *πρὶν ἂν σέ γε*, the best MSS. giving *πρὶν ἂν γέ σε*. Silenus makes an ingenious excuse for not rendering the cup. The Cyclops must first get his myrtle crown, and he must take one more taste, lest the mixture should not please his master’s palate. Kirchhoff gives *γεύσωμαι τέ τι* after Nauck.

560. *ἄδικος*, ‘unfair,’ i.e. in taking more than his share.—*οὐ μὰ Δί?* Hermann for *μὰ Δί?*, (*οὐ μὰ Δί?* Aldus.) Silenus here denies that he is unfair, and facetiously lays the blame on the excellency of the wine.

561. *ἀπομυκτέον*, ‘you must wipe your mouth.’ Another excuse for a little more delay.—*σοὶ γ’* perhaps *σοὶστοι*, i.e. *σοὶ ἑστοι*.

564. *χώσπερ οὐκ ἐμέ*. ‘And as now you do *not* see me,’ because the cup has been drained at a draught, *ἄμωστον*. The editors do not notice a difficulty which certainly exists in the emphatic *ἐμέ* following the enclitic *με*. Probably we should read *χώσπερ οὐκέτι*. (So Nauck

also proposed, and Kirchhoff has anticipated *σοὶ στ*, suggested above.) Bothe’s explanation, though far-fetched, certainly meets the objection; ‘significare videtur Satyrum aliquem, qui itidem bibit vinum clam Cyclope.’

565. *ἡμύνστικα* W. Dindorf against the copies. Cf. v. 417. Translate, ‘I drank it off at a draught, and pleasant it was.’

566. *τέ μοι* Dobree. *τέ μοι* W. Dindorf. *σύ μοι* Hermann. The old reading was *λαβὼν* and *γε μον*. The sense seems obvious, ‘take it, stranger, and be my wine-server yourself.’ To which Ulysses replies, that the grape is no stranger to his hand, and therefore he will best know how to deal with it. The synesis *ἡ ἄμπελος*, for which some write *ἄμπελος*, is like *μὴ εἰδέναι, μὴ ἀδικεῖν, μὴ ἀμαθῆς* &c.

569. *τέθε, τὸ σιγῶν μεδύοντα*.—*πίη*, ‘is engaged in drinking.’ Fix acutely proposes *πίη*, ‘who shall have drunk?’

571. *σπῶντα* Casaubon for *σιγῶντα*. The meaning of *ἐκθανεῖν*, as Hermann remarks, sometimes is ‘to be near to death,’ an hyperbole for any excessive excitement. So the suitors are said *γέλω ἐκθανεῖν*, Od. xviii. 100. Here then the meaning is, if Casaubon be right in his conjecture, ‘one ought to drink till one’s senses fail together with the wine.’ Compare

- ΚΤ.** παπαῖ, σοφόν γε τὸ ξύλον τῆς ἀμπέλου.  
**ΟΔ.** κανὸν μὲν σπάσῃ γε δαιτὶ πρὸς πολλὴν πολὺν  
τέγξας ἄδιψον νηδὺν, εἰς ὑπνον βαλεῖ·  
ἢν δὲ ἐκλίπης τι, ξηρανεῖ σ' ὁ Βάκχιος. 575  
**ΚΤ.** ίοὺς ίοὺς,  
ώς ἔξενευσα μόγις ἄκρατος ἡ χάρις·  
οὐδὲ οὐρανός μοι συμμεμιγμένος δοκεῖ  
τῇ γῇ φέρεσθαι, τοῦ Διός τε τὸν θρόνον  
λεύσσω τὸ πᾶν τε δαιμόνων ἀγνὸν σέβας. 580  
οὐκ ἀν φιλήσαιμ· αἱ Χάριτες πειρῶσί με.  
ἄλις Γανυμήδην τόνδε ἔχων ἀναπαύσομαι  
κάλλιστα τὴν τὰς Χάριτας. ἥδομαι δέ πως  
τοὺς παιδικοῖσι μᾶλλον ἢ τοῖς θῆλεσιν.  
**ΣΕ.** ἐγὼ γάρ ὁ Διός εἴμι Γανυμήδης, Κύκλωψ; 585  
**ΚΤ.** ναὶ μὰ Διᾶ, ὃν ἀρπάζω γ' ἐγὼ κ' τοῦ Δαρδάνου.

*σπάσῃ* just below, and *ἔσπαπεν*, v. 417. As however the preceding lines inculcated *τὸ σιγῶν*, we should perhaps read *συνεκθανεῖν σιγῶντα*, ‘without saying a word.’ And this, according to Barnes, was Scaliger’s view of the passage. It is not improbable that a verse of the Cyclops has been lost (cf. v. 542) in which the question was asked, ‘And in what way (by *ἄμωστις* or otherwise) must I drink this?’ Ulysses would then reply, ‘You must hold your tongue, and let your senses fail as the wine fails.’

572. *σοφὸν τὸ ξύλον*. ‘Ah! a clever tree was that, which bore the grape!’—‘Aye!’ replies Ulysses, ‘and if you only drink plenty of it after a plentiful meal, moistening your stomach when not thirsty (i.e. not waiting until you are so), it will throw you into slumber.’ Dobree would read *σπάσῃς*, but this is not necessary; we have *ἢν ἐκπάσωμαι γ' ὅν μετέρχομαι βάλοις*, &c. It is singular that the Greeks said *στᾶν* and *ἔλκειν ποτῆρα*, just as drinkers now say, ‘take a *pull* at the cup.’ The phrase descends from very ancient times, when a bowl placed in the middle was drawn towards each drinker, or even perhaps tugged out of his neighbour’s hands. The word was afterwards improperly used of the *contents* of a cup. *βαλεῖ*, sc. *ὁ οἶνος*, is Musgrave’s reading for *βαλεῖς*. In Aesch. Ag. 1143, for *ἐγὼ δὲ θερμόνους τάχ'* ἐν πέδῳ βαλῶ, Dr.

Badham ingeniously proposes *θερμὸν ῥοῦν*, ‘my warm life-blood,’ in his preface to the *Helena*, p. 18.

575. *ξηρανεῖ*. The joke seems to be, ‘if you don’t dry the cup, the god will dry up you.’ Theocr. viii. 70, *ἀναστιν κυλίκεσσος καὶ ἐς τρύγα χειλος ἐρέδων* (al. *ἀνταστιν*).—For *ἰοὺς ίοὺς* see v. 464.

576. *ἔξενευσα*, ‘I have got out of it,’ viz. my head out of the cup. A common figure, apart from comic expression. Hipp. 470, *ἐς δὲ τὴν τύχην πεσοῦσ' θσην σὺ πῶς ἀνέκνευσας δοκεῖς*; Iph. T. 1186, *αὐτὸν δὲ ἐς τὸ τῆς θεοῦ γ' ἔξενευσας εἰκότως*. This speech is a clever imitation of the incoherent ideas of a drunken man. Compare Bacch. 918. ‘Both the sky and the earth,’ he says, ‘seem to be turning round together! I see Zeus and all the gods above there.—*Kiss* you! not I.—There’s the Graces making advances to me, but I won’t.—Here is dear old Silenus, *my* Ganymede, and better than all the rest, male and female together.’ (He hugs him.)

586. *ἐκ τοῦ Δαρδάνου*. From the house of Dardanus, the ancestor of Ganymede. Musgrave compares *ἐκ Τροφονίου φέρεις*, Ion 405. Hermann reads *ἐκ τῆς Δαρδάνου*, showing from Strabo, p. 587, that Ganymede was, according to some accounts, carried off by Zeus from the heights of Dardanus. With these words the Cyclops throws his arms round Sile-

- ΣΕ.** ἀπόλωλα, παιδες· σχέτλια πείσομαι κακά.  
**ΧΟ.** μέμφει τὸν ἔραστὴν κάντρυφᾶς πεπωκότι;  
**ΣΕ.** οἵμοι πικρότατον οἴνον ὄψομαι τάχα.  
**ΟΔ.** ἄγε δὴ, Διονύσου παιδες, εὐγενῆ τέκνα, 590  
 ἔνδον μὲν ἀνὴρ τῷδ' ὑπνῳ παρειμένος  
 τάχ' ἐξ ἀναιδοῦς φάρυγος ὡθήσει κρέα.  
 δαλὸς δ' ἔσωθεν αὐλίων ὡθεῖ καπνόν.  
 παρηγτρέπισται δ' οὐδὲν ἄλλο πλὴν πυροῦν  
 Κύκλωπος ὄψιν ἀλλ' ὅπως ἀνὴρ ἔσει. 595  
**ΧΟ.** πέτρας τὸ λῆμα κάδαμαντος ἔξομεν.  
 χώρει δ' ἐσ οἴκους, πρίν τι τὸν πατέρα παθεῖν  
 ἀπάλαμνον, ὡς σοι τὰνθάδ' ἔστιν εὐτρεπῆ.  
**ΟΔ.** Ἡφαιστ' ἄναξ Αἰτναῖ, γείτονος κακοῦ,

nus' waist, and tries to carry him off into his cave.

588. *πεπωκότι* Casaubon for *πεπωκότα*, and also *κάντρυφᾶς* for *κάντρυφαῖς*. Hermann and Kirchhoff retain the accusative, supposing *ἔντρυφᾶς* to be added *ἐν μέσῳ*. Compare v. 121. But it is more likely that the dative would have been changed in consequence of the corruption *ἐν τρυφᾶς*, ‘in his enjoyments.’ The sense is, ‘do you give yourself airs against your lover because he is drunk?’ i.e. when you are so as well as he.—*μέμφει*, ‘are you dissatisfied with?’ The chorus refuse to help, pretending that he is too nice in rejecting such a lover.

589. *οἴνον*. So the MSS., but Aldus has *ὑπνον*, a reading which Hermann thinks may be genuine, provided v. 588 be given to the Cyclops. In the old copies both are assigned to the chorus. Silenus says he shall soon have reason to repent having encouraged the Cyclops to drink.—Both now retire within the cave, and there is a brief pause.

591. *τῷδ' ὑπνῳ*, ‘in sleep, as you see there.’ He points to the spot where the Cyclops is laid, and by his cautious voice and motion indicates that he now sleeps. Those who give *τῷ δ' ὑπνῳ ὡθήσει κτλ.*, introduce a reading which violates the true use of the article. A colon should perhaps be placed at *παρειμένος*, the next clause being a new sentence. Hermann gives *ὡσθ' ὑπνῳ κτλ.*, a very improbable reading.

594. *παρευτρεπίζειν*, which occurs also

in Iph. T. 725, has here been wrongly explained to mean “nothing has been left undone in our preparations, except to burn,” &c. The meaning is, ‘it (the δαλὸς) has been got ready for no other purpose than to burn the Cyclops’ eye.’ Kirchhoff did not perceive this when he wrote “scribendum πάντ' εὐτρέπισται κονδέν.”

596. By ἀδάμας the ancients probably meant *basalt*. Hesiod attaches to it the same epithet, *πολὺς*, ‘dark-grey,’ which Homer gives to iron. The colour of both substances is in fact identical. Blomfield, in explaining ἀδαμάντινα δεσμὰ, Prom. 6, (possibly a spurious verse,) ‘iron shackles,’ does not make sufficient allowance for a poetical expression. As with our own poets, *adamant* came to signify an ideal material, typical of extreme hardness.

597. *παθεῖν* MSS., *μαθεῖν* edd., and the words are constantly confused. Except the Paris MS., which has ἀπάλαγμον, the rest have ἀπάλαγμάν, emended by Canterbury. The word is a euphemism for *ὕβριν*. Cf. 582 seqq. The chorus wishes Ulysses to enter the cave at once, in time to save Silenus from the threatened indignities.

598. *τὰνθάδ'* Scaliger for *τὰνθένδ'*, and the best MSS. are said to give *τὰνθάδ'*. Hermann gives *τὰνθένδε σοῦστιν*, on account of the Aldine reading *ὼς σοὶ τὰνθένδ'* for *ὼς σοὶ κτλ.* The chorus would thus mean, ‘what is next to be done, is ready prepared to your hand.’

λαμπρὸν πυρώσας ὅμμ', ἀπαλλάχθηθ' ἄπαξ, 600  
 σύ τ', ὁ μελαίνης Νυκτὸς ἐκπαίδευμ', "Τπνε,  
 ἄκρατος ἐλθὲ θηρὶ τῷ θεοστυγεῖ,  
 καὶ μὴ πὶ καλλίστοισι Τρωικοῖς πόνοις  
 αὐτὸν τε ναύτας τ' ἀπολέσητ' Ὁδυσσεά  
 ὑπ' ἀνδρὸς, φῶθεων οὐδὲν ἡ βροτῶν μέλει. 605  
 ἡ τὴν τύχην μὲν δαίμον' ἡγεῖσθαι χρεῶν,  
 τὰ δαιμόνων δὲ τῆς τύχης ἐλάσσονα.

- XO.** λήψεται τὸν τράχηλον  
 ἐντόνως ὁ καρκίνος  
 τοῦ ξένων δαιτυμόνος πυρὶ γάρ τάχα 610  
 φωσφόρους ὀλεῖ κόρας.  
 ἥδη δαλὸς ἡνθρακωμένος  
 κρύπτεται εἰς σποδιὰν, δρυὸς ἀσπετον ἔρνος. 615  
 ἀλλ' ἵτ' ὁ, μόρον πράσσετ' ὁ,  
 μαινομένον ἔξελετ' ὁ βλέφαρον  
 Κύκλωπος, ὡς πίγι κακῶς.  
 κάγῳ τὸν φιλοκισσοφόρον Βρόμιον  
 ποθεινὸν εἰσιδεῖν θέλω, 620  
 Κύκλωπος λιπῶν ἐρημίαν.  
 ἀρ' ἐς τοσόνδ' ἀφίξομαι;

- ΟΔ.** σιγάτε πρὸς θεῶν, θῆρες, ἡσυχάζετε,

600. ἀπαλλάχθητι ἄπαξ, 'rid yourself of him at once and for ever.' Hephaestus, as the presiding god of Etna, is invoked to assist them in getting rid of one who is a pest to the island and a discredit to the place. Hermann calls this interpretation (which is Matthiae's) *permira*, and explains it πυρώσας ἀπαλλάχθητι ἄπαξ τοῦ πυρώσατο. One can hardly believe that this latter is what the poet meant.

602. ἄκρατος, 'in full force;' subduing the senses like strong wine.

604. ναύτας τε. As if he had said, αὐτὸν σὺν ναύταισιν Ὁδυσσεά. The Florence MSS. give αὐτὴν τε. Hermann conjectures Ὁδυσσέως. Perhaps, αὐτὴν τε ναύν σύν τ' ἀπολέσῃ· Ὁδυσσεά. And the MS. Pal. has ναύς τ'.

605. οὐ βροτῶν Hermann. On the use of οὐδε see Med. 486.

609. δικαρκίνος, 'the tongs.' Photius, καρκίνος, πυράγρα. They mean, of course, the brand, and they speak of his neck

only in allusion to his greedy φάρυγκες. This in fact is indicated by what follows; 'for it will destroy (or perhaps, 'he will lose') his light-conveying eyes by fire.'

615. δρῦος. Any tree was called δρῦς, (πᾶν ξύλον, Hesych., quoted by Musgrave.) See above, v. 383. 455. So in Soph. Trach. 766, πείρας δρυὸς must be explained in the same manner of the unctuous olive-wood, which was used for making pyres, *ib.* v. 1197, compared with Virg. Georg. ii. 305.

616.—8. This passage has been given according to the elegant conjecture of Kirchhoff, Hermann having before proposed μαινομένον. The old reading was, ἀλλ' ἵτω Μάρων | πρασσέτω μαινόμενος |. ἔξελέτω βλέφαρον κτλ. The repetition of ὁ in mutual exhortation adds much to the force of the passage. Cf. v. 659.

624. θῆρες. Though Hesychius has θῆρας, τοὺς σατύρους, it is likely that a

- συνθέντες ἄρθρα στόματος οὐδὲ πνεῦν ἐώ,  
οὐ σκαρδαμύσσειν, οὐδὲ χρέμπτεσθαι τινα,  
ώς μὴ ἔγερθῆ τὸ κακὸν, ἐς τ' ἀν ὅμματος  
ὄψις Κύκλωπος ἔξαμιλληθῆ πυρί. 625
- XO.* σιγῶμεν ἔγκάψαντες αἰθέρα γνάθοις.  
*ΟΔ.* ἄγε νυν ὅπως ἄψεσθε τοῦ δαλοῦ χεροῦ  
ἔσω μολόντες διάπυρος δ' ἐστὶν καλῶς. 630
- XO.* οὐκουν σὺ τάξεις οὕστινας πρώτους χρεών  
καυτὸν μοχλὸν λαβόντας ἐκκαίειν τὸ φῶς  
Κύκλωπος, ώς ἀν τῆς τύχης κοινώμεθα ;
- HM. α'.* ἡμεῖς μέν ἐσμεν μακρότερον πρὸ τῶν θυρῶν  
ἐστῶτες ὥθεūν ἐς τὸν δόφθαλμὸν τὸ πῦρ. 635
- HM. β'.* ἡμεῖς δὲ χωλοί γ' ἀρτίας γεγενήμεθα.
- HM. α'.* ταύτὸν πεπόνθατ' ἀρ' ἐμού τοὺς γὰρ πόδας  
ἐστῶτες ἐσπάσθημεν οὐκ οἶδ' ἔξ ὅτου.
- ΟΔ.* ἐστῶτες ἐσπάσθητε ; *HM. β'.* καὶ τά γ' ὅμ-  
ματα 640  
μέστ' ἐστὶ κόνεως ἡμιν ἢ τέφρας ποθέν.

certain degree of contempt is implied in the term, just as women are bid to hold their tongues as *θρέμματ* 'oὐκ ἀνασχετά,

Aesch. Theb. 163.

626. *σκαρδαμύσσειν κτλ.*, 'nor to wink,

nor yet to sneeze.' Ar. Equit. 202, βλέ-

ψον εἴς μ ἀσκαρδάμυκτος.

628. *ἔξαμιλληθῆ*, a favourite word with Euripides. The notion is, 'to destroy by a strong effort,' as in Hel. 1471, ὃν ἔξα-  
μιλλησάμενος—ἔκανε Φῶιος. Portus well renders it, *fuerit eparugnata igni*.

633. *καντὸν* Scaliger, *καντὸν* Hermann, for *καλ τόν*. These three verses appear to be spoken by the leader of the chorus. "Coryphaeus, ut suam gregisque sui virtutem jactet, primo quaerit, quos primos aggredi Cyclopem velit Ulixes, sperans alios quam se delectum iri. Jam hemichorii praetextibus aliquid, quo sese periculo substrahant, se quoque dicit claudum factum esse, quo simul sihi quoque excusationem muniat, sed tamen quasi ea non usurus. Quin perseverat in ostentatione fortitudinis sua, quem refutat illos, qui ἐστῶτες ἐσπάσθημεν dicunt. Jam vero quum ut ignavos contemni ab Ulike Satyros videt, defendit se et gregem

suum, atque ut dissimulet formidinem, incantatione se effecturum ait id, quod manibus suis facere non audet. Itaque his, quae coryphaeus dicit, chorii nomen adscripsi." Hermann; who assigns *ταῦ-  
τὸν—ἔμοι* (v. 638) and the first half of v. 640 to the chorus. But thus HM. α' is wrongly made to account for the pretended malady of HM. β'.—Kirchhoff edits *ἐκκάειν* with MSS. Pal. and Flor. 2.

635. *μακρότερον* Musgrave for *μακρό-  
τερον*. The sense is, *πορροτέρα ἢ ὥστε  
ώθεūν*. Here begins a series of ludicrous excuses for not taking any active part in so dangerous an entertainment. Hermann places a comma after *μακρότερον*.

636. *πρὸς* Hermann with Aldus, ἐς Dind. Matth. Kirch. with the two Florence MSS.

640. *ἐστῶτες κτλ.* 'Sprained while you were standing !' i. e. an accident possible to those only who are in active motion. In the old copies this half verse is rightly given to Ulysses.

641. *μέστ'* *ἐστὶν ἡμῶν κόνιος* Scaliger for *μέτεστιν ἡμῶν κόνιες*. The transposition in the text is Hermann's. Kirchhoff gives *μέστ'* *ἐστὶν ἡμῶν κόνιος*.

- |     |  |     |
|-----|--|-----|
| ΟΔ. | ἄνδρες πονηροὶ κούδὲν οἴδε σύμμαχοι.   |     |
| ΧΟ. | ότιὴ τὸ νῶτον τὴν ῥάχιν τ' οἰκτείρομεν,<br>καὶ τοὺς ὀδόντας ἐκβαλεῖν οὐ βούλομαι<br>τυπτόμενος, αὔτη γίγνεται πονηρία ;  | 645 |
|     | ἀλλ' οἶδ' ἐπωδὴν Ὁρφέως ἀγαθὴν πάνυ,<br>ώς αὐτόματον τὸν δαλὸν ἐσ τὸ κρανίον<br>στείχονθ' ὑφάπτειν τὸν μονῶπα παιδὰ γῆς.   |     |
| ΟΔ. | πάλαι μὲν ἥδη σ' ὄντα τοιοῦτον φύσει,<br>νῦν δ' οἶδ' ἄμεινον. τοῖσι δ' οἰκείοις φίλοις<br>χρῆσθαί μ' ἀνάγκη. χειρὶ δ' εἰ μηδὲν σθένεις,<br>ἀλλ' οὖν ἐπεγκέλευνέ γ', ώς εὐψυχίαν<br>φίλων κελευσμοῖς τοῖσι σοὶς κτησώμεθα.                                    | 650 |
| ΧΟ. | δράσω τάδ'. ἐν τῷ Καρὶ κινδυνεύσομεν.<br>κελευσμάτων δ' ἔκατι τυφέσθω Κύκλωψ.<br>ἰὼ ἰὼ, γενναιότατοι,<br>ἀθέτε, σπεύδετε,<br>ἐκκαίετε τὴν ὁφρὺν<br>θηρὸς τοῦ ξενοδαίτα.<br>τύφετ' ὁ, καίετ' ὁ<br>τὸν Λίτνας μηλονόμον.<br>τόρνευ', ἔλκε, μηδέ σ' ἔξοδυνηθεὶς | 655 |
|     |  | 660 |

642. *ἄνδρες* Matth. Dind. The meaning is, 'wretched fellows, and good for nothing these as helpers.'

nothing there as helpers.

648. πατέα γῆς. So called, as Hermann supposes, either because Hesiod (Theog. v. 139) makes Earth the mother of the Cyclopes, or from his vast form and portentous aspect. According to Homer, Polyphemus was the son of Poseidon and the nymph Thoësa, Od. i. 71—3.

649. ήδη Heath for ήδειν. See v. 108.  
650. οικείοις φίλοις, my own comrades;

Ἐταιροι v. 398.

654. ἐν τῷ Καρὶ. This proverb means, ‘we will let others incur the risk in place of ourselves;’ literally, ‘we will incur the danger in the person of the Carian,’ whom we regard as more worthless than ourselves. The Carians, according to Aelian, Hist. An. xii. 30, quoted by Musgrave, were the first mercenary troops; and hence they were commonly selected as a ‘forlorn hope,’ when any service was to be performed which might have cost the

lives of better men.

lives of better men.

656. γενναύταιοι Hermann for —τα. The neuter might be used adverbially; but he observes with truth, “aliquid faceti habet ejusmodi appellatio, qua generos vocantur, quos chorus stulta temeritate se periculo objicere putat.”—These verses, as the oft-repeated ἀ proves, are the κελεύσματα of the Satyrs, and doubtless were shouted at the top of their voices.

658. Hermann omits  $\tau\eta\nu$ , which at least he says should be written  $\tau\acute{a}\nu$ .

659. τύφετ' ὁ seqq. for τυφέτω, καιέτω,

Musgrave.' Cf. v. 616.  
661. ἔλκε, i. e. τὸν δαλὸν, draw it to  
and fro; the contrary to ὀδεῖν, in express-  
ing the manner of turning the brand  
round in the socket. This and the next  
verse, being in the singular, appear to be  
addressed to Ulysses. Kirchhoff conje-  
ctures μῆ σ' ἐξ ὁδῶντος συθέεις.—μῆ δέ σ'  
Hermann for μῆ σ', the two Florence  
MSS. giving δ' for σ'.—μάτων is inter-  
preted σχέτλων, μέλεον. But it seems

- δράσῃ τι μάταιον.
- ΚΤ.** ὡμοι, κατηνθρακώμεθ' ὁφθαλμοῦ σέλας.
- ΧΟ.** καλός γ' ὁ παιάν· μέλπε μοι τόνδ', ὁ Κύκλωψ.
- ΚΤ.** ὡμοι μάλ', ώς ὑβρίσμεθ', ώς ὀλώλαμεν. 665  
ἀλλ' οὕτι μὴ φύγητε τῆσδ' ἔξω πέτρας  
χαίροντες, οὐδὲν ὄντες· ἐν πύλαισι γὰρ  
σταθεὶς φάραγγος τάσδ' ἐναρμόσω χέρας.
- ΧΟ.** τί χρῆμ' ἀύτεῖς, ὁ Κύκλωψ; **ΚΤ.** ἀπωλόμην.
- ΧΟ.** αἰσχρός γε φαίνει. **ΚΤ.** κάπι τοῖσδε γ' ἄθλιος. 670
- ΧΟ.** μεθύων κατέπεστες ἐς μέσους τοὺς ἄνθρακας;
- ΚΤ.** Οὖτίς μ' ἀπώλεσ'. **ΧΟ.** οὐκ ἄρ' οὐδείς \*σ' ἤδίκει.
- ΚΤ.** Οὖτίς με τυφλοῖ βλέφαρον. **ΧΟ.** οὐκ ἄρ' εἰ τυφλός.
- ΚΤ.** ώς δὴ σύ. **ΧΟ.** καὶ πῶς σ' οὔτις ἀν θείη τυφλόν;
- ΚΤ.** σκώπτεις ὁ δ' Οὖτις ποῦ στιν; 675
- ΧΟ.** οὐδαμοῦ, Κύκλωψ.
- ΚΤ.** ὁ ξένος, ὦν' ὄρθως ἐκμάθης, μ' ἀπώλεσεν,  
ὅ μιαρὸς, ὃς μοι δοὺς τὸ πῶμα κατέκλυσεν.
- ΧΟ.** δεινὸς γὰρ οἶνος καὶ παλαίεσθαι βαρύς.
- ΚΤ.** πρὸς θεῶν, πεφεύγασ' ἢ μένουσ' εἴσω δόμων;
- ΧΟ.** οὗτοι σιωπῇ τὴν πέτραν ἐπήλυγα 680

to be used *παρ' ὑπόνοιαν*, in the sense of *αἰσχρὸν*, in reference to the Cyclops' treatment of Silenus, v. 582 seqq.

667. ἐν πύλαισι. Od. ix. 417, αὐτὸς δ' εἰνι θύρηστο καθέξετο, χείρε πετάσσας. —ἐναρμόσω, I will plant my arms firmly against the entrance; literally, I will insert them as a bar placed before the door. So Phoen. 1413, *σφυρῶντος τ' ἐνήρμοσεν*. Perhaps *τῆσδ'* would be better than *τάσδ'*, since he would point towards the narrow entrance rather than to his own arms. By *φάραγξ* the actual entrance or cleft in the rock is meant; cf. Prom. v. 15. Probably at these words the Cyclops comes forth out of the cave, and stands close by it while the following dialogue is being carried on.

670. *αἰσχρὸς*, 'ugly.'

672. The *σε* was added by Matthiae.

674. ώς δὴ σύ. 'As you say' (but not as is really the case). It seems easier to supply *λέγεις* than to interpret *ώς δὴ σύ*, with Hermann, *sic tu sis caecus*. This is not the meaning of the formula, which implies irony and contempt, not impreca-

tion. So Aesch. Ag. 1611, ώς δὴ σύ μοι τύραννος Ἀργείον ἔστι. Androm. 235, ώς δὴ σὺ σώφρων, τὰμὰ δ' οὐχὶ σώφρον. W. Dindorf thinks the whole verse spurious, and Kirchhoff would read δλεῖς σὺ or δλῆστην, neither of which is necessary, nor even probable.

677. *κατέκλυσε* Canter, *κατέκλασεν* Musgrave, for *κατέκαυσε*. The former, which involves no change but A for Α, is preferred by Kirchhoff, Hermann, and W. Dindorf. We have in Tro. 995, *τὴν Φρυγῶν πόλιν — ἤλπισας κατακλύσειν*. On the other hand, Musgrave quotes μέθη *κατακεκλασμένος* from Plutarch. The reply of the chorus would seem to imply that some verb had here been used which was borrowed from the wrestling-school, e. g. *κατέλασεν* or *κατέβαλεν*.

680. *ἐπήλυγα λαβόντες*, 'having got the rock as a cover to them.' As this scene, where the Cyclops and his torturers were represented as scampering about in all directions,—the one party pursuing, groping, stumbling, the other eluding, lurking, suddenly slipping from

- λαβόντες ἑστήκασι. ΚΤ. ποτέρας τῆς χερός ;  
 ΧΟ. ἐν δεξιᾷ σου. ΚΤ. ποῦ ;  
 ΧΟ. πρὸς αὐτῇ τῇ πέτρᾳ.  
 ἔχεις ; ΚΤ. κακόν γε πρὸς κακῷ τὸ κρανίον  
 παίσας κατέαγα.
- ΧΟ. καὶ σε διαφεύγοντί γε.  
 ΚΤ. οὐ τῇδε ; ἐπεὶ τῇδε εἴπας. ΧΟ. οὐ ταύτῃ λέγω. 685  
 ΚΤ. πῇ γάρ ; ΧΟ. περιάγοντί σε πρὸς τάριστερά.  
 ΚΤ. οἷμοι γελῶμαν κερτομεύτε μ' ἐν κακοῖς.  
 ΧΟ. ἀλλ' οὐκέτ', ἀλλὰ πρόσθεν οὗτός ἐστί σου.  
 ΚΤ. ὃ παγκάκιστε, ποῦ ποτ' εἶ ;  
 ΟΔ. τηλοῦ σέθεν  
 φυλακᾶσι φρουρῶ σῶμ' Ὁδυσσέως τόδε. 690  
 ΚΤ. πῶς εἴπας ; ὄνομα μεταβαλὼν καινὸν λέγεις ;  
 ΟΔ. ὅπερ γ' ὁ φύσας ὡνόμαζ' Ὁδυσσέα.  
 δώσειν δ' ἔμελλες ἀνοσίου δαιτὸς δίκας·  
 κακῶς γὰρ ἀν Τροίαν γε διεπυρωσάμην,  
 εἰ μή σ' ἐταίρων φόνον ἐτιμωρησάμην. 695

his very grasp,—must have been acted in full sight of the spectators, we must conclude that after the Cyclops had come out of his cave, the rest had stolen away also, and were now hiding themselves under a projecting crag. See on v. 195.—As the form of the adjective appears rather doubtful, it seems likely we should read *τῆς πέτρας ἐπηλύγην* or *τὴν ἡλύγην*. Hesych. ἐπήλυγας, ἐπίπροσθεν. (Perhaps ἐπήλυγα, from the present passage.) Photius, ἡλύηη, σκιά, σκέπη· καὶ ἐπηλυγησάμενος παρὰ Πλάτωνι (p. 207 B) τὸ προβαλόμενος, καὶ ἐπισκιασάμενος.

681. ποτέρας τῆς χερός ; ‘On which hand?’ See on Herc. 938. The article is rather singularly used, on the analogy of ὅλην τὴν πόλιν, πᾶσα ἡ γῆ &c.

684. κατέαγα (κατάγνυμι), an Aristophanic word, e. g. Acharn. 1180.—Hermann reads διαφέύγοντί γε ; with a question. But this is neither necessary to the context, nor suited to the γε. The sense is, ‘yes, and there is another κακὸν πρὸς κακῷ, viz. that you have missed your victims after all.’ The Cyclops runs forward a few steps, and asks, ‘have they not gone *this way?* you said that they had.’ There is a very similar stage scene

in Rhes. 675 seqq.

686. περάγον κεῖσθε Nauk (ap. Kirch.).

688. οὐτὶς Hartung (ap. Kirch.), who gives the verse to Ulysses.

689. τηλοῦ σέθεν. Probably Ulysses is suddenly seen at the top of the rock, out of the reach of the Cyclops, who at v. 706 threatens to ascend after him, ἄνω δ' ἐπ' ὅχθον εἰμι. This confirms the explanation of the stage arrangements given in Suppl. 987, where Evadne appears, ready to throw herself from a steep rock, and her father Iphis attempts in a similar manner to regain her by climbing after her, v. 1068. The words φυλακᾶσι φρουρῶ might seem to indicate that he had got into some place of security, inaccessible to the monster’s huge bulk. It would have added to the drollery of the passage, if he suddenly looked out of some narrow aperture. It should be observed too that he jocosely talks of himself keeping guard over Ὁδυσσέαs.

692. ὡνόμαζε. On the use of the imperfect see on Iph. A. 416.

695. Ον τιμωρεῖσθαι τινά τι; see Alcest. 733.—διεπυρώσαμεν is the correction of Fix for —άμην, which would mean, ‘I had it burned throughout.’ (For the

- ΚΤ.** αἰαῖ παλαιὸς χρησμὸς ἐκπεραίνεται.  
 τυφλὴν γὰρ ὄψιν ἐκ σέθεν σχήσειν μ' ἔφη  
 Τροίας ἀφορμηθέντος. ἀλλὰ καὶ σέ τοι  
 δίκας ὑφέξειν ἀντὶ τῶνδ' ἐθέσπισε  
 πολὺν θαλάσση χρόνον ἐναιωρούμενον. 700
- ΟΔ.** κλαίειν σ' ἄνωγα· καὶ δέδραχ' ὥπερ λέγω.  
 ἐγὼ δ' ἐπ' ἀκτὰς εἴμι, καὶ νεώς σκάφος  
 ἥσω πὶ πόντον Σικελὸν ἐς τ' ἐμὴν πάτραν.
- ΚΤ.** οὐ δῆτ', ἐπεὶ σε τῆσδ' ἀπορρήξας πέτρας  
 αὐτοῖσι σὺν ναύταισι συντρίψω Βαλών. 705  
 ἄνω δ' ἐπ' ὅχθον εἴμι, καίπερ ὅν τυφλὸς,  
 δὶς ἀμφιτρήτος τῆσδε προσβαίνων τποδί.
- ΧΟ.** ἡμεῖς δὲ συνναῦται γε τοῦδ' Ὀδυσσέως  
 ὅντες τὸ λοιπὸν Βακχίῳ δουλεύσομεν.

order to fire Troy, given by Talthybius, see Troad. 1260.) The active however is more probable. Kirchhoff further conjectures καλῶς for κακῶς, and this better suits the γε.

697. ἐτ σέθεν. Od. ix. 508, ἐτκε τις ἐνθάδε μάντις ἀνήρ ἡν τε μέγας τε, Τήλεμος Εὐρυμίδης, ὃς μαντοσύνη ἐκέαστο.—Ος μοι ἔφη τάδε πάντα τελευτησεῖσαι δπίσσω, χειρῶν ἐξ Ὀδυσσῆος ἀμαρτήσεισαι δπωπῆς. There is no definite mention of Telemus here: and Kirchhoff may be right in supposing something to have been lost.

701. δέδραχ' ὥπερ λέγω. These words are obscure. We can only explain them, ταῦτα οὐ μόνον λόγος ἐστὶν, ἀλλὰ καὶ ἔργα. Kirchhoff proposes κοῦ δέδοιχ' ὥπερ λέγει, but this is hardly a correct use of δέπερ. Nevertheless, ἐγὼ δὲ in the next verse indicates some other person as the subject of λέγειν. Otherwise we should expect, καὶ νῦν ἐπ' ἀκτὰς εἴμι. Aldus has καὶ δέδραχ' ὥπτως λέγω, which seems to be an alteration by the editor (Musurus). If we read either λέγει, i. e. Telemus, or λέγεις, viz. θεσπίσαι τὸν Τήλεμον, much of the difficulty would be removed. Or a verse may be wanting, which made the full sense to be, 'I have both done what I say (viz. at v. 695) and you shall never again injure strangers,' κοῦ μήποτ' αὖθις ταῦτά γ' ἐργάσεις ξένους.

704. ἀπορρήξας, sc. μέρος τι. Od. ix. 481, ἦκε δὲ ἀπορρήξας κορυφὴν ὥρεος μεγάλοιο. Theocr. vii. 152, τὸν κρατερὸν

Πολύφαμον, ὃς ἀρεστι νᾶς ἔβαλλε. Euripides somewhat modifies the statement in making him threaten to hurl merely a fragment of rock. Kirchhoff would read τῆνδ—πέτραν.—ἄνω ἐπ' ὅχθον, see v. 689. He speaks of reaching the summit to command an elevated position for aiming at the ships.

705. συνναῦται Porson, (and so Canter,) as inf. 708. The change is quite unnecessary; cf. Ion 32, αὐτῷ σὺν ἄγγει σταργάνοις θ' οἷς ἔχει.

707. δὶς ἀμφιτρήτος. Probably we must supply πέτρας, since ἀμφιτρήτος is clearly an adjective in Soph. Phil. 16, where it means a cave with an opening at each end. Kirchhoff also thinks πέτρας should be substituted for ποδί. Rather nearer to the MSS. would be δδῶν. One might fancy that the poet here had in view the subterranean ascent to the top of the acropolis from the grotto of Aglauros at the foot (see on Ion 493). The acropolis, it may be observed, was frequently called ὅχθος. At all events, the way by which the Cyclops proposes to ascend must have been through a rent or crevice opening above, to which he is supposed to point in τῆσδε.

708. συνναῦται ὅντες, i. e. συνναυστολησόμενοι. The γε belongs to ἡμεῖς δέ. Otherwise συνναῦται γε ὅντες, utpote Ulyssis socii, would introduce an illogical clause. They were not about to serve Bacchus because they were companions of Ulysses.



## **INDICES.**

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